

April 10, 2020

Hirshhorn Museum and Sculpture Garden  
Independence Avenue & 7<sup>th</sup> Street  
Washington, DC. 20560

Dear Hirshhorn Museum and Sculpture Garden,

It is my pleasure to write in support of the planned revitalization of the Hirshhorn Museum's Sculpture Garden. I write as a local artist [REDACTED], but also in my capacity as the Program Head of the Studio Arts Program at the Corcoran School of the Arts and Design at the George Washington University. GW has had various relationships with the Hirshhorn Museum and Sculpture Garden over the last 18 years. We have pulled together our resources to bring major artists to the Museum and campus of GW, such as Andrea Cohen, Bjorn Dahlem, Mark Handforth, Mindy Shapero, Mark Bradford, Oliver Herring, and Carolee Schneemann among others. We have invited a number of the curators to teach courses in our MFA in Fine Arts degree program and to conduct studio visits with our students. Many of our students have completed internships and temporary positions at the Museum. We are also very proud of our former MFA student, [REDACTED], who is the Hirshhorn's Exhibition Specialist.

It is especially exciting to learn that Hiroshi Sugimoto has been selected as the designer. As a photographer, I have admired Sugimoto's photographs for decades, which only makes up a portion of his vast and impressive creative output. The 2006 retrospective of his work at the Hirshhorn Museum and Sculpture Garden was an incredibly important exhibition to me and the students at GW. More recently when visiting the Hirshhorn Museum and Sculpture Garden, I have enjoyed the beautiful lobby that Sugimoto designed in 2018 while drinking an espresso. After reviewing the digital drawings for the proposed sculpture garden, I could not be more impressed with Sugimoto's vision. To be honest, I rarely use the "and Sculpture Garden" part of the Museum's title, which is due, in part, to the fact that the Hirshhorn Museum's Sculpture Garden is somewhat disconnected from the Museum. Therefore, it is incredibly exciting to see the ways in which Sugimoto's design will rectify this disconnect as well as creating an entrance on the mall side of the iconic Gordon Bunshaft building. This new entrance will allow universal accessibility to the museum and sculpture garden as well as drawing in a larger percentage of local, regional, national and international visitors to the nation's capital where they will have multiple opportunities for meaningful interactions with contemporary art.

Over the last 8 years, the Studio Arts Program has hired three full-time faculty members whose practices fall within the expanded field of sculpture. Thus, the revitalization of the Sculpture Garden will provide new ways in which to integrate the Hirshhorn Museum and Sculpture Garden's collection into our mission of teaching the next generation of cultural producers. I am also thrilled to learn that in addition to more clearly connecting the Museum's building with the Sculpture Garden, it will approximately double the number of the Hirshhorn Museum and Sculpture Garden's 20<sup>th</sup> century masterworks on display at any one time.

As an artist who is proud to have my work in the Hirshhorn Museum and Sculpture Garden's permanent collection, I want to ensure that the Museum continues to expand the viewing audience. More importantly, I see this ambitious vision as a way to turn this larger audience into a public that is significantly more informed about the ways in which contemporary art not only reflects upon issues of our particular time in history, but how art is able to make a difference to each person's life and shape our collective future.

Sincerely,



Dean Kessmann, Program Head  
Studio Arts Program, Corcoran School of the Arts and Design at the George Washington University



the isamu noguchi foundation  
and garden museum

32-37 Vernon Boulevard  
Long Island City, NY 11106  
entrance on 33rd Road at Vernon Blvd.  
tel 718.204.7088  
fax 718.278.2348  
www.noguchi.org

April 11, 2020

Dear Hirshhorn Museum and Sculpture Garden,

I am very pleased to offer this letter of support for the planned revitalization of the Museum's Sculpture Garden in partnership with acclaimed artist and architect Hiroshi Sugimoto.

New gallery spaces in the Sculpture Garden will enhance the display of the sculptural masterworks and facilitate the presentation of performance art, large-scale installations and the most compelling and evolving art of our time. By making critical repairs to the infrastructure and providing an inviting, accessible, and engaging 21<sup>st</sup>-century art experience for local, national, and international visitors, the Hirshhorn will fulfill its mission and strengthen its role as the national museum of modern and contemporary art.

We are appreciative of the Hirshhorn's ambitious vision for the Garden and look forward to seeing so many more immersed in art on the National Mall.

Best,

Brett Littman  
Director  
Isamu Noguchi Foundation and Garden Museum

# HERZOG & DE MEURON

Gianni Jetzer  
Curator-at-Large  
Hirshhorn Museum & Sculpture Garden, Washington DC  
258 Riverside Dr., Suite 9c  
New York, NY 10025  
USA

Basel  
15 April 2020

## **Hirshhorn Sculpture Garden Transformation by Hiroshi Sugimoto**

Dear Gianni

Thank you for sharing the plans of the Hirshhorn Museum's Transformation by Hiroshi Sugimoto. We are convinced by his proposal because it opens up the Museum towards the Mall; the intervention is sensible for both the institution and for the Mall, strengthening visibility and accessibility of the Garden and the Museum. Reconnecting the Garden with the Museum as they once were is essential. In our own work with existing buildings, we always place great importance on knowing and respecting the original plans and history, whilst a renovation must also make sense for now and the future. Sugimoto is taking a respectful approach towards Gordon Bunshaft's original vision and optimizes it for today's museumgoers and Mall visitors. The newly dedicated space in the Central Garden for the Performing Arts fosters the dialogue and flow between Museum, Garden, and the Mall. It will be all the more a place of community and gatherings, and a place of identity, which is one of the main goals that architects have to fulfil.

We know Hiroshi personally, and have collaborated with him with much pleasure. We are intrigued by his approach to art and architecture, and we are pleased to see that the Hirshhorn commissioned him now for the sculpture garden, after the successful intervention inside. His plans are at the same time sensitive and powerful. We are certain that if executed, his vision will bring even more life and vibrancy to this important institution and enhance the Mall beautifully.

Best regards



Jacques Herzog



Christine Binswanger



THE KREEGER MUSEUM

Melissa Chiu  
Director  
Hirshhorn Museum and Sculpture Garden  
Independence Avenue at 7th Street SW  
Washington, DC 20560  
PO Box 37012 MRC 353  
Washington, DC 20013-7012

April 19, 2020

Dear Melissa,

I am happy to write this letter of support for the revitalization plans for the Hirshhorn Museum Sculpture Garden. The design by Hiroshi Sugimoto beautifully addresses the goal of the project to grant greater public access to the garden and building, while greatly improving the open air galleries.

