



CHARLOTTESVILLE DOWNTOWN MALL FINAL SURVEY REPORT

200 Block West Main St. to 600 Block East Main St.
Charlottesville, Virginia

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Cover: *Downtown Mall, Charlottesville, Virginia, 2011* (Alex Proimos, Wikimedia Commons, [https://commons.wikimedia.org/wiki/File:Downtown_Mall,_Charlottesville,_Virginia_\(5867535213\).jpg](https://commons.wikimedia.org/wiki/File:Downtown_Mall,_Charlottesville,_Virginia_(5867535213).jpg))

I. ABSTRACT

The Charlottesville Downtown Mall is an eight-block pedestrianized section of Main Street in the city's business district. Designed by Lawrence Halprin & Associates (LHA), one of the most significant and influential landscape architecture firms of the late twentieth century, the Downtown Mall represents planning efforts and civic participation by the city's government, business leaders, and local citizens in the 1970s aimed at reviving the economic fortunes of Main Street. Downtown Charlottesville's commercial vitality had been in decline as a result of the increasing popularity of business opportunities more easily reached by automobile. Downtown areas in cities across the country suffered a similar fate in the 1950s and 1960s. The first phase of the Downtown Mall opened in 1976, with a second section, also adhering to the Halprin design, following four years later. The Mall has since been expanded on the east and west, as well as extending into the cross streets, in several building campaigns.

The stretch of Main Street and the crossing streets that constitute the Downtown Mall are included within the boundaries of the Charlottesville and Albemarle County Courthouse Historic District, which was listed on the Virginia Landmarks Register on November 18, 1980 (amended December 6, 1995) and on the National Register of Historic Places on July 28, 1982 (amended October 8, 1998). These landmark nominations did not address the potential significance of the Downtown Mall, as its construction fell outside the district's period of significance. The Charlottesville Downtown Mall Survey, Report, and Preliminary Information Form were undertaken as the Mall nears the fiftieth anniversary of its opening to document its resources and to assess its potential eligibility for inclusion on the two historic registers. It is hoped that the documentation associated with the survey will raise awareness of the significance of the Mall and help support the city's long-range planning efforts for downtown.

Completed in late January 2022, the reconnaissance-level survey for the project encompassed the entire 3.85-acre Downtown Mall, from the 200 block of West Main Street to the 600 block of East Main Street and including pedestrianized sections of the cross streets. A Virginia Cultural Resources Information System (VCRIS) form was created for the Downtown Mall itself, as well as fourteen groups of resources representing its built features, such as streetlights, planters, and bollards. The buildings lining the Downtown Mall were not included in the survey. A Preliminary Information Form (PIF) completed as part of the project determined that the Charlottesville Downtown Mall is individually eligible for the National Register under Criterion A at the state and local levels in the area of community planning and development for its importance to Charlottesville's planning history and under Criterion C at the state and local levels in the area of landscape architecture as an important example of the urban design of Lawrence Halprin & Associates. The PIF deemed the period of significance to encompass 1976 and 1980, the dates of completion of the first two building campaigns. While changes to the Charlottesville Downtown Mall have taken place since those dates, the PIF determined that the Mall retains sufficient integrity to the period of significance to satisfy National Register requirements.

II. ACKNOWLEDGEMENTS

The Charlottesville Downtown Mall Survey, Report, and Preliminary Information Form were funded as a 2021-2022 Survey and Planning Cost Share Grant Program project sponsored by the Virginia Department of Historic Resources and the City of Charlottesville. The survey team – Robinson & Associates, Inc., and Laura Knott, Historical Landscape Architect, LLC – would like to acknowledge the support of these agencies for contributing to the preservation of the state’s significant historic resources. We would also like to express our appreciation to DHR Survey and Planning Cost Share Grant Program Manager Blake McDonald for his guidance and management of the many parts of the project and to DHR Architectural Historian Marc Wagner for his careful review of the project’s deliverables. Sincere appreciation also goes out to Jeffrey Werner and Robert Watkins of Charlottesville’s Neighborhood Development Services for their help in carrying out research for the survey project and for sharing their knowledge of the city and their department’s resources. Both dug into city records to make documents, drawings, plans, and photographs available during a time when an upswing in COVID cases made such research problematic for the project team.

In addition, we would like to acknowledge the help provided by University of Virginia Professor of Landscape Architecture Elizabeth K. Meyer. Ms. Meyer freely and quickly shared research compiled by herself and her students in a 2008 studio at the UVa School of Architecture devoted to the Downtown Mall (LAR 8010). The material included documentation of the work of Lawrence Halprin & Associates on the Mall that is part of the Lawrence Halprin Papers held at the University of Pennsylvania, as well as a draft timeline and existing conditions drawings of the Downtown Mall prepared by the students.

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Cover. Downtown Mall, Charlottesville, Virginia, 2011 (Alex Proimos, Wikimedia Commons, [https://commons.wikimedia.org/wiki/File:Downtown_Mall,_Charlottesville,_Virginia_\(5867535213\).jpg](https://commons.wikimedia.org/wiki/File:Downtown_Mall,_Charlottesville,_Virginia_(5867535213).jpg))

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V. INTRODUCTION and METHODOLOGY

The Survey, Report, and Preliminary Information Form for the Charlottesville Downtown Mall were undertaken as part of a 2021-22 Survey and Planning Cost Share Grant Program project, sponsored jointly by the Virginia Department of Historic Resources and the City of Charlottesville. The Downtown Mall is nearly fifty years old and was designed by the influential landscape architecture firm Lawrence Halprin & Associates. Its site features and built resources had not been surveyed prior to the present project. The survey, accompanying report, and Preliminary Information Form (PIF) that comprise the project are intended to provide such historic resources documentation and establish the potential National Register significance of the Downtown Mall, as well as raise awareness about its importance and provide documentary support for Charlottesville's long-range historic preservation planning efforts.

In addition to the aforementioned standard documents produced for the Downtown Mall, the project includes both an overview of treatment recommendations for maintaining and enhancing the characteristics dating from its initial construction and a scope of work for a follow-up landscape study and management plan for the Mall. The landscape study and management plan would further investigate issues raised in the present report. It would also provide a more detailed plan to assess the condition of Mall's resources and preserve their physical features for future generations of Charlottesville residents and visitors to enjoy. Both these products are included as appendices to the survey report.

The project area is an eight-block, pedestrianized section of Main Street stretching from Water Street on the west to East 7th Street on the east. It also includes pedestrianized sections of streets crossing Main Street within the east-west limits. (Maps 1 and 2) The pedestrianized side street areas are located between Main Street and Market Street on the north and between Main Street and Water Street on the south. The surveyed area encompasses approximately 3.85 acres of land, but does not include the buildings adjacent to the Mall. The project involved research into the history of Charlottesville's downtown and the circumstances surrounding the city's decision to ban automobile traffic from this portion of Main Street, as well as investigations into the design itself, landscape architects Lawrence Halprin & Associates, subsequent changes to the Mall, and the Mall's place in a wave of pedestrianized downtown streets across the country in the 1960s and 1970s. Much of this research was conducted virtually as a result of the closure of significant repositories due to the corona virus pandemic. Repositories consulted included the Lawrence Halprin Architectural Records at the University of Pennsylvania, the University of Virginia Fine Arts Library, Neighborhood Development Services of the City of Charlottesville, the Jefferson-Madison Regional Library, and the Library of Congress. The team also carried out periodical research via online scholarly journal and newspaper databases. University of Virginia Professor of Landscape Architecture Elizabeth Meyer shared elements of the research she and her students accomplished in LAR 8010, a studio class taught at the UVa School of Architecture. Charlottesville's Neighborhood Development Services also shared material it has collected related to the Downtown Mall, as well as records from the City Council and Board of Architectural Review. Robinson & Associates and Laura Knott also consulted their own libraries of architectural and landscape history for relevant primary and secondary materials.

A video introducing the undertaking to the public (in lieu of a public meeting due to COVID restrictions) kicked off the project. Blake McDonald of the Virginia Department of Historic Resources and Robert Watkins of Charlottesville's Neighborhood Development Services handled the bulk of the video introduction with participation by members of the survey team from

Robinson & Associates, Inc., in Washington, D.C., and Laura L. Knott, Historical Landscape Architect, in Charlottesville. The video was released in December 2021.

The survey of the Downtown Mall took place on January 28, 2022. The survey team included architectural and landscape historians Daria Gasparini and Tim Kerr of Robinson & Associates and historical landscape architect Laura Knott. Team members documented the presence or absence of resources, drawing from a list of elements suggested by the scope of work for the project. The resources were photographed and visually inspected as to their general condition. After the survey, the team, in coordination with the Virginia Department of Historic Resources and Charlottesville Neighborhood Development Services, agreed on fourteen categories of resources to prepare Virginia Cultural Resources Information System (VCRIS) forms for, in addition to an overall form for the Mall itself. The team developed maps of the resources surveyed based on documents provided by the city. (Maps 3-6) Survey forms for the designated resources were prepared and submitted to DHR through VCRIS and a Preliminary Information Form was prepared to provide a baseline for evaluating the resource for the Virginia Landmarks Register and the National Register of Historic Places.

VI. HISTORIC CONTEXT

The Evolution of Downtown Charlottesville

The General Assembly of the colony of Virginia established a new Albemarle County seat on December 23, 1762. It was to be named “Charlottesville” after Queen Charlotte Sophia of Mecklenberg-Strelitz, wife of King George III of Great Britain. A thousand acres were purchased for the town, with fifty set aside to be laid off into streets and lots south of the courthouse, located on the site’s high ground. (Moore 1976:29-30) The five original east-west streets, including Main Street, measured 66 feet across with the six north-south streets half that width. The courthouse became Charlottesville’s first center of population and commerce, with dense construction on the streets that faced the two-acre courthouse square. Increased building activity came to what is now Main Street and the Downtown Mall beginning in the early nineteenth century. The street was a segment of Three-Notched Road, a vital transportation corridor between the state capital in Richmond and western Virginia. Construction on Main Street differed from the region’s tradition of detached buildings. “The pervasive presence of party walls . . . distinguished Charlottesville from its surroundings,” according to architectural historian Daniel Bluestone. (*More than a Mall* 2010:1) This pattern of urban construction and the relationship between the buildings and Main Street continues to the present day and helps to reinforce downtown’s sense of place.

Unlike the previous county seat, at Scott’s Landing (now Scottsville) on the James River, Charlottesville did not have a direct water connection to Richmond. It therefore developed slowly until the arrival of the railroad in 1850. By 1855, Charlottesville’s downtown boasted a Greek Revival town hall, four churches, two banks, and four newspapers. Citizens voted to macadamize Main Street in 1859. Rapid growth began in the last two decades of the nineteenth century. In 1888, the General Assembly of the Commonwealth of Virginia incorporated Charlottesville as a city, separating its government from that of Albemarle County. A year earlier, the state legislature had chartered a street railway between downtown and the University of Virginia a mile to the west. Horses or mules initially pulled cars on tracks running along Main Street, but by 1894 the system had been electrified. (Moore 1976:165, 188, 276-277) The street cars allowed for denser development outside of downtown, and the city’s population grew, from 1,676 in 1880 to 10,688 by 1920. The population numbered 15,245 ten years later. The red-brick,

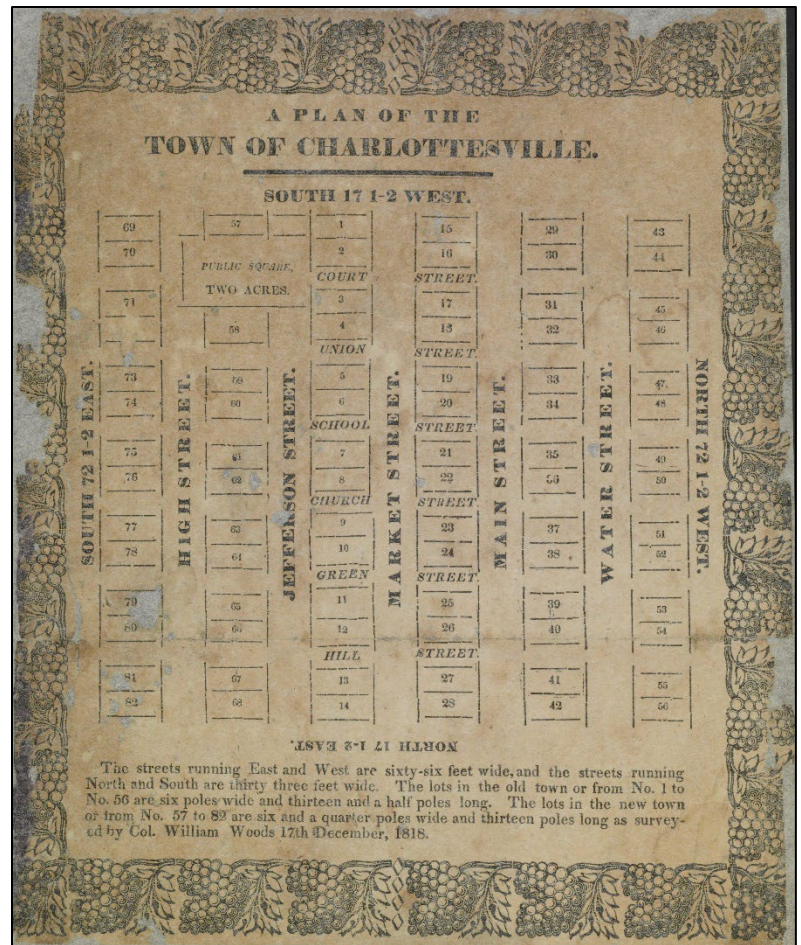


Figure 1. Plan of Charlottesville from 1818, with Main Street to the right of Market Street, the plan’s centerline. (University of Virginia Visual History Collection, RG-30/1/10.011, prints16304. Special Collections, University of Virginia Library)



Figure 2. Streetcars pulled by mules in downtown Charlottesville, late 1880s. (University of Virginia Visual History Collection)

Victorian architecture from this period can still be found throughout downtown Charlottesville. (Charlottesville and Albemarle County Courthouse Historic District NR Nomination 1982:8:3-6)

Throughout this period, residents visited downtown Charlottesville to conduct business, purchase everyday necessities, attend church, and seek entertainment at movie and performance theaters. Beginning with the Great Depression of the 1930s, however, downtown Charlottesville began a slow decline. After World War II, that decline accelerated, driven in part by a tremendous increase in the use of automobiles. Downtowns across the country shared the same fate. Able to live farther from their places of employment thanks to the automobile and improved roads, people began to seek suburban residences and an escape from the congestion and pollution of American cities. The growth of suburbs spawned the development of shopping centers with abundant free parking located along highways. Barracks Road Shopping Center opened in 1959 along U.S. Highway 29 on land in what was then still Albemarle County. The strip shopping center lay within easy reach of downtown Charlottesville, the University of Virginia, and other suburban development, heralding the movement of many residents and businesses away from Main Street. Additional suburban construction, as well as the completion of Interstate 64 south of the city, which enabled those passing through the area by automobile to bypass downtown completely, continued to drain traffic and potential customers away from the traditional business district through the 1970s. (Herman 2010: 79-80)

