

STANFORD UNIVERSITY

*Landscape Design Guidelines*

March 1989



*The student has no need for luxury. Plain living has ever gone with high thinking. But grace and fitness have an educative power too often forgotten in this utilitarian age. These long corridors with their stately pillars, these circles of waving palms, will have their part in the students' training as surely as the chemical laboratory or the seminary room. Each stone in the quadrangle shall teach its lesson of grace and of genuineness, and this valley of Santa Clara, this valley of holy clearness, shall occupy a warm place in every student's heart....*

*He will not forget the fine waves of our two mountain ranges, overarched by a soft blue Grecian sky, nor the ancient oak trees, nor the gently sloping fields, changing from vivid green to richest yellow as the seasons change.... Thus in every student shall be left some imperishable trace of the beauty of Palo Alto,*

—President David Starr Jordan  
Opening Day Address  
October 1, 1891

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March 1989

prepared by the  
Stanford Planning Office

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The first aerial photo, c. 1916



The Fiftieth Anniversary of the Founding, 1941. About ten major buildings (including Hoover Tower and Stanford Stadium) have been added since 1916.

## 1. *Preserving the Farm*

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Stanford is concluding its first century with plans for constructing facilities that would add nearly 25% to the built space in the central campus. This rapid change has helped generate a heightened respect for environmental and historical values. We are challenged to find ways of building while preserving "The Farm," a unique landscape of power and gentleness.

Though Frederick Law Olmsted, the leading landscape architect of his time, preferred the Foothills above present campus, Leland Stanford insisted on building the new University on the open plains so that there would be "unlimited level space in which to expand." Today, one hundred years later, construction is reaching the edges of that level space. Open meadows which once lay just outside the academic core are becoming laboratories, libraries, classrooms, offices, residences, roads and parking lots.

As the University enters its second century it is appropriate to pause and reflect. What is this special sense of place, this ambiance that has been the setting for so much creative thought and innovation? What factors contributed to its development? Which factors remain, which are threatened? How can the University continue to expand its facilities, remaining a world-class research and teaching institution, and yet retain its charm and openness? Finally, how can we maintain the character of campus while conserving our natural resources—land, water, soil, vegetation, energy?

Preserving this landscape character is important not only for environmental reasons, but also for the University's intellectual future: the "Stanford ambiance" is often cited by both students and faculty as a reason for choosing Stanford and as a significant factor in their satisfaction with the experience here.



These Landscape Design Guidelines will focus on site planning, vegetation and water management. We will attempt to identify what's important about Stanford, as a place. Having identified the essential elements of Stanford's landscape character, we will offer landscape design guidelines so that future development of the campus can preserve our heritage, reinforce our values and contribute to the University's academic mission.

These guidelines have two goals. First, they are intended to help conserve the essential elements of the Stanford landscape. And second, they will suggest methods for adapting to changing circumstances.

Goals:  
preserve landscape character  
adapt to changing circumstances

We must anticipate change. Economics, resource availability, academic needs— all of these factors determine the character of campus. As they change, so will our response in the built environment. In planning for each new facility, we can look for opportunities to respond to these changes while also working to preserve Stanford's landscape character.



Approaching the Centennial, 1986. Academic facilities and housing have nearly reached the edges of Stanford's level land.



The essential aspects of Stanford's landscape character can be understood as the expression of five broad concepts:

- *grand scale,*
- *response to climate,*
- *juxtaposition,*
- *a place apart,* and
- *permanence.*

These concepts provide a frame for evaluating existing campus spaces and guiding the design of new ones. Buildings and outdoor spaces that support these concepts generally “feel right” and fit within the fabric of the campus. Designs that lose sight of these concepts generally miss the mark and seem out of place. From this broad conceptual base we will generate a collection of specific design techniques for maintaining Stanford's landscape character.

Stanford lands stretch over 8,000 acres, one of the largest private holdings on the San Francisco peninsula.



The land itself, stretching over 8,000 acres of foothills and plains, provides a grand scale. The size and varied topography encourage openness, freedom and “thinking big” while also providing a rare opportunity for comprehensive land and resource management.

### *Grand scale*

“The winds of freedom blow,” proclaims the motto on the Stanford seal, arrayed over a tall redwood tree and rolling foothills. More than mere symbol, the scale of the land allows students and faculty to explore hilltop vistas and wide open meadows just outside the rigors of the classroom or laboratory. Coupled with the pioneer spirit of the American west, it would not be unreasonable to suggest that the bigness of the land has contributed to the big thinking that has made Stanford famous.

As a reserve for academic facilities, the land has a capacity to support ambitious enterprises like the two-mile long Linear Accelerator or the 150’ diameter Big Dish radio telescope. If such academic facilities are designed and sited with an awareness of scale, they can be absorbed on the land without crowding or sacrificing landscape character.

Even as we add more facilities, by recognizing the importance of scale, and by preserving the grandest elements of the land, we support an essential aspect of the Stanford ambiance.

Deep shaded arcades, enclosed courtyards, compact building layout, drought tolerant plants—elements of Olmsted's climate based design for Stanford.



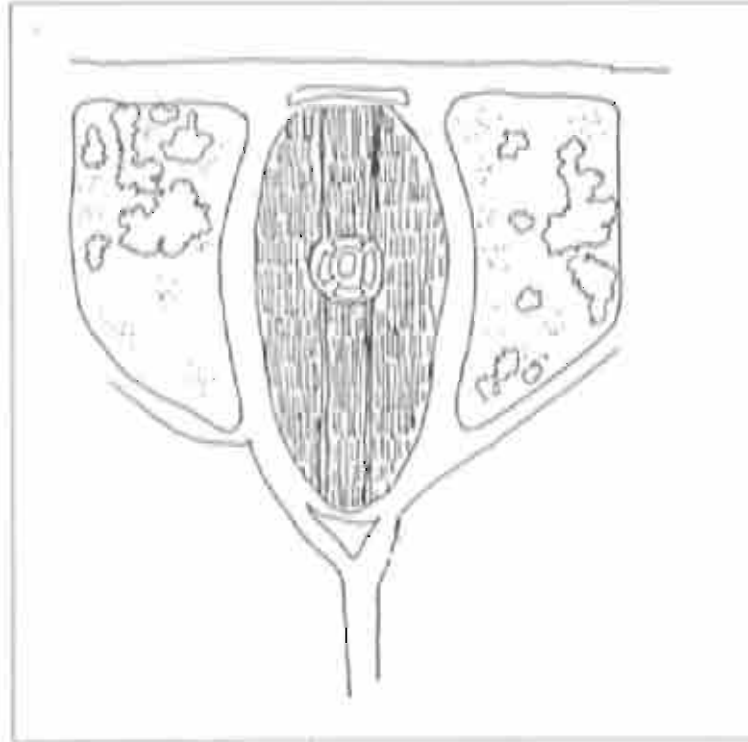
Writing to Governor Stanford in 1886, Olmsted argued for designing architecture and open spaces responsive to the local climate.

...in the plan for a great University in California ideals must be given up that...we have found agreeable and have been led to regard as appropriate in the outward aspect of Eastern and English colleges. If we are to look for types of buildings and arrangements suitable to the climate of California it will rather be in those founded by the wiser men of Syria, Greece, Italy and Spain...

Today, though technologies like irrigation allow us to alter the natural environment, designs benefit by embracing and responding to California's gentle climate. Architecture and open spaces designed to work with natural systems offer long-term flexibility, independent of complex mechanical systems or external power. They "fit" into a larger context of natural systems. By working with natural elements such as breezes, sun angles and rainfall, designs having a longevity and character lacking in those that ignore or attempt to override the native climate.

*Response to  
climate*

The lush grassy Oval, in contrast with the native treatment of the adjoining "Meadows," demonstrates effective juxtaposition of landscape elements to create a dynamic and memorable place.





Just as a work of art increases in drama and meaning by a careful tension between its parts, the Stanford landscape derives much of its power from the juxtaposition of opposites. The original stone Quadrangle, representing the height of culture and order, set in the midst of unmanicured fields, established this dramatic tension. This juxtaposition remains today. The Red Barn stands as a working stable only a few minutes walk from cutting edge scientific research, the open foothills offer a natural retreat from the urbanized central campus, and the spare, unruly Arboretum contrasts with the ordered line of Palm Drive.

On a smaller scale, the juxtaposition of opposites yields landscape diversity, as demonstrated by the lush grassy Oval and the rough, unirrigated "Meadows." Two opposite landscape images reflect on each other, making each more powerful and providing opportunities for a more diverse landscape experience.

The power of juxtaposition can be illustrated by the two circles at right. Both contain equal parts of black and white. One is an ancient symbol having aesthetic beauty and psychological significance, the other is an unevocative, undifferentiated grey.

Rather than averaging out the differences to create an even suburban monotone, the harmonious juxtaposition of contrasting landscape elements reflects an acceptance of cultural diversity, allows for a variety of uses and creates a campus of heightened power and drama.

### *Juxtaposition*



The original Quadrangle was sited in the geographic center of the Stanford's level land, creating a place apart for academic pursuits.



