



SAN DIEGO STATE
UNIVERSITY

ARCHITECTURAL GUIDELINES

The image of the San Diego State University campus is rooted in its mission style architecture and planning. Quiet courtyards lined with arcades, capped with red tile roofs honor the vision of the institution's founders while providing a setting for the academic and social life of a university. As SDSU enters an era of increasing complexity, it has recommitted to embracing the institution's architectural heritage to create a unique identity and sense of place. These guidelines are intended to preserve what is good and ensure that new construction and renovation projects contribute to the historic context of the university. They serve as a framework for building a campus of the future while honoring the past.

Campus History

FIGURE 1
Hepner Hall, built 1930

FIGURE 2
Hardy Tower, built 1931

In 1887, the university was a two year “Normal School” located in temporary buildings in downtown San Diego. SDSU broke ground on its current location in 1929, and opened its doors in 1931. Throughout the 1930’s a number of Works Projects Administration buildings were constructed and still exist in the campus academic core. Hepner Hall and Hardy Tower became the iconic symbols of the campus with its mission architectural style strongly influenced by the Moorish and Spanish building details. Other buildings would rise up as needed and by 1941 the campus had enrolled 3,000 students.



In the mid 1940’s, as veterans returned on the GI bill and birth rates were steadily increasing, the campus experienced a huge student population growth. The student growth required the campus to expand its facilities, so more buildings went up between 1954 and 1964 than any other previous time in campus history. The office of the State Architect created economical and practical buildings that met the growth demand, but did very little to enhance the historic aesthetic of campus.

In 1960, the CSU Board of Trustees was formed to guide and manage the nation’s largest system of senior higher education. In 1963 SDSU developed its first Campus Master Plan which included a respect for the architecture of the original campus, the reinforcement of the concept of courtyards, and a connection between indoor and outdoor spaces as guiding principles.

By 1964 the campus had a student enrollment of 15,000, which has more than doubled today to 32,000 students. The rapid student growth and limited available land has forced SDSU to look inward, upward, and even underground. The campus is becoming accustomed to higher density and more technologically complex buildings but wishes to re-focus on its original Mission Revival architectural style. This goal is exemplified in the architecture of the Conrad Prebys Aztec Student Union, which was completed in January of 2014.

Campus Architecture

The initial vision and early architecture of the campus was developed by the California Public Work's Department architect Howard Spencer Hazen. He envisioned the campus as a monastic university based on blend of Christian and Moorish architecture of medieval Spain, specifically the border region between Catalonia and Valencia. While the architecture of SDSU has much in common with the Mission and Spanish Colonial Revival styles popular in the 1930s, it is not a pure expression, but rather a unique interpretation of these styles. The historic core of the campus, upon which these design guidelines are based, is defined as the original cluster of six buildings plus six additional buildings added within the next 15 years. (See Map on page 5). The historic core includes Hepner Hall, Little Theater, Hardy Tower, Life Sciences South, Physical Sciences, Physics and Astron-

omy, Communication, Scripps Cottage, Faculty/Staff Club, Exercise and Nutritional Sciences, the Open Air Theater, and the Power Plant as well as the outdoor spaces and courtyards that these buildings frame .



FIGURE 1
Aerial Image of the first phase of campus development from 1931. The initial development closely followed the master plan shown below.

FIGURE 2
Aerial rendering of original Campus Plan by W. K. Daniels. The plan clearly references mission style architecture, and proposes the intentional creation a series of linked courtyards which are framed by the buildings and arcades. As President Hardy described the image of the campus it was "suggestive of a civilization which valued meditation and contemplation and which sought the meaning of life rather than the speeding of life in action."



FIGURE 1

1944 Aerial view. The campus continued to develop in accordance with the initial plan, with the exception of the appearance of parking lots.

FIGURE 2

This image of campus buildings from the 1930s illustrates several of the character defining features of the architecture including the low pitched tile roofs, the plain stucco facades, the use of arches to designate entries and the grouping of smaller windows to create larger areas of glazing.

