


University of California, San Diego
Historic Resources Survey Report

Prepared for:

University of California, San Diego, Physical and Community Planning
La Jolla, California

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Pasadena, California

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TABLE OF CONTENTS

APPENDICES

I. INTRODUCTION

Project Overview

In June 2015, the University of California, San Diego (UC San Diego) retained Architectural Resources Group (ARG) to conduct a historic resources survey of its La Jolla campus, which includes the main UC San Diego campus, the Scripps Institution of Oceanography (SIO) campus, a portion of the Torrey Pines Gliderport site that is owned by the University of California, and three off-site properties that are also owned by the University. The historic resources survey is the first component of a multi-phased project related to the identification and management of UC San Diego's historic and cultural resources. This project is being undertaken as the university is preparing to update its Long Range Development Plan (LRDP). Survey findings are intended to help inform the LRDP by identifying areas of opportunities and constraint as related to historic resources and future campus development.

The scope of this project includes an intensive-level historic resources survey of built resources on the La Jolla campus that were constructed through 1985. This involved two primary tasks: (1) preparation of a historic context statement, and (2) completion of an intensive-level survey. Organized into a series of contexts and themes, the historic context statement provides a narrative account of UC San Diego's development history and places its built resources into the broader context of those economic, political, social, and cultural forces that shaped the campus and its development over time. It also includes evaluation guidelines associated with each context and theme.

The historic context statement helped inform the intensive-level survey, in which a team of ARG architectural historians identified potential historic and cultural resources on campus. Each resource identified in the survey was documented with digital photographs and a narrative description, evaluated against eligibility criteria for the National Register of Historic Places (National Register) and the California Register of Historical Resources (California Register), and assigned a corresponding Historical Resource Status Code. Potentially eligible historic resources were documented on California Department of Parks and Recreation (DPR) 523 series forms.

Description of the Survey Area

The boundaries of the Survey Area correspond to those delineating UC San Diego's La Jolla campus. Located in the community of La Jolla, which is near the northern edge of the City of San Diego, the university occupies a coastal area that is known as Torrey Pines Mesa. The campus includes 1,152 acres in an irregularly-

shaped area that is generally bounded by Genesee Avenue on the north, La Jolla Village Drive on the south, Regents Road on the east, and North Torrey Pines Road on the west. The campus also includes the Scripps Institution of Oceanography (SIO), which occupies an area of coastal land that is contiguous with, and southwest of, the main campus.

For the purposes of this project, the Survey Area was divided into three primary zones that are linked geographically and contextually: (1) the Scripps Institution of Oceanography (SIO); (2) the area located west of Interstate 5, which includes the main university campus (West Campus); and (3) the area located east of Interstate 5, which houses various medical and auxiliary uses (East Campus). The Survey Area also includes several off-campus properties that are located nearby (Adjacent Properties). Each zone is discussed in more detail as follows:

- **The Scripps Institution of Oceanography (SIO),** located to the southwest of the main university campus, sits directly on the coast and dates to the early twentieth century. It is bounded by residential communities on the north, south, and east, and the Pacific Ocean on the west. The SIO campus retains a handful of buildings dating to its formative years, but much of SIO's building stock was constructed after World-War II as the institution experienced steady and significant growth. The SIO campus is bisected by La Jolla Shores Drive, a city-owned street that generally charts a north-south course and divides SIO into two sections.

- **West Campus** functions as the core of the university and includes most of its academic buildings. It is located to the west of Interstate 5. This area is divided into six undergraduate colleges and also includes the university's School of Medicine, all of which are loosely oriented around a concentration of administrative and student services buildings known as University Center. Almost all of the buildings in this area were constructed after World War II, and are accordingly designed in a variety of Modern and more contemporary architectural styles. A small group of vernacular buildings dates to the early 1940s and is associated with a military base that once occupied the site. This area of campus is notable for a dense concentration of eucalyptus trees, which bisect the campus by way of a meandering north-south course. West Campus is also defined by its varied topography including bluffs, canyons, and mesas.

- **East Campus** occupies the area of campus east of Interstate 5 and is bounded by Genesee Avenue on the north, Regents Road on the east, and La Jolla Village Drive on the south. Most of East Campus was developed beginning in the 1980s, with the exception of a graduate housing complex (Mesa housing) that was developed beginning in the 1960s. East Campus is home to UC San Diego Health; the Preuss School, a college-preparatory

charter school; a Science Research Park; and various ancillary uses that support the university's operations. It is connected to West Campus by a vehicular bridge (Voigt Drive) that spans Interstate 5. A second bridge over I-5, connecting Gilman Drive with Medical Center Drive, is in the planning phases and is slated for completion by 2017.

- Other properties that are included in the Survey Area include the eastern portion of the Torrey Pines Gliderport site, and adjacent parcels in the Torrey Pines Center and Torrey Pines Court business park; a residential property located west of the campus (Audrey Geisel University House) that serves as the UC San Diego Chancellor's Residence; a residential property (Walter Munk Residence) on La Jolla Shores Drive that is the house of SIO oceanographer Walter Munk, but has been preemptively deeded to the University; and an apartment complex (La Jolla del Sol) that is located to the southeast of the university campus, on Regents Road.

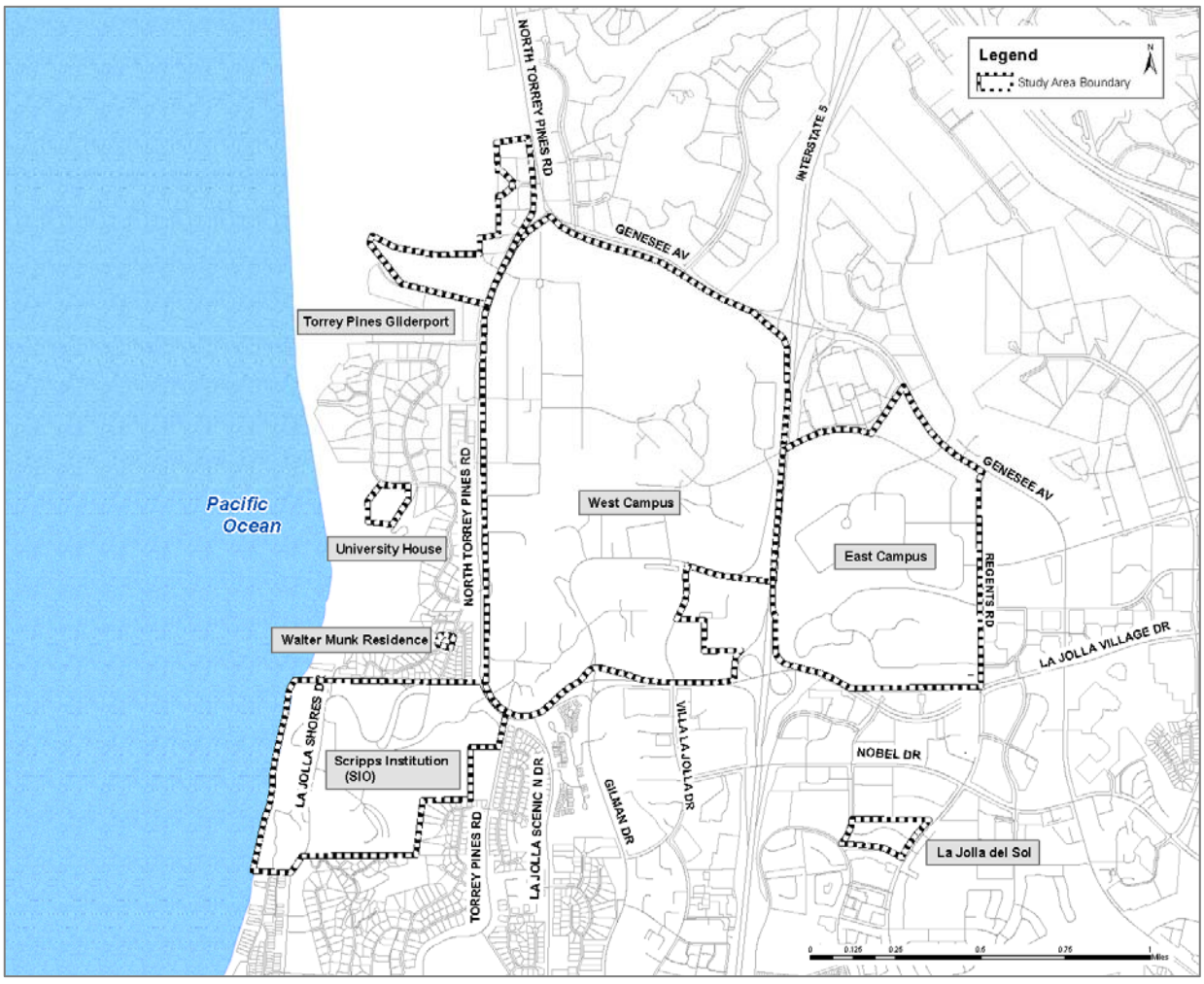


Figure 1. Site map of survey area and sub-areas (ARG, 2016).

The campus is notable for its varied topography and array of natural resources. Deep canyons, rolling hills, and scenic mesas contribute to the character of the campus landscape and create a dynamic backdrop against which buildings and other elements of the campus are sited. Of particular note is a dense belt of mature eucalyptus trees that meanders through West Campus and is widely considered to be one of the campus's most iconic and characteristic features. For several decades, UC San Diego has made a concerted effort to conserve natural resources and ecologically sensitive areas by designating areas on campus within which development activity is discouraged, an idea that was introduced in the 1981 Long Range Development Plan (LRDP) and was augmented and refined in a 1989 campus master plan. This ethic of environmental sensitivity has ever since played an important role in physical planning efforts on campus. As a result, the buildings on the UC San Diego campus are notable for exhibiting a clear sensitivity to the landscape, and almost all are carefully integrated into the natural setting.

Circulation patterns vary between the different zones comprising the campus. SIO is bisected by La Jolla Shores Drive, which is a city-owned street, and is traversed by a network of smaller streets that provide access to SIO's buildings and facilities. These streets do not adhere to a discernible pattern but instead conform to the area's varied topography. Circulation throughout West Campus includes an expansive network of vehicular and pedestrian corridors. Generally, vehicular traffic is confined to the perimeter of campus, and roads follow a peripheral course that is known as the Campus Loop. The campus interior is bisected by numerous pedestrian paths that connect the six colleges and other destinations on campus. Of particular note are two axial pedestrian corridors: Library Walk, which flanks the University Center district and leads to the university's central library; and Ridge Walk, which connects the north and south ends of campus along an elevated ridge that historically was the route of Highway 101. East Campus is traversed by a more extensive network of curvilinear streets that provide access to its various buildings and facilities.

Project Team

All phases of this project were conducted by qualified ARG personnel who meet the *Secretary of the Interior's Professional Qualification Standards* in Architectural History and History.[1] ARG staff who participated in the project include Katie E. Horak, Principal; Andrew Goodrich, AICP, Associate; Mickie Torres-Gil; and Evanne St. Charles, all Architectural Historians and Preservation Planners. Additional support was provided by interns Christina Park and Allyson Bradford.

[1] The Secretary of the Interior's Professional Qualification Standards were developed by the National Park Service. For further information on the Standards, refer to http://www.nps.gov/history/local-law/arch_stnds_9.htm.

The project team also included David Neuman, FAIA, Founding Principal of Neu Campus Planning; and Paul V. Turner, PhD, Professor Emeritus of Art History at Stanford University. Mr. Neuman and Mr. Turner are recognized experts in the fields of campus planning and architectural history and provided expertise and input to the ARG survey team over the course of this project.

II. PREVIOUS EVALUATIONS

Designated Resources

Some buildings and sites on the UC San Diego campus have previously been designated and are listed in a historic register. ARG reviewed the California Historical Resources Inventory (HRI) and concluded that at present, there are three designated resources located within the Survey Area:

- George H. Scripps Memorial Marine Biological Laboratory/Old Scripps
- Torrey Pines Gliderport
- William Black Residence/University House

Each of these resources is listed in the National Register of Historic Places, and by virtue of their federal designation is also listed in the California Register of Historical Resources. Old Scripps and the Torrey Pines Gliderport are also locally listed and are San Diego Historical Resources nos. 119 and 315, respectively. However, with regard to the Gliderport, only that portion of the property that is owned by the City (roughly its western half) is included as part of the local designation; its eastern half is owned by the University of California, which does not fall within the jurisdiction of local land use controls.

Following is a summary description of each resource. Since these three resources are already designated, they were not re-evaluated as part of this survey project.

Listed in the National Register in 1977 and as a National Historic Landmark in 1982, the **George H. Scripps Memorial Marine Biological Laboratory/Old Scripps Building** is located on the SIO campus.[2] Occupying a site along the La Jolla coastline, it sits on Kennel Way and is flanked on the west by the Pacific Ocean. The Old Scripps Building is one of the few vestiges of the Marine Biological Association of San Diego, the forebear to SIO. Founded in 1903 by zoology professor William Ritter and malacologist Fred Baker in Coronado, the Association moved to La Jolla Cove in 1905 and moved to its present location several years later. The institution and its first permanent research laboratory were funded by local philanthropists E.W. Scripps and Ellen Browning Scripps; after its completion, Ms. Scripps formally named the building after her brother, George H. Scripps. The commission to design the building was awarded to Irving Gill, widely considered to be an early pioneer of Modern architecture. Completed in 1910, the pared-down laboratory is representative of Gill's transition to a Modern idiom

[2] National Register of Historic Places Registration Form for the George H. Scripps Memorial Marine Biological Laboratory, prepared by the Division of History, National Park Service, February 12, 1982. Information in this section was gleaned from this report.

and is an early example of the Kahn system of reinforced concrete construction.[3] Though it was designed as a laboratory, the building also doubled as residential quarters for the SIO Director until a purpose-built Director's House was built in 1913. Old Scripps remained in continuous use until the 1970s when it was slated for demolition; however, a group of SIO scientists including Fred Noel Spiess, George and Betty Shor, and Robert Hessler advocated for the building's preservation, and as a result of their efforts the building was listed in the National Register and local register in 1977 and as a National Historic Landmark in 1982. It was subsequently rehabilitated and put back into productive use. It is partially enveloped by the New Scripps building, which was erected in 1957.

Figure 2. George H. Scripps Memorial Laboratory (Old Scripps), 2015 (ARG).

The **Torrey Pines Gliderport** occupies a coastal bluff to the northwest of the university campus and is adjacent to the Salk Institute for Biological Studies. Ownership of the Gliderport is divided roughly in half between the university (east) and the City of San Diego (west). The site is significant for its association with San Diego's aviation history.[4] Several notable advancements in aviation technology occurred at the Gliderport site, particularly in the 1930s and 1940s. Due to these advancements, the Gliderport proved instrumental in the development of motorless flight, and it soon became a popular venue among

[3] Engineered and patented by Julius Kahn, the Kahn system was, at the time, an experimental method of reinforced concrete construction. Instead of a straight steel reinforcing bar, the system utilized a trussed steel bar that bent upward on each side and afforded greater seismic strength.
[4] National Register of Historic Places Registration Form for the Torrey Pines Gliderport, prepared by the Torrey Pines Soaring Council, Dec. 29, 1992. Information in this paragraph was summarized from this report.

aviation pioneers including Richard Johnson, Woody Brown, and Charles Lindbergh. In the 1940s, the Gliderport was temporarily closed and incorporated into the adjacent Camp Callan army base, but reverted back to public use after the war. As the sport of soaring increased in popularity in the postwar period, the Gliderport's convenient and attractive La Jolla location became a popular recreational destination. As an incentive to move to the area, the City of San Diego gifted a portion of the Gliderport property to the University of California in 1963. The City-owned portion of the site was listed as a local landmark in 1992, and the entire site was listed in the National Register of Historic Places in 1993. It is the only pre-World War II gliderport in California, and continues to be a popular destination for hang gliding, paragliding, and other types of recreational soaring.

Figure 3. Torrey Pines Gliderport, 2015 (San Diego Union-Tribune).

The **William Black Residence**, also known as the Audrey Geisel University House, occupies a 6.91-acre site in the La Jolla Farms neighborhood, located west of UC San Diego's West Campus.[5] The Pueblo Revival style house was built for philanthropists William and Ruth Black, a prosperous couple who gained success in the oil, real estate, and banking industries. In 1947, they purchased 248 acres of coastal real estate and named it La Jolla Farms; this land was historically inhabited by the Kumeyaay, a Native American people who occupied the La Jolla coast in the pre-contact period. The Blacks initially developed the site as a thoroughbred horse ranch before subdividing it into several large residential lots offered exclusively to friends and family. Keeping what was arguably the best lot for themselves, the Blacks commissioned William Lumpkins, a Santa Fe-based

[5] "Historical Resources Inventory and Evaluation Report for the University House (Chancellor's Residence), University of California, San Diego," prepared by JRP Historical Consulting for UC San Diego, Jun. 2005. Information in this section comes from this report.

architect and artist who specialized in the Pueblo Revival style, to design their oceanfront home. In 1967, the University of California purchased the residence and subsequently converted it into a residence and entertaining venue for UC San Diego's Chancellor. Following its acquisition, the residence was christened "University House." The property was listed in the National Register in 2007, as a significant example of Pueblo Revival style architecture and for its information potential associated with its historical association with the Kumeyaay. Its listing followed a prolonged battle that took place in the early 2000s, in which the University and community stakeholders grappled with whether the structurally-unsound building should be rehabilitated or demolished. It was ultimately rehabilitated and once again serves as the official residence of UC San Diego's Chancellor. The house was recently re-named for Audrey Geisel, a longtime benefactor of the university whose financial support helped usher the rehabilitation project to completion.

Figure 4. William Black Residence/ Audrey Geisel University House, 2015 (ARG).

Previous Historic Resources Surveys

While a comprehensive survey of UC San Diego's historic and cultural resources has not been conducted in the past, the Muir College campus was previously evaluated as part of a grant program administered by the Getty Foundation. In 2007, the University received a Campus Heritage Grant from the Foundation to evaluate potential historic resources at Muir College and develop a preservation plan to guide future development activity at the Muir College campus. Active between 2002 and 2007, the Campus Heritage Grant Program was established "to aid in the management and preservation of significant buildings and landscapes

on college campuses throughout the United States."[6] The grant was awarded at the same time that Muir College was preparing to celebrate its 40th anniversary.

The project was undertaken between October 2007 and September 2008 and was carried out by a team composed of personnel from EDAW/AECOM and ARG. After conducting research into the development history and architectural character of Muir College, the consultant team developed a historic context statement specific to the college and conducted a survey of the campus. The survey concluded that the Muir College campus appeared eligible for the National Register of Historic Places as a historic district under Criteria A (events) and C (architecture).

Findings from the survey informed the development of preservation strategies "to guide the design and construction procedures occurring at John Muir College" in a manner that was sensitive to the campus's historic built environment.[7]

Since the potential historic district at Muir College has not been formally designated, ARG re-evaluated the Muir College campus as part of the current campus-wide historic resources survey. Findings from the 2007/2008 survey were reviewed to ensure consistency between that project and the current survey.

[6] "John Muir College Historic Resources Inventory and Preservation Plan," prepared by EDAW and AECOM for UC San Diego, Dec. 2008, 7.
[7] Ibid, 11.

III. SCOPE AND METHODOLOGY

Project Scope

The scope of this project is a campus-wide historic resources survey of all built resources at UC San Diego's La Jolla campus that were constructed through the year 1985. Resources that post-date 1985 were not evaluated as part of this project.[8] A total of 277 campus buildings were evaluated by the survey team, as were several structures, landscapes, planning features, and other elements of the campus's built environment.

