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# Bridge Building

ASA submission



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March 24, 2021

Manira Sandhir & Charu Ahluwalia,  
County of Santa Clara  
70 West Hedding Street, East Wing, 7<sup>th</sup> floor  
San Jose, CA 95110

### **Re: Statement of Compatibility for the Bridge Building**

Dear Ms. Sandhir & Ahluwalia,

This report documents the compatibility analysis for the Bridge Building Project (Stanford Project # 5480, BLDG ID: 07-430; PARCEL: 142-05-024) located at 389 Jane Stanford Way, Stanford, California 94305.

### **SUMMARY OF FINDINGS**

The Bridge Building Project (project) proposes to create a new cross-disciplinary hub for Data Science that will attract scholars from across Stanford campus to exchange ideas and engage in research. The scope of this report is to review the compatibility of the new building in the context of its neighbors: Main Quad and Old Chemistry (aka. SAPP Center). As per the 2000 GUP mitigation, monitoring and reporting program, whenever new development is proposed in the immediate vicinity of a historic resource, Stanford submits a Statement of Compatibility (SOC) to the County Planning Office confirming that the new building construction has been reviewed and is compatible (as defined by the Secretary of the Interior's Standards) with the historic resource.

The significance of a historic resource is materially impaired when a project demolishes or materially alters the physical characteristics of a historic resource that conveys its historic significance to justify its inclusion or potential inclusion in the California Register. Under CEQA, a project that meets the Secretary of the Interior's Rehabilitation Standards (SIS) for the treatment of Historic Properties is presumed to result in only a less-than-significant impact. The compatibility analysis of the current project demonstrates that the project meets the SIS Rehabilitation Standards for the treatment of Historic Properties and therefore would result in a less-than-significant impact to the nearby historic resources – Main Quad and Old Chemistry – located in the immediate vicinity of the project site. The proposed design would not result in a **substantial adverse change** such that the significance of the listed historic resources would be materially impaired.

Based on this analysis, the County of Santa Clara Planning staff can make a determination that the project is within the scope of the existing 2000 Community Plan/General Use Permit EIR (2000 EIR) and does not require further CEQA review. The proposed project is within the scope of the 2000 EIR because it is an allowed use under the 2000 General Use Permit, it is within the square footage envelope that was evaluated



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in the 2000 EIR, and it is located within the geographic area that the 2000 EIR contemplated development would occur. Because the Bridge Building project is within the scope of the 2000 EIR, no further environmental document is required as long as the project would not result in a new or substantially more severe significant effect as compared to the environmental impacts disclosed by the 2000 EIR. This analysis shows that a new or substantially more significant impact to historic resources would not result from the proposed project.

### REGULATORY FRAMEWORK

The following [Office of Historic Preservation](#) documents were referenced for the SOC:

1. Code of Federal Regulation (CFR)
  - § Title 36, Chapter 1, Part 68 – [Secretary of Interiors Standards for the Treatment of Historic Properties](#)
2. National Parks Service (NPS)
  - Technical Preservation Services (TPS) – [Applying Rehabilitation Standards for New Construction](#).

In addition to the SIS Rehabilitation Standards, this compatibility analysis references the Technical Preservation Services (TPS) recommendations for [New Construction within the Boundaries of Historic Properties](#). A companion to the SIS for Rehabilitation, these practical guidelines specifically define how related new construction can be successfully integrated into a context while protecting the historic resource's integrity and setting.<sup>1</sup>

3. California State Laws
  - California Environmental Quality Act (CEQA) Guidelines §15064.5(b) of the California Code of Regulations
  - Office of Historic Preservation (OHP), [Technical Assistance Series #6](#)
  - Office of Historic Preservation (OHP), [Technical Assistance Series #10](#)

The OHP “recognizes that the long-term preservation and enhancement of historical resources is dependent, to a large extent, on the good will and cooperation of the general public and of the public and private owners of those resources,” therefore the intent of the legislature is to “... encourage the owners to perceive these resources as assets rather than liabilities, and to encourage the support of the general public for the preservation and enhancement of historical resources.”<sup>2</sup>

4. Santa Clara County
  - Planning Commission, [Guidelines for Architecture and Site Approval](#)

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<sup>1</sup> TPS is the Cultural Resources directorate of the NPS. As the author of the SIS, the TPS is responsible for developing and guiding standards for historic buildings, and has produced an extensive amount of technical, educational, and policy guidance on the maintenance and preservation of historic buildings.

<sup>2</sup> California State Law & Historic Preservation, Legislative Intent. [5020.7 Technical Assistance Series #10](#)



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### HERITAGE RESOURCES INVENTORY (HRI)

Santa Clara County Planning Office maintains a county-wide Heritage Resources Inventory (HRI). In January of 2001, Santa Clara County commissioned Jones & Stokes to prepare the evaluation for Old Chemistry, and in March 2004, during the Phase II-HRI update Main Quad was evaluated by Archives & Architecture. Though the county identified both buildings as potentially eligible for listing on the California Register only Main Quad was formally included in the County Inventory.<sup>3</sup> The assessments identified physical characteristics of the historic resources that convey their historic significance as following:

Resource	Period of Significance	Character Defining Features
Main Quad SCL911	1887-1954	“Overall composition and plan. Hierarchy of detailing. Arcades (including columns, stonework, flooring, and ceiling materials), tile roofs and eave details, stone bas-relief, mosaics. Original windows and doors.” <sup>4</sup>
Old Chemistry	1903	“The Old Chemistry building is significant because it is the only remaining sandstone building erected under Jane Stanford’s direction at the turn of the century. In addition, this building is an excellent representation of a work completed by Northern California architect, Clinton Day.” <sup>5</sup>

Additionally, Main Quad and Old Chemistry (Sapp Center) were both reassessed in the Historic Resources Survey submitted in 2017 (County concurred with use of the Survey for purposes of CEQA compliance).<sup>6</sup> The assessments identified physical characteristics of the historic resources that convey their historic significance as following:

Main Quad	1875- 1899	The character-defining features of the property are: <ul style="list-style-type: none"><li>• Bi-axial symmetry</li><li>• Enclosed courtyard</li><li>• Entry towers with round top arches</li><li>• Covered Romanesque arcades</li></ul>
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<sup>3</sup> Santa Clara County Resources Inventory

<https://www.sccgov.org/sites/dpd/Programs/HistoricPreservation/Pages/Inventory.aspx>

<sup>4</sup> L. Dill, Archives & Architecture, Main Quad - SCL911, 3/31/04 DPR, p.6

<sup>5</sup> Jones & Stokes 2001. Inventory and Evaluation of Six Buildings at Stanford University, Santa Clara County, California. January 2001. Sacramento CA.

<sup>6</sup> Stanford University’s Historic Resources Survey 2018 GUP application provides comprehensive context.

[https://www.sccgov.org/sites/dpd/DocsForms/Documents/SU\\_2018GUP\\_App\\_Tab11a\\_Historic.pdf](https://www.sccgov.org/sites/dpd/DocsForms/Documents/SU_2018GUP_App_Tab11a_Historic.pdf)

[https://www.sccgov.org/sites/dpd/DocsForms/Documents/SU\\_2018GUP\\_App\\_Tab11b\\_Historic\\_Appendices.pdf](https://www.sccgov.org/sites/dpd/DocsForms/Documents/SU_2018GUP_App_Tab11b_Historic_Appendices.pdf)





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		<ul style="list-style-type: none"> <li>• Rough-faced, monochromatic ashlar stonework</li> <li>• Deeply recessed window openings</li> <li>• Ornamental capitals</li> <li>• Red tile, steeply pitched hipped roof</li> <li>• Floral ornament in polychrome stonework</li> <li>• Widely overhanging wood eaves and soffit</li> </ul> <p>The additional individual character-defining features of Memorial Church are:</p> <ul style="list-style-type: none"> <li>• Antonio Salviati's mosaics</li> <li>• Intricate carvings</li> <li>• Frederick Lamb's stained-glass windows</li> </ul>
Sapp Center for Science Teaching and Learning (Old Chemistry)	1875- 1899	<p>The character-defining features of the property are:</p> <ul style="list-style-type: none"> <li>• Axial symmetry</li> <li>• Round-topped arches</li> <li>• Floral ornament in polychrome stonework</li> <li>• Widely overhanging wooden eaves</li> <li>• Rough-faced, monochromatic ashlar stonework</li> <li>• Deeply recessed multi-pane wood windows</li> <li>• Red tile hipped roof</li> <li>• Pedimented shaped gable</li> <li>• Multiple dormers and cupola</li> </ul>

### HISTORIC STATUS

1. This compatibility analysis addresses the Main Quad, which has been evaluated twice and determined to be potentially eligible and is included in Santa Clara County's HRI.
2. For this compatibility analysis the discussion also will reference Old Chemistry that has been determined to be potentially eligible but is not included in Santa Clara County's HRI or listed on the State of California Register of Historic Places, or the National Register of Historic Places.

### PROJECT SUMMARY<sup>7</sup>

The Bridge Building project would introduce a new interdisciplinary academic building for computation and data research on the Stanford Campus. This facility is envisioned programmatically to adapt and evolve with the ever-changing and growing field of data science. A flexible framework of permanent offices, rotating research team spaces, collaboration areas, classrooms, and undergraduate student study spaces would be distributed throughout the facility to catalyze ground-breaking, cross-disciplinary research and engage a broader campus-wide Stanford community.

<sup>7</sup> For detailed project scope and drawings refer to LMN architecture, Urban Design and Interiors, **Stanford University Bridge Building ASA submission** (LMN Project No. 19029-01).



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The new building would be a complementary neighbor to the Main Quad and Old Chemistry. The building would be organized into two masses: a *rectilinear* east mass, and an *organic-curvilinear* west mass. These two masses would be centrally connected through *the hive* - a community oriented collaborative space - comprised of shared amenities including: lounge, conference rooms, elevators, stairs, copy/print rooms, and restrooms. While the *hive* would nurture the exchange of ideas both horizontally across each floor level and vertically between multiple levels, each floor would consist of individual working teams clustered in research neighborhoods that would provide flexible and customizable open workspaces and create unique team cultures.

### BRIDGE BUILDING- STATEMENT OF COMPATIBILITY (SOC)

The SIS encourages the preservation of historic properties through the preservation of character-defining features and materials. The standards guide the maintenance, repair, and replacement of historic materials and provide design guidance for compatible new additions to historic resources to ensure that the resources are preserved for generations to come. The SIS for the Treatment of Historic Properties provides four options for compliance – **preservation, rehabilitation, restoration, and reconstruction.**

This compatibility analysis references the **Rehabilitation Standards** defined as “the act or process of making possible an efficient compatible use for a property through repair, alterations and additions while preserving those portions or features that convey its historical, cultural or architectural values.”<sup>8</sup>

### ANALYSIS - SECRETARY OF INTERIOR STANDARDS FOR REHABILITATION

#### Standard #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.*

**Not Applicable** – The proposed project scope does not alter the use of neighboring historic properties.

#### Standard #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.*

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<sup>8</sup> The Standards for Rehabilitation, *Definitions*, codified in [36 CFR, Chapter 1, Part 68.2.](#)



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The National Parks Services guidelines for **New Construction within the Boundaries of Historic Properties** suggest that “it is possible to add new construction” near historic properties without materially impairing the significance of the historic property “if site conditions allow and if the design, density, and placement of the new construction respects the overall character of the site. ... new construction needs to be built in a manner that protects integrity of the historic building(s) and the property’s setting.”<sup>9</sup> The proposed Bridge Building would not be built within the boundaries of any historic properties, would not alter the character defining features of any historic properties, and would not affect the spatial relationships of buildings within the Main Quad and Old Chemistry.



Figure 1- Existing Site and Context, Source: University Architect / Campus Planning and Design Office (UA/CPD) overlay on Nearmap base

The **spatial relationship** of the buildings within the Main Quad and Old Chemistry would be maintained by **preserving significant viewsheds** along three main public ways:

- **Oval Viewshed** – The vista of the Main Quad from the oval will remain unaltered (Figure 1). Characteristic of a typical Beaux-art influenced design, the oval’s long-view down Palm Drive terminates at the Main Quad and Memorial Church. The thick mature vegetation along Palm Drive and the edges of the depressed Oval keeps the focus singularly trained on the terminus. The vehicular and pedestrian approach is undistracted by buildings occurring on either side of the axis (Figure 2,3). The new Bridge building located in the background of a thick grove of trees will not distract from views of the Main Quad along the main approach.

<sup>9</sup> National Park Service, U.S. Department of the Interiors, Technical Preservation Services (TPS) *New Construction within the Boundaries of Historic Properties*



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Figure 2— Existing Site and Context, Source: Nearmap Base with UA/CPD Overlay

Historically, vistas designed for monumental effect frequently terminated in a symmetrical ensemble. Several American cities and universities applied this framework to create monumental approaches to important buildings (e.g., U. S. Capitol, and California State Capitol Figure 3,4). By contrast, the edges of these malls leading to the monumental building or symmetrical ensemble of buildings have often evolved over an extended period of time, resulting in an asymmetrical composition with a multitude of architectural styles.

Similarly, Stanford's Main Quad itself is bi-axially symmetrical, but the buildings that flank Lasuen and Lomita Mall are asymmetrically placed. The buildings represent a variety of architectural styles, heights, materials and scales. Since these structures are visually obscured from the Palm Drive approach and only partially revealed at major cross-street intersections the asymmetry is inconsequential (Figure 2). The vegetation along the Oval edges largely obscures the buildings close to the Main Quad at the top of the Oval, ensuring that the Main Quad continues to remain the focal point throughout the approach (Figure 5,6).





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*Figure 3 "National Mall" Washington, D.C., Credits: Vlastula licensed under CC BY-NC-SA 2.0*



*Figure 4 California State Capitol, Source: Google Earth*





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*Figure 5 – Palm Drive vista with Main Quad at the terminus of the axis, Source: Farrin Abbott / Stanford News*



*Figure 6 – View looking at North East corner of the Main Quad with bridge building site hidden behind the thick vegetation lining the edges of the depressed Oval, Source: UA/CPD*

**The siting, massing, form,** and architectural vocabulary of the new Bridge Building would complement the ceremonial campus approach along Palm Drive to the Main Quad. The Bridge Building would be located parallel to Lomita Mall to reinforce the edge of the Oval and preserve the viewsheds along the Jane Stanford Way - Lomita Mall pedestrian ways. The existing mature vegetation lining the Oval edge will remain and continue to provide a well-defined landscaped edge to the oval “maximizing the advantage of existing site conditions, such as wooded areas or drops in grade, that limit visibility,” and create a visual barrier as highly recommend by the SIS.<sup>10</sup>

<sup>10</sup> National Park Service, U.S. Department of the Interiors, Technical Preservation Services (TPS) *New Construction within the Boundaries of Historic Properties*.



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**Lomita Mall Viewshed** – To preserve viewsheds and create architectural cohesiveness the project would establish new generous site parameters. The recently demolished Herrin Hall and Lab occupied a large footprint that reduced Lomita Mall in width and obstructed views in both directions: from Jane Stanford Way looking north towards Old Chemistry and from Lomita Mall looking south towards the Main Quad.

Bridge Building's **compact footprint** would provide an opportunity to expand Lomita Mall's pedestrian space (Figure 7-9). The project's north facade would step away from the Old Chemistry façade and create a **generous space** between the Bridge Building edge and Old Chemistry. This additional open space would feel comfortable, human-scaled, and facilitate easy movement of pedestrians and bicycles.