When the Stanfords founded the University, they chose a site that lay far from the established urban centers of San Francisco and San Jose. Furthermore, they laid the cornerstone of the original Quadrangle in the center of the level land on their Palo Alto farm. These decisions established the University as a place apart from everyday life, a physical retreat for a community of scholars.

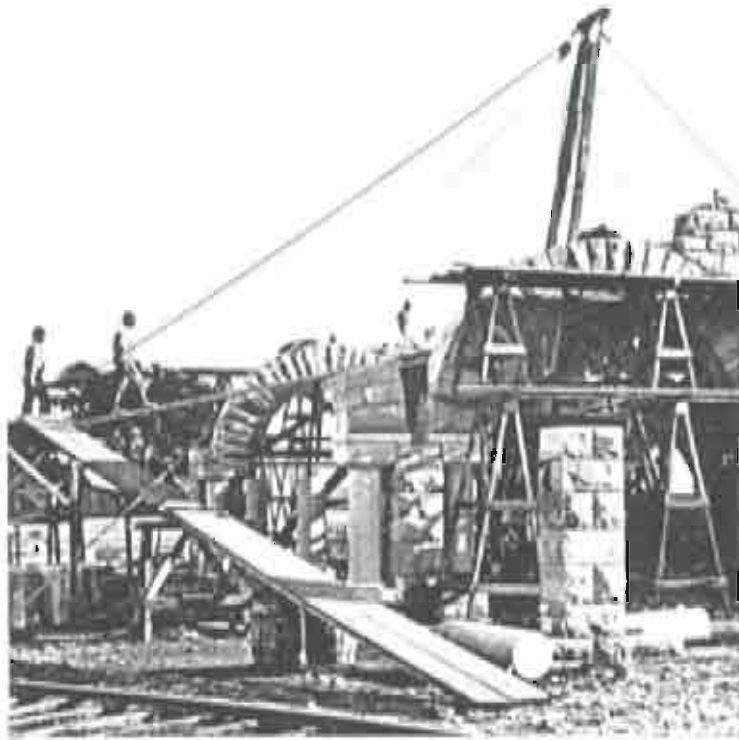
The separateness is preserved today by the open lands and fields that buffer the central campus from surrounding roads and cities. In some areas, notably near the Shopping and Medical Centers, this buffer has been reduced, and the passage to campus made less pronounced.

Where the buffer remains—the Arboretum, Lagunita, and the West Campus—the traveler makes a passage from the noisy everyday world, through a quiet, unmanicured landscape, to the academic heart, where the activity may remain intense, but is of a different character.

By preserving the campus as a unified separate place, we preserve its focus.

*A place  
apart*

The age of a University is measured in centuries. Its facilities should be designed and constructed with permanence in mind.



*Permanence*

For Jane and Leland Stanford, the buildings expressed a permanence and purpose that would serve as a memorial “for ages to come.” But the Stanfords understood that the new buildings were not simply monuments, they also had to function efficiently. From the initial design concepts through construction of the Main Quad, the Stanfords argued for simple, practical designs. In materials and style, these buildings express permanence and durability. In form and arrangement— simple buildings connected around an open court— they express practicality and flexibility.

Olmsted also sought to achieve a long-lasting design by selecting plant materials that would naturally survive in the local climate. Though some of these, such as the Palms along Palm Drive, are slow growing, Olmsted chose permanence over expedience.

In designing and building campus spaces, it is important to remember that the age of a University is measured in centuries. Durable materials, forms that respond not to changing fads but to constant human needs, and sound construction techniques support the permanence of the institution.

With these five concepts in mind— grand scale, climate, juxtaposition, a place apart and permanence— we next look briefly at the existing character of Stanford lands and how that character may change if present trends continue.

Once we have described Stanford’s landscape types, we will offer specific techniques that support these five concepts and help to preserve the campus character.

### *3. Stanford's Two Landscape Types*

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The Stanford campus today presents two distinct landscapes:

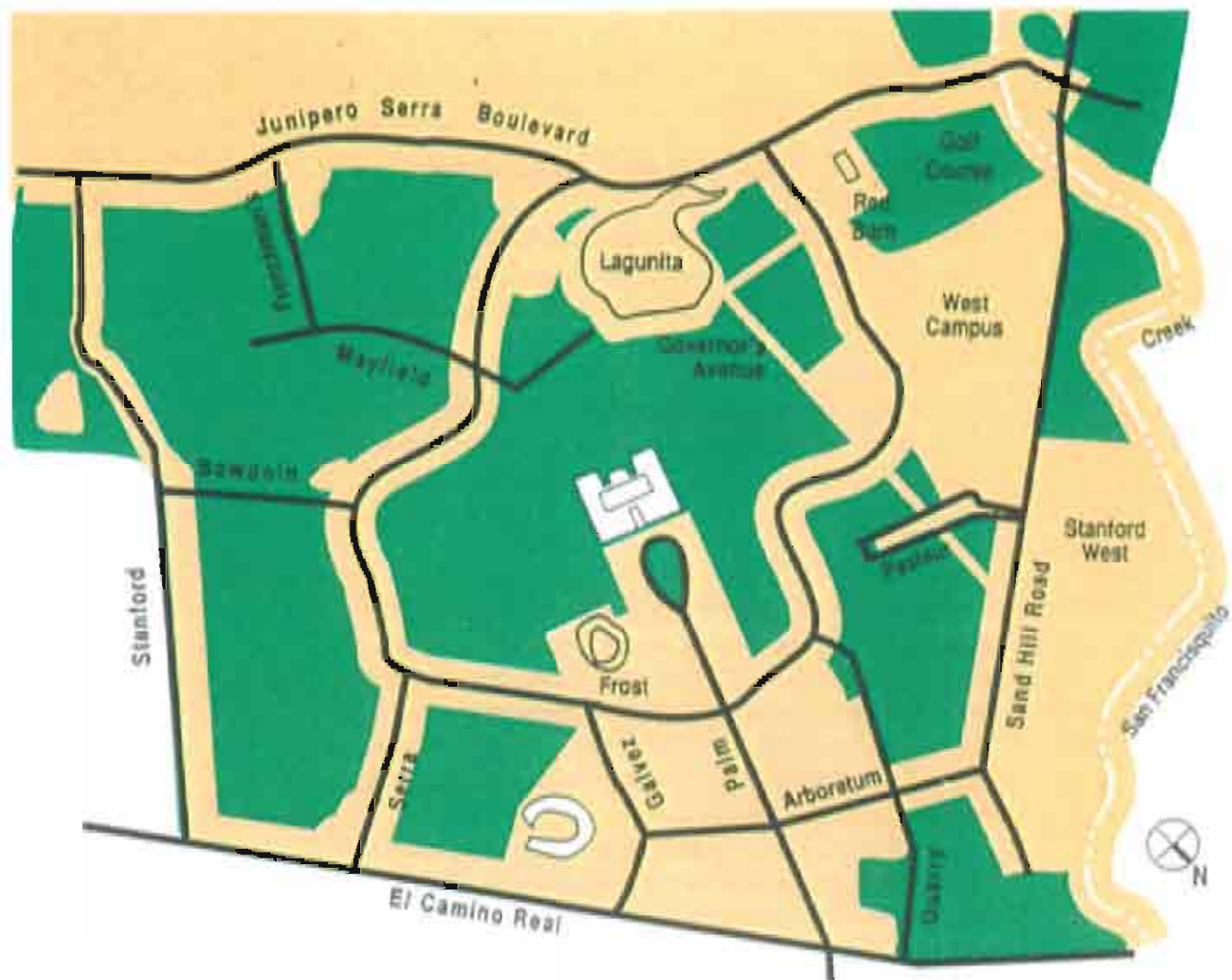
- a rural landscape of remnants from pre-Founding agricultural activities and open lands yet to be developed for academic facilities.
- an urban landscape of plazas, courtyards, playfields, pathways and ornamental gardens associated with academic facilities and housing.

The power of the Stanford landscape derives from the juxtaposition of the rural and the cultivated urban lands. In the past, large areas of rural land remained just outside the academic core. As the core has expanded, the rural lands have diminished. The proportion of rural and urban lands are now at a critical balance.

The maps on the following pages illustrate the balance between rural and urban lands. The left hand map illustrates the generalized distribution of urban and rural lands today. The right hand map illustrates the potential distribution if current trends in campus landscape design continue.

To preserve the ambiance of the Stanford landscape will require a new attitude. We can no longer expect "left over" open areas to provide the rural element. To preserve the Farm, we must identify areas where we want rural lands to remain, plan our development around those areas, and modify maintenance practices to meet the needs of native vegetation and wildlife.





