












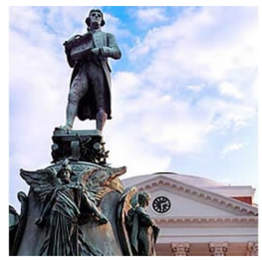













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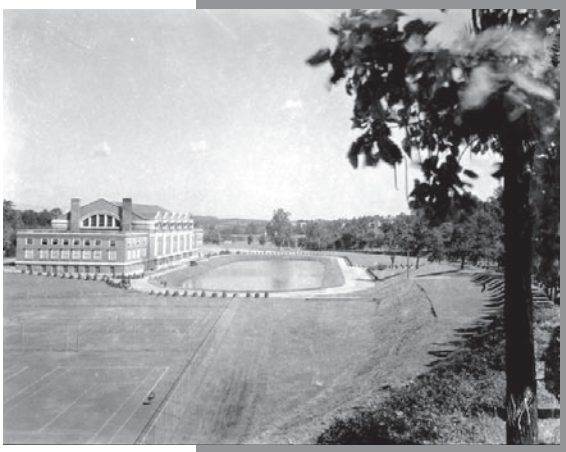
UNIVERSITY OF VIRGINIA
HISTORIC PRESERVATION FRAMEWORK PLAN

TABLE OF CONTENTS



The Rotunda, Memorial Gym, and University Hall; each design addressed the changing needs of the University since its founding.

FOREWORD

Thomas Jefferson's design for the University of Virginia is the seminal achievement in American campus planning. The clarity of its composition, the integration of the buildings' designs into the whole of the Academical Village experience, the role of the landscape and the site in defining the relationship among buildings, and the utopian academic program which integrated student, faculty and academic life have rarely been equaled. The Academical Village defines the image of the University of Virginia, and the University has taken great care to ensure that these buildings and their associated grounds are well maintained and preserved in their historic uses.

Every building or landscape which followed Jefferson's as the University grew has attempted to respond to them. The earliest – the Monroe Hill Ranges and the ill-fated Rotunda Annex – essentially imitated Jefferson. Later, as the Romantic Movement swept the country, picturesque landscapes and buildings like Varsity Hall contrasted with the earlier classicism. The Eclectic Period gave us the Chapel and Brooks Hall, neither of which recalls Jefferson in style, but which are both sited on his grid. Beaux Arts and the Colonial Revival resonated especially strongly at the University, and it is from these late-19th and early-20th century movements that much of the current appearance of the Central Grounds derives. The post-World War II building boom began a conversation about what mode of expression – modern or classical – best suited the growing institution. This important conversation continues vigorously still today.

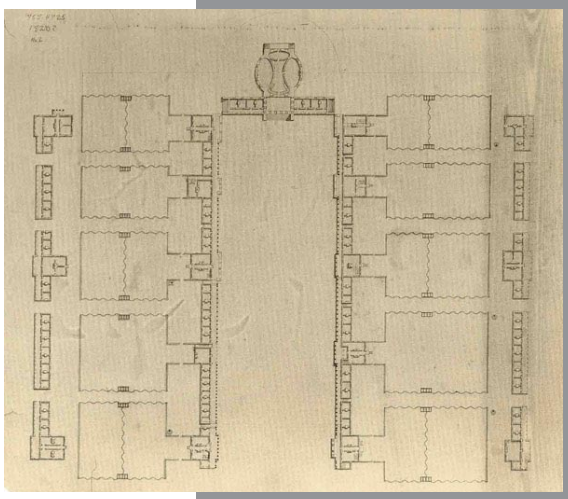
The University has come to appreciate that its special character and sense of place derive not just from Jefferson's buildings, but from the ensemble of buildings and settings which forms the current Grounds. They document the evolution of the University, its sense of itself, and of the broader national idea of what a university campus should be. This framework plan is an effort to recognize the importance of these later buildings and landscapes. It describes their histories, analyzes their importance to the development of the University, and evaluates their design and current condition. Finally, the plan assigns a preservation priority to each building and to the components of the landscapes, indicating their relative importance to the history and development of the University.

This is a framework for considering the post-Jefferson buildings and landscapes. Its rankings are not intended to be prescriptive in their recommendations. They are, instead, an additional planning tool which can help "frame" decisions about these buildings and landscape settings. Buildings ranked highest should be carefully studied, and are likely less able to accommodate significant interventions. Lower ranked buildings should still be considered, and may be able to accept greater interventions or even demolition. Our expectation is that this project will provoke a critical dialogue as building renovations are planned, and that the University's already strong stewardship of its built environment will be enhanced.

This document is not (intended to be) fixed in time. Existing entries will be enhanced by continued research, and, on a regular basis, buildings which pass their 40th anniversary will be evaluated and added to the catalogue, ensuring that the conversation about what makes the University of Virginia such a special place continues into the future.

David J. Neuman
Architect for the University of Virginia
Charlottesville, March 2006

INTRODUCTION



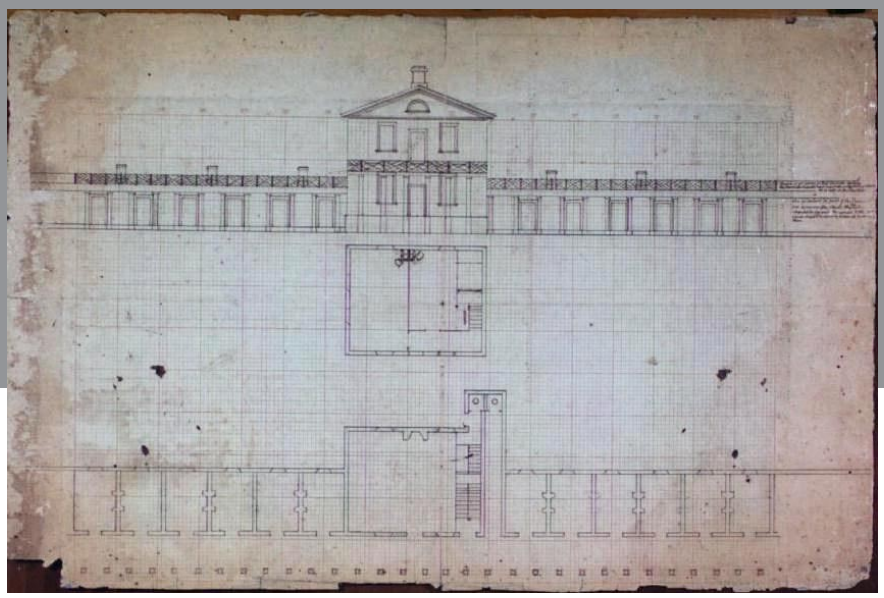
Statue of Thomas Jefferson on the north terrace of the Rotunda.

The 1825 Maverick Plan of the University of Virginia.

From Thomas Jefferson's time down to our own, the demands of fulfilling the mission of the University of Virginia--*to develop through education leaders who are well prepared to shape the future of the nation* --have required continual changes on Grounds. While the construction of new facilities enables the University to provide for present needs, the thoughtful preservation of existing structures promotes an immediate connection to our shared past. Such a tangible, everyday connection is vital both to safeguarding the distinction of this place and to strengthening the direction of its mission.

The Lawn, the original ensemble of buildings that continues to act as the heart of the institution, is clearly fundamental to the identity of the University. This legacy of Jeffersonian architecture is without question the single most important factor to consider in any proposed change to the University's environment. All construction subsequent to Jefferson's time has of necessity entered into a dialogue with the University's original design, with its siting, and with the ideas about education they embodied. In this sense, the entire campus, not only the small part touched personally by Jefferson's own hand, bears the founder's legacy.

The dialogue with Jefferson's legacy has taken different forms through time. Each of the buildings on Grounds contributes to this ongoing story. In the following concise history of the construction and preservation of the University, the sequence of building on Grounds will be divided into five sections. The dates 1830, 1860, 1890, 1920, and 1950 will define periods of building that responded to the changing nature of the University and its larger social and cultural contexts. First, however, it will be helpful to review the creation of the Lawn and the ideas behind it.



Jefferson's drawings prepared for Albemarle Academy in 1814.

1856 rendering of the Lawn and 1996 aerial photograph of the Lawn and its surrounds.

Jefferson's Legacy

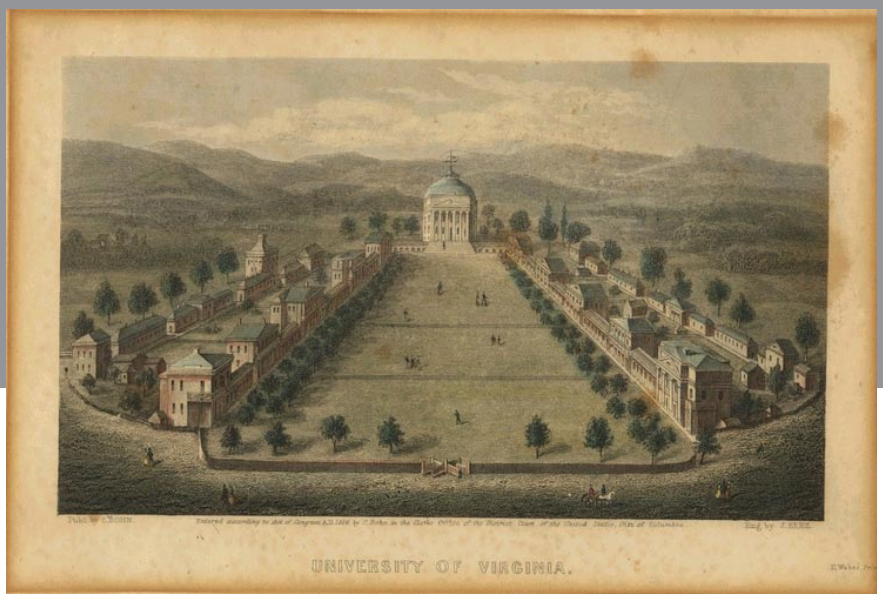
Jefferson had ruminated for many years over the exact form a new institution of higher learning might assume. As early as 1810, he wrote:

I consider the common plan followed in this country, but not in others, of making one large and expensive building, as unfortunately erroneous. It is infinitely better to erect a small and separate lodge for each professor, with only a hall below for his class, and two chambers above for himself, joining these lodges with a barracks for a certain portion of the students, opening into a covered way to give a dry communication between all the schools. The whole of these arranged around an open square of grass and trees would make it what it should be in fact, an academical village instead of a common den of noise, filth and fetid air.

As far as we know, Jefferson's first visualization of this ideal was the group of drawings he prepared for Albemarle Academy, a predecessor of the University, in August of 1814. His site plan for the Academy reveals that there were to have been at least nine pavilions for professors, distributed among student dormitories on three sides of an open square. When Jefferson began to realize his conception at Central College--what would become the University of Virginia--he found that the contours of the actual site were ill suited to this form. The proposed open square with pavilions and dormitories on three sides became a pair of parallel ranges, defining two sides of an elongated rectangle. At the suggestion of his friend Benjamin Latrobe, the northern end of this rectangle was to be filled by a domed building.

Ranges were added to the east and west, including dormitories and "Hotels," in which the students would board at separate "messes." Gardens would be placed between the ranges and the pavilions. Jefferson observed that this design, in which each range faced a back street, formed "the commencement of a regular town, capable of being enlarged to any extent which future circumstances may call for."

In its completed state, Jefferson's University neatly summarized his social vision and educational philosophy. The system of pavilions with student dormitories between them, as opposed to one large building, would encourage paternal, mentoring relationships between professor and student. Each representing a professor and thus a field of study, the pavilions together would function as a catalog



of the curriculum. Both the curriculum and the compound serving it could be extended indefinitely, as circumstances dictated. Instruction would be the best available: the benefit of a self-contained gentleman's house for each professor, with the genteel accouterment of a garden enclosed by serpentine brick walls as well as the use of larger plots for subsistence gardening and pasturage for horses and cattle, would be a strong inducement to the best minds of Europe to join the faculty of the University. Finally, as specimens of architecture, the pavilions would provide exemplars of correct taste for a new generation of architects and patrons.

If the University was to consist of sub-communities formed around meals or professors, its larger unity as a place of learning was evident in its distribution around a single green space, and in the rough equivalence of all pavilions and of all student rooms. Centering this unity was the building at the head of the Lawn, the Rotunda. Jefferson had imagined the University as essentially secular, dedicated entirely to the pursuit of knowledge; his domed library, a temple of reason, was an appropriate crowning element.

The University's rural location had also been Jefferson's deliberate choice, reflecting his hope that a cloistered center of learning would protect students from the vices endemic to towns and cities. Jefferson envisioned the University as a kind of Elysium, an ideal place of virtue and felicity, a concept that resonated with the classical images that nourished his imagination. More than any American of his time, Thomas Jefferson appreciated the symbolic importance of public architecture, its capacity to embody and promote social ideals. Through all the changes to come, the conviction of the inescapable relationship between architecture and social values, particularly as these pertained to education, was a part of Jefferson's legacy that was never cast aside.

1830: GROWTH AND THE CHALLENGE TO COMMUNITY

THESE YEARS SAW DEVELOPMENTS THAT JEFFERSON COULD NOT HAVE ANTICIPATED, INCLUDING SIGNIFICANT GROWTH OF THE STUDENT BODY AND SOCIAL MOVEMENTS THAT WORKED AGAINST THE CLOSE RELATIONSHIP JEFFERSON HAD ENVISIONED BETWEEN STUDENTS AND PROFESSORS. ALTHOUGH NEW CONSTRUCTION MAINTAINED THE CLASSICAL STYLE OF THE BUILDINGS JEFFERSON HAD DESIGNED, CHANGES TO THE PAVILIONS, THE GARDENS, AND THE ROTUNDA ALTERED THE APPEARANCE AS WELL AS THE NATURE OF THE UNIVERSITY.

