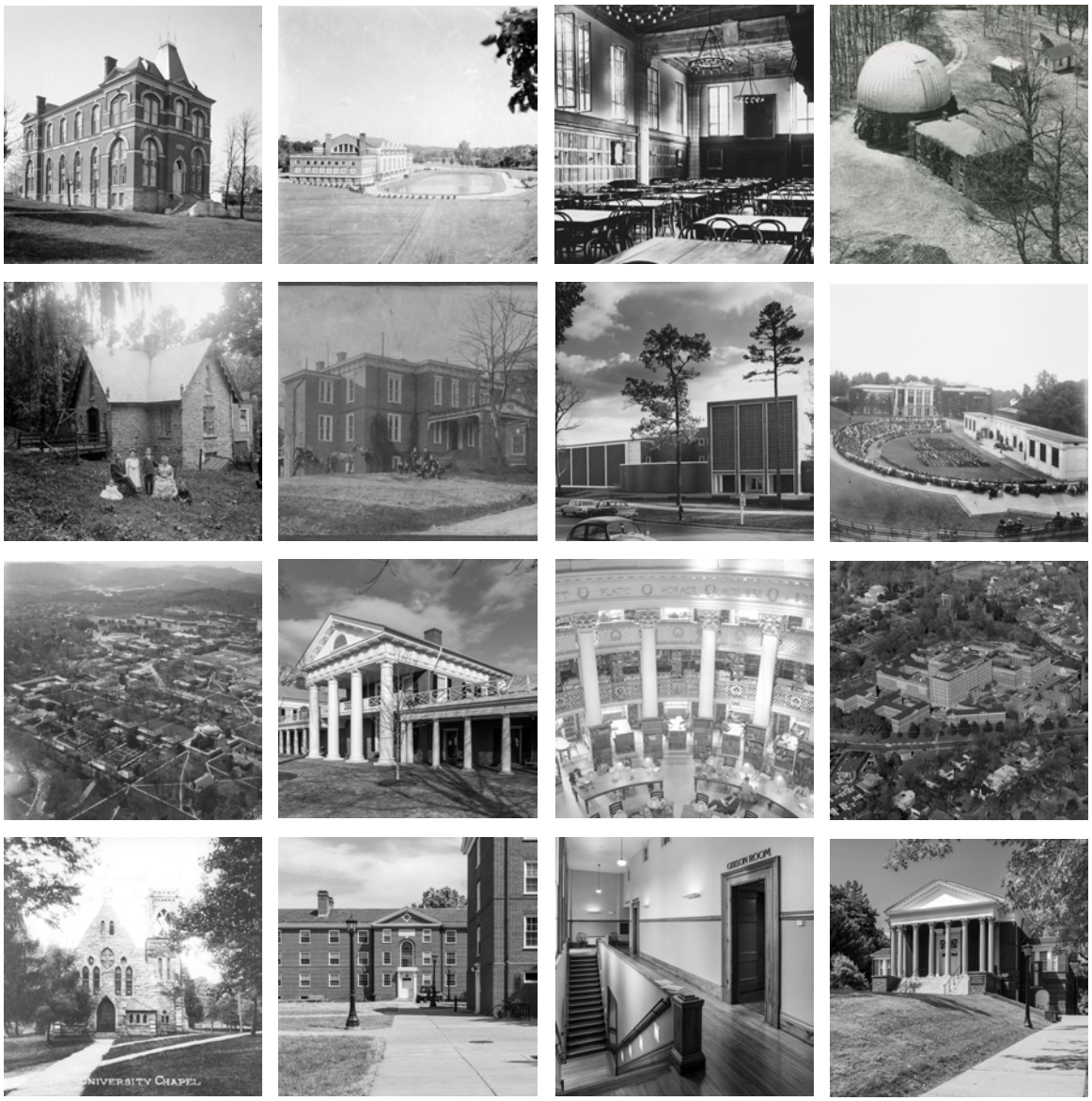

2025

UNIVERSITY OF VIRGINIA
HISTORIC PRESERVATION FRAMEWORK PLAN

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UPDATED 2025

MCWB ARCHITECTS

MAY, 2025

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FOREWORD

The University of Virginia's Historic Preservation Framework Plan was developed in 2006 as part of the Getty Foundation's Campus Heritage program for preservation planning on college and university campuses across the country. Getty's grant, combined with funds from the University's historic preservation endowments, created a document that evaluated close to two hundred buildings and landscapes and ranked them based on their significance to the University's history, the quality of their original design, their integrity, and their current condition. The goal was to create an inventory of the post-Jefferson built environment that would inform conversations about the future development of the University's Grounds. The intention of this plan was not to be prescriptive, but to provide an additional perspective that would assist with decision making about priorities for restoration, reuse, and replacement of buildings as the school grows and evolves.

The Framework Plan has become an essential tool in project planning in nearly 20 years since its first publication. There have been notable restorations like Varsity Hall, Garrett Hall, and the University Chapel. Other buildings have been renovated, like New Cabell Hall, Gilmer Hall, and Cobb Hall. These buildings retain significant, character-defining features while accommodating interventions that enable them to continue functioning as integral parts of the daily life of the University. Some buildings with historical merit, like University Hall, have been demolished. In these cases, they were fully documented and recorded before demolition.

This update extends the period studied in the original Framework Plan to 1990, adding Modern buildings constructed through the 1970s and 80s, including a few buildings that we overlooked originally, adding buildings recently acquired by the University, and removing some no longer owned by the school. It also includes a new, timely essay that discusses what characteristics make buildings uniquely UVA buildings. This document has also been reformatted to be more web friendly.

In expanding the definition of historic buildings at the University by recognizing the importance of the post-Jefferson buildings and landscapes, the Historic Preservation Framework Plan has enhanced the discussion about how the Grounds evolve, and along the way has become an essential planning tool. This update will enable it to remain a vital part of that conversation about the future development of the University's Grounds.

Alice J. Raucher FAIA, AUA, LEED AP
Associate Vice President and Architect for the University

HISTORY

From Thomas Jefferson's time 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. The following concise history of the construction and preservation of the university divides the sequence of building on Grounds into six sections. The dates of 1830, 1860, 1890, 1920, 1950, and 1975 define periods of building that responded to the changing nature of the University and its larger social and cultural contexts. First, however, it is helpful to review the creation of the Lawn and the ideas behind it.

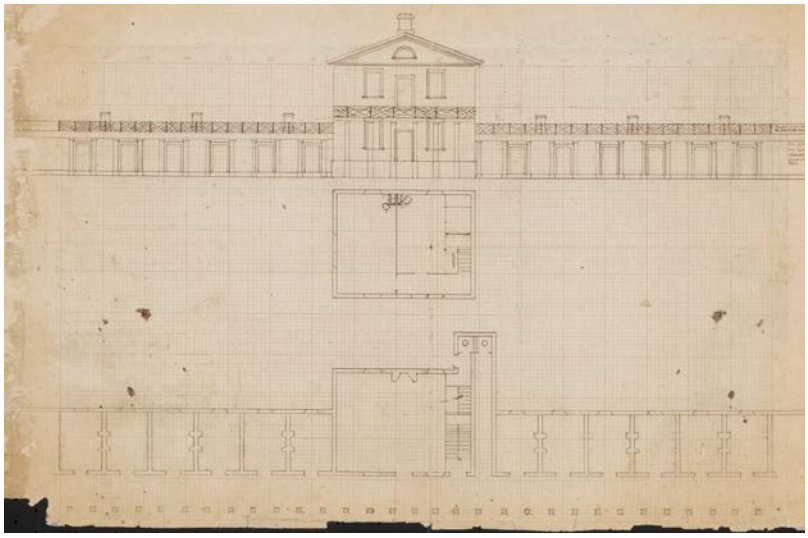
Virw of Rotunda with Pavilions I and II from Lawn.

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:

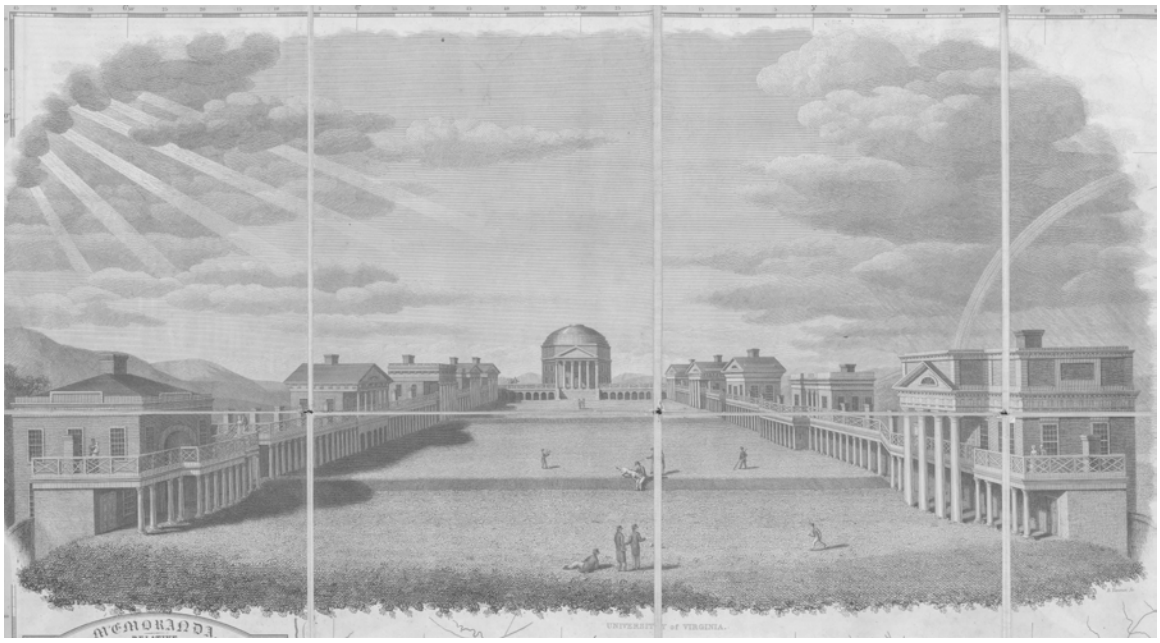
> I consider the common plan followed in this country, but not in others, of making one large and expensive building, as unfortunately erroneous. It is infinitely better to erect a small and separate lodge for each professor, with only a hall below for his class, and two chambers above for himself, joining 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.



Thomas Jefferson, early study for a Pavilion, before 1817. N-309 K-5. A Calendar of the Jefferson papers of the University of Virginia. Jefferson Papers. Small Special Collections Library, University of Virginia.

Benjamin Tanner engraving of the University of Virginia Lawn. Courtesy of UVA Prints and Photographs, Small Special Collections Library, University of Virginia.



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.

Aerial view of the University of Virginia Lawn, 2022.

1830 | Growth and 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.

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 indef-

New ranges were built at the Monroe Hill House site in 1848.

Rotunda with Annex on north side, built 1853 after designs by Robert Mills. University of Virginia Library Collections.

inite 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.

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,

Edward Sachse's view of the University of Virginia, from Lewis Mountain, 1856. Small Special Collections Library, University of Virginia.

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, 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.

Outbuildings, such as the c. 1850 McGuffey Cottage, were built in the yards of pavilions.

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 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,

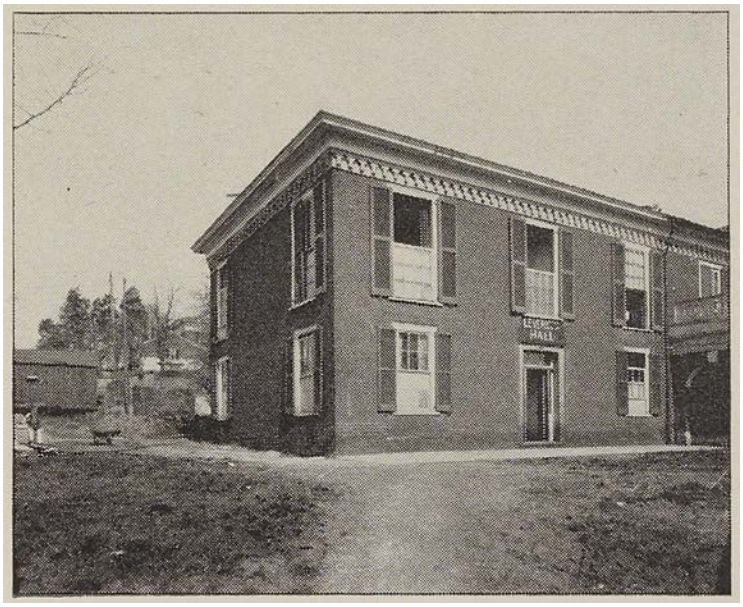
The Gatekeeper's Lodge, also known as the Chateau Front-n-back, was the first expression of the Gothic Revival style at the University. Photograph by Rufus Holsinger, c. 1900, University of Virginia Library Collections.

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 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 Hotel 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



Levering Hall (originally Squibb Gymnasium) was an addition to Hotel F in the then-current Italianate style. Photograph by Rufus Holsinger, University of Virginia Library..

Brooks Hall, built 1876, reflects architectural trends after the Civil War.

