United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: <u>Campbell Hall</u>
Other names/site number: <u>University of Virginia School of Architecture; Fiske Kimball Fine Arts Library; DHR No. 002-5324 / 104-0133-0077</u>
Name of related multiple property listing: <u>N/A</u>
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: <u>110 Bayly Drive</u>
City or town: <u>Charlottesville</u> State: <u>VA</u> County: <u>Albemarle</u>
Not For Publication: ☐ N/A   Vicinity: ☒ X

3. State/Federal Agency Certification

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

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

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

____**national**   <u> X </u> **statewide**   ____**local**
Applicable National Register Criteria:

____**A**   ____**B**   <u> X </u> **C**   ____**D**

Signature of certifying official/Title: 3/7/2025
                                              Date
Virginia Department of Historic Resources
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

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

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4. National Park Service Certification

I hereby certify that this property is:

_entered in the National Register

_determined eligible for the National Register

_determined not eligible for the National Register

_removed from the National Register

_other (explain:) _____

_____
Signature of the Keeper   Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property
(Check only **one** box.)

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

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Number of contributing resources previously listed in the National Register ___0___

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6. Function or Use

Historic Functions

(Enter categories from instructions.)
EDUCATION/university
EDUCATION/library

_____
_____
_____
_____

Current Functions
(Enter categories from instructions.)
EDUCATION/university
EDUCATION/library

_____
_____
_____
_____

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7. Description

Architectural Classification
(Enter categories from instructions.)
MODERN MOVEMENT/ International Style

_____
_____
_____
_____
_____
_____

Materials: (enter categories from instructions.)
Principal exterior materials of the property: BRICK; CONCRETE; GLASS

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

Summary Paragraph
Campbell Hall, located northwest of the University of Virginia's original Academical Village, was designed by architects Pietro Belluschi and Kenneth DeMay of the architectural firm Sasaki, Dawson and DeMay. Completed in 1970, the largely rectilinear L-shaped building, constructed primarily of concrete, glass, and the university's trademark red brick, reflects the team's attempt to compromise between the Modern style and the Jeffersonian aesthetic utilized throughout the rest of the university's campus. A large wing, also completed in 1970, extends from the northeast corner of the building and houses the Fiske Kimball Fine Arts Library. Constructed in 1986, the library's mezzanine addition was designed by Walter F. Roberts, Jr., who worked with the firm Viable Architecture out of Lexington, Virginia. Campbell Hall varies between two and four stories with several wide, multiple-story window bays. The building retains a high level of integrity and continues to be used for its original purpose as a school of architecture. In 2008, two additions to the building were completed that extend to the south and east, with a designed landscape connecting them. The additions were designed by University of Virginia School of Architecture faculty, with William G. Clark and then-Dean Karen Van Lengen responsible for the east Elmaleh Wing, and William Sherman, the southern addition, in collaboration with SMBW Architects of Richmond, Virginia. The project added approximately 13,000 square feet of new interior space, as well as exterior spaces designed to extend the working areas of the school into the site.

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Narrative Description

Setting
Campbell Hall is located northwest of the University of Virginia's historical Academical Village, often referred to as the Lawn. Nestled into the hilly terrain, Campbell Hall is adjacent to Ruffin Hall, Culbreth and Helms Theatres, and the Hunter Smith Band Building. University Avenue, Culbreth Road, and Rugby Road bound this area. Because the building was designed to fit into the topography of Carr's Hill, multiple brick and concrete plazas were created to provide gathering spaces for the school's community and connect the 2008 additions to the larger context. Warren T. Byrd Jr. and Thomas Woltz designed the sequence of landscape features to have three interrelated precincts known as "the passage," "traverse," and "south slope."

Landscape Design
The 1970 landscape design was expressed in plaza areas. The lower plaza is executed in brick with concrete retainer walls around a yard that is grass covered and features several larger deciduous trees. The concrete retaining walls also form a raised concrete planting basin outside of the food service lounge. Other designed exterior spaces include the Donley Auditorium Court, a sunken area formed between the 1970 core building and the 2008 eastern addition. Additional garden courts, designed by Byrd and Woltz, soften the monolithic architecture at the southern transition to Carr's Hill and on the rear elevation of the core building, where tree plantings have created more usable outside areas. Byrd also added more enhanced design to the stepped and ramped sections of sloped areas on the southern side of the building.

Architectural Description
Exterior
Campbell Hall is a U-shaped academic building, library, and technology/shop wing situated between Rugby Road, Culbreth Road, and University Avenue. Completed in 1970, the building was designed to serve as the primary location for architectural education at the University of Virginia. In addition to the Fiske Kimball Fine Arts Library, Campbell Hall houses open studios, classrooms, a wood shop, material laboratories, three-dimensional printing facilities, faculty and administrative offices, and lecture halls needed for the School of Architecture to educate future architects, landscape architects, urban planners, and architectural historians.

Campbell Hall's design was a compromise between the mid-twentieth century International Style of the Modern Movement and the early nineteenth-century Classical Revival-inspired style espoused by university founder Thomas Jefferson. Conceptually, the compromise was the use of the "warmer" Jeffersonian brick into the design with light-color concrete to match the white trim of the nearby Classical Revival buildings. While utilizing the red brick characteristic of the central grounds of the university, the building's design uses its massing to communicate programmatic differences. In addition, the upper levels of both Campbell Hall and the fine arts library wing rest on concrete pilotis, a trait typical of the International Style. The building's volumetric composition accommodates Carr's Hill (location of the official University President's residence), which slopes steeply to the southeast, and surrounds a grassy knoll.

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Rising from a concrete foundation, the walls are clad with the University's characteristic red brick, laid in Flemish bond, in combination with concrete and glass. The Fiske Kimball Fine Arts Library wing includes a café with a glass facade on the ground floor. The 2008 east addition is a glass and concrete tower that extends toward Rugby Road; the 2008 southwest addition features slate, glass louvers, and concrete.

The northeast facade of Campbell Hall, which presents as the primary elevation, spans all four levels of the building, whereas other facades are much shorter. This is due to the steeply sloping site on which the architecture school sits. On the northeast facade, glass and metal doors pierce the solid brick facade on the ground floor and second-floor mezzanine. Alternating multiple-story bays of brick and glass jut out from the brick plane and join the third and fourth stories. Three horizontal ribbons of concrete divide the facade, differentiating between the first, second, third, and fourth stories. A thicker horizontal band of concrete at the top, forming a cornice, cantilevers over the alternating vertical bays to cap the composition. The northeastern facade of the Fiske Kimball Fine Arts Library wing is much simpler. The ground level is half brick and half glass, showcasing the café on the interior. The second story projects past the first and is supported by concrete pillars. On the second story's exterior, only brick cladding was used. Two slender floor-to-ceiling windows on either end complete the facade. The underside of the concrete slabs that cantilever over the primary elevation shows a gridded coffer pattern, which carries onto the interior ceilings. This coffered pattern is one of the most prominent design motifs on the interior of all sections of the 1970 core building.

Campbell Hall's north elevation is a complex, layered design. All portions consist of red brick, banded by concrete, with higher stories projected outward on rectangular concrete pillars. The larger core of this elevation is fronted with an upper-level plaza at the east and a lower brick plaza at north and northwest. The northwestern wing of the building is two stories but only shows one at the main northern plaza. This wing is all red brick with only a slender vertical line of windows. The upper plaza is built over offices, lecture halls and passages and is shown as monolithic brick with vertical slit windows. The upper plaza transitions to the lower plaza by a large, wide set of concrete steps. The larger four-story core of the building houses a staircase that spans all floors of the building. The primary elevation has a large span of glass windows at the primary interior atrium area. This area accesses the primary administrative offices and galleries on the second floor and a large entrance room on the first floor. There are large fixed and small operable windows in most areas of the building. The fine arts library wing is attached to Campbell Hall by a bridge at the library's second floor, executed in glass bounded by ribbons of concrete. The entrance to the fine arts library is on the upper plaza, below the bridge. The bridge is primarily an open study area without bookshelves or high furniture.

