

GOVERNMENT OF THE DISTRICT OF COLUMBIA
HISTORIC PRESERVATION OFFICE



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 SE

Square and lot number(s) Not applicable – on National Mall

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, DC 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

Signature of representative  Date October 13, 2016

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

Date received _____
H.P.O. staff _____

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 Quadrangle

Other names/site number South Quadrangle / Quadrangle

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: 950 and 1050 Independence Avenue 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

<hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> Signature of certifying official/Title:	<hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> Date
<hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> State or Federal agency/bureau or Tribal Government	

<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> Signature of commenting official:	<hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> Date
<hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> Title :	
<hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> State or Federal agency/bureau or Tribal Government	

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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

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u> </u>	Total

Number of contributing resources previously listed in the National Register

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

7. Description

Architectural Classification

- Modern Movement
-
-
-

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Materials:

Principal exterior materials of the property: Concrete, granite, earth, 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 Quadrangle is a complex structure whose major elements are the subterranean Arthur M. Sackler Gallery, National Museum of African Art, and S. Dillon Ripley Center – each with its own aboveground entrance pavilion; the Enid A. Haupt Garden, 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 acquired for the Victorian Garden that once occupied a portion of its site. The building could also be described as one that is underground with a roof garden and penthouses. The area of the Haupt Garden is 4.2 acres, while the Quadrangle’s under-roof area totals 360,000 square feet, 96% of which is underground. The Quadrangle retains its historic integrity.

Narrative Description

Although the Quadrangle was designed as a single building and landscape, it is presented as separate components for descriptive purposes.

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, S.W., on the south. A lawn about twenty feet wide separates a low brick wall punctuated by the Renwick Gates from the sidewalk along Independence Avenue.

The Haupt Garden plays vital roles in the functioning of the Quadrangle 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 referenced “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. It conceals the truck ramp to the Quadrangle’s lower levels between the Sackler’s entrance pavilion and the east face of the Freer and tops its walls with metal trellises festooned with wisteria.

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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 Canda 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 of the same red sandstone as was used on 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 referenced cup 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 its circular granite island. The pool's plaza is framed by two granite moon gates, which create vistas to the Castle and the Arts and Industries Building. The Fountain Garden in the Haupt Garden's northeast section borders the African Art 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. One section 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 cup 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 cup 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'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

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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 Quadrangle’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’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.

The Quadrangle 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 in October 2016.

Although the Quadrangle’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 Quadrangle virtually

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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 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 ruined Neoclassical structures surmounted by an image of two Smithsonian 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 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 Quadrangle'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 one at 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.

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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.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past
- 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
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Architecture

Education

Landscape Architecture

Other

Period of Significance

1980-87

Significant Dates

1980-87

Significant Person

(Complete only if Criterion B is marked above.)

S. Dillon Ripley

Cultural Affiliation

Architect/Builder

Jean Paul Carlhian (architect)

Junzo Yoshimura (architect)

Lester A. Collins (landscape architect)

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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 is a work of exceptional importance on several grounds. First, it ranks among the largest and most complex example 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.

The Smithsonian Quadrangle thus meets National Register Criteria A, B, C, and G. Its period of significance is from 1980 to 1987, the years during which its design was developed and it was constructed. Although some elements of Jean Paul Carlhian’s design were modified before the Quadrangle opened to the public, these changes are, for the most part, reversible. The Quadrangle retains a high degree of integrity and possesses national significance.

The Smithsonian Quadrangle 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 individual distinction, the Quadrangle 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 is enumerated as a contributing building by the pending National Mall Historic District – Boundary Increase/Additional Documentation nomination (2016).⁷ However, the Quadrangle achieves a higher level of significance as an individual landmark that meets the following National Register criteria:

Criterion A- the Quadrangle 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 Quadrangle 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.

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Criterion B: The Quadrangle 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 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, Moongate, and 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.⁸ The Quadrangle also represents an important chapter in the evolution of architecture on the Mall to include a more eclectic variety of forms of expressions.⁹

The Quadrangle 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.¹⁰

Criterion G: The pending National Mall Historic District amendment lists the Quadrangle 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.”¹¹ The Quadrangle 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 possesses extraordinary aesthetic and architectural merit and embodies the

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creative efforts of master architects. It is thus a resource created within the last fifty years that has achieved exceptional historical, cultural, and architectural significance and meets Criterion G. It is, arguably, one of the most important designs the Smithsonian has ever commissioned. Few institutions achieve that level of attainment. Determining “exceptional importance” for a property less than fifty years old must meet that threshold at the local level. Without question, the Quadrangle merits consideration well beyond the local context.