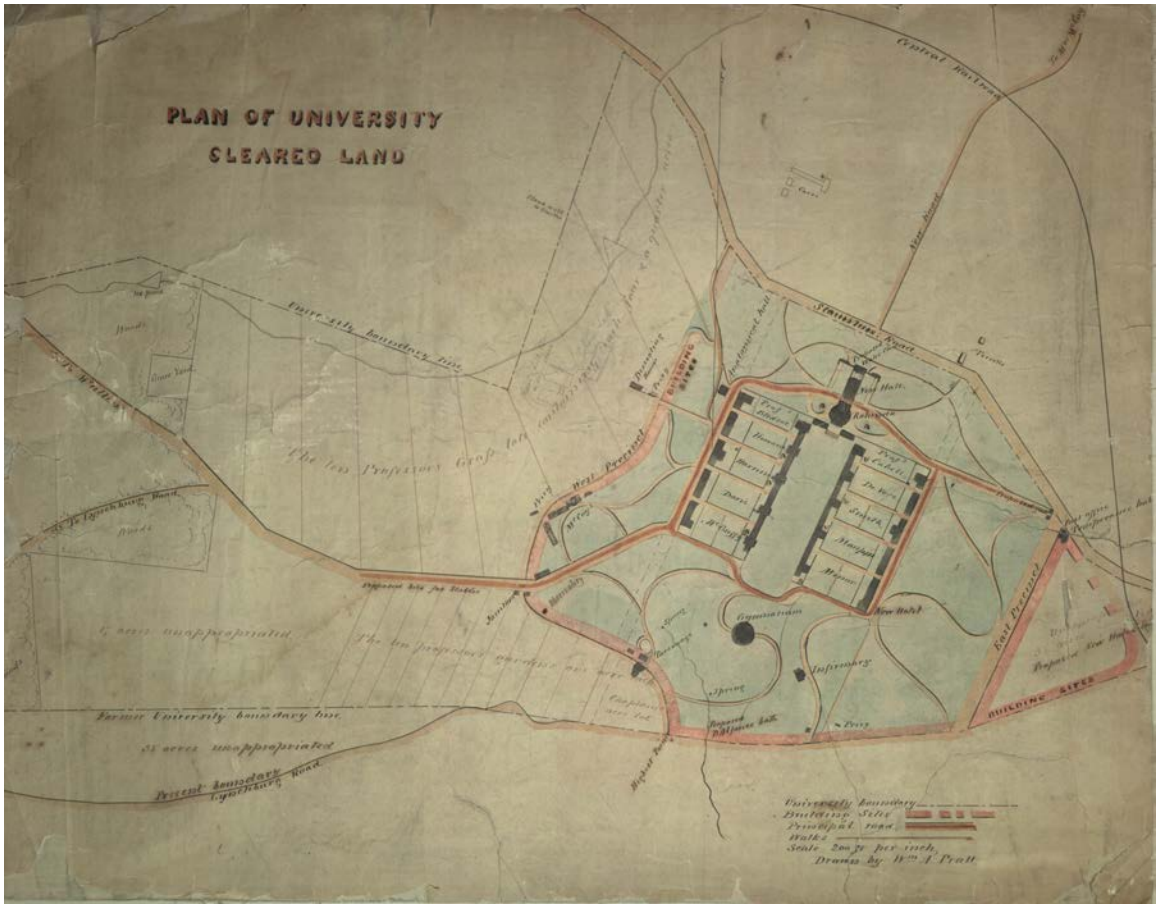
to but actually helped set in motion a national trend. This was the first purpose-built infirmary on any American campus. To ensure a healthful setting for the care of ill students, no trouble was spared in procuring for the structure all the latest in heating and ventilation technology. Large windows 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

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



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, 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.

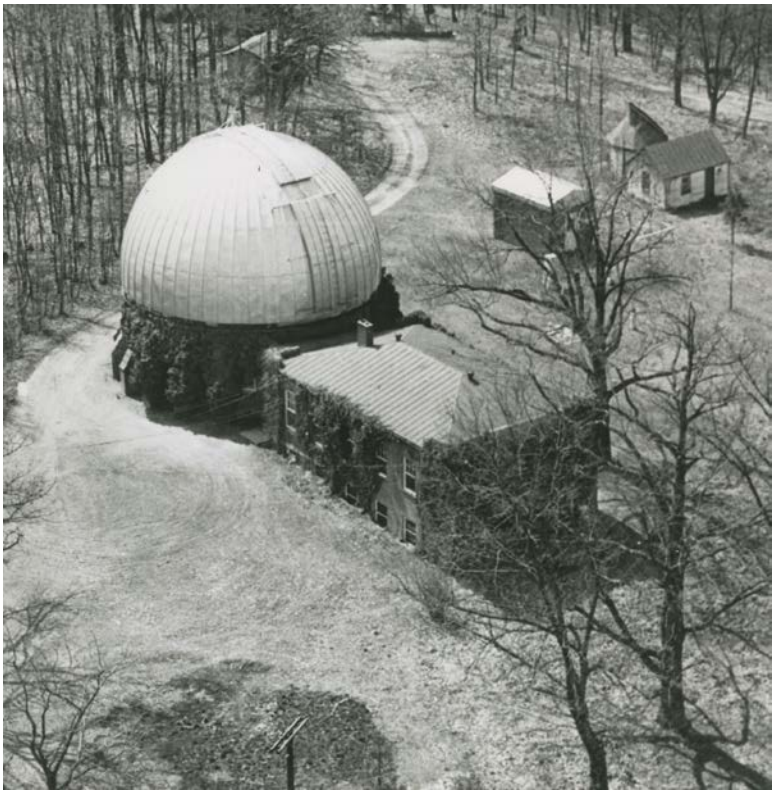
The University's major Gothic Revival structure is the chapel. The conspicuous absence of any building dedicated exclusively to Christian worship had long been a subject of complaint. The new chapel, completed in 1890, was funded by donations collected locally by the YMCA and the Ladies Chapel Aid Society 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

Varsity Hall, designed in 1857, was the first significant building on Grounds not to conform to Jefferson's original geometry. Photograph c. 1901-02, courtesy Small Special Collections Library, University of Virginia.

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.



McCormick Observatory, built in 1885, reflected nationally popular trends in architecture and the expansion of technologies on university campuses. 1964 aerial view.

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.

McKim, Mead, and White's Penn Station, in New York, was built 1908-1910, at the height of the City Beautiful movement. Historic American Buildings Survey Photograph, 1962.

In October, 1895, a fire gutted the Rotunda and adjoining Annex: Holsinger photograph, October 27, 1895. Small Special Collections Library, University of Virginia.

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."

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

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.

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

The dining commons in Garret Hall were designed to bring students together and foster a sense of community spirit. Garrett Hall, ca. 1910, MSS 7912-e, Small Special Collections Library, University of Virginia.

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.

The University Hospital in 1913.

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 Uni-

versity'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.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 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 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 Jeffer-

Football game at Lambeth field, 1912. Small Special Collections Library, University of Virginia.

son'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.

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.

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

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

Memorial Gymnasium was built to replace the smaller Fayerweather gym. 1920s Holsinger photograph, Small Special Collections Library, University of Virginia.

Faculty Apartments (now O'Neil Hall) was Kimball's only literal essay in the Jeffersonian classical style.

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.

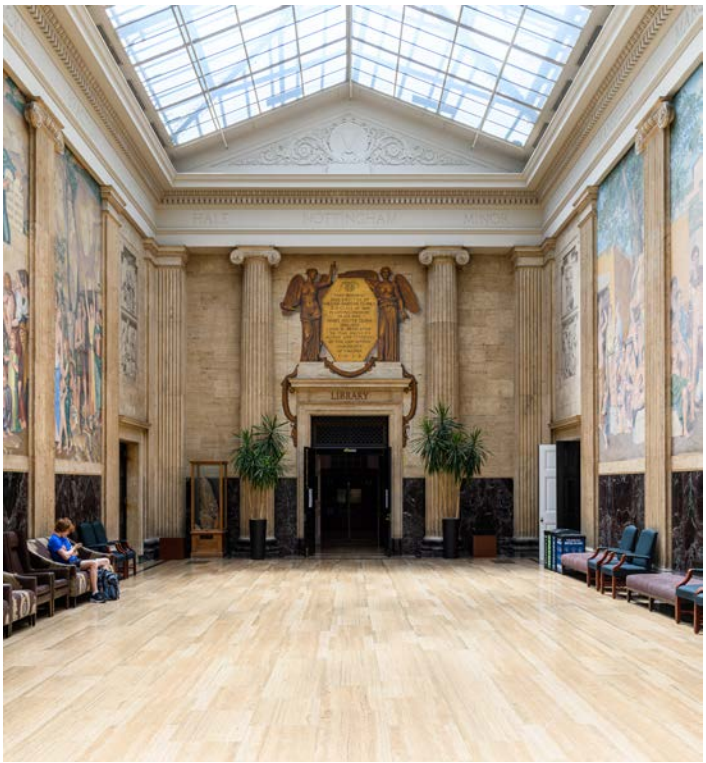
The internal deployment of these buildings was modeled on a contemporary complex of dormitories at the Harvard Business School, which had been laid out on the "separate entry" plan prevalent in the quadrangular colleges of Oxford and Cambridge. Each stair served two suites per floor, each suite housing 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.



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

Shannon Library (formerly Alderman) was built to hold the university's library collection, which had outgrown the Rotunda dome room.

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 (renamed Shannon) 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.

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, shown at the lower end of this 1968 aerial photograph.

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 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 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

This 1966 aerial view of the hospital shows the multi-story addition, creating hundreds of new beds.

With its masonry screens in the manner of Edward Durrell Stone, Gilmer Hall was the first significant example of modern architecture to be completed at the university. 1964 photograph courtesy of Small Special Collections Library, University of Virginia.

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 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.

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

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 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 re-

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

sponse 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 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,

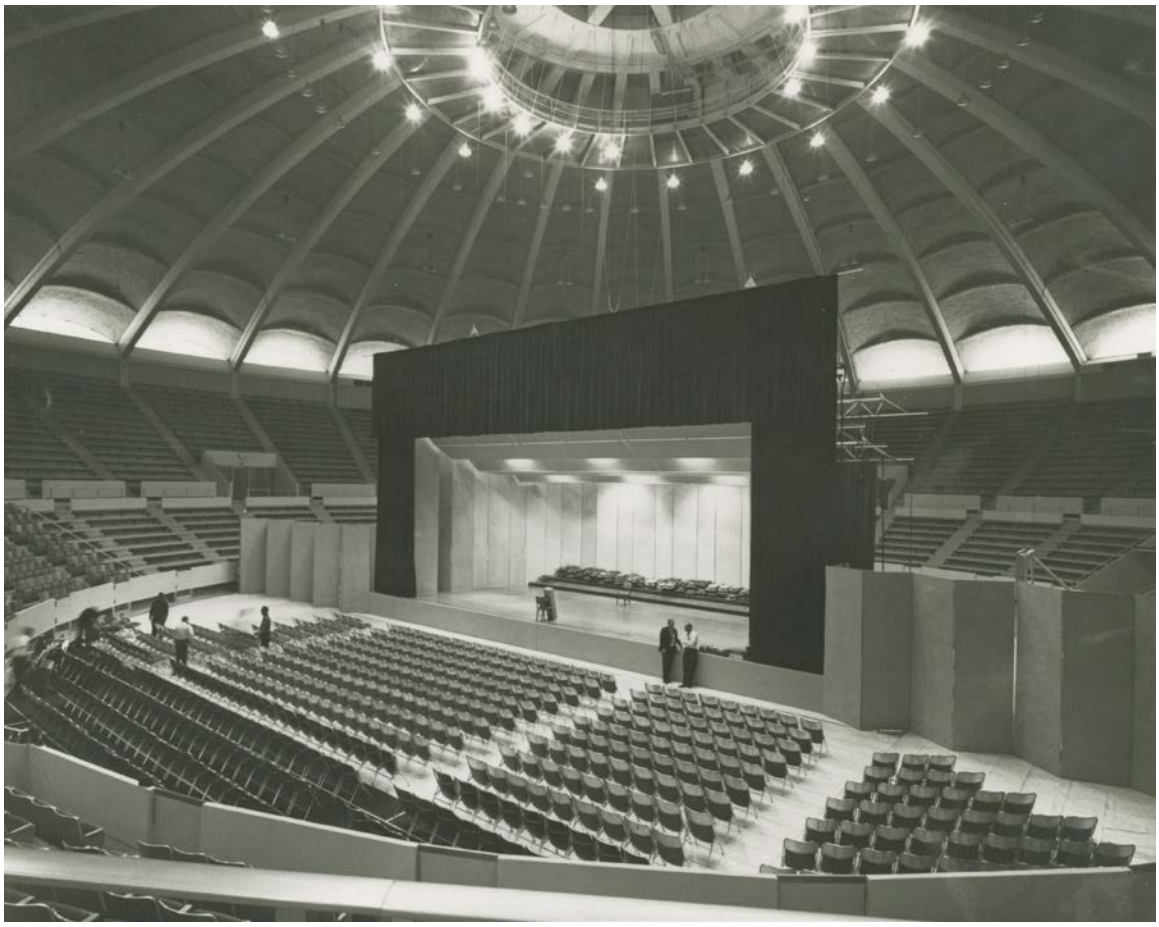
and the importance of the master plan diminished noticeably in the years after World War II. Without an overarching concept to define a university's physical properties, the individual building and its site, disconnected from their surroundings, became the primary unit for campus planning. These changes, 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 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. University Hall incorporated aspects of the approach of two contemporary masters of the medium of

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



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 splash-back 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.

1975 | Building for Change

This era saw a renewed engagement with the university's historic buildings in the form of a more robust effort toward preservation of the original buildings, increasingly informed by scholarly research. Alongside this, many new buildings differentiated themselves from the historic core by embracing modernist architecture, characterized by spare ornament and the free composition of facades. Toward the end of this period, a few designers began selectively incorporating traditional elements, first ironically, but increasingly out of a sincere respect for historic idioms.

Frank L. Hereford, 1974-1985

Frank Hereford received his first degree from UVA, a BA in physics, in 1943. He earned his PhD in physics from the University in 1947 and joined the faculty in 1949. At his appointment as president in 1974, he had been associated with the university for thirty years, during which time he witnessed some of the most consequential changes to its student body since the 19th century, including the full admission of women and African-Americans as undergraduates.

