

# Hirshhorn Museum and Sculpture Garden

## Sculpture Garden Revitalization

Concept Design



# Hirshhorn Museum and Sculpture Garden

## Historic Background

Ann Trowbridge

## Sculpture Garden Vision and Program

Melissa Chiu

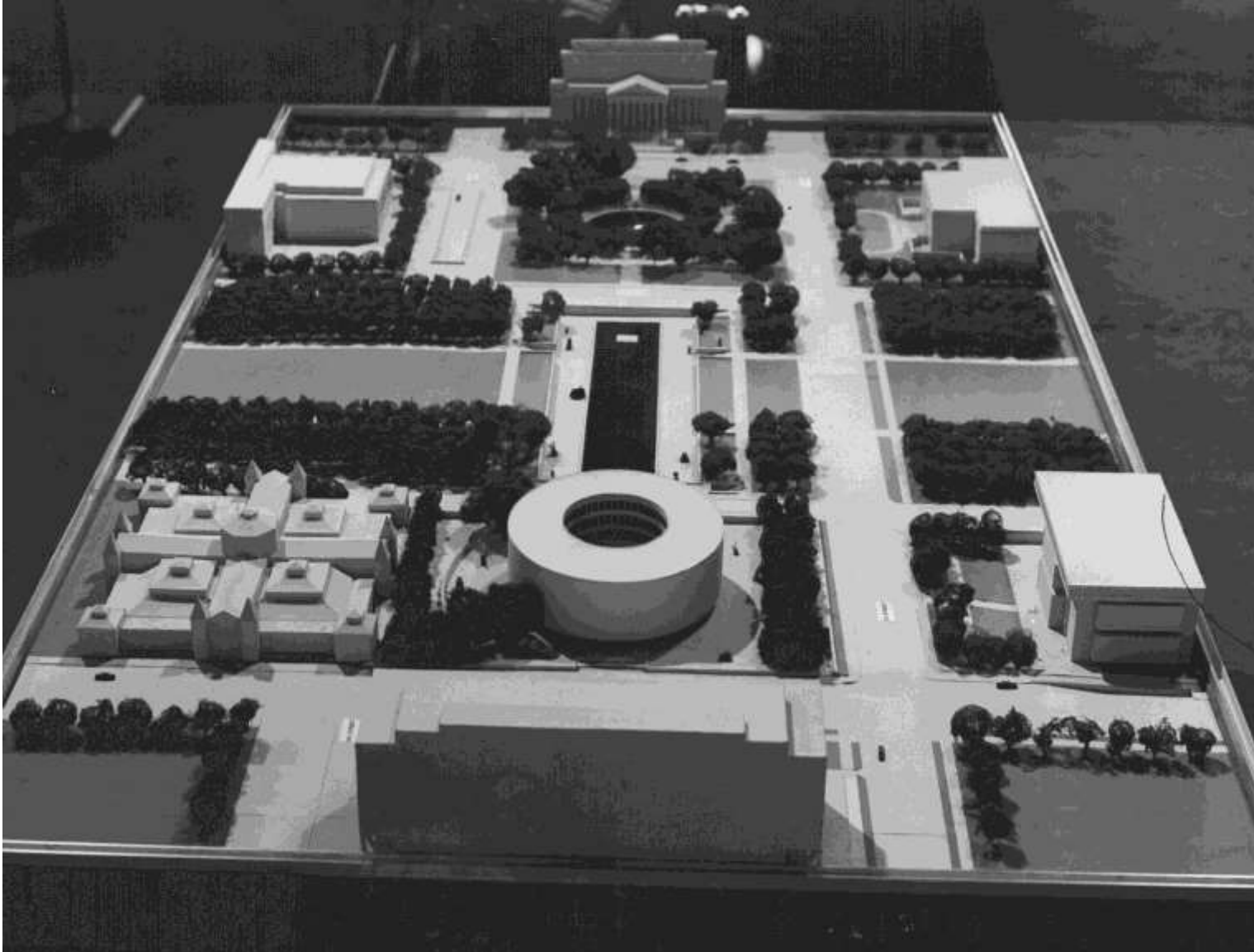
## Artistic Concept

Hiroshi Sugimoto

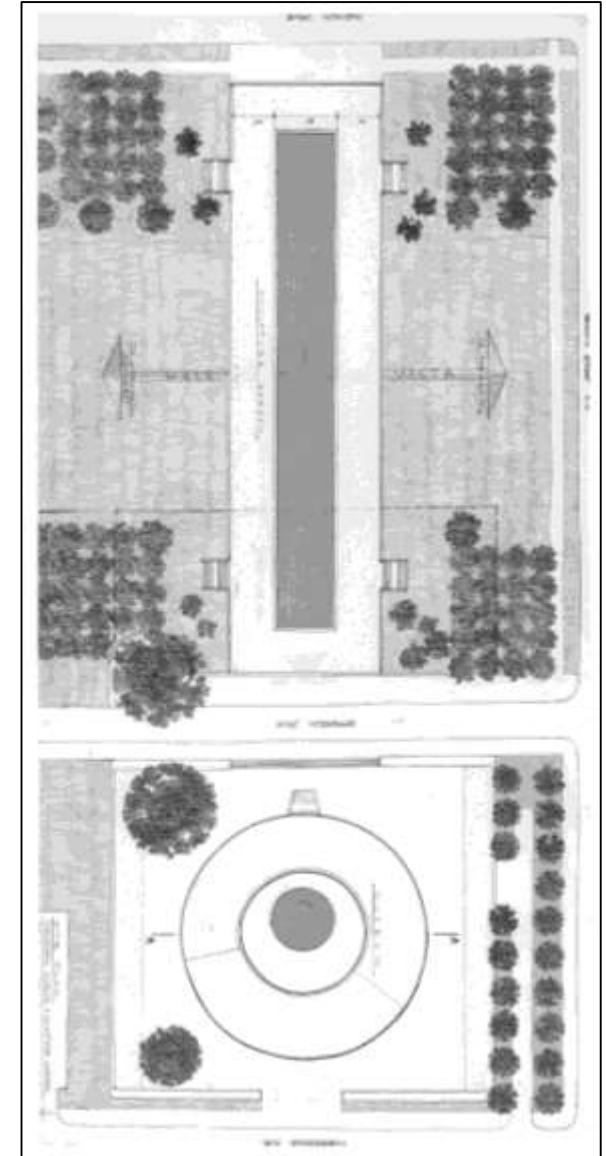
## Revitalization Concept

Faye Harwell

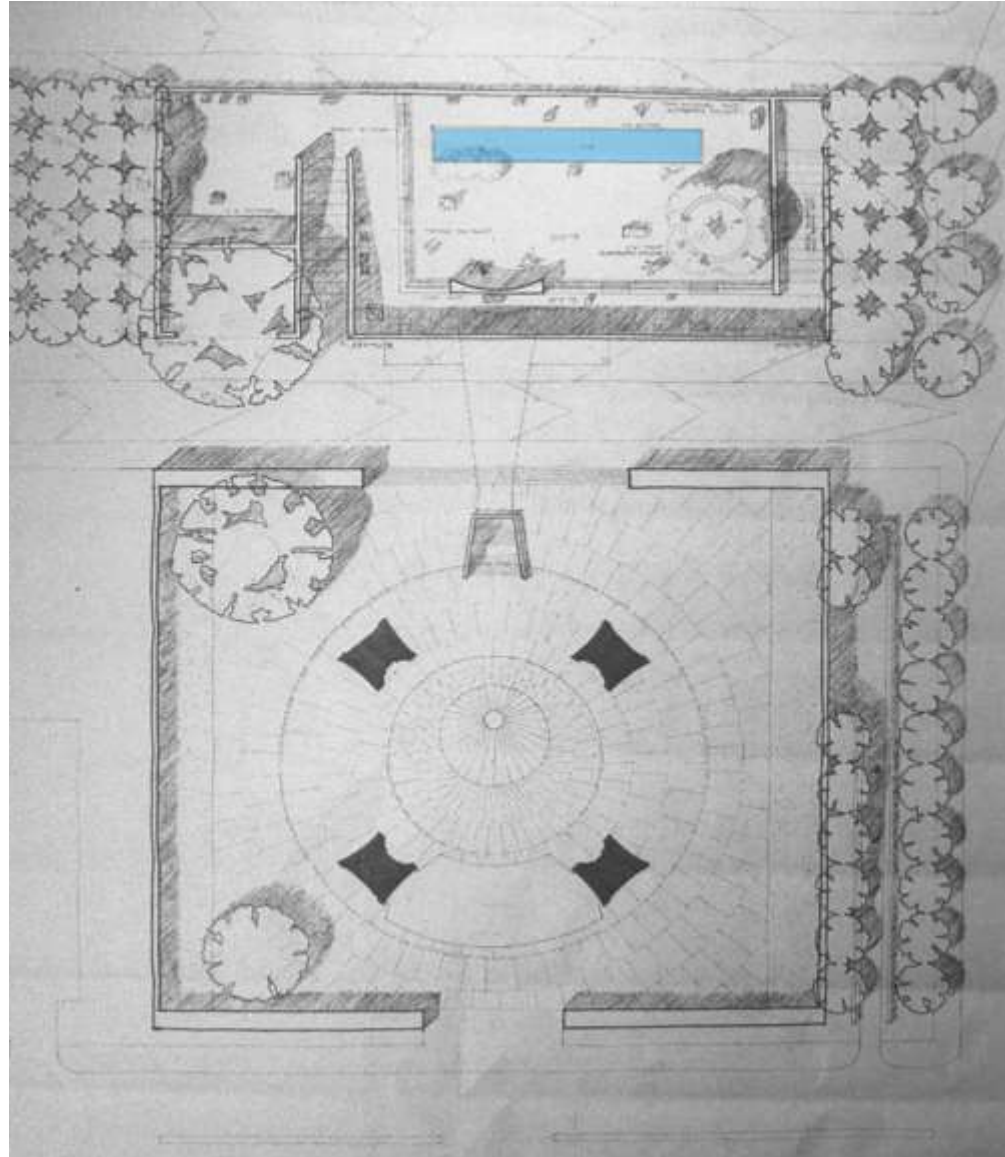
# Unrealized Design Concept - Expansive Reflecting Pool



Skidmore, Owings & Merrill (SOM), 1967



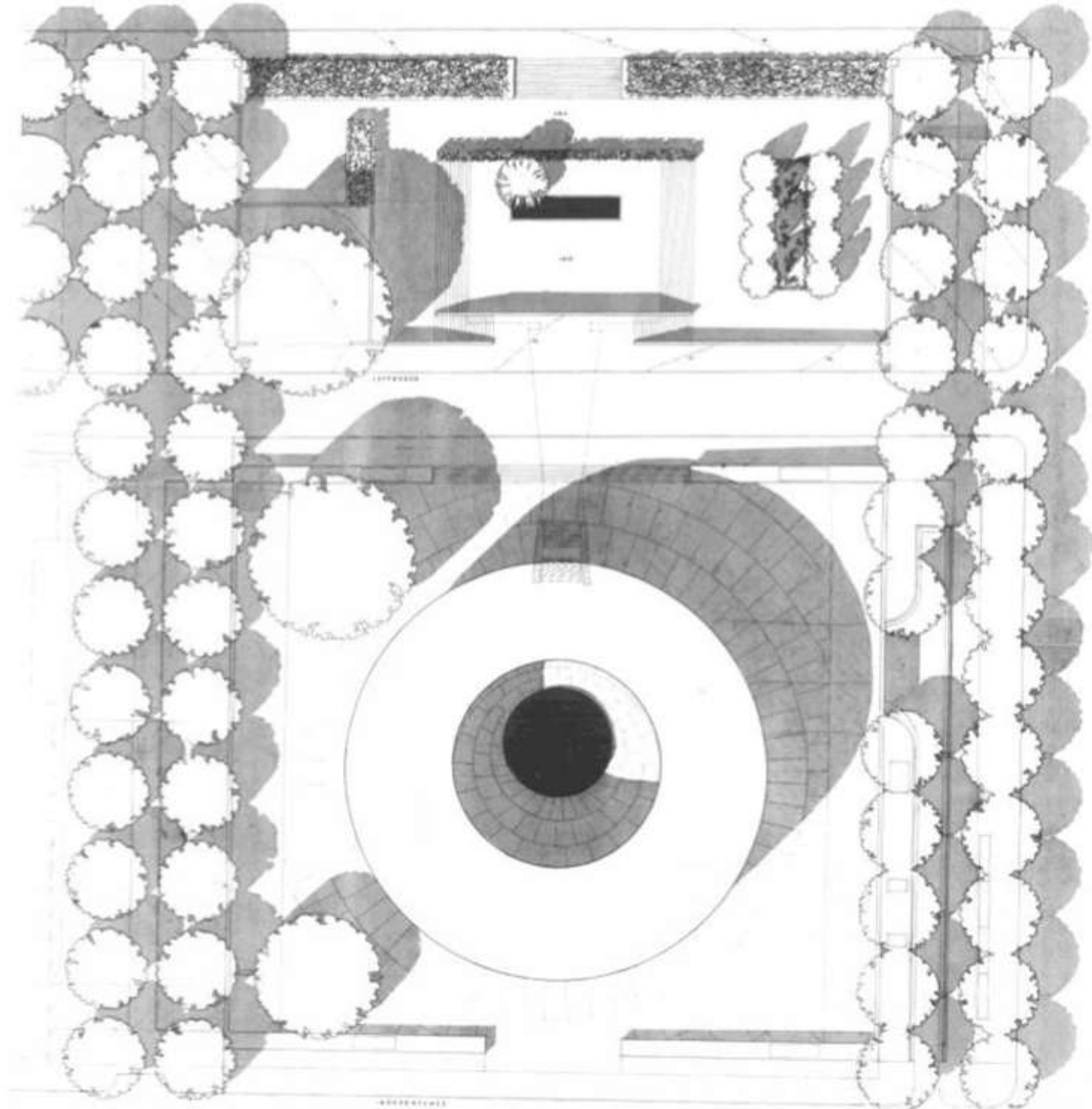
# Unrealized Design Concept – Enlarged Pool



Skidmore, Owings & Merrill, 1969



# Realized Design



Final Approved Design, SOM, 1971

# 1974 Opening



As-built conditions, 1974

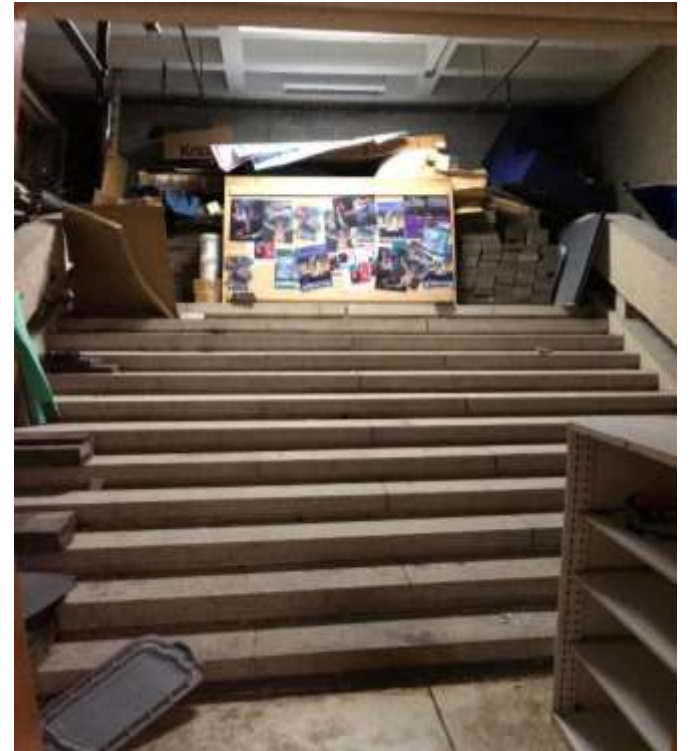
# 1981 Garden Modifications



As-built conditions, 1981



# Tunnel Modifications





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Isamu Noguchi with Nina and Gordon Bunshaft, Ryoanji, Kyoto, Japan, 1960

# Joseph Hirshhorn Residence in Connecticut



Henry Moore and Joseph Hirshhorn with *Falling Warrior* at Hirshhorn's estate in Greenwich, CT



Hirshhorn Museum and Sculpture Garden, 1974



# Programming Inspiration



Annual Contemporary Art Exhibition at Versailles – Lee Ufan, 2014



# Programming Inspiration



Turbine Hall at Tate Modern, Rachel Whiteread (2005); Olafur Eliasson (2003)



# Hirshhorn Performance Art Exhibitions



Ragnar Kjartansson, *Woman in E*, Hirshhorn Museum, 2016/2017



Jen Rosenblit, *I'm Gonna Need Another One, Does the Body Rule the Mind, Or Does the Mind Rule the Body?*, Hirshhorn Museum, 2018

# Hirshhorn Digital Projections



Doug Aitken, *Song 1*, Hirshhorn Museum, 2012



# Hirshhorn Music Performances



Kim Gordon, *Concert for Yoko Ono*, Hirshhorn Museum, 2017



## Existing Sculpture Setting



Henry Moore, *King and Queen*, Hirshhorn Museum and Sculpture Garden



# Tunnel Connection – Past and Present



Original Tunnel Connecting the Garden and Plaza, 1974



Existing Condition, 2019

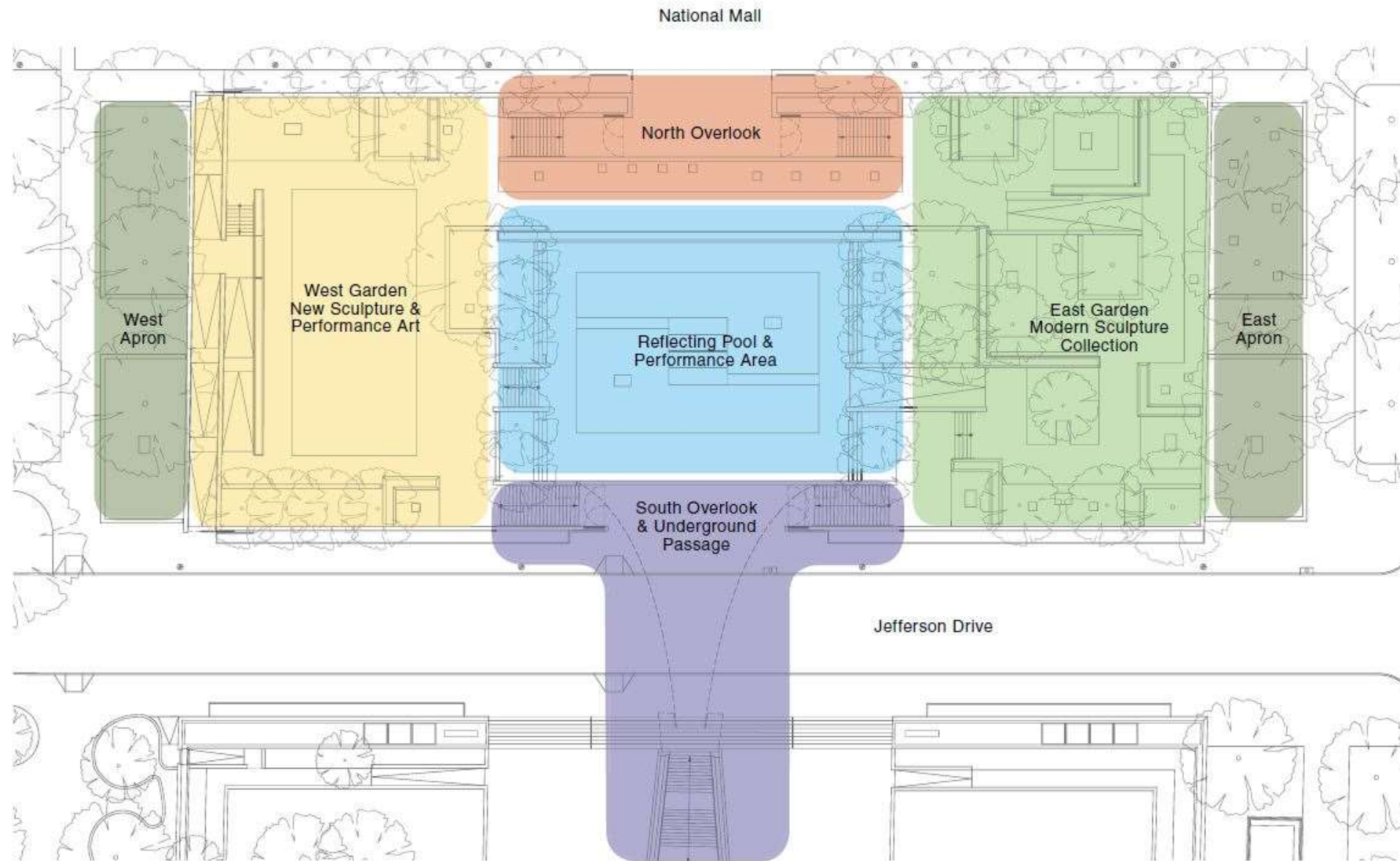
# Hiroshi Sugimoto



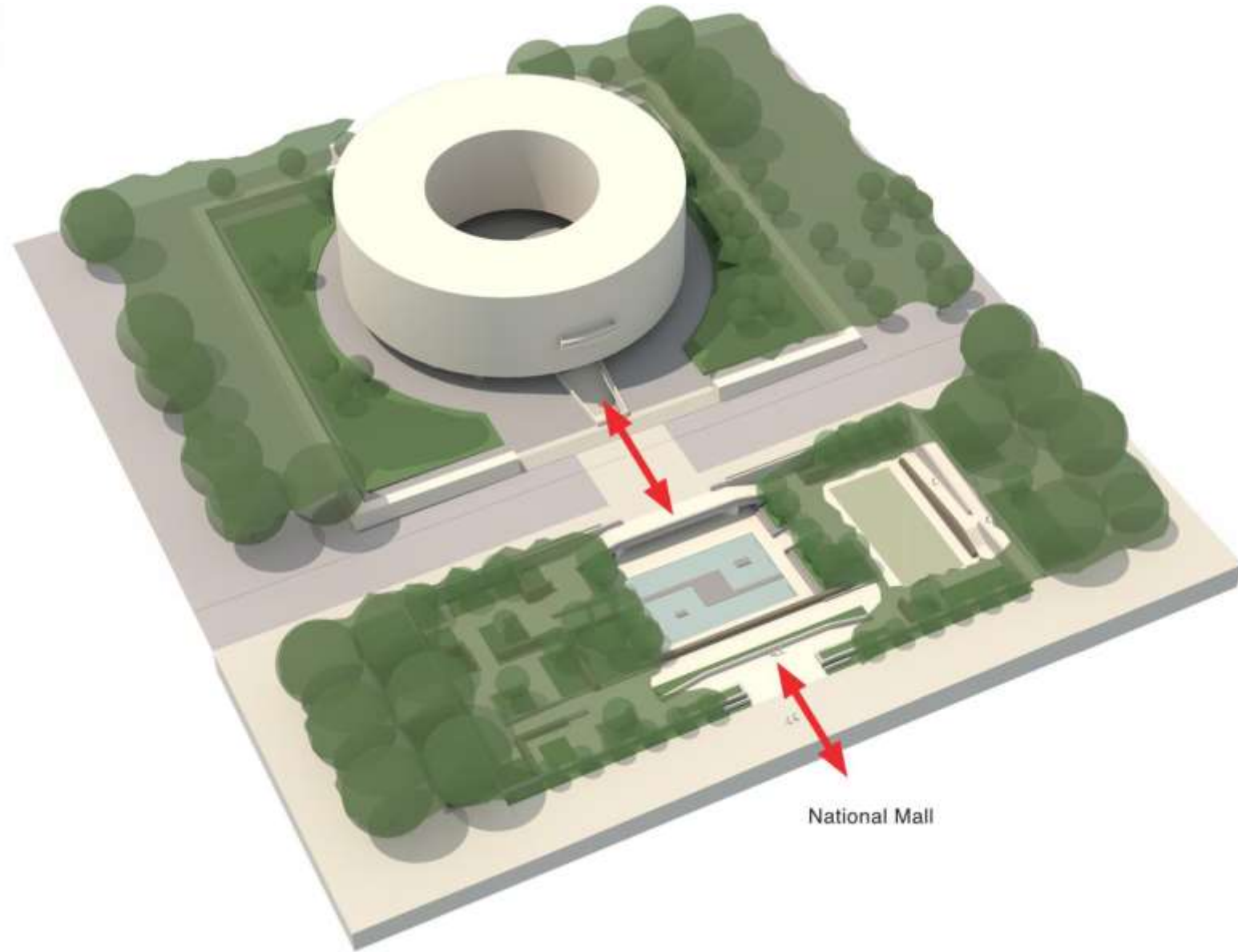
Hiroshi Sugimoto, *Hiroshi Sugimoto*, Hirshhorn Museum, 2006



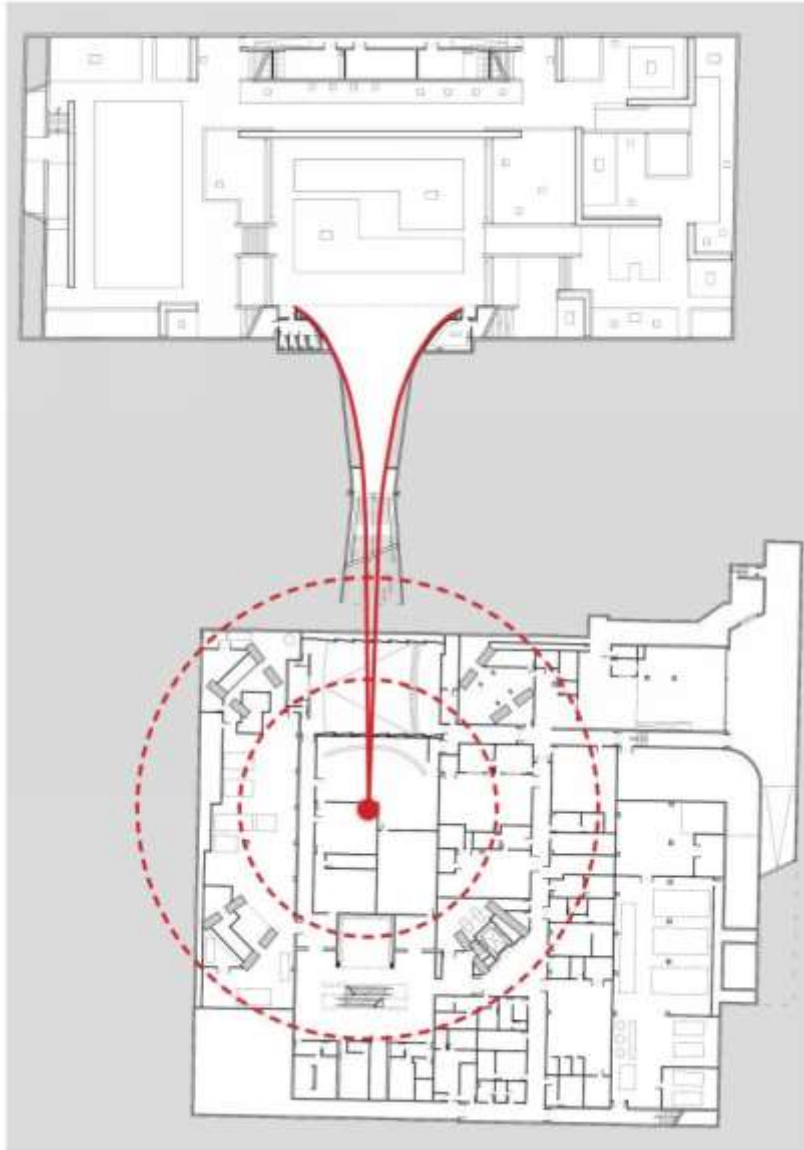
# Garden Programming



# Reestablishing Relationship of National Mall, Garden and Museum



# Underground Passage



Garden and Museum Lower Level



Hiroshi Sugimoto Sculpture at Otemachi, Tokyo



## Stacked Stone Walls – Hirshhorn and Collins



Marino Marini and Henry Moore sculptures at Joseph Hirshhorn's estate in Greenwich, CT