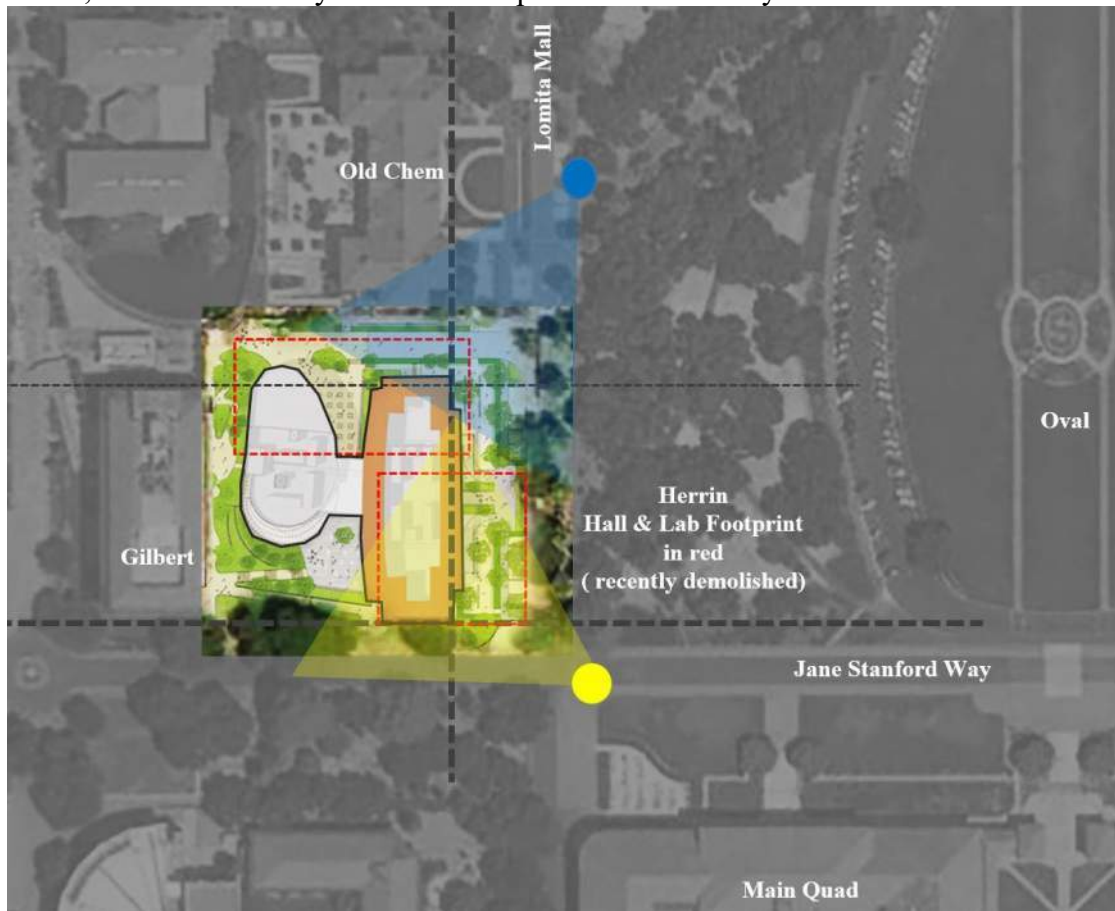


Figure 7 – Proposed footprint with the recently demolished Herrin Hall & Lab (viewing angles for next 3 images also overlaid), Source: Nearmap with project overlay





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Figure 8 - View along Lomita Mall from Old Chem looking South, Source: LMN Architects



Figure 9: Jane Stanford Way and Lomita Mall intersection view looking West, Source: LMN Architects

**Jane Stanford Way Viewshed** – The new Bridge Building would preserve and complement the viewshed along Jane Stanford Way.

- The **south facade** of the new building along Jane Stanford Way would be setback to enable Stanford University to leverage much of the existing





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vegetation and provide an expansive sunken gathering space in the foreground of the building (Figure 10 -16).

- The new building would have a series of welcoming **entry points** from Jane Stanford Way that would integrate the new building seamlessly into the existing pedestrian circulation networks.
  - The **pedestrian throughfare** between Gilbert Biology and the Bridge Building would be designed as a green belt with gracious staircase that would descend into the sunken courtyard. Additionally, the **wrapping colonnade** along the base of the organic building would invite the campus community to actively engage and enter the central *hive* (Figure 11).
  - Similarly, the **embedded colonnade located along the west-side of the rectilinear building base** would anchor Jane Stanford Way and draw the community from the direction of the Main Quad and the east campus towards the hive (Figure 12 - 14).

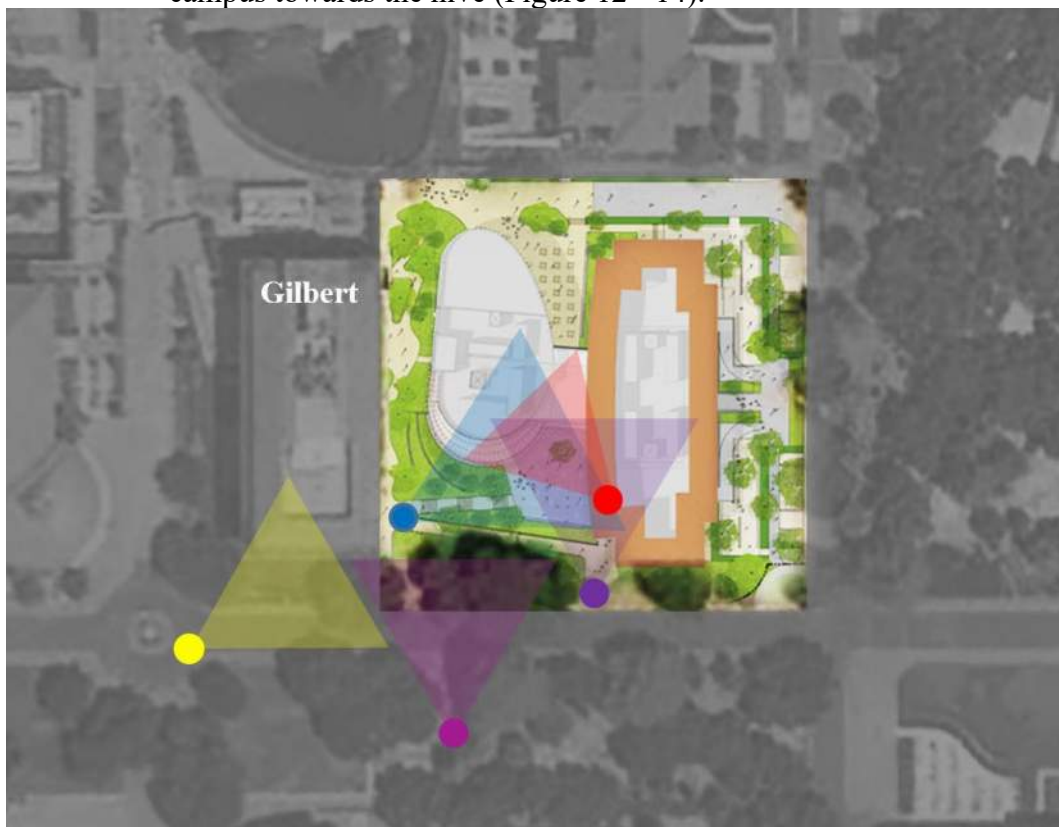


Figure 10 – Proposed footprint with viewing angles for next 5 images displayed, Source: Nearmap with project overlay



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*Figure 11 - View along Jane Stanford Way looking East towards Main Quad Source: LMN Architects*



*Figure 12 – View of South Façade setback from Jane Stanford Way Source: LMN Architects*





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*Figure 13 West Entry with wrapping colonnade and descending staircase, Source: LMN Architects*



*Figure 14: View of East Entry colonnade and Sunken Courtyard Source: LMN Architects*





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*Figure 15 View of Sunken Courtyard and descending staircase from colonnade along rectilinear building, Source: LMN Architects*



*Figure 16 –Bird's eye View of the South Façade with sunken court Source: LMN Architects*





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**Consistent** – The proposed project would not alter any character-defining features of the Main Quad and Old Chemistry and would assist in re-establishing “the historic relationship between buildings” and restoring “significant viewsheds.”<sup>11</sup> Widening the Lomita Mall viewshed and enhancing the physical separation with additional open space between Old Chemistry and the new building, as compared to the siting of the former Herrin Hall, would reinforce the spatial relationship between neighboring buildings. Similarly, the expansive sunken courtyard along Jane Stanford Way with an embedded colonnaded entry sequence would reinforce the relationship between the new buildings and its neighbors. The project is consistent with Standard #2 (Figure 1-16).

### Standard #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.*

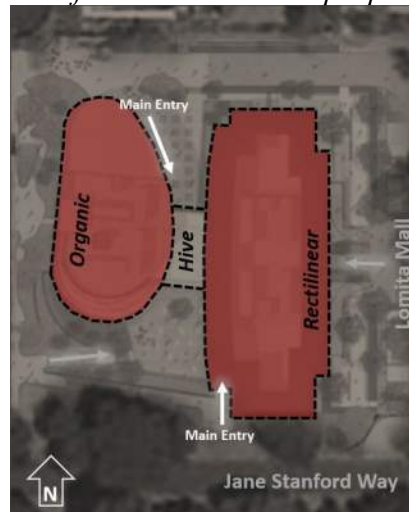


Figure 17 Two distinct masses: the rectilinear bar and the organic-curvilinear object, Source: Nearmap Overlay

Consistent with the guidance provided by the SIS, “New construction should also be distinct from the old and must not attempt to replicate historic buildings elsewhere on site and to avoid creating a false sense of historic development” the proposed project would be composed of **two distinct masses: the rectilinear bar and the organic-curvilinear object that are connected at the center by a transparent volume called the hive** (Figure 17).<sup>12</sup> These two distinct building masses would relate to the neighborhood context through the use of **complimentary mass, materials, and contemporary construction methods** that would enable the new building to **blend** yet be **recognized as a physical record of its time** preventing the historic neighbors from being devalued.

<sup>11</sup> National Park Service, U.S. Department of the Interiors, Technical Preservation Services (TPS) *New Construction within the Boundaries of Historic Properties*.

<sup>12</sup> Ibid.



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*Figure 18 View along Lomita Mall from Old Chem looking South, Source: LMN Architects*

The **east rectilinear bar** along Lomita Mall would continue to harmonize with the more traditional campus-wide aesthetic through the use of typical Stanford University **volumetric relationships and terracotta hipped-tile roofing** (Figure 18, 19).

- Along Lomita Mall, the new building roof with overhanging eaves would maintain continuity with Main Quad and Old Chemistry roofscapes.
- The eastern façade of the Bridge Building along Lomita Mall would align with Old Chemistry's protruding wings.
- The central mass of the Bridge Building would step forwards and relate to the central projecting mass of the Main Quad.



*Figure 19 The rectilinear and curvilinear volume comparison, Source: LMN Architects*



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*Figure 20 View of sunken court and wrapping colonnade leading to the Hive, Source: LMN Architects*

The **west organic-curvilinear building** along Jane Stanford Way would be conceived as an organic form, with no straight lines, no axial symmetries, and no front or back. In contrast to the rectilinear massing, the organic massing would read as a separate volume rather than as an extension of the historic vocabulary (Figure 19).

- The gently **curving glass façade** with beige vertical fins would harmonize the east and west masses.
- The organic form would create an informal and relaxed movement along **curving colonnades** - covered pedestrian walkways - that would wrap around the base and lead into the **transparent hive** from both directions: the sunken courtyard to the south and the patio area to the north (Figure 20).
- The **curved form** would create distinction and visual interest and help draw pedestrians from all directions. The form would be inspired from the more unique forms of the various research facilities located in the surrounding context (Figure 21, 22). It also reflects the cutting-edge teaching and research housed within.





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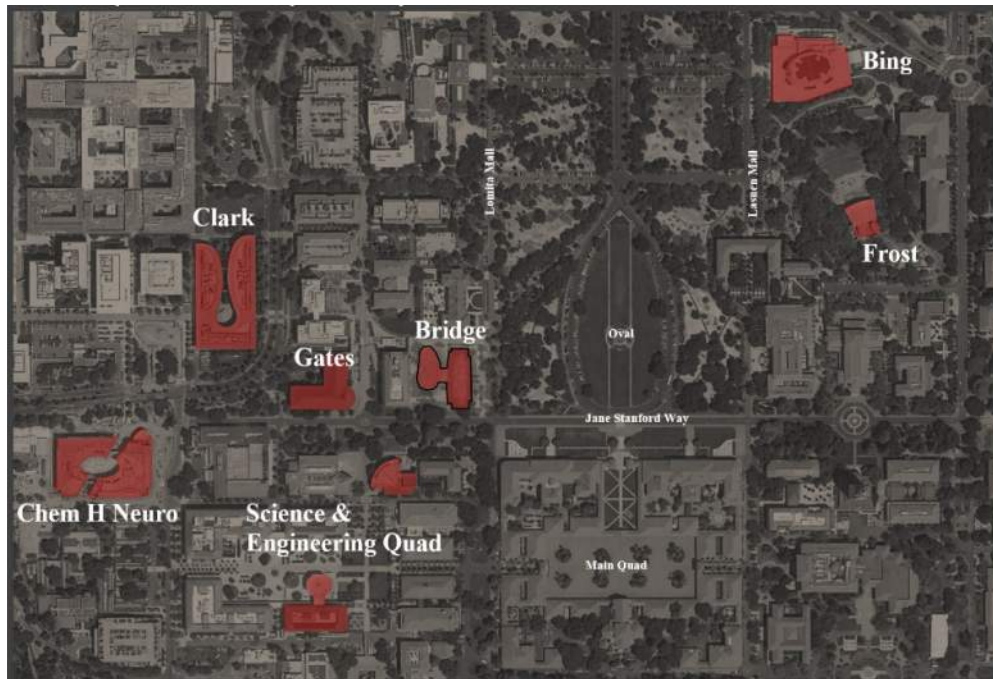


Figure 21 Unique forms within the surrounding context, Source: Nearmap Overlay

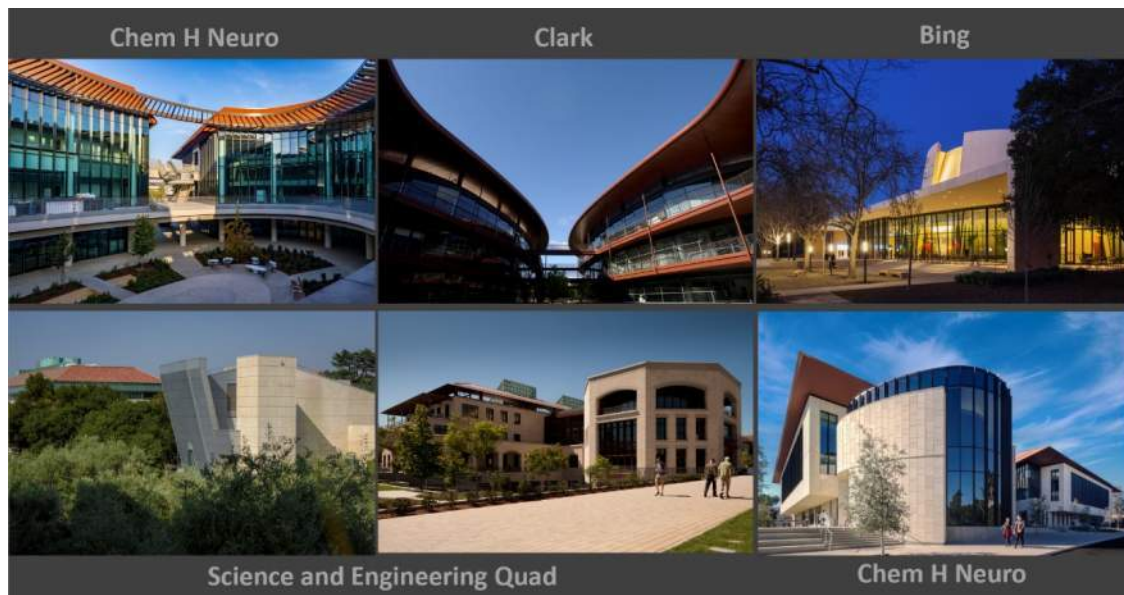


Figure 22 Unique forms within the surrounding context, Source: Stanford News Service

A compatible **material palette** would provide scale and visual continuity but also would be effective in creating distinction. Recent contemporary additions into the building vicinity have successfully borrowed material expression from traditional buildings without architecturally mimicking them. The neighborhood context comprised of a variety of architectural styles has established a cohesive continuity





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using complimentary material palette held together by a **dominant buff-tone Stanford color**. For instance, Main Quad and Old Chemistry are clad in traditional sandstone, whereas Lathrop Library and Gilbert Biology both located on Jane Stanford Way have a precast envelope. The more recent buildings are clad in a variety of materials ranging from the red color roofs of Clark Center and Chem H Neuro to the integral color cement plaster at Bing Concert, and the French limestone and metal panels of the Science and Engineering Quadrangle (Figure 23).



*Figure 23 Material Context, Source: Stanford News Service & UA/CPD*

The Bridge Building's **material palette** would be carefully selected based on color, texture, and detailing to provide **scale and visual continuity** with the neighbors. Each façade of the building would respond appropriately to the varying context and the different environmental conditions such as **sun exposure and daylight** to responsibly meet sustainability objectives (Figure 24).

1. The Bridge building would borrow the **roofscape and material expression** from its neighbors. The roof would be clad in the typical Stanford roof tiles along Lomita Mall and Jane Stanford Way to harmonize with historic neighbors. Similarly, the trellis located on the top floor of the organic building would recall the warm tones of the roof tiles.
2. The façades along major public throughfare would be predominantly composed of warm buff-tone **precast envelope** that would blend into the campus setting but the texture would be smoother to differentiate from the rusticated sandstone. The **jointing pattern** of the panelized system would offer a



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contemporary interpretation of the randomized stone coursing and joint patterns at the Main Quad and Old Chemistry. Similarly, the vertical fins wrapping around the organic building would recall the typical Stanford warm buff-tone color and harmonize the traditional with the contemporary.

3. The **paired fenestration** of the rectilinear building would emulate the punched deeply recessed openings at the Main Quad. The dark color of the contemporary metal would resemble the black windows at the quad, but the dimensions would represent current manufacturing practices and differentiate itself from the original.