Methodology

To ensure that the survey methodology incorporated the most up-to-date standards and was rooted in professional best practices, ARG consulted the following informational materials maintained by the National Park Service (NPS) and the California Office of Historic Preservation (OHP):

- National Register Bulletin (NRB) 15: *How to Apply the National Register Criteria for Evaluation*
- NRB 16A: *How to Complete the National Register Registration Form*
- NRB 16B: *How to Complete the National Register Multiple Property Documentation Form*
- NRB 24: *Guidelines for Local Surveys: A Basis for Preservation Planning*
- NPS Technical Preservation Services, Preservation Brief 36, *Protecting Cultural Landscapes: Planning, Treatment, and Management of Historic Landscapes*
- California Office of Historic Preservation (OHP): *Writing Historic Contexts*
- California Office of Historic Preservation: *Instructions for Recording Historical Resources*

Research and Outreach

During the initial phases of the project, ARG conducted extensive background research to develop an understanding the UC San Diego campus, its development history, and the character of its physical environment and culture. Information gleaned from this background research helped to inform the historic context statement and provided surveyors with the contextual understanding needed to

[8] The year 1985 was mutually agreed upon by UC San Diego Physical and Community Planning staff and the project team as being inclusive of all resources that may achieve historic significance in the next twenty or so years, or over the life of the next LRDP update.

conduct the survey. ARG consulted a variety of primary and secondary source materials, including (but not limited to) the following:

- UC San Diego's Long Range Development Plan (first released in 1963 and updated in 1966, 1981, 1989, and 2004)
- Campus planning documents including the UCSD Master Plan (1989), environmental impact analyses, and technical reports
- Books, journals, periodicals, and other published sources
- Articles published in campus newspapers, the *San Diego Union-Tribune,* and the *Los Angeles Times*
- Oral history transcripts
- Historical photographs and maps of the campus and environs
- Archived building plans and construction documents

Research materials were obtained from multiple sources including the collections of the UC San Diego Libraries, and particularly its Special Collections and Archives; UC San Diego's Facilities Information System, a digitized database of facilities-related data and archived construction documents; ARG's in-house library of architectural reference materials; and online repositories.

Outreach was an important component of the research and information-gathering phase of this project. A call for information was circulated to members of the campus community by the University in October 2015, in which respondents were invited to share relevant information about the La Jolla campus's development history via e-mail. As part of the outreach process, ARG also conducted a number of telephone interviews with UC San Diego faculty, staff, alumni, and other interested campus affiliate. Interviewees were identified based on responses to the call for information, were apprised of the project and its goals, and were invited to identify places of potential interest based on their own knowledge of the campus and its history. Information that was gleaned from e-mail responses and telephone interviews helped to inform the survey process and, when applicable, was incorporated into the historic context statement. A list of individuals who participated in the public outreach component of this project, either by e-mail or telephone, is included as Appendix C of this report.

Reconnaissance Survey

Once sufficient background research had been compiled and reviewed, ARG conducted a reconnaissance survey of the UC San Diego campus. The NPS defines a reconnaissance-level survey as "a 'once-over lightly' inspection of an area, most useful for characterizing its resources in general and for developing a basis for deciding how to organize and orient more detailed survey efforts."[9] A team of

[9] National Park Service, *National Register Bulletin 24: Guidelines for Local Surveys: A Basis for Preservation Planning* Chapter II: Conducting the Survey (revised 1985).

three ARG architectural historians walked the entire campus and took note of development patterns, architectural styles, and the general age and integrity of buildings and resources. The team was equipped with blank GIS maps that showed only building footprints and circulation corridors, which served both as a navigational aid and as a canvas on which notes were recorded. Looking at the entire campus at once enabled the survey team to place resources in context and allowed for effective comparative analysis.

Based upon observations made during the reconnaissance survey, the survey team developed a list of resources that appeared to be potentially significant under eligibility criteria associated with the National Register and California Register. Additional focused research was conducted for each property on the list.

Historic Context Statement

Concurrent with the reconnaissance survey, ARG drafted a historic context statement for the UC San Diego campus, which is included in Section V of this report. The historic context statement was prepared in accordance with the Multiple Property Documentation (MPD) approach developed by the NPS. Often applied to large-scale surveys, the MPD approach streamlines the evaluation process by distilling major patterns of development into discernible themes that are shared by multiple properties within a given survey area. Utilizing the MPD approach ensures that properties with shared associative qualities and/or architectural attributes are evaluated in a consistent manner.[10] The historic context statement for UC San Diego is organized into a series of contexts and themes, which capture major trends in the campus's development history and are expressed in its extant built resources. Eligibility standards and minimum integrity thresholds were developed for each theme, and allowed surveyors to make informed and consistent decisions in the field.

Intensive Survey

Resources that were identified in the reconnaissance survey and were subsequently vetted through additional research were documented in an intensive-level survey. Each resource was documented with digital photographs and a narrative physical description, which were input into a Department of Parks and Recreation (DPR) 523 series form, and was evaluated against eligibility criteria for the National Register and the California Register. Each resource was assigned a status code that corresponds to its determination of eligibility. DPR forms for eligible historic resources are included as Appendix D of this report.

[10] For more information on the MPD approach, refer to NRB 16B*: How to Complete the National Register Multiple Property Documentation Form:* http://www.nps.gov/nr/publications/bulletins/nrb16b/nrb16b_IIintroduction.htm.

California Historical Resource Status Codes

First adopted in 1975 and substantially amended in 2003, the California Historical Resource Status Codes (referred to herein as "status codes") are a systematic means of classifying historical resources that are evaluated either in a historic resource survey or as part of a regulatory process.[11] Each status code conveys two essential pieces of information: (1) a classification code that signifies at which designation level (federal, state, or local) the resource is determined eligible, if at all; and (2) a qualifier that indicates under which program the evaluation was triggered. Resources and their associated status code(s) are subsequently input into the state's HRI database for reference.

Various elaborations of the status codes exist, some of which are rarely used or are not applicable to this project. Listed below are the status codes that ARG used when evaluating UC San Diego's built resources.

CODE	DESCRIPTION
3B	*Appears eligible for the National Register (NR) both individually and as a contributor to a NR eligible district through survey evaluation.*
3D	*Appears eligible for NR as a contributor to a NR eligible district through survey evaluation.*
3S	*Appears eligible for NR as an individual property through survey evaluation.*
3CB	*Appears eligible for the California Register (CR) both individually and as a contributor to a CR eligible district though survey evaluation.*
3CD	*Appears eligible for the CR as a contributor to a CR eligible district through survey evaluation.*
3CS	*Appears eligible for the CR as an individual property through survey evaluation.*

Resource Types

In addition to individual buildings, the survey team evaluated various other resource types, all of which are significant elements of UC San Diego's built environment and help to tell the story of the community's development history. Following is a description of each major resource category that was identified:[12]

[11] For more information about status codes and their application, refer to the State Office of Historic Preservation's *Technical Assistance Bulletin #8*: http://ohp.parks.ca.gov/pages/1069/files/tab8.pdf.
[12] These resource categories and descriptions are derived from *NRB 15: How to Apply the National Register Criteria for Evaluation.* For more information, refer to http://www.nps.gov/nr/publications/bulletins/nrb15/.

- **Buildings** are erected to shelter some aspect of human habitation. As buildings are the foundation of any developed area, they represent a very common resource type. They house a variety of residential, commercial, institutional, and industrial uses.
- **Structures** are also substantive constructions composed of structural elements, but unlike buildings they serve a purpose aside from human habitation. Common examples of structures identified in a historic resource survey include bridges, tunnels, gazebos, dams, and lighthouses.
- **Objects** are differentiated from structures in that they are either decorative or nature, or are comparatively small and simply constructed. Resources such as signs, fountains, monuments, sculptures and public art installations, and street lamps are typically classified as objects.
- **Sites** are defined as areas that possess historic or cultural value and whose significance is not related to any building, structure, or object that may (or may not) be present. Some common examples include archaeological sites, natural features, parks, and designed landscapes.
- **Historic Districts** are identifiable areas that are related geographically and by theme. Districts are significant for the interrelationship between their resources and consist of historically and/or functionally related properties. Residential neighborhoods, commercial areas, and institutional campuses are examples of resources that may be recorded as historic districts.
- **District Contributors and Non-Contributors** refer to the buildings, structures, objects, sites, and other features that are located within the boundaries of a historic district. Generally speaking, contributors help to convey the significance of the district. Non-contributors, on the other hand, are identified as such because they have been extensively altered or were built outside of the district's historic period (known as the period of significance.

IV. REGULATIONS AND CRITERIA FOR EVALUATION

Resources identified in the survey were evaluated against federal and state eligibility criteria. These are known as the National Register of Historic Places and the California Register of Historical Resources, respectively. Each program and its associated criteria are described below beginning with the National Register, whose policies set the conceptual framework for the state program.

National Register of Historic Places

The National Register of Historic Places (National Register) is the nation's master inventory of known historic resources. Created under the auspices of the National Historic Preservation Act of 1966, the National Register is administered by the NPS and includes buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level. As described in NRB 15: *How to Apply the National Register Criteria for Evaluation*, in order to be eligible for the National Register, a resource must both: (1) be *significant,* and (2) retain sufficient *integrity* to adequately convey its significance.

Significance is assessed by evaluating a resource against established criteria for eligibility. A resource is considered significant if it satisfies any one of the following four National Register criteria:[13]

- Criterion A (events): associated with events that have made a significant contribution to the broad patterns of our history;
- Criterion B (persons): associated with the lives of significant persons in our past;
- Criterion C (architecture): embodies the distinctive characteristics of a type, period, or method of construction, or that represents the work of a master, or that possesses high artistic values, or that represents a significant and distinguishable entity whose components may lack individual distinction;
- Criterion D (information potential): has yielded or may be likely to yield, information important in prehistory or history.

Once significance has been established, it must then be demonstrated that a resource retains enough of its physical and associative qualities – or *integrity* – to

[13] Some resources may meet multiple criteria, though only needs to be satisfied for National Register eligibility.

convey the reason(s) for its significance. Integrity is best described as a resource's "authenticity" as expressed through its physical features and extant characteristics. Generally speaking, if a resource is recognizable as such in its present state, it is said to retain integrity, but if it has been extensively altered then it does not. Whether a resource retains sufficient integrity for listing is determined by evaluating the seven aspects of integrity defined by the NPS:

- Location (the place where the historic property was constructed or the place where the historic event occurred);
- Setting (the physical environment of a historic property);
- Design (the combination of elements that create the form, plan, space, structure, and style of a property);
- Materials (the physical elements that were combined or deposited during a particular period of time and in a particular manner or configuration to form a historic property);
- Workmanship (the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory);
- Feeling (a property's expression of the aesthetic or historic sense of a particular period of time);
- Association (the direct link between an important historic event/person and a historic property).

Integrity is evaluated by weighing all seven of these aspects together and is ultimately a "yes or no" determination – that is, a resource either retains sufficient integrity, or it does not.[14] Some aspects of integrity may be weighed more heavily than others depending on the type of resource being evaluated and the reason(s) for its significance. Since integrity depends on a resource's placement within a historic context, integrity can be assessed only after it has been concluded that the resource is in fact significant.

Generally, a resource must be at least 50 years of age to be eligible for listing in the National Register. Exceptions are made if it can be demonstrated that a resource less than 50 years old is (1) of exceptional importance, or (2) is an integral component of a National Register-eligible historic district whose other component parts are predominantly 50 years or older.

California Register of Historical Resources

The California Register of Historical Resources (California Register) is an authoritative guide that is used to identify, inventory, and protect historical

[14] Derived from NRB 15, Section VIII: "How to Evaluate the Integrity of a Property."

resources in California. Established by an act of the State Legislature in 1998, the California Register program encourages public recognition and protection of significant architectural, historical, archeological, and cultural resources; identifies these resources for state and local planning purposes; determines eligibility for state historic preservation grant funding; and affords certain protections under the California Environmental Quality Act (CEQA).[15]

The structure of the California Register program is similar to that of the National Register, though the former more heavily emphasizes resources that have contributed specifically to the development of California. To be eligible for the California Register, a resource must first be deemed significant under one of the following four criteria, which are modeled after the National Register criteria listed above:

- Criterion 1 (events): associated with events or patterns of events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States;
- Criterion 2 (persons): associated with the lives of persons important to local, California, or national history;
- Criterion 3 (architecture): embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values;
- Criterion 4 (information potential): has yielded, or has the potential to yield, information important to the prehistory or history of the local area, state, or the nation.

Mirroring the National Register, the California Register also requires that resources retain sufficient integrity to be eligible for listing. A resource's integrity is assessed using the same seven aspects of integrity used for the National Register. However, since integrity thresholds associated with the California Register are generally less rigid than those associated with the National Register, it is possible that a resource may lack the integrity required for the National Register but still be eligible for listing in the California Register.

Certain properties are automatically listed in the California Register, as follows:[16]

- All California properties that are listed in the National Register;
- All California properties that have formally been determined eligible for listing in the National Register (by the State Office of Historic Preservation);

[15] For more information on the California Register program, refer to the State Office of Historic Preservation's web site: http://ohp.parks.ca.gov/?page_id=21238.
[16] California Public Resources Code, Division 5, Chapter 1, Article 2, § 5024.1.

- All California Historical Landmarks numbered 770 and above; and
- California Points of Historical Interest which have been reviewed by the State Office of Historic Preservation and recommended for listing by the State Historical Resources Commission.

Resources may be nominated directly to the California Register. State Historic Landmarks #770 and forward are also automatically listed in the California Register.[17] There is no prescribed age limit for listing in the California Register, although guidelines state that sufficient time must have passed to obtain a scholarly perspective on the events or individuals associated with the resource.

City of San Diego Historical Resources

In addition to federal and state programs, the City of San Diego administers a historic preservation program that applies to the treatment and management of significant historic and cultural resources that are located in the city. The program includes a mechanism for designating individual properties (San Diego Historical Resources) and concentrations of resources (historical districts) at the local level. While UC San Diego is located within the San Diego city limits, it is an entity of the state and is not subject to local land use controls. Therefore, ARG did not evaluate resources on the UC San Diego campus against local eligibility criteria.

Evaluating Resources of the Recent Past

As described above, the National Register generally excludes resources that have been constructed within the past 50 years. According to National Register guidelines, "Fifty years is a general estimate of the time needed to develop historical perspective and to evaluate significance. This consideration guards against the listing of properties of passing contemporary interest and ensures that the National Register is a list of truly historic places."[18] Accommodating the possibility that resources fewer than 50 years of age may be eligible, the National Register includes Criteria Consideration G for those significant properties constructed within the past 50 years but are eligible because they are of exceptional importance.

Due to the fact that UC San Diego was largely developed in the post-World War II era, and specifically not until the mid-1960s and later, many of its buildings fall into the category of being fewer than 50 years of age at the time of this writing.

[17] All State Historical Landmarks from number 770 onward are also automatically listed on the California Register. (State of California, Office of Historic Preservation, Department of Parks and Recreation, California Office of Historic Preservation, *Technical Assistance Series #5: California Register of Historical Resources: The List Process,* 1).
[18] National Register Bulletin, "How to Apply the National Register Criteria for Evaluation." Page 41.

Understanding that the life of the LRDP update will extend for at least the next 15 to 20 years, the evaluation of historic resources provided herein has a projected look at resources that may achieve eligibility for the National Register within the next decade or so. As a result, several buildings that are approaching the 50 year mark at this time have been identified as National Register eligible, in addition to California Register eligible, without application of Criteria Consideration G. This is based on the assumption that the findings of this historic resources survey will be utilized for planning purposes over at least the next decade or so, during which many of UC San Diego's significant buildings will achieve 50 years of age.

Significant buildings that are fewer than 40 years of age at this time were generally not identified as eligible for the National Register, unless they appear to meet Criterion Consideration G, since even a projected look is not sufficient to gain perspective on their eligibility for federal listing. In these cases, they were identified as eligible for the California Register, which does not have a strict 50-year age requirement.

V. HISTORIC CONTEXT STATEMENT

Introduction to the Historic Context Statement

Historic and cultural resources cannot be adequately evaluated without first taking into consideration the historic context(s) with which they are associated. Historic contexts are defined by the NPS as "broad patterns of development in a community or its region that may be represented by historic resources."[19] Those historic contexts that are germane to a particular area of study are identified and explored in a summary document known as a historic context statement, which links extant built resources to the key patterns of development that they represent. As historic context statements establish the analytical framework through which historic and cultural resources are evaluated, a well-developed context statement is a vital component of any successful survey endeavor. Historic context statements are also used to guide future determinations of eligibility and land use decisions involving potential historic resources.[20]

While a historic context statement helps to relay the story of a particular community, it is not intended to be an all-encompassing history of that community; rather, its aim is to identify and describe broad historical patterns so that one may better understand how a community's built environment and cultural climate came to be. Historic context statements are generally organized by context and theme: contexts cast the widest net and capture a broad historical pattern or trend, and within each context are one or more themes that are represented through extant property types sharing physical and/or associative characteristics. Accompanying each theme is a list of associated property types and guidelines for establishing eligibility and assessing integrity under the theme.

Summary of Contexts and Themes

Five contexts have been identified for the evaluation of built resources on the UC San Diego campus. The contexts are organized chronologically and capture major patterns and trends in the campus's development history that are expressed in its extant built resources. Within each context are one or more themes that provide a focused discussion related to a particular property type(s). Evaluation guidelines accompany each theme and provide a framework for evaluating resources associated with the theme. A resource may be significant under multiple contexts and themes; for instance, a particular resource may be significant as representing

[19] National Park Service, *National Register Bulletin 24: Guidelines for Local Surveys: A Basis for Preservation Planning* Chapter I: Planning the Survey (revised 1985).
[20] More information and resources related to historic context statements and their application can be found on OHP's web site: http://ohp.parks.ca.gov/?page_id=23317.

important trends in campus planning and design, and may also be an excellent example of a particular architectural style.

The contexts and themes associated with UC San Diego's La Jolla campus are summarized as follows:

- **Context: Early Campus Development, 1910-1964.** Resources associated with this context pre-date the founding of UC San Diego and the planning and development of its present-day campus. They are associated with land uses and development patterns that defined Torrey Pines Mesa prior to 1960 and, as such, are among the oldest extant resources in the area. They may also be associated with significant academic innovations and advancements made by the early campus community.
    - Theme: Early Years of the Scripps Institution/SIO, 1910-1931
    - Theme: Military Operations, 1918-1964
- **Context: Campus Planning and Design, 1963-1981.** This context addresses concentrations of resources that, as a whole, are illustrative of campus planning principles that shaped the UC San Diego campus in its formative years. It explores the "cluster college model" that was the basis of Robert Alexander's 1963 master plan for the university and has also shaped the university's organizational structure.
    - Theme: Trends in Campus Planning: The "Cluster College" Model, 1963-1981
- **Context: Social and Cultural Development, 1960-1985.** The UC San Diego campus is characterized by a rich social history associated with student expression. This context is used to evaluate resources that convey significant themes in the social and cultural development of the UC San Diego campus. The context is divided into the following two themes:
    - Theme: Student Activism and Counterculture, 1960-1985
    - Theme: Public Art, 1960-1985
- **Context: Designed Landscapes and the Natural Environment, 1910-1985.** One of the most distinguishing characteristics of the UC San Diego campus is the relationship between buildings and the environment. This context addressees natural and designed landscapes that complement buildings and are important to the campus's built fabric. The context is divided into the following two themes:
    - Theme: Natural Features and Vernacular Landscapes, 1910-1985
    - Theme: Designed Landscapes, 1960-1980
- **Context: Architecture and Design, 1910-1985.** This context provides an overview of the range of architectural styles that are found on the UC San

Diego campus. Used in conjunction with the four contexts described above, it helps to define and describe the different architectural modes and styles that collectively give UC San Diego its physical character. For each style, lists of typical character defining features help to guide the evaluation of buildings that may have significance for embodying the characteristics of a specific architectural style.