Innisfree Garden in Millbrook, NY by Lester Collins



## Stacked Stone Wall Mock-ups





# Concept Design



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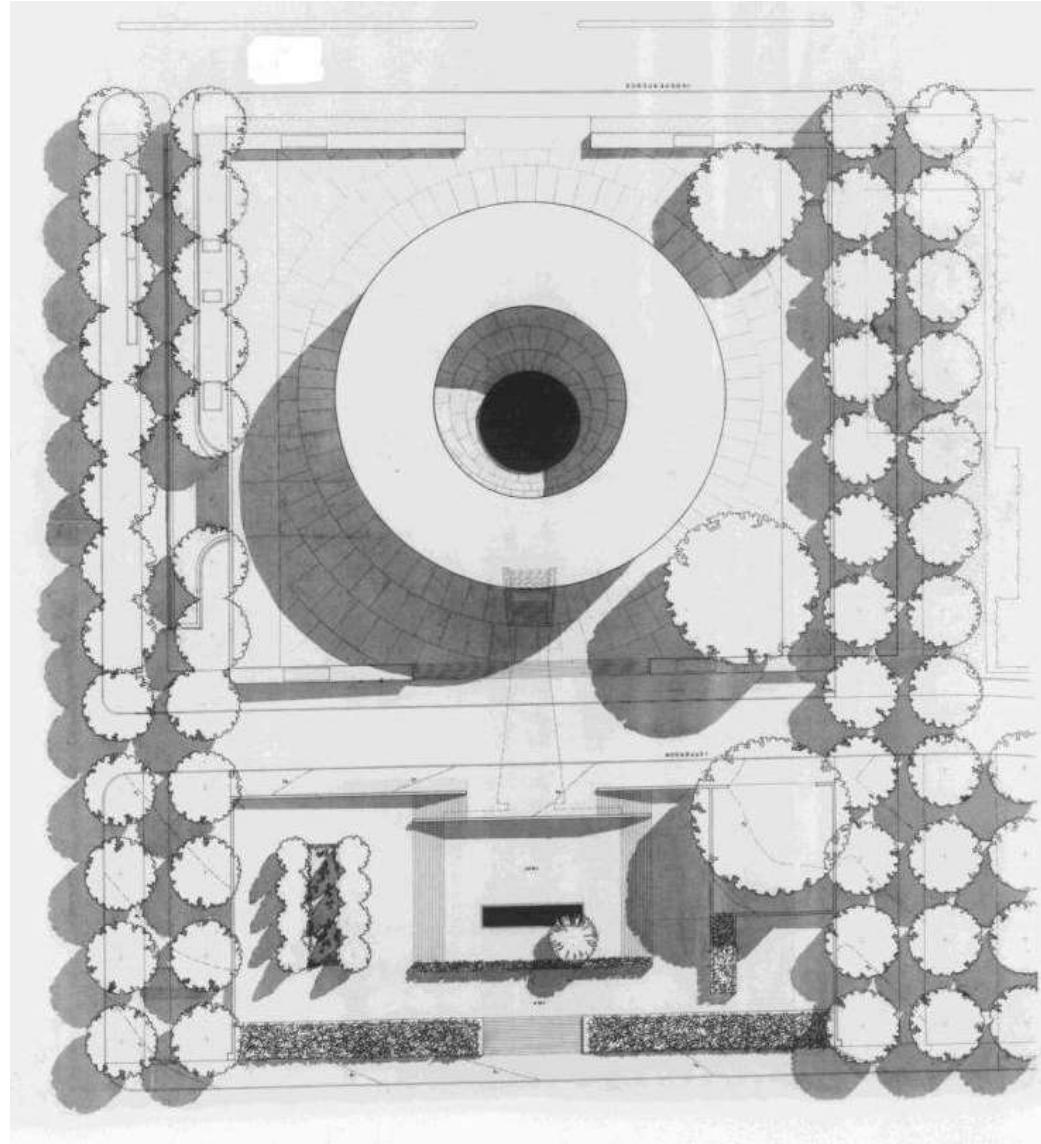
Hiroshi Sugimoto

## Revitalization Concept

Faye Harwell

Gordon Bunshaft's Hirshhorn Museum is one of just a handful of buildings that prove that simple forms can be beautiful.

単純な形態が美しいことが実証された稀有の例がこのバーンシャフト設計になるハーシュホーン美術館である。





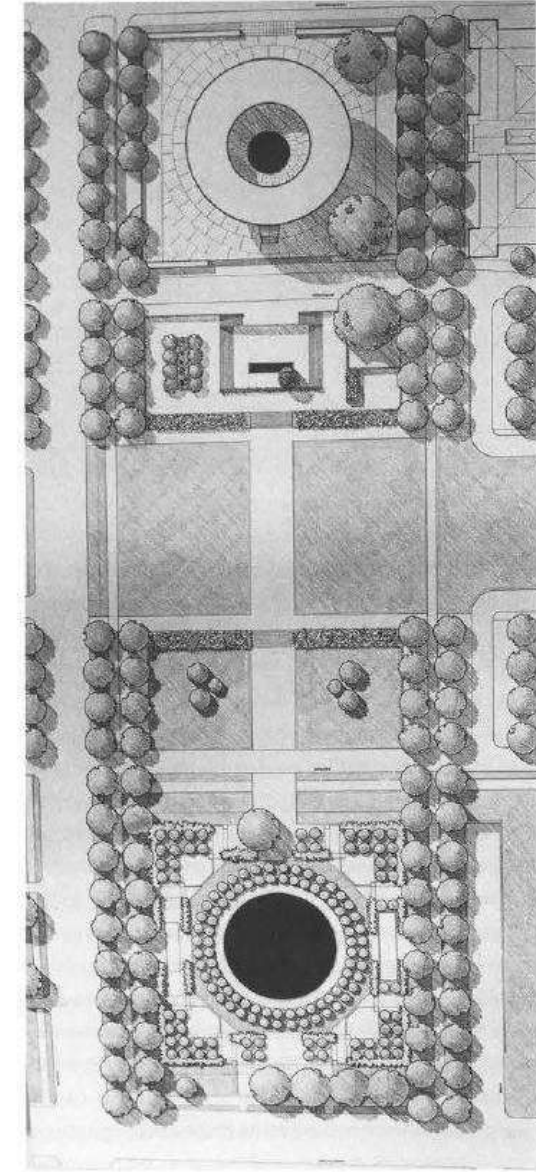
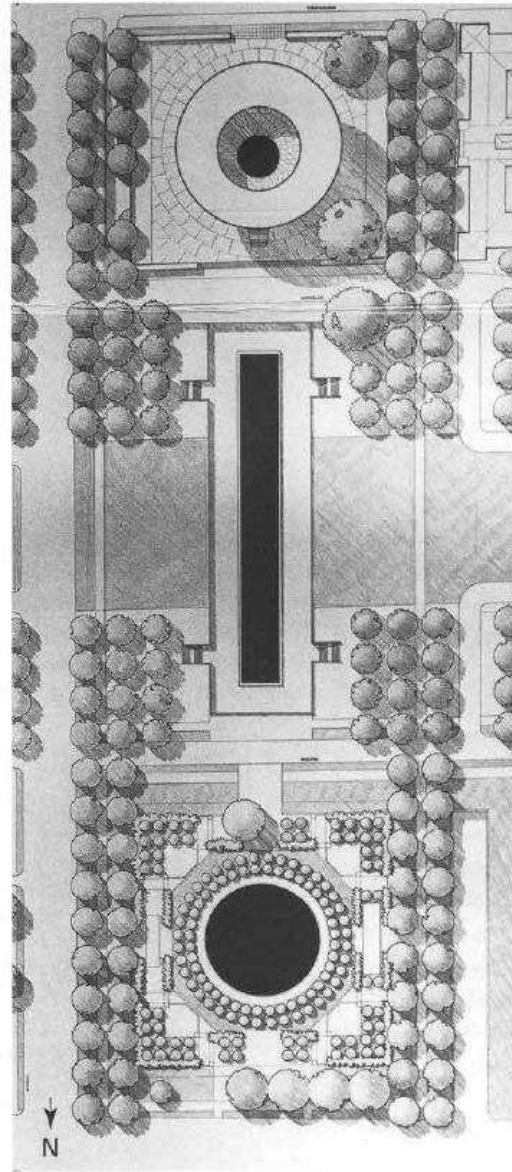


In 2006, when my mid-career retrospective was held here.  
When I finally hung my Seascapes series, the beauty of the space took my breath away.  
私は2006年の杉本展において、そこに「海景」をかけた時に、そのスペースの美しさに息を飲んだ。

## Bunshaft's Heritage

The landscape in which the form is placed is another decisive factor. My hope was to finally make a reality of Bunshaft's dream of a cylinder reflected in a pool now, in the twenty-first century.

建築の美しさとはその造形がどのようなランドスケープの中に置かれるかは決定的に重要なのだ。私は水盤に映る円筒形というバーンシャフトの理想案を21世紀になって実現させたいという希望を持った。



My redesign, while respecting Bunshaft's Karesansui concept, also attempts to create a sculpture garden which incorporates the esthetics of my own "Sugimoto-style" Japanese garden, which is simultaneously classical and contemporary.

今回の再設計は、バーンシャフトの希求した枯山水の理念を尊重しつつ、私が取り組んできた古典でありながら現代的でありうる杉本式日本庭園の美学を彫刻庭園として可視化しようとする試みである。





## Sculpture Display



I asked myself what the most suitable background for modern sculpture might be. My answer was to use premodern materials. Creating a contrast between the modern and the premodern would be an effective way to foreground the sculpture.

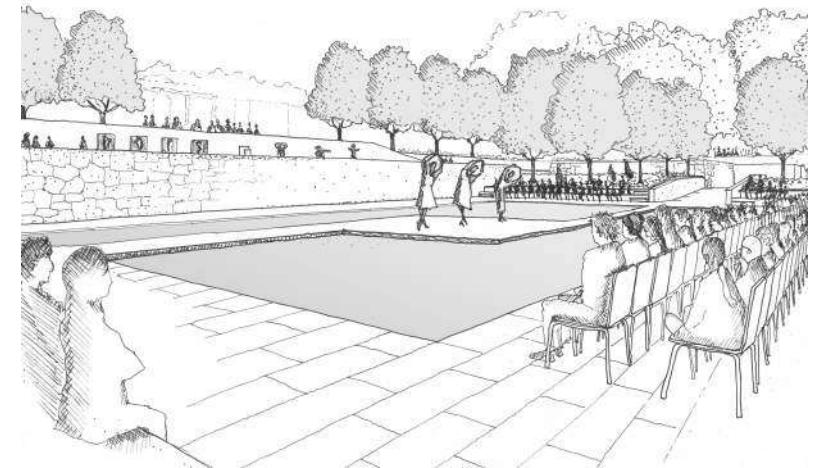
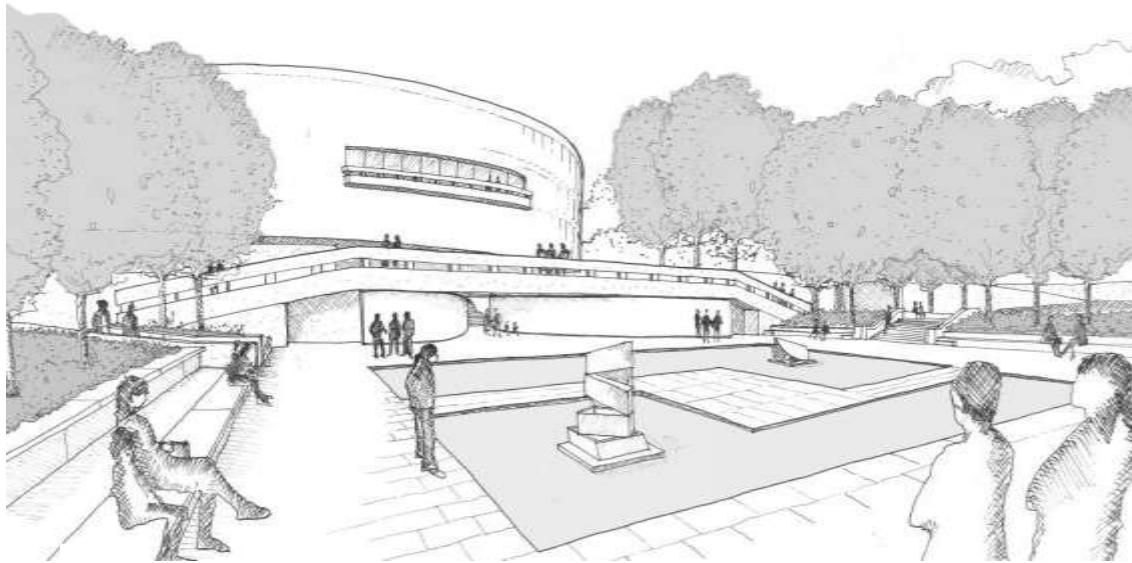
私はモダン彫刻を引き立てる庭園を設計するにあたって、その背景として最も相応しいものを探求した。その結果私の得た答えはプリモダンの素材を使うというものだった。近代は前近代と対比させられることによって引き立たせられるのだ。

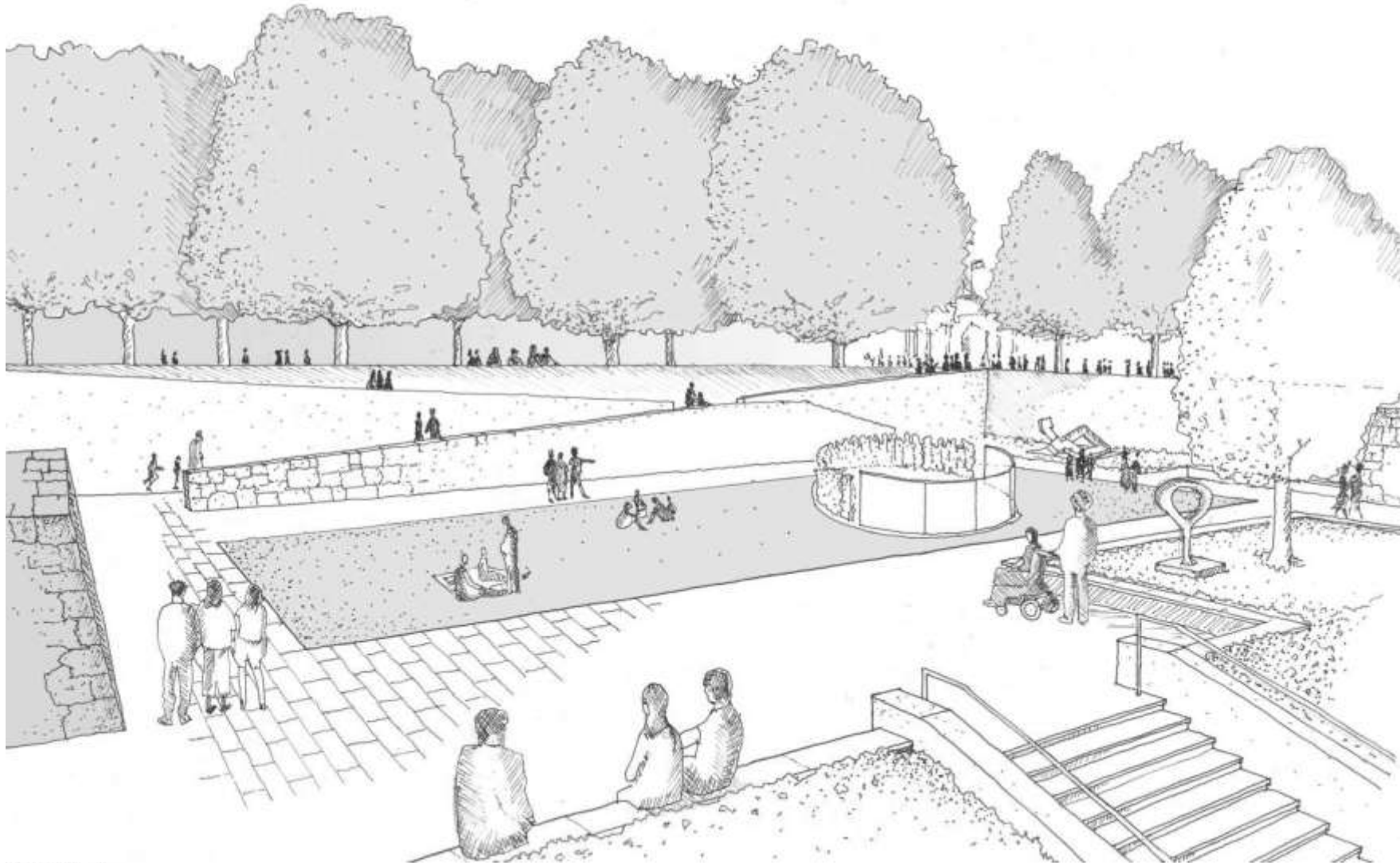


## Reflecting Pool

Whereas in the last century paintings and sculpture were center stage, museums now must have the flexibility to accommodate a diversity of media such as installations, video art and performance. I have therefore installed a shallow pool in the central part of the garden; works of sculpture and a stage appear to float on its surface.

絵画・彫刻が主体だった前世紀から、今、インスタレーション、映像作品、パフォーミングアートなどへとメディアの多様化への対応が求められている。庭園の中央部にはごく薄く水が張られ、その水に浮く様に舞台があり彫刻がある。

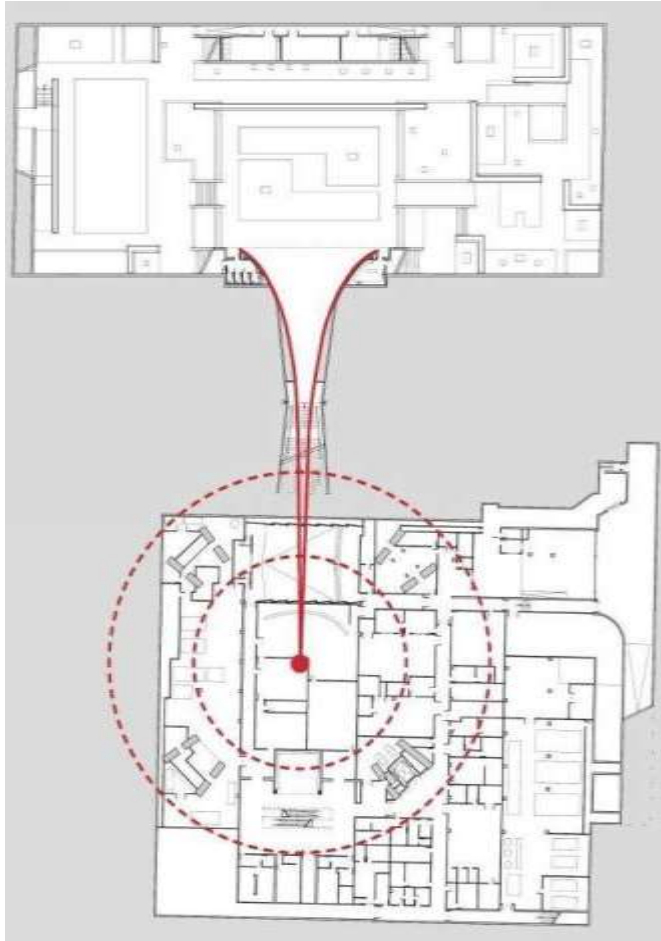




On the west side of the garden is a gallery space which can also accommodate large pieces of sculpture.

西側には大型彫刻設置も可能なイベント空間がある。

## Underground Passage



What I have done is to treat the center point of the museum's cylindrical form as the zero point and extrapolate two diverging parabolic lines which can be expressed by the formula  $f(x) = \frac{1}{x^2}$

私は円筒形美術館の中心点を起点とした3次関数による双曲線を引き、次第に開口部が広がるような線を庭園部に向かう壁の線とすることとした。





## Underground Passage



Visitors are drawn away from the museum to the sculpture garden through the underground passage with its mirror walls opening out into the garden.

美術館本館より彫刻庭園へと導かれる見学者は、地下道が庭園へと広がっていく印象派絵画的な鏡面映像を目視体験することとなる。

## Overall Aerial



In summer, the plantings and the pool provide shade and cool; in winter, you can see the beautiful natural stone on the pool floor.  
In my mind I can see a vivid image: It is the most beautiful sculpture garden I can imagine.

夏は植栽による適度な日陰と水盤があり、冬には水盤の底の自然石が美しく現れる。考えられうる最上の彫刻庭園は今私の脳裏にありありと見えている。

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## Sculpture Garden Vision and Program