The revitalization plan, which will provide new gallery spaces in the Sculpture Garden and facilitate the presentation of performance art, and large-scale installation, addresses a long-standing need for the city and country and will enable the Hirshhorn to fulfil its mission and strengthen its role as the national museum of modern and contemporary art.

I applaud your vision and thank you for this plan which will strengthen the Hirshhorn Museum Sculpture Garden in every way and greatly benefit all visitors by providing an inviting, accessible and engaging 21<sup>st</sup>-century art experience.

Sincerely,

Helen Chason  
Director



April 16, 2020

Melissa Chiu, Director  
Hirshhorn Museum and Sculpture Garden  
Independence Avenue at 7<sup>th</sup> Street SW  
Washington, D.C. 20560  
PO Box 37012 MRC 353  
Washington, D.C. 20013-2013

Dear Ms. Chiu:

I write this letter in support of the Hirshhorn Museum's proposed transformation of the Sculpture Garden. I am Director and Chief Curator of Public Art Fund, New York's leading presenter of public art. Like the Hirshhorn, we are committed to generating public engagement and conversation through encounters with remarkable works of art in public spaces. I believe the sculpture garden revitalization is a model of innovative and relevant design in the service of fulfilling the Hirshhorn's mission to provide accessible 21<sup>st</sup> century art to its visitors. Hiroshi Sugimoto is a distinguished artist and architect whose historically sensitive yet intelligently contemporary approach will enliven these critically important outdoor spaces. The design will create an impactful experience in the serene setting of the sculpture garden for every visitor. It will enable large-scale contemporary installations, placement of historical masterworks, and spaces to be activated with performance.

I believe this will further strengthen the mission of the museum, providing a memorable experience to all viewers, and am delighted to endorse the reimagined Hirshhorn sculpture garden.

Sincerely,

Nicholas Baume  
Director and Chief Curator  
Public Art Fund



NATIONAL GALLERY OF ART

*Office of the Director*

April 20, 2020

Dr. Melissa Chiu  
Director  
Hirshhorn Museum and Sculpture Garden  
PO Box 37012 MRC 353  
Washington, DC 20013-7012

Dear Dr. Chiu:

I am very pleased to write a letter of enthusiastic support for your plans to renovate the landmark sculpture garden at the Hirshhorn Museum and Sculpture Garden. We at the National Gallery of Art are delighted to be close neighbors and collaborators across the Mall and fully endorse your plans to enhance the Sculpture Garden. We look forward to enhanced collaborations with the Hirshhorn when you complete the garden renovations.

Washington DC will be extremely fortunate to have a garden designed by the world-renowned artist, Hiroshi Sugimoto, whose work we are proud to have in the permanent collection of the National Gallery. Sugimoto's name will join the names of other great Washington landscape design luminaries, such as Laurie Olin, Daniel Urban Kiely, Hideo Sasaki, Frederick Law Olmsted, Sr., Frederick Law Olmsted Jr., Maya Lin, Henry Arnold, and Beatrix Jones Farrand. Sugimoto's reputation and acclaim are in keeping with those who have gone before him and will remain a great testament of our time.

We are excited about the way that Sugimoto's design will entice visitors from the Mall into the museum, and vice versa. The design offers a symbolic welcoming gesture which will bring people through the garden and into the museum with a contemporary gesture. An exciting recent change to audience trends in museums is to consider a museum visit an experience and not merely a visit. People come to spend part of the day, looking at art, pausing for respite in gardens, and enjoying refreshment with family and friends. The new design for the Hirshhorn will encourage visitors to move in and out of the museum and garden and spend more time engaging with art and design.




Sugimoto's design will also enable the museum to invite guests into the space to enjoy expanded programming. As a contemporary institution, it is critical that the Hirshhorn enables artists to work "outside of the box" – literally and figuratively – by engaging with the outdoors. The garden's plans will open so many opportunities for artists to animate the space and bring even more people to enjoy our museums on the Mall.

It is also exciting to see how the proposed sculpture garden will function as another kind of gallery space for the Hirshhorn. Sugimoto's design will enable the museum to put more of its acclaimed sculpture collection out on view and will encourage a greater dialogue between both modern and contemporary works.

In summary, we at the National Gallery are fully supportive of the Hirshhorn Museum's plans for revitalizing the sculpture garden. Please do not hesitate to contact me if I can answer any questions or add any additional thoughts.

Sincerely,



Kaywin Feldman

April 20, 2020

Dear Melissa,

I am writing in support of the redesign of the Hirshhorn's Sculpture Garden that you and your staff have proposed. I greatly appreciated being invited to the presentation you gave a few weeks ago and wanted to express my genuine enthusiasm for Hiroshi Sugimoto's design. This revitalization has been needed for many years, and I know that coming up with the right plan in terms of goals and costs is not easy. But as I look over Hiroshi's ideas I think you all have accomplished something that balances very well the many different aspects that need to be addressed and have done so in a logical and achievable way.

I was so pleased to see how this revitalization is very much in the spirit of the original Hirshhorn and keeps just the right number of elements from the first two original garden designs yet builds on those in beautiful ways. This allows for a kind of pentimento effect, letting the history of the institution shine through while simultaneously addressing such concerns as the much needed repairs to the garden walls and creating new spaces for the art of our times, including areas for performance and large-scale installations that are breaking down the barriers of what can be included in an outdoor setting. This flexible design places the Hirshhorn in the forefront of garden spaces in the nation.

Over the years—despite the much needed repairs—I also heard from many patrons how very much they loved the garden, that it was a beautiful secret space in which to contemplate and appreciate modern art and to escape for a few minutes from the busy world around them. One of the fears I have always had is that this contemplative space would be lost in any redesign of the garden. But you and Hiroshi have found a way forward that simultaneously retains lovely spaces for the modern collection, makes the garden more flexible for contemporary work, updates the old walls using beautiful materials, and maintains the outline of the garden that so many visitors have appreciated over the years.

Finally, I wanted to say that I think this is a very do-able plan. It addresses all the major concerns without “blowing apart” the integrity of the original garden; as such, it appears as if it is a project that definitely can be realized and does not wander into that territory where so many museums and institutions go, attempting to completely remake entire buildings or spaces thereby creating plans that often become too unwieldy and costly and, after years of research, design, and study are ultimately rejected. Rather, Hiroshi's changes seem quite reasonable, effective, and achievable.

Congratulations on a terrific plan. I know that the Hirshhorn Garden will be greatly enhanced by your efforts and I look forward very much to watching this revitalization take shape.