Figure 24 Bridge Building Elevations with Material Palette, Source: LMN Architects & UA/CPD

4. Anodized aluminum storefront **window walls** would provide a contemporary expression and clearly differentiate the new building from the historic neighbors.
  1. Fenestration locations would take advantage of the campus views both from inside looking out and from outside looking towards the building. Transparent materials would assist in expressing circulation areas, meeting and gathering spaces, and window walls would enhance the indoor-outdoor relationship especially at the hive and along the sunken courtyard.
  2. Sun exposure and programmatic parameters would inform the design of the facades and fenestrations. Gathering spaces located below grade along the sunken garden would have window walls that provide transparency and allow natural light to penetrate deep into the building core.





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**Consistent** - There are no changes proposed that might be mistaken for original features. The project's compatible material palette represents its time, place, and use, yet appropriately establishes continuity between the historic character and architectural styles of the nearby resources with contemporary design and construction methods inspired by the historic resource. The Bridge Building would take design **cues** from, but not copy, the historic buildings and respond to dual architectural character unique to this neighborhood context. The rectilinear building would anchor the corner of Jane Stanford Way and the Oval and be compatible with the traditional architectural character of the Main Quad, whereas the organic building would architecturally unite the different eras represented in the neighborhood. Consistency and unity would be achieved through **materials, color, and architectural detailing**. The rectilinear east building would emulate the mass and varying facades of the historic Main Quad whereas the organic west building would recall the form of the more contemporary neighbors like the Bing Concert Hall and the SEQ. The juxtaposition of these two buildings would create variations and visual interest. "The massing, size, scale, and architectural features" of the Bridge Building would be compatible with Main Quad and Old Chemistry such that "when visible and in close proximity" the new construction would be "subordinate to these buildings."<sup>13</sup> The project is consistent with Standard #3 (Figure 17-24).

#### **Standard #4**

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

**Not Applicable** - The proposed project scope would not effect changes to neighboring properties that have acquired historic significance.

#### **Standard #5**

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

**Not Applicable** - The proposed project scope and boundary would be contained and separated from the neighbors. The proposed project scope would not alter any distinctive features, finishes, construction techniques and craftsmanship that characterize the neighboring historic resources. (For a detailed description, scope of project & boundary, please refer to complete ASA submission).

#### **Standard #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.*

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<sup>13</sup> National Park Service, U.S. Department of the Interiors, Technical Preservation Services (TPS) *New Construction within the Boundaries of Historic Properties*.



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**Not Applicable** - The current physical condition of the neighboring historic resources will be preserved as-is; the project scope does not affect any existing historic features. (For a detailed description, scope of project & boundary, please refer to complete ASA submission)

#### **Standard #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.*

**Not Applicable** – The current physical condition of the neighboring historic resources will be preserved as is the project scope does not affect any existing historic materials. (For a detailed description, scope of project & boundary, please refer to complete ASA submission)

#### **Standard #8**

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

**Not Applicable** – The proposed project is located on the footprint of an existing building; no archeological resources are expected within the project boundary. If such resources are found during construction they will not be disturbed, unless monitored and mitigated by a qualified archeologist.

#### **Standard #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.*

Following the SIS ensures that the historic property does not get devalued and is able to convey its historic character. The standards protect those visual qualities that made the building eligible for listing. Consistent with the standards, the proposed project would not alter the character defining features of the Main Quad and Old Chemistry. The SIS notes that “The limitations on the size, scale, and design of new construction may be less critical the farther it is located from historic buildings.”<sup>14</sup> Therefore, the rectilinear building would have a hipped clay tile roof and buff-tone precast exterior that complements Main Quad and fits well within the surrounding context of Old Chemistry and the Oval edges defined by Lomita and Lasuen Mall. The **size, scale, proportion, and massing, and architectural features** of the rectilinear building would **be compatible** and relate to the context by establishing continuity with the historic character, architectural styles and periods using compatible materials,

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<sup>14</sup> National Park Service, U.S. Department of the Interiors, Technical Preservation Services (TPS) *New Construction within the Boundaries of Historic Properties*.





## STANFORD UNIVERSITY

### UNIVERSITY ARCHITECT / CAMPUS PLANNING AND DESIGN

appropriate fenestrations, roof form, and details. Whereas the interpretive simplified form of the organic building mass would respond to the dual architectural expression of being both traditional and contemporary (Figure 25, for massing and material compatibility refer to a detailed analysis in Standard #3). The **primary façade and main entry** of the bridge building is along Jane Stanford Way, whereas the secondary façade and entry would front Lomita Mall (Figure 17, for entry points). The Bridge Building would comfortably fit into the neighborhood context without competing in scale, or design.



Figure 25 View of the organic-shaped and rectangular-shaped buildings composed in tripartite layers, Source: LMN Architects



Figure 26 Lomita Mall Elevation, Source: LMN Architects

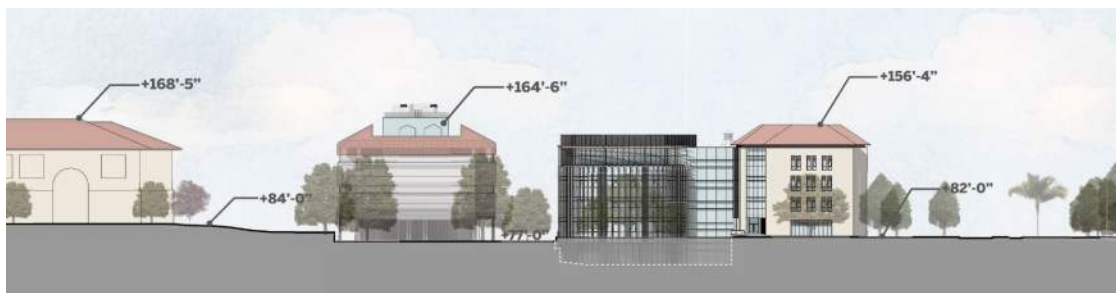


Figure 27 Jane Stanford Way View, Source: LMN Architects



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The **rectilinear building mass** on Lomita Mall would not exceed four stories above grade to maintain the prominence of the original Old Chemistry Building along Lomita Mall. The building mass would be **articulated vertically and horizontally** to align with its neighbors (Figure 25-29).



Figure 28 View of Main Quad's central projecting mass.  
Source: UA/CPD



Figure 29 View of Old Chemistry with the Herrin Lab buildings before demolition. Source: UA/CPD

**Vertically** the corner mass would be setback and appear solid with deeply recessed fenestration to be more responsive to Old Chemistry, whereas the central mass would be solid and protrude forwards to be more responsive to the Main Quad massing. This façade's fenestration proportion and rhythm would borrow from the Main Quad (Figure 28) and Old Chem (Figure 29) without imitation. Vertical full height transparent window-walls would interrupt the solid mass to create a rhythmic inter-play of solid and void, light and shadow, transparent and opaque, dynamic and static.

**Horizontally** the mass would be subdivided into three distinct layers: the top layer defined by a typical Stanford University hipped roof, the middle expressed as a unified façade and composed of paired-deeply-recessed Stanford windows, and the base would have pronounced pilastered openings that recall the Main Quad's **tripartite composition** without mimicking any shapes. **The composition would be compatible and complimentary yet distinct.** The simple and ordered composition of the Bridge Building façade would not compete with the more lyrical and ornamental order of the Old Chemistry façade.

Similarly, the **organic-curvilinear mass** along Jane Stanford Way would be no taller than the Gilbert Building (Figure 30) and continue the tripartite composition. The massing would take advantage of the existing dropped grade and would appear reduced because the building would be set into a sunken court. Similarly, the top floor would step-back from the main façade while the first floor would step-back and have a wrap-around colonnade (Figure 10-16 refer to detailed analysis in Standard #2).





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*Figure 30 View of Gilbert Biology, Source: UA/CPD*

**Consistent** – The new work would be coherent, and clearly differentiated from the old to protect the integrity of the property and its environment. The massing of the proposed project would not impact the integrity of the neighboring historic resources. As recommended by the SIS, the proposed design would take “advantage of existing site conditions, such as wooded areas or drops in grade, that limit visibility,” to reduce mass and provide a visual barrier.<sup>15</sup> The rectilinear building mass and detailing would take its cues from Main Quad and Old Chem, whereas the organic building mass and detailing would be distinct yet complimentary with the historic and contemporary neighbors.

Stanford’s architectural aesthetic is grounded in the historic Main Quadrangle. Like most American universities, Stanford has a rich variety of architectural styles, building typologies, varying setbacks, and a play of heights that creates an interesting skyline. Despite the diversity in architecture, the campus has achieved architectural coherence through a consistent material palette, appropriate scale, well-proportioned fenestration, and a strong connection between the built environment and the surrounding landscape. These elements assist in creating a memorable environment by blending a range of historical and contemporary styles cohesively together. The project is consistent with Standard #9 (Figure 25-30, for spatial relationships refer to Standard #2, and for massing and material compatibility refer to detailed analysis in Standard #3).

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<sup>15</sup> National Park Service, U.S. Department of the Interiors, Technical Preservation Services (TPS) *New Construction within the Boundaries of Historic Properties*.



## STANFORD UNIVERSITY

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### Standard #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.***

**Consistent** – The proposed Bridge Building would be completely detached therefore if removed it would not impair the essential form and integrity of the Main Quad or Old Chemistry. The project is consistent with Standard #10.

### Summary of Standards Review

This analysis concludes that the project is consistent with all applicable Secretary of Interior's Standards for the Treatment of Historic Properties for Rehabilitation. While this project does so, projects are not required to meet all ten standards. The intent is to guide rehabilitation projects in a reasonable manner, "taking into consideration economic and technical feasibility."<sup>16</sup>

In conclusion, the proposed project would comply with the Secretary of Interiors Standards and ASA. The project would relate in size and general appearance to adjacent buildings and the neighborhood context in which it is located. As demonstrated, the "use of similar roofing, wall materials, and complementary colors" would maintain the character and integrity of the neighborhood and make the project compatible with the best neighboring structures.<sup>17</sup>

The University Architect / Campus Planning and Design office oversees an integrated approach to strategic planning and design excellence in creating a model campus consistent with Stanford's status as one of the leading academic/research institutions in the world. This SOC report is to affirm that the new building design and construction has been reviewed by a qualified professional for compliance with the Secretary of Interior Standards. The review does not include code compliance analysis.

Sincerely,

Sapna Marfatia,  
Director of Architecture  
University Architect / Campus Planning and Design Office

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<sup>16</sup> The Standards for Rehabilitation, *Standards*, codified in [36 CFR 68 Chapter 1, Part 68.3](#).

<sup>17</sup> Guidelines for Architecture and Site Approval, Planning Commission Resolution No.9494, County of Santa Clara, State of California. Adopted March 19, 1981. P.10  
[https://www.sccgov.org/sites/dpd/DocsForms/Documents/ASA\\_Guidelines.pdf](https://www.sccgov.org/sites/dpd/DocsForms/Documents/ASA_Guidelines.pdf)





## STANFORD UNIVERSITY

UNIVERSITY ARCHITECT / CAMPUS PLANNING AND DESIGN

### Preparer's Qualifications

Sapna Marfatia is a licensed architect in the State of California, 2006. She meets and exceeds The Secretary of the Interior's Historic Preservation Professional Qualifications Standards for: Historic Architect, Historic Preservation, and Conservation as defined by the Federal Register ([FR DOC#97-16168, V62N119 33708](#)). She has a B.Arch. from the Academy of Architecture, Mumbai, M.S. in Architecture and Urban Design from Pratt Institute, and a Masters in Liberal Arts from Stanford University. Her professional experience in architecture and planning spans thirty-three years, with a concentration on historic preservation for the past twenty years. As the Director of Architecture with the University Architect's Office, she assists in the selection of architectural and preservation consultant teams, monitors design guidelines from formulation through construction, and collaborates with university partners to create a vision for preservation of iconic Stanford buildings. Appointed as a Historical Commissioner for two consecutive four-year terms by the Los Altos City Council, she engaged with governmental agencies, homeowners, and the local community to identify historically significant structures and create a preservation strategy. She has served as a Board Director for the Silicon Valley Chapter of the American Institute of Architects and is currently a Board member with Filoli, a National Trust Property, and Stanford Historical Society. She has presented and published several articles on architecture, taught an architectural studio on design thinking at the Academy of Architecture, and has taught courses on the architectural history of the American campus for the Continuing Studies Program at Stanford University.

<b>Sapna Marfatia</b>	B. Arch, M.S. Urban Design, MLA	33+	Architect, Historic Architect, Historic Preservation, and Conservation
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### Attachments:

1. Main Quad – SCL911, 3/31/04 DPR Archives & Architecture for Santa Clara County
  - **SoC Attachment 1-16**
2. Old Chemistry – Jones & Stokes 2001 for Santa Clara County
  - **SoC Attachment 17-23**

### Additional Information:

1. Stanford University - Design Philosophy for Architectural Compatibility – April 2020
  - **SoC Attachment 24-36**
2. Architectural Team Qualifications
  - **SoC Attachment 37-40**

Page 1 of 16

\*Resource Name or # (Assigned by recorder)

SCL911 Quadrangle and Memorial Church

P1. Other identifier:

\*P2. Location: ☐ Not for Publication ☒ Unrestricted

\*a. County Santa Clara

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*b. USGS 7.5 Quad Palo Alto Date 1991 T 6S ; R 3W ; 1/4 of 1/4 of Sec ; Mt. B.M.

c. Address 450 Serra Mall City Stanford Zip 94039

d. UTM:(give more than one for large and/or linear resources) Zone 10S ; 573396 mE/ 4142599 mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

A.P.N. #142-07-086 -085

P3a. Description:

Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

This historic core of the Stanford campus is distinctive for its Romanesque style materials, details, and forms. It is nationally significant as a representation of the people, events, and architecture associated with the founding and enduring image of Stanford University. The sandstone buildings and arcades, built from stone quarried near New Almaden, are tied together by a continuous series of hipped and gabled red tile roofs. The stone is highly carved and ornamented in some locations and made rough-cut in others; it is laid in an ashlar pattern. The eaves project deeply and feature paneled sheathing between heavy exposed rafter tails.

(Continued on page 4, DOR523L)

\*P3b. Resource Attributes: (List attributes and codes) HP15. Educational building

\*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☒ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for building, structures, and objects.)

P5b. Description of Photo: (View, date, accession #)

See Continuation Sheets

\*P6. Date Constructed/Age and Sources:

☒ Historic ☐ Prehistoric ☐ Both

Inner Quad 1887-1891; Outer Quad 1898-1906;  
Memorial Church 1899-1902

\*P7. Owner and Address:

Leland Stanford Jr. University Lands Management  
2770 Sand Hill Road  
Menlo Park, CA 94025

\*P8. Recorded By: (Name, affiliation, and address)

L. Dill, M. J. Ignoffo, F. Maggi Archives & Architecture  
1901 S. Bascom Ave #1530, Campbell CA 95008

\*P9. Date Recorded: 3/31/04

\*P10. Survey Type: (Describe)

Intensive level resurvey of the Heritage Resource  
Inventory

\*P11. Report Citation: (Cite survey report and other sources, or enter "none".)

Archives & Architecture: Santa Clara County Heritage Resource Inventory Update - Phase II for the Santa  
Clara County Planning Office

\*Attachments:

Location Map ☒ Continuation Sheets ☐ District Record ☐ Rock Art Record ☐ Other (List)  
Sketch Map ☒ Building, Structure, and Object Record ☐ Linear Feature Record ☐ Artifact Record  
☐ Archaeological Record ☐ Milling Station Record ☐ Photograph Record

PR 523A (1/95)

\* Required Information



## BUILDING, STRUCTURE, AND OBJECT RECORD

2 of 16

\*NRHP Status Code 3S

**\*Resource Name or # (Assigned by recorder)**

SCL911 Quadrangle and Memorial Church

81. Historic Name: Stanford Quadrangle and Memorial Church

2. Common Name: Stanford Quadrangle and Memorial Church

33. Original Use: University core and church

B4 Present Use: University core and church

\*B5. Architectural Style: Romanesque influenced by California Mission Revival

\*B6. Constuction History: (Construction date, alterations, and date of alterations)

Inner Quad, 1887-1891; Outer Quad, 1898-1906; Memorial Church, 1899-1902. Round room added to Memorial Church in 1902. Church Tower and Memorial Arch destroyed in 1906 earthquake, not replaced. Reconstruction after 1989 earthquake.

\*B7. Moved? ☒ No ☐ Yes ☐ Unknown

Date: \_\_\_\_\_

Original Location: n/a

**\*B8. Related Features:**

Landscape designed by Frederick Law Olmstead

9a. Architect: Shepley, Rutan and Coolidge

b. Builder: Unknown

\*B10. Significance: Theme Education / Architecture

Area Stanford

Period of Significance: 1887-1954

Property Type Educational

Applicable Criteria A(1)...B(2)...C(3)

Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope.  
(to address integrity.)

and Stanford (1824-1893)-railroad magnate, ex-Governor of California, ex-U.S. Senator-and his wife, Jane Lathrop Stanford (1826-1905) built a college as a memorial to their only child, who died while the family was touring Europe in 1884. At the time of the boy's death, the senior Stanford had been formalizing plans to build an estate at Palo Alto. Those plans evolved into the new university campus.