The following sections comprise the historic context statement for UC San Diego. The context statement is prefaced by a broad-brush historical overview that summarizes the campus's development history from the pre-contact period to the present day. Following the historical overview is a detailed discussion of each of the contexts and themes listed above. Guidelines for evaluation accompany each context/theme.

Historical Overview

Early History

Prior to the Spanish colonization of California in the eighteenth century, the site of the University of California, San Diego (UC San Diego) campus was a part of the greater Kumeyaay Nation, which stretched across what later became the International Border and encompassed the coastal plains, inland valleys, and mountains of San Diego and Imperial Counties as well as northern Baja California.[21] This area was inhabited by the Kumeyaay (also called the Diegueño), described in ethnographic accounts as a peaceful group of hunter-gatherers who subsided on fish and small game as well as the berries, seeds, roots, and nuts of indigenous plants. Like most subsistence-based societies, the Kumeyaay moved around seasonally and resided in a loosely-associated network of small, ephemeral camps. Within each camp were modest shelters constructed of manzanita, willow, and other organic materials that were in abundant supply.[22] Many archaeological resources believed to be associated with the Kumeyaay – including skeletons and burial grounds, tools, metates, and middens – have been unearthed on and around the UC San Diego campus over time.

However, indigenous settlement patterns were uprooted upon the arrival of Spanish colonists to California in the eighteenth century and the subsequent founding of Mission San Diego de Alcalá. The first of California's string of 21 Franciscan missions, San Diego de Alcalá was founded in 1769 by Father Junípero Serra along the banks of the San Diego River. Consistent with the Spanish system

[21] Joe Mozingo, "Ancient Ways and Modern Times," *Los Angeles Times,* Sept. 26, 2011.
[22] "San Diego Native Americans," accessed Jan. 2016.

of mutually reinforcing land uses, the Spanish also established a *presidio* (military fortification) and *pueblo* (civilian settlement) in the vicinity of the mission.

Establishment of the mission, however well-intentioned, dealt a devastating blow to the indigenous population and disrupted traditional settlement patterns. San Diego's once-thriving Kumeyaay camps, including those near La Jolla and Torrey Pines Mesa, were abandoned as the native population was either relocated to the mission or succumbed to smallpox and other communicable diseases introduced by the Spanish, for which no immunity had been developed.

For the duration of the Spanish era of California history (1769-1821), the land on which UC San Diego now sits remained undeveloped because of its distance from the mission, pueblo, and presidio and its lack of any lucrative resources. This remained true when Mexico won independence from Spain and California entered into the Mexican era (1821-1848), which was characterized by the secularization of the Spanish missions and the division of land into expansive grants, or *ranchos*. In the 1830s, Torrey Pines Mesa became a part of San Diego's publically-owned pueblo lands, which comprised approximately 48,000 acres. While there was initially some confusion about the legal status of the land after California was ceded to the United States, San Diego's title to the pueblo lands was later conferred after it was chartered under California law in 1850.[23] Much of the UC San Diego campus would eventually be developed on pueblo lands that were donated to the University by the City.

During the latter half of the nineteenth century, San Diego was beginning to take shape as a commercial shipping center, anchored by its natural, deep-water harbor and a newly-completed railroad line. In stark contrast, the pueblo lands located to the north remained undeveloped and was used for cattle grazing. In the late 1880s, investors Frank Botsford and George Heald subdivided the coastal community of La Jolla and marketed it as a resort village and artists' enclave, an endeavor that was met with marginal success after a streetcar line was extended to the community from the south in 1894.[24] While a handful of small beach cottages, a hotel, a dance pavilion, and various recreational amenities were built around La Jolla Cove, development would not extend up into the mesa for decades to come. The most attention paid to the mesa came in 1899 when a group of civic leaders, headed by department store magnate and civic booster George Marston, persuaded the City to set aside 364 acres of pueblo lands as a park to protect the rare Torrey pine trees that grew there. The park was

[23] Clare B. Crane, "The Pueblo Lands: San Diego's Hispanic Heritage," *The Journal of San Diego History* 37.2 (Spring 1991).
[24] Jeremy Hollins, "Village Memories: A Photo Essay on La Jolla's Past," *The Journal of San Diego History* 54.4 (Fall 2008): 295-305.

thereafter augmented with adjacent acreage that was acquired and donated by philanthropist and La Jolla resident Ellen Browning Scripps.[25]

Figure 5. La Jolla Cove, 1894 (San Diego History Center).

Founding of the Scripps Institution of Oceanography

While UC San Diego was not founded until 1960, its roots reach much further back to a marine biology field station that was established in San Diego around the turn of the twentieth century. This facility was the brainchild of William Emerson Ritter, a biology professor from UC Berkeley who was well-known for his contributions to the fields of zoology and marine biology. As early as 1891, Ritter – who unlike many of his peers, preferred to study animals in their natural habitat as opposed to in a laboratory – expressed his interest in conducting "a biological survey of that part of the Pacific Ocean adjacent to the coast of California."[26] With $200 that he had received from the University of California in 1892, Ritter purchased a tent and some tools and hosted annual summer excursions at various points along the California coast including Pacific Grove, Catalina Island, and San Pedro. Not only did these excursions provide Ritter with a dynamic "living laboratory" at which he could carry out his research; they also permitted him to scout out suitable locations for a permanent facility for his marine laboratory.

[25] Donald W. (Hank) Nicol, *Notes from the Naturalist* (San Diego: Torrey Pines Docent Society, 1981), 162-163.
[26] *80 Years: Scripps Institution of Oceanography, A Historical Overview 1903-1983* (San Diego: Scripps Institution of Oceanography, 1983), 1.

Figure 6. William Emerson Ritter (UC San Diego Digital Library Collections).

By 1901, Ritter appeared intent on establishing his permanent laboratory in San Pedro.[27] However, that year he was approached by Fred Baker, a San Diego physician and amateur malacologist with whom he was acquainted, about the possibility of instead selecting his city as the site of his new lab. Enlisting the help of newspaper tycoon E.W. Scripps; his half-sister, philanthropist Ellen Browning Scripps; and the San Diego Chamber of Commerce, Baker was able to convince Ritter to hold his 1903 summer lab in San Diego by offering $1,200 of financial support and the use of a boathouse at the Hotel del Coronado. So successful was the lab that in September 1903, Baker, Ritter, the Scrippses, and other prominent San Diegans founded the Marine Biological Association of San Diego. The Association's purpose was twofold: to establish and endow a research institution that was dedicated to marine science and biological surveys of the Pacific Ocean, and to build and maintain a publically-accessible aquarium and museum.[28]

In 1904, the Association established the Marine Biological Institution of San Diego, the forebear of the Scripps Institution. Though Ritter, a University of California affiliate, headed the Institution, it was not yet formally affiliated with the University but was instead an independent entity that relied on private money, much of which was provided by the Scrippses' largesse. Originally housed in temporary quarters at the Hotel del Coronado boathouse, the Institution moved to its first permanent home in the sparsely-settled village of La Jolla in 1905. The laboratory occupied a small, wood-frame building near La Jolla Cove that cost a total of $992 to build, almost all of which was provided by the La Jolla Improvement Society.[29] Known as the "Little Green Laboratory by the Cove," this modest building served as the permanent home of the Institution between 1905 and 1910. It was here that the first degree for work conducted at the institution was conferred to graduate student Edna Watson in 1907.[30]

[27] Paul Jacobs, "Scripps and the Sea: A Happy Marriage," *Los Angeles Times,* Oct. 1, 1978.
[28] Donald WIlkie, "Public Aquariums and Museums at Scripps," *Oceanography* 16.3 (2003): 105-106.
[29] Helen Raitt and Beatrice Moulton, *Scripps Institution of Oceanography: First Fifty Years* (Los Angeles: Ward Ritchie Press, 1967), 35.
[30] Elizabeth Shor, et al, "Scripps Time Line," *Oceanography* 16.3 (2003): 109-119.

Figure 7. Little Green Laboratory by the Cove, 1905 (UC San Diego Digital Library Collections).

E.W. Scripps foresaw the Institution's extraordinary potential and expressed concern that it would soon outgrow its modest quarters at the Little Green Laboratory. To remedy this issue and ensure that the Institution would have the space it needed to expand, he persuaded the City to sell to the Association 170 acres of pueblo lands on the outskirts of La Jolla, on which a new permanent campus would be developed. This land, which comprises the present-day SIO campus, was sold to the Association in 1907 for $1,000 – a small fraction of its true market value.[31] The Association began to develop the campus not long after the sale was complete, and in 1909 hired architect Irving Gill to design a new, state-of-the-art laboratory building. The building's completion in 1910, and the Institution's subsequent relocation from the Little Green Laboratory to the new, Gill-designed facility (now called the "George H. Scripps Memorial Laboratory," or "Old Scripps"), marked the birth of the present-day SIO campus. In 1912, the Institution was deeded to the University of California for the nominal sum of ten dollars and was thereafter a part of the UC system. Upon its transfer, it was re-named the Scripps Institution for Biological Research to honor E.W. and Ellen Browning Scripps' steadfast support of the institution and its operations. The fledgling campus of the Scripps Institution began to take shape in the 1910s with the addition of many new buildings, facilities, and infrastructure, almost all of which were financed, at least in part, by the Scrippses.

[31] "The San Diego Marine Biological Laboratory," *Science* 26.662 (Sept. 6, 1907): 325.

Figure 8. Old Scripps, designed by architect Irving Gill, 1910 (UC San Diego Digital Library Collections).

Early Development of Torrey Pines Mesa

At around the same time that the Scripps Institution was moving into its new quarters to the north of La Jolla, the City was pursuing an unusual experiment in urban farming and progressive politics on the bluffs and mesas up above. Seeking to put its undeveloped pueblo lands to productive use, the City hired 23-year old Max Watson to serve as "pueblo forester" in 1910 and tasked him with planting an urban forest at Torrey Pines Mesa, on the land that would eventually become the core of UC San Diego's upper campus. The young arborist optimistically predicted that the forest "would not only beautify the land, but [would] prove to be a good investment from a commercial standpoint as well" by supplying hardwood that was needed for new construction.[32] Watson's tree of choice was the eucalyptus, due to its rapid rate of growth and the widely-held assumption that its timber was well-suited to a variety of commercial purposes. To assist with the planting, Watson and the City implemented an experimental program that aimed to put petty criminals and unemployed men back to work: in exchange for planting trees at the municipal forest, the men would receive 50 cents a day plus room-and-board.[33] Hundreds of thousands of eucalyptus trees were planted on Torrey Pines Mesa by Watson and his band of indigent laborers. The municipal forest was a short-lived endeavor; the work program appears to have been

[32] Max Watson, "The Pueblo Lands of San Diego," *National Municipal Review* 1 (1912): 428-430.
[33] Heather Henter, "Tree Wars: The Secret Life of Eucalyptus," *@UCSD* 2.1 (Jan. 2005).

suspended after 1912, and Watson resigned his post in 1916.[34] However, the trees added a new dimension to the otherwise-undeveloped grazing lands, and many were later incorporated into the landscape of the UC San Diego campus.

The military established a presence on what would later become the campus of UC San Diego beginning in the 1910s. As early as 1915, Marine Corps recruits who were stationed at Balboa Park – and then later at the Marine Corps Recruit Depot San Diego – marched twelve miles north to the City's remote pueblo lands, where they would complete marksmanship training "and camp out in tents at the designated camp sites until the rifle course was completed."[35] Circa 1917, the Marine Corps leased 544 acres from the City and formally established a training facility known as Marine Rifle Range La Jolla. Here, Marine Corps recruits were trained in the techniques of marksmanship at the facility's multiple rifle ranges, which spanned either side of what is now Interstate 5. For decades, the facility was lacking in permanent structures but was swiftly transformed into a more permanent military base at the cusp of World War II. At this time the Marine Corps purchased the land from the City, constructed a number of new buildings and training facilities, and named the site for noted marksman Calvin B. Matthews.[36] Camp Matthews was used to train scores of new recruits for the duration of the war and remained an active military base until 1964.

Figures 9 and 10. Views of Camp Matthews including camp administration (left) and a storage shed (right), 1965 (UC San Diego Digital Library Collections).

A second military base was established to the northwest of Camp Matthews during World War II. A portion of this facility was located within the present-day boundaries of the UC San Diego campus. Named for Major General Robert E. Callan, the base was founded in 1940 as one of three artillery replacement centers operated by the U.S. Army, at which large numbers of new draftees could

[34] "The Nursery Trade," *The American Florist* 46 (1916): 352.
[35] Roberta A. Robledo, "Cultural History of U.S. Army Camp Robert E. Callan and U.S. Marine Corps Camp Calvin B. Matthews," report prepared for the University of California, San Diego Campus Planning Office, Jun. 1996, 44.
[36] Robledo (1996), 46-57.

be trained to keep pace with the demands of the war.[37] Myron Hunt and H.C. Chambers, noted architects from Los Angeles, designed Camp Callan's buildings, which consisted of utilitarian barracks, administration buildings, and support structures and were oriented around a grid of uniform rectilinear blocks. To the west of these buildings were several artillery ranges, obstacle courses, and gas chambers where recruits were provided with hands-on training that simulated real-world scenarios. At the end of the war, the Army declared Camp Callan surplus and returned the land to the City in 1946. Its buildings were disassembled, and the City then sold the salvaged materials to contractors at a low cost.

Figure 11. Aerial view of Camp Callan, 1941 (Online Archive of California).

Prior to World War II, Torrey Pines Mesa was also notable as the site of a recreational soaring venue which came to be known as the Torrey Pines Gliderport. The Gliderport was established circa 1930 and sits atop a bluff that ascended some 350 feet above the ocean, along what is now Torrey Pines Scenic Drive. With its wide expanses of open space and its strong ocean breezes, the facility provided a site at which aviation pioneers – including revered figures such as Charles Lindbergh and Woody Brown – could hone technological advances in the areas of soaring and recreational aviation. Notable advances in motorless flight technology that were pioneered at the Gliderport site include the dead-man pulley take off system (1938), the auto pulley tow take off system (1939), and the Robinson variometer (1939), among numerous others.[38] In the early 1940s, the Gliderport was temporarily closed to accommodate the operations of Camp Callan but was subsequently re-opened when the war ended and Camp Callan

[37] Robledo (1996), 10.
[38] National Register of Historic Places Registration Form for the Torrey Pines Gliderport, prepared by the Torrey Pines Soaring Council, Dec. 29, 1992.

was dismantled. The Gliderport remains in operation today and is a popular destination for hang gliding and parasailing.[39]

Near the military bases and the Gilderport, developer William Harmon Black and wife Ruth opened a thoroughbred horse farm on 248 acres to the west of Camp Matthews in 1947. Known as La Jolla Farms, the property initially consisted of a stables complex and clubhouse that were erected in the late 1940s. The Blacks later subdivided a portion of La Jolla Farms into residential parcels and set aside the choicest lot for their own house, a sprawling, Pueblo Revival style estate that was designed by Santa Fe artist and architect William Lumpkins and was completed in 1952.[40] In the 1960s, the Blacks sold their estate to the University of California, who repurposed it as the official residence of the UC San Diego Chancellor and re-named it "University House." The residence was inspected and deemed uninhabitable in the early 2000s due to erosion problems and concerns regarding its seismic stability, prompting a discussion among University officials and stakeholders as to whether the house should be demolished or rehabilitated. The University decided to embark upon a multi-year rehabilitation project, which was completed in 2014 and made the residence habitable once again.[41]

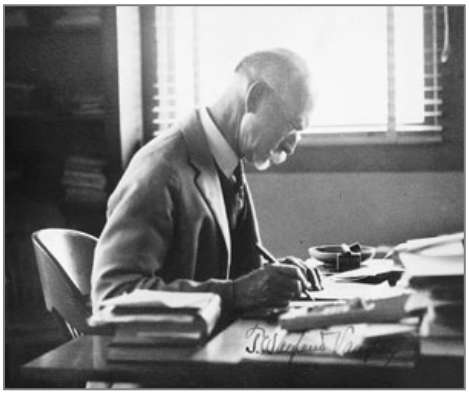
Maturation of the Scripps Institution and the Birth of UC San Diego

Over the first half of the twentieth century, the Scripps Institution matured from a small, peripheral field station into an internationally-acclaimed research institution. In 1925, its name was changed to the Scripps Institution of Oceanography (SIO) "in recognition of the breadth of research underway at the institution" and the evolution of its curriculum under Director Thomas Wayland Vaughan, who succeeded Founding Director William Ritter upon his retirement in 1923.[42] This quest toward institutional growth was carried forward by Norwegian oceanographer Harald Sverdrup, who became SIO's third Director in 1936.

Many important scientific discoveries and innovations came out of the SIO campus at this time and in subsequent years. In 1936, SIO faculty developed the nation's first curriculum for oceanography, and in 1942 scientists Sverdrup, Martin Johnson, and Richard Fleming developed this curriculum into the first comprehensive textbook of oceanography called *The Oceans*. During World War

[39] Ownership of the Gilderport site is divided between the City of San Diego and the University of California. The entire site was listed in the National Register of Historic Places in 1993. By virtue of its listing at the federal level, it is also listed in the California Register of Historical Resources. The city-owned portion of the site was listed as a local landmark (HRB #315) in 1993.
[40] "Historical Resources Inventory and Evaluation Report for the University House (Chancellor's Residence), University of California, San Diego," prepared by JRP Historical Consulting for UC San Diego, Jun. 2005.
[41] Karen Kucher, "Chancellor's Home Gets $10M Rehab," *San Diego Union-Tribune,* Dec. 19, 2013.
[42] Scripps Institution of Oceanography, "History," accessed Sept. 2015.

II, SIO researchers aided the war effort by pioneering research related to ocean currents and swell height. Shortly after the war, in 1951, SIO pioneered the use of scuba equipment and "established the country's first standards and the first non-military scuba training program."[43] In 1958, SIO faculty member Charles David Keeling became the first person to develop an accurate method for measuring the level of carbon dioxide in the atmosphere through a temporal model known as the Keeling Curve, which has definitively shown the contribution of man-made carbon dioxide to climate change. "By the 1950s, SIO had become one of the largest centers of oceanographic research in the world and had earned an outstanding international reputation for its interdisciplinary investigation of the oceans" because of these milestones and many other research advancements.[44]



Figures 12 -13. SIO Directors Thomas Wayland Vaughan (left) and Harald Sverdrup (right) (UC San Diego Digital Library Collections).

One of the most influential academics who helped propel the institutional growth of SIO was Walter Munk. Munk first arrived at SIO in 1939 seeking summer employment, was mentored by Sverdrup, and was subsequently admitted to SIO as a doctoral student. As a graduate student, he worked with Roger Revelle to establish a system for forecasting surf and breakers on beaches, a technique that became crucial to ensuring military sea vessels could safely land on shore. Munk and Revelle's surf prediction methods were so successful they began training groups of military meteorologists, who then applied the methods to predict conditions for Allied landings, including the D-Day landings on the beaches of Normandy in 1944.[45] After receiving his degree in 1947, Munk joined the SIO faculty and made many more pioneering strides in the field of oceanography and, later, geophysics. He continues to serve on the SIO faculty and is often referred to as the "world's greatest oceanographer" and the "Einstein of the oceans." Munk continues to serve as an active member of the SIO faculty.