University Developments

Hereford assumed the presidency during a period of rapid growth in the size of the student body, a process that began in the 1960s and continued until the early 1980s. Total enrollment in 1960, the first full year of Edgar Shannon's presidency, was 5,047 students, nearly all of them White men. By 1984, the last year of Hereford's tenure, the student body had swelled to 16,531, including 1,158 Black students and 8,155 women. Most of that growth was in the undergraduate program and this larger new population needed new buildings for classroom and laboratory facilities as well as dormitory, dining, and activity space. Hereford's presidency was

President Frank L. Hereford greeting students during orientation week, 1975, Carr's Hill, University of Virginia, Charlottesville, Virginia.

consumed with providing new structures to accommodate that growth and securing the funds to pay for them. At his retirement, he observed that the role of the university president had changed, of necessity, to become its chief development officer. He regarded his most consequential achievement to have been the completion of a capital campaign that increased the university's endowment by over 150%, to 256 million dollars in 1985.

In support of this effort, Hereford, with his wife Ann, transformed Carr's Hill from a private residence of the university's chief administrator into a semi-public venue for entertaining donors—opening it to select alumni, for example, and hosting development events there to support the capital campaign. In this way, the house took un a more public role than it had previously. And so it was that, in October of 1975, just the second year of Hereford's presidency, Carr's Hill was also the site of a major protest, in which over 300 students crowded into the house. They came to register their dismay at the administration's absence from a student form on minority affairs. Hereford apologized for his absence and spoke to the assembled group at length, promising to address their most serious concerns, including the recruitment and retention of Black students and faculty. He stopped short, however, of agreeing to resign his membership in Farmington Country Club, which had, at the time, an all-White membership policy. But just four months later, he did quit Farmington, after attempting to persuade the club to change its membership rules, unsuccessfully.

Carr's Hill also provided a view of the undergraduate event known as Easters, which had begun in the late 19th century as one of the principal social occasions of the year and had continued through the 1970s. During Hereford's presidency, it took place at the Madison

Clemons Library (originally called the Undergraduate Readers' Library) was built to alleviate significant crowding at Shannon (then called Alderman) Library, with multiple floors arranged on a hillside to minimize its apparent size.

Birdwood tract, 1966 aerial view.

Bowl and the inebriated sea of young humanity often overflowed into the surrounding streets where it disrupted the life of the city and sometimes impeded the progress of emergency vehicles. After a few especially disorderly years that included sexual assaults and beatings, Hereford cancelled Easters in 1982.

Planning

Hereford continued to approach the growth of the physical plant in the manner of his predecessor, selecting large open sites at the periphery of Grounds for significant new construction and building selectively on more central parcels. Two of the most consequential additions to the central core were libraries. The undergraduate readers' library, later named for Harry C. Clemons, had been planned since the early 1970s but was finally completed in 1979, providing much-needed additional study space for undergraduates, who had grown frustrated with the limited space available at Shannon Library (then known as Alderman). Larry Sabato, then president of the student body, led a delegation from the Virginia legislature on a tour of Shannon in 1973 to show how crowded its conditions had become, with students attempting to study in the aisles of the stacks. The new library was sited adjacent to Shannon, making use of a steeply sloping site to mask its four-story height. The Claude Moore Health Sciences Building (1976) centralized a previously dis-

persed collection of resources for medical and biological research in a single building at the hospital complex. It was also one of the first three hospital buildings to cross Jefferson Park Avenue, extending the university's encroachment on the African-American neighborhood of Gospel Hill. That encroachment continued with the construction of the Primary Care Center (1979) and the new University Hospital (1986).

Larger projects that required more open land could be built at the periphery. The University built substantial new dormitory complexes north and west of Central Grounds at the Faulkner Complex (1983), Gooch-Dillard (1984), and the Yen and Hoxton Apartments (1984). Together, these enlarged the residential capacity of the university by more than 1,200 beds. But the most ambitious increase in dormitory space was projected for Birdwood, the 550-acre property three miles west of Central Grounds that the university acquired in 1967 and 1974. The 1972 master plan by Sasaki, Dawson, DeMay Associates thought this site could comfortably house between 1,000 and 3,000 students in a residential college arrangement on the model of those at Harvard, Princeton, and Yale. This would arrange students in communities of about 500 people each, with separate dorm rooms, dining, and recreational facilities.

Following more than a decade of rapid growth of the undergraduate student body without a corresponding increase in dormitory space, the need for student housing was acute. One estimate put the proportion of the students housed on Grounds at just 34 percent in 1980, well short of the University's stated goal of housing half of its population. This put substantial pressure on the rental housing market of Charlottesville, increasing tensions between the school and its community. The University considered other locations for new housing, including on North Grounds, but invested the most effort in the large Birdwood tract, hiring Sasaki again to develop more detailed plans for the site in 1979.

Upon learning of the plans for Birdwood, some students expressed concern about its remoteness, preferring to live closer to Central Grounds and worrying about the inconvenience of depending upon shuttle busses to commute to the site. Charlottesville residents also worried about a new influx of students to what had been a peripheral residential part of the city. Debate about the wisdom of building residential colleges at Birdwood consumed much of the attention of the Cavalier Daily between 1978 and 1980 and the Board of Visitors heard numerous student and community concerns about the project in this period. After several years of planning, design, and careful consideration, the Visitors finally decided to shelve the project in November of 1980, because the estimates for the project were too costly. Instead, the university built a golf course on the site, which opened in 1984.

Design

The beginning of Hereford's presidency coincided with the completion of the Rotunda restoration, which had been advocated and guided by Frederick Doveton Nichols since the 1950s. It finally re-opened to the public in 1976, in time for the celebration of the nation's bicentennial. This was followed by a visit by Queen Elizabeth II to the University, including a special tour of the Rotunda and

Luncheon in Rotunda to celebrate the visit of Queen Elizabeth II on the occasion of its restoration. Small Special Collections Library, University of Virginia.

the Lawn. If further support of the Rotunda's significance was needed, it was provided in the following year with a visit and a glowing assessment by Ada Louise Huxtable, then the architecture critic for the New York Times and one of the most prominent popularizers of modernist architecture (and good architecture generally) in the United States. With the removal of the Stanford White interior and the recreation of Thomas Jefferson's design, the Rotunda project heralded a new attitude toward historic preservation on Grounds that sought to restore the Jeffersonian buildings to their original appearance as far as possible. Its restoration strengthened the public appreciation of the Lawn and its buildings and began a program of renewal that set a high priority on its restoration, rather than renovation. In 1982, Murray Howard was hired as Curator and Architect of the Academical Village to supervise that effort and ensure its grounding in careful scholarship.

Even as the University increased its commitment to its historic core, it continued to commission new buildings in a red-brick modernist idiom, following the precedent established under Edgar Shannon with Gilmer Hall. The principal structures of the late 1970s were all designed as rigorously contemporary—brick shells with concrete details, flat roofs, and devoid of ornament. The first, the Claude Moore Health Sciences Building (1976), bridges red-brick piers with concrete slab floors and continuous ribbon windows, its orthogonal massing relieved only by a cylindrical tower on its principal front. It bridges Jefferson Park Avenue impressively, with an unbroken span across the street that joins the two halves of the medical campus.

Clemons Library (1979) is even more austere, its bunker-like appearance from the Shannon Library plaza strengthened by its continuous, thin horizontal slit of glazing. Its most public facades are its most severe and serious-minded. More open are the elevations that fall down the hill to the north and west, forming a series of terraces in front of more generously glazed walls. Like many of its predecessors, Clemons hides its large size in the hillside, seeming to be just one story tall from its most

Built in 1975, the Claude Moore Health Sciences Library bridges Jefferson Park Avenue.

public approach. More complex in its massing was Rawlings and Wilson's Sponsors' Hall (1979), built initially as housing for visitors to the Darden School. Like Clemons and the Moore Library, it was organized around large, geometrically planned brick masses but these were arranged more freely, giving the facility a greater vitality than the two contemporary libraries. Still, like the two libraries, it scrupulously obeyed modernist prescriptions against ornament and in favor of exposing structural materials.

Finally, Johnson, Craven and Gibson's Slaughter Recreation Center (1978) mixes cladding materials and incorporates a dramatic triangular portico to distinguish what is otherwise a large orthogonal box to house exercise facilities. But it is also notable because its projected design caught the eye of a young architecture student who observed that designers were increasingly demanding designs that were more attentive to their surroundings—more "contextual," in the argot of the era.

A hint of future directions is provided in the form of the buildings at the Faulkner Complex (1983), new dormitories for about 250 students designed by Oliver, Smith, and Cooke for North Grounds. Though restrained in their ornamentation, they have pitched gable roofs and double-hung sash windows arranged in a rhythm that is more redolent of suburban than Le Corbusiean housing. Their gables, additionally, are finished with rake boards that terminate in molded end boards, a subtle but unmistakable detail that derives ultimately from 18th-century building practices in the Chesapeake region. At the same time, the Faulker buildings are not meant to be understood as governed strictly by a Colonial-Revival or more generally traditional aesthetic. The small cottages flanking the large dormitories are also simple gable-roofed structures but have a deep notch cut from them to give them a more complex and decidedly un-traditional mass, providing some visual and rhetorical distance from the strict traditionalism being practiced by designers like Leon Krier, Quinlan Terry, and Robert A.M. Stern in this period.

Robert Stern's earliest work on Grounds was completed in 1984, in the form of two very different projects. The first was another dormitory project, an expansion of the Gwathmey/Munford complex at the intersection of Emmet Street and Ivy Road. Like the Faulk-

The Faulkner Dormitories took a small step away from the modernism of the previous two decades.

ner Complex, the Yen and Hoxton Apartments (1984) are simple masses with regularly spaced window openings and a pitched roof—here, a hip, broken only by trapezoidal notches above the entries on the courtyard side. The roofs are decorated along their ridges with vents for mechanical equipment, disguised as brick chimneys. Like the Faulkner dorms, these recall a distinctive Chesapeake form: in this case, the idiosyncratic clustered chimneys at Stratford Hall. At the same time, Stern provided them with classically inspired frontispieces at their principal entrances, though their awkward proportion and indifferent execution make them only half-hearted attempts at a traditional enrichment of what is otherwise a simple brick box.

Stern's second project at the University in this year was a small addition to the dining hall at Observatory Hill (1984). This was a more inventive and more thoroughgoing attempt to use the traditional language of design, the most ambitious use of the classical idiom on Grounds in decades. It combined recognizably Jeffersonian elements like Tuscan columns and an abstracted Chinese Chippendale rail in an entirely novel composition. It is not included in the inventory of buildings because it was demolished in 2004 but it demonstrated that the traditional language of design could still be vital for new building. As an obvious counterpoint to the rigorous modernism of the previous two decades, it was celebrated in the national architectural press as well as in the pages of the Cavalier Daily and did much to re-invigorate the practice of neoclassical design on Grounds.

Even as the two Stern-designed projects were underway, the University continued to sponsor modernist structures, including the Gooch-Dillard dormitories (1984) by Edward Larrabee Barnes. These provided new housing for 655 students and, like many of their predecessors, use alternating volumes and materials instead of ornament to animate their large brick masses. Adopting the familiar palette of red brick and light-colored concrete, they nonetheless reject the new option of applying traditional ornament or historic patterns of fenestration. They show how a strict, orthogonal strain of modernism, formerly used principally for libraries and science buildings, could be used effectively for student housing.

Robert M. O'Neil, 1985-1990

After Edwin Alderman, Robert O'Neal was only the second president without any previous affiliation to the University. Educated at Harvard, from which he received his B.A., M.A., and L.L.D., he was a legal scholar with a specialty in the First Amendment. He was professionally and temperamentally well suited to respond to the student protests that enlivened his time as a professor and administrator. He began his academic career in the University of California Law School at Berkeley, followed by administrative posts at SUNY Buffalo and the University of Indiana, before becoming president of the statewide University Wisconsin system in 1980.

University Developments

O'Neal succeeded Frank Hereford at the University of Virginia in 1985, in the middle of a decade of relative stasis in its student population. Total enrollment was 16,464 in 1979, 16,531 in 1984, and 17,198 in 1989, the year before he left office. Nonetheless, the University continued its building program to catch up with the demands produced by the previous two decades' increase in the size of the student body. And projected enrollment growth over the next twenty years became a controversial topic that bedeviled his last year.

He took an active role in managing the new demands associated with the increasing diversity of the student body, establishing scholarships to recruit African-American students and convening task forces on the role of women and racial and ethnic minorities at the University. He was especially engaged in debates about the use of the public square, supporting the rights of students to protest the University's investments in apartheid-era South Africa, for example, while insisting that those rights did not extend to the occupation public space. He maintained that encampments on the most public parts of Grounds prevented others from expressing their right to express themselves, foreclosing discussion instead of stimulating it.

The 1987 addition to Monroe Hall is a respectful attempt to use the idiom of the original 1930 building.

This even-handed approach to controversy did not shield him from criticism over his response to unexpectedly high enrollment projections for the 1990s and 2000s. In the summer of 1988, the University revised its estimates for growth of the college-age population of Virginia substantially upward, suggesting that by 2005, the first-year classes of Virginia colleges might be 36 percent larger than they were in 1988. President O'Neal recommended that the University plan to accommodate a 20 percent growth in that period, enlarging its faculty and its facilities gradually to avoid significant disruptions to its educational mission or the collegiate experience. Others disagreed, with many arguing that the University was already too large and too institutional. The debate over how and whether to grow consumed the last two years of his term in office. Opponents of growth worried about the effect that a larger student body would have on the school's reputation, its quality of instruction, and campus social life.

After resigning the presidency in 1990, O'Neal remained at the University, continuing to teach at the School of Law even as he became the founding director of the Thomas Jefferson Center for the Protection of Free Expression.

Planning

The relative stability of the student body during O'Neil's time in office, followed by the lack of consensus over whether continued growth was welcome, meant that there were few major building projects on the scale of Birdwood proposed in the late 1980s. The most consequential projects during O'Neil's presidency were planned during that of Frank Hereford, like the enlargement of Newcomb, Gilmer and Monroe halls. These continued the pattern of his predecessor of enlarging facilities to meet present needs, following the rapid pace of growth in the 1970s. Two of the largest projects were for new or improved student amenities: a large addition to Newcomb Hall and a new student activities building.