The northeast wing is marked by a juxtaposition of the glass, red brick, and concrete of the Fiske Kimball Fine Arts Library and the glass and concrete of the eastern 2008 addition. The library's long horizontal facade is punctuated by thin rectangular windows that stretch from floor to ceiling. The proportion of the windows is echoed in the end of the eastern addition, which consists of glass sandwiched between slender concrete panels. The library wing is three stories:

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the upper two are the library space, while the lower level is built over a food service and lounge area. From Bayly Drive, the east elevation of the library reads as a tall one-story mass due to the change of ground levels. The east wing that is three stories differentiated by grey unpainted concrete and dark metal window trim. The east end of the school has a brick plaza that meets the Bayly Drive level by another short run of wide concrete steps.

On the rear, or south, elevation the walls are more solidly brick, punctuated with vertical window/door openings. The 2008 addition by architect William Sherman steps out from the original core of the building and is clad with slate and glass louvers. This area contains faculty offices with balconies. At the northwesternmost end, a tall red-brick tower is interrupted only with a thin line of vertical windows. The southwest facade shows between two and three levels of Campbell Hall due to the natural topography of the site. The ground surface slopes down toward the northwest, allowing for more of the building's north elevations to be seen.

Interior
Campbell Hall's interior provides all the spaces needed for students to earn an education in one of the four architecture-related fields that comprise the curriculum. The main entrance, located on the ground floor of the northwest facade, leads into a double-height atrium with a second-floor mezzanine. The ground floor also includes a wood shop, material laboratories, three-dimensional printing rooms, staff offices, seminar rooms, three large lecture halls, a café, restrooms, and multiple student lounges. The second-floor mezzanine, due to its smaller size, is mainly utilized for administration purposes. The third- and fourth-floor mezzanines of Campbell Hall are accessible by three stairwells, two entirely enclosed in the original section of the building, and one in the Elmaleh (or east) Wing, completed in 2008. The openness of the mezzanine allows for greater active engagement and shared communication throughout the school. Both the third and fourth floors include large open studio spaces, seminar rooms, and faculty offices along the far southern wall. Offices are clustered in groups of four on the interior and share a balcony on the exterior. The third and fourth studio floors are naturally lit by the large glass bays on the front elevation and by a large sawtooth or clerestory window on the top of the building.

The Fiske Kimball Fine Arts Library wing entrance is at the level of Campbell Hall's second floor. The entrance leads into the main library floor, which includes a reference desk, offices for librarians and staff, and rooms for students to meet. The southern end of the third floor connects to Campbell Hall by way of a wide enclosed bridge, which is used for a study space. The third floor's northern end, which also serves as a study space, includes the library's book stacks. The space's double height accommodates an open mezzanine for oversized books. Constructed in 1986, the library's mezzanine addition was designed by Walter F. Roberts Jr., who worked with the firm Viable Architecture out of Lexington, Virginia. The mezzanine is lined with stylized cast iron railing sections, which were from Stanford White's 1890s library in the Rotunda at the University of Virginia.

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Interior Detailing
While the aesthetic of International Style strives for more spare architectural details, Campbell Hall and the fine arts library both show some interesting materials integrated into the functional parts of the building. The primary overall tone of the interior is white concrete and white sheet rock wall finishes. The strongest concrete motif throughout is the coffered grid ceiling. Lights are embedded in the coffers as square or round lights or smaller recessed-light fixtures. In the 1970s areas of the building's interior, darker wood is used as an accent on primary doors and on the stair handrails. In the larger lecture halls on the first floor, the rooms are clad in thin wood vertical strips (possibly to control the live sound characteristics of these large spaces). The wood stripping is also used on the ceiling of the first floor in one of the larger hallways near the atrium space. There is an elevator core off the atrium space. The main interior stairs feature large block wood handrails and stylized steel stair rail structure. Each floor landing includes a post board for announcements that are formed around a cutout of the number for the floor (this may or may not be an original 1970s feature). The Elmaleh Wing (east wing) has a very spare interior where grey concrete and glass serve as the primary material motifs, with some limited light wood accents and dark metal trim. The rear addition, which added classrooms and faculty offices, features a more liberal use of light wood panels on walls and doors.

Integrity Analysis
Campbell Hall retains integrity of *location* as the building remains on its original site. The integrity of the larger *setting* has been maintained as the building's surroundings are part of the University of Virginia. Around the building itself, a 2008 landscape design by Warren T. Byrd and Thomas Woltz carefully integrated the east and south additions with Campbell Hall's original massing and footprint, creating opportunities to interact with the building's masses without affecting the original interplay of planes and forms created by stacked and cantilevered elements. Campbell Hall retains integrity of *design, workmanship*, and *materials*. The building's International Style, leavened with use of red brick, is a distinctive stylistic statement of the mid-twentieth-century Modern Movement's influence on the Architecture School and the 2008 additions complemented the original design without attempting to reproduce it precisely. The 2008 landscape design created opportunities to interact with the building's varying heights, masses, and exterior spaces. On the interior, alterations to the floor plan have been limited, with the 1986 mezzanine addition in the Fiske Kimball Fine Arts Library, designed by Walter F. Roberts Jr. being the most notable alteration. Campbell Hall's integrity of workmanship and materials has been maintained with the character-defining pale concrete, red brick, and glass elements retained on the exterior and interior. With regard to integrity of *feeling*, Campbell Hall speaks both to the University of Virginia's Jeffersonian Classicism architectural design and the mid-twentieth-century Modern Movement that brought with it an expansion to the Architecture School's pedagogical purpose. The building's integrity of *association* is demonstrated in its physical characteristics as well as its continual use as the university's Architecture School.

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8. Statement of Significance

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

- [ ] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.

- [ ] B. Property is associated with the lives of persons significant in our past.

- [x] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

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

- [ ] A. Owned by a religious institution or used for religious purposes

- [ ] B. Removed from its original location

- [ ] C. A birthplace or grave

- [ ] D. A cemetery

- [ ] E. A reconstructed building, object, or structure

- [ ] F. A commemorative property

- [ ] G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE

_____
_____
_____
_____
_____

Period of Significance
1970_____
_____
_____

Significant Dates
N/A_____
_____
_____

Significant Person
(Complete only if Criterion B is marked above.)
N/A_____
_____
_____

Cultural Affiliation
N/A_____
_____
_____

Architect/Builder
Belluschi, Pietro (1970 building)
DeMay, Kenneth (1970 building)
Sasaki, Dawson and Demay (architectural firm, 1970 building)
Roberts, Walter F., Jr. (1986 mezzanine, Fiske Kimball Fine Arts Library)
Clark, William G. (2008 Elmaleh [east] Wing)
Van Lengen, Karen (2008 Elmaleh [east] Wing)
Sherman, William (2008 south addition)
SMBW Architect (2008 south addition)
Byrd, Warren T. (2008 landscape design)
Woltz, Thomas (2008 landscape design)

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

From its founding in 1919, the School of Architecture at the University of Virginia has a clear educational evolution that can be traced through its academic buildings and spaces. Design education at Virginia was originally grounded in a traditionalist design approach, reflected in the school's first home in the Jeffersonian Revival-style Fayerweather Hall. Erection of Campbell Hall in 1970 signaled a notable shift towards Modernism, as well as an expansion of curriculum beyond architectural design into more interdisciplinary program offerings that include architectural history, landscape architecture, and urban and regional planning tracks; doctoral programs have since been added to the school. Campbell Hall is significant at the statewide level under Criterion C in the area of Architecture for its Modern Movement architectural design at the hand of prominent architects Pietro Belluschi and Kenneth DeMay. Belluschi employed a Modern aesthetic at other sites, such as the 1947 Equitable Building in Portland, Oregon, and the 1963 Pan Am Building in New York. Kenneth DeMay was the first architect in the multidisciplinary design firm, Sasaki, Dawson and DeMay. He is best known for his campus planning and golf-related projects across the country. Campbell Hall illustrates the design principles espoused by the Modern Movement while capturing a regional interpretation of the style that was respectful of the outstanding historic architecture designed by Thomas Jefferson at the University of Virginia. The period of significance for Campbell Hall is 1970, representing the year in which the building was completed. This date also marks when the University of Virginia became fully coeducational, with all undergraduate and graduate programs becoming open to all students in the fall of 1970. Although the 2008 additions may vary aesthetically from Belluschi's blend of Jeffersonian and Modern styles, the additions reflect the same ideals of transparency and community that the university has promoted throughout its existence rendered in a contemporary aesthetic. Just as Belluschi and DeMay adapted design cues from the rest of the university into a style contemporary to their time, architects William G. Clark, William Sherman, and Karen Van Lengen did the same with the 2008 additions, staying true to the University of Virginia's guiding principles. Campbell Hall retains its physical integrity and continues to be an integral part of the education of many architects, planners, landscape architects, and architectural historians.

