GOVERNMENT OF THE DISTRICT OF COLUMBIA
HISTORIC PRESERVATION OFFICE

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HISTORIC PRESERVATION REVIEW BOARD
APPLICATION FOR HISTORIC LANDMARK OR HISTORIC DISTRICT DESIGNATION

New Designation X
Amendment of a previous designation ____
Please summarize any amendment(s) ____

Property name Smithsonian Quadrangle (South Quadrangle/Smithsonian Institution Quadrangle)
If any part of the interior is being nominated, it must be specifically identified and described in the narrative statements.

Address 950 and 1050 Independence Avenue SW, [redacted]C and 900 and 1000 Jefferson Drive SW

Square and lot number(s) [redacted] - on National Mall, Part of Lot 6 in Parcel 316

Affected Advisory Neighborhood Commission 2C

Date of construction 1987 (completed) Date of major alteration(s) ____

Architect(s) Jean-Paul Carlhian and Lester A. Collins (Landscape)

Architectural style(s) Modern Movement

Original use Museum, Education, and Administration Present use Same

Property owner Smithsonian Institution

Legal address of property owner SI Building, Room 153, MRC 010 Washington, D.C. 20013-7012

NAME OF APPLICANT(S) Committee of 100 on the Federal City

If the applicant is an organization, it must submit evidence that among its purposes is the promotion of historic preservation in the District of Columbia. A copy of its charter, articles of incorporation, or by-laws, setting forth such purpose, will satisfy this requirement.

Address/Telephone of applicant(s) 945 G Street NW, Washington, DC 20001 202-681-0225

Name and title of authorized representative NANCY J. MACWOOD, CHAIRPERSON

Signature of representative [signature] Date October 13, 2016

Name and telephone of author of application Douglas Peter Sefton and Richard W. Longstreth (psefton@comcast.net) (rwl@gwu.edu)

#17-04 Date received 3/3/2017 H.P.O. staff JHD

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Smithsonian Institution Quadrangle Historic District
Other names/site number Smithsonian Institution Building (Smithsonian Castle), Arts and Industries Building, Freer Gallery, and Quadrangle Building (Sackler Gallery, National Museum of African Art, and Haupt Garden)
Name of related multiple property listing**:**
National Mall Historic District – Boundary Increase/Additional Documentation (pending)
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 1000 Jefferson Drive, 12th and Jefferson Drive SW, 950 and 1050 Independence Avenue SW, and 900 Jefferson Drive SW
City or town: Washington, State: DC County: _____
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

Signature of certifying official/Title: **Date**

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

_____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	☐
Public – Local	☐
Public – State	☐
Public – Federal	X

Category of Property

(Check only **one** box.)

Building(s)	☐
District	X
Site	☐
Structure	☐
Object	☐

Smithsonian Quadrangle Historic District — Washington, DC
Name of Property — County and State

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
4		buildings
		sites
		structures
		objects
4		Total

Number of contributing resources previously listed in the National Register 3

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6. Function or Use

Recreation and Culture/museum
Recreation and Culture/outdoor recreation
Government/government office
Landscape/park
Landscape/garden

Current Functions

Recreation and Culture/museum
Recreation and Culture/outdoor recreation
Government/government office
Landscape/park
Landscape/garden

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7. Description

Architectural Classification

Lombard Romanesque (Smithsonian Institution Building)
Victorian or High Victorian Eclectic (Arts and Industries Building)
Italian Renaissance Revival (Freer Gallery)
Modern Movement (Quadrangle Building)

Materials:
Principal exterior materials of the property: Brick, concrete, granite, wood, sandstone, glass

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Smithsonian Institution Quadrangle Historic District comprises a group of four buildings located on the south side of the National Mall. It is bounded by Jefferson Drive SW on the north, the axis of Twelfth Street SW on the west, Independence Avenue SW on the south, and the axis of Ninth Street SW on the east. The Freer Gallery of Art (Twelfth Street and Jefferson Drive SW) extends south from Jefferson Drive to Independence Avenue and occupies the west section of the district. The Smithsonian Institution Building (1000 Jefferson Drive) occupies the north central portion of the district. The Arts and Industries Building (900 Jefferson Drive) occupies the east side of the district. These buildings enclose the Smithsonian Quadrangle Building, which is located between the Smithsonian Institution Building and Independence Avenue, on its east, west, and north sides). The uppermost floor of the Quadrangle Building is the Enid Haupt Garden. Its three underground levels house the Arthur M. Sackler Gallery (1050 Independence Avenue) and the National Museum of African Art (950 Independence Avenue). On its south side, the Haupt Garden is separated from Independence Avenue by a masonry wall whose center section is the Renwick Gates.

Narrative Description

Physical descriptions of the Smithsonian Institution Building, Arts and Industries Buildings, and Freer Gallery are contained in the National Register designation forms attached and are incorporated by reference. A detailed physical description is provided below for the Smithsonian Quadrangle Building, which does not currently have an individual National Register designation.

The Quadrangle Building is a complex structure that could also be described as a subterranean building that has an above-ground roof garden and penthouses. Its major elements are the subterranean Arthur M. Sackler Gallery, National Museum of African Art, and S. Dillon Ripley Center – each with its own above-ground entrance pavilion; the Enid A. Haupt Garden, the Kiosk which provides direct egress to the Ripley Center on the building's lowest level, and the sandstone structures that provide emergency egress to the underground galleries. The Haupt Garden contains historically significant objects that include the Renwick Gates, the Downing Urn, and nineteenth century lampposts and garden furnishings, some of which were acquired for the Victorian Garden that once occupied a portion of its site. The area of the Haupt Garden is 4.2

acres, while the Quadrangle Building's under-roof area totals 360,000 square feet, 96% of which is underground. Although it was designed as a single building and landscape, its components are presented separately for descriptive purposes below.

The Haupt Garden is bounded in the north by the south wall of the Smithsonian Castle, by the Freer Gallery on the east, the Smithsonian Arts and Industries Building on the west, and by Independence Avenue SW, on the south. A lawn about twenty feet wide separates a low brick wall, punctuated by the Renwick Gates at its center, from the sidewalk along Independence Avenue.

The Haupt Garden plays vital roles in the functioning of the Quadrangle Building and Smithsonian Museum complex as a whole. Its Renwick Gates and Sackler and African Art Museum pavilions frame the view of the Castle from Independence Avenue along its central axis. It mediates circulation between the Mall and Independence Avenue and routes visitors to the museum entrances in its pavilions. Its plantings provide permeable borders for its culturally referential "cup gardens" (a term used by its principal landscape architect, Lester Collins, referring to an individual vista within a larger garden) and visual screens to camouflage the skylights that illuminate the subterranean museums and Ripley Center. Metal trellises festooned with wisteria conceal the truck ramp to the building's lower levels which runs between the Sackler's entrance pavilion and the east face of the Freer.

Significant objects within the garden include the Downing Urn and the Renwick Gates. Designed by Andrew Jackson Downing's former partner Calvert Vaux, the Downing Urn is a four-foot-high marble monument to its namesake, who prepared unrealized plans for the Mall shortly before his death in a steamboat accident in 1852. The urn's sculptor, Robert E. Launitz (1806-1870), was the antebellum era's most prominent creator of marble funerary monuments, including the acclaimed Charlotte Canada and Firemen's monuments in Brooklyn's Greenwood Cemetery.[1] The Downing urn was installed near the later site of the National Museum of Natural History in 1856 and moved to the garden's northeast corner in 1989.[2]

Although paths that parallel the east and west faces of the Freer and Arts and Industries Building, respectively, also connect to Independence Avenue, the garden's formal entrance is enunciated by the Renwick Gates, a triptych of wrought-iron pedestrian and carriage gates hung on four pillars constructed from the same red sandstone as the Castle. Although their design is based on an 1849 sketch by James Renwick, they were fabricated at Smithsonian Secretary S. Dillon Ripley's request circa 1979 and incorporated into plans for what became the Haupt Garden.[3]

The Haupt Garden's central visual axis is a floral parterre, rendered in a Gardenesque manner that extends from the north of the Renwick Gates to the Castle's south entrance. It is encircled by red brick walkways that form a network that stretches from Independence Avenue to the Mall. These walkways are lined with garden benches and lampposts, many of which date to the nineteenth century and were acquired for the temporary Victorian Garden that occupied part of the Haupt Garden site.[4]

The parterre has culturally referential gardens on its east and west sides. The densely planted Moon Gate Garden, which borders the Sackler entrance pavilion, lies within the Haupt Garden's northwest quadrant. Its centerpiece is a square pool with four axial bridge segments connected to a circular granite island. The pool's plaza is framed by the two halves of a broken granite moon gate, whose opening creates a vista to the Arts and Industries Building. The halves of a second broken moon gate are set on their sides beside the plaza to create seating.

The Fountain Garden in the Haupt Garden's northeast section borders the African Art Museum entrance pavilion. Its centerpiece is an octagonal plaza that accommodates an intricate system of water features. The plaza is bounded by raised granite curbs with channels that connect bowl-shaped basins with water circulators, and it is punctuated by a large water jet at its center. The north side of the plaza faces a square pool at the base of a chaddar-style waterfall whose thin sheet of water cascades down a stone slab with tiles in a fish-scale pattern.[5]

The gardens' plants include many of the same species, such as the Asian Katsura tree. However, each garden has unique accent plantings, such as the Sackler garden's weeping cherries and the Hawthorne trees that surround the oasis-like African Art Museum pool plaza. Rows of magnolia, sour gum, and willow oak trees screen the gardens from the central parterre. Sightlines between the Mall and the garden are filtered by other patterned tree plantings, while a row of trees screens the Forrestal Building across Independence Avenue.

Located in the northwest corner of the garden, the Ripley Center Kiosk provides staff and business visitors with a direct entrance to the Quadrangle Building's lowest underground level. Intended to resemble a garden "folly," it is a one-story circular structure with a 42-foot diameter constructed of limestone. It has a domed copper roof with a scalloped edge. On the garden's north side are "the tombs," two low, rectangular structures that conceal the underground museums' emergency-access stairwells. They are constructed of repurposed sandstone that is similar to the sandstone on the Castle, which forms their backdrop.

The Haupt Garden's largest aboveground components are the Sackler Gallery and National Museum of African Art entrance pavilions, which are situated on either side of the parterre just inside the Renwick Gates. The pavilions share function, essential form, massing, and basic materials. Each is a one-story, sixty-by-ninety-foot building that is three bays wide on its north and south sides and two bays deep on its east and west sides. Each bay has a tall, slender window aperture at its center. The African Art pavilion has reddish granite walls that harmonize with the brick Arts and Industries Building, while the Sackler pavilion has greyish-white granite walls that complement the façade of the Freer Gallery. The pavilions are further differentiated by geometric motifs. The roof of the Sackler pavilion on the garden's west side has six pyramidal sections, whose sharp angles replicate those of the Arts and Industries Building on the garden's east border. The roof of the African Art pavilion on the garden's east side has six domes, which suggest the rounded arches of the Freer on the garden's west boundary. These forms are echoed in each pavilion's other architectural details, including the shapes of their windowpanes, skylights, and central staircases.

Although each now contains one or two artistic objects, the pavilions were designed solely as entrance vestibules for the museums. These portals face each other across Haupt Garden's central walkway. Each has interior walls of rough-finished granite and tall slender windows whose upper sections contain panes in the geometric shape associated with the pavilion. Each has a central, three-story staircase illuminated from above by a skylight that sends daylight down its central staircase to a reflecting pool on the building's lowest level, sixty feet beneath the earth. The staircases' flights and landings create a central space in the geometric motif of the pavilion. The Sackler pavilion's staircase creates a diamond pattern that aligns with a diamond-shaped pane in its side window and corresponds to its diamond-shaped skylight. The African Art Museum's staircase forms an oval pattern, which aligns with a round pane in its side window and compliments the rounded angles of its skylight.

Quadrangle Building architect Jean Paul Carlhian programmed the museum's first and second subterranean levels as large gallery spaces on either side of a two-story "Great Hall" that was to serve as an area for large-scale joint exhibitions. Before the museum's public opening, these spaces were subdivided into smaller galleries with drywall partitions and the Great Hall was divided by a concrete wall. The Grand Hall was subsequently bisected by a floor on one side. Today the first subterranean level is largely devoted to exhibition galleries, while much of the second level is utilized as library, lecture hall, and administrative space. The galleries in both sides of the former Great Hall are currently closed to the public, although the Sackler space is slated to reopen.

Although the Quadrangle Building's third subterranean level contains a small gallery for each museum, the vast majority of its space is occupied by the S. Dillon Ripley Center. The Center includes the very large International Gallery beneath the Great Hall, which spans the third level virtually from pavilion to pavilion, as well as the Discovery Theatre and a variety of classrooms and office spaces. Its most notable feature is the Concourse, an almost 300-foot-long, three-story tall space with the appearance of a subterranean street. The Concourse approximates the shape of a checkmark. Its shorter, northwest bar is largely occupied by an escalator and spiral staircase that give direct access to the Kiosk at garden level. The foot of the escalator reaches the red brick paving of the Concourse at the junction of the checkmark's long and short bars, which is marked by a colonnade whose circular shape recalls the Kiosk. The main branch of the Concourse runs parallel with the north wall of the gallery spaces, from which it is separated by the Discovery Theater and office spaces. There is diamond-shaped fountain at its midpoint, which is reflected in mirror panels set in both walls. At its east end, the Concourse terminates at a wall bearing a mural by Richard Haas, which depicts a street of neoclassical ruins surmounted by the Castle and Arts and Industries buildings.[6]

The Concourse receives copious natural light from four pyramidal skylights whose structures are concealed by plantings in the Haupt Garden. Five large circular brick planters are oriented beneath them. The upper stories of its north side are the staggered glass walls of offices on the first and second levels of the museums. The second level of its south wall has smaller windows set in drywall where the first level overhangs it like a ledge. Glassed in walkways connect the upper levels on the north and south sides of the Concourse. On its lowest level, the Concourse is lined by office doorways that resemble the entrances to stores or houses on a small town street. It

presently serves as a gallery space, and some doorways are covered with drywall to provide a backdrop for exhibits.

Architect Jean Paul Carlhian's design for the Quadrangle Building was especially noteworthy for its employment of natural light to illuminate underground spaces. Today the pavilions' windows and skylights cast natural light down their stairwells. The four large rectangular skylights concealed by garden plantings just north of the pavilions illuminate the three-story concourse on the building's lowest level. However, light from the long banks of skylights that fill the spaces between the pavilions' south walls and the brick boundary wall along Independence Avenue appears completely blocked with drywall in the galleries of the African Art Museum. The skylight bank for the Sackler admits natural light, but it is filtered through translucent panels. Interior windows intended to distribute light within the galleries have also been blocked by drywall. These changes, however, are reversible, and the building retains its integrity of design, materials, and feeling.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [x] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [x] B. Property is associated with the lives of persons significant in our past
- [x] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction
- [ ] D.
- [ ] E. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery

	E. A reconstructed building, object, or structure
	F. A commemorative property
x	G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
Architecture
Education
Landscape Architecture
Other

Period of Significance
1847 - 1987

Significant Dates
1847, 1879, 1923, 1987

Significant Person
(Complete only if Criterion B is marked above.)
Joseph Henry
S. Dillon Ripley

Cultural Affiliation

Architect/Builder
Smithsonian Institution Building: James Renwick, Jr. (architect)
Arts and Industries Building: Adolph Cluss with Paul Schulze (architects)
Freer Gallery: Charles A. Platt (architect)
Quadrangle Building: Jean-Paul Carlhian with Junzo Yoshimura (architects) and Lester A. Collins (landscape architect)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Smithsonian Quadrangle Historic District is the one of the most prominent museum complexes in the United States. Each component's significance as an individual building has been long been acknowledged by designation as a National Historic Landmark and/or listing on the National Register of Historic Places. The complex's development traces the evolution of the Smithsonian Institution's mission and scope and its buildings' interrelationships in function and architectural style enhances their individual significance.