Planning for a Revitalized Downtown

Changes in the city government in the twentieth century helped prepare Charlottesville to address the economic decline. Although the city had a planning commission by 1934, made up of business leaders from the community, it did not hire its first professional planning engineer until 1951. A few years later, Charlottesville commissioned the professional planning firm Harold Bartholomew & Associates (HBA) to create a master plan to address multiple concerns with the city, including increasing automobile traffic and declining economic activity. Bartholomew had worked on one of the first comprehensive city master plans in the United States, for Newark, New Jersey, in 1913, and formed his own planning firm in 1919. The company pioneered the strategy of single-use zoning – separating residential, commercial, and industrial uses into distinct areas. It also built city plans with automobile travel in mind and advocated for the clearance of parts of cities seen as deteriorated in order to achieve zoning goals. This practice became known as urban renewal and has been much discredited in recent years. By 1956, however, HBA had become one of the largest planning firms in the country following this strategy, and Bartholomew himself had been appointed chairman of the National Capital Planning Commission in Washington, D.C., by President Dwight Eisenhower. (Herman 2010:82-83)

HBA was involved in Charlottesville planning for more than a decade, and the city implemented several of its recommendations, including some designed to accommodate the increase in automobile traffic by demolishing neighborhoods viewed as “blighted.” With regard to downtown, the most important of these implemented recommendations included broadening connector streets such as Ridge Street, McIntire Road, and Preston Avenue. Urban renewal made the construction of McIntire Road possible; the city razed the predominantly African American neighborhood of Vinegar Hill, at the west end of what is now the Downtown Mall, displacing dozens of families. Another urban renewal project, along Garrett Street south of Main Street, displaced more African American families. Taking place in the early 1960s at the same time as the state campaign known as “Massive Resistance” to desegregation in public schools, the planning and implementation of urban renewal at Vinegar Hill and Garrett Street increased racial tensions in Charlottesville. (Herman 2010: 84-85; Foley 2010:112; Tarter 2020: 385-386)

HBA’s plans for downtown included making it pedestrian friendly, while not banning cars completely, and widening South Street (a block south of Water Street) to 80 feet. Parking garages the size of two city blocks would store the automobiles for those visiting downtown. Main Street would have been narrowed and mega-blocks would have been created downtown by closing parts of city streets. In addition, Bartholomew & Associates planned a three-acre commercial building in the razed area of Vinegar Hill. By the end of the 1960s, however, resistance to these plans began to grow and reached the city government. Charlottesville expanded its official planning efforts to include a planning department in 1968. The city planner at that time, Thomas Conger, criticized a 1970 HBA master plan revision, taking issue with its widening of city streets, limitations on pedestrian and bicycle accommodation, and proposed additional demolition. By 1971, Charlottesville also had a new city manager in Cole Hendrix and an all-Democratic and progressive city council, led by Mayor Francis Fife. The city’s governing body included the first African American and the first female councilors, Charles Barbour and Jill Rinehart, respectively. Barbour would later become Charlottesville’s first Black mayor.

Seeking a change from the HBA approach but attracted to a pedestrian-friendly downtown, city officials sought guidance on the possibilities of banning or limiting downtown automobile traffic. Joe Bosserman, dean of the architecture school at the University of Virginia, recommended contacting Lawrence Halprin & Associates (LHA). In 1972, the city planning department

sent a plan it had prepared to the firm for review. It resembled a design Halprin had implemented for the Nicollet Mall in Minneapolis, Minnesota, a city facing problems similar to those in Charlottesville. After continuing contact with Halprin and his firm and discussion of the Nicollet Mall with Minneapolis officials, Charlottesville hired LHA in 1972 to complete a plan for the central business district (CBD), rather than a comprehensive city plan. (Herman 2010:89-92)

Lawrence Halprin & Associates

Lawrence Halprin (1916-2009) grew up in Brooklyn, New York, and, after graduating from high school in 1933, spent several years on a kibbutz in Israel. (Figure 3) He studied plant sciences and played varsity baseball at Cornell, graduating in 1939, and then pursued graduate study at the University of Wisconsin at Madison, from which he received a master's degree in horticulture in 1941. It was while at Wisconsin, where he met and married dance student Anna Schuman, that Halprin visited Taliesin, Frank Lloyd Wright's home and studio about thirty miles west of Madison. The visit inspired Halprin to take up the study of architecture with a focus on landscape design. He then enrolled in the Graduate School of Design at Harvard in 1942, where he studied with landscape theorist Christopher Tunnard, architects Walter Gropius and Marcel Breuer, and educator László Moholy-Nagy. The last three were all associated with the Bauhaus, the influential Modernist design school in



Figure 3. Halprin in the 1970s. (The Cultural Landscape Foundation)

Germany. Before graduating, however, Halprin joined the U.S. Navy and served two years in the Pacific during World War II. He began his career as a landscape architect after the war with Thomas Dolliver Church in San Francisco, collaborating with Church and architect George Rockrise on the influential Dewey Donnell Garden in Sonoma, California. He worked for Church for four years before starting his own firm in 1949. During the 1950s, his firm designed the kind of projects that were available in the post-war years – residential gardens, campus master plans, suburban shopping centers, and housing projects (with Bay Area architects). (Meyer 2009:124-125; Walker and Simo 2002:148-150)

By the 1960s, however, Halprin's firm had begun concentrating on urban areas, executing designs for pedestrian-oriented landscapes at Ghirardelli Square (1962-1968) and Embarcadero Plaza (1962-1972) in San Francisco, Nicollet Mall in Minneapolis (1962-1967), several projects in Portland, Oregon (beginning in 1965), and Freeway Plaza in Seattle, Washington (1970-1974). The fountains that were often the focal points of these projects – interactive, abstracted from natural forms, often constructed of rough stone blocks and incorporating rushing water – became signature elements of his firm's designs. (Figure 4) Pedestrianizing parts of downtowns to lure shoppers and businesses away from the suburbs had been tried with some success elsewhere, but Halprin's ideas varied from the norm by emphasizing mixed use development instead of the strict separation of uses that had characterized the Harland Bartholomew form of city planning as a means to give downtowns twenty-four hour usage. Such continuous use was seen as a way to strengthen economic activity, increase safety, and maintain the physical environment. An additional Halprin emphasis focused on movement through space, "choreographed" or "scored" like dance. To accomplish this purpose, Halprin assembled and located landscape features (fountains, lighting, seating, plantings, etc.) to create rhythmic movement through space while also providing choice and allowing for improvisation. In these projects, Halprin and his firm "asserted the landscape architect's role in regenerating the American city" and "made vital social and pedestrian spaces out of formerly



Figure 4. Lawrence Halprin & Associates' fountain at the United Nations Plaza in San Francisco, circa 1975. (Wikiwand, [https://www.wikiwand.com/en/United_Nations_Plaza_\(San_Francisco\)](https://www.wikiwand.com/en/United_Nations_Plaza_(San_Francisco)))

marginal sites,” according to University of Virginia Landscape Architecture Professor Elizabeth K. Meyer. “In so doing, they reimagined a public realm for American cities that had been cleared by federal urban renewal programs and abandoned for new suburban developments.” (Meyer 2009:125-126)

In addition to Church and his Harvard mentors, a wide range of individuals and fields of study influenced Halprin's design process and his landscape architecture, from musician John Cage, to psychologists Carl Jung and Paul Baum, to anthropologist Joseph L. Henderson. The importance of these people for Halprin lay in his recognition of the significance of the creative process to landscape design and urban planning. (Walker and Simo 2002: 154-155) Especially important was the work of Halprin's wife Anna, who became “one of the pioneers of (post-)modern dance and performance art in the USA, re-envisioning the spatialities of performance, and taking dance and performance out of the theatre and into a range of public spaces,” according to Peter Merriman. (Merriman 2010: 432) In the 1950s and 1960s, Anna conducted interactive dance events, in which situations and loose actions were proposed, but the ultimate performance was left open for the participants to complete. Her work on dance in public spaces in the 1950s and the relationship between dance and the environment

influenced her husband's conception of "scoring" or "choreographing" movement through the landscapes he designed, while giving visitors flexibility in determining direction and pace. (Merriman 2010: 433-435; Hirsch 2011:127)

By the time Halprin's firm received the Charlottesville commission, he had become a nationally known expert on the redesign of urban spaces. He had been awarded the Medal for Allied Professions by the American Institute of Architects in 1964 and became a fellow of the American Society of Landscape Architects in 1969. He had served on the White House Council on Natural Beauty and the Advisory Council on Historic Preservation. (Meyer 2010:126-127) He received a grant from the U.S. Department of Housing and Urban Development for a study of six urban renewal projects in New York City that resulted in the book *New York, New York* in March 1968. (Hirsch 2014:177) He was considered, as Peter Walker and Melanie Simo later called him, "a towering figure." (Walker and Simo 2002:145) Alison Hirsch has written that the creative process employed by Halprin and his firm "represents an overlooked antecedent to today's approach to landscape in urban design, which emphasizes infrastructural networks, ecological processes, multidisciplinary collaboration, as well as public participation." (Hirsch 2011:127)

The Charlottesville Downtown Mall, 1973-1980

A year after it was commissioned, Halprin's team led a three-day workshop in Charlottesville in which selected community members engaged in a series of exercises designed to foster an appreciation of downtown, elicit ideas for its revitalization, and create a consensus on development that would garner local support. LHA associate Jim Burns led the March 1973 workshop, with Halprin, who had visited Charlottesville on several occasions prior to the workshop, becoming involved on the last day when the group formed its recommendations. Public participation had become a significant part of the Halprin firm's approach to urban design and was adapted from the "temporal-situational guidelines" of Anna's performance events. Known as "Take Part" workshops, the Halprin participatory process involved a series of what the landscape architect called "scores," in which participants were encouraged to view the urban areas to be redesigned with fresh eyes. In Charlottesville, participants, drawn from the city's government and business leaders, but also including a hospital technician, a housewife, a retiree, and students, were given a walking score and a driving score, with stops along the way assigned and questions or activities specified. The participants followed their scores, which functioned as "awareness activities," individually, then shared their responses to the environment when they reconvened after the exercise. While the walking scores kept the participants in the area that would be redesigned, the driving score took them farther afield – to the University of Virginia, Barracks Road Shopping Center, residential neighborhoods, and elsewhere. On the third day, the group worked together to plan the redesign. Hirsch has written that the goal of the workshops was not to generate innovative solutions to urban situations. Rather, they were designed to involve the community in a transparent process that would enable the implementation of a plan generated together. In Charlottesville, that goal seems to have been achieved, with Halprin saying that the ideas generated by the process represented "a remarkable consensus" among participants. (Hirsch 2011:133-138)

Based on these ideas, Lawrence Halprin & Associates developed a master plan for Charlottesville's commercial district. In addition to the downtown area, the plan also included Vinegar Hill and Garrett Street, the two predominantly African American neighborhoods that had been razed as urban renewal projects in the 1960s. Although the master plan aimed to link those areas to Main Street, only the Downtown Mall was constructed according to the master plan intentions. (Figure 5) Dean Abbott acted as LHA's Mall project designer and Norm Kondy as urban designer, with Halprin exercising oversight and final

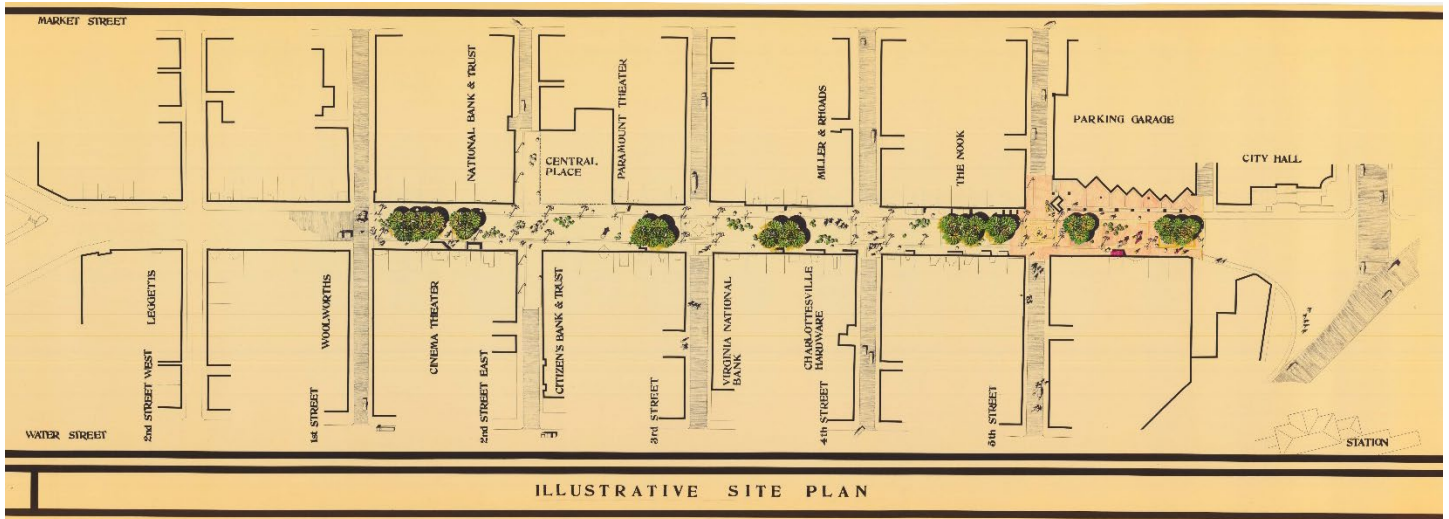


Figure 5. This August 1974 site plan illustrates the planned first phase of the Downtown Mall's construction. (City of Charlottesville, Neighborhood Development Services)

approval of the design. Kondy described the Charlottesville Take Part workshop as “the first time he (Halprin) was able fully to implement his innovative notions of a choreographed community design process into a built detailed design and an adopted master plan,” in the words of Sarita Herman. (Herman 2010: 91-93).

