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ARCHITECTURE FOR RUINS

HOW BUILDING NEW CAN SHOWCASE THE OLD IN BARBOURSVILLE, VA

ARCHITECTURE FOR RUINS

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Spring 2013

Architecture for Ruins

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Date _____

Dean of SAAHP: _____
Stephen White, AIA _____
Date _____

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I owe an immense debt of gratitude to my advisor, Hasan-Uddin Khan. His guidance and advice were invaluable during this entire process.

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ABSTRACT

This project will explore the relationships between newly built, contemporary architecture and existing ruins. The product will be an architecture that works with historic preservation to highlight the values of the old and will achieve a stimulating yet respectful design that demonstrates how ruins can be used in modern day settings as a means of bringing people closer to ruins. It will be an architecture that can be used to integrate historic ruins back into their contemporary settings. The focus of this project will be an early nineteenth-century ruin in Barboursville, Virginia that is located on the site of a world renowned winery and inn. This new architecture will bring people in, above, around, and through the ruins to not only enhance one's experience of the aesthetic value, but also to shine light on the ruin's use-value.

ARCHITECTURAL MANIFESTO

Architecture should, first and foremost, have a definitive concept. A project without a strong concept is, simply, a building. The concept is what communicates the architect's position and ideas to the public, proving that architecture is a set of carefully calculated moves and decisions. Architects are innately problem solvers.

Architecture should foster a sense of place by respecting its surroundings; that being: the history, context, and culture of a site. By understanding these aspects of each site and honoring regional characteristics, architecture can encourage natural growth and evolution. Architecture should promote synergies and create strong relationships with nature. Seeing as we are living and building in a world dominated by nature, architecture should strive to, one day, give back to nature.

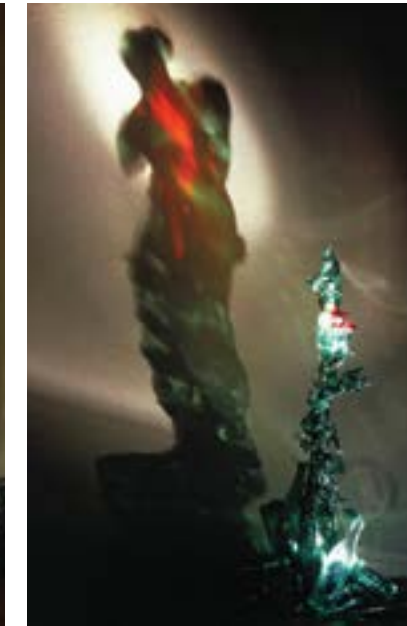
Architecture should adhere to all scales; however, predominantly the human scale. Because architecture is for the people, and humans interact with their environments based on their physical dimensions, it is important for architecture to communicate to every passerby. From the exterior, architecture should excite and encourage the outside world to want to enter. Architecture should fascinate and create wonder amongst spectators.

Architecture should aim to be creative and innovative but still respect history enough to look to the past for inspiration and solutions. Architecture should be designed and built to last forever. It should be timeless in the way that it can evolve throughout history. Architecture should be built today in a manner which will make architects want to reference it tomorrow. What we build today becomes our history tomorrow.

INSPIRATION

“I invent nothing, I rediscover.” - Auguste Rodin

Today, it is difficult to truly invent or design something that is truly unique. The common approach to “invention” is simply building off of or altering something that has been created by another. It is wrongful to think that referencing the past will hinder our ability to create new. Rediscovering the past is what allows us to create anything even remotely new at all. It is only appropriate we acknowledge history and how it shapes us today.



“One man’s trash is another man’s treasure.”

Many contemporary artists have discovered ways of reusing and reinventing old and seemingly useless objects. These artists, in particular, repurpose trash and scrap wood to create artworks of perfectly formed shadows.

Artist Diet Wiegman collects bottles and various trash items that others no longer see a use for and turns them into shadow sculptures of Michelangelo’s David and the Venus de Milo.

Sculptors Tim Noble and Sue Webster found new purposes for people’s scrap wood. Creating shadow profiles of themselves out of these splinters of wood proves that there is still beauty to be found in what others consider mundane objects.

Seeing the potential in these scraps that others disposed of and paid little attention to allowed these artists to create something new and beautiful that will, once again, be enjoyed by all. The transformation from waste to sculpture is a powerful shift that showcases the timeless qualities of everyday objects.

PROBLEM STATEMENT

Architects have a certain relationship to the state of society and the world at large. Our job is to be a problem solver for society. We need to advocate for the value of the past and the history of any society, as well as re-excite a society, or the world at large, about its history. This can be done by using architecture as a tool.

One problem facing society today is the lack of knowledge about the potential use-value of historic structures, abandoned buildings, and ruined structures. When a building reaches such a derelict state that it seems impossible to insert a new programmatic function, society deems it useless and, often times, an eyesore to a community. The negative values associated with ruins are prohibiting them from fulfilling their potential as working structures. The basis of architecture is evident when studying ruins. Therefore, the responsibility of bringing life back to ruins should fall on a new architectural intervention.

In order to accomplish this goal, architecture must work hand-in-hand with historic preservation. This would be an architecture that highlights the values of the old – an architecture that can be used to reintegrate history within any contemporary setting.

PROJECT STATEMENT

This project will explore the relationships between newly built, contemporary architecture and existing ruins. It will be an architecture that works with historic preservation to highlight the values of the old. It will be an architecture that can be used to integrate historic ruins back into their contemporary settings. The focus of this project will be an early nineteenth-century ruin in Barboursville, Virginia that is located on the site of a world renowned winery and inn.

The end result of this exploration will be a unique approach to building something new, adjacent to something old. This project will achieve a stimulating yet respectful design that demonstrates how ruins can be used in modern day settings as a means of bringing people closer to ruins.

With a respectful and minimally invasive program that relates to the adjacent existing buildings, this new architecture will bring people in, above, around, and through the ruins to not only enhance one's experience of the aesthetic value, but also to shine light on the ruin's use-value.

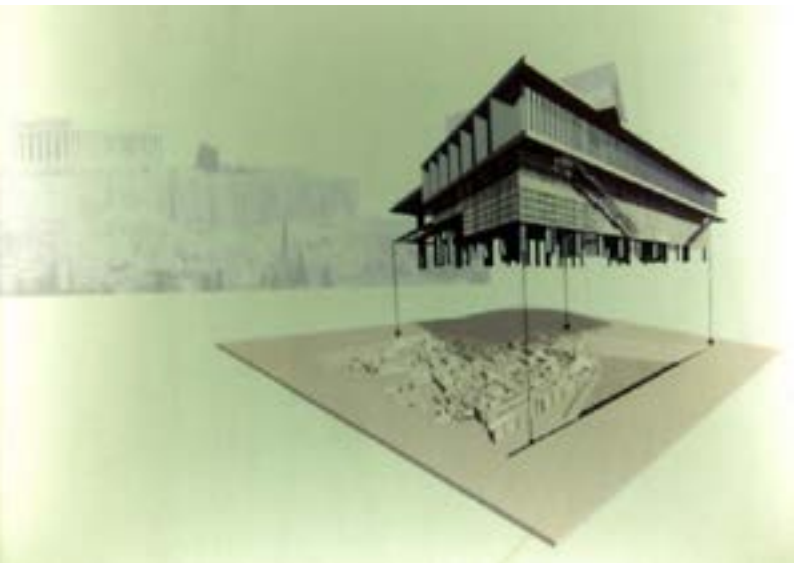
PRECEDENTS

ACROPOLIS MUSEUM

Athens, Greece

Bernard Tschumi

2003-2009



Contrast between old and new.

The Acropolis Museum is an archaeological museum designed around the findings of the archaeological site of the Acropolis of Athens. The museum, built atop the archaeological site of Makrygianni and the ruins of early Roman and early Byzantine Athens, houses all artifacts found on the site and the nearby area. Architect Bernard Tschumi's design revolves around three main concepts: light, movement, and a tectonic and programmatic element. These characteristics work together to create an architectural opportunity for a simple museum with the conceptual clarity of an ancient Greek building.



Controversies arose over the plans for the new museum and whether it was appropriate to build over the archaeological site. A second concern was whether a large modern building would respect the historic landscape.

Tschumi's new Acropolis Museum replaced the old Museum on the Rock of the Acropolis. The new museum, totaling 25,000 square meters, allows expansive views of the Acropolis, the surrounding historic hills, and the city of Athens. The archaeological excavation that lies below the museum is visible through large expanses of glass floor.



"It is a museum inside the city, so we would like to be able to combine the most up-to-date technology and ancient materials." – Bernard Tschumi

INTERPRETATION CENTER

San Esteban, Spain

Martín Lejárraga

The project integrates the archaeological site of San Esteban with the surrounding public space, creating a new landmark space and identity for the city of Murcia. The Interpretation Center is a contemporary project that taps into the old memory and current presence to produce a new cultural emblem.

The upper level is defined by a new public space, a garden square from which you can also see the ruins. The horizontal plane forming the public archaeological garden plaza, towers over the street tall enough that archaeological remains are clearly visible from the level of the city. On the lower level are the archaeological remains and a new cultural center that are both visible from the street, yet still hold a sense of mystery for what lies beneath the raised park.



Their values for the project included: ensuring compatibility between the archaeological and public space of the plaza-garden, rescuing the Garden of San Esteban and urban piece that connects the network Gardens of Murcia, and using the recovered ruins as a memory for future urban projects in the city.

It was important that the design pay respect to the Palacio de San Esteban and that the topography of the ruins inside, merged well with that outside. The new raised park is accessible in its entirety, furthering the relation between interior and exterior.



PADDINGTON RESERVOIR

Sydney, Australia

Tonkin Zulaikha Greer Architects

2006-2009

When converting the Paddington Reservoir into an urban park, the general expectation was that the site would be capped off and a brand new arrangement built on top. However, the architects were captivated by the possibilities of revealing the 19th century structures as a ruin through which members of the public could wander, taking in the dramatic spaces and play of light across the remnants of historic walls and vaults.

A site of state heritage significance, the Paddington Reservoir was originally constructed in two stages, completed in 1866 and 1878. The water chambers were built below street level with a grassed park above, opened to the public in the 1930's. The operational life of the reservoir ceased in 1899 and the site was used as a workshop and garage until 1990 when roof collapses forced its closure.

The architects felt the concept for the project was embodied in the existing artifact. An accessible sunken garden and pond, surrounded by a raised pre-cast concrete boardwalk, has been inserted within the conserved ruin of the western chamber of the former reservoir. The edges of the ruin are contained by concrete up-stands in such a way as to amplify the distinctive curved characteristics of the original brick vaults.



The eastern chamber has been conserved with new timber columns and a waterproof concrete structure over, stabilizing the brickwork and forming the base for the new landscaped park above.

Two lightweight roofs float above the reservoir, signaling the main entry points to the park. The lightness of the roofs act as a counterpoint to the solid earthiness of the masonry vaults, while there is a reference to the older masonry mortar joints in the staggered pattern of the metal grid.



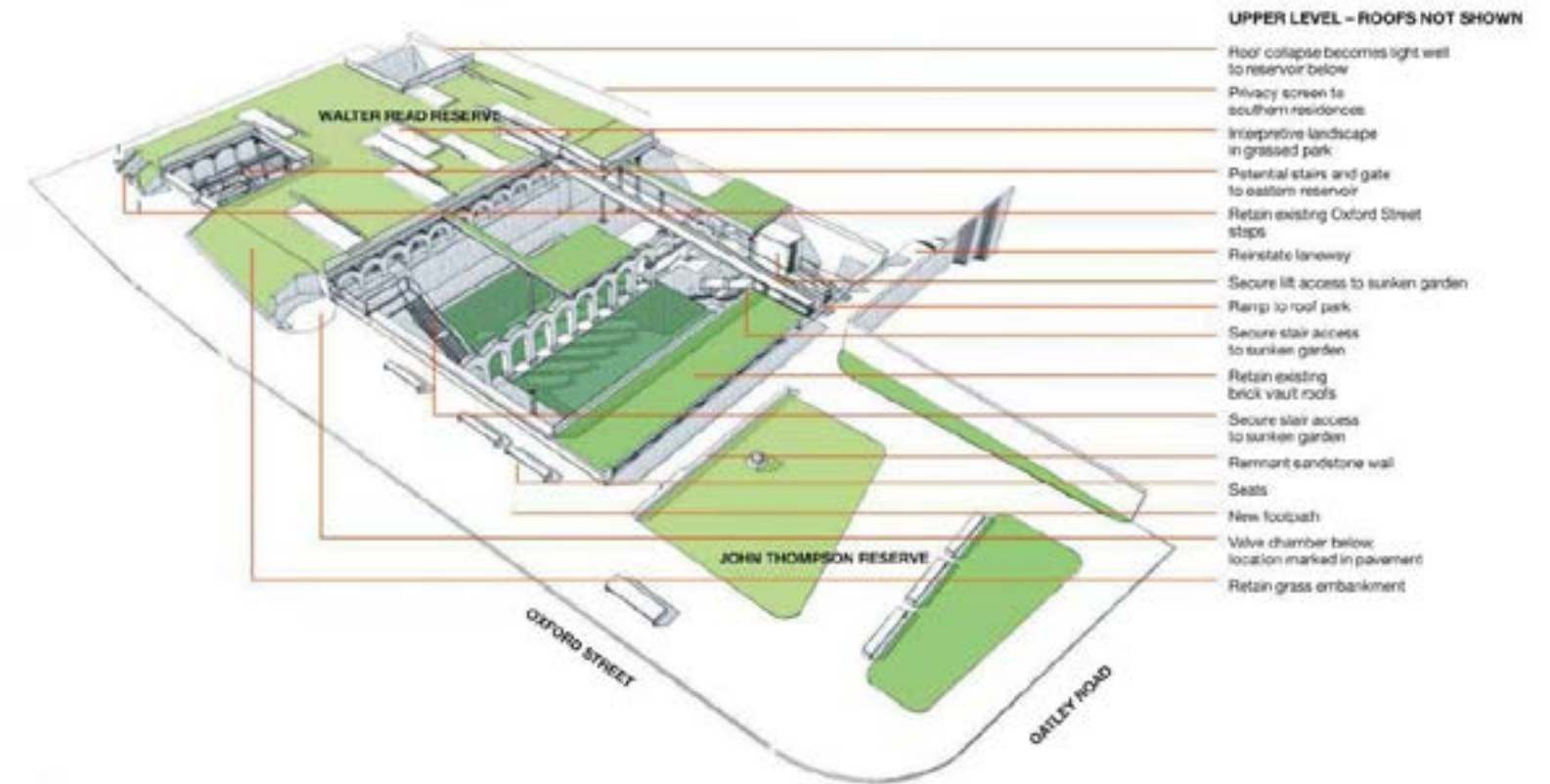
Materials

A restricted pallet of three materials: steel, aluminum and concrete were chosen as contemporary partners for the historic brick, cast iron and timber, united as they are in their raw industrial expression. This quality, crucial to sustaining the memory of the original purpose of the structure, is softened by the plantings and also by the invitation to explore the whole park. Wherever possible, existing surfaces were been left untouched.

ANALYSIS

The plan of the park shows where the architects inserted the sunken garden into the remains of the western chamber and left the interior of the eastern basin as a large column-filled space. A park sloping up from the neighboring street sits over the eastern basin and vaulted aluminum sun shading, patterned to mimic the brickwork below.

The reservoir's brick arches, requiring a binding agent to keep them standing, are covered by deep slabs of concrete. The permanent melding of two eras of construction.

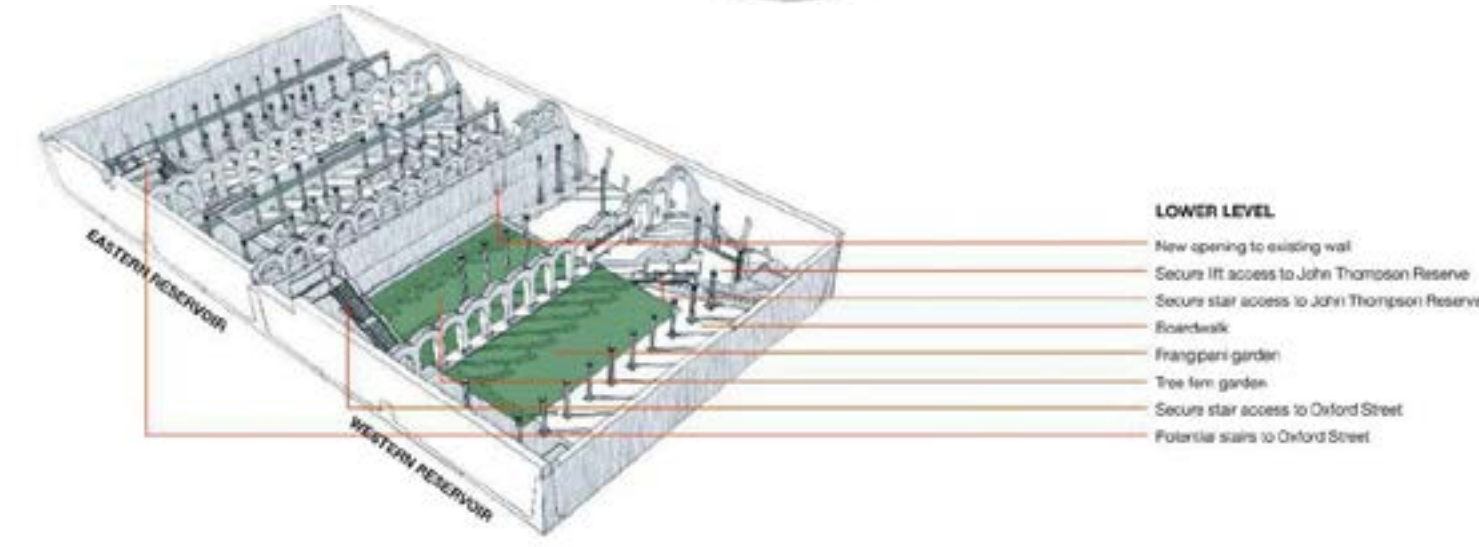


- UPPER LEVEL – ROOFS NOT SHOWN**
- Floor collapse becomes light well to reservoir below
 - Privacy screen to southern residences
 - Interpretive landscape in grassed park
 - Potential stairs and gate to eastern reservoir
 - Retain existing Oxford Street steps
 - Reinstate laneway
 - Secure lift access to sunken garden
 - Ramp to roof park
 - Secure stair access to sunken garden
 - Retain existing brick vault roofs
 - Secure stair access to sunken garden
 - Rammed sandstone wall
 - Seats
 - New footbath
 - Valve chamber below, location marked in pavement
 - Retain grass embankment

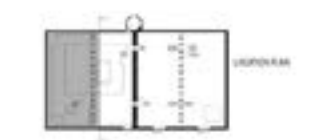
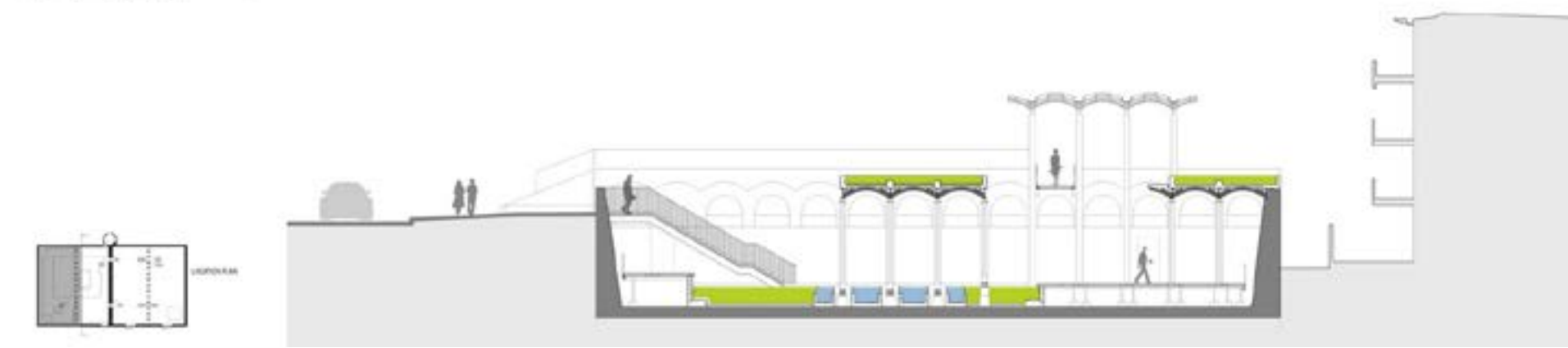
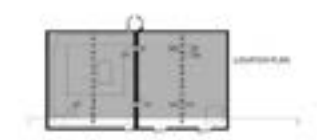
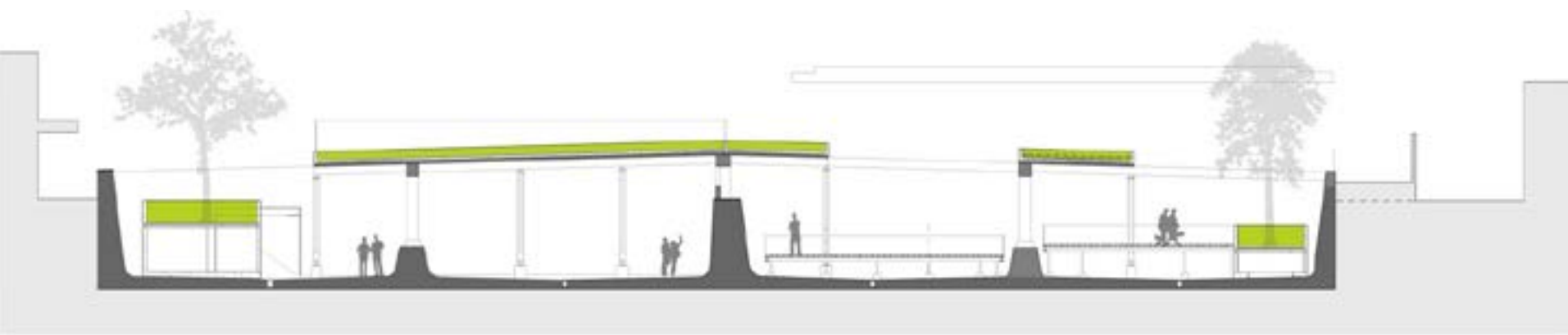


- UPPER LEVEL ROOFS**
- Entry roof over lift, stairs, and ramp
 - Entry roof over potential western reservoir stairs
 - Tree canopies emerge through collapsed roof sections

The parti diagrams show the lightweight roofs that float above the reservoir and signal entry points into the park. Retaining existing materials such as the ironbark columns provides an important record of 19th-century Australian construction methods and materials.