The Smithsonian Quadrangle Historic District meets National Register Criteria A, B, C, and G. Its period of significance is from 1847, when construction of the Smithsonian Institution Building began to the completion of the Quadrangle Building in 1987.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Smithsonian Quadrangle Complex and its Development

The significance of the Smithsonian Institution Building, Arts and Industries Building, and Freer Gallery has been acknowledged and enumerated in their National Register nominations. (Attachment 1) Although these designation forms executed in the 1960s and 70s do not use modern classification terminology, the architectural significance described for each building plainly fits current National Register Criterion C. In addition, the Smithsonian Institution Building's significant contributions to "science and invention" and the Arts and Industries Building's influence on "industry" plainly fit current Criterion A. These designation forms also establish that Smithsonian Institution Building and Arts and Industries Building are associated with Joseph Henry, the Smithsonian's first Secretary, and a definitional figure for the institution. They thus meet Criterion B.

Although these original designations are incorporated by reference, their salient points are synopsized below as a foundation for fuller discussion of their roles in the development of the Smithsonian as an educational and cultural institution and how the 1987 Smithsonian Quadrangle Building expanded this mission while uniting them as an ensemble.

The Smithsonian Institution Building ("The Smithsonian Castle")

Constructed between 1847 and 1855, the Smithsonian Institution Building, popularly known as "The Castle," is the most iconic museum building in the United States. In 1964, it was designated a National Historic Landmark under the themes of science and invention. It is also a signature work by James Renwick, Jr. with contributions from Robert Mills, both of whom are among the most eminent nineteenth century American architects.

The Castle's National Register listing cites its architectural quality, noting that, as "the finest remaining work of Norman Revival civil architecture in the country," it "epitomizes… the Romantic Movement in nineteenth-century American architecture." Its style, called "medieval revival" by its originators, was associated with "collegiate institutions" and was believed to exert an "appeal to the intellect."[7] In his 1846 book *Hints on Public Architecture*, Robert Dale Owen, an Illinois congressman, Smithsonian regent, and head of the building committee, also pronounced it so expressive of "the American character" that it should be "named as a national style of architecture for America."[8]

The Castle's architectural boldness provided a distinct visual identity that "gave form to the idea of increase and diffusion" of knowledge that was the founding mission of the Smithsonian."[9] As architectural historian William Pierson has noted:

> In spite of its raw edges, the slowly emerging city had developed the first signs of a coherent architectural order. It was light in tone with authentic classical details cut crisply into the warm Aquia stone that was used for most early \government buildings. Against this, at midcentury, the dark red sandstone towers and battlements of the Romanesque Smithsonian Building appeared with stunning impact, interrupting the line of classical descent and promising instead a wholly new direction for American architecture. The dramatic shift in architectural values represented the arrival of the picturesque in the architecture of a classicist institutional structure.[10]

The Castle's design effectively expressed the building's functions as "a library, a museum, a gallery of art and a lecture hall to realize the multiple expectations of its founders."[11] As Secretary Samuel Pierpont Langley stated in the late nineteenth century, "in the popular mind the Smithsonian Institution is a picturesque castellated building."[12]

The Arts and Industries Building (National Museum Building)

After a devastating fire in 1865, the Castle was rebuilt and enlarged to the designs of Adolph Cluss, Washington's most prominent Post-Civil War period architect, under the direction of Secretary Joseph Henry, who saw the "Smithsonian as a research institution with a museum."[13]. Nonetheless, it soon grew cramped as collections grew and areas such as lecture halls were converted to use for scientific demonstrations. When Congress added exhibits from the 1876 National Centennial Exposition, which filled sixty box cars,[14] Henry advocated for an additional building to allow the separation of research and museum functions.[15] The National Museum Building, now known as the Arts and Industries Building, was constructed between 1879 and 1881 under the leadership of his successor, Spencer Baird.

The Arts and Industries Building was designated a National Historic Landmark in 1971 and is listed on the National Register for its significance to art, architecture, and industry. Its national Register form notes that it is "the best preserved example in the United States of nineteenth century 'world's fair' or exposition architecture." Although a conceptual plan had been provided by Montgomery Meigs, its designers were Adolph Cluss, who essentially functioned as the Smithsonian's house architect from 1865 to 1887, and his partner Paul Schulze, who had

designed New York's legendary Chrystal Palace exhibition hall in 1853. Cluss is generally credited as the primary designer, creating "an innovative plan with sophisticated technical solutions and arresting expressive qualities to create what was arguably the capstone of his career."[16] In particular;

> The sequence of spaces possesses a clear hierarchy and a dynamic tension. The once lavishly polychromed rotunda exudes basilican grandeur, tying the array of spaces at the core. From this centerpiece extend arms… more suggestive of utilitarian halls, a great market or railroad shed, perhaps. Both allusions are evoked in the spaces beyond, the ensemble unified not only by the omnipresent parade of masonry arches… but also by the parasol-like light-weight iron trusses and roofs above. Throughout, the interaction of art and industry – both of which the building was to display- are at once subtly and dramatically displayed.[17]

Perhaps its most spectacular quality is Cluss' innovative treatment of light, "using clestory and monitor windows to flood the exhibition spaces with diffused natural light, further tempered by flexible glazing with etched exterior panes."[18] Cluss also used "pierced walls through which light from above filtered into every public space… His skylight stratagem avoided the direct sunlight and allowed it to enter at an angle from every direction during the day."[19]

As with the Castle, the style and materials of the Arts and Industries Building conveyed its content and character. The Castle's Seneca sandstone evokes the earth and the focus on the natural sciences that characterized the institution under Henry. Its style evokes European order and authority; it is a citadel of learning. While its contents included natural history exhibits from the Castle, the Arts and Industries Building included massive engineering and technology displays such as the Hall of Machinery exhibits from the Centennial Exhibition. Its soaring roofline and turrets suggests the exuberant economic and technological energy of the Gilded Age and it is fittingly built of brick, an industrial material. Architectural historian Cynthia Field has suggested that, like the Castle's red Seneca sandstone, Cluss' polychromatic brickwork separated the building from other nineteenth century government structures. However, this material also "represented that which was new, modern, and not tied to other cultures, classes, or styles."[20] Although the buildings are dissimilar in most other ways, the Arts and Industries Building repeated the round-arched, neo-Romanesque window apertures of the Castle.[21]

The Freer Gallery

More than forty years after the opening of the National Museum, the Freer Gallery was constructed to house a collection of Asian art donated by Detroit industrialist Charles Freer. The Freer represented numerous departures from the earlier Smithsonian Quadrangle buildings. Although both the Castle and the Arts and Industries Buildings had contained spaces for the exhibition of art, the Freer was the first Smithsonian building dedicated to this purpose. It was also the first Smithsonian exhibition space expressly devoted to non-American culture.

The gallery building, which was donated by Freer, also represented a departure in style.

It is restrained and Apollonian, characterized by solemnity, introspection, and austerity.[22] It is in many ways diametrically opposite in mood from the exuberant, polychromatic brick and sweeping lines of the Arts and Industries Building and the asymmetrical tones of the red sandstone Castle

The Freer's accomplished architect Charles A. Platt had executed commissions for Freer and his associates since the 1890s.[23] He worked extensively with Freer on the building's design from 1913 until the donor's death in 1919.[24] Completed on 1923, the gallery was the earliest of Platt's noteworthy designs for three Washington art museums, which included an unrealized plan for a Smithsonian National Gallery (1924) and the Clarke Addition to Ernest Flagg's Corcoran Gallery (1928). Its design in the "style of a Florentine Renaissance fortress palace" reflected the architect's classicist aesthetic preferences reinforced by government policy. Platt rejected Freer's suggestions that the gallery reflect Asian influences, substituting the "monumental classicism" prescribed for the Mall by the McMillan Commission Plan of 1902 and enforced by the Commission of Fine Arts, on which he served while designing the building.[25]

The gallery, which includes a central colonnaded courtyard with fountain, is faced in light-toned rusticated granite with the exception of a three-arched portico in smooth ashlar that faces the mall. Each façade features rusticated stone arches which interrupt a wave-patterned band course at the level of the gallery floor.[26] These "muscular forms," inspired by the work of the sixteenth century architect Michel Sanmicheli, have been called "especially appropriate models… [for] a small building on the Mall, since the gallery would have to compete for attention with much larger neighbors."[27] In contrast to its "pompous marble neighbors," the Freer projects "composure and invites the viewer to study the subtle but complex intertwining of façade elements – wall, arch, window, and band course."[28]As its National Register designation notes, "both the building and its collection represent the highest standards of art."

While Platt had begun his career as a designer of formal landscapes and Freer's early sketches included surrounding gardens, the gallery design does not seem to have included a formal landscaping plan. This may have been a financial consideration, as Freer's fortune diminished so significantly in the last years of his life that it threatened to delay the gallery's construction.[29] For more than fifty years, the gallery was flanked by the utilitarian structures of the South Yard to its east.

The Smithsonian Quadrangle Building

The Smithsonian Quadrangle Building, the most recent addition to the Quadrangle complex, is a category-defying building that incorporates the Arthur M. Sackler Gallery, the National Museum of African Art, S. Dillon Ripley Center, and the Enid A. Haupt Garden. Although the Haupt Garden and the underground museums achieve distinction as individual elements, the Quadrangle Building is an integral entity, not an assemblage of parts. Attempting to parse it into classifications such as "landscape" and "buildings" is reductionist; its ultimate significance is as a syncretic whole.

The Quadrangle Building is exceptionally important on multiple grounds. First, it ranks among the largest and most complex examples in a series of projects in the U.S. that sought to preserve significant open spaces and building exteriors by expanding facilities underground – a work of unprecedented size for a museum. Second, it is an unusually sophisticated example of compatibly relating new design to iconic buildings of great historical significance. Third, its design, as a work of architecture and as a landscape, is of unusually high caliber both in terms of its intrinsic qualities and in fresh, vigorous, and respectful responses to the multi-faceted urban context. Fourth, it is an important work of its architect, Jean Paul Carlhian, and its principal landscape architect, Lester Collins, both distinguished figures nationally. Fifth, it represents a significant broadening of the Smithsonian's program to embrace non-Western cultures fully through collections and the mounting of exhibitions at a key location on the Mall. Finally, it is among the most important physical manifestations of the unprecedented expansion program undertaken by S. Dillon Ripley, one of the Smithsonian's greatest directors.

Like the Smithsonian Castle, the Arts and Industries Building, and the Freer Gallery, the Quadrangle Building meets National Register criteria A, B, and C both for its individual significance and for its role within the Smithsonian Quadrangle complex, for the following reasons:

Criterion A- The Quadrangle Building was constructed to house the Sackler Collection and the National Museum of African Art, whose incorporation into the Smithsonian acknowledged both the diverse influences that have shaped art in the United States and enhanced its multi-cultural perspectives. It was also built to house the S. Dillon Ripley Center, which institutionalized Secretary Ripley's innovative educational and outreach programs. The building is thus significant for its association with the development of the National Mall and its educational functions, as well as the development of the Smithsonian Institution itself.

Criterion B: The Quadrangle Building meets Criterion B for its association with S. Dillon Ripley, arguably the most influential Smithsonian Secretary since Joseph Henry and a towering figure in the history of museums. Completed after his retirement, its conception and execution were a valedictory work that institutionalized key innovations in Ripley's transformational twenty-year tenure.

Criterion C – The Quadrangle Building is a masterpiece of design by noted architect Jean Paul Carlhian, who considered it one of his two most important works. It also incorporates the conceptual contributions of architect Junzo Yoshimura and planting design of landscape architect Lester A. Collins. It is an extremely innovative architectural conception that both celebrates and transcends the category "subterranean building" and represents new directions in museum design. It is also an outstanding example of contextualism both in terms of its response to the setting and as an emblem of its artistic contents. The design evokes western, Asian, and African cultural traditions in forms of the Haupt Garden's Victorian parterre, the Moon Gate, and the Fountain gardens. While its pavilions' design is extremely functional, their proportions are classical and they quote the architectural qualities of surrounding buildings from a variety of past styles. The building also represents an important chapter in the evolution of architecture on the Mall to include a more eclectic variety of forms of expressions.

The Quadrangle Building is among the most ambitious and innovative solutions developed during the latter decades of the twentieth century to preserve important open spaces, vistas, and building exteriors by developing new facilities underground. It is further associated with the preservation and extension of the L'Enfant and McMillan plans. It completed the restoration of an area of the Mall that had become a cluttered district of utilitarian buildings and parking lots to a landscape that frames the Castle and other Smithsonian museums while it extended the Mall's cultural functions through its underground gallery and assembly spaces.

Criterion G: The pending National Mall Historic District amendment lists the Quadrangle Building as a contributing building although it was completed in 1987, 22 years after the end of the proposed period of significance for elements that relate to Criterion C. However, like the cited examples of the National Gallery of Art East Building and the National Museum of the American Indian, it is among the "recent museums … authorized by Congress, continuing the missions of the Smithsonian Institution and the National Gallery of Art. The museums possess exceptional significance as the congressionally sanctioned repositories of the country cultural, historical, and technological heritage." The building possesses additional significance as an expression of a new philosophy of the national museums as multicultural, publicly focused institutions. It is therefore accepted to have especial significance under Criterion A

Evaluated as a work of architecture and urban planning under Criterion C, the Quadrangle Building possesses extraordinary aesthetic and architectural merit and embodies the creative efforts of master architects. It is, arguably, one of the most important designs the Smithsonian has ever commissioned.

As an underground complex, the Quadrangle Building is among the most ambitious and well-known examples of a relatively small number of projects shaped by the objective of preserving historic settings. Most of this work was done on university campuses. Cornell was perhaps the pioneer with Earl R. Flansburgh & Associates' University Campus Store of 1970, a rather stridently abstract work that, given its function, has a strong aboveground presence. Later, as head of the buildings and properties committee of the university's board of trustees, Flansburgh, an alumnus, pushed for a much less obtrusive addition of the Uris Library (special collections) and for the Kroch Library, a five-underground-story addition to Olin (the main) Library.[30] At Harvard, Hugh Stubbins's 1976 Nathan Marsh Pusey Library was designed as a mostly underground facility, with its top floor rising partially aboveground and capped by a landscaped terrace – a solution that effectively preserved open space and views from Houghton Library and other nearby buildings, while also having a clear, aboveground presence.[31] Alexander Kouzmanoff's 1977 underground addition to Avery Hall at Columbia provided much needed library and lecture space, with very little aboveground presence save for the landscaped terrace that forms its on-grade roof.[32]

Notable underground exhibition spaces of the 1960s and 70s includes Philip Johnson's Painting Gallery (1965) on the grounds of his glass house in New Canaan, Connecticut – a berm building that has three artificially lighted circular rooms that are arranged in a cloverleaf pattern beneath a grass-covered earthen mound.[33] Another prominent example is Venturi & Rauch's Franklin

Court complex (1973-76) in Philadelphia's Independence Hall National Historic Park. This museum-commemorative complex lies on the site of Benjamin Franklin's home and print shop, with famously arranged "ghost houses" outlined in tubular steel on a paved plaza with brick planting boxes above a 30,000 square foot underground museum. The original museum entrance was through an elongated building whose brick walls suggested those of nearby reconstructed colonial houses. [34] In 2011, the museum was gutted and the brick entry building replaced by Quinn-Evans' glass-walled pavilion whose functions included illumination in the manner of the Quadrangle's.