Melissa Chiu

## Artistic Concept

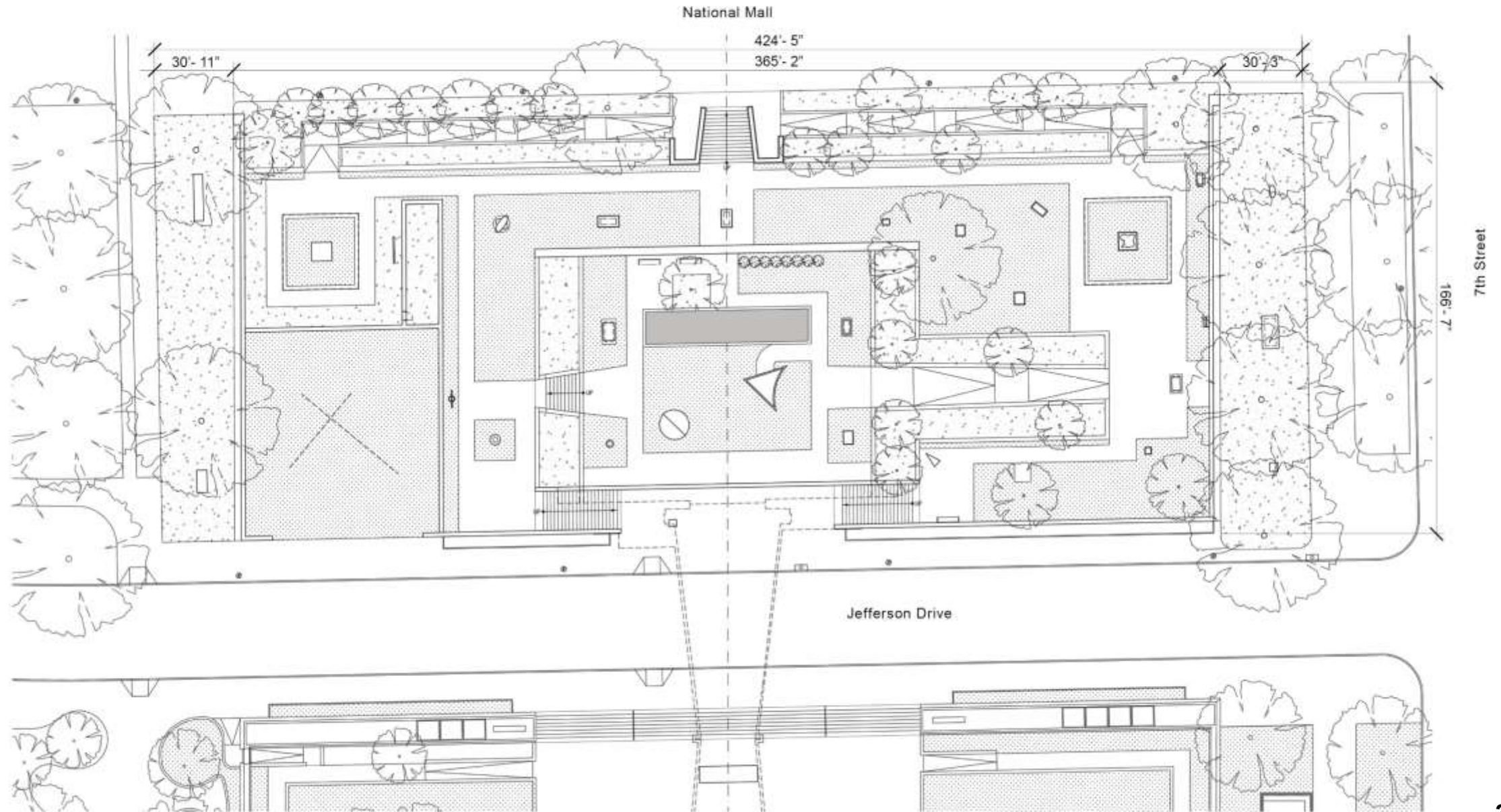
Hiroshi Sugimoto

## Revitalization Concept

Faye Harwell



# Current Sculpture Garden Site Plan

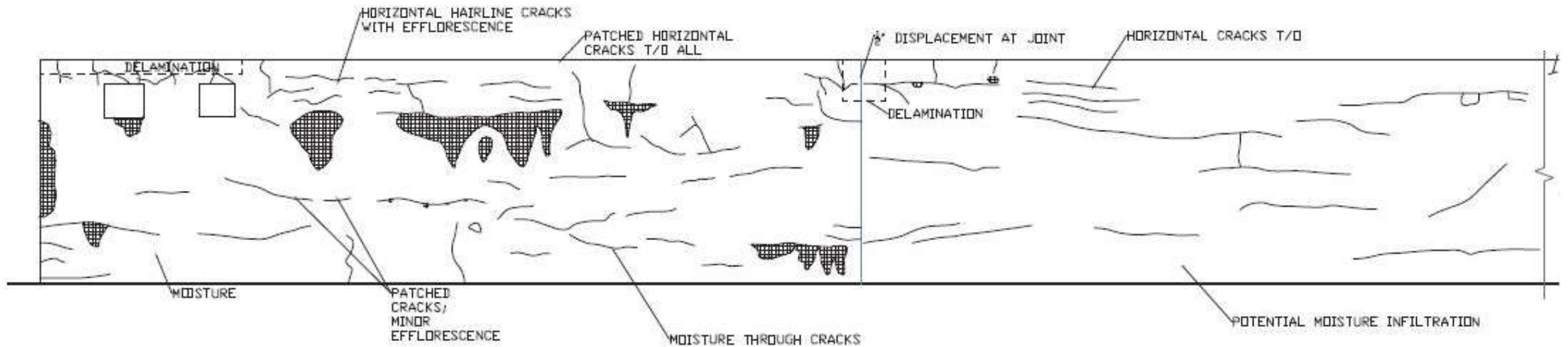




# Sculpture Garden – Existing Conditions



# Sculpture Garden Wall Deterioration – Study 2016-2019



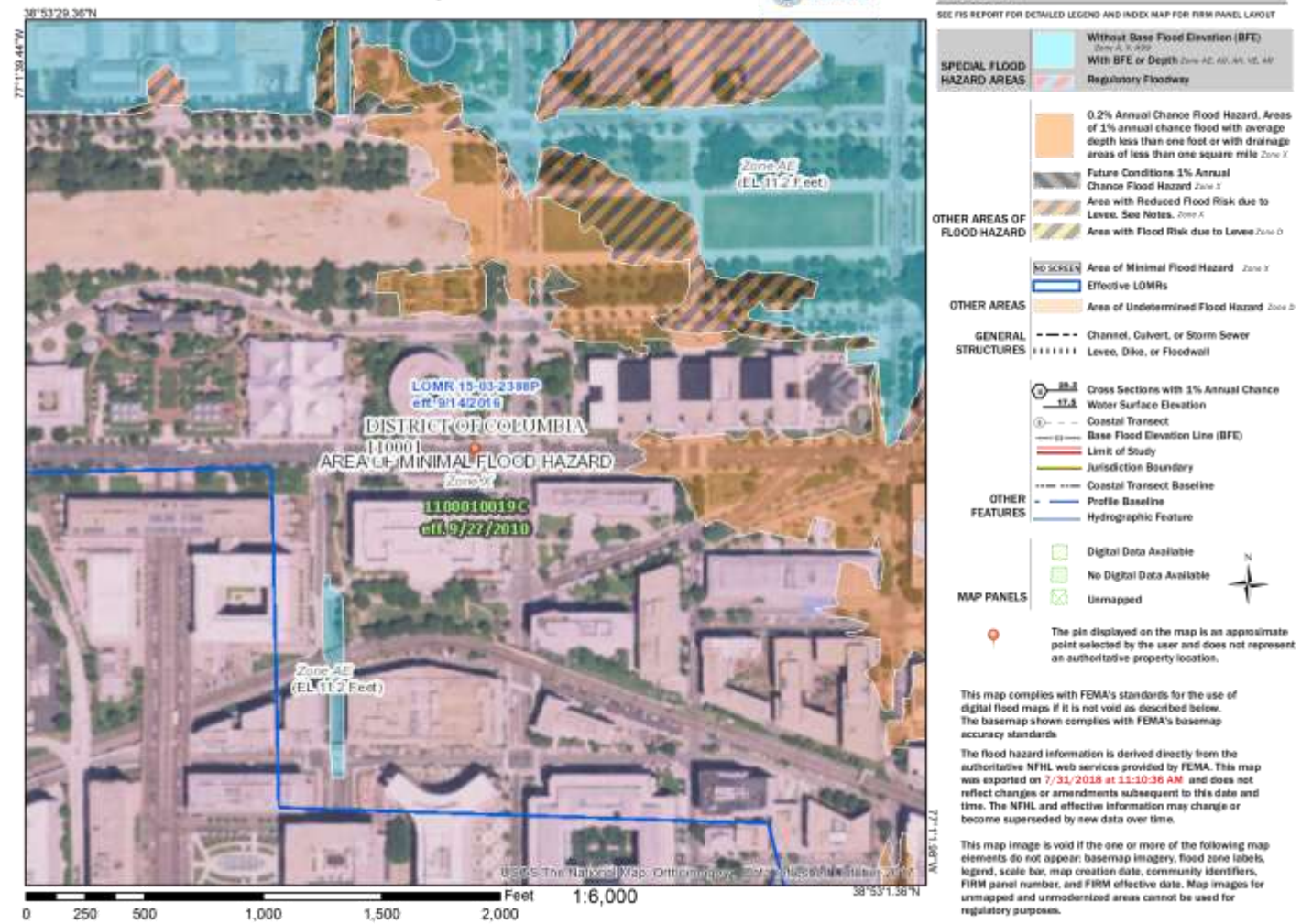
Visual examples of Alkali-Silica Reaction and internal sulfate attack, efflorescence, surface accumulation, 2018