## EXISTING CONDITIONS

### Stanford's two landscape types



#### Rural landscape

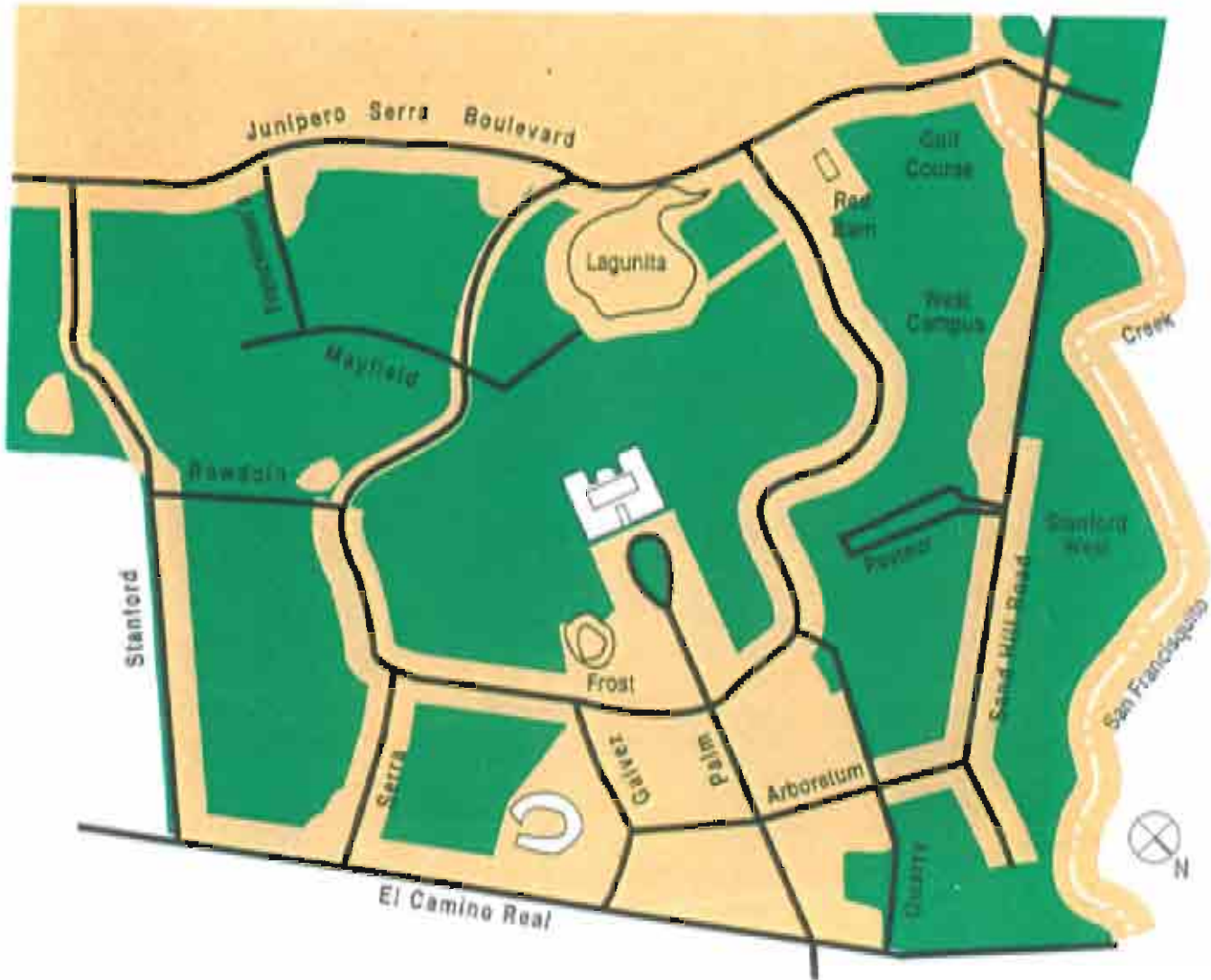
Primarily unirrigated grassland with large trees widely spaced. Primarily native tree species. Occasional clusters of native understory shrubs. Riparian species along creeks and in natural drainageways.



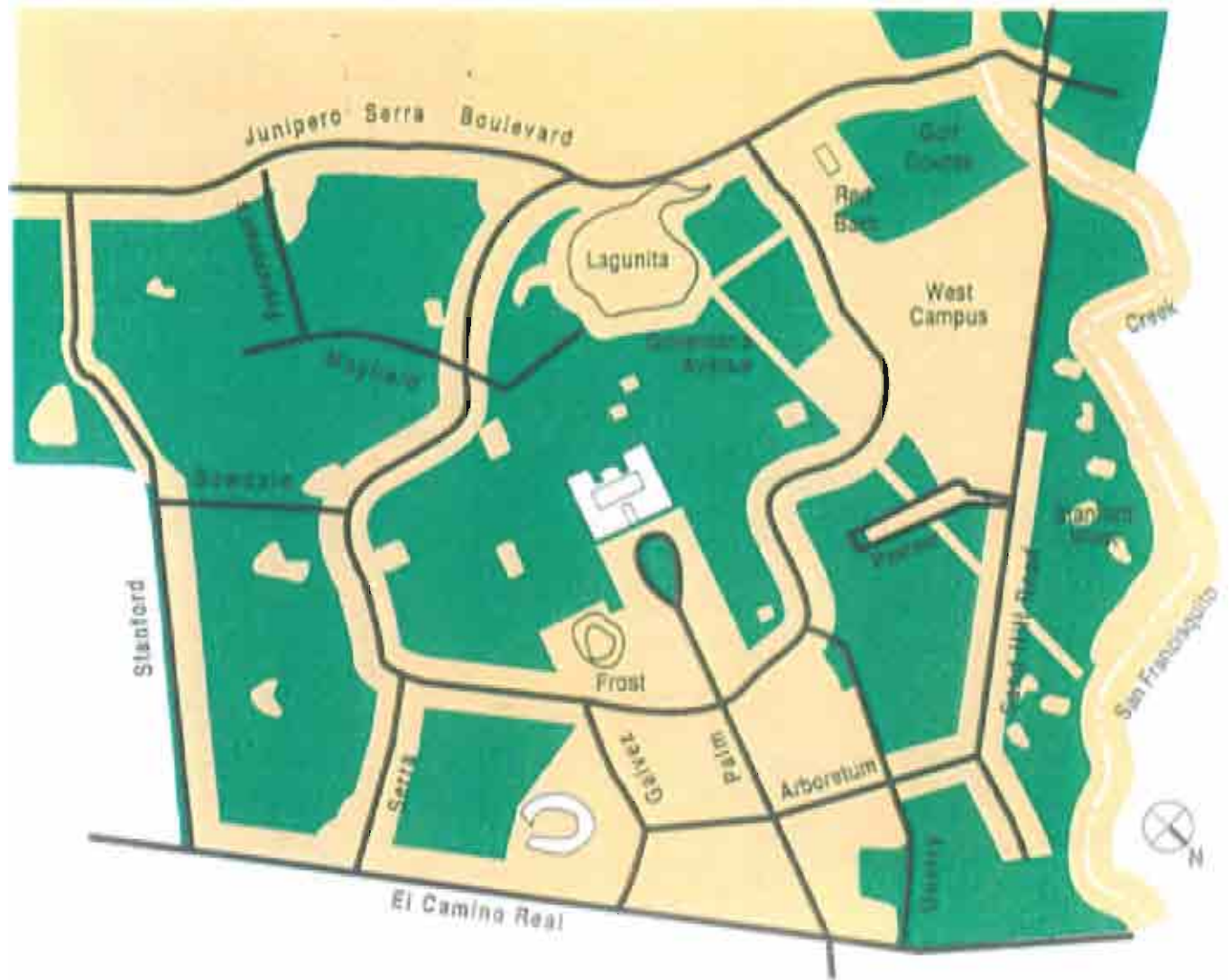
#### Urban landscape

A mixture of plazas, courtyards, playfields and ornamental landscapes. Occasional pockets of rural character. Diversity of plant materials. Generally water and energy intensive.





POTENTIAL OUTCOME OF CURRENT TRENDS



## OPPORTUNITIES FOR AN URBAN/RURAL MOSAIC



### Rural landscape

Primarily unirrigated grassland with large trees widely spaced. Primarily native tree species. Occasional clusters of native understory shrubs. Riparian species along creeks and in natural drainageways.



### Urban landscape

A mixture of plazas, courtyards, playfields and ornamental landscapes. Occasional pockets of rural character. Diversity of plant materials. Generally water and energy intensive.