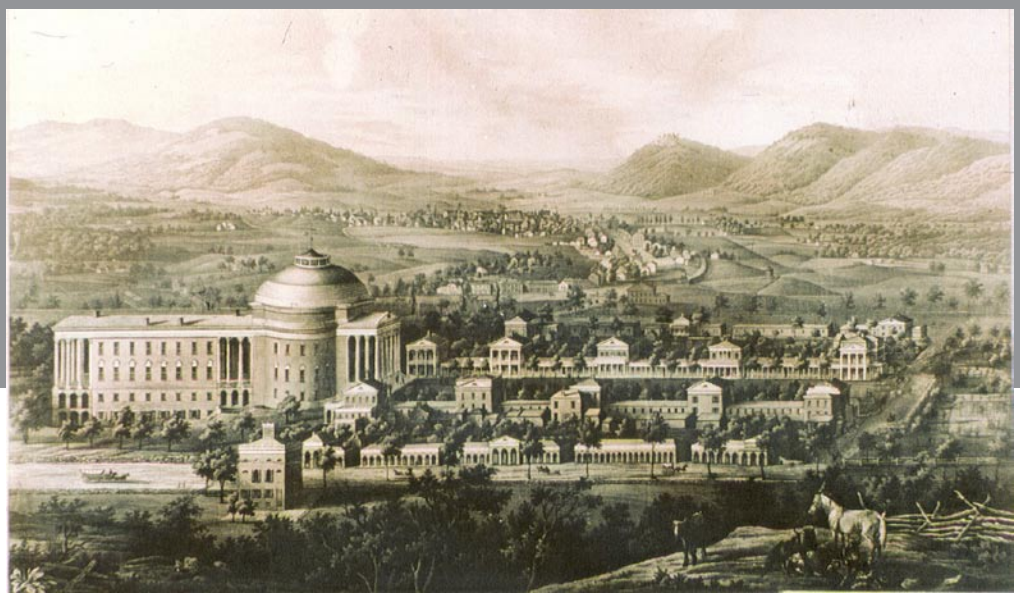
Rotunda with annex on north side built in 1853 by Robert Mills.

Ranges were built at Monroe Hill House in 1848.

Jefferson's final plan for the University was intended to allow for change: he noted that the compound he had designed could be enlarged as "future circumstances may call for." The future circumstances of the University, however, were to go beyond anything Jefferson could have foreseen. The University's design, wonderful as it was, has continued to create challenges for planners and administrators seeking to respond to the changing conditions of the University and the world around it.

One of the earliest challenges was the growth in the student population beginning in the 1840s, attributable not only to the University's reputation but to the expanding prosperity of the South generally and to the development of the railroad network, which now included connections to Charlottesville. Between 1842 and 1856, the number of students enrolled rose from 128 to 645. This burgeoning population created a need both for more housing and for more lecture halls.

Across the road defining the southern boundary of the Lawn, the ground fell away rapidly, allowing an unobstructed vista toward the Southwest and Ragged Mountains, but rendering impractical Jefferson's idea of an indefinite expansion of the Lawn in this direction. The Lawn was girded by the fenced plots of ground set aside for the use of professors, creating an agricultural zone around and contiguous to the institution; from the base of the Rotunda to the north the land fell in a steep slope, planted with Scotch broom. Expansion inevitably required some violation of the ideal of community embodied in the Lawn.



Edward Sachse's famous view of the University in 1856.

Countering Jefferson's intention to foster close mentoring relationships between professor and student, officials now encouraged students to find room and board in the hotels and "outboarding" houses of Charlottesville. The on-grounds housing created in 1848 by the construction of two ranges of scholars' rooms, embracing a total of twelve units, was located apart from the Lawn, on Monroe Hill. The State scholars who occupied these rooms and boarded at Monroe Hill House all received financial assistance, thus creating a social stratification Jefferson would not be likely to have approved. This segregation paralleled a growing tendency of University men to divide themselves along social lines, as evidenced in the emergence of fraternities and secret societies. To accommodate lectures and other activities, in 1853 a new wing, designed by Robert Mills, was added to the Rotunda. The new assembly hall housed in the Rotunda Annex was large enough to seat the entire University, again contrary to Jefferson's conception of the University as a series of smaller communities.

The pavilions saw their own changes. The movement of lectures to the Rotunda Annex, a consequence of the increased size of the student body, was propelled as well by shifting social patterns. The tendency of University youths--sons of slaveowners in a time of hardening views on slavery--towards violent resistance of any measures for discipline contributed to hostile relationships between students and professors, including the pelting of the pavilions with rocks and foul substances, and culminating in the 1840 murder of Professor John A. G. Davis. A mentoring relationship would have been difficult to sustain in these conditions. The emerging idea of domesticity, in which the home was represented as a refuge from an impure world, would also have discouraged the practice of holding lectures under the professor's roof.

As the function of the pavilions changed, professors came to regard their homes and gardens with strong proprietary feelings. Some pavilions were enlarged by rear extensions or expanded into adjoining student rooms, in order to provide more spacious quarters. Other professors closed up doorways, inserted or demolished interior walls. Meanwhile,

Outbuildings, such as McGuffy Cottage occupied the pavilion gardens.

roofs of some pavilions as well as student rooms were reconfigured from flat to sloping to address the problem of leakage. The ornamental gardens behind the pavilions were gradually diminished by the encroachment of numerous outbuildings to accommodate expanded domestic services. Present-day survivors from this early expansion include the Mews, the Cracker Box, and McGuffey Cottage.

The effort to counteract violence--which accounts for the institution of the Honor Code in 1842--may have contributed to the University's participation in a nationwide shift at college campuses away from training in personal combat to non-competitive sports. In 1851, the University abandoned boxing, fencing, quarter staff, and broadsword, sports then called "gymnastics," for the activities now associated with that name. In Edward Sachse's famous view of the University in 1856, a collection of athletic equipment, corresponding to today's parallel bars, pommel horse, rings, and balance beam, is shown in a grove of trees across the road from the south entrance to the Lawn.

Despite these alterations to Jefferson's plans--and to his ideas--the architectural style of new building during this period was in large part faithful to the Jefferson idiom, thanks to the oversight of Visitors John Hartwell Cocke and Joseph Carrington Cabell, collaborators with Jefferson in the original design of the Lawn. The Visitors' guardianship of the founder's tradition even as they approved changes that moved the University into the national mainstream is perhaps the first instance of the dialogue with Jefferson's legacy that innovators at the University have continued to enter into.

1860: HISTORICAL STYLES, TECHNICAL ADVANCES

THE POPULARITY OF THE PICTURESQUE IN ARCHITECTURE LED TO THE RE-DESIGN OF THE UNIVERSITY'S LANDSCAPE AND TO NEW STYLES, CALLING ON VARIED HISTORICAL MODELS, FOR NEW CONSTRUCTION. DESPITE THEIR ALLUSIONS TO ITALIAN, FRENCH, AND MEDIEVAL GOTHIC STYLES, THE NEW BUILDINGS EMBODIED THE UNIVERSITY'S NEW CONCERN WITH BROAD-SCALE TECHNICAL ADVANCES THAT HAD BEGUN BEFORE THE CIVIL WAR AND ACCELERATED IN THE WAR'S AFTERMATH: A FORWARD-LOOKING INFIRMARY, A NATURAL HISTORY MUSEUM HONORING DARWIN, A STATE-OF-THE-ART OBSERVATORY.

The landscape paintings of Claude Lorrain represent the picturesque style popular pre-Civil War.

The Chateau Front and Back was the first expression of the Gothic Revival style found at the University.

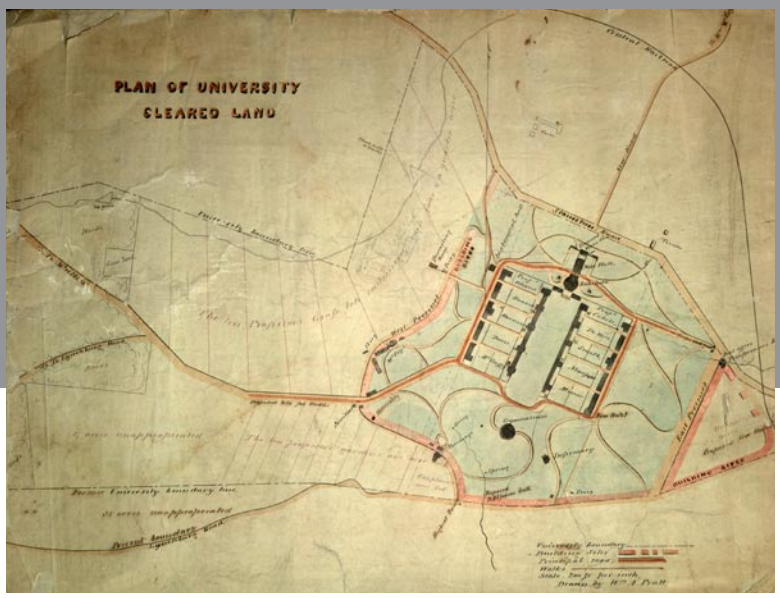
Brooks Hall reflects architectural trends after the Civil War.

The University's architecture and landscape design of this period marked a sharp break with Jefferson's classical style. The creation of meandering paths and on occasion even the siting of new buildings showed a similar freedom from allegiance to the Lawn's orthogonal grid. These stylistic changes were in accordance with national trends in architecture and landscape design. At the same time, developments in society and culture, particularly in the emerging idea of the American university, informed the nature and purpose of this new construction.

Pre-Civil War: Pratt and Picturesque Architecture

The appointment of William A. Pratt as Director of Buildings and Grounds in 1858 ushered in a new era in the University's physical development. During the 1840s and 1850s, architects and patrons had begun to abandon the cool reason of Roman classicism in favor of an emotionally charged, romantic architecture, calculated for picturesque effect. The romantic styles popularized by New York architect Alexander Jackson Davis and his friend, landscape architect Andrew Jackson Downing, were intended to evoke another time or place and in doing so to call forth particular longings and sentiments. As a devotee of this tradition, Pratt set out to remake the University, preparing a master plan to guide the development. Judging from the age of the trees, he seems to have planted many of the trees that now shade the area north of the Rotunda, having cleared

This 1858 map of the University shows Pratt's proposal for meandering pathways surrounding Grounds.



away the fenced plots of the professors in the Brooks Hall triangle. Most notable, however, was a lacy network of serpentine paths laid out at the periphery of the Grounds and ignoring the orthogonal pattern of Jefferson's earlier plan. The implications of this scheme were far-reaching, for in creating these new walks, Pratt moved to a more remote location the utilitarian gardens and pastures, agricultural plots which had surrounded the University for a quarter century.

Two 1857 buildings designed by Pratt exemplified the architectural styles that would come to characterize this period. One of these buildings was the University's first indoor athletic facility, Squibb Gymnasium (now Levering Hall). Following the national trend to house athletic activities in purpose-built gymnasia, this structure, created by extending Pavilion F with a two-story addition, was built in the Italianate style, one of the approved manners of picturesque architecture.

The same style was employed in a new infirmary (now Varsity Hall) constructed in the same year. Pratt followed the principles of the picturesque in fixing the building's orientation, taking his cue from the topography of the hillside on which it stood and from the informal geometry of the new landscape he was creating. Situated down the hill from East Lawn, Pratt's infirmary fronted northeast, and so became the first significant structure to violate the geometry of Jefferson's original plan.

The infirmary's siting apart from the pavilions and dormitories was determined by hygienic concerns as well. From its inception, the University had been beset by epidemics of typhoid and other diseases; the laying out of the University Cemetery in 1828 was directly attributable to the resulting deaths. Measures for cleanliness and ventilation of student rooms had been instituted in an effort to promote health, and a new water system had been installed in 1854. Still, the epidemics had persisted. In constructing the infirmary, the University not only responded to but actually helped set in motion a national trend. This was the first purpose-built infirmary on any American campus. To ensure a healthful setting for the care of ill students, no trouble was spared in procuring for the structure all the latest in heating and

Varsity Hall, 1901-1902, Special Collections, University of Virginia Library

Varsity Hall, designed in 1857, was the first significant building on Grounds not to conform to Jefferson's original geometry.

ventilation technology. Large windows admitted more light and air, for which sliding shutters allowed precise control. From the basement, a convection furnace delivered heat to the rooms, free of combustion's noxious byproducts. The University's continuing effort to modernize its provisions for sanitation would eventually lead to the construction of a general sewage system in 1886.

Post-Civil War: High Victorian

The University's building program was interrupted by the Civil War and the enormous distress and dislocation of the post-bellum years. No major building project was undertaken between 1858 and 1867. When construction began again, it was often funded by philanthropists both northern and southern, enriched by the rapid growth of manufactures and the consolidation of key industries. This construction reflected yet another architectural shift, this time towards the florid, polychromed richness of historical styles that offered opportunities for novelty and adornment. The juxtaposition of diverse materials, textures, and colors was a special source of delight. Architects gloried in ornaments and textures that bespoke the role of handwork in their creation. Brooks Hall, the gift of Rochester philanthropist Lewis Brooks, was a herald of these new ideas. Constructed in 1876-77 according to the design of architect John Rochester Thomas, this French-inspired building's vertical massing, mansard roof, contrasting materials, and provocative detail made it unique among University buildings.

Brooks Hall reflected then-current cultural as well as architectural trends, in particular the prominence of Darwin's ideas. After the Civil War, natural history museums were created on a number of campuses across the country, some illustrating the new theory of evolution. Reportedly, the museum's contents were arranged to illustrate this controversial new concept of nature. On the building's exterior were displayed the names of important naturalists and thinkers, including Darwin.

Other historical styles inspired the architecture of University buildings of this period. The Gothic Revival found its first expression at the University in an 1856 gatehouse, the so-called "Chateau Front and Back" erected by Pratt in the ravine where Alderman Library would eventually stand. The

McCormick Observatory, built in 1885, reflected nationally popular trends in architecture and the expansion of technologies on university campuses.

McCormick Observatory, the gift of Leander McCormick of Rockbridge County, Virginia, younger brother of Cyrus, was medieval in its architectural inspiration, although definitely modern in its purpose. Built in 1885 on land acquired by Jefferson at the University's western periphery for this purpose, the observatory housed an important telescope, also the gift of McCormick, at that time the largest reflecting instrument in the nation. The hand-operated metal dome, too, was a unique structure and had been patented by its designers. The brick masonry substructure resembles the chapter house of a medieval cathedral, having a series of buttresses, with windows and blind arches between. Just as the historical styles of these buildings reflected nationally popular trends in architecture, so the technical fields these buildings housed were coming to characterize the emergent American university of the period. In their function as in their design, the few remaining Victorian structures at the University help define that era's notion of modernity.

The University's major Gothic Revival structure is the chapel. The conspicuous absence of any building dedicated exclusively to Christian worship had long been a subject of complaint. The new chapel, completed in 1890, was funded by donations collected locally by the YMCA and the Ladies Chapel Aid Society over a period of fifteen years--an example of home-grown philanthropy contributing to the development of the University. The chapel, designed by Baltimore architect Charles Emmet Cassell, stood opposite Brooks Hall and with that building completed a northward extension of Jefferson's rectangular compound. The building's Gothic Revival design evoked Christian architecture of the middle ages, while its rambling exterior reflected the Victorians' delight in irregular, eventful forms, in handcraft, and in varied materials and textures.