All my best,  
Kerry

Kerry Brougher  
Founding Director, Academy Museum of Motion Pictures  
Curator Emeritus and former Chief Curator and Deputy Director, Hirshhorn Museum and Sculpture Garden





MARIA & ALBERTO  
DE LA CRUZ  
ART GALLERY

LUCILLE M. &  
RICHARD F.X.  
SPAGNUOLO  
ART GALLERY



GEORGETOWN UNIVERSITY  
Georgetown College

Georgetown University Art

1221 36<sup>th</sup> Street NW, Suite 102  
Washington, DC 20007

April 10, 2020

Ms. Carly Bond  
Historic Preservation Specialist  
Smithsonian Institution

Dear Ms. Bond,

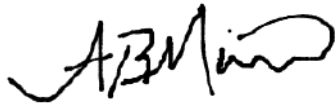
I write today to wholeheartedly support the planned revitalization of the Hirshhorn Museum's Sculpture Garden in partnership with acclaimed artist and architect, Hiroshi Sugimoto. New gallery spaces in the Sculpture Garden will enhance the display of the sculptural masterworks and facilitate the presentation of performance art, large-scale installations and the most compelling and evolving art of our time.

HMSG's sculpture garden is a treasure and one that holds special meaning to me and to my students in Georgetown University's Art & Museum Studies graduate program. I joined the staff of the Museum in 2005, my first big museum job. It was the place I first collaborated closely with an internationally renowned artist, Dan Graham. Commissioning Dan's sculpture pavilion provided me an opportunity to see up close how a creative soul can so thoughtfully consider the needs and potential joy of a diverse public audience. I delighted in seeing the piece draw new audiences to this special place, and Dan loved the photos I would periodically send him of children interacting with it. I am confident Mr. Sugimoto's plan and the work of countless future artists who will engage with it will bring similarly memorable experiences to new generations of visitors. Now I bring my curatorial studies seminar to visit HMSG and the sculpture garden every fall, it is one of their favorite site visits. The garden provides a unique example of the unexpected forms a gallery or museum can take and serves as a springboard to discuss issues including public accessibility.

By making critical repairs to the infrastructure and providing an inviting, accessible, and engaging 21st-century art experience for local, national, and international visitors, the Hirshhorn will fulfill its mission and strengthen its role as the national museum of modern and contemporary art. We are appreciative of the Hirshhorn's ambitious vision

for the Garden and look forward to seeing so many more immersed in art on the National Mall.

Sincerely,

A handwritten signature in black ink, appearing to read 'Al Miner'. The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Al Miner  
Founding Director/Chief Curator  
Georgetown University Art Galleries

**From:** [Reeve, Anne](#)  
**To:** [Kaveeshwar, Jaya](#)  
**Subject:** Fw: Hirshhorn Sculpture Garden Presentation  
**Date:** Monday, April 20, 2020 5:04:05 PM

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From Henry Moore Foundation, below...

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**From:** Godfrey Worsdale (b) (6)  
**Sent:** Friday, February 7, 2020 9:08 AM  
**To:** Reeve, Anne <ReeveA@si.edu>  
**Cc:** Sebastiano Barassi (b) (6)  
**Subject:** Re: Hirshhorn Sculpture Garden Presentation

**External Email - Exercise Caution**

Dear Anne,

How nice to hear from you, and Happy New Year to you too. Thank you for the chance to contribute to your campaign. I offer a statement below. If it needs to be amended or added to before it serves the necessary purpose, please just say and I'll amend accordingly.

Very best wishes, and good luck with the lobbying.  
Regards, Godfrey

I write to commend the plans put forward by the Hirshhorn Museum and Sculpture Garden, which are intended to enhance the public presentation of sculpture in the City of Washington DC. The Henry Moore Foundation here in the UK has been a consultee in the development of the project as plans currently involve the inclusion of works by our founder - Henry Moore. We have therefore firsthand experience of the care and attention to detail that is being brought to this important aspiration. I am very clear in my opinion that the proposed development will both enhance this most significant of sites, but will also speak eloquently of the history and ongoing development of sculpture - something in which the Hirshhorn and the city have both played an important role.

Henry Moore was honoured in the late 1970s when one of his late monumental bronze works - *Two Piece Mirror Knife Edge* - was situated outside I.M. Pei's East-Building extension to America's National Gallery. For his Foundation, the heart of the nation's capital remains a great site for the appreciation of the world's sculpture and we firmly believe that the proposed developments will further strengthen that claim.

Godfrey Worsdale OBE

Godfrey Worsdale  
**Director**

Henry Moore Foundation  
Dane Tree House  
Perry Green, Much Hadham  
Hertfordshire SG10 6EE

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Ex 6  
[www.henry-moore.org](http://www.henry-moore.org)

April 9, 2020

Dear Hirshhorn Museum and Sculpture Garden,

I am genuinely thrilled to write this letter of support for the planned revitalization of the Museum's Sculpture Garden.

I am particularly excited about the three outdoor gallery spaces that have been so thoughtfully conceived by acclaimed artist and architect Hiroshi Sugimoto. The new design will provide opportunities for the exhibition of sculptural masterworks, and facilitate the presentation of performance art, large-scale installations.

By reintroducing the tunnel that was part of the original design of the garden, the museum will provide greater access to the sculpture garden, which will be a valuable addition. Surely more visitors will find themselves exploring the garden when the accessibility is expanded. The addition of the tunnel entry is a very important improvement.

By making critical repairs to the infrastructure and providing an inviting, accessible, and engaging 21st-century art experience for visitors, the Hirshhorn will fulfill its mission and strengthen its role as the national museum of modern and contemporary art.

I am so appreciative of the Hirshhorn's ambitious vision for the Garden and look forward to seeing so many more immersed in art on the National Mall.

Best,

A handwritten signature in dark ink, appearing to read "Linn Meyers". The signature is fluid and cursive, with a long, sweeping underline.

linn meyers  
artist and Co-founder, STABLE

April 20, 2020

Dear Director and Trustees of the Hirshhorn Museum and Sculpture Garden,

I am very pleased to submit this letter in support of the proposed revitalization of the Hirshhorn Museum's Sculpture Garden. As the second director of the Museum for nearly 17 years and a longtime member of the Washington, DC art community, I was (and, admittedly, still am) focused on ensuring the Hirshhorn's role as a world-class museum of modern and contemporary art. Consequently, I am deeply appreciative of and excited by Hiroshi Sugimoto and director Melissa Chiu's vision to create what promises to be a most engaging civic art space that will enhance the display of the Museum's extraordinary collection of modern sculpture masterworks while simultaneously providing a platform for the most dynamic presentation of the art of our time.