[43] Scripps Institution of Oceanography, "Key Scientific Discoveries and Accomplishments," accessed Apr. 2016.
[44] University of California, San Diego, *Revised Long Range Development Plan 1989,* 17.
[45] Kate Galbraith, "Walter Munk, the 'Einstein of the Oceans,'" *New York Times*, Aug. 24, 2015.

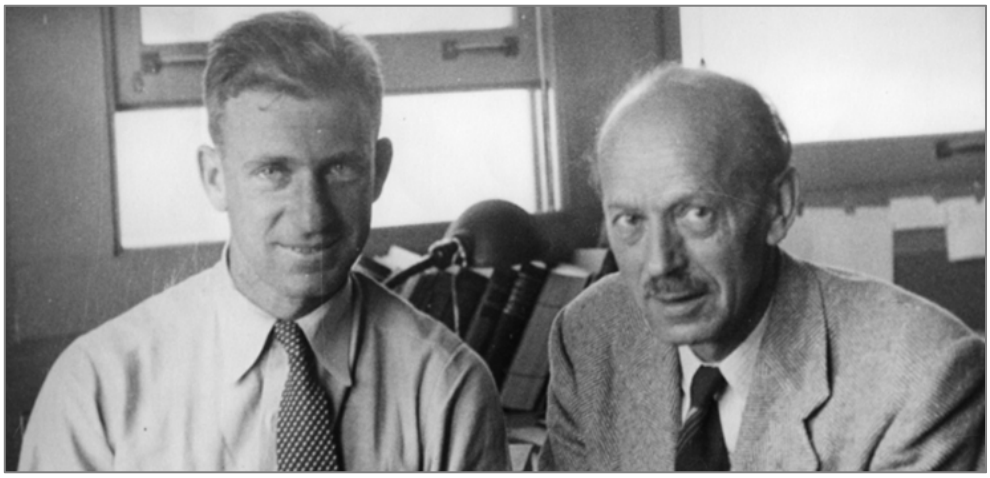


Figure 14. Walter Munk (left) and Harald Sverdrip (right) (UC San Diego Digital Library Collections).

In the years preceding World War II, very little new development took place on the SIO campus, first because of constraints imposed by the Great Depression and then because of building moratoria enacted during the wartime years. The death of Ellen Browning Scripps in 1932 also meant that the Institution lost its single greatest benefactor. After the war, the need for additional facilities at SIO was underscored as interest in the oceanographic sciences swelled and unprecedented numbers of students applied to SIO's graduate degree programs. Many of SIO's scientists also had close relationships with wartime military efforts, which put the institution in a good position for post-war funding. The 1950s marked the start of a construction boom during which many new laboratories and facilities were built at SIO, a pattern that carried on into subsequent decades and helped to give the campus its present-day shape and character. Development at the SIO campus tended to occur on an ad-hoc basis, thus providing it with a somewhat varied and eclectic visual character.

Also in the postwar period, several events took place that sowed the seeds of UC San Diego. In the mid-1950s, a group of stakeholders including SIO Director Roger Revelle, General Dynamics President John Jay Hopkins (whose defense contracting firm was located nearby, near the Torrey Pines Reserve), and local elected officials lobbied the Regents of the University of California (Regents) to establish a new institution that would be affiliated with SIO but would offer degrees in the hands-on fields of mechanics, engineering, and applied sciences. This new institution, stressed Revelle and Hopkins, was needed to cultivate the skilled labor force required to sustain San Diego's burgeoning research and development economy. These lobbying efforts ultimately proved successful; the Regents founded an Institute of Technology and Engineering (later renamed the School of Science and Engineering) in 1958, which was an arm of SIO and would offer graduate degrees in science and technology.[46]

[46] UC San Diego, "Campus Timeline," accessed Sept. 2015.

At about the same time that the School of Science and Engineering was conceived, the Regents were exploring locations across the state at which to develop new UC campuses. University administrators foresaw a surge in enrollment as California's population continued to grow and the "Baby Boomer" generation came of college age, points that were underscored in the 1956 "Study of the Need for Additional Centers of Higher Education in California."[47] From this study came the recommendation that UC establish three new undergraduate campuses in those areas of the state with the most pronounced population growth, one of which was to be located in either San Diego or Imperial Counties. In 1957, William Pereira and Charles Luckman, architects and planners from Los Angeles, were hired to scout out potential sites for the new, southern campuses and make recommendations as to what they believed were the most feasible options. After evaluating many sites across the region, Pereira and Luckman concluded that one of the new campuses would best be located adjacent to the existing SIO campus in La Jolla.[48]

The grounds of the new campus were assembled through an amalgamation of land transfers. 60 acres had already been donated by the City for the development of the Science and Engineering School; in 1958, San Diego voters approved the transfer of an additional 450 acres of pueblo lands (formerly the site of Camp Callan) to the University; and in 1959, Federal legislation was introduced to transfer all 436 acres of Camp Matthews to the Regents, though the transfer trickled through the federal bureaucracy and was not finalized until 1964.[49] The land acquired by the University was a mixed bag; while it largely consisted of scrubby, undeveloped mesas and canyons, it also included the

Figures 15-16. Ceremony commemorating the transfer of Camp Matthews to the University of California, 1964 (UC San Diego Digital Library Collections).

[47] University of California, San Diego, *Long Range Development Plan* (1981), 7.
[48] Patricia Aguilar, *The UCSD Master Plan and its Antecedents* (Berkeley: The Regents of the University of California, 1995), 4.
[49] University of California, San Diego, *Long Range Development Plan* (1981), 7.

densely-planted eucalyptus forest that had been planted by Max Watson, building foundations and other remnants of Camp Callan, and old military buildings that were currently in use by Camp Matthews but would soon be vacated. A freeway (originally U.S. 101, and now Interstate 5) that was in the works would bisect a portion of the land.

UC San Diego, which was briefly known as UC La Jolla upon its founding, was formally established in 1960 and welcomed its first class of graduate students that fall.[50] The University's inaugural class was composed of fifteen students, all of whom were enrolled at the School of Science and Engineering; at the time, other academic programs were still in the planning phases, and it would be several years until the first undergraduate class was enrolled. Meanwhile, SIO remained "a separate academic and administrative entity within [UC San Diego]."[51] Roger Revelle, the SIO Director who played an instrumental role in founding the San Diego campus, was the logical choice for presiding over its future growth; however, because of a rift between Revelle and the Regents, Herbert York, a 39- year old atomic physicist, was instead tapped to become UC San Diego's first Chancellor.[52]

Figure 17. Roger Revelle, arguably the single most influential figure in the founding of UC San Diego, 1965 (UC San Diego Digital Library Collections).

Formative Years of UC San Diego

Classes at UC San Diego were initially held at SIO facilities while a new, permanent campus was being planned and developed atop the mesa.[53] In 1961, ground was broken on four new buildings (Bonner, Mayer, and Urey Halls and the Central Utilities Plant) that would provide a permanent home of the School of Science and Engineering, all of which were designed by Los Angeles architects Winchton Risley and Stanley Gould.[54] Upon their completion in 1963, these four buildings

[50] UC San Diego, "Campus Timeline," accessed Sept. 2015.
[51] University of California, San Diego, *Revised Long Range Development Plan 1989,* 17.
[52] Kevin Starr, *Golden Dreams: California in an Age of Abundance, 1950-1963* (New York: Oxford University Press, 2009), 84-86.
[53] "New Building on UCLJ Campus," press release, Aug. 4, 1960, accessed via UC San Diego University Archives.
[54] Robert E. Alexander and Associates, *Long Range Development Plan, University of California, San Diego,* 1963, 3.

Figure 18.
UC San Diego groundbreaking ceremony, delivered by UC President Clark Kerr, 1961 (UC San Diego Digital Library Collections).

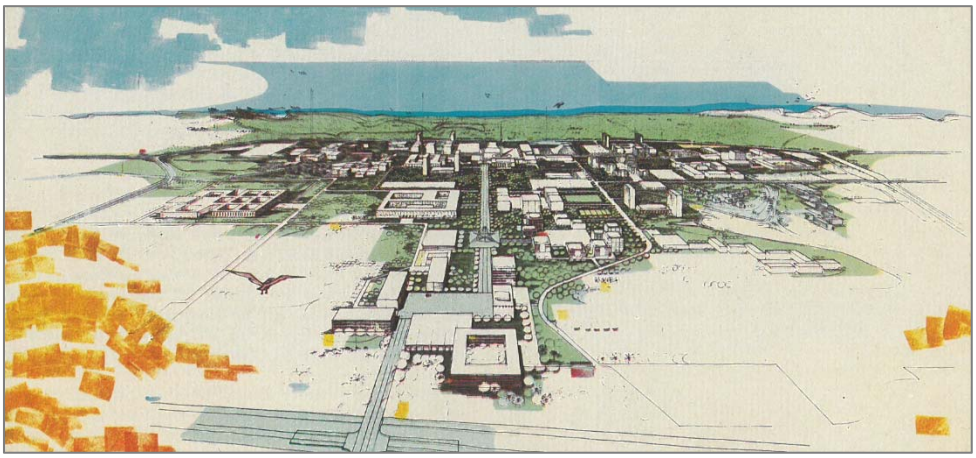
housed laboratories and offices for graduate students enrolled in the science and engineering school, as well as mechanical equipment and facilities associated with their operation. Aside from the old Camp Matthews structures that would later be incorporated into the campus, these four buildings were the first to occupy the new La Jolla site.

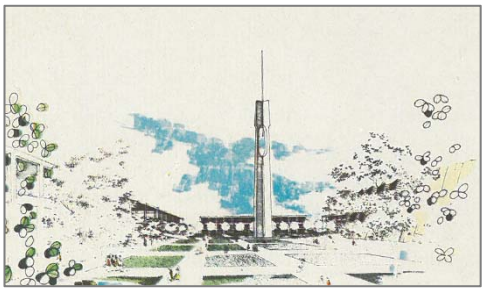
In 1963, campus administrators developed an *Academic Master Plan* for UC San Diego. Built upon ideas that had been championed by UC President Clark Kerr, founding father Roger Revelle, and other instrumental early leaders, the academic plan laid the groundwork for the decentralized "college system" that has always been a characteristic feature of the UC San Diego experience. A primary goal of the academic plan was to engineer an organizational framework wherein students would experience the benefits of belonging to a large institution yet avoid the "disadvantages inherent in the impersonal nature of a huge operation."[55] To achieve this goal, the plan called for the university to be divided into smaller, semi-autonomous colleges, each of which would enroll both undergraduate and graduate students and would act as their "home base" where they lived, socialized, and took a majority of their classes. Each college would offer a similar core curriculum, but would develop its own academic philosophy and areas of specialization. Proponents of the academic plan stressed that it

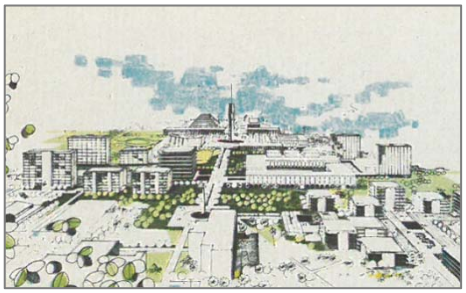
[55] "Academic Master Plan," press release, Feb. 14, 1963, accessed via UC San Diego University Archives.

would allow the university to grow while maintaining a human scale and community-based atmosphere, characterized by an intimate college experience and meaningful relationships between students and faculty.

Concurrent with the completion of the *Academic Master Plan* was the preparation of a Long Range Development Plan (LRDP), which was also completed in 1963. Developed by Los Angeles architect and planner Robert E. Alexander, who was also brought on as consulting architect, the LRDP took the concepts articulated in the academic plan and melded them into physical form. In the LRDP, Alexander called for the development of twelve colleges, which would each house 2,300 students and would be arranged in clusters of four. The colleges would not be built at once, but would rather develop roughly every four years as the previous college approached its maximum enrollment potential – a process that Alexander referred to as growth by "fission."[56] Two grand pedestrian malls would bisect the campus in a cross-axial configuration. Particular emphasis was placed on the north-south pedestrian mall, which was envisioned as the backbone of the campus and was "to resemble in scale one of the great boulevards of the world, the Champs Élysées," Alexander optimistically declared.[57] Mid-point along this axis would arise a central plaza, which would house a central library and other campus-wide facilities. Landscaping was exalted as a means of balancing the need to differentiate each college but maintain a sense of unity.







Figures 19-21. Early renderings of the UC San Diego campus, prepared by campus architect Robert E. Alexander, 1963 (1963 UC San Diego Long Range Development Plan).

[56] Robert E. Alexander and Associates (1963), 6.
[57] Robert E. Alexander and Associates (1963), 16.

Ground was broken on the four buildings designed by Risley and Gould for the School of Science and Engineering before the 1963 LRDP was adopted. These extant buildings were incorporated into the plan for UC San Diego's First College, which was later named for Roger Revelle and admitted its first class of 181 undergraduate students in the fall of 1964.[58] Many additional buildings, including new laboratories and administration centers, dormitories, a dining commons, a central plaza, and the first campus library (now Galbraith Hall), were added to Revelle College during the mid and late 1960s.

Camaraderie was strong among the inaugural class of undergraduates, in which almost everybody was a science major and men outnumbered women by a ratio of two to one. A campus culture began to emerge shortly thereafter. In 1965, a student yearbook and campus newspaper were launched, and students voted to adopt the mythological Triton as the campus' official mascot after considering a list of options that also included the Dolphins, Grizzly Bears, Hornets, and Barracudas.[59] Also in 1965, a long-standing tradition was conceived when a group of physics students, purportedly seeking an outlet for stress after final exams, dropped a watermelon from the seventh floor of Urey Hall to determine how far its pieces would fly after hitting the ground.[60] The Watermelon Drop immediately became a beloved annual campus tradition, as did the crowning of a "watermelon queen" who was tasked with dropping the fruit.

Figure 22. Members of UC San Diego's first freshman class during orientation, 1964 (UC San Diego Digital Library Collections).

[58] Christine Clark, "Trailblazing Class of '68 Celebrates 50th Anniversary," *thisweek@ucsandiego,* Oct. 9, 2014.
[59] Christine Clark, "Pioneers," in *Triton: A UC San Diego Alumni Publication,* accessed Oct. 2015.
[60] "Watermelon Drop is UCSD's One True Tradition," news release, Jun. 1, 1973, accessed via UC San Diego University Archives.

Figure 23. Inaugural watermelon drop from Urey Hall, 1965 (UC San Diego Digital Library Collections).

Campus Growth and Expansion

In 1965, renowned architect William Pereira of Los Angeles was commissioned to design UC San Diego's central library. Pereira's appointment was met with great enthusiasm by Chancellor John Galbraith, who perceived the construction of a world-class library as key to the university's prestige and future success. However, Pereira expressed dissatisfaction with the site that Robert Alexander had chosen for the library – at the center of the grand pedestrian mall – and instead called for the library to be built further to the east.[61] He was also critical of Alexander's proposal for a grand central plaza, and instead advocated for a university center to be constructed adjacent to the new central library. At about the same time, San Diego architect Robert Mosher, who had been hired to design a building at the proposed Second College, was also critical of the Alexander plan, asserting that its formality, rigidity, and scale were not conducive to the intimate environments that the University aspired to create.[62] A retreat including Mosher and high-ranking University officials was then organized, which brought about a change of course with regard to the planning and design of Second College. Alexander resigned as consulting architect and was replaced by A. Quincy Jones.

[61] Aguilar (1995), 14.
[62] Roger Showley, "Client Not Always Right, But Architect Mosher Copes," *San Diego Union-Tribune,* Jan. 21, 2012.

In 1966, Jones revised the LRDP, which maintained the essential concept of twelve colleges but made provisions for Pereira's library and the proposed university center. The north-south pedestrian mall lived on (and is now a prominent linear pedestrian corridor known as Ridge Walk), although it was given less attention than it had received under the direction of Alexander.[63] The Central Library (now Geisel Library) was completed in 1970.

Figure 24. Chancellor John Galbraith (right) and student (left) observe model of the proposed Central Library, 1967 (UC San Diego Digital Library Collections).

The conception of Second College (later named for naturalist John Muir) in the mid-1960s marked the first instance of "fission" on the UC San Diego campus. Students were first admitted to Muir College in 1967, but it would be several years before a permanent campus was completed. In the interim, the college occupied the barracks and other buildings that had historically been a part of Camp Matthews but were incorporated into UC San Diego after the military base was decommissioned in 1964.[64] These buildings would similarly serve as the staging ground for future colleges. Located to the north of Revelle College, the permanent campus for Muir College was developed in the late 1960s by a team of noted local architects, with oversight by Robert Mosher. Under Mosher's direction, the physical form and aesthetic character of Muir College deviated somewhat from Robert Alexander's initial concept. In lieu of the monumental scale and wide viewsheds that had been embraced by Alexander, Mosher and his team designed Muir College around a network of more compact spaces, purportedly to facilitate a stronger sense of community and intimacy. Its buildings were constructed of unadorned concrete and all embodied the heavy, monolithic

[63] Aguilar (1995), 14.
[64] William Trombley, "Marine Base Altered to House One UC San Diego College," *Los Angeles Times,* Sept. 3, 1967.


Figures 25-26. Muir College under construction, 1968-1969 (UC San Diego Digital Library Collections).

aesthetic of Brutalist architecture that was popular at the time. The Salk Institute for Biological Studies, located adjacent to the UC San Diego campus, was a particularly well-known and iconic example of the Brutalist style and almost certainly exerted some influence over the architectural character of Muir College.

In 1968, UC San Diego's School of Medicine opened at the southern edge of the campus, adjacent to the Camp Matthews staging ground and near the proposed site of a new Veterans' Administration hospital. Plans to establish a medical school at the campus had been in the pipeline since the late 1950s, but funding constraints had curtailed its planning and construction for nearly a decade.[65] The medical school complex originally consisted of two buildings, both designed using schematic plans that had been developed by consulting architect Robert Alexander prior to his departure: a Basic Science Building (1968, now the Biomedical Sciences Building) with laboratories, teaching facilities, and offices; and an appended Biomedical Library (1968).[66] Many more buildings have been added to the medical school complex over time.

Also in 1968, UC San Diego witnessed the first notable instance of development east of Interstate 5 with the construction of the first phase of Mesa housing (now known as North Mesa), a residential complex that catered to graduate and married students.[67] Designed by architects Mosher, Drew, Watson and Ferguson and the landscape architecture firm of Wimmer and Yamada, North Mesa was a characteristic example of a garden apartment development that consisted of low-density residential buildings oriented around an expansive central landscape. A similar garden apartment development, known as the Coast Apartments, had

[65] "Medical School Plans Hinge on Proposition 2, Stokes Says," press release, Oct. 20, 1964, accessed via UC San Diego University Archives.
[66] "Basic Science Building Scheduled for November, 1968," *Triton Times,* Oct. 27, 1967.
[67] "UCSD North Mesa Housing Historic Resources Technical Report," prepared by Historic Resources Group, Dec. 2014.

been constructed at SIO in 1962 and was designed by the same architectural team. East campus housing was incrementally expanded in subsequent decades with the construction of additional residential units at Central Mesa (1975), South/West Mesa (1981), and One Miramar (2007).

Figures 27-28. Mesa Housing complex, 1971 (UC San Diego Digital Library Collections).