Technological advances brought more change to the University. Photographs of the Lawn from about 1870 show that a system of outdoor lighting was installed during this period. Composed of gas fixtures on posts before the colonnades, these lights must have transformed the nighttime experience of Jefferson's compound. In the continuing quest to secure a safe, reliable water supply with adequate pressure, the University sought to dispense with the water tanks atop the Rotunda, which had begun to leak and were now inflicting damage on the building. 1869 saw the completion of a reservoir created by damming a stream on Observatory Mountain. In 1885 the town of Charlottesville and the University cooperated in an expansion of the reservoir and in the construction of a ten-inch main that would run through the University on its way to town.

The appearance of the University compound was altered in other ways as well. The original black locust trees on the Lawn--shown in decline in the 1870s photographs--were replaced by ash and maple trees. Vines were allowed to envelop buildings like Brooks Hall, clothing the architecture in greenery. The museum itself, thanks to its situation, became the public face of the University. Standing on the extended axis of East Lawn, it fronted toward the east, addressing the Long Walk that ascended from the point where the Senff Gate now stands--making this building most prominent to those approaching from the direction of Charlottesville. But the Jeffersonian legacy, apparently replaced by these modern constructions, was about to take on a new importance at the University and beyond.

1890: THE UNIVERSITY BEAUTIFUL

THE ROTUNDA FIRE OF 1895, IN ITS CALAMITOUS EFFECT NOT ONLY ON THE ROTUNDA BUT ON THE CLASSROOM SPACE PROVIDED BY THE ACCOMPANYING ANNEX, CREATED THE OPPORTUNITY FOR THE UNIVERSITY TO EXPERIENCE THE DEEP AND LASTING INFLUENCE OF THE ASCENDANT BEAUX ARTS STYLE. THE UNIVERSITY BEAUTIFUL MOVEMENT, WITH ITS EMPHASIS ON COHERENT PLANNING AND CLASSICAL ARCHITECTURE, EXPRESSED ITSELF LOCALLY IN THE SETTING OUT OF NEW QUADRANGLES, IN THE ESTABLISHMENT OF COHERENT ZONES OF ACADEMIC ENDEAVOR, AND IN A RETURN TO A STYLE OF ARCHITECTURE THAT PAID HOMAGE TO JEFFERSON'S CLASSICISM, A STYLE THAT WAS TO ENDURE AT THE UNIVERSITY INTO THE 1950S.

The late 19th century saw important developments in the character of the American university as it grew to incorporate not only a larger and more diverse population of students but also more numerous departments and programs in response to the professionalization of many academic fields. The need to manage and rationalize this institutional growth dovetailed with the major movement in American architecture of this time: the ascendancy of the Beaux Arts tradition (ultimately deriving from the Ecole des Beaux-Arts in Paris), emphasizing the development of highly formal planning for the deployment of buildings, open spaces, and landscape features to create a coherent, harmonious environment in which all components were interrelated.

The still discernible organization of buildings contiguous to the Lawn dates to this period and typifies the master planning of Beaux Arts architects. The classicism of these buildings--such as Cabell, Minor, Fayerweather--exemplifies the favored style of the Beaux Arts school as it was interpreted in the American context, particularly by practitioners of what was called the Colonial Revival. In drawing upon American classical architecture of the late 18th and early 19th centuries, the Colonial Revival style not only influenced, but was significantly influenced by, Jefferson's own architecture.

The World's Columbian Exposition in 1893 was designed in the height of the City Beautiful movement.

The library in the Rotunda dome room was designed by Stanford White after the Rotunda fire of 1895.

In October, 1895, a fire gutted the Rotunda and adjoining Annex.

One of the largest changes to Lawn since Jefferson's time was the construction of Cabell Hall , which closed off the view from the Lawn to the south.

Beaux Arts Planning: Response to the Rotunda Fire

Underpinning the nationwide shift from the picturesque and idiosyncratic styles of the post-bellum years to the more coherent Beaux Arts vision was America's growing wealth and ascendant role in the world. This new national stature fostered an exuberant sense of confidence, a conception of America as a new civilization continuing the westward progress of the Renaissance. The architects of what scholars have termed the "American Renaissance" sought to invest American cities with the imperial majesty befitting a great nation. The "White City" of the World's Columbian Exposition, held in Chicago in 1893, with its carefully sited exhibition halls and administrative facilities, each an essay in monumental classicism, inspired the "City Beautiful" movement. Architects and landscape architects, regarding spaces, parks, and buildings as civic art, became noted as much for their planning activities in remaking America's urban fabric as for individual building commissions. The American university campus was uniquely suited to this City Beautiful enterprise inasmuch as it was a large, densely inhabited place under the sustained control of a single authority. A "University Beautiful" movement touched countless colleges and universities during the late 19th and early 20th centuries. Its goal was to make the campus an idealized setting, dedicated to the physical expression of exalted ideas.

A catalyst in the re-making of the University in the Beaux Arts image was a major calamity in the University's history: the fire of October 27, 1895, that gutted Jefferson's Rotunda and the adjoining Annex. From early on, the disaster was viewed by some as an opportunity to enlarge and improve existing facilities--"not simply," as Rector W. C. N. Randolph wrote to the Board, "to restore the beauty and conveniences of the establishment, but to increase its usefulness by providing facilities more ample and splendid than we have heretofore enjoyed for our scholastic work."

In pursuit of this goal, the University selected McKim, Mead & White, the nation's most important architecture firm, to supervise the reconstruction effort. Stanford White looked to the Rotunda's Roman source, the Pantheon, as a model in designing a single circular room beneath the

Rotunda's dome, its walls to be lined with books. In his creation of the portico on the Rotunda's north side (toward what is now University Avenue)--its monumentality increased by new ranges of classrooms on each side of the portico--White gave the building, and the northern face of the University, a more imposing aspect. In the courtyards formed by the new wings and on the raised terrace where the Robert Mills Annex had stood, White proposed a formal scheme of walks and plantings--a classic instance of Beaux Arts design.

In reclaiming the classroom and auditorium space lost in the fire's destruction of the Rotunda Annex, White and University officials introduced the greatest change to the Lawn since Jefferson's time. Before the conflagration, the southern end of Jefferson's compound had remained open, framing a magnificent prospect of the mountains beyond. A new complex of academic buildings--Cabell, Cocke, and Rouss Halls--was now erected on the South Lawn, with Cabell Hall closing off the vista. Among the motives for the decision may have been a desire to buffer the University from "Canada," an enclave of free African Americans and persons of mixed race, which had grown up around the base of the Lawn.

Despite the closing off of the Jeffersonian vista, the buildings respected the University's original plan in several ways. To control the scale of what would be an enormous central building, White contrived to build Cabell Hall into the slope of a new terrace formed by extending the Lawn southward. By this means a five-story building could be made to appear as one story and a mezzanine when viewed from the Lawn. Raised pergolas afforded elevated vantage points from which to recover the lost view to the mountains. With a characteristic Beaux Arts concern for the ensemble, the pergolas also provided strong visual connections between Cabell, the centerpiece of White's design, and the two subordinate buildings flanking it, Cocke and Rouss Halls.

At the same time, however, the separate functions of these three buildings responded to the increasing specialization of academic disciplines and the new importance of technical fields. As Mechanical and Physical laboratories, respectively, Cocke and Rouss Halls took their place quite literally alongside the humanities, represented by the "Academical Building," known today as Cabell Hall.

Beaux Arts planning determined the future shape of the University as well. White proposed a broad walkway between Jefferson's Lawn and the new ensemble of classroom buildings, along which transverse axis additional groups of buildings were to be located. White's plan was never fully implemented, but it is visible today in the walkway connecting Randall Hall to the east and Garrett Hall to the west, ending at McCormick Road.

These two buildings, the former completed in 1899 and the latter in 1908, embodied further changes to Jefferson's conception of the University in response to broader trends. Garrett Hall was built as a "Commons" building, in which, for the first time in the University's history, students could dine together at a common mess--an important departure from the boarding arrangements first instituted by Jefferson and accommodated in the Hotels. In this innovation, University officials followed the lead of Ivy League schools, where similar facilities had been modeled on spaces and social conventions prevalent in the venerable Colleges of Oxford and Cambridge. The wainscoted and stuccoed interior of

Garrett Hall, adorned with portraits and other memorabilia, echoed the genteel connotations of such spaces and sought to foster a community spirit among the University as a whole. For its part, Randall Hall, a dormitory built to meet the need created by rising enrollments, was the first modern residential hall at the University. Designed by Paul Pelz, architect of the Library of Congress, its 43 rooms distributed along double-loaded corridors broke definitively with the earlier pattern of University dormitories on the Lawn and the other ranges.

Alderman Administration: Master Plans and Professional Education

A later master plan in the Beaux Arts tradition was produced by distinguished landscape architect Warren Manning of Boston. Drawing on his experience as assistant landscape architect for the World's Columbian Exposition and as an on-site supervisor for construction of the grounds at Biltmore, the vast estate of the Vanderbilts near Asheville, North Carolina, Manning began to study the University in 1906. By 1913, he had proposed a series of quadrangles aligned with the existing complex, each devoted to buildings serving a particular function. Although, like White's plan, Manning's was never fully executed, the principles it laid down would remain influential until the 1950s. In particular, planners continued to respect the orthogonal geometry of the original Jefferson compound and the scheme of functional zoning that Manning established, stipulating residential units to the south and west, medical facilities to the east, and fraternities on Carr's Hill and around Mad Bowl.

Most influential in the development of the new quadrangles was the University's first President, Edwin Alderman. The pressures of restoring and expanding the University in the wake of the Rotunda fire had revealed the weakness of an administrative structure with no permanent executive. Prior to Alderman's appointment in 1904, the University's chief officer, Chairman of the Faculty, had served for a term of one year. Critics argued that it was simply impossible for that officer to give adequate attention to teaching duties as well as to the growing burden of administering the University. A dynamic, visionary individual and a nationally recognized figure in the field of educational reform, Alderman intended to elevate the status of all professional schools at the University.

Garrett Hall, ca. 1910, MSS 7912-e, Special Collections, University of Virginia Library

The dining commons in Garret Hall were designed to bring students together and foster a sense of community spirit.

The Law School was widely regarded as the University's most prestigious program, yet it had long occupied inelegant quarters in the basement of the Rotunda. President Alderman saw to the creation of Minor Hall on a site overlooking the large ravine in front of Garrett Hall. The declivity between Minor and Cocke was reserved for an amphitheater.

The creation of an Education school, and the elevation of teaching to professional status, may have been Alderman's favorite project. True to Manning's proposals, the school was situated west of Jefferson's original enclosure, and the building, Peabody Hall, was to be the centerpiece of a large quadrangle, with West Range forming the opposite side. As Garrett and Minor Halls pushed Jefferson's orthogonal grid to the south, the completion of this building in 1914 pushed into the lands west of the original compound.

In his concern for promoting professional education at the University, President Alderman saw to the completion of a hospital (begun in 1899), in the zone to the east of the Lawn. A larger hospital would allow medical students to

The University Hospital in 1913.

receive their clinical experience at the University, rather than departing for other institutions, as had been the practice. Inspired by continental models and designed, like Randall Hall, by Pelz, the University Hospital was to incorporate a series of visually distinct pavilions, all connected by a single longitudinal corridor, allowing for phased construction and subsequent extension of the complex.

To the north of the Lawn lay the area Manning designated for fraternities, on Carr's Hill and around Mad Bowl. Social fraternities had existed at the University since the middle of the 19th century, but only at the beginning of the 20th century did the residential infrastructure of present-day fraternity life at the University come into existence. The first two components of a quadrangle of houses to the north of the Bayly Museum were built in 1911; the third component of what Manning's 1913 plan showed as a three-sided court was completed in 1922. On the back side of Carr's Hill two other fraternities, built in 1914 and 1927-28, were sited in accordance with Manning's plan.

This area also housed a constellation of athletic facilities. In the last decades of the 19th century, collegiate athletics increasingly focused on competitive sports. At the University, these activities centered on a large, low-lying area north of University Avenue. Here, the local YMCA chapter--the first university chapter in the nation, founded in 1858--independently created an enormous athletic field, known today as Madison Bowl, "Mad Bowl" for short. Following shortly upon its creation, in 1892-93 a new gymnasium, Fayerweather Hall, was constructed. The intended relationship between the two facilities is evident in the provision of an open deck on the building's eastern flank, for viewing athletic events on the field below.

Alderman and Manning also sought to formalize the University's "vernacular" landscape and to better define its relationship to the surrounding area. A stone wall with battered gate piers and spherical stone finials was erected along University Avenue and later at the entrance to Lambeth Field. The "Senff Gate"--a new portal acknowledging the growing importance of vehicular access from the east, a consequence of the new hospital with its porte-cochère and circular drive--and the "Chain Gate," providing access

Football game at Lambeth Field, 1912.

to Jefferson Park Avenue via an extension of Hospital Drive, were built in 1915. A series of sculptures erected at strategic points around the Grounds between 1907 and 1915, depicting Homer, Jefferson, and Washington, further reflected the concern for visual coherence and the aesthetic character of the University grounds.

The Rediscovery of Jefferson's Architecture

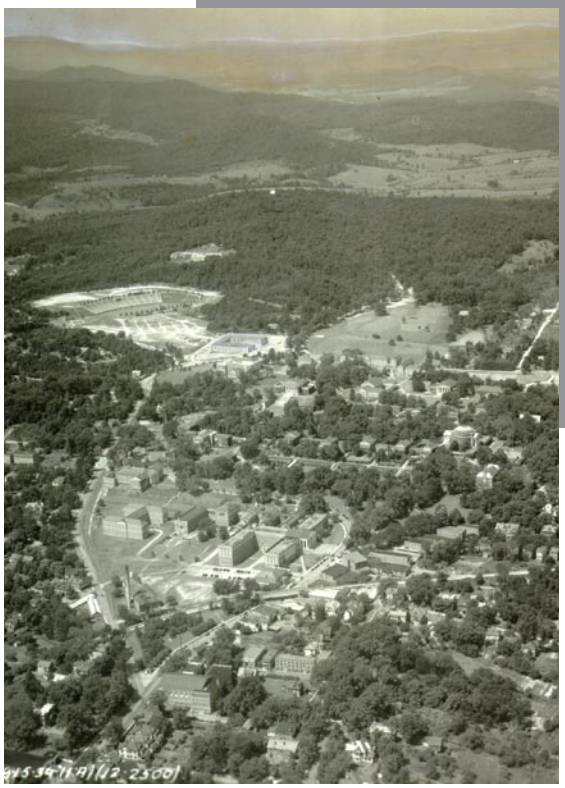
As the developing University took the impress of the University Beautiful movement, the University's own historical legacy actually helped shape that movement. Classicism, important to Beaux Arts architects, was a central aspect of the University Beautiful movement. Jefferson's version of classicism took on special significance for American architects in this time when a need was felt to create a distinctive American architecture, rooted in the national character. Seeking a strength the nation might draw from its heritage in order to address the challenges of mass immigration, race riots, and Bolshevism, American practitioners turned to the classically-derived architecture of the American colonies and of the early republic. During this period Jefferson's architecture first came to the attention of American architects and landscape designers, thanks in particular to the studies published by such University-affiliated Jefferson scholars as Manning, William Lambeth, and Fiske Kimball. Their work influenced what became known as the Colonial Revival in architecture.