The Hirshhorn has rightly evolved since its founding in 1974 and I have been a strong supporter of this continuing evolution. In the 1990s, I oversaw the redesign of the Museum's previously minimalist plaza. We were focused, at that time, on transforming this important setting into a more vibrant and accommodating landscape to display art and welcome visitors. In this vein, I commend the museum for launching this next transformational phase in its development. The plan improves the Garden and honors the Museum's mission and architectural heritage by enlivening the tunnel area, introducing stacked stone-wall gallery spaces that complement the concrete aggregate walls, restoring Gordon Bunshaft's vision for a larger pool, and adding a new performance stage and a flexible open field space for new commissions of great scale and vitality. All of these improvements similarly honor founding director Abram Lerner's vision for a more accessible and engaging Garden.

The heart of the Museum is its collection and campus—which must evolve and respond to changing currents in art and the needs of its visitors.

Sincerely yours,  
James T. Demetrion  
Director Emeritus  
Hirshhorn Museum and Sculpture Garden

April 20, 2020

Dear Melissa Chiu,

I am writing this letter in support of Hiroshimi Sugimoto's design vision for the revitalization of the Hirshhorn Sculpture Garden, a project that holds particular importance in the continuation and expansion of the museum's history of providing a public art experience as an extension of the National Mall.

Leveraging his portfolio of both indoor and outdoor spaces that harmonize art with architecture, Sugimoto's design concept promises to fulfill the museum's vision for greater porosity and universal public access. Evoking a sense of modernism that is new for the national mall while still paying homage to its beaux-arts style, the improved and expanded outdoor gallery will clearly allow for expanded and flexible programming. The revitalized scheme promises to cultivate a new paradigm for what a museum sculpture garden could be in the 21st century.

Sugimoto's delicate hand coupled with his ability to acutely observe existing architectural conditions has led to a design strategy that is as powerful as it is sensitive. It is with great enthusiasm that I express my support for this project.

Sincerely,

Sir David Adjaye OBE

A handwritten signature in black ink, appearing to read 'D. Adjaye', with a stylized, flowing script.

**From:** James Cuno [REDACTED]  
**Sent:** Monday, April 20, 2020 8:00 PM  
**To:** Chiu, Melissa <[ChiuM@si.edu](mailto:ChiuM@si.edu)>  
**Subject:** Hirshhorn Museum Garden

James Cuno  
J. Paul Getty Trust  
President and Chief Executive Officer

Dear Melissa,

I write to express my very great delight in the prospect of having Hiroshi Sugimoto design the revitalization of the Hirshhorn's distinguished and historically important garden on the Mall.

Please know that I have the highest regard for Sugimoto's work. It is elegant, respectful of nature and the built environment, and inviting to the public. It will ensure that the Hirshhorn will fulfill its mission and strengthen its role as the national museum of modern and contemporary art. Its new gallery spaces in the Sculpture Garden will enhance the display of the sculptural masterworks in the museum's collection. And it's sensitive spaciousness will facilitate the presentation of performance art and large-scale installations, while at the same time make critical repairs to the infrastructure and provide an inviting, accessible, and engaging 21st-century art experience for local, national, and international visitors.

Please let me know if I can be of further assistance. Until then, and with the greatest respect for your leadership of the Hirshhorn and its sensitive architectural enhancements, I am,

Sincerely yours,

James Cuno



April 18, 2020

Dear Hirshhorn Museum and Sculpture Garden,

I am very pleased to offer this letter of support for the planned revitalization of the Museum's Sculpture Garden in partnership with artist and architect Hiroshi Sugimoto.

Sugimoto's plan is beautiful, well-conceived, inviting, accessible, and makes great use of the underutilized space it will occupy. It is critical to make the repairs to the infrastructure of the Hirshhorn.

This is an exciting plan. Additional gallery spaces in the Sculpture Garden will enhance the display of the existing artworks and help the Hirshhorn present significantly more art works in the permanent collection. Such an important collection deserves to be seen and provides the Hirshhorn audience a broader view of contemporary art. The expansion will also allow much needed space for ambitious performance art works and larger-scale installation works.

As an active member of the Washington DC art community, I can represent the overwhelming need for a larger venue for contemporary art in Washington, DC. The Hirshhorn is an important national institution that engages many local academic and art institutions. This expansion is timely and important.

I'm proud to be a stakeholder in Hirshhorn's mission to strengthen its role as the national museum of modern and contemporary art. As an artist, community member, academic and co-founder of the artists' initiative, STABLE, I support the Hirshhorn's vision for the Garden and feel confident that this revitalization will impact local, national and international audiences.

Sincerely,

Tim Doud  
Professor, American University  
Co-Founder STABLE  
Co-Founder 'sindik



NATIONAL GALLERY OF ART

*Modern Art*

Stéphane Aquin, Chief Curator  
Hirshhorn Museum and Sculpture Garden  
Independence Avenue at 7th Street, SW  
Washington, DC 20560

Dear Stéphane,

I am very pleased to write in support of the exciting plan to revitalize the Hirshhorn's sculpture garden according to the vision of architect Hiroshi Sugimoto.

As head curator of modern art at the National Gallery for the past dozen years or more, and **Ex 6** whose love of art was sparked by early visits to the Hirshhorn and other museums on the Mall in the 1970s, I believe that I occupy a good vantage from which to comment on the basic plan that you have shared with me.

The Sculpture Garden, with its dramatic sunken placement and rectilinear geometries, has long been a special retreat for art lovers along the Mall, one that beautifully complements the equally dramatic circular shape of the Hirshhorn itself. Rather than making sweeping changes to the basic style or layout, the Sugimoto plan wisely concentrates on improvements that will have direct effects on program and people, opening up the retreat to many more visitors and many more kinds of art.

First and foremost, the gesture of connecting garden to museum under Jefferson Drive is an inspired and long-overdue return to Gordon Bunshaft's original vision. This will not only reconnect the two parts of the institution enshrined in its name, and integrate the two basic parts of the collection (sculpture and painting), but it will greatly increase visitorship to the garden, as your projections indicate, and no doubt to the museum as well. Crucial collateral benefits will be the opening of additional gallery space within the museum's lower level, something the permanent collection has long needed, and the resolution of serious issues of accessibility to the garden.