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

Historical Background of the School of Architecture at the University of Virginia

Campbell Hall and the Kimball Fine Arts Library wing reflect the evolution of architectural education over the years at the University of Virginia. The building projects an image of the school that would emerge in the 1960s and 1970s: a large, well-established program that followed national progressive trends in architecture. Although Thomas Jefferson suggested that architecture might be taught at the University of Virginia, it was not until nearly 100 years later in the fall of 1919 that a program was established. The University joined a small group of colleges and universities that were attempting to make architecture an academic discipline. In 1865-1867, Boston's Institute of Technology (later renamed MIT and relocated from Boston to

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Cambridge, Massachusetts) established a program, followed by the universities of Illinois, Pennsylvania, Cornell, Columbia, Harvard, Rice, Tulane and others. The University of Virginia's School of Architecture ranks as about the 15th oldest program in the United States.

Prior to university programs, knowledge of architecture as a craft or a profession came through the apprentice system in which an individual trained and worked with an architect; this experience established a person's status as an architect. Additional knowledge came through the classic architectural treatises by scholars such as Vitruvius, Palladio, and Gibbs, or, during the nineteenth century, from the proliferation of pattern books and manuals promulgated by masters in the field such as Minard Lafever, Andrew Jackson Downing, Samuel Sloan, and many more. The prospective architect also might learn through travel and observation both locally and abroad. Construction played a very important role in the architect's career and normally an architect supervised and, in many cases, built the actual structure. During the later nineteenth and especially in the twentieth centuries, construction became a separate profession and, initially, engineering and construction technology were part of the early architecture schools' curriculum; elements of that tradition continue today. To be noted is the so-called "gentleman architect" who copied designs out of books and had others undertake the construction. Thomas Jefferson is sometimes labeled a "gentleman" or "amateur", but he also possessed knowledge of construction, learned from architect friends such as Benjamin Latrobe, William Thornton, his own travels, and the many architecture books he owned.

Formal training in architecture began in France during the late seventeenth century when the monarchs needed designers to create Versailles and the Louvre complex. Out of this came the architectural section of École des Beaux-Arts located in Paris. (A slightly different system of architectural education with more emphasis on structure was developed in Berlin but had only a small impact in the United States). The architecture program consisted of studio (or atelier) training under a "master" where one was taught to design buildings, create beautiful drawings, and then pursue separate courses in building, architectural history, and ornament. The basis of the École program lay with classicism and one studied the buildings of antiquity and the classical rules of symmetry, balance, hierarchy, and procession. Depending on their studio master, a student could also study and design buildings based upon other styles and in the vernacular vein. Every year the very best Paris student received the "Rome Prize" and was sent – with all expenses paid – to the "eternal city" to study its classical architecture. Elements of this Rome study still exists today in the United States.

The École system became very popular among aspiring nineteenth-century American architects and many of the leaders, such as Richard Morris Hunt, Henry Hobson Richardson, Charles McKim, Louis Sullivan, and others, studied in Paris. The École also became the basis for the new architecture programs at MIT and others, including the University of Virginia's. The building requirements for teaching architecture demanded large studio space with desks for designing, pull-out rooms for the jury where student designs were critiqued, and then rooms for the history and engineering lectures.

Edwin Alderman (1861-1931) was appointed the first president of the University in 1904; prior to his appointment, the faculty and Board of Visitors had attempted to manage the university, but this model led to disorganization. Alderman knew the university had to expand and catch up with

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its peers. Among his initiatives, made possible with a gift from local philanthropist William McIntire in 1919, he hired S. (Sidney) Fiske Kimball (1888-1955) to create an architecture program. Named the McIntire School of Fine Arts, the new school's principal subject was architecture in response to the capabilities of the first students, all of whom were White males. Over the ensuing decades, courses in studio arts were developed and, in 1954, the McIntire School was split into two departments: Art and Architecture. During the late 1960s, architecture was spun off into a separate Department of Architecture and then renamed the School of Architecture. The courses in painting, sculpture, and other fine arts, along with art history, became the McIntire Department of Fine Arts, while the courses in architectural history remained as a separate program within the School of Architecture.

S. Fiske Kimball attended Harvard's architectural program and, prior to arriving in Charlottesville, he taught at several other universities. Very important in his work at the University of Virginia, Kimball wrote and edited several books, including the major folio *Thomas Jefferson, Architect* (1915), which brought to light Jefferson's role as an architect, an aspect of his life that been almost forgotten. Kimball became one of the leading scholars on early American architecture, as well as its preservation, and he brought the École des Beaux-Arts system to Virginia and created an emphasis on Colonial, Georgian, and Jeffersonian Revival styles, which would remain the basis of the architecture program into the early 1960s. Kimball, with his first faculty hire (who was also the first architecture graduate), Stanislaw J. Makielski (1893-1969), designed several buildings at the University, such as Memorial Gymnasium (1921-1924). Makielski would teach at the Architecture School until 1964 and designed many buildings in the "Jeffersonian" idiom around Charlottesville. Kimball left the University in 1923 to head up the School of Fine Arts at New York University and then, after two years, became the director of the Philadelphia Museum of Art. Kimball remained a University presence, visiting often, advising on new buildings on campus, building a house in the Jefferson idiom, Shack Mountain, outside of Charlottesville in 1934-1936, serving as director of the Thomas Jefferson Memorial Foundation, which purchased and restored Monticello, and advising on ongoing work at Colonial Williamsburg.

As noted above, after Kimball, the tradition of the École des Beaux-Arts system continued at the University's architecture program under Joseph F. Hudnut (1886-1968), head from 1923-1926, Alfred Lawrence Kocher (1885-1969), head from 1926-1928, Edmund S. Campbell, (1884-1950) head from 1928-1950, and Frederick Charles Disque (1891-1957), head from 1950-1953. There were new spirits in the broader architectural world, but at the University, the Colonial-Jeffersonian image continued. Hudnut, it should be noted, went on to become the architecture head at Harvard University and, in 1937, brought Walter Gropius to the school. While in Charlottesville, however, Hudnut was very traditional and designed in the Colonial/Jeffersonian idioms; examples of his work include the United Methodist Church, built in 1923-1924 in Charlottesville, and the First Baptist Church, 1927-1928, in Richmond. Kocher was a traditionalist at the University but after he left, he became one of the advocates of the Modern Movement while serving as editor of the *Architectural Record* and, with Albert Frey, designed the 1931 Aluminaire House that appeared in the book, *The International Style* (1932) by Hitchcock and Johnson.

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Examples of the University's continued emphasis on traditionalism can be seen in the work of many graduates at the time. Milton LaTour Grigg (1905-1982) graduated in 1929 and worked on the restoration of Colonial Williamsburg in the later 1920s and early 1930s. He restored the west wings at Monticello and designed many neo-traditional houses and churches in Virginia, across the United States, and abroad. Marshall Swain Wells (1900-1974), who graduated in 1928, designed many grand Georgian houses and churches in central Virginia. Edmund S. Campbell, who served a long term as head of the Architecture School, kept the department and the University on a traditional path in both teaching methods and with his designs of the 1930 Scott Stadium, the 1934-1935 Bayly (now Fralin) Art Museum, and other buildings.