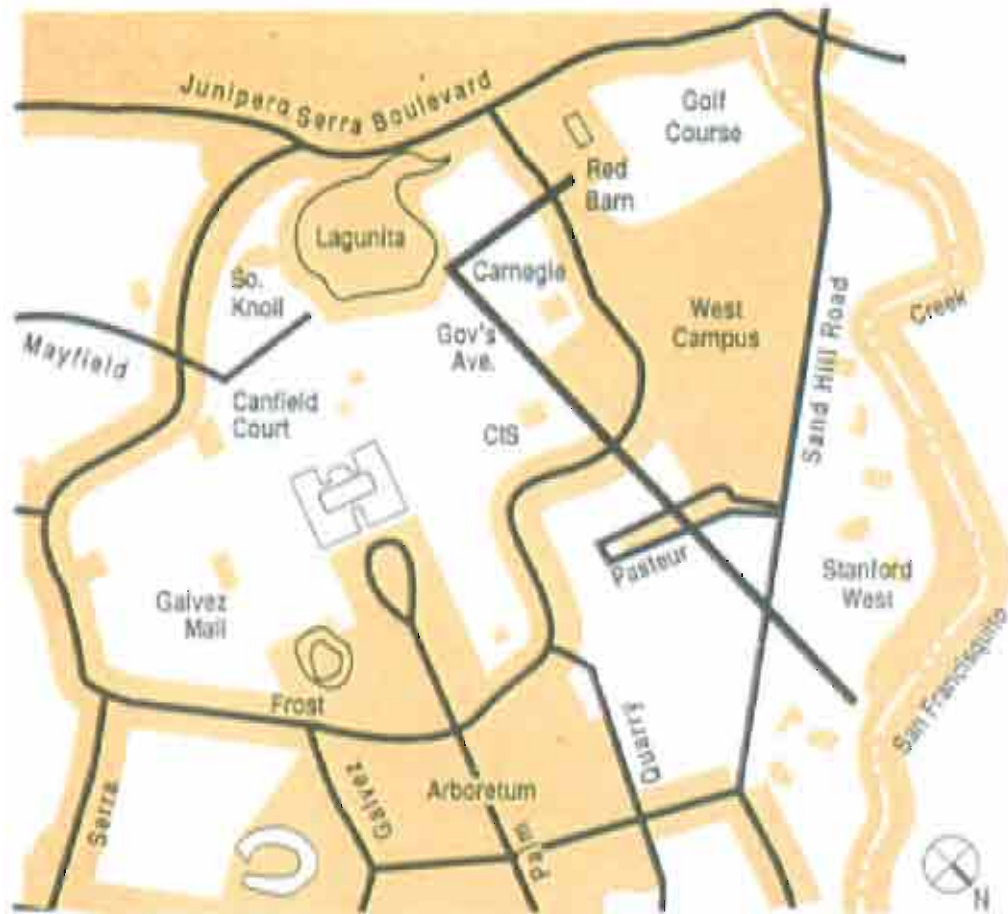
To preserve the Farm, we must explore techniques for landscape design in the urban areas that preserve the rural character while simultaneously facilitating academic use. To achieve this, we can visualize developed areas as a mosaic of both urban and rural elements. It is called a mosaic because it is a collection of many different landscapes, with many different characters, each adding a particular element to the whole. Here are many landscape treatments, including cultivated knot gardens, urban plazas, formal manicured lawns, flower gardens, drought tolerant landscapes and utility buildings in fields of unmowed grass. The urban/rural mosaic has a dynamic, flexible quality, and is a fundamental element of Stanford's rich and unique landscape character.

Framing the urban/rural mosaic are rural lands. These rural lands border the edges of campus and insulate it from surrounding communities. The largest rural expanse is the Arboretum flanking Palm Drive. The juxtaposition of the rural landscape with the geometry and order of the ceremonial entry down Palm Drive contributes to its drama and impact.

Most major campus roadways retain a rural character and have the appearance of a country road. Some remnants of pre-Founding days, such as the double row of Eucalyptus known as Governor's Avenue, the Red Barn, and Lagunita, add rural elements of unique character. Other rural lands are found around Frost Amphitheater, in the faculty and student neighborhoods and in the median of Pasteur Road. Smaller rural pockets can be found in places like Dohrmann and Bowman Groves. Rural lands range from large open fields to small shady groves. In the context of an urban/rural mosaic, there is likely to be some minimum size for a rural treatment to be successful. Rural landscapes in very small areas may be perceived as vacant lots, while larger areas with the same treatment read as open fields.

Rural ambience is difficult to define. In general, California's rural lands are characterized by soft edges, natural land form, seasonal cycles of drought and native or adapted vegetation.





Rural Opportunities in the Central Campus



Rural landscape



Urban landscape

### *Implementing the Urban/Rural Mosaic*

#### **"Sacred" rural places**

- Palm Drive and Arboretum
- Lagunita
- Jasper Ridge
- Campus Drive Loop
- Central Campus edges
- Red Barn and environs
- portions of Governor's Avenue

#### **Other significant rural landscapes**

- Pasteur median
- Terman Grove
- Serra Street Grove
- Bowman Grove
- Dohrmann Grove

#### **Opportunities to develop facilities while retaining rural character**

- West Campus
- Frost Region
- CIS Grove
- Stanford West
- south of Knoll
- Carnegie lease lands
- undeveloped Stanford lands south of Junipero Serra Boulevard (Foothills, Felt Lake, etc.)

#### **Opportunities to restore rural character to existing urban landscapes**

- portions of Research Park
- portions of Governor's Avenue
- Cantfield Court
- campus malls (Galvez, Panama, etc.)

Implementing the urban/rural mosaic can be accomplished by preserving existing rural lands, developing rural lands in ways that preserve rural character and restoring rural character to some existing urban landscapes (see box above).

Some of the existing rural lands, because of their size, location and history, are "sacred" because they make an essential contribution to Stanford's landscape character. Other existing rural lands are less important but can be retained without sacrificing academic sites. Large sections of Central Campus and other undeveloped lands present opportunities to develop academic facilities while retaining rural character. Some existing urban landscapes can be redeveloped over time to better reflect a mosaic of urban and rural characters. This is especially true in portions of the Research Park where large expanses of little-used lawn can be restored to a rural landscape of oaks and unirrigated grassland.

In Chapter 4 we offer a series of techniques for creating an urban/rural mosaic. These techniques offer choices that can be applied as appropriate on a project by project basis. They range from broad site planning principles based on the original Stanford Plan to small suggestions for ponding rainwater on the surface to create a richer, more ecologically responsive landscape.

By adopting these techniques—many of which are already found here—we can preserve the essential character of the Stanford landscape while accommodating new academic facilities. New buildings need not obliterate the Farm. By using the techniques described in the next chapter new construction can blend harmoniously with Stanford's rural setting while also preserving the grandeur of the more urban campus center.

Chapter 5 offers recommendations for implementation of the guidelines, both in the design of new projects and in management of undeveloped lands.

## 4. *Guidelines for the Urban/Rural Mosaic*

*Site Planning • Water Management • Vegetation Management*

The following pages offer a collection of guidelines, techniques, and recommendations that can be applied in the urban/rural mosaic. This area includes most of the central campus and is the location of almost all campus construction.

The guidelines offered here range from large scale siting considerations to simple suggestions for pathway design. The techniques are divided into three categories:

- site planning,
- water management,
- vegetation management.

Not every technique will be appropriate for every project. But each project can draw from among these techniques to preserve the overall campus fabric. Which specific techniques are appropriate for any given project will be determined by the judgment of the designers, project team, maintenance staff and others.

These techniques provide a means of expressing and supporting the essential landscape concepts identified earlier:

- grand scale,
- design with climate,
- juxtaposition,
- a place apart, and
- permanence.

Each technique supports at least one of these concepts, most support several of them.

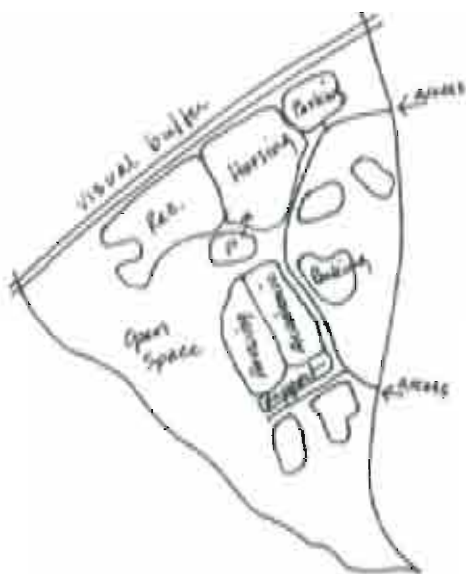
Site planning considers the relationships between things and gives form to project design.



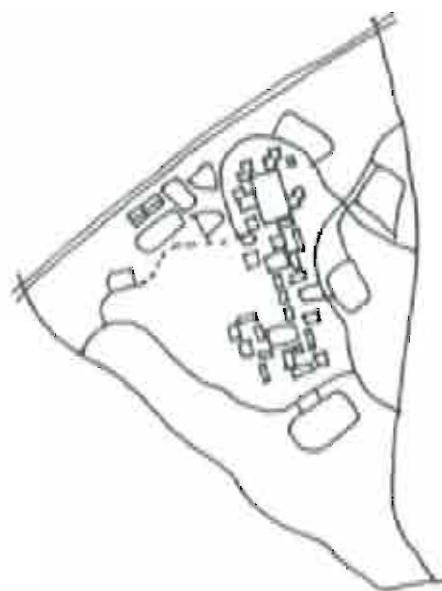
a. The site — existing conditions, features and relationships



b. Site evaluation



c. Program requirements



d. The site plan



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## Site planning is fundamental

- *Careful site planning—the arrangement of facilities on the land—is fundamental to the character of a place. Site planning depends on identifying and strengthening the relationships among things.*

No site exists in isolation—each relates to others and to the larger environment. These relationships determine a facility's impact on the land and its place in the overall campus fabric. To ensure that new facilities fit harmoniously with the existing campus careful site planning is essential.