The use of Jefferson's own architecture as a model, soon to affect public and particularly collegiate design nationwide, found its first practical application at the University itself, beginning with Fayerweather Gymnasium. The first free-standing University building constructed since Jefferson's death to take the form of a classical temple, Fayerweather was regarded by one of its architects, John Kevan Peebles, as a literal quotation from Jefferson's earlier works (despite its many Victorian attributes, since pointed out by Richard Guy Wilson). The classical allusions of the University buildings designed by McKim, Mead, and White connected to Jefferson's tradition; Madison Hall, although built, owned, and operated by the YMCA, made unmistakable reference to the Jeffersonian classical style in its organization and the selection of its materials. The Steele Wing at the northern extremity of University Hospital, designed by Walter Dabney Blair, was pointedly Jeffersonian in massing, materials, and detail. Minor and Peabody Halls were also built in the red-brick/classical manner by then emerging as the sanctioned architectural style for University buildings; so too were the fraternities on Carr's Hill and surrounding Mad Bowl.

By the time of the construction of Lambeth Field with its colonnade, the classical vision was shaping the national campus environment. Ground was broken for Lambeth Field in 1903, the same year that Harvard University unveiled the first concrete stadium built for intercollegiate football--the term and the form of the stadium, as well as the very idea of athletic competition, drawing its authority from classical antiquity. If the University was following the Ivy League colleges in constructing its first purpose-built athletic field, those colleges and others across the nation could be said to have been following the University in the new commitment to classicism in architecture.

1920: NEW BUILDINGS, NEW LANDS

THE CONTINUED EXPANSION AND COMPLEXITY OF THE UNIVERSITY REQUIRED THE REPLACEMENT OF BUILDINGS WHOSE USEFULNESS HAD BEEN OUTGROWN. ALTHOUGH CARRIED OUT IN THE RECOGNIZABLE CLASSICAL STYLE THAT HONORED JEFFERSON'S OWN ARCHITECTURAL IDIOM, THE SIZE AND NEW PURPOSES OF THESE BUILDINGS NECESSITATED BREAKING THE BOUNDS OF JEFFERSON'S VISION, TAKING MODELS FROM NATIONAL TRENDS IN COLLEGIATE BUILDING, AND OCCUPYING SITES FAR FLUNG FROM THE LAWN.



1934 Aerial photograph from the west showing the hospital campus and Scott Stadium.

Memorial Gymnasium was built to replace the smaller Fayerweather Gym.

This period, framed by the ends of two wars and the subsequent return of hundreds of young men to the rolls of the University, saw continued expansion of the University's physical plant. The architecture of new buildings showed continued allegiance to classicism, in emulation of Jefferson's model if not always adhering to his distinctive interpretation of the classical style.

The major new constructions of the early 1920s were designed by the important national figure Fiske Kimball, chair from 1919 to 1923 of the Architecture Department. This department, of which Kimball was the first chair, was part of the new School of Fine Arts funded by Paul Goodloe McIntire. As a complement to this program, McIntire funded and Kimball designed the amphitheater in the declivity between Cocke and Minor Halls, with Garrett Hall to the north. This classical building of the Tuscan order had no particular reference to Jefferson's work, beyond their shared classical provenance. Memorial Gymnasium--three times the size of Fayerweather Gym, and one of several structures of this time created to replace a smaller building with the same function-- showed a similarly classical if not especially Jeffersonian derivation. The new gymnasium followed Charles F. McKim's Penn Station in being modeled on the great baths of ancient Rome. The Rugby Faculty apartments was Kimball's only literal essay in the Jeffersonian classical style.

Alderman Library was built to hold the University's library collection, which had outgrown the space of the Rotunda dome room.

Memorial Hall at the Law School brought dignity to the building.

Kimball's last major effort before leaving the University was devoted to planning for the growth of the Hospital and Medical School. President Alderman wanted a building for the Medical School, to help assure that school's future. Kimball designed a wing for the hospital that duplicated Walter Dabney Blair's Steele Wing. By its replication in this and subsequent projects, notably the Medical School, Blair's wing fixed the architectural style followed at the Hospital over the next twenty years, and so created the public face of the University's medical establishment.

To help direct the University's accelerating development, President Alderman convened an Architectural Commission, consisting of John Kevan Peebles, architect of Fayerweather Hall, R. E. Lee Taylor, designer of Lambeth Colonnade; Edmund S. Campbell, chair of the Architecture Department from 1927 to 1950; Walter Dabney Blair; and Thomas W. Sears, landscape architect. Alderman requested the commission to look "over the whole terrain capable of new development, forward fifty years or more." Among the first projects undertaken by the commission was the complex of eight residence halls to be constructed on the western slope of Monroe Hill. To create a level plot of ground, a large terrace was cut out of the western side of Monroe Hill, bounded by stone retaining walls above and below. The classical detailing and traditional materials of these buildings, while not strictly Jeffersonian, were deemed a continuation of the University's architectural character, for which Jefferson's compound remained the keynote.

The internal deployment of these buildings was modeled on a contemporary complex of dormitories at the Harvard Business School, which had been laid out on the "separate entry" plan prevalent in the quadrangular colleges of Oxford and Cambridge. Each stair served two suites per floor, each suite housing two persons. This scheme reflected a heightened concern with preserving the residential, collegiate ideal of the American University--the ideal of undergraduate students living together and learning as a community.

As these dormitories were nearing completion, work began on construction of an academic building west of the Lawn complex--a further response to the University's growing

enrollment. Monroe Hall's placement and orientation reflected the architects' desire to complete a formal space in front of Peabody Hall, to align that space with Jefferson's buildings, and to maintain a significant relationship to Monroe Hill, from which the new building had taken its name.

In time, the continuing growth of the University brought planners to an important decision: the lands on either side of McCormick road were now designated for development. The construction of Scott Stadium between 1929 and 1931 initiated development in the area beyond Emmet Street. A facility of the scale demanded by the rapidly increasing student population and the continuing growth of intercollegiate athletics required suitable terrain and ready means of access. These factors led the commissioners to choose a site adjoining McCormick Road, near the base of Observatory Mountain. The concentrations of traffic this facility was expected to create, along with the increased importance of the automobile generally, prompted improvements in road systems adjoining the University, including the extension of Emmet Street, accompanied by the construction of an overpass for McCormick Road, and the creation of Alderman Road.

The intensive development of the lands along McCormick Road began with the construction of a new home for the Law School and its growing library. The Law School's preeminence vis-à-vis the other professional schools was honored by the hilltop location chosen for Clark Hall, a site regarded by the Commission as the most important remaining on the University grounds. The dignity of the building was heightened by the distance at which it was set from the road, by the Corinthian order of its exterior (an enrichment lavished on no other of the Commission's buildings), and by the sky-lit Memorial Hall with its Doric order, travertine marble finishes, and painted murals by Allyn Cox.

Another new building necessitated by outgrown facilities was the library ultimately named after President Alderman, who died in 1931. The Rotunda, despite its continued importance as a symbol of the University, no longer sufficed to house the University's library. Completed in 1938, during the administration of Alderman's successor, John L. Newcomb, and designed by architect R. E. Lee Taylor, the massive building was kept in scale by its situation in a deep ravine.

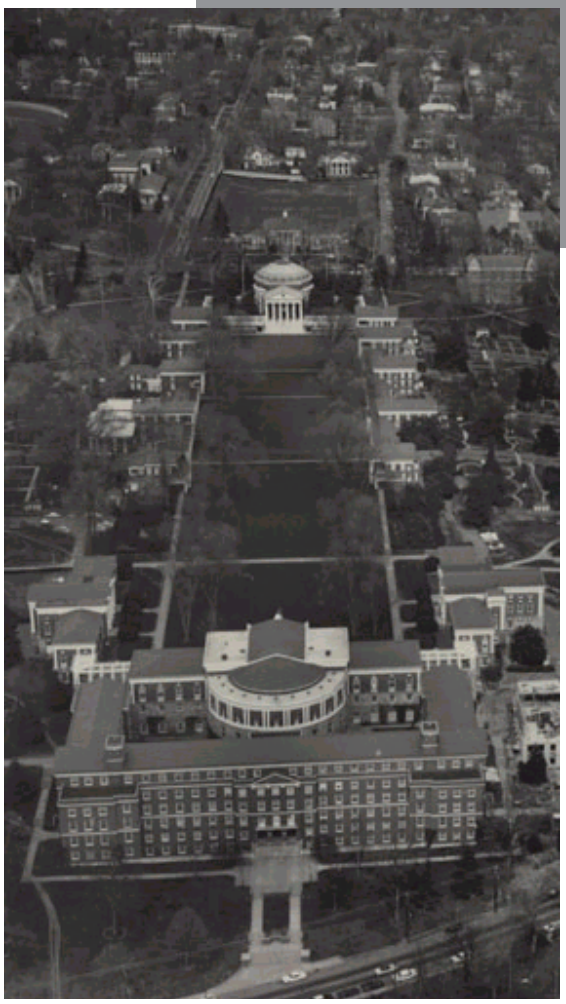
Alderman Library was funded through grants from the Works Progress Administration (WPA). As a result of the Great Depression and the economic measures aimed at spending the American economy back to health, the 1930s witnessed the largest federal investment in higher education since the Land Grant College Act of 1862. Another structure that benefited from this funding was Thornton Hall, the first academic building to be constructed west of Emmet Street. Fulfilling Alderman's long- standing desire to house a professional school in Engineering, this building, completed in 1935, conformed to the grid established by Jefferson's buildings, and so stood at angle to McCormick Road--the last major building at the University to do so. Its completion inaugurated the three-decade process of creating a new science complex.

Expansion of the University required the demolition of some historic structures, such as Jefferson's Anatomical Theater.

With the onset of World War II, even federal funds became scarce, and major construction decelerated. The majority of projects during Newcomb's presidency consequently involved the enlargement or renovation of existing facilities. Most prominent among these was the University Hospital, the exponential growth of the hospital plant during this period reflecting the growing specialization, competence, and complexity of medicine itself. The creation of many of the structures built during this period required the demolition of antebellum structures, such as William Pratt's gatehouse (the "Chateau Front and Back"), much of Dawson's Row, and the Anatomical Theater, designed by Jefferson himself, that once stood in front of the present location of Alderman Library. Although continuing to be centered on the Lawn, and honoring its designer in the style of its architecture, the University's size and complexity in this period were beginning to compel development in unexpected directions.

1950: THE SUBURBAN CAMPUS

THE IMPACT OF FEDERAL FUNDING--THROUGH THE GI BILL AND THE COLD WAR FUNDING OF EDUCATION, PARTICULARLY IN THE SCIENCES--COMBINED WITH THE EFFECT OF SOCIAL CHANGES SUCH AS RACIAL INTEGRATION TO MAKE UNPRECEDENTED DEMANDS ON THE UNIVERSITY'S CAPACITY TO GROW. THE UNIVERSITY IN THIS PERIOD EMBRACED OUTLYING LANDS--AND, FOR THE FIRST TIME, MODERN ARCHITECTURAL STYLES.



The centerpiece of President Darden's effort to refocus University life on the Lawn was New Cabell Hall.

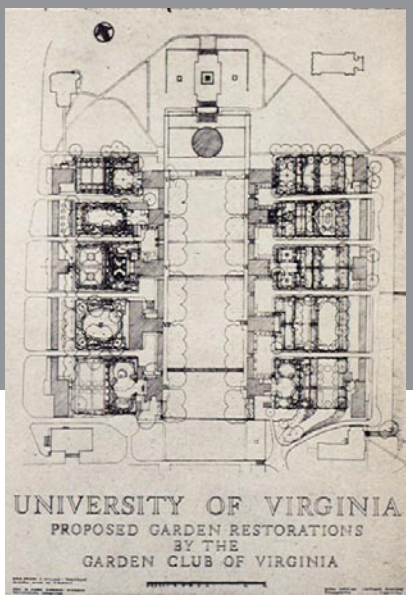
By 1947, when Colgate Darden took over the University's presidency, enrollment had grown to more than 5000 students, well beyond the highest pre-war level. During his tenure, Darden oversaw continued expansion as a result of this surge in enrollment as well as the post-war growth in the importance of teaching and research in the sciences: federal dollars were driving the expansion of higher education, partly a consequence of the rift with the Soviet Union and the resultant conviction that the nation must keep pace with its foes in the fields of education and science. One immediate concern was the completion of another project along McCormick Road, an enormous complex of dormitories. These residences were an effort to house many veterans attending school on the GI Bill--students who had at first been warehoused in a village of trailers at Copeley Hill. Although the University's rapidly expanding needs made extensive new construction like this on the periphery of the Grounds inevitable, Darden hoped to counteract the centrifugal effects of such development. By various means, he sought to direct student life back to the Lawn and thus ensure that Jefferson's compound would always remain the heart of the University.

Darden Administration: Expanding the Periphery, Preserving the Core

The rapid growth in the importance of science and technology, under the influence of Cold War priorities, led to the development of graduate programs in chemical, civil, electrical, and mechanical engineering, nuclear physics, and engineering physics, as well as undergraduate degrees in aeronautical engineering and engineering physics in the early 1950s. By 1950, a "high voltage lab" was under

This 1962 aerial of the hospital shows the multistory addition, adding hundreds of new beds.

President Darden's wish to preserve the centrality of the Lawn lead to him authorizing the Garden Club of Virginia to restore and redesign the pavilion gardens.