- LOWER LEVEL**
- New opening to existing wall
 - Secure lift access to John Thompson Reserve
 - Secure stair access to John Thompson Reserve
 - Boardwalk
 - Frangipani garden
 - Tree fern garden
 - Secure stair access to Oxford Street
 - Potential stairs to Oxford Street



Paddington Reservoir is unique in its program. Although only a park, the intervention and redesign has allowed the historic space to function more like a building. Even though the property does not accommodate as much as an actual building would, the relationships between interior and exterior and the activities that take place within, bring a renewed use to the park.



WATER WORKS

Minneapolis, Minnesota

MSR Architecture
Proposal



“Water Works Park commands a dramatic site on the edge of a burgeoning mill district dropping 20 to St. Anthony’s Falls on the Mississippi River. Limestone mill foundations are buried on the riverbank, along with a canal and labyrinth of tunnels that powered the mills. MS&R divided the site into three segments defined by zones of passive recreation around the ruins, active uses along the canal entrance, and a series of pavilions atop the bluff.” - The Architects Newspaper



Mill Ruins Park - before



Mill Ruins Park - proposal

The design process for the Water Works project established five themes: engage the ruins; interact with the water; bring the kids; come in the winter; and take pride in design. These five programming guidelines, coupled with intensive research of the site, informed the design concept, which features three experiential zones: south - Mill Ruins 2.0, center - convergence zone, and north - park pavilions.

The plan is to further excavate the area’s Mill ruins Park and invite the public to explore the channels and tunnels that characterize this portion of the park. There will be newly programmed rooms created by exposed walls and native gardens, children’s play areas and other experiential spaces.

SITE ANALYSIS
BARBOURSVILLE RUINS
BARBOURSVILLE, VA



SITE SELECTION

This site was selected based on a number of criteria. They include:

- 1) National Register of Historic Places - Site selection began by searching for ruins listed on the National Register of Historic Places. This listing would ensure that any future design should adhere to the Secretary of the Interior Standards. By following the Standards, the new architectural intervention would yield a respectful design that does not detract from the existing ruin.
- 2) Location Near Existing Buildings - The second criteria involved selecting a ruin that was on a site with existing buildings or near existing buildings. With close proximity to extant buildings with active programs, there is more justification for adding a program to the ruin. The ruin near existing buildings would also tend to place more restrictions on visitor access to the ruin and; thus, support an architectural intervention.
- 3) Ruin Size and Scale - After fulfilling the first two criteria, the Barbooursville Ruin was finally selected based on its size and the scale of ruination. The scale of the spaces within this ruin would allow for architectural intervention to be brought inside and not just remain limited to the exterior. This ruin also contains a floor below grade that the general public does not get to experience. An architectural intervention would provide a means for visitors to view these spaces without compromising the integrity of the ruin.



BARBOURSVILLE, VIRGINIA

38°10'15"N

78°16'54"W



Barbooursville is an unincorporated community in Albemarle and Orange counties in the U.S. state of Virginia. Barbooursville is famous for being the birthplace of renowned American military commander and President Zachary Taylor. It is also famous for the location of Barbooursville, the home of James Barbour, the 19th Governor of the Commonwealth of Virginia, after which the community is named. The ruins of his home are now on land owned by one of the Piedmont region's wineries, Barbooursville Vineyards.

In addition to Barbooursville, the Madison-Barbour Rural Historic District, Hampstead Farm Archeological District, and Burlington are listed on the National Register of Historic Places.





Aerial image showing the majority of buildings on the site.

SITE

The site that is the Barboursville Ruins, is part of a larger site that includes the existing Barboursville Winery, the 1804 Inn, Palladio Restaurant and many vineyards. The existing winery sits approximately one third of a mile down the road to the south of the ruin and the inn. Barboursville was settled as a substantial plantation by Thomas Barbour, in the mid-1800s, occupying somewhat more than 5 times the estate's present size of 900-plus acres. The many vineyards compose only 200 acres of the site.





WINERY

One of the most successful wineries in Virginia, the Barboursville Winery is part of the larger site that encompasses the Barboursville Ruins and 1804 Inn. The building serving as the winery also houses the famous Palladio Restaurant. Home to many wine tastings, weddings and special events, the Barboursville Winery, situated atop a gradual slope, creates expansive vistas across the property's many acres of rolling hills and vineyards.

The property was bought by Gianni Zonin and his wife in 1976 in order to expand their family wine business to America. This site was chosen for its pre-existing residence, outbuildings and stone ruins. Most wine estates were created to present the one or two wines dominantly identified with their region or with the market's demand. The Barboursville Winery was the region's first estate to develop a variety of European wines. Due to the Zonin family's commitment to vineyards in Italy, the task of wine making at Barboursville fell to fellow Italian, winemaker and general manager, Luca Paschina. Under the guidance of Paschina since 1991, Barboursville has been the winner of Gold Medals, Governor's Cups, Monticello Cups, and introductions of new wines of national prominence.

The Barboursville Winery is the home of Octagon, the wine that has come to define this region envisioned by Thomas Jefferson. Octagon derives its name from the Great Room that serves as the focal point for the mansion created for Governor James Barbour.

Coming in the Spring of 2014 to the Barboursville Winery, Virginia, and the United States at large, will be the Fiano. Barboursville will be the first winery in Virginia (as possibly the country) to plant and harvest these native Italian grapes.

The centerpiece of the Barboursville Vineyards is the welcoming Tasting Room. In the style of a Northern Italian farmhouse, a visitor is greeted with a roaring fire in the double-sided fireplace. The Tasting Room allows guests to sample more than fifteen of the winery's award winning wines, select wine books and accessories in the gift shop, or just relax at a table or on lawns overlooking the vineyards and the Blue Ridge.



"Jefferson understood better than anyone that wine gives us a sense of connection with the land." - winemaker and general manager, Luca Paschina



1804 INN

The Georgian style villa is just 10 minutes down the road from Thomas Jefferson's Monticello. Built by Governor James Barbour in the early 19th century, this structure served as the Barbour family home, as well as the focal point of the site, prior to the Barboursville mansion being built next door. During this time, the home existed as two matching Georgian villas and did not become one until after the mansion fire in 1884. After the mansion burned down, the family returned to the Inn property and constructed the central portion that now joins both villas with a common foyer and central stair.

When first bought by Gianni Zonin, the building was used only to house family or friends. It remained under this use for decades until Zonin decided the property was too special to not share with all visitors. Every suite in the Inn has expansive views across the vineyard properties and reminds the visitor what a pleasure it must have been for the Barbour family when they resided here over two centuries ago.

The property now consists of the main Inn building and three cottages. The main building contains three suites: the Malvaxia Suite, the Phileo Suite and the Octagon Suite. The three cottages: the Vineyard Cottage, the Sangiovese Cottage, and the Blue Run Cottage; each contain multiple suites within. The Octagon Suite, located on the second floor of the Inn's main building is the property's most renowned suite due to its 45 foot private Southern balcony that provides views of the pond, pasture, vineyards, Southwest Mountains, and most impressively, the Barboursville Ruins. This suite also grants access to the formal garden to the North of the Inn. The 18th Century Vineyard Cottage, originally constructed for domestic servants, is one of the oldest dwellings in continuous occupancy at Barboursville and strongly evokes its plantation history.

In building this home and the mansion, Barbour had early access to the very best materials and styles. These materials and styles are expressed in the original Flemish bond brick walls, eleven foot ceilings and hand-hewn floors of the Inn structure, and also remain visible in the ruin next door.

Many have speculated that the design of the original two Georgian villas was that of Thomas Jefferson; however, no drawings have been found to prove those theories. One characteristic of these buildings, as seen in others by Jefferson, is how they were built on a slight downward slope that allowed for a one story effect in the front and two full stories in the rear. No documents exist explaining the interesting and unique angled relationship between the two buildings.



"...there is no more than one place on earth, where the only house within sight of your bedroom is a historic landmark designed by Thomas Jefferson." - Gianni Zonin



RUINS

This is the site of the early 19th-century residence and the extensive brick ruins of Barbour's mansion. The neo-Palladian mansion, designed in about 1814 by James Barbour's friend Thomas Jefferson, was lost to fire in 1884. Barbooursville was one of the largest and finest residences in the region. The only building in Orange County known to have been designed by Thomas Jefferson.

The mansion embodied a number of Jefferson's renowned design ideals, some including: the integration of the structure into an elevated knoll, a plan with an entry hall and lateral passages, and an octagonal room as the focal point of the home. Jefferson's original drawings called for a dwelling with a recessed portico on the north and a three-part bay sheltered by a portico on the south, with dome above - a scheme resembling his own home, Monticello. The dome, however, was never built and a hipped roof was constructed over the octagonal room. Along with the dome roof, many of Jefferson's designs were abandoned or changed during final construction of the mansion.

The exterior brickwork of the Barbooursville mansion is a Flemish bond and lintels, window sills, and column capitols are of grey sandstone. The eight columns of the porticoes are made up of curved bricks covered with a tan/grey stucco. The octagonal room forms a core for the three stories of the house. From the main level it rises as one room, 2 stories high. The grandeur of this room, projecting from the south facade, lends such power and elegance to this monumental house. The walls of the upper floors consisted of plaster on brick and baseboards and chair rails were of wood. Remaining plaster can be found on many walls and provides dimensions to the home's original woodwork, fireplace mantels and staircases.

On Christmas Day in 1884, during Christmas dinner, the mansion caught

fire in the garrett above one of the bedrooms. By the time the family was made aware of the smoke, the fire was too large to bring under control. The family moved into the annex buildings on the site and made no attempts to rebuild their lost home. Being left to the elements, the ruins were gradually overgrown by ivy and trees and finally left the family's ownership in 1944.

The mansion has been listed on the National Register of Historic Places since 1969 and also exists as part of the Madison-Barbour Rural Historic District.

In 1978, Professor of Architecture Mario di Valmarana, together with students from the School of Architecture of the University of Virginia, undertook a project to conserve and stabilize the Barbooursville Ruins. Along with the Barbooursville Corporation and funding from owner Gianni Zonin, the class planned to preserve the remaining walls as ruins, allowing for slow deterioration. The goal was to stabilize and preserve the ruins as they stood in 1978, rather than rebuild the mansion to its original condition. Techniques used to protect and stabilize the structure were to be left visible, yet as inconspicuous as possible to avoid detracting from the ruin. The general attitude was to "freeze" the ruins in time with clear distinctions between historic materials and elements added after 1978. The class spent almost two years on the site conducting research that later allowed them to create measured drawings for the Historic American Building Survey. The students, in addition to cleaning all ivy from the walls, also conducted archaeological data surveys and excavations that surfaced many Barbour family artifacts (now on display in the winery). In 1980 the work was completed with minimal alterations to the ruins - the main concern being to conserve their historic importance within the community.





SITE PLAN

The relationship of the house to the site is especially important to its architecture. The house, on a north-south axis, includes an oval field to the north that once served as Barbour's race course. There is a dramatic slope to the west of the ruin that leads down to the 1804 Inn and a small formal garden surrounded by brick.

An interesting feature of the home, included by Barbour, was the grass slope that lead up to the porticoes instead of steps.

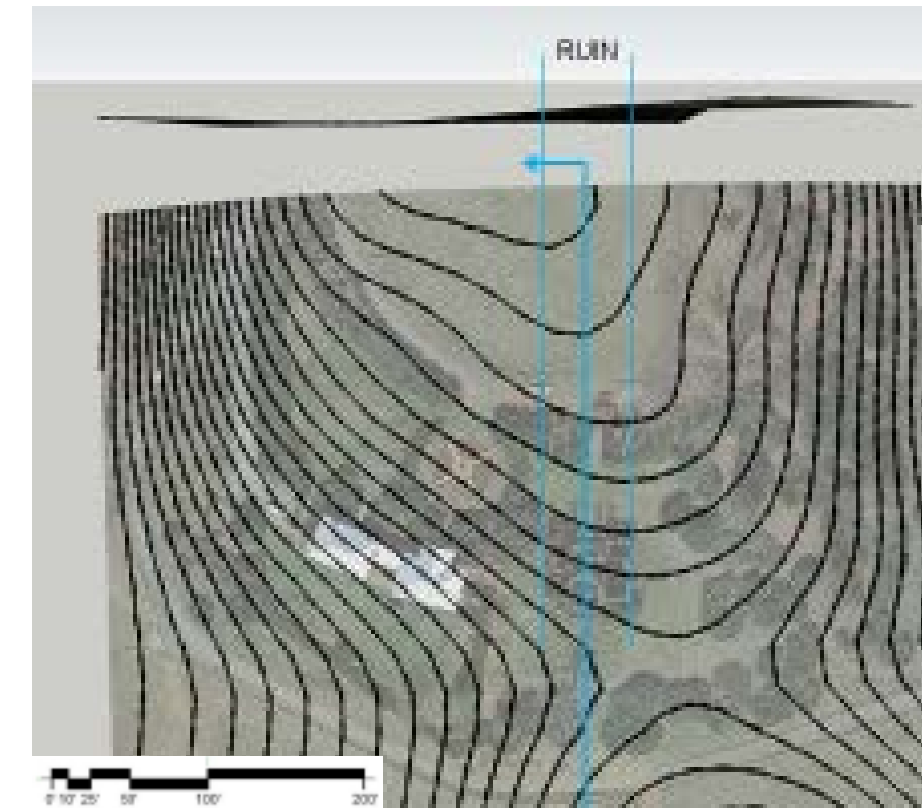
American boxwoods of approximately 20 feet tall were planted along the east and west sides of the home during the 1870s. Three large black walnut trees now adorn the north grounds of the site. They range from 25 to 30 feet tall and, along with the slope of the site, restrict views from the passing road.



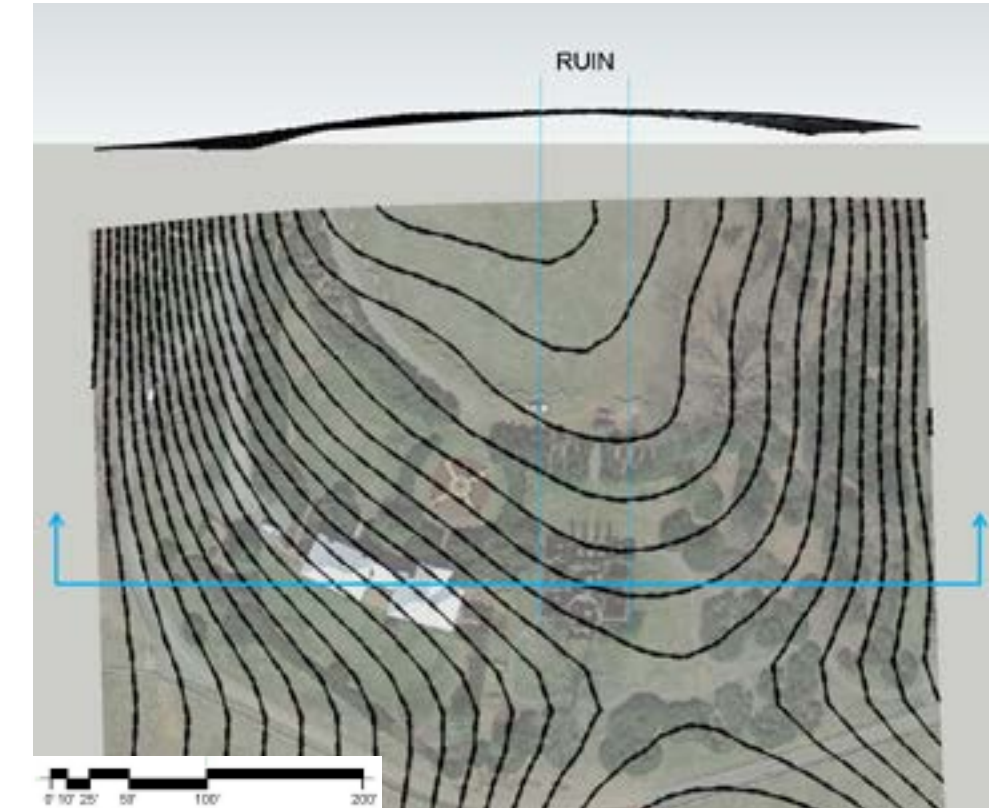
A small parking lot exists southwest of the site. Wood slats and gravel provide a path through the existing boxwoods up to the front of the ruins. This serves as the main visitor access to the site.

SITE SECTIONS

North - South



East - West



Site sections show how the ruin is centered atop a gradually sloping site that looks over the adjacent inn and nearby vineyards.



TRAFFIC



Traffic patterns show main access from routes 33 and 20 (marked with stars). Mansion Road is the road that passes immediately in front of the ruin.

SITE VIEWS



The main views of the ruins exist from the formal garden to the North, the 1804 Inn to the West, and a brief view from Mansion Road to the South.

VEGETATION



Black Walnut

The Black Walnut is a species of flowering tree in the walnut family, native to eastern North America. It is a large deciduous tree attaining heights of 98–130 ft with grey-black and deeply furrowed bark. The leaves are alternate, 30–60 cm long, odd-pinnate with 15–23 leaflets, with the largest leaflets located in the center, 7–10 cm long and 2–3 cm broad. The male flowers are in drooping catkins 8–10 cm long, the female flowers are terminal, in clusters of two to five, ripening during the autumn into a fruit (nut) with a brownish-green, semifleshy husk and a brown, corrugated nut. The whole fruit, including the husk, falls in October. Total lifespan is about 130 years.



European Boxwood

The European Boxwood is an evergreen shrub or small tree growing to 3 - 29 ft tall, with a trunk up to 7.9 inches in diameter. Arranged in opposite pairs along the stems, the leaves are green to yellow-green and oval. The hermaphrodite flowers are inconspicuous, greenish-yellow, with no petals, and are insect pollinated; the fruit is a three-lobed capsule.



American Boxwood

The cold hardy, drought tolerant American Boxwood grows to a mature height of 10-12 feet tall and 8-10 feet wide. These dark green, shiny, evergreen shrubs are easy to maintain, are both pest and disease resistant, and can withstand excessive snow and ice, without breaking. Used as dense privacy screens, hedges, edging, accents, or specimen plants. Total lifespan is about 600 years.

ARCHITECTURE IN THE AREA

Barboursville and Charlottesville

Monticello

Thomas Jefferson's desire was to establish a sense of cultural tradition throughout the country. This is reflected in his architecture. For his own home, Monticello, he modified a Palladio design to meet local practical needs, and translated it into local materials. He was one of the first architects to adapt Roman building types to the functional requirements of public and academic buildings.



University of Virginia

The University of Virginia was one of Thomas Jefferson's greatest designs. Many buildings on the campus are original, while some have been renovated and others added. While many of the building interiors have been brought up to the 21st century, exteriors relate back to the 19th century in order to blend with the campus's iconic Jeffersonian architecture.



Historic Charlottesville

Historic Downtown Charlottesville is one of the most beautiful and successful pedestrian malls in the nation. This area is a mix of restored and renovated buildings that characterized small downtowns throughout the country. The Downtown Mall is a vibrant collection of more than 120 shops and 30 restaurants housed in the historic buildings on and around old Main Street.



VERNACULAR ARCHITECTURE

Madison-Barbour Rural Historic District, Orange County

The Barboursville Mansion, 1804 Inn and Barboursville Winery are all located within the Madison-Barbour Rural Historic District. While the Madison-Barbour District is perhaps best known for its large and imposing Federal, Greek Revival and Georgian Revival plantation and country houses, most contributing buildings are the product of a long vernacular building tradition. Although the district is characterized by a dispersed settlement pattern of individual farmsteads, it contains several small communities like Barboursville, which was a crossroads and railroad community dating to the mid-nineteenth century.