Design

The most substantial new building erected during Robert O'Neil's term was the Student Activities Building by the Vickery Partnership (1985). It embraces many of the tenets of orthodox modernism such as the forthright expression of structural materials and the minimal use of ornament but it softens the hard edge of high modernism with its use of a pitched roof and deep eave overhangs. It is a simple warehouse enclosure for a variety of student activities, its only demonstrative element being a pair of enormous shed dormers that enclose vents for mechanical equipment. The only other variety to its modest exterior is the use of alternating colors and textures for its masonry units.

More architecturally ambitious are the designs for two major additions undertaken in this period. Hartmann-Cox's enlargement of Monroe Hall (1987) is a skilled, respectful expression of the Beaux-Arts classicism that characterized the expansion of Grounds at the turn of the 20th century. Monroe Hall originally was oriented to the south and west, towards the Monroe Hill house and dormitories. Its addition gave it a new monumental front with a colossal order colonnade with flanking pavilions, mirroring that of Shannon Library to the north. It newly defined

the Shannon quad as a coherent composition in a way that the Warren Manning plans for this precinct anticipated. With its literate use of the Beaux-Arts-derived classical language used by McKim, Mead, and White and the Architectural Commission, it is a departure both from the high modernism of the previous decades and of the knowing, creative use of a traditional design idiom exemplified by Stern's dining hall addition.

The ironic use of traditional ornament that Stern's dining hall only gestures toward was embraced more fully in Robert M. Kliment and Frances Halsband's addition to Gilmer Hall (1988). Unlike the addition to Monroe, its designers took pains to distinguish it clearly from its straight-laced, streamlined modernist core. Twenty years after the publication of Robert Venturi's *Complexity and Contradiction in Architecture*, the Gilmer addition embraced its call for attention—even if this were a winking, detached attention—to a building's context. Here, the building's massive brick drum seems a direct reference to the Rotunda, while its abstracted ornament and its quasi-Serlian window over the entry likewise recall the Renaissance-derived language of traditional Euro-American design more generally.

Nonetheless, Robert Kliment denied that the drum owed a debt to the Rotunda, noting that it was a means of addressing two fronts simultaneously: McCormick Road and the plaza in front of the Chemistry building. In his words, "a drum with markers of differing intensities allows more than one orientation on its perimeter." Likely this disavowal reflects a lingering professional reluctance to betray any influence other than creative genius.

The 1987 addition to Gilmer Hall drew upon historic motifs while maintaining a careful ironic distance from overt historicizing.

Whatever its origins, the addition to Gilmer Hall suggested a new way to integrate modern design into a richly developed historic context, acknowledging the power of that environment while extending its visual grammar.

The stewardship of that environment, especially that of the Lawn, took on renewed importance during the late 1980s, under the direction of Murray Howard. Howard undertook the restoration of three pavilions in this period: VIII, III, and I. His desire for those restorations to proceed on firm scholarly footing inaugurated a program of conducting Historic Structure Reports before beginning work on the buildings, a practice that began with the restoration of Pavilion I in 1986.

With its emphasis on careful stewardship of historic resources and an increasing diversity of expression for new building projects, the O'Neil presidency quietly initiated the thoughtful, inquisitive, and open-minded approach to architecture that would characterize the best work at the University over the next two decades.

Conclusion

Entering the University of Virginia's third century, 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 day.

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

Jefferson's idea of the university as a village can be seen in his design of buildings and landscape, as in this view from the south.

HISTORY: CONCLUSION

Changing views of the university as a city have led to the construction of new facilities, such as the amphitheater, to deal with larger and ever-expanding needs on Grounds.

University of Virginia, an institution united by powerful visual themes and by a distinctive culture. Today, many revere Jefferson's buildings for their beauty and for their association with a 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.

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

ESSENTIAL CHARACTERISTICS

This document defines the best qualities of University of Virginia's historic buildings as a guide to evaluating new designs. It distills them from each phase of the University's development to identify attributes that best reflect its values and aspirations. They are not ornaments that can simply be applied to a structure to make it suited to Charlottesville—brick walls and Tuscan columns do not make a building Jeffersonian. Instead, these essential characteristics transcend style, to constitute a general attitude toward building thoughtfully on Grounds. They include Worldliness, Fitness, Durability, Craft, Scale, and Situation.

The manifestations of these characteristics have varied over the University's 200-year history. As circumstances have changed, the form of the buildings have, too. A global institution for 20,000 students cannot resemble one made for 200 of the sons of Virginia. Nonetheless, the directive of the first Board of Visitors concerning the university's first pavilion still applies: its buildings should be "of substantial work, of regular architecture, well executed."[1]

The following qualities are key to the most successful buildings on Grounds, of any era.

Worldliness

"the subject of the arts…is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world & procure them its praise."[2]

Jefferson intended his new buildings to impress an audience far beyond Charlottesville. He did this to recruit new faculty and to attract potential students but above all, he did it to earn the University, and the nation, credit on the world stage. In the 1890s, the University enlisted McKim, Mead, & White to bring their internationally acclaimed Beaux-Arts neoclassicism to the South Lawn. In the 1960s, it brought Euro-American Modernism to the science and arts complexes at the edges of Grounds, followed by its graduate schools of law and business.

UVA buildings address both local and international audiences

Above: Pavilion IV, Thomas Jefferson, completed 1822. Below: Gilmer Hall, built 1961-1963, Ballou and Justice with Stainback and Scribner; 1984-1987 addition by R.M. Kliment and Frances Halsband; renovated 2022 by Perkins and Will.

Fitness

"you know the difference between magnitude and beauty"[3]

Jefferson designed the original core of the University so that each building communicated its relative place in the larger whole through its architecture. In their scale and degree of elaboration, the pavilions are clearly more important than the hotels and the rows of student rooms; the Rotunda stands above all of them. Newer buildings close to the Academical Village defer to its primacy by keeping their rooflines low and their materials and ornamentation compatible. Distance from this center affords greater liberty of expression but building lavishly anywhere on Grounds makes a bold claim for pre-eminence.

UVA buildings articulate their role in its educational mission through siting, scale, and design

Above: Fralin Art Museum, Edmund Campbell and R. E. Lee Taylor, 1935. Below: Pavilion V and student rooms, Thomas Jefferson, 1822.

Durability

"of substantial work..."[4]

The oldest buildings on Grounds were constructed of brick because they were built to last. Brick was also a local material, one more economical than imported cut stone. Their visual appeal has been as lasting as their construction. Jefferson opposed what he saw as faddish design, which he called "false architecture, so much the rage at present." The best recent structures in modernist idioms similarly prefer time-tested details and high-quality materials. Well done buildings are worthy of the care they require. Durable buildings, further, demonstrate the multi-generational commitment that the University makes to its students.

Whether in brick, stone, concrete, or steel, UVA buildings manifest solidity

Above: University Chapel, Charles Emmet Cassell, architect, 1884-1890. Below: Pavilion VI, Thomas Jefferson, completed 1822.

Craft

"...well executed"[5]

Jefferson recruited the builders of his university personally. He wanted the most talented artisans in the region for carpentry and ordinary masonry; he got the best in the world for the most challenging decorative work. This high level of skill is also evident in many later buildings, such as the plasterwork and wainscoting in Garrett Hall and the masonry of the McCormick Road dormitories. As the latter example illustrates, well-made buildings can be impressive without extensive ornament. And as thousands of buildings around the country illustrate, excellent designs are let down by slipshod execution.

UVA buildings use the highest level of craftsmanship available

Above: Corinthian capital, Pavilion VIII, Thomas Jefferson, completed 1822. Below: View of dining room ceiling, Garrett Hall, McKim, Mead & White, 1907-1908; remodeled by Stainback and Scribner, 1959; and 2009-2011 by Architecture Resources Group and Frazier Associates.

Scale

"large houses are always ugly…in fact an University should not be an house but a village."[6]

The Jefferson-designed Academical Village dispersed the University into several smaller buildings instead of one large one. This gave it a domestic character, one that it still retains on the Lawn. As the University grew, turn-of-the-20th-century designers sought to minimize the appearance of large institutional buildings by concealing their size—building them into hillsides, for example, or arranging them in courts. Later designers have used other strategies, such as covered walkways, to disguise the mass of its largest structures.

UVA buildings are appropriately sized; large structures minimize their apparent mass

Above: View along arcaded walkway, Hereford College, Tod Williams and Billie Tsien, built 1992. Below: East Range rooms south of Hotel D, Thomas Jefferson, completed 1822.

Situation

"the range of our ground was a law of nature to which we were bound to conform"[7]

The Academical Village was originally surrounded by open land. It created the Lawn and gardens by enclosing them. As Grounds expanded around the turn of the 20th century, McKim, Mead, & White and their successors continued this practice by creating quadrangles of open space, like those in front of Cabell Hall and Shannon Library. Buildings from later in the 20th century sit in isolation on separate lots in the manner of contemporary suburbs, with little visible or physical connection to their neighbors. The subsequent growth of both Charlottesville and the University now requires building more densely. Jefferson's Academical core, once a Village, is now the center of an Academical City.

UVA buildings are integrated deliberately into the existing landscape and streetscape

Above: Drama Education Building, built 1974; 2013 addition by William Rawn Associates. Below: View toward Rotunda looking north from south lawn.

History of Design Principles at UVA

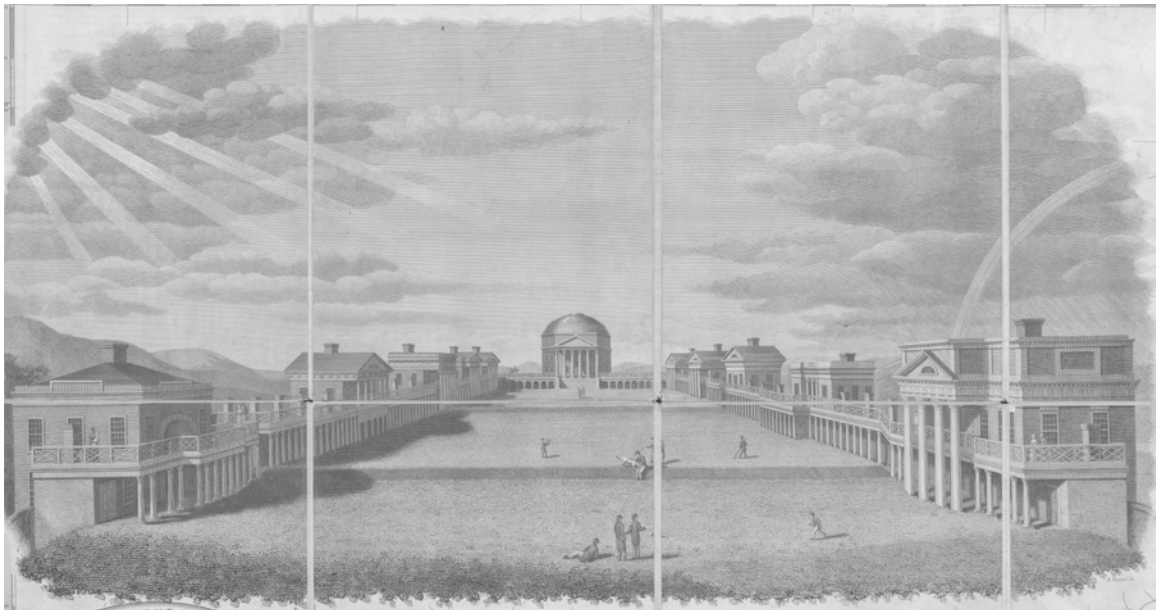
Academical Village (1817–1850)

Thomas Jefferson planted his new University in a part of Virginia that was far from the most densely settled parts of the state. It was surrounded by empty land with scattered settlements and plantations. Like the clear air and views of the surrounding mountains, its remoteness was part of its appeal. It was also what made its refined architecture so startling, by contrast. Early visitors were amazed to encounter a little neoclassical settlement out in the Virginia Piedmont.

Their wonder came in part from finding such buildings in so remote a place but it was in large part from finding them in this country at all. Jefferson was dismayed at the weak demand for distinguished architecture in North America, a circumstance that he believed had political implications. He wanted the United States to be recognized as a world power and saw building well as a means to that end. For him, providing a great University with great architecture was one way to earn the respect of established European states.

Jefferson used the Roman neoclassical language of design deliberately: first, to represent the United States as a nation that was intellectually serious and culturally literate; and second, to distinguish the University from the preferences of his peers, who increasingly looked to Greek models for new buildings.