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

The Architectural Design

As an underground complex, the Smithsonian Quadrangle among the most ambitious and well-known 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.¹² 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.¹³ 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.¹⁴

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.¹⁵ 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.¹⁶ 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.

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The Quadrangle 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 also bears comparison to I. M. Pei's slightly later design for the large underground addition to the Louvre.¹⁷ 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) (1846-51), the Arts and Industries Building (1879-81), and the Freer Gallery of Art (1923-28), three exceptional designs, each from a different period and entirely different in its character.¹⁸ 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 is likewise a singular and exceptional solution.¹⁹ 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. 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.²⁰

The design of the Quadrangle is an exceptional one in its own right. The two entrance pavilions are at once treated as secondary components of the urban landscape when viewed from

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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 couch 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. 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 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

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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 1975.²¹

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.²²

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.²³ 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.”²⁴

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 Lluís Sert at the GSD.²⁵ 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 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 the firm 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.²⁶

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

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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.²⁷

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.²⁸

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.”²⁹ 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.³⁰

Within this context, the Quadrangle 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), who suffered a stroke before the scheme progressed beyond a very preliminary stage. 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 was among his finest accomplishments.

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Although his design for the Quadrangle 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.³¹

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."³²

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."³³ 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

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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 1953.³⁴

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.³⁵ 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 pathbreaking 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, he “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

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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.”³⁶

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 Quadrangle. The expansive scale and bucolic informality of Innisfree become the intimate, sequestered interplay of landscape and city at the Quadrangle.

The Quadrangle is 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. The Quadrangle is a stand-alone work.

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 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.

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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.³⁷ 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.³⁸ 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.³⁹

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.⁴⁰ A master fundraiser, he was instrumental in the construction of the Yale Ornithological Laboratory, called the best such facility in North America.⁴¹ 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

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Ali became the “most important figures in the history of South Asian ornithology during the second half of the twentieth century.”⁴² 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).⁴³

Ripley succeeded Leonard Carmichael as the eighth Secretary of the Smithsonian Institution on February 1, 1964.⁴⁴ 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.⁴⁵ However, despite this major success, Ripley’s innovations quickly eclipsed those of Carmichael or any predecessor since Joseph Henry.⁴⁶

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.”⁴⁷

To force the Smithsonian to evolve, Ripley reformatted its institutional culture as that of “a people’s university” that balanced scientific investigation with the dissemination of knowledge.⁴⁸ 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.⁴⁹

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.⁵⁰ 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.⁵¹

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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.⁵²

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, which became his major preoccupation.

Still a towering figure, Ripley 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."⁵³ 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..."⁵⁴

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.

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 1982.⁵⁵ 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 Sackler 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.⁵⁶

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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.⁵⁷ 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.⁵⁸

Building the Quadrangle

The Quadrangle'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 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.⁵⁹

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

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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.⁶⁰

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. Although Kiley, a staunch modernist, protested, 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."⁶¹ 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.⁶²

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, plans for the South Yard were brought to head by a confluence of forces. 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 range of Capitol Hill houses.⁶³ While some argued 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 for the Freer and areas for the study of Asian art beneath a quadrangle whose gates followed a design by James Renwick that had never been constructed⁶⁴. Third, in 1979, Ripley began courting Arthur Sackler to donate his extensive collection of Asian and Islamic art to the Smithsonian. The Sackler collection appeared destined for the Metropolitan Museum of Art before the prospect of an architecturally distinguished gallery dedicated to the donor was broached.⁶⁵ 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 Ripley approached the customary retirement age of 65, the appeal of institutionalizing his vision of a multicultural Smithsonian with widely accessible resources in a major museum building was likely strong. In addition, there was substantial pressure for any new Smithsonian museum to make a powerful

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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 Hirshorn 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."⁶⁶ 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.⁶⁷