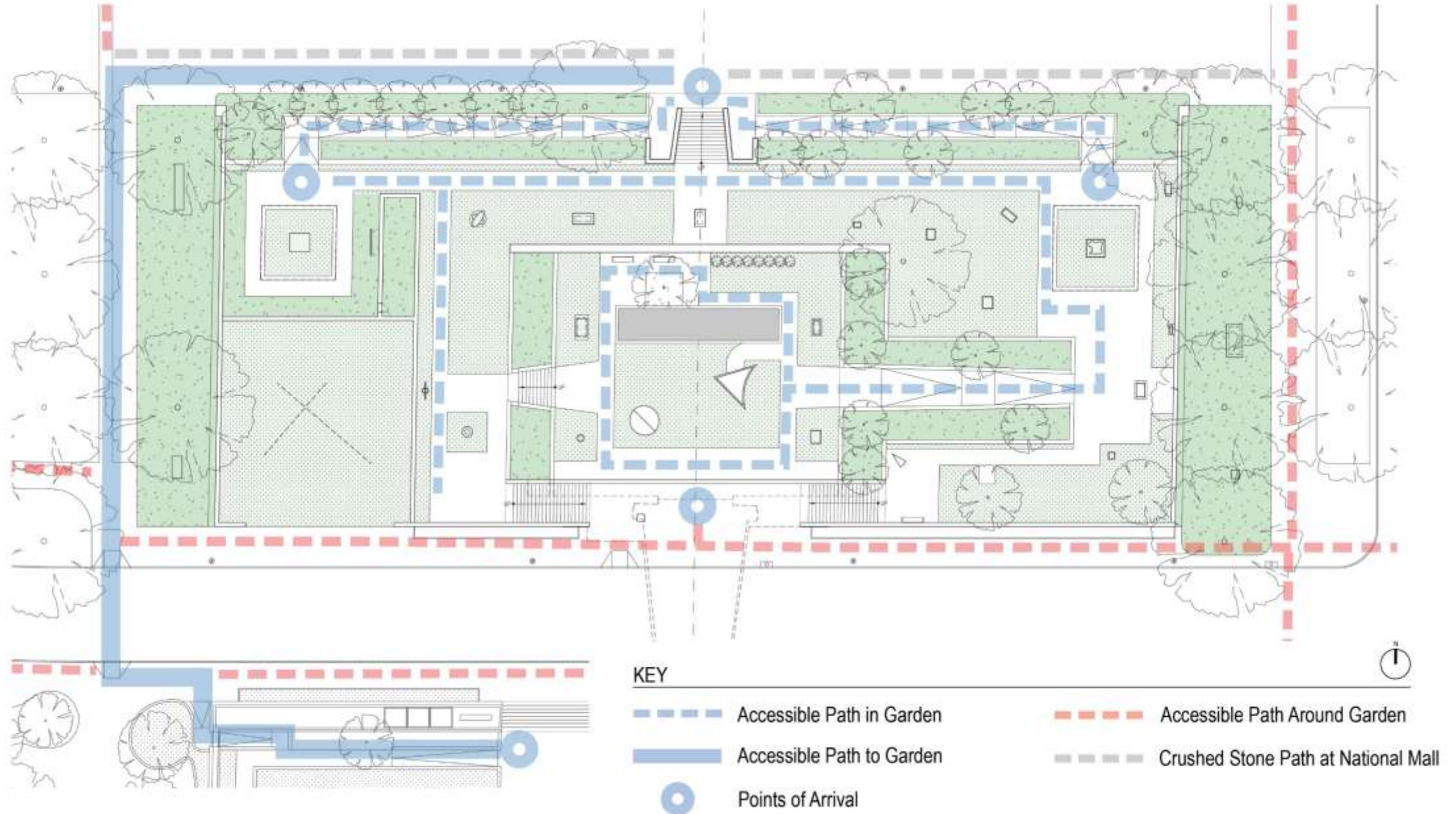
# Storm Water Management



## National Flood Hazard Layer FIRMette



# Existing Accessible Route





# National Mall Views



East Apron



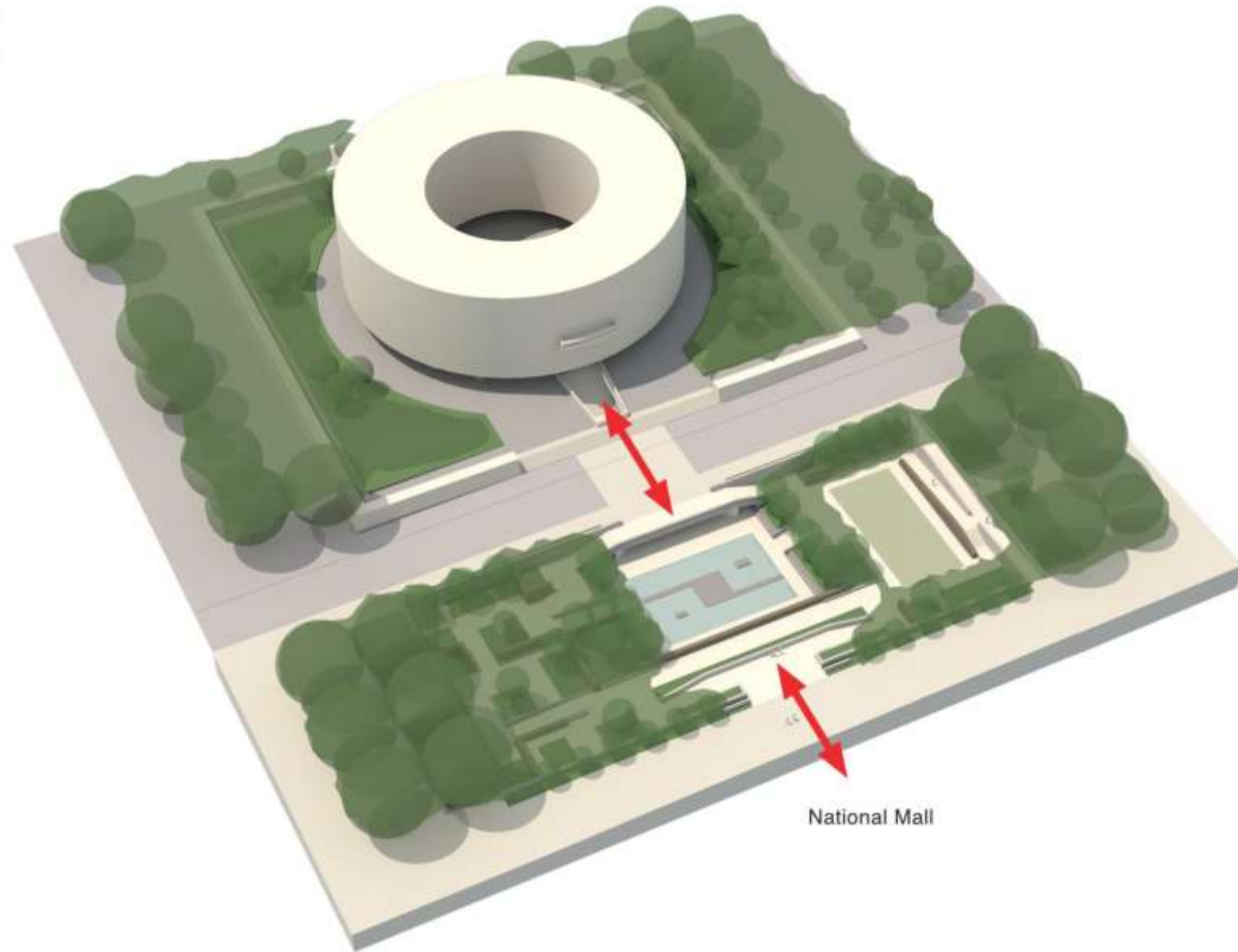
West Apron



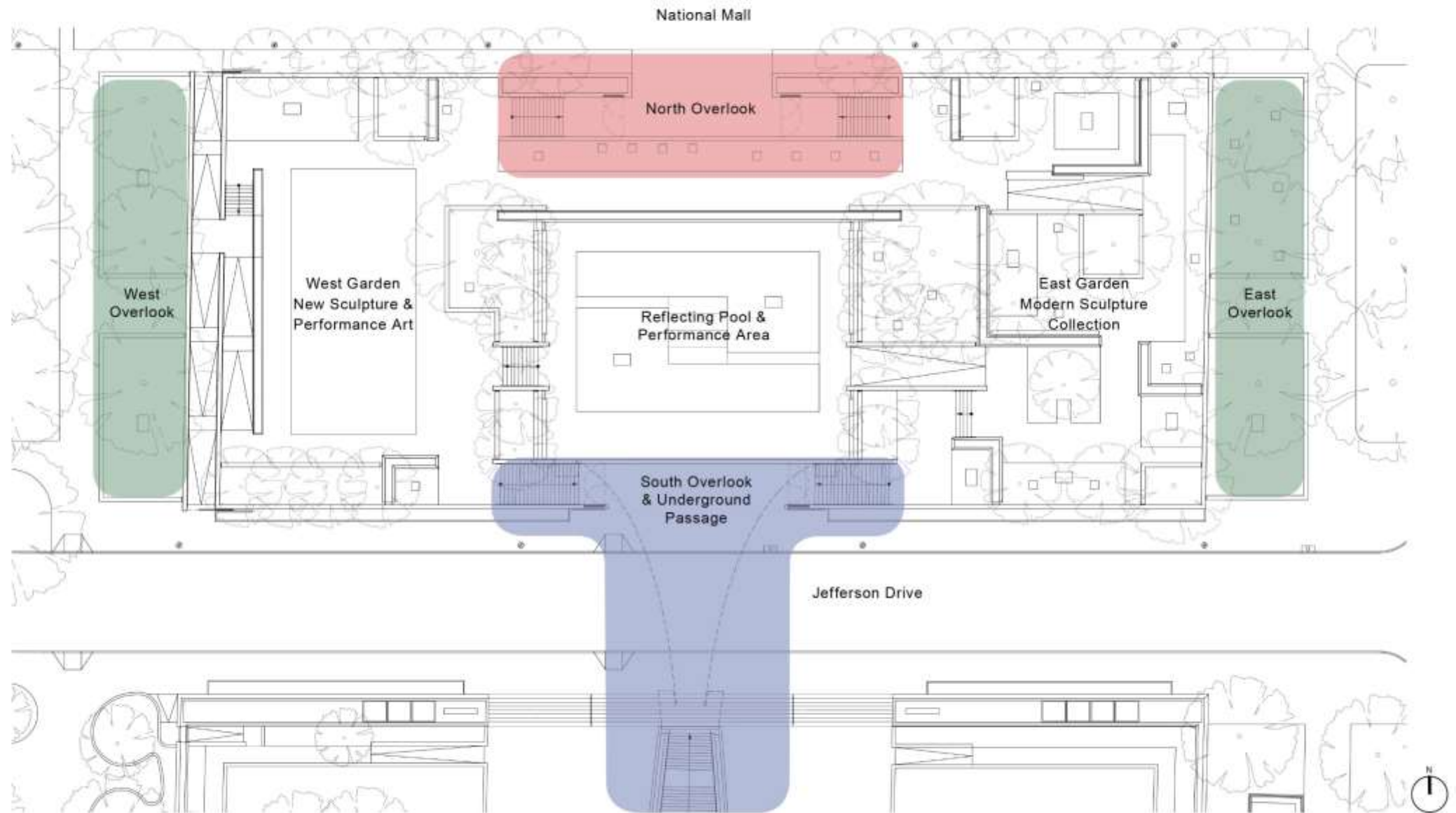
National Mall Path



# Reestablishing Relationship of National Mall, Garden and Museum

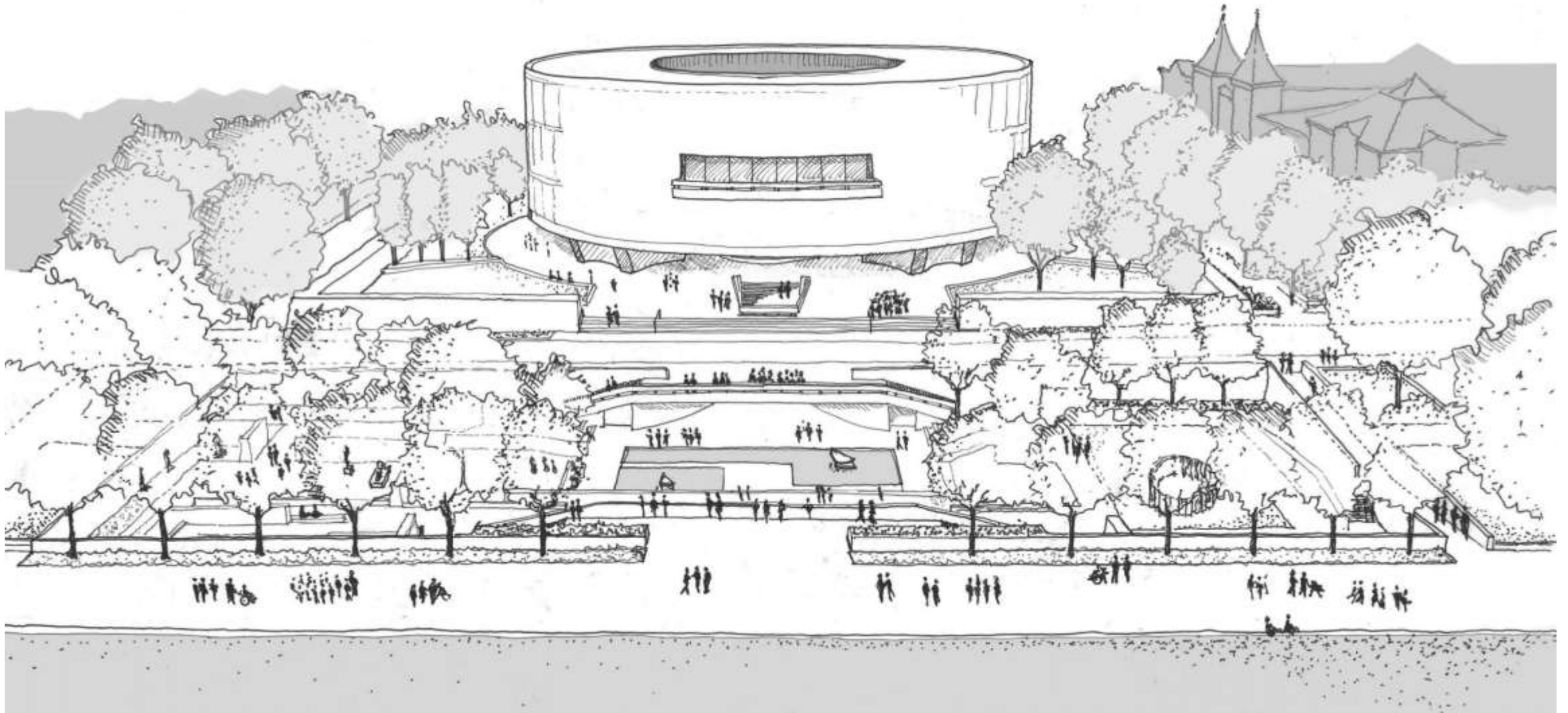


# Garden Overlooks



# North Overlook

Concept Sketch Looking South

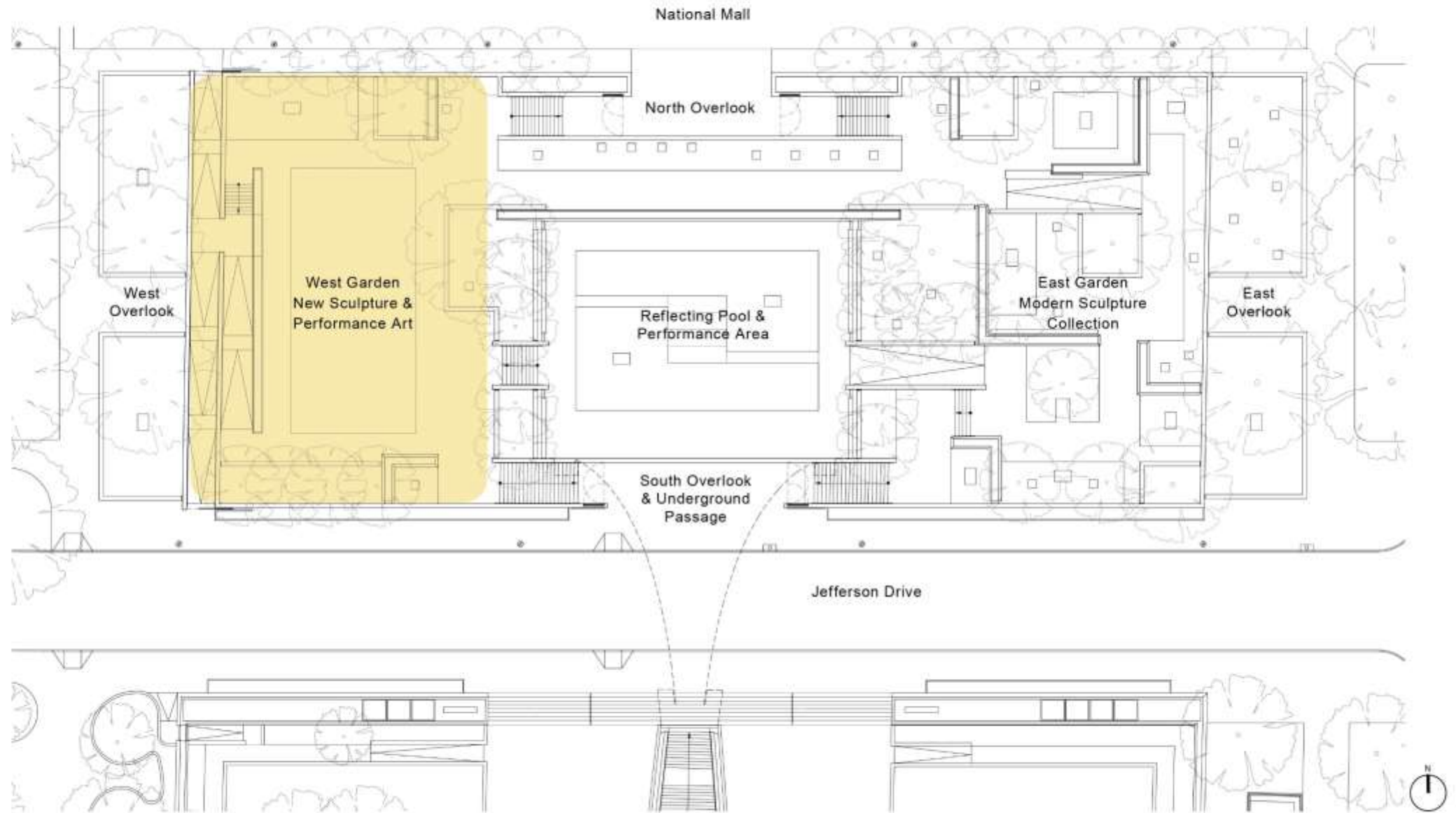




# New Accessible Route



# West Garden - Flexible Program



# West Garden - Flexible Program



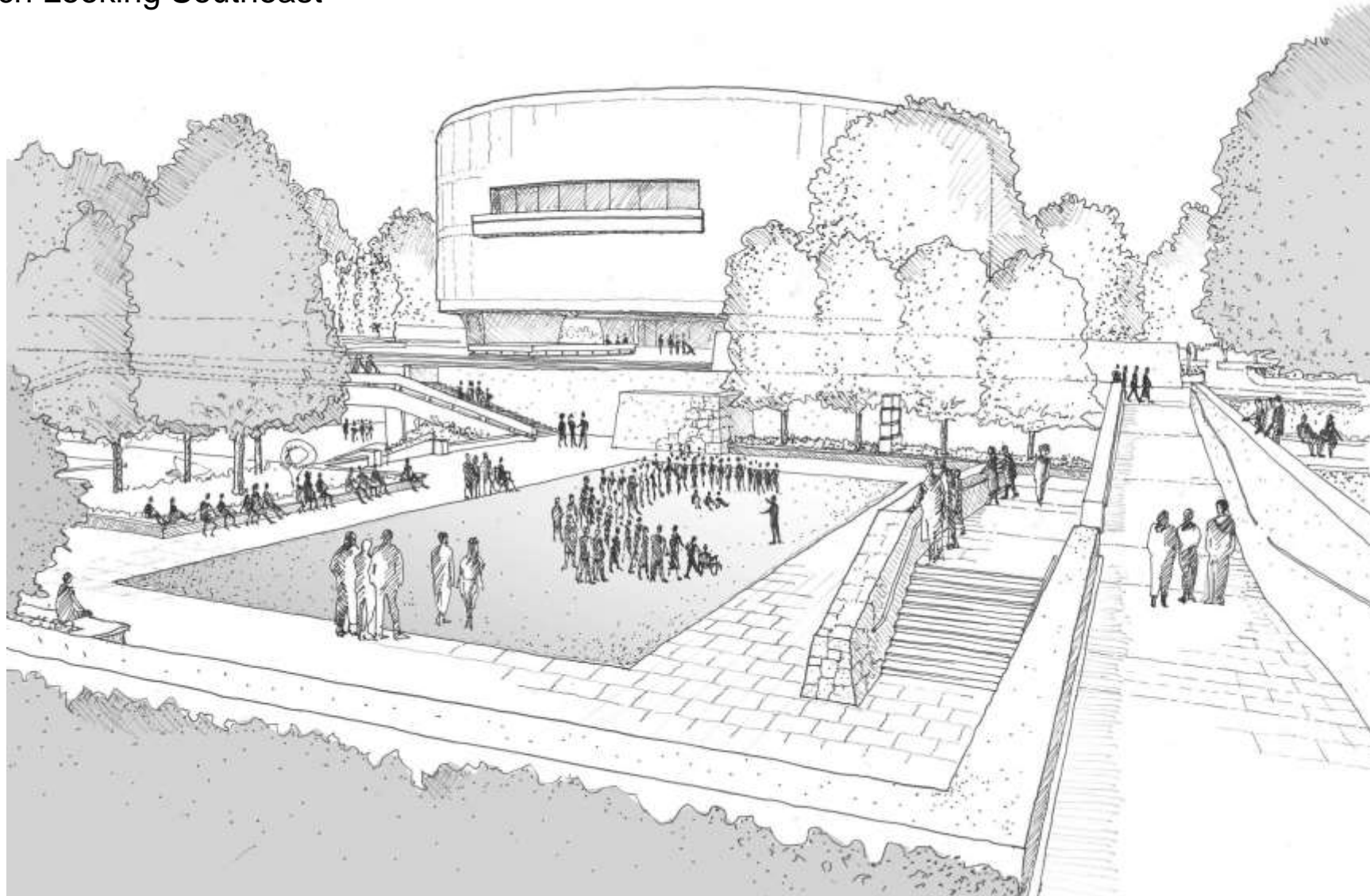
Plan of West Garden





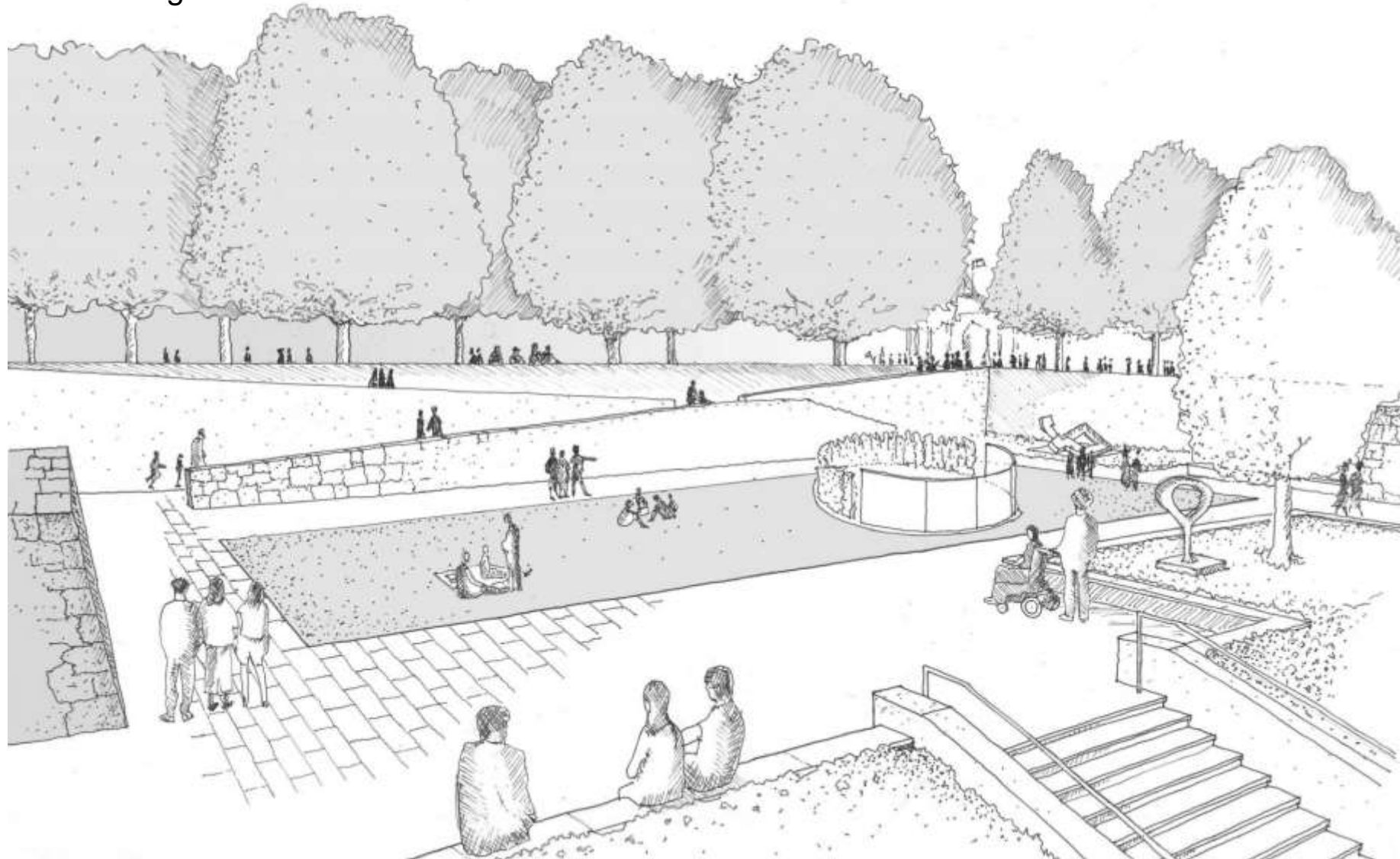
# West Garden

Concept Sketch Looking Southeast

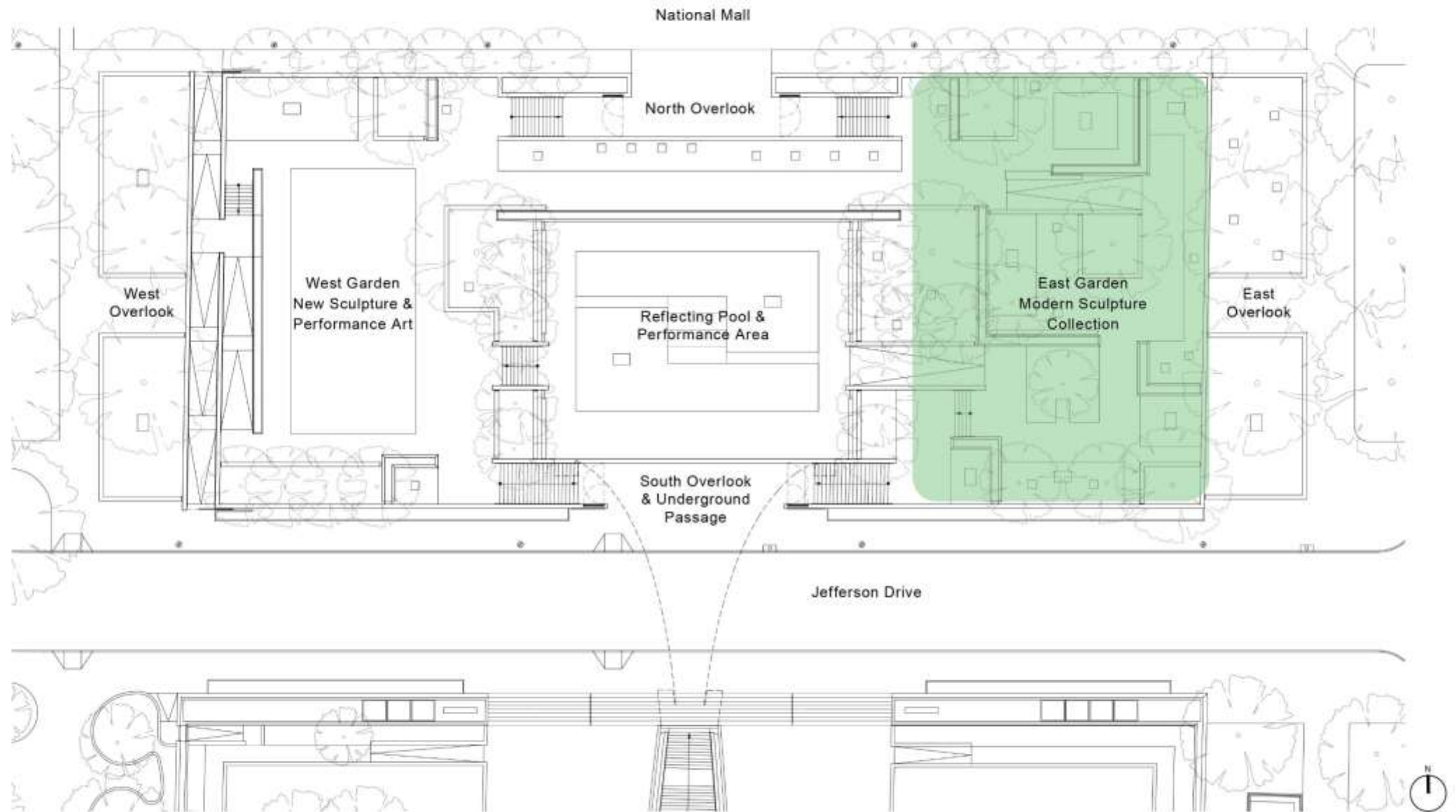


# West Garden

Concept Sketch Looking West



# East Garden - Modern Bronze Collection





# East Garden – Modern Bronze Collection

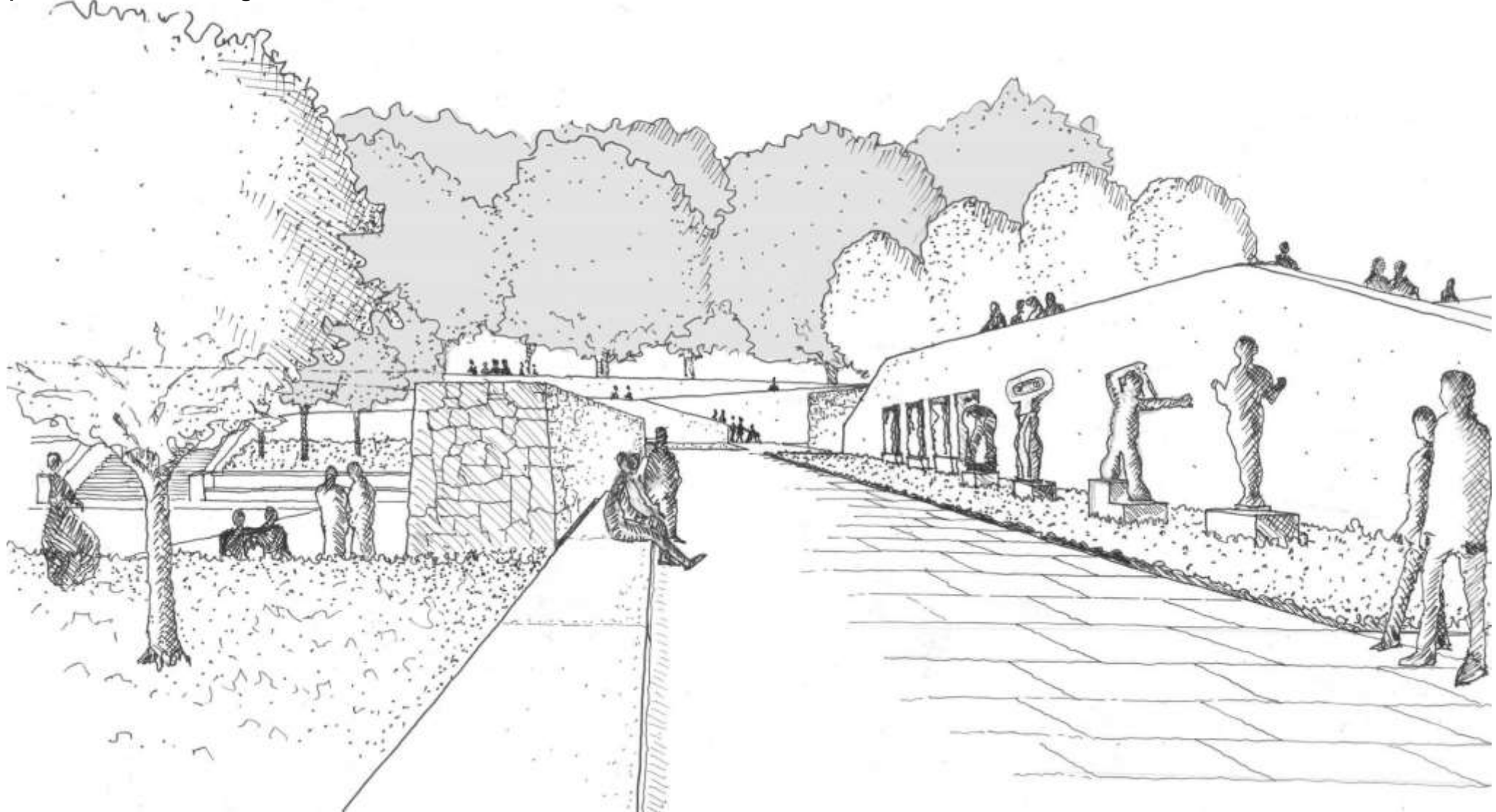


Plan of East Garden



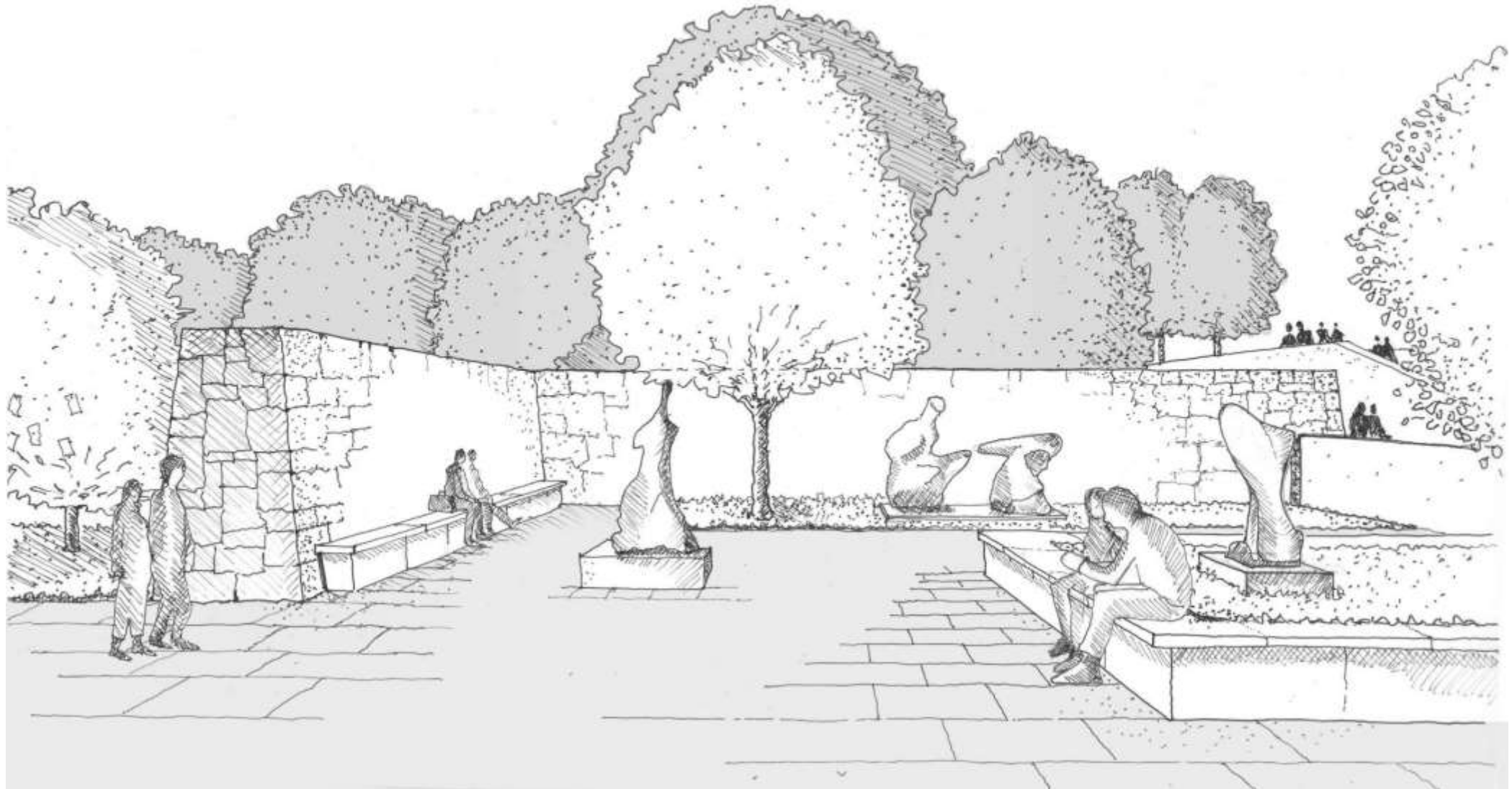
# East Garden

Concept Sketch Looking West



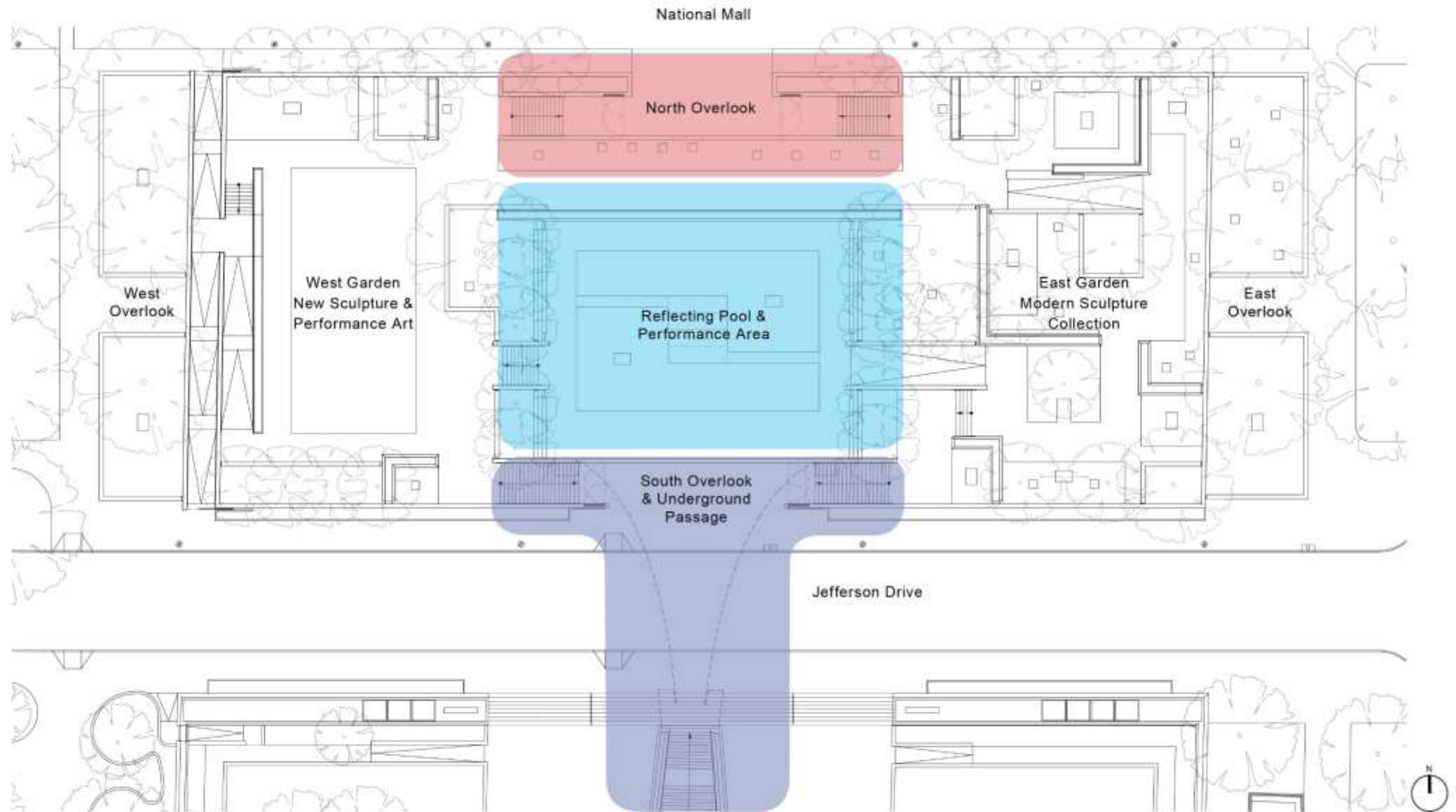
# East Garden

Concept Sketch Looking West