In 1887, a master plan for the university was presented to the Stanfords by Frederick Law Olmstead, renowned landscape architect and designer of New York's Central Park, and Francis Walker, president of M.I.T. in Boston and a consultant to the Stanfords. Plans called for a central quadrangle of open arcades, which would ultimately be surrounded by ever expanding outward quadrangles.

*Continued on page 4. DPR523L)*

B11. Additional Resource Attributes: (List attributes and codes) HP29. Landscape architecture

\*B12. References:

Continued on page 4, DPR523L)

13. Remarks:

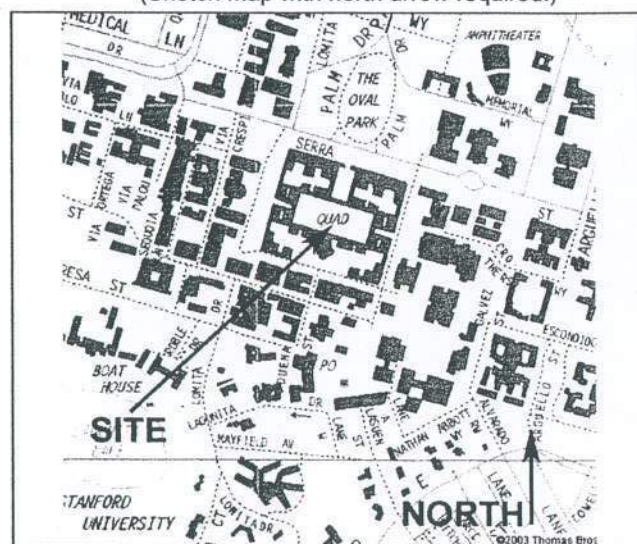
one

\*B14. Evaluator: Leslie Dill

\*Date of Evaluation: March 31, 2004

(This space reserved for official comments.)

PR 523B (1/95)



### \*Required Information



State of California - The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION

# LOCATION MAP

Primary # \_\_\_\_\_

HRI # \_\_\_\_\_

Trinomial \_\_\_\_\_

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\*Resource Name or # (Assigned by recorder)

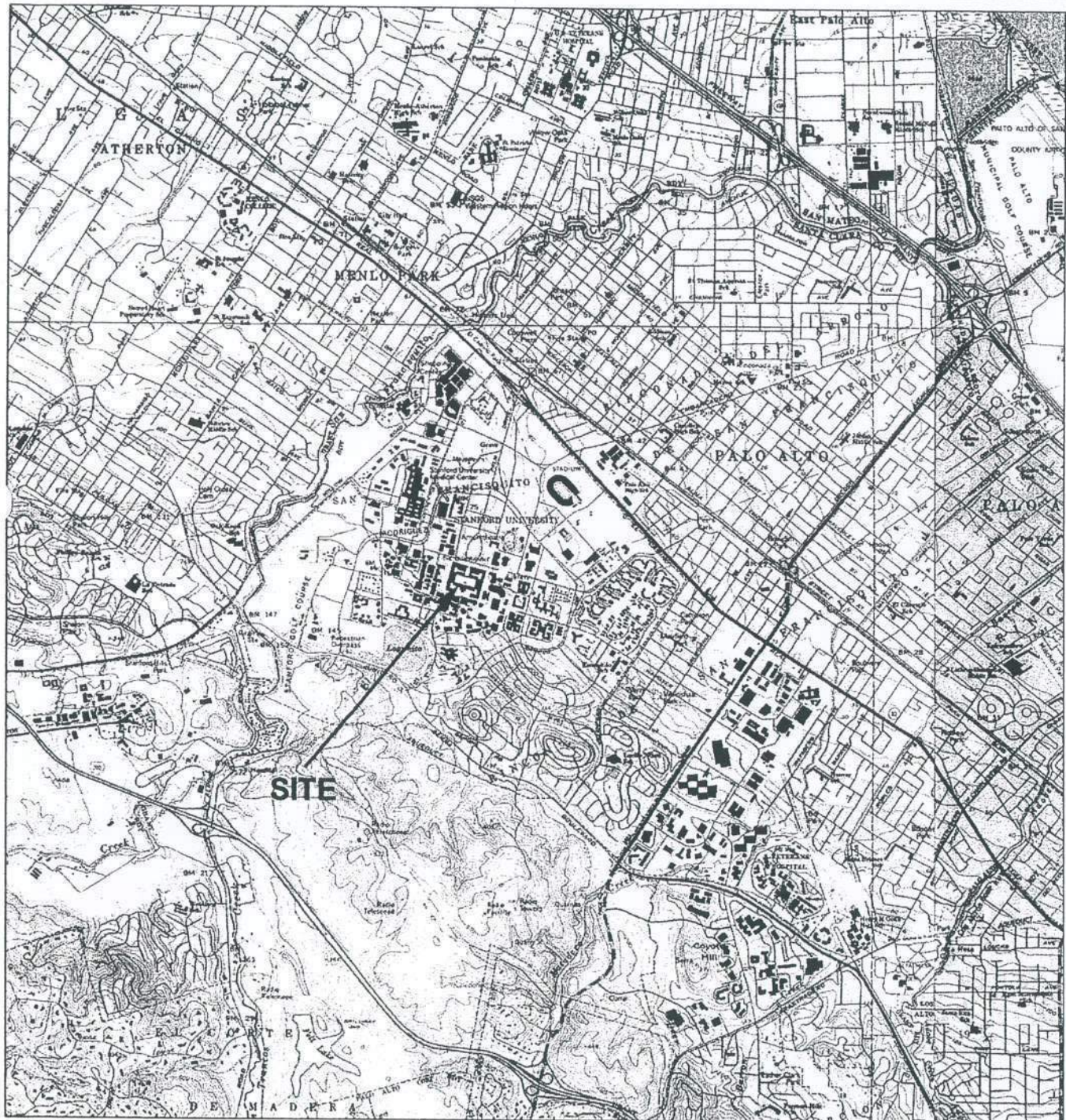
SCI 911 Quadrangle and Memorial Church

\* Map Name: USGS Palo Alto Quadrangle

\* Scale: n.t.s.

\* Date of Map: 1/1/1997

450 Serra Mall Stanford 94039



Map created with TOPO!® ©2003 National Geographic (www.nationalgeographic.com/topo)

DPR 523J (1/95)

\*Required Information



CONTINUATION SHEET

Primary # SoC Attachemnt

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4. of 16

\*Resource Name or # (Assigned by recorder)

SCI 911 Quadrangle and Memorial Church

\* Recorded By L. Dill, M. J. Ignoffo, and F. Maggi

\* Date 3/31/2004

☒ Continuation ☐ Update

Continued from page 1, DPR523a, P3a)

The Main Quad complex is symmetrical overall although specific details are highly individualistic. The entire footprint is roughly square plan, with two, regular-shaped ceremonial courtyards ("Memorial Court" and "Inner Quad") along the main north-west axis, and clusters of more private, irregular courtyard areas distributed within the complex. The ceremonial front entrance is centered on the main axis that terminates at the face of Memorial Church to the south. The church is expressed as a curved Greek Cross. The complex is referred to as having an "inner quad" and an "outer quad." Classroom and administrative buildings face outward toward the campus along the edge of the outer quad except at the rear of the complex where there is a gap in the arcade and the courtyards and open space flows around Memorial Church. Additional classroom and administrative buildings face inward into two main courtyard spaces within the inner quad.

Palm Drive, from Palo Alto, El Camino Real, and the train station, centers on the main entrance of the quad. The drive circles and terminates at the Oval, a grassy area that is recessed to accentuate the scale of the front façade. Serra Mall, used for bus, bicycle, pedestrian, and service traffic only, crosses in front of the raised complex. Between the mall and the building is a stone railing with turned balusters, decorative urns, and freestanding clusters of Romanesque columns that support wrought iron light standards. The sides and rear of the quad are bordered by landscaped pedestrian walkways and service roads with some parking at the rear. Many nearby buildings and landscaped areas are situated to respond to the axes of the Main Quad.

The Outer Quad features a number of highly ornamented multi-story buildings linked by a perimeter arcade. The front (north) façade is a symmetrical composition of hipped-roof buildings, each with two monumental stories. The arcade breaks at the center front entrance Memorial Courtyard. This entrance once featured a triumphal arch ("Memorial Arch") that was lost during the 1906 San Francisco earthquake. The opening has been flanked for almost a century by a pair of low, solid, hipped-roof towers with battered lower walls. The four corners of the outer quad are named for their association with courses of study. To the northeast is History Corner; to the southeast is Language Corner; to the southwest is Geology Corner also known as "Braun Corner", and to the northwest is Math Corner also known as "Sloan Corner." They feature monumental arched openings with intricately carved Romanesque stonework and columns. The two front corners are raised and have large staircases for access. The rear corners are closer to grade, but all of the arcades are raised one granite step from grade. Portions of the front of the complex, west side, and interior courtyards have been graded to provide light, air, and access to a basement level.

Between the main entrance and the corners of the front façade are a symmetrical pair of buildings that are larger and more highly ornamented than the ones that flank them. Although they appear on the exterior to be two stories, their scale is monumental, and they include three stories. Their center arches are accented by projecting carved brackets for statuary, and their upper windows include more tracery, mullions, and more highly carved mullions, than their neighbors. These buildings also feature massive skylights.

To the sides of the Outer Quad, near the front and rear of the complex, the arcades open to irregularly shaped landscaped courtyards. The courtyards provide light and air to the backs and sides of the adjacent buildings. The arcades have gabled roofs along their freestanding length, and each features a cross-gable with a single large arch. To the east side, a sculpture by George Segal, Gay Liberation, is sited in front of the archway. Arcades also enter the complex perpendicularly from the sides. As one traverses from the outer to the Inner Quad, the building massing shifts from one side of the arcades to the other, then the central arcades become open on both sides.

The transverse axis of the Main Quad is marked by a tower on each end. The towers are recessed into the plan of the complex behind the arcaded forecourts, flush with the Inner Quad arcade. The eastern forecourt is secured by stone walls and an iron gate at the outer perimeter. The western forecourt is more open. The towers are the equivalent of two-and-one-half stories, with a monumental arched opening beneath rectangular openings and carved, thin decorative arches like Romanesque crenellations. Each tower has a hipped roof.

Memorial Courtyard is rectangular in plan, running north-south between a perimeter arcade. The courtyard is landscaped with lawn and flowerbeds divided by angled pathways. The larger-than-life-sized Auguste Rodin sculpture, Burghers of Calais, is sited at the southeast corner of the courtyard. Along the sides of the court, the buildings are pulled away from the far sides of the arcades, so they are freestanding with gabled roofs. The entrance to the Inner Quad is accented by a wide, low, gabled portico with large arched openings. The portico is ornamented with colored stone in floral patterns, as well as decorative carving at the arches. Three narrow bas-relief arches with decorative stonework fill the gable end.

The wide, open Inner Quad is a simple rectangle in plan. It is roughly symmetrical and surrounded by a one-story arcade and one-story buildings. The main axis leads across the short distance from the arcade that opens from Memorial Court (north) to the center Memorial Church (south). The entrance to the quad from Memorial Court is the mirror image of the design that faces Memorial Court. The two tower entrances on the transverse axis are centered at the two ends of the quad (east and west). The quad is mostly hardscape (currently interlocking pavers) with eight, slightly raised, circular planting areas. The planting areas include many mature trees and shrubs that provide a "California" or "xeriscaped" flavor, including oaks, camphors, and many varieties of palms.

Continued on next page)

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CONTINUATION SHEET

Primary #

HRI #

Trinomial

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\*Resource Name or # (Assigned by recorder)

SCL911 Quadrangle and Memorial Church

\* Recorded By L. Dill, M. J. Ignoffo, and F. Maggi

\* Date 3/31/2004

☒ Continuation ☐ Update

Continued from previous page)

Memorial Church is a more refined and larger-scaled representation of the Romanesque Style. Instead of rough stonework between intricately carved bas-relief arches, the flat front (north) façade features gilded and elaborate mosaics, and the windows are arched stained glass. The doors are bronze with intricate cutwork; even the light fixtures in the continuous arcade are larger and more complex than in the rest of the Quad. Although the rear and sides of the church have the same materials as the rest of the Quad, the exterior form, scale, and massing are distinguished through its curving walls, layered massing, arched stained glass windows, stone buttresses and decorative stone banding. The height of the church is proportionately taller than the surrounding Inner Quad buildings, and the Outer Quad is stepped back from the rear of the church. The plan of the church is cruciform, with a semi-circular chancel and transepts, as well as a round vestry at the southwest corner of the church, near the west transept. The crossing, once topped by Romanesque pinnacles prior to the 1906 Earthquake, is now covered with a hipped red-tile roof capped by a pyramidal metal skylight with finial. The transepts have gabled roofs that terminate in semi-circular cones, and the chancel roof is also conical.

The arcade flooring is red-and-neutral checkerboard pattern. Occasionally the surface is identified as "George Goodman's Artificial Stone / Leland Stanford Jr. University / 1890. Corners are decorated with inlaid floral motifs. The arcades have beaded board ceilings above heavy timber beams, and distinctive acorn-shaped light pendants hang regularly from the arcade structure.

The arcades display a variety of column rhythms throughout the Main Quad. For example, at the main Outer Quad buildings, the columns are paired, some engaged and some freestanding together. Some freestanding columns have been connected with stucco, likely a seismic strengthening technique. At the open side arcades, the columns are divided by large, rustic, stone wall segments. At the Inner Quad, the columns are placed individually around most of the arcade, but at the entrance to Memorial Courtyard pairs of columns are separated by rough-cut wall segments that transition into paired, fluted pilasters at the center arches. The arcades are divided at intervals by cross-arches that mark changes in adjacent buildings.

The stone columns are carved with ornamental capitals that are randomly designed. The main arches are highly carved with additional, organic Romanesque motifs, including scrolls, floral, and leaf patterns. The spandrel panels along the main axes of the complex and at the corners are decorated with flush floral medallions made from colored stone.

Although some windows and doors have been modified at the Main Quad, the majority is original. The original fenestration includes wood, double-hung one-over-one windows. Some are asymmetrical, with larger upper and lower sash. The windows are recessed deeply into the stone walls; most are grouped, including a series of tall main individual windows surmounted by varying rows of individual mullions. Some of the groups are surrounded by rough-cut stone posts and lintels, some are divided by more delicate columns or carved vertical mullions; under the arcades, most are divided by simple vertical stone mullions and wooden spandrels. Original doors are heavy oak paneled doors with single lites and integral transoms.

Character-defining Features: Overall composition and plan. Hierarchy of detailing. Arcades (including columns, stonework, flooring and ceiling materials), tile roofs and eave details, stone bas-relief, mosaics. Original windows and doors.

Continued from page 2, DPR523b, B10)

In November 1886, Frederick Law Olmstead submitted a report to Mr. Stanford that succinctly describes what he, Stanford, and Walker had agreed upon. "... a plan that, spreading from a nucleus ... shall not only show how additions may from time to time be made ... but how several series of buildings may be arranged, the buildings of each series radiating connectedly from the common center" (Turner et al., 1976). A central oval was bisected by an axis in the north-south and in the east-west directions. Organized along this axis, which became Palm Drive, it led to the Main Quad, Memorial Arch and Memorial Church.

The Boston firm Shepley, Rutan, and Coolidge was hired to design the buildings. The cornerstone was laid in 1887, on what would have been the young Stanford's 19th birthday. Although the Inner Quadrangle and its Memorial Church were designed by the Boston architects, they were heavily influenced by the personal taste and preferences of Leland and Jane Stanford. The two were well traveled and called upon sites they had seen in Europe. The collaboration between the Stanfords, Olmstead, Walker, and the Coolidge architecture firms was complicated by distance and diverging opinions. The most critical disagreement was over the placement of the central core of the campus. Olmstead argued that it should be set in the foothills, to capitalize on the natural surroundings. Stanford insisted that the campus be placed on the flat land, out in the open: he wanted it to be large in scale and suggested that he was concerned about future expansion. The result was "a kind of medieval cloister drawn out to California scale" (Joncas et al., 1999). It reflected both the natural landscape and the Mission architecture that has become typically Californian, and it anticipated the Mission Revival period in California architecture (Turner et al., 1976). (Continued next page)



CONTINUATION SHEET

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\*Resource Name or # (Assigned by recorder)

SCI 911 Quadrangle and Memorial Church

\* Recorded By L. Dill, M. J. Ignoffo, and F. Maggi

\* Date 3/31/2004

☒ Continuation ☐ Update

Continued from previous page)

By the time Stanford opened to students in the fall of 1891, most of the Inner Quadrangle buildings were completed, overshadowed by 100-foot high Memorial Arch. On its face was a massive frieze, a sculpted "Progress of Civilization."

According to Stanford architecture historian Paul Turner, "this degree of monumentality had never before been seen in American college planning" (Turner et al., 1976). It was a milestone in the history of university planning in America.

In 1889, Leland Stanford fired the Boston architecture firm, but retained a draftsman who had worked for the firm, Charles E. Hodges. He was appointed Resident Architect, and he directed most design tasks over the next decade.

The Inner Quad buildings were set on broad foundations, which protected them from earthquake (Joncas et al., 1999). Outer quadrangle buildings were not so supported, and suffered more serious damage from earthquakes both in 1906 and in 1989.