Initially, the architecture program under Kimball was located in the Lawn's range at Hotel E where, with small additions, it stayed until 1924. With the completion of the new Memorial Gymnasium, the program moved to the old gym, Fayerweather Hall. Built in 1892-1893 and designed by Carpenter and Pebbles, it was the first Jeffersonian Revival building at the University. Space was a major problem, and additions and changes were made to Fayerweather; parts of the Art Department were placed in other buildings on grounds. During the 1960s, the Architectural School took over the neighboring Bayly Museum (closing museum operations for a period). The architecture library of 5,000 volumes was housed in Fayerweather Hall's basement. Throughout this period, the School continued to grow, introducing separate programs, degrees, and, ultimately, departments in Architectural History, City Planning, and Landscape Architecture. The programs also changed many times over the years with different undergraduate and graduate lengths of study. Centers of interest were developed, such as historic preservation, and new faculty in the area of architectural history, such as William B. (Pete) O'Neil and Frederick D. Nichols, joined the School. The architecture faculty grew from the initial two members in 1919 to twenty-one in 1966 and from the initial eleven students enrolled in 1919 to 96 in 1953 and 250 in 1966. These counts were for students enrolled in the Architecture School under the different disciplines, but many students from across the University also took courses in the School.

An academic shift from a reliance upon traditional building styles and classicism to new approaches began to appear with the new head, Thomas Kevin Fitzpatrick (1910-1994), who ran the school from 1953 to 1966. Fitzpatrick also spearheaded the drive for a new building to house the Architectural School. Major changes in architecture and a resistance to traditional styles and classicism began to appear during the 1920s and grew in the 1930s and 1940s. Called modern (or Modern, or Modernism), adherents included progressive architects, initially in New York, Chicago, and Los Angeles, and then other cities; the employment of historical styles became old fashioned. However, in schools of architecture, change arrived more slowly. Harvard's employment in 1937 of Walter Gropius (1888-1969), the former head of the Bauhaus in Germany, along with Marcel Breuer helped to begin the shift in architectural education. Also important in the U.S.'s Modern architecture movement is Ludwig Mies van der Rohe (1886-1969), himself German and a former Bauhaus head, who took over the architecture program at the Illinois Institute of Technology in 1937. Many years elapsed, however, before many American architecture programs began to change and, at the University of Virginia, the shift arrived with the hiring of new faculty. By the mid-1960s, the Modern Movement was in place. Teaching methods remained the same; faculty continued to run studios, and courses in history, engineering, and technology comprised the curriculum, but historical facades and plans

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disappeared, except for the occasional student. New faculty more oriented to Modern Movement approaches in design were hired and, University officials agreed that a new building was needed for the Architecture School.

The University had lagged behind many of its peers such as Yale, Harvard, Pennsylvania, and others in hiring prominent Modern architects to design new buildings for their campuses, but the new architecture building offered a chance for Virginia to make a statement. Joseph Norwood Bosserman (1925-1997), head/dean from 1967-1980, had served as assistant to Fitzpatrick. He was instrumental in the hiring of Sasaki, Dawson and Demay, specifically Kenneth DeMay and Pietro Belluschi, to design buildings for the Architecture School and Fine Arts Library, which were named Campbell Hall and Fiske Kimball Library, respectively, in honor of earlier heads. As described above, the building's International Style design, while bowing to the traditional red brick of the University's campus and a few other elements, was a radical departure.

The University began to desegregate on a limited basis in 1950 with admission of small numbers of Black male students to specialized professional programs. As a whole, the University was not fully desegregated until 1970. At that time, the Architecture School, like the rest of the University, also became coeducational, allowing women students into all programs. Four hundred fifty women entered the University in the fall of 1970. The small number of practicing architects in Virginia who were women generally did not attend a Virginia college or university. Portsmouth, Virginia, native Mary Channel attended Cornell University during the 1930s because she was refused admission to the University of Virginia. On the other hand, Linda Harris Michael was an unusual exception who graduated from the University of Virginia's School of Architecture in 1959, and she went on to work in Northern Virginia with an office in Alexandria.

As noted, earlier the programs and the length of study for the different degrees changed over the years and shifts occurred in the architectural profession itself. Bosserman was succeeded by Jaquelin Taylor Robertson (1933-2020), who served as head from 1980-1988 and brought a "New Urbanist" perspective and elements of Post-Modernism to the school. History and tradition made a partial comeback in the architecture discipline for a few years. A Ph. D. in Architectural History began during the late 1980s and then evolved into a joint Ph. D. among all the Architecture School's departments. Harry W. Porter, Jr. (1936-2011), who came to the School in 1969 to head the Landscape program, served as the dean from 1988-1993. Programs evolved to include an increase in foreign study. Succeeding Porter was William A. McDonough (1951-), head from 1994-1999, who was a leading sustainable and ecology design architect and brought those ideas to the School. Karen Van Lengen (1951-) served as dean from 1999-2009 and oversaw the 2008 additions to Campbell Hall by William G. Clark and William Sherman, both of whom were faculty. Kim Tanzer (1955-) served as dean from 2009-2014 and carried on the environmental approach together with stoking interest in the forgotten neighborhoods of many cities occupied by African Americans. Elizabeth (Beth) Meyer (1956-), who taught landscape architecture, served for two years as interim dean and then Ila Berman (1960-) took over as dean in 2016 and brought new focus on architectural theory. Malo André Hutson became dean of the Architecture School in 2021.

In 2020, the Architecture School had 606 students enrolled in its various programs, with the architecture program the largest. The school has graduated about 8,000 students in the various

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disciplines over the last 100 years. Many have become leaders in the various disciplines: architecture: planning, landscape architecture, and architectural history/historic preservation.

Criterion C – Architecture

Completed in 1970, Campbell Hall reflects the guiding principles of the University of Virginia's original Academical Village and an attention to Modern Movement architectural design. Although the building veered away from the Classical Revival aesthetic prevalent throughout the rest of the University at that time, Pietro Belluschi and his colleague, Kenneth DeMay, retained the Jeffersonian ideals which formed the basis for the original campus's design by Thomas Jefferson. The 1965 master plan for the University of Virginia campus and the steep sloping site made the architects' Modern regionalist approach possible. Sasaki, Dawson and DeMay of Watertown, Massachusetts, called for specific design guidelines at the core of the campus, closest to the historic Academical Village, with more aesthetic freedom along the periphery.[1] Just as Belluschi and DeMay took design cues from the rest of the University while building in a more contemporary style; architects of the 2008 additions, William G. Clark, Karen Van Lengen, and William Sherman, did the same.

Then-University President Edgar Shannon's forward-thinking in 1970 was reflected in the composition of the student body and in the campus's architecture, which incorporated new architectural styles and methods of construction. During the 1950s and 1960s, universities across the U.S. began investing in their science and professional schools in the form of campus expansions. To accommodate growing enrollments and increase their level of prestige, top universities began commissioning the most prominent architects to design buildings on their campuses. For example, Yale hired Paul Rudolph to design the Yale Art and Architecture Building, which was constructed in 1958. The University of Virginia followed this trend. As the School of Art and Architecture's student population continued to grow, the university considered a new building for the architecture department that would break away from the school's Jeffersonian roots.

In 1965, President Shannon discussed the possibilities for the project with the Art Commission, which oversaw the development of the arts programs throughout the university. He suggested that the hilly topography near Carr's Hill would allow the architects a level of freedom in their design. The Art Commission agreed that the steep sloping surface of the land would form a barrier between the traditional Academical Village and a Modern Movement building, screening the old from the new. The two campus areas could not be seen simultaneously. The new Architecture School building, however, would be at least partially visible from the Rotunda, acting as an acknowledgement of the university's origins and continued advancement. The resolution was reached that "every effort [would] be made so that they will reflect as much credit to the progress of the University as previous buildings."[2] This discussion surrounding the new building's style was not without its opposition, however. President Shannon acknowledged the

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[1] Daniel Bluestone, *Buildings, Landscapes, and Memory: Case Studies in Historic Preservation* (New York, NY: W.W. Norton & Company, 2010), 66.

[2] Minutes of the Board of Visitors Buildings and Grounds Committee, April 19, 1963, Board of Visitors Committee Records, RG-1/1/3, box 11, "Buildings and Grounds Committee Minutes," Special Collections, University of Virginia Library.