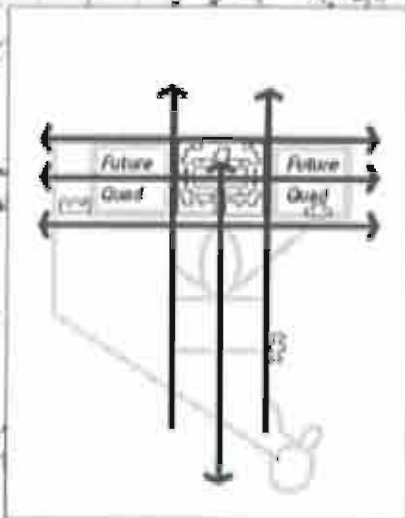
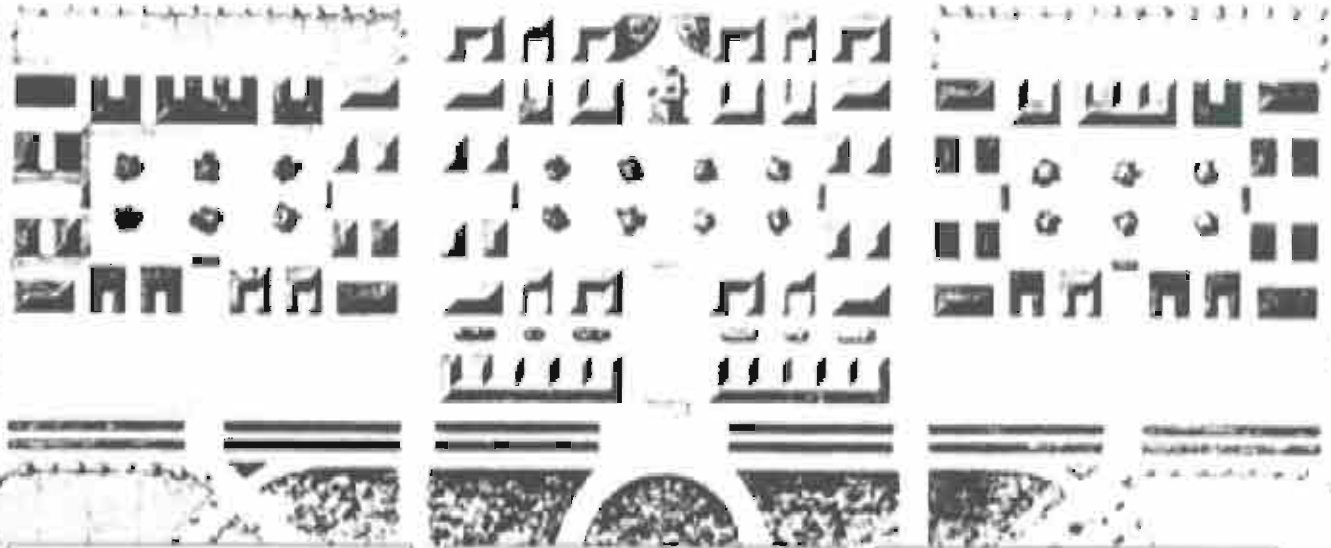
In the broadest sense, facilities relate to the environment. Environmental influences such as sun angle, climate, rainfall, and prevailing winds operate at a global or regional scale. Other, more local environmental factors such as soil, slope, and existing vegetation may affect one specific site, or a portion of a site. An outdoor space responsive to these environmental factors will provide appropriate sun and shade, orient activity areas to capture beneficial breezes while protecting the site from harsh winds, preserve significant trees, give shelter from driving rain, conserve soil and protect delicate slopes. Taken as a whole, these basic elements, if properly identified, will give form to any design.

Site planning also considers the relationship of building projects to outdoor spaces. Important site planning factors include circulation, parking, views, common spaces, compatibility of neighboring uses, massing and scale. A project's responsiveness to these factors will ensure clear connection between destinations and comfortable transitions from entryways to community space.

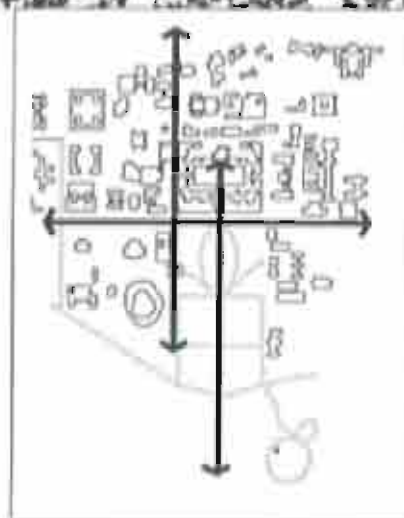
### *Recommendation*

- *Employ site planning principles—both environmental and architectural—to create facilities responsive to the local climate and the surrounding neighborhood.*

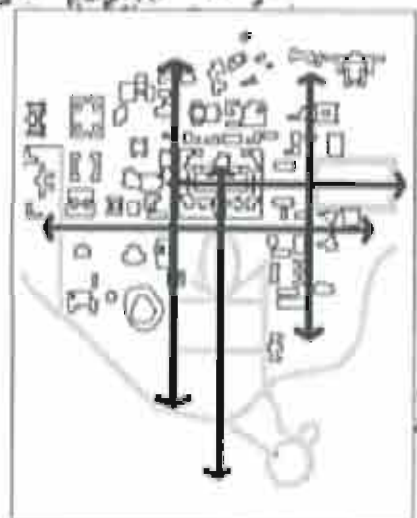
The original Stanford Plan envisioned long views and vistas created by a series of similar Quadrangles aligned on an east-west axis with views to the foothills beyond.



Original axes (1891)



Buildings have blocked half the original axes (1988)



The Near West Campus Plan proposes restoring one of the original axes and creating a new one (2000)

## Preserving views and vistas

- *Long views create a sense of direction and unify the campus. At Stanford, this unity has been achieved through an axial plan that should be preserved and strengthened.*

The original Stanford Plan envisioned a series of similar Quadrangles aligned on an east-west axis, with the Main Quad and Memorial Church at the center. These Quads were to be linked by continuous streets on axis. Though the campus has generally spread from east to west, leaving the land north of Serra Street more open, half of the original axes have been blocked.

A great tendency exists to seek prominence for an individual building project by allowing it to form the terminus of an axis, enclosing the space and capturing the view. Thus the Main Library (1919), the Physics "Tank" Lecture Hall (1957), Meyer Library (1966), the Durand Building (1969) and the Mitchell Earth Sciences Building (1970) straddle three of the original six axes. In each case, what was perceived at the time of siting to be the "end of campus" was later outgrown.

The axes are important not only for their history and views but for circulation. When we block an axis we lose the clarity of the original plan, and, more importantly, we lose flexibility for future expansion and connection of campus facilities.

### *Recommendations*

- *Preserve the remaining axes from the original Stanford Plan. In cases where buildings are sited on axis, create portals to accommodate circulation and views, as was done at the Braun Music Building and the Littlefield Center.*
- *Remove Physics Tank to strengthen views, circulation and landscape transition from the Main Quad to the Near West Campus.*
- *While preserving the character of the Serra Street Plaza as a place for pedestrians and cyclists, maintain the option for a connection to the West Campus.*

The long approach down Palm Drive, through the Arboretum, to the steps of the Main Quad provides a dramatic sequence of experiences for people moving through the space.



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Sequence: one thing after another

- *Consider the experience of a traveler approaching or leaving a destination, and provide a sequence of arrival and parting. This gives each destination a relationship to the community as a whole and orients travelers as they move around the campus.*

The approach to the Main Quad demonstrates the power of sequence to create a monumental experience. The traveler first sees the face of the Church, in the distance, with the foothills behind. A long passage through the unmanicured Arboretum provides a transition from the public streets to the campus, while the double row of Palms keeps the journey focused on the destination ahead. At the Oval, the view opens dramatically revealing the entire face of the Main Quad sitting on higher ground. No orientation is required. The sequence of spaces unequivocally says, "you've arrived."