Second, the proposed changes to the program and layout of the garden itself will serve to rebalance a program that has long favored classic modern works in bronze from the original Hirshhorn collection. By creating spaces for performance art, music, and contemporary sculpture, with its often large scale, the plan will bring the sculpture garden into the 21st century while still honoring the original vision and collection of Joseph Hirshhorn, who was himself dedicated to the idea of contemporary art in an earlier era.

As an aside, I would add that the National Gallery's sculpture garden has faced some of the same problems, including the absence of easy pedestrian connection to the museum buildings and the lack of a performance space, which has required us to improvise stages over the years. In addition, it has been difficult to integrate new works into the garden even though the original program was intended to be much more flexible and contemporary. The Hirshhorn plan addresses all these problems beautifully.

I will not comment on the plan's architectural details, with which I am not very familiar, except to say that it appears that Mr. Sugimoto is envisioning more open spaces and the use of more natural materials, both of which will add to the welcoming quality and intention of the new design as a whole without sacrificing the garden's original vision and history.

I hope these brief comments, while hardly surprising or original, will nonetheless add support and confirmation to everything you and your colleagues are trying to achieve. I eagerly look forward to your success, which will be to the benefit not just of confirmed art lovers like ourselves but of millions of visitors to the National Mall every year.

Sincerely yours,

Harry Cooper  
Senior Curator and Head  
Department of Modern Art  
National Gallery of Art

April 22, 2020

Melissa Chiu, Director  
Hirshhorn Museum and Sculpture Garden  
Smithsonian Institution  
Independence Avenue at 7<sup>th</sup> Street SW  
Washington, DC 20560

Dear Melissa:

I have read with keen interest the plan for the revitalization of the Hirshhorn Museum's Sculpture Garden. Having served as Chief Curator and later as Assistant Director of the Hirshhorn in the 1990s, I am very mindful of the need to redesign and reactivate the space. It is a wonderful opportunity for the Hirshhorn, and the Smithsonian, as well as for visitors to the National Mall.

For many years the Hirshhorn Museum's Sculpture Garden has been an interesting but underutilized appendage to the museum. A product of a forgone era in sculpture garden design, it is quite formal in concept and feeling, and provides a very traditional experience of the art displayed there. Although the collection of sculpture displayed in the Sculpture Garden is art historically significant, it is lacking in visibility and largely disconnected from the Museum. The Garden is also in a state of disrepair and badly needs an upgrade.

The Hirshhorn could not have selected a better partner than Hiroshi Sugimoto to transform the Sculpture Garden. Sugimoto is a "renaissance" individual; an internationally regarded photographer as well as an innovative architect who combines art, landscape, and design in his practice. Perhaps the project that best qualifies him to reimagine and transform the Hirshhorn Sculpture Garden is his Enoura Observatory in Japan. It is deeply experiential and one of greatest artistic achievements of the last decade.

In reviewing the proposal, one aspect that I am particularly excited by is the plan to link the Garden to the Museum itself. There is a long unutilized passageway beneath Jefferson Drive which, when activated, will enhance the Museum and Garden by linking them directly.

In short, I think this is a terrific plan and I am eager to see it utilized as soon as possible.

Let me know if I can be helpful in any way.

Best regards,



Neal Benezra  
Helen and Charles Schwab Director



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PARK CONSERVANCY**

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**EXECUTIVE DIRECTOR**

Keats Myer

April 26, 2020

Mr. Stéphane Aquin  
Chief Curator  
Hirshhorn Museum and Sculpture Garden  
Independence Avenue at 7th Street SW  
Washington, DC 20560

Dear Stéphane:

There is, increasingly, a movement to bring outdoor sculpture to museum campuses. Nationally, our institutions are heeding this pressing need: work in the public realm is a gateway to exhibitions and collections; communities are engaged in sites where there is complete access; innovation by distinguished artists is demonstrated in communal civic space.

The Hirshhorn's Garden Revitalization by Hiroshi Sugimoto is one of the most exemplary and exciting plans that I have studied. Conceptually, the tripartite arrangement offers viewers the opportunity to deeply investigate contemporary public art in the context of historic masterworks. Dedicated space for performance only broadens the definition of what is sculpture today.

When you presented the Sugimoto plan last year in New York before an audience of four-hundred in our annual symposium, there was palpable enthusiasm for the rigor of this scheme from artists, students, curators, scholars, politicians, and community members.

So many have waited for the Hirshhorn Museum and Sculpture Garden to superbly connect the potential in both parts of the institution's name. This is an innovative program that can only reinvigorate the institution's mission for the benefit of artists and the public.

Very best,

*Brooke Kamin Rapaport*

Brooke Kamin Rapaport  
Deputy Director and  
Martin Friedman Chief Curator

Ex 6

# The Museum of Modern Art

April 29, 2020

Melissa Chiu  
Director  
Hirshhorn Museum and Sculpture Garden  
Independence Avenue at 7th Street SW  
Washington, DC 20560

Dear Melissa,

I write in support of the Hirshhorn Museum's plan to revitalize and enhance its Sculpture Garden. Ever since I worked at the Freer and Sackler Galleries in the 1980s, the Sculpture Garden has been one of my favorite places in Washington, D.C. It offers a poetic and sublime respite from the intensity of the Mall, and an opportunity to decompress and enjoy beautiful works of art. It is also in dire need of restoration and attention.

As one of the nation's most important museums of modern and contemporary art, the Hirshhorn should be a leader in its field and set a national standard for the display of its collections. The proposed project addresses many of the current Sculpture Garden's issues. Hiroshi Sugimoto is a brilliant artist and designer. His Odawara project outside Tokyo is one of the most beautiful spaces in Asia and elegantly integrates art, architecture, landscape and design into a coherent whole. His plan for the Hirshhorn Museum does that as well, and builds upon Gordon Bunschaft's tranquil, Zen-inspired garden by creating three discrete zones—for large scale sculpture, performance, and the smaller modern sculpture from the collection—that will allow the Museum to intelligently program the space.

Even if nothing else were to happen, the existing Sculpture Garden's infrastructure is in urgent need of repair. But the simplicity of Sugimoto's plan is that it deals with these repairs as part of a larger re-shaping of the Garden to better accommodate the needs of the art to be displayed and the public that will enjoy its spaces. Sugimoto's use of materials and sensitivity to space and light is without peer and I am convinced that his project, when realized, will provide the Hirshhorn Museum and the nation was an extraordinary space in which to encounter art and find a moment of contemplation on the Mall.

I strongly endorse it and look forward to seeing it completed.

With best wishes,

A handwritten signature in black ink, appearing to read 'Glenn D. Lowry', with a stylized, flowing script.