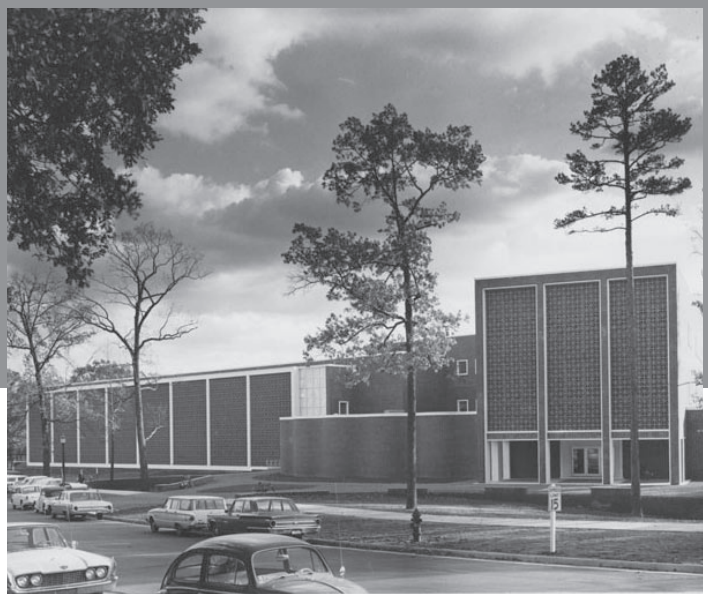


construction, and Thornton Hall, the original Engineering school, was to be enlarged three times, to accommodate the chemical engineering department and lab (1950), programs in aeronautical and mechanical engineering (1959), and expansion of the civil engineering program (1959). Directly across McCormick Road, a new building for the Physics Department was completed in 1954. Eventually a nuclear reactor (now decommissioned) was built as well.

Other professional schools prospered also. In 1954 a School of Business Administration commenced operations at Monroe Hall. The University's medical center saw many advances: a new support facility and a new cancer center were designed in 1949, foreshadowing a much larger expansion of University Hospital, adding hundreds of new beds. The design of the hospital expansion illustrated Darden's commitment to preserving the character of the Lawn. Assuming the form of a high-rise tower, the project reoriented the facility to face Jefferson Park Avenue, significantly reducing traffic around the Jefferson core and so helping to restore its contemplative character.

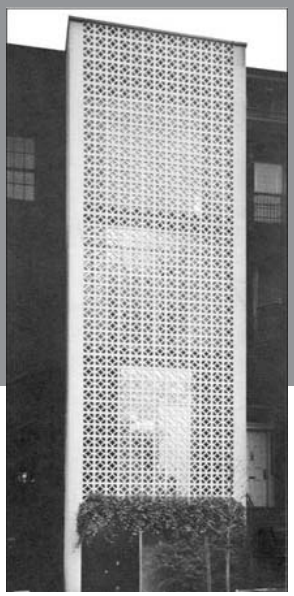
Darden's wish to preserve the centrality of the Lawn in the experience of University students expressed itself in other ways as well. Eligibility for residence on the Lawn was extended beyond Virginia residents to all students without regard to geographical origin. In addition, consciously following Jefferson's precedent in distributing pavilions among the heads of various departments, Darden announced that each of six schools would be represented by at least one resident professor--College and Graduate Studies, Law, Medicine, Engineering, Education, and Business Administration. Meanwhile, the physical condition of Lawn itself was addressed. Missing trees were re-established on the Lawn, and the Garden Club of Virginia was authorized to restore the missing garden walls and redesign the gardens in Colonial Revival style. Alden Hopkins, landscape architect of the Colonial Williamsburg Foundation, and his successor in that position, Donald Parker, provided plans for restoring the west and east gardens in 1952 and 1965 respectively.

Out of the same concern for restoring the sense of community at the University, and mindful of what the GI Bill had done to alter the University's demographic complexion



Gilmer Hall was the first significant example of modern architecture to be completed at the University.

The building was designed with a masonry screen in the contemporary style of Edward Durrell Stone.



and social character, Darden proposed a new student center. To counter what he saw as the social exclusion implicit in the fraternities and social societies that had dominated campus life for nearly a century, Darden secured state funding for the building, named for President Newcomb and completed in 1958. Like so many of the sizable additions to the University, Newcomb Hall was built into a slope to avoid challenging the scale of adjacent structures.

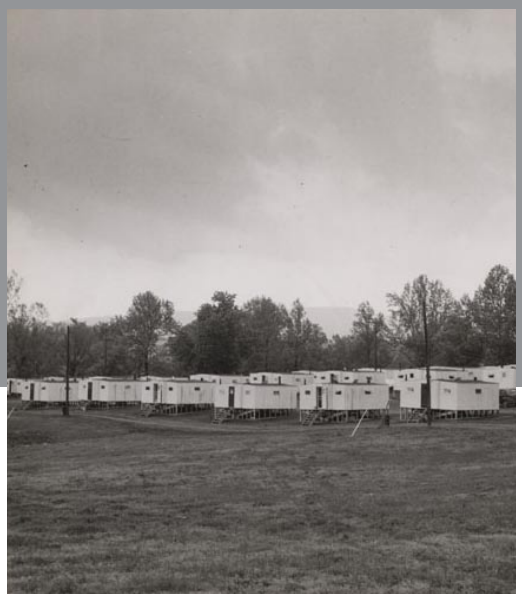
The centerpiece of Darden's effort to refocus University life on the Lawn was New Cabell Hall. Mandated by the need for additional academic space in the College of Arts and Sciences brought about by the soaring post-war enrollment, the structure--built into a slope below the south end of the Lawn--assured that all students would continue to know and draw inspiration from Jefferson's compound, moving through and around it on a daily basis.

In another way, too, New Cabell Hall was designed to honor the University's origins. Like virtually every other major building completed during Darden's administration--the McCormick Road Residences, Newcomb Hall, the Physics Building, Kerchof Hall (the latter serving as living quarters for trainees in the Judge Advocate General School)--it was designed by Eggers and Higgins, the successor firm of John Russell Pope, architect of the Jefferson Memorial. Eggers and Higgins continued the practice of building in the familiar Colonial Revival style, if with little relationship to Jefferson's particular brand of classicism. The use of great, circular-head windows set with concentric arches of brick masonry became a familiar element in University buildings of this time.

Shannon Administration: Modern Needs, Modern Styles

Social changes already under way during Darden's time accelerated during the administration of Edgar Shannon, appointed as Darden's successor in 1959. The University's student body took on a new face, and so did its architecture, which had shown remarkable consistency for over half a century, dating back to the origins of the University Beautiful movement.

Assisted by future Supreme Court Justice Thurgood



Veterans attending school on the GI Bill had at first been warehoused in a village of trailers at Copeley Hill.

Marshall, Gregory Swanson became, in 1950, the first black applicant to gain admission to the University, as a student of Law. However, another fifteen years would pass before remaining barriers to the routine admission of black students would finally be removed. Passage of the Civil Rights Act of 1964 finally ended the legality of racial segregation and so compelled the University to open its doors to black students on a footing equal to that of whites. In 1971, in response to a faculty committee's recommendation--and to an order from a panel of three federal judges--women were admitted to the University. By 1972, females composed 45% of the entering class.

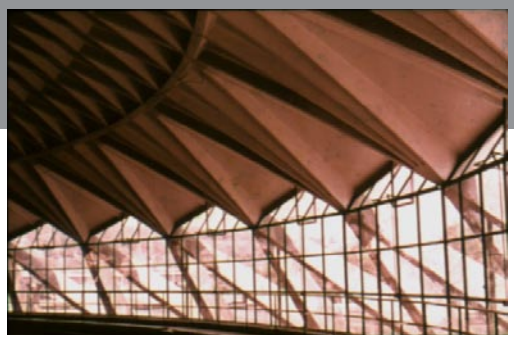
The completion of Gwathmey House in 1970 augmented the space available for female students; black students required no distinct accommodation. Over the longer term, however, changing demographics would profoundly affect the University's physical plant: if the inclusion of black and female students was not to exclude others traditionally favored, larger enrollments would be necessary. For this and a host of other reasons, the University continued to grow at a breathtaking pace during Shannon's presidency.

The social ferment that began in the 1960s--a ferment that had countless effects, including an end to the custom of wearing coats and ties to class--was mirrored by a revolutionary change in the architecture of University buildings. Like many other universities, Virginia had resisted modern architecture. The International Style, influenced by American architect Frank Lloyd Wright and strongly promoted by the teaching and commissions of European émigrés Walter Gropius and Ludwig Mies Van der Rohe, sought to capture the spirit of modern industrial society by using mass-produced materials--steel, glass, and concrete--in the honest expression of function and of structural forces.

Modern architecture not only challenged the authority of the classical style prevalent at the University and other campuses, but in its striking difference from that style posed a potential threat to the integrated, harmonious environment universities had nurtured through their master plans. In 1949, Joseph Hudnut, then dean of the Harvard School of Design, spoke out against the idea of master plans, which he considered "grand compositions corsetting the body of a live

University Hall and Copeley Residences were two of the first developments in the North Grounds enclave.

The reinforced concrete roof of University Hall's roof incorporated aspects of Pier Luigi Nervi's expressive structural designs.



and unpredictable creature." As an alternative to the master plan, Hudnut emphasized flexible development, based on principles of growth and always open to change.

Many professionals shared Hudnut's view, and the importance of the master plan diminished noticeably in the years after World War II. Without an overarching concept to define a university's physical properties, the individual building and its site, disconnected from their surroundings, became the primary unit for campus planning. These changes, together with the new prevalence of the automobile, imparted a suburban character to post-war development on most American campuses. Like American cities, colleges and universities sprawled over the land, following the transportation network.

Under Shannon's administration, the University embraced several aspects of this reaction against the University Beautiful with its coherent plan and classical architecture. One significant change was the diffusion of decision-making in the design of new buildings across numerous committees, subject to advocacy by influential students and staff. This diffusion was the result of Shannon's effort to democratize decision-making and to cope with the growing complexity of the University organism. No single panel of architects was deputized to enforce a grand vision or to make development cohere as before. At the same time, the growing consensus in favor of modernism in the design profession nationwide had its impact upon members of the Virginia Art Commission, which oversaw the design of state buildings. As a result, several notable buildings in modern styles were erected under Shannon's watch.

Gilmer Hall was the first significant example of modern architecture to be completed at the University. During the late 1950s, members of the Virginia Art Commission and representatives from various University committees deemed the modern style especially fitting for projects involving technology and the sciences. Originally conceived as the "Life Sciences Building," Gilmer Hall was to be the centerpiece of a larger science compound, to include structures for Chemistry and other sciences in addition to a library. In 1962, Ballou and Justice of Richmond, working with Stainback and Scribner of Charlottesville, designed the building in the contemporary style of Edward Durrell Stone, for whom the masonry screen had become a kind of signature in 1954, when his design for the U. S. Embassy in New Delhi appeared on the cover of Architectural Record. His style was adapted with acknowledgments to Jefferson, including Flemish-bond brickwork with ruled joints and, for the auditorium, undulating walls recalling those of the pavilion gardens. This merger of the modern and traditional came to characterize most work from the Shannon era.

University Hall perhaps provided the best opportunity to promote new styles in architecture, since its function defied historical solutions. Intercollegiate basketball was an enterprise near to the hearts of students and alumni alike, and the University's admission in 1953 to the Atlantic Coast Conference--which has since become the greatest basketball conference in the nation--placed its athletic programs in direct competition with others in the region. Lawrence Anderson's design for the roof of

University Hall perhaps provided the best opportunity to promote new styles in architecture, since its function defied historical solutions.

University Hall incorporated aspects of the approach of two contemporary masters of the medium of reinforced concrete. American architect Eero Saarinen's buildings were sculptural, metaphorical, and thus romantic, suggesting a bird (TWA/New York), an aerofoil (Dulles), and a gateway (St. Louis). Italian engineer Pier Luigi Nervi's buildings, on the other hand, were pure structure, each diagramming and abstracting the forces acting on it. Like Nervi's work, Anderson's University Hall exploited the expressive power of a structural idea. Like Saarinen's best buildings, it made visual reference to an extrinsic shape--in this case, the dome of Jefferson's Rotunda, which Anderson transmuted with a series of thin-shell concrete vaults to admit natural light. The Jefferson connection was strengthened by contrasting the white dome with red brick walls.

With the construction of University Hall began the development of "North Grounds," an enclave of large-scale facilities where, until recently, the approved style remained resolutely modern, but not stridently so. The development of North Grounds was undertaken in an effort to cope with the explosive growth of the University. First among these new facilities were the Copeley Hill housing units, replacing the trailers that had occupied this ground since the end of World War II. Modern in form but clothed with Flemish-bond brickwork, these buildings reflected an attempt to establish a new design vocabulary while harmonizing with the University's architectural traditions. These buildings were identical to multi-family units at Piedmont, produced by the same designer. Subsequently, the Law School and the Darden Business School moved to North Grounds, forming a kind of satellite campus.

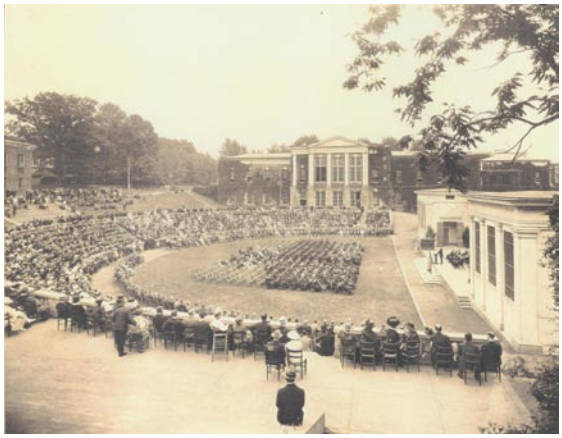
The administration's focus on modernism and future development did not reflect a lack of interest in the past--far from it. The reclamation of Jefferson's original compound, begun during Darden's administration, continued. Chinese railings conforming to Jefferson's original designs were installed atop the colonnades after removal of iron railings dating from the mid-19th century. New walks of brick, laid herringbone fashion, crossed the Lawn and replaced the concrete walks of the colonnades, where additional paving was laid to protect the columns from staining by splashback from the red clay soil. (The concrete walks of the Ranges still remain.) Most important, the restoration of Jefferson's Rotunda, first proposed in the 1950s, now moved forward under the direction of Jefferson scholar Frederick D. Nichols, and funded by private and federal government sources.