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dissenting opinions on the Board of Visitors, who would oversee the process of choosing the appropriate design for the new architecture school. The design brief distributed by the university stated that the architect's design must include exposed exterior and interior brickwork laid in a Flemish-bond pattern. The brief specified the size and color of the bricks so they would match the red brick used on the Lawn.[3] Through these stipulations, the university exercised a level of control over the outcome of the design. The architects they would choose would pay close attention to these explicit criteria and incorporate them into their design for Campbell Hall.

Sasaki, Dawson and DeMay's 1965 master plan for the campus, in addition to the building's site next to Carr's Hill, also made a level of stylistic freedom possible. The idea behind the master plan was to allow architects to consider a range of styles, deviating from the core's Jeffersonian Classicism aesthetic. In the master plan, Charlottesville's rolling topography created visible barriers, like the steep slope at Carr's Hill, which permitted architects to exercise a level of agency that would otherwise be questioned when juxtaposed against Thomas Jefferson's work. Hideo Sasaki and his firm believed that imitations of the Lawn's style would only discredit the historical value of the university's most coveted Academical Village. Select characteristics of the original campus, however, such as the handling of the materials, would help to tie together the old and new.[4]

The Board of Visitors chose acclaimed Modern Movement architects Pietro Belluschi and Kenneth DeMay from the firm Sasaki, Dawson and DeMay (Watertown, Massachusetts). Educated at Harvard University and Pratt Institute, Kenneth DeMay (1932-2010) is best known for his golf-related projects, such as Sea Pines Plantation on Hilton Head Island and the Atlantic House in Scarborough, Maine, and for his campus planning. Notable campus projects include the University of Colorado at Boulder's small preparatory schools and award-winning science building, and the campus of Falmouth Academy on Cape Cod. Belluschi (1899-1994), trained in civil engineering at the University of Rome and Cornell University, was highly regarded for his 1947 aluminum-clad Equitable Building in Portland, Oregon, and his design for the Juilliard School of Music.[5] Named Dean of the Massachusetts Institute of Technology School of Architecture and Planning in 1951 and serving until 1965, Belluschi continued his architectural practice. He collaborated with Walter Gropius and Emery Roth & Sons to produce one of his most acclaimed buildings, the 1963 Pan Am Building in New York. Belluschi won the AIA Gold Medal in 1972.[6]

Throughout his career, Belluschi wrote about what he believed to be the appropriate design direction for architectural practice. Although Modernist ideology enforced completely divorcing a new building from its history, context, and site, Belluschi's approach remained sensitive to key conditions that made each place unique. In Belluschi's opinion, the creation of a campus

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[3] "Masonry 4A-4" in *Volume 1: (Architectural and Structural) of the Specifications for School of Architecture and Library Building for The Rector and Visitors of the University of Virginia; Charlottesville, Virginia*, Special Collections, University of Virginia Library.
[4] Sasaki, Dawson, DeMay Associates, Inc., *The University of Virginia Development Plan,* August 1965.
[5] Sverre Fehn, *The Skin, The Cut, & The Bandage: The Work of the Practice* (Cambridge, Massachusetts: School of Architecture and Planning, Massachusetts Institute of Technology, 1997), 2-3.
[6] Meredith L. Clausen, *The Pan Am Building and The Shattering of the Modernist Dream* (Cambridge, Massachusetts: MIT Press, 2005), i-xvi.

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composed of a plethora of various styles and the resulting disjointedness was worse than the use of a style "not being from our times." All subsequent buildings "should respect within certain limits of reason and with sympathetic latitude its restraints."[7] Furthermore in his essay, "The Meaning of Regionalism in Architecture," he states:

> To the sensitive and imaginative designer it will be an invitation to give serious study to local conditions of climate and site, to understand and sympathize with local customs and people, and to grasp the historical meaning of the particular environment in which the new building must be set… It is hoped that the selected architects will think of style not in its narrower meaning but as a quality to be imparted to the building, a quality reflecting deep understanding of conditions and people.[8]

The architect's regionalist approach is reflected in the team's design for the later named Campbell Hall. Belluschi and DeMay utilized the red brick, characterizing the Jeffersonian style of the rest of the campus, in combination with strips of pale white concrete and large glass bays on the main wing of the building. The architects incorporated key elements of the Lawn into the design, closely inspecting various attributes of the brickwork in order to coordinate their design to the original university buildings. Because Belluschi and DeMay carefully observed "matters of brick color, mortar color, and the tooling of the joints," they were able to employ the red brick in a way that encouraged continuity between the old and new.[9]

What was different about the team's design technique was their ability to abstract the existing architectural elements that contributed to the visual serenity of the grounds and blend it with characteristics of Modern design. With the use of exposed concrete, novel at the time, Belluschi and DeMay related the new building to the Classical Orders, rendered in white on the Lawn pavilions. At the same time, in its scale and composition, the new Architecture School building differed from early buildings across the university campus. Belluschi and DeMay's design reflected the progression of building technology through the nineteenth and early twentieth centuries. The design utilizes concrete pilotis which help to support the cantilevered section of the upper floors and two horizontally oriented wings that stretch across the sloping site.

When the new Architecture School building opened in 1970, the Board of Visitors sought an appropriate name. Architect Edmund S. Campbell, the second leader of the university's architecture program, served the McIntire Department of Art from 1927 until his death in 1950. Campbell designed multiple buildings across the University of Virginia campus, including Clark Hall, Monroe Hall, Thornton Hall, the Bayly Museum, and a renovation of Fayerweather Hall.[10] The new building, accordingly, was named for him. Sidney Fiske Kimball led the school from its

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[7] Meredith L. Clausen, *Pietro Belluschi: Modern American Architect* (Cambridge, Massachusetts: MIT Press, 1994), 179.

[8] Pietro Belluschi, "The Meaning of Regionalism in Architecture" in *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition*, Vincent B. Canizaro, editor (New York: Princeton Architectural Press, 2007), 320.

[9] Bluestone, 67.

[10] "History & Culture: History of Campbell Hall," School of Architecture, University of Virginia, http://www.arch.virginia.edu/life/history-and-culture.

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beginning in 1919 until 1927 but continued to teach in the architecture department until his retirement in 1955. A Harvard-educated architect, Kimball was known for his books on Jefferson as an architect and on the history of architecture. His career included notable contributions in teaching, writing, editing, and practice. The Fiske Kimball Fine Arts Library acquired its name in 1970 in honor of the architect and architectural historian.[11]

In 1985, a third-story mezzanine addition was made to the Fiske Kimball Fine Arts Library by Walter F. Roberts, Jr., of the Lexington, Virginia, firm Viable Architecture. The second story is a singular cubic mass placed atop the existing library roof. With the use of stepped back concrete facades, Roberts created a hidden addition that is sensitive to the school's Modern design. On the interior, the mezzanine accommodates the library's need for shelving space with the use of an open, double-height volume. The stairs and mezzanine level are lined with railings salvaged from the Stanford White-designed library in the University's Rotunda before its 1973 restoration (a building campaign that removed White's post-fire 1890s reconstruction and re-established a Jeffersonian styled interior).

Additions designed by University of Virginia School of Architecture faculty members W.G. Clark, Karen Van Lengen and William Sherman, and landscape architects Warren Byrd and Thomas Woltz, were completed in 2008. The additions retain Campbell Hall's integrity by promoting the same Jeffersonian ideals of community, environment, and resources as the Academical Village and the dichotomous relationship between history and progress present in Belluschi and DeMay's Campbell Hall.[12] In the eastern addition, transparency and clarity of the glass facade displays studio life and the process of architectural education, much like the double-height glass bays on the northeastern facade. The visitor's understanding of the learning process in the School of Architecture would be concealed if the design had been limited to traditional brick. On the interior, fold-down, pin-up wall panels in the east addition become seminar tables, making the space viable for all four of the school's disciplines.[13]

William Sherman's design for the faculty offices in the southern addition creates a relationship to the architectural studios that is similar to the relationship between the Academical Village's pavilions and lawn space.[14] The community created by situating faculty offices near student work areas encourages open and frequent interaction and communication between faculty and students. Offices, grouped in pods of four, are situated around an exterior balcony porch. Each porch provides an outdoor space for meeting with students or enjoying fresh air. These balconies do not only play a role in the school's social dynamics but also interact with the environment to enhance comfort on the building's interior. Much like the porches at Jefferson's Monticello, those at Campbell Hall act as chimneys, cooling themselves as air moves. In the winter, they act as solaria, capturing light and warmth. The glass louvers bring sunlight into each office and porch.[15] The addition further interacts with its site by dispersing rainwater into a nearby rain garden instead of the sewer. Classrooms frame views toward Lewis Mountain and the Blue

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[11] Minutes of the Board of Visitors and Grounds Committee, 11 April 1970, Board of Visitors Committee Records, Special Collections, University of Virginia Library.
[12] Bluestone, 76.
[13] "History & Culture: History of Campbell Hall."
[14] Ibid.
[15] Ibid.