Glenn D. Lowry  
The David Rockefeller Director

# MoMA

Paris, le 29 avril 2020

Le Hirshhorn Museum and Sculpture Garden souhaite réaménager son jardin de sculpture. L'artiste et architecte Hiroshi Sugimoto auquel il a fait appel propose de présenter les oeuvres dans des espaces délimités par des cloisonnements de pierre de façon à donner à chaque artiste, ou à chaque section, une identité bien définie.

Le parcours offrira une histoire de la sculpture moderne, démarrant avec Rodin, particulièrement bien représenté dans la collection à la suite des remarquables achats de Joseph Hirshhorn. Dans la seconde moitié du XXème siècle, grâce à Jacques Lipchitz, à Alfred Barr ou Peter Selz au MoMA ou encore à des historiens d'art comme Leo Steinberg et Albert Elsen, Rodin retrouva la place de premier plan qui avait été la sienne à l'orée du XXème siècle : « Rodin is the father of modern sculpture, and probably the greatest sculptor of our day » n'hésitait pas à affirmer Andrew Carnduff Ritchie, dans le catalogue de l'exposition *Sculpture of the Twentieth Century* au MoMA en 1953.

Cette vision fut rapidement partagée par bon nombre d'institutions américaines qui surent profiter de la politique de fonte du musée Rodin : la directrice, Cécile Goldscheider, faisait alors la part belle aux oeuvres les plus novatrices, et dont, pour cette raison précisément, il n'existait encore que peu d'exemplaires en bronze, en particulier *L'Homme qui marche* (dix exemplaires entre 1958 et 1969, presque tous acquis par des musées ou collectionneurs américains) et *Balzac* (neuf exemplaires entre 1952 et 1971, le premier de cette série étant celui du MoMA). Joseph Hirshhorn partagea très tôt cette approche et fut l'un des premiers à se porter acquéreur des œuvres qui sont les plus significatives dans cette perspective. La collection pionnière qu'il constitua est ainsi parfaitement représentative d'une nouvelle vision de Rodin qui s'affirma avec l'exposition *Rodin rediscovered* à la National Gallery of Art (1981) et la création du Cantor Arts Center à Stanford (1985). Dès 1953 il avait pu s'assurer le 8<sup>ème</sup> exemplaire du *Monument aux Bourgeois de Calais*, ce grand chef-d'œuvre de la première partie de la carrière de l'artiste. Mais il ne tarda pas à compléter l'image ainsi donnée par des œuvres plus tardives, œuvres souvent partielles, dépouillées de toute anecdote pour n'être plus que l'expression d'une énergie propre à la forme sculpturale. Il acquit ainsi *L'Homme qui marche* et le grand *Balzac* célébré comme le point de départ de la sculpture moderne depuis qu'un exemplaire était entré au 1955 au MoMA en souvenir de Curt Valentin.

Ces deux icônes de la sculpture seront visibles de l'escalier qui mène vers le jardin. Le *Balzac* avait de même été placé dans l'axe de la grande nef du musée d'Orsay en 1986 ou dans le hall d'entrée du MoMA lors de la réouverture après travaux en 2004, avant de retrouver son emplacement traditionnel dans le jardin... En revanche le visiteur devra pénétrer dans l'espace Rodin pour découvrir la *Femme accroupie* et les *Bourgeois de Calais*. Pour cette dernière œuvre en particulier, un temps de contemplation est nécessaire afin de comprendre le drame qui se joue entre ces six hommes, « nos frères humains » comme on les qualifia lors de l'inauguration du monument en 1895, tous prêts à sacrifier leur vie pour la patrie mais pour qui le sacrifice n'est pas le même car Rodin a choisi de les monter à différents stades de l'existence. Cette dimension universelle du groupe, effaçant le caractère historique et local du



monument, fut reconnue très vite ainsi qu'en témoigne le fait qu'avant la mort de l'artiste il en existait plusieurs exemplaires (Venise, Copenhague, Londres).

Donnant moins de place qu'aujourd'hui à la végétation, la proposition d'Hiroshi Sugimoto met l'accent sur la sculpture.

Il prévoit de matérialiser les frontières entre les différentes sections par des cloisons de pierre. A condition de n'être pas trop blanche, la pierre met en valeur le bronze en offrant un arrière-plan dont la densité est sensible à l'œil sans qu'un contraste trop violent ne fasse disparaître le modelé de l'œuvre. C'est ainsi que pour le Jardin des bronzes de la Fondation de Coubertin (1980-1982), en Île de France, haut-lieu de la sculpture car c'est là que se trouve la fonderie à qui l'on doit la fonte des quatre derniers exemplaires de la *Porte de l'Enfer*, Jean Bernard (fils du sculpteur Joseph Bernard) et l'architecte Robert Auzelle imaginèrent des paliers successifs structurés par des escaliers et des murets de pierre. La pierre rosée met en valeur les patines des bronzes.

Plus dégagé que dans sa forme actuelle et donc plus aisé à appréhender de l'extérieur, le Sculpture Garden gagnera grandement en lisibilité et pourra constituer la transition nécessaire pour conduire le visiteur venant du National Mall vers les espaces d'exposition du Hirshhorn Museum.

Antoinette Le Normand-Romain

Directeur général de l'Institut d'histoire de l'art (INHA) à Paris, honoraire  
Conservateur général du patrimoine, honoraire

*Antoinette Le Normand-Romain has been Director General of the National Institute of the History of Art in Paris since 2006. She specializes in French sculpture of the nineteenth and early twentieth centuries, including the work of Rodin and his partner Camille Claudel. Le Normand-Romain was curator of sculpture at the Musée d'Orsay and for twelve years at the Musée Rodin, where she undertook a new catalog of the collection. Her work has earned her the following distinctions: Officier de l'ordre national du Mérite, Officier de l'ordre des Arts et des Lettres, Officier de la Légion d'honneur.*

# STERLING RUBY STUDIO

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4900 S SOTO STREET  
VERNON CA 90058  
T 323 843 4005  
F 323 587 3305

April 30, 2020

Melissa Chiu, Director  
Hirshhorn Museum and Sculpture Garden  
Independence Avenue at 7th Street SW  
Washington, DC 20560  
PO Box 37012 MRC 353  
Washington, DC 20013-7012

Dear Melissa,

Please accept this letter of support and enthusiasm for the Hirshhorn Sculpture Garden Revitalization project. As an American artist engaged with the lineage of American art and culture, I have always regarded the Hirshhorn as one of the nation's preeminent museums. This includes the fact that I was raised <sup>Ex 6</sup> within close proximity to Washington D.C. and its institutions. I visited the Hirshhorn at a young age, like so many other visitors to our nation's capital, and it left one formidable impression: the art in this museum and its garden represented America.