He arranged Grounds to house a small scholarly community of young people from similar backgrounds—largely the sons of Virginia's planter elite. He built it for 200 students and 10 professors, though it would be several years before that many students enrolled. Its architecture was impressive but the scale of its buildings was domestic; this small scale is



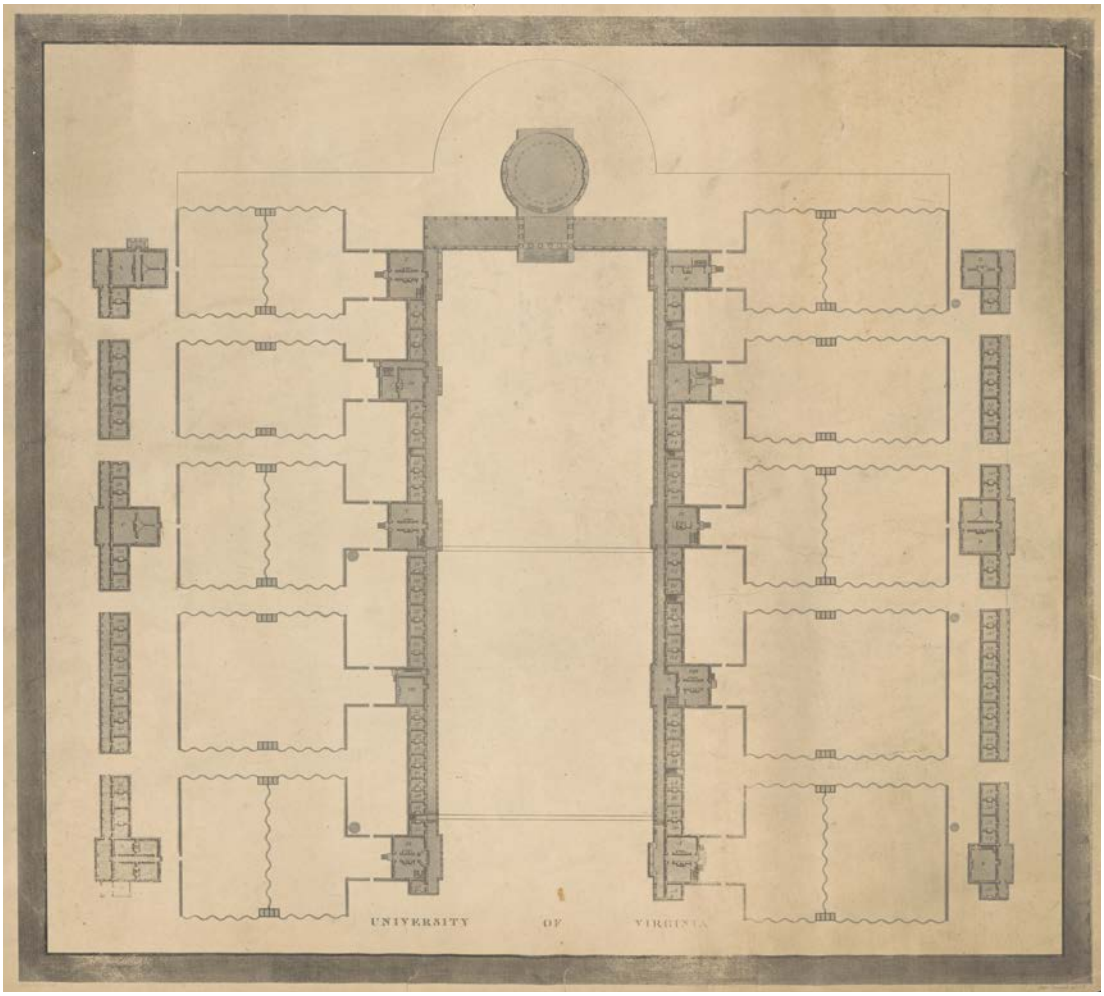
Benjamin Tanner engraving of the University of Virginia, 1826, UVA Prints and Photographs, Small Special Collections Library.

still a large part of the appeal of the Academical Village.

Planning

Jefferson's great innovation in collegiate design was in the arrangement of student rooms in long rows between pavilions containing professors' houses and classrooms. Students were not packed into a barracks-like dormitory but spread out in individual cells. They were neighbors, in this layout, of their teachers, who were distributed among them at regular intervals in houses that had a single large room on the first floor for holding classes. This was the antithesis of conventional collegiate architecture, which ordinarily meant massive institutional buildings that accommodated all of students' needs, including schooling, worship, and meals.

Jefferson resisted the institutional model for campus architecture at every turn, fighting the Board of Visitors when they argued that a single, large dormitory for students would be a more cost-effective solution for housing students and should be deployed on the ranges, if not on the Lawn. Jefferson rejected



Maverick Plan of the University of Virginia, 1822, with numbered rooms.

Above left: Pavilions I-III. Above right: Rotunda. Below: student rooms 9-19 West Lawn. All designed by Thomas Jefferson.

their proposal, ensuring that the values of his university would not be embodied in a massive structure but in, as he routinely styled it, a village.

The attributes of that village made clear the relationship of students and their teachers. Students lived in the low, one-story ranks of rooms set behind Tuscan colonnades and brick arcades; faculty occupied the impressive two-story pavilions. The grandest structure was the Rotunda. The centerpiece of the historic campus was not the house of a president nor a house of worship. It was not a representation of secular or religious authority, in other words, but a center of study, a library. The architecture made plain that while the faculty ranked above the students, even they were subordinate to the highest authority on the Academical Village: the wisdom accumulated in books.

Style

Jefferson fought for his village and this notion of how the University should be arranged was part of his plan from the beginning. The visual quality of its architecture was also immensely important to him. Though he was over seventy years old when work began in 1817, he took an active role in supervising the construction personally, visiting the site from Monticello and corresponding frequently to ensure its progress and continued funding. He carefully recruited builders whose judgement and experience he trusted—in many cases, veterans of the Monticello project. He recruited others from around the commonwealth and from as far away as Philadelphia to develop a workforce capable of building his university both durably and attractively. The resulting workforce mirrored that of other large contruction projects in the southeast, with a mix of skilled and unskilled laborers, some of them free, many enslaved.

Jefferson developed his architectural taste through his reading of design books and his travels. He was unimpressed by the buildings of Virginia but thought those of Philadelphia to be creditable; he was disappointed in London but captivated by the newer buildings of Paris. In making these judgments, he distinguished between architecture that he found faddish and an architecture that participated in a vital, international conversation about design. He cautioned his friends against the "false architecture…so much the rage at present"[8] and defended his advocacy for better buildings as a public good. "You see I am an enthusiast on the subject of the arts. But it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world & procure them its praise."[9]

His designs for buildings at UVA were an important part of this effort. He built for an international audience, on behalf of the nation. But he also built for his students. He sought

Bulfinch's 1806 Third Otis House (left) and Strickland's 1824 Second Bank of the United States (right) represent two very different strains of American neo-classicism than the strict Roman Palladiansim of Jefferson.

Left: Pavilion IX, Thomas Jefferson and Benjamin Henry Latrobe, completed 1822. Right: Pavilion II, Thomas Jefferson, completed 1822.

to educate them about contemporary western architecture, both as it was formed by ancient models and as it could be practiced in the present. Most of this education was done through the pavilions and the Rotunda. Even a casual observer recognizes that the principal buildings on the Lawn are derived from classical models; many can identify the different orders of each. And a few can recognize how he made the relatively small pavilions more impressive-looking by giving them colossal orders and full entablatures. But Jefferson wanted his students to learn something more.

An important lesson was that the classicism of the Lawn is quite different from the contemporary classicism of other parts of North America. The early 19th-century neoclassicism of Charles Bulfinch, for example, was more delicate and its proportions more attenuated than the sturdier, strictly Palladian and Roman work of Jefferson. Different, too, was the Adamesque neoclassicism of many of Jefferson's peers, such as George Washington's New Room at Mount Vernon. Jefferson's Lawn is explicitly pedigreed in a way that the work of his more inventive peers was not. It is also thoroughly Roman at a time when many American builders were beginning to look to Greek temples for inspiration. William Strickland based his 1824 Second Bank of the United States, for example, on the Parthenon in Athens.

Jefferson wanted to put proper models of the Roman architecture he preferred before his students. At first, he imagined a relatively restrained design for each of the pavilions, with arcades on the ground floor and a colonnade above. But following his correspondence with architects William Thornton and Benjamin Henry Latrobe, his pedagogical and architectural program became more ambitious. The subsequent pavilions would illustrate ancient Roman design, Renaissance adaptations of Roman models, and modern variations. Six pavilions used orders based directly upon ancient Roman models; two used orders derived

from Jefferson's preferred Renaissance source, Andrea Palladio's *Four Books of Architecture*; and two showed how contemporary architects could make new and inventive—that is to say, modern—compositions out of the raw material of the classical language.[10]

Jefferson's influence on the development of the University continued after his death in 1826. Though his fellow Visitors often disagreed with him on particular points of design, including his preference for flat roofs on the dormitories, they largely honored his architectural legacy. When they built new student housing on Monroe Hill in 1848, they followed the model of the Ranges, with two rows of rooms behind a brick arcade. Even the interior mantels and closets duplicated those in the original dormitories. Its only substantive differences were in its use of a brick cornice and a pitched roof.

Monroe Hill House Range, built 1848.

Romantic Suburb (1850–1890)

Planning

Robert Mills's addition to the Rotunda, later called the Mills Annex (1851–53) was the first academic structure on Grounds big enough to accommodate the entire student body. Large though it was, its mass was disguised from the Lawn because it was hidden behind the Rotunda. It adopted the same architectural language as Jefferson's building but incorporated new, modern materials for its construction, including cast iron for the colossal Corinthian columns on its north end.

William A. Pratt extended Grounds to the southeast with his new infirmary, now called Varsity Hall (1858), placed at some distance from the Lawn and ranges. Its separation both minimized the threat of contagion and clearly set the building apart from the Jeffersonian core. Though built of brick and two stories tall on a high cellar, its relatively modest ornamentation could not be mistaken for the impressive form of the pavilions.

In a similar way, Brooks Hall (1877) and the University Chapel (1890) set themselves apart from the Academical Village. A short walk from the Rotunda, their scale, composition, and ornament all clarify that they are satellites to the principal educational functions of the Academical Village. Built as a museum and a chapel, they did not originally include any classrooms or faculty offices.

Despite their stylistic differences, they are sited to respect the orthogonal grid of the Lawn, unlike Varsity Hall, whose off-axis orientation set it apart from other early buildings on Grounds.

Style

The Mills Annex, which was attached to the Rotunda, used the visual language of the Lawn, with red brick walls, a full entablature, and a Corinthian portico on its north front.

Sachse view of the University of Virginia from Lewis Mountain, 1856.

Though Mills was one of the country's great proponents of the Greek Revival, a style that was ubiquitous in the United States in the 1850s and used with great vigor around the southeast, he deferred to the Roman preference of Jefferson in his addition to the Rotunda.

By contrast, Varsity Hall is the first substantial building on Grounds to depart fully from the classical language. It is a stripped-down, utilitarian version of the Italianate, with tall sash windows, a low-pitched roof and a brick cornice that cannot be mistaken for a classical entablature. Its contemporary styling began a long association at the university of scientific and medical buildings adopting a modern design idiom to distinguish themselves from the Roman-derived architecture of the historic core.

The two post-Civil-War buildings at the edges of the original Academical Village followed Varsity Hall away from the old Roman style in favor of the new picturesque idioms that characterized the Victorian era.

Brooks Hall, John Rochester Thomas, architect, built 1876-77.

Varsity Hall, William A. Pratt, 1857-58; moved 2004.

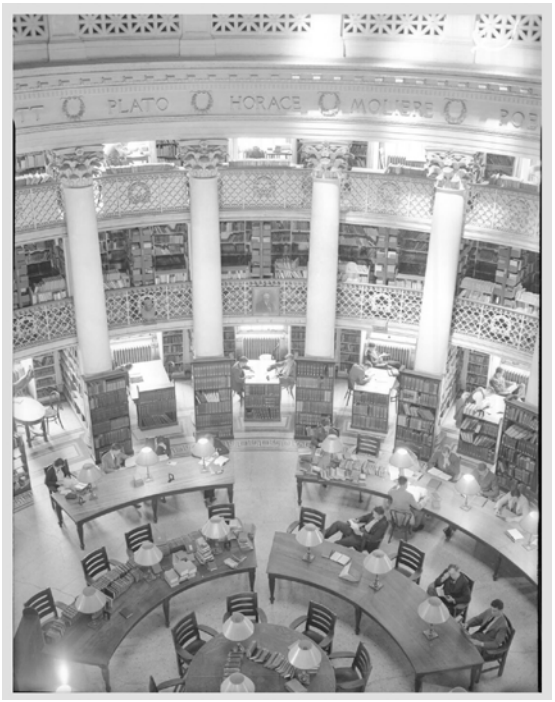
Brooks Hall mixes stone and brick with didactic ornament advertising its purpose as the University's first science museum. It is covered with a mansard roof and decorated with the names of scientists in its frieze and heads of large animals in its keystones. The University Chapel is a handsome Gothic Revival church similar to those built for high-church Protestants throughout the United States in the late nineteenth century. With its stone walls, tall tower, pointed-arch windows, and elaborately trussed roof, it represents a respectable, detailed version of the American Gothic that would be a comfortable house of worship for any Lutheran or Episcopalian congregation in the country. Though varied in style and material from the Jefferson-era buildings, they maintain a respectful distance and scale, while their setting in the open landscape surrounding the Academical Village gives them a picturesque character common to contemporary railway suburbs.

Beaux-Arts Growth (1890–1945)

Two galvanizing events at the end of the nineteenth century altered the course of university construction for a generation. The first was the 1888 re-discovery that Thomas Jefferson was the architect of its original buildings. This occasioned architect David Peebles to wonder "why it is that, while Jefferson's scholastic plan has been watched with such pious solicitude, his architectural scheme has been so desecrated?"[11] The second was the 1895 fire which destroyed the Mills Annex and all but the walls and columns of the original Rotunda. This latter event removed the only space on Grounds that could accommodate large events as well as the University's principal classrooms and library. As the Visitors anticipated further growth in student enrollment, they saw an opportunity to build for a newer, larger, and more modern university. They initiated a massive building program that would last until the Second World War.

To restore the Rotunda, the Visitors engaged one of the most prominent firms in the country, New-York-based McKim, Mead, & White. They did so in a way that preserved the building's outward appearance while altering its interior. White reasoned that Jefferson would have made its interior better resemble its model, the Parthenon in Rome, if he had not been required to fill it with the University's library and other functions. He opened up its dome room, therefore, and ringed it with a new Corinthian colonnade. The library remained in the building until 1938 but classrooms were relocated to projected new buildings. The Rotunda would soon became a symbolic heart of the University rather than a functioning one.

Rufus Holsinger photograph of the Rotunda fire, October 27, 1895.



Circa 1938 view of the Rotunda's dome room.

Fayerweather Hall, Carpenter and Peebles, architects, 1893; 2006 renovation by Dagit Saylor.