Apparently seeking to match context to content, Ripley solicited more detailed plans from architect Junzo Yoshimura, whose work was recognized for combining traditional Japanese aesthetic themes with high modernism. Yoshimura prepared a conceptual plan for the Quadrangle (1977-79), which retained the underground building, pavilions, the Renwick Gates, and garden elements. However, he enlarged the pavilions, specifying that one was to be devoted to the Museum of African Art and the other to an "Oriental Art Gallery." The pavilions were to be bordered by walled gardens in sunken light-wells on their north sides to illuminate the underground levels.⁶⁸

Yoshimura's plan was greatly favored by Ripley and other officials. The architect was retained as design consultant, while the General Services Administration conducted a hastily staged competition for an architectural firm to finalize the project's design and supervise its construction. In their memoir *A New View from the Castle*, Smithsonian editor Edwards Park and Jean Paul Carlhian recount that Carlhian learned of the competition from an announcement in a federal contracting bulletin. The Shepley, Bulfinch, Richardson & Abbott team learned that it had been awarded the project as they boarded their return flight within hours of making the presentation to Smithsonian officials in 1980.⁶⁹

Carlhian inherited 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."⁷⁰

Carlhian scarcely had a free hand in refining the form of the Quadrangle; the Smithsonian, National Capital Park and Planning Commission, and the Commission of Fine Arts exercised close oversight of the project throughout. Yet 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.

Carlhian's early challenges included redesigning the pavilions and redefining their functional relationship to the Quadrangle. Federal reviewers had termed Yoshimura's designs, inspired

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respectively by a Japanese temple and (according to Carlhian) a conical African hat, as “too ethnic.” Carlhian applied a colleague’s advice that “the container of treasures need not necessarily reveal the nature of its contents.” He re-rendered each pavilion as an identically dimensioned building, signifying its identity by referencing forms from the 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 and its neighboring buildings into an ensemble.⁷¹ In creating these relationships, Carlhian relied on proportional relationships “based on the golden mean” and with reference to the 17th century “classical doctrines” of Nicholas Francis Blondel.⁷²

Carlhian also functionally reprogrammed the pavilions. While Yoshimura had envisioned the pavilions as exhibit and assembly spaces, Carlhian’s slightly smaller structures were what Ripley termed “grand vestibules.”⁷³ Each encloses a ground-level reception and processional area surrounding a staircase to the underground levels that is illuminated by a central skylight.

Carlhian also re-defined the Quadrangle’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 it into the S. Dillon Ripley Center, which included the three-story concourse that is the length of a football field. He described it 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.”⁷⁴

Bounded by window-walled offices on the first and second subterranean levels, the concourse 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.⁷⁵ The Center also includes the International Gallery, the Quadrangle’s largest exhibition space. This lowest subterranean level also accommodates the Quadrangle’s mechanical systems.

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’s entire structure had to be made as watertight as a submarine.⁷⁶

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During the course of construction, after Ripley's retirement in 1984, senior members of the Smithsonian staff forced modifications to Carlhian's plan, arguing that each museum's 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.⁷⁷ 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.⁷⁸

A challenge that confronted Carlhian from the start was integrating the Haupt Garden with its setting and aligning its aesthetic and symbolic elements with the functional requirements of the Quadrangle. 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. Carlhian and Collins devised an arrangement of structures and plantings that artfully conceals the Quadrangle's skylights at grade. Like Yoshimura, Carlhian retained the Victorian parterre, but expressed the new museums' identities by placing a culturally referenced garden on either side of it. To its west is the Sackler pavilion's Asian-accented garden whose square pool has an island in the circular shape associated with the National Museum of African Art pavilion. This garden includes two moongates that frame views of the Castle and Arts and Industries Building. To its east is the African Art Museum's garden, whose octagonal plaza incorporates the sharp angles that characterize the Sackler pavilion. This garden's water features evoke the feeling of an oasis. The southwest corner of the garden contains the ramp that descends to the Quadrangle's loading dock. The ramp's walls occupy the space between the Freer Gallery and the Sackler pavilion, and Carlhian and Collins further camouflaged them with a cap of metal trellises covered with wisteria.