Charles Coolidge designed the Memorial Church in 1887, modeling it after H. H. Richardson's 1876 Trinity Church in Boston (Joncas et al., 1999). It remains the focal point of the long Palm Drive main entrance to Stanford. Jane Stanford transformed Coolidge's design with opulent Victorian embellishments, including a large towering belfry designed by Clinton Day of San Francisco. He also added the underground room to the back of the church in 1902. The tower collapsed in the earthquake of 1906, and was not rebuilt. The same fate befell Memorial Arch. Subsequent architectural experts have concurred that the overall scheme was improved with the loss of the tower and the arch.

Jane Stanford also commissioned a mosaic by a Venetian artist, Antonio Paoletti, depicting a Biblical scene. It was heavily damaged in the 1906 earthquake, but was replaced by Salvati and Company (Joncas et al., 1999).

The Main Quadrangle is historically significant because it provided a new model for American college campus design. In addition, it highlighted elements of Mission architecture, predating Mission Revival architecture in California. The campus, as conceived by Stanford, Olmstead, and Walker, called for provisions for orderly and consistent expansion over time.

EVALUATION

Criteria A/1: Stanford's Main Quad complex, including Memorial Church, is the historic core of a nationally significant university campus. Stanford University and its symbolic center are associated with significant academic research, the education of many significant leaders, and in every way associated with private higher education in the West. The events and patterns represented by this complex make it eligible for the National Register under Criterion A or the California Register under Criterion 1.

Criteria B/2: The resource is directly associated with Leland and Jane Stanford. The Stanfords, significant for their role in the opening and establishment of the West, for participating in the construction of the trans-continental railroad, and for his role in early California politics, included their contribution to California and the Nation with the founding of Stanford University. After establishing their fortune during the California Gold Rush by bankrolling the railroads, they together conceived of the school, directed its design, and established its goals and use. As the original core of the University, the Main Quad would be considered significant based on its association with the Stanfords, and would be eligible for the National Register under Criterion B and the California Register under Criterion 2.

Criteria C/3: Based on an assessment of the architectural qualities of the subject property, it appears to be individually eligible for the National Register under Criterion C and the California Register under Criterion 3, as the building is a significant and distinguishable entity in the context of late nineteenth-century architecture in the United States. The complex embodies some of the best qualities of campus planning and architectural design, and is associated with nationally recognized designers. Its spatial composition, siting, and Romanesque Revival style buildings represent an enduring image of Stanford University and the West.

Integrity: The property maintains integrity as per the National Register's seven aspects of integrity. It maintains its location, historic setting, feeling, and association. It has integrity of design, workmanship, and materials. Some structural modifications have been made; these have been executed in such a way that they do not impact the overall historic integrity.

Continued from page 2, DPR523b, B12)

Davis, M., and R. Nilan, The Stanford Album: A Photographic History, 1885-1945. Stanford: Stanford University Press, 1989.

Joncas, R., D. J. Neuman, and P. V. Turner, Stanford University: The Campus Guide. New York: Princeton Architectural Press, 1999.

Peterson, L. W. The Stanford Century, Stanford: Stanford Alumni Association, 1991.

Stanford University, University Architect, Historical Survey, 1991.

Turner, P. V., M. E. Vetrocq, and K. Weitze, The Founders and the Architects: The Design of Stanford University. Stanford: Dept. of Art, Stanford University, 1976.



CONTINUATION SHEET

Primary # .....  
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Trinomial # .....

SoC AttacheMnt

ge 7. of 16

\*Resource Name or # (Assigned by recorder)

SCL911 Quadrangle and Memorial Church.....

\* Recorded By L. Dill, M. J. Ignoffo, and E. Maggi.....

\* Date 3/31/2004.....

☒ Continuation ☐ Update



Photo Notes:

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Page 8 of 16

\*Resource Name or # (Assigned by recorder)

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\* Recorded By L. Dill, M. J. Ignoffo, and E. Maggi

\* Date 3/31/2004

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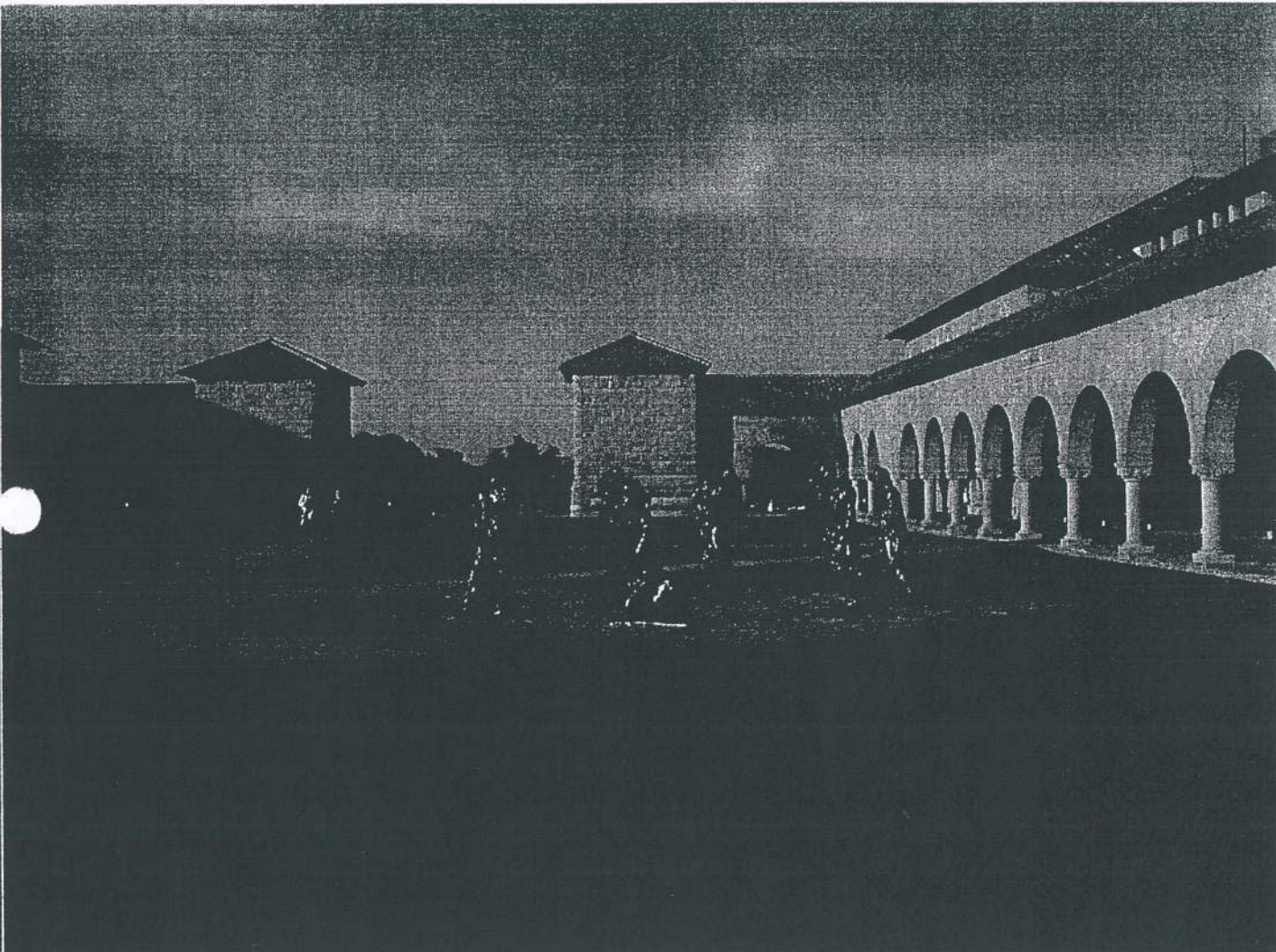


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\*Resource Name or # (Assigned by recorder)

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\* Recorded By L. Dill, M. J. Ignoffo, and F. Maggi

\* Date 3/31/2004

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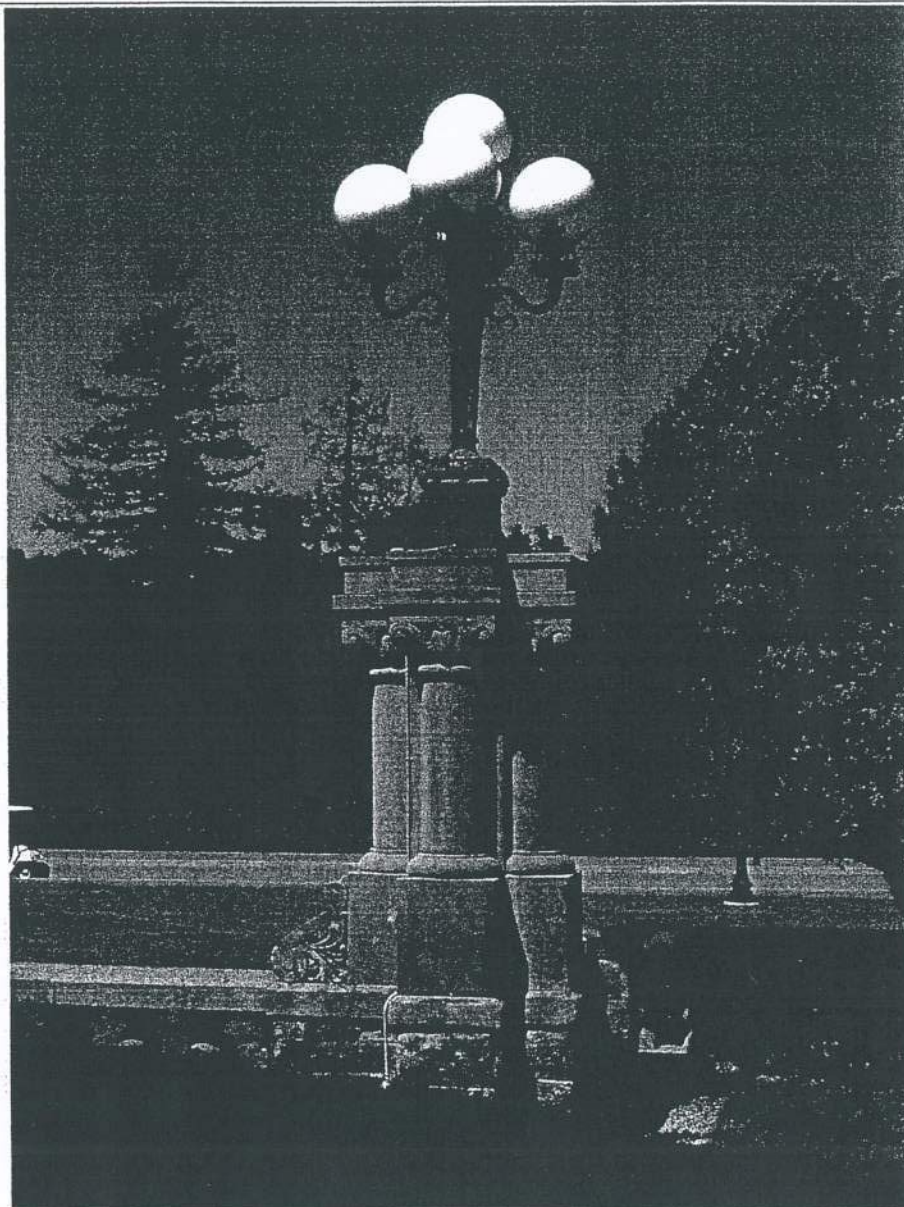


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\*Resource Name or # (Assigned by recorder) SCL911 Quadrangle and Memorial Church

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\* Recorded By L. Dill, M. J. Ignoffo, and E. Maggi

\* Date 3/31/2004

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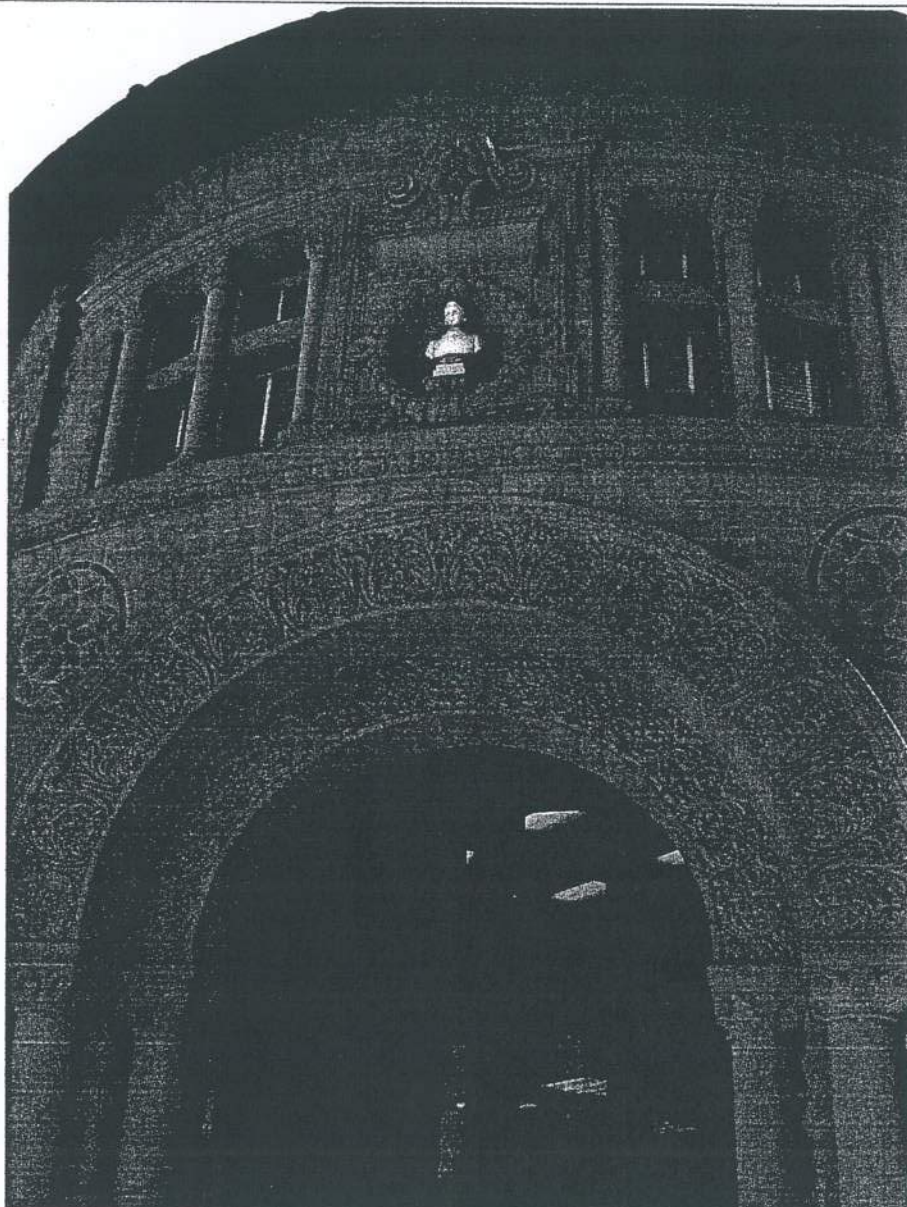


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\* Date 3/31/2004 .....

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\* Recorded By L. Dill, M. J. Ignoffo, and F. Maggi.....