All early Orange County buildings, whether of brick, log or frame construction, shared a basic set of vernacular building technologies and design features. In pre-Civil War dwellings, building design was remarkably standardized. Most rooms were built to conform to a narrow range of sizes and proportions; roofs had set pitches, and openings were arranged in standard patterns. Houses were generally heated by exterior chimneys set against gable-end walls, and a standard range of finishes were applied to buildings' exteriors and interiors. Floor plans also followed standard patterns. Since the uses and configurations of rooms influenced social interaction, floor plans and room relationships of the vernacular architecture were considered to be among the most important features of a building.



Barboursville Baptist Church, 1888



Barboursville Masonic Lodge



Barboursville Train Tracks

The decorative vocabularies of the major academic and popular styles - neoclassicism, Greek Revival, Gothic, Italianate, Queen Anne and Colonial Revival, were adopted by most local builders. Preferred elements and motifs were used repeatedly, entering the vernacular range and mixing with elements from other styles. Orange County builders and their clients were deeply conservative and isolated from popular national culture. Architectural embellishment in styles that had long since fallen out of favor in cities continued to be used in local buildings. For example, elements of the Federal style continued to appear in some Orange County buildings decades after the Greek Revival and Italianate styles had succeeded it in urban areas.

Local builders continued to use the neoclassical decorative vocabulary, which by then had become part of the vernacular tradition well into the 1840s. However, by the early 1850s, Orange County builders and their clients began employing elements of the Greek Revival style. A number of Craftsman-style or Craftsman-influenced dwellings were erected in the district between 1910 and 1940. Poured concrete and concrete block began to replace rubblestone for foundations in the early twentieth century. Concrete block was used for many better barns and other farm buildings beginning in the 1930s. After 1940, plain concrete block enjoyed minor popularity as a sturdy, inexpensive building material. Although a few post-World War II houses in the district are built of block, stores and commercial buildings made wider use of it. In the 1960s, metal-clad farm buildings came into wide use in Orange County, Virginia. In the early twentieth century new materials such as poured concrete and concrete block began to be used in the construction of barns and other farm buildings.

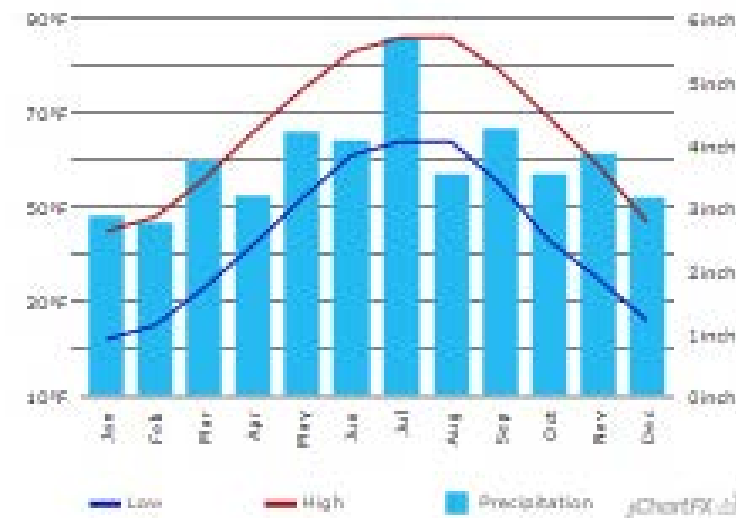
The most commonly used construction materials consist of wood, weatherboard, shingles, logs, and brick; however, the local plantation houses were generally built with wood and brick. The district's most imposing early-twentieth-century Georgian Revival houses are all of brick construction. Wood framing, however, was the construction method of choice for other large but less pretentious Colonial Revival houses. In the Madison-Barbour Historic District, fourteen (about 30%) of the surviving antebellum farmhouses are of brick construction, and for the most part they represent the biggest and best houses of their period. Since World War II brick has become more popular, being widely used in domestic, commercial and institutional buildings.

CLIMATE

Climate Barbourville - Virginia

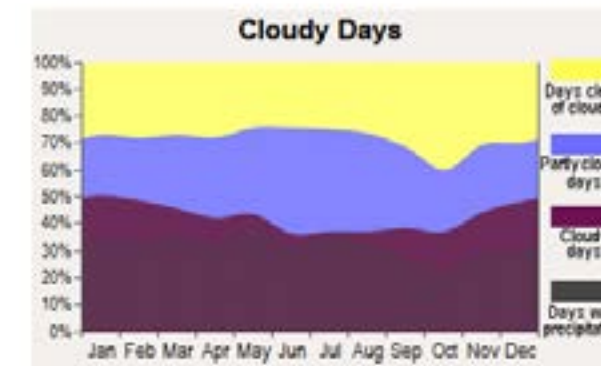
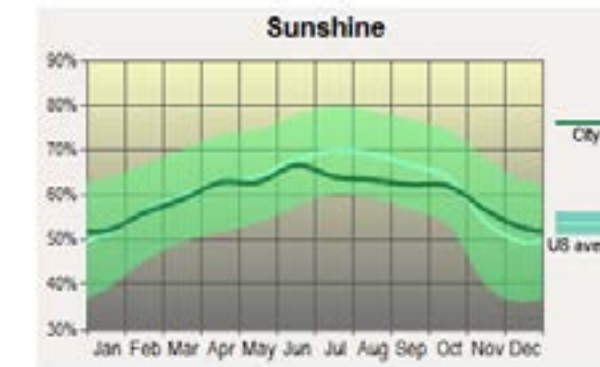
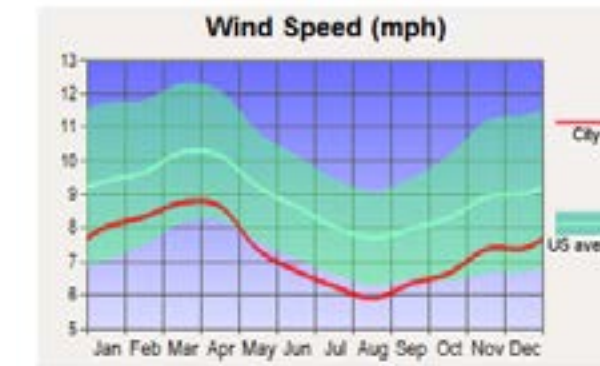
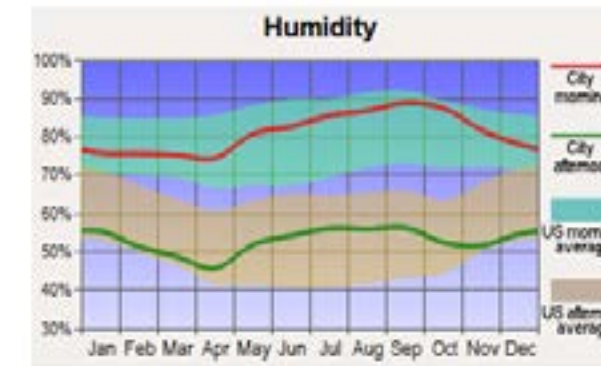
	Jan	Feb	Mar	Apr	May	Jun
Average high in °F	45	48	56	66	75	83
Average low in °F	22	25	33	42	52	61
Av. precipitation in inch	2.87	2.76	3.74	3.19	4.21	4.06
Days with precipitation	-	-	-	-	-	-
Hours of sunshine	-	-	-	-	-	-

	Jul	Aug	Sep	Oct	Nov	Dec
Average high in °F:	88	85	79	69	59	47
Average low in °F:	64	64	55	43	35	26
Av. precipitation in inch:	3.71	3.54	4.25	3.54	3.88	3.15
Days with precipitation:	-	-	-	-	-	-
Hours of sunshine:	-	-	-	-	-	-



Climate	Barbourville, VA	United States
Rainfall (in.)	41.2	36.5
Snowfall (in.)	13.7	25
Precipitation Days	99	100
Sunny Days	200	205
Avg. July High	87	86.5
Avg. Jan. Low	22.8	20.5
Comfort Index (higher-better)	48	44
UV Index	4.5	4.3
Elevation ft.	499	1,443

The climate of Barbourville, VA allows for a moderately warm summers and bearable winters. With two-thirds of the year given to sunny days, the attractions and weather of the area make Barbourville an desirable vacation destination.



DRAWINGS

The following drawings were drawn in 1981 by Olle Lundberg for Historic American Building Survey under direction of the National Park Service and by the School of Architecture at the University of Virginia in 1979.



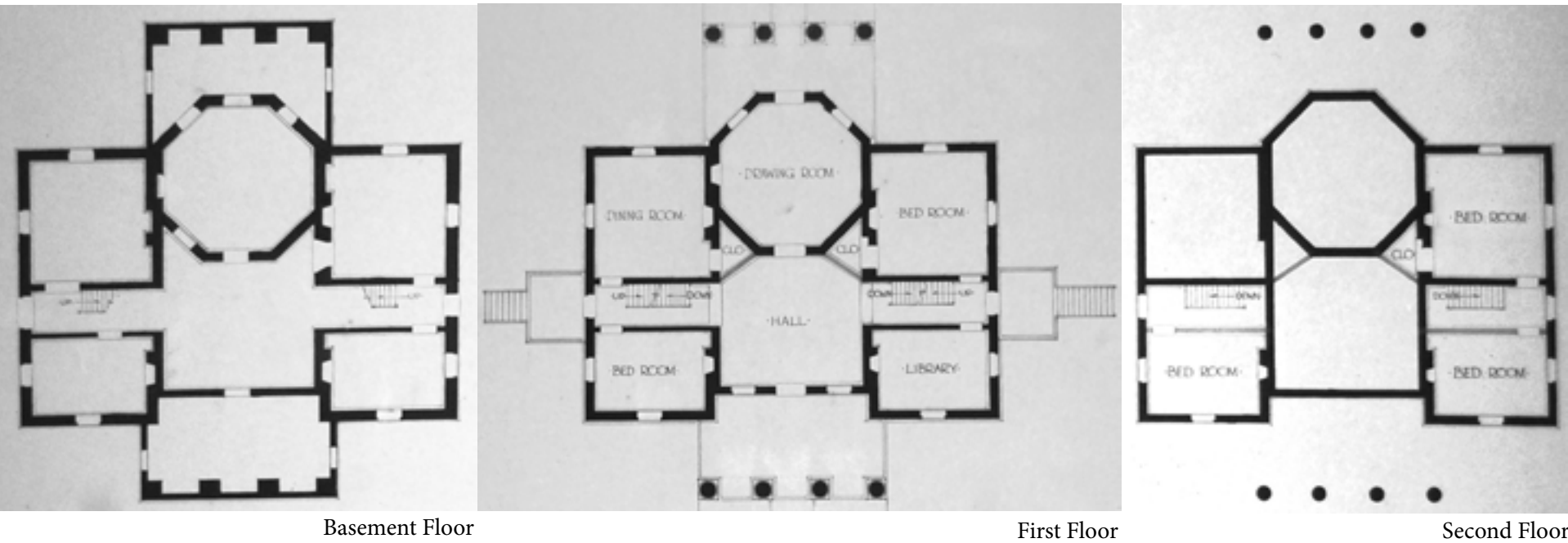
Front Elevation - William R. Huntington, May 1932



Transverse Section - William R. Huntington, May 1932

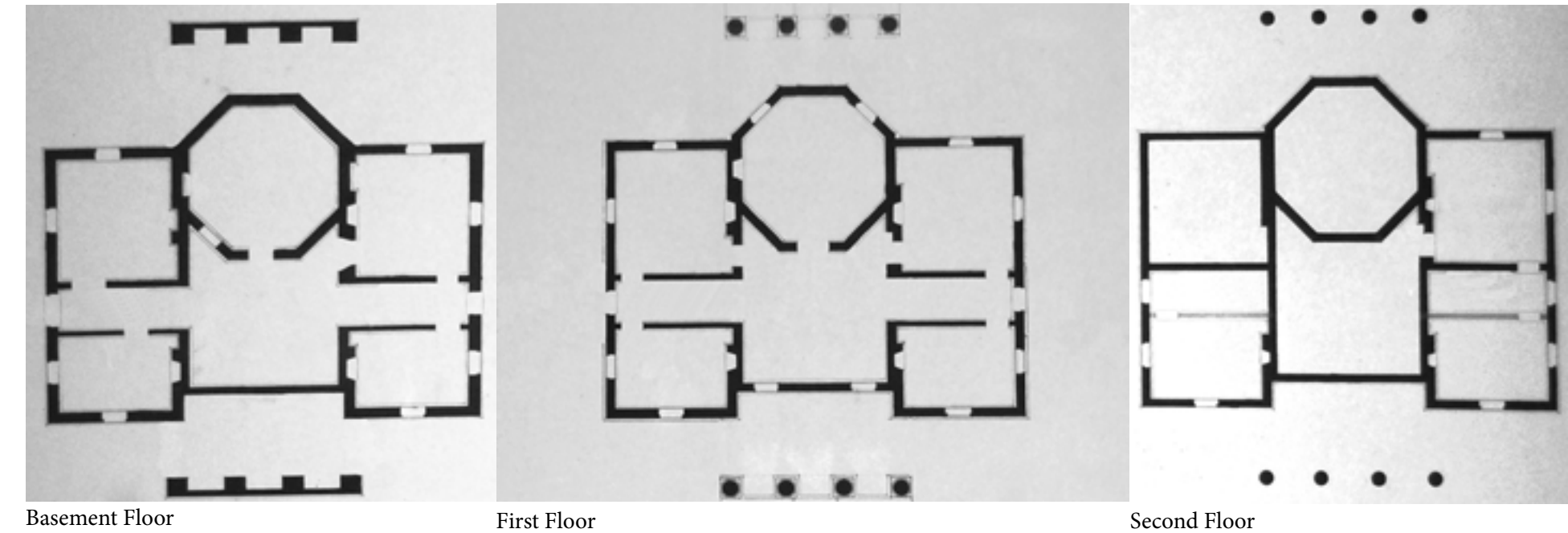
FLOOR PLANS

Original Mansion

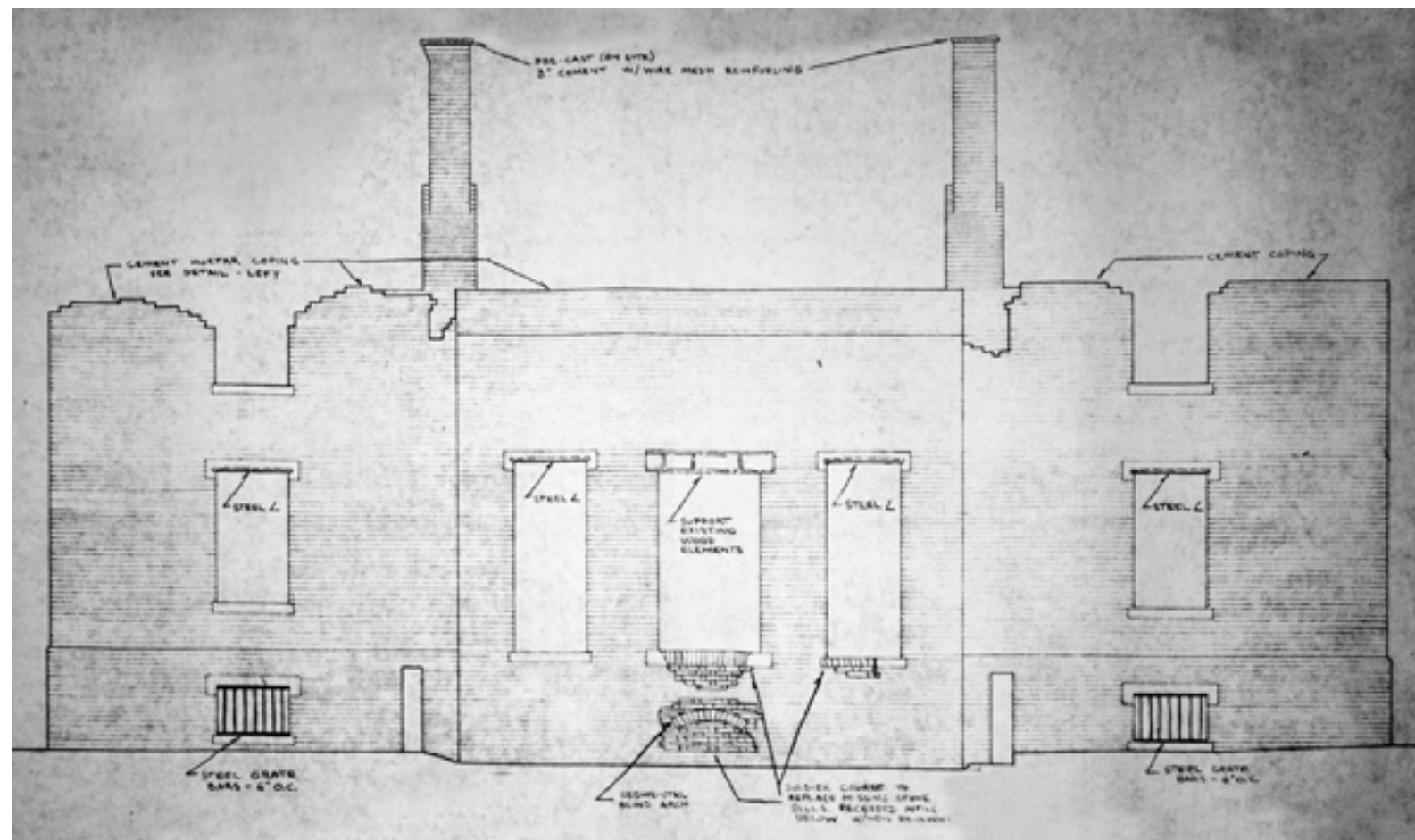


FLOOR PLANS

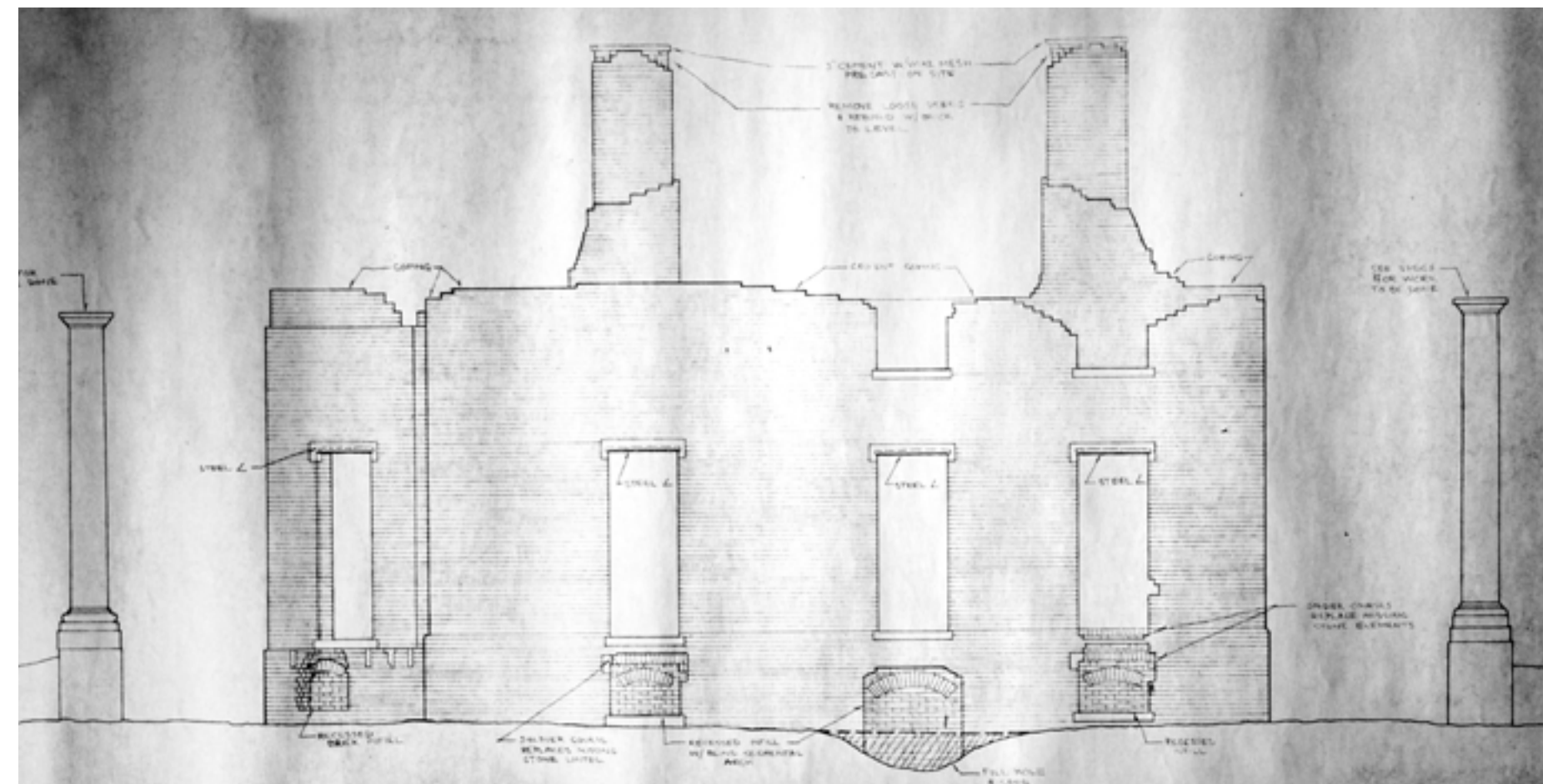
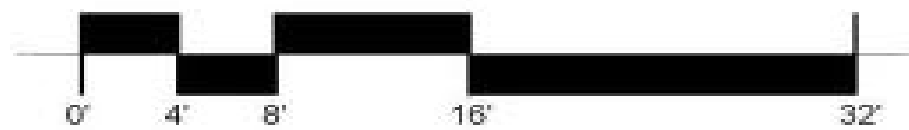
Ruin