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Ridge Mountains to the west. This attention to the relationship between a building, its surrounding landscape, and the community it creates is at the heart of Jefferson's ideals expressed at the Academical Village and Belluschi and DeMay's Campbell Hall.[16]

Warren Byrd and Thomas Woltz used Campbell Hall's surrounding landscape as a method of connecting the School of Architecture to its larger context. They created a series of new and adapted landscapes for Campbell Hall consisting of a sequence of passages and places that give long-neglected aspects of the architecture school a greater presence. The landscape design has three distinct, interrelated areas, the passage, traverse, and south slope that create corridors of movement and inhabitable places of gathering that mediate between the interior and exterior of Campbell Hall.[17]

Campbell Hall deviates from other buildings on the University of Virginia campus built before 1970 because of Pietro Belluschi, Kenneth DeMay, Karen Van Lengen, William G. Clark, and William Sherman's abilities to blend both the aesthetic and intangible qualities of the Academical Village into the physical composition of a contemporary and forward-thinking institution.

As an example of Modern Movement architecture designed to harmonize with Thomas Jefferson's internationally significant design for the original University of Virginia campus, Campbell Hall is significant at the statewide level under Criterion C in the area of Architecture.[18] The building's incorporation of character-defining aspects of the Modern Movement's embrace of the expressive aspects of new materials and technologies, coupled with its sensitivity to the unique setting at the University, are not replicated anywhere else in Virginia.

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[16] Bluestone, 77.
[17] "History & Culture: History of Campbell Hall."
[18] The University of Virginia, together with Monticello, was named a World Heritage Site in 1987 by the United Nations Educational, Scientific, and Cultural Organization (UNESCO).

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Minutes of the Board of Visitors and Grounds Committee, 11 April 1970, Board of Visitors Committee Records, Special Collections, University of Virginia Library.

Sasaki, Dawson, DeMay Associates, Inc., *The University of Virginia Development Plan,* August 1965.

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Previous documentation on file (NPS):

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

Primary location of additional data:

_X__ State Historic Preservation Office
_____ Other State agency
_____ Federal agency
_____ Local government
_X__ University
_____ Other
   Name of repository: Department of Historic Resources, Richmond, VA; University of Virginia, Charlottesville, Albemarle County, VA

Historic Resources Survey Number (if assigned): VDHR No. 002-5324, 104-0133-0077

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10. Geographical Data

Acreage of Property __2 acres__

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)
1. Latitude: 38.038780   Longitude: -78.50378

2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

NAD 1927 or   NAD 1983

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

Verbal Boundary Description (Describe the boundaries of the property.)
The historic boundary is tightly drawn to encompass the footprint of Campbell Hall and the landscaping immediately around the building, including the passage, traverse, and south slope. The boundary lines extend along the inner perimeter of sidewalks and any plantings surrounding the building. The true and correct historic boundary is shown on the attached Sketch Map/ Photo Key.

Boundary Justification (Explain why the boundaries were selected.)
The historic boundary encompasses Campbell Hall and its immediate environs, including the landscaped plantings and sidewalks installed after the 2008 addition to the building. The boundaries capture the building's setting associated with Campbell Hall since its construction in 1970 but are tightly drawn to avoid unrelated resources that are part of the university campus.

11. Form Prepared By
name/title: Jessica Lankston, Dr. Richard Guy Wilson, Professor Emeritus, and Marc C. Wagner
organization: Department of Historic Resources
street & number: 2801 Kensington Avenue
city or town: Richmond   state: VA   zip code: 23221
e-mail: marc.wagner@dhr.virginia.gov
telephone: 804-482-6439
date: December 2019/May 2024

Additional Documentation

Submit the following items with the completed form:

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

Sketch map for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

Additional items: (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Campbell Hall, University of Virginia

City or Vicinity: Charlottesville   County: Albemarle

State: Virginia

Photographer: Marc Wagner

Date Photographed: October 2019

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 27. North Façade of Campbell Hall and Fine Arts Library, camera facing southeast.

2 of 27. North Facade of Campbell Hall, detail, camera facing southwest.

3 of 27. North Facade of Campbell Hall, detail, camera facing west.

4 of 27. North Facade of Campbell Hall, detail-entrance, camera facing south/southwest.

5 of 27. North Facade of Campbell Hall, detail-plazas, camera facing west.

6 of 27. West Façade of Fine Arts Library, camera facing east.

7 of 27. Northeast corner of Fine Arts Library, camera facing southwest.

8 of 27. Bridge connection between Campbell Hall and Fine Arts Library, camera facing west.

9 of 27. Sunken garden, Campbell Hall and East Addition, camera facing west.

10 of 27. East Addition and Campbell Hall, showing bridge, camera facing west.

11 of 27. Garden on south façade of Campbell Hall, camera facing east/northeast.

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12 of 27. South Addition on Campbell Hall, camera facing north.

13 of 27. Western Facade of South Addition and Campbell Hall, camera facing east. (2013)

14 of 27. Primary lobby, Campbell Hall, camera facing west.

15 of 27. Primary lobby stairs, Campbell Hall, camera facing northwest.

16 of 27. Classroom, 2nd Floor, Campbell Hall, camera facing north.

17 of 27. Materials shop, Campbell Hall, camera facing south.

18 of 27. Lecture hall, Campbell Hall, camera facing east.

19 of 27. Interior stairs, Campbell Hall, camera facing south.

20 of 27. Third floor studio, Campbell Hall, camera facing east.

21 of 27. Fourth floor studio, Campbell Hall, camera facing west.

22 of 27. Studio bay window, Campbell Hall, camera facing north.

23 of 27. South Addition classroom, camera facing west.

24 of 27. East Addition classroom, camera facing east.

25 of 27. East Addition view into Campbell Hall, camera facing west.

26 of 27. Fine Arts Library Stacks-Stanford White railing, camera facing southeast.

27 of 27. C. 2006-2008 Architect's model of Campbell Hall in Dean's Office Lobby, camera facing north.