LHA's plans for the Downtown Mall advocated respect for the existing building fabric, especially its scale, window and door openings, and materials. Abbott and Halprin adapted a characteristic Charlottesville building material – red brick – for use as the Mall's paving. The brick was laid in a herringbone pattern and set off initially by a contrasting concrete cruciform details at intersections and borders defining the Mall's outdoor spaces. (Figure 6) These details were later rebuilt in gray granite as LHA had originally intended. Street furniture included custom-designed movable benches, three sizes of planters, two types of streetlights, fluted bollards, and trash receptacles. These were all made of durable cast iron or steel and treated with a painted black finish, with the 3 ½-foot-wide benches also employing wood slats. Plantings consisted of willow oak trees in bosques along the Main Street right of way and red maple trees at Central Place, a plaza near the center of the Mall. LHA located the plantings to influence movement through downtown. The bosques varied in size (three, five, or seven trees placed in short rows), and the spaces between them also varied, creating a series of interconnected, outdoor rooms. The locations of the bosques on the center line of the Mall but weighted to one side or the other encouraged lateral movement toward open space. The plan interspersed three small fountains among the bosques and a larger one in Central Place, to provide occasions for visitors to pause in their journeys and gather with others. (Figure 7) The movable seating offered flexible locations for lengthier withdrawal from the flow of movement by individuals or groups. (Noe 2009: 6-11)

The first phase of Mall construction began in 1975, and the grand opening of pedestrianized street took place on July 3, 1976. Two years later, the Charlottesville City Council authorized an extension of the Mall two blocks to the west, from 1st Street to Old Preston Avenue. The work began in 1979 and was completed in 1980. (City Council Resolution: May 15, 1978; *Richmond Times-Dispatch*, February 2, 1979, January 7, 1981) The landscape architecture firm CHNMB implemented the work, following the original Halprin design. CHNMB was composed of five former principals of Lawrence Halprin & Associates, who purchased the business from Halprin in 1976. Its name derived from the last names of its principals, who

included Don Carter, William Hull, Satoru Nishita, and Byron McCulley. Carter and Satoru, who had worked for Thomas Church with Halprin, joined Lawrence Halprin & Associates upon its formation in 1949. Carter, Nishita, and McCulley worked on several of Halprin's urban landscapes, including Ghirardelli Square, Nicollet Mall, and the Portland, Oregon, projects. (Helphand 2017:49)

Mall Expansion

The Downtown Mall did not immediately become successful. Indoor shopping malls began to compete with the earlier strip malls, continuing to draw people away from downtown. Fashion Square Mall, in Albemarle County north of Charlottesville, opened in 1980. Department stores, such as Miller & Rhoads, left downtown for Fashion Square. Typical Main Street businesses – hardware stores, dry cleaners, doctors and dentists, grocery stores – continued to move to be closer to where their customers lived. The type of businesses on the Downtown Mall therefore changed, adjusting to the possibilities the Mall presented. By the 1990s, the commercial focus of downtown had evolved from everyday products and services to entertainment, dining, and specialty shops. The small scale of the buildings downtown made it feasible for small businesses to invest in their rehabilitation and re-use as restaurants or boutiques. The second and third floors of these buildings began to be rehabilitated as apartments. The success of the city's Fridays After Five outdoor musical events, held in warmer weather at what was first known as the Charlottesville Pavilion at the eastern end of the Mall, led to the restoration of two movie palaces, the Paramount Theater and the Jefferson Theater, as performance venues. (Jost 2008:63-64) The city adjusted, too, returning Water Street to two-way traffic in 1994 and providing two vehicular crossings and additional parking to better accommodate visitors arriving by automobile. (McNair 2018:6-7)

Most other jurisdictions did not find ways to maintain their pedestrianized downtowns when they failed to reverse economic losses quickly. Of the approximately two hundred streets pedestrianized in the United States from the 1960s to the 1980s, only about thirty remained automobile free by the 1990s. (Poiani 2010:173) Virginia seems to have fared better than most places in the United States in this regard. In addition to Charlottesville, Winchester and Norfolk each pedestrianized part of a downtown street in the 1970s. Winchester's Loudoun Street Pedestrian Mall, opened in 1974, remains in use. (Winchester Historic District Additional Documentation 2014:7) In Norfolk, however, the Granby Street Mall reopened to traffic in 1986, after ten years as a pedestrian-only street. (*Richmond Times-Dispatch*, November 24, 1986)

In addition to its business community adapting commercially to the opportunities the Charlottesville Downtown Mall offered, city officials also continued to make improvements and adjust their approach. When development of the Vinegar Hill urban renewal area failed to attract the multi-use environment that LHA had envisioned (including hotel accommodations), the city provided financing for the construction of a large luxury hotel and parking deck on the site, which opened in 1985. Also not immediately successful, the hotel was initially managed as a Radisson Hotel, but later sold and run as an Omni Hotel. (*More than a Mall* 2010:44) West Main Street in the area of the hotel was pedestrianized at the time, although not in the manner the Halprin team had planned, which included water features, outdoor seating, and shade trees. The 1985 work and the extension of the Mall to the east in 1994 to accommodate the outdoor amphitheater did respect the original paving, use of willow oaks, and street furniture. The two vehicular crossings on Main Street, at West 2nd Street (1996) and East 4th Street (2006), ultimately resulted in removal of LHA-designed features from those intersections, including the cruciform paving element at their centers, and the addition of crossing signage, textured paving, and other changes. Over time, vehicular traffic has damaged the paving, especially the contrasting granite elements, and the added safety features disrupt and obscure the



Figure 8. Private dining areas serving Mall restaurants now occupy planned public space in the center of the pedestrianized Main Street. (Visit Charlottesville website, <https://www.visitcharlottesville.org/directory/charlottesville-historic-downtown-mall>)

original design. In 2005, a new pavilion and amphitheater opened at the eastern terminus of the Mall, and, the following year, the paving in the 600 block of East Main Street was rebuilt to accommodate the pavilion and the Downtown Transit Center, which opened in early 2007. The work included a new plaza in front of the Charlottesville City Hall.

A large cluster of physical changes to the Downtown Mall took place in 2009. Following a 2005 master plan by Wallace, Roberts, & Todd (WRT), a multidisciplinary design firm with offices in Philadelphia and San Francisco, and a later master plan prepared by MMM Design Group from Norfolk building on WRT's proposals, a number of alterations took place that shape the Mall's current appearance. After some debate, the city voted to alter the most basic element of the Downtown Mall, its brick paving, replacing LHA's 11 ¼ by 3 ¼-inch bricks set in gray-tinted mortar, with sand-set, 12 by 4-inch bricks in the same herringbone pattern. While the size of the new bricks was intended to allow the new paving to emulate the pattern of the original brickwork, in practice the new pavers could not replicate the precise geometry of the LHA design, resulting in areas where bricks needed to be cut in irregular sizes to fit. Two shades of gray granite replaced the concrete paving details of the earlier construction, following the unfulfilled original LHA plans. The brick runnels that drained rain water from the Mall and the band of soldier course bricks at the building faces were not replaced and remained set in what was by then a light-colored mortar. Grates were installed in square openings around the trees, whereas the LHA design brought the brick paving right up to the tree trunks. New trash and recycling cans and new chairs replaced the LHA versions of those items and new signage was added. The 2009 work also included repair of the fountains and the addition of bike racks, and the city followed

WRT/MMM recommendations for extending the Mall into selected side streets. Prior to the WRT plan, the four-lamp pedestrian lights received new lamp shades, and cone-shaped shades replaced the simple cylindrical lights on the poles within the bosques. The pedestrian lights were refurbished in 2009. (Wallace, Roberts, & Todd 2005: 16-30; Werner 2022)

With the success of the Mall's entertainment venues, shops, and restaurants beginning in the 1990s, outdoor dining has also increased in popularity. While only one café with outdoor seating existed in 1976, twenty percent of the Mall's open space was given over to outdoor dining and vendors by 2008. Permits for outdoor café spaces averaged less than two a year between 1981 and 1992, but jumped to eight per year from 1993 to 1999. (City Council Appropriations/Resolutions: 1981-1999). The city has organized permitted seating areas mainly in the center of the Mall, often within the bosques of trees, near restaurants. Post-and-chain and pipe fencing around the restaurant seating negates the original public purpose of these spaces, which were intended to accommodate the flow of people along the Mall and provide opportunities for respite and socializing. The fencing also isolates and obscures original features of the LHA design, such as the fountains and the contrasting paving. (Noe 2009: 26-33)

VII. SURVEY FINDINGS

The scope of work for the Charlottesville Downtown Mall Survey called for a survey record for the Mall itself, as well as records for individual features and groups of identical resources, such as streetlights, bollards, planters, etc. Following the onsite survey of the Mall in late January 2022, the project team and representatives from the Virginia Department of Historic Resources (DHR) and Charlottesville Neighborhood Development Services agreed on fourteen groups of resources to record on survey forms in the Virginia Cultural Resources Information System (VCRIS) the Mall. The table below identifies the resources for which forms were recorded. It should be noted that the overall Downtown Mall survey form addressed a number of elements of the Mall's setting, including paving and other features that could not easily be organized into a group. The table is followed by summaries of the survey form information for each resource. The DHR ID number for each resource is included, and survey information can be found on the VCRIS website (<https://vcris.dhr.virginia.gov/VCRIS/Mapviewer/>) using these numbers.

DHR ID	Property Name/Description	County or Independent City	Address/Location
104-5994	Charlottesville Downtown Mall	Charlottesville	Downtown Mall
104-5994-0001	Central Place Fountain	Charlottesville	200 Block East Main St.
104-5994-0002	Main Street Fountains	Charlottesville	Downtown Mall
104-5994-0003	drainage system	Charlottesville	Downtown Mall
104-5994-0004	tree grates-tree wells	Charlottesville	Downtown Mall
104-5994-0005	chairs	Charlottesville	Downtown Mall
104-5994-0006	Community Chalkboard and Podium	Charlottesville	600 Block East Main St.
104-5994-0007	James Hagan sculptures	Charlottesville	Downtown Mall
104-5994-0008	historic bollards	Charlottesville	Downtown Mall
104-5994-0009	nonhistoric bollards	Charlottesville	Downtown Mall
104-5994-0010	historic planters	Charlottesville	Downtown Mall
104-5994-0011	historic streetlights	Charlottesville	Downtown Mall
104-5994-0012	nonhistoric streetlights	Charlottesville	Downtown Mall
104-5994-0013	signage	Charlottesville	Downtown Mall
104-5994-0014	historic trash receptacle	Charlottesville	100 Block 2 nd St. NE

A general visual inspection of the condition of the resources was undertaken by the project team during the survey. The inspection was not designed to assess structural or material integrity. Rather, the purpose was to provide information to be used in the overview treatment recommendations accompanying the survey report. A brief statement of the condition of the resources is included in each of the summary findings below.

Overall Site Description

The Charlottesville Downtown Mall is a 66-foot-wide, eight block-long, pedestrianized segment of Main Street that follows an east-west course from Water Street to East 7th Street. The Mall is located in the center of downtown Charlottesville's commercial district, two blocks south of historic Court Square, the location of the Albemarle County Courthouse. The site slopes upward to the north and west, and downward to the south and east, providing views into the surrounding city. The initial five-block section of the Mall opened in 1976 to the designs of Lawrence Halprin & Associates (LHA) and was extended two blocks to the west following the LHA design in 1980. It reached its current expanse in three additional building campaigns. Alterations to the original fabric have taken place, including the replacement of much of the original brick paving, but the primary purpose of the Mall as designed by LHA – as a gathering place for residents and visitors to restore economic

vitality – has not changed. The Mall acts as a focus for entertainment, dining, and boutique shopping in Charlottesville and is especially active in warmer weather, when outdoor seating at restaurants is available and outdoor musical events take place. The Mall is also the location of the Charlottesville City Hall and the Downtown Transit Center on the east and the Omni Hotel on the west. Garages at the Omni and on Water Street (south) and Market Street (north) provide nearby public parking.

Individual Resources

Downtown Mall (104-5994)

The Charlottesville Downtown Mall is a pedestrianized segment of Main Street following an east-west course from Water Street to East 7th Street. Vehicular traffic is allowed on two cross streets, West 2nd Street and East 4th Street. The Mall, designed originally by the landscape architecture firm Lawrence Halprin & Associates, fills the right of way from building face to building face and extends greater or lesser distances down several of the side streets. Built and planted features include brick and granite paving, bosques of deciduous trees, fountains, streetlights, planters, seating, bollards, bike racks, signage, and public artworks. Commercial activity along the Mall has resulted in added impermanent elements such as sandwich board-type signs, small planters, and newspaper boxes, as well as tables, chairs, and post-and-chain or pipe-rail enclosures for private outdoor dining areas and vendor tables.

Paving: The LHA design for the Mall used patterned elements repeated in the paving to establish the Mall's framework,

creating interconnected outdoor rooms, influencing movement, and providing locations for rest and social interaction. In the area encompassing the two earliest Mall building campaigns in 1976 (from 1st Street to East 6th Street) and 1980 (from 1st Street to Old Preston Avenue), paving consists of brick laid in a herringbone pattern as a ground, with contrasting granite paving used to highlight specific features. Most of the current brickwork dates to 2009, when the original 11 ¼ by 3 ¼-inch bricks set in gray mortar were replaced by 12 by 4-inch bricks set in sand for easier maintenance. With two exceptions, the contrasting masonry at intersections consists of a pointed cruciform element in black granite set in a cruciform frame of black granite with a light gray granite border. (Figure 9) A light gray granite



Figure 9. Intersection paving, looking west. (Robinson & Associates, 2022)

rectangle surrounds this frame. At each intersection, brick laid in a herringbone pattern fills the space between the pointed cruciform element and its cruciform frame and between the latter and its rectangular frame. Other light gray granite borders, of varying lengths and with brick infill, delineate the ground plane of the bosques of trees and open space along the Mall. These features follow the original LHA design, but were installed in 2009, replacing the concrete installed originally as a cost-cutting measure. The two exceptions to this approach are the vehicular crossings at West 2nd Street and East 4th Street, where the original cruciform elements were removed in 2009 in favor of a light gray granite rectangle around a plain brick field.

These intersections are also crossed on the east and west by truncated cone-textured concrete pavers as a warning to sight-challenged pedestrians that they are approaching a vehicle crossing.

Original bricks set in light-colored mortar can be found in the runnels that help to drain water from the Mall and along the building faces. The drainage bands (DHR ID#104-5994-0003), one on each side of the Mall space, mark the historical location of the interface between the sidewalk and roadbed of Main Street prior to the Mall projects. They run parallel to each other in an east-west direction alongside the gray granite rectangles that divide the Mall's space. Inlets with cast-iron grates, spaced within the drainage runnels and planned in the Mall's original design, direct surface runoff into the city's underground storm sewer system. Additional, perpendicular runnels at intersections also carry runoff to these inlets. Intersections of the runnels and the brickwork along the building faces include mitred corners specified in the Halprin drawings.

Trees, fountains, lighting, and street furniture: In addition to the two-dimensional patterned ground, LHA employed three-dimensional features to organize space and influence movement along the Mall. Extant features include four fountains constructed in the first two building campaigns, bosques of willow oak trees spaced at different intervals along the Mall's course, three sizes of movable planters, two types of lighting, bollards, and trash receptacles. These elements were located along, but on either side, of the Mall's center line, encouraging pedestrians to take a meandering course down Main Street. The original construction also included dozens of movable benches and two hexagonal kiosks, with integrated lighting and drinking fountains, where information could be posted. All the aforementioned elements were custom-designed by LHA. Chairs (DHR ID#104-5994-0005) remain available for pedestrians, but they are off-the-shelf models installed in 2009 and bolted into place. Both of the original kiosks have been removed.

Central Place, a small plaza at the northeast corner of East 2nd Street, stands halfway along the Mall. It consists of herringbone brick paving; the Mall's largest fountain (DHR ID#104-5994-0001), composed of three granite uprights in a depressed brick pool; a

row of red maple trees along 2nd Street NE and on the south side of East Main Street; and a bosque of willow oaks to the north. The only remaining LHA-designed trash receptacle (DHR ID#104-5994-0014) is also located at Central Place. The other three fountains of the LHA design (DHR ID#104-5994-0002) are located within tree bosques along Main Street. All three consist of a square, stepped, granite pool, with its floor below the level of the Mall paving and a granite base and top. The fountains were designed to tempt visitors to pause in their movement along the Mall, giving the opportunity for social interaction. The gathering space around the three Main Street fountains is currently restricted, however, by dining area enclosures serving restaurants facing the Mall.



Figure 10. Willow Oak tree bosque at Central Place, looking north. (Robinson & Associates, 2022)

The bosques of trees vary in length, containing either three, five, or seven specimens of willow oaks. Some of the trees are fifty or more years old. Whereas the Mall's brick paving initially surfaced the ground plane immediately around the trees, square metal grates (DHR ID#104-5994-0004) have served that purpose since 2009. The trees provide shade in the summertime and create distinct spaces, bordered by gray granite, within the Mall's length. Like other features of the LHA design, the bosques are located along the Mall's center line, but weighted to one side or the other to encourage lateral movement. Associated with the trees are what the LHA drawings called "tree lights" (DHR ID#104-5994-0011). Altered since their original installation but remaining in the LHA-planned locations, the single-pole fixtures now employ flared, cone-shaped shades, aiming light downward instead of both up and down, as the original fixtures did. Many of the bosque areas are now given over to outdoor dining areas for nearby restaurants; the spaces were intended by LHA as the locations for movable benches where pedestrians could rest, eat, or interact. All of the original LHA-designed benches have been removed.