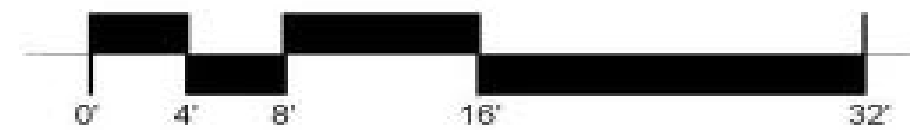
ELEVATIONS

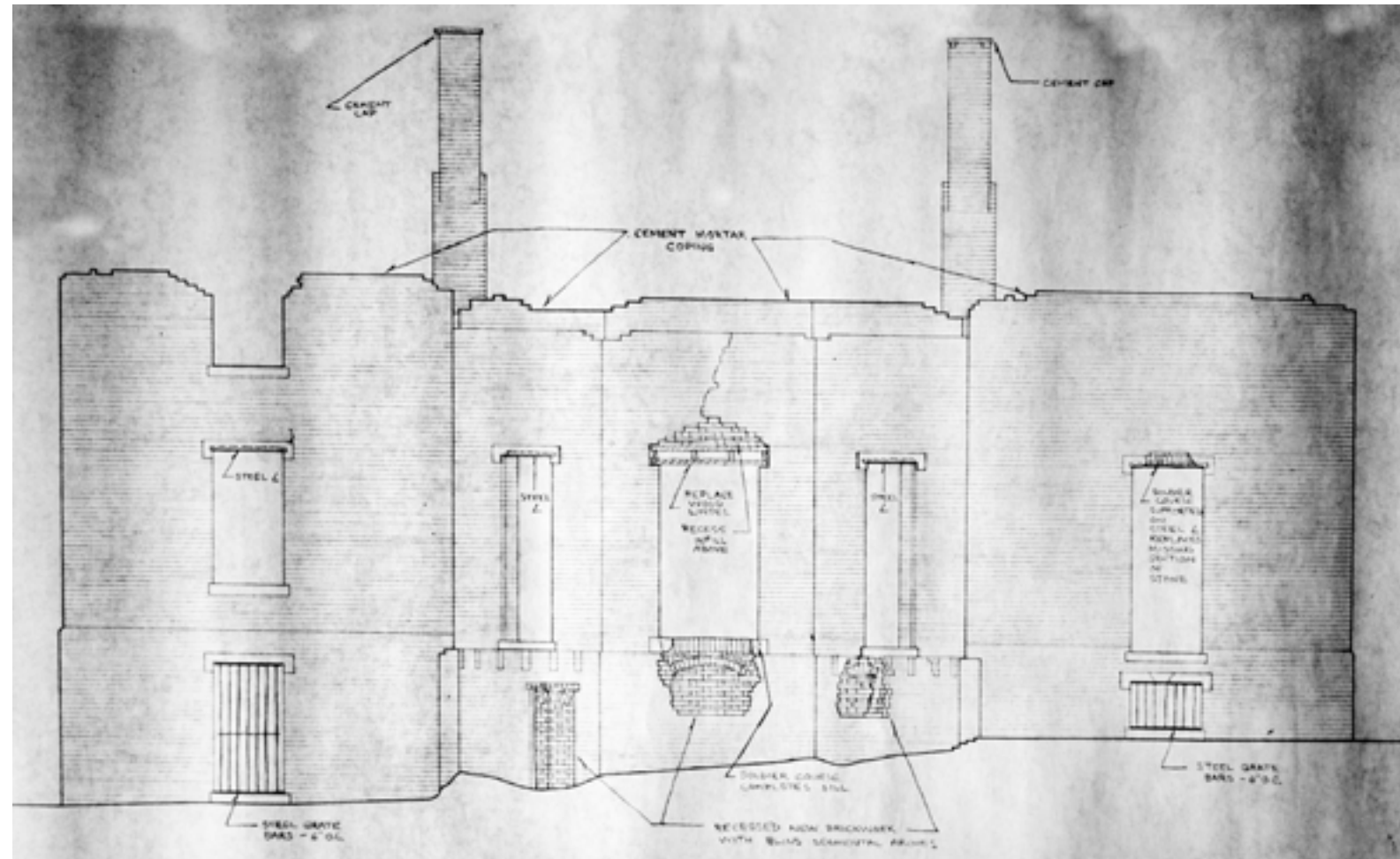


North Elevation

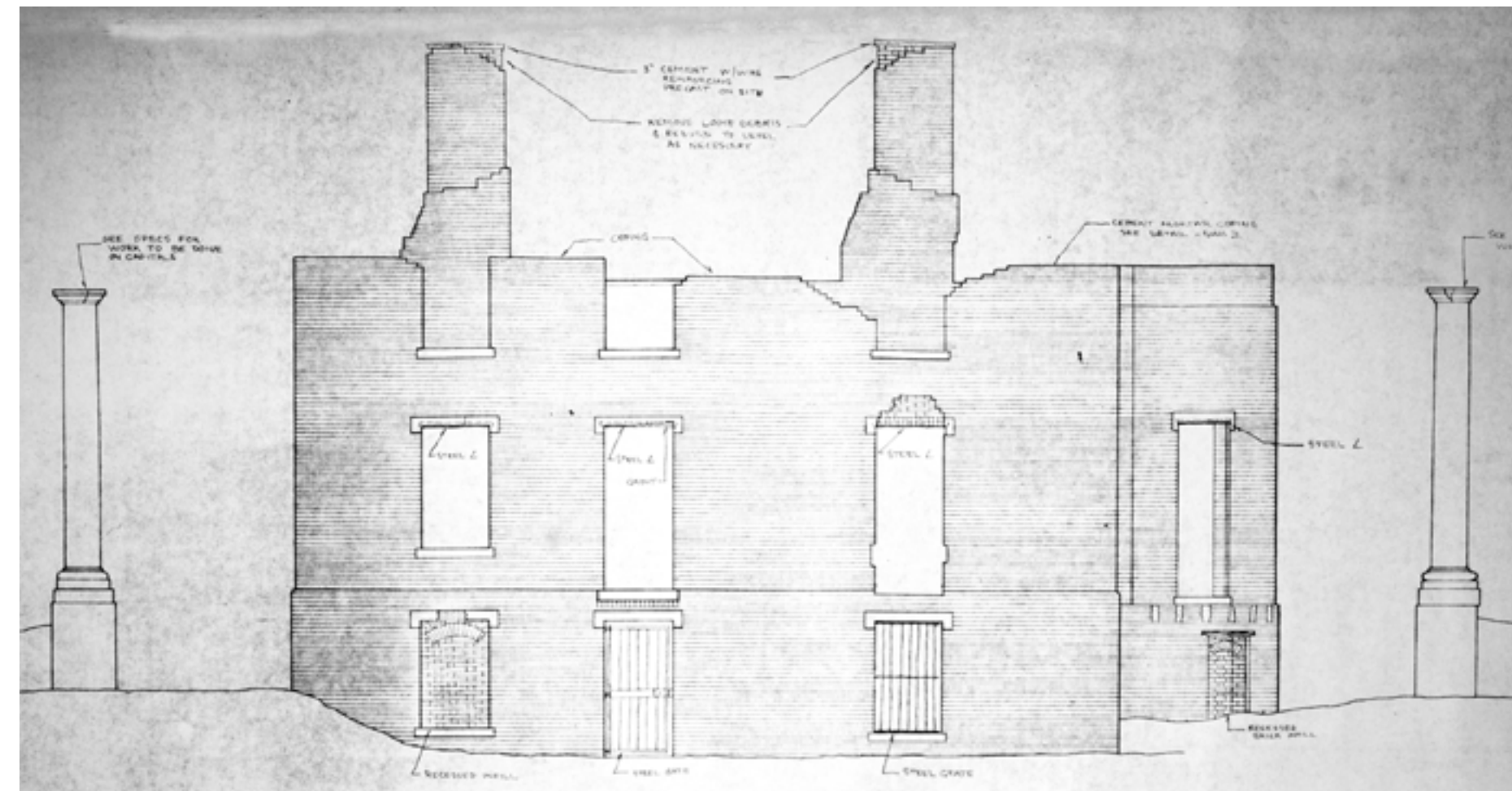
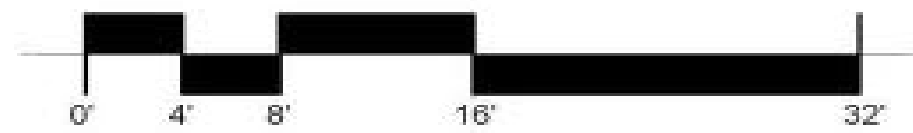


East Elevation

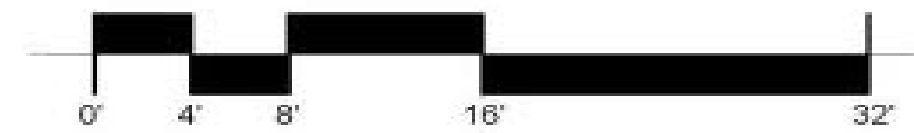




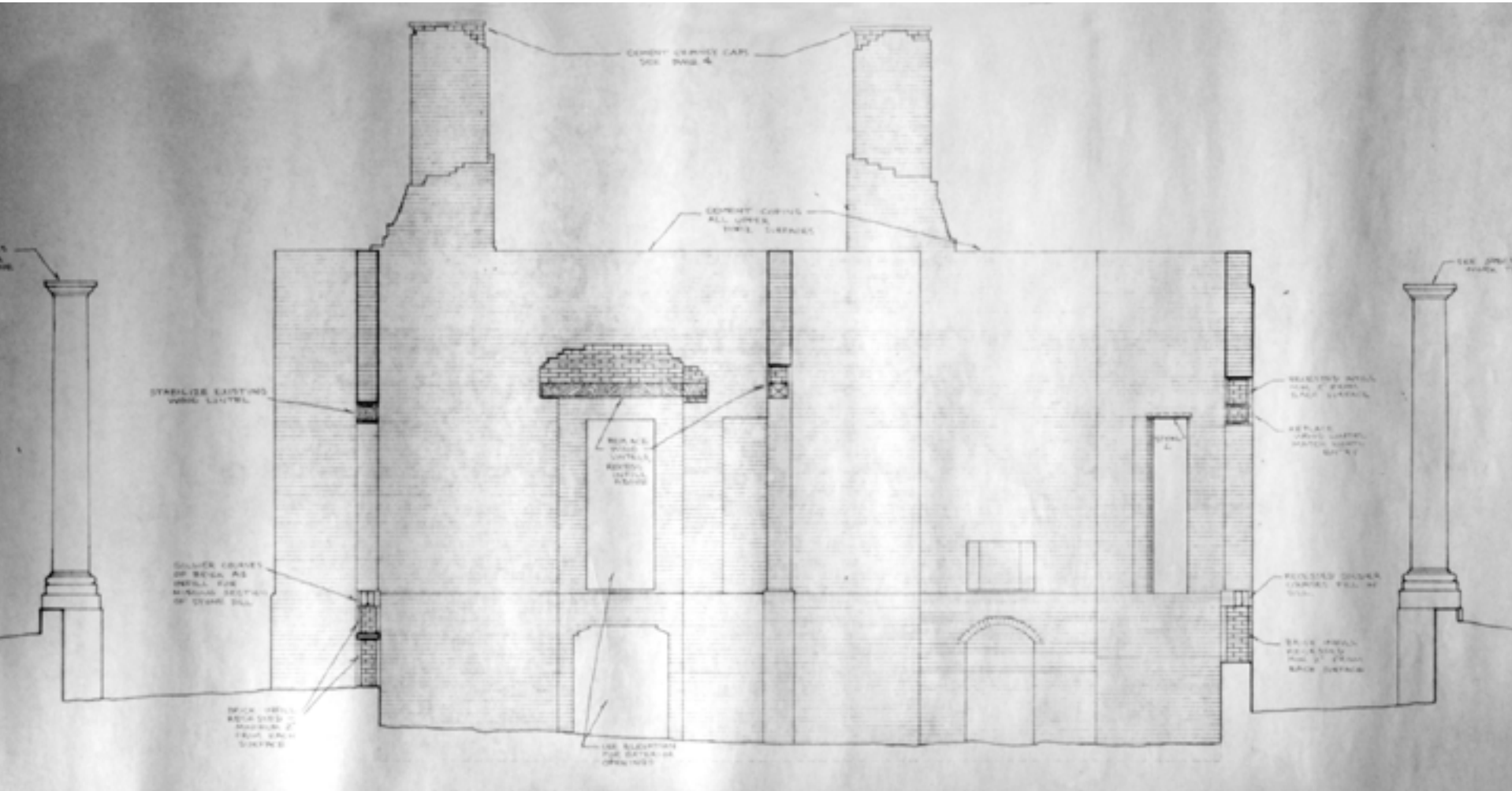
South Elevation



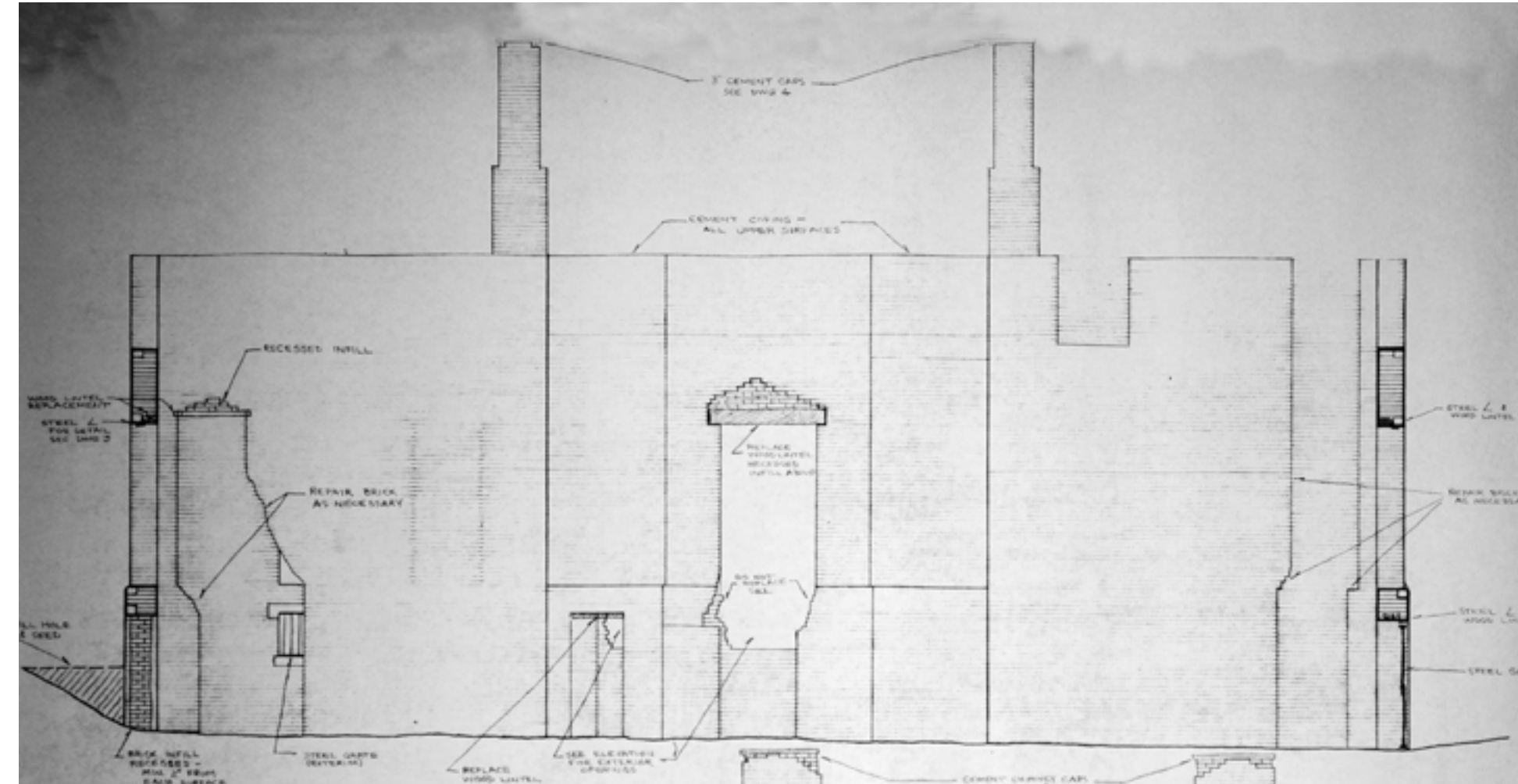
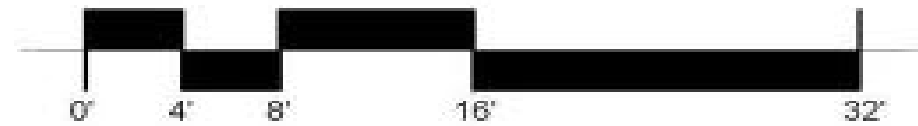
West Elevation



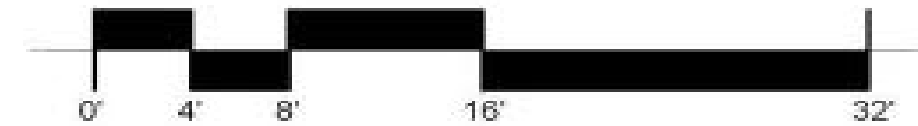
SECTIONS



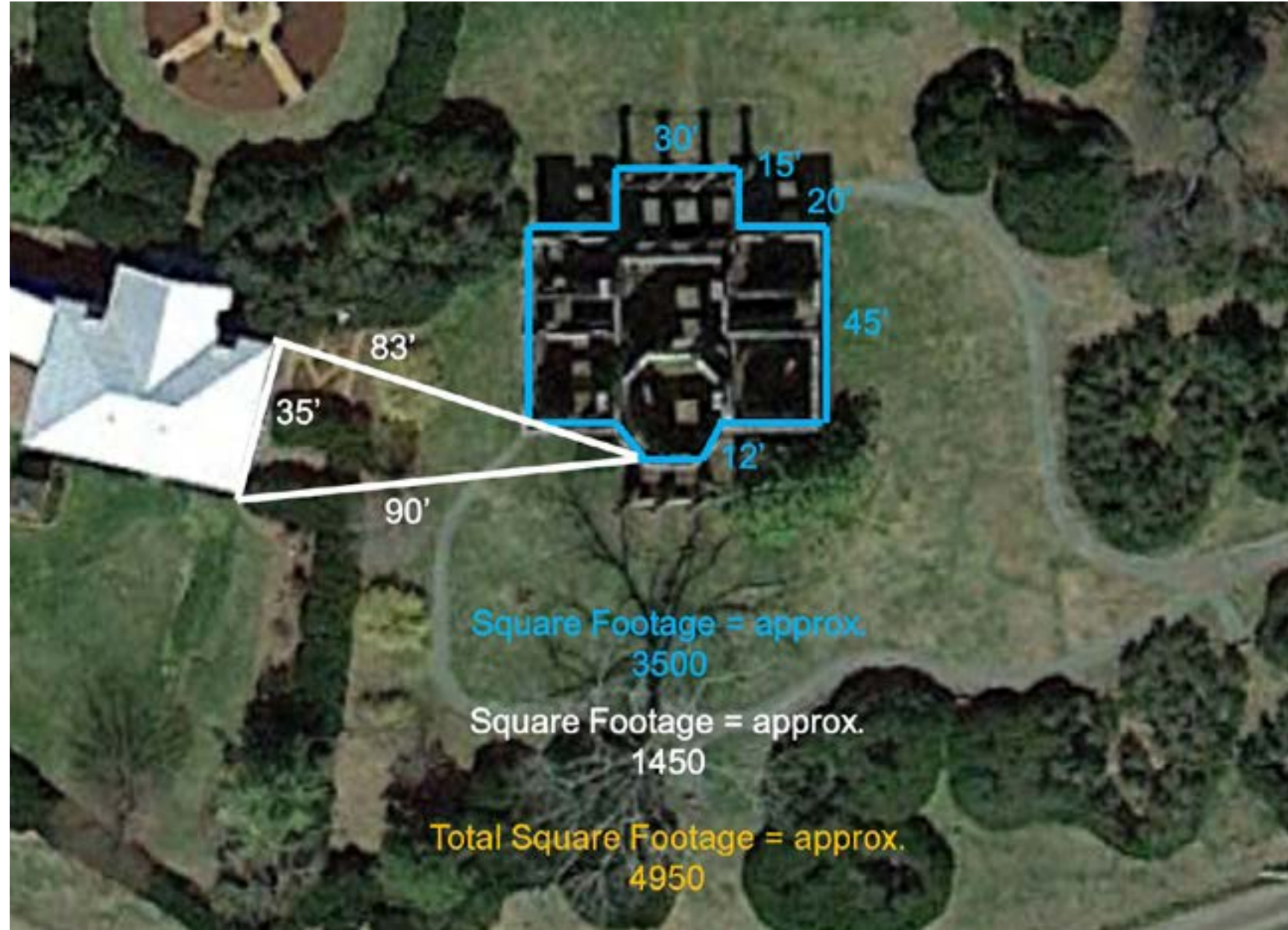
North - South Section



East - West Section



PROGRAM



BANQUET HALL INSTALLATION

The program of the Banquet Hall Installation will serve the purpose of a wedding venue for those who choose to marry at the Barboursville Winery, 1804 Inn and ruins.