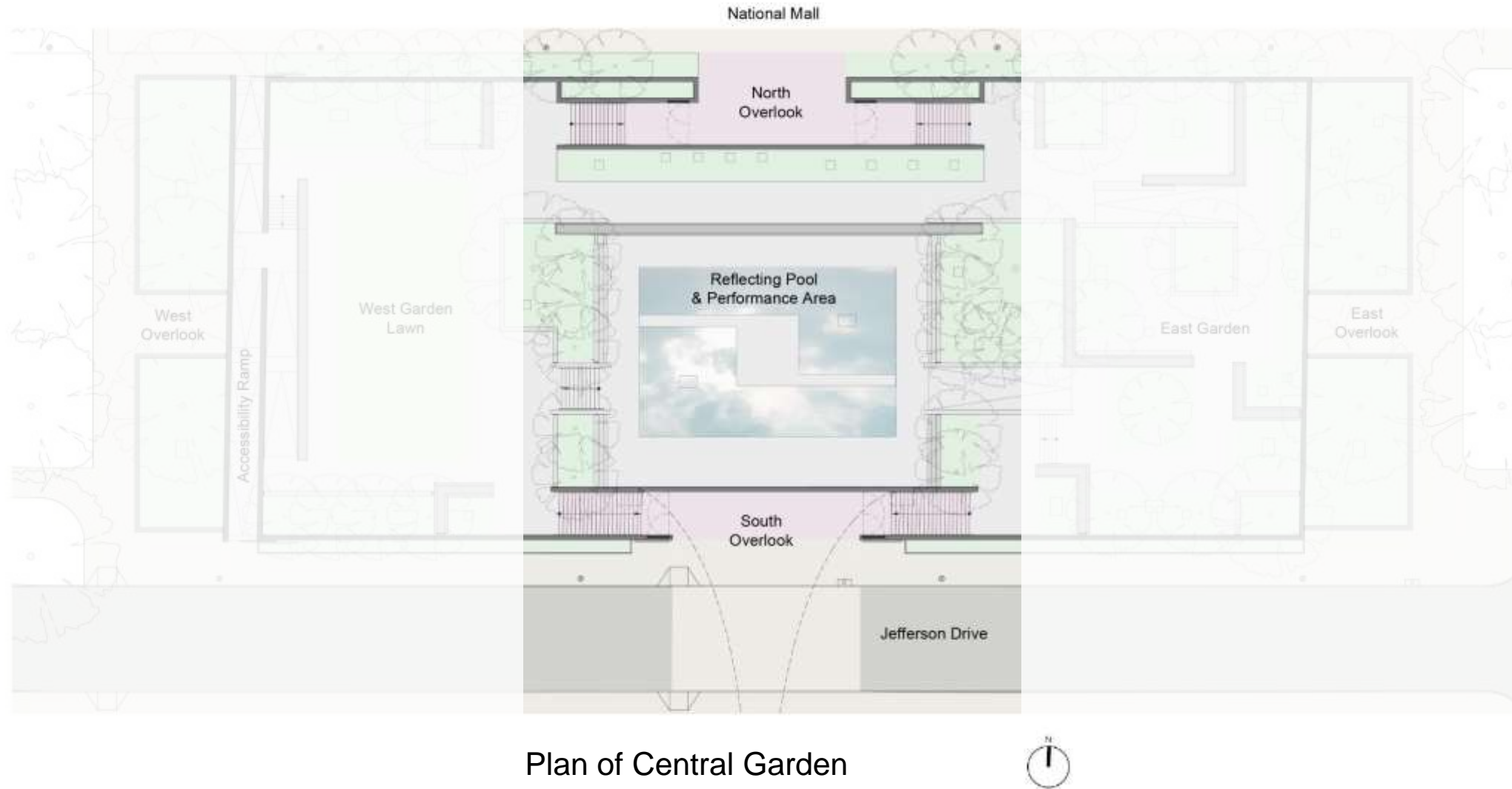




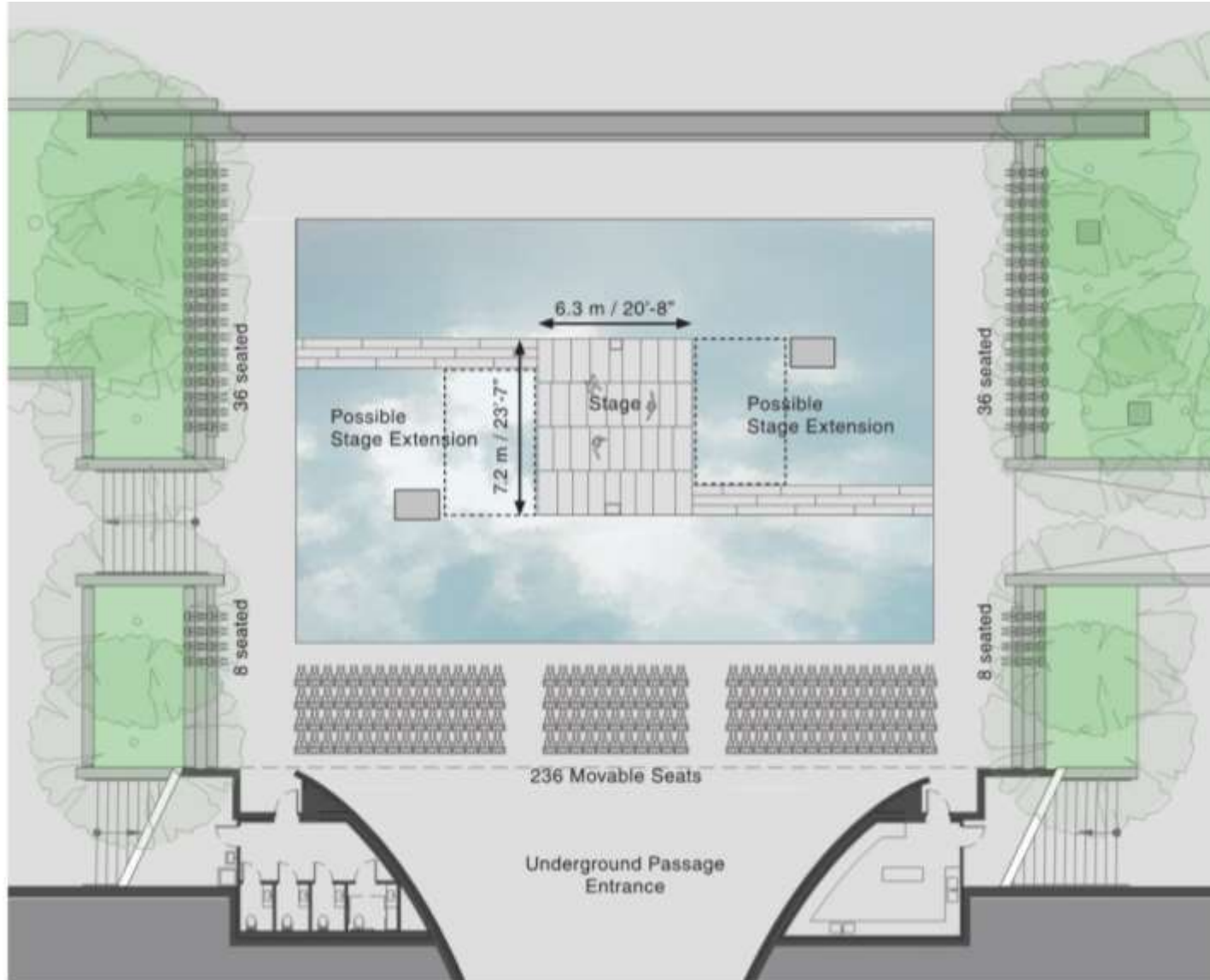
# Central Garden



# Central Garden – Performance Art



# Reflecting Pool and Performance Area



Preferred Plan of Reflecting Pool and Performance Area



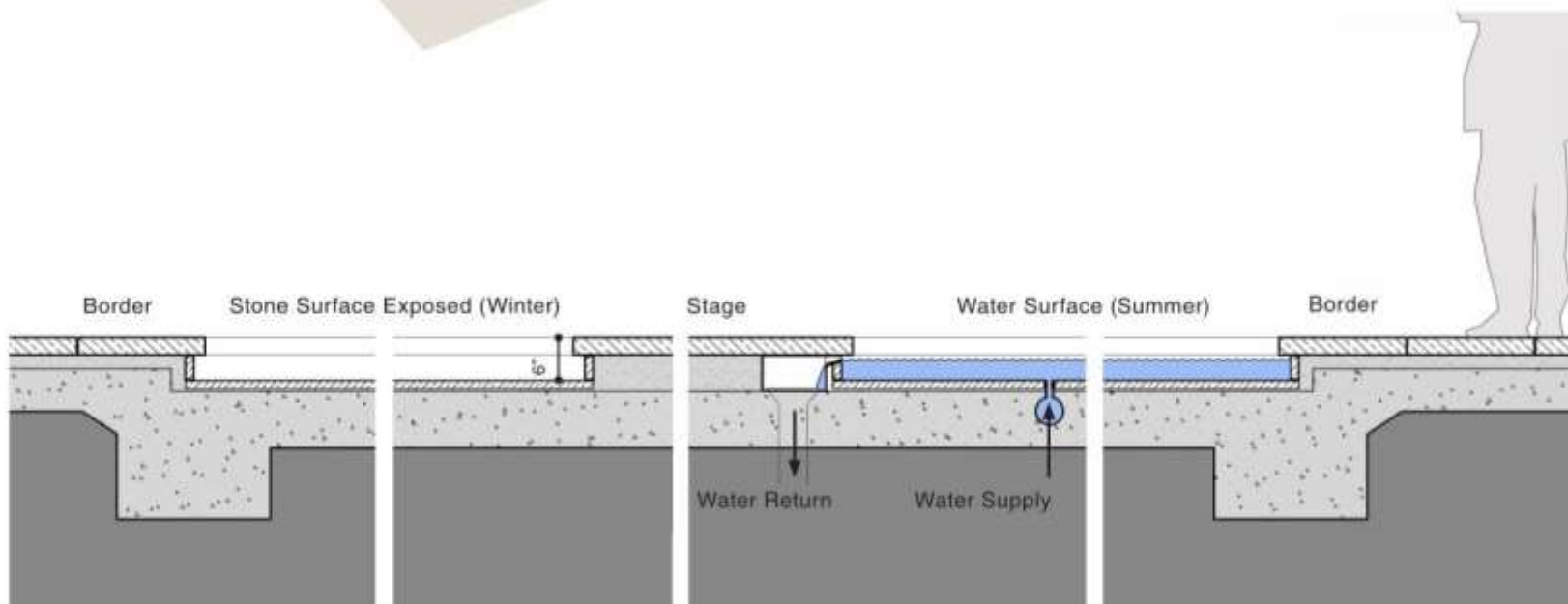
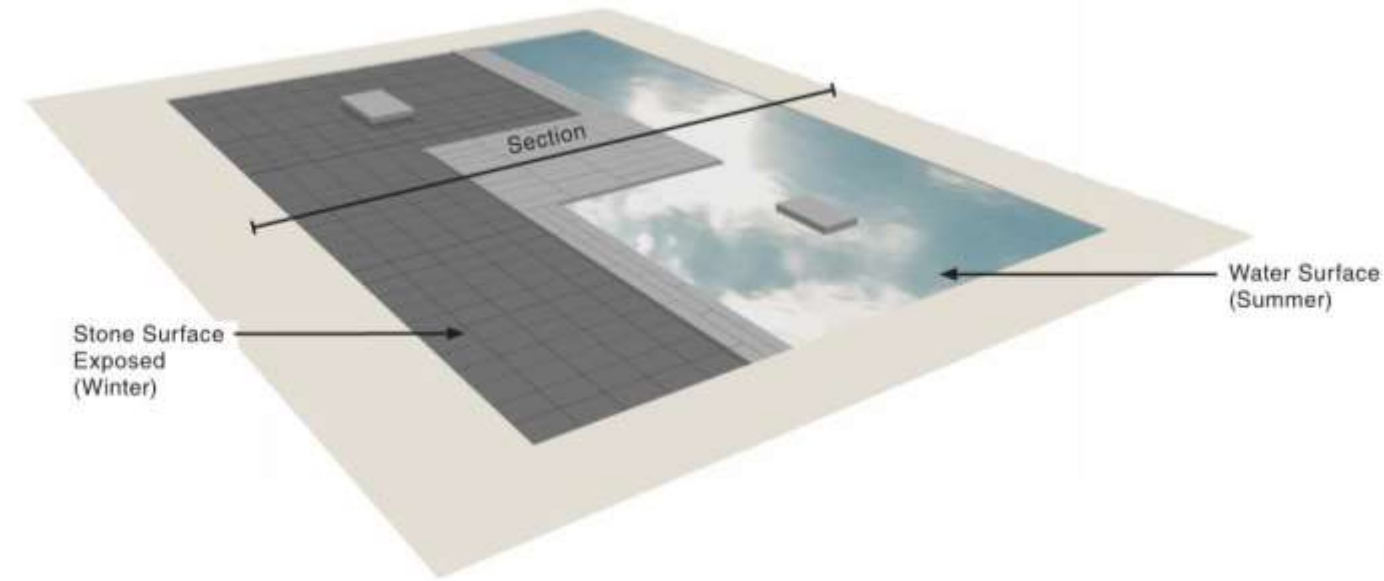
Example of performance space with amphitheater seating



Example of Theater Performance



# Reflecting Pool Detail – Seasonal Change



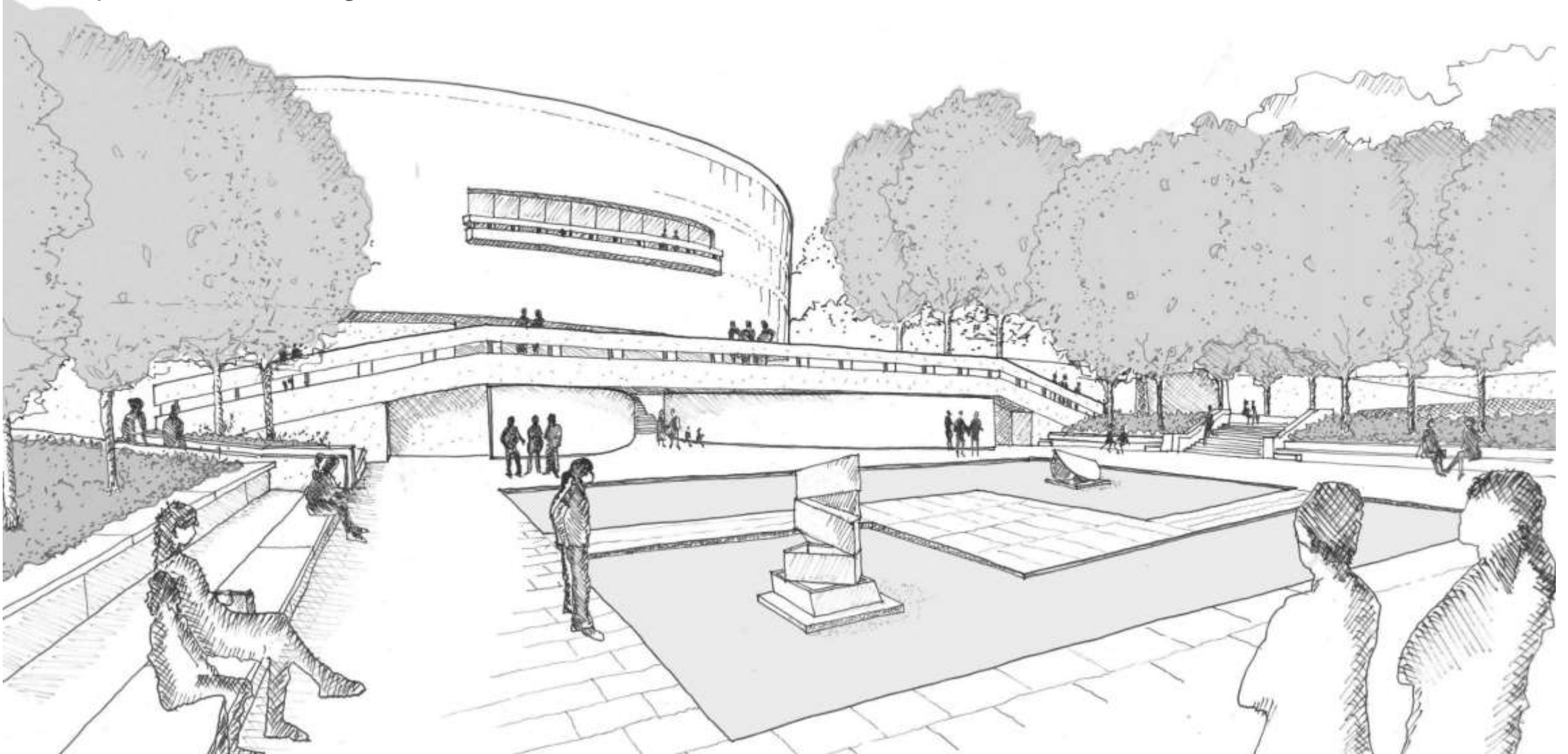
Reflecting Pool Stone



Border Stone  
(Typical Paver Stone)

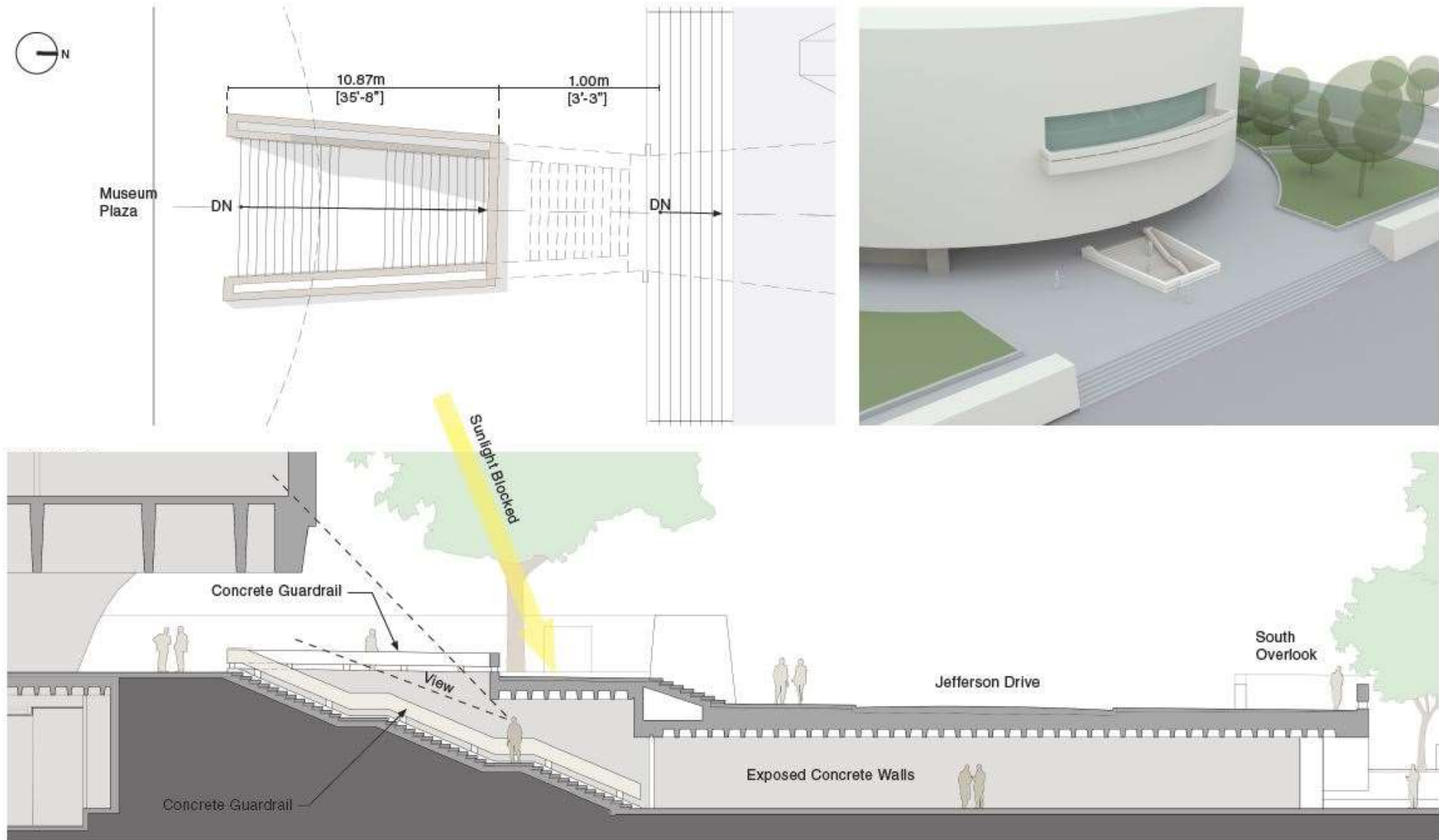
# Reflecting Pool and Entrance to Underground Passage

Concept Sketch of Looking South



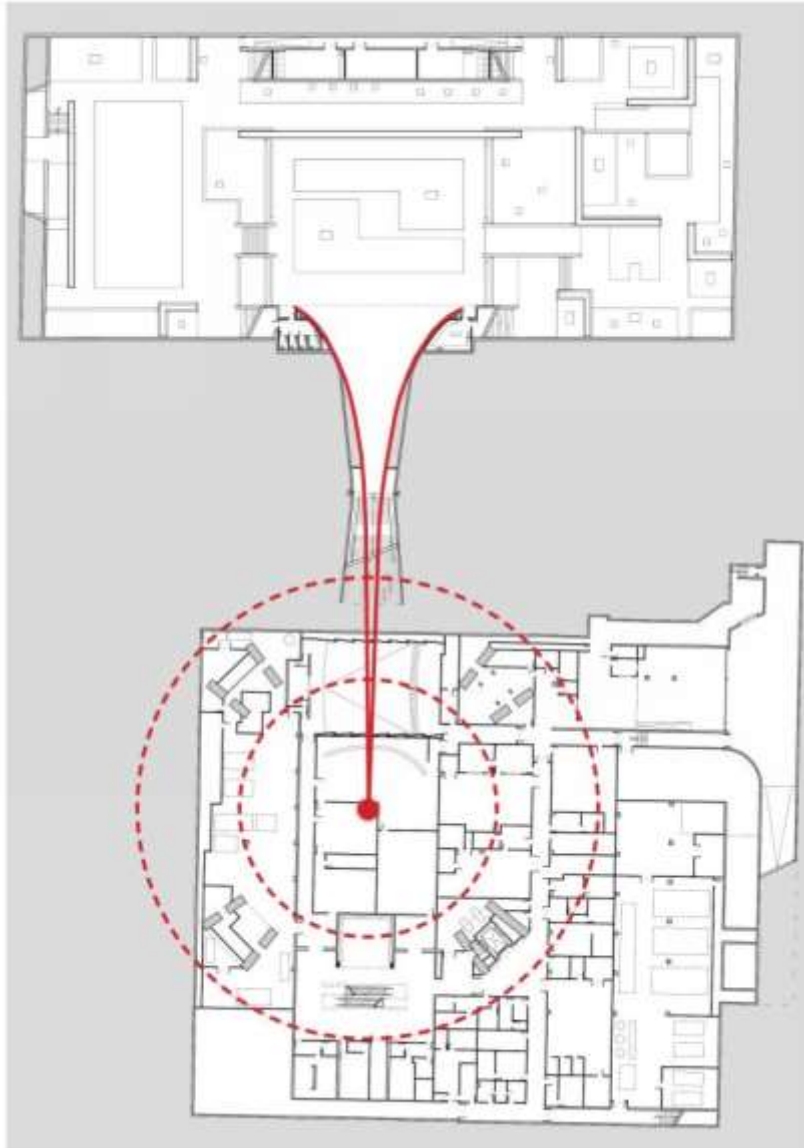
# Original Entrance to Underground Passage

Original Bunshaft Design





# Underground Passage

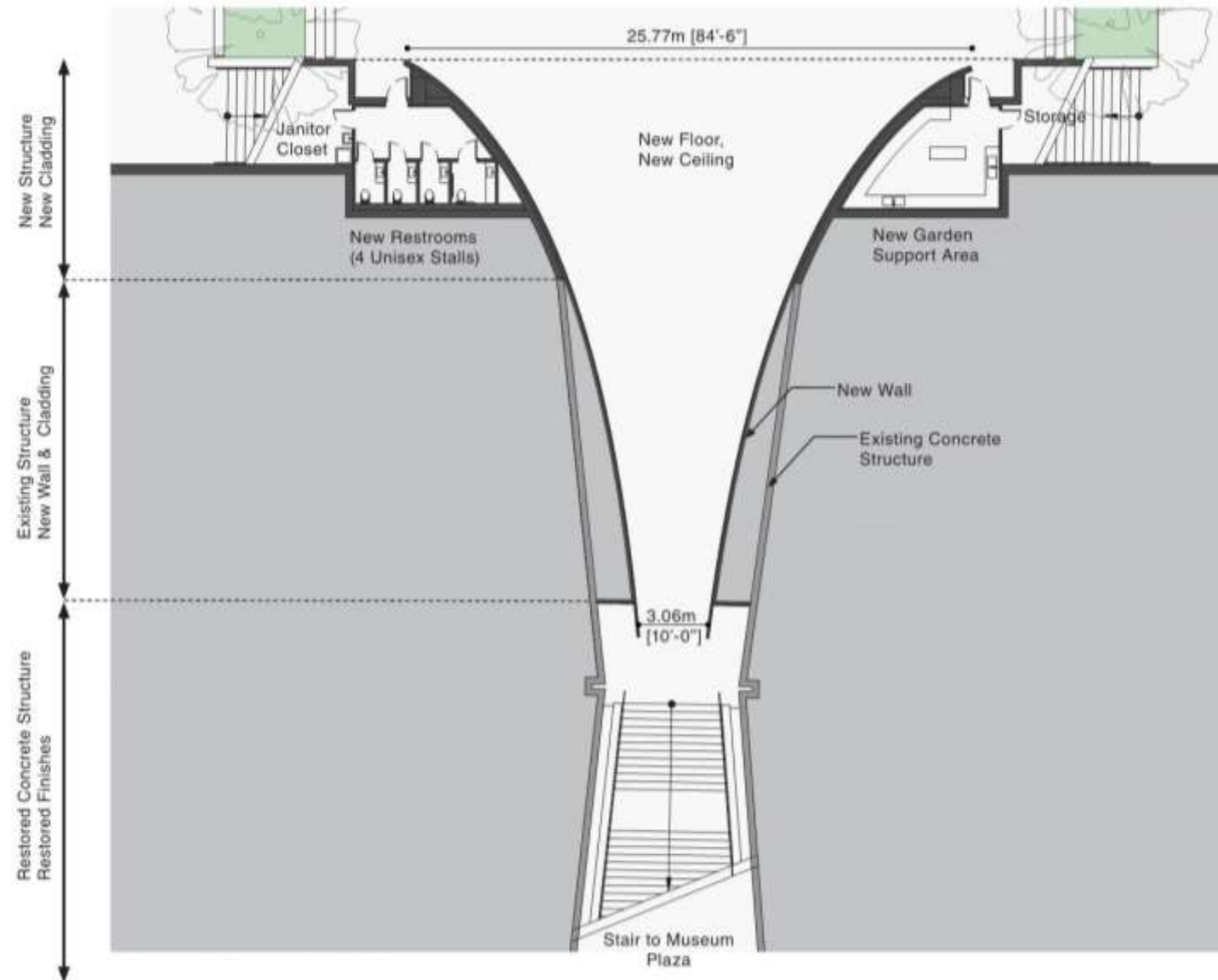


Garden and Museum Lower Level



Hiroshi Sugimoto Sculpture at Otemachi, Tokyo

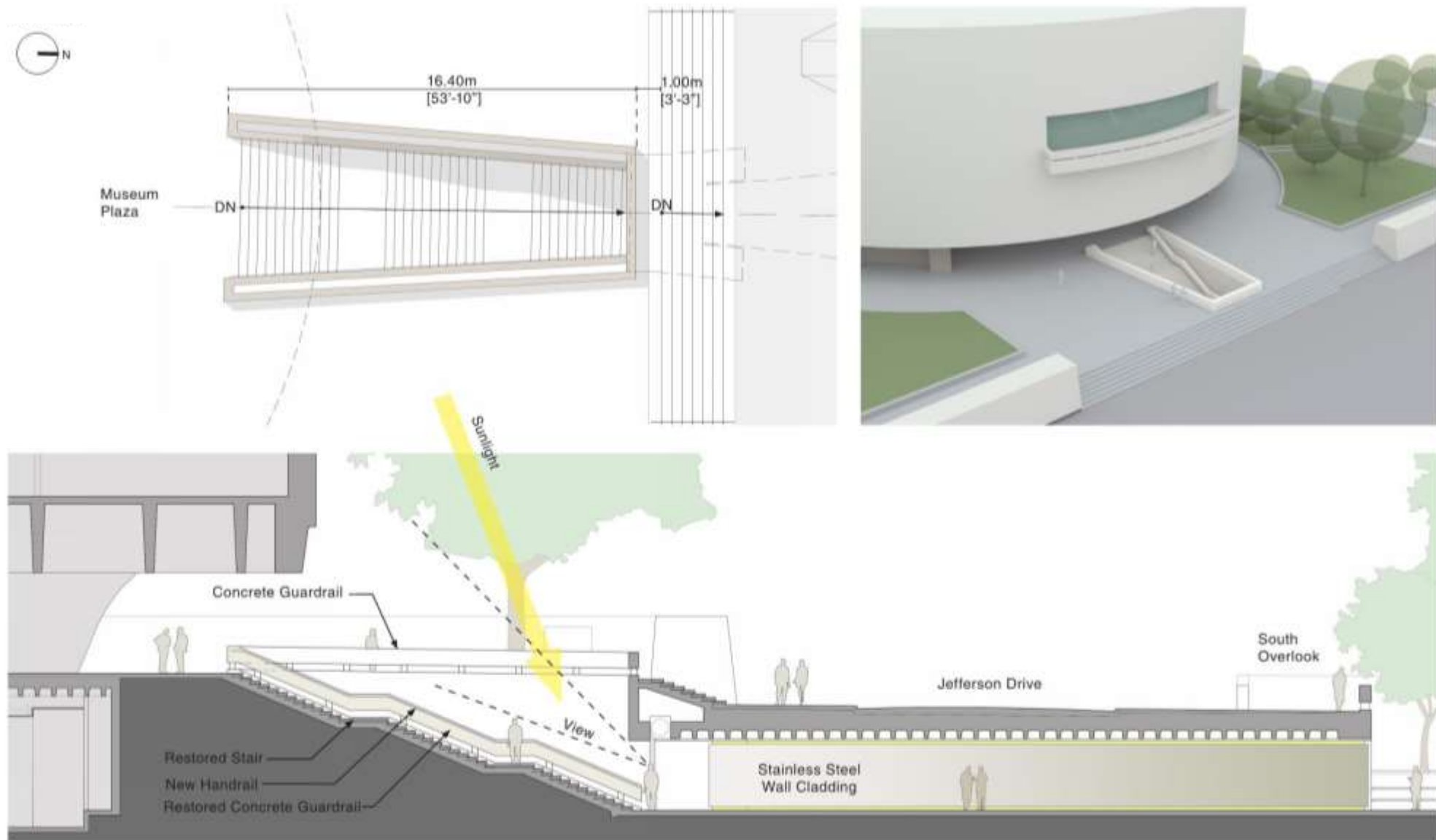
# Underground Passage Layout



Underground Passage Plan

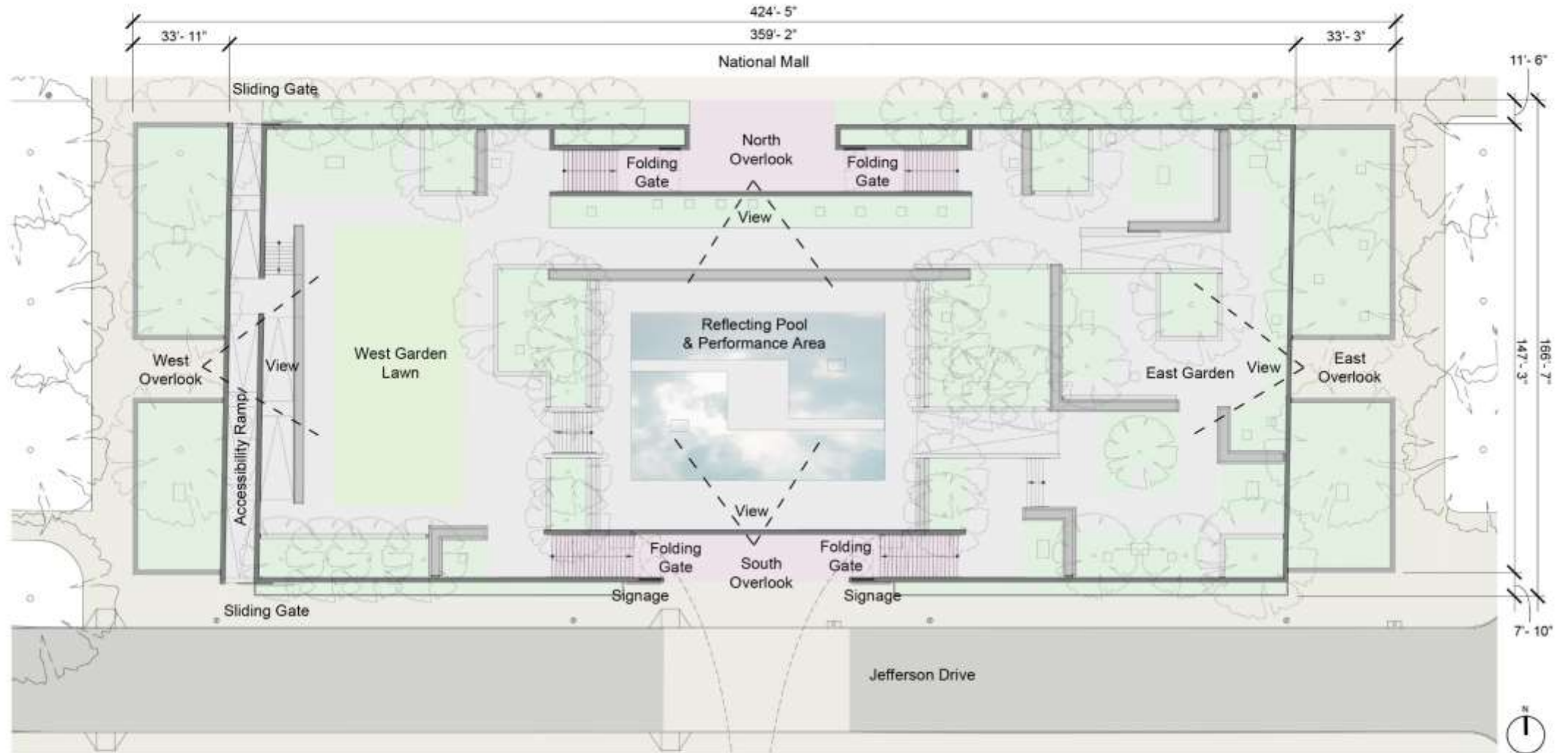
# Preferred Alternative - Entrance to Underground Passage