At many of the intersections, original features such as planters, bollards, and streetlights have been clustered, along with trash and recycling cans dating from 2009 and recent three-sided signage (DHR ID#104-5994-0013). Early in the Mall's history, the planters (DHR ID#104-5994-0010), in the shape of flattened spheres, were located in various places – within the tree bosques, near seating and streetlights, and elsewhere. As outdoor dining for restaurants began to occupy some of the Mall's public space, many of the planters were relocated to the intersections. The fluted bollards (DHR ID#104-5994-0008) mark the corners of the cruciform granite frame of the intersections. "Pedestrian lights" (DHR ID#104-5994-0011), as they're called in the LHA drawings, are located in the corners of the rectangular granite frame of the intersections and elsewhere along the Mall. Sometimes called "spider lights," they consist of a single pole shaft supporting four curved arms, each with a single fixture. These lights have also been altered since their original installation.

An early addition to the Downtown Mall was a set of six sculptures by Charlottesville artist James Hagan, installed in 1981 (DHR ID#104-5994-0007). The life-sized figures were fabricated from ¾-inch thick steel and are painted black. They were placed without bases in various locations on the Mall. Each depicts either a single figure or a group of figures in silhouette.

Later extensions of the Mall and side streets: LHA's early planning for the Downtown Mall encompassed the area of Main Street between Water Street on the west and East 7th Street on the east, plus short extensions into some of the side streets.

Plazas with fountains, seating, and vegetation were planned on both the east and west ends. As noted above, the two earliest building campaigns in 1976 and 1980 completed the Mall from the 200 block of West Main Street to the 500 block of East Main Street. Pedestrianizing Main Street beyond these two segments and into the side streets was not undertaken immediately, but has been implemented in phases over the nearly fifty-year history of the Mall. The two terminal plazas were never built as LHA intended. Later construction departed in many ways from the original design and diverged more substantially as time passed. The



Figure 11. Pedestrianized 3rd Street NE, looking north. (Robinson & Associates, 2022)

area between Water Street and Preston Avenue, west of the 1980 expansion, was originally landscaped in association with the construction of a Radisson Hotel in 1985 (now the Omni Hotel). The design did include brick paving in a herringbone pattern, concrete cruciform paving elements, and willow oak trees, but the water features and plantings LHA envisioned were never built. Additional changes were made in this area when the Center of Developing Entrepreneurs (C.O.D.E) was constructed in 2021. This stretch of the Mall now includes sand-set brick in a herringbone pattern, concrete cruciform elements, a row of LHA planters near Water Street, altered LHA-style “spider” light fixtures, willow oak trees on the north side of Main Street, and two raised planting beds with concrete walls, containing rows of young willow oaks.

The 600 block of East Main Street was pedestrianized in 1994, then rebuilt and altered in 2006 to accommodate changes at that end of the Mall, including an enlarged concert pavilion and the Downtown Transit Center. This area also includes elements common to the LHA design. The bricks are laid in a herringbone pattern, although they are 8 by 4 inches, rather than the 12 by 4-inch bricks used to repave the original Mall areas in 2009. Two rectangular areas with granite borders establish the ground plane for outdoor rooms similar to those in the LHA design, and willow oak trees shade the westernmost space. This space is bisected by the Community Chalkboard and Podium (DHR ID#104-5994-0006), originally undertaken by the Thomas Jefferson Center for the Protection of Free Expression and known as the Free Speech Wall. Completed in 2006, the Chalkboard is a permanent public art installation designed by landscape architect Peter O’Shea in collaboration with architect Robert Winstead. It is comprised of two principal elements – an approximately 60-foot-long and 7 1/2 -foot-tall wall, which serves as a double-sided chalkboard, and a podium.

Some of the most recent development on the Downtown Mall has occurred on streets that formerly crossed Main Street. The multidisciplinary design team Wallace, Roberts, & Todd developed a master plan for the Downtown Mall in 2005 that recommended the location and extent of side street development. That work has been undertaken generally according to WRT’s recommendations. South of Main Street, short stretches of 1st and East 5th streets have been partially pedestrianized, while traffic has been barred from East 2nd Street between Main Street and Water Street. On the north, short stretches of East 2nd and East 5th streets have been partially pedestrianized, while traffic has been barred on East 3rd Street between Main Street and Market Street. With one exception, 8 by 4-inch brick in a herringbone pattern has been used as paving. The exception is 3rd Street SE, where concrete pavers, also 8 by 4 inches, in a herringbone pattern are used. Trees (maple and ginkgo) in these side streets also vary from their Main Street counterparts, as do light fixtures. The side streets, the rights of way of which are half as wide as Main Street, include non-LHA lighting (DHR ID#104-5994-0012) but no planters, seating, or other street furniture. Simple cylindrical bollards (DHR ID#104-5994-0009) are employed to mark the boundary between vehicular traffic on the side streets and the pedestrian Mall. The WRT plan included permanent, bent-pipe bike racks in its plans for development, and many such racks have been installed.

Condition: Overall, the condition of the Downtown Mall appears fair to good, with features in certain locations showing greater effects than others. The paving at the intersections where automobiles cross the Mall shows damage caused by the weight of the vehicles. Cracked granite and irregular repairs of asphalt and concrete are evident. Mortar in the original brickwork, especially in the drainage bands, also shows deterioration. A recent assessment of the health of the Mall’s trees determined that, as an urban forest, the willow oaks are in a state of decline, and the maple trees at Central Place have been replaced at least once. Some of the willow oak trees, which were 6-inch caliper when specified in 1976, have reached calipers of up to 30 inches and heights of over 60 feet. Several are upwards of fifty years old. The addition of dining enclosures, sandwich board

signs, and other impermanent street furniture has affected the condition of the Mall's spatial organization, public purpose, and views. The condition of other Mall features is discussed in the survey summaries for individual resources.

Central Place Fountain (104-5994-0001)

Central Place was intended to provide visual and spatial variety from the Mall's otherwise linear arrangement. It opened out north of the Main Street corridor, also providing additional frontage for shops facing the Mall. The sound of water flowing into its basin, as well the upright granite blocks, drew pedestrians' attention to the fountain, located at the northeast corner of the intersection of Main and East 2nd streets, and to the bosque of willow oak trees and shops behind it. The size of the fountain differentiates it from the other fountains on the Mall and further serves to distinguish Central Place from its surroundings, as do the red maple trees along 2nd Street NE and along Main Street near the southeast corner of the intersection.

The fountain consists three vertical, gray granite elements surrounding a circular cast-iron basin set within four gray granite blocks forming a square. All of these elements are set in a square, brick pool. A cast-iron spout in the south face of the upright granite block on the north pours water into the basin when the fountain is in operation. Four spouts in the basin



release water into the pool. The pool itself measures 19 feet on each side and has a herringbone-patterned brick floor. The bricks had paved Main Street sidewalks and were reused in the fountain, per LHA plans. Three brick steps accommodate the change in elevation from the pool floor to plaza level. The step bricks are original 11 ¼ by 3 ¼-inch bricks with mortared joints. The mortar is now light colored rather than the original gray. The vertical granite elements are 10, 12, and 15 feet tall, with the shortest being the location of the water spout. Their faces vary in width between 2 feet,

Figure 12. Central Place Fountain at the intersection of East Main Street and 2nd Street, looking southwest. (Robinson & Associates, 2022)

8 inches and 3 feet, 4 inches. They are wire cut on three sides and split on the fourth. The four granite blocks surrounding the basin are also wire cut. The LHA plans employed granite blocks with an angled top on the east side of 2nd Street NE alongside railings leading to the Central Place bosque. One of these blocks is mounted in the steps on the west side of the pool, helping to anchor the pool into the overall Central Place design. All the granite was quarried and cut by the Cold Spring Granite Company in Cold Spring, Minnesota, according to 1975 drawings for the work. Access to the fountain works is gained through a removable metal grate and removable brick pavers in the drainage band south of the fountain. These features appear in the 1975 LHA drawings. The fountain was repaired in 2009, but few changes appear to have been made

with the exception of the addition of LHA bollards around its perimeter. Two small aluminum drains are located in the floor of the pool, and a cast-iron drain is located on its north side. These elements do not appear in LHA drawings of the fountain and may be part of the 2009 work.

Halprin was known for the abstraction of natural forms in his designs, especially his fountains; the gray granite of the Central Place fountain is an abstract representation of the regional geomorphology of Blue Ridge Mountain springs. The fountain was also intended to activate Central Place as a participatory feature – it was designed to be waded in. (Noe 2009: 8-9) The active element has been negated with the installation of bollards and chains around the feature as a safety measure. That is the only significant alteration to the Central Place fountain. It is an important feature of the original LHA design for the Downtown Mall and should be considered a character-defining element of the landscape.

Condition: The fountain itself was not functioning at the time of the survey; therefore, the condition of the fountain works could not be assessed. No condition issues were apparent in the physical features of the fountain during the visual survey other than discoloration at the bases of the vertical granite elements and the wire-cut blocks surrounding the basin, all of which would sit in the fountain pool when it was in operation.

Main Street Fountains (104-5994-0002)

In its initial design for the Downtown Mall, LHA planned three small fountains along Main Street, along with the larger one at Central Place. All three small fountains consist of a square, stepped, granite pool, with its base below the level of the Mall paving, and a granite base and top. Water flows up through the base and spills over the smooth-finished top and down the rock-faced sides into the pool. Two of the fountain tops are round, one is square, and the shape of the bases corresponds to the shape of the tops. The outer dimensions of the granite square around each pool is 8 feet, the lower square, 1 foot below Mall level, is 6 feet. Originally, herringbone-patterned brick laid in a 4-foot square, 2 feet below Mall level, functioned as the pool floor.



Figure 13. Square fountain in the 400 block of East Main Street. looking northwest. (Robinson & Associates. 2022)

Today, a metal floor is located level with the top of the lowest step, meaning that the pool is only 1 foot deep and the original brick floor can no longer be seen. Lamps in each face of the lower granite square are also hidden by the metal plate. Access to the below-grade fountain works is provided by removable granite pavers in the bands that outline the tree bosques.

The fountains are spaced out along the Mall, rather than clustered near Central Place. In the 1976 Mall construction, a round fountain was placed south of the center line in the 200 block of East Main Street and a square fountain located north of the center line in the 400 block of East Main Street. During the 1980 western expansion of the Mall, a circular fountain was built in the 100 block of West Main Street, south of the center line. The small size and simple forms of the fountains differ from signature Halprin designs that abstract natural features in an almost Cubist manner. Rather than representations of the Halprin style, according to University of Virginia Landscape Architecture Professor Elizabeth K. Meyer, the Main Street fountains reinforce the idea that the Downtown Mall design functioned as a score for pedestrian movement. (Jost 2008:63)

The small fountains therefore constitute important elements of the original LHA design for the Downtown Mall and should be considered character-defining features of the landscape.

Condition: None of the fountains were in operation at the time of the survey; thus, the condition of the works could not be assessed. The granite square of the pools, granite bases, and tops of all three fountains appeared to be in good condition, with some discoloration of the rough sides of the fountain tops and bases.

Drainage System (104-5994-0003)



Figure 14. The LHA drainage runnels run east to west where the Main Street gutters and curbs had been located. Looking east. (Robinson & Associates, 2022)

In its original design for the Downtown Mall, Lawrence Halprin & Associates developed a drainage system that maintained the original brick ground, using slight grade changes and a specially designed feature to drain rain water from the Mall. Collaborators on utilities, mechanical, and electrical elements of the Mall design were Hazen/Sawyer of New York City and Beamer/Wilkinson Associates of Oakland, California. Based on a drainage detail observed in the brick sidewalks along Court Square, the design included a concave runnel composed of two parallel rows of soldier course bricks (11 ¼ by 3 ¼) set in gray mortar, creating a drainage band 2 feet wide. As built, two of these drainage bands ran parallel to each other in an east-west direction for the length of the mall. They were located where the gutters along the Main Street sidewalks had stood, which also paralleled the granite rectangles that divided up the Mall's space. The drainage bands drew water away from both the former sidewalk areas and the former roadbed of Main Street, yet did not interrupt the continuous surface paving of the Mall or disrupt the pedestrian experience.

LHA drawings specified the type of cast-iron "drop inlet" grates to be used in the drainage bands. Manufactured by the Neenah Foundry Company of Neenah, Wisconsin, the specified grate

consisted of three rows of half-inch openings. Like the drainage band, it had a concave profile. Grates closely resembling the LHA drawings can still be found throughout the Downtown Mall. There are two slightly different versions of the grates (varying only in the width of their openings), but neither possesses the half-inch openings specified in the drawings. It is assumed that one of these types is original, the other a later replacement. All were produced by the Neenah Foundry. The runoff system for the Downtown Mall also required the addition of storm drains in some of the side streets beyond the Mall paving.

Near each of the fountains, a metal grate is located among the removable granite pavers that allow access to the fountain works. LHA plans reviewed for the survey did include removable pavers, but did not include grates. These grates seem therefore to have been added after the original construction, perhaps in 2009 when granite replaced the original concrete

paving. Pedestrianizing of downtown streets after the periods of significance – in the 600 block of East Main Street, for instance, and in some of the side streets – used the drainage band idea, but did not always use the same bricks or grates.

The linear east-west course of the parallel drainage bands, like the sidewalk gutters they replaced, suggest pedestrian flow along the Mall, providing a sense of tension with the opportunities for pause at fountains or seating and the meandering movement influenced by the tree bosques on either side of the Mall's center line. The drainage system therefore constitutes an important element of the original LHA design for the Downtown Mall and should be considered a character-defining feature of the landscape.

Condition: The original drainage bands in the original design remain in place. Visual inspection of the runnels indicates that most of the soldier course bricks and drop inlet grates appear to be in good condition. Some of the mortar joints, especially at the bottom of the runnels, however, have deteriorated.

Tree Grates-Tree Wells (104-5994-0004)

In the LHA design for the Downtown Mall, trees were planted in a below grade, steel-framed box that allowed the brick paving to cantilever over the roots, providing more room for growth. As such, the trees grew out of openings in the herringbone brick with no transitional material that would disrupt the flow of paving. The 2005 Wallace, Roberts, & Todd (WRT) master plan for the Downtown Mall identified an issue with this treatment: the trees had grown too large for the 16 by 16-inch openings in the paving that had been initially provided and efforts to broaden the openings proved unsatisfactory and inconsistent. To resolve the issue, WRT recommended enlarging the openings and filling space between the tree trunks and the brick work with "gravel mulch," level with the pavement to decrease the tripping hazard that would exist otherwise.



Figure 15. Tree grates were installed in the original portions of the Mall in 2009. Looking south. (Robinson & Associates, 2022)

In the 2009 renovation of the Downtown Mall, after another master plan by MMM Design Group, the tree boxes that LHA had designed were removed. Openings around the willow oaks on Main Street and the red maples near Central Place were enlarged into squares approximately 8 feet on each side. A frame consisting of a single row of bricks bordered the outer edge of the square and was not integrated into the herringbone pattern of the Mall paving. The space between each brick frame and the tree trunk was covered by a set of four slotted, metal plates resting on steel beams. As the trees grow larger, the plates can be removed, the openings enlarged, and the plates put back into place. The tree grates appear to be in good condition, although a 2015 assessment of the Mall's trees identified potential threats of the grates to tree health.