I have had the privilege of being in dialogue with Stéphane Aquin, Chief Curator of the Hirshhorn, for many years. In the earliest of visits we discussed *America* as a subject for much of my work, and his role using the institution and art to represent America. It was beyond an honor to be considered a part of this narrative, which culminated in the Hirshhorn acquiring my monumental bronze work *DOUBLE CANDLE*, 2018. The intention was for this sculpture to be installed in a newly renovated Hirshhorn Sculpture Garden. I learned about the revitalization project slowly—first in Sugimoto's name, and then by a few images.

It was not until I saw the complete renderings that I understood how radically the garden revitalization would redefine the Hirshhorn, its relationship to the National Mall, and the voice of art for the nation. The plans convert the garden from a complimentary gallery into a gateway and an invitation into the museum. I am eager to see Sugimoto's inventive design merge with the institution's keen curatorial vision, drive the Hirshhorn into the future, and reaffirm it as a preeminent platform for art on the National Mall, in America, and across the world.

Sincerely,



Sterling Ruby

April 30, 2020

Dear Stephane,

Thank you for sharing the plans for the Hirshhorn Sculpture Garden with me. I've enjoyed reading the brief and reviewing the images.

It was an inspired decision to engage Sugimoto to enhance and elevate the Gordon Bunshaft design. Sugimoto has already demonstrated his capacity to work sympathetically and respectfully with Bunshaft's architecture in his sophisticated redesign of the Hirshhorn Lobby.

Bunshaft had looked to Japanese gardens as a source for his original garden plan, with the artful sequencing of intimate experiences of sculpture and landscape. Sugimoto's plan brings his refined aesthetic to this iconic outdoor space in a way that will build on Bunshaft's intentions -- offering a more inviting and contemplative experience for visitors and creating a communal experience that also allows for adequate distance, which has lately become so essential a part of our new reality.

The plan also looks like a masterful way to connect the garden more closely to the mall, which has always been a challenge, as well as allowing the public to have access to a greater proportion of one of the outstanding collections of modern sculpture.

As the director of a nationally known sculpture park, I know how deeply visitors value the experience of art and nature together. The promise of rejuvenating the Hirshhorn sculpture garden to offer this experience in the heart of the nation's capital seems like a truly generous and essential contribution--to residents of the District and the surrounding states, and to visitors from across the US and around the world.

I wish you all the best and very much look forward to seeing the completed sculpture garden in the not too distant future.

Best regards,  
John

John B. Ravenal  
Vice President for Arts & Culture and Artistic Director, deCordova  
Trustees | deCordova

4/28/20

Dear Hirshhorn Museum and Sculpture Garden,

I hope this letter finds you well. I'm delighted to write and share my support for your planned revitalization of the Museum's Sculpture Garden. I am particularly excited for your partnership with the artist Hiroshi Sugimoto. Using the plan laid out by him, I believe the Hirshhorn will be able to fulfill its mission in strengthening its role as the national museum of modern and contemporary art.

The new gallery spaces in the Sculpture Garden will provide a greater, enhanced display of the sculptural masterworks and provide a venue for the presentation of performance art and large-scale installations. Also, by making critical repairs to the infrastructure and providing an inviting, accessible, and engaging 21st-century art experience for local, national, and international visitors, the Sculpture Garden will become a civic and art nexus, which is so important in the challenging times.

I look forward to seeing the Hirshhorn carry out its vision for the Garden and look forward to seeing so many more visitors engaged in art on the National Mall.

Yours sincerely,

A handwritten signature in dark ink that reads "Zach Feuer". The signature is written in a cursive, slightly stylized script.

Zach Feuer

May 11, 2020

Dear Hirshhorn Museum and Sculpture Garden,

I am very pleased to offer this letter of support for the planned revitalization of the Museum's Sculpture Garden in partnership with acclaimed artist and architect Hiroshi Sugimoto.

This project represents an important, generous new addition to the public realm, and will offer a compelling new form of audience engagement with the Hirshhorn's collections, programming and mission.

New gallery spaces in the Sculpture Garden will enhance the display of the sculptural masterworks and facilitate the presentation of performance art, large-scale installations and the most compelling and evolving art of our time. By making critical repairs to the infrastructure and providing an inviting, accessible, and engaging 21<sup>st</sup>-century art experience for local, national, and international visitors, the Hirshhorn will fulfill its mission and strengthen its role as the national museum of modern and contemporary art.

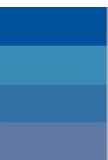
The project creates a vision for a new "front door" for the Hirshhorn to open up towards the National Mall - one that connects museum, lobby and garden in a seamless, gentle series of transitions that are respectful of Gordon Bunshaft/SOM's original design vision. Hiroshi Sugimoto's project conveys ideas that not only echo the historic design intentions but they also leverage and expand this untapped potential to create a poetic blending of architecture, landscape and object that feels timeless and responsive to our contemporary context.

I am appreciative of the Hirshhorn's ambitious vision for the Garden and look forward to seeing so many more immersed in art on the National Mall.

Best,

Abraham Thomas

Senior Curator  
Arts & Industries Building, Smithsonian Institution



June 24, 2020

Director Melissa Chiu  
Smithsonian Institution  
P.O. Box 37012  
Hirshhorn Museum and Sculpture Garden  
MRC Code 350  
Washington, DC 20013-7012

Dear Melissa Chiu,

I am very pleased to offer this letter of support for the planned revitalization of the Museum's Sculpture Garden in partnership with artist and architect Hiroshi Sugimoto whose plan is beautiful, well-conceived, inviting, accessible, and greatly expands the Museum's universal welcome. It is critical to make repairs to the infrastructure of the Hirshhorn.

You are captaining an exciting plan. Additional gallery spaces in the Sculpture Garden will enhance the display of the existing artworks and help the Hirshhorn present almost 50% more art works. Such an important national collection deserves to be seen and provides the Hirshhorn audience a broader view of contemporary art. The expansion will also allow much needed space for ambitious performance art works and larger-scale installation works as well as expanded accessibility, seating and shade: key elements to make all visitors to Southwest DC welcome.