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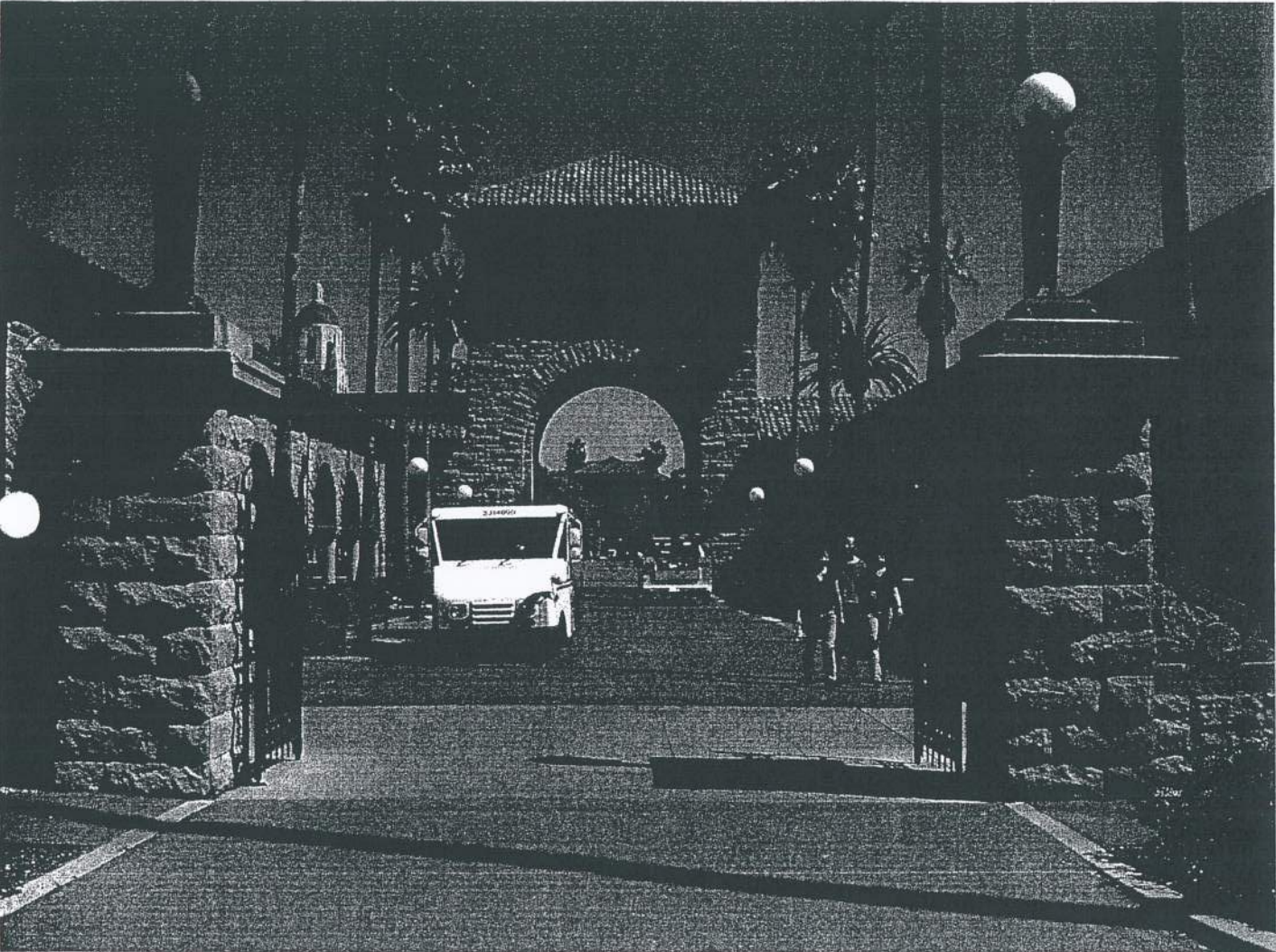
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Page 13 of 16

\*Resource Name or # (Assigned by recorder)

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\* Recorded By L. Dill, M. J. Ignoffo, and E. Maggi.....

\* Date 3/31/2004.....

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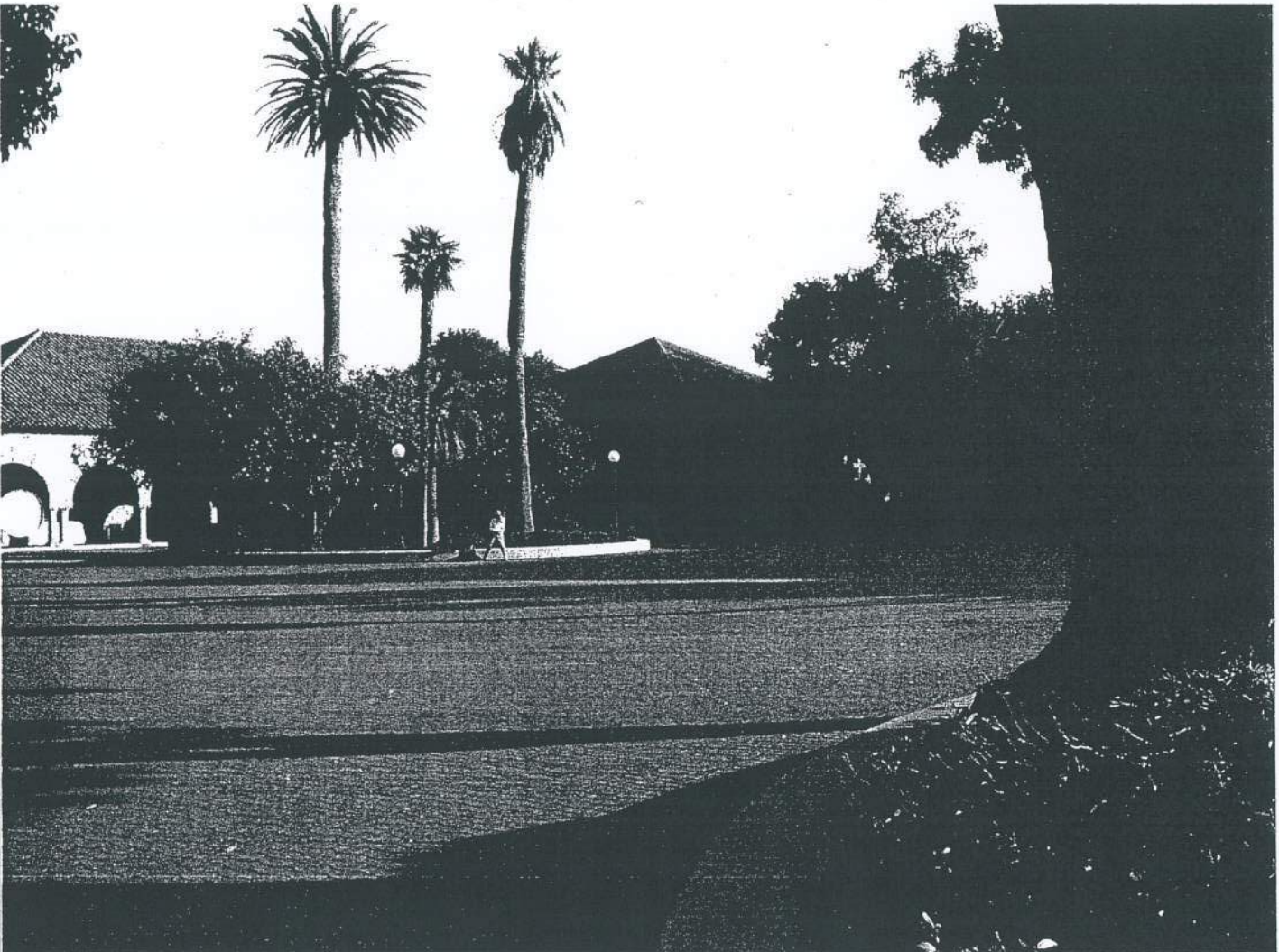


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\* Recorded By L. Dill, M. J. Ignoffo, and F. Maggi

\* Date 3/31/2004

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State of California - The Resources Agency  
 DEPARTMENT OF PARKS AND RECREATION  
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Page 15 of 16

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\* Recorded By L. Dill, M. J. Ignoffo, and F. Maggi.....

\* Date 3/31/2004.....

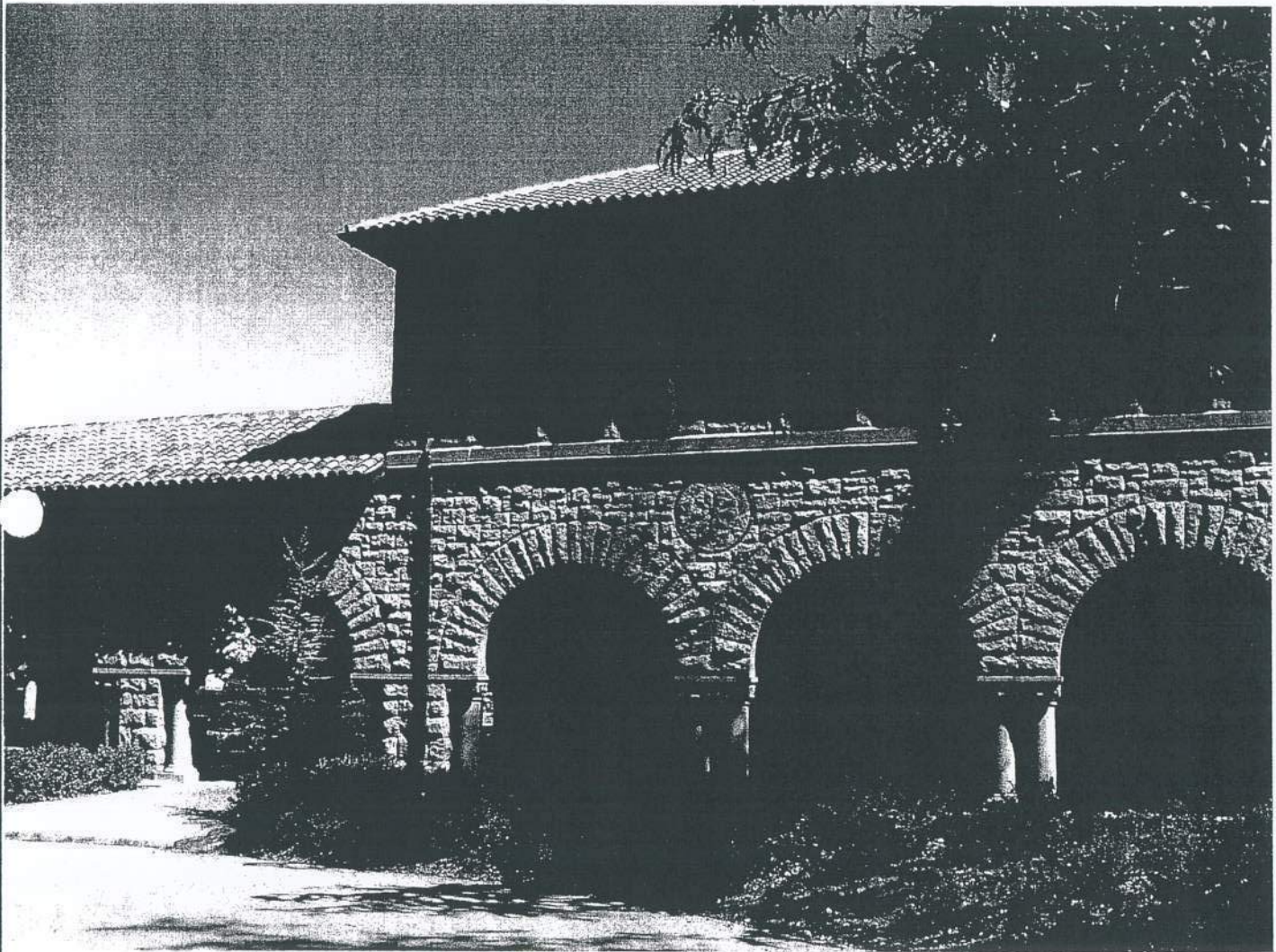
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\*Resource Name or # (Assigned by recorder)

SCI 911 Quadrangle and Memorial Church

\* Recorded By L. Dill, M. J. Ignoffo, and E. Maggi

\* Date 3/31/2004

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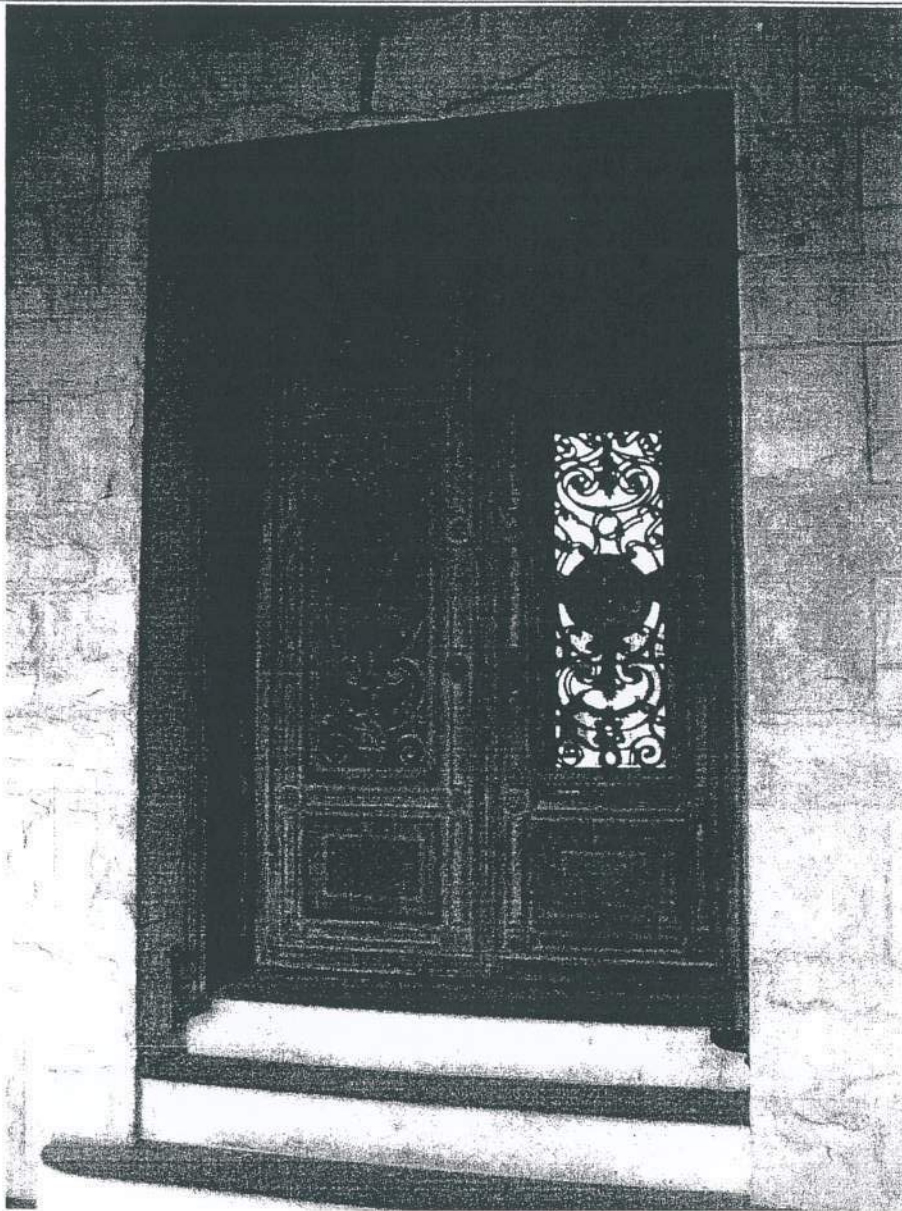


Photo Notes:

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# PRIMARY RECORD

Primary # \_\_\_\_\_

HRI # \_\_\_\_\_

**SoC Attachemnt**

Trinomial \_\_\_\_\_

NRHP Status Code 3S

Other Listings \_\_\_\_\_

Review Code \_\_\_\_\_

Reviewer \_\_\_\_\_

Date \_\_\_\_\_

Page 1 of 7

\*Resource Name or #: (Assigned by Recorder) Old Chemistry Building

P1. Other Identifier: \_\_\_\_\_

\*P2. Location: ☐ Not for Publication ☒ Unrestricted

\*a. County Santa Clara

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*b. USGS 7.5' Quad Palo Alto Date 1991 T \_\_\_\_\_; R \_\_\_\_\_;  $\frac{1}{4}$  of \_\_\_\_\_  $\frac{1}{4}$  of Sec \_\_\_\_\_; B.M. \_\_\_\_\_

c. Address 376 Lomita Drive City Stanford University Zip 94305

d. UTM: (Give more than one for large and/or linear resources) Zone: 10; 573303 mE/ 4142977 mN

e. Other Locational Data: (e.g. parcel #, directions to resource, elevation, etc., as appropriate)

\*P3a. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The Old Chemistry Building is an approximately 60,000 square foot building located on Palm Drive. The three-story building is a Victorian interpretation of the Richardsonian Romanesque style. The exterior walls are brick with standstone veneer and the roof is pitched red tile. The building features an embellished roof line, tall, arched window opening, and roof dormers. Two windows on the south elevation (**photograph 2**) have been filled in and others have been boarded over (**photograph 3**). In recent years metal stairs (depicted in **photograph 4**) and a concrete block shelter (shown in **photograph 5**) have been added to the building.

\*P3b. Resource Attributes: (List attributes and codes) HP15 Educational Building, HP45 Unreinforced Masonry

\*P4. Resources present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (isolates, etc.)



P5b. Description of Photo: (View, date, accession #) \_\_\_\_\_

East Elevation

11/28/00

\*P6. Date Constructed/Age and

Sources:

☒ Historic

☐ Prehistoric

☐ Both

1903

\*P7. Owner and Address:

Board of Trustees, c/o UA/Planning  
Office, 655 Serra St., Stanford, CA

\*P8. Recorded by: (Name, affiliation, and address)

Madeline R. Lanz, Jones & Stokes  
2600 V Street  
Sacramento CA, 95818

\*P9. Date Recorded: 11/28/00

\*P10. Survey Type: (Describe)  
Intensive

\*P11. Report Citation: (Cite survey report and other sources, or enter "none.") Jones & Stokes 2001. Inventory and Evaluation of Six Buildings at Stanford University, Santa Clara County, California. January 2001. Sacramento CA.