The willow oak trees associated with the Community Chalkboard in the 600 block of East Main Street are surrounded by metal plates set in a square opening with a thin metal frame. These openings are approximately 4 feet on each side, and two slotted plates fill the square. Different treatments are used at the base of the trees on the side street additions to the Mall. On 3rd Street, for instance, the trees grow in turf-covered beds bordered by stone blocks south of Main Street, while they emerge directly from the brickwork on the north. The grates and other treatments of the ground around the tree trunks postdate the periods of significance of the Mall and should not be considered character-defining elements of the landscape.

Condition: The tree grates appear to be in good condition. The below-grade supporting structures for the grates could not be inspected during the survey.

Chairs (104-5994-0005)

Lawrence Halprin & Associates designed several types of street furniture for the Downtown Mall, including planters, bollards, benches, two types of streetlights, and trash receptacles. Like the planters, the benches LHA designed were intended to be movable, providing for flexibility in arranging seating to accommodate Mall users. This allowed impromptu choices for users,



Figure 16. The current chairs were installed as part of the 2009 rehabilitation of the Mall. Looking west. (Robinson & Associates, 2022)

adding an element of improvisation to more formally choreographed movement along the Mall. Three-and-a-half feet wide, the benches' frames were constructed of ½ by 2-inch galvanized steel bars bent into shape and welded together. They were painted flat black. The slats consisted mostly of 1 5/8-inch square wood members bolted to the frame. While movable, the benches were heavy and therefore not likely to be stolen. LHA drawings indicate that 150 were planned for the Mall. The Wallace, Roberts, & Todd 2005 master plan called for replacing the original benches with a similar (although narrower), off-the-shelf chair manufactured by MWH Object + Design and adding more chairs and benches. A similar model was purchased, thirty were installed during the 2009 rehabilitation of the Mall, and the LHA

benches were removed. By this time, much of the space within the tree bosques in the center of the Mall, where LHA had located the benches, had been given over to dining areas available only to customers of adjacent restaurants. The new chairs were therefore relocated generally outside of the tree bosques, and bolted in place to prevent theft. Thirty-one were observed during the survey. There are small groups of two to three chairs in three locations, two larger groups of six set in tree bosques, and a row of twelve placed outside the Charlottesville City Hall. The existing chairs postdate the periods of significance of the Mall and are no longer used in the manner envisioned in the LHA design. The chairs themselves should therefore not be considered character-defining elements of the landscape, although seating of this type is characteristic of the LHA design.

Condition: The extant chairs appear to be in generally good shape. The original, likely polyurethane finish of the wood slats, however, has worn away on many of them.

Community Chalkboard and Podium (104-5994-0006)

The Community Chalkboard and Podium is a permanent public art installation located in the 600 block of Main Street that was constructed in 2005-06 and dedicated in April 2006. It is comprised of two principal elements – a wall, which serves as a double-sided chalkboard, and a podium. The wall is oriented in an east-west direction on the central axis of the Downtown Mall. It measures 7 ½ feet high and is set on a strip of slate paving. The wall, which is divided into a 12-foot section and a 42-foot section by a 12-foot-wide gap, is constructed of slabs of Buckingham slate that are affixed to a concrete block wall using custom-designed, stainless-steel anchors. Stainless-steel chalk trays are integrated into the design of both wall sections. The



Figure 17. The Community Chalkboard was dedicated as a monument to the First Amendment in 2006. Looking northwest. (Robinson & Associates, 2022)

18-inch-high podium, which is located south of the longer section of wall, measures 6 ½ feet square and is also built of concrete and slate.

Conceived as an interactive and dynamic monument to free expression and a place for the public to exercise their right to free speech, the Community Chalkboard was designed by Peter O'Shea of O'Shea & Wilson Siteworks, a Charlottesville-based landscape architecture firm, in collaboration with architect Robert Winstead. The project was sponsored by the Thomas Jefferson Center for the Protection of Free Expression, which created the concept for a monument to the First Amendment in 1996. The development process involved public meetings, a design competition, City Council approval, and a multiyear fundraising and outreach effort. Construction began in 2005 and coincided with the redevelopment of the public plaza outside of the Charlottesville City Hall at the east end of the Mall. Since its dedication in April 2006, the artwork has served the community as an active tribute to creative expression and public engagement. In 2021, ownership of the Community Chalkboard was transferred to the Charlottesville-based Bridge Progressive Arts Initiative, which is responsible for its maintenance, repair, and programming. The Community Chalkboard and Podium was built after the end date of the period of significance of the Downtown Mall; therefore, it is recommended that the artwork should not be considered a character-defining element of the landscape.

Condition: Roughly eight of the chalkboard's stones are chipped or show evidence of spalling, and a few no longer appear flush with the concrete backing. Despite this, the artwork is less than twenty years old and is in good condition. There are two signs associated with the artwork that are in poor condition and show evidence of vandalism.

James Hagan sculptures (104-5994-0007)

There are six sculptures by Charlottesville artist James Hagan in various locations on the Downtown Mall between Water Street and East 6th Street. They date to 1981. Each depicts either a single figure or a group of figures in silhouette. One figure, for example, depicts a standing woman holding shopping bags, while another portrays a mother and child walking. The figures are life-sized and fabricated from ¾-inch thick steel with a painted black finish. The sculptures were designed without bases, so that the figures appear to be walking or standing on the Mall. Five of the sculptures are affixed to the granite paving, while one is set on the herringbone brickwork.

The sculptor and digital artist James Hagan (1936-2008) taught at the University of Virginia from 1963 until his retirement in 2001. Hagan began his career as a sculptor working primarily in wood. In the mid-1970s, his work began to attract critical attention at the national level, and he exhibited widely. Hagan's abstract wood sculpture titled "Column IV" was acquired by the National Gallery of Art in Washington, D.C., in 1974. Hagan also experimented with different media, including ceramics and metal. In 1981, he was selected by a city jury to create six sculptures for the Downtown Mall. These free-standing, figurative sculptures



Figure 18. One of James Hagan's silhouettes, looking southwest. (Robinson & Associates, 2022)

were fabricated of steel, finished with black paint, and installed without bases on Main Street. The size, subject matter, and placement of the sculptures encouraged pedestrians to touch and interact with the artwork. In the late 1980s, Hagan adopted computer technology into his art and founded the New Media concentration at UVa's McIntire Department of Art.

The Hagan sculptures were installed a year after the second period of significance of the Downtown Mall, are located within the blocks developed during the period of significance, and are compatible with the LHA plans for the Mall in their design and material. They should and therefore be considered a potentially character-defining element of the landscape. Additional research into the local significance of the sculptures and the significance of James Hagan is recommended.

Condition: While the sculptures are generally in good condition, there is evidence of minor vandalism, including graffiti and the application of adhesive stickers.

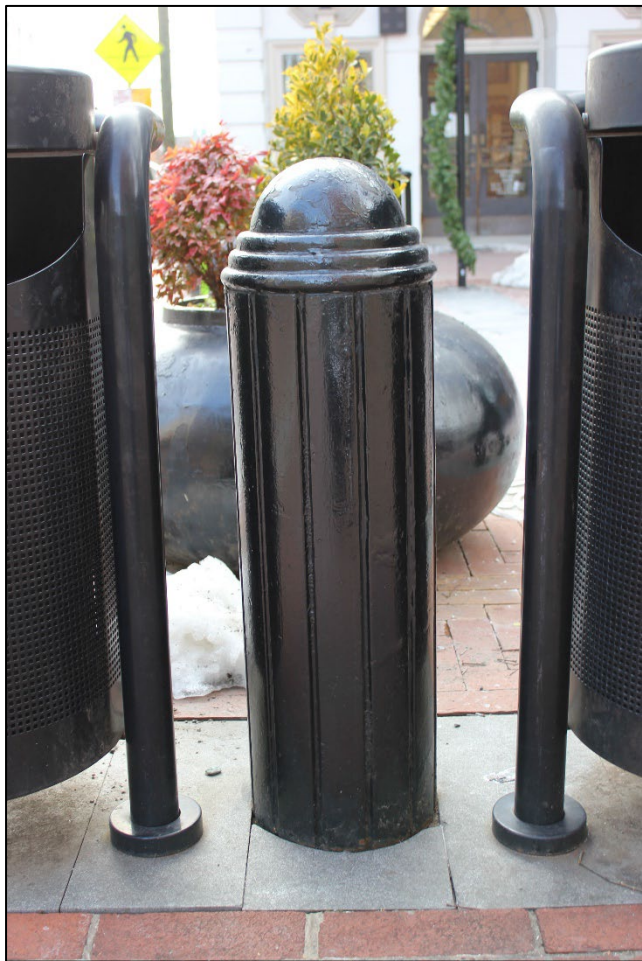


Figure 19. Original LHA bollard, 300 block East Main Street, looking north. (Robinson & Associates. 2022)

Historic Bollards (104-5994-0008)

The original bollards specified by Lawrence Halprin & Associates for the Downtown Mall are custom-designed, cast-iron posts with a painted black finish. The bollards measure 38-inches tall and 12 inches in diameter, and their design features a hemispherical cap with a three tiered, or ringed, base that rests on a fluted column. The bollard columns feature a wide, exaggerated fillet and a narrow flute. The bollards were manufactured by Robinson Iron Works of Alexander City, Alabama – the same firm that cast the custom-designed planters LHA specified for the Mall.

Originally, the bollards were used to mark the locations of intersections, with the exception of East 2nd Street and Main Street, which was conceived as a public plaza called Central Place. The 1974 plans for the Downtown Mall show eight bollards each at the intersections of Main Street with West 2nd Street, 1st Street, East 3rd Street, East 4th Street, and East 5th Street. At each of these intersections, the bollards were arranged in rows of four to demarcate either side of the former right-of-way of the cross streets. The bollards were placed on the concrete banding used in the design of the intersections rather than on the brick paving.

Initially, only five blocks of the Mall were developed according to the LHA plans, but when the Mall was extended two blocks to the west in 1980, the original bollard design was utilized. As part of the 2009 renovation of the Downtown Mall, the interior bollards (the middle two in each row of four) were removed or relocated. Today, there are four bollards each at the intersections of Main Street with West 2nd Street, 1st Street, East 3rd Street, East 4th Street, and East 5th Street. In addition, six bollards were placed around the fountain at Central Place after the period of significance. These have been modified to accommodate the addition of chains strung between the posts.

The cast-iron bollards represent an important element of the original LHA design for the Downtown Mall and should be considered a character-defining element of the landscape.

Condition: All of the remaining original bollards are generally well maintained and in good condition. Several of the bollards on Main Street show minor deterioration in the flutes and along the bottom edge where paint has chipped away and rust is beginning to form.

Nonhistoric Bollards (104-5994-0009)

When it originally opened in 1976, the Downtown Mall featured cast-iron bollards custom designed by Lawrence Halprin & Associates. Over the years, additional bollards were added along the side streets that intersect Main Street to help define the area where vehicles are prohibited. These steel-tube bollards have standard designs meant for impact resistance. While there

are various styles of nonhistoric bollards, they all have a painted black finish, and one type features a hemispherical cap with a ringed base that bears a distant resemblance to the design of the original bollards. Bollards that are not original to the Lawrence Halprin & Associates design of the Charlottesville Downtown Mall are located on Old Preston Avenue, 1st Street, East 2nd Street, East 3rd Street, East 5th Street, and East 6th Street. These bollards postdate the periods of significance of the Mall and should not be considered character-defining elements of the landscape.

Condition: The nonhistoric bollards vary in condition from good to poor. Those in poor condition typically exhibit one or more of the following conditions – worn, peeling, or flaking paint, rust, small dents, and minor vandalism.

Historic Planters (104-5994-0010)

The planters specified by Lawrence Halprin & Associates for the Downtown Mall are custom-designed, cast-iron pots manufactured by Robinson Iron Works of Alexander City, Alabama. They have the shape of an oblate spheroid, or a flattened sphere, and were designed to rest directly on the ground, without a base. They have a smooth surface that was originally finished with matte black paint. The planters were cast in three sizes. The smallest planters are 3 feet, 4 inches in diameter at the widest point with a 20-inch opening. The medium-sized planters are 4 feet, 1 inch in diameter with a 28-inch opening. The large planters are 5 feet in diameter with a 38-inch opening. All three types are 2 feet, 1-inch tall with a 1 ¾-inch-tall lip. Construction documents dated 1974 indicate that fifty planters were planned for the five blocks of Main Street covered by the first phase of Downtown Mall construction (1st Street to East 6th Street).

The street furnishings LHA designed for the Mall were meant to be moveable to reinforce the idea of flexible, dynamic landscape, and a note on the 1974 plans indicates that the original location of street furniture, including the planters, was to



Figure 21. Historic planter at East 4th Street, looking northeast. (Robinson & Associates, 2022)

be given by the landscape architect on site. Historic photographs indicate that the planters were placed individually or in groups, set alone or placed near other furnishings, such as benches or streetlights, and located under trees within the bosques or in the open near intersections. Over time, as space under the bosques has been privatized for use by nearby restaurants and cafes as dining areas, many of the planters have been relocated. A 2005 study of the Downtown Mall recorded sixty planters in ten locations. Today, there are seventy-one planters within the Mall on Main Street, between Water Street on the west to the 600 block of Main Street on the east, and on the side streets. The additional planters replicate the original design and were cast by the same foundry in Alabama. Many are arranged with streetlights, trash and recycling receptacles, and bollards at the corners of intersections. There are seven planters set in a row at the edge of the Water Street plaza and three along the Water Street sidewalk. There are also seven planters on East 3rd Street – five near the intersection with Main Street and two near the intersection with East Market Street. Today, the planters are finished with a glossy black paint. They are planted with shrubs, perennials, and annuals on a seasonal basis by the Parks Department.



Figure 20. Nonhistoric bollard 2nd Street SE, looking northeast. (Robinson & Associates, 2022)

Although some of the planters may have been cast after the period of significance, the current collection of cast-iron planters represents an important element of the original LHA design for the Downtown Mall and should be considered a character-defining element of the landscape.

Condition: The seven planters arranged in a row at the edge of the Water Street plaza and the three planters along the Water Street sidewalk are in fair condition. These have an uneven finish where the paint is flaking off or has been rubbed or scratched off, and several have small patches of rust. The planters placed on Main Street at its intersections with the side streets are generally in better condition, although some of these also have small patches of rust where the painted finish has been chipped off or is flaking away. Generally, these small areas of deterioration tend to occur at the widest point of the planters. The planters do not appear to be impacted by graffiti or other types of vandalism.

Historic Streetlights (104-5994-0011)



Figures 22 and 23. Historic pedestrian light (left), looking northeast, and historic tree light, looking northwest. (Robinson & Associates, 2022)

Lawrence Halprin & Associates designed two types of streetlights for the Downtown Mall, designated as “pedestrian lights” and “tree lights.” The pedestrian lights were located at intersections and along the sections of Main Street, while the tree lights were located within the bosques of willow oaks. When the pedestrian mall expanded in 1980 and later in 1985 and 1994, new streetlights replicated the design of the originals. The pedestrian lights, which are sometimes referred to as “spider” lights, consist of a single pole shaft supporting four curved arms each with a single fixture. As originally designed, the pole shaft was a 3-inch, schedule 80 steel pipe, which had a 3 ½-inch outside diameter, anchored to a concealed base. The cast-iron base covers sat flush with the level of the brick paving. The enameled steel fixtures had a tapered drum shape

and a bottom rim that measured 2 feet in diameter. The 1974 plans indicate that the pedestrian lights were located at the intersections, with one at each corner, and along sections of Main Street where lighting was not provided by the tree lights. As originally designed, the tree lights consisted of a single pole (a 3-inch, schedule 80 steel pipe) supporting a single, cylindrical fixture that measured 23 inches tall and 8 inches in diameter. The design of the pole shaft and base were identical to those used for the pedestrian lights. The tree lights, as the name suggests, were placed within the bosques to signal gathering places under the trees. The fixtures provided lighting for the trees as well as well as for pedestrians.