The Haupt Garden's central axis makes the Renwick Gates and the pavilions a visual frame for the Castle. Carlhian told the *New York Times* that entering the Quadrangle 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."⁷⁹

Reception

Critical commentary ran throughout the seven years between the Quadrangle design's inception and completion of the facility. 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.⁸⁰ 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.⁸¹ Ultimately Ripley's view that the South Yard would provide "one of the most prestigious sites in the United States" and

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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.⁸² Even after revised plans resolved some concerns about the building’s underground orientation, a writer for the *Sun* in Baltimore remarked: “Right now it’s a big hole in the ground. When it’s done, it will be a bigger hole in the ground.”⁸³

The Quadrangle plan also received some early favorable notices. Although *Washington Post*’s Wolf von Eckardt criticized the early iterations of Carlhian’s pavilions 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, Benjamin Forgey objected to the underground garage but pronounced the plans otherwise “exquisite in all respects.” In 1984, *Architectural Record* found the plans “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.”⁸⁴

When ground was broken for the Quadrangle 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.⁸⁵ 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.⁸⁶ (Ironically, the tree died within two years of the Quadrangle’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.⁸⁷

The *Christian Science Monitor* arts reporter Louise Sweeney apparently toured the Quadrangle 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.”⁸⁸

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 evoked a broad spectrum of strong reactions. Some observers focused on its novelty, referring to “buried treasures” or the Smithsonian “mystery building.”⁸⁹ To a *Chicago Tribune* reporter, the subterranean galleries suggested that “one has descended into a modern-day version of King Tut’s tomb.”⁹⁰ Commentators in the daily and architectural press were uniformly critical of the decision to block off natural light.⁹¹ 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.⁹²

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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."⁹³

New York Times' architecture critic Paul Goldberger's assessment was more 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."⁹⁴

Other commentators were more enthusiastic. 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 "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 belonged on "the short list" of "our best buildings."⁹⁵

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."⁹⁶ 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."⁹⁷ 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."⁹⁸

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."⁹⁹ 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

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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 and its surrounding buildings 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."¹⁰⁰

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. 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."¹⁰¹ 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."¹⁰² The *Washington Post*'s Henry Mitchell pronounced it "one of the greatest of all attractions in the capital, [one] that no tourist should miss."¹⁰³ 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."¹⁰⁴

Shortly after it was completed the Quadrangle 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, J. Carter Brown presented a paper as the "client" of the National Gallery of Art's East Building.¹⁰⁵

In 1990, the General Services Administration's Biennial Design Award program bestowed an honor award for architecture and landscape design on the Quadrangle project.¹⁰⁶ At around the same time the Quadrangle was featured in at least two major texts on contemporary museum architecture

In a sense, the Quadrangle was 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."¹⁰⁷ The Quadrangle is an extraordinary imaginative composition in opposing elements that inverts normal expectations. Its aboveground volume is a void composed of open space and air and its galleries are entered by descent. Its subterranean spaces, even when not flooded with the natural light of Carlhian's carefully calculated original

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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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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- 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
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

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 | Longitude: -77.025507 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

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 Quadrangle's boundary lines follow by the east wall of the Freer Gallery on the west, the west wall of the Arts and Industries Building on the east, Independence Avenue on the south, and the south wall of the Smithsonian Castle on the north

Boundary Justification (Explain why the boundaries were selected.)

The boundary lines are those of the project: the under- and aboveground portions of the building and the landscape that was an integral part of its design.

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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: October 13, 2016

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.

Photographer: Richard Longstreth

Date Photographed: 2016

1. South Quadrangle, Arthur M. Sackler Gallery entrance pavilion, south face, looking east. Photo Richard Longstreth, 2016. 1 of 18.
2. South Quadrangle, Arthur M. Sackler Gallery entrance pavilion, south face, looking west. Photo Richard Longstreth, 2016. 2 of 18.
3. South Quadrangle, National Museum of African Art, entrance pavilion, south face, looking east. Photo Richard Longstreth, 2016. 3 of 18.
4. South Quadrangle, National Museum of African Art, entrance pavilion, south face, looking west. Photo Richard Longstreth, 2016. 4 of 18.
5. South Quadrangle, Renwick Gates. Photo Richard Longstreth, 2016. 5 of 18.
6. South Quadrangle, Arthur M. Sackler Gallery, entrance pavilion, east (entrance) face. Photo Richard Longstreth, 2016. 6 of 18.
7. South Quadrangle, National Museum of African Art, entrance pavilion, west (entrance) face. Photo Richard Longstreth, 2016. 7 of 18.
8. South Quadrangle, Arthur M. Sackler Gallery, entrance pavilion, stair hall at ground level. Photo Richard Longstreth, 2016. 8 of 18.