The Quadrangle Building shares the basic objectives of these earlier projects; namely, to preserve important open space and/or views as well as the integrity of the adjacent buildings – all of them in fairly tight surrounds where a sizable, aboveground addition would be highly detrimental to the setting. At the same time, it differs from the university projects in important ways. It is not so much an addition as it is a new building, a very sizable one that houses three discreet facilities. The two museums had to have a strong aboveground presence that enunciated their public function. Finally, the context to which this program had to respond was also more heterogeneous, with three strong designs, each of very different character, close by on three sides.

The Quadrangle Building also bears comparison to I. M. Pei's slightly later design for the large underground addition to the Louvre.[35] Here, the setting is a strongly unified one – the court framed by various components of the museum – and the program was somewhat different: creating a new, grand entrance. Although he is generally not considered in these terms, Pei was often responsive to historic contexts, as exemplified by Society Hill Towers in Philadelphia and the East Building of the National Gallery. As in such projects, his solution at Paris was to create a scheme of arresting contrast, yet one that enriches the attributes of old and new alike. Carlhian's design also achieves a constructive dialogue, but through a very different approach, one that makes references to both purpose and setting. Considered together, the two projects offer insightful illustration of a great scope of design approaches and forms of expression that existed in Modern architecture during the last quarter of the twentieth century.

Closely related to the objective of preserving open space and vistas lay the concern for creating a landscape, broadly speaking, that would be compatible with the three iconic buildings that defined the space: the Smithsonian Institution Building (Castle) (1847-51), the Arts and Industries Building (1879-81), and the Freer Gallery of Art (1913-23), three exceptional designs, each from a different period and entirely different in its character.[36] The challenge was to create a new project that was not only compatible with these neighbors, but one that also enriched them and rendered them part of a unified entity.

Considered in this context, a major aspect of historic preservation practice during the last quarter of the twentieth century, the Quadrangle Building is likewise a singular and exceptional solution.[37] In most cases where compatibility was a major objective for new construction, the scheme primarily entailed an aboveground building or a substantial addition to one. With the Quadrangle, the solution necessarily entailed relatively small aboveground portions of a mostly underground building. These vertical extensions are treated in the traditional way of pavilions set

in a garden. At the same time, the two museum entrance pavilions are sufficiently large, and important in function, to warrant a strong presence in their own right.

Carlhian further linked the Quadrangle Building's pavilions and garden to the three existing buildings by incorporating their geometric motifs. The rounded arches of the Freer's façade to the Haupt Garden's west echo in the curved domes, window apertures, skylight, and staircase of the Museum of African Art pavilion on its east side, and reverberate in the circular pool of the Sackler pavilion on its west. The pyramids on the roof of the Sackler pavilion echo the sharp angles of the Arts and Industries Building on its east side. These alternating forms create a rhythmic pattern that links the elements of the Quadrangle Building, connects it to its neighbors, and weaves the entire complex into an ensemble. In creating these connections, Carlhian relied on proportional relationships "based on the golden mean" and with reference to the 17th century "classical doctrines" of Nicholas Francis Blondel.

No clear precedent existed for the solution Carlhian developed. Yet, after the passage of nearly thirty years since its completion, the design remains an exemplary lesson in compatibility. Within the public sphere, it ranks with John Carl Warnecke's master plan for the buildings facing Lafayette Square (1962-69) in its innovative resolution for redeveloping a major urban setting in a way that is deferential to tradition and at the same time is an optimistic embodiment of present conditions.[38]

The design of the Quadrangle Building is exceptional in its own right. The two entrance pavilions are at once treated as secondary components of the urban landscape when viewed from Independence Avenue and as monumental portals when approached within the precinct's confines. Each obliquely refers to the non-Western nature of its contents, but, like some of the work of Sir Edwin Luytens in India, the pair couches such allusions firmly in the classical tradition. Another play with dualities occurs inside where axiality and circuitous movement conspire to make the entrances seem larger than they really are. The stair towers are the *tours de force* of these buildings where crisscrossing flights of steps descend to the lower levels. In form and motif these towers, again, vaguely suggest non-Western origins, but the experience invokes the dignified, even the magisterial effect of *ascending* the front stairs of a grand, Beaux-Arts building. This is no mean feat given the actual path. The museum spaces are laid out in ways that render their below-grade locations far more intriguing than confining.

The Landscape Design

For all their attributes, the aboveground portions of the building are really but a small portion of its exterior presence of the complex. The Haupt Garden is a very important, integral part of the conception. It performs a complex set of functions; it is a public greenspace, a vital structural component of the Quadrangle Building, a cohesive aesthetic force within the Smithsonian complex, and a distinctive cross-cultural element of the National Mall.

Perhaps the overriding quality that gives it significance as a landscape design is how at once it is comprised of a quilt of varied parts and at the same time offers an experience that feels seamless. The spatial anchor is the Gardenesque-inspired parterre, giving the Castle a foreground that is

consonant with the period of its construction. Then, to either side, the configuration changes markedly, the spaces becoming much more intimate, varied, and incorporating features that evoke the museums' non-Western orientation. Beyond, alongside the Arts and Industries Building and the Freer, are passages that differ yet again, from those they border and also from each other. They connect to spaces that are treated in the picturesque manner of Downing and Frederick Law Olmsted, complementing the characteristics of the Castle. This intricate, compact interweaving of multiple forms, spaces, and references to landscapes past – all superbly related to the buildings that rise amid and around them – form a setting that is fresh and very original. The ensemble provides an intimate, tranquil counterpoint to the vast expanses of the Mall. Not the least remarkable aspect of the garden is that it exists at all; that instead of the hardscape or simple lawn that caps other underground projects of this general kind, it is a space dominated by lush vegetation.

The Quadrangle Building is thus an anomaly. It stands apart from other underground "additions" of the period. It stands apart from other museums of the period. It stands apart in its language – as architecture and as landscape. It stands apart from other works created by its designers. Its singular qualities are among the factors that make it so significant. In this respect it bears analogy to Bernard Maybeck's First Church of Christ, Scientist in Berkeley or to Beatrix Farrand's gardens at Dumbarton Oaks.

Establishing exceptional importance" for a property less than fifty years old must meet that threshold at the local level. Without question, the Quadrangle Building merits consideration well beyond the local context. It is thus a resource created within the last fifty years that has achieved sufficient exceptional historical, cultural, and architectural significance to satisfy Criterion G.

The Quadrangle's Creators

Although many individuals contributed to the design of the Quadrangle Building, several were especially influential;

> S. Dillon Ripley visualized and championed the South Yard as the site of a building that integrated museum space and a garden and institutionalized his vision for the Smithsonian.
>
> Junzo Yoshimura, building upon prior studies, developed the concept of large underground museum spaces below small entrance pavilions in a garden.
>
> Jean-Paul Carlhian restated Yoshimura's concept in explicitly modernist terms. He planned the Haupt Garden as an integrated and functional part of his design for the Quadrangle Building, laid out the garden's site, and designed its built features. He integrated the project's increasingly interdependent design and engineering requirements into a composition that is at once highly functional, aesthetically appealing, extraordinarily imaginative, and indisputably his own.

Lester Collins designed the garden's plantings and played a major role in implementing the planting plan over a five year period.

The Client

No other Secretary of the Smithsonian accomplished more in terms of expanding the institution's facilities and programs than S. Dillon Ripley (1913-2001). Major new buildings included the Air and Space Museum and the Hirshhorn, as well as five new edifices at the National Zoo. During his tenure, the former Patent Office Building became the National Portrait Gallery and National Museum of American Art. The original Corcoran Museum for the first time started to serve its intended function, re-christened the Renwick Gallery. The Anacostia Neighborhood Museum was launched and in New York, Andrew Carnegie's grand 5th Avenue house became the Cooper-Hewitt. The Quadrangle Building was billed as Ripley's "final coup." It is clear that so remarkable a design would never have occurred without his vision and commitment to excellence. This was indeed his idea, broadly speaking. Among his many projects "building" the Smithsonian, this ranks not only as one of the most ambitious, but also as one of the most significant in its program and design.

Sidney Dillon Ripley was born to a wealthy and socially-prominent family whose lineage included the first chairman of the board of the Union Pacific Railroad.[39] As a child and adolescent, he divided his time between a Manhattan town house, boarding school, and an estate in Litchfield, Connecticut. Fascinated by birds since childhood, thirteen-year-old Ripley was captivated by the exotic species he encountered during a vacation in India and walking tour of Tibet. As an older teenager he became an expert observer of New England birds and built a waterfowl pond at the Litchfield estate.

Within a month of graduating from Yale in 1936, Ripley abandoned plans for a law career and registered for zoology classes at Columbia University. However, he soon voyaged to the South Seas on a schooner captained by Frederick Crockett, an adventurer and photographer who had accompanied Admiral Byrd to Antarctica in 1927. Ripley spent the next 18 months sailing the coasts of New Guinea shooting and skinning avian specimens for the Philadelphia Academy of Natural History. After the expedition broke up, he displayed his intrepidity by bringing a hundred live birds back to America by freighter. On his arrival, his sojourn with "cannibals" made news in the *New York Times* and wire service articles.[40] He donated some of the birds to zoos and sold the rest to dealers at a handsome profit. He then embarked with the Vanderbilt Expedition to Sumatra.

During World War II, Ripley made connections that served him throughout his career. When his lanky six foot four frame disqualified him for military service, he studied zoology at Harvard, became an associate curator at the Smithsonian, and recounted his New Guinea adventures in *On the Trail of the Money Bird* (1942). Later that year he joined the Office of Strategic Services (OSS), receiving his Ph.D. in absentia.

Given his prewar experience, it is not surprising that the OSS assigned Ripley to Asia. He became chief of intelligence operations in Ceylon, where he began a lifelong friendship with

fellow OSS officer Paul Child and his then-fiancé, Julia McWilliams, whose roommate he married after the war. He was commended for his political reporting by OSS director General William Donovan, and his 1945 mission to the Royal Court of Thailand helped gain the release of allied prisoners of war. Decorated by the Thai government, he named a finch species he had discovered in honor of Donovan. After the war, the Yale professor who had enlisted Ripley in the OSS recruited him to become the university's first professor of ornithology and associate curator of its Peabody Museum.[41]

The later 1950s propelled Ripley toward the center of the scholarly stage. He received Fulbright and Guggenheim fellowships, and in 1959 became director of the Peabody Museum, where he established a pioneering friends-of-the-museum program and other outreach initiatives.[42] A master fundraiser, he was instrumental in the construction of the Yale Ornithological Laboratory, called the best such facility in North America.[43] Relieved of teaching responsibilities in alternating years, he led zoological expeditions worldwide and published numerous articles on the taxonomy of Asian and Pacific birds. After describing his Nepalese adventures in *The Search for the Spiny Babbler* (1952), he collaborated with the Indian ornithologist Selim Ali on *Synopsis of the Birds of India and Pakistan* (1961), later expanded into the twelve volume *Handbook of the Birds of India and Pakistan* (1968-74). On the strength of these and other works, Ripley and Ali became the "most important figures in the history of South Asian ornithology during the second half of the twentieth century."[44] Ripley also became a leader in the fledgling environmental conservation movement, serving as a board member of the World Wildlife Fund and the president of the International Council for Bird Preservation (ICBP, now Bird Life International).[45]

Ripley succeeded Leonard Carmichael as the eighth Secretary of the Smithsonian Institution on February 1, 1964.[46] Carmichael, who had reached the customary retirement age of 65, was widely considered a moderate progressive who had labored to reverse decades of stagnation. When Carmichael was elected secretary in 1952, the Smithsonian was under criticism for neglecting its museums and was still smarting from the failure of plans to construct a Museum of American Art to a stunning modernist Saarinen, Saarinen & Swanson design just before World War II. Although the Institution suffered a humiliating rebuff during the mid-1950s when it was not allocated building space in the Southwest redevelopment area, Carmichael dedicated the National Museum of History and Technology on the Mall just days before his retirement.[47] However, despite this major success, Ripley's innovations quickly eclipsed those of Carmichael or any predecessor since Joseph Henry.[48]

Ripley's innovations expressed his beliefs about the nature of museums, which he saw in biological terms. Assessing the individual museum as a single organism, he endorsed Joseph Henry's observation that "the tendency of an Institution in which collections form a prominent object is constantly toward a stationary condition." Yet, as a species, museums were subject to the Darwinian forces of a changing social environment. Quoting a European museum director, he noted that museums must either "mutate" into "an activist role" to keep pace with evolving society or "the museum as a living institution will disappear… petrified into a state of passive conservation, it will be nothing more than a static cultural archive center."[49]

To encourage the Smithsonian to develop more broadly, Ripley reformatted its institutional culture as that of "a people's university" that balanced scientific investigation with the dissemination of knowledge.[50] He re-invigorated research by recruiting scholars, establishing fellowships, institutional partnerships, and conferences, and creating or expanding the Centers for Museum Support, Folklife and Cultural programs, Conservation and Research, Materials Research and Education, as well as the Environmental Research Marine Station, the Astrophysical Observatory, and the Tropical Research Institute.[51]

At the same time, he transformed the Smithsonian's presentation of its accumulated knowledge. Some initiatives that bridged inquiry and dissemination expanded the museums' perspectives on the society and art of non-western cultures. Ripley wished to achieve not merely a nationalistic focus on these cultures' influence on American life, but a truly cosmopolitan perspective that would make the museums a social and intellectual crossroads between cultures.[52] He also placed great emphasis on expanding the appeal and accessibility of the Institutes' collections and resources. He tore through the envelope of museum walls by championing the open-air National Folklife Festival and installing a carousel in front of the castle, and he extended the Institution's reach beyond the Mall with the Smithsonian Associates, *Smithsonian* magazine, and television programming.[53]

Ripley implemented his vision through personal charm, cosmopolitan ease, social connections, political acumen, leadership, intelligence, hard work, vision, and an acute sense of how to involve an increasingly educated public with the fruits of first-rate scholarship. As the *Washington Post*'s Paul Richard noted, Ripley was "a scientist, a dreamer, and a builder with few peers. He played the government like a harp." His glamour was such that architecture critic Wolf von Eckhart called him "scholarly, suave, and enthusiastic…the capital's dashing suitor of culture" and even "an American Andre Malraux," likening him to the resistance fighter, novelist, and Gaullist French minister of culture. [54]

Although Ripley turned sixty-five in 1978, the Smithsonian regents asked him to stay on as Secretary. His last half-decade bought him more major successes, including the accession of the Museum of African Art and Sackler Collections, and the construction of the Quadrangle Building, which became his major preoccupation. Still a towering figure, he retired in 1984 to accolades, as well as jibes from journalists who referred to him as "the Robert Moses of museums" or "the Sun King."[55] A tribute from *Washington Post* critic Benjamin Forgey noted that, during his tenure as secretary: "No individual or institution, including the federal government in *all* of its non-Smithsonian projects, comes close to having had more beneficial effects on more people than Ripley has had in his role as builder-maker-shaper of the Smithsonian…"[56]

In 1985 Ripley was awarded the Presidential Medal of Freedom, and he received honorary degrees from fifteen colleges and universities, including Brown, Yale, Johns Hopkins, Harvard, and Cambridge, before he died in 2001.