At some point prior to 2005, the original fixtures of both types of streetlights were replaced with flared, cone-shaped shades. For the tree lights, this change eliminated the uplighting of the willow oaks. During a renovation of the Mall in 2009, the pole shafts of the pedestrian lights were replaced with shafts of a similar design, but 4 inches wide, and the lights were raised by 2 feet to allow fire truck access. While some of the original streetlights retain their original base design, others have been modified. Other alterations to the pedestrian lights include the addition of horizontal bars for the installation of temporary banner-type signs and the addition of permanent signage that has a dark green finish and a floral design in the lower half. The permanent signs are affixed to pedestrian lights located at the intersections and are used to indicate the names of the side streets and to advertise the names of local businesses. While such changes have been made to both types of streetlights over the years, most significantly in the design of the fixtures, as a collection of resources they represent an important element of the Mall's design vocabulary and should be considered a character-defining feature of the landscape.

Condition: While the pedestrian lights between Old Preston Avenue and Water Street have base covers that are severely rusted, the streetlights are generally in good condition. There is evidence of minor vandalism where adhesive stickers have been applied to the pole shafts.

Nonhistoric Streetlights (104-5994-0012)



Figure 22. Nonhistoric streetlight on East 3rd Street, looking northeast. (Robinson & Associates, 2022)

When it originally opened in 1976, the Downtown Mall featured two types of custom-designed streetlights. In the expansions of the Mall after its two initial building campaigns in 1976 and 1980, additional lighting was installed on Main Street and along the side streets that does not replicate the original streetlight designs. One style features a single or double curved arm, which imitates the design of the original pedestrian lights, a tapered shade, and a base cap that is flush with the brick paving. Another style has a slightly tapered pole shaft, a fixture with a tapered drum shape, and a flared base cover. This style comes with a single or paired fixtures. The pole shafts and fixtures of both designs have a painted black finish. While many of the nonhistoric streetlights are located along the side streets, there also is a cluster within the 600 block of East Main Street. These streetlights postdate the periods of significance of the Mall and should not be considered character-defining elements of the landscape.

Condition: The nonhistoric streetlights are in good condition.

Signage (104-5994-0013)

While the LHA plan for the Downtown Mall made recommendations for signs on buildings, it did not incorporate signage for wayfinding or for local business advertising as landscape elements. Instead, the design featured two hexagonal kiosks, each with a bell-shaped, standing-seam metal roof and an integrated drinking fountain and lights. The exterior walls of the kiosks were used for posting signs and posters. At some point between 2005 and 2008, one of the LHA kiosks was removed; the other was removed as part of the 2009 rehabilitation of the Mall.

There is currently one type of permanent, freestanding wayfinding signage on the Downtown Mall. Probably installed in 2009, the signs are three-sided and consist of thin panels set between steel poles that measure roughly 6 feet high. The panels have a green finish that matches the permanent banner-type signage that is affixed to some of the streetlights on the Mall. Each sign has three panels – one displaying a map illustrating the Mall, one with a map of the greater downtown area, and one with a list of nearby destinations, such as municipal buildings, museums, and theaters. The signs are typically located at intersections near other small-scale elements, such as bollards or trash receptacles. Freestanding wayfinding signage that is not original to the Lawrence Halprin & Associates design of the Downtown Mall is located at the intersections of Main Street with West 2nd Street, East 2nd Street, East 3rd Street, East 4th Street, East 5th Street, and East 6th Street. This signage postdates the periods of significance for the Downtown Mall and should not be considered character-defining elements of the landscape.

Condition: The wayfinding signage was installed in 2009 and is in good condition.



Figure 23. Signage located Main and East 4th streets. Looking northwest. (Robinson & Associates, 2022)

Historic Trash Receptacle (104-5994-0014)



Figure 24. Historic trash receptacle at Central Place, looking northwest. (Robinson & Associates, 2022)

The trash receptacles specified by Lawrence Halprin & Associates for the Downtown Mall were sturdy, cylindrical, steel vessels with interior fiberglass trash baskets and galvanized steel covers. Each measured 2 feet, 4 inches tall and 21 inches in diameter. The trash receptacles were finished with a matte black paint. Similar to the planters and chairs, the original locations of the trash cans are not shown on the LHA plans; rather, locations were decided in the field by the landscape architects. With one exception, all of the original LHA-designed trash receptacles were replaced with Petoskey brand, ergonomic cans as part of the 2009 rehabilitation of the Mall. The remaining LHA-designed trash can is located on East 2nd Street. It remains an important vestige of the LHA design for the Downtown Mall. Without the presence of other examples of this feature, however, it is difficult to describe it as a character-defining element of the landscape.

Condition: The extant original trash can is in poor condition with flaking and peeling paint, scratches, and spots of rust on the lid.

VIII. EVALUATION

Located in Virginia's Northern Piedmont Region, Charlottesville is an independent city of 46,553 people, with a metropolitan population of more than 220,000, according to the 2020 census. Founded in 1762 as the seat of Albemarle County, Charlottesville is home to the University of Virginia. The city's downtown, south of the courthouse square, developed in the early nineteenth century and grew in economic and social vitality until the Great Depression. The decline of downtown Charlottesville beginning in the 1950s mirrored the plight of downtowns in cities across the state and the nation. Like many other cities at the time, Charlottesville sought to reverse its decline through the use of city planning tools available in these years. The "urban renewal" of the 1950s and 1960s sought to demolish parts of cities deemed to be "deteriorated" or "blighted" and repurpose the reclaimed space for large modern buildings, parking garages, and higher capacity and higher speed streets – all in an effort to emulate the convenience of shopping malls on highways in suburban areas. Charlottesville took steps in that direction, hiring the influential planning firm Harland Bartholomew & Associates (HBA) to prepare a city master plan for such changes. HBA also developed plans to make downtown Charlottesville more pedestrian friendly. But by the end of the 1960s, the city was ready to take a different direction, one which sought to capitalize on existing building fabric and scale by pedestrianizing part of downtown. This, too, had become a trend in urban planning across the United States beginning in the 1960s. Two other Virginia cities, Winchester and Norfolk, pedestrianized short stretches of a significant commercial street at about the same time that Charlottesville barred traffic from a section of Main Street. For the redesign of its commercial center, the city hired the landscape architecture firm Lawrence Halprin & Associates (LHA). Halprin had become one of the most important landscape architects in the country by the time Charlottesville commissioned his firm in 1973 and was renowned for projects that sought to return economic, social, and public vitality to urban areas.

The Downtown Mall represents an important step in Charlottesville's planning process in the years following World War II (the New Dominion, 1946-1991). The development and implementation of the Mall became a turning point in the commercial fortunes of downtown, revitalized its public use, and helped maintain the significant role that this section of Main Street has played in the city's history for more than two hundred years. Almost fifty years after the first phase of construction to the LHA design was completed in 1976, the Charlottesville Downtown Mall is a well-designed, well-used public space in the heart of a reinvigorated historic and commercial center. The first two phases of construction (the second phase was completed in 1980) followed the LHA design closely. Subsequent work over the next fifteen years expanded the Mall approximately to the area LHA envisioned for Main Street, although the later building campaigns did not adhere closely to the original design. The Mall and downtown businesses have also adapted to changing commercial interests and advances in design, construction techniques, and materials used in outdoor public spaces.

The Mall has also become a great success. Two hundred pedestrian malls were created from the 1960s until the 1980s, but only about thirty lasted through the 1990s, many in college towns like Charlottesville. In Virginia, Granby Street in Norfolk's downtown reopened to traffic in 1986, after ten years as a pedestrian-only mall. The Loudoun Street Pedestrian Mall in Winchester continues its original function, but in 2013, the city entirely replaced its original concrete and running bond brick surface with square stone paving irregularly laid in a field of bricks in a herringbone pattern. The renovation also included gateways at the mall entrances and additional new landscaping. The integrity of its original design is therefore suspect.

This survey report has therefore concluded that the Charlottesville Downtown Mall is significant under National Register Criterion A at the state and local level in the area of community planning and development as one of the few examples of a

successful planning intervention incorporating significant city support and appropriate infrastructure and landscape strategies. City business leaders, elected officials, and local government planners spearheaded the effort, working together and with their chosen designer and local citizens over a number of years to bring about a successful outcome. The Downtown Mall is also significant under Criterion C at the state and local level in the area of landscape architecture as an important work of urban landscape design by Lawrence Halprin, one of the most influential landscape architects of the late twentieth century, and his firm, Lawrence Halprin & Associates. The Charlottesville Downtown Mall is an excellent example of Halprin's approach to public space design as choreography of movement, providing for continuous flow of people, while also offering areas for reflection, respite, and social interaction, as well as improvisation and spontaneity. University of Virginia Landscape Architecture Professor Elizabeth Meyer has stated that, in the absence of Halprin's signature fountains, the Mall "is really a rare example of a project that Halprin designed that is all about movement and not about figure." (Jost 2008:63) The Mall illustrates Halprin's method of eliciting value and usage ideas from the community in his Take Part workshops and incorporating this input into his firm's designs while generating consensus to support the effort. The Mall also manifests Halprin's utilization of a simple palette of materials and features based in part on local precedents to create a series of interconnected spaces that act as a stage for public life. The Charlottesville Downtown Mall is Halprin's only extant work in Virginia, his 1975 sculpture garden at the Virginia Museum of Fine Art having been demolished in 2010. The period of significance for the Mall has been determined to encompass 1976 and 1980, the dates of the completion of the first two building campaigns, which followed the original Lawrence Halprin & Associates design.

Over the course of its nearly five decades of existence, but especially within the last fifteen years, much of the most prominent building material of the Downtown Mall – its brick paving – has been replaced. The integrity of the Mall's materials and workmanship has therefore been degraded. After much debate, a 2009 rehabilitation of the Mall replaced a large percentage of the original brick with brick pavers very close to the size of the original pavers. The use of larger pavers was intended to echo the size of the original bricks and therefore maintain LHA's paving pattern. The change in material, along with the absence of the original mortar joints, however, has compromised the visual impact of the original paving pattern. Another replacement material (granite instead of concrete for contrasting paving) fulfills the initial design, which had been altered in the implementation to cut costs. Certain character-defining elements of the original design (planters, bollards, fountains, willow oak bosques) remain, while others (streetlights, metal and wood benches) have been altered or replaced but retain some of the character of the original features. The permanent location of the existing chairs, bolted into place, contrasts with the ability to move the LHA benches short distances in order to create spontaneous gatherings. The spatial organization that the LHA design devised to influence movement along the Mall also remains, although the current use of public space for private dining areas hinders its original effect. The dining areas and the permanent locations of the chairs also detract from one of the Mall's intended functions – as a public gathering space for rest and social interaction. It should be noted that both these alterations to the original design intent are reversible to the extent appropriate to facilitate both public and commercial use of the Mall. Despite these changes, the Downtown Mall continues to fulfill much of its original purpose in its original location – offering an attractive public space to bring residents and visitors to the downtown area, providing housing for twenty-four hour use, and spurring the local economy – and convey its significance. Integrity of location, design, setting, feeling, and association therefore remain moderate to strong.

IX. RECOMMENDATIONS

The survey report recommends that the city pursue Virginia Landmarks Register and National Register of Historic Places nominations for the Charlottesville Downtown Mall as an individual resource, based on the significance evaluation cited above. Halprin associate Norm Kondy noted that the Take Part workshop Lawrence Halprin & Associates conducted in Charlottesville marked the first time he had had the opportunity integrate his community design process with a detailed and implemented plan. Further research into the place of the Downtown Mall in Halprin's work as part of these landmark nominations would help refine its significance as an example of the landscape architect's work. While the Loudoun Street Pedestrian Mall in Winchester and the Granby Street Mall in Norfolk were the only pedestrianized streets in Virginia discovered in research for the survey report, additional research might also be undertaken to address efforts to restore economic vitality in other Virginia cities during this period to determine whether other pedestrian malls were attempted. Since the pedestrian mall in Winchester appears to have been the earliest effort of its type in the state, it might also be worth pursuing additional information on its conception, development, and alterations, in order to clarify the relationship between the two downtown revitalization projects, if such a relationship exists. In the opinion of the project team, the Charlottesville Downtown Mall is eligible for the National Register, regardless of the potential significance of the Loudoun Street Pedestrian Mall, due to its importance to Charlottesville's planning history and as a design of Lawrence Halprin & Associates.

X. STATE OF THE FIELD REPORT

The Charlottesville Downtown Mall was designed by one of the most important landscape architects of the late twentieth century, Lawrence Halprin, and his firm, Lawrence Halprin & Associates. It is located in an area recognized as a World Heritage site for two seminal works of Thomas Jefferson, Monticello and the University of Virginia. Both those circumstances have resulted in frequent references to the Downtown Mall in a variety of media, including travel literature and general reviews of the work of Halprin. As befits a work of planning and design of the last quarter of the twentieth century, scholarly discussion of the Mall seems to have been confined mainly to the recent past. Urban planning journals began to pay closer attention to the Downtown Mall in the 1990s, by which time the Mall was one of the few pedestrianized downtown areas that continued to fulfill its original purpose. Scholarly evaluation of the LHA design has been even more recent, inspired perhaps by two almost simultaneous events – the rehabilitation of the Mall and the death of Lawrence Halprin, both of which occurred in 2009. The following summary of information on the type, purpose, and location of information related to the Charlottesville Downtown Mall is intended to guide future investigations of the resource for the purpose of understanding its significance and preserving its character-defining features.

Primary Sources (including photographs)

University of Pennsylvania: The papers of Lawrence Halprin are located at the Architecture Archives of the University of Pennsylvania in Philadelphia. The collection includes architectural drawings, photographs, slides, and text records from 1933 to 2009. Records related to Charlottesville include seventy folders of project files from 1973 through 1976, including seven folders devoted to the Central Place plaza. Included among the records is documentation for the “Take Part” workshop that preceded the Mall design and “Charlottesville Phase 2” – presumably the extension of the Mall from 1st Street to Old Preston Avenue that was completed by the successor firm to Lawrence Halprin & Associates, CHNMB. The architectural drawings, photographs, and slides of the Charlottesville project include images of downtown area before the Mall was built, the model that preceded construction, and the work as it was being constructed. While the Halprin papers have been reviewed by scholars such as Elizabeth Meyer at the University of Virginia and Alison B. Hirsch at the University of Southern California, a review of secondary literature suggests that they have not yet been used to tell the full story of the Charlottesville Downtown Mall. Meyer is currently at work on a book about the Mall, to be called *Halprin and Collective Creativity in Charlottesville, 1973-2010. From Urban Renewal to Repairing Community*, which will no doubt make great use of the Halprin collection at Penn. The records themselves are not available online, although the finding aids for the collection are.

City of Charlottesville: Complementing the primary design records at Penn are the government records of the City of Charlottesville. Both the City Council and Neighborhood Development Services records contain primary documentation of the Mall’s conception, design, and construction, documenting the path Charlottesville took toward the revitalization of downtown. Meeting agendas and minutes of the City Council and Charlottesville’s other governing boards back to 1854, as well as ordinances and resolutions starting in 1904, are available online from the Charlottesville government website (<https://www.charlottesville.gov/1077/Agendas-Minutes>). Online records of other city government departments, including Neighborhood Development Services, which includes the Board of Architectural Review and historic preservation documents, and Parks and Recreation, which has been responsible for maintenance of the Mall, are more recent. Neighborhood Development Services online records can be accessed here:

<http://weblink.charlottesville.org/Public/Browse.aspx?startid=794501&row=1&dbid=0>. Older paper records held by Neighborhood Development Services, which include drawings and photographs, are located in the archives at City Hall.