Planning

Those projected new buildings would eventually spread across Grounds, but in the years around 1900, they were concentrated at the South Lawn, where McKim, Mead, & White grappled with the problem of how to extend and terminate the Lawn. Jefferson had intended for his arrangement of pavilions and student rooms to be indefinitely extendable but with student enrollment at 662 in 1905 (and over 1,000 a decade later),[12] following the old, low-density village model of a college campus would have consumed much of the surrounding city. New buildings would need to be larger and to accommodate new functions, including a gymnasium, schools of art, engineering, and education, and, for the first time, a communal dining hall. The scale of buildings in this period could no longer be domestic; they would have to become institutional.

With the Lawn enclosed at its south end, the University could grow by either going up or further out. It opted for out. Warren Manning's proposed master plan of 1913 showed how to enlarge Grounds to the east and west with a series of new buildings arranged in quadrangles. His plan was not closely followed, but it did demonstrate how many new facilities could be accommodated in the immediate environs of the Lawn.

Design

The rediscovery of Jefferson's authorship of the original buildings on Grounds prompted a renewed appreciation of its classical inheritance. This coincided with a larger trend in Europe and the United States of embracing an impressive strain of classical design, exemplified by the Chicago World's Fair of 1893. Beginning with Fayerweather Hall (1893), new buildings once again deployed the classical language, but now in a grander and more inventive manner, suited to massive institutional structures. For their quadrangle at the south end of the Lawn, for example, McKim, Mead, & White gave Cabell, Cocke and Rouss Halls (1898) archaeologically informed Greek fronts, with full Ionic orders and acroteria ornamenting their pediments.

Cocke Hall, McKim, Mead, and White, built 1898, renovated 2006 by Schwartz/Silver Architects.

At the same time, like their predecessors, they are built of Flemish-bond brick and are handsomely ornamented, with full entablatures extending to their corners, and full orders with pediments identifying their entrances. They show their relationship to their predecessors in their literate use of the classical language and through their use of a traditional local material with Virginia brick. But this is not to say that they are Jeffersonian. They are a departure, though a respectful one. An exception to this pattern is Madison Hall (1905), whose scale and grandeur is similar to its Beaux-Arts contemporaries but whose elaborated window surrounds make explicit reference to those of Monticello and the Rotunda.

Other designs of this period, including that of Randall Hall (1899), are freer in their use of the classical language. Like its neighbors, Randall uses a full entablature but its ornament and varied window configurations bring a visual liveliness to each front that is quite different from the stately, more measured designs of the South Lawn.

The work of Fiske Kimball and the Architectural Commission is generally less elaborated than the McKim, Mead, & White buildings, but extends their use of red brick and white neoclassical ornament with central pediments. For many, Cobb (1917), Peabody (1914), and Garrett Hall (1908) have defined the image of UVA as much as the Lawn. In fact, it is this generation of building, more than Jefferson's, that sanctified the palette of bright-white columns (as opposed to a mellower buff color) on red brick buildings.

This was a period when other large campuses adopted the Gothic Revival to accommodate their parallel growth in enrollment. Duke, Princeton, Chicago, and Yale Universities all made a stone neo-Gothic the predominant language of large-scale building on their campuses in the opening decades of the 20th century. An alternative, used at Columbia, was a McKim-influenced monumental neoclassicism rendered in stone. Virginia's red-brick Beaux-Arts classicism was not unique, but the scale of its spread across Grounds and its relationship to the Academical Village set

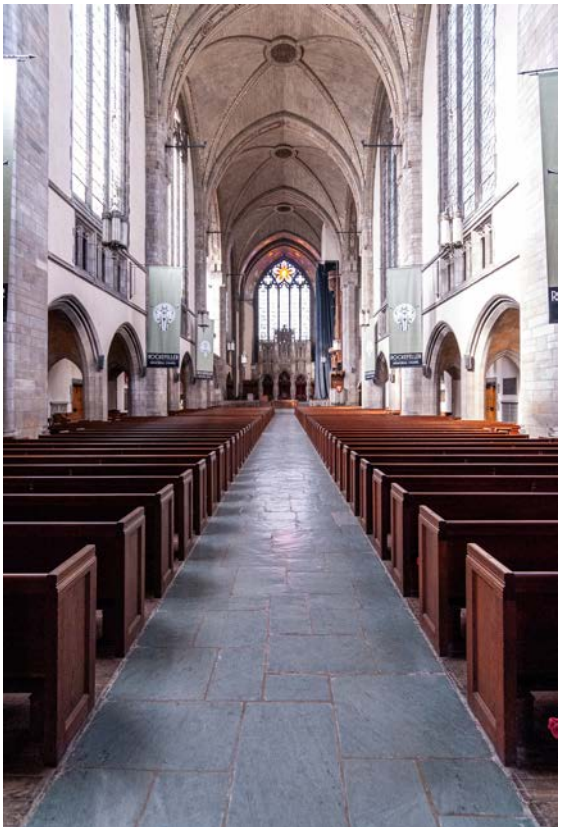
Randall Hall, Paul Pelz, architect, 1898-1899.

it apart from other contemporary universities. Forgoing the national trend in collegiate Gothic in this period has allowed, in retrospect, the University Chapel to stand apart, communicating its purpose more effectively. The sole example of the Gothic on Grounds is a house of Christian worship.

Translating the small scale of the Academical Village to the large institutional footprint of the modern university was challenging. The domestic character of the pavilions is lost when collegiate buildings must grow from 3,000 to 30,000 square feet in area. So the bulk of the much larger buildings of this era was disguised through clever siting and put-

Minor Hall, John Kevan Peebles, 1908-1911, renovated 1990.

ting one or more floors below grade, taking advantage of the hilly topography of Charlottesville and creating some unusual environments like the low amphitheater behind Cocke Hall.



Duke (left) and the University of Chicago (right) were two of many American universities to embrace the gothic revival for their campuses in the 1920s and 30s, while the University of Virginia maintained its commitment to a red-brick Beaux-Arts classicism.

Modern Suburb (1945–1990)

The post-war University continued to expand and to diversify its student body, increasing its size from nearly 3,000 to more than 5,000 between 1940 and 1960. By 1990, it had grown to over 18,000 enrolled students, with a corresponding growth in its infrastructure. If McKim, Mead, & White's Old Cabell Hall can be taken as exemplary of the previous generation of buildings, its enlargement with the massive New Cabell (1952), hidden behind it, typified the next phase.

As new university buildings grew larger, the debate grew more intense about what form they should take. The university did not initially embrace the new, stripped-down style usually called Modernism until the 1960s and when it did come to Charlottesville, it came with objections from those who found its machine-made and un-ornamented aesthetic anathema at Jefferson's university. A similar spirit of reverence motivated others, led by Professor Frederick Doveton Nichols, to renew appreciation of the Lawn by restoring key buildings, starting with the Rotunda and the pavilions.

Planning

With the area covered by Warren Manning's 1913 master plan largely built out by the onset of World War II, further expansion proceeded beyond its edges. This dispersal of the University grounds occurred according to a suburban logic, with most buildings set individually on large open lots. The McCormick Road dormitories (1950) and the

1966 aerial view of the University of Virginia.

1968 aerial view of University of Virginia from south, showing Lawn and hospital.

Physics Building (1954) were exceptions to this rule. Both were designed and planned by Eggers and Higgins and extend the turn-of-the-century approach of planning new buildings orthogonally to create protected grassy courtyards.

Further new building along McCormick Road sited new structures apart from one another, each one consuming its own stretch of ground and set back from the street in the manner of a contemporary suburban development. Their size grew at the same time, and their remoteness from the center of grounds meant that their enormous scale is less conspicuous than it would have been if they adjoined the Academical Village. The breadth of Gilmer Hall, for example, is roughly the same as the entire length of the Lawn. At the same time, their suburban quality was enhanced by the abundance of parking areas, including that now associated with Scott Stadium, just to the south of the science buildings along McCormick.

Notably, one unbuilt structure from this era that would have continued the earlier preference for planning large complexes in courts was Louis I. Kahn's projected chemistry building (1962). The use of quads, in other words, was not necessarily restricted to the McKim, Mead, and White era, nor to the use of a traditional design vocabulary. As executed, however, the 1968 chemistry building is a large brick box set back on a lawn, like its neighbors on the south side of McCormick Road.

In a similar way, the siting of the Drama building and Campbell Hall at the north end of Grounds isolated them from one another but the creation of the Kimball Fine Arts Library began to create a three-sided modernist court opening onto Culbreth Road, a court that was further defined with the construction of Ruffin Hall. The hilly topography of this area and the lack of a clear visual relationship between the buildings means that this courtyard lacks the coherence of the turn-of-the-century open spaces on grounds. Nonetheless, it suggests possibilities for planning cohesive ensembles of modernist buildings on Grounds.

McCormick Road Dormitories, Eggers and Higgins, 1950, looking towards Kent.

By the same token, New Cabell Hall illustrates that new, traditionally styled buildings can be as massive as their suburban counterparts. New Cabell disguises its bulk from the Lawn by hiding behind Old Cabell but the new approach from South Lawn Commons makes its enormous post-war scale apparent. Its great size, however, demonstrates how, as late as the 1950s, it was important for the University to keep its principal academic functions as close as possible to the old Academical Village.

Design

Like many American colleges, the University of Virginia continued to undertake traditionally-styled buildings after World War II, preferring the familiar and neighborly red brick with neo-classical ornaments for all of its principal buildings until the 1960s. But unlike the new buildings put up in the opening decades of the 20th century, post-war architecture was relatively modest in its elaboration. Most new facilities communicated their relationship with the core on the

Mary Munford House, International Residential College, Eggers and Higgins, 1952.

Gilmer Hall, built 1961-1963, Ballou and Justice with Stainback and Scribner; enlarged 1984-1987 by R.M. Kliment and Frances Halsband; renovated 2022 by Perkins and Will.

Lawn through a circumspect deployment of classical ornament: a door casing; a cornice; a pedimented gable end. Mary Munford House (1952), for example, is largely devoid of ornament except for Doric frontispieces at its principal entrances.

The McCormick Road dormitories (1950) and the Physics Building (1954) are similar. Also by Eggers and Higgins, they have classical frontispieces at their entrances, though they are further refined with colossal projecting pediments on key fronts. None of these buildings, however, are explicitly Jeffersonian. Their neoclassicism is a generic one, without the scholarly references of the Lawn or the archaeologically informed ornament of the McKim, Mead, and White buildings. Built in an era in which decoration was characterized by many critics as frivolous or reactionary, they are much more restrained than their predecessors.

Chemistry Building, built 1968, Anderson, Beckwith & Haible, enlarged 1993, 2011, and 2021: view of 1968 lobby.

Campbell Hall, Pietro Belluschi and Kenneth DeMay of Sasaki, Dawson, DeMay Associates, with Rawlings and Wilson, built 1970. Photograph by Sanjay Suchak, 2019.

Despite their simplicity, they are all still well built, using wood-molded bricks laid in Flemish bond instead of the machine-made masonry in running bond that was typical of contemporary commercial construction. The best traditional architecture of this period, including Olsson Hall (1950) also uses carefully laid jack-arches with specially shaped brick set in tight mortar joints, where a steel lintel might have supported the masonry over the windows in a more cheaply made building.

Architectural Modernism came to Charlottesville in 1957 in the form of the Miesian Sears store on West Main Street. It suggested how the aesthetic of the machine age might co-exist with the Jeffersonian. Its lead was followed as the suburban campus expanded along the south side of McCormick Road in the following decade, starting with Gilmer Hall (1963). A chemistry building designed by Louis Kahn was to follow but Kahn's contract was terminated. It was executed instead by the Boston firm of Anderson, Beckwith, and Haible and completed in 1968. Both Gilmer and the Chemistry Building are sprawling, massive structures with brick walls (laid in Flemish bond) and modern concrete details and plate glass windows set in aluminum frames. Gilmer is further enlivened by travertine panels and a mosaic tile lobby; until its most recent renovation, it was also decorated with a pierced concrete block screen. Its serpentine wall makes reference to the garden walls behind the pavilions in a manner consistent with modernist aesthetics, with-

out any applied ornament. Similarly, precast concrete arcades along the east and west corridors made an abstracted reference to the arcades of Jefferson's ranges. The Chemistry Building is un-restrained, heroic high Modernism, with massive blocks of brick presenting a fortress-like front to McCormick Road.

Both buildings show how designers sought to make the tenets of high Modernism suit their setting in Charlottesville, using Flemish bond brick and the occasional respectful gesture like the serpentine wall. Campbell Hall (1970), the new home of the School of Architecture, used similar strategies, with brick and concrete substituting for the brick and stone of earlier eras. But where the McCormick Road science buildings are restrained in their massing, Campbell Hall is much more assertive, demanding attention with its cantilevered floor levels and projecting window bays. The latter elements establish a rhythm of projection and recess that recalls the composition of the Lawn. As with the arcades of the Chemistry Building, designers of even the most insistently modernist buildings on Grounds manipulate light and form to demonstrate their relationship to this place. Similarly, they sometimes define traditional quads, too. Together, Campbell Hall and the Kimball Fine Arts Library form two sides of a modernist court, whose third leg was completed with the Drama Building in 1974.