Campbell Hall, University of Virginia School of Architecture

Diagram of Additions; Original building built in 1970 in light grey; 2008 east and south additions in darker grey
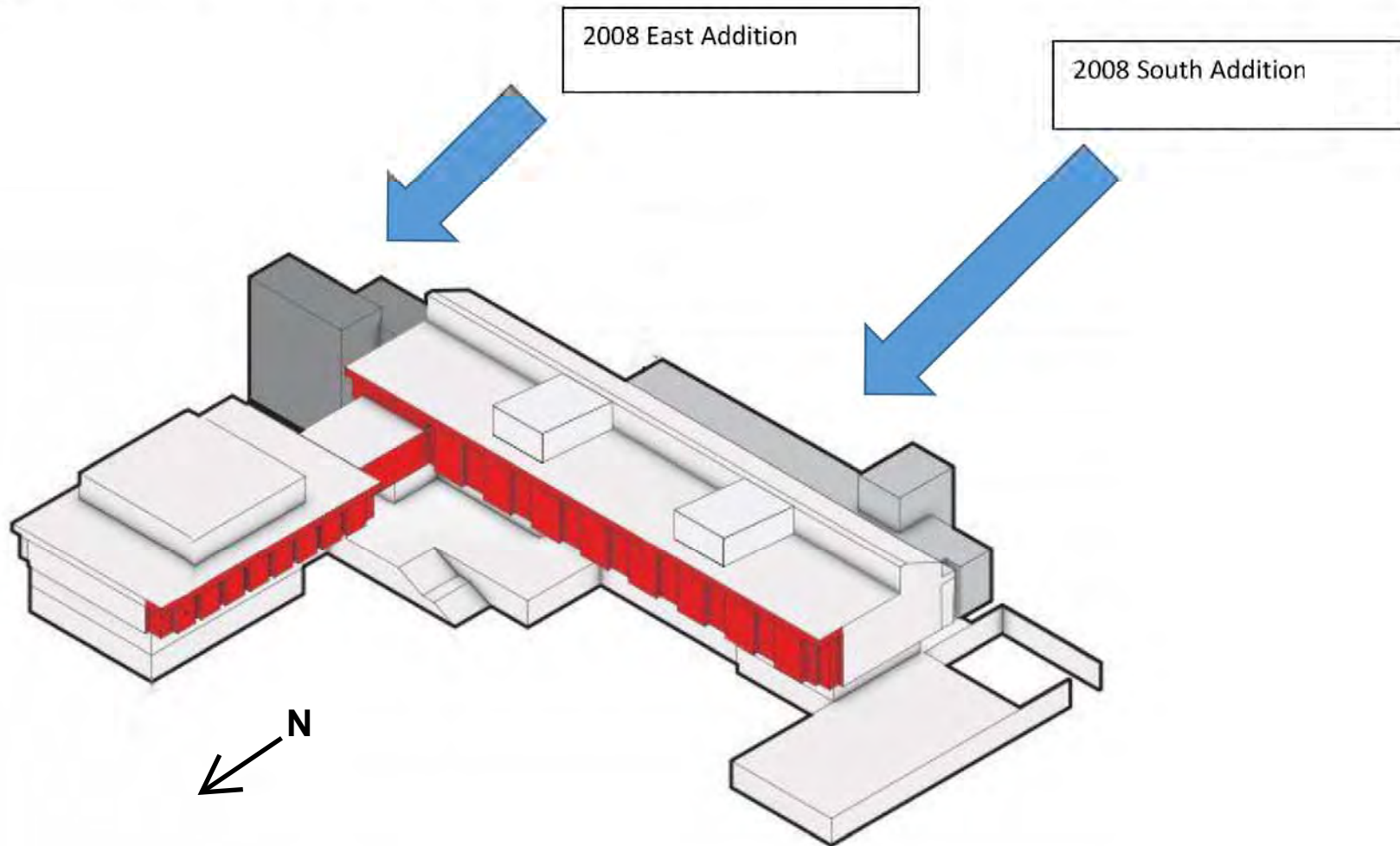
2008 East Addition

2008 South Addition

N

The additions were designed by University of Virginia School of Architecture faculty, with W.G. Clark and then-Dean Karen Van Lengen responsible for the eastern Elmaleh Wing, and William Sherman, the southern addition, in collaboration with SMBW Architects of Richmond, Virginia
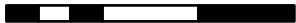
Source for graphic: University of Virginia School of Architecture, Architecture Research Office (December 2020)

LOCATION MAP

Campbell Hall
University of Virginia
Albemarle County, VA
DHR ID# 002-5324

Latitude/Longitude Coordinates
38.038780, -78.50378

▭ Nominated Boundary

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Feet
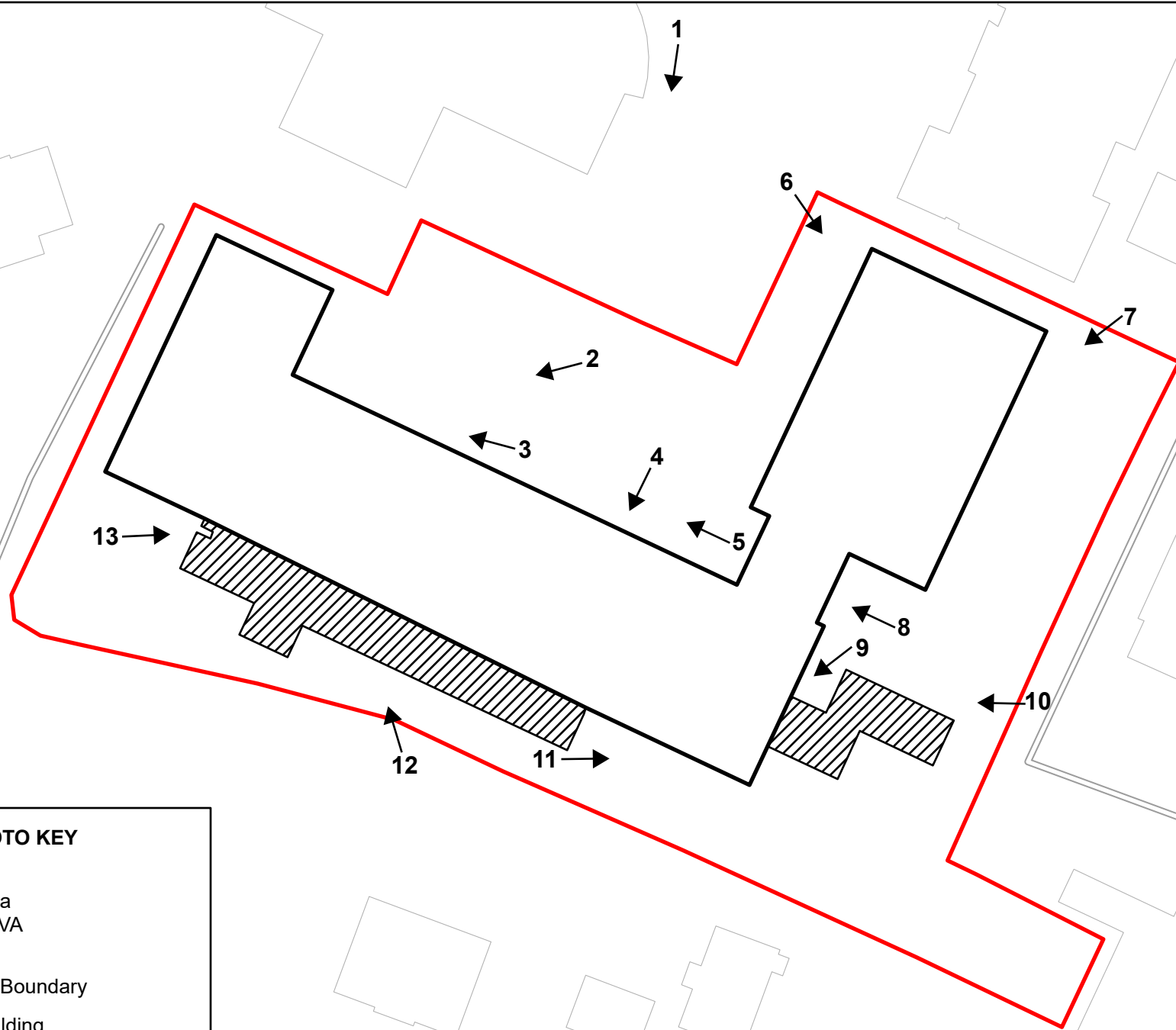
SITE PLAN & PHOTO KEY