<u>Space</u>	<u>Occupancy</u>	<u>Square Footage</u>
Ceremony Space/Dance Floor	100	3870
Cocktail Hall	100	730
Reception Hall	100	3150
Prep. Kitchen	3	500
Bridal Suite	10	715
Bachelor Suite	10	600
Restrooms	10	678
Offices	1	240
Storage	n/a	850 (Additional storage space would exist at the Inn)
Mechanical	n/a	150
Coat Room	1	150
Commercial Kitchen	10	900
Parking	50	600 (Additional parking would exist at the Inn and winery)
TOTAL		12,533 (parking not included)

*All program will be contained within the area between the ruin and Inn, to the rear (North) of the ruin, or within the ruin itself.

*All program will be removable and reversible and not directly effect the structure of the ruin.

CHARACTERISTICS OF SPACES

Ceremony Space - The ceremony space would serve as a potential wedding banquet for couples who chose the Barboursville Winery and 1804 Inn as their venue. Located on the grounds between the ruins and the Inn, along with catwalks and bridges throughout the ruin, this space will provide a unique experience and backdrop for any weddings ceremony.

Reception Hall - The reception hall and ceremony space will overlap outside between the ruins and Inn. With many couples using the ruins as their wedding venue, an outdoor reception space with a romantic and historic vibe will add to the intrigue of being married at the ruins. This space will include a dance floor, groomed lawn for tables and a small bar.

Bridal Suite - The bridal suite will provide the bride and bridesmaid a unique experience of preparing for the wedding while within and nearby the ruins. A catwalk will guide the bride from her suite, through the ruins, to the ceremony and reception spaces.

Bachelor Suite - The bachelor suite, serving a similar purpose to the bridal suite, will also contain a catwalk that carries the groom through the ruin walls and to the ceremony space.

Honeymoon Suite - The honeymoon suite will allow the newly wed couple the opportunity to spend their wedding night amongst the ruins as the Barbour family once did in the early 1800's. The honeymoon suite, with it's attention to historic detail and one-of-a-kind views of the ruins, will make even more special the occasion that is a wedding.

Outdoor Space - The outdoor programmatic space that could potentially contain the ceremony space and/or the reception space would exist mainly between the ruins and the Inn. The slope of the grounds would be made less dramatic and arranged in such a way that the original character is not lost. Trellises, arbors and new vegetation will provide shade for the area and maintain the dense characteristics of the property.

REGULATORY ENVIRONMENT REPORT

NATIONAL HISTORIC DISTRICT

The term “historic district” means a geographically definable area which contains a significant concentration of historic buildings, structures or sites having a common historical, architectural, archaeological, or cultural heritage, and which may contain local tax parcels having separate owners. Contributing properties within a registered district are historic landmarks by definition.

The 139 acres of land located in Barboursville, in the center of the Madison-Barbour Rural Historic District, is a nationally recognized historic landscape.

Encompassing roughly 40 square miles of Piedmont countryside, the Madison-Barbour historic district (Virginia’s largest rural district) is one of the state’s best-preserved cultural landscapes. The district’s name refers to the area’s two most prominent landowning families, the Madisons and the Barbours, who were responsible for its two nationally significant plantation complexes--Montpelier and Barboursville. The district also contains more than 200 contributing dwellings in various national styles and vernacular forms.

The National Register of Historic Places (NRHP) has recorded 34 historic landmarks throughout the county.

BUILDING CODE

Sec. 10-31. - Adoption.

There is adopted by reference in the county the Virginia Uniform Statewide Building Code the provisions of which are adopted and shall control all matters concerning the construction, alteration, addition, repair, removal, demolition, use, location, and occupancy of all buildings and all other functions which pertain to the installation of systems vital to all buildings and structures and their service equipment as defined by the Virginia Uniform Statewide Building Code, and shall apply to existing and proposed buildings or structures in the county. (Ord. of 10-9-1973, § 1)

Sec. 10-106. - Responsibility of property owners.

The owners of property situated within the county shall, at such times as the board of supervisors, acting by and through its agents, may prescribe, remove, repair or secure any building, wall or other structure which might endanger the public health or safety of other residents of the county. (Ord. of 9-13-1988, § I)

ZONING

Barboursville, as part of Orange County, VA is under the jurisdiction of the Orange County Department of Planning and Zoning.

Sec. 70-1. - Definitions.

Agriculture means the tilling of soil, the raising of crops, horticulture, forestry and husbandry, including the keeping of animals customarily raised on farms. The term includes dairies, orchards, wholesale nurseries, wineries and similar uses, but shall not include packing plants, retail nurseries, wayside stands or keeping of animals not customarily raised on farms. Industrial processing of agricultural products, including a sawmill, may be an accessory use to a farm but shall not be considered agriculture if it is the principal use of the property.

Sec. 70-2. - Intent.

The general assembly in § 15.2-2280 et seq., VA Code Ann., has authorized boards of supervisors in counties to adopt zoning ordinances, dividing the unincorporated areas of counties into districts to:

- (1) Regulate the use of lands and structures; the size, height, area, bulk, location, construction, alteration and removal of structures; the areas and dimensions of land, water and air space to be occupied by structures; the minimum size of yards, courts and other open spaces; and mining of natural resources, in order to promote the health, safety or general welfare of the public;
- (2) Provide for adequate light, air, convenience of access, and safety from fire, flood, failure of impounding structures, crime and other dangers;

- (3) Reduce or prevent congestion in the public streets;
- (4) Facilitate the creation of a convenient, attractive and harmonious community;
- (5) Facilitate the provision of adequate police and fire protection, disaster evacuation, civil defense, transportation, water, sewerage, flood protection, schools, parks, forests, playgrounds, recreational facilities, airports, and other public requirements;
- (6) Protect against destruction of or encroachment upon historic areas;
- (7) Protect against overcrowding of land or undue population density;
- (8) Encourage economic development activities that provide desirable employment and increase the tax base;
- (9) Preserve agricultural and forestal lands and protect the natural environment;
- (10) Promote affordable housing;
- (11) Provide for amendments and changes;
- (12) Require county planning commissions to perform certain duties;
- (13) Permit the appointment and prescribe the powers and duties of county boards of zoning appeals; and
- (14) Provide methods for enforcement of this chapter and penalties for its violation thereof.

(Ord. of 5-2-1996, preamble; Ord. of 6-28-2011(7))

Sec. 70-116. - Required.

A zoning permit is required for construction of or addition to any building or structure for which a building permit is required, and a zoning permit is required for any proposed change in use within a structure that is used in whole or in part for nonresidential purposes. A temporary zoning permit is also required for certain temporary uses permitted in individual zoning districts pursuant to section 70-122. (Ord. of 5-2-1996, § 1101; Ord. of 3-9-2010)

Sec. 70-117. - Agricultural, limited residential and general residential zoning districts.

Each application for a zoning permit in the districts shall be accompanied by a scale drawing showing the size and shape of the parcel of land, and the proposed location and use of the structure. The zoning administrator shall review and approve the application and may submit it to the commission for its review and recommendation. (Ord. of 5-2-1996, § 1101.01)

Sec. 70-122. - Temporary use permits.

- (a) Permit and application requirements. A zoning permit for a temporary use is required for certain temporary uses permitted in individual zoning districts. Application for such permit shall be made at least one week prior to the date on which the permit is to take effect. The application shall be made on a form provided by the zoning administrator and shall include information about the proposed use, products to be sold, signs, and related licenses and permits.
- (b) Revocation of temporary permit. The zoning administrator may revoke a temporary permit at any time subsequent to the failure of the owner or operator of the permitted use

to observe all requirements of the law with respect to the maintenance and conduct of the use, and any conditions of the permit that were designated by the zoning administrator when issued. Upon receipt of notice of revocation of the permit, the property owner or operator of such activity shall cease operation of the activity immediately. The foregoing provisions shall not be deemed to preclude the use of any other remedy prescribed by law with respect to violations of the provisions of this section.

(c) Public uses excluded. Any use located on government-owned property which is approved by the County, shall not be considered a temporary use subject to this section and section 70-940.

(d) Civic or non-profit organization use exempted. The operation of a temporary use by a civic or non-profit organization is exempt from the requirements of this section and section 70-940.

(e) Signs. Notwithstanding other regulations governing signs in this ordinance [Ord. of 3-9-10], only one sign is permitted for each temporary use, which shall be displayed only during the period approved for the temporary use.

(Ord. of 3-9-2010)

DIVISION 2. - AGRICULTURAL ZONING DISTRICT - (A)

Sec. 70-301. - Intent.

The agricultural zoning district (A) comprises most of the land area of the county. It preserves the rural character of the county by protecting agriculture from conflicts with incompatible uses and discourages the random scattering of commercial and industrial uses and residential developments. In addition to agriculture, it permits the traditional rural pattern of homes and small businesses.

(Ord. of 5-2-1996, § 201)

Sec. 70-302. - Permitted uses.

In the agricultural district, land may be used for the following uses, and any accessory use that is customarily incidental to such uses, including home occupations:

- (1) Agriculture.
 - (2) Single-family dwelling.
 - (3) Two-family dwelling.
 - (4) Manufactured home.
 - (5) Place of worship.
 - (6) Cemetery or graveyard.
 - (7) Sign subject to sections 70-308 and 70-696
 - (8) Farm enterprise, farm stand, wayside stand.
 - (9) Temporary uses, with a zoning permit pursuant to sections 70-309 and 70-122, limited to the following:
 - a. Temporary or seasonal sales.
 - b. Special events.
 - (10) Accessory Apartment
- (Ord. of 5-2-1996, § 202; Ord. of 7-12-2011(2); Ord. of 11-13-2013)

Sec. 70-303. - Uses permitted by special use permit.

In the agricultural district the following uses may be permitted upon issuance of a special use permit by the board of supervisors:

- (1) Agricultural equipment sales or service, or both.
 - (2) Airport.
 - (3) Bed and breakfast inn.
 - (4) Boarding kennel or commercial breeding kennel.
 - (5) Camp, campground or recreational vehicle park.
 - (6) Carnival, circus, fairground or similar temporary activity.
 - (7) Elder care center, child day care center, or nursery school.
 - (8) Livestock auction or farmer's market.
 - (9) Manufactured home park.
 - (10) Mine or quarry.
 - (11) Office of less than 4,000 square feet gross floor area, including professional or contracting office.
 - (12) Private cultural, recreational or institutional use.
 - (13) Public garage.
 - (14) Public use such as school, park, library, fire and rescue station, public utility, or maintenance facility.
 - (15) Retail store of less than 4,000 square feet gross floor area, including, farmer's market, farm stand greater than 1,000 square feet gross floor area, flea market, or retail nursery.
 - (16) Sanitary landfill.
 - (17) Veterinary service, including animal hospital.
 - (18) Cluster housing development (see also article VI).
 - (19) Bicycling, horseback riding, carriage rides, and other similar transient recreational uses which involve overnight night stays on private property.
- (Ord. of 8-11-1998, §§ 203, 203.18; Ord. of 5-8-2001; Ord. of 7-12-2011(2))

Sec. 70-304. - Area regulations.

In the agricultural zoning district, the minimum lot area shall be two acres, except in cluster developments subject to article VI, or manufactured home parks subject to article VII.
(Ord. of 5-2-1996, § 204)

Sec. 70-305. - Frontage regulations.

In the agricultural zoning district, the minimum lot frontage shall be 200 feet, except in cluster developments subject to article VI, or manufactured home parks subject to article VII. Each lot shall meet the minimum requirement, either at the front lot line or at the required building setback.
(Ord. of 5-2-1996, § 205)

Sec. 70-306. - Setback and yards.

- (a) In the agricultural zoning district, the regulations in this section shall apply to all buildings, all structures that require building permits, and all temporary or portable buildings greater than 150 square feet in floor area or greater than eight feet six inches in height.
- (b) For setbacks from primary highways, see section 70-646 et seq.
- (c) The setback from any secondary road or subdivision street with a right-of-way 50 feet or more in width shall be 35 feet from the right-of-way.
- (d) The setback from any secondary road or subdivision street with a right-of-way less than 50 feet in width shall be 85 feet from the centerline of the road.
- (e) The minimum side yard width for each main structure shall be 20 feet. The minimum side yard width for each accessory structure shall be ten feet.

(f) The minimum rear yard width for each main structure shall be 35 feet. The minimum rear yard width for each accessory structure shall be ten feet.

(g) For corner lots the side yard adjacent to the side street shall not be less than the minimum setback. For double-frontage lots the rear yard shall not be less than the minimum setback.

(h) The zoning administrator may authorize construction of an unenclosed porch no more than ten feet deep to be attached to a single-family dwelling, irrespective of setbacks or required yards, upon finding in writing that such porch will not be detrimental to adjoining property or the intent of this chapter. If the zoning administrator does not make such finding, the board of zoning appeals may grant a special exception for such porch.

(i) The setback for any new dwelling shall be a minimum of 50 feet from the shoreline of any body of water. Construction proposed to take place within any floodplain shall comply with those provisions as outlined in chapter 34
(Ord. of 5-2-1996, § 206; Ord. of 7-24-1998, § 206.08)

Sec. 70-307. - Height regulations.

In the agricultural zoning district, structures other than public utility facilities and silos shall be 40 feet in height or less. The board of supervisors may grant a special exception to allow a structure taller than 40 feet.
(Ord. of 5-2-1996, § 207)

DIVISION 2. - AGRICULTURAL ZONING DISTRICT - (A) continued

Sec. 70-308. - Signs.

- (a) In the agricultural district, signs are permitted within the guidelines as set forth in this section. In granting a special use permit, the board of supervisors may allow signs that exceed these guidelines. See also section 70-696 et seq.
- (b) One permanent sign for every 200 feet of road frontage shall be permitted. The total area of permanent signs shall be 32 square feet or less.
- (c) Monument signs and pylon signs shall be eight feet or less in height. Building signs shall not project above the top or sides of the building.
- (d) Signs may be lighted so that they are illuminated from within or have one or more lights shining on them so that each face of the sign is illuminated. Lights used to internally and externally illuminate each face of a sign shall be directed so as to minimize glare to passing motorists and pedestrians. (Ord. of 5-2-1996, § 208; Ord. of 7-26-2011)

Sec. 70-309. - Temporary uses.

In the agricultural district, temporary uses may be permitted upon the issuance of a temporary zoning permit granted by the zoning administrator.

- (1) Reserved.
- (2) Temporary or seasonal sales.
- a. Temporary sales of produce not otherwise permitted by right, meals, Christmas trees, fireworks, and other seasonal goods, are permitted upon approval of a temporary zoning permit. Such permit may impose conditions necessary to alleviate any adverse impacts such as provisions for adequate traffic control, on-site parking, public safety, fire

- safety, hours of operation, provision for sewage disposal, and other health and safety concerns.
- b. A temporary zoning permit for temporary sales of farm or food products shall be valid for a period not to exceed 90 days, and shall require that all structures and materials be removed within such time period.
1. Structures for temporary sales shall meet the required setbacks set forth in section 70-306 (setbacks and yards).
2. Entrances and exits must be clearly delineated and located to provide safe ingress and egress from roads.
- c. Outdoor on-site farm or food products sales shall be allowed daily.
- d. Flea markets shall be allowed one, three-weekend event every 30 days. Permitted hours are from 7:00 a.m. to 9:00 p.m.
- (3) Special events.
- a. A temporary zoning permit shall be required for special events that are planned for or which reasonably may be expected to attract more than 100 persons a day. Examples of special events which require a temporary zoning permit are: Carnival, circus, equipment show and display, festival, fair, fireworks show, tent event or similar meetings or events. Each subsequent event shall require a new permit.
- b. Adequate provisions must be made for off-street parking, security, safe ingress and egress, refuse disposal, sanitary facilities as appropriate and approved by the zoning administrator.
- c. Special events are permitted only between the hours of 7:00 a.m. to 10:00 p.m., Sunday through Thursday; and 7:00 a.m. to 12:00 a.m., Friday and Saturday. The zoning

- administrator may require that no activity, including set-up or knockdown of any such use, be permitted between 11:00 p.m. to 7:00 a.m.
- d. Night operations shall be permitted only if the zoning administrator determines that the proposed lighting protects the public safety and will not cause excessive glare into residential areas or onto public streets.
- e. If a temporary use permit is obtained for an outside music/festival, an entertainment permit will not be required.
- f. Prior to issuance of a zoning permit, fireworks shows must also obtain a fireworks display permit, which sets forth the days and hours of the show, from the county administrator's office.
- g. The following special events are exempt from the requirements of this section and may occur without a temporary zoning permit. Exempt special events, however, shall remain subject to all other applicable provisions of this section and the county laws and regulations, including obtaining any and all other permits necessary for said event.
1. Special events planned or reasonably expected to attract less than 100 persons at any one time.
2. Special events to include private parties and social events occurring within, or upon the grounds of, a private residence, where the property owner receives no compensation for hosting the event and guests/attendees are not charged an admission fee.
3. Any event sponsored in whole or in part by the county or another political subdivision of the Commonwealth of Virginia.
4. Any organized special events conducted at sites or facilities typically intended, used, and designed for such events. Examples of such exempt activities include:

- sporting events conducted on courses or fields, animal show events, equestrian events held at stables or riding facilities, events held on the property of historic home/site museums, wedding services, wine tasting and wine tasting dinners at wineries whose facilities are designed for such events, and conferences and similar events in facilities designed and which have a zoning permit for such use.
5. Any established event/festival that has been in existence five or more years prior to the passing of this ordinance amendment will not be required to obtain a temporary use permit, provided that the use does not change.
6. Yard sale events at a private residence or community yard sale, held by the occupant of the residence, that do not last more than three days at any given time.

(Ord. of 7-12-2011(2))

TECHNICAL INVESTIGATION OUTLINE

SECRETARY OF THE INTERIOR STANDARDS FOR REHABILITATION

1.A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2.The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

3.Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

4.Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5.Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6.Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7.Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8.Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

9.New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10.New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

REHABILITATION AS A TREATMENT

When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment.

STRUCTURE

Most structures within the Madison-Barbour Rural Historic District are either a Colonial or Georgian style architecture; however, there are also significant Late Victorian, Early Republic, and Mid-19th Century structures.

Current functions within the District include:

- Agriculture
- Transportation
- Landscape
- Funerary
- Religion
- Commerce
- Social
- Government
- Recreation and Culture

MATERIALITY

The National Register of Historic Places Registration Form for the Madison-Barbour Rural Historic District lists the common materials within the District to be: brick, wood, weatherboard, shingle and log. Other reoccurring materials include: granite, sandstone, iron, tin, stucco. concrete and ceramic tile.