Notes

1. University of Virginia Board of Visitors, "Minute Book" (Minutes, Charlottesville, VA, 1817-1828), May 17, 1817, Special Collections, University of Virginia Library.
2. Thomas Jefferson to James Madison, September 20, 1785, Founders Online, National Archives, http://founders.archives.gov/documents/Madison/01-08-02-0191.
3. Thomas Jefferson to Charles Willson Peale (University of Virginia Press, February 15, 1824), http://founders.archives.gov/documents/Jefferson/98-01-02-4057.
4. University of Virginia Board of Visitors, "Minute Book" (Minutes, Charlottesville, VA, 1817-1828), May 17, 1817, Special Collections, University of Virginia Library.
5. Ibid.
6. Thomas Jefferson to Littleton W. Tazewell, January 5, 1805, Founders Online, National Archives, https://founders.archives.gov/documents/Jefferson/01-45-02-0316.
7. Thomas Jefferson to Benjamin Henry Latrobe (University of Virginia Press, August 24, 1817), http://founders.archives.gov/documents/Jefferson/03-11-02-0537.
8. Isaac A. Coles to John Hartwell Cocke, February 23, 1816, Founders Online, National Archives, http://founders.archives.gov/documents/Jefferson/03-09-02-0336.
9. Jefferson to Madison, September 20, 1785.
10. The east pavilions, II, IV, VI, VIII, and X, were all based upon ancient Roman models: the Ionic of the Temple of Fortuna Virilis in Rome (II), the Doric of the Roman Temple of Albano (IV), the Ionic of the Roman Theater of Marcellus (VI), the Corinthian of the Baths of Diocletian (VIII), and the Doric of the Theater of Marcellus (X). The west pavilions were based on sources both antique and modern: The distinctive Doric of the Baths of Diocletian (I), Palladio's Corinthian (III), Palladio's Ionic (V), and finally, modern designs using classical elements by William Thornton (VII) and Benjamin Henry Latrobe (IX).
11. John Kevan Peebles, "Thos. Jefferson, Architect," *The Alumni Bulletin* 1, no. 3 (November 1894): 68–74.
12. Virginius Dabney, Mr. *Jefferson's University: A History* (Charlottesville: University Press of Virginia, 1981), 44.

SOURCES

This revised and updated edition of the Preservation Framework Plan builds off of the original 2005 report, updated in 2007, to now include buildings and landscapes, along with a contextual history of the architectural development of the University, covering the period 1975-1990.

Much information on the late twentieth century history of the University, specifically details on the Hereford and O'Neil administrations was found in the Alumni Bulletins of the University of Virgina and in *The Cavalier Daily* held in Shannon Library. This information was supplemented by entries mined from the archives of the Board of Visitors Meeting Minutes made available on-line by the University of Virginia Library, Electronic Text Center.

The digital archive of construction documents maintained by Garth Anderson and his colleagues in the Facilities Management Resource Center proved again to be invaluable repository of drawings, reports and images. These were especially useful in understanding renovations and changes made to existing buildings, along with the design and construction of new buildings.

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, published in 1999 by the Princeton Architectural Press, with a second edition printed in 2012, 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.

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.

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.

An indispensable source in framing an 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 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.

ACKNOWLEDGMENTS

We extend our sincere thanks to the many individuals who generously contributed their time and expertise to the development of this revised Preservation Framework Plan.

We would first like to thank Brian Hogg, the University's Senior Preservation Planner, whose meticulous and prompt review of our work, paired with his insightful recommendations, have significantly enhanced the final document. His broad understanding of the University's history, paired with his knowledge of intricate details relating to the numerous buildings and landscapes within the survey were instrumental in making this document as comprehensive as possible.

Alice J. Raucher, Architect for the University, provided invaluable guidance in defining the goals of the plan and thoughtful review of key sections of the report. Her vision for the future growth of the University balanced by a dedication to managing the existing built environment guided our thinking about immediate priorities and long-term objectives.

Numerous individuals from various branches of the University offered their assistance as we sought out information on the history of buildings, landscapes and administrations. The archive managed by Facilities Management Resource Center once again, proved to be an essential resource of information. We thank Garth Anderson and the staff of the Resource Center for their prompt and immediate service during the course of writing this document. Similarly, staff at the Albert and Shirley Small Special Collections Library offered great assistance as we searched for details on a variety of subjects. Help provided by Reference Librarians Anne Causey and Regina Rush was greatly appreciated.

The initial 2005 Preservation Framework Plan was completed with the help of some named above; however, a great many individuals assisted with the development of the first version of this document. Their work built the foundation upon which this updated plan stands.

Architect for the University David Neuman arrived as the 2005 Heritage Framework Plan was getting under way and provided immediate and sustained guidance as to its proper goals.

Mary Hughes spearheaded the initial plan, acting as a liaison between the consultants and University staff, while managing the team of student interns involved in the project. Much of the data on which this study depends was gathered under her supervision.

The work of Mary's team of interns exceeded all expectations. Altogether, this team prepared histories and chronologies and gathered drawings and historical images for more than 120 buildings and 25 landscapes. Without this work, the survey could not have been completed--their work was substantive and magnificent.

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.

The Preservation Advisory Committee was charged with oversight of the 2005 plan. Composed of respected professionals in the field of historic preservation, this group spent copious time to reviewing documents and attending meeting on the findings and recommendations. Members included Bill Beiswanger, The Rob-

ert 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.

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 under- stood 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:

- Intact – Unaltered
- Substantially Intact – Altered, essential character clearly discernible
- Compromised – Altered, essential character still discernible
- 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	Bayly Museum	Alden House Observatory House #1	Aerospace Research Lab	Albert Small Building
Jefferson Precinct East Range Dorms	Brooks Hall	Brown College Monroe Hill Dormitories	Alumni Hall	Astronomy Building (Forestry and Natural Resources)
Jefferson Precinct Hotel A	Carr's Hill President's Garage (Carriage House)	Carr's Hill Guest House	Barringer Mansion	Copeley Housing
Jefferson Precinct Hotel B	Carr's Hill President's House	Carr's Hill Buckingham Palace	Carr's Hill Leake Cottage	Faulkner Complex
Jefferson Precinct Hotel C	Clark Hall	Chemistry Building	Dawson's Row #1	Gleason Building
Jefferson Precinct Hotel D	Cocke Hall	Claude Moore Health Sciences Library	Dawson's Row #2	Cushman Building
Jefferson Precinct Hotel E	Corner Building Women's Center	Clemons Library	Drama Building	Heating Plant
Jefferson Precinct Hotel E Annex	Dawson's Row #4 Parsonage	Cobb Hall	Gilmer Hall	High Energy Physics Building
Jefferson Precinct Hotel F (Levering Hall)	Fayerweather Hall	Dawson's Row #3	Halsey Hall	Jefferson Precinct East Lawn Garage
Jefferson Precinct Pavilion I	Garrett Hall	Gooch-Dillard	J. Beams Physics Laboratory	Jefferson Precinct-Poe Alley #1
Jefferson Precinct Pavilion II	Jefferson Precinct McGuffey Cottage	International House Lorna Sundberg Center	John W. Warner Hall	Jefferson Precinct-West Lawn Garage
Jefferson Precinct Pavilion III	Jefferson Precinct Cracker Box	JAG School	Lady Astor Pavilion (Squash Court)	Jefferson Precinct West Lawn Wash Room
Jefferson Precinct Pavilion IV	Jefferson Precinct Mews	Little Morea	Lambeth House	Kerchof Hall
Jefferson Precinct Pavilion IX	Lambeth Colonnade	Madison Hall	Mary Munford Hall	Kluge Cochran House

BUILDINGS BY PRESERVATION PRIORITY

FUNDAMENTAL	ESSENTIAL	IMPORTANT	CONTRIBUTING	NOT CONTRIBUTING
Jefferson Precinct Pavilion V	McCormick Observatory	Monroe Hall	McCormick Road Dormitories	Kluge Children's Rehabilitation Center
Jefferson Precinct Pavilion VI	McIntire Amphitheater	Montebello	McKim Hall	Leake Building
Jefferson Precinct Pavilion VII	Medical School Building	Morea	Mechanical Engineering Building	Lee Building
Jefferson Precinct Pavilion VIII	Memorial Gymnasium	Ruffner Hall	Midmont	Medical Research 4
Jefferson Precinct Pavilion X	Minor Hall	Small Observatory	Miller Center Carriage House	Michie North
Jefferson Precinct Rotunda	Monroe Hill House	Sunnyside	Miller Center Faulkner House	Michie South
Jefferson Precinct West Lawn Dorms	Monroe Hill Office	Thornton Hall	Miller Center - Hedge House	Monroe Hill Garage
Jefferson Precinct West Range Dorms	Monroe Hill South Scholar's Ranges		Miller Center - Orchard House	Montebello Garage
	Monroe Hill West Scholar's Ranges		New Cabell Hall	Montesano
	Oak Lawn		Newcomb Hall	Morea Garage
	Old Cabell Hall		Nuclear Reactor	Olsson Hall
	Peabody Hall		O'Neil Hall	Parking and Transportation-Millmont
	Randall Hall		Piedmont	Patton Mansion
	Rouss Hall		School of Law	Peyton House
	Shannon Library		Stacey Hall	Pinn Hall
	University Chapel		University Hospital Clinical Dept. Building	Police Building
	Varsity Hall		University Hospital Collins Wing	Primary Care Center

BUILDINGS BY PRESERVATION PRIORITY

FUNDAMENTAL	ESSENTIAL	IMPORTANT	CONTRIBUTING	NOT CONTRIBUTING
			University Hospital-Davis Wing	Scott Stadium
			University Hospital Steele Wing	Stone Hall
			University Press Bemiss House	Student Activities Building
			Yen and Hoxton Houses	Snowden Apartments (Spanish House-Casa Bolivar)
			Vyssotsky House Observatory House #2	Outpatient Surgery Center
				Telephone Exchange
				University Hospital McIntire Wing
				University Hospital Multistory Building
				University Hospital North Wing
				University Hospital Suhling Research Lab
				University Hospital X-Ray Storage Building
				University Hospital Central Wing
				Zehmer Hall
				102 Cresap Road/ Russia House
				214 Sprigg Lane/ Weedon House
				506 Valley Road
				1515 University Ave
				2400 Ivy Road

EVALUATION OF LANDSCAPES

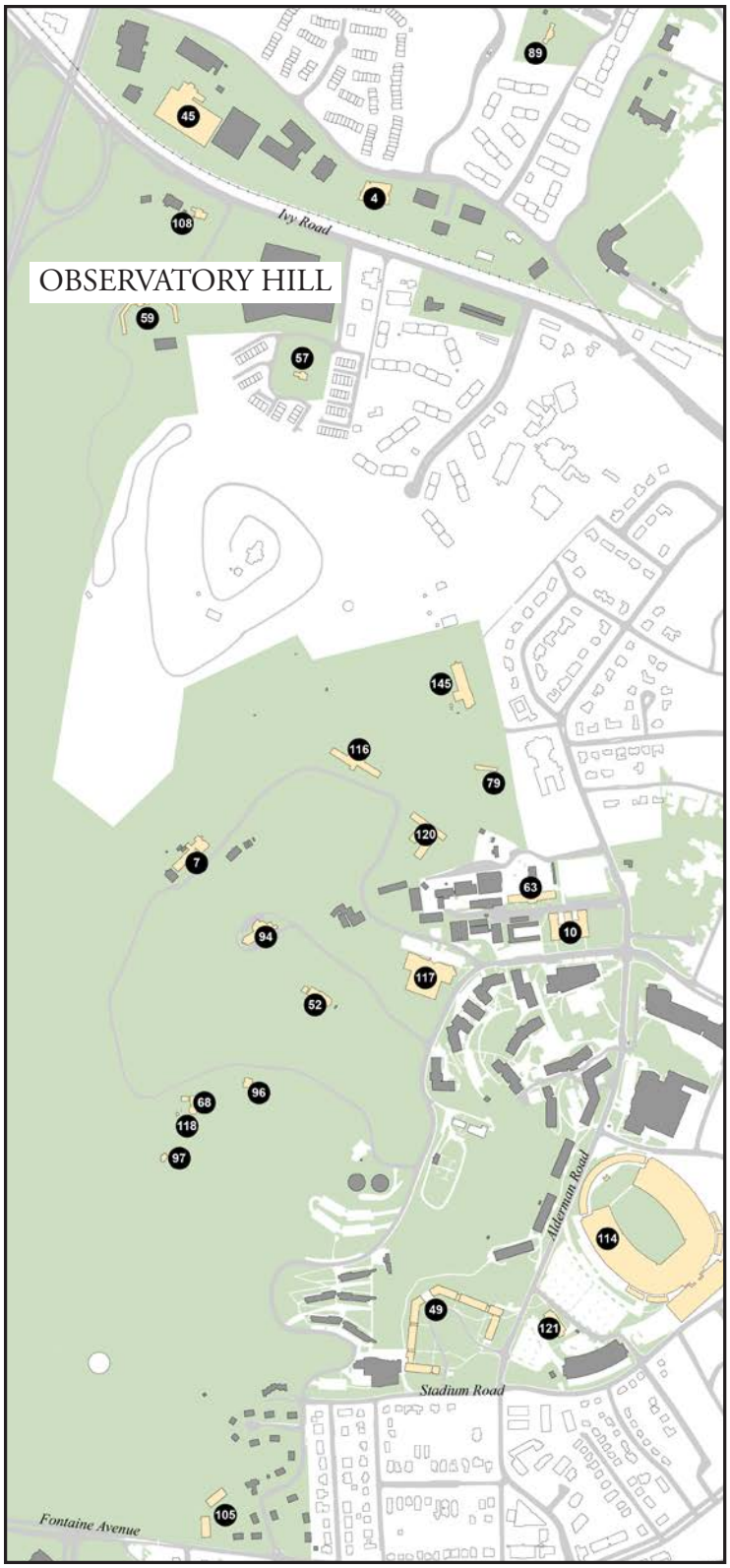
CORE LANDSCAPE	SUB-UNIT	PERIOD OF SIGNIFICANCE	INTEGRITY	LANDSCAPE PRIORITY
Alderman Quad	Library quad	1914-present	Low	Important for spatial quality as public open space
Alderman Quad	Aviator statue setting	1919; 1938-present	Low	Important for axial relationship with path to Rotunda
Alderman Quad	Hume Fountain plaza	1938; current setting 1989	Low; moved in 1989	Important as feature, not setting
Canada	Foster site	Through 1918	Low	Important for archaeology
Canada	Barringer Mansion	1896-1930	Medium	Contributing as setting
Carr's Hill	Landscape	1867-present	Medium	Essential
Carr's Hill	Fayerweather Hall	1893-present	Medium	Essential
Carr's Hill	President's House front lawn	1909- present	Medium	Essential
Carr's Hill	Madison Bowl	1888-present	Medium	Essential as recreational open space
Carr's Hill	Bayly Building	1935-present	Medium	Essential as setting
Carr's Hill	Rugby Road streetscape	Continuum	Medium	Important
Carr's Hill	Madison Hall	1971	High	Important as setting
Carr's Hill	Carr's Hill Field	1940s-present	Low	Important as recreational open space
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	Not Contributing
Emmet St. West	Alumni Hall	1936-present	Low	Contributing as setting
Emmet St. West	Bemiss House	1930s-present	Low	Not Contributing
Emmet St. West	Mary Munford	1952-present	Medium	Contributing
Emmet St. West	Morea	1835;1962-present	High	Important
Hospital	Landscape	1901-present	Medium	Important
Hospital	Hospital Drive	Circa 1909-present	Medium	Important
Hospital	Senff Gates	1915-present	Medium	Important