The Architects

Jean Paul Carlhian (1919-2012) was an architect of unusual distinction, who enjoyed an international reputation during the second half of the twentieth century. Carlhian was born to a cosmopolitan Parisian family a few months after the armistice that ended World War I. The family firm, Carlhian et Cie, had begun in the mid-nineteenth century as a reproducer of antique wallpaper and furniture. By the early twentieth century, it had expanded into interior design and was exporting antique boiseries to clients who included the prominent American architect, Horace Trumbauer and the owners of New York and Newport's most opulent houses. It achieved preeminence during the post-World War I dispersion of impoverished France's architectural antiquities. Indeed, John Harris' authoritative *Moving Rooms* observes that "any account of period room installations in the USA between c.1920 and c.1945 must take into account the influence" of Carlhian et Cie. Led by Carlhian's father and later his brothers, the firm maintained showrooms in Buenos Aires, London, Midtown Manhattan, and Cannes as well as Paris. In a variety of incarnations, it continued in business until 1975.[57]

Jean Paul Carlhian graduated from the equivalent of an American preparatory program at the University of Paris in 1937. He later told a biographer that he was admitted to the Ecole des Beaux Arts but joined the army in 1938 and escaped to neutral Spain with his battalion when France fell in 1940. He then slipped back into Paris and attended the Ecole des Beaux-Arts using a false identity card. However, his AIA membership application states that he worked as a designer for architect Eugene Beaudoin in 1940-42 and attended the Ecole in Marseille as well as Paris over a ten-year period that ended in the late 1940s.[58]

Having met the Ecole's requirements for a first-level degree, Carlhian won a scholarship to Harvard University's Graduate School of Design in 1945 and was awarded a Wheelwright Fellowship the following year. Associates have stated that, after receiving a master's degree in city planning in 1947, Carlhian decided to stay in the United States because he felt that the most interesting architecture was being done there.[59] In actuality, he returned to France and re-entered the Ecole, but failed to progress toward the Grand Prix de Rome. He completed his thesis in 1948 and accepted an instructorship at the Harvard Graduate School of Design because "I didn't feel comfortable in France. I argued with old friends about the class system, about the horrors of all that structured society."[60]

Carlhian's record as an educator was substantial. At the invitation of Walter Gropius he became an assistant professor of architecture in 1950 and teamed with his employer in teaching studio classes. Carlhian also taught with Josep Lluis Sert at the GSD.[61] He also briefly worked with the renowned New York firm of Harrison & Abramovitz on designs for the United Nations Headquarters before affiliating with Boston's venerable Shepley, Bulfinch, Richardson and Abbott (SBRA) in 1952. Hired as an architectural consultant, Carlhian served as a part-time designer until he resigned from the Harvard faculty in 1955. He spent the remainder of his career at SBRA and its later incarnations, serving as partner, 1963-1972, vice president and director, 1972-1989, and consultant principal thereafter. While he served as chair of the in-house design committee, the firm won an AIA firm award, two AIA national awards, and a wide variety of local awards.[62]

Carlhian planned many large academic and corporate campuses and many of his most notable individual works were university buildings. At his death he was "remembered as the architect who took Harvard vertical" through the eight story Quincy House (1958), the first residential complex to break the university's traditional skyline. Subsequently he prepared plans for the twelve-story Leverett House (1958-61), and nineteen-story Mather House (1968-72). He also contributed the McCollum Center (1968) to the Harvard Business School campus, and designed major buildings for Williams, Middlebury, and Vassar colleges; the New Hampshire, Massachusetts, and Vermont state college systems, and Brown, Cornell, and Northeastern universities. Throughout Carlhian practiced as a confirmed modernist, and it is clear that his time at Harvard – as a student and as a member of the faculty – as well as practicing in Boston had a decisive impact on his work.[63]

Besides his design contributions, Carlhian exerted considerable influence in broader academic and professional currents. He was a visiting critic or lecturer at more than a dozen universities, including the Yale School of Architecture under Paul Rudolph. A member of numerous professional boards and committees, he established the AIA's design committee and served as its first chairman. In 1989, he received the AIA's Edward C. Kemper Award for his achievements as practicing architect, teacher, and contributor to the profession.[64]

Carlhian embodied many seemingly contradictory qualities. He was remembered as "Old World in manner" and sometimes "intimidating and foreboding" but "with a love of debate and a personal accessibility that belied his formal bearing."[65] Given the antiquarian interests of his family, it is not surprising that Carlhian was involved in historic preservation as a member of several landmarks commissions and an advocate for the preservation of Grand Central Station and Louis Sullivan's Stock Exchange Building. However, like Philip Johnson, another preservation pioneer, his own designs were thoroughly and uncompromisingly modernist. In 2002, the *Harvard Crimson* described the 83-year-old Carlhian's encounter with the current residents of Mather House. Many in his audience, including the *Crimson* reporter, considered Mather a barren Brutalist "concrete monstrosity." Carlhian turned the tables on his critics, noting that "the interiors were purposefully designed as bare concrete: ever-changing blank canvases upon which, in the suites, the students could express their tasteful creativity." As Carlhian remarked, "there is a reason for everything" that is in or not in his buildings.[66]

Within this context, the Quadrangle Building represents something of a departure, not just in its mostly subterranean configuration, but most prominently in its oblique traditional references. The underlying concept, it can be argued, stemmed from the project's original architect, Junzo Yoshimura (discussed below). A comparison of Yoshimura's sketches and the executed work underscores how Carlhian transformed the original conception into something very much his own. Relating modernist design to historic contexts was by no means a new concern for Carlhian. His rear addition to the main building at Vassar of the previous decade achieves a respectful, enriching relationship between the two parts. That concern was spelled out in considerable detail in his essay "Guides, Guideposts and Guidelines" in the landmark study, *Old & New Architecture: Design Relationship*, published by the National Trust for Historic Preservation in 1980. A vigorous approach to compatibility was further manifested in Carlhian's

Billings Student Center at the University of Vermont (1984), which entailed joining Richardson's Billings Library (1883-85) and McKim, Mead & White's Ira Allen Chapel (1925-26). Here, he took advantage of the topography, placing a large new building that is both robust and unobtrusive, behind the older ones and below the ridge on which they sit. The importance of working within historical contexts for Carlhian is reflected by the fact that late in life he stated that the Quadrangle Building was among his finest accomplishments.

Although his design for the Quadrangle Building never went beyond the schematic stage, Junzo Yoshimura (1908-1997) deserves some of the credit for originating the basic conception upon which Carlhian would develop his own scheme.

Born in Tokyo, Yoshimura graduated from Tokyo School of Art in 1931 and became affiliated with the office of the distinguished American architect, Antonin Raymond, who spent many years practicing in Japan. While with Raymond he participated in the design of a number of notable residences. In 1940 he traveled to New Hope, Pennsylvania, where he spent more than a year working in Raymond's U.S. studio. Before returning to Japan a few months before Pearl Harbor, Yoshimura reassembled a Kyoto teahouse at the Japan Institute in New York City.[67]

After the war, Yoshimura taught at his alma mater and maintained a private practice. He designed Shofuso, a traditional teahouse, which was reassembled in the garden of the Museum of Modern Art in New York in 1954 and later relocated to Philadelphia. This house attracted the attention of the Rockefeller family, who later commissioned Yoshimura to design both a teahouse and residence.

Increasingly noted for infusing modernist structures with traditional Japanese architectural motifs and sensibilities, Yoshimura designed the Motel on the Mountain in Suffern, New York, in 1955. The notable fourteen-building complex wed the forms of a traditional Japanese inn with mid-century American automobile culture. Yoshimura observed that "Motels and superhighways are among the best American things. The cloverleaves down there I call the true American beauty. Headlights crisscrossing them at night turn the valley into a fairyland."[68]

In 1955 Yoshimura also collaborated with Kunio Maekawa and Junzo Sakakura on the International House of Japan in Tokyo, for which he won the Prize of the Architectural Institute of Japan. His other significant works include the Tikotin Museum of Japanese Art (1959) in Haifa, Tokyo Imperial Palace (1968), Japan House (with George G. Shimamoto of Kelly & Gruzen, 1969–71) in New York City, the East and West Wings of the Nara National Museum (1972), Aichi Prefectural University of Fine Arts and Music (1974), and the Royal Norwegian Embassy (1977) in Tokyo.

The Landscape Architect

When Lester A. Collins (1914-1993) died, AIA Fellow Mark Simon called him "the most important and unsung landscape architect of the late twentieth century." [69] That Collins was neither obscure nor his work uncelebrated shows the measure of appreciation Simon and other designers felt was his due. Collins was born in Moorestown, New Jersey, the son of one of the

state's largest fruit growers. After enrolling at Princeton University as an English major, he transferred to Harvard and graduated with an architecture degree in 1937.

The two years that followed his graduation forever shaped Collins's aesthetic and career. In 1938, he met Walter and Marian Beck, who had been laboring to turn Innisfree, their country estate in Millbrook, New York, into hundreds of acres of garden. Walter Beck was a disciple of Wang Wei, an 8th-century Chinese poet, painter, and gardener, whose "cup gardens," placed compositions of cultivated plants within a larger, naturalistic landscape. Collins began working with the Becks but soon departed to travel the Far East with fellow student and future partner John Ormsbee Simonds. During nearly two years' travel, Collins studied Asian gardens first-hand.

On his return, Collins entered Harvard's Graduate School of Design, from which he received a master's degree in landscape architecture in 1942. After serving as an American Field Service aid worker with British forces in North Africa, he joined the Harvard faculty in 1945, and served as dean of the Landscape Architecture School from 1950 to 1953.[70]

In 1954, Collins received a Fulbright Scholarship to study traditional garden design and construction methods in Japan. He then came to Washington as a lecturer in Harvard's Dumbarton Oaks Landscape Studies Program.[71] Settling in a Georgetown row house, Collins opened Lester Collins Associates and became a partner in the Pittsburgh landscape architecture firm of Collins, Simonds & Simonds.

During his twenty-eight years in Washington, Collins designed large-scale landscapes throughout the eastern United States as well as at the American Embassy in Cairo. His municipal clients included the cities of Roanoke, Ashville, Savannah, and Alexandria, where he designed the garden in Old Town's Market Square. One particularly influential commission was the master plan for Miami Shores, Florida (1962), a planned community built on *Washington Post* publisher Frank Graham's family's ranch. His major Washington area commissions included landscapes or gardens for Cesar Pelli's path breaking COMSAT Laboratories (1968-69), the United States Naval Academy, Fort Detrick, the Goddard Space Flight Center, the John F. Kennedy Center for the Performing Arts, the Department of Education Building (1959), the Gunston Hall national historic site, the National Zoological Park (where he made key contributions to the Panda Exhibit), Holy Cross Hospital, and many university campuses. In 1977-81, Collins redesigned Gordon Bunshaft's Sculpture Garden at the Hirshhorn Museum, creating more intimate views of the art as well as its current system of graded ramps. Collins also designed many ingenious and intimate gardens for individual clients in spaces as confining as a row house backyard. Some of Collins' most notable residential landscapes were created for houses designed by Hugh Newell Jacobsen and Charles Moore, while he often worked with the Wilkes & Faulkner firm on larger commissions.

Despite his active practice, the continuing creation of Innisfree remained Collins's lifetime mission. Although the Becks had planned a foundation to continue their work, there were insufficient funds to maintain the garden after their deaths in the 1950s. Collins became president

of the Innisfree Foundation, helped raise funds, and opened the garden to the public in 1960. Simplifying its design, he doubled its size. As described on the Innisfree website;

> Carefully editing existing vegetation to leave magnificent trees and great swaths of natives like blueberries, iris and various ferns. … [Collins] created new cup gardens; designed extraordinary water features, and judiciously added plants… to create a living collection that is unpretentious by design and undemanding by requirement... Drawing on these particular skills as a landscape architect, as well as the episodic, Alice-in-Wonderland aspects of traditional Chinese and Japanese gardens, the jazz-like syncopations of Modernism, and the ideas of abstraction and occult or asymmetrical balance common to all three, Collins created the dreamlike sequence of vignettes that defines Innisfree.[72]

From 1981 until his death, Collins continued to design landscapes, including the Haupt Garden's, while living at Innisfree and a winter home in Key West.

The depth of Collins's knowledge of Asian as well as European and American traditions and the range of his work made him a strong candidate for the inevitable challenges of designing the Haupt Garden. It was in some ways a collaborative enterprise, in which Carlhian himself was an active participant who delineated many of the scheme's basic components. And the patron, Enid Haupt, was an avid horticulturalist who also left her imprint. Furthermore, some characteristics of the plan can be seen in an only partially realized "temporary" design by Dan Kiley in the mid-1970s. (Hideo Sasaki's renowned firm was the landscape architect of record, but it does not seem to have played any substantive role in the design.) It was Collins's many talents that were able to weave together so many particular attributes into a coherent and meaningful whole. That capacity to synthesize Eastern and Western landscape traditions and integrate so many seemingly disparate parts is the essential thread that binds Collins's work at Innisfree and at the Haupt Garden. The expansive scale and bucolic informality of Innisfree become the intimate, sequestered interplay of landscape and city at the Quadrangle Building.

Other Notable Contributors

Other important contributors to the Quadrangle project include Dr. Arthur M. Sackler, Warren Robbins, and Enid A. Haupt.

Called "the father of medical advertising," Arthur Sackler (1913-1987) was a physician, pharmaceutical manufacturer, and publisher who donated a large portion of his collection of Asian Art to the Smithsonian and contributed several million dollars to construct the Sackler Gallery in 1982.[73] Among the other architecturally important museums he endowed is the Sackler Museum at Harvard University, designed by James Stirling.

New York's Metropolitan Museum of Art had long been heir-apparent for the Sacker Collection; accessioning many of the most significant objects was a major coup for Ripley and the Smithsonian. Ripley stated that his wooing of the notoriously demanding Sackler were greatly

advanced when he correctly observed that the doctor's bed had been owned by an OSS colleague whose cover identity had been that of an antiques dealer.[74]

Warren Robbins (1923-2008) was a Foreign Service officer stationed in Germany when he purchased the tribal mask that became the nucleus of the private museum of African Art that he opened in his Capitol Hill residence. After the museum's collection expanded to fill several adjacent houses, Robbins devoted several years in persuading Congress to authorize its purchase by the Smithsonian, which occurred in 1979.

Enid A. Haupt (1906-2005) was an heir to the Annenberg publishing fortune and publisher of *Seventeen Magazine*. A noted benefactor of children's health causes, Haupt also underwrote numerous public gardens. She endowed the Haupt Fountain on the Mall in 1968 and purchased River Farm on the Potomac River as a headquarters for the American Horticultural Society.[75] When approached by Ripley and Carlhian to help fund the Quadrangle garden, she was so impressed with its design that she underwrote its entire cost.[76]

Building the Quadrangle

The Quadrangle Building's design, which represents the institutionalization of Ripley's efforts to make the Smithsonian more inclusive and its collection more diverse, was shaped by larger debates about the proper purpose of the Mall and the integration of contemporary architecture into this iconic public space.