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9. South Quadrangle, Arthur M. Sackler Gallery, entrance pavilion, stair hall, looking up at mezzanine level. Photo Richard Longstreth, 2016. 9 of 18.
10. South Quadrangle, Arthur M. Sackler Gallery, entrance pavilion, stair hall at first lower level. Photo Richard Longstreth, 2016. 10 of 18.
11. South Quadrangle, S. Dillon Ripley Center, entrance pavilion. Photo Richard Longstreth, 2016. 11 of 18.
12. South Quadrangle, Enid A. Haupt Garden , parterre, looking north. Photo Richard Longstreth, 2016. 12 of 18.
13. South Quadrangle, Enid A. Haupt Garden, parterre, looking south. Photo Richard Longstreth, 2016. 13 of 18.
14. South Quadrangle, Enid A. Haupt Garden, view from Moon Garden, looking east. Photo Richard Longstreth, 2016. 14 of 18.
15. South Quadrangle, Enid A. Haupt Garden, Moon Garden, looking west. Photo Richard Longstreth, 2016. 15 of 18.
16. South Quadrangle, Enid A. Haupt Garden, view from Fountain Garden, looking west. Photo Richard Longstreth, 2016. 16 of 18.
17. South Quadrangle, Enid A. Haupt Garden, view toward Fountain Garden, looking east. Photo Richard Longstreth, 2016. 17 of 18.
18. South Quadrangle, Enid A. Haupt Garden, view of area bordering the Castle, looking east. Photo Richard Longstreth, 2016. 18 of 18.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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