Third College was founded in 1970, and like Muir College it initially operated from the Camp Matthews staging ground while a permanent college site came to fruition.[68] Founded in an era marked by sharply divisive political issues and a prevailing ethic of social justice, Third College became embroiled in controversy before students were even admitted. In the late 1960s, students from the Black Student Council (BSC) and Mexican American Youth Association (MAYA) – who had grown increasingly frustrated about the lack of diversity on the UC San Diego campus and the absence of culturally-relevant curricula – seized the founding of a new college as an opportunity to voice their concerns, and to increase the presence and participation of minority groups on campus. This group of activist students organized as the Lumumba-Zapata Coalition and served campus administrators with a list of demands toward this end.[69] After months of tense meetings and a brief take-over of the Chancellor's complex, administrators agreed to incorporate some elements of the Lumumba-Zapata Plan into the administrative structure and curricular requirements of Third College. Most notably, the actions of these students helped to shape its overarching emphasis on multiculturalism and social responsibility.

In 1973, the commission to plan and design a permanent campus for Third College was awarded to the Los Angeles-based architectural firm of Kennard and Silvers, which was headed by two prominent African American architects: Robert Kennard and Arthur Silvers. Campus officials asserted that their decision to hire Kennard and Silvers demonstrated a commitment "to increasing minority

[68] UC San Diego, "Campus Timeline," accessed Sept. 2015.
[69] Thurgood Marshall College, "The TMC History Project: A Short History of Thurgood Marshall College," n.d.

Figure 29. Third College students in laboratory, 1971 (UC San Diego Digital Library Collections).

participation in all aspects of the University" and its operations.[70] Construction of the new campus began in 1974 and continued in earnest through 1979, with many of the buildings designed by Kennard and Silvers (which later evolved into Kennard, Delahousie and Gault). In contrast to the relatively compact campuses of Revelle and Muir Colleges, Third College sprawled across roughly 40 acres and was notably less dense than its predecessors. But in a way, the principles of the Alexander plan were manifest in the physical form of the Third College campus through its attempt to foster community and evoke a distinctive sense of place. The college lacked a namesake until 1993, when it was named for former United States Supreme Court Justice Thurgood Marshall.

Subsequent Campus Development

Demographic projections from the 1960s anticipated that UC San Diego's student population would peak at 27,500, but that number had been adjusted downward to 10,000 by the end of the 1970s.[71] Amid these lower-than-expected enrollment numbers and an economic recession that stymied the flow of state funding to public institutions, the pace of development at UC San Diego slowed between the 1970s and mid-1980s. Compared to earlier "boom years" at the campus, few new buildings were constructed during this lull, and those that were built tended to reflect their meager budgets as evidenced by basic materials, simple forms, architectural restraint, and lack of ornament. Fourth College (named for Supreme Court Chief Justice Earl Warren) was founded in 1974, but nearly a decade would pass before its permanent campus was developed to the northeast of the Central Library. Even then, much of the Warren College campus did not materialize until the 1990s and 2000s. A. Quincy Jones was not replaced as consulting architect after his contract expired in 1976, marking the first time that the campus lacked a principal design authority.[72]

[70] "Los Angeles Architectural Firm, Kennard and Silvers, Chosen to Prepare Master Site Plan, Including Third College," press release, Jan. 3, 1973, accessed via UC San Diego University Archives.
[71] Aguilar (1995), 19.
[72] Aguilar (1995), 22.

Campus planners prepared a third iteration of the LRDP in 1981 to account for the amended enrollment projections and reductions in capital funding. As the University lacked a campus consulting architect following the departure of A. Quincy Jones in 1976, the 1981 document approached development through the lens of generalized land uses instead of architecture, and placed far less emphasis on issues related to aesthetics and the design of individual buildings.[73] Campus design was now overseen by an in-house planning committee instead of a consulting campus architect. The total number of colleges was reduced from twelve to six. Many of the buildings that were constructed under the auspices of the 1981 LRDP were financed by private benefactors and were built as stand-alone projects, rather than as an element of a particular college. Since they were erected "without [the] benefit of a coherent plan in which to fit them," these buildings have often been criticized as incongruent with their environs.[74] One significant element of the 1981 LRDP was that, for the first time, a step was taken to preserve the campus' natural features and open space. This was accomplished by setting aside two areas where development would be discouraged: one at SIO, and a second to the north of the Central Library.

Figure 30. Former Camp Matthews buildings being used as temporary campus for Warren College, 1978 (UC San Diego Digital Library Collections).

But what the campus lacked in clearly focused planning at this time, it made up for with an increasingly rich and enlivened arts scene. Several important developments related to the visual and performing arts were undertaken in the 1980s, which were largely made possible by the support of private benefactors. In

[73] University of California, San Diego, *2004 Long Range Development Plan* (Sept. 2004), 10.
[74] Aguilar (1995), 22.

1980, businessman and arts philanthropist James Stuart DeSilva endowed a collection of monumental, site-specific sculpture on the UC San Diego campus.[75] Launched with artist Niki de Saint Phalle's *Sun God* (1983), the Stuart Collection has since matured into a distinctive and renowned collection of public art. It has grown to include eighteen installations and includes pieces designed by a number of prominent artists including Robert Irwin, Michael Asher, Jackie Ferrara, Do-Ho Suh, and many others. Important advances were made in the performing arts as well. In 1980, UC San Diego and the nonprofit Theatre and Arts Foundation of San Diego County broke ground on a new 500-seat theater and costume shop to the south of Revelle College, financed largely by a 1.2-million dollar donation that had been given by businessman and once-aspiring actor Mandell Weiss.[76] Completed in 1982, the new venue was named for Weiss and formed the cornerstone of what would later become known as the Theatre District.

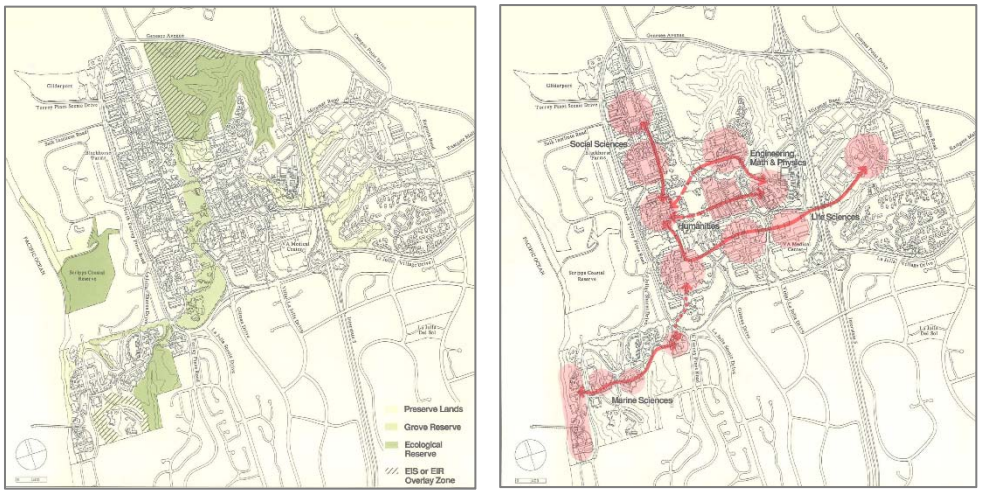
Figures 31-32. Installation of Niki de Saint Phalle's *Sun God*, the first piece in the Stuart Collection **(**UC San Diego Digital Library Collections).

By the mid-1980s, UC San Diego once again appeared to be on the rise. Much of the capital funding that had dissipated in previous years was incrementally restored as the economy began to exhibit signs of improvement. While there had been a decrease in the total number of high school graduates in California since the 1960s, enrollment at UC San Diego had nonetheless remained steady, and demographic forecasts anticipated "that demand would at least continue, and

[75] Jack Williams, "James DeSilva: Visionary Collector of Art for UCSD," *San Diego Union-Tribune,* Sept 14, 2002.
[76] Paula Parker, "Once Aspiring Actor Stars as Theater's Benefactor," *Los Angeles Times,* Oct. 17, 1981.

perhaps increase, by the turn of the century."[77] Enrollment was sufficient as to support the founding of Fifth College (later named for humanitarian and former First Lady Eleanor Roosevelt) in 1988. Fifth College was originally housed in and around the Camp Matthews staging ground before moving to its present-day site at the northwest corner of campus, and was the first new college to be established at UC San Diego in fourteen years.

In 1989, the architecture and planning firm of Skidmore, Owings and Merrill (SOM) was commissioned to develop a Master Plan for UC San Diego. The Master Plan was organized around a series of fundamental principles that would shape the location, form, character, and intensity of development endeavors on campus. First, the Master Plan emphasized the importance of developing campus "neighborhoods" that each assumed a distinctive and identifiable sense of place. Second, it called for the development of a new University Center district near the Central Library, which would be developed in the spirit of urbanity and would provide students and affiliates with a well-defined center of gravity and a proverbial "downtown." Third, the Master Plan adapted and expanded upon the college system model that had been embraced by Robert Alexander by proposing that associated academic departments be physically linked via a network of "academic corridors" that would cross-cut boundaries of individual colleges and campus neighborhoods. Fourth, it stressed the importance of "connections" – such as roads, paths, viewsheds, and landscape features – as unifying elements that would provide the campus with an overarching sense of cohesion. Fifth, environmental and natural resources were given utmost priority, and development was steered to those areas of campus that were not considered to be ecologically sensitive. The document notably introduced the concept of the UCSD Park, a protected zone in which the "shoreline, mesas, canyons, and



Figures 33-34. The UCSD Park (left) and academic corridors (right) were key planning concepts associated with the master plan prepared by Skidmore, Owings and Merrill (UC San Diego Master Plan, 1989).

[77] Ibid, 24.

eucalyptus groves [that] constitute ecologically sensitive natural resources of great local importance" would be preserved.[78] In 1989, the University again revised its LRDP to incorporate the five key ideas articulated in the Master Plan and ensure consistency between the two documents.

Both the 1981 LRDP and the 1989 Master Plan paved the way for more concerted development efforts on the portion of campus located to the east of Interstate 5. Compared to the western portion of campus, East Campus received relatively little attention prior to the 1980s, presumably because of its distance from university facilities and its physical separation from the rest of campus by the freeway. Existing development in the East Campus area was limited to the Mesa housing complex (which was constructed in the 1960s and expanded in the 1970s, 1980s, and 2000s), a recreation field, and campus storage facilities.[79] A development scheme for East Campus was unveiled in the 1981 LRDP, which allocated land in the area for a medical center reserve, recreation, a science research park, and a corporation yard alongside the existing Mesa housing development.[80] This scheme was carried forward in the 1989 Master Plan, which spelled out a more detailed development plan for East Campus that parsed out "neighborhoods" for the health sciences, an expanded Mesa housing complex, an academic reserve, and a science research park. The construction of Thornton Hospital (1993) was a major addition to the East Campus area. Thirty acres of the east campus were allocated for the development of a science research park to cultivate a working relationship between the University and private-sector entities engaged in health-related research and other endeavors that could demonstrate a programmatic relationship with UC San Diego research efforts.[81]

While there was not a remarkable amount of campus growth between 1989 and the early 2000s due to an economic recession, some new development nonetheless took place following the adoption of the 1989 Master Plan and LRDP. This new development culminated in several prominent new additions to the UC San Diego campus. To the south of the Central Library (re-named Geisel Library in 1995 for benefactors Audrey and Theodor Seuss Geisel), the University Center district began to take shape upon the completion of the Price Center (1989) and the axial corridor known as Library Walk (1995). Additional buildings and facilities have since been added and have successfully produced the urban-inspired environment that was envisioned in the Master Plan.

[78] Skidmore, Owings and Merrill, et al., *University of California, San Diego Master Plan* (Jul. 1989), 8.
[79] University of California, San Diego, *2004 Long Range Development Plan* (Sept. 1981), 42.
[80] Ibid, 43.
[81] "University of California, San Diego Science Research Park, Development Concept," May 2002, 1.

Figure 35. Price Center West, constructed 1989 (UCSD University Centers).

Other important campus development projects took place at this time as well. The first of Warren Mall's prominent, monumental buildings date to the late 1980s and early 1990s. Several new residential buildings were added to the Marshall and Warren College campuses. A state-of-the-art recreation center and multi-purpose arena (the Recreation and Intramural Athletic Complex, or RIMAC) was completed in 1995. Sixth College was founded in 2002, and in 2003 Eleanor Roosevelt College moved from temporary quarters into a new, permanent site at the north end of campus that was planned and designed by renowned architect Moshe Safdie.[82] In addition, the Birch Aquarium at Scripps was opened to the public in 1992, and four research buildings opened at SIO between 1993-2000 including IGPP-Revelle Laboratory (1993), T. Wayland Vaughn Hall (1999), Fred N. Spiess Hall (1999), and the W.M. Keck Ocean and Atmospheric Research Building (OAR) (2000).

The University's LRDP was again updated in 2004 to respond to state-wide projections that student enrollment would climb tremendously over the next decade due to an increase in the absolute size of the college age population and increasing overall college participation rates. The revised document carried forward all of the core concepts and ideas that were outlined in the 1989 Master Plan and LRDP, but made minor land use designation adjustments, as well as minor boundary and circulation refinements to account for the ever-evolving state of the campus. Notably, the plan called for "increases in academic, housing, and support space to meet the demands of the anticipated growth" of UC San

[82] Peter Jensen, "The Making of the Modern Campus," *@UCSD* 1.1 (Jan. 2004).

Figure 36. Eleanor Roosevelt College campus, designed in 2003 by Moshe Safdie (ArchDaily).

Diego.[83] Emphasis was also placed on developing additional on-campus parking, expanding the provision of alternative modes of transportation to and from campus, and retaining and enhancing natural features and open spaces.

Campus growth between 2004 and 2016 has been transformative. Campus population and development gross square footages have reached targets set out in the 2004 LRDP. The University is in the process of updating the current LRDP in response to new enrollment directives and housing initiatives from the UC Office of the President that substantially increase student enrollment and additional development to support that enrollment growth, as well as to incorporate climate action planning mandates and recent developments in sustainability and alternative transportation.

The following sections address contexts and themes that are associated with UC San Diego's development history. These contexts and themes create an evaluative framework through which the campus's historic built resources can be assessed.

[83] "UCSD North Mesa Housing Historic Resources Technical Report," prepared by Historic Resources Group (Dec. 2014), 17.

Context: Early Campus Development, 1910-1964

UC San Diego was not established until 1960, but the land on which the university campus sits has been used for a variety of purposes since the early decades of the twentieth century. The University's forebear, the Scripps Institution of Oceanography (SIO), experienced its first major wave of development between the 1910s and 1930s, culminating in a grouping of modest buildings and facilities that gave shape to the early Scripps campus. The mesas and plateaus overlooking the ocean – which today are occupied by UC San Diego's upper campus – were used by the Marine Corps and the Army as training facilities. Vestiges of these early development patterns remain on the present-day UC San Diego campus. This context addresses extant built resources that existed prior to the founding of UC San Diego and have since been incorporated into the present-day university campus. Eligible resources are relatively rare, and are significant for reflecting historical land uses and the area's earliest patterns of development.

Theme: Early Years of the Scripps Institution/SIO, 1910-1931

In 1907, when the Marine Biological Association of San Diego acquired 170 acres on which to develop a permanent campus for the Marine Biological Institution of San Diego (the forebear to the present-day Scripps Institution of Oceanography, or SIO), the coast north of La Jolla consisted of little more than grazing land and was not a particularly coveted piece of real estate. On the contrary, it was generally perceived as a remote, forlorn outpost that was difficult to access and had little to offer aside from spectacular ocean views. In their account of the Institution's early history, SIO historians Helen Raitt and Beatrice Moulton note that the site selected for the new campus "could not have been described as homey. Only ten of the 170 acres were level land on the ocean front; the remainder consisted of barren brown hills, canyons and arroyos bounded by sheer cliffs along the sea."[84] But while this sense of isolation steered away developers and investors, it presented a number of key advantages to the Institution that was to occupy the site. With vast expanses of undeveloped land at its disposal, the Institution would have ample room to expand over time; pressures related to urban encroachment were all but nonexistent well into the foreseeable future; and researchers were free to carry out their work in earnest without frequent interruption from the press or inquisitive passers-by.

The Association set out developing the site almost immediately after the land was acquired. Its first order of business was to erect a new, modern laboratory building that would provide much-needed space for scientific research and would

[84] Raitt and Moulton (1967), 49.

function as the "anchor" of the new campus. San Diego architect Irving Gill, formerly of the architectural firm Hebbard and Gill, was recruited to design the laboratory building over the objections of E.W. Scripps, who was notoriously frugal and expressed concern that Gill was "one of those kinds of men...who could make a very fine design that would only be useful providing there was plenty of money on hand to meet any cost."[85] But Scripps' concerns were ultimately quelled, ground was broken in 1909, and the building was dedicated in 1910. At the request of Ellen Browning Scripps – whose sponsorship had financed a significant portion of its construction – the building was named the "George H. Scripps Memorial Marine Biological Laboratory" as a tribute to her late brother.[86] Completion of the laboratory in 1910 marked a turning point for the Institution, which promptly vacated its quarters at the Little Green Laboratory in La Jolla – where it had been since 1905 – and moved its operations to the new campus.

Figure 37. La Jolla shoreline, 1910 (UC San Diego Digital Library Collections).

At around the same time that the laboratory was under construction, Association members embarked upon an ambitious planting program in an effort to make the barren tract of land seem a bit less forlorn. Circa 1910, thousands of eucalyptus seedlings and roughly 500 Monterey pine seedlings were planted across the campus' windswept hillside "to enhance both the beauty and the value of the land.[87]" These saplings appear to have been different than those that were planted by Max Watson and his team of laborers nearby, which were intended to be cash crops and more strictly adhered to a grid. A peppering of ornamental

[85] Raitt and Moulton (1967), 52.
[86] *80 Years: Scripps Institution of Oceanography, A Historical Overview 1903-1983* (1983), 2.
[87] Raitt and Moulton (1967), 57; Helen Raitt, "Give Us Room: First Installment of the Scripps Institution of Oceanography" (Dec. 17, 1961), 6.

shrubs was also planted around the perimeter of the laboratory building to help enliven the monolithic edifice. However, shortly after they were planted, all of the pines and many of the eucalyptus succumbed to an atypically dry winter. Among the eucalyptus that survived the drought, many were later trampled by a herd of renegade cattle that broke free from a nearby ranch.[88]

Figure 38. George H. Scripps Memorial Laboratory and Saltwater Tower, 1910 (UC San Diego Digital Library Collections).

When it was completed in 1910, Gill's laboratory was the only permanent building at the new campus and initially stood in stark isolation on a bluff overlooking the ocean. The only other improvements on site included an elevated seawater storage tank (known as the Saltwater Tower) and a small wood-framed storehouse, both of which were located adjacent to the laboratory.[89] A rudimentary dirt road connecting the campus with La Jolla had also been platted and was aptly named the "Biological Grade." As the campus' sole building, the two-story laboratory initially housed all of the Institution's operations. On the ground floor were laboratories, offices, and other spaces that supported the Institution's research efforts including "a large aquarium room, a shop, storage room and janitor's quarters."[90] The upper story was temporarily converted into living quarters for Director William Ritter; his wife, physician and noted social activist Dr. Mary Bennett Ritter; and two young, unwed female researchers who were pursuing their studies at the Institution.

Development didn't resume on campus until 1912, when the Marine Biological Institution of San Diego was transferred to the University of California and was re-named the Scripps Institution for Biological Research. Upon witnessing just how

[88] Raitt and Moulton (1967), 57-58.
[89] Both the Saltwater Tower and the storehouse have been demolished. The Scripps Memorial Laboratory is extant.
[90] Raitt and Moulton (1967), 52; Elizabeth N. Shor, *Walking About Scripps* (Feb. 1990), 3.

spartan conditions were, University of California officials urgently stressed the need to survey the property and construct additional buildings and capital improvements, to which Ellen Browning Scripps provided $60,000 to be used solely for the purposes of physical development.[91] The state legislature and E.W. Scripps provided additional funding, and in 1913 Wesley Clarence Crandall, a former member of the defunct Marine Biological Association, was appointed to oversee the distribution of these various sources of money and to supervise the forthcoming expansion of the Scripps campus.