Enlarged Opening

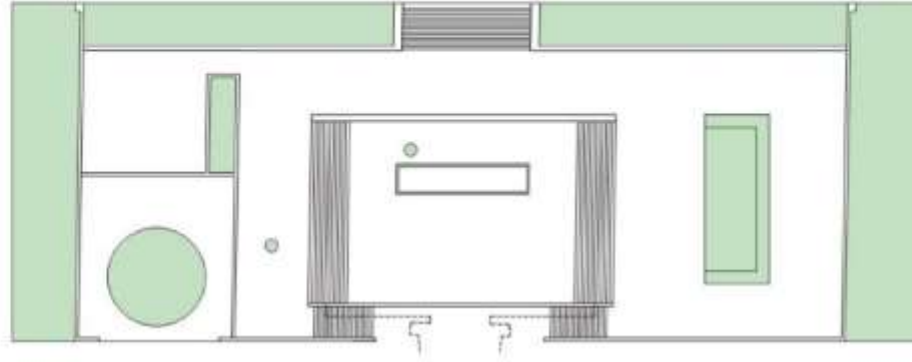




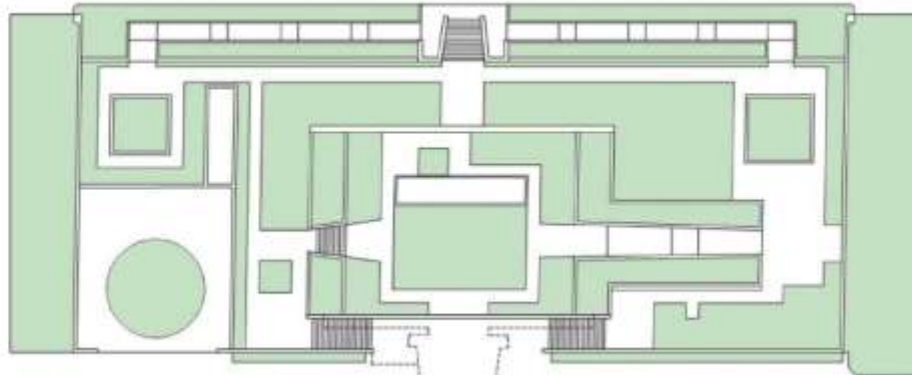
# Overall Garden Plan



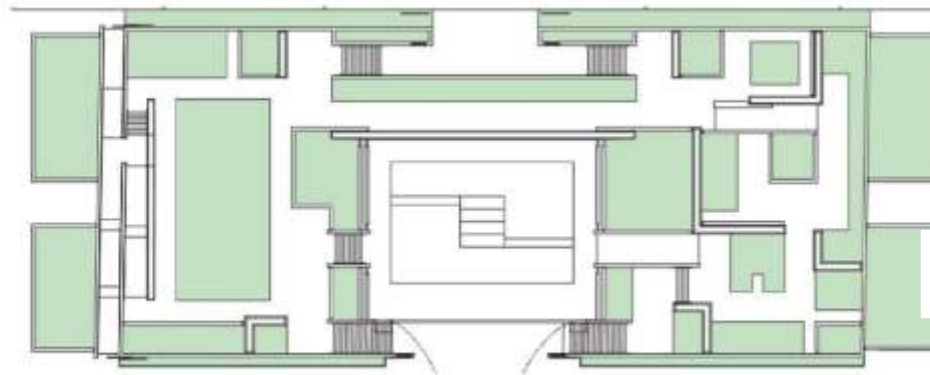
# Cumulative Planting and Paving Changes



**1974**  
Bunshaft Landscape Design  
30% Landscape / 70% Paving and Gravel



**1981**  
Lester Collins Landscape Design  
59% Landscape / 41% Paving

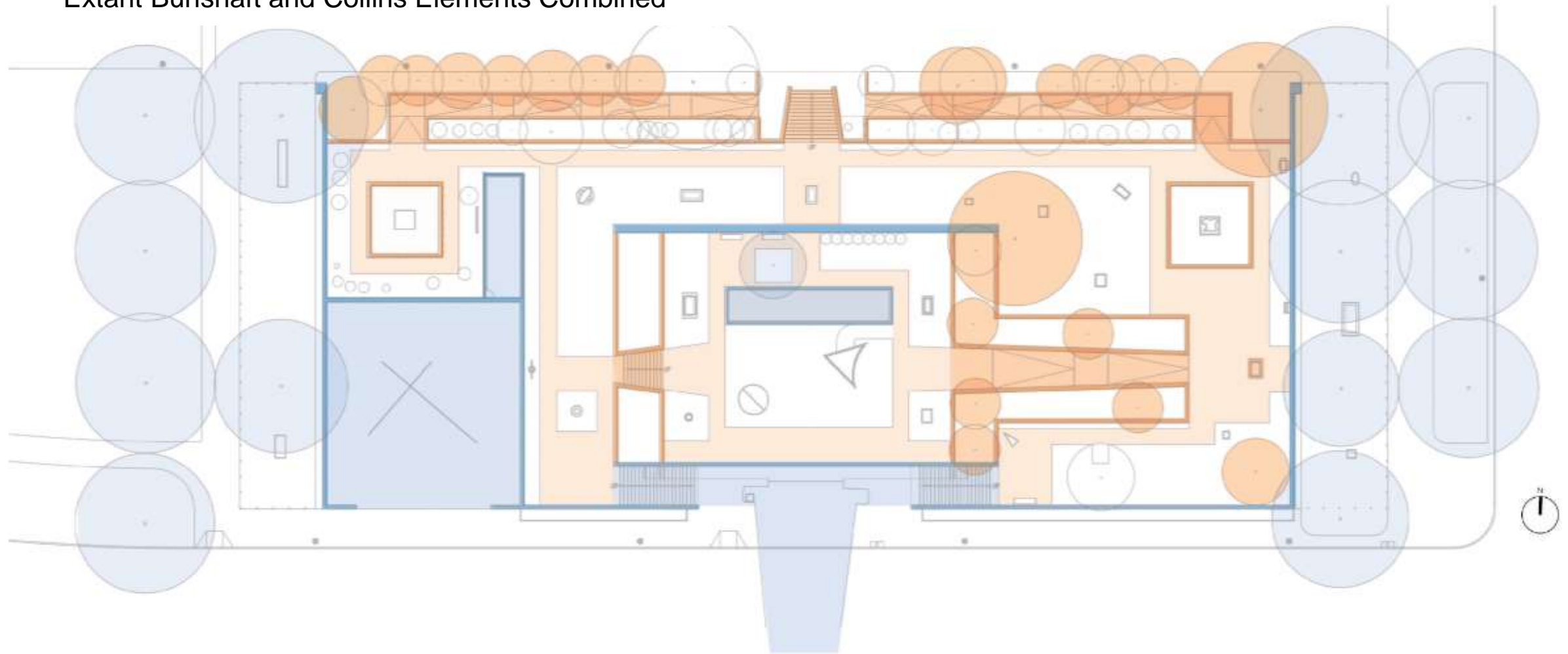


39% Landscape / 61% Paving



# Comparative Analysis of Garden Evolution

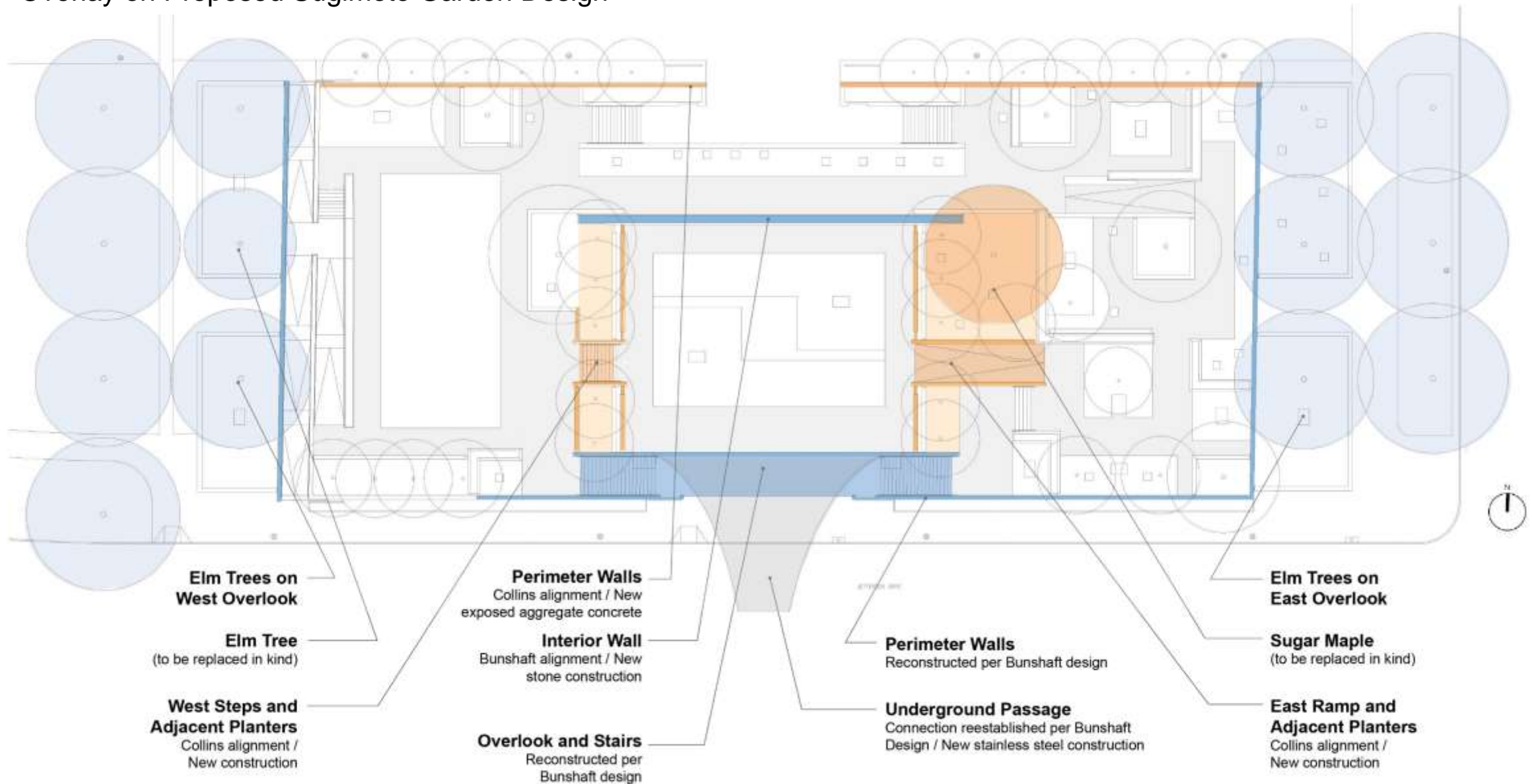
Extant Bunshaft and Collins Elements Combined





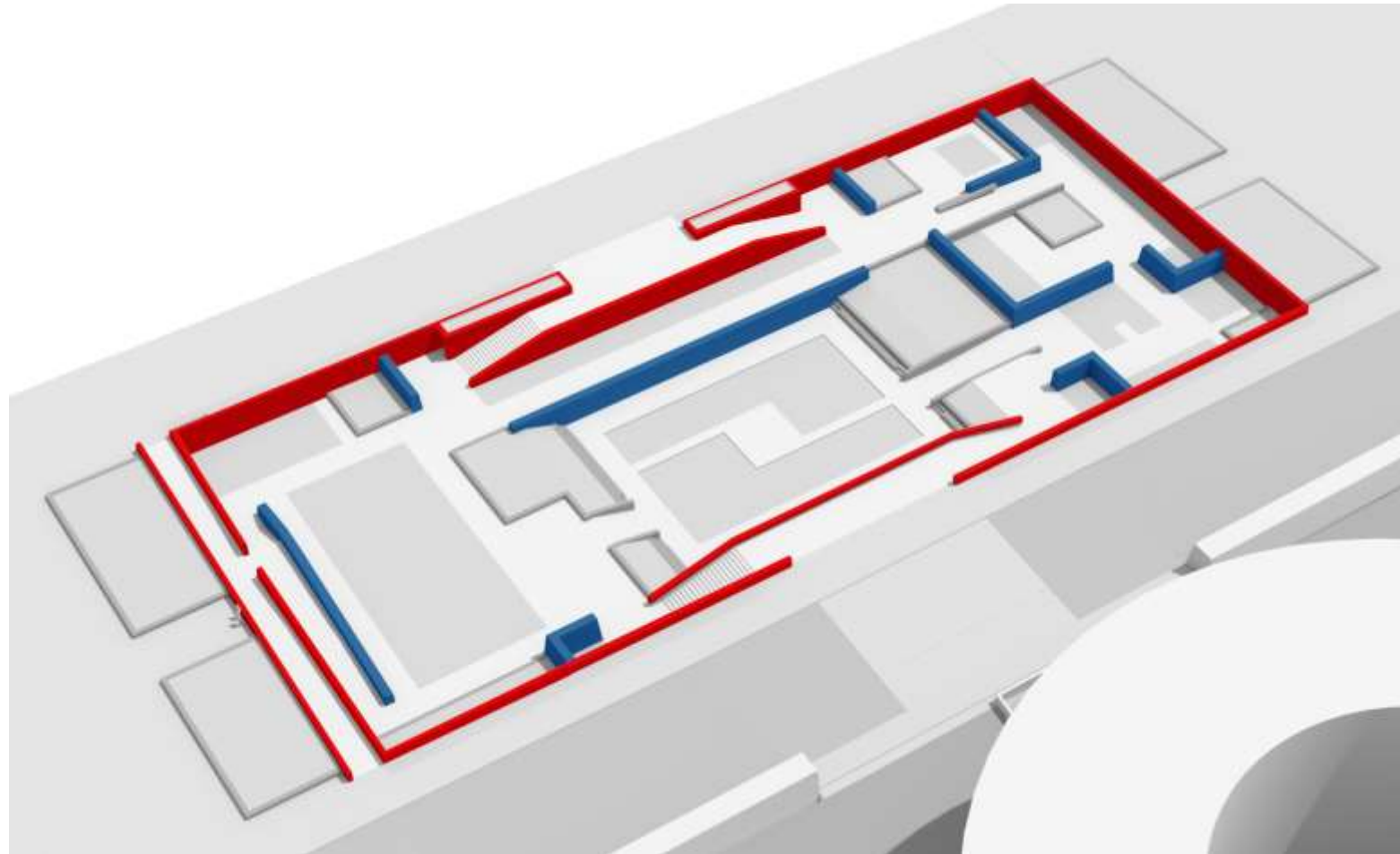
# Comparative Analysis of Garden Evolution

Overlay on Proposed Sugimoto Garden Design



# Wall Hierarchy

Stone Gallery Walls and Concrete Aggregate Walls

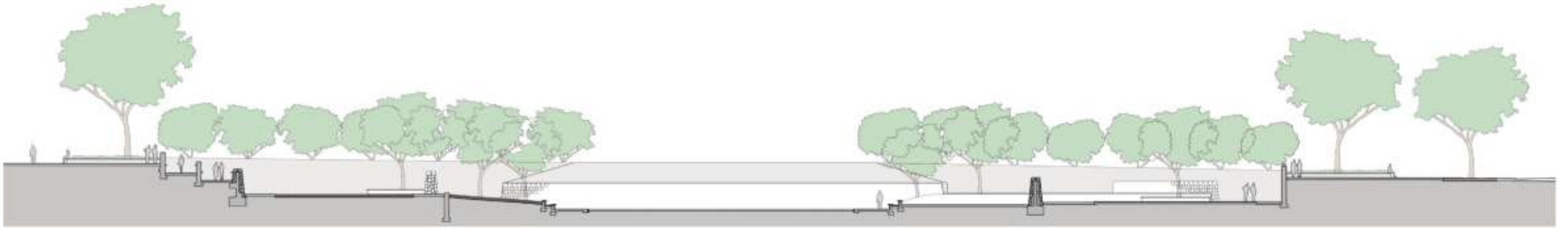


Combined Wall Diagram

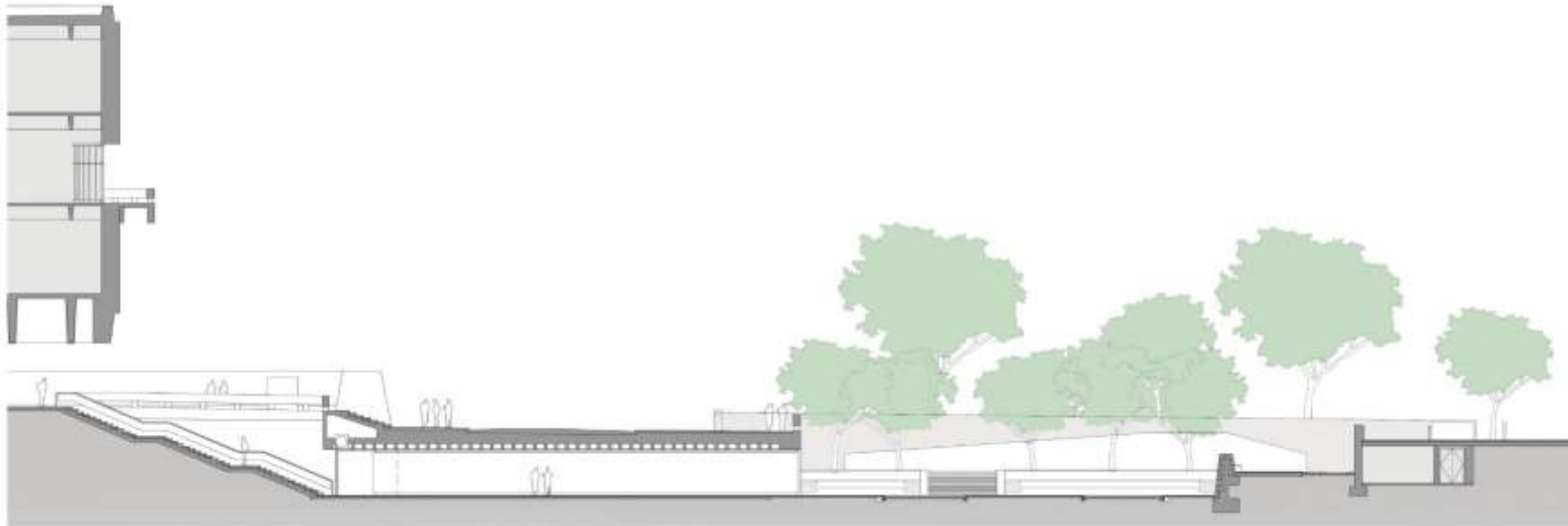
■ Original Concrete Aggregate Walls Replaced in Kind /  
New Concrete Aggregate Walls Matching Original Walls

■ New Stone Gallery Walls

# Sculpture Garden Sections



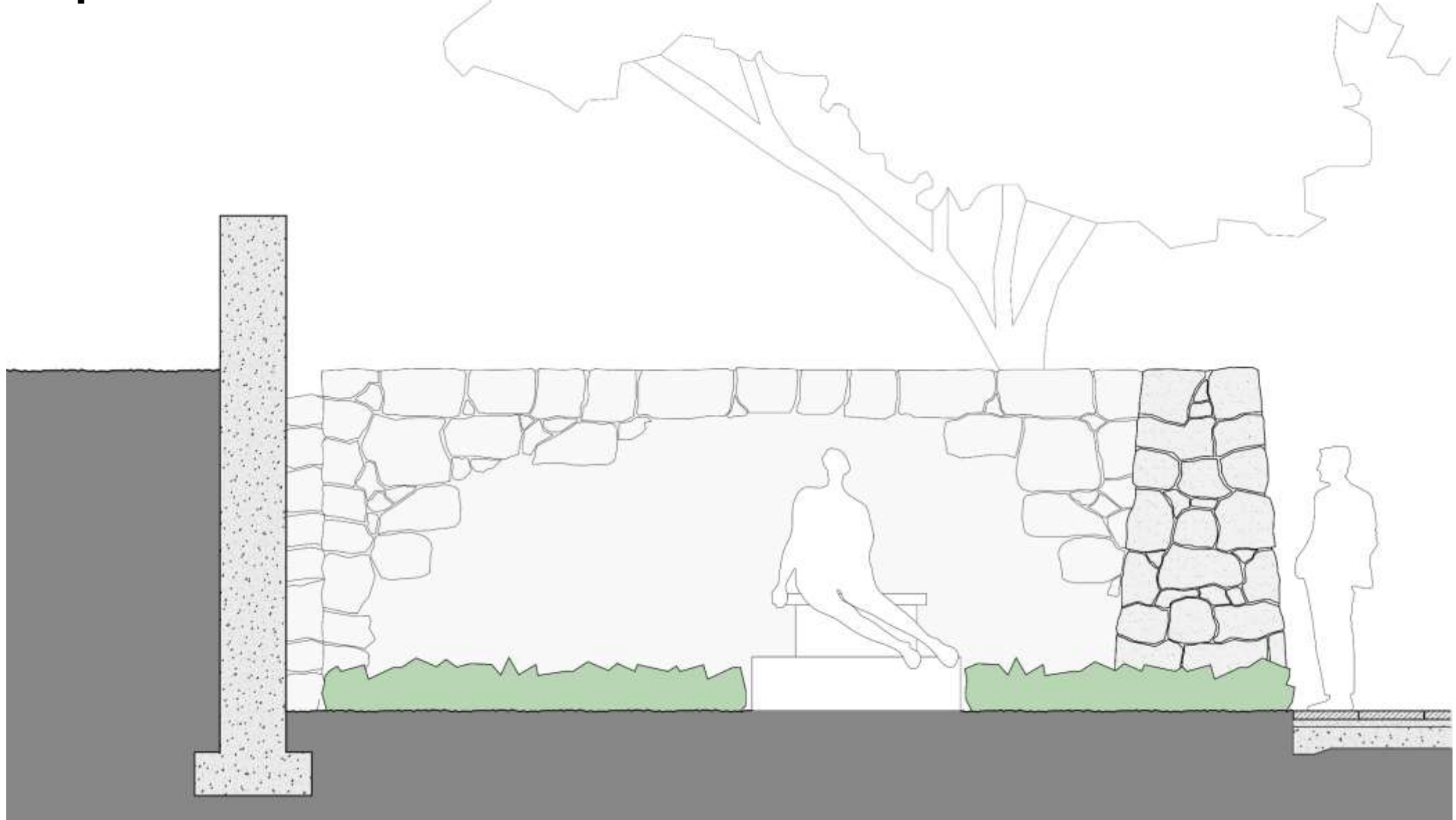
East-West Section – Looking North



North-South Section – Looking West



# Sculpture Garden Sections



Section through concrete wall with stone wall in background.

# Material Palette



## Main Paving Area

Granite stone pavers.  
To be used for main garden paving and stairs / ramps within the main paver surface.



## North and South Overlook Paving

Salvaged Swenson Pink granite stair treads from the original Bunshaft garden, stored at Smithsonian Institution warehouse.  
To be reused for the North and South Overlooks. Re-installation of existing stair treads combined with new matching Swenson Pink granite.



## East, West & South Perimeter Paving

Existing exposed aggregate concrete sidewalk (Jefferson Drive, 7th Street) to be restored. Some additions along the East and West Overlooks and at a new cross walk on Jefferson Drive.



## Existing Concrete Aggregate Walls

Due to significant damage throughout, the existing walls will be replaced in kind with new walls, incorporating the same granite aggregate color and surface texture.



## Stone Gallery Walls

Natural boulder-shaped granite stone in neutral tones to complement the concrete aggregate walls.



## Benches

Terrazzo-ground concrete panels using the same granite aggregate as the original Bunshaft perimeter walls.

(Note: This image shows concrete with a different aggregate).



# Wall Materials and Character

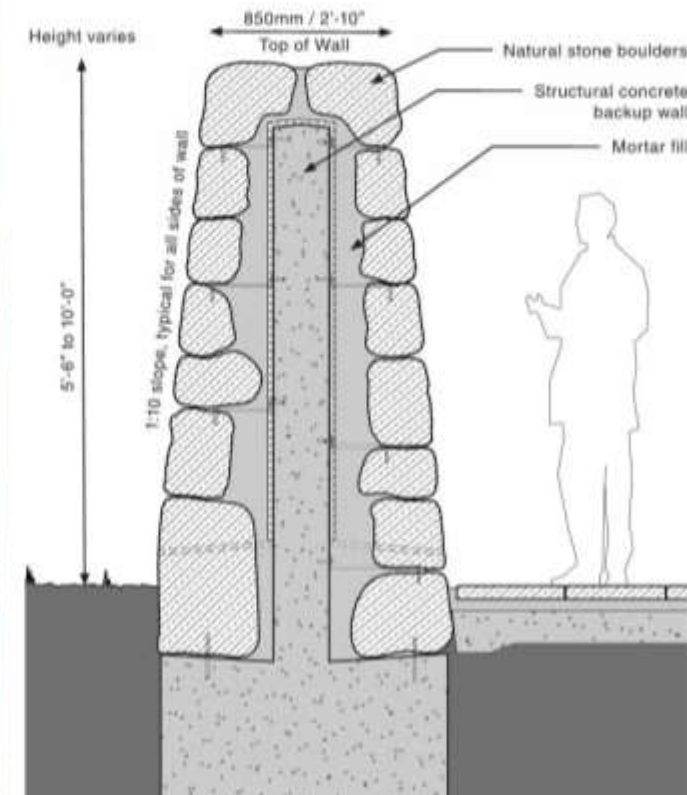


Proposed type of stone wall.