Looking forward to the time when the University would outgrow extant buildings, Shannon acquired two historic properties: Morea, situated nearby on Sprigg Lane, and the Birdwood Tract, 550 acres of undeveloped land adjacent to Ivy Road, on which an important antebellum dwelling and its ancillary service buildings still stood.

At the beginning of Shannon's presidency, Colgate Darden had remarked that the architectural needs of the University had been satisfied for the foreseeable future, and he advised his successor that the focus could now shift to building the faculty. Shannon applied himself to building both the University's faculty and its physical plant. His efforts modernized the University while continuing the preserve its historic distinction. As a result of these efforts, the University of Virginia took its place among the nation's distinguished institutions of learning.

CONCLUSION

As we approach the Bicentennial of the University's founding, our responsibility is clear: to act thoughtfully and build judiciously as we continue to honor, and add to, the long building legacy of this institution--a legacy that begins with Jefferson and continues to this very day.

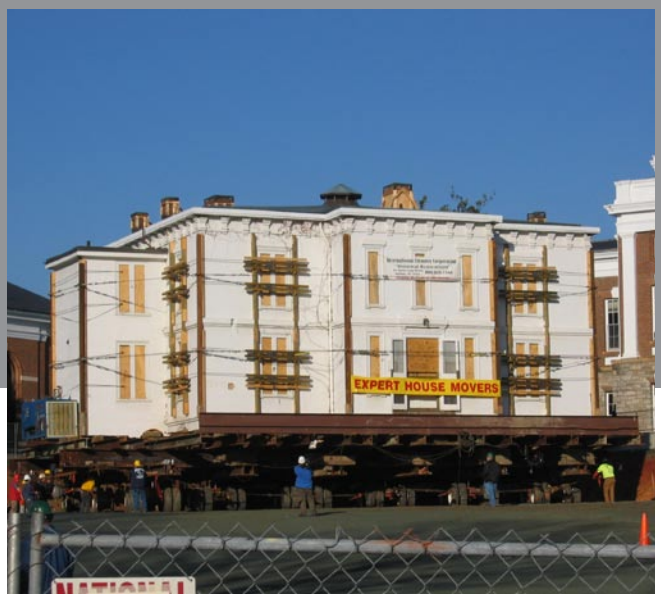


Jefferson's idea of the university as a village can be seen in his design of building and landscape, as in this pavilion garden gate. However, changing views of the University as a city have lead to the construction of new facilities, such as the amphitheater, to deal with larger and ever expanding needs on Grounds.

If this history teaches us anything, it is that higher education, though concerned with minds and ideas, is rooted in place and circumstance. Among the man-made places that comprise our everyday surroundings, none has been conceived with greater care or more sustained consideration than America's colleges and universities. They are a national treasure. Like no other place in America, the campus embodies the highest purposes of our society, expressed through art and architecture.

No one understood this relationship between buildings, landscapes, and ideas better than Thomas Jefferson, whose completed University diagrammed a lifetime of social and educational thought. While Jefferson's idea of the University formed itself around the metaphor of a village, later thinkers conceived of the university as a city. Both constructs make the point that universities are communities, subject to and reflecting the social, intellectual, and aesthetic trends that drive the larger society. Yet each remains a place apart, an ideal setting in which to build an idealized community. This has been true for campuses across the nation, yet in every instance the idea has found a unique expression, each time creating a distinctive sense of place.

Nowhere is this more evident than at the University of Virginia, an institution united by powerful visual themes and by a distinctive culture. Today we revere Jefferson's buildings for their beauty and for their association with a

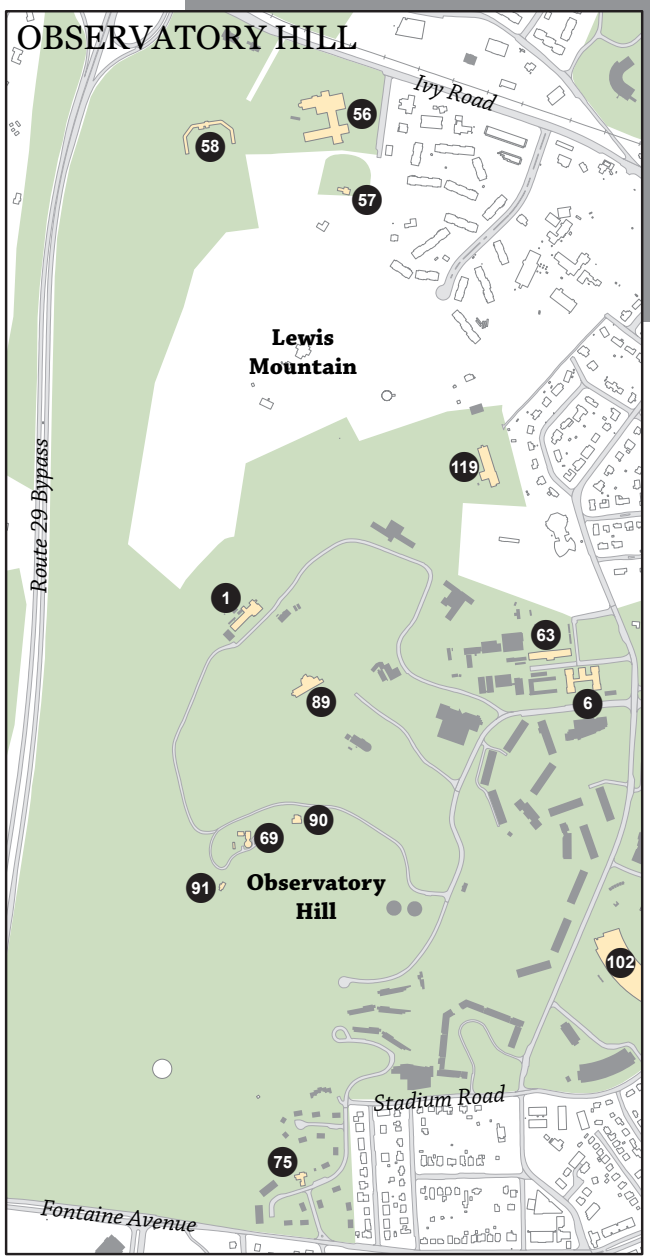


The preservation of Varsity Hall, built under Pratt, was a major recognition of the importance of buildings built after Jefferson.

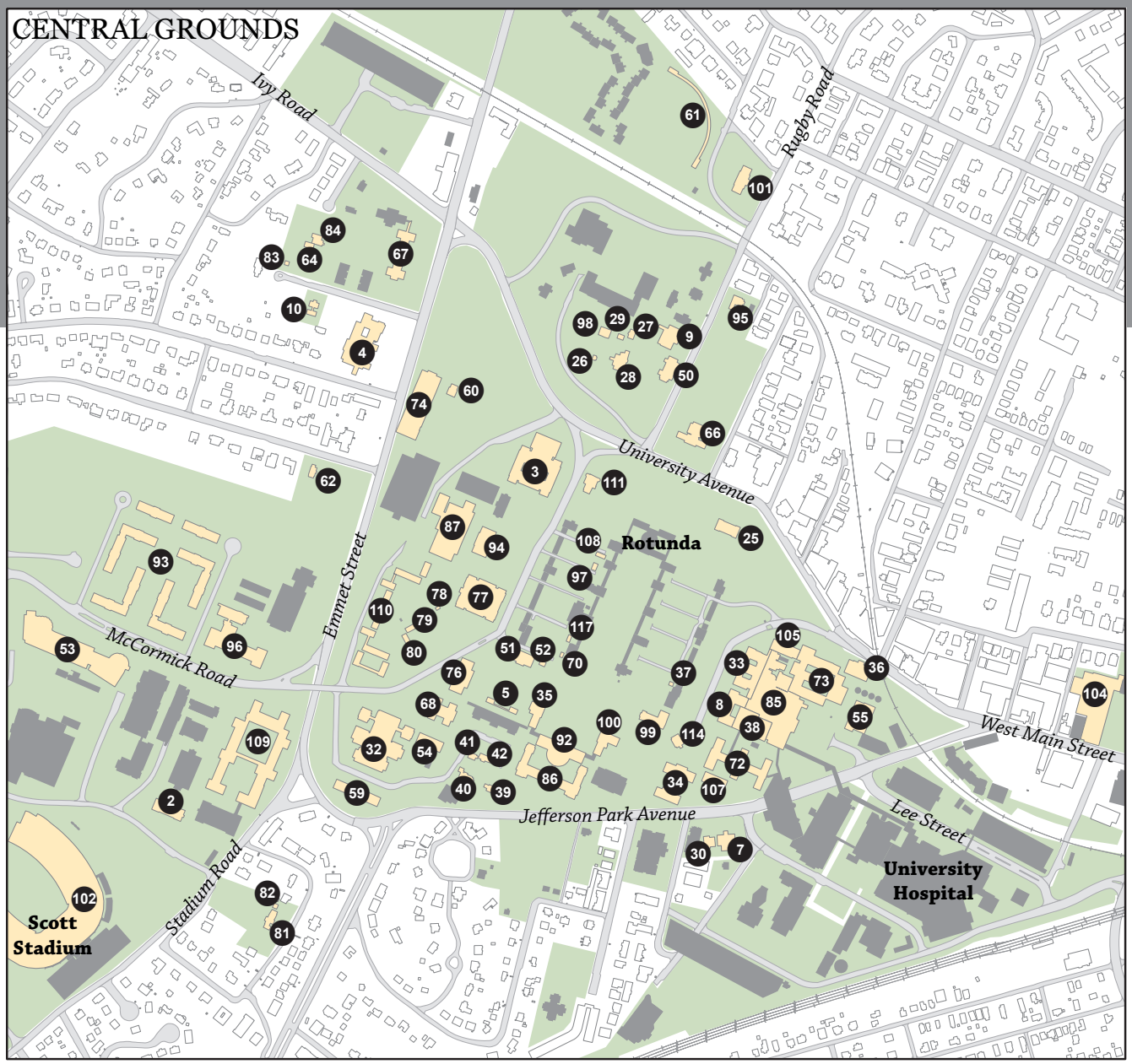
beloved Founder, but they are equally important for the ideas they first embodied, for the subsequent history that is bound up in them, and for the larger social and aesthetic trends they represent. This way of understanding Jefferson's buildings offers a basis upon which to understand and appreciate the many structures created after his death.

In the years since 1826, the University has become a diary of our national life, reflecting changes in art, architecture, politics, religion, and technology. Because these changes are ongoing, the University is, and will ever remain, a work in progress. Like books on the shelves of a great library, the University's buildings and landscapes serve as touchstones of our cultural memory. Like those same books, some buildings outlive their functions and will be replaced. Certain others have enduring value, and will be preserved. The task of distinguishing between these extremes--and all the shades of difference between--demands our utmost care. To assist in that task, the following study provides a framework for assessing the importance of 120 buildings and 24 core landscapes in regard to the University's unique history and their participation in larger themes of the American story.

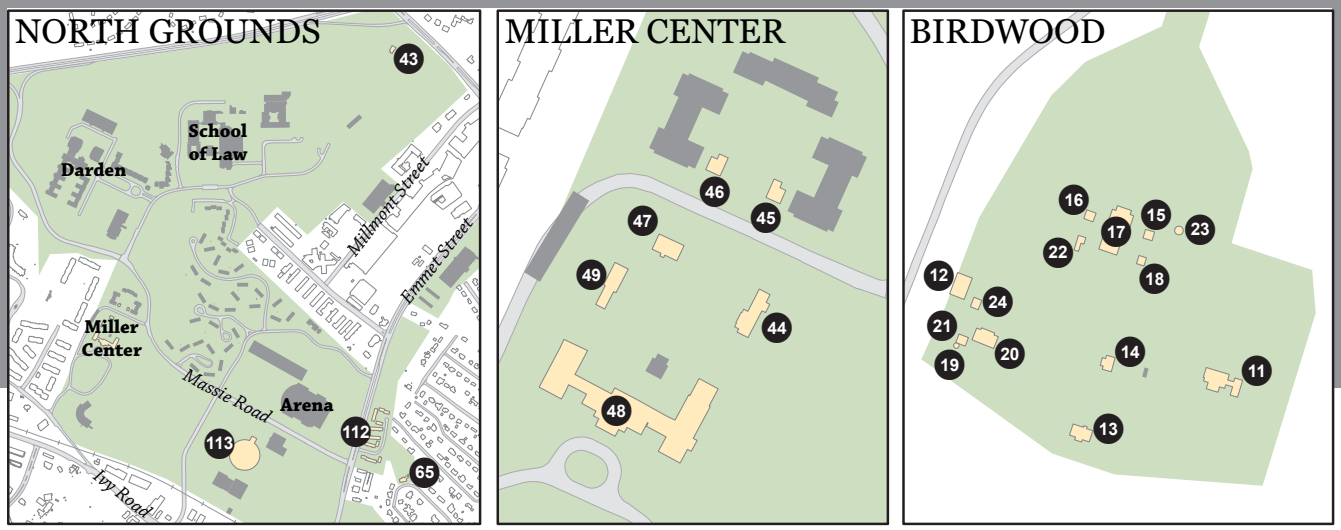
LOCATIONS OF SURVEYED STRUCTURES



Key #	Structure Name
1	Aerospace Research Laboratory
2	Albert H Small Building
3	Alderman Library
4	Alumni Hall
5	Amphitheater
6	Astronomy Building
7	Barringer Mansion
8	Barringer Wing
9	Bayly Museum
10	Bemiss House
12	Birdwood - Brick Barn
13	Birdwood - Cash House
14	Birdwood - Cottage
11	Birdwood - Middleton's House
15	Birdwood - NE Storage
16	Birdwood - NW Storage
17	Birdwood - Pavilion
18	Birdwood - SE Storage
19	Birdwood - Silo
20	Birdwood - Stone Barn
21	Birdwood - Stone Shed
22	Birdwood - SW Storage
23	Birdwood - Tower
24	Birdwood - Wood Garage
25	Brooks Hall
26	Buckingham Palace
27	Carrs Hill - Leake Cottage
28	Carrs Hill - President's House
29	Carrs Hill - Guest House
30	Casa Bolivar/Spanish House
32	Clark Hall
33	Clinical Department Wing
34	Cobb Hall



35	Cocke Hall	46	Faulkner Cottage W
36	Corner Building	47	Faulkner Hedge House
37	Cracker Box	48	Faulkner House
38	Davis Wing	49	Faulkner Orchard House
39	Dawson's Row #1	50	Fayerweather Hall
40	Dawson's Row #2	51	Garrett Hall
41	Dawson's Row #3	52	Garrett Hall
42	Dawson's Row #4	53	Gilmer Hall
43	Duke House - Sunnyside	54	Halsey Hall
44	Faulkner Carriage House	55	Heating Plant
45	Faulkner Cottage E	56	KCRC Children's Rehab Center