SCHEMATIC DESIGN

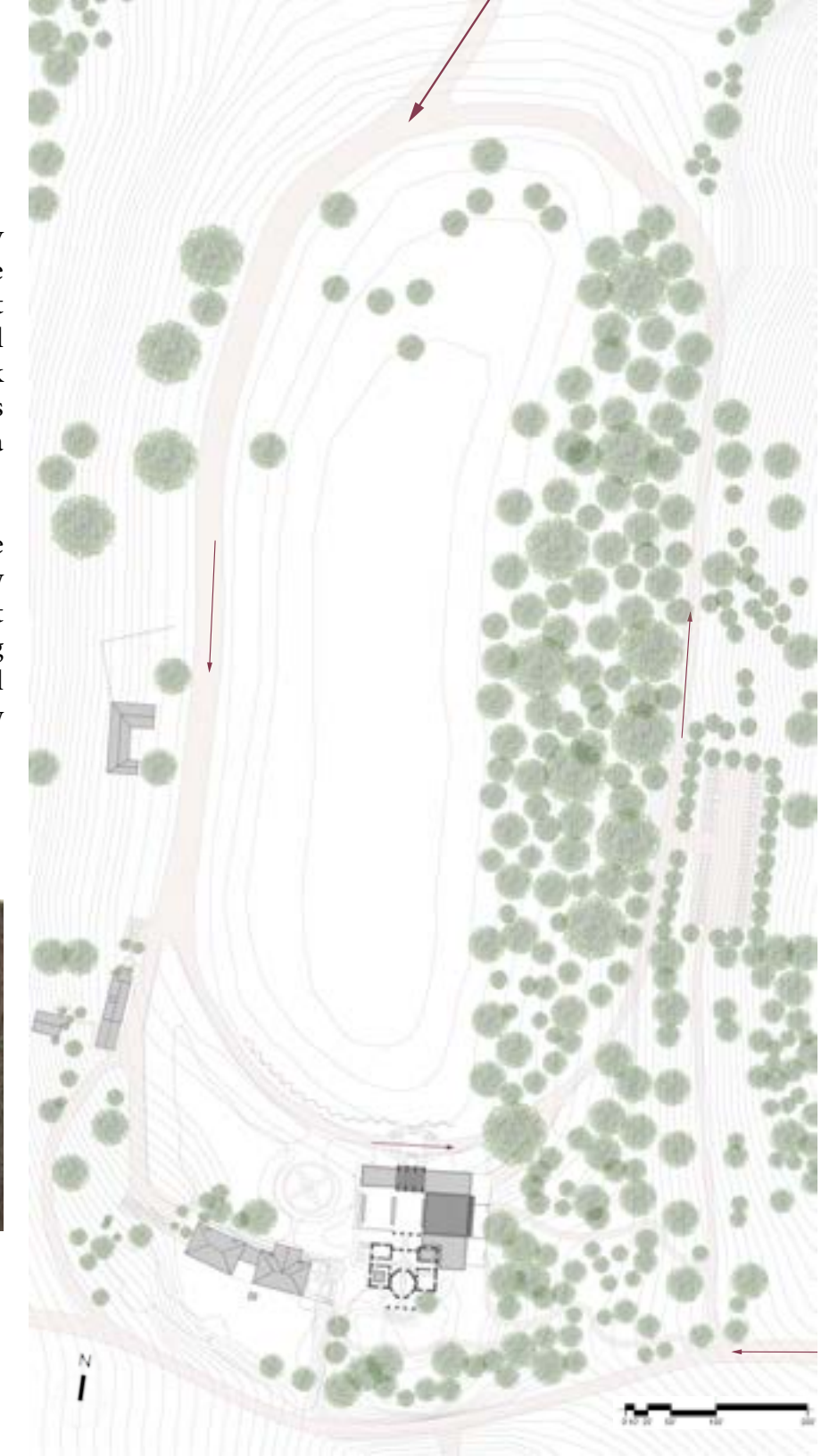


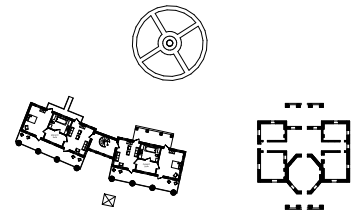
The first approach to the new Banquet Hall design was to modify the site to work with the increased flow of traffic that would be visiting the ruin. Referring back to the historic landscape that surrounds the ruin, Governor Barbour's race track, the large oval to the North of the ruin, was extended and now connects back to the existing site access to the North. This gesture now allows for one-way traffic through the site and a valet and drop-off area right in front of the new entry.

Additional parking was also added to the site to accommodate the increase in cars visiting the site. This location of this new lot was determined by the existing vegetation on the site so that it would not detract from the historic landscape. The existing parking lot to the South of the site was removed and an informal access road now connects from the winery road up to the new parking lot.



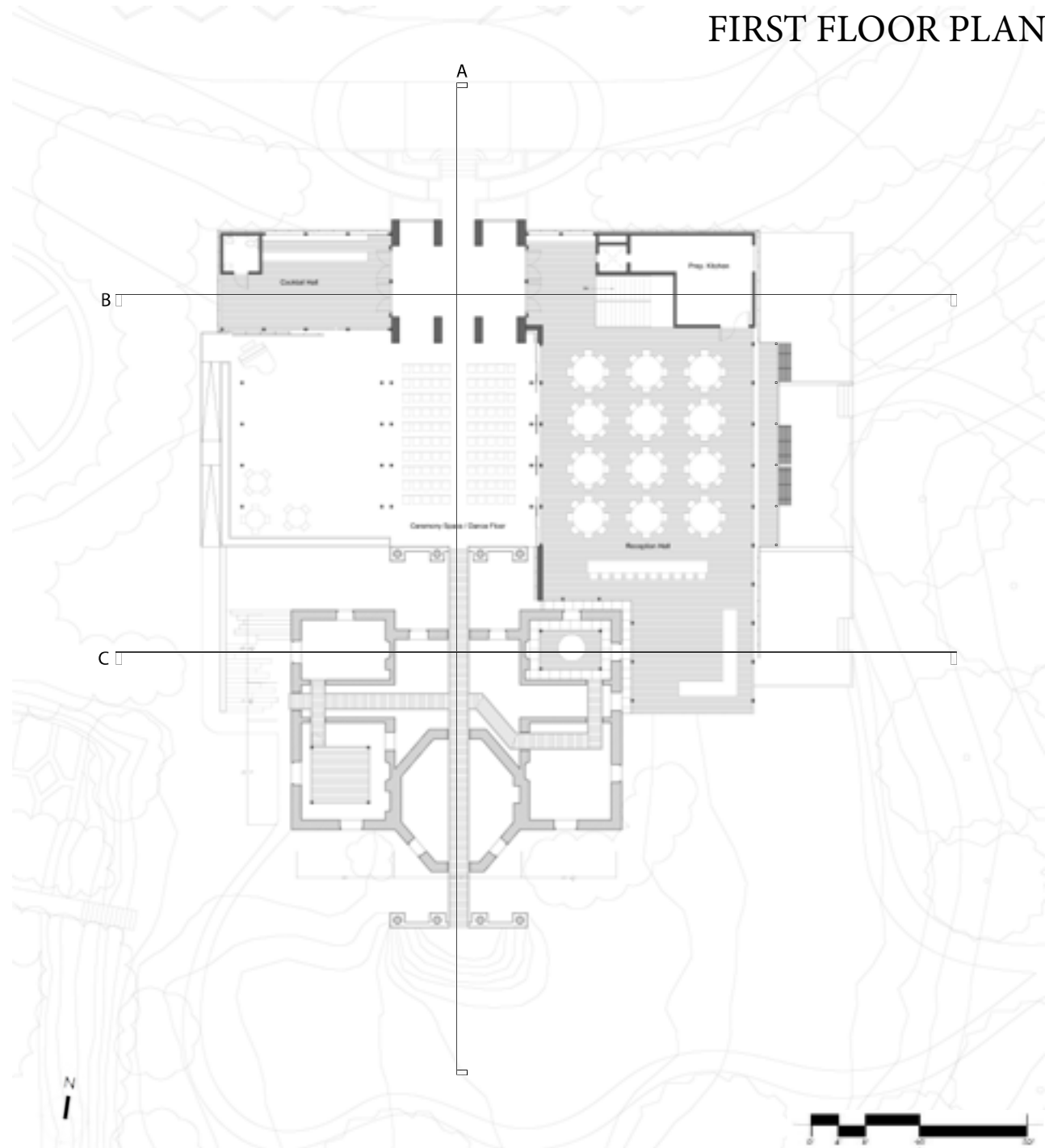
Aerial view showing proximity to the Barbourville Winery



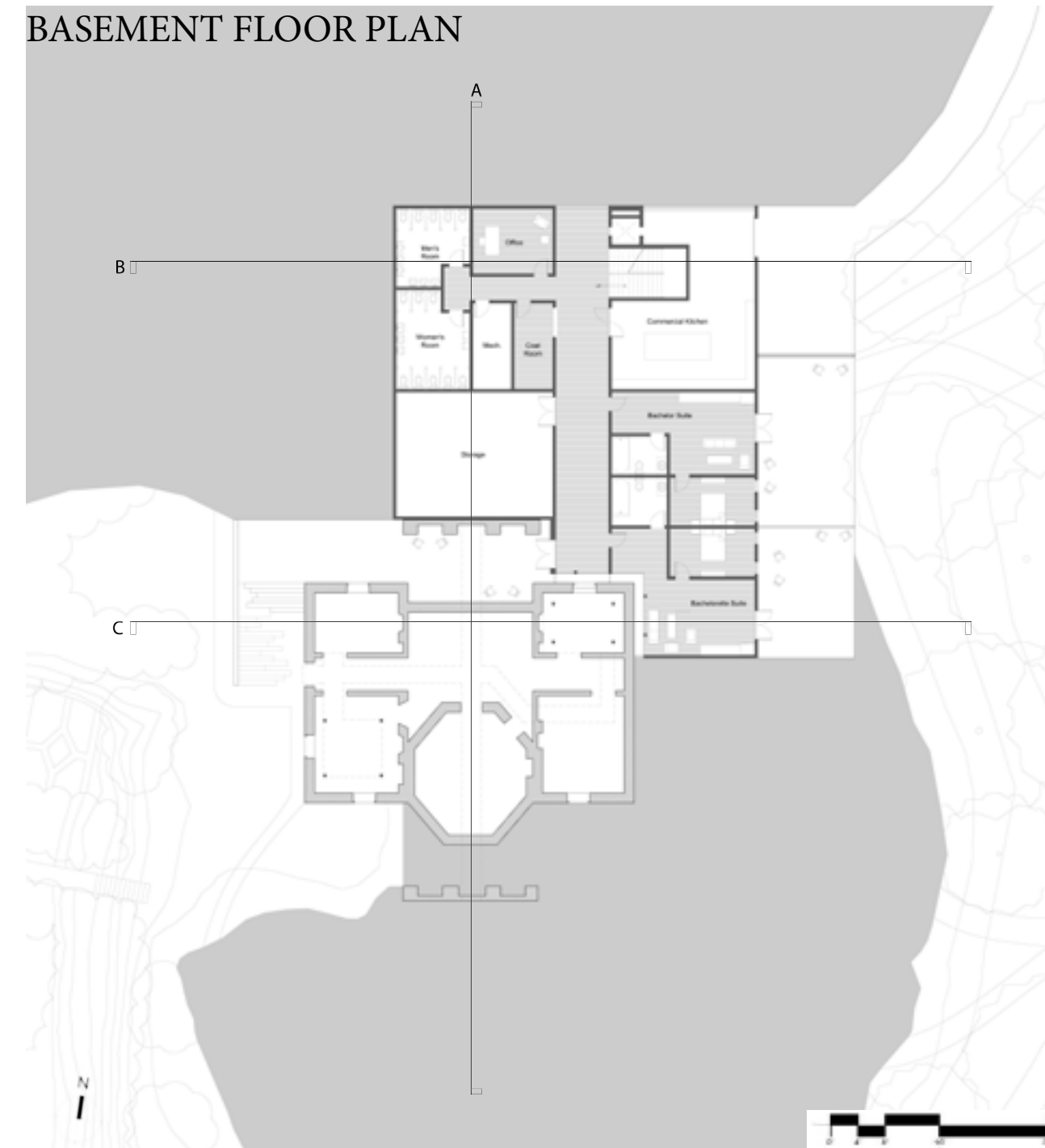


The main floor consists of the Reception Hall, Ceremony Space/ Dance Floor, Cocktail Hall, Prep Kitchen, and a handicap accessible restroom.

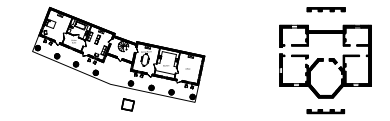
When one arrives at the Banquet Hall for a wedding, they would pass through the main entry space and take their seat in the Ceremony Space. Once the ceremony is over, the processional would bring guests back towards the entry and into the Cocktail Hall to the West. This space flows out onto the patio. Once the Cocktail Hour is finished, guests can transition into the Reception Hall and take their seats. The open floor plan permits guests to move freely between indoors and outdoors and constantly engage with the ruin.



FIRST FLOOR PLAN



BASEMENT FLOOR PLAN



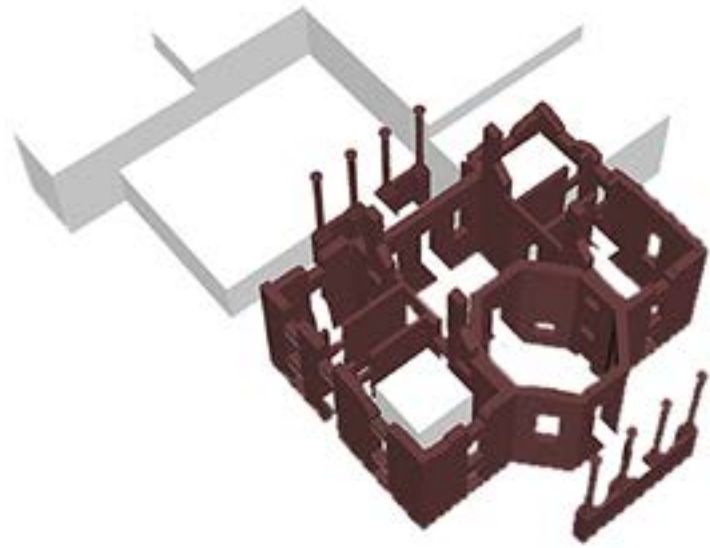
The basement floor contains most of the private and service spaces for the Banquet Hall. The bride and groom can either enter their respective suites from the adjoining patios to the East or from the main entry via the main staircase.

The Commercial Kitchen, Office, Storage, Coat Closet, and Mechanical spaces are also located on this floor, away from the main guest spaces upstairs. Food can be transferred to the Prep Kitchen upstairs via the elevator or dumbwaiter.

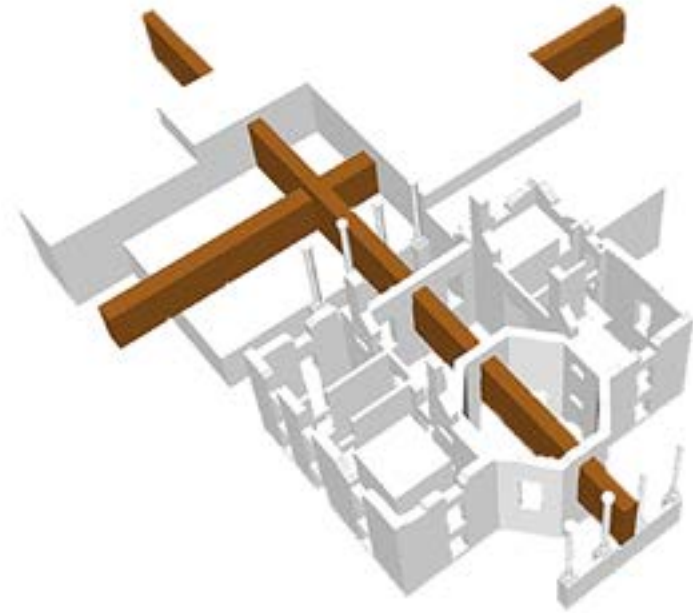
The basement floor also contains the restrooms for the entire facility.

The long hallway that bisects this floor grants access to the lower patio between the ruin and the existing columns. This space can be used by all visitors and is easily accessible from both the Bachelor and Bachelorette Suites.

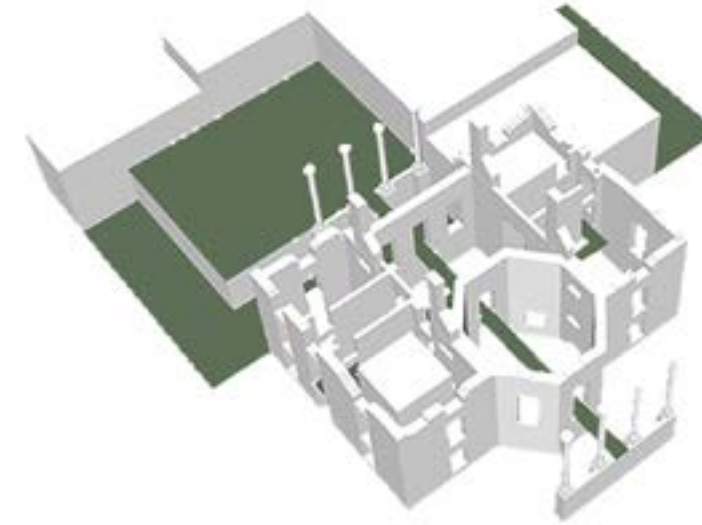
MAJOR DESIGN INITIATIVES



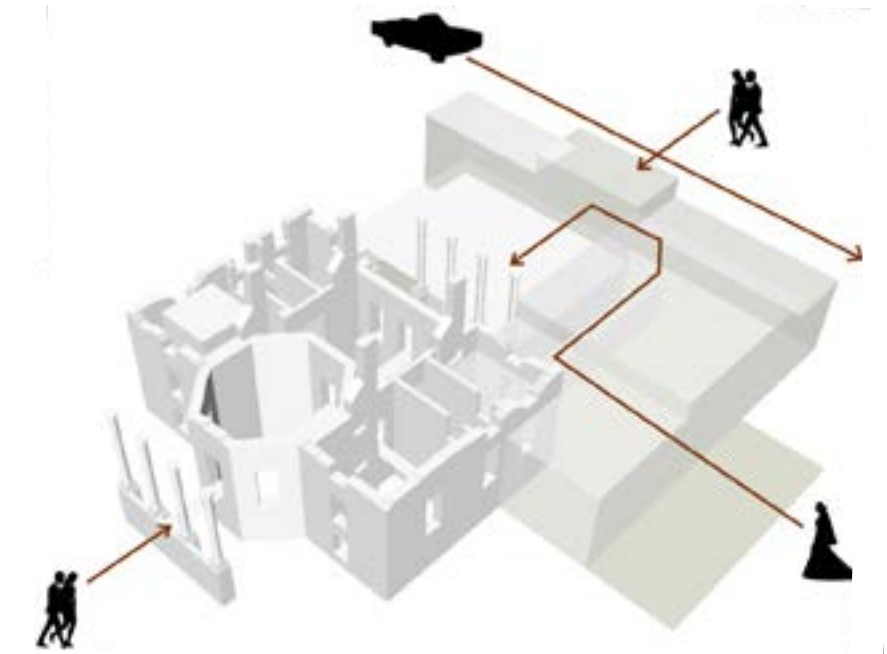
One of the most important approaches to the new Banquet Hall design was that it would be easily distinguishable from the existing historic ruin. Out of respect for the ruin, the new building only touches the ruin in the northeast corner. In order to create a synthesis between the new and old architectures, the new building overlaps this corner and brings the new program into the ruin. Catwalks and a floating glass box continue the new program as it weaves throughout the ruin.



An important design initiative for the new building was that it retain Thomas Jefferson's 2 main axes of the original Barboursville Mansion. These axes guided much of the massing of the new building, along with the arrangement of the main programmatic elements. The north-south axis of the original home served as the main entry and determined the new entry if the Banquet Hall. Similarly, the east-west axis determined the location of the Reception Hall and Ceremony Spaces and their relationship to one another.



Although much of the new Banquet Hall program is interior space, a main goal of the new intervention was to create as much outdoor space as possible. The newly created outdoor spaces are where one gets the greatest views of the ruin. The main space of the new building, the Ceremony Space, is located directly North of the existing columns, providing a constant interaction with the ruin. New patio spaces for the bride and groom now exist to the East of the building and provide views out to the historic landscape.



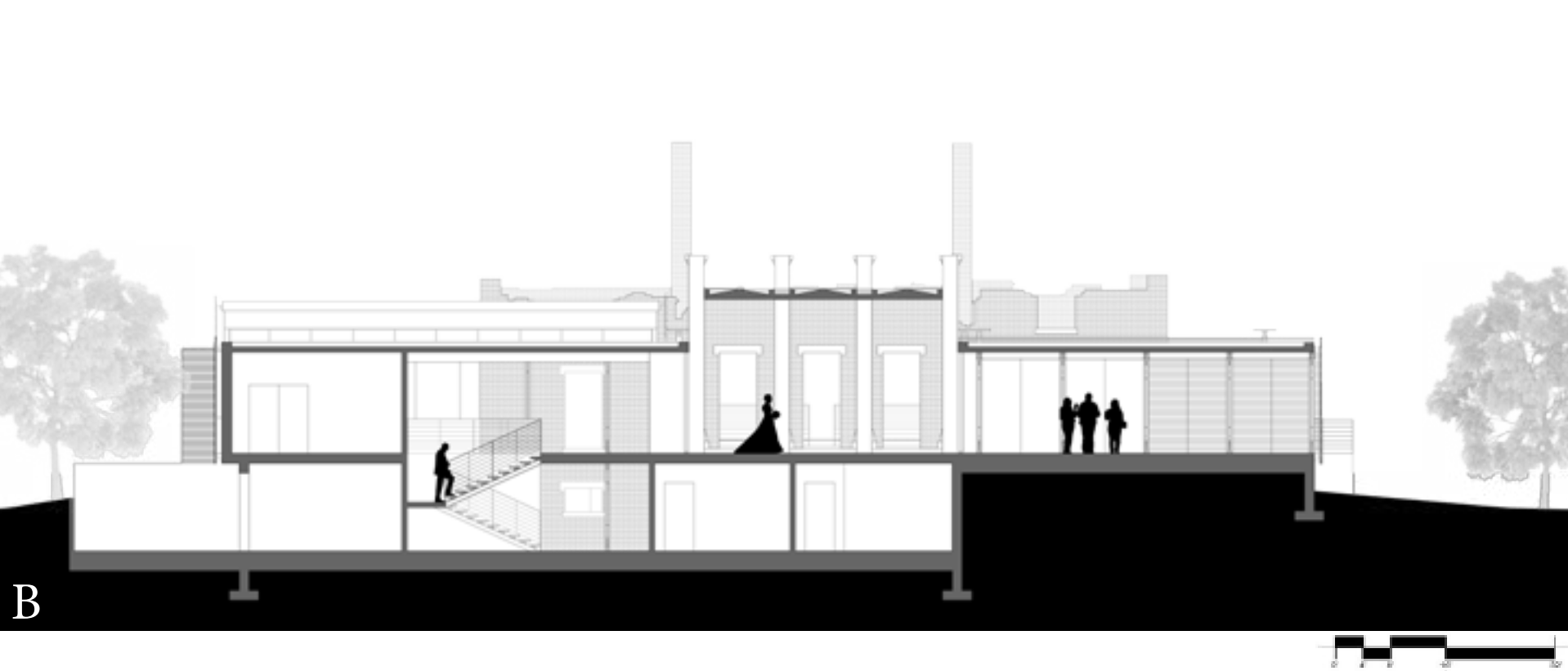
Circulation through the new building was important because it determined one's experiences with the ruin. Vehicular traffic approaches the site from the northwest and the visitor is granted glimpses of the ruin over the historic boxwoods. Pedestrian traffic mainly enter through the entry to the North of the Banquet Hall where one gets their first framed view of the ruin. Visitors can also enter from the South via the catwalks and then travel through the ruin to the Hall. Lastly, the Bride's experience through the new building was very important. She can enter the building through her patio to the East and travel up through the Hall without being seen until walking down the aisle.