EVALUATION OF LANDSCAPES

CORE LANDSCAPE	SUB-UNIT	PERIOD OF SIGNIFICANCE	INTEGRITY	LANDSCAPE PRIORITY
Hospital	Multistory Building	2001	Low	Not Contributing
Hospital	Utility Features	1988	Low	Not 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 of University context

CORE LANDSCAPE	SUB-UNIT	PERIOD OF SIGNIFICANCE	INTEGRITY	LANDSCAPE PRIORITY
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
North Grounds	Landscape	1974-present	Low	Contributing
North Grounds	Judge Advocate General's School	1975-present	Low	Contributing

HISTORIC PRESERVATION FRAMEWORK PLAN

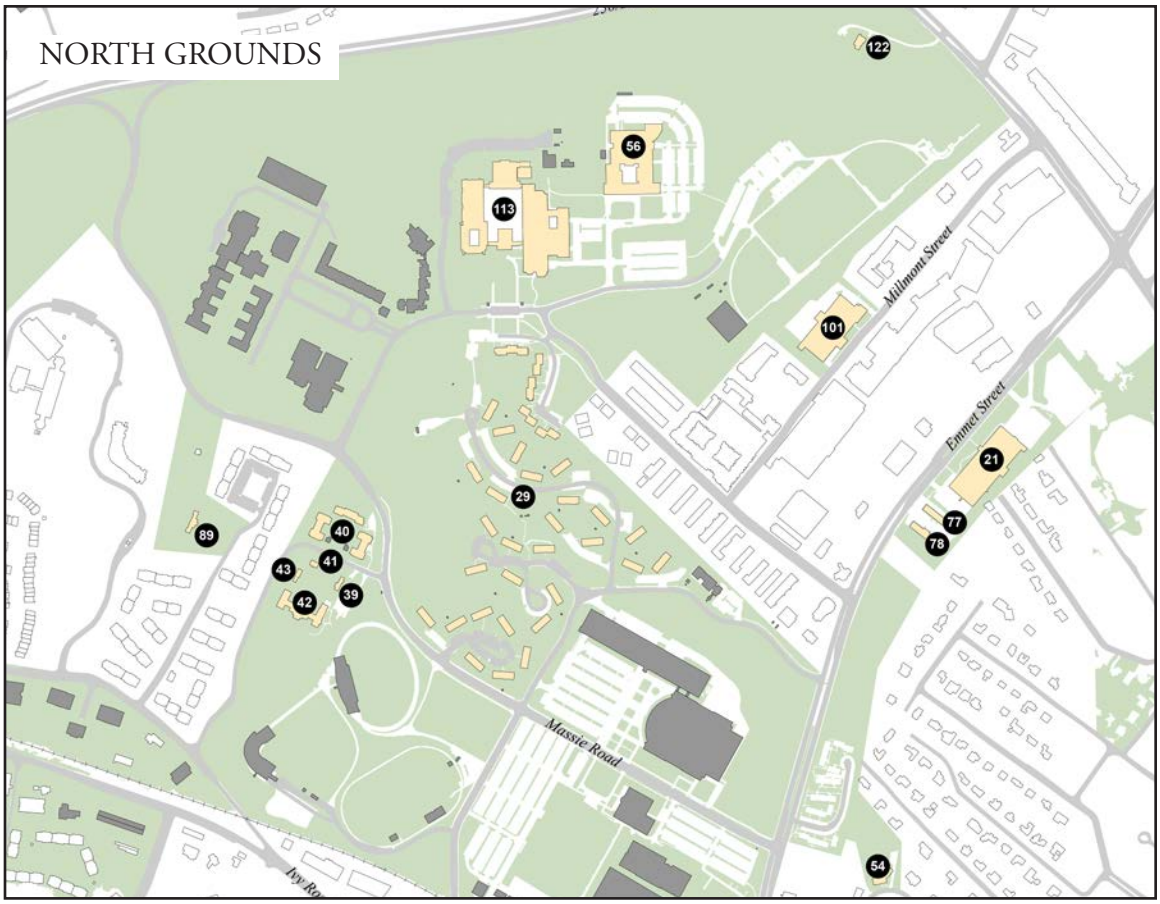


1. 102 Cresap Road
2. 118 Oakhurst Circle
3. 214 Sprigg Lane
4. 2400 Old Ivy Road
5. 506 Valley Road
6. 1515 University Ave
7. Aerospace Research Laboratory
8. Albert Small Building
9. Alumni Hall
10. Astronomy Building
11. Barringer Mansion
12. Bayly Art Museum
13. Bice House
14. Brooks Hall
15. Brown College
16. Carr's Hill
17. Carr's Hill Buckingham Palace
18. Carr's Hill Carriage House
19. Carr's Hill Guest House
20. Carr's Hill Leake Cottage
21. Carruthers Hall
22. Casa Bolivar
23. Chemistry Building
24. Clark Hall
25. Claude Moore Health Sciences Library
26. Clemons Library
27. Cobb Hall
28. Cocke Hall
29. Copeley Housing
30. Corner Building
31. Cracker Box
32. Cushman Building
33. Dawson's Row #1
34. Dawson's Row #2
35. Dawson's Row #3
36. Dawson's Row #4
37. Drama Building
38. East Lawn Garage
39. Faulkner Carriage House (Miller Center)
40. Faulkner Complex

LOCATIONS OF SURVEYED BUILDINGS

41. Faulkner Hedge House (Miller Center)
42. Faulkner House (Miller Center)
43. Faulkner Orchard House
44. Fayerweather Hall
45. Fontana Food Center
46. Garrett Hall
47. Gilmer Hall
48. Gleason Building
49. Gooch-Dillard
50. Halsey Hall
51. Heating Plant
52. High Energy Physics Building
53. Hotel F Levering Hall
54. International House
55. J. Beams Physics Lab
56. JAG School
57. KCRC Cochran House
58. Kerchof Hall
59. Kluge Children's Rehabilitation Center
60. Lady Astor Pavilion
61. Lambeth Field Colonnade
62. Lambeth House
63. Leake Building
64. Lee Building
65. Little Morea
66. Madison Hall
67. Mary Munford Hall

HISTORIC PRESERVATION FRAMEWORK PLAN

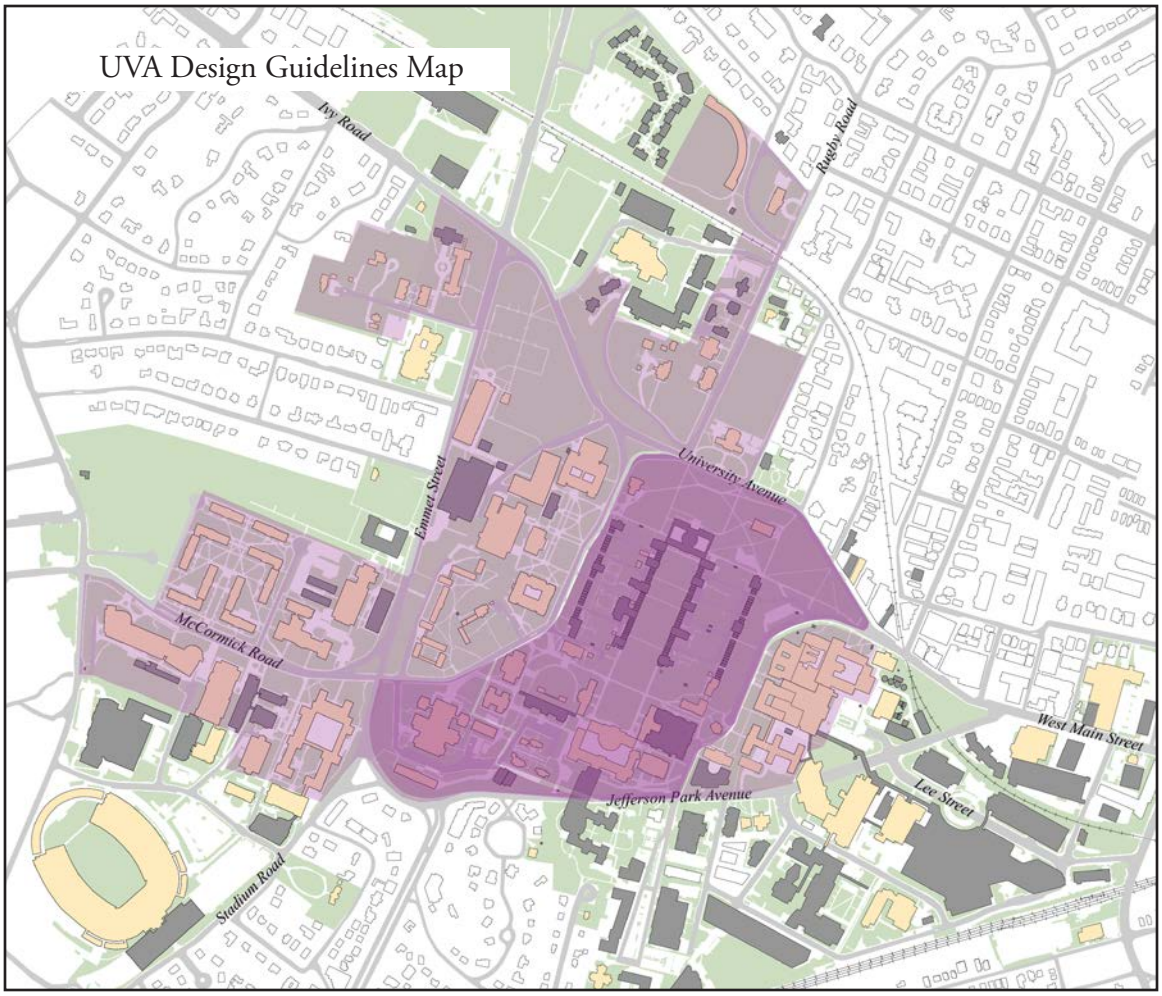


68. McCormick Observatory
69. McCormick Road Dormitories
70. McGuffey Cottage
71. McIntire Amphitheater
72. McKim Hall
73. Mechanical Engineering Building
74. Medical Research 4
75. Medical School
76. Memorial Gymnasium
77. Michie North
78. Michie South
79. Midmont
80. Minor Hall
81. Monroe Hall
82. Monroe Hill - South Scholars' Range
83. Monroe Hill - West Scholars' Range
84. Monroe Hill Garage
85. Monroe Hill House
86. Monroe Hill Law Office
87. Montebello
88. Montebello Garage
89. Montesano
90. Morea Garage
91. Morea House
92. New Cabell Hall
93. Newcomb Hall
94. Nuclear Reactor
95. Oak Lawn 2024
96. Observatory House #1 (Alden House)
97. Observatory House #2 (Vyssotsky House)
98. Old Cabell Hall
99. Olsson Hall

LOCATIONS OF SURVEYED BUILDINGS

100. O'Neil Hall
101. Parking and Transportation-Millmont Warehouse
102. Patton Mansion
103. Peabody Hall
104. Peyton House
105. Piedmont Faculty Housing
106. Pinn Hall
107. Poe Alley #1
108. Police Building
109. Primary Care Center
110. Randall Hall
111. Rouse Hall
112. Ruffner Hall
113. School of Law
114. Scott Stadium
115. Shannon Library
116. Shelburne Hall
117. Slaughter Recreation Center
118. Small Observatory
119. Stacey Hall
120. Stone Hall
121. Student Activities Building
122. Sunnyside
123. Telephone Exchange
124. The Mews
125. Thornton Hall
126. U Outpatient Surgery Center
127. University Chapel
128. University Hospital – Central Wing
129. University Hospital – Clinical Department Wing
130. University Hospital - Collins Wing
131. University Hospital – Davis Wing
132. University Hospital – McIntire Wing
133. University Hospital – Multi-Story Wing
134. University Hospital – North Wing
135. University Hospital – Steele Wing
136. University Hospital – Suhling Research Lab
137. University Hospital – X-Ray Storage Building
138. University Press of Virginia
139. Varsity Hall
140. Warner Hall
141. West Lawn Garage
142. West Lawn Wash Room
143. Wilson Hall
144. Yen and Hoxton Houses
145. Zehmer Hall

HISTORIC PRESERVATION FRAMEWORK PLAN



Zone 1 - World Heritage Site and Registered Historic District

Zone 2 - Historic Grounds Area

This map illustrates the regions in which the University's Design Guide and Material Palette applies to new construction projects. Zone 1 includes the UNESCO World Heritage Site as well as the Virginia and National Historic Register Districts. This is the historic core of the UVA Grounds. Buildings and development in this zone must be designed consistent with the architectural expression of the Academical Village and will align directly with the Office of the Architect Design Guide.

The historic core directly influences Zone 2, the Historic Grounds Area. This area will present a carefully designed response to Zone 1 but will allow for less traditional massing and detail.

The remainder of the Grounds allows for less traditional massing and design expression as these locations are more distant from the Academical Village.