57 KCRC Cochran House
58 KCRC Commonwealth Court
59 Kerchof Hall
60 Lady Astor Pavilion
61 Lambeth Colonnade
62 Lambeth House
63 Leake Building
64 Little Morea
65 Lorna Sundberg International Center
66 Madison Hall
67 Mary Munford Hall
68 Maury Hall
69 McCormick Observatory
70 McGuffey Cottage
72 McKim Hall
73 Medical School Transformer
74 Memorial Gymnasium
75 Mimosa Dr 121
76 Minor Hall
77 Monroe Hall
78 Monroe Hill Garage
79 Monroe Hill House
80 Monroe Hill Range
81 Montebello
82 Montebello Garage
83 Morea Garage
84 Morea House
85 Multistory Building
86 New Cabell Hall
87 Newcomb Hall
89 Nuclear Reactor
90 Observatory House #1 (Alden)
91 Observatory House #2 (Vyssotsky)
92 Old Cabell Hall
93 Page House
94 Peabody Hall
95 Peyton House
96 Physics/J Beams Lab
97 Poe Alley #1
98 President's Garage
99 Randall Hall
100 Rouss Hall
101 Rugby Faculty Apts
102 Scott Stadium
103 Small Observatory
104 Stacey Hall
105 Steele Wing
107 Telephone Exchange
108 The Mews
109 Thornton Hall
110 Tucker House
111 University Chapel
112 University Gardens D
113 University Hall
114 Varsity Hall
117 West Lawn Garage
119 Zehmer Hall

SOURCES

The preceding study is not an original work of scholarship. It is based on the work, published or not, of other scholars and professionals. An indispensable source in framing our understanding of the University has been Paul Venable Turner's *Campus: An American Planning Tradition*, first published in 1984 by The M. I. T. Press. By outlining the qualities and experiences this University shared with countless institutions across the United States, Turner helps us see the institution's development within the context of a much larger story. For anyone wishing to understand Jefferson's University and its subsequent evolution, Turner's book is essential.

The University of Virginia has been singularly fortunate to have among its faculty, staff and students many capable professionals who in one way or another have made it their business to understand and document the institution's physical history. Their work has laid the foundation for this study:

The University's Cultural Landscape Surveys, form a vast compilation of historical reports detailing physical history the University grounds by locality, by epoch, and by categories of features. Now housed in the Office of the University Architect, the series was conceived by Mary Hughes and compiled under her direct supervision. Hughes' knowledge of the University's physical history is encyclopedic, and she shares it with uncommon grace and enthusiasm.

Also essential were copious research files on University buildings collected over more than a quarter century by Richard Guy Wilson, Commonwealth Professor of Architectural History. Professor Wilson's own writings on these matters are equally important. His *Campus Guide, University of Virginia, An Architectural Tour*, co-authored by Sara A. Butler and published in 1999 by the Princeton Architectural Press, helped to frame our perceptions about the University and its reflection of larger social and cultural trends. The University has been well-served by this guidebook, surely one of the nation's best. Additional information is to be found in Wilson's entries for individual buildings for the *Buildings of Virginia: Tidewater and Piedmont*, published in 2002 for the Society of Architectural Historians. For the University Jefferson knew, a collection of essays edited by Wilson, *Thomas Jefferson's Academical Village: The Creation of an Architectural Masterpiece*, provides a concise, reliable guide.

Detailed information on individual buildings within and especially adjacent to the University is found in Professor K. Edward Lay's *The Architecture of Jefferson Country, Charlottesville and Albemarle County, Virginia*. (University Press of Virginia, 2000). Now Professor Emeritus of Architecture at the University, Lay and his students spent many years surveying the environs of Jefferson's University. The resulting study includes much that is available nowhere else.

Another indispensable source the magnificent digital archive maintained and by Garth Anderson and his colleagues in the Facilities Management Resource Center. The task of selecting documents from this archive is greatly facilitated by the descriptive, on-line finding aids created and maintained by the center.

Photographs and other early images were another important way into some aspect of the University story. The University's Visual History Collection and also the Holsinger Photographic Collection both contain thousands of unique and useful images. Both collections now reside in the Albert and Shirley Small Special Collections Library.

William B. O'Neal's *Pictorial History of the University of Virginia*, (University Press of Virginia, 1968) provides a tour through this graphical material, conducted by an informed and reliable guide—O'Neal

was chairman of the University's program in architectural history. Especially useful are O'Neal's illustrations showing landscapes and buildings that have vanished from the scene.

The institutional history underlying the University's growth has been chronicled in two classic studies. First was the massive, five-volume work of Philip Alexander Bruce, *A History of the University of Virginia, 1819-1919*. (McMillan, 1920). Bruce's narrative follows the development of the institution through the first half of President Edwin Alderman's administration. Virginius Dabney, the son of a professor and himself an alumnus, also covered this period in *Mr. Jefferson's University* (University Press of Virginia, 1971). Wisely he chose emphasize the period after 1919, continuing into the eventful presidency of Edgar Shannon.

A frequently consulted source on University buildings and architects was John E. Welles' and Robert E. Dalton's *The Virginia Architects, 1835-1935* (New South Press, 1997), which was particularly useful for tracing the history of firms that worked on the grounds at various times.

Finally, the illustrations of the University in the essay, except as noted, are drawn from the Online Visual History maintained by Special Collections of the University of Virginia Library.

ACKNOWLEDGMENTS

We are indebted to many persons for their contributions to the completion of this Preservation Framework Plan. Architect for the University David Neuman arrived as the project was getting under way and provided immediate and sustained guidance as to its proper goals. Having written a history of the campus at Stanford University where he previously served as that institution's architect, David was eminently equipped to advise on the issues we were facing. His clear-headed sense of the study's ultimate purposes made our job much easier. His thoughtful observations immediately commanded the respect of his new colleagues, and ours as well.

Mary Hughes, the University's Landscape Architect, has been a font of information about literally all aspects of the institution's history. Much of the data on which this study stands was gathered as a result of her leadership and under her supervision. Equally important were her ideas, which weighed heavily with us as we sought to frame our own understanding of the University's development. Her knowledge of the University is encyclopedic, and she shares it with uncommon grace and good humor. In addition to all of this, she assisted with innumerable details concerning access to buildings and resources, and also the team of interns who assisted us. The University is fortunate to have such a dedicated advocate of its many historic places.

Like David Neuman, Brian Hogg, the University's Senior Preservation Planner, came to the project after it was underway, and soon became indispensable. His thorough and timely reading of our work and his discerning suggestions for changes have improved the final product enormously. Though he was no stranger to the University, his quick grasp of the issues and of the details concerning numerous buildings was remarkable. We are grateful for the energy and intelligence of his efforts to make the study all it could be.

In addition to serving as a member of the Advisory Committee charged with review of the project, Richard Wilson Guy Wilson, Commonwealth Professor of Architectural History, made available his extensive research files on the University's buildings. Equally important, Richard was always ready to talk with us about the issues surrounding specific buildings, or about broader issues. Whether delivered in meetings or informally, his insights were always significant and reliable. More than once he saved us from an embarrassing gaff.

Preston T. "Pete" Syme, Director of Facilities Management, ensured that we had all his organization could offer in the way of lifts, ladders, keys, access, and co-operation of his staff. Among the latter was the indispensable Garth Anderson, Director of the Facilities Management Resource Center. From this remarkable archive, Garth and his staff supplied digital reproductions of countless drawings, renderings, and images. In addition, we drew upon Garth's own extensive knowledge of University buildings. But for his explanation University Hospital's complicated evolution, it is doubtful we could have arrived at a coherent explanation of that process.

Graduate student Steven Cornell, also a member of the Facilities Maintenance staff, helped see to the needs of the project team, all the while compiling chronologies, histories photographs, and drawings for the survey.

Co-equals with Steve in this work were five student interns whose work exceeded all expectation. Altogether, this team prepared histories and chronologies and gathered drawings and historical images for more than 120 buildings and upwards of 25 landscapes. Without this work, the survey could not have been

completed--their work was substantive and magnificent. Cora Palmer completed dossiers on many buildings, and later transcribed many dozens of our field survey forms—a Herculean task, given the varied and crabbed scrawl in which they had been completed. Ellen Jenkins also worked in the compilation of numerous building dossiers, and her field observations during the survey process proved especially helpful. Margaret Grubiak and Megan McDonald are deserving of special mention for their work on the building dossiers, and for their flawless attendance to logistical matters. Jennifer Reut, having come to the Architect for the University's office for another project, soon joined the others, contributing her valuable work in the research and compilation of information on a number of buildings. Landscape intern Neil Budzinski focused his energies on the task of compiling historical data, chronologies, images and drawings for a series of core landscapes identified at the outset of the project. Beyond his conscientious attendance to these duties, Neil's skill as a photographer of landscapes emerged as an especially welcome asset.

In addition to the efforts of paid interns and staff, we should mention the service of the Preservation Advisory Committee, charged with oversight of the project. Composed of respected professionals in the field of historic preservation, this group served without compensation, taking time out to review documents and attend sessions, both of which were numerous. The members included Bill Beiswanger, The Robert H. Smith Director of Restoration for the Thomas Jefferson Memorial Foundation, Inc.; Edward Chappell, Architectural Historian for the Colonial Williamsburg Foundation; Calder Loth, Senior Architectural Historian, Virginia Department of Historic Resources; Travis McDonald, Director of Architectural Restoration for The Corporation for Jefferson's Poplar Forest; Maurie McInnis, Associate Professor of American Art and Material Culture, McIntire Department of Art; Hugh Miller, Former Director, Virginia Department of Historic Resources; and Richard Wilson, Commonwealth Professor of Architectural History. Together these wise heads helped University evaluate the methods and substance of our work. In particular, we appreciated their observations on the relative importance of particular buildings when it came to prioritizing these structures for purposes of preservation. The experience and wisdom of this group were critically important to our work.

We should mention Naomi Brooks and her colleagues in the University's Development Office--without their efforts in achieving funding from the Getty Foundation there may not have been a Preservation Framework Plan. Once the project was under way, Development continued to provide support in the form of meetings spaces and lunches for lengthy meetings of the Advisory Committee. These and many other kindnesses never allowed us to doubt the institution's enthusiasm or its complete support of this undertaking.

Finally, we want to express our appreciation for the contributions of Kenny Marotta, whose skillful editing of the manuscript gave clarity and coherence to a document produced through the efforts of the many parties identified above.

To these and others, we offer heartfelt thanks.

Jeff Baker

Eric Gradoia

Mark R. Wenger

Mesick Cohen Wilson Baker, Architects

Tom Elmore

Elmore Designs

EVALUATION METHODOLOGY

One goal of the Historic Preservation Master Plan was to develop a ranking of historic structures and landscapes which lists them with respect to their importance to the University's historic development and character. To establish this list, an approach was developed which allowed all of the resources to be judged in a consistent manner. This required understanding how the building or landscape fit within the history of the University, and included an interior and exterior survey of each building or landscape and an evaluation of the building's or site's integrity.

Criteria were established for evaluating how the buildings and landscapes fit within the history of the University. Three categories of importance were used - History and Associations, Architecture, and Setting. History and Associations was divided into subcategories relating to specific events, people or themes. Using these criteria as a framework for judging each resource, its significance could be understood in relation to other comparable resources and to the University as a whole.

On-site surveys of individual buildings and landscapes assessed the integrity and physical condition of each resource. During these inspections, a list of character-defining features and elements was created and items of critical concern were noted. Character-defining features are those materials, systems or design features essential to the significance and integrity of the resource. Items of critical concern are conditions which threaten the long-term preservation or integrity of the resource.

Integrity is the level of completeness a building or landscape retains from its period of significance. Four categories of integrity were used depending on the state of the building or site:

- Intact – Unaltered
- Substantially Intact – Altered, essential character clearly discernable
- Compromised – Altered, essential character still discernable
- Destroyed – Altered, essential character completely effaced

Resources were looked at in their entirety and judged accordingly. In the majority of instances a single value is assigned to the resource, however, separate values are given to interiors and exteriors when circumstances warrant. Often this occurs when interiors have been considerably altered as a result of improvements while exteriors remain relatively untouched.

Based on the information gathered, each building and landscape was assessed and assigned a preservation priority - a ranking identifying the resource's level of importance in terms of the University's historic character. The priorities are divided into six groups:

- Fundamental to University history and present character, which applies exclusively to the Jefferson buildings and Grounds

- Essential to University history and present character
- Important to University history and present character
- Contributing to University history and present-character
- Not Contributing to University history and present character
- Significant Outside the University Context -

Significant Outside the University Context was developed as a category to recognize important historic buildings and landscapes owned by the University that do not have notable ties to its history and development. These buildings have also been assigned a ranking in one of the other four categories to further explain their relative importance.

Special Considerations for Evaluating Cultural Landscapes

The evaluation of the University's cultural landscapes presents some special challenges that should be noted. First a word must be said about the way that the framework plan delineates the cultural landscape resources of the campus. University property has been divided into 24 core landscapes which provide geographic and historical context for understanding the placement/development of individual buildings. These sectors are sometimes large and diverse and contain within them discreet subunits of varying historical significance and integrity. In such cases the evaluation has been made at the level of the subunit rather than the core landscape, as reflected in the accompanying chart.

Unlike many other universities, the University's grounds did not develop under the guiding direction of a single vision. Jefferson's 30-acre Academical Village has by the 21st century sprawled into a small city of 1135 acres, its form evolving according to contemporary values and fashions rather than an overarching master plan. In fact perhaps one of the few consistent patterns of University development is the institution's refusal to follow any one of its many planning documents through to completion.

Under these circumstances, few landscapes can be expected to derive significance from association with a single designer or episode of construction. In their current form, these sites are more likely to bear the imprint of multiple layers of history and/or continued traditional land uses. Criteria used to evaluate the significance the University's cultural landscape include the following:

- Significant within spatial organization of the campus plan:

  Historic open space
  Continuity of traditional land use (e.g. recreation)
  Traditional circulation pattern/route
  Historic entry/gateway or focal point
  Significant view or vista

- Significant as a setting for historic building or sculpture
- Significant as a work of design
- Significant for association with an important event or person

Similarly, the integrity of these landscapes must be viewed through a realistic lens. Very few landscapes were found to possess integrity for the design or period of original development, the Bayly Building landscape being the one notable exception. In most cases, integrity was evaluated based on the survival of enough features to convey the general character of its historic appearance or the presence of features representing its evolution over multiple periods of development.