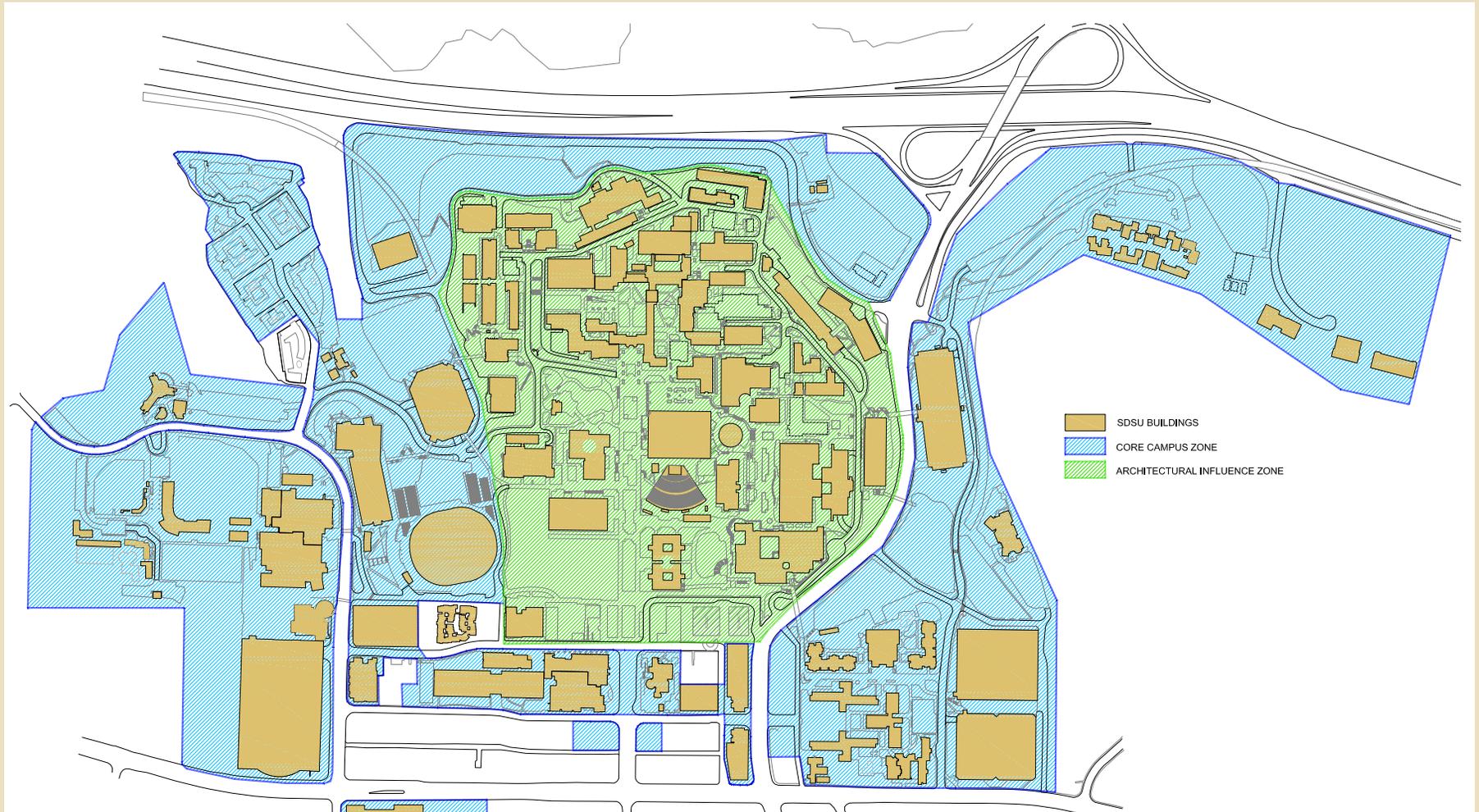
These structures and how they relate to the open spaces on campus serve as the guiding architectural framework for future construction and renovation. Architectural elements that are common to the historic buildings and which serve as the basis for these guidelines include:

- Interior courtyards and arcades
- Horizontal massing
- A primary material palette of reinforced concrete, wood, plaster, and stucco
- Low-pitched, gable, hipped, and shed roofs finished with two-piece red clay tile roofing
- Modestly projecting eaves
- Reinforcement of the horizontal massing by changing the architectural treatment of the top floor, either through window articulation, color, or by stepping the floor inward
- Smooth plaster walls no visible joints

- Punched window and door openings
- Main building entries enriched with decorative surrounds



Campus Map



The map above indicates the applicability of these architectural guidelines to different areas of campus. In the core campus zone, these guidelines apply without exception. In the architectural influence zone, the guidelines may be modified for buildings of a certain type or scale at the discretion of the University Architect

New Construction

FIGURE 1

2014 Aerial view. The historic core of the campus (red tile roofs) remains a series of quadrangles framed by the buildings, while the newer buildings (with flat gray roofs) to the north and east are sited to occupy space rather than frame or create it.