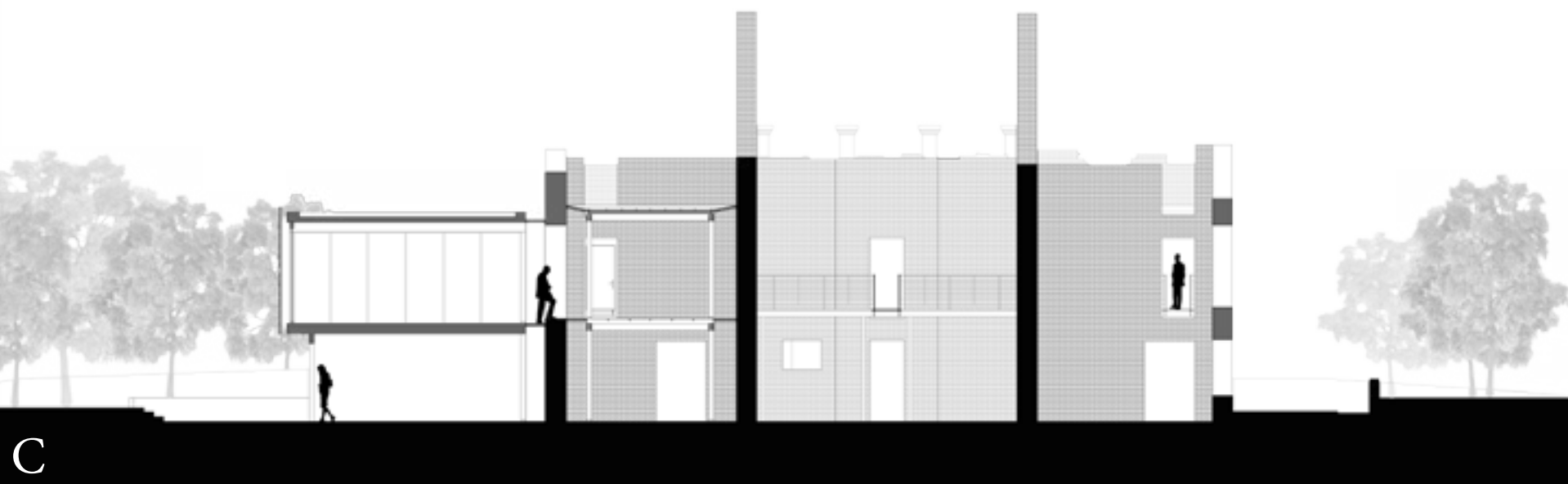
As visitors approach the new building from the existing access road to the northwest, one would get a brief glimpse of the ruin but not be able to view the structure in its entirety until entering through the new building's main entry. This attitude was taken with the goal of framing and revealing particular views of the ruin. By situating the new building in front of the ruin, one is forced to pass through the entryway of the building in order to view the ruin's North façade.



The main entry to the new building is dominated by 8 monolithic piers that retain the same height and width dimensions as the existing columns of the ruined structure. These new entry piers and entryway respect the original columns by retaining views of the ruin. The new open-air entry grants access to the Cocktail Hall to the right and the Reception Hall and the rest of the program to the left. The entry was left unenclosed so that it did not restrict access to the ruin from the North for those who are simply visiting the ruin. A flat roof hovers near the top of the new piers providing sufficient shelter for the entry and drainage spouts guide water off of the roof down into the piers. Removable glass panels also exist between the piers that serve to fully enclose the space if needed.



The new Ceremony Space doubles as the Dance Floor and would be converted from one space to the other during the cocktail hour. The 4 sets of columns in this space serve as supports for a tent covering that can be installed if the weather is bad and each contains a light to illuminate the space once it is converted into the Dance Floor.



The goal of this space being so flexible was that it would ensure guests would be near the ruin and viewing the ruin as much as possible. The ruin serves as a picturesque backdrop during the wedding ceremony and lights up within once the sun goes down and the space becomes the dance floor.

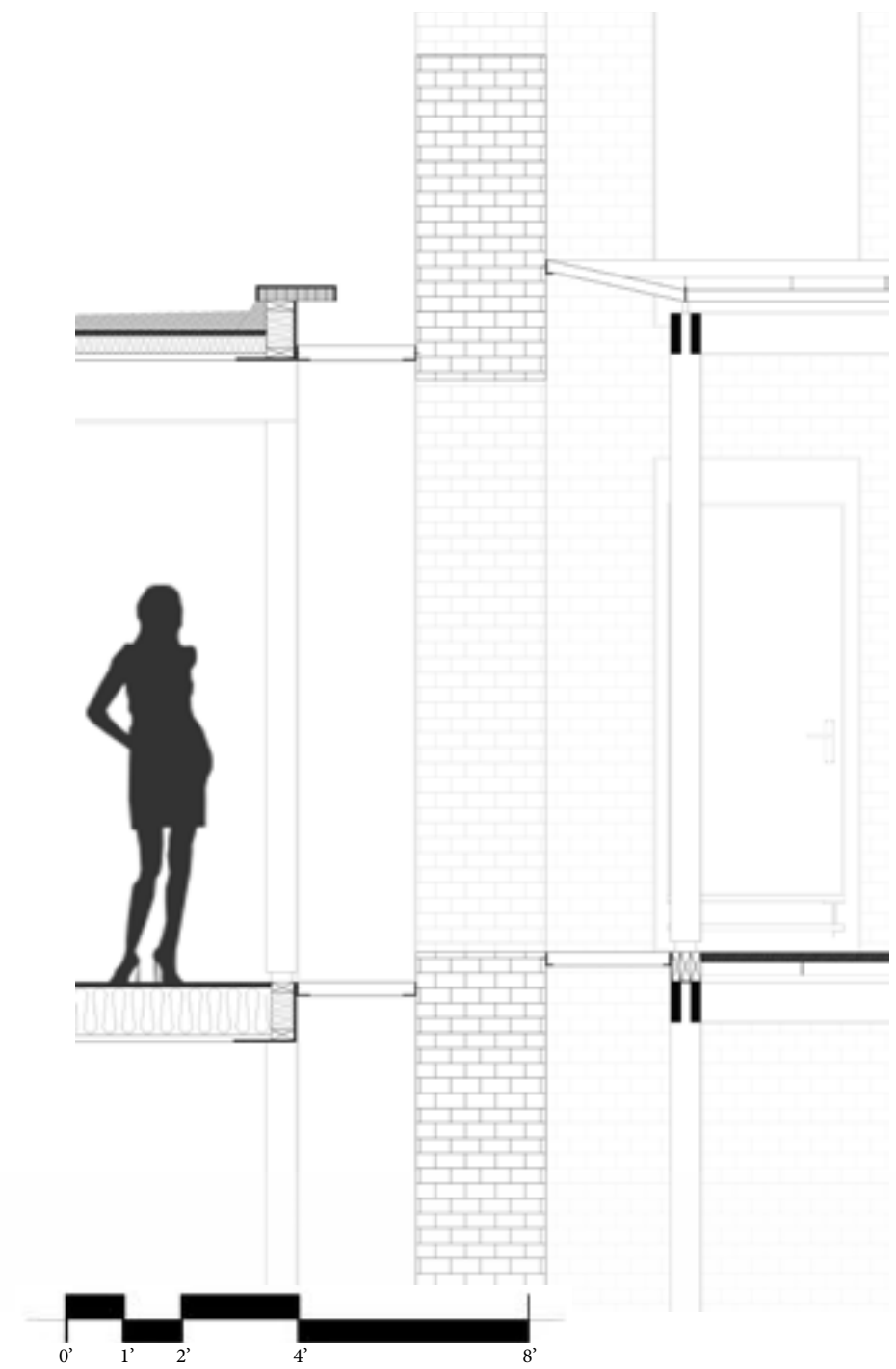
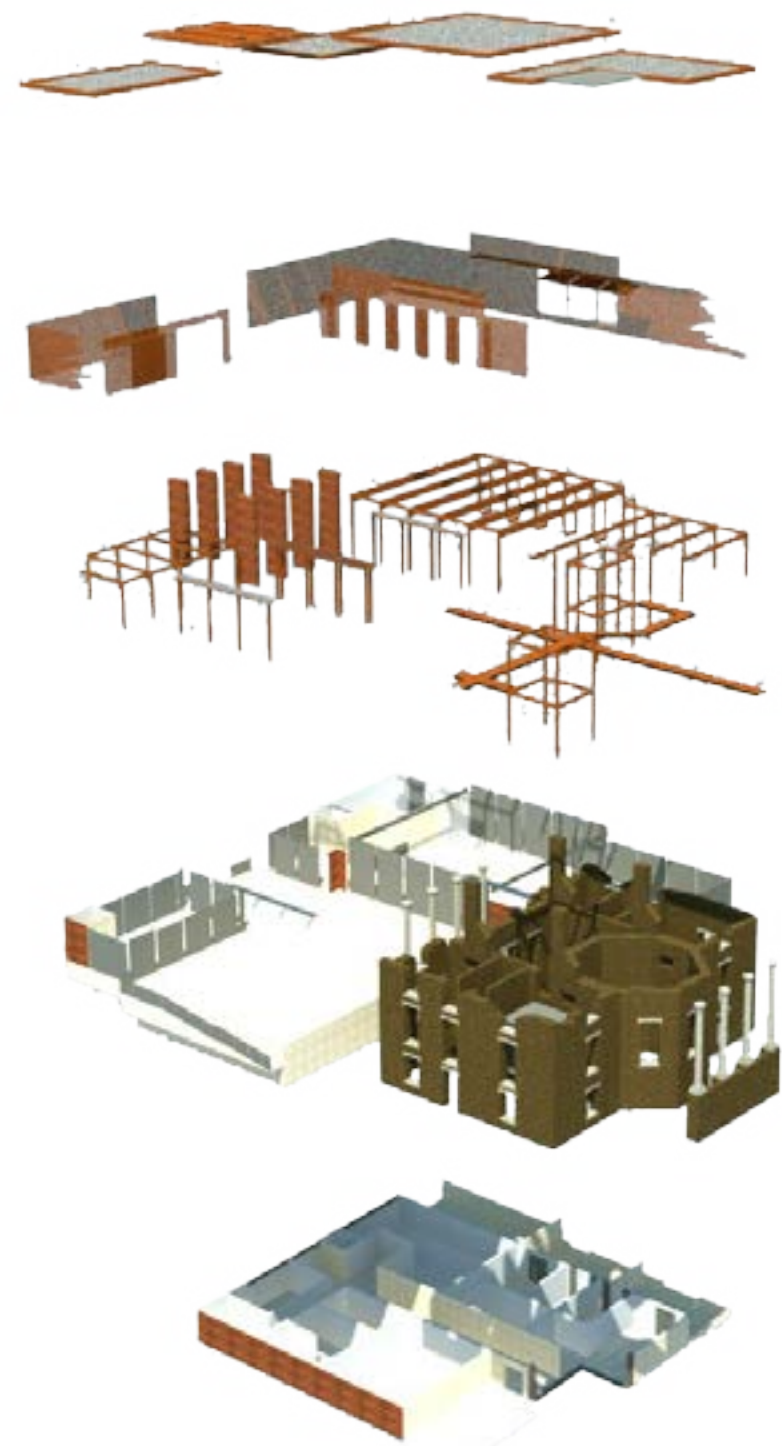




The Reception Hall, with the capacity to seat 100 people, is almost entirely transparent, allowing for views into the Ceremony Space/ Dance Floor and out towards the vineyards to the East and South. Here is where the new building overlaps with the ruin, creating a small, intimate space that can be used for displaying the wedding cake or simply a sitting area within the old structure. This space has sliding glass doors on both the East and West sides that open up to create cross ventilation as well as access to the spaces surrounding the Reception Hall.

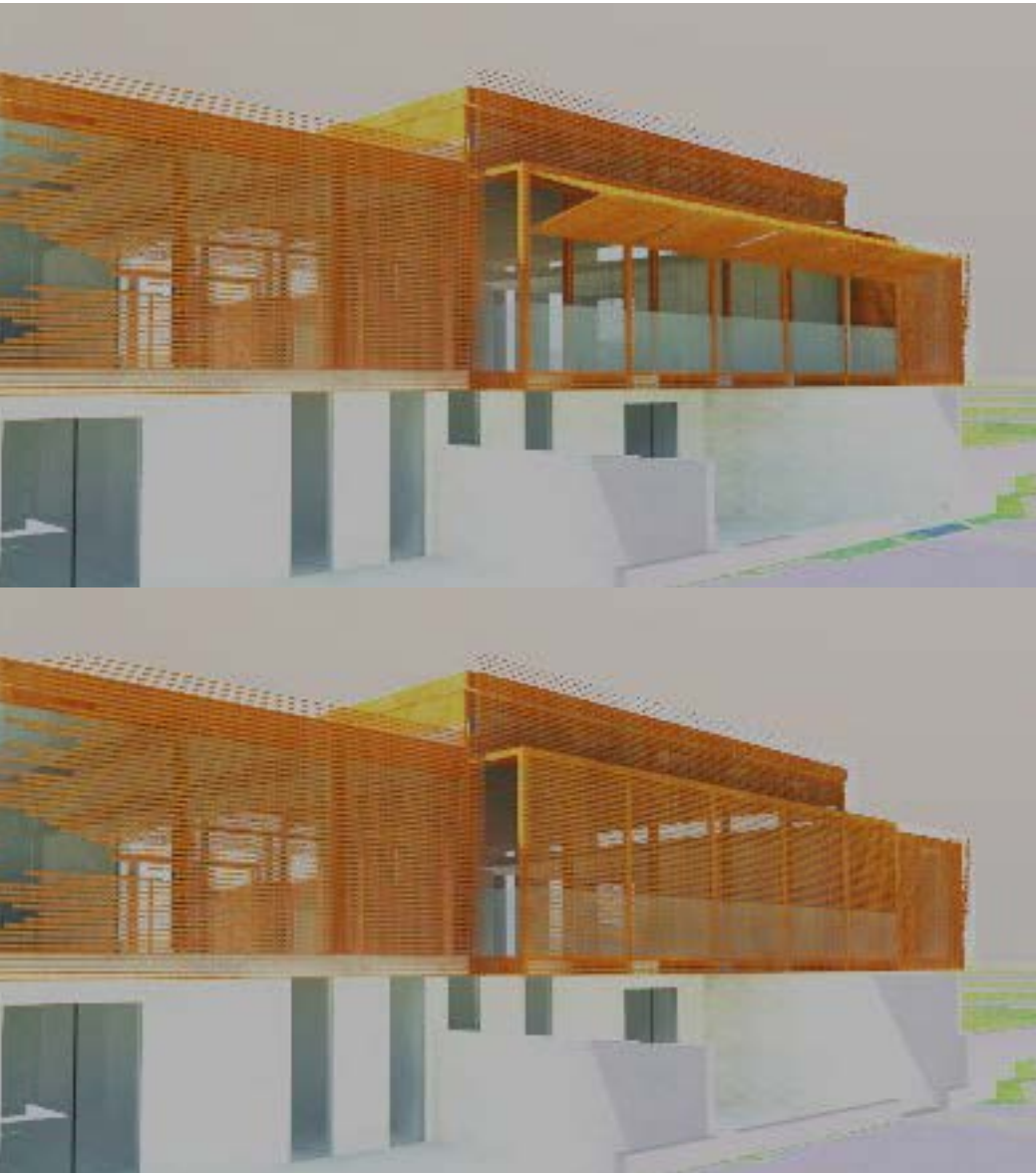
The moment at which the new building overlaps with the existing ruin can be seen in this image. The new building wraps around the ruin but also flows through the original windows and encompasses space inside the ruin. From here one can also view and access the catwalk that weaves throughout the ruin. This space will always be decorated with intriguing shadows due to the 2 foot glazing border where the new building meets the ruin, as well as from the wood skin that begins to peel away in this corner.





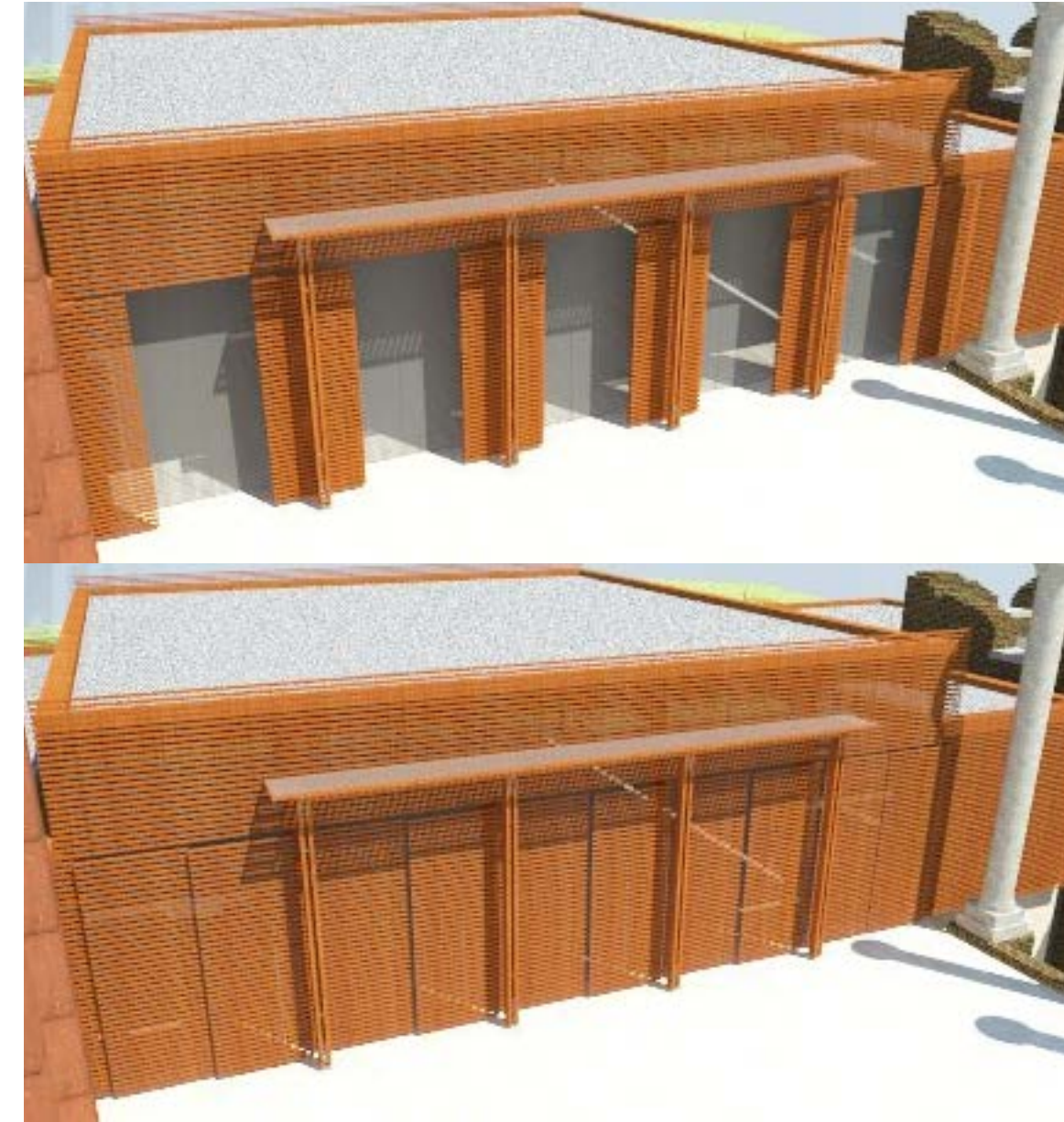
The wood skin that surrounds the building begins to “peel” away from the structure in both the corner of the Cocktail Hall and the southern corner of the Reception Hall. This detail was used when transitioning from the solid wood skin to glazing. The “peeling” effect of the new skin pays tribute to the ruin and how its brick skin is peeling and crumbling.