In assigning preservation priorities to the University landscape, consideration was given to all these factors. Some landscapes are significant on a par with buildings as

structuring features of the University grounds and were evaluated according. Madison Bowl, the Cemetery and Observatory Hill (as a topographic feature) fall in this category. Others are important as an appropriate setting for the building they surround, such as the front terrace at Clark Hall. In other cases it is the traditional land use, such as recreation, that is desirable to perpetuate rather than specific physical features of the current site design. Moreover, some landscapes, such as Memorial Gymnasium, lack integrity in their current form but are still capable of being restored to their historic appearance while others have been altered permanently, such as Scott Stadium.

PRESERVATION GUIDELINES

Administrative

The process of preservation is an ongoing task involving the identification, evaluation and treatment of historic resources, and formal policy for the care and treatment of these special buildings and landscapes should be embraced throughout all levels of the University. The management and conservation of historic resources must be a priority and requires cooperation between departments and disciplines throughout all phases of the work.

- Historically significant structures and landscapes must be recognized and acknowledged to promote appreciation, understanding and respect for them.
- An active program of studying and recording the University's historic resources must be pursued. Historic Structure Reports, Building Assessment Studies and Cultural Landscape Reports should be performed as needed on buildings and landscapes as a part of project planning.
- An active public outreach program involving presentations by preservation staff should be developed to communicate the findings and goals of the preservation framework plan to Facilities Management, the schools and departments within the University, and to the broader Charlottesville community.
- The permanent collection of records and information chronicling the development and evolution of the University's historic resources should be maintained and enhanced.
- An active and ongoing program for listing resources on the National Register of Historic Places should be pursued.
- Archaeology must be incorporated into projects involving ground disturbances.
- A design review process involving preservation specialists on the University staff should be implemented to evaluate proposed repairs on, alterations to and improvements of historic resources. Revisions to projects may be necessary to avoid altering or damaging the integrity of a building or landscape.

Care and Maintenance

Proper maintenance is fundamental to the long-term care and preservation of the University of Virginia's historic resources. In the on-going process of maintenance, the most appropriate action is the one which achieves the desired goal with the least negative effect on the historic resource. Realizing that these resources are the product of practices and materials not commonly employed in contemporary construction, the promotion and use of traditional methods, techniques, and skills for conservation should be embraced and promoted by the University to ensure appropriate repair and maintenance of the historic buildings.

- An active program of conservation of historic buildings, building fabric, and landscapes must become an integral part of planning for repair and maintenance.
- The least intrusive methods of stabilization and repair should be employed when dealing with historic building fabric.
- Original fabric and character-defining features should be retained.

- Missing original features should be replicated faithfully without reproducing original failures or short comings.
- The University should maintain its staff of skilled trades people, who are knowledgeable in traditional materials and construction practices, and are capable of performing maintenance and repairs in a manner which is equal to or better than that found in the original construction of historic buildings.
- Completed work products must visually match work from the resource's period of significance.
- Photographic and written documentation should be incorporated into all phases of work conducted on historic buildings and landscapes.

Adaptive Use of Buildings and Landscapes

Change is inevitable as the University of Virginia evolves to continue serving its mission and should be managed to guard against unnecessary damage to historic resources. Improvements and alterations to historic resources should have minimal effect on the integrity of the building and/or landscape while at the same time extending the life and use of the resource.

- Proposed changes should be evaluated against the building's or landscape's significance to evaluate what effect alterations may have on the integrity of the resource.
- The original design and function of a building or site and its significant features must be considered in the planning, design and implementation of a building or landscape's reuse. Ideally the use of buildings should be compatible with their original function and/or plan so as to minimize changes to the layout and volume of the spaces.
- New programs introduced into historic structures should be sympathetic to the fabric of the buildings and their associated landscapes.
- All efforts should be made to ensure that the installation and/or replacement of services and systems do not adversely affect the integrity of buildings and landscapes.
- Alterations to buildings and landscapes to accommodate ephemeral uses and occupancy should be reversible. Permanent improvements to accommodate changes in use should be executed to a degree of quality equal to or exceeding that of the original construction.
- Past alterations that detract from the integrity of a historic resource should be reversed when circumstances allow.
- Mothballing vacant or underutilized historic buildings according to the standards put forward by the National Park Service in Preservation Brief 31 should be employed to protect from deterioration and maintain them until an appropriate use allows for their occupancy or repair.
- Architectural fragments; significant elements and pieces of building systems removed from structures should be recorded, archived and protected by the University for future research and study.

BUILDINGS BY PRESERVATION PRIORITY

FUNDAMENTAL	ESSENTIAL	IMPORTANT	CONTRIBUTING	NOT CONTRIBUTING
Jefferson Precinct-East Lawn Dorms	Alderman Library	Alden House - Observatory House #1	Aerospace Research Lab	Albert Small Building
Jefferson Precinct-East Range Dorms	Bayly Museum	Birdwood - NE Storage (Ice House)	Alumni Hall	
Jefferson Precinct-Hotel A	Birdwood Mansion (Pavilion)	Birdwood - NW Storage	Barringer Mansion	Astronomy Building (Forestry and Natural Resources)
Jefferson Precinct-Hotel B	Birdwood Slave Quarters	Birdwood - SE Storage	Birdwood - Brick Barn	
Jefferson Precinct-Hotel C	Birdwood Water Tower	Birdwood - SW Storage	Birdwood - Stone Barn	Birdwood - Caretaker's House (Cash House)
Jefferson Precinct-Hotel D	Brooks Hall	Brown College-Monroe Hill Dormitories	Carr's Hill-Leake Cottage	Birdwood - Middleton House
Jefferson Precinct-Hotel E	Carr's Hill-President's Garage (Carriage House)	Carr's Hill-Guest House	Dawson's Row #1	Birdwood - Stone Shed
Jefferson Precinct-Hotel E Annex	Carr's Hill-President's House	Carr's Hill-Buckingham Palace	Dawson's Row #2	Birdwood - Wood Garage
Jefferson Precinct-Hotel F (Levering Hall)	Clark Hall	Cobb Hall	Gilmer Hall	Birdwood Silo
Jefferson Precinct-Pavilion I	Cocke Hall	Dawson's Row #3	Halsey Hall	Heating Plant
Jefferson Precinct-Pavilion II	Corner Building-Women's Center	International House- Lorna Sundberg Center	J. Beams Physics Laboratory	Jefferson Precinct-Poe Alley #1
Jefferson Precinct-Pavilion III	Dawson's Row #4-Parsonage	Little Morea	Lady Astor Pavilion (Squash Court)	Jefferson Precinct-West Lawn Garage
Jefferson Precinct-Pavilion IV	Fayerweather Hall	Madison Hall	Lambeth House	Jefferson Precinct-West Lawn Wash Room
Jefferson Precinct-Pavilion IX	Garrett Hall	Monroe Hall	Mary Munford Hall	Kerchof Hall
Jefferson Precinct-Pavilion V	Jefferson Precinct-McGuffey Cottage	Montebello	Maury Hall	Kluge Children's Rehab Center
Jefferson Precinct-Pavilion VI	Jefferson Precinct-Cracker Box	Morea	McCormick Road Dormitories	Kluge Cochran House
Jefferson Precinct-Pavilion VII	Jefferson Precinct-Mews	Small Observatory	McKim Hall	Kluge Commonwealth Court
Jefferson Precinct-Pavilion VIII	Lambeth Colonnade	Sunnyside	Midmont	Leake Building
Jefferson Precinct-Pavilion X	McCormick Observatory	Thornton Hall	Miller Center - Carriage House	Monroe Hill Garage

FUNDAMENTAL	ESSENTIAL	IMPORTANT	CONTRIBUTING	NOT CONTRIBUTING
Jefferson Precinct-Rotunda	McIntire Amphitheater	University Hall	Miller Center - Faulkner House	Montebello Garage
Jefferson Precinct-West Lawn Dorms	Medical School Building		Miller Center - Hedge House	Morea Garage
Jefferson Precinct-West Range Dorms	Memorial Gymnasium		Miller Center - Orchard House	Peyton House
	Minor Hall		New Cabell Hall	Piedmont Duplexes
	Monroe Hill House		Newcomb Hall	Snowden Apartments (Spanish House-Casa Bolivar)
	Monroe Hill Office		Nuclear Reactor	Telephone Exchange
	Monroe Hill Ranges		Piedmont	University Gardens Apartments
	Old Cabell Hall		Rugby Faculty Apartments	University Hospital - McIntire Wing
	Peabody Hall		Stacey Hall	University Hospital - Multistory Building
	Randall Hall		University Hospital-Barringer Wing	University Hospital - North Wing
	Rouss Hall		University Hospital-Clinical Dept. Building	University Hospital - Suhling Research Lab
	University Chapel		University Hospital-Davis Wing	University Hospital - X-Ray Storage Building
	Varsity Hall		University Hospital-Steele Wing	University Hospital-Central Wing
			University Press-Bemiss House	Zehmer Hall
			Vyssotsky House - Observatory House #2	

EVALUATION OF LANDSCAPES

CORE LANDSCAPE	SUB-UNIT	PERIOD OF SIGNIFICANCE	INTEGRITY OF KEY HISTORIC ELEMENTS	LANDSCAPE PRIORITY
Alderman Quad	Library quad	1914-present	Low	Important for spatial quality as public open space
Alderman Quad	Aviator statue setting	1919; 1938-present	Low	Important for axial relationship with path to Rotunda
Alderman Quad	Hume Fountain plaza	1938; current setting 1989	Low; moved in 1989	Important as feature, not setting
Birdwood		1909-1940	Medium	Essential outside U. context
Canada	Foster site	Through 1918	Low	Important for archaeology
Canada	Barringer Mansion	1896-1930	Medium	Contributing as setting
Carr's Hill	Fayerweather/ Carr's Hill front lawn	1893- present	Medium	Essential
Carr's Hill	Carr's Hill House back & side gardens	Continuum	Low	Non-Contributing
Carr's Hill	Bayly Art Museum	1935	High	Essential as setting
Carr's Hill	Madison Bowl	Continuum	High	Essential as open space for recreation
Carr's Hill	Madison Hall	1961	High	Important as setting
Carr's Hill	Rugby Road streetscape	Continuum	Medium	Important
Carr's Hill	Carr's Hill Field	1951-present	Low	Important as open space for recreation
Cemetery		1828-present	High	Essential
Dell		1950-present	Low	Important for water & recreational space
Clark Hall	Clark Hall (front)	1932	Medium	Important as setting
Clark Hall	Dawson's Row	Continuum	Low	Contributing circulation route
Copeley Hill		1960s-present	High	Non-Contributing
Emmet St. West	Alumni Hall	1936-present	Low	Contributing as setting
Emmet St. West	Bemiss House	1930s-present	Low	Non-Contributing
Emmet St. West	Mary Munford	1952-present	Medium	Contributing
Emmet St. West	Morea	1835;1962-present	High	Important
Hospital	Clark Park	1921-present	Medium	Essential
Hospital	Hospital Drive	1900-present	Medium	Important

CORE LANDSCAPE	SUB-UNIT	PERIOD OF SIGNIFICANCE	INTEGRITY OF KEY HISTORIC ELEMENTS	LANDSCAPE PRIORITY
Hospital	Multi-Story	2001	Low	Non-Contributing
Jefferson Precinct	Lawn	1817-present	High	Fundamental
Jefferson Precinct	Pavilion Gardens	1817; 1952-1965	High	Fundamental
Lambeth Field	Field and Colonnade	1913-30	Medium	Essential
Lambeth Field	Faculty Apartments	1922	High	Contributing as setting
Lambeth Field	International House	1914	Medium	Contributing outside U. context
McCormick Rd. West	Gilmer Hall	1964	Medium	Contributing as setting
McCormick Rd. West	McCormick Road (University Ave. to Alderman Rd.)	1938-present (north) 1980-present (south)	Medium	Contributing
McCormick Rd. West	McCormick Rd. Residence Halls	1950-present	Low	Contributing for spatial quality of the quads
McCormick Rd. West	Thornton Hall	1964	High (front and Darden courtyards);otherwise low	Contributing for spatial quality of courtyards
McCormick Rd. West	Physics Building	1954-present	Medium	Contributing as setting
Memorial Gymnasium/Nameless Field		1924-1950	Low	Contributing as setting (if restored)
Midmont		1833-present	Medium	Contributing outside U context
Miller Center		1907-present	Medium	Contributing as setting
Monroe Hill	House & grounds	1848-present	Low	Contributing as setting
Monroe Hill	Brown College	1928-present	Medium	Contributing as setting
Monroe Hill	Newcomb Road (south end)	1930	High	Contributing
Montebello		1917-present (reduced acreage)	Medium	Contributing as setting
Observatory Hill	Alden House	1886	High	Contributing as setting
Observatory Hill	Leake Building	1950-present	Low	Non-contributing
Observatory Hill	Leander McCormick Observatory	c. 1930-present	Low	Contributing as setting
Observatory Hill	Observatory Road	1916-present	Medium	Contributing

CORE LANDSCAPE	SUB-UNIT	PERIOD OF SIGNIFICANCE	INTEGRITY OF KEY HISTORIC ELEMENTS	LANDSCAPE PRIORITY
Observatory Hill	Nuclear Reactor pond	1868	High	Contributing
Observatory Hill	Woodland and hill	1817-present	Medium	Essential
Observatory Hill	CCC trails	1936-present	Medium	Contributing
Piedmont Faculty Apartments		continuum	Medium	Non-Contributing
Rotunda-North	Long Walk/ Brooks triangle	1817-present	Medium	Essential
Rotunda North	Courtyards	1896-present	Medium	Essential
Rotunda North	North terrace and grove	1853-present	Medium	Essential
Scott Stadium		1931	Low	Non-contributing
Scott Stadium	Whitehead Road	1940	Medium	Contributing
South Lawn	Amphitheater	1921	Medium	Essential as setting
South Lawn	South Lawn	1896-present	High	Essential
South Lawn	Varsity Hall	1858-present	Low; building moved to new site	Non-contributing
South Lawn	Washington & Jefferson courtyards	1914 (statues); 1931-present	Medium	Essential
Sunnyside		Continuum; mostly 1982	Low	Contrib. outside U. context and for archaeology at Poor House
University Hall		1965-present	Low except main entrance	Contributing as setting (entrance)