FIGURE 2

South facade of Hardy Tower. Careful placement of windows and decorative vent detail create interest and balance in the a large area of solid wall.

FIGURE 3

South facade Conrad Prebys Aztec Student Union (2014) employs a similar concentration of windows and decorative roof elements in a large, unbroken wall surface.



Form and Massing

Campus buildings are to be primarily space-defining buildings, rather than space-occupying buildings. The buildings should support, enclose, frame and reinforce outdoor public spaces and help give these spaces their memorable qualities.

The historic architecture of SDSU features buildings that are generally no more than two stories in height and which have a horizontal emphasis. New buildings in the core campus areas will be no more than three stories tall or 45 feet tall, with lower elements such as arcades and entry features which bring the scale down to one story or 20 feet. A single, higher accent element, such as a tower, may be used to emphasize and important area of the building or to create a landmark along a view corridor or landscaped promenade. At the edges of the campus where topography begins to fall away, taller buildings may be constructed by taking advantage of the change in grade or as necessary to transition between changes in elevation.

New buildings on the SDSU campus must also clearly articulate a base, middle and top. The first floor, or base should have a heavier appearance with fewer openings, and should incorporate elements that mediate between the scale of the building and the pedestrian or human scale at the ground floor. The middle of the building will be the field with a more regular pattern of openings and wall. The top can be emphasized by changing the window articulation, color, or by stepping the floor inward.

Relationship to Outdoor Spaces

Buildings must have a direct relationship with the outdoors which should be achieved through a variety of techniques. The building itself must be placed to create,



frame and enclose positive, figural outdoor space such as courtyards, pedestrian malls, promenades or a public street. The building must also be placed to create connectivity to other buildings and the outdoor spaces on the campus. The building's facades must address adjacent outdoor spaces, by providing entry and circulation elements, such as arcades along adjacent outdoor spaces.

Roofs

Primary roofs of new buildings should be low-pitched gable or hipped with modestly projecting eaves. Shed roofs may be used for smaller building elements such as arcades and projections. Roof slopes should be between 3-1/2 in 12 and 5-1/2 in 12. Flat roofs may be allowed with special permission of the University Architect.

All sloped roofs should be finished with red clay barrel tile. Tile should be laid in a manner that mimics the uneven texture of the older roofs. Thirty percent (30%) of the tiles should be boosted, or lifted by placing an additional tile underneath, which was a common repair technique. Tiles should be staggered on adjacent rows or laid with varying amounts of the valley tiles exposed to create a wave-like appearance.



The SDSU approved blended color mix is outlined in the Technical Standards.

Overhangs and Gutter Details

Gable or shed roofs should have a half round suspended copper gutter, with a about a 12 inch overhang.

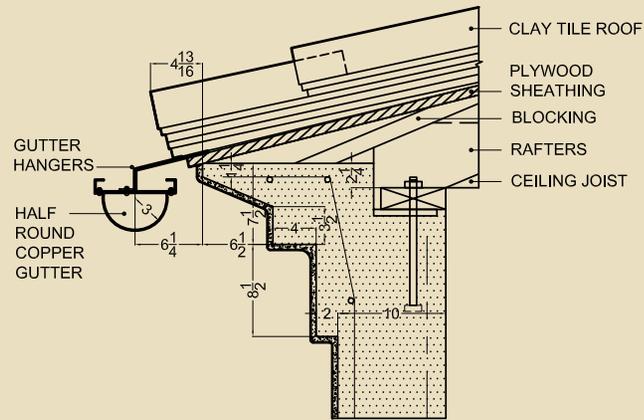


FIGURE 1

Original clay tile roof from Hardy Tower. Notice the wave like pattern created by varying the amount of the valley tile which is exposed.

FIGURE 2

Hepner hall roof overhang and gutter detail is the model for the half round gutters to be used at gabled or shed roofs.

FIGURE 3

Liberal arts roof overhang and gutter detail, showing how flush ogee gutters are used with hipped roof forms.

Hipped roofs should have a flush, ogee gutter with at least a 6 inch overhang.