Although the Quadrangle Building did not open until 1987, it had been conceptualized more than two decades earlier. Its site was traditionally known as the South Yard, which, if the Smithsonian were indeed "the nation's attic," might have been called the institution's workshop. The South Yard began to be filled with utilitarian structures during the late nineteenth century. Before the founding of the National Zoological Park, a herd of buffalo grazed in its paddock. Later it held the Astrophysical Laboratory and the South Shed, which housed the Taxidermy Department and the aeronautical laboratory of Secretary Samuel Langley. In 1916, ground was broken for the Freer Gallery on its west side. In 1920, its fifty-year transformation into exhibit space continued with the opening of the National Aeronautical Museum in a huge steel building erected for Army Signal Corps use in World War I. By the early 1970s, the National Air and Space Museum (as the Aeronautical Museum was renamed) adjoined "rocket row," a collection of missiles too tall for its steel shed. Most of the yard's remaining area was covered by parking lots, although it included several ornamental rows and clusters of trees.[77]

The repurposing of the South Yard was foreshadowed by the redevelopment of Southwest Washington during the 1950s. By the early 1960s, the building of L'Enfant Plaza and Federal Office Building 6 (now the Department of Education Headquarters) had completed the transformation of Independence Avenue, S.W., from a rather dingy corridor of buildings that backed up to the B&O Railroad's tracks to a formal row of federal office buildings. Ripley is said to have envisioned reprogramming the South Yard as a comparably formal space from the mid-1960s. In 1966, Congress removed a key obstacle by authorizing a modern National Air and Space Museum building, which was erected on the Mall at Sixth Street, S.W. In 1969, Ripley

proposed that the South Yard be enclosed by an office building on Independence Avenue; this idea soon became combined with an earlier proposal to build an underground extension to the Freer Gallery beneath Jefferson Drive. [78]

In 1973, James Buckler, the first Smithsonian Horticulturalist, proposed that the South Yard become a formal Victorian garden to compliment the Arts and Industries Building, the exterior of which had been restored in preparation for the upcoming Bicentennial celebration. Ripley agreed, and the eminent landscape architect Dan Kiley was hired to design the garden. However, Buckler considered Kiley's plan pedestrian, and argued for incorporation of a broad parterre that resembled the 1876 Centennial Exhibition's Horticultural Grounds in Philadelphia. Kiley, a staunch modernist, protested, but the garden became an amalgam of both his scheme and a Gilded Age recreation. When what was called the Victorian Garden opened in 1976, it proved extremely popular, but Ripley reputedly told Buckler "Don't get too attached to it." [79] In the process of development some mature trees were retained, but all the existing structures were destroyed. About half the South Yard remained asphalt-covered employee parking.[80]

As work continued on the Victorian Garden and the National Air and Space Museum, more far-reaching plans for the South Yard continued to brew. Ripley asked the Hirshhorn's architect, Gordon Bunshaft, to design an addition to the east side of the Freer; however, congressional leaders proved unwilling to fund its construction. By 1975, plans had evolved toward a building with two surface pavilions and two underground levels to extend the Freer Gallery and to accommodate the Woodrow Wilson International Center for Scholars – all topped by a new garden.

After the Bicentennial celebration, a confluence of forces bought plans for the South Yard to a head. First, in 1978, Congress authorized the acquisition of the collection of the Museum of African Art, which had been established by retired Foreign Service officer Warren Robbins in a row of Capitol Hill houses.[81] While some maintained that the collection should be displayed in a downtown location, others argued that a setting on the Mall would make it more accessible to the museum-going public and acknowledge its cultural importance. Second, the space needs of the Freer were becoming acute; in 1977 the firm of Wilkes & Faulkner prepared more detailed plans for an underground building providing additional galleries and areas for the study of Asian art topped by office structures and planted space.[82] In the mid-1970s Ripley implemented James Goode's proposal to build the Renwick Gates, this otherwise-undefined project's first component[83]. Third, in 1979, Ripley began courting Arthur Sackler to donate his extensive collection of Asian and Islamic art to the Smithsonian. The Sackler collection had appeared destined for the Metropolitan Museum of Art before the prospect of an architecturally distinguished gallery dedicated to the donor was broached.[84] Finally, Ripley's programs of outreach and instruction had proven wildly popular and required more classroom and administrative space.

Planning was also likely shaped by less concrete forces. As he approached the customary retirement age of 65, Ripley sought to corporealize his vision of a multicultural Smithsonian with widely accessible resources in a building that would accommodate expansive new collections

and provide an institutional home for the programs he has inaugurated. He envisioned this building as:

> A center for the exchange of ideas between cultures. As an apolitical showplace and forum, it will provide a meeting ground in which visitors from both worlds can gather in an atmosphere where all can feel at home. .. This institution was to benefit all, not merely Americans, but how better to benefit Americans than through this center , a living force for illumination and hope.[85]

In addition, there was substantial pressure for any new Smithsonian museum to make a powerful architectural impression. The quality of Smithsonian design had improved under Ripley. However, even if Gyo Obata's National Air and Space Museum (1971-75) was generally considered superior to Walker Cain's Museum of Science and Technology (1955-64), its design was not regarded as especially inspired. Gordon Bunshaft's Hirshhorn Museum (1965-74) had elicited rather extreme responses from both proponents and influential detractors in the architectural press, and its garden was so unsatisfactory that it had had to be re-created by Lester Collins almost immediately. Meanwhile, the National Gallery had commissioned I. M. Pei to design a companion to John Russell Pope's neoclassical National Gallery, derided by modernists as "the mausoleum of dead masters."[86] Pei's National Gallery East Building (1969-78) was immediately acclaimed as one of the finest museums in the world and, setting a standard by which all future Washington museums would be judged.[87]

Apparently seeking to match context to content, Ripley approached Japanese architect Junzo Yoshimura in 1977 about developing a fully-integrated plan for a building in the South Yard.[88] Although Ripley had first become aware of Yoshimura through an in-law, he was familiar with his work, which included a popular recreation of a Japanese tea house in the garden of the Museum of Modern Art, residences for the Rockefeller family, and Japan House in United Nations Plaza, and reputation for integrating modernist principles with traditional Japanese architectural themes.[89] Ripley presented the project, which he later named "The Quadrangle," in terms of landscape:

> My instructions to the architect… were to divert the sound, the ambient noises of Independence Avenue, cut off the view of the Forrestal Building and the rest of the urban landscape across the street and preserve the peaceful mini-park atmosphere. Then we'd build a wall across part of the Independence Avenue side and plunk down right in the middle the Renwick Gates.[90]

Yoshimura was asked to base his work upon earlier studies but, in a monograph detailing his work for the Smithsonian, Kiyoko Yamaguchi suggests that Ripley requested that his plan include a Japanese-style garden.[91] Such a garden appears in Yoshimura's 1978 schematic and 1979 conceptual plans, as does a parterre that recalls the Victorian Garden.[92]

Yoshimura was the first to conceptualize the Quadrangle as a subterranean building with a surface level that incorporated culturally referential gardens and entrance pavilions. His plans, which included one pavilion in the style of a traditional Japanese tea house, greatly pleased

Ripley and his staff. However, in late 1979 the Smithsonian advised Yoshimura that procurement regulations required that an American firm translate his designs into detailed drawings and oversee construction.[93] On January 25, 1980, a team headed by Shepley Bulfinch Richardson & Abbott (SBRA) was selected as architects for the implementation phase of the project. Yoshimura was retained independently as principal design consultant.[94]

The relationship between SBRA and Yoshimura resembled a shared custody arrangement more than a marriage. Yoshimura continued to reside in Japan, and was represented by architect Norio Sakai in working meetings with SBRA's principal design partner Jean-Paul Carlhian. Complicated by distance, the architects' overlapping roles were a prescription for conflict. Carhlian later noted that it was highly unusual for his venerable firm to take on a project that it had not designed from scratch, and contended that it always had been understood that SBRA would modify Yoshimura's designs.[95] Meanwhile, the Smithsonian assured Yoshimura that, although SBRA would "refine and provide details as is expected by a creative organization," its task was to execute his plan, and that he was considered a full co-architect.[96]

Discord quickly emerged when Carlhian suggested revising Yoshimura's plan to accommodate the Concourse on the third underground museum level.[97] Despite initial expressions of enthusiasm, members of the National Capital Park and Planning Commission (NCPC) and Commission of Fine Arts (CFA) had expressed reservations about significant elements of Yoshimura's plan. Comments that the entrance pavilions were obtrusively large, mismatched to their surroundings, and too "World's Fair" in appearance led Carlhian to propose modifications that he felt preserved the essential features of Yoshimura's design.[98] However, Yoshimura complained that these violated the spirit and authenticity of his work. These early disagreements were resolved when the architects met in Massachusetts in the spring of 1980. However, in July Yoshimura suffered a stroke that left him partially paralyzed and unable to travel or participate in meetings. He continued to review plans at long distance, often objecting to Carlhian's revisions, until August 1981, when he resigned on grounds that his health had worsened.[99]

Yoshimura's gradual disengagement was not the only factor that added to Carlhian's power over design. The project's organizational structure required that Smithsonian officials communicate directly with SBRA and for the firm to act as the interface among the members of its team, including its landscape architects, the distinguished firm Sasaki & Associates. Carlhian had first encountered Hideo Sasaki as a member of the Harvard faculty and collaborated with him on projects that included Lever and Quincy Houses. Although he had anticipated working with Sasaki on the Quadrangle project, he found that Sasaki was retiring to California and that he would work with his successor, managing partner Stuart Dawson. SA, as the Sasaki firm became known, helped devise elements of the landscape plan and its representatives accompanied Carlhian to meetings with Smithsonian officials, the NCPC, and the CFA. However, Carlhian later suggested that firm's overall role was less substantial than might have been expected.[100] Carlhian observed friction between Dawson and Ripley and noted that:

> We struggled… without much success. Mr. Dawson became more and more involved with other projects in his firm because he had become the principal partner and he had a lot of work in Florida and he didn't appear anymore at meetings with the Secretary or with the Fine

> Arts Commission or NCPC, as a matter of fact he didn't appear anymore ever on the project. So this contribution died down very soon in the evolution of the garden design itself.[101]

Carlhian reported that he continued to discuss problems and sketch solutions with Dawson, but "eventually we were always the ones who would develop them and set them down on paper and present them to the Secretary."[102] He claimed the designs of the major features of the garden as his own. SA in turn contributed to the garden's drainage and lighting systems design.

Carlhian apparently had few qualms about assuming primary responsibility for the garden's site plan and structures. Although he was not academically trained in landscape architecture, he believed that his experience had provided him significant expertise. Travels with his family had acquainted him with the most famous gardens in Europe and he had absorbed much from his wife, a practicing landscape architect educated at Harvard. Collaborating with Sasaki and team-teaching with noted landscape architect Norman Newton at Harvard had allowed him to work beside masters.[103] Most importantly, the Ecole des Beaux Arts' competitions had required students to formulate an overarching plan for a building-in-situ and draw it surrounded by gardens that carried the design to the edge of the page. Carlhian told an interviewer that this training was why:

> French architects always consider themselves for that reason due to their upbringing as experts on garden design. It also explains the approach to garden design in France which is always an extension of a plan and you have to have a perspective in a hallway, it goes out a window and becomes an allele which is punctuated by a fountain which is an extension of a garden and the clipped views are nothing but the extension of a proached wall of a plan, just happen to be done in vegetation… the French garden is an extension of a building and the English garden a total dichotomy.[104]

Carlhian could have added that architectural expertise was particularly useful for designing the Quadrangle garden, as it was a functional component of the building.

Despite his position, Carlhian did not have free reign in designing the Quadrangle Building, a project whose basic outlines seemed predetermined, challenges innate, and solutions limited. He noted:

> From the very beginning, I was very concerned about taking people down. You take people down to hell, down to a department store's basement, down to the toilet. You go up to heaven. You go up to the altar. The notion that you bring people down to great works of art was, in my mind, absolutely a unique challenge.[105]

In addition to the Smithsonian and General Services Administration, the National Capital Park and Planning Commission, and the Commission of Fine Arts exercised close oversight of the project throughout. The meetings of these bodies provided a forum for an ongoing public critique of the project. Yoshimura's original scheme was harshly criticized by the Joint Committee on Landmarks as visually incompatible and potentially hazardous to the Smithsonian Castle and Arts and Industries Buildings.[106] Organizations including the Committee of 100 on

the Federal City and the Sierra Club urged that the new museums be located downtown, while other groups opposed further building of any type on the Mall.[107] Ultimately Ripley's view that the South Yard would provide "one of the most prestigious sites in the United States" and selecting it would "underscore the Smithsonian's recognition of the critical importance of more extensive study and exhibition in America of the art and cultures of Africa, the Near East, and Asia" prevailed. [108]

Carlhian also reported that Ripley "participated very directly in every detail of the development of a garden plan," continually recommending the addition of features he saw during visits to gardens during his worldwide travels.[109] Carlhian evaluated each such proposal seriously, although none was incorporated in the finished garden. However, Ripley did make important conceptual contributions. When he told Carlhian that "the garden should reflect the history of landscape architecture from Marrakesh to Mindanao," he delineated its scope as encompassing the Islamic, Hindu, and Buddhist cultural traditions as well as European traditionalism.[110] His involvement also paid practical dividends. Enid Haupt agreed to underwrite the garden after the secretary had Carlhian describe the plan as they walked around the muddy Quadrangle construction site.

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Carlhian's revisions of Yoshimura's conceptual plan for the structure of the Quadrangle Building both affected and were driven by requirements for the garden. His challenges included redesigning the pavilions and redefining their functions and aesthetic relationship to their environment. Federal reviewers had termed Yoshimura's pavilions, inspired respectively by a Japanese temple and (according to Carlhian) a conical African hat, as "too ethnic" and obtrusively large. While Yoshimura had envisioned the pavilions as including exhibit and assembly spaces, Carlhian reprogrammed them as what Ripley termed "grand vestibules" which enclosed only ground-level reception and processional areas surrounding staircases to the underground museums.[111] Carhlian increased greenspace by reducing and simplifying the pavilions' footprints, and he reoriented them within the landscape, explaining that, like "settees on a Turkish carpet," the pavilions should neither be placed against a wall nor have anything leaning against them.[112]

Carlhian applied a colleague's advice that "the container of treasures need not necessarily reveal the nature of its contents" and re-rendered each pavilion as an identically dimensioned building, signifying its identity by referencing forms from the neighboring Smithsonian buildings that establish the Quadrangle's above-ground walls. The six pyramids on the roof of what became the Sackler pavilion, in the garden's southwest section, echo the sharp angles of the Arts and Industries Building on its east side. The six domes on the roof of the Museum of African Art pavilion, in the garden's southeast section, suggest the rounded arches of the Freer on its west side. These geometric shapes are reiterated in the pavilions' details, including their windows and the shapes formed by their central staircases. Alternating these forms create a rhythmic pattern that weaves the Quadrangle Building and its neighbors into an ensemble. [113] Carlhian based this pattern on proportional relationships "based on the golden mean" and with reference to the 17th century "classical doctrines" of Nicholas Francis Blondel.[114]

Carlhian also followed through on his early proposal to re-delineate the Quadrangle Building's underground spaces. He designed the first two levels' galleries as large open areas to relieve any sense of claustrophobia. The museums were to share a central two-story "Great Hall" entered from the second level. The architect envisioned it as a space for mixed media performances that would blend the performing arts of Asia and Africa with the display of artifacts. Yoshimura's plan had placed a parking garage on the third underground level. Carlhian transformed this space into the S. Dillon Ripley Center, which included the three-story Concourse that is the length of a football field.

Ripley described the Concourse as "[a] broad, airy street, flanked by attractive urban doorways. Plants and flowers grow along it; a fountain plays in it. Its ceiling is so high… that you might as well be on a downtown Manhattan street, where skyscrapers form a deep canyon."[115] Bounded by window-walled offices on the first and second subterranean levels, it links the two museums, and its doorways provide access to offices, classrooms, and the Discovery Theatre. Staff and visitors gain direct access through the circular garden kiosk designed by Carlhian associate Ronald Finiw and inspired by Bramante's Tempietto in Rome and a sketch by Humphrey Repton.[116]

The Center also includes the International Gallery, the Quadrangle Building's largest exhibition space. This lowest subterranean level also accommodates mechanical systems. The southwest corner of the garden contains the ramp that descends to a loading dock. The ramp's walls occupy the space between the Freer Gallery and the Sackler pavilion, and Carlhian and landscape architect Lester A. Collins further camouflaged them with a cap of metal trellises covered with wisteria. Building this underground structure required precise solutions to complex engineering problems. Technicians from France poured concrete slurry buffer walls to avoid disturbing the fragile rubble stone foundations of the Castle and Arts and Industries Building. Because its lower underground levels lie well below the water table of Tiber Creek, the Quadrangle Building's entire structure had to be made as watertight as a submarine.

An added challenge that confronted Carlhian was integrating the garden with its setting while aligning its aesthetic and symbolic elements with the functional requirements of an underground building. Yoshimura's plan to hide light-wells within sunken courts and walled areas was discarded at the behest of review agencies because it segmented the garden into small separate spaces and blocked views of the Castle from Independence Avenue. Carlhian and Collins devised an arrangement of structures and plantings that artfully conceals skylights at grade.