University of Virginia: Primary documentation of the Downtown Mall at the University of Virginia consists of a small number of records and two sets of photographs held in the Albert and Shirley Small Special Collections Library. Among the records are the city's land use plans for the years 1972 to 1979 and a broadside for the Mall's opening ceremonies on July 3, 1976. Perhaps the most important collection held at UVA are the records of Nancy K. O'Brien, who became the first woman to be elected mayor of Charlottesville, in 1976. The collection includes correspondence as well O'Brien's personal records relating to her time in office, including those related to the economic feasibility of the Downtown Mall. A finding aid is available online. The University of Virginia Visual History Collection contains two sets of images related to the Mall. One includes two undated, black and white photographs taken near Central Place by the UVA Office of Public Affairs. The other is a set of twelve color photographs, mostly of the eastern part of the Mall, taken by Joseph Lee Vaughn in 1985. Vaughn published a book of photographs of the Mall in 1985, a copy of which is also held by Special Collections. These images can be accessed online through the University of Virginia Library website, <https://search.lib.virginia.edu/>.

Digital copies of the *Charlottesville Daily Progress* (1893-1964) are also available at the University of Virginia Library.

Jefferson-Madison Regional Library: While the regional library does not have collections specifically related to the Downtown Mall, the Central branch library on Market Street in Charlottesville holds microfilm of the *Charlottesville Daily Progress* from 1894 to the present. Other libraries holding microfilm of the newspaper include the University of Virginia and the Library of Virginia.

Albemarle Charlottesville Historical Society: The Historical Society houses several resources that may be helpful in conducting research on the Downtown Mall, including vertical files of newspaper clippings, documents, and notes on downtown Charlottesville businesses. The Manuscripts Department at the Historical Society holds the Charlottesville 1888-1988 Collection, which contains notes and documents, including city records, of the century since the Commonwealth of Virginia incorporated Charlottesville as a city. Another collection that may contain information relevant to the Downtown Mall is the Widow's Sons' Lodge No. 60 AF & AM of Charlottesville Collection. One of the oldest Masonic lodges in Virginia, the lodge's temple is located at the corner of Fifth and East Main streets.

New York Public Library: The Anna Halprin papers are located in the Jerome Robbins Dance Division of the New York Public Library. Anna's ideas on modern dance had a deep influence on her husband's conception of space and movement and affected his design for the Downtown Mall. The documents in the NYPL collection cover the years from 1940 until 2008 and include print materials, press clippings, newsletters of her San Francisco Dancers' Workshop, and photographs. While the finding aid for the Anna Halprin papers does not identify specific documents or artifacts relating to her husband's work, Lawrence Halprin is listed as referenced in the documentation. Anna Halprin's personal papers are located at the Museum of Performance and Design Performing Arts Library in San Francisco. An online finding aid for that collection was not found during research for the survey report.

Secondary sources

As mentioned earlier, scholarly planning journals, such as *The Journal of the American Planning Association* and *Urban Affairs Review*, began to evaluate the Charlottesville Downtown Mall as a planning success in the 1990s. In articles reviewed for the survey report, references to the Mall are made in the context of other pedestrianized downtown areas, are relatively brief, and speculate on the reasons for its success. Similarly, references to the Downtown Mall in design literature have also been made in the context of Lawrence Halprin's other work and are relatively brief. That began to change, as has also been mentioned, with the death of Lawrence Halprin and debate over ways to rehabilitate the aging physical features of the Mall. Since that time, a number of studies have addressed the Mall in greater depth. The most relevant discovered during research for this report are listed below.

Foley, Nathan. "Orchestrating Experience: The Context and Design of Charlottesville's Pedestrian Mall." *Magazine of Albemarle County History* 68 (2010), 110-132.

Herman, Sarita M. "A Pedestrian Mall Born Out of Urban Renewal: Lawrence Halprin Associates and Harland Bartholomew & Associates in Charlottesville Virginia." *Magazine of Albemarle County History* 68 (2010), 78-109.

Both of the above articles resulted from research directed by Elizabeth Meyer and funded by a National Endowment for the Arts grant. They will be included as chapters in Meyer's forthcoming book, *Halprin and Collective Creativity in Charlottesville, 1973-2010. From Urban Renewal to Repairing Community*.

Hirsch, Alison B. "Facilitation and/or Manipulation: The Challenges of Taking Part in Fort Worth, Everett, Charlottesville, and Cleveland." In Hirsch's book, *City Choreographer: Lawrence Halprin in Urban Renewal America*, 209-65. University of Minnesota Press, 2014.

---"The Fate of Lawrence Halprin's Public Spaces: Three Case Studies." Master's Thesis, University of Pennsylvania, 2005.

---"From 'Open Space' to 'Public Space': Activist Landscape Architects of the 1960s." *Landscape Journal* 33:2, 2014, 173-194, JSTOR website, <https://www.jstor.org/stable/44132726>.

---"Lawrence Halprin's Public Spaces: Design, Experience and Recovery. Three Case Studies." *Studies in the History of Gardens & Designed Landscapes* 26:1, January-March 2006 (entire issue).

---"Scoring the Participatory City: Lawrence (& Anna) Halprin's Take Part Process." *Journal of Architectural Education* 64:2 (March 2011), 127-140. JSTOR website, <https://www.jstor.org/stable/41318788>.

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APPENDIX A. TREATMENT RECOMMENDATIONS

Today, Charlottesville's Downtown Mall fulfills its original designed purpose as an attractive public space that brings residents and visitors together. Over its nearly fifty years of existence, however, several of its character-defining features have been altered in ways that affect the Mall's historical integrity as a democratic, public space designed in the Postmodern style. These changes were made to the non-material qualities of land use and spatial organization and to material features, including the original mortared brick paving, moveable benches, pedestrian lights, tree lights, and trash receptacles. It is the cumulative effect of these changes that threaten the historical integrity of this important designed historic landscape.

This section provides an overview of treatment recommendations based on the condition assessments of resources described in the survey report. While general in nature, these recommendations should inform the future development of a historic landscape management plan for the Mall to both protect extant elements of its original design and regain aspects of its historical integrity.

Land Use, Spatial Organization, and Circulation

LHA designed the Mall as a public space to accommodate multiple uses, including both strolling and gathering in small conversational groups, as well as to return pedestrian traffic, and therefore commercial activity, to downtown Charlottesville. Moveable seating in bosque rooms allowed people to gather and sit in the shade. Today, a change in land use of parts of the mall has affected LHA's planned spatial organization for, and circulation through, the Mall, both of which are character-defining features of the original design. The increase in outdoor café spaces within the bosques over the last twenty years has contributed to the economic success of the Mall, but has also changed most of those spaces from public use areas to private dining areas. The result is that there are few shaded spots for people to sit within the Mall without purchasing food or a beverage. In addition, locating the café spaces within the bosques has altered the way people move through the Mall, restricting circulation at many points to the Mall's perimeter. Finally, the furnishings of these café spaces, while complying with current City of Charlottesville Design Guidelines for Public Improvements, have contributed to the overall sense of clutter within the open space of the Mall and obscure aspects of its original design, such as the small fountains and the outdoor rooms suggested by rectangles of contrasting granite paving.

Recommendations

- Add more public seating areas within every block of the Mall and at Water Street/Vinegar Hill Plaza, Central Place fountain, and along the pedestrianized side streets.
- Increase the number of public seats provided at locations already supplied with public seats.
- Clear private café space from around the three small fountains within the Mall to make room for public seating in conversational groups so that the fountains can be enjoyed by anyone.
- Evaluate the different styles of café enclosures to determine which one best serves to screen the clutter of table and chair legs from view.
- Consider requiring removal of café fencing and furnishings in the winter if the dining areas are not in use.

Paving

The brick and stone paving is probably the most important material feature of the LHA design for the Downtown Mall; it is also the most changed. The paving patterns ground the LHA design, including its outdoor rooms, movement, and material continuity with Main Street's built history. In 2009, the city replaced much of the Mall's original paving, 11 ¼ by 3 ¼ bricks set in a gray mortar, with 12 by 4-inch bricks set in sand. Most of these bricks are in good condition. However, although the replacement bricks were chosen to approximate the size of the original bricks, they were installed in such a manner that in many places where new brick meets original material at the runnels, building walls, and utility manholes, the joints do not align as they did originally, obscuring LHA's carefully worked out geometry and giving the brick surface a messy appearance in those areas. The loss of the gray mortar joints also obscures the patterning of the ground plane that LHA intended. Many of the remaining mortar joints, which were repointed in 2009, have themselves failed. Further, the paving was designed by LHA to meet the trunks of trees in the bosques, but the 2009 renovation interrupted the field with the introduction of a new material in the form of cast iron tree grates. Finally, in the intersections where cars cross the Mall, the paving (both brick and granite) has become damaged and, in some cases, replaced with asphalt, giving those areas of the Mall an unkempt appearance. Insertion of textured concrete at these intersections as a means of warning pedestrians has also introduced a material that stands out in color, texture, and material from the surrounding pavement.

Recommendations

- Relay misaligned bricks when opportunities arise, particularly around utilities and adjacent to the drainage runnels and building bands. Refer to original LHA construction drawings, L7, "Paving Pattern Details," for guidance.
- Repoint the mortar in the drainage runnels and other places where the mortar has deteriorated. Include mortar repair in the Mall's annual maintenance schedule.
- Repair 2009 brick and granite paving in intersections where it has been damaged by cars and/or replaced with asphalt. As part of this process, investigate opportunities to replace the textured warning pavement with materials that will satisfy the same requirement in a manner more in keeping with the original design.
- Replace paving at the intersection of Main Street and East 4th Street with paving that reflects the original design.
- Remove tree grates and repave the areas around the trees, using details from original LHA construction drawings, L8, "Details of Fountain, Tree Pit, & Pattern @ Intersections," but incorporating recommendations provided by James Urban in his 2016 report, "Charlottesville Main Street Tree Assessment and Management Recommendations." See recommendations for "Trees," below, for more information.
- Develop hardscape guidelines that are based on preserving and maintaining the original design of the Charlottesville Downtown Mall. The guidelines would have images showing the desired layout for paving, sources for paving materials, and details for installation. This document should be reviewed and approved by the Board of Architectural Review so that Parks and Recreation does not need to apply for a Certificate of Appropriateness every time they need to replace paving.

Seating

The purpose of the oversized-but-movable benches in the original LHA design was to allow the public to gather in the “rooms” created within the tree bosques and be able to arrange the benches to suit their needs. The flexibility in arranging the benches added an element of spontaneity to the Mall’s circulation and public use and was one of the hallmarks of Halprin’s method of choreographing movement in his public space designs. The benches were made large and heavy enough to discourage removal from the Mall. Originally, 150 benches were planned to be installed within the Mall, but by 2008, there were only 20.¹ In 2009, 30 smaller, off-the-rack chairs replaced the remaining LHA-designed benches; these chairs, which were chosen to approximate the original design, are in good condition. Today, the smaller chairs have been arranged and bolted down in a few conversational groups, mostly in locations in full sun and near intersections since the tree bosque rooms are now mostly occupied by private café space. Not only does this change the material integrity of the Mall, it also removes the opportunities for rest and free public interaction that was afforded by the moveable bench groupings.

Recommendations

- Replace the 30 new smaller chairs with reproductions of the LHA benches. Consider not bolting them down but allow them to be moved. Chain groups of these chairs together at night to discourage removal.
- Add more public seating areas within every block of the Mall and at Water Street/Vinegar Hill Plaza, Central Place fountain, and along the pedestrianized segments of the side streets that meet the Mall.
- Increase the number of benches provided at locations already supplied with seating, particularly those within the bosque rooms.
- Clear private café space from around the three small fountains within the Mall and arrange seating around them in conversational groups so that the fountains can be enjoyed by the public.
- Develop site furnishings guidelines that are based on preserving and maintaining the original design of the Charlottesville Downtown Mall. The guidelines would include a location plan for site furnishings, photos and drawings of the desired models, catalogs numbers for off-the-shelf produces, and installation details. This document should be reviewed and approved by the Board of Architectural Review so that Parks and Recreation does not need to apply for a Certificate of Appropriateness every time they need to replace furnishings.

Lighting

LHA designed two types of lighting for the Mall to provide illumination for pedestrians and highlight the bosque rooms. One type, called “pedestrian lights” in the LHA drawings, consisted of a single pole shaft supporting four curved arms, each with a single fixture. The second type, called “tree lights” in the LHA drawings, consisted of a single pole supporting a single, cylindrical fixture that provided both up- and down-lighting within the bosque rooms. At some point between 1976 and 2005, the black steel barn-style shades on the four-armed spider lights that stand at the corners of each intersection were replaced with black steel nautical-style shades. These lights, however, remained in their original locations. The cylindrical shades of the tree lights were also replaced with nautical-style shades with no uplighting. In 2009, the pedestrian light canopies were

¹ The count of the original 150 benches came from LHA construction documents dated July 29, 1974. The 2008 count came from the WRT schematic design report, dated May 2005, 8-9. It is not known where the other 130 chair-benches went, but four are located in front of the Gordon Avenue end of Venable Elementary School.

raised two feet to allow fire trucks to pass under them. All of these changes detract from the feeling of intimacy grounded in locality that was the goal of the original designers.

Recommendations

- Replace the tree bosque lights with lights in the original style, including uprights for the trees that comply with dark-sky guidelines.
- Replace the nautical-style shades on the spider lights with shades in the original barn style.
- Include lighting in the site furnishings and hardscape guidelines.
- Make all streetlight bases, especially those in the LHA design locations, flush with the paving.

Bollards

The LHA design for the Mall included bollards that marked the corners of the cruciform granite frame of the intersections, as well as the granite rectangle bordering the intersections. These concrete-filled cast metal furnishings featured a hemispherical cap with a three tiered, or ringed, base that rests on a fluted column and are extant in the landscape today. Around 2009, a number of smaller, simple cylindrical bollards were installed to mark the boundary between vehicular traffic on the side streets and the pedestrian Mall. It is assumed that this pared-down design was chosen to differentiate the newer bollards from the original ones.

Recommendations

- Protect and preserve the original LHA bollards using an annual maintenance schedule. Look for loose paint and rust that may threaten their condition.
- Continue, if additional bollards are needed, to utilize the smaller, simple style bollards to differentiate new from old.

Planters

The LHA design for the Mall included three sizes of movable planters in the shape of a flattened sphere to be grouped throughout the Mall. Early in the Mall's history, the planters were located in various places – within the tree bosques, near seating and streetlights, and elsewhere. As outdoor dining began to occupy some of the Mall's open space, many of the planters were relocated to the intersections where they have been grouped with the spider lights, trash receptacles, and cut-out metal sculptures. Other current groupings include a row of seven planters on the north side of West Main Street near Water Street, but this particular group is in a temporary location, having been moved there to accommodate construction of the CORE building, completed in 2022. In addition to the LHA planters, some private businesses fronting the Mall have added smaller planters, usually in an Italianate style, flanking their doors or within outdoor dining areas. It is likely that these have not been given a Certificate of Appropriateness by the BAR.