Housing was indisputably the most pressing need at Scripps and was prioritized under this building program. Given its distance from the village of La Jolla, coupled with the fact that the sole road between the campus and La Jolla was often morass in mud or was otherwise impassible, staff and visitors strongly preferred to live on site. The Ritters' occupancy of the upper story of the Irving Gill laboratory building also become a problem as the Institution's operations expanded and additional research space was needed. Crandall stressed the urgency of the matter in correspondence dated August 13, 1913:

> The Scientific Director…has given the Local Board of Control notice that he must have the upper floor of the laboratory building now occupied by Mr. Ritter and his family as a residence, for scientific purposes within the next few months, and that consequently unless provision is made for a new domicile for the present occupant, he will shortly be without a home.[92]

Twelve one-story redwood cottages were constructed in the vicinity of the Scripps Laboratory in 1913 to house the Institution's permanent staff and visiting scholars.[93] The cottages are believed to have been constructed by "Mexican laborers working under the supervision of local carpenters."[94] Costing just $1,000 apiece, these buildings epitomized the principle of thrift and were not considered luxurious by any stretch of the imagination. Each cottage was of a simple, rectangular plan and lacked any semblance of articulation. Furnishings were limited to an iron bedstead, a sanitary couch, cheap burlap curtains, and institutional china and cookware. They were initially devoid of electricity and were powered instead by wood stoves and gas lighting. Their occupants often complained that "the roofs leaked badly at every pore in the heavy rains, and the wind blew through the cracks;" Mrs. Ritter more politely described the cottages as "truly masculine in their planning and lack of conveniences."[95]

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[91] Raitt and Moulton (1967), 67.
[92] Raitt and Moulton (1967), 69-70.
[93] As of 2015, none of the twelve original cottages are extant.
[94] Deborah Day, "An Historical Essay on Community at Scripps, In Honor of Mary Carol Isaacs," Oct. 30, 2008.
[95] *80 Years: Scripps Institution of Oceanography, A Historical Overview 1903-1983* (1983), 2; Raitt and Moulton (1967), 69.

Figure 39. Residential cottages, 1935 (UC San Diego Digital Library Collections).

In late 1913, a new house was constructed for the Director of Scripps, much to the relief of the Ritters and the scientific director who had threatened them with eviction.[96] The Ritters promptly moved out of the upper story of the Scripps Laboratory and into their new domicile once it was complete. Prominently perched atop a knoll, boasting a panoramic view of the ocean and what was then the entire Scripps campus, this house cost $4,000 to build and was of a considerably higher quality than the simple cottages that housed visitors and researchers. While the house is architecturally modest and carries forward the overarching theme of economy that so strongly defined the early development of the Scripps campus, it embodies the Arts and Crafts aesthetic that was an immensely popular choice for domestic architecture at the time. It was, and continues to be, the only Craftsman style building on the UC San Diego campus.

It is often surmised that the Director's House was designed using blueprints that had previously been drafted for the Ritters by their close friend, renowned architect Julia Morgan. Prior to their involvement at Scripps, the Ritters, who were originally from Northern California, had intended to retire in Berkeley and called upon Morgan to design their retirement house. When their plans changed and they instead took up permanent residence at Scripps, the Ritters are rumored to have taken Morgan's blueprints and shared them with a local carpenter – whose name happened to be John Morgan – who is said to have then built the house in accordance with Julia Morgan's specifications.[97] While the Director's House does bear resemblance to many of the dwellings that Julia Morgan

[96] The Director's Residence is extant and is now known as the Old Director's House.
[97] Deborah Day, "SIO Director's House (T-16)," n.d., accessed Oct. 2015.

designed in the Berkeley area at the time, it has not been conclusively determined whether the house is in fact based upon her blueprints.

Figures 40-41. Scripps Director's Residence (now Old Director's House), 1919 (UC San Diego Digital Library Collections).

Ground was broken on several key pieces of infrastructure following the completion of the cottages and Director's House. In 1915, a contract was awarded to the Mercerau Bridge and Construction Company of Los Angeles to construct a saltwater pumping station, a saltwater reservoir, and a 250-foot long concrete seawall.[98] The seawall, which reinforced the bluffs on which the Scripps Laboratory sat, had been identified as a priority to protect the laboratory from the effects of erosion. Later in 1915, another contract was awarded to Mercerau, this time to construct a 1,000 foot-long pier that would aid in the collection of sea samples and would play an integral role in pumping the seawater that was so vital to Scripps' operations.[99] The pier would also provide a site at which the institution could dock its 80-foot vessel, the *Alexander Agassiz*. Its completion in 1916 was nothing short of a feat for Mercerau, which was faced with the challenge of how to deliver heavy timbers to the secluded site. The builder ultimately "transported the logs – the finest Oregon pine and Douglas fir available – by train to Del Mar,

[98] Elizabeth Shor, et. al, "Scripps Time Line," *Oceanography* 16.3 (2003): 112.
[99] The original pier was demolished and replaced in 1988.

then floated them down the coast to La Jolla. Mules were used to lug the heavy timbers out of the water."[100]

Figure 42. Scripps Pier under construction, 1915 (UC San Diego Digital Library Collections).

In 1915, an additional twelve cottages were added to the north end of the Scripps campus and provided living quarters for 50 more people.[101] They were built in part to accommodate an influx of residential students who were anticipated to arrive at the Scripps campus for the Assembly of Science, an academic enrichment program that was scheduled to be held at the campus in the summer of 1916. Once the program came to a close, the cottages would then provide additional residential quarters to researchers and visitors. These new cottages bore resemblance to those that had previously been built at the south end of campus in that they were simple, one-story wood frame structures that were built on a shoestring budget, were modest in appearance and lacked architectural detail, and were sparsely furnished. But these cottages differed from their predecessors in that they were larger in size and occupied the scenic hillsides to the north of the laboratory, affording tenants a greater sense of solitude and unobstructed views of the ocean. "Most of them are of considerable better quality than those" that were constructed before, declared the Regents in their annual report to the Governor.[102] Adjacent to the cottages stood a one-story

[100] Jenifer Warren, "Old Scripps Pier Will Soon Be Headed for Davey Jones Locker," *Los Angeles Times,* Sept. 7, 1986.
[101] *Annual Report of the President of the University on Behalf of the Regents to His Excellency the Governor of the State of California, 1914-1915* (Berkeley: University of California Press, 1915), 213.
[102] Ibid.

commons building that was perched atop a bluff overlooking the ocean. Also constructed in 1915, this building doubled as a dining hall and recreation center for Scripps residents.[103] Four cottages remain on the SIO campus today, all of which are associated with this second grouping erected in 1915.

Once the problem of housing had been addressed, attention was focused on expanding the campus' institutional facilities. Some progress toward this end had already been made with the construction of a pier and associated infrastructure, which had strengthened the institution's research capabilities. A notable addition to the campus dates to 1916, when a large new building to the east of the laboratory was erected as the permanent site of the Institution's library and public museum, "where visitors may see some of the scientific treasures" accumulated by Scripps researchers.[104] Named the Library-Museum Building, the three-story edifice cost $25,000 and was designed in a loose interpretation of the Mediterranean Revival style by the San Diego architectural firm of Wheeler and Halley.[105] The building's large size and commanding presence rendered it an instant landmark on the nascent campus. An upper story "sky bridge" directly connected the Library-Museum Building to the adjacent laboratory.[106]

Figure 43. The Library-Museum Building (right), adjacent to Old Scripps (left), 1923 (UC San Diego Digital Library Collections).

Rounding out this early development boom were several simple, wood-frame institutional buildings that sat to the immediate north of the laboratory and

[103] Raitt and Moulton (1967), 73-74.
[104] "State a Mecca for Biologists," *Los Angeles Times,* Apr. 24, 1915.
[105] Raitt and Moulton (1967), 74.
[106] The sky bridge was removed in 1949. The Library-Museum Building was razed in the late 1970s amid seismic concerns. The Scripps Library was relocated to the Eckart Building, where it remained until closing in 2012.

Library-Museum Building. Early accounts of the campus specify that these buildings were of a "temporary" character, hinting at their relatively cheap construction and utilitarian quality. Among these buildings was Scripps' first stand-alone aquarium, which included nineteen concrete and plate glass tanks for the "display to visitors of living fishes, sponges, sea urchins, crustaceans and other interesting denizens of the deep."[107] The aquarium occupied this building until a new facility was completed in 1951. Constructed nearby was a garage to house the institution's Model T, as well as a small cluster of support buildings and ancillary structures.[108]

The various improvements that had been made to the Scripps campus between 1913 and 1916 were collectively dedicated in a ceremony held in August 1916.[109] By this time the campus had evolved from a nascent, one-building operation into a live-work compound with a culture very much its own. Since Scripps was miles away from the village of La Jolla at the time, and the rutted dirt road to and from the village was often washed out by floods, the Institution retained its remote and isolated character. Among the handful of researchers and affiliates who lived on site, "trips to town were rare. The scientists and their families kept largely to themselves in their own little community."[110] By the 1910s, a sense of shared identify and camaraderie had begun to emerge among those who spent almost all of their days at the isolated campus. They found common cause to bond over its spartanism, growing portions of their own food and commiserating over the mess of mud and thick layer of dust that seemed to be ever-present. Faculty wives organized social events, opened a makeshift clinic, and even operated an outdoor school for days when the road to town was impassible.[111] A desert tortoise was adopted as the resident pet and was notorious for raiding grocery orders that were periodically dropped off in front of the laboratory.[112]

Figure 44. Dedication of the improvements made to the Scripps campus, 1916 (UC San Diego Digital Library Collections).

[107] "State a Mecca for Biologists," *Los Angeles Times,* Apr. 24, 1915.
[108] The original museum, garage, and ancillary buildings have all been demolished.
[109] Raitt and Moulton (1967), 74.
[110] Ibid, 75.
[111] Deborah Day, "An Historical Essay on Community at Scripps, In Honor of Mary Carol Isaacs," Oct. 30, 2008.
[112] Raitt and Moulton (1967), 76.

The isolated and uniquely homogenous community that had developed around the main laboratory became informally known as the "biological colony" and, somewhat more derisively, as "the bug house."[113] Some La Jollans harbored some disdain toward the institution, fueled in part by its lackluster physical character – which, in their view, resembled a "shantytown" and made its residents come across as uncouth (even though they were highly regarded academics who were leaders in their field) – and a false perception that its scientists were living entirely on the charitable contributions of the Scrippses, though they paid monthly rent. "They looked upon us a pretty crumby outfit" for some time, recalled onetime Scripps researcher Dick Fleming.[114]

Figure 45. Aerial view of the early Scripps campus, 1925 (UC San Diego Digital Library Collections).

Considerable progress was made by the institution in the years after World War I. In 1923, Founding Director William Ritter retired and was replaced by geologist Thomas Wayland Vaughan, who vowed to take the institution in new directions while maintaining the strong foundation that Ritter had built. The breadth of research underway at Scripps was expanded under Vaughan, and in 1925 the campus was renamed the Scripps Institution of Oceanography (SIO) to reflect its evolution from a biological field station into a multi-disciplinary institution. With an expanded body of research arrived many new faculty and staff. [115] Yet the

[113] Deborah Day, "An Historical Essay on Community at Scripps, In Honor of Mary Carol Isaacs," Oct. 30, 2008.
[114] Peter Sargent, The Sea Acorn: Early Years at Scripps Institution of Oceanography (San Diego: P. Sargent, 1979), 1.
[115] Scripps Institution of Oceanography, "Scripps Timeline," accessed Oct. 2015.

physical development of the institution did not keep pace with Scripps' steady institutional growth, as virtually no new construction had been undertaken after the 1916 dedication ceremony. This placed immeasurable strain on existing facilities, so much that "by the late twenties the institution's own staff had grown so large that it was necessary to refuse space to visiting investigators."[116]

In 1929, the state legislature appropriated $40,000 for the construction of a new laboratory building, a sum that was promptly matched by Ellen Browning Scripps. An additional $40,000 toward this end was provided by the philanthropic Rockefeller Foundation the following year.[117] San Diego architect Louis J. Gill, the nephew and onetime business partner of Irving Gill, was selected to design the three-story laboratory building, which was completed in 1931 and was named Ritter Hall as a tribute to the Institution's founder and first Director.[118] Architecturally, Ritter Hall shared quite a bit in common with the adjacent Library-Museum Building, in that it was loosely designed in the Mediterranean Revival style but also incorporated some of the simple geometries and clean lines characteristic of early modernism. Construction of Ritter Hall was the last major instance of development at the institution until SIO entered into a period characterized by rapid growth and intensive development after World War II.

Figure 46. Ritter Hall, 1933 (UC San Diego Digital Library Collections).

[116] Raitt and Moulton (1967), 108.
[117] Thomas Wayland Vaughan, et al., International Aspects of Oceanography: Oceanographic Data and Provisions for Oceanographic Research (Washington D.C.: National Academy of Sciences, 1937), vii.
[118] "Laboratory's Name Settled," Los Angeles Times, Jan. 28, 1931.

Evaluation Guidelines: Early Years of the Scripps Institution/SIO, 1910-1931

Extant resources that are associated with this theme are significant for their association with the campus's earliest period of development and associated patterns of growth that characterized the Scripps Institution in its formative years. They are vestiges of the institution's modest beginnings and are some of the oldest buildings in the area. Examples include the George H. Scripps Laboratory Building which is listed in the National Register and local register; the Old Director's House (1913); a grouping of four small cottages on the north end of the SIO campus (1915); and the west wing of Ritter Hall (1931).

Applicable Criteria[119]	An individual resource or historic district associated with this theme is eligible under the following criterion: **Criterion A/1 (pattern of development/ events):** for its association with the earliest pattern of development and growth of SIO, the forebear to UC San Diego and a significant early research institution in its own right. Resources significant under this theme help to convey the modest roots of SIO's physical campus prior to its expansion after World War II. Individual resources under this theme may also be significant under Criterion A/1 if they have direct association with significant academic discoveries, advancements, or innovations.
Integrity Considerations	A resource that is significant for its historic association is eligible it if retains the essential physical features that made up its character or appearance during the period of its association with the important event or historical pattern.[120] A resource from this period should retain integrity of location, design, feeling, and association, at a minimum, in order to reflect the important association with the campus's formative period of development. A resource that has lost some historic materials or details may still be eligible if it retains the majority of the features that illustrate its original style and appearance in terms of the massing, spatial

[119] Eligibility criteria are listed in the following order: National Register/California Register.
[120] National Register Bulletin 15.

relationships, proportion, and pattern of windows and doors. A resource is not eligible if it retains some basic features conveying form and massing but has lost the majority of features that characterized its appearance during its historical period. Since the SIO campus witnessed the addition of numerous buildings after World War II, resources that are associated with this theme have all experienced a loss of their original setting.

Registration Requirements

To be eligible under this theme, a resource should, at minimum, satisfy the following registration requirements:

- Date to the period of significance (1910-1931), and
- Retain the essential aspects of integrity, and
- Retain enough of its essential physical characteristics to adequately convey its association with the historic context.
- In order to be eligible for association with academic discoveries, advancements, or innovations, a resource must have direct association by being the exact location that the event (or series of events) occurred. In addition, because university campuses are, by their very nature, places of academic advancement and innovation, a resource must have a direct association with an event of wider impact and significance than just to the campus community in order to be eligible under Criterion A/1.
- Since resources associated with this theme are rare, some latitude shall be granted when evaluating integrity.

Theme: Military Operations, 1918-1964

For much of its modern history, San Diego has been known as a military town whose economy, political climate, and civic identity are all inextricably linked to the armed forces. This symbiosis between city and military took root around the turn of the twentieth century, when the United States made an effort to bolster its military presence on the West Coast in the wake of the Spanish American War (1898) and its acquisition of several territories in the South Pacific. San Diego was eyed as a contender for future military development because of its strategic location at the southwest corner of the United States and its expansive natural harbor. This was met with enthusiasm by civic leaders and boosters, who "initiated extraordinary efforts to attract the attention of officials in the Navy Department, hoping that they would choose this southernmost port on the Pacific as the site for future naval bases."[121] Political instability in Mexico in the 1910s, the United States' entry into World War I, and other crises abroad underscored the need for a stronger military presence in the southwest. By the 1920s, San Diego had firmly secured its role as a military stronghold; historian Kevin Starr remarks that by mid-decade, the once-sleepy outpost had "reinvented itself as the Gibraltar of the Pacific: the city as garrison and fortress, as naval port."[122]

The Marines came to San Diego in 1914 amid instability in Mexico, initially occupying temporary camps at North Island and Balboa Park prior to the completion of the Marine Corps Recruit Depot San Diego (MCRD).[123] Since the temporary facilities and the MCRD were all located near developed areas, the Marine Corps out of necessity scouted out alternative sites at which to carry out their training exercises, particularly those related to arms and weaponry. What were then remote pueblo lands to the northeast of La Jolla and the nascent Scripps Institution were especially well-suited to this purpose. As early as 1915, recruits are reported to have marched the twelve or so miles from their home base to the pueblo lands, where they camped out in tents and completed intensive marksmanship training. In its earliest years, the training camp was informal and unsanctioned but was certainly not frowned upon by City officials, who had embraced a "culture of accommodation" toward the Armed Forces in its quest to woo the military to town. Circa 1918, a formal agreement was reached between the City and the Marine Corps, wherein 544 acres would be leased to train Marine Corps recruits in small arms marksmanship."[124]

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[121] Maureen Cavanaugh and Pat Finn, "The Military is Embedded in San Diego's History," interview by *KPBS,* Jun. 23, 2009, accessed Oct. 2015.
[122] Kevin Starr, *The Dream Endures: California Enters the 1940s* (New York: Oxford University Press, 1997), 112.
[123] Elmore A. Champie, *Marine Corps Historical Reference No. 9: A Brief History of the Marine Corps Base and Recruit Depot, San Diego, California, 1914-1962* (Washington D.C.: Department of the Navy, 1962), 2-9.
[124] "Cultural History of U.S. Army Camp Robert E. Callan and U.S. Marine Corps Camp Calvin B. Matthews," prepared by Roberta A. Robledo for the University of California, San Diego, June 1996,

Development of the training camp was very slow to start, as the Marine Corps had little reason to invest substantially in the improvement of the site. Marine Rifle Range La Jolla, as the camp was then known, differed from nearby military installations in that it functioned solely as a training camp and thus lacked a resident base aside from five or six officers who were permanently stationed there. Recruits were only stationed at the site for the three weeks required of their training, during which time they camped out in tents. The earliest improvement to the camp was initiated circa 1918, when a group of recruits excavated a rudimentary shooting range (Range A) out of the dirt using picks and shovels.[125] The first permanent building (Camp Headquarters) was constructed in 1927, and the first barracks were erected the following year, also by Marine recruits.[126] In subsequent years and through the Depression era, new development was limited to the expansion of Range A and the addition of several new shooting ranges.