Smithsonian Quadrangle
Name of Property

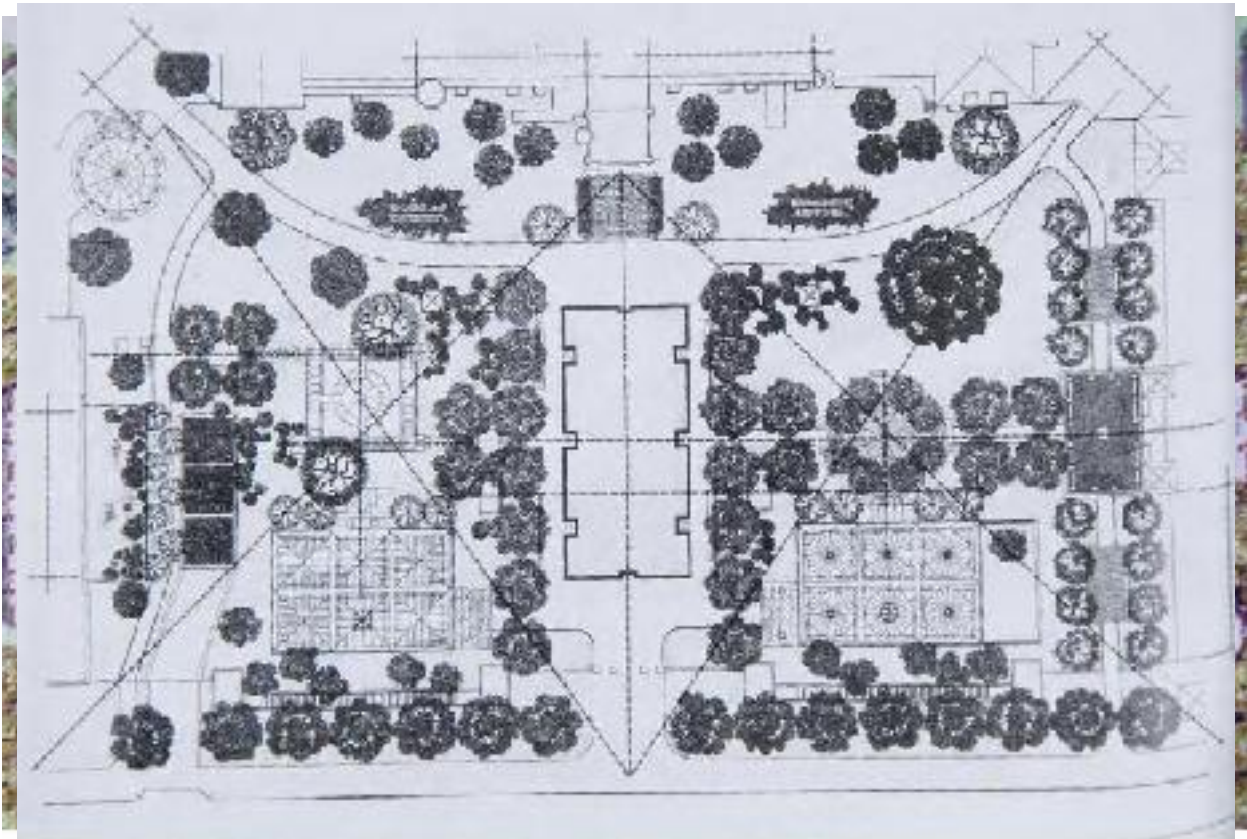
Washington, DC
County and State



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

Smithsonian Quadrangle
Name of Property

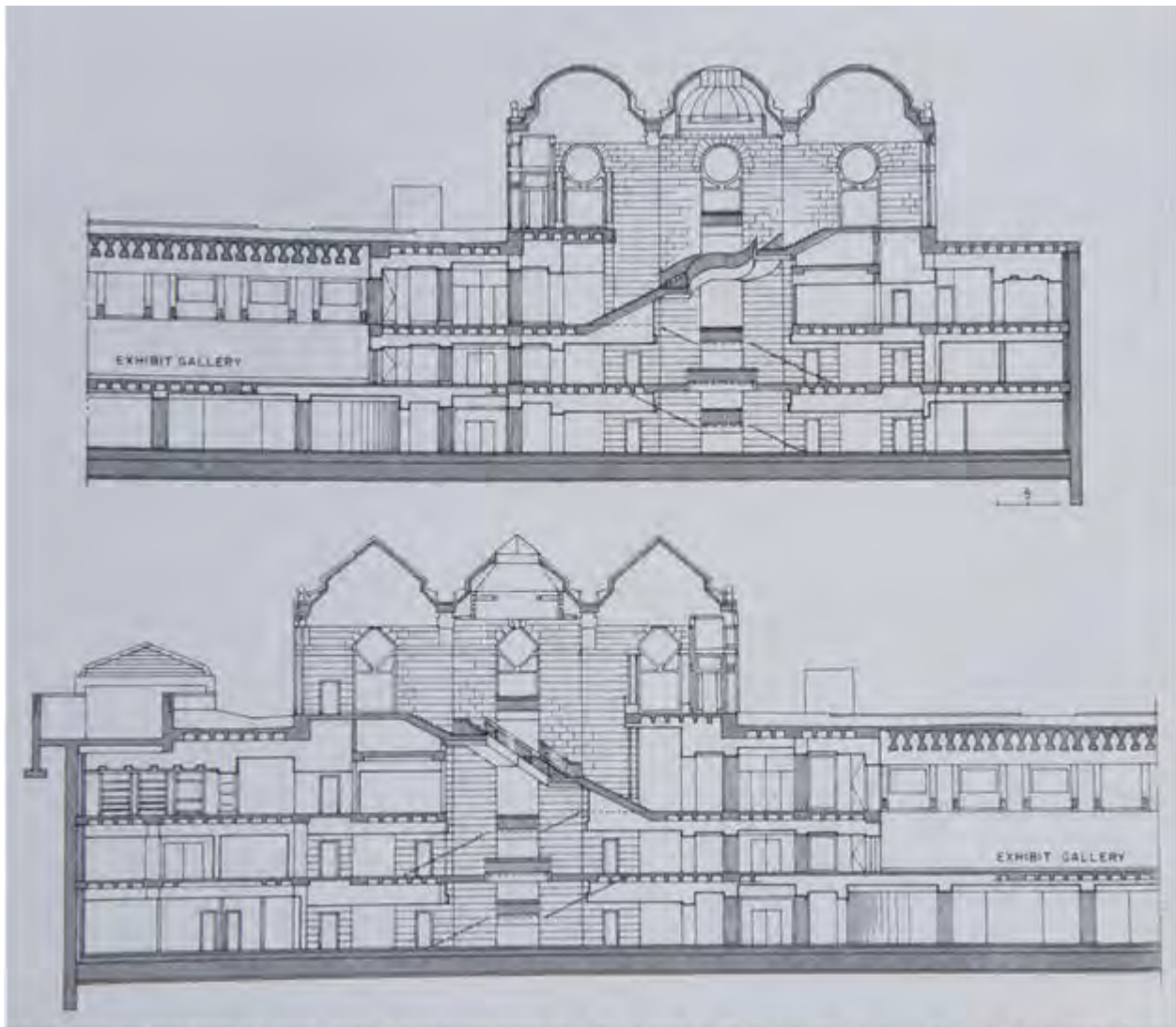
Washington, DC
County and State



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