Recommendations

- Protect and preserve the original LHA planters using an annual maintenance schedule. Look for loose paint and rust that may threaten their condition.
- Businesses wanting to add planters at their entrances or within private dining areas should bring the designs to the BAR to receive a Certificate of Appropriateness.

Trash/Recycling

The original trash receptacles, designed by LHA, were simple black metal cylinders with recessed lids, mounted directly on top of the brick paving and were a contributing element in the larger suite of furnishings, which were heavy, positive shapes. All but one of the original trash receptacles were replaced with the current ones around in 2009 at the same time the paving was redone. The new trash receptacles consist of black-painted perforated steel cylinders set in black steel brackets with two legs set into the paving. The purpose was to make it easier for parks workers to empty the trash, but the result contributes to the increased sense of clutter within the Mall landscape. Some of the recycling receptacles are painted green, which makes their purpose clear but does not match the black-painted furnishings preference for the Mall. Further, several ash receptacles have been placed within the Mall that do not match the furnishings preference for the Mall.

Recommendations

- Consider replacing the current, pole-mounted steel mesh trash and recyclable receptacles with solid material ground-mounted receptacles, if models can be found that are safe for parks workers to maintain.
- Paint green recycling receptacles black but add a recycling symbol to make their purpose clear.
- Replace all ash receptacles with black metal models that match the furnishings preference for the Mall.
- Include trash, recycling, and ash receptacles in the site furnishings and hardscape guidelines.

Fountains

The Downtown Mall features four ornamental fountains, including the large fountain at Central Place and three smaller fountains located within tree bosques. LHA had designed several interactive fountains for the Mall, including one at the Vinegar Hill end (as Vinegar Hill Park) and at the Pavilion end (as C&O Plaza), although those two large gathering areas were not completed as designed. LHA had previously designed many urban water features, including Portland's Ira Keller Fountain (previously Auditorium Forecourt) and at Seattle's Freeway Park, both of which continue to be open to public interaction. The fountains provided breaks in the journey along the Mall, as well as opportunities for public gathering. The sound of the trickling water added another element to the sensual appeal of the LHA design. Although LHA designed all of the Mall's fountains to be interactive, the large fountain at Central Place has been surrounded with a post-and-chain barrier and signed to prohibit the public from entering. The three small fountains within the bosques are encroached upon by the fencing of private café seating areas, limiting access, and making them hard to see. Noise from the private cafes muffles the sound element they added to the landscape.

Recommendations

- Investigate the possibility of removing the post-and-chain barriers to public interaction at the Central Place fountain.
- Clear private café space from around the three small fountains within the Mall and arrange seating around them in conversational groups so that the fountains can be enjoyed by the public.
- Add more seating around and adjacent to the Central Place fountain.

Trees

Trees are the headliners for Charlottesville's Downtown Mall. The bosques of willow oaks provide shade in the summer and serve to define both vertical and horizontal space throughout the year. Their location along the Mall's center line, but weighted to either side, are elements in LHA's choreography of movement up and down the Mall. Some of the trees, which were 6-inch caliper when specified in 1976, have reached calipers of up to 30 inches and heights of over 60 feet.

Unfortunately, as an urban forest, the stand of oaks is in what landscape architect James Urban describes as "a fragile, declining state." Urban blames the "overly tight spacing" and the original installation of paving up to the trunks, later replaced with tree grates, as major contributors to these conditions. Further, the red maples installed in Central Place have never thrived and have been replaced at least once.

In his 2016 report, "Charlottesville Main Street Tree Assessment and Management Recommendations," Urban makes the following suggestions:

- Remove all tree grates and fill the space around the tree trunks with compressible foam that can support paving near the tree but allow the growing tree to touch the foam instead of the hard brick. Immediately around the trunk, add stones 1-3" in diameter. Refer to Urban's report for more details.
- Remove trees indicated in Urban report as having only one quadrant remaining. If replacement is desired, prune adjacent tree canopies to promote better growth for replacement trees.
- Replace Central Place maples with Trident maple (*Acer buergeranum*), Hedge maple (*A. campestre*), Amur maple (*A. ginnala*, tree form), or Tatarian maple (*A. tataricum*, tree form).
- Consider pruning for height and canopy reduction to lower failure risk, balance wind loads, and encourage new growth.
- Use tree growth regulators.
- Test and modify tree pit soils per testing with Biochar or other amendment.
- Monitor and control ambrosia beetle on willow oaks.
- Consider removal and replacement of one stand of willow oaks at a time, starting with one as a test case.
- Conduct regular public outreach and education prior to undertaking significant changes to these trees. Involve key stakeholders such as the Tree Commission, BAR, Place Task Force, City Council, and Planning Commission.

Views

Views into, out of, and through the Downtown Mall are some of its key features. Views along its side streets act as an invitation for people approaching the area and provide a sense of connection to the rest of the city for people walking through the Mall. For visitors on the Mall, views of features such as the fountains and bosques of trees draw them forward and suggest spontaneous detours from straight line movement. Views are not only character-defining features in themselves; they also affect other character-defining aspects of the Mall, such as its rhythmically choreographed movement. It is especially important that views into the Mall and out of it toward nearby neighborhoods and the hills surrounding the city are not permanently blocked by large new buildings, such as parking garages, as LHA incorporated the views into its efforts to reconnect downtown and its surroundings, counterbalancing the divisions caused by multi-lane roadways and other traffic

measures. In the 1990s, the view from the Mall looking south along East 3rd Street towards Belmont was blocked with the construction of the Water Street Parking Garage. Then, in 2018, a private developer purchased a block of the South 1st Street right-of-way between Water Street and South Street to construct a 10-story mixed use building that would block the view from the Mall along South 1st Street towards Garrett Street. This project has since been abandoned and it is not clear whether or not the right-of-way has been returned to public ownership.

Recommendations

- Release South First Street between Water and South streets from private ownership to prevent further proposals for its development.
- Keep the center of Mall side streets clear of permanent structures or furnishings.
- Consider, when the Pavilion is redeveloped, a design that re-opens the view to Monticello Mountain that was planned in the original LHA design.
- Add viewshed protection to design guidelines affecting the Mall.

APPENDIX B. SCOPE AND COST FOR PART II OF HISTORIC LANDSCAPE STUDY AND MANAGEMENT PLAN

Project Background

The Charlottesville Downtown Mall (the Mall) is an eight-block pedestrian street designed by Lawrence Halprin & Associates in the mid-1970s to help revitalize the city's downtown neighborhood. The two earliest building campaigns in 1976 and 1980 completed the Mall from the 200 block of West Main Street to the 500 block of East Main Street. The pedestrianization of Main Street beyond these two segments and the side streets was implemented in phases over the nearly fifty-year history of the Mall. Later construction departed in many ways from the LHA design and diverged more substantially as time passed.

Today, the Mall is part of the Charlottesville/Albemarle County Courthouse National Register Historic District and the Downtown Architectural Design Control District (ADC). Managed by several city departments, the Mall also receives design and preservation oversight from the local Board of Architectural Review (BAR). While the Mall does not have individually-listed status on the National Register of Historic Places at this time, it is likely that the historic designed landscape is eligible for listing due to its significance in the areas of landscape architecture and community planning.

In 2021, through the state's Survey and Planning Cost Share Grant Program, the Virginia Department of Historic Resources, in partnership with the City of Charlottesville, funded a reconnaissance-level survey of the resources comprising the designed landscape of the Downtown Mall, as well as the preparation of a survey report and Preliminary Information Form (PIF). Building on the information provided in the PIF and the DHR survey forms for the Downtown Mall (DHR ID no. 104-5994) and its associated features, the following scope of work outlines the tasks required to complete a historic landscape study and management plan for the Mall.

Purpose

The intent of the historic landscape study (HLS) is to create guidelines for the long-term management of this modern, urban, and vibrant historic landscape. Research, documentation, and analysis undertaken according to national preservation standards—and accompanied by coordinated input from local entities—will provide a foundation for the long-term management and protection of the mall. Appropriate management will not attempt to freeze the landscape in one “historic” condition; rather, the guidelines for this landscape will help the city achieve sensitively-designed repairs and updates that support the Mall's current use while also protecting its distinctive historic character and features.

Project Area

The project area for the HLS will include the public pedestrian mall space between Water Street on the west and the Downtown Visitors Center on the east; and side streets in this area between East Market Street on the north, and Water Street on the south (including 2nd Street on the west through 5th Street on the east). The project will not address privately owned or leased land or buildings, nor will it include the concert pavilion, which is privately operated on city-owned land.

Preservation Standards

The study and plan would be guided by established national landscape preservation standards. These include:

- National Park Service's *A Guide to Cultural Landscape Reports: Contents, Process, and Technologies*

- The Secretary of the Interior's *Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*
- National Register Bulletin 18: *How to Evaluate and Nominate Designed Historic Landscapes*

It should also be informed by the *Charlottesville Architectural Design Control Districts Design Guidelines*.

Background Studies and Other Data

Primary and secondary source information about the history of the mall's design and development will inform the HLS. Important primary sources include the Mall construction documents and other notes, memos, and meeting records from the 1970s. These can be obtained from the City of Charlottesville, the University of Virginia, and the Lawrence Halprin Papers at the University of Pennsylvania Architectural Archives. Please see Chapter X. of the Downtown Mall Survey Report, "State of the Field Report," for a description of these and other resources. Some existing conditions information is available through the Charlottesville GIS Viewer and county, state, and federal online sources.

Scope of Work

The HLS will be made up of five chapters:

- *Chapter 1: Introduction.* Describe the purpose of the project and present findings and management recommendations in the form of an executive summary.
- *Chapter 2: Historic Context and Design Evolution.* Building on the history provided in the Charlottesville Downtown Mall Survey Report, provide additional details on the background of the LHA design and changes over time to the completed landscape. This would include the precedents that informed LHA's design of the forms of planters, lights, trash receptacles, bollards, and chair-benches. This history should also include specific information on the reasons and design precedents for later alterations to lighting, paving, benches, and other site furnishings, and the slow replacement of public space by private outdoor café space over time. This information will help the City of Charlottesville better understand the original design and make decisions in the future on replacement items and materials and changes to patterns of circulation and spatial organization. Sources of information may include the Lawrence Halprin Collection at the University of Pennsylvania Architectural Archives, as well as Charlottesville city records, such as City Council meeting minutes. Research should be guided by, but not limited to, the "state-of-the-field" discussion of repositories of information on the Downtown Mall included in the Survey Report. Provide a period plan that shows the as-built locations of various features in 1980.
- *Chapter 3: Existing Landscape Documentation.* Building on existing conditions information provided in the Survey Report, describe the landscape as it exists today, illustrated with photographs and an existing conditions plan showing all permanent elements, including paving, site furnishings, utilities, water features, trees, vendor areas, and defined areas of private café dining.
- *Chapter 4: Analysis.* Compare historic with existing conditions to determine the historical integrity of the Mall. Compare the 1980 period plan with the existing conditions plan and historic photos with existing conditions

photos in photo pairs to determine the extent of changes over time and illustrate the chapter with photo pairs and analysis vignettes. Determine the historical integrity of the Mall today based on National Register Bulletin 18: *How to Evaluate and Nominate Designed Historic Landscapes*. Use this information to inform the development of the management plan by identifying items, materials, and qualities that are key to maintain the historic character of the Mall.

- *Chapter 5: Management Plan.* The management plan will recommend a proposed framework that is compatible with national standards for the preservation of historic landscapes and reflects current local needs and design issues. It will identify the appropriate approach, concept, guidelines, and recommendations for the Mall. A series of meetings between the team developing the management plan and local stakeholders will provide a forum for sharing information about the project findings and discussing treatment challenges, such as tree maintenance and replacement; lighting updates; Mall crossings; the location of site furnishings; new designed landscapes such as the proposed Vinegar Hill Park; and other topics. The management plan may include a section that can be used as the site furnishings and hardscape guidelines recommended in the treatment section of the survey report. It may also include recommendations provided by James Urban for tree care.
- *Bibliography.*
- *Appendices.* Appendices may include supplemental information such as plant lists, copies of National Register nominations, special reports on certain landscape features, or other information that may be useful for management of the historic landscape.

Tasks

Task 1. HLS kickoff / stakeholder meetings

The project will begin with a series of meetings to introduce HLS team members and stakeholders; discuss scope, schedule, and goals; and undertake a brief site walkthrough. The HLS team will meet with stakeholder groups one at a time to hear their particular concerns and interests for the mall. Assume that there will be a maximum of three meetings.

Task 2. Research and document review

The City of Charlottesville's Historic Preservation & Design Review has a collection of documents related to the history, evolution, and maintenance of the mall. This project should include time to review these documents, record and scan the relevant information, and collect additional information as necessary. The HLS team should also include travel and time to visit the Lawrence Halprin Papers at the University of Pennsylvania Architectural Archives. The HLS team will record a list of all sources in a bibliography.

Task 3. Historic context and landscape evolution

The HLS team will assemble summary information about the historic context and evolution of the designed landscape, focusing on the mall's relationship to other Halprin-designed parks; the design process that created it; its expression of modernism and urbanism; and its use and change over time. Historic images, maps, and plans will illustrate the narrative.

Task 5. Field visit and site documentation

The HLS team will conduct fieldwork within the project area to document the landscape's representative features, systems, uses, and general character. The documented features and systems will include topography, vegetation, water features, small-scale features, structures, paving and other aspects of the circulation systems, and spatial organization. Photographs and an updated site plan will accompany the summary narrative description of the landscape. Note: this work will update the conditions documented in 2022 in the Charlottesville Downtown Mall Survey Report.

Task 6. Landscape analysis and integrity assessment

The HLS will compare the Mall's historic and existing conditions as part of the integrity assessment. This analysis reveals the extent to which the landscape today resembles its historic condition during the period of significance and will help identify the landscape's key contributing and character-defining features.

Task 7. 75% Draft Historic Landscape Study and Management Plan

The HLS team will collect and refine the information developed for tasks 1-6 as a draft report for review. The draft report will contain a title page, table of contents, text and graphics, a bibliography, and appendices as necessary. This draft should be made available for review and comment prior to the implementation of Task 8.

Task 8. Stakeholder meetings / treatment workshop

A series of meetings between the HLS team and local stakeholders will provide a forum for sharing information about the project findings and discussing treatment challenges, such as tree maintenance and replacement; lighting updates; Mall crossings; the style, size, and location of site furnishings; new designed landscapes such as the proposed Vinegar Hill Park; and other topics. Assume a maximum of three meetings.

Task 9. Management Plan

Develop a management plan that is compatible with national standards for the preservation of historic landscapes and that reflects current needs and design issues. Management information identifies the appropriate approach, concept, guidelines, and recommendations for the mall. The work of previous studies—such as tree studies, Mall crossing studies, and other documents—will inform the management plan as appropriate.

Task 10. 95% Draft Historic Landscape Study and Management Plan

The HLS team will collect and refine the information developed for tasks 1-8 as a draft report for review. The draft report will contain a title page, table of contents, text and graphics, a bibliography, and appendices as necessary.

Task 11. Final Historic Landscape Study and Management Plan

The HLS team will edit and revise the 95% draft report to create the final report, containing all of the information described above. The report will be approximately 100-130 pages (8.5 x 11 size) plus appendices and fold-out maps (printed 11 x 17).

Schedule

Completion of the HLS will require 12 months, including work for all tasks and meetings.

Fee

The available budget for the implementation of the HLS is \$58,000.

Questions

1. What kind of base mapping is available for the project area?
2. What city entities or stakeholders will review the report?
3. Are hard copies of drafts and final report required or can deliverables be provided in electronic form? If hard copies are required, how many?