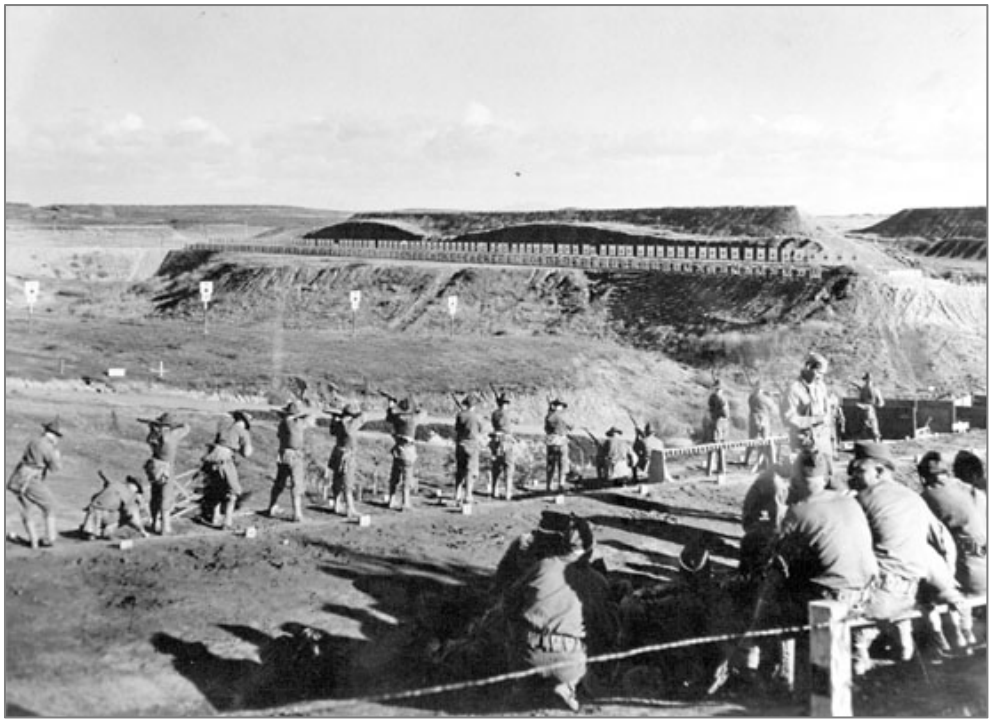


Figure 47. Trainees on the firing line at Marine Rifle Range La Jolla, 1930s (UC San Diego Digital Library Collections).

However, development activity at Marine Rifle Range La Jolla dramatically changed course at the cusp of World War II, as tensions mounted abroad and the military substantially expanded its facilities in anticipation of war. It became obvious that the small marksmanship camp, which consisted of a few earthen shooting ranges and a handful of ramshackle buildings, was ill-prepared to

44. Most source materials indicate that the lease was negotiated in 1918, but others alternatively list the date as 1917, 1922, or 1923.

[125] "Marine Rifle Range, La Jolla 1918," *Recon Reflections* 15 (Feb. 2001), 1-4.

[126] Robledo (1996), 46.

accommodate the scores of new recruits who would need to be trained for the impending war. Corrective action was taken at once to expand and modernize the camp. The lease that had been in place between the City and the Marine Corps since the 1910s was promptly terminated so that the Marines could instead purchase the land, which they did for a nominal fee. Additional land was secured from adjacent landowners. Yet more shooting ranges, and scores of new buildings and support structures, were erected in the early 1940s to accommodate an anticipated influx of new trainees and personnel. In 1942, the camp was formally named in honor of Brigadier General Calvin B. Matthews, a highly-respected marksman of the 1930s.

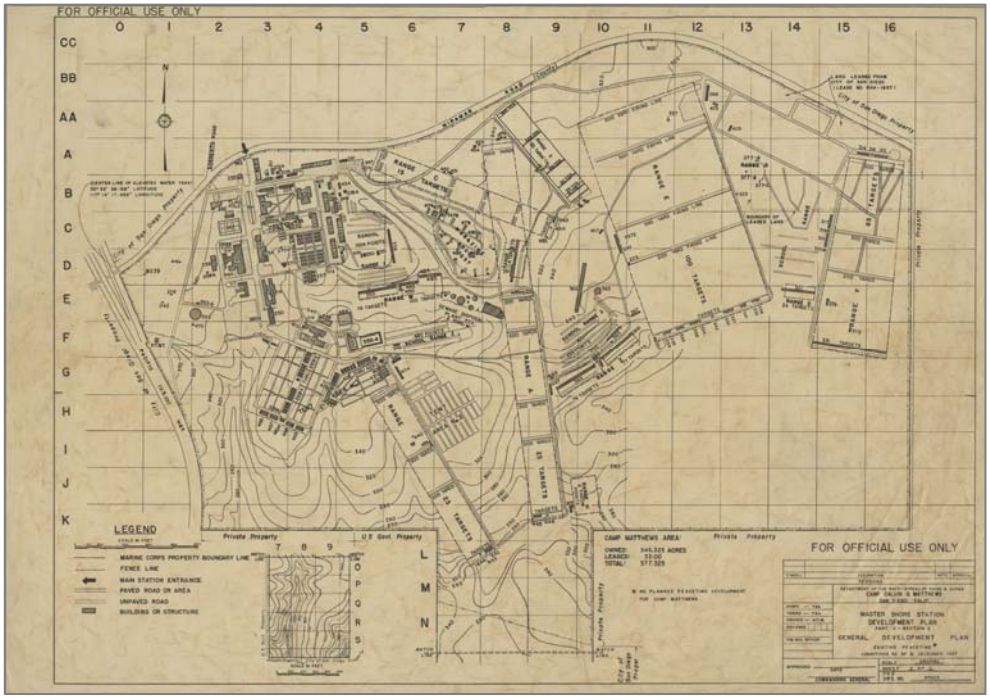


Figure 48. Map of Camp Calvin B. Matthews, prepared by the U.S Department of the Navy, Bureau of Yards and Docks, 1957 (UC San Diego Digital Library Collections).

In a relatively brief period, Camp Matthews had been dramatically transformed "from a dirt field with ranges and a handful of buildings to a modern military establishment with permanent facilities."[127] Most of the expanded camp's 577 acres were dedicated to training functions and were occupied by its fifteen shooting ranges, each of which was tailored to a particular type of munitions training. Notably, School Range No. 3 was used for the training of African American units, who had not been permitted to enlist in the previously-all white Marine Corps until 1942. [128] In a surprising show of progressivism, the camp also included a handful of facilities that accommodated female Marines.

Almost all of the permanent buildings that were added to Camp Matthews were concentrated in an administrative center, which occupied the northwest corner of

[127] Ibid, 54-55.
[128] Bernard C. Nalty, "The Right to Fight: African-American Marines in World War II," n.d., 2-3.

Figures 49-51. Camp Matthews buildings including a post office (top left), barracks (top right), and mess hall (bottom), 1964 (UC San Diego Digital Library Collections).

the camp and acted as its center of gravity.[129] Erected in 1942, these buildings housed the various administrative and service-oriented uses that were vital to the camp's day-to-day operations: an Administration and Headquarters Center, barracks, post exchanges where consumer goods were sold, a bowling alley, a post office, several mess halls, an infirmary and first aid stations, a guardhouse and fire station, and numerous ancillary structures including storehouses, equipment rooms, latrines, and utility sheds.[130] These buildings were utilitarian in every sense of the word as evidenced by their basic construction, simple forms, and highly economic material palettes. With few exceptions, they were oriented on the camp's rectilinear street grid, which was slightly askew of the cardinal directions. The main entrance to the camp (present-day Myers Lane) was announced by a flagpole (installed 1943) that occupied a prominent site in the median of the main access road. Its rear entrance to the east (near today's

[129] A small number of the former camp administration buildings are extant and now house various administrative functions for the University.
[130] Ibid, 52-59. Information was also ascertained from a map and key of Camp Matthews dated 1957 and entitled "Master Shore Station Development Plan."

Regents Road) was a bit more foreboding and consisted of a tiny sentry booth (c. 1942) that was manned round-the-clock by armed personnel.[131]

Generally, the barracks located in the administrative center were reserved for Camp Matthews' permanently-stationed officers and staff. Recruits, on the other hand, were housed in Quonset huts that were clustered in camps around the perimeter of the administrative center. Due to its highly economical material palette, prefabricated design, flexible interior plan, and remarkable staying power, the Quonset hut had been immediately embraced by the military upon its debut in the early 1940s.[132] Like the more permanent wood-frame edifices on site, all of Camp Matthews' Quonset huts appear to have all been erected in 1942. Near the Quonset hut camps were various recreational facilities that provided recruits with an opportunity to fraternize after hours including tennis, handball, and volleyball courts; a baseball diamond; an outdoor boxing ring; a swimming pool; and a 4,000 seat open-air amphitheater.[133]

Figures 52-53. Quonset huts (left) and combat training pool (right) at Camp Matthews, 1964 (UC San Diego Digital Library Collections).

The Marine Corps was not the only branch of the military to occupy Torrey Pines Mesa in the World War II era. Officials from the U.S. Army had successfully lobbied for the development of a new coast artillery replacement center to the northwest of Camp Matthews, where recruits would be versed in the firing of long-range weapons in the chance that the Japanese military attacked the West Coast. The facility was but one component of a broad strategy to better fortify the nation's coasts and prepare the large number of enlistees that would need to be trained should the nation enter into war. In October 1940, the City adopted an Ordinance that permitted the Army to lease 710 acres of pueblo lands for $1 per year; additional land was secured from private sources. Construction of the camp commenced shortly thereafter. By January 1941 – just three months after ground

[131] The sentry booth is extant and is located in a parking lot at Campus Point and Voigt Drives.
[132] John H. Lienhard, "Engines of Our Ingenuity: No. 1278, Quonset Huts," accessed Oct. 2015.
[133] Robledo (1996), 54-55.

was broken – the camp officially opened its gates and trucked in its first cohort of trainees from Army bases in California, Washington, and Montana.[134] Upon opening, it was announced that the camp would be named for Major General Robert E. Callan, a decorated Army veteran and "one of the most noted officers in coast artillery history."[135]

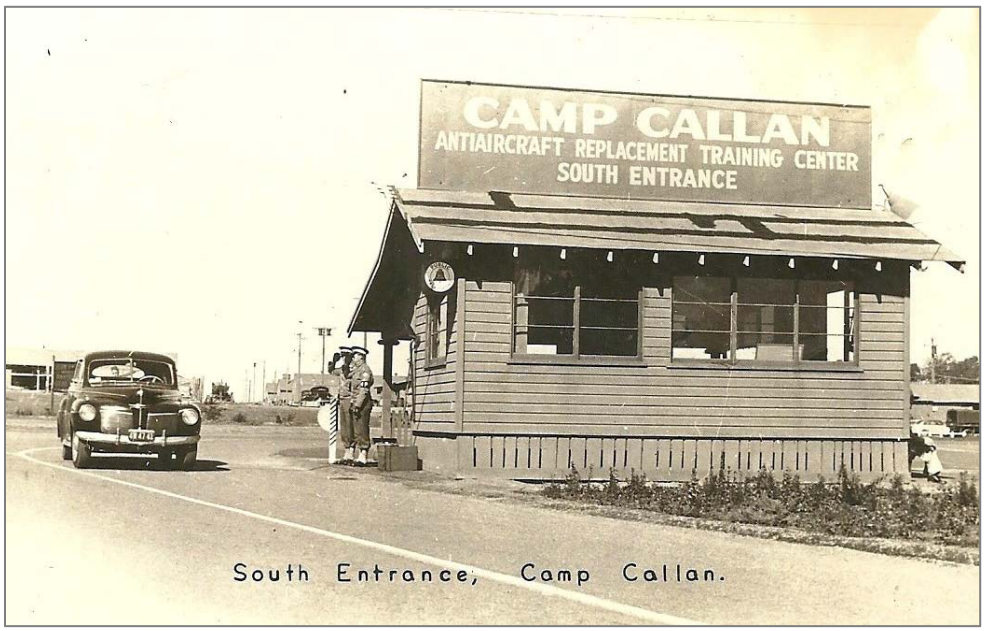


Figure 54. Historic postcard of the south entrance to Camp Callan, c. 1940s.

The newly-established Camp Callan occupied a long, narrow strip of land that measured three miles long by one-half mile wide. It flanked the historic alignment of Highway 101 and stretched between what is now Callan Road on the north and La Jolla Shores Drive on the south. The physical form of the camp was characterized by its highly systematic orientation: spanning its length were two major streets, named East and West Boulevard, and sandwiched between these two arterials were 23 numbered blocks, each of which consisted of buildings and/or facilities that served a common purpose. While the buildings within these blocks were designed by Myron Hunt and H.C. Chambers – two of Los Angeles' most esteemed architects of the day – they most certainly were not architectural showpieces. These mostly-two story buildings were discussed at length in one edition of *The Callandar,* a publication sponsored by the camp, which described them matter-of-factly as "strictly GI in every sense, and may not win any awards at an architect's convention, but they are serviceable and more than adequate for our needs."[136]

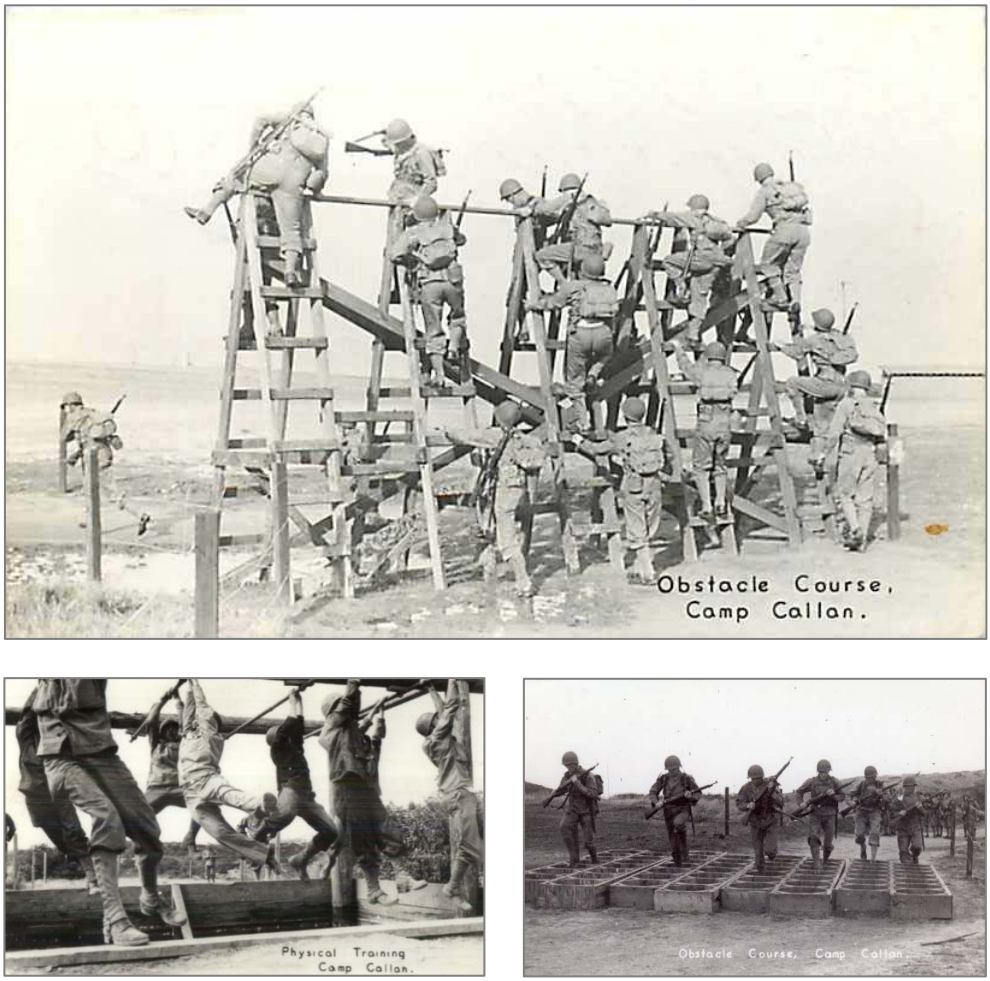
[134] "First Troops March at Camp Callan," *Los Angeles Times,* Jan. 16, 1941.
[135] Judy Schulman, "WWII Triggers Weapons Training Center," *Torreyana* 2.6 (Nov. 2001), 5. None of the Quonset huts or recreational facilities are extant.
[136] Robledo (1996), 21.

Figure 55. Buildings at Camp Callan, designed by Myron Hunt and H.C. Chambers, 1941 (Los Angeles Public Library Photo Collection).

Development at Camp Callan also included training facilities adjacent to the ocean. This included a number of artillery ranges, obstacle courses that simulated different real-life battle scenarios, and two small gas chambers where recruits were taught to identify various types of noxious inhalants including "poison gas, lacrimator, irritant smokes, screening smokes, and incendiaries."[137] So that they fully experienced these gases' effects, recruits often entered into the gas chambers without masks or other protective wear. Among the obstacle courses at Camp Callan was one called "Little Tokyo," a simulated Japanese village where recruits were trained to spot booby traps and land mines. At another, known as "Hell's Acres," recruits were required to scale the treacherous terrain of one of the camp's canyons, a considerable test of their physical strength and fortitude. Torrey Pines historian Judy Schulman notes that in addition, "physical conditioning involved overnight bivouacs to locations 50 miles away, desert marches and day hikes through such rugged terrain as the present-day Torrey Pines State Reserve."[138]

Some La Jollans were less than thrilled about Camp Callan when it opened in early 1941. While the Marines, such as those stationed at Camp Matthews, had earned a reputation as an elite and respected branch of the military, Army enlistees were

[137] Ibid, 16.
[138] Schulman (Nov. 2001), 5.



Figures 56-58. Historic postcards of training operations at Camp Callan, c. 1940s.

generally perceived as less couth and more foolhardy. Concerned about the "cluttering up…and breaking of windows' that drunken soldiers could cause," a staunch group of La Jolla women at one point set up chairs on Torrey Pines Road and blockaded the street to prevent Camp Callan soldiers from entering into the community.[139] But these tensions waned once the Army made an effort to build good will with community members – which included an open house and guided tour of Camp Callan's facilities – and the nation rallied around the troops after the bombing of Pearl Harbor in December 1941 and the United States' official entry into World War II.

As the war overseas progressed, Camp Callan's training emphasis shifted several times, and many new buildings were added to the campus to keep pace with the ever-evolving demands of war. By 1942, the number of buildings had grown to 297 to accommodate 15,000 trainees; by 1945, that number had ballooned to about 500.[140] But once the nation's involvement in World War II came to an end,

[139] Robledo (1996), 35.
[140] Schulman (Nov. 2001), 5-6.

the bustling training camp quickly became obsolete. In November 1945, Camp Callan was declared surplus, and in December 1945 the facility officially closed.

The land comprising Camp Callan was subsequently returned to the City of San Diego, which also purchased all of the extant buildings and infrastructure for $200,000 as part of an innovative response to a regional housing shortage. At the time, the area was grappling with an acute dearth of lumber needed for new housing, and so the City disassembled almost all of Camp Callan's buildings and then sold the salvaged lumber to developers at a reduced rate. The repurposed lumber is said to have culminated in the construction of some 1,500 new houses, many of which were built for veterans in need of shelter. Some smaller buildings were hauled away fully intact and were repurposed into dwellings and various other uses. Power poles and electrical transformers were sold to a local utility company, and "toasters, dishwashers and other appliances… were sold to a local hospital."[141] Aside from its streets and some weed-choked building foundations, very few traces of Camp Callan remained after it was disassembled. Essentially all of these vestiges have since been removed to make way for new development.

Figure 59. Residence in the Uptown community, built using salvaged materials from Camp Callan, 1945 (sduptownnews.com).