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Name of Property

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

Smithsonian Quadrangle
Name of Property

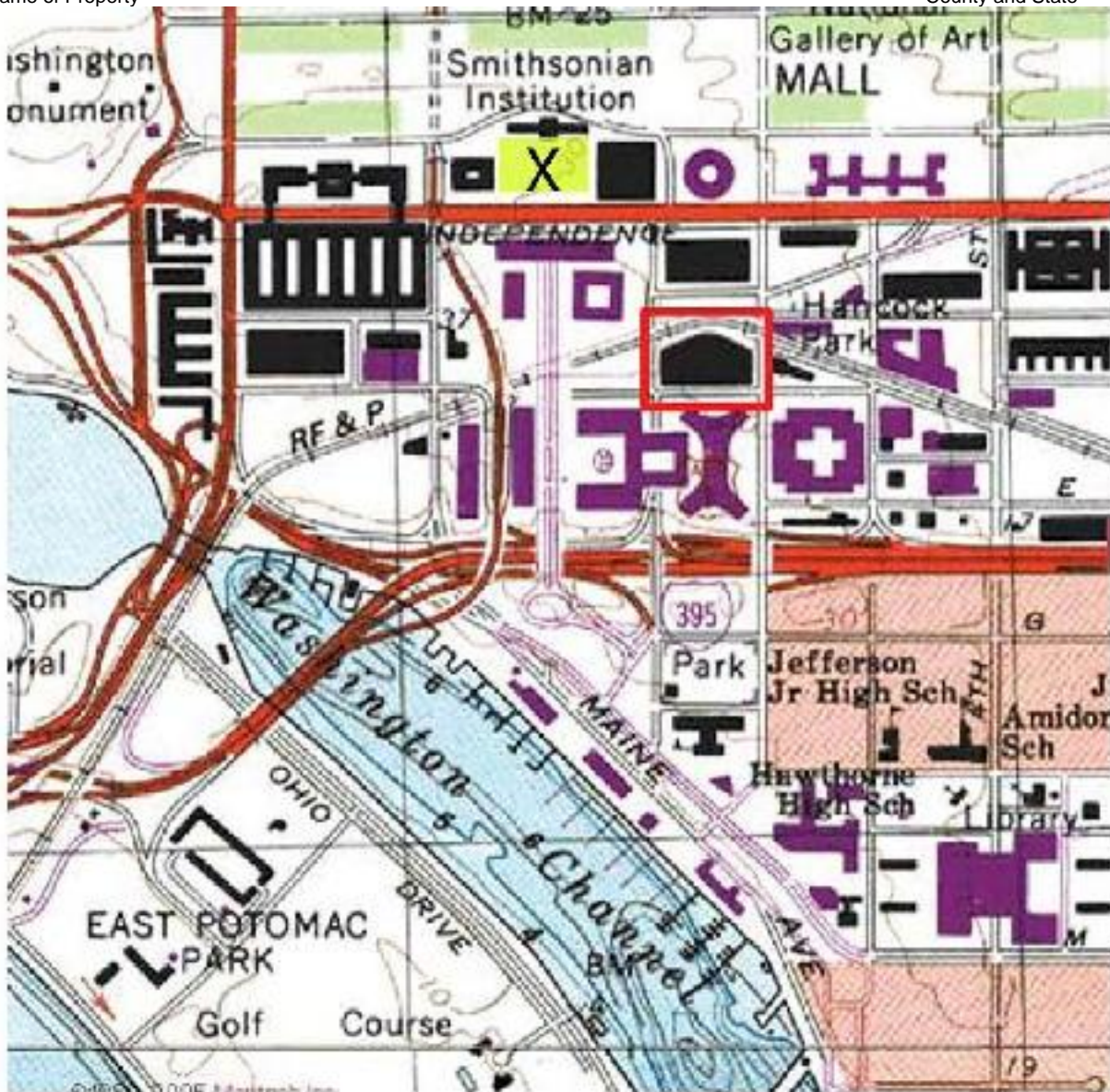
Washington, DC
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6. Smithsonian Quadrangle Aerial View, 2016 (Google Earth)