As Executive Director of the SWBID, I can represent the overwhelming need for an enhanced venue for contemporary art on the National Mall. The Hirshhorn is an important national institution that engages many local academic and art institutions, Washingtonians of all ages, from families and teens who attend Storytime and ArtLab, and visitors from all over the world. Eighty percent of the Hirshhorn's visitors are first-time visitors to a modern art museum. This is a key element of the wonder associated with a visit to our museum-rich quadrant. This expansion is timely and important, especially as outdoor spaces become increasingly necessary to public engagement.

I am proud to be a stakeholder in Hirshhorn's mission to strengthen its role as the national museum of modern and contemporary art. I support the Hirshhorn's vision for their Sculpture Garden and feel confident that this revitalization will impact local, national and international audiences who visit Southwest DC in meaningful ways for generations.

Sincerely,

Steve Moore  
Executive Director | SWBID





June 24, 2019

Dear Melissa Chiu:

I am pleased to offer this letter of support for the planned revitalization of the Hirshhorn Museum's Sculpture Garden in partnership with artist and architect Hiroshi Sugimoto. Sugimoto's plan is beautiful, inviting, accessible and greatly expands the museum's welcome. It is critical to make repairs to the infrastructure of the Hirshhorn.

The plan for additional gallery spaces in the Sculpture Garden will enhance the display of the existing art works and help the Hirshhorn present almost 50 percent more art works. The important national collection provides the Hirshhorn audience a broader view of contemporary art. The expansion will also allow space for ambitious performance art works and larger-scale installations as well as expanded accessibility, seating and shade: key elements to make all visitors welcome.

As president and CEO of Destination DC, the official destination marketing organization for Washington, DC, we work to bring visitors to the nation's capital, and an enhanced venue for contemporary art in Washington, DC will be a major asset. The Hirshhorn is an important national institution that engages many local academic and art institutions, Washingtonians of all ages and visitors from all over the world. Eighty percent of the Hirshhorn's visitors are first-time visitors to a modern art museum, which is a key element of the wonder associated with a visit to Washington, DC. The expansion is timely and important, especially as outdoor spaces become increasingly necessary. It is critical that the Hirshhorn be allowed to create a place for national reflection, engagement and conversation.

I am proud to be a stakeholder in Hirshhorn's mission to strengthen its role as a national museum of modern and contemporary art. I support the Hirshhorn's vision for its Sculpture Garden and feel confident that this revitalization will impact local, national and international audiences in meaningful ways for generations.

Sincerely,

A handwritten signature in black ink that reads "Elliott L. Ferguson, II".

Elliott L. Ferguson, II  
President & CEO  
Destination DC

June 24, 2020

Dear Melissa Chiu,

I am very pleased to offer this letter of support for the planned revitalization of the Hirshhorn Museum's Sculpture Garden in partnership with artist and architect Hiroshi Sugimoto. The plan is elegant, inviting, and will greatly enhance the visitor experience for guests to the museum and residents of Southwest alike.

It is critical to make repairs to the infrastructure of the Hirshhorn and you are captaining an exciting plan. The design of this expansion is well aligned with the carefully curated evolution of a neighborhood that honors its heritage, looks to the future and seeks to provide benefit to all who visit.

The Hirshhorn is an important national institution that engages many local academic and art institutions, Washingtonians of all ages and visitors from across the globe. Eighty percent of guests are first-time visitors to a modern art museum. This expansion is timely and important, especially as outdoor spaces become increasingly necessary to public engagement. Additional gallery spaces in the Sculpture Garden will not only enhance the display of the existing artwork but will also allow an increase in exhibits of nearly 50%, permit additional public programming and the create a much needed respite from the bustle of urban life.

I am proud to be a stakeholder in Hirshhorn's mission to strengthen its role as the national museum of modern and contemporary art. I support the Hirshhorn's vision for their Sculpture Garden and feel confident that this revitalization will impact local, national and international audiences who visit The Wharf in meaningful ways for generations.

Sincerely,



Robert E. Rubenkonig, Jr.  
Executive Director  
District Wharf Community Association

Ex 6

Ex 6

June 26, 2020

Carly Bond, Historic Preservation Specialist  
Smithsonian Facilities  
600 Maryland Ave. SW, Suite 5001, MRC 511  
Washington DC 20560

Re: **Hirshhorn Museum and Sculpture Garden Revitalization  
Public Review Process**

Dear Ms. Bond,

On behalf of Skidmore, Owings & Merrill ("SOM"), I am writing you in support of the Smithsonian Institution's proposed garden revitalization for the Hirshhorn Museum and Sculpture Garden. SOM is appreciative of the opportunity to offer our voice in the public review process for this important investment.

We applaud Museum leadership and its talented consulting advisors for the concept design of garden improvements presented in the May 27th Section 106 Consulting Parties meeting. We support the design approach taken to rethink the form and function of the garden room. We also endorse the Museum's preferred strategy to restore the original underground connection between the garden and plaza under Jefferson Drive, and the addition of ramps to make the garden fully ADA accessible.

As the museum and garden complex's original architect, SOM values the Smithsonian's mission to respect the integrity of architect Gordon Bunshaft's design intent while also innovating to enhance hospitality, visitor comfort and the user experience—all at the service of contemporary art and the vanguard ethos of this special museum.

Very truly yours,

SKIDMORE, OWINGS & MERRILL



Kristopher Jon Takács  
Director

cc:

Chris Cooper, FAIA (SOM)  
chium@si.edu  
kaveeshwarj@si.edu  
parks@si.edu  
andrew.lewis@dc.gov  
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**AIA**  
Washington DC

June 19, 2020

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Carly Bond, Historic Preservation Specialist  
Smithsonian Facilities  
600 Maryland Ave. SW, Suite 5001, MRC 511  
Washington DC 20560

Dear Ms. Bond,

On behalf of the Board of Directors of the Washington Chapter of the American Institute of Architects, I write in support of the proposed revitalization of the Hirshhorn Sculpture Garden. The Museum has always been at the vanguard of contemporary artistic display and expression and it continues that role with the proposed redesign.

We commend the project for using needed infrastructure improvements to propel rethinking the garden for the modern era. The two garden spaces give visitors the opportunity for different interactions with art: an up-close-and-personal view of the museum's permanent collection on the east side, and place of new works, including performance. on the west.

We are also supportive of reestablishing the underground connection between the garden and museum, which was part of the original design, and the addition new ramps to make the garden fully accessible.

In conclusion, we support this thoughtful design that balances the historic character of the original garden plan with the opportunity for enhanced methods of interpretation for today's visitors.

Sincerely,

Mary Fitch, AICP, Hon. AIA  
Executive Director



AIA|DC advances the value  
of architecture for our members,  
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