The approach taken to maintain both a physical and visual separation between the new building and the ruin was a border of glass that lightly connected to both the new and the old. A 2 foot wide vertical and horizontal band of glazing is structured with L-channels and attaches to the existing ruin every 2 feet with brackets. A secondary structure supports the new building immediately inside of the glazing border.

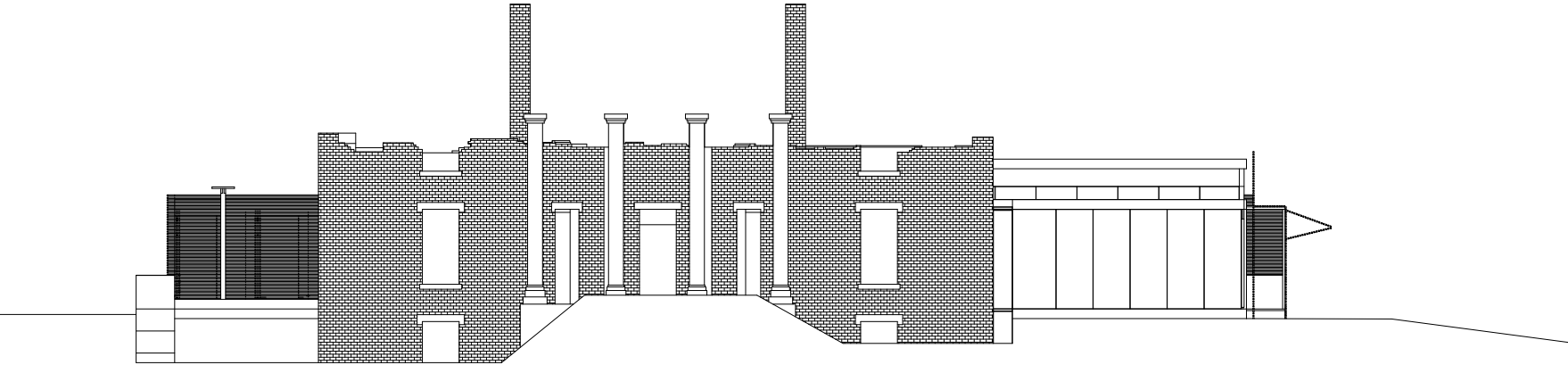


The East façade of the new banquet hall belongs to the Reception Hall and provides views out over the boxwoods to the Barboursville Winery down the road. With the Reception Hall granting access to the large patio to the West, the aim was to provide for cross ventilation through the space by making the wood skin on the East façade operable as well. The design resulted in a 4 foot wide extension of the space that resembles a balcony and would allow for the screen to be open for views and greater air flow. This also created an opportunity for a more animated façade that changes appearance when the skin is opened or closed.

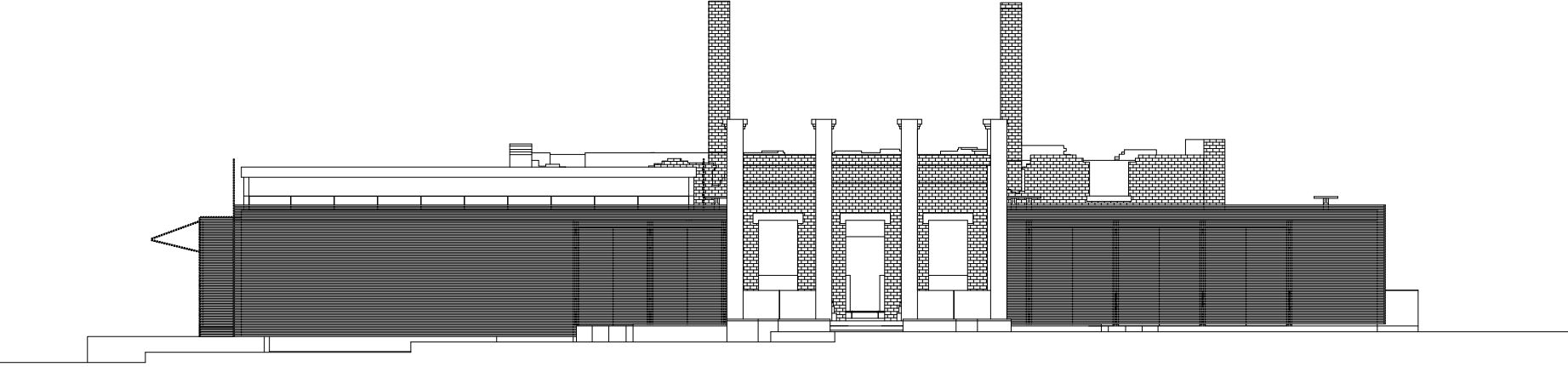
The wood skin on the West façade functions similarly to that on the East façade. The five doors that open up into the Ceremony Space each have 2 wood skin panels that slide open to allow access into the space. The flexibility of the wood skin to open and close with such ease means that it can be closed during the ceremony and then quickly opened once the ceremony commences. When the building is not in use and both the East and West façades are closed, the structure will appear as a modest wood box that does not detract from the ruin.



ELEVATIONS



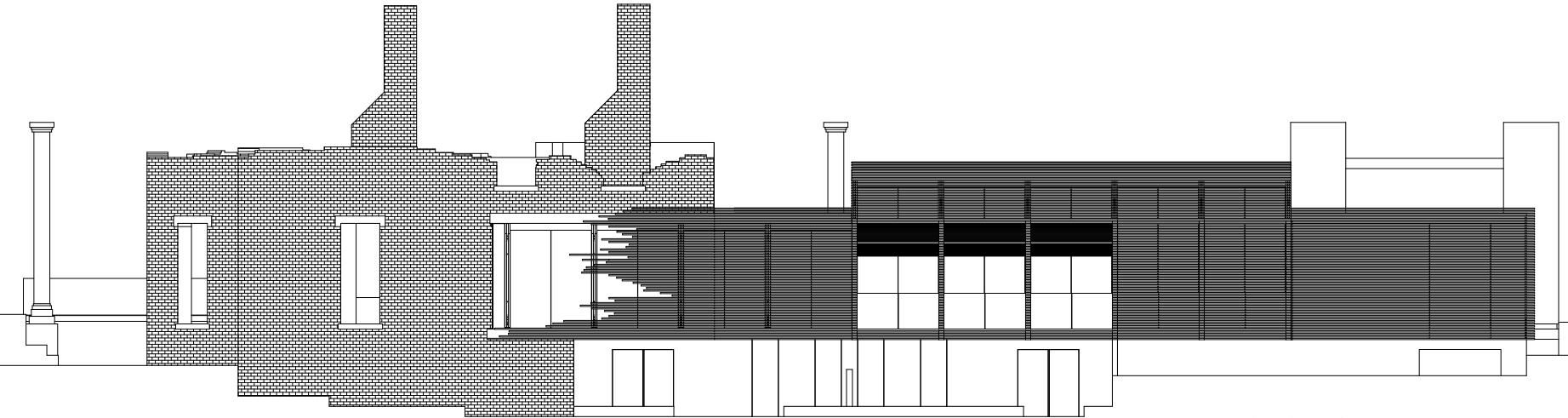
South Elevation



North Elevation

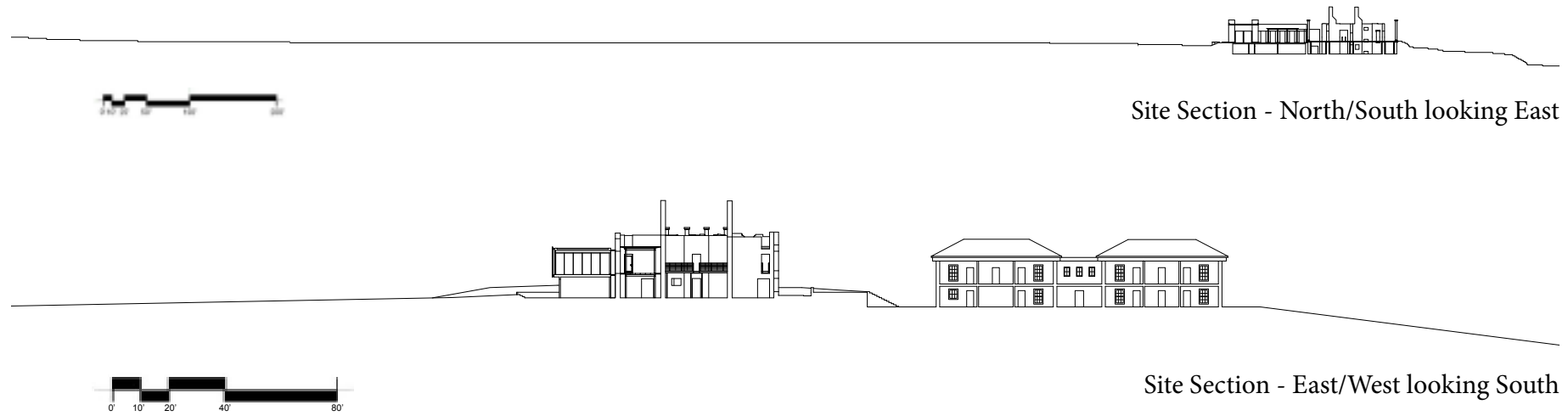


West Elevation



East Elevation

SITE SECTIONS



DIAGRAMS



Existing Vegetation



New Vegetation



- 1. Main entry into Ceremony Space
- 2. Ceremony Space to Cocktail Hall
- 3. Cocktail Hall to Reception Hall
- 4. Reception Hall to Dance Floor

Building Circulation - First Floor

SPACE DIAGRAMS



- First Floor**
- Men's Restroom
 - Office
 - Commercial Kitchen
 - Women's Restroom
 - Mechanical
 - Coat Closet
 - Storage
 - Bachelor Suite
 - Bridal Suite



- Basement Floor**
- Handicap Restroom
 - Cocktail Hall
 - Prep. Kitchen
 - Reception Hall
 - Ceremony Space/Dance Floor
 - Cake Room
 - Catwalk/Glass Box



Parking



Site Circulation



- Guest circulation to restrooms
- Bride and groom circulation to first floor

Building Circulation - Basement Floor



The catwalk was designed to bring people back up to the height of what would have been the main floor of the mansion. Present day visitors are restricted access into the ruin and are only allowed to peak in through bars that cover the doors and windows. The new catwalk system would not only grant access into the ruin at what is now grade, but also bring people to a height that reveals the ruin's most brilliant details.

The catwalk would not touch the ruin at any point and would simply be supported 6 inches above any doorway or window that it passes through. The glass railings, offset at least 6 inches from any wall, allow one to see through but prevent wandering hands from reaching out and touching the walls.

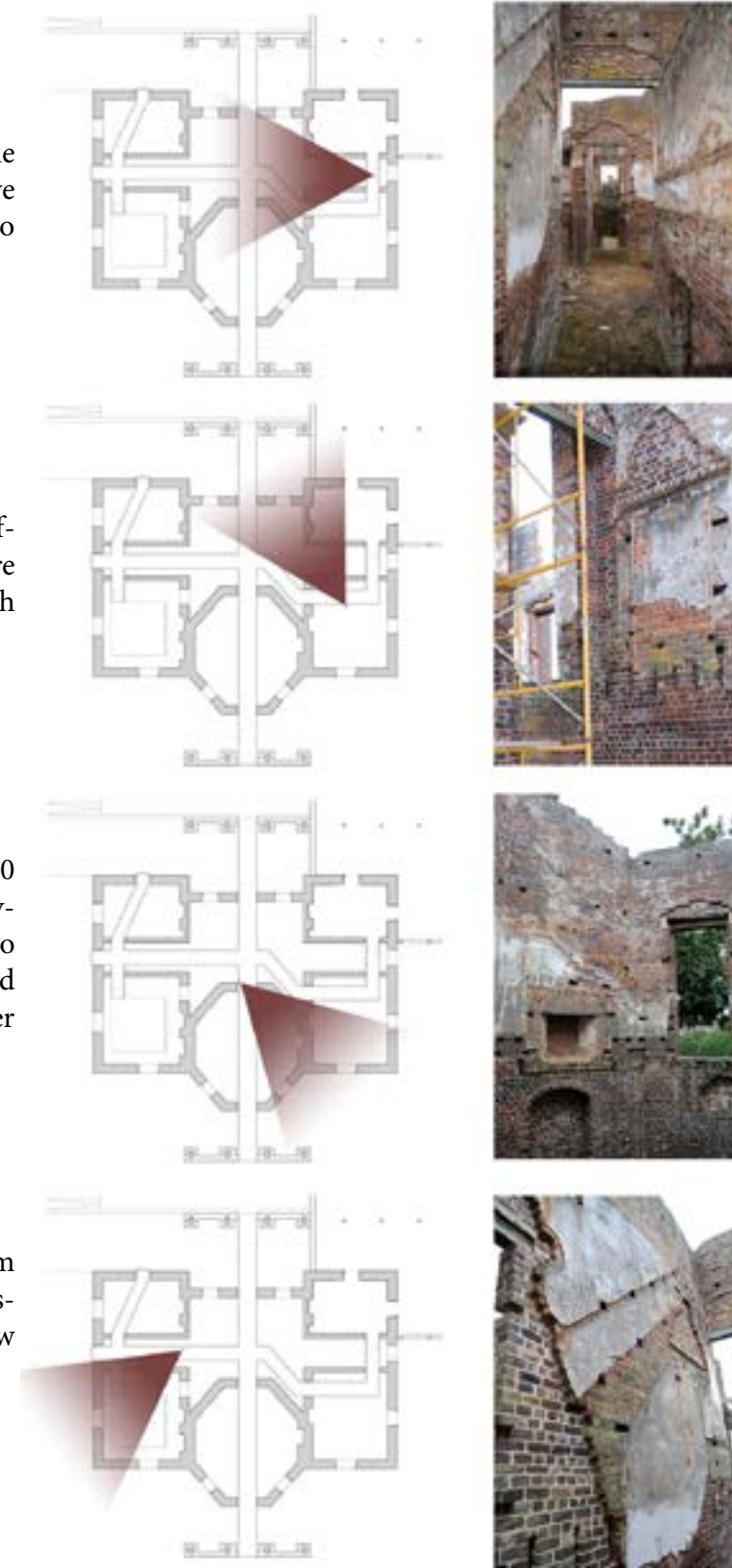
Plaques along the catwalk would describe what visitors are suggested to look at; however, one could easily bypass the plaques and discover the ruin on their own. Four examples of potential moments that could be translated onto plaques are described on the following page.

At this particular point along the catwalk one gets a cross axial view of the ruin looking West. Historically, from this vantage point one would have been standing on the main floor looking down the stair halls. This view also offers glimpses of the roof and chimney of the 1804 Inn in the distance.

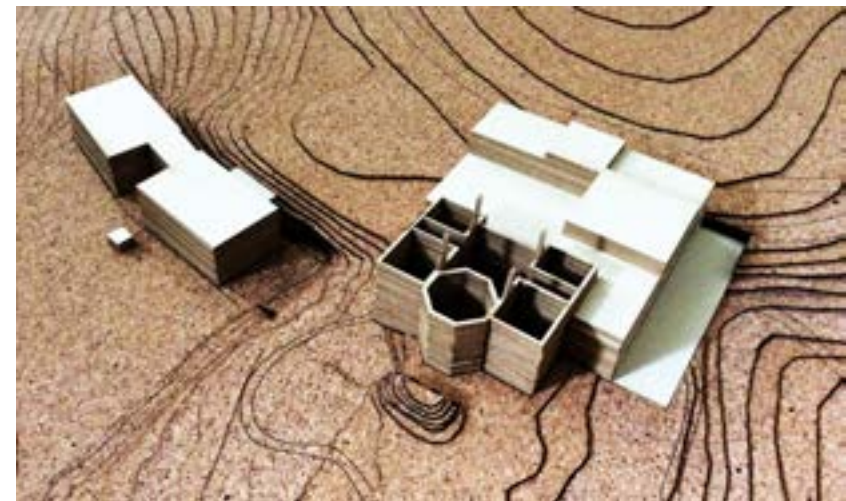
From this point on the catwalk one gets to view some of the preservation efforts being undertaken inside the ruin. The path that the catwalk takes here is also special because it leads one through what once was a closet - a path that never would have existed before the house became a ruin.

The catwalk then brings the visitor into the octagon where there are 180 degree views of the entire space. Each wall holds a part of the ruin that is dying to be revealed and the catwalk cutting through this space allows one to view each of those unique details. It was important to bring people into and through this space because the octagon room is one of the most character defining features of the ruin.

If one chooses to continue walking through the ruin after the octagon room they will pass by this point on the catwalk. Here the original crumbling plaster walls reveal where the staircase was once located. This is one of the few walls of the ruin that still contains plaster from the 1814 mansion.



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Google Earth (photo credit Idawriter)

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APPENDIX

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 28

Barboursville, the next great house to rise in the district, was commissioned by another major political figure, James Barbour. Barbour (1775-1842) served as governor of Virginia, U.S. senator, and minister to the Court of Saint James. The house, built to designs by his friend Thomas Jefferson, was one of the most sophisticated dwellings of its period in the South. (Architectural historians have compared it favorably to such icons as Jefferson's Monticello and John Hartwell Cocke's Upper Breemo.) Although the house was gutted by fire on Christmas Day 1884 and was never rebuilt, the complete walls still stand, and the ruins have recently been stabilized. Much of the original appearance of the house, moreover, can be deduced from contemporary drawings and descriptions.

Like Monticello, Barboursville was a three-story house (counting the basement) disguised to look like a one-story house, a conceit Jefferson had admired in the fashionable new pavilions he had seen in Paris in the 1780s. The front of the Barboursville mansion was approached by a turf ramp that obscured the basement story and led directly to a monumental Roman Doric portico. The exterior of the house was more refined and highly articulated than that of Montpelier, featuring a demi-octagonal projecting central bay and scaled-down second-floor windows. Jefferson's drawings had called for an octagonal dome and a balustrade, but these were never built. The interior of Barboursville was perhaps even more inventive and dramatic than its exterior. The principal rooms, like those at Monticello and Breemo, were a full two stories in height, and the entry hall was octagonal. The fascination with geometric forms evident at Barboursville was a hallmark of Jefferson's style and of contemporary European neoclassicism in general. Indeed, it is probably fair to say that Barboursville represented the apogee of imported architectural taste in Orange County in the early nineteenth century.

Frascati, located four miles northeast of Barboursville, was erected for James Barbour's brother Philip Pendleton Barbour (1783-1841), a U.S. congressman, speaker of the House of Representatives, and U.S. Supreme Court judge. The house was built between 1821 and 1823, just as Barboursville was being finished. Frascati is as impressive as Barboursville, if more conventional. Like Sponserel and Montpelier, it is a full two-story brick structure

United States Department of the Interior
National Park Service

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Noncontributing properties:

- Dwelling. Frame; 1 story; mid-20th c. NB
- Dwelling. Frame; 1 story; ca. 1965-80. NB
- Dwelling. Frame; 1 story; ca. 1965-80. NB
- Dwelling. Frame; 1 story; ca. 1965-80. NB
- Dwelling. Brick rancher; ca. 1960-80. NB

Rt. 777 This road is located near the southwest corner of the district, southeast of the village of Barboursville. It runs south from Rt. 678 into Albemarle County, passing by Barboursville Winery.

Contributing properties:

- * W1 (68-02) Barboursville plantation (Barboursville Winery)
Ruins of original mansion. Brick; 2 stories; full basement; tetrastyle front portico; ca. 1822. Plans supplied by Thomas Jefferson. House burned in 1884 and was never restored; walls remain nearly complete. Extensive stabilization was undertaken in the late 1970s/early 1980s. Open to the public. NRHP (boundaries only include the mansion ruins). C Site
- Cemetery, Barbour family plot; early brick wall; grave markers from the mid-19th c. and later. Gov. James Barbour buried here. C Site
- East dependency. Brick; 2 stories; set into the side of a hill, creating a single-story elevation on the north side; monumental portico on south elevation; ca. 1820s. CB
- West dependency. Closely similar to the above; stands beside it. CB
- Outbuilding (servants' quarters?). Brick; 1 story; 2-room plan; 4-bay front; central chimney; early 19th c. 20th-c. greenhouse attached. CB
- Outbuilding/garage. Brick; 1 story; ca. 1930-50. NB
- Stable. Frame; U-plan; mid 20th c. NB
- Tenant house. Frame; 2-bay I-house; early 20th c. CB
- Farm shed. Frame; mid-20th c. NS
- Farm building. Frame; early 20th c. CB
- Farm building. Frame; early 20th c. CB
- Main winery building. Frame and concrete block; 1 story metal-sheathed; late 1970s. NB
- Winery building. Concrete block; 1 story; ca. late 1970s. NB
- Winery building. Concrete block; 1 story; ca. late 1970s. NB
- Dwelling. Brick rancher; ca. 1960s. NB

FINAL BOARDS