(Shown here: Landscape walls at guest house in Kiyoharu, Japan by Hiroshi Sugimoto.)

Example of stone type and color in quarry.

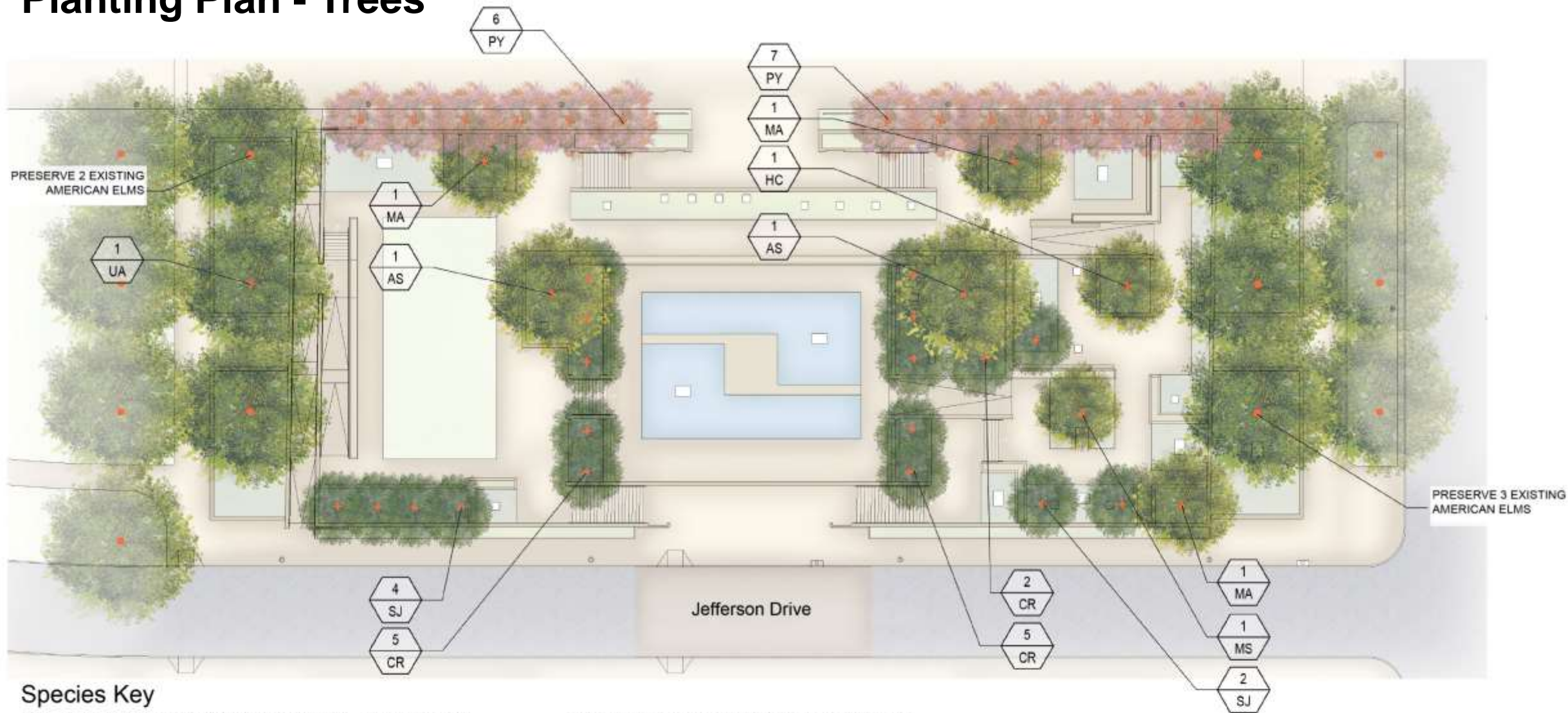
(Other US stone sources are under consideration.)



Proposed stone wall section



# Planting Plan - Trees





# Species Palette- Trees



*Acer saccharum* 'Green Mountain' - Sugar Maple



*Chionanthus retusus* - Chinese Fringetree



*Halesia carolina* - Carolina Silverbell



*Magnolia* 'Elizabeth' – Elizabeth Magnolia



*Prunus yeodensis* - Yoshino Cherry



*Styrax japonicus* "Snow Cone" - Japanese Snowbell



*Magnolia x soulangeana* - Saucer Magnolia  
Cultivar to be determined

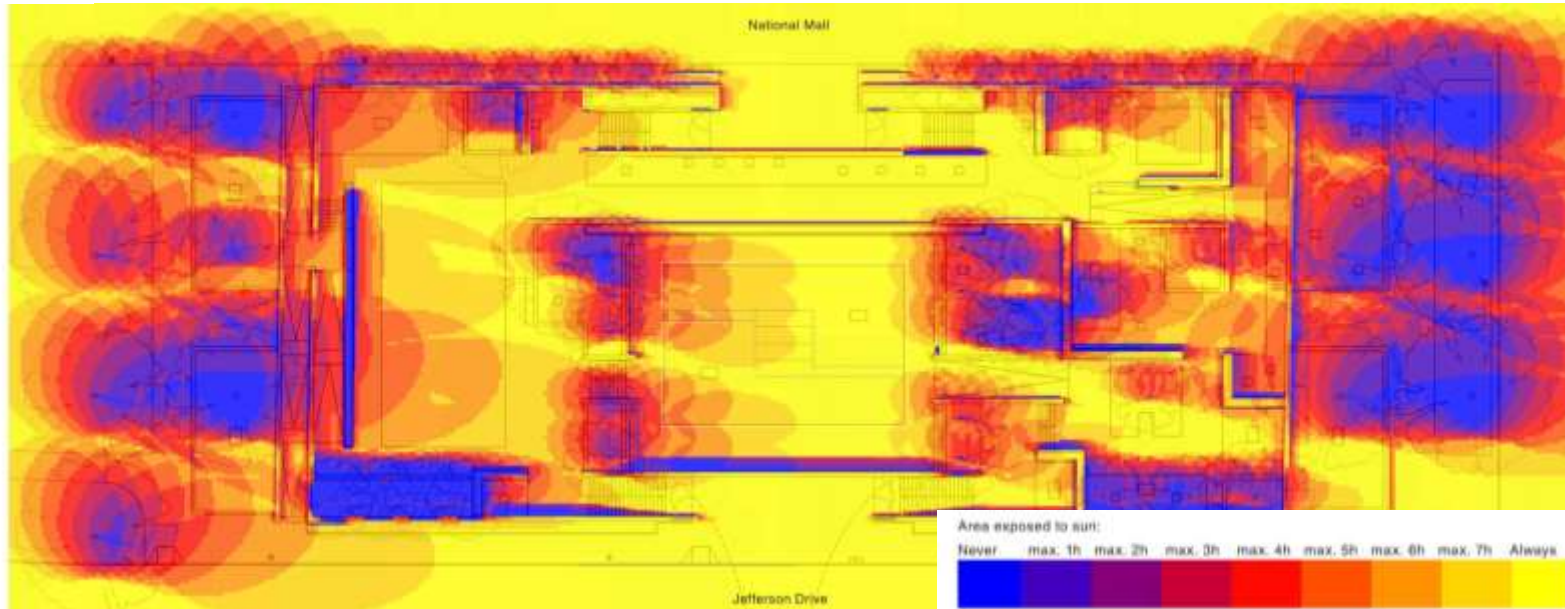


*Ulmus davidiana* var. *japonica* 'Morton' ACCOLADE - Accolade Elm

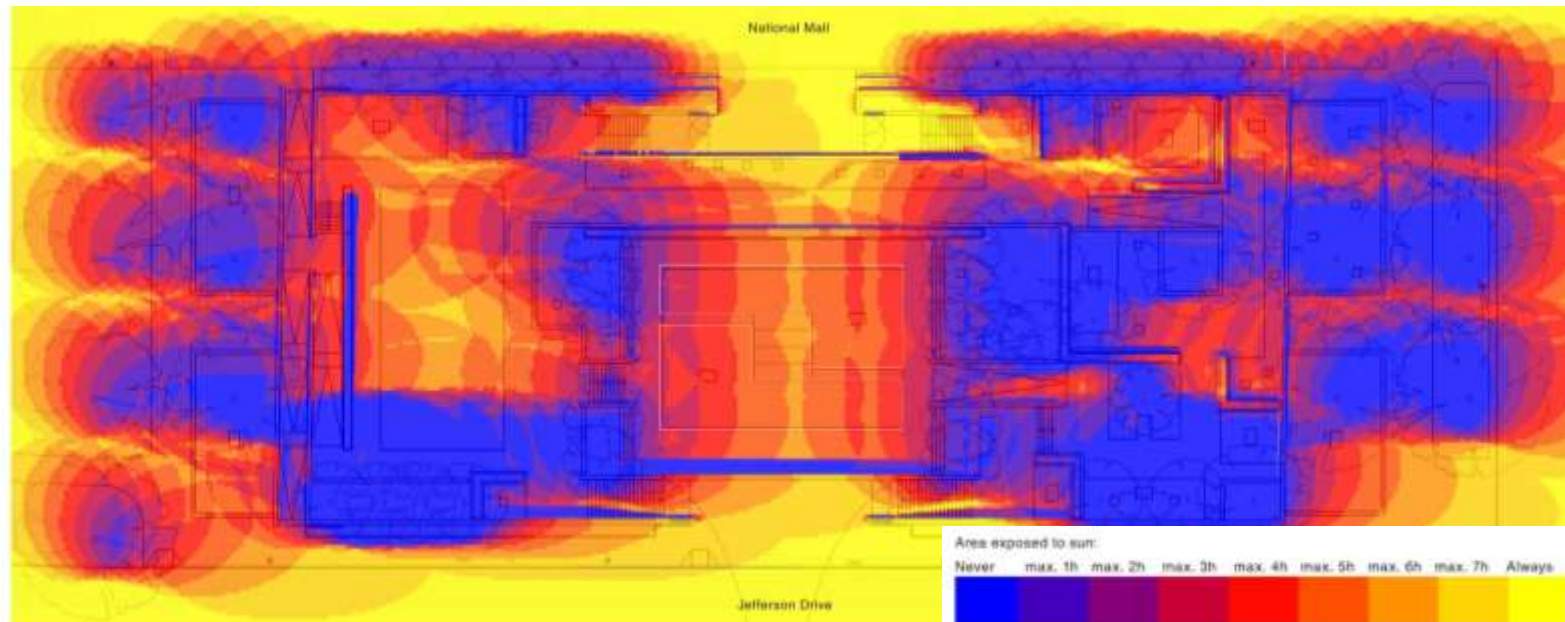


# Shade Study

At Installation

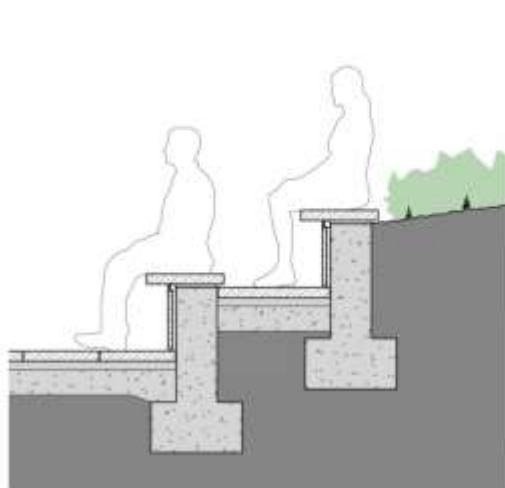
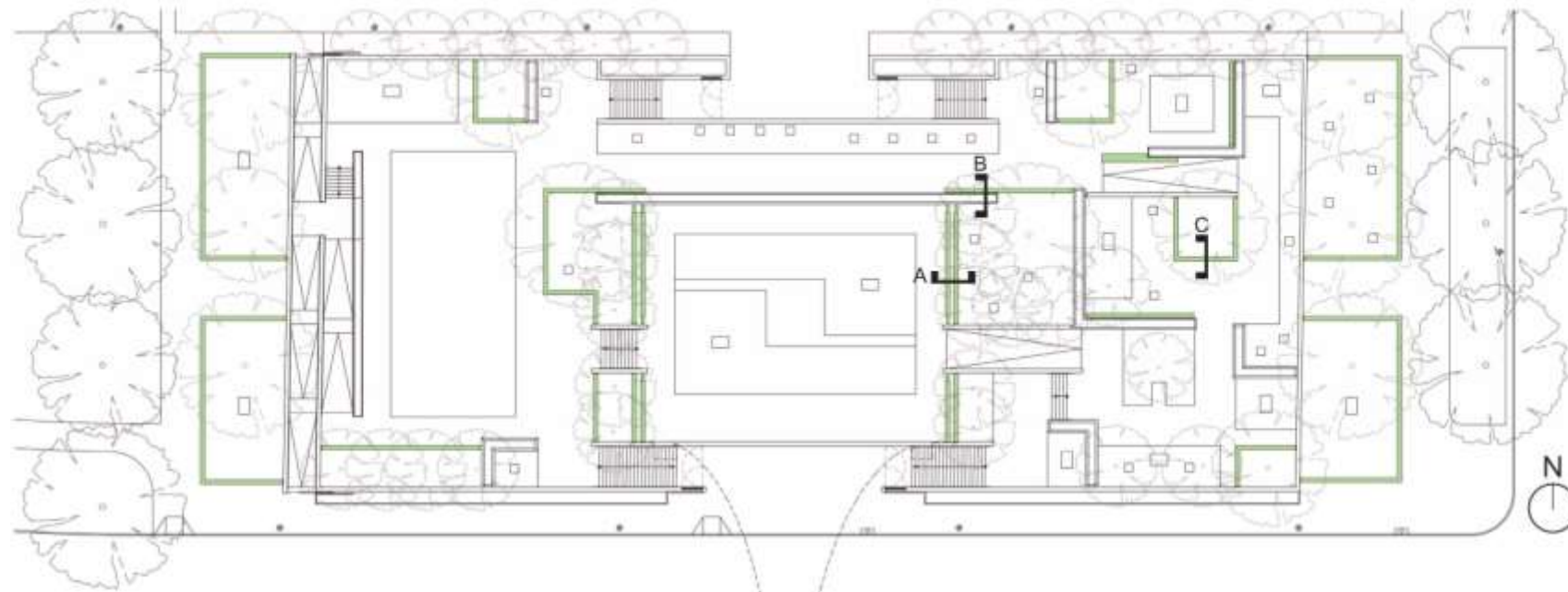


At Maturity

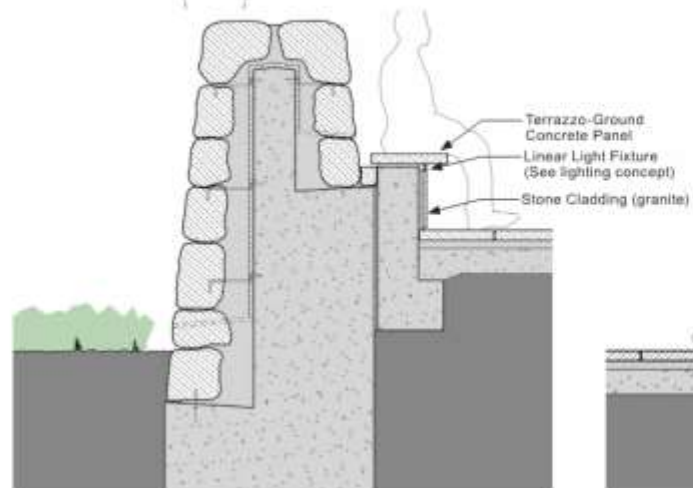




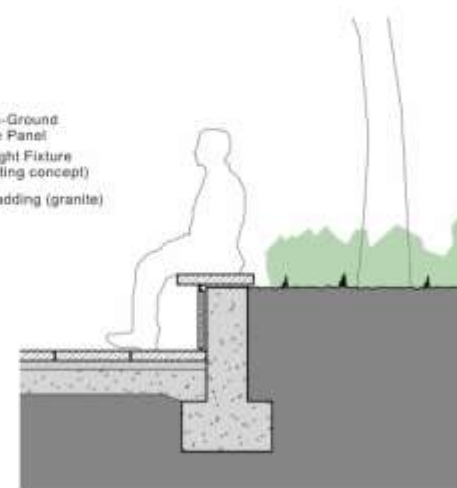
# Planters and Benches



Detail A: Amphitheatre bench (at reflecting pool).



Detail B: Bench at stone wall (at elevation transition).



Detail C: Bench at raised planter border.

# Planting Plan – Ground Plane



## Ground Plane Planting Concept

- Simple planes of groundcover plants provide a complementary base for display of works of art.
- The selection of hardy species will ensure limited maintenance needs and long term sustainability.
- Turf is limited to the West Lawn.

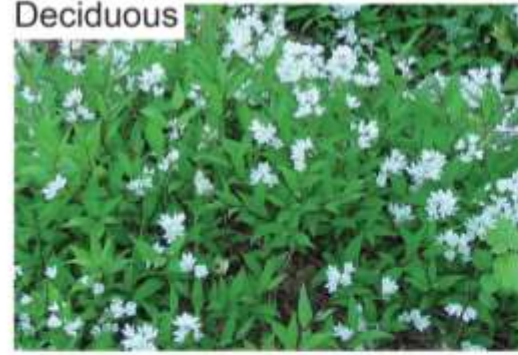


# Textural Palette – Ground Plane

Evergreen



Deciduous



Semi-Evergreen

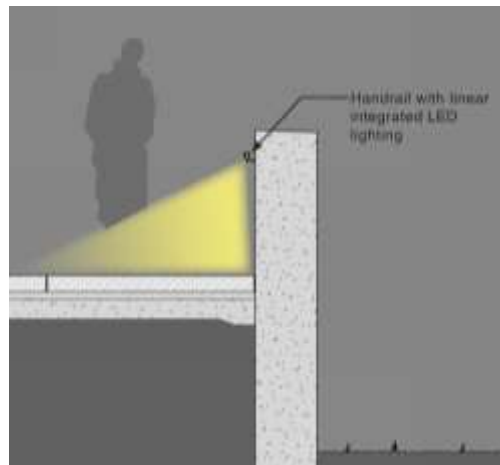
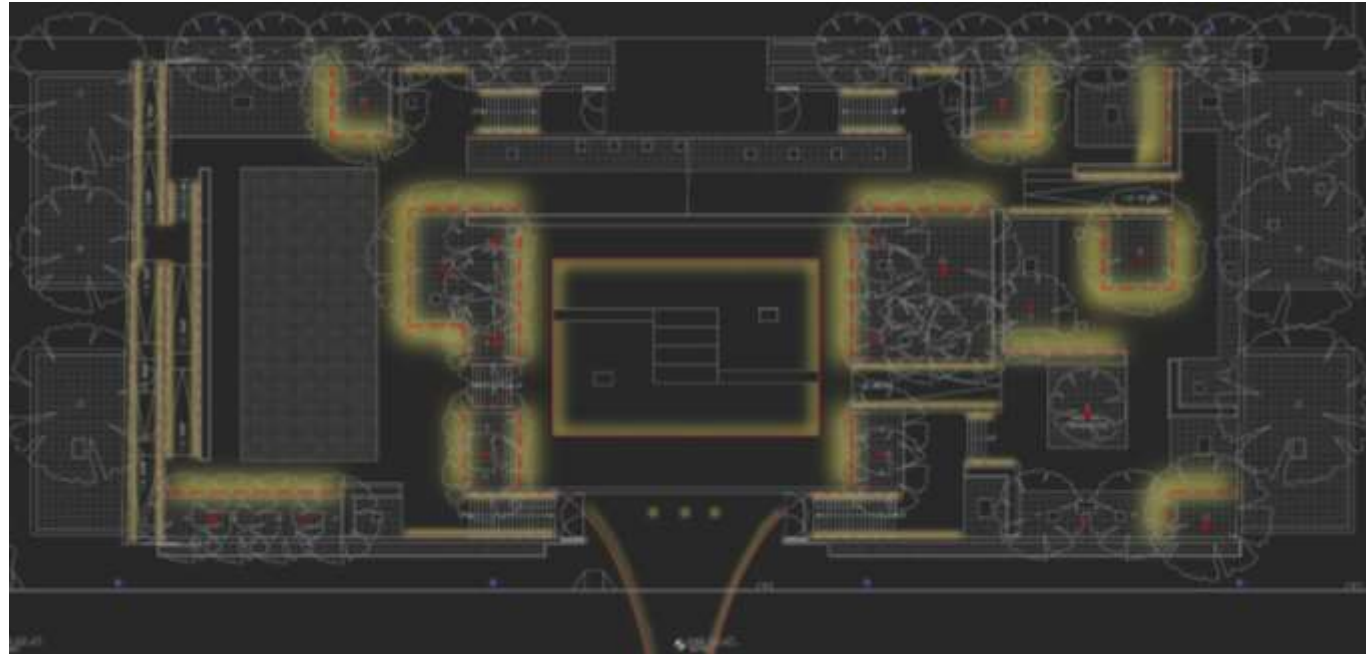


Ephemeral Bulbs

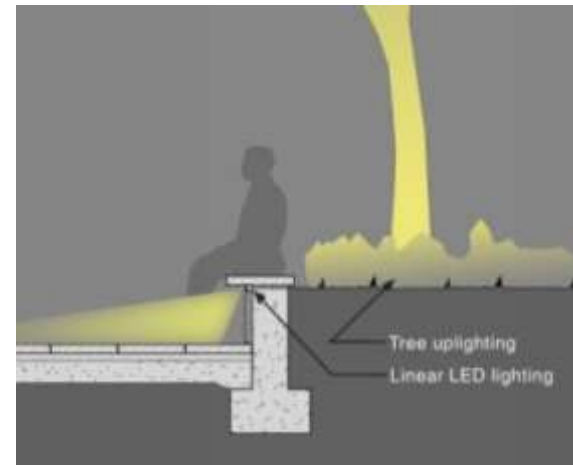




# Lighting Concepts



Stair and Ramp Lighting –  
Concept Section



Bench and Tree Lighting –  
Concept Section

# Concept Design

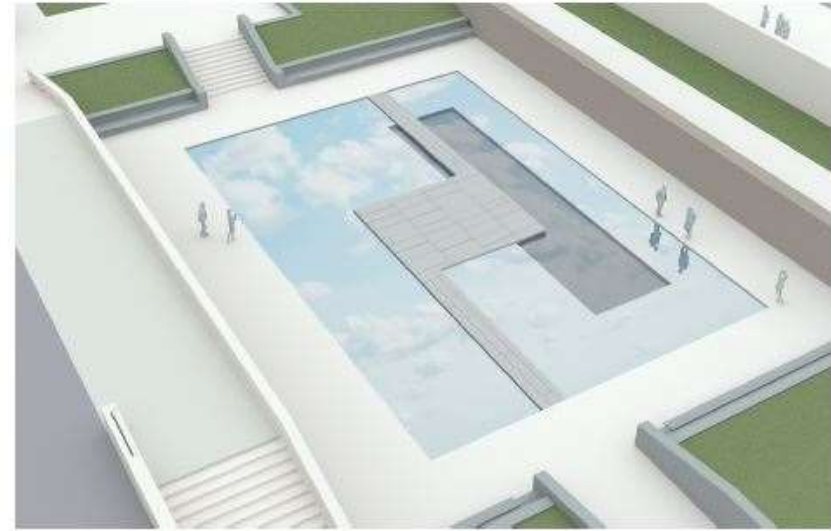
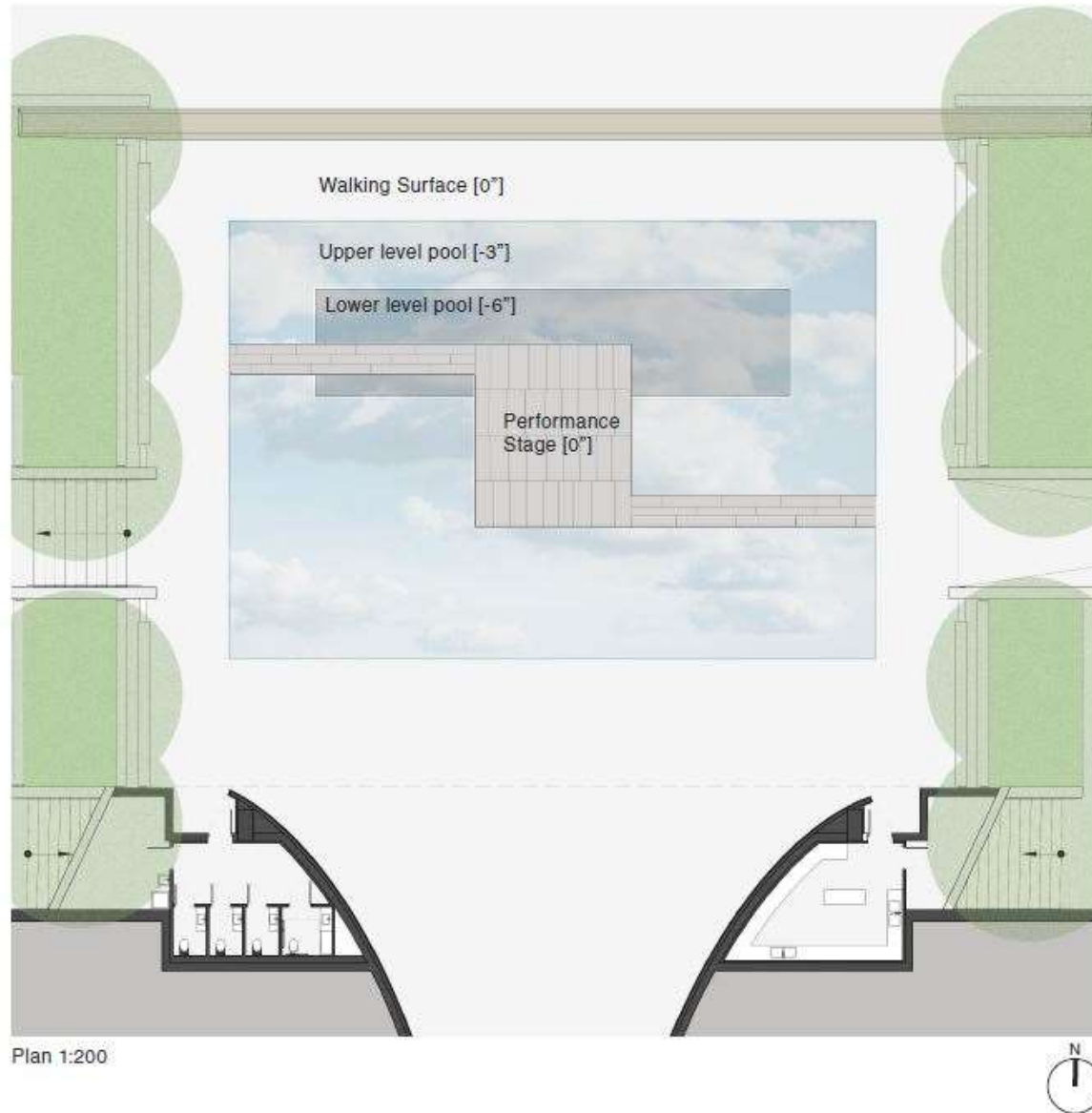