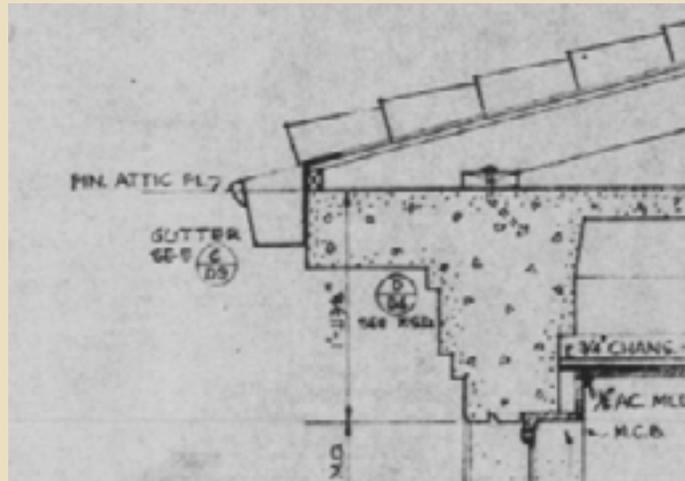


FIGURE 1

Windows and doors on the north facade of the Exercise and Nutritional Science Building are asymmetrically arranged, yet create a sense of balance.

FIGURE 2

The west facade of Physical Sciences is mostly blank wall but the section of wall is balanced by the placement of the door, widow, balcony, and the chimney.

FIGURE 3

At the south facade of Hardy Tower, large areas of stucco wall are relieved by the concentration of windows and decorative venting at the centerline. The lower right window, which is not symmetrical, adds interest to the facade.

FIGURE 4

On the south facade of the Union, a row of windows and a tile roof overhang with supporting brackets relieve a large area of blank wall.

FIGURE 5

The north facade of Hepner Hall illustrates how smaller scale windows are grouped to provide larger areas of glass and more *daylight*.

Relationship of solid to void (wall to openings)

Much of the character defining architecture of the campus has a solid, heavy and rather monolithic appearance. This is achieved through the careful balance and placement of openings, such as doors and windows. In many cases fenestration or other openings are concentrated while leaving expanses of wall solid and unbroken. In other cases fenestration or other openings are distributed more evenly across the façade, but are separated by significant structural elements or sections of wall.



Windows

New buildings should feature multi-pane, small lite metal windows with either casement or awning operation. If larger expanses of glass are desired, group smaller windows together with metal mullions, pilasters or thin areas of wall. See Technical Standards for energy efficiency, material and other specifications.



Doors

Primary entrances should have heavy wood paneled doors or doors with a mix of wood panels and small lite windows. Secondary and service entrances and emergency exit doors may be metal. See Technical Standards for energy efficiency, material and other specifications.



Wall Surfaces

Wall surfaces should be finished with a textured cement stucco surface with minimal to no visible joints and a hand troweled appearance finish. See Technical Standards for options to achieve this appearance.



SDSU Architectural Guidelines

Arcades

Arcades are one of the most common character defining features of SDSU architecture. The use of arcades in new construction is strongly encouraged. Arcades may be used as exterior circulation elements in lieu of interior corridors, as a means to connect the building to other campus buildings and outdoor spaces and as a way to mediate between the building scale and the human scale.

Arches should have simple semi-circular openings supported by columns or piers. To create larger or wider arches, the spring line should be lowered to avoid creating an arch that is elliptical and appears to be too flat.

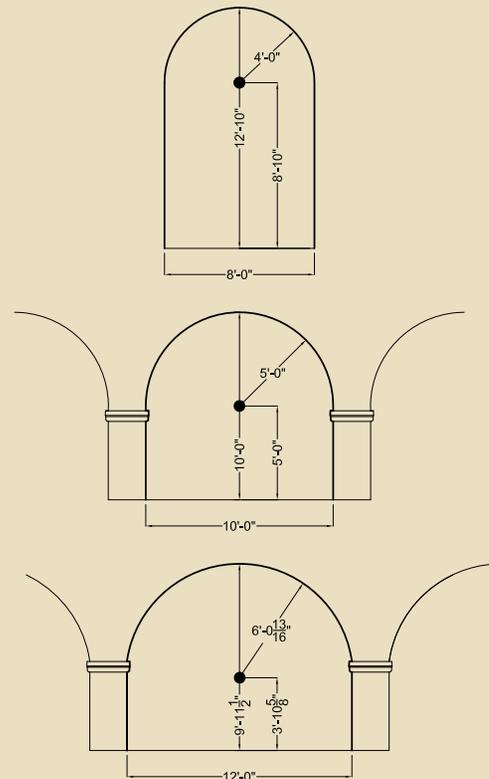


FIGURE 1
Paneled wood door and tile surround at Hepner Hall (1930)

FIGURE 2
Paneled wood door, rough hewn wood lintel and stone column at Hardy Tower (1931).