\*Attachments: NONE ☐ Location Map ☐ Sketch Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record

☐ Archaeological Record

☐ District Record

☐ Linear Feature Record

☐ Milling Station Record

☐ Rock Art Record

☐ Artifact Record

☐ Photograph Record ☐ Other (List): \_\_\_\_\_

# BUILDING, STRUCTURE, AND OBJECT RECORD

Page 2 of 7

\*NRHP Status Code 3S

\*Resource Name or # (Assigned by recorder) Old Chemistry Building

B1. Historic Name: Chemistry Building

B2. Common Name: Old Chemistry Building

B3. Original Use: Educational/Administrative

B4. Present Use: Vacant

\*B5. Architectural Style: Victorian Romanesque

\*B6. Construction History: (Construction date, alterations, and date of alterations)

See Continuation Sheet

\*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: Original Location:

\*B8. Related Features:

B9a. Architect: Clinton Day

b. Builder: Unknown

\*B10. Significance: Architect Clinton Day

Area: Stanford University

Period of Significance: 1903

Property Type: Education Building

Applicable Criteria: 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Architect Clinton Day designed the Old Chemistry Building which was constructed in 1903. Since it was built, Stanford University's chemistry department continuously occupied the facility until the construction of a new building in 1977. The Old Chemistry Building is one of three sandstone structures constructed under Jane Stanford's authority located along the entrance to the University, Palm Drive. The other two buildings, the Library and the Gymnasium, collapsed in the 1906 earthquake and were later demolished. (Bartholomew and Brinegar 1999)

Jones & Stokes has determined that the Old Chemistry Building appears to be eligible for listing in the CRHR under Criterion 3 because of its association with Clinton Day, one of Northern California's premier architects in the late 19<sup>th</sup> century. Secondly, the Chemistry Building is the only remaining sandstone building constructed under Jane Stanford's direction following the unexpected death of Leland Stanford 1893. (See Continuation Sheet)

B11. Additional Resource Attributes: (List attributes and codes) HP15 Educational Building, HP45 Unreinforced Masonry

\*B12. References:

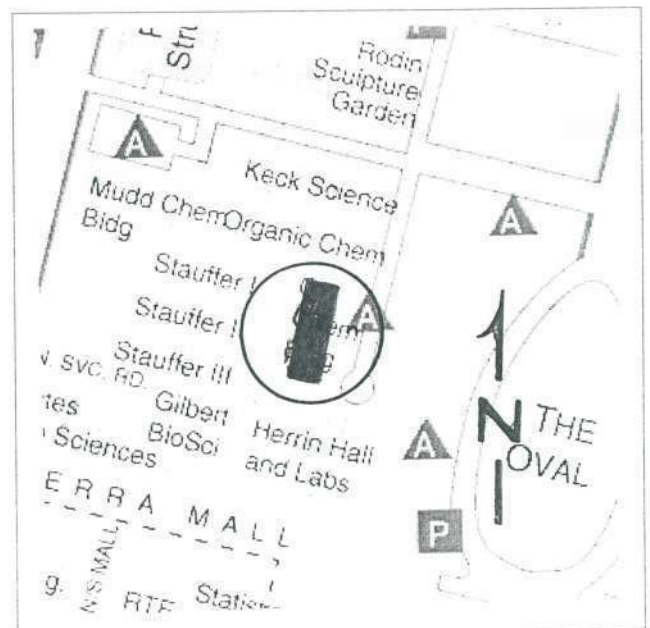
See references in evaluation report cited in P11.  
Stanford University DPR 523 forms, 1997.

B13. Remarks:

\*B14. Evaluat Madeline Lanz, Jones & Stokes

\*Date of Evaluation: December 5, 2000

(This space reserved for official comments.)





## CONTINUATION SHEET

Primary # \_\_\_\_\_

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**SoC Attachemnt**

Page 3 of 7

\*Resource Name or # (Assigned by recorder) Chemistry Building

\*Recorded by Madeline R. Lanz, Jones & Stokes

\*Date 11/28/00

☒ Continuation

☐ Update

### Construction History:

- 1903 Original construction
- 1907 Earthquake repairs.
- 1960 HVAC and basement remodeling.
- 1961 Library renovation.
- 1966 Fire code compliance.
- 1974 Partial basement remodel.
- 1976 Swain Library expansion.
- 1980 Second floor interior remodel.
- 1984 Second floor computer room.

### Significance (Continued):

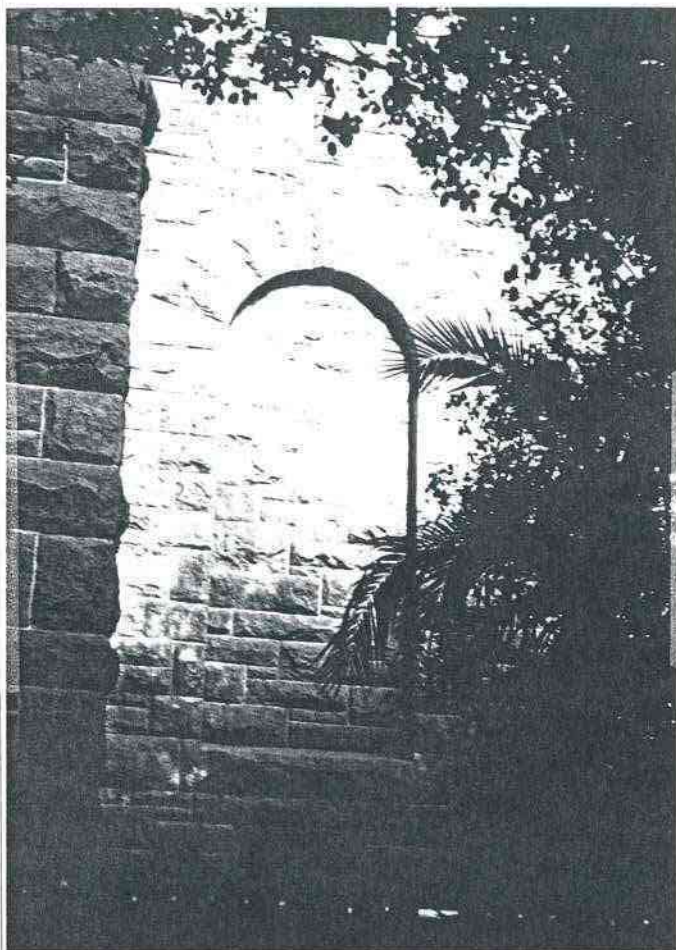
Upon its completion in 1903, the Old Chemistry Building was regarded as one of the best designed and equipped chemistry laboratories in the United States. (Davis and Nilan 1989, Allen 1980)

Clinton Day designed the Old Chemistry Building as a blend between the Quad's Richardsonian Romanesque style and the classicism of the Museum. Richardsonian Romanesque influence is evident in the use of sandstone blocks, arches, window treatment, the red roof tile, and rosettes. The classical-type pediment on the facade and the building's more vertical proportions echo the style of the nearby Museum. (Bartholomew and Brinegar 1999)

The Old Chemistry Building has retained a remarkable degree of integrity to the time it was constructed in 1903. While it sustained major damage in the 1906 earthquake including the collapse of a portion of the facade and some chimneys, and vertical displacement of up to 3 inches, overall, the building was repaired to its pre-1906 appearance. Major alterations included the removal of all chimneys and the filling in of some windows. A small secondary building, the Assay Lab, was demolished in the 1950s. In recent years metal stairs and a concrete block shelter have been added to the building. The entire structure sustained some structural damage in the 1989 Loma Prieta earthquake.

The Old Chemistry building is significant because it is the only remaining sandstone building erected under Jane Stanford's direction at the turn of the century. In addition, this building is an excellent representation of a work completed by Northern California architect, Clinton Day.

**Photographs (Continued):**



**Photograph 2.** Filled in window.



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**SoC Attachemnt**

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\*Resource Name or # (Assigned by recorder) Old Chemistry

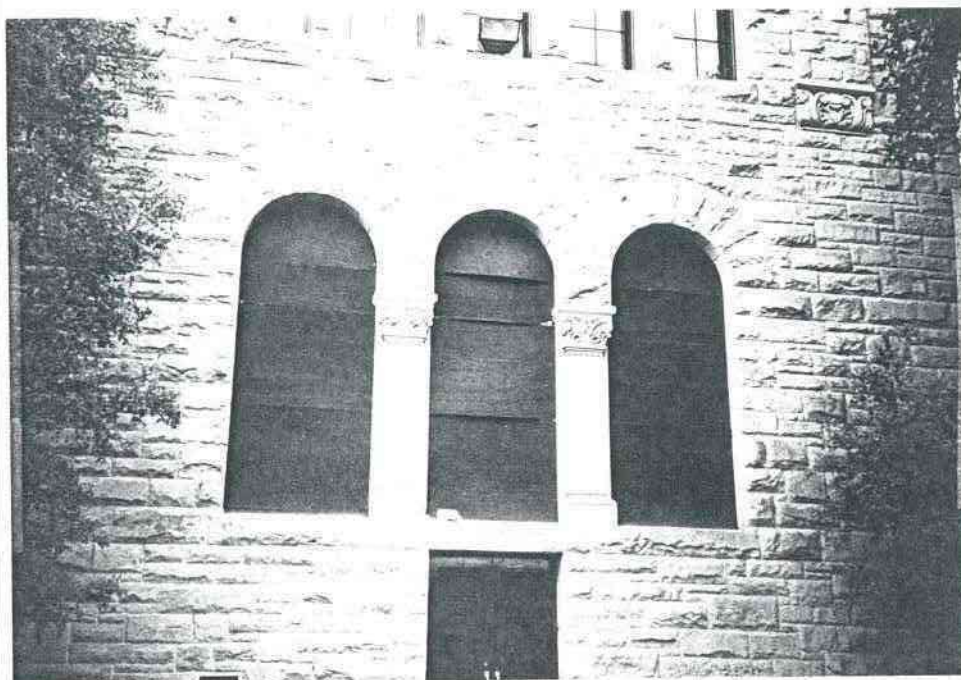
\*Recorded by Madeline Lanz, Jones & Stokes

\*Date 11/28/00

☒ Continuation

☐ Update

### Photographs (Continued):



Photograph 3. Boarded up windows.

## CONTINUATION SHEET

Primary # \_\_\_\_\_

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\*Resource Name or # (Assigned by recorder) Old Chemistry Building

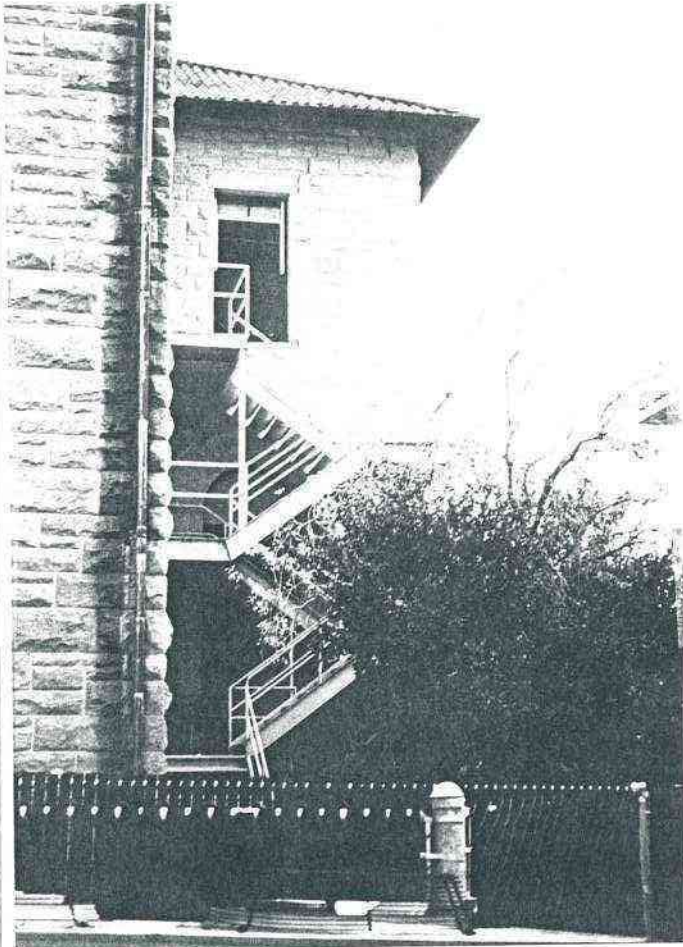
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\*Date 11/28/00

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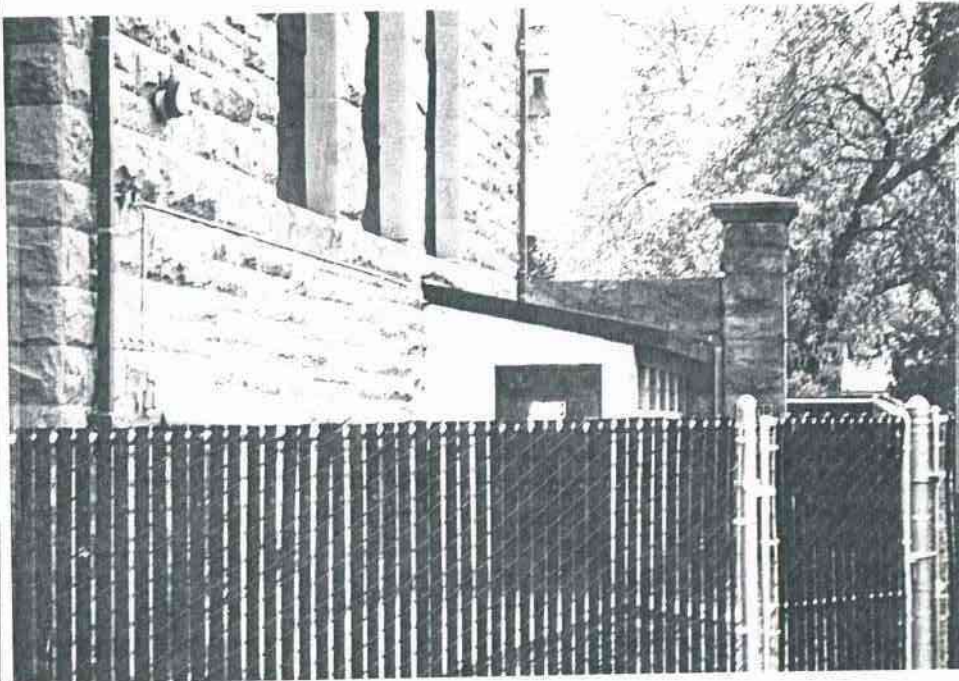
### Photographs (Continued):



Photograph 4. Metal staircase.



**Photographs (Continued):**



**Photograph 5.** Concrete block addition.

## Stanford University - Design Philosophy for Architectural Compatibility

Stanford University is a place for learning, discovery, innovation, expression, and discourse. Since the opening of the university in 1891, Stanford's physical campus has played a vital role to support and enhance the university's mission and vision. Although the university's endeavors and physical campus have continued to evolve, many of the principles that have shaped the campus planning and design have remained consistent.

### Stanford Campus Character

The original architecture and campus master plan have shaped the character of Stanford's built environment. Programming, planning, and architecture first and foremost support the university's academic and research mission, with a secondary goal of enriching the sense of place for the Stanford community.



Components of Stanford's general planning and architecture principles that advance the campus identity include:

- **Campus framework plan and vision:** Stanford generally sites buildings in a manner that is informed by the precepts of the original Frederick Law Olmsted Campus Plan that including a strong axial entry sequence, a framework of north/south and east/west



malls and roads, and an east/west series of quadrangles that provide order and create dynamic exterior spaces. Residential neighborhoods, as well as areas that house unique programs such as the recreation and athletics, are often organized in a less formal manner.

- **Scale & massing:** A general planning principle is to develop the campus in a compact manner with buildings designed at a sensitive human scale. Buildings are planned with a special attention to how the bases of the buildings address the ground plane, the roof and lid profiles meet the sky, and program spaces engage the landscape.
- **Exterior material consistency:** While Stanford encourages a range of architectural styles on campus, a consistent exterior palette of materials in warm earth-tone colors contributes to a sense of campus continuity.
- **Sense of place:** In new buildings and redevelopment of existing buildings, Stanford focuses on creating connections between the interior and exterior environments as well as creating hubs that relate to the programs. Standards for signs, waste and recycling containers, site furniture, lighting, and landscape details strengthen the overall consistency of the campus. Campus connective elements and standards are periodically updated to address new program needs (e.g. recycling receptacles, LED light fixtures, etc.).

## Architectural Compatibility

The main Stanford campus sits predominantly in unincorporated Santa Clara County and the county guidelines (Guideline for Architecture and Site Approval, Chapter 1-Design, Section A-Architecture, Compatibility with Neighbors) are consistent with the way Stanford thinks about architectural compatibility; properly siting buildings, establishing appropriate massing, and using quality exterior materials in earth tone color palettes, serves Stanford well to ground the planning and architecture on its campus.

Many memories of the iconic Stanford campus are rooted in the architecture of the Main Quad which continues to anchor and represent the heart of the university. The Main Quad features sandstone buildings connected by arcades, hipped clay tile roofs, and an ordered rhythm of deep punched window openings. From the origins of the Main Quad, the main campus has developed to support emerging trends in academics, research, and residential life. A wide range of architectural styles and motifs has been approved by Stanford leadership as well as the County, yielding buildings that are architecturally harmonious, but also reflect a variety of individual approaches that support academics, accelerate research efforts, and sustain residential life. A key aspect of maintaining architectural integrity is to design and construct buildings of our time; architecture that complements the existing context, but also provides an inspirational nod to the future.