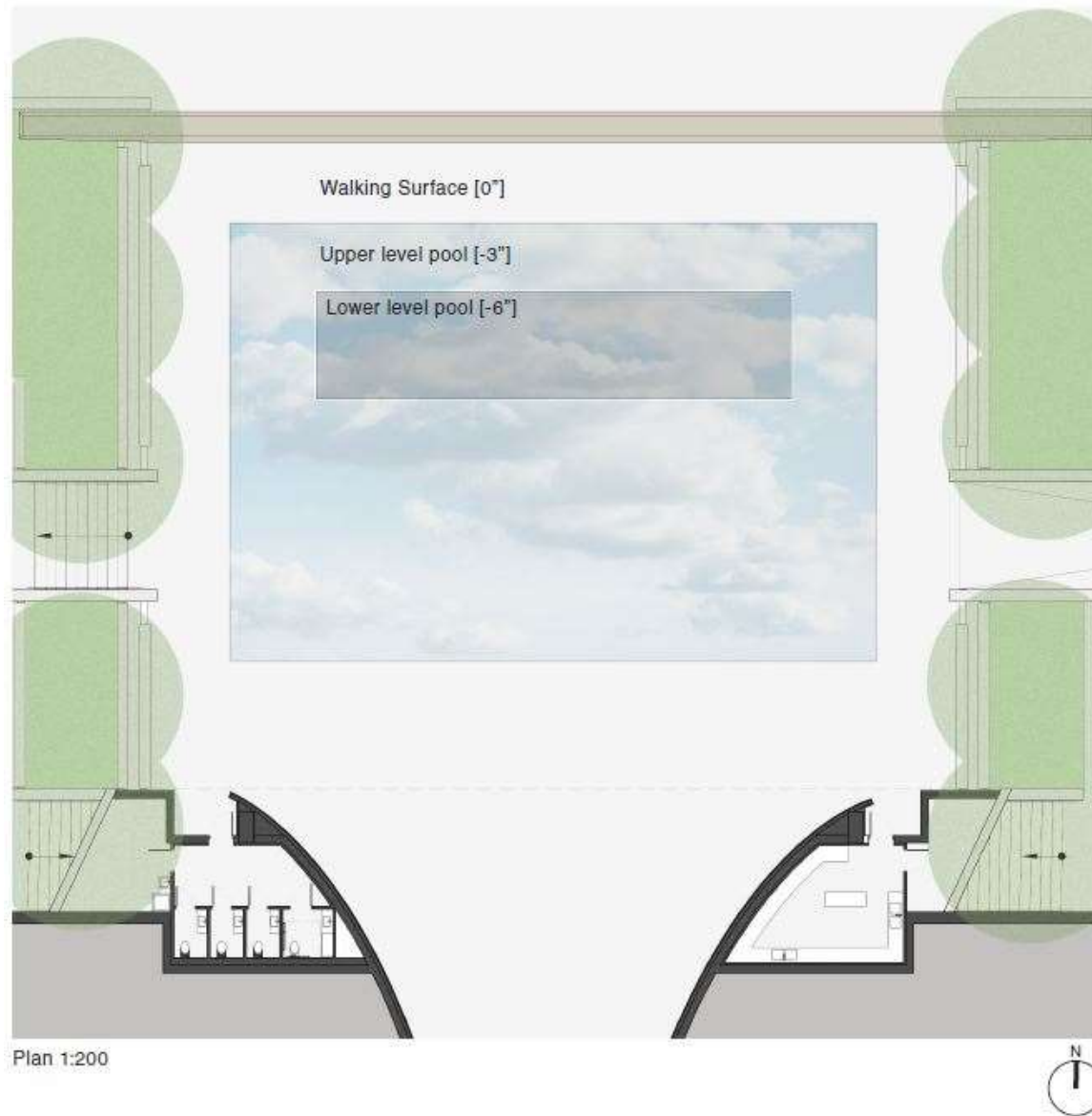
# Alternative 1 - Reflecting Pool Studies

Bunshaft Pool Integration and Stage



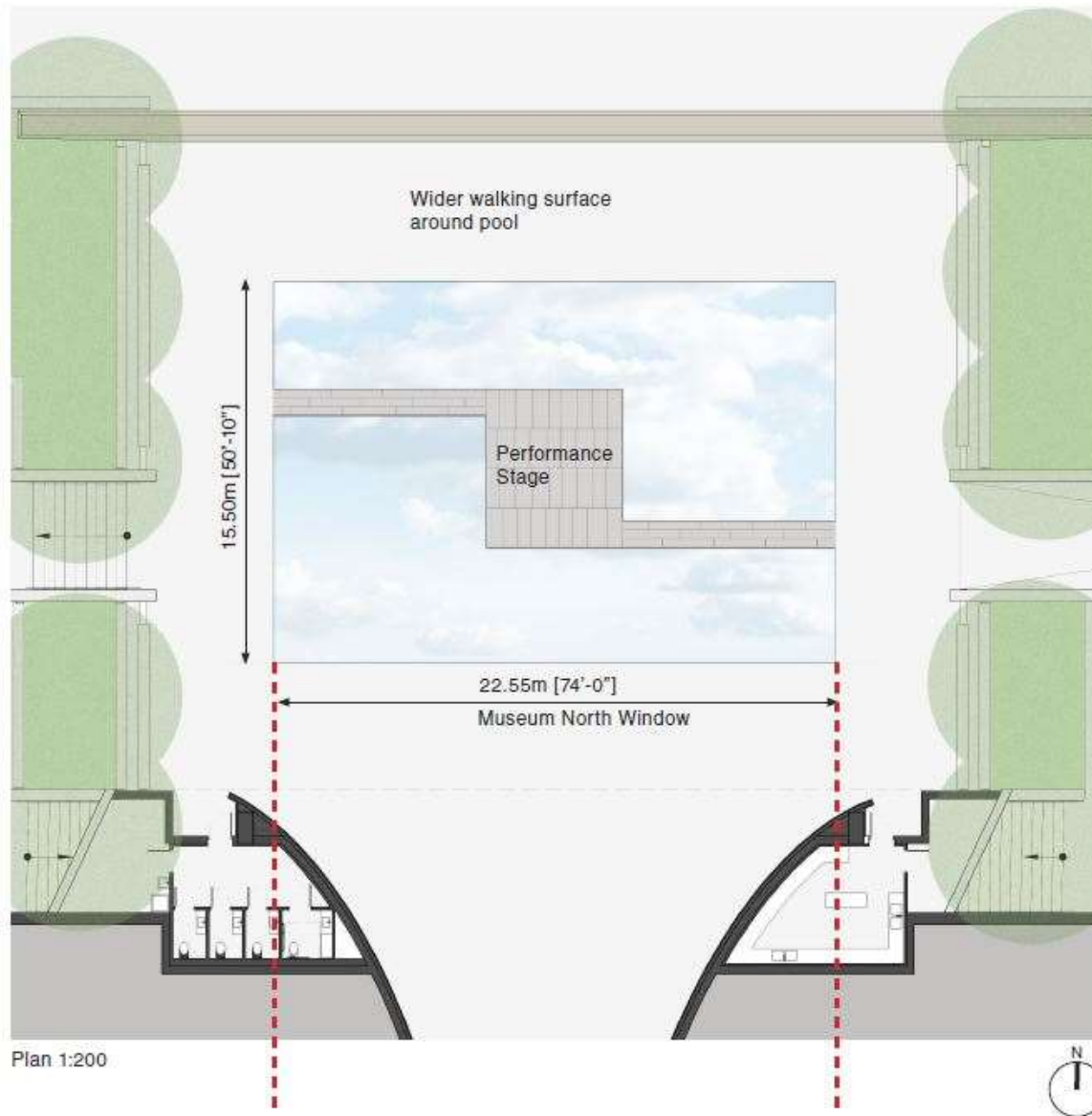
# Alternative 2 - Reflecting Pool Studies

Bunshaft Pool Integration - No Stage



# Alternative 3 – Reflecting Pool Studies

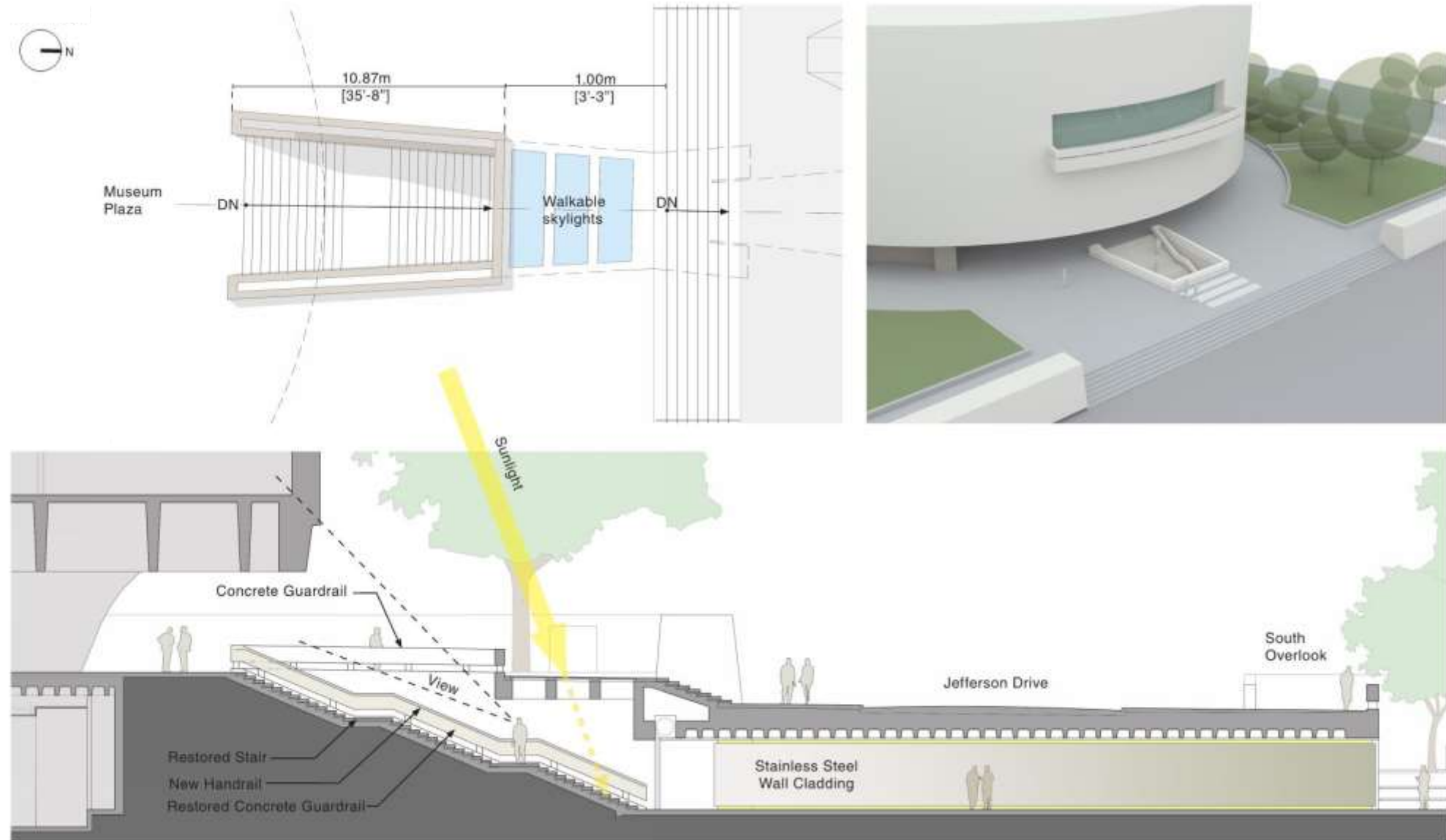
Pool Sized to Balcony Window





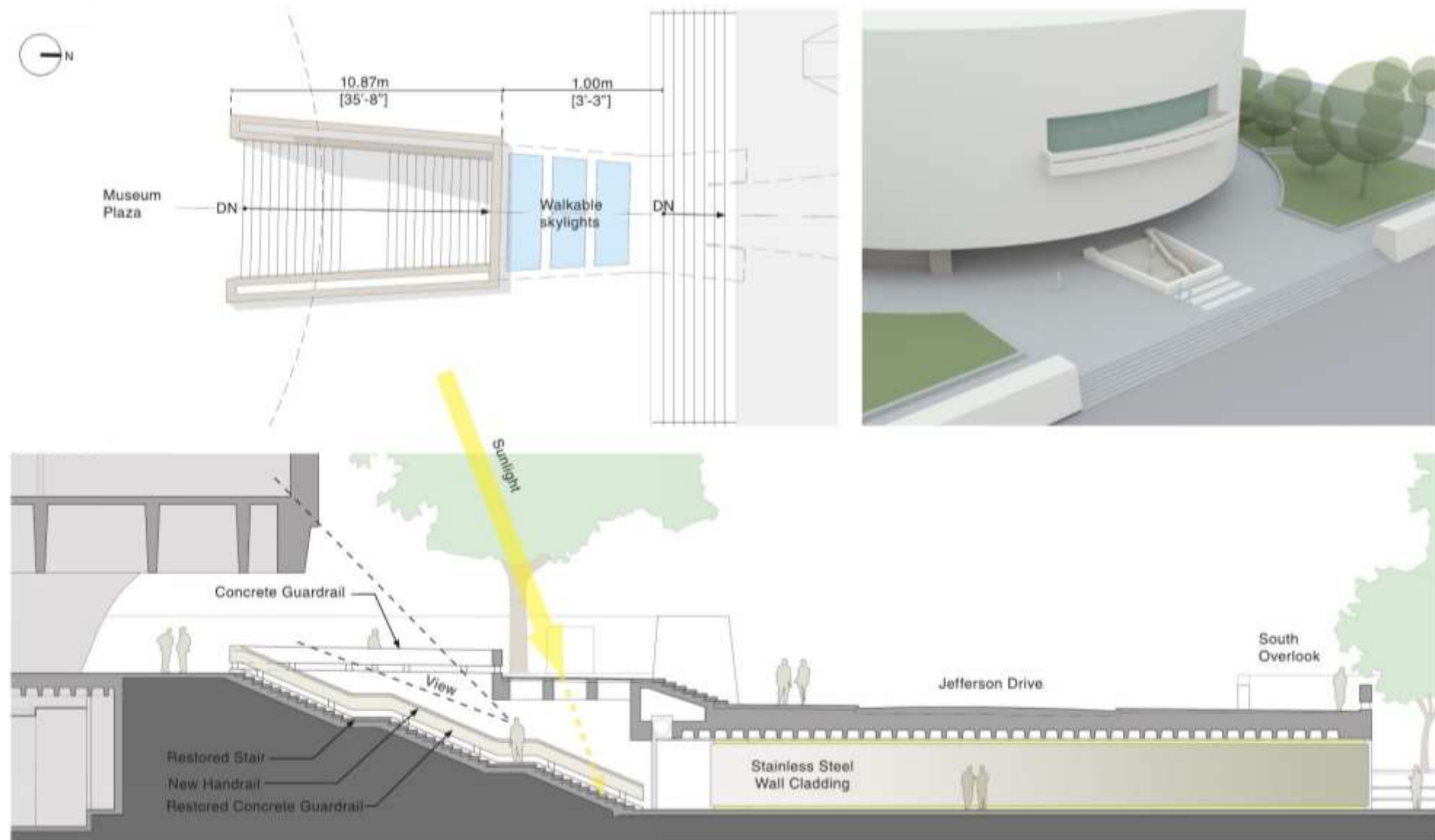
# Alternative 1 - Entrance to Underground Passage

Original Opening with Skylights



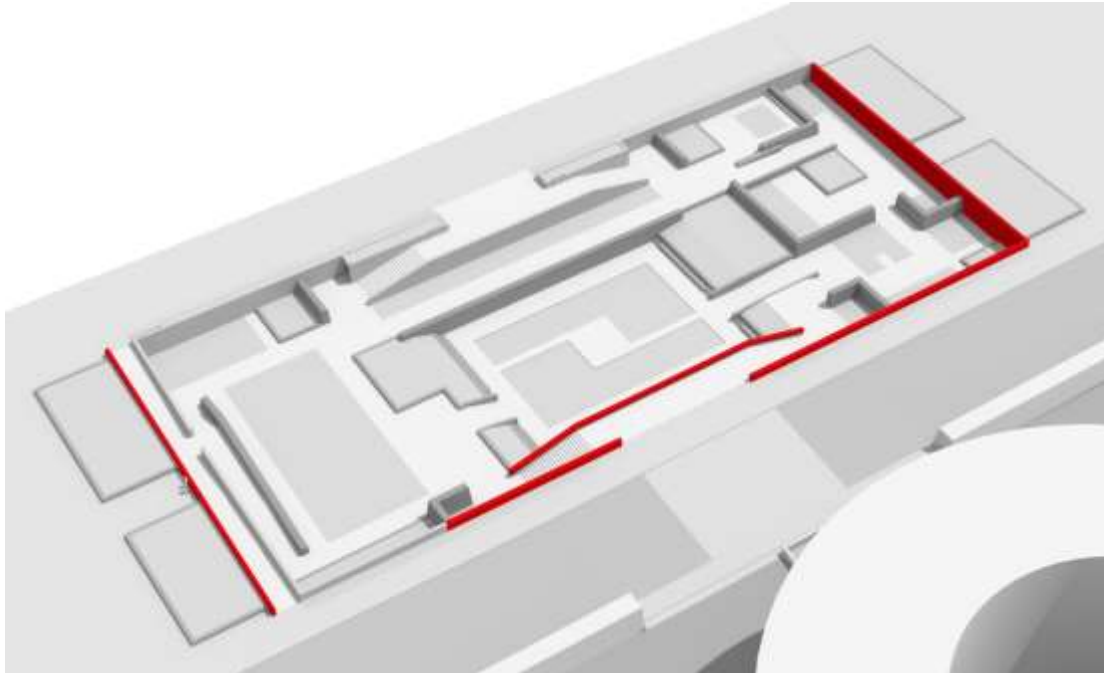
# Alternative 2 - Entrance to Underground Passage

Maximum Stair Opening



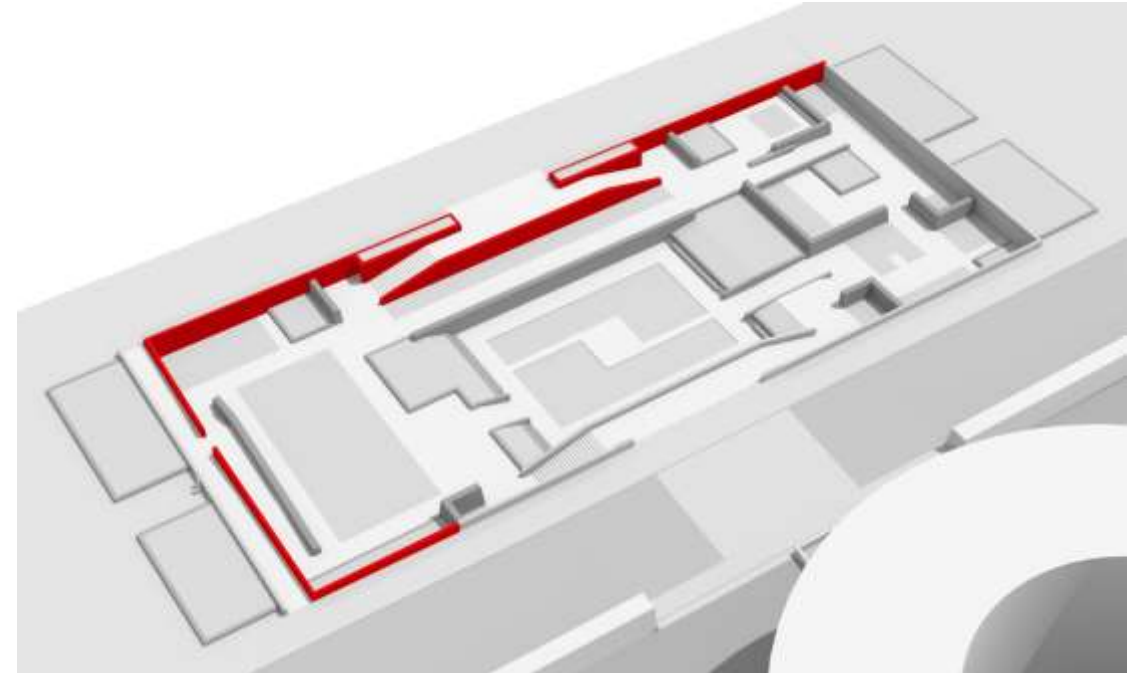
# Wall Hierarchy

## Stone Gallery Walls and Concrete Aggregate Walls



Original Concrete Aggregate Walls Replaced in Kind

These walls will be re-built in their original locations with the same surface texture (sandblasted with exposed crushed granite aggregate). The wall tops will be slightly raised to conform to current building codes.



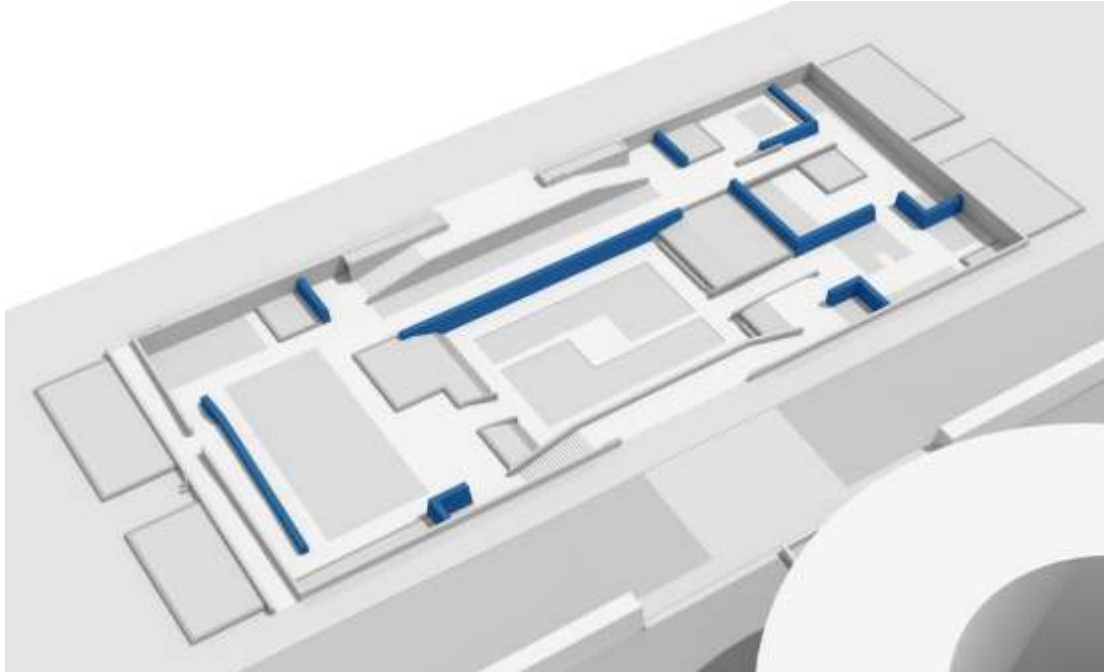
New Concrete Aggregate Walls Matching Original Walls

These walls will be added to complete the original shape of the garden at its perimeter. They will receive the same surface texture as the original walls. The new walls frame and define two new elements of the Garden: The enlarged North Overlook and the new ramped west entry to the Sculpture Garden.



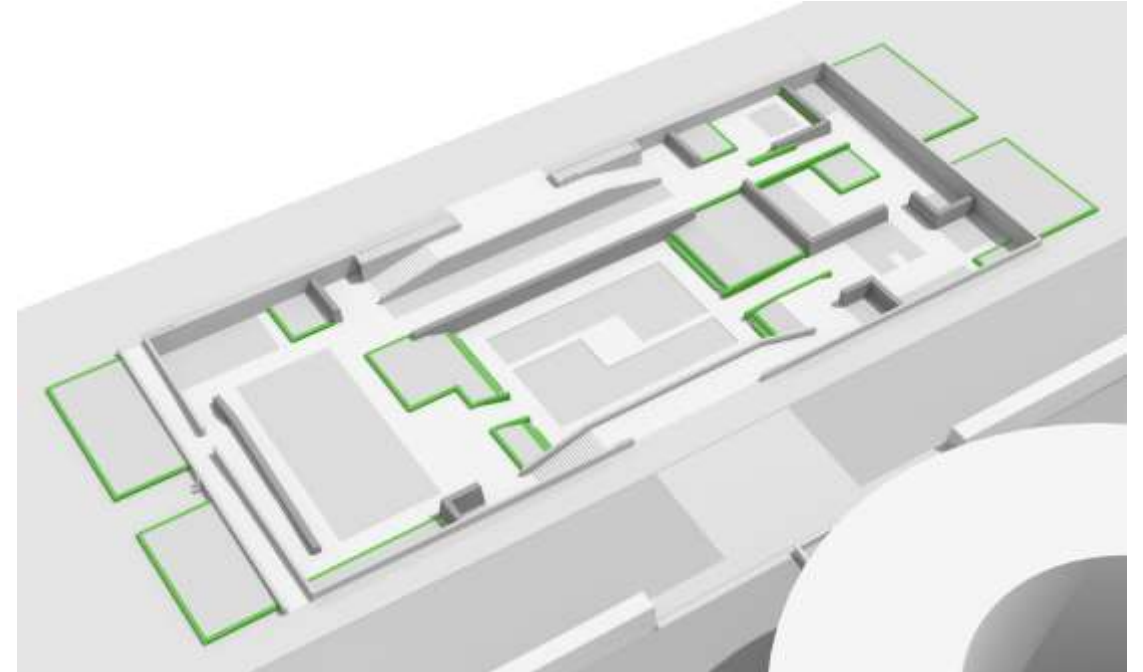
# Wall Hierarchy

## Stone Gallery Walls and Concrete Aggregate Walls



New Stone Gallery Walls

These walls are meant to function as new settings for art and further define new programmatic spaces of the Garden. The stone walls are always slightly lower than the concrete perimeter walls, forming a distinctly different secondary system of organization.



New Planter Walls

These walls frame raised planters and simultaneously function as continuous benches. Raised planters alternate with planting at pavement level and create benches at strategic locations throughout the Sculpture Garden.