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(from USGS West Washington Series)

Smithsonian Quadrangle Site Map

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ENDNOTES

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Attachment 2: Smithsonian Quadrangle National Register Image Photo Log

Image Number (X of 23)	Subject
Historic 001	Smithsonian Quadrangle, aerial view, rendering. From: "The Quadrangle: A Center for African, Near Eastern, and Asian Art at the Smithsonian Institution.
Historic 002	Smithsonian Quadrangle, aerial view. Photo 2006. From: Thomas E. Luebke, ed. <i>Civic Art</i> , 362.
Historic 003	Smithsonian Quadrangle, site plan. From: "The Quadrangle."
Historic 004	Smithsonian Quadrangle, site plan. From: "The Quadrangle."
005	Smithsonian Quadrangle, sections of Arthur M. Sackler Gallery and National Museum of African Art. From: "The Quadrangle."
006	Smithsonian Quadrangle, Arthur M. Sackler Gallery entrance pavilion, south face, looking east. Photo Richard Longstreth, 2016.
007	Smithsonian Quadrangle, Arthur M. Sackler Gallery entrance pavilion, south face, looking west. Photo Richard Longstreth, 2016.
008	Smithsonian Quadrangle, National Museum of African Art, entrance pavilion, south face, looking east. Photo Richard Longstreth, 2016.
009	Smithsonian Quadrangle, National Museum of African Art, entrance pavilion, south face, looking west. Photo Richard Longstreth, 2016.
010	Smithsonian Quadrangle, Renwick Gates. Photo Richard Longstreth, 2016.
011	Smithsonian Quadrangle, Arthur M. Sackler Gallery, entrance pavilion, east (entrance) face. Photo Richard Longstreth, 2016.
012	Smithsonian Quadrangle, National Museum of African Art, entrance pavilion, west (entrance) face. Photo Richard Longstreth, 2016.
013	Smithsonian Quadrangle, Arthur M. Sackler Gallery, entrance pavilion, stair hall at ground level. Photo Richard Longstreth, 2016.
014	Smithsonian Quadrangle, Arthur M. Sackler Gallery, entrance pavilion, stair hall, looking up at mezzanine level. Photo Richard Longstreth, 2016.
015	Smithsonian Quadrangle, Arthur M. Sackler Gallery, entrance pavilion, stair hall at first lower level. Photo Richard Longstreth, 2016.
016	Smithsonian Quadrangle, S. Dillon Ripley Center, entrance pavilion. Photo Richard Longstreth, 2016.
017	Smithsonian Quadrangle, Enid A. Haupt Garden, parterre, looking north. Photo Richard Longstreth, 2016.
018	Smithsonian Quadrangle, Enid A. Haupt Garden, parterre, looking south. Photo Richard Longstreth, 2016.
019	Smithsonian Quadrangle, Enid A. Haupt Garden, view from Moon Garden, looking east. Photo Richard Longstreth, 2016.
020	Smithsonian Quadrangle, Enid A. Haupt Garden, Moon Garden, looking west. Photo Richard Longstreth, 2016.
021	Smithsonian Quadrangle, Enid A. Haupt Garden, view from Fountain Garden, looking west. Photo Richard Longstreth, 2016.

022	Smithsonian Quadrangle, Enid A. Haupt Garden, view toward Fountain Garden, looking east. Photo Richard Longstreth, 2016.
023	Smithsonian Quadrangle, Enid A. Haupt Garden, view of area bordering the Castle, looking east. Photo Richard Longstreth, 2016.



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