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Carlhian told the *New York Times* that entering the Haupt Garden through the Renwick Gates should be "like walking through a keyhole… I wanted a visitor to walk through something to be able to be prepared to enjoy a kind of serenity and contemplation."[117] Yoshimura's plan had a carried over the central parterre from the Victorian garden, which, running along the garden's central axis, made the Renwick Gates and the pavilions a visual frame for the Castle. However, Carlhian proposed a radical modification. His dramatic suggestion was inspired by the seafood restaurant in Atlantic City's Chalfont Hotel, where diners viewed fish swimming in silhouette against the sky through a glass-bottomed pool. This aquatic central skylight, as well as a proposal for a larger lake, was rejected for its risk of leakage.[118] In the end, Haupt Garden parterre resembled the traditional design from Yoshimura's plan.

Even after most of Carlhian's plans for structural modifications were ratified, disagreement continued about the overall themes and features of the garden. At its core were the conflicting visions of its function manifested in the struggle over Yoshimura's "overly ethnic" pavilion designs. From one viewpoint, the garden was to unite the architecturally-disparate Smithsonian complex and reinforce the hierarchy of its buildings by privileging the visual axis from Independence Avenue to the Castle. From another, the Quadrangle landscape was to be a set of gardens that symbolically referenced the cultures that had created the new museums' collections as well as the European tradition represented by the parterre. Oversight bodies sought to synthesize these viewpoints by conceptualizing of the gardens as a series of culturally referential "rooms" which provided distinct but compatible vistas without being divided by walls in the manner of the Yoshimura plan.

As designs evolved, the Japanese Garden, which Carlhian had assured Yoshimura "in any event… will remain intact in terms of location, width, and extent" was gradually eliminated.[119] Although Yoshimura had suggested this garden's general concept, he had never completed a detailed landscape plan. Although Ripley encouraged Carlhian to meet with a California architect who had designed a traditional Japanese garden for a prospective donor, no commission resulted.[120] Carlhian himself devised arrangements of traditional Japanese elements but Smithsonian officials objected to each proposal, citing the expense and difficulty of maintaining artistically-raked gravel beds or moss plantings. Others criticized such a garden as an unsuitably "passive space" which would be contemplated rather than walked through, and termed it an over-representation of a single national style for a museum dedicated to the art of an entire region.[121]

As with the pavilions, Carlhian unified this suite of "rooms" by substituting abstract shapes and symbolic elements, as well as evocative plantings, for actual traditional forms. Carlhian also used the garden's axes and internal geometry as a unifying principle. While its north-south axis was inevitably defined by the parterre, which linked the Castle's south central entrance to the Renwick Gates, delineating its east-west axis was complicated by the Freer and Arts and Industries buildings' differing alignments. However, Carlhian noted:

> If you extend westward … the east-west axis of the A&I going all the way across the site, it hits the Freer Gallery in a place which is not symmetrical. Furthermore the east wall of the Freer is at a slight angle to the west wall of the A&I due to the bending of the axis on the Mall following the final McMillan Commission's decision to realign the axis of the mall on the Washington Monument [which occurred in the period between the buildings' construction dates.]
>
> What we could hang a hat on was… the northeast corner pavilion of the Freer and extend an axis eastward from there. These two axes come parallel to each other and they create at the crossing of the north-south axis on the pavilion a square.[122]

Carlhian traced walkways along these parallel axes, observing that pedestrians would cut the corners of a square laid between them and create a circle that evoked "the rising sun of Japan! What a perfect symbol for an Oriental garden." But he quickly realized that walkers would also

trample the "pure disc" of grass he envisioned at the circle's center. Inspired by the form of Beijing's Temple of Heaven, his design evolved into a two-tiered granite disc surrounded by a square pool, situated between the east-west axes directly north of the Sackler Pavilion.[123] Carlhian also transformed two massive granite blocks into a broken abstract version of a traditional Chinese moon gate, which he placed in the square's southeast corner to frame the walkway to the A&I building. Two identically-cut blocks were laid on their sides to provide seating.[124] These circular shapes evoke the domes of the Museum of African Art pavilion, while the sharp angles link the pool to the Sackler pavilion. Carlhian also serendipitously discovered that half-discs of discarded granite fragments mounted on edge would lend texture to the pool bottom.[125] Although he believed that they resembled waves when the pool was empty, Yamaguchi suggests that the protruding discs evoke a traditional Japanese rock garden.

Carlhian as well as the NCPC, CFA, and Smithsonian staffs initially struggled to formulate themes for the garden that would complement the Museum of African-Art. Ripley's wish that the garden incorporate "the history of landscape design from Marrakesh to Mindanao" moved Carlhian to envision an "Islamic" design. His immediate inspiration was the gardens in Spain constructed by the Nasrid Dynasty, whose forbearers had come as a conquering army from Africa.[126] Carlhian sought to create an oasis-like space that projected the sense of refreshment and respite that he associated with finding water and shade in a very hot climate. He envisioned it as "a summer garden, a garden where the people would be sitting amongst the pools of water and in the damp."[127] It was important that the water be animated by movement. As he noted:

> The Alhambra is a place where the water is "wet," where you feel like taking off your shoes and putting the soles of your feet on this glistening marble… there is this box of stone out of which tumbles water, coming out over the rails of a staircase. It makes a great deal of noise with a minimum of means.[128]

The centerpiece of Carlhian's "Fountain Garden" is an octagonal plaza on the walkway that stretches along the Haupt Garden's east-west axis. Its paving is moistened by a thin sheet of water sprayed from a small fountain jet in its center and its borders are granite benches whose backs have channels for rivulets representing the four rivers of paradise. It adjoins a rectangular basin with a chaddar, or tile wall covered with a veil of flowing water. These features are functional as well as aesthetic. The chaddar helps screen a museum vent stack. Setting the benches on the plaza's east side into a slope helps mediate a nearly five-foot difference in grade between the Haupt Garden's east and west side.[129] The octagonal plaza incorporates the sharp angles that characterize the Sackler pavilion, while the water features evoke the feeling of an oasis.

As Carlhian designed, scaled, and sited these features, he gradually eliminated or completely revised virtually all the remaining features of Yoshimura's plan.[130] These iterative changes often addressed comments from oversight bodies and the Smithsonian staff. However, it is clear from interviews that, while Carlhian respected Yoshimura as an architect, he disliked much of his proposal and his redesign represented his own visions rather than band aids slapped on the wounds inflicted on a flawed scheme by its critics. Approval did not come overnight; the CFA

and NCPC approved his design element-by-element as time ticked down toward the groundbreaking in mid-1983.

Carlhian's key collaborator in designing the Haupt Garden was landscape architect Lester A. Collins. Carlhian had known Collins, the former head of Harvard's School of Landscape Design, since his student days in the 1940s, and held him in great respect, noting that "Lester had real taste and a real eye."[131] Despite this acquaintance, Collins appears to have come to the Quadrangle project through Ripley, who had hired him to landscape his home and commissioned him to rework Gordon Bunshaft's disastrous Hirshhorn Museum sculpture garden.[132] Carlhian noted that he did not think that SA's Stewart Dawson "got along too well with the Secretary," to whom he had unsuccessfully presenting his ideas on plantings.[133] Collins' hiring in October 1981, as garden plans began their journey through oversight bodies, likely reflected high-level frustration.

A letter from Carlhian to Collins evidences the garden's syncretic relationship to the Quadrangle

> This is a public space, not a private retreat. It is a garden for all seasons. It features open vistas and secluded glens. It is not an arboretum displaying rare species to be gazed at, one by one. Its plant material should be selected for its single statement…its symmetrical effect… its participation in an overall grouping… The garden should be simple, noble, and grand.[134]

Ripley shared in his vision of the garden as an extraordinary space that engaged its environment rather than simply evoking the past. He later recalled that:

> I was able to attract Mrs. Haupt with the concept that a donation from herself would create an exceptional, indeed a unique garden, rather than attempting to restore some semblance of the original Victorian garden.[135]

During his initial review, Collins noted that the parterre plan was cluttered, and told Carlhian that "this garden has to be just a simple understated lawn onto which there would be greens like spreading yews." Carlhian endorsed "Lester's vision [of] this flatness which would tie everything together and which would be serene and peaceful."[136] Although this conception de-emphasized its role, the Victorian garden had been very popular and the new parterre, which was planned and planted by the Smithsonian Office of Horticulture, had attracted the support of many donors.[137] Although the Office of Horticulture's plans were modified, a floral parterre remained a key component of the finished garden.

In June 1982, Carlhian met with Collins in Florida and returned to Boston with his planting plan, which he had translated into working drawings. During the fall of 1982, Collins regularly participated in CFA and NCPC meetings with Carlhian and Smithsonian officials. Iterative versions of his plan passed through these commissions' review and the garden design was approved area-by-area. These approvals proceeded slowly. In September, 1982, Ripley personally presented the landscape plan to the CPA, which deferred approval.[138] In October, CFA Chair J. Carter Brown advised Ripley that there was "no agreement" on the plan.[139] At the

November meeting, action was deferred because CFA member Edward Durrell Stone III, a landscape architect, was absent.[140] A crisis then arose when Stone insisted that the parterre be separated from the other gardens by an alee to enhance a "three room effect." Ripley stated that such a feature was suited to the grounds of a chateau rather than a garden. Before the December meeting, Carlhian met with Stone in Boston and negotiated a compromise which substituted less dense magnolias for linden trees.[141] At the December meeting, Carlhian stated that Ripley endorsed the Collins plan's open view of the Castle along the garden's north-south axis rather than the screening canopy of trees preferred by Stone. Stone moved that the plan be accepted with "regret" in deference to Ripley's wishes.[142]

After the acceptance of his plan, Collins remained under contract as a consultant and reviewed plans for its implementation.[143] A memorandum of understanding summarized his position as "technical and professional advisor to the Secretary" and Smithsonian senior staff. He periodically traveled to Washington to inspect the garden project.[144]

However, in 1986, about two years after Robert McCormick Adams had succeeded S. Dillon Ripley as Smithsonian Secretary, Collins played another critical role in the Quadrangle project. This new involvement played out against the backdrop of the planting of the garden, which was accompanied by prolonged disputes among the General Services Administration, which managed construction, the Smithsonian Office of Horticulture, which oversaw the planting, and the contractors responsible for planting and caring for the trees and other vegetation.[145] It began in the early spring of 1986, when the Smithsonian staff approached Enid Haupt about the fulfillment of her pledge and her preferences for the dedication ceremony, to be held in the spring of 1987. They were surprised to find her angry, complaining that she had not been kept up to date on the project and had not been consulted about changes to the accepted plan.

The Smithsonian's interactions with Ms. Haupt had always been tightly choreographed; her visits might be preceded with handwritten notes for senior staff about how to converse with her and even what flowers would make up her bouquet. Almost immediately, James Buckler, director of the Smithsonian Office of Horticulture, was dispatched to Ms. Haupt's home in Palm Springs to brief her on progress and solicit her preferences for the dedication ceremony. In an eight page follow-up memorandum, Buckler assured Secretary Adams that, after some tempest, the visit had resolved these tensions.[146]

Ms. Haupt honored her pledge in May, but her discontents appear to have been far from resolved.[147] In the fall of 1986, the Smithsonian learned that she had complained about the project to the Chief Justice of the Supreme Court, a Smithsonian regent.[148] At Collins' suggestion, Secretary Adams asked that Dillon Ripley to come out of retirement to act as liaison to this highly aggrieved donor.

On September 12th, Secretary Adams sent Ms. Haupt a letter that outlined the role that he had asked Collins to play in bringing the Haupt Garden into existence:

> Happily he has agreed to step in once again and take charge of the process as it draws to completion. He will be acting as an advisor to me and of course coordinating closely with Jean-Paul Carlhian on design matters…
>
> I personally found Lester's obviously broad and thorough knowledge of landscape gardening reassuring and was won over by his informality and warmth. It will be a most decided pleasure to be able to count on his advice, the more so as he has already enlisted Dillon to work with him. He and Dillon are already working together, in fact, and I have in hand a note from Dillon containing what will probably be the first in a number of modifications to current plans…[149]

Ripley was already on the job On September14th, he sent Adams a lengthy memorandum formally accepting his offer and describing a telephone call from Ms. Haupt in which she had expressed dismay about the quality of the plantings, criticized the excessive display of Victorian furniture, and threatened to request that her name be removed from the garden. He noted that it is "Lester's and my opinion" that the Victorian furniture should be restricted to the parterre and periphery of the garden.[150]

Collins, who was charged with inspecting the garden at not less than bi-weekly intervals, headed of a trouble-shooting team that included Ripley and Carlhian, whose relations with the Smithsonian were at low ebb after the previous year's conflict regarding curators' modifications to the Quadrangle Building's interior. This team consulted with various Smithsonian departments to resolve Ms. Haupt's discontents and served as members of a steering committee for the garden's construction. At its first meeting on September 22, 1986, the committee decided to restrict the garden furniture to the areas that Ripley and Collins had recommended and approved a long list of specimen substitutions, plantings, and transplants.[151] On October22nd, Adams sent Ms. Haupt a long letter detailing these decisions. On October 30th, Ms. Haupt replied with a handwritten note stating that the Secretary's s report had given her "a great deal of relief."[152]

As Secretary Adams' representative, Collins continued to inspect the garden at regular intervals, both with and without Ripley and Carlhian. Through memoranda he recommended a continuing string of adjustments and enhancements to Smithsonian officials.[153] In addition to sharing the role of liaison to Ms. Haupt, Ripley discussed garden plans with Collins and handled such administrative arrangements as obtaining a detailed accounting of Ms. Haupt's donation. In May 1987, the Haupt Garden opened on schedule to accolades.