Camp Matthews, on the other hand, remained in operation as an active military base well into the postwar period. But by the late 1950s, as San Diego witnessed tremendous suburban expansion that extended up into its once-undeveloped pueblo lands, the camp suddenly became a little too close for comfort and was seen by many as a hindrance to future growth. With the development of new suburban communities nearby such as Clairemont, and later University City, several of Camp Matthews' shooting ranges were shut down amid concerns

[141] Ibid, 6.

related to public safety.[142] As more time passed, the camp came to be seen as "a major obstacle to the proposed re-routing of Highway 101 (now Interstate 5) and development of a general campus of the University of California."[143] A decision was ultimately made to relocate the operations of Camp Matthews to Camp Pendleton, some thirty miles to the north, and gift the land on which Camp Matthews sat to the University of California for its proposed new campus. The legislation to transfer the land was spearheaded in 1959 and was signed by President Kennedy in 1962.

The transfer of Camp Matthews land – which encompassed an area roughly bounded by today's Voigt Drive on the north, La Jolla Village Drive on the south, Regents Road on the east, and Gilman Drive and Ridge Walk (formerly Highway 101) on the west – was conferred in a public ceremony that was held in front of Camp Headquarters in August 1964. The ceremony included "the firing of last rounds by many former distinguished Marine marksmen who have served at Camp Matthews and who played a part in training the thousands of recruits who learned to shoot there."[144] A bronze plaque affixed to a granite marker was installed in front of the Camp Matthews flagpole to commemorate the contributions and legacy of the training facility. A total of 46 extant structures including administration buildings, Quonset huts, recreational facilities, and the camp's sentry booth were included as part of the transfer.

Figure 60. Camp Matthews land transfer ceremony, 1964. Pictured are Chancellor Herbert York (left) and Major General Bruno Hochmuth (right) (UC San Diego Digital Library Collections).

[142] Robledo (1996), 61.
[143] "Rifle Range Seen Blocking Highway Plan," *Los Angeles Times,* Jul, 25, 1960.
[144] "Rites Mark Closing of Marine Facility," *Los Angeles Times,* Aug. 21, 1964.

University officials determined that it was more prudent to rehabilitate these existing buildings rather than to demolish them outright, and therefore elected to retain many of the Camp Matthews structures that it inherited. In 1966, several of the buildings were remodeled to accommodate a variety of administrative and academic uses. Many of these buildings collectively served as a staging ground for new colleges while their permanent campuses were built.[145] The net count of these buildings has increasingly diminished over time amid the expansion of campus facilities and the development of the University Center district; however, a small number are still standing. Although these buildings have undergone a succession of exterior and interior alterations over time, they are increasingly rare vestiges of the area's rich military history.

Figure 61. Aerial view of Camp Matthews' former administration center, looking north over what is now University Center, 1966 (UC San Diego Digital Library Collections).

[145] William Trombley, "Marine Base Altered to House One UC San Diego College," *Los Angeles Times,* Sept. 3, 1967.

Evaluation Guidelines: Military Operations, 1918-1964

Extant resources that are associated with this theme are significant for their association with the military uses that dominated the Torrey Pines Mesa area prior to the founding of UC San Diego. Since Camp Callan was dismantled shortly after World War II, and traces of its built environment have incrementally been removed over time, all eligible resources are related to Camp Matthews. The only examples include a grouping of former camp administration buildings that are clustered around the University Center area (1942); and a small sentry booth that is located on the eastern flanks of the UC San Diego campus and historically marked the eastern entrance to Camp Matthews (c. 1942). Resources associated with this theme best convey their significance as collection, including associated landscape elements, circulation, and interrelationships between buildings, and therefore shall be evaluated as historic districts. Individual buildings are generally not eligible on their own accord, unless they represent a particularly important or unusual property type or otherwise bear distinctive physical attributes.

Applicable Criteria	An individual resource or historic district associated with this theme is eligible under the following criterion: **Criterion A/1 (pattern of development/ events):** for its association with the earliest pattern of development associated with the area's historical occupation by military training facilities.
Integrity Considerations	A resource that is significant for its historic association is eligible it if retains the essential physical features that made up its character or appearance during the period of its association with the important event or historical pattern.[146] A resource from this period should retain integrity of location, design, feeling, and association, at a minimum, in order to reflect the important association with the campus's formative period of development. A resource that has lost some historic materials or details may still be eligible if it retains the majority of the features that illustrate its original style and appearance in terms of the massing, spatial relationships, proportion, and pattern of windows and doors. A resource is not eligible if it retains some basic features conveying form

[146] National Register Bulletin 15.

and massing but has lost the majority of features that characterized its appearance during its historical period. Since UC San Diego has developed around the former Camp Matthews site, resources that are associated with this theme have all experienced a loss of their original setting.

Registration Requirements

To be eligible under this theme, a resource should, at minimum, satisfy the following registration requirements:

- Date to the period of significance (1918-1964), and
- Retain the essential aspects of integrity, and
- Retain enough of its essential physical characteristics to adequately convey its association with the historic context.
- Since resources associated with this theme are rare, some latitude shall be granted when evaluating integrity. A greater degree of alterations may be allowed than for other resource types.

Context: Campus Planning and Design, 1963-1981

A characteristic feature of the UC San Diego campus is its organizational structure, in which six semi-autonomous colleges operate under the umbrella of the larger university. Known today as the "college system," this organizational structure is associated with early efforts to plan the campus and manage growth in the 1960s, and embodied an innovative approach to campus planning known as the "cluster college model." The cluster college model gained traction after World War II, and was touted as a way to accommodate the rapid growth of California's college-age population and the associated demand for new institutional facilities. It also heavily influenced the University's first Long Range Development Plan (LRDP), which was prepared by architect and planner Robert E. Alexander and was adopted in 1963. While today's campus looks somewhat different than what was envisioned in the 1963 LRDP, the cluster college model is nonetheless manifest in some of UC San Diego's individual colleges, especially those that were planned and developed relatively early in the University's history. This context addresses extant built resources on the UC San Diego campus that are significant for conveying patterns of development associated with the master planning principles espoused in the 1963 LRDP. Identified in the form of historic districts (as opposed to individual buildings or structures), significant resources express the philosophies and principles underpinning the University's original master plan, and reflect the cluster college model upon which the LRDP was based.

Theme: Trends in Campus Planning: The Cluster College Model, 1963-1981

When UC San Diego was founded in 1960, California's public universities were grappling with a challenge of remarkable scale with regard to student enrollment. Several factors had placed immeasurable strain on the state's public universities and their facilities: California's population had been growing at a rapid rate and showed little sign of slowing down; scores of military veterans were taking advantage of the education benefits guaranteed to them under the GI Bill; and the first cohort of "Baby Boomers" – then the largest generation of Americans – were just about to come of college age. The State of California had also made a pledge that all qualified residents would have access to post-secondary education, which had been codified by the California Master Plan for Higher Education in 1960. Even though the Master Plan had tightened admission standards for the University of California, enrollment numbers remained high: it was projected that 130,000 eligible students would enroll at UC schools by 1975, and that this figure would double by the turn of the century.[147] "Our university is

[147] Robert E. Alexander and Associates, Long Range Development Plan, University of California, San Diego, 1963, 1.

daily becoming more crowded, and this trend is a source of grave concern," forewarned UC President Clark Kerr.[148]

To keep pace with this projected surge in enrollment, the Regents, with the support of the California legislature, adopted an ambitious and forward-reaching capital improvement plan, which called for the expansion of existing UC campuses and allocated resources for the establishment of three new undergraduate campuses in areas of California that were most strongly feeling the effects of postwar population growth. One of these campuses was to be located in the southernmost portion of the state and would eventually become UC San Diego in 1960; the other two campuses were determined to be located in Irvine and Santa Cruz and were subsequently founded in 1965. Like predecessors UC Berkeley and UCLA, target enrollment at each new campus was initially set at 27,500 to keep pace with population projections.[149]

But with high enrollment numbers came additional concerns related to the quality of education and the overall student experience at UC campuses. Specifically, Kerr expressed concern that these campuses would evolve into large, impersonal bureaucracies. They feared that such campuses would deprive students of the intimate and personalized scholastic atmosphere in which they could attain their fullest potential. Kerr stated in 1964 that "the big campus lacks the inestimable virtue which the small liberal arts college counts as its hallmark: the emphasis on the individual, which small classes, a residential environment and a strong sense of relationship to others on the campus…give."[150] The critical question, then, was how to best achieve the need to accommodate higher enrollment without irreparably compromising the intimacy and quality of a UC education. Or, as Kerr once inquired, "how do we make the university seem smaller as it grows larger?"[151]

To work toward mitigating the negative effects of size, Kerr and his protégés called upon campus planners to design the new facilities at San Diego and Santa Cruz not as they had in the past, but rather in accordance with an innovative approach to campus planning known as the "cluster college model."[152] Instead of planning new university campuses as sprawling, singular units, the cluster college model advocated an organizational framework where the university would be divided into a series of smaller, semi-autonomous colleges. Each college would operate under the umbrella of the university, but would adopt its own academic

[148] P.D. Eldred, "Student Boom Brings Crisis at UC Campuses," Los Angeles Times, May 8, 1960.
[149] Herbert York, "Looking Back: Remembering Clark Kerr, 1911-2003," @UCSD 1.2 (May 2004).
[150] Paul Venable Turner, Campus: An American Planning Tradition (Cambridge: MIT Press, 1984), 281.
[151] Susan R. Komives, Dudley B. Woodard, Jr. and Associates, Student Services: A Handbook for the Profession (San Francisco: John Wiley and Sons, 2003), 15.
[152] The design of the Irvine campus did not follow the cluster college model.

philosophy and curriculum and would take on an identity of its own. Under this model, students would live, dine, fraternize, and complete their core coursework within their respective college, which would act as their "home base." However, they could also access the array of centralized resources made available by the larger university. Kerr asserted that under this system, students would be provided with the advantages associated with both the large and the small: specifically, the strong sense of community associated with a small liberal arts college, and access to the array of institutional resources typical of a sizable research university.[153] This concept was championed by UC San Diego's "founding father," Roger Revelle, and first Chancellor Herbert York, each of whom would play an imperative role in pursuing its implementation at the San Diego campus.

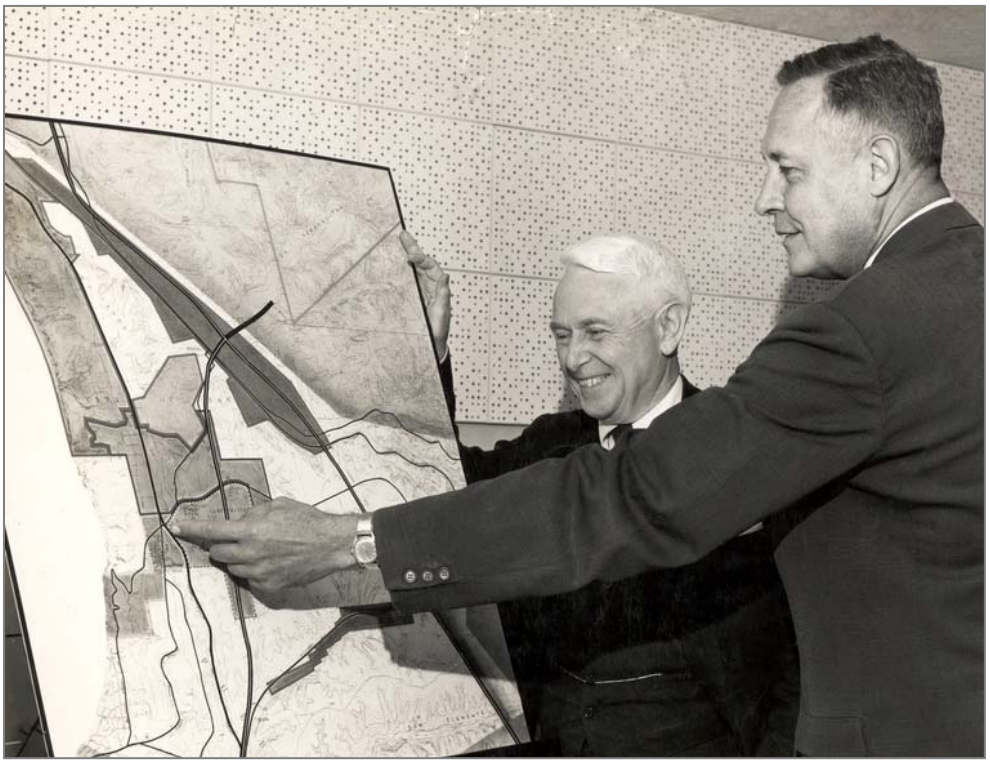


Figure 62. Roger Revelle (right) and UC Regent Donald McLaughlin (left) examine a map of the proposed UC San Diego campus, 1959 (UC San Diego Digital Library Collections).

This decentralized approach to campus planning was certainly innovative but was not entirely without precedent. To an extent, the cluster college model "recalled the system of colleges at Oxford and Cambridge," observes campus planning historian Paul Turner, though "its execution was thoroughly American."[154] Perhaps more directly, the cluster college model drew inspiration from the residential "college" and "house" systems that were instituted at Yale and Harvard Universities, respectively, around 1930. Under these systems, students were assigned to residential colleges that were housed within the larger

[153] "John Muir College Historic Resources Inventory and Preservation Plan," prepared by EDAW and AECOM for UC San Diego, Dec. 2008, 55-56.
[154] Turner (1984), 281.

institution in order to combat what was perceived as the loss of social cohesion and intrapersonal connections, both of which had arisen due to campus growth.

Underpinning all of these models was the Garden City Movement, an innovative approach to managing urban growth. Conceived by English town planner Sir Ebenezer Howard in 1898, and later making its way to the United States by way of pioneering urban planners such as Clarence Stein and Clarence Perry, the Garden City Movement emerged as a reaction to the rapid growth of nineteenth century industrial cities, which by the 1890s had become notorious for pollution, overcrowding, crime, disease, deplorable housing conditions, and other unsavory characteristics. Howard and his supporters concluded that the demise of central cities was a consequence of unchecked urban growth. They proposed a different path forward, in which new development would be spread out across a network of smaller, semi-autonomous "garden cities" that would be characterized by access to open space and would be kept in check by population caps. Once a garden city was approaching full capacity, a new one would branch off nearby. However, these smaller cities would remain within reach of the larger central city and its amenities. "Just as Howard had attempted to control and humanize the cancerously growing industrial city of the late nineteenth century, campus planners were now trying to do the same with the university," notes Turner.[155]

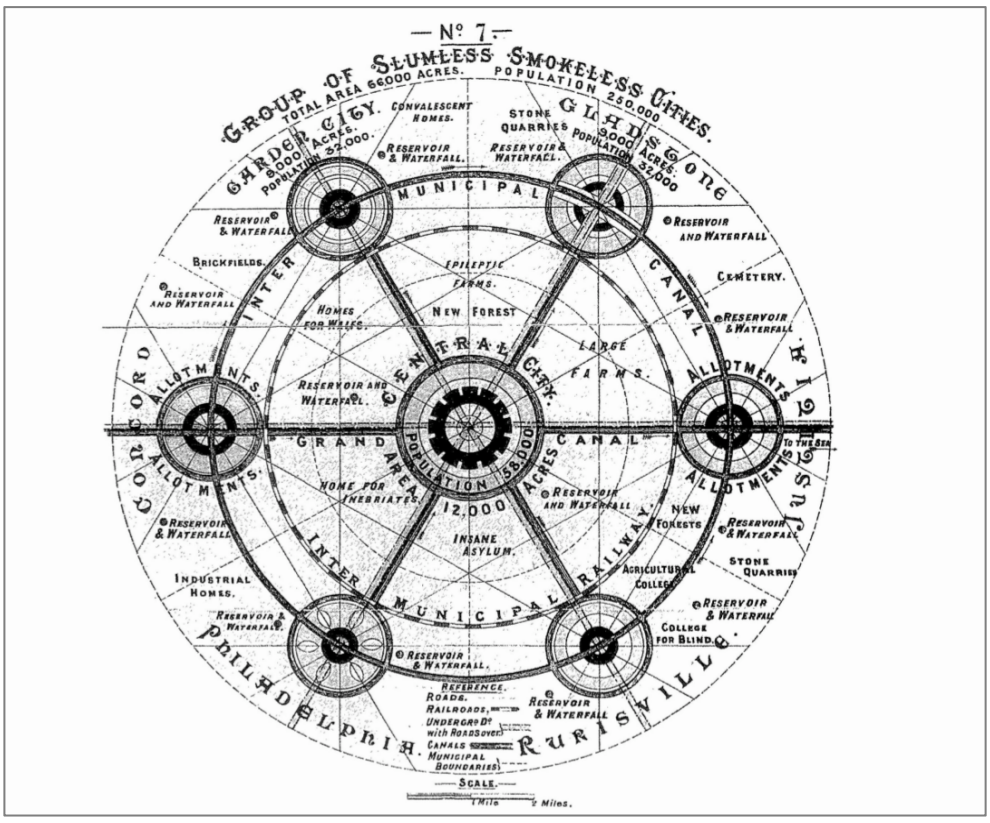


Figure 63. Garden City model, conceived by Sir Ebenezer Howard, 1898. The cluster college model bears some similarity to Howard's decentralized approach to city planning (E. Howard, *Garden Cities of To-Morrow*, 1902).

[155] Turner (1984), 281.

The UC San Diego campus was the University of California's first attempt at implementing the cluster college model. An *Academic Master Plan* for the San Diego campus, which was intended to shape its academic structure and curricular development, was approved by the Regents In February 1963.[156] The *Academic Master Plan* very clearly espoused Kerr, Revelle, and York's prevailing goal of breaking down the larger university into smaller and more manageable parts:

> The unique Academic Plan…proposes to subdivide 27,500 students into twelve colleges of about 2,300 students each. Each college is to administer undergraduate education strong in the humanities, social sciences, natural sciences, and technologies, and will offer graduate courses administered by centralized departments. A student will be able to take at least two thirds of his curriculum in the college in which he is enrolled and not more than one third in adjacent colleges. Four colleges will offer practically the full curriculum of the University.[157]

Concurrent with the adoption of the Academic Master Plan was the creation of a plan to shape the physical development of the UC San Diego campus. Known as the Long Range Development Plan (LRDP), and also completed in 1963, this comprehensive plan took the structural goals and curricular framework articulated in the academic plan and indicated how these ideas would translate to the built environment. Robert E. Alexander, a renowned architect and planner from Los Angeles, was brought on to develop the 1963 LRDP and was also retained to serve as UC San Diego's "consulting architect." In addition to his extensive experience in master planning, Alexander was versed in the Garden City planning principles that were at the core of the cluster college model, having designed a number of Garden City-inspired multi-family residential complexes around the Los Angeles area prior to his involvement at UC San Diego. One of the complexes that Alexander helped design in collaboration with renowned city planner Clarence Stein, Baldwin Hills Village (1941), had won national acclaim and had attracted widespread attention for its innovative approach to community planning.[158]

Figure 64. Robert E. Alexander, architect and planner, undated (barbaralamprecht.com).

[156] Patricia Aguilar, *The UCSD Master Plan and its Antecedents* (Berkeley: The Regents of the University of California, 1995), 5.
[157] Robert E. Alexander and Associates (1963), 1.
[158] "Garden Apartments of Los Angeles: Historic Context Statement," prepared by Architectural Resources Group, Inc. for the Los Angeles Conservancy, Oct. 2012, 38.

The LRDP was indisputably the product of Alexander's ingenuity but took shape under the watchful eye of a campus planning committee, which was chaired by Chancellor York. Drawing upon the ideas articulated in the *Academic Master Plan,* the LRDP called for the eventual development of twelve colleges across the campus, which would accommodate 2,300 students apiece and would be clustered into three self-contained groups of four. These clusters were to be developed in sequence – from south to north and then to east – as the University and its student body grew. Alexander noted that this structure "reflects the ideal of the Academic Plan, which in effect calls for three virtually self-contained universities gathered around a central focus."[159]