Campbell Hall
University of Virginia
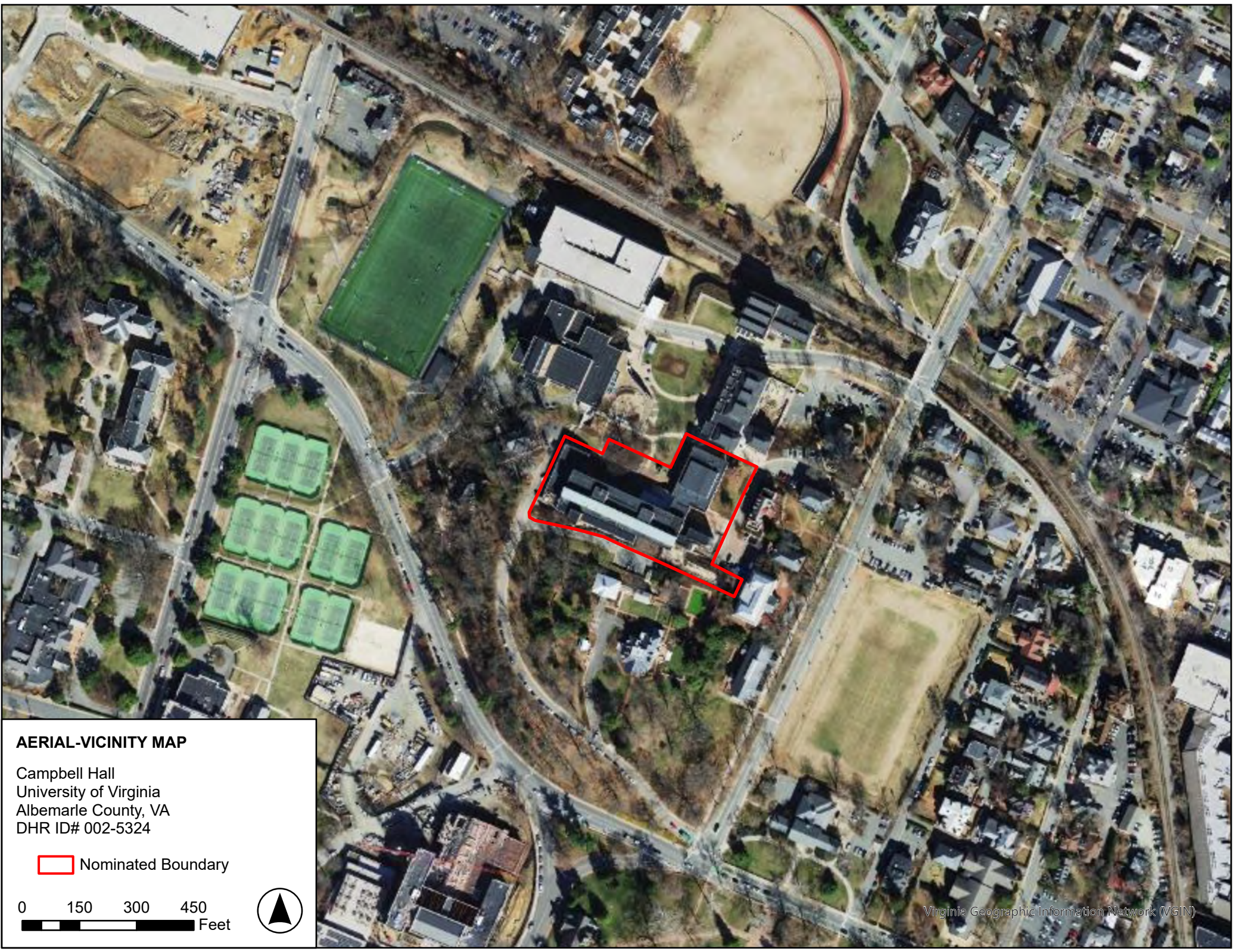Albemarle County, VA
DHR ID# 002-5324

Nominated Boundary

1970 Building

2008 Additions

\# Photo No. & Location
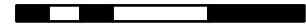
0 25 50 75 100
Feet

AERIAL-VICINITY MAP
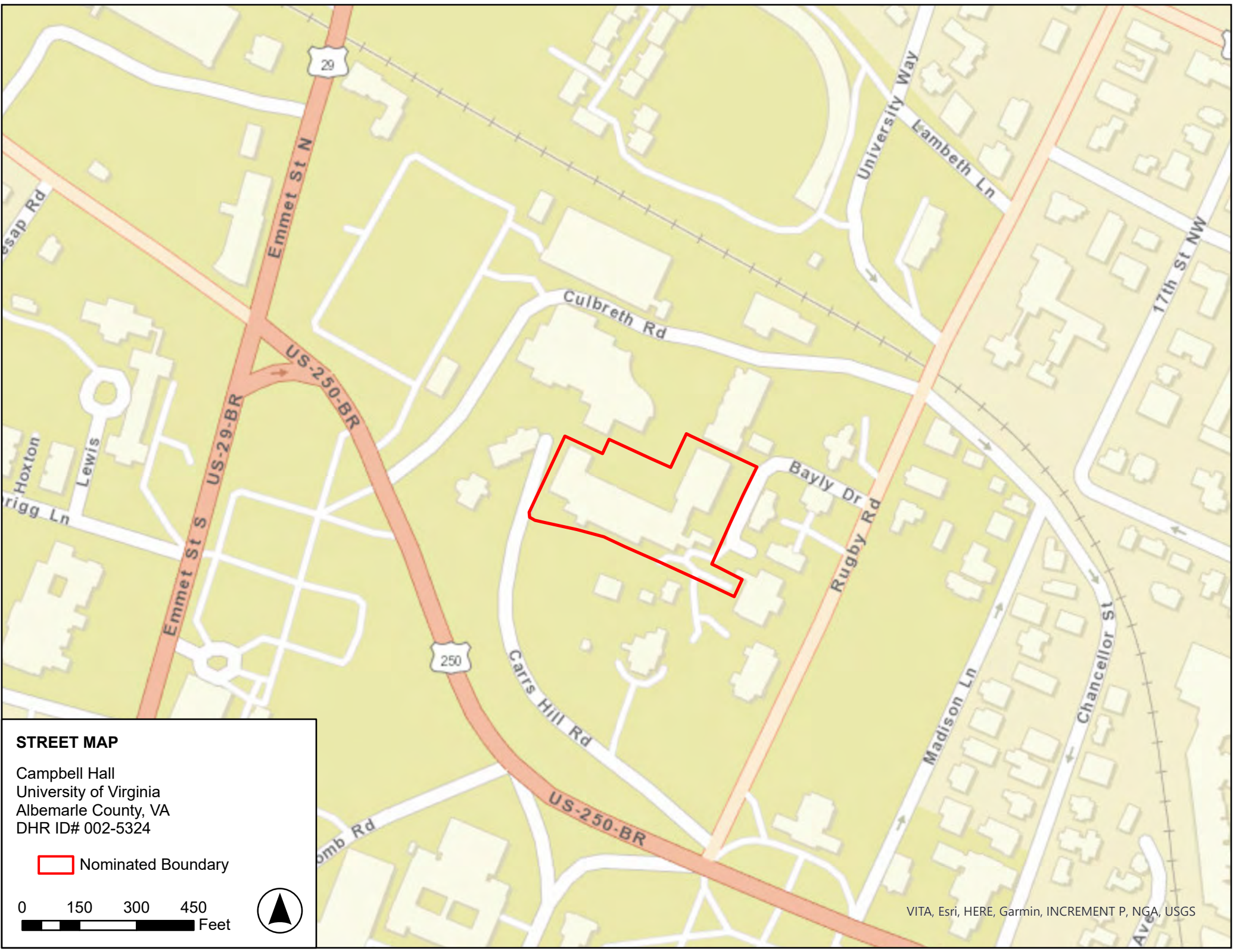
Campbell Hall
University of Virginia
Albemarle County, VA
DHR ID# 002-5324

☐ Nominated Boundary

0   150   300   450
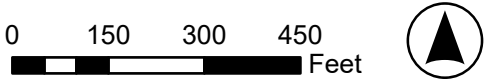   Feet

Virginia Geographic Information Network (VGIN)

STREET MAP

Campbell Hall
University of Virginia
Albemarle County, VA
DHR ID# 002-5324

☐ Nominated Boundary

0   150   300   450
Feet

VITA, Esri, HERE, Garmin, INCREMENT P, NGA, USGS

TAX PARCEL MAP

Campbell Hall
University of Virginia
Albemarle County, VA
DHR ID# 002-5324

Tax Parcel ID# 076A0-00-00-000C0

Nominated Boundary

Parcel Boundary

0   150   300   450
Feet

Virginia Geographic Information Network (VGIN), VITA, Esri, HERE, Garmin, INCREMENT P, NGA, USGS