Reception

Critical commentary continued throughout the seven years between the Quadrangle design's inception and completion of the facility. Even after revised plans resolved some initial concerns about underground museums, a writer for the *Baltimore Sun* remarked: "Right now it's a big hole in the ground. When it's done, it will be a bigger hole in the ground." [154]

The Quadrangle plan also received some early favorable notices. Although *Washington Post'*s Wolf von Eckardt repeated criticism of the early iterations of the pavilion designs as "too

World's Fair," he concluded "I most emphatically want to see the scheme built." When a more mature version of Carlhian's design was published as a brochure in 1982, the *Post's* Benjamin Forgey objected to the underground garage but pronounced the plans otherwise "exquisite in all respects." In 1984, *Architectural Record* called the designs "what appears to be a highly successful solution to the immensely complex problem of making a major museum work underground" and noted that the pavilions "possess their own enchantment." [155]

When ground was broken for the Quadrangle Building on 21 June 1983, the country was passing through a protracted recession, the Reagan administration had enacted drastic cuts in arts spending, and Ripley was on the verge of retirement.[156] While construction proceeded, the project was criticized for budget overruns, which boosted its eventual cost to $73.2 million dollars – twice of the amount in early estimates. Critics particularly sneered at the $800,000 estimate for preserving the hundred-year-old linden tree that Yoshimura had identified as the garden's character-defining element.[157] (Ironically, the tree died within two years of the Quadrangle project's completion.) Donors, who included several foreign governments, contributed approximately half the project's costs. However, a large gift Ripley had solicited from the Saudi government to establish an Islamic Study Center in the Sackler Gallery was harshly criticized by members of congress.[158]

The Haupt Garden opened to the public on 22 May 1987, while the museums followed after weeks of celebrations and ceremonies in late September. Like much radical architecture, the Quadrangle project evoked a broad spectrum of strong reactions. Some observers focused on its novelty, referring to "buried treasures" or the Smithsonian "mystery building."[159] To a *Chicago Tribune* reporter, the subterranean galleries suggested that "one has descended into a modern-day version of King Tut's tomb."[160]

After Ripley's retirement in 1984, senior members of the Smithsonian staff forced modifications to Carlhian's design for the interior of the underground museums, arguing that each collection's artifacts required different modes of display. Quite late in the construction process, the two-story Great Hall was permanently divided by a concrete wall, and the Sacker space was bisected by a floor. Galleries that Carlhian had designed as large spaces to dispel feelings of claustrophobia were subdivided into much smaller ones with partitions faced with drywall. In addition, drywall sheets beneath the gallery skylights along Independence Avenue had eliminated all natural light in the African Art Museum and diffused it in the Sackler. Drywall blocked internal windows, and a large already-fabricated stained glass rose window was never installed.[161] Carlhian protested vehemently, but probably did not help his case by saying that the Quadrangle had been commissioned by a Medici and compromised by a senate. [162]

Commentators in the daily and architectural press were uniformly critical of the decision to block off natural light.[163] The *Christian Science Monitor* arts reporter Louise Sweeney apparently toured the Quadrangle Building shortly before construction was complete. She pronounced the unfinished project "astonishing," remarking that "After disappearing into the rabbit hole… Carlhian leads us below to wells of natural light… There are huge transparent rose windows and vast skylights that create unexpected shafts and pools of light at every turn. The pale limestone used in both museums was chosen for its reflective properties… On the third level down… there

is even a small round pool of light paved with tile… and filed with water that reflects the sky above."[164] The *Architectural Record* mournfully observed that "experiencing the lovely garden and pavilions is to expect the exhibition galleries to be of the same quality. In design… they were," and expressed hope that the Smithsonian would restore Carlhian's illumination scheme.[165]

New York Times' architecture critic Paul Goldberger's assessment was nuanced. Goldberger thought Yoshimura's conceptual arrangement the Quadrangle's most successful element, though he noted that Carlhian had "managed to produce an enormous amount of decent underground space with a minimum impact above ground." Although Robert Campbell of the *Boston Globe* worried that pavilions' pyramid and dome motifs might be too subtle, Goldberger termed them "simplistic." He found the pavilion interiors "a good deal better" than their exteriors and noted that the structures "cannot be faulted on their craftsmanship." Although he noted that the subterranean spaces' "basic plan is strong," Goldberger faulted the finishes and décor of the Concourse and the galleries' altered lighting. His core criticism was that Carlhian's quotation of classical elements in large and abstract simplified forms had lead "to a certain crudeness of detail." [166]

Other commentators were more enthusiastic. A rhapsodic description of the Quadrangle was incorporated in the *Washington Post's* Sarah Booth Conroy's account of the opening gala: "In the soft, steamy dark three pavilions glowed beneath domed and pyramidal roofs. They seemed to have bloomed in an enchanted garden where fountains dance and pools break the starlight into a thousand different patterns."[167]

Accolades came from Thomas Hoving, former director of the Metropolitan Museum of Art and a figure whose prominence approached Ripley's. Hoving called the Quadrangle project "a triumph of museum architecture and design," especially commending: "the grand open staircases [which] provide a constant and refulgent link with the outside… The lighting diminishes gradually as you descend, offering a kind of subliminal optical decompression chamber… The kiosk with its jaunty curved diamond motif, 'lifted eyebrow' roofline, and bald dome must be a witty architectural reference to the personality, wit, and even physical appearance of S. Dillon Ripley himself." Hoving concluded that the Quadrangle Building belonged on "the short list" of "our best buildings." [168]

The *Chicago Tribune's* Michael Kilian found that "what remains above [ground] is serene, yet breathtaking; simple, yet striking; suggestive of the art treasures that lie beneath but not a blatant advertisement for them."[169] Although Kilian observed that "one senses the weight of the earth above – feels a separation from the bustling city just 20 or 40 vertical feet away… that may prove one of the new complex's chief attractions."[170] He noted that, in the underground galleries: "Carlhian has done wonders with lighting and space, with spectacularly designed staircases, unfolding corridors and all manner of architectural inventiveness that works successfully to fend off claustrophobia. The subterranean element of the complex is more than elegant; it is majestic."[171]

Benjamin Forgey saw Carlhian's challenge as "mak[ing] a virtue out of a reversal of expectations. We're accustomed to going up, not down, into museums and we're used to seeing

art… under deflected natural light."[172] Although he criticized some elements of the Quadrangle, Forgey concluded that Carlhian's design had triumphed over many obstacles. Like Goldberger, he complained that the arrangement of the underground spaces was "confusing" and felt that the offices and classrooms on the Ripley Center level inspired "cavern fever." Although he found the pavilion's architecture somewhat "bland," Forgey noted that they had "an elegant, comfortable, permanent look… are located in just the right spot and seem just the right size." In contrast to Campbell and Goldberger, he termed their rooflines and geometric design motifs "ordered, graceful, and picturesque." Although he considered the artless spaces within the pavilions sterile, their stairwells were "things of grace, vertical tunnels." He summed up the Quadrangle as "a wildly ambitious puzzle," whose solution had depended establishing a cohesive relationship with the Mall. He believed that Carlhian had woven the Quadrangle Building and its neighbors into a composition by "unit[ing] beaux arts formality with picturesque romance in two beautifully-proportioned, finely-detailed buildings… without overwrought postmodern gestures." Forgey concluded that "if the [Mall] and buildings did not work together so well, there disastrously would be no there there, but fortunately the quad has a sense of identity that one can happily spend years warming up to." [173]

Although some later summaries state otherwise, critics were almost unanimously enthusiastic about the Haupt Garden's design as well as its contribution to the Quadrangle project. Barbara Gamarekian's *New York Times* feature article reported that the garden "evokes not only the spirit of the Victorian era but also the serenity of the art of Asia and Africa."[174] Michael Kilian observed that "in the middle of tourist hordes, the capital's endless traffic, and a massive federal architectural presence, the garden succeeds wonderfully as an oasis of tranquility."[175] The *Washington Post*'s Henry Mitchell pronounced it "one of the greatest of all attractions in the capital, [one] that no tourist should miss."[176] Thomas Hoving called it "one of the most delightful gardens in the United States" and declared that it "serves as the binding feature to bring all the elements together, providing a cunning counterpoint of architectural shapes and themes to the above-ground structures."[177]

Shortly after it was completed the Quadrangle Building was selected by Henry A. Millon, then dean of the Center of Advanced Study in the Visual Arts, as one of three recent designs to be the subject of papers presented at the center's 1987 symposium, "The Mall in Washington." Jean Paul Carlhian was invited to discuss his work, Gyo Obata discussed the National Air and Space Museum, and when I. M. Pei had an unavoidable conflict, and J. Carter Brown presented a paper as the "client" of the National Gallery of Art's East Building.[178]

In 1990, the General Services Administration's Biennial Design Award program bestowed an honor award for architecture and landscape design on the Quadrangle project.[179] At around the same time the Quadrangle Building was featured in at least two major texts on contemporary museum architecture

Today, the Quadrangle Building still appears revolutionary. *Civic Art*, the magisterial history of the Commission of Fine Arts released in 2013, termed it "the earliest of the new generation of museums" that replaced the Mall's architectural unity with architecture that employed a "more eclectic and an often historically or contextually based vocabulary" to express the complexities

of "more specific events or cultures."[180] The Quadrangle Building remains an extraordinary imaginative composition in opposing elements that inverts normal expectations. Its aboveground components are developed with subtlety and sophistication to create an experiential oasis, that, at the same time, ties the three surrounding buildings , each quite distinct in its own design character, into a rich, multi-faceted and coherent urban whole, the likes of which is rare in the second half of the twentieth century. Its subterranean spaces, even when not flooded with the natural light of Carlhian's carefully calculated original illumination scheme, retain their surprising warmth, and the Concourse's subterranean pool refracts sunlight from sixty feet underground. Nearly thirty years after its completion, the Quadrangle remains a uniquely conceived and significant work of architecture and landscape architecture.

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____ preliminary determination of individual listing (36 CFR 67) has been requested
__x_ previously listed in the National Register
____previously determined eligible by the National Register
__x_designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
_X__ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Smithsonian Quadrangle Historic District — Washington, DC
Name of Property — County and State

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property 4.2 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 38.887933 N Longitude: 77.025507 W (Quadrangle)
2. Latitude: 38.8888° N Longitude: 77.0260° W (Smithsonian Castle)
3. Latitude: 38.8881° N Longitude: 77.0272° W (Freer Gallery)
4. Latitude: 38.8882° N Longitude: 77.0246° W (A&I Building)

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

The historic district is bounded by Jefferson Drive SW on the north, the centerline of Twelfth Street SW on the west, Independence Avenue SW on the south, and the centerline of the Ninth Street Expressway SW on the east.

Boundary Justification (Explain why the boundaries were selected.)

The boundary lines enclose the four buildings in the historic district. They run north-to-south on the west side of the Freer Gallery, east-to-west on the south boundary of the district, north- to-south on the east side of the Arts and Industries Building, and east-to-west on the north boundary of the district.

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11. Form Prepared By

name/title: D.P. Sefton and Richard Longstreth
organization: Committee of 100 on the Federal City
street & number: 945 G Street, N.W.
city or town: Washington state: D.C. zip code: 20001
e-mail psefton@comcast.net and rwl@gwu.edu
telephone: 202 681-0225
date: March 3, 2017

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location
- **Photo Log**

Name of Property: Smithsonian Quadrangle
City or Vicinity: Washington, D.C.
Photographers: Richard Longstreth and D.P. Sefton
Date Photographed: 2016 and 2017

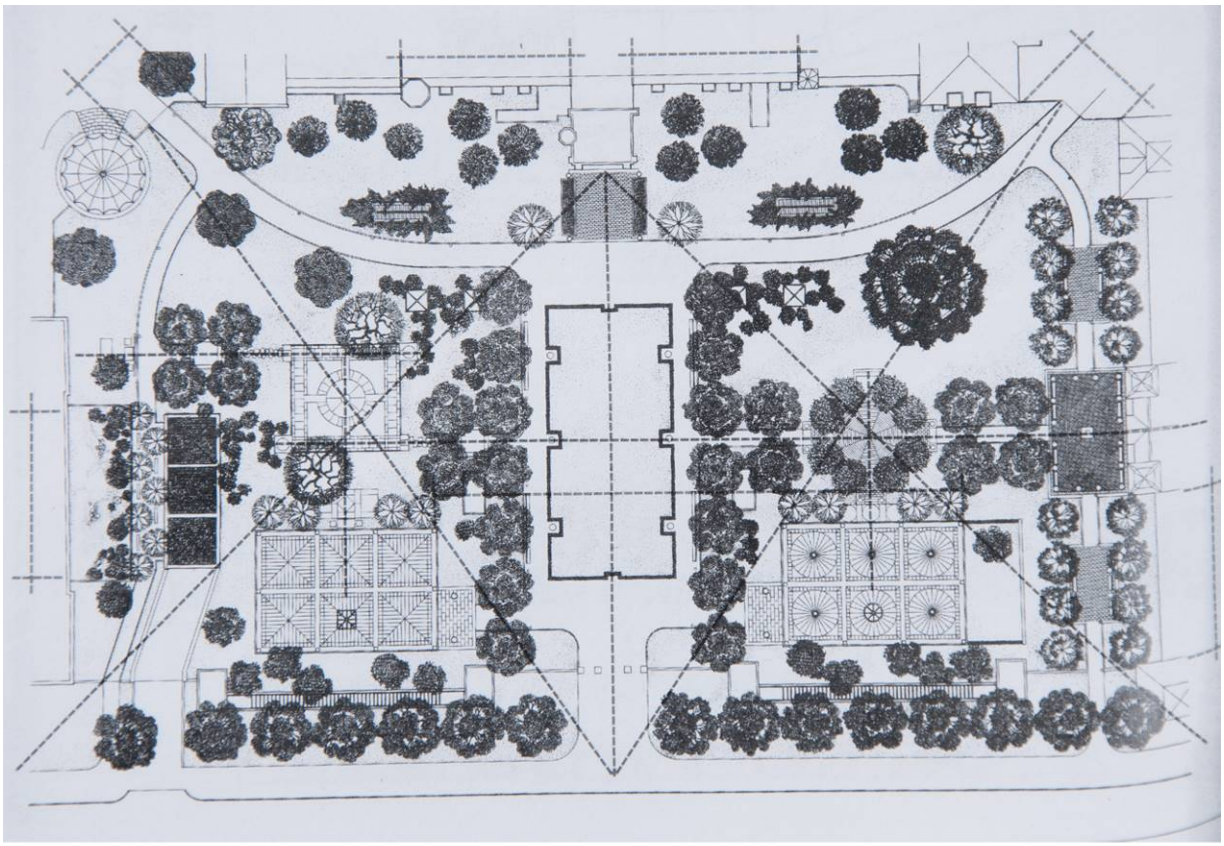
1. South Quadrangle, Arthur M. Sackler Gallery entrance pavilion, south face, looking east. Photo Richard Longstreth, 2016. 1 of 24.
2. South Quadrangle, Arthur M. Sackler Gallery entrance pavilion, south face, looking west. Photo Richard Longstreth, 2016. 2 of 24.
3. South Quadrangle, National Museum of African Art, entrance pavilion, south face, looking east. Photo Richard Longstreth, 2016. 3 of 24.
4. South Quadrangle, National Museum of African Art, entrance pavilion, south face, looking west. Photo Richard Longstreth, 2016. 4 of 24.
5. South Quadrangle, Renwick Gates. Photo Richard Longstreth, 2016. 5 of 24.

6. South Quadrangle, Arthur M. Sackler Gallery, entrance pavilion, east (entrance) face. Photo Richard Longstreth, 2016. 6 of 24.
7. South Quadrangle, National Museum of African Art, entrance pavilion, west (entrance) face. Photo Richard Longstreth, 2016. 7 of 24.
8. South Quadrangle, Arthur M. Sackler Gallery, entrance pavilion, stair hall at ground level. Photo Richard Longstreth, 2016. 8 of 24.
9. South Quadrangle, Arthur M. Sackler Gallery, entrance pavilion, stair hall, looking up at mezzanine level. Photo Richard Longstreth, 2016. 9 of 24.
10. South Quadrangle, Arthur M. Sackler Gallery, entrance pavilion, stair hall at first lower level. Photo Richard Longstreth, 2016. 10 of 24.
11. South Quadrangle, S. Dillon Ripley Center, entrance pavilion. Photo Richard Longstreth, 2016. 11 of 24.
12. South Quadrangle, Enid A. Haupt Garden , parterre, looking north. Photo Richard Longstreth, 2016. 12 of 24.
13. South Quadrangle, Enid A. Haupt Garden, parterre, looking south. Photo Richard Longstreth, 2016. 13 of 24.
14. South Quadrangle, Enid A. Haupt Garden, view from Moon Garden, looking east. Photo Richard Longstreth, 2016. 14 of 24.
15. South Quadrangle, Enid A. Haupt Garden, Moon Garden, looking west. Photo Richard Longstreth, 2016. 15 of 24.
16. South Quadrangle, Enid A. Haupt Garden, view from Fountain Garden, looking west. Photo Richard Longstreth, 2016. 16 of 24.
17. South Quadrangle, Enid A. Haupt Garden, view toward Fountain Garden, looking east. Photo Richard Longstreth, 2016. 17 of 24.
18. South Quadrangle, Enid A. Haupt Garden, view of area bordering the Castle, looking east. Photo Richard Longstreth, 2016. 18 of 24.
19. Smithsonian Institution Building, South Façade, looking north through Renwick Gates; Photo: D.P. Sefton, 2017. 19 of 24.
20. Smithsonian Institution Building, North Façade, looking south from Mall; Photo: D.P. Sefton, 2017 20 of 24.
21. Arts and Industries Building, South Façade, looking north from Independence Avenue; Photo: D.P. Sefton, 2017. 21 of 24.
22. Arts and Industries Building, West Façade, looking east from the Haupt Garden; Photo: D.P. Sefton, 2017. 22 of 24.
23. Freer Gallery, North Façade, looking south from Mall; Photo: D.P. Sefton, 2017. 23 of 24.
24. Freer Gallery, East Façade, looking west from Haupt Garden; Photo: D.P. Sefton, 2017. 24 of 24.