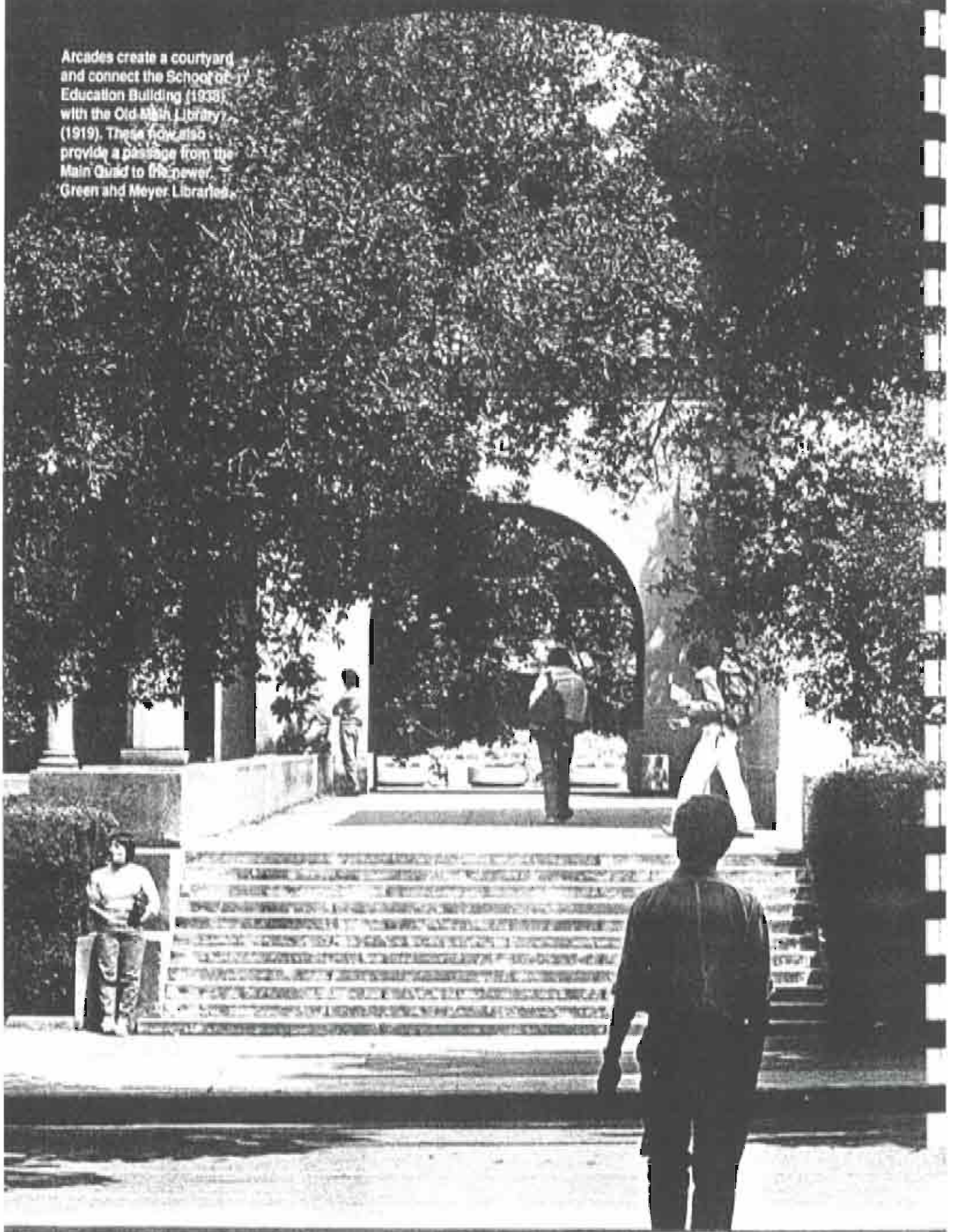
Buildings and outdoor spaces are experienced as people move through them. By considering this movement, and providing for it, all the spaces are knit together into a unified whole while retaining their individual characters. People have a sense of where they're going, and feel confident that their needs will be met along the way. One thing follows after another, not necessarily in a predictable manner, but always with care and comfort for the traveler.

### *Techniques*

- *To provide a sequence of spaces, include passages, pathways, guideposts and quiet eddies throughout the journey.*
- *Methods for punctuating sequence within a space include podium maps, outdoor art, portals, accent paving and seating.*



Arcades create a courtyard and connect the School of Education Building (1938) with the Old Main Library (1919). These arcades also provide a passage from the Main Quad to the newer Green and Meyer Libraries.



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## Connecting place to place

- *Link the campus together through visual means. By connecting different academic areas the campus remains as one unified community.*

By connecting diverse spaces the importance of community is reflected in the environment. Long views, clear pathways, and linked buildings give a sense of order and direction to the experience of campus while also acknowledging the inter-connectedness among members of the community and the various academic disciplines. Connection makes the campus a single place, a single community of scholars, even though stretching over hundreds of acres.

This connection has been achieved at Stanford by a strong axial plan which links pedestrian courtyards and an integrated circulation, outdoor signage and outdoor lighting system. The landscape provides the context for visually and physically unifying the campus—it's the place where all of the individual buildings meet. The Main Quad, Law School, Medical Center and the Old Union are examples of building complexes that link buildings to outdoor spaces, pedestrian paths to front doors.

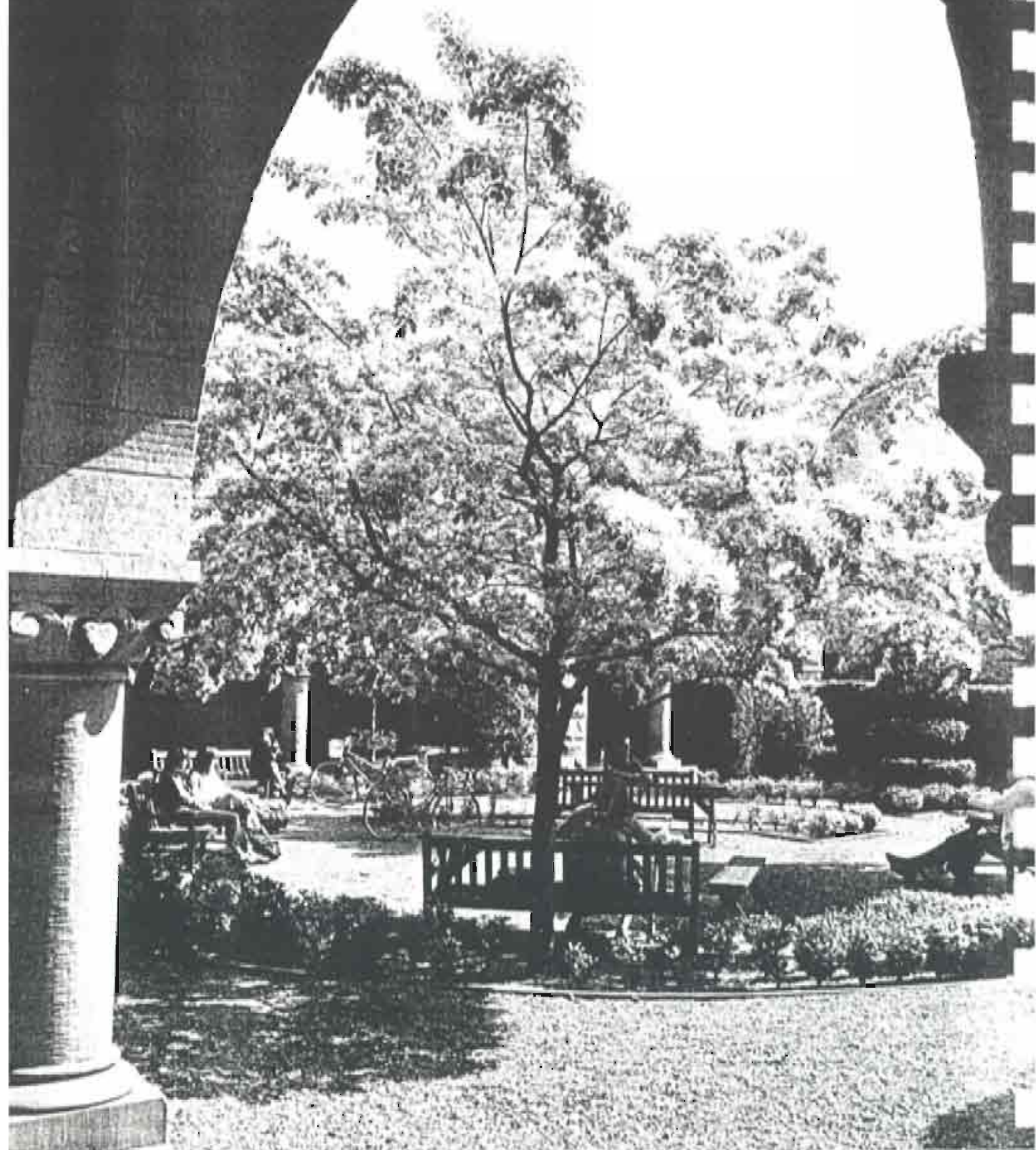
The overall campus is connected by a rural ribbon composed of asphalt roads and paths, flanked by wide setbacks with tall, high branching evergreen trees and open views to the distance.

### *Techniques*

- *Use covered walkways to create focal outdoor spaces and provide all-weather connection among buildings. Arcades are a particularly valuable way to achieve this connection.*
- *Create courtyards to unite buildings around a common focus.*
- *Build pedestrian bridge crossings over selected depressed service roads to reinforce connection among regional areas and building complexes. This can strengthen academic affinities while protecting pedestrians and bicyclists.*
- *Provide simple bridges over waterways, streams and swales (see next chapter).*



By providing intimate gardens just off the large plaza the Main Quad responds to a variety of events and moods.





## Flexible spaces

- *Design outdoor spaces to accommodate many types of events. This makes the campus more versatile and dynamic while supporting a diversity of individual needs.*

The University is an international marketplace for learning, and its environment should support the multiple interests, needs and styles of people from all over the world. These multi-layered spaces are also more flexible and enduring, able to serve a variety of behaviors and events, many of which lie in the future and cannot be anticipated.

The Main Quadrangle and its courtyards provide a rich application of this idea. The Inner Quad has comfortably accommodated events that include the entire University community as well as small quiet lunches and informal conversation.

By offering many kinds of spaces all within a single place, the Main Quad has, for over a hundred years, provided a dynamic, flexible environment for learning and living. At any scale, from the grand to the modest, designing for multiple layers of use will make a space richer and more lasting. Sometimes even small spaces can be designed to allow more than one activity at a time. Ginzton Courtyard is an example of this success in a modest garden setting.

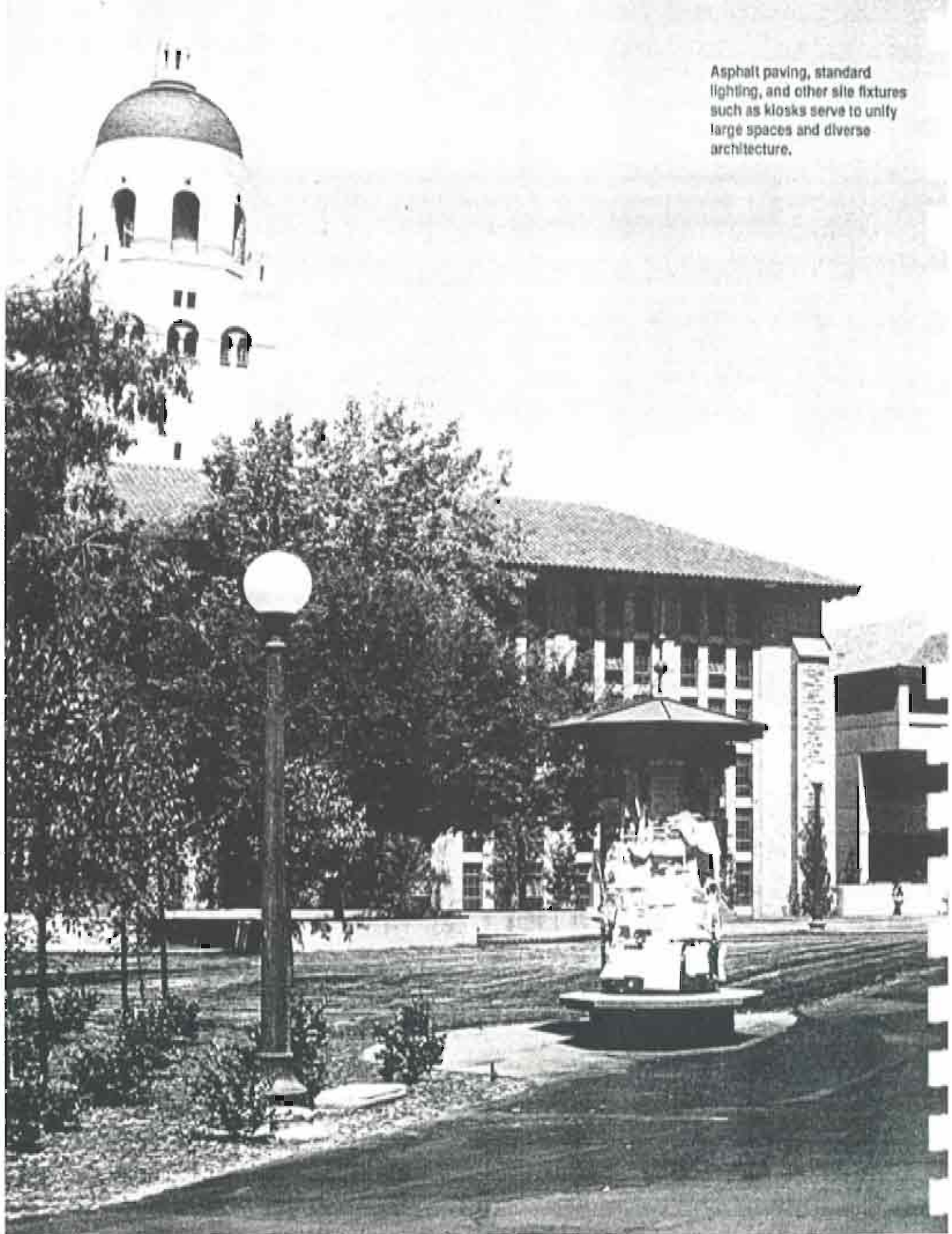


Movable furniture enlivens the Tresidder patio.

#### *Recommendations*

- *Create a strong spatial frame for outdoor spaces with trees, flat ground plane and pathways, thereby allowing the space to adapt to varying activities and densities of people.*
- *Provide movable outdoor furniture so people can modify the space to meet their needs and respond to changing weather.*
- *Encourage opportunities for both public gathering and intimate private spaces.*
- *Provide a variety of lighting conditions—sunny, dappled or shady.*
- *Provide covered and uncovered outdoor spaces.*

Asphalt paving, standard lighting, and other site fixtures such as kiosks serve to unify large spaces and diverse architecture.



## Unity of materials

- *The University is one place, one community. This can be expressed and supported by a unity of materials in the landscape.*

While it is neither practical nor desirable that campus landscapes be confined to a narrow palette of standard fixtures, certain basic elements do unify the campus, especially the pathways, roads, outdoor lighting and signage.

Consistent paving materials are one of the most important unifying elements. Landscape Architect Thomas Church recommended asphalt in the 1960's as an economical, flexible pathway material. A neutral, versatile surface, asphalt has unified diverse landscaped spaces while providing safe passage for pedestrians, bicycles and service vehicles.

Consistent outdoor signage helps to unify campus by giving travelers information in a predictable and easily recognizable manner.

#### *Recommendations*

- *Use asphalt for most pathways. Where there is a need to separate bicyclists from pedestrians, use unit pavers for pedestrians and smooth asphalt for bicycles.*
- *Avoid decomposed granite, exposed aggregate and fieldstone. Decomposed granite is difficult to maintain and provides grit that is tracked into carpeted buildings. Exposed aggregate is difficult to match and patch when repaired. Fieldstone appears incongruous with Mission style architecture.*
- *To achieve an informal, rural ground plane, use mulch, bark, pea gravel, or unirrigated grasses.*
- *Refer to "Appendix B— Site Furnishings" for more details.*



The front doors of the buildings facing the Inner Quad make the space both a circulation way and a destination in itself.



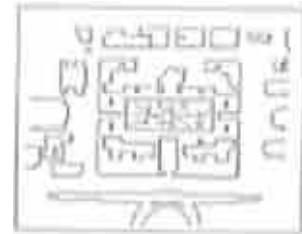
## Front doors

- *Design buildings with front doors facing courtyard spaces. This provides a transitional forecourt and allows the activity from each building to vitalize a larger common space.*

By facing front doors towards a common space, a link is created between the outside and activities within the building. The courtyard becomes both a passage to somewhere else and a destination in itself. It's a place where things happen—impromptu conferences, people watching, lunches, quiet relaxation.

The Inner Quad demonstrates the way front doors enliven a space. All of the buildings in the Inner Quad have doors facing the arcades and the plaza. The arcades provide a transition between the private quarters of individual departments and the open center. The plaza performs a dual function: it is a circulation way and a place with its own character. Some people pass through the Inner Quad without stopping, others pause to talk while enroute to somewhere else, still others come for a specific purpose or destination. These many ways in and through make the Inner Quad a vital meeting place and community center.

Canfield Court, in contrast, is one of the largest open spaces on the central campus and one of the least used. Five major buildings enclose Canfield Court, but only two—the Law School and Sweet Hall—have entrances facing it. The Bookstore and Meyer Library have doors facing the Court, but these have been abandoned or are for emergency use only. The CERAS Building presents a wall to the open lawn. As a result, most activity occurs around the Law School forecourt. The rest of the space is usually vacant except for people passing through.



A place to be



A place to pass through

**Recommendation**

- *Redesign Canfield Court to create a sense of place. Give special attention to the relationship between front doors and the landscape.*

The Main Quad started as a big building in a big field.





## Buildings in a field

- *When appropriate, site new buildings so that foundation and buffer planting is drought tolerant and rural in character. Keep more water-intensive landscapes confined to courtyards, entry courts, or active recreation fields.*

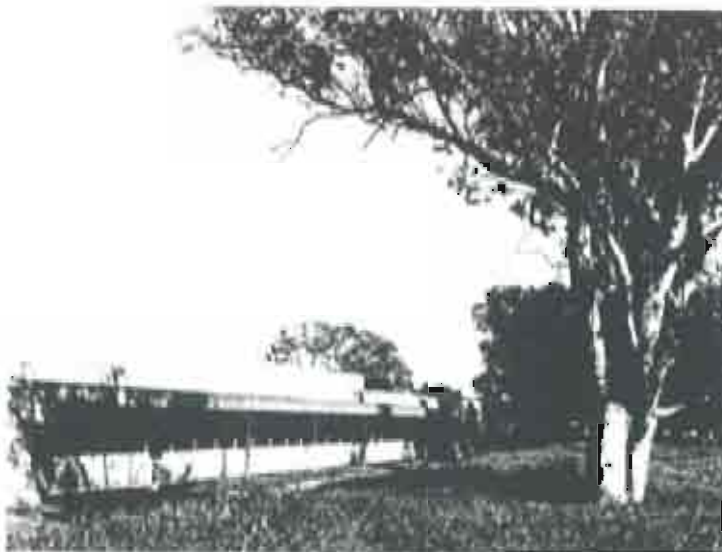
When the Main Quad was first constructed, the buildings stood alone in the fields of the Stanford ranch. As the University has grown, this contrast of a sophisticated built environment sitting next to open fields of oak trees and tall brown grass has remained central to the Stanford ambiance. Lewis Mumford, writing in 1947, captured this contrast by describing it as “an urban scene in a rural setting.”

New buildings can retain and further project this image by following a typical rural pattern—buildings surrounded by natural fields. By limiting the more water-intensive gardens and detailed pavement design to courtyards and entryways, a farm feeling can be kept alive.

The Environmental Safety Facility on Stock Farm Road is a successful example of this design approach. A cultivated landscape is confined to the forecourt of the building, and a vivid contrast remains between the building and the seasonal landscape on the outer edge.

### *Opportunities*

- *West Campus Region*
- *Stanford West Housing*
- *Frost Amphitheater Region*
- *Research Park*
- *Sand Hill/I-280 hotel site (Westin)*



Environmental  
Safety Facility



The Library Quad is the most densely built part of campus, but its large open spaces and large buildings make it feel spacious while keeping academic activities close together.



## Density and human scale

- *By keeping a relatively dense academic core, opportunities for interaction are increased while land is conserved.*

As new academic facilities are required, we can look for opportunities to redevelop or infill the existing academic core. By keeping academic activities close together, it's easier for people to interact. Chance encounters, quick visits, and short conferences— all essential to the free and easy exchange of ideas— are facilitated by being close.

This density can be achieved without sacrificing gracious open spaces. The Library Quad demonstrates this. Though it has the highest density of any part of campus (square footage/land area), it was cited in planning for the Near West Campus as a model for spaciousness. This generous feeling is accomplished by siting large buildings in large open spaces and by providing extensive basements. The existing Near West Campus, in contrast, appears more crowded though the density is lower— its tightly-packed, low-lying buildings are neither efficient nor sited to create useful outdoor open spaces.

Rather than plunking buildings in spaces, buildings should be sited to *create* spaces. In this way higher densities can enhance academic interaction and conserve land. Rather than averaging a suburban density over the entire campus, keeping a dense academic core with rural edges will preserve the juxtaposition of rural and urban landscapes. In this way, the campus remains a place apart— a vibrant center surrounded by a quiet border, much like a traditional village surrounded by farms.



A compact center with rural edges— efficient land use, opportunities for interaction, and a sense of place.

### *Recommendations*

- *Redevelop Manzanita Park student housing to increase density and improve facilities.*
- *Redevelop Jordan Quad Region.*
- *Infill low density sites in Near East Campus with higher density facilities to enclose outdoor space and increase academic interaction.*

Outdoor art offers an opportunity for discovery, conversation and contemplation.



## Outdoor art

- *Art educates, evokes emotion and enriches life. Include art in the landscape, both objects placed in existing sites and works developed as an integral part of new site design.*

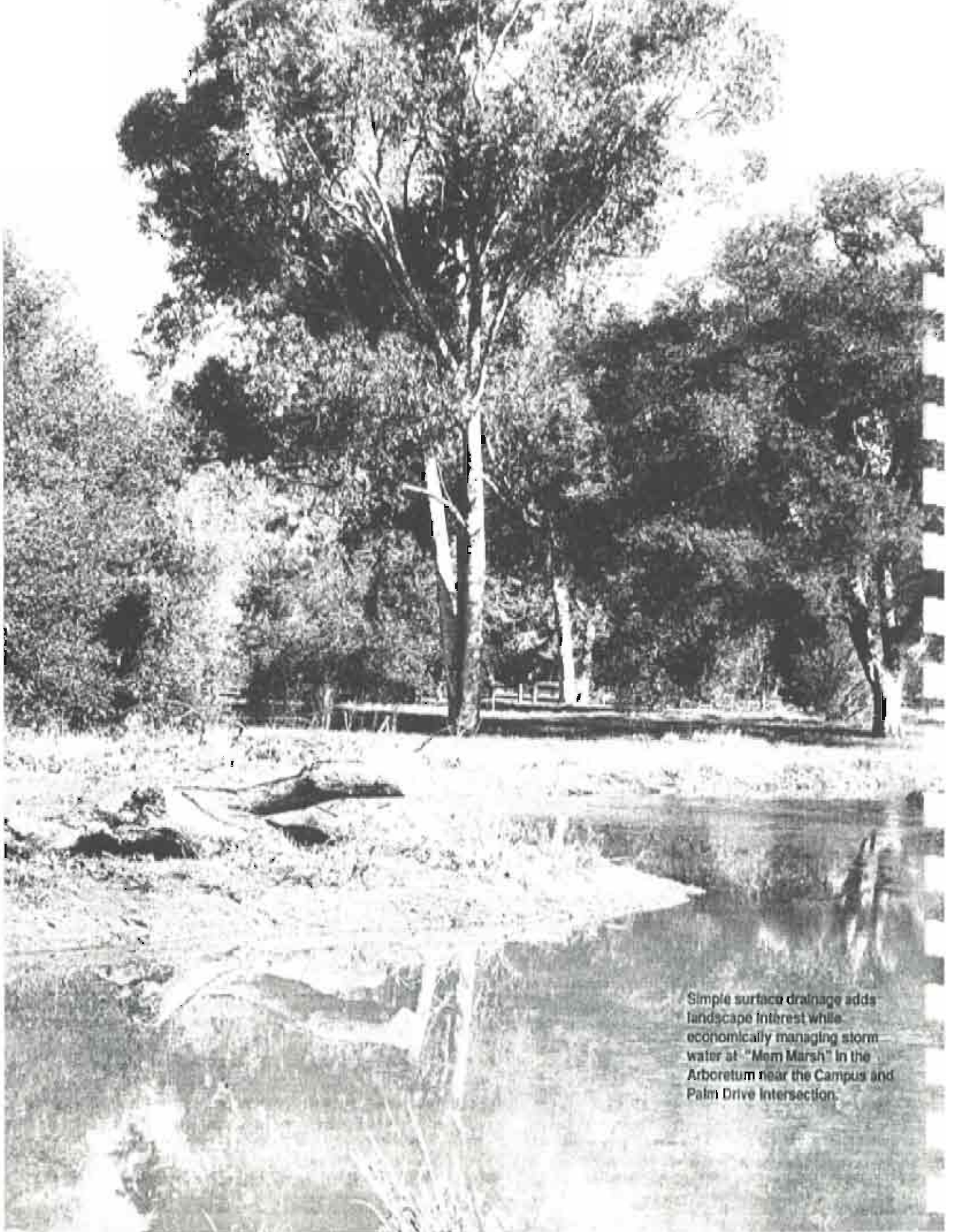
Stanford has a rich array of outdoor art. Throughout the central campus are sculptures by many of the world's leading artists including Calder, Moore and Miro. Stanford's Rodin collection, displayed in the Cantor Sculpture Garden and at other sites on campus, is the largest collection of works by Rodin outside of France. Each of these pieces of outdoor art provides an accent in the landscape and contributes to the educational atmosphere of campus.

Outdoor art on campus can be divided into three categories: placed, site specific and program-related. Placed art is created by an artist independently of its ultimate location. After completion, the piece is placed in the landscape. Though care is taken in siting placed art, the work is not envisioned for a particular place. In contrast to placed art, site specific art is commissioned for a particular location. Typically developed in collaboration between artists, architects and landscape architects, site specific art provides a unique opportunity to reflect local conditions and to express the spirit of a place. Finally, program-related art can be commissioned to express aspects of a particular academic program or concept. These program related works can use technologies or materials relevant to a particular program, or can relate to a particular personality or idea.

### *Recommendations*

- *Seek opportunities to include site specific art in the design of new outdoor spaces, especially in the Near West Campus.*
- *Continue to place art where appropriate in existing landscapes.*
- *Consider art that offers unexpected insight into natural phenomena such as the sun, wind, and stars, and that expresses a collaboration between art and science.*
- *Consider program-related art to heighten awareness of academic programs.*
- *Explore opportunities for art that contributes to campus history and myth, that adds delight and humor, or that embellishes everyday objects such as pavement, benches, manholes and other furnishings.*





Simple surface drainage adds landscape interest while economically managing storm water at "Mem Marsh" in the Arboretum near the Campus and Palm Drive Intersection.