STANFORD CAMPUS COMPATIBILITY



The **Knight Management Center**, which houses the Graduate School of Business, is a recent example of an assemblage of buildings that is grounded in the campus planning and design principles. Hipped clay tile roofs, buff colored precast cladding, ordered rhythms of rectangular openings and fenestration, and a network of arcades connect the multiple programs housed within. A distinctive pavilion and associated trellis anchor a vibrant courtyard that generates a memorable sense of place along Jane Stanford Way.



**Knight Management Center (2011)**

In addition to considering compatibility from a neighborhood architectural perspective, Stanford also focuses upon and respects the context and setting of its significant historic resources. The university's practices in determining whether new construction is compatible with adjacent historic buildings is guided by the **Secretary of Interior Standards**, which outlines the means to be compatible with historic properties. Since the standards recommend differentiation of the new construction from the existing historic resources, Stanford is careful to protect the integrity of its adjacent historic architecture by practicing restraint when using stylistic motifs like ornamentation, arches, decorative columns, etc. to avoid architectural mimicry which can devalue the historic resource.

### Key Guidelines - Secretary of Interiors Standards

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.

New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall 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.

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 not be impaired.



Peterson Lab Renovation/Addition (2009)



### Early Example of Compatibility with a Historic Building: Encina Hall and Encina Commons

An illustration of one of the earliest examples of architectural compatibility on the Stanford campus is the addition of **Encina Commons** (1922) to **Encina Hall** (1891). Encina Hall, the original men's residence hall complemented the architecture of the Main Quad with its Richardsonian vocabulary that included arched windows and arcades, rusticated sandstone, and prominent hipped clay tile roofs. The residence hall was set on a plinth with a grand set of granite stairs leading to the primary entry. Encina Commons was constructed as the dining hub and its design complemented but was deferential to the architecture of Encina Hall. While a single arched portal in the entry tower designated the Commons entry, the arcades were not articulated by arched openings, but by simple, regularly spaced rectangular openings composed of piers supported by buttresses. In lieu of the signature rusticated sandstone, Encina Commons was clad in smooth stucco and its gable roofs were low pitched clay tile.



**Encina Commons (1922)**



**Encina Hall (1891)**

### More Recent Examples of Compatibility with Historic Buildings

The following Stanford projects, constructed within the last 15 years following review and approval by Santa Clara County, further illustrate this respect for history. Many of these projects have been lauded by experts in the design and preservation industry for their sensitive design solutions. These exemplary projects demonstrate that there is not a single approach or set of rules that is or should be applied to all new construction. Rather, the Secretary of Interior Standards provide leeway to allow the university to elect how to achieve compatible design through siting, massing, and other features, while also ensuring differentiation so as not to replicate the motifs of the historic structure.

#### Meier Hall and Norcliffe Hall at Lagunita Court

The first example is set within the neighborhood of **Lagunita Court** (1934), a residential dorm complex that is a historic resource. Two residence hall additions (216 new undergraduate beds) were completed in 2016.

Lagunita Court, the original residence hall, has a simple but elegant series of 3-story stucco wings with double hung windows, hipped clay tile roofs and well-proportioned courtyards. An arched portal highlights the primary entry and arched windows differentiate the dining commons.







**Lagunita Court (1934)**

**Meier Hall**, and its sibling, **Norcliffe Hall** were designed to complement the scale, materiality, and architectural simplicity of the original Lagunita Court. The building massing, the clay tile roofs, and double-hung windows reflect the historical design. It was intentional that each of the primary entries for Meier Hall and Norcliffe Hall was not an arched expression to ensure that these buildings would not compete with and diminish the original Lagunita Court.



**Meier Hall (2016)**

### Roble Hall and Windhover Contemplative Center

Directly adjacent to **Lagunita Court** is **Roble Hall**, and the **Windhover Contemplative Center**.

Roble Hall is a Spanish eclectic style residence hall with a classical entry portico, arched articulated first floor openings with decorative pilaster panels, and earth tone stucco. The Windhover Contemplative Center was approved by the County in 2014. The program for contemplation is unique, and the architecture of Windhover is intentionally differentiated from the residential area by its deferential scale and more contemporary design. For compatibility, the architecture draws from the materiality of the surrounding buildings; the color, texture, and pattern of the rammed earth walls reflect the ornamental detailing on Roble Hall, and the warm wood cladding complements the more natural materials the area.



**Roble Hall (1918)**



**Windhover Contemplative Center (2014)**



## Leland Stanford Junior Museum, Cantor Center Addition, Anderson Collection and McMurtry Art Building

The buildings surrounding the original Leland Stanford Junior Museum illustrate how, in accordance with the Secretary of Interior Standards, three new designs are compatible with a historic building, but differentiated from the original historic building. The museum vicinity is anchored by a portion of the original **Leland Stanford Junior Museum** (1891), and Stanford has constructed a contemporary **Cantor Center Addition** (1999), the **Anderson Collection** (2014), and the **McMurtry Art Building** (2015).



Leland Stanford Junior Museum (1891)

The original **Leland Stanford Jr. Museum** was one of Jane Stanford “noble” buildings designed in the neoclassical style, which was notably different from, but compatible with the architecture of the Main Quad. The building consists of a domed central block with an iconic portico, stepped back wings, and projecting pedimented end blocks. The building envelope is concrete and treated as ‘artificial stone’, with mosaic panels that accentuate the exterior.

In the following image, the original museum pavilion is on the right, and the contemporary **Cantor Center Addition** is to the left. The Cantor Center Addition is differentiated so that the original historic resource can be distinctive. Its metal and glass exterior provides a greater connection between the interior and exterior commons spaces than the original museum, while its textured buff-colored stucco and bronze fenestration system harmonizes with the original museum facades.



#### **Cantor Center (Addition 1999)**

Fifteen years after completing the Cantor Center Addition, Stanford constructed two new arts buildings on sites that are adjacent to the Leland Stanford Junior Museum. The **McMurtry Building** and the **Anderson Collection** both reflect the contemporary nature of the program they house and complement the original museum in different ways. The **Anderson Collection** anchors and defines the north edge of the original museum’s formal courtyard, and the Anderson Collection’s scale, height, and massing reflects the original massing of the museum wings. The articulated pattern of the buff-colored glass fiber reinforced concrete panels complements, but does not match, the original scored concrete on the museum seen on the right. While the original museum pavilion has a much more solid mass, the Anderson Collection’s first floor is much more transparent to invite you in and highlight the view of art from the exterior.





**Anderson Collection (2014)**

The **McMurtry Building**, designed to energetically reflect the art program housed within, builds on the forms and contemporary character of the 1999 Cantor Center addition to the original museum. While McMurtry is one of the most sculptural architectural expressions on Stanford's campus, it is intentionally sited to define the edge of the Cantor Center lawn and Rodin Sculpture Garden. Its scale and composition of mass and voids, its connection to the landscape, its material palette complement its existing neighbor. One of the wings which houses art history program is designed to extend the Cantor Center stucco addition, while the other wing, which houses the visual arts, is clad in a pre-patinated zinc panel which relates to the commonly used terra cotta clay tile on campus.



**McMurtry Building (2015)**

### **Looking to the future**

A noble objective of a great university is to prepare students to make meaningful contributions to society as engaged citizens and leaders in a complex world, as well as nurture a culture of collaboration that drives innovative discoveries vital to our world, our health and our intellectual life. University campuses across the country balance the responsibility to steward their historic resources, with the aspiration to design buildings that represent the current times and support new cutting-edge programs. Stanford will continue to respect and enhance the campus context to maintain a compatible and harmonious campus that also sensitively accommodates its evolution.

Stanford University  
April 2020



## LMN ARCHITECTS

### *LMN designs environments that elevate the social experience.*

Recipient of the 2016 National AIA Architecture Firm Award, our design practice has been dedicated to the health and vitality of communities at all scales since our founding in 1979. Internationally recognized for the planning and design of environments that elevate the social experience, we work across a diversity of project typologies, including higher education facilities, science and technology, civic and cultural projects, conference and convention centers, urban mixed-use and transportation.

Our office is located in Seattle with a 150-person staff that provides architectural, interior and urban design services. All disciplines are represented on project teams to comprehensively address the needs of the assignment, supported by a diversity of specialized resources, such as the LMN Tech Studio, our in-house Research & Development group.

Our work is widely regarded for enriching civic life and strengthening cultural identity. The architectural expression of each project is uniquely characteristic of its purpose and place, yet all share a common approach to how they support community.

Whether as part of a campus, city, neighborhood or workplace, we believe people share an innate need to feel connected. And that places of great utility and imagination—spaces people naturally gravitate to and are inspired by—result from an open, inquisitive dialogue from multiple perspectives.

LMN is led by ten partners who are deeply involved in the work. Project teams are organized around the specific conditions of the assignment, ensuring the highest level of program expertise, design skills and creative capacity. Over the course of our progressively evolving practice, we have earned a reputation for rigorous attention to project delivery—encompassing strict adherence to budget and schedule, innovative design/construction processes and high-performance building systems.





## HIGHER EDUCATION EXPERIENCE

For many years LMN has been deeply immersed in the analysis of how the culture of higher education programs can be effectively supported and nourished by their physical environments. The knowledge we gain from each project continually advances this understanding, lending further insight into the implications of academic culture and social dynamics on architectural possibilities.

LMN offers a deep knowledge of planning, programming and design of higher education projects. Our work encompasses more than 140 higher education projects on 47 university and college campuses throughout the United States, with over 90-percent on the West Coast. In the past decade we have

developed a significant presence in California and recently completed the state's first LEED Platinum, active learning classroom building at the University of California Irvine.

LMN has designed innovative computer science and interdisciplinary engineering facilities for a wide variety of higher education users. This work includes a broad spectrum of specialized and multi-disciplinary programs in the creation of highly interactive learning environments, that are responsive to specific program needs and essential campus influences. We respond to these opportunities with a collaborative, research-based approach that encompasses program functionality; site and environmental conditions; systems technology; quality of space; and architectural expression.

### BUSINESS



**Huntsman School of Business**  
UTAH STATE UNIVERSITY

### ARTS



**Voxman Music Building**  
UNIVERSITY OF IOWA

### COMPUTATIONAL SCIENCE



**Gates Center for Computer Science & Engineering**  
UNIVERSITY OF WASHINGTON

### SCIENCE



**PACCAR Environmental Technology Building**  
WASHINGTON STATE UNIVERSITY

### ENGINEERING



**Engineering Technology Building**  
CENTRAL WASHINGTON UNIVERSITY

### CLASSROOM



**Anteater Learning Pavilion**  
UNIVERSITY OF CALIFORNIA IRVINE



## DESIGNING WITHIN A HISTORIC CONTEXT

From more than 30 years in designing significant university projects within historic campus contexts, LMN is extremely well-versed in the diverse factors and design considerations essential to achieving the optimal balance of architectural expression and campus continuity. Working within the context of historic campuses requires specialized experience and a holistic design approach to reinforce critical planning principles with architectural expression that injects new academic vitality to the core campus. New university buildings should embody their time and place, while respecting the past and looking towards the future. This translates to buildings that respond to their historic context and, at the same time, speak to their educational mission within the context of modern society. The progressive evolution of campuses over time—the people, the ideas and the physical environment—is what makes them such wonderful places. Thus with every new building within the campus core comes a collective obligation to protect and extend the continuing legacy of the institution.



### VOXMAN MUSIC BUILDING, UNIVERSITY OF IOWA

The Voxman Music Building is situated between the campus and the downtown core of Iowa City, embracing both academic and urban experiences. The terracotta facade was designed to match the limestone color of the signature historic buildings on campus with a subtle variation achieved by multiple textures and reflectivity on panels of the same color. Various spread and twisted panels respond to interior daylight needs achieving a density of facade details similar to the historic buildings.



### POWERS COLLEGE OF BUSINESS, CLEMSON UNIVERSITY

The first all-new academic building in 100 years, the Wibur O. and Ann Powers College of Business building anchors Clemson's historic heart, strengthening the campus framework by linking the historic original campus Quad with the new student residence community.



### FOSTER COLLEGE OF BUSINESS, UNIVERSITY OF WASHINGTON

A three-building complex for the Foster School of Business utilizes brick, glass, and metal exterior combines a respect for the character of the campus architecture with the School's forward-looking approach to business education.

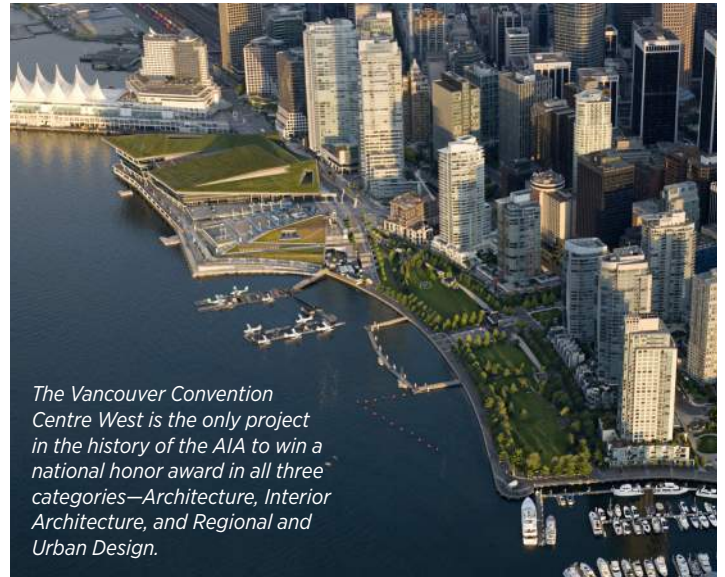


### CLEVELAND CONVENTION CENTER & CENTER FOR HEALTH INNOVATION

Building the ideals and aspirations of Daniel Burnham's vision, the Cleveland Convention Center and the Global Center for Health Innovation designs continues the Cleveland Mall's presence as a grand space for civic life. Scale and massing was carefully considered throughout the design process.

## DESIGN EXCELLENCE

While design awards are not a central focus of our practice, the breadth of award recognition speaks to our integrated approach and capacity for creating high performance environments for a diverse range of users. LMN projects have received more than 290 international, national, regional and local awards and have been featured extensively in publications worldwide including the New York Times. This recognition attests to excellence in design, research, sustainability, urban planning and community engagement. Our projects have received more than 95 awards across 9 different AIA component organizations, including 10 National AIA Honor Awards. In recognition of the impact of our body of work and our long-standing firm culture of collaboration, LMN was the recipient of the **2016 AIA National Architecture Firm Award**.



### SELECT DESIGN AWARDS *Last five years* 2020

#### AIA National Honor Award for Interior Architecture

Voxman Music Building at University of Iowa

#### AIA Washington Council Civic Design Award

Bill and Melinda Gates Center for Computer Science & Engineering at University of Washington

#### AIA Washington Council Civic Design Award

Seattle Asian Art Museum

#### AIA Northwest & Pacific Region Design Award

Seattle Asian Art Museum

#### IIDA Northern Pacific Chapter INawards, INpublic Award

Octave 9: Raisbeck Music Center

#### AIA Seattle Chapter Honor Award

Seattle Asian Art Museum

#### AIA Washington Council Civic Design Award

Seattle Asian Art Museum

#### AIA Northwest and Pacific Region Design Award

Seattle Asian Art Museum

### 2019

#### AIA Washington Council Civic Design Award

University District GATEWAY BRIDGE

#### AIA Washington Council Civic Design Award

Octave 9 Raisbeck Music Center

### 2018

#### AIA National Honor Award for Interior Architecture

Sound Transit University of Washington Station

#### AIA Committee on Architecture for Education Facility Design Award of Excellence

Voxman Music Building, University of Iowa

#### AIA Northwest and Pacific Design Awards, Honor Award

Cleveland Convention Center & Civic Core

### AIA Seattle Honor Awards for Research and Innovation

Post-Occupancy Data Devices

### National Design Build Institute of America Awards

#### Educational Facilities Award of Merit

University Extension Classroom Building, University of California Irvine

### 2017

#### AIA National, Honor Award for Regional and Urban Design

Cleveland Convention Center & Civic Core

#### AIA Washington Council, Civic Design Award of Honor

Voxman Music Building, University of Iowa

#### AIA Seattle, Chapter Merit Award

Voxman Music Building, University of Iowa

#### AIA Iowa Chapter, Excellence in Energy Efficient Design

Voxman Music Building, University of Iowa

### 2016

#### AIA National Architecture Firm Award

LMN Architects

#### AIA San Antonio, Honor Award

Tobin Center for the Performing Arts

#### AIA San Antonio, Mayor's Choice Award

Tobin Center for the Performing Arts

#### AIA Washington Council Civic Design Awards, Award of Merit

Tobin Center for the Performing Arts

#### AIA Washington Council Civic Design Awards, Honorable Mention

Sound Transit University of Washington Station

#### AIA Seattle Chapter, Award of Merit

Sound Transit University of Washington Station

#### Urban Land Institute Global Award for Excellence

Tobin Center for the Performing Arts