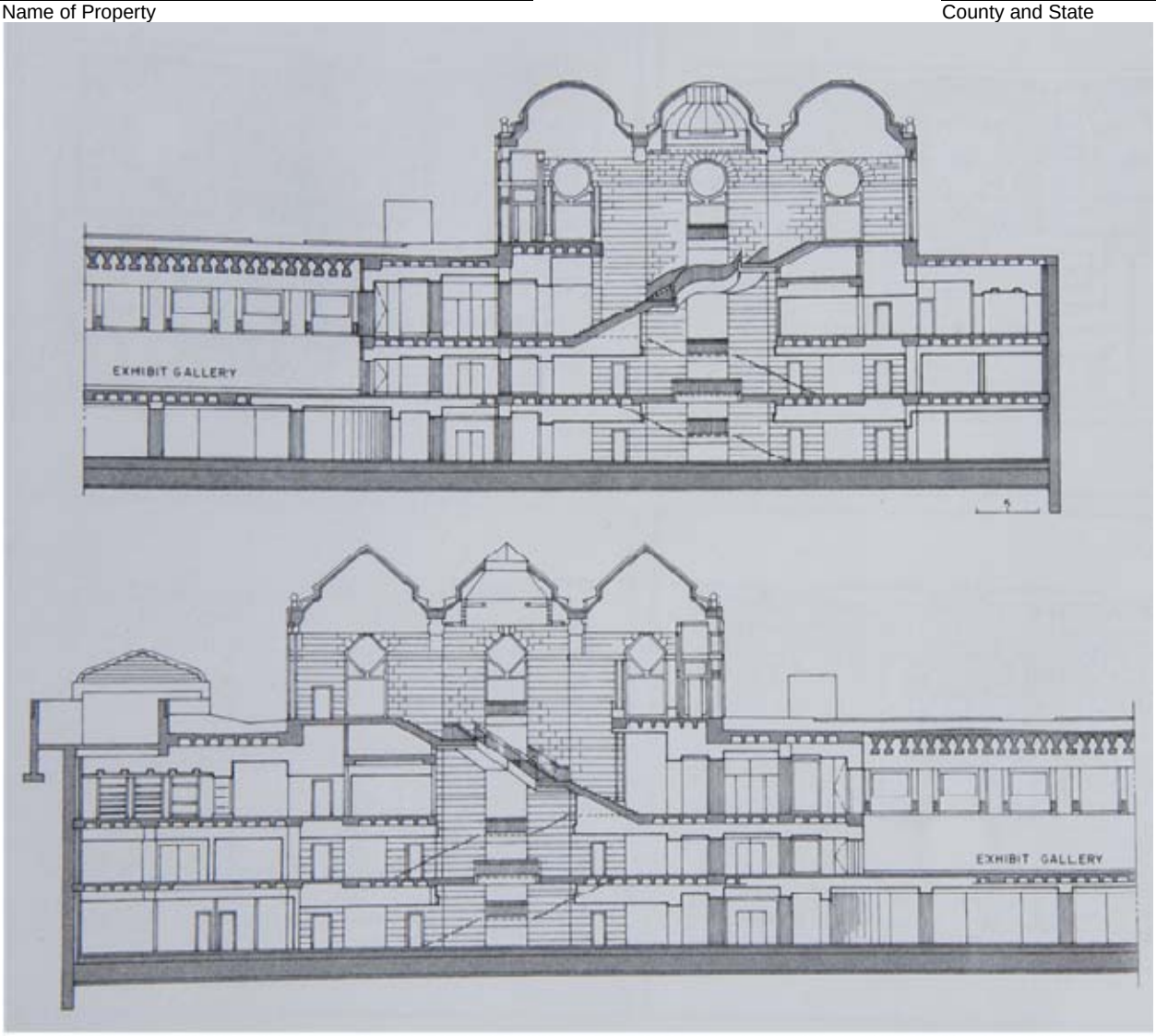
1. Smithsonian Quadrangle, aerial view, rendering. (From: "The Quadrangle: A Center for African, Eastern, and Asian Art at the Smithsonian Institution."

2. Smithsonian Quadrangle, aerial view (2006). (From: Thomas E. Luebke, ed. *Civic Art,)*

3. Smithsonian Quadrangle, site plan. From: "The Quadrangle."

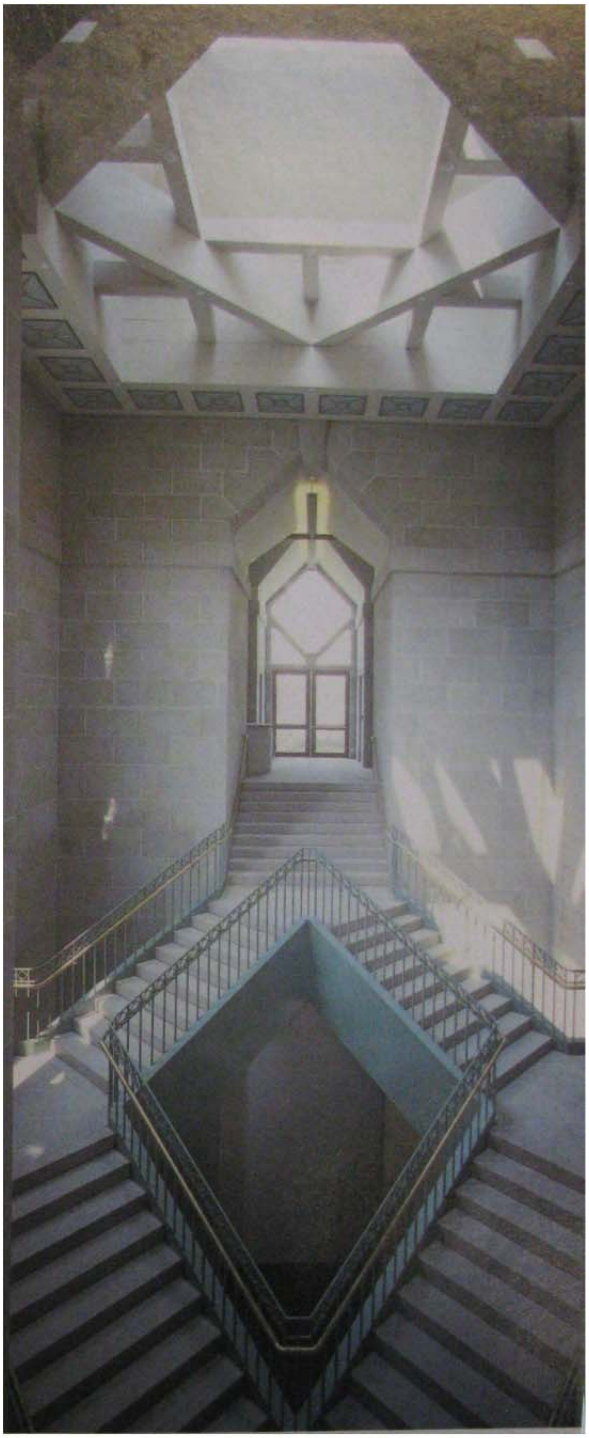


4 Smithsonian Quadrangle, site plan. From: "The Quadrangle."



5. Smithsonian Quadrangle, sections of Arthur M. Sackler Gallery and National Museum of African Art. From: The Quadrangle."

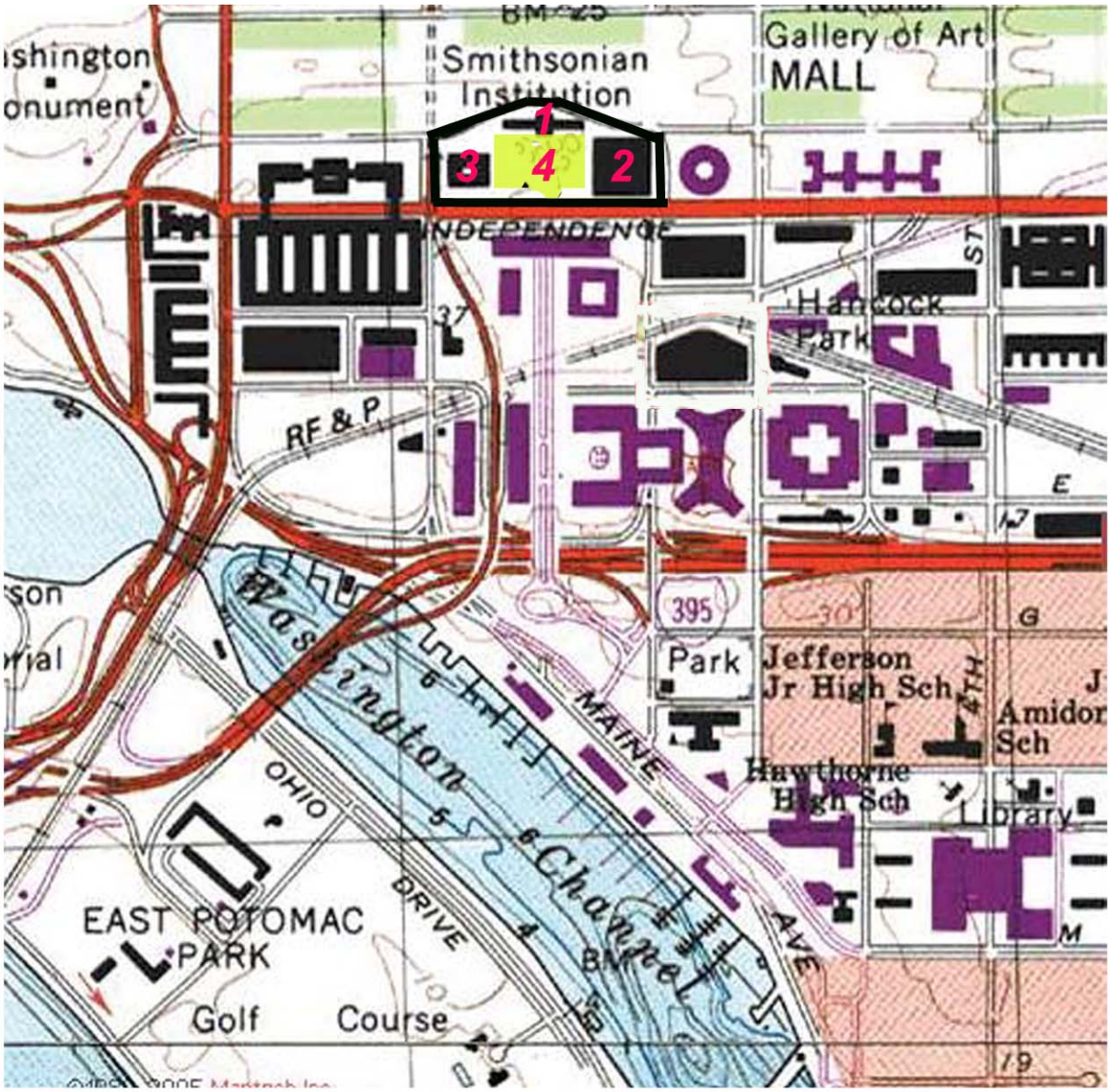
6. Smithsonian Quadrangle Aerial View, 2016 (Google Earth)



7. Sackler Pavilion skylight, window and staircase replicating diamond motif, from *Smithsonian Magazine*, September 1987)

8. S. Dillon Ripley with the Quadrangle as a backdrop in 1987. from Smithsonian Institution Archives

Smithsonian Quadrangle Historic District | Washington, DC
Name of Property | County and State



(from USGS West Washington Series)

Smithsonian Quadrangle Historic District Map
1= Smithsonian Institution Building
2= Arts and Industries Building
3= Freer Gallery
4= Quadrangle Building

ENDNOTES

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(unpublished monograph commissioned by Smithsonian Institution, 1999), 2. Tighe notes that Ripley had a personal connection to Yoshimura as the architect was "a close friend of his wife's cousin." Yamaguchi reports that, while Yoshimura had designed a private museum for Mrs. Ripley's cousin, he was recommended to Ripley by the distinguished Japanese American architect George Shimamoto.

90 Tighe,48.

91 Yamaguchi, 2. A proposed Japanese garden is referenced in a letter to Yoshimura in a December 16, 1977 letter from Paul Perrot, Assistant Secretary for Museum Programs.

92 Yamaguchi, 5.

93 Letter, Philip Reiss to Junzo Yoshimura, December 21, 1979. Yamaguchi, 8 states that a letter from Perrot to Yoshimura on December 19, 1980 made thus same point.

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96 Yamaguchi, 8, Letter, Reiss to Yoshimura, July 8, 1980.

97 Field-Carlhian, 11-12, 15.

98 Yamaguchi, 9 and Field-Carlhian, 29-31.

99 Field-Carlhian, 23-28, and Yamaguchi, 10 and 12.

100 Field-Carlhian, 25.

101 Field-Carlhian, 48.

102 Field-Carlhian, 25.

103 Field-Carlhian, 30 and 38-39.

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110 Field-Carlhian, 28.

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122 Field-Carlhian, 50-51.
123 Field-Carlhian, 51.
124 Field-Carlhian, 32,
125 Field-Carlhian, 31-32.
126 Field-Carlhian, 33.
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128 Field-Carlhian, 33.
129 Ibid.
130 Yamaguchi, 10, 13.
131 Field-Carlhian, 51.
132 Ibid.
133 Field-Carlhian, 25.
134 Park and Carlhian, 123.
135 Memorandum, Ripley to McAdams, December 5, 1986.
136 Field-Carlhian, 51.
137 Ibid. Carlhian mentions that donors had even contributed plants.
138 CFA Meeting Notes, September 14, 1982.
139 Letter, Brown to Ripley, October 7, 1982.
140 CFA Meeting Notes, November 10, 1982.
141 Field-Carlhian, 51-52. Letter, J. Carter Brown to Ripley, January 4, 1983.
142 CFA Meeting Notes, December 14, 1982.
143 Memorandum on Quadrangle Garden Plans, Gilmore to Bucker, August 24, 1984 and Note, Collins to Gilmore, May 9, 1986.
144 Note, Collins to Gilmore, May 9, 1986, Memorandum, Richard Siegle to Robert McAdams, September 2, 1986.
145 Memorandum on Observations, James Buckler to Frank Gilmore, April 1, 1986, Letters, Charles Putman to Frank Gilmore, April 11 and 17, 1986, Memorandum Buckler to Gilmore April 18, 1986 provide examples.
146 Ibid.
147 Letter, Adams to Haupt, May 9, 1986.
148 Handwritten Note, Haupt to McAdams, September 19, 1986.
149 Letter, Adams to Haupt, September 12, 1986.
150 Memorandum, Ripley to Adams, hand-dated September 12, 1986.
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152 Haupt to McAdams, Unpublished note, October 30, 1986
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[158]Mary Battiata, "Smithsonian Pondering Saudi Gift: Seeks to Renegotiate Terms of Donation for Islamic Center," *Los Angeles Times*, 13 October 1985, 14.

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161 Schmertz, "Underneath a Garden," 11; Thomas Vonier, "Adding Two Museums to the Mall," *Progressive Architecture 68* (November 1987), 26 Barbara Gamarekian, "A Case of Hide-and-Seek Architecture," *New York Times*, 13 April 1986; 5.

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