FIGURE 3
Original stucco texture at Exercise and Nutrition Science (1933).

FIGURE 4
New stucco finish at the Student Union (2014).

FIGURE 5
North Facade of Student Union (2014). There are no visible joints in the stucco, giving the building a monolithic appearance, more in keeping with historic stucco structures. Notice also how spring line of the large arch was lowered to preserve the semi-circular shape.

FIGURE 6
Typical arch proportions. Notice how a wider opening is achieved by lowering the spring line to avoid deviating from a semi-circular shape.

FIGURE 1
The arcade of the Open Air Theater (1941) creates an edge to the plaza space, provides protected outdoor circulation and demonstrates the typical proportions of the round arches used in the historic campus architecture.

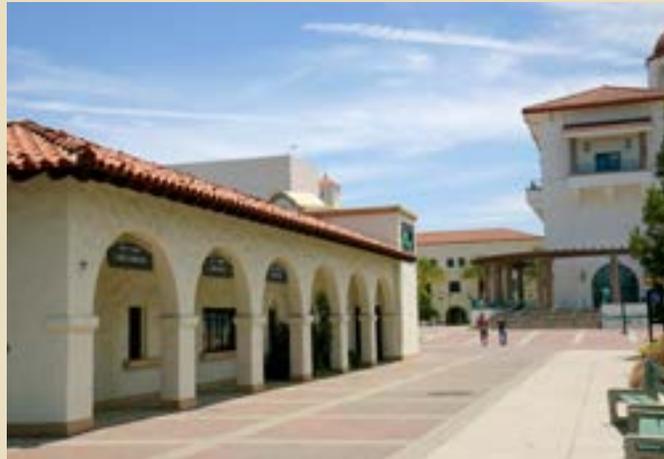
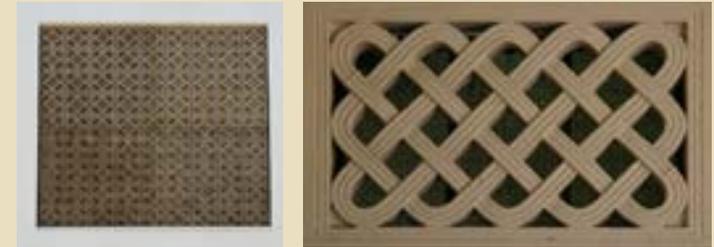


FIGURE 2
The courtyard of the Aztec Student Union, constructed in 2014, employs round arches in the outdoor corridors of the building.



FIGURES 4 and 5
Decorative pattern examples from the Student Union on the left (2014) and Little Theater on the right (1930). Decorative block is used at the Union and the grille is not functional while the grille at the Little Theater is cast concrete and provides ventilation.

or grilles used for ventilation or screening.



Entries and passage ways are also a common location for decorative emphasis. Acceptable treatments include contrasting color, material or rustication at arched openings, decorative carved or cast columns supporting the arch, simple heavy timber lintels or unusually shaped arches, such as horseshoe, serrated or pointed.

FIGURES 6 through 9
Examples of decorative door surrounds at Hepner Hall (1930), Exercise and Nutritional Science (1933), Communication Building (1942) and the Student Union (2014).



Decorative Elements

Decorative elements should be used sparingly and with clear purpose. They may be used to mark important parts of a building façade, such as the entry, to differentiate between parts of a building, or to emphasize the horizontal nature of the architecture. Examples of purposeful use of decorative elements on older buildings include tile bands at eye level to emphasize horizontality, decorative friezes at the roofline, and concrete wall vents



Building mounted light fixtures are another opportunity for a decorative element. Moorish style hanging lanterns were typical in the older buildings, but similar decorative metal flush ceiling mounted and wall sconce fixtures such as those used at the Student Union are equally



Colors

All exterior stucco wall surfaces will be “Balsa,” a warm off-white. Exterior stucco wall surfaces of buildings designated as landmark structures (extremely significant to the history or current life of the campus), such as Hepner Hall and the Conrad Prebys Aztec Student Union may be painted white at the discretion of the University Architect.

All fenestration, including doors and windows and frames will be “Blue Spruce.” All metal railings will be “Blue Spruce”

See Technical Standards for color specifications.

FIGURE 1
Historic light fixture, reminiscent of a Moorish style metal lantern, at Hepner Hall (1930).

FIGURES 2 and 3
Light fixtures at the Student Union (2014), are modern interpretations of Moorish style lanterns found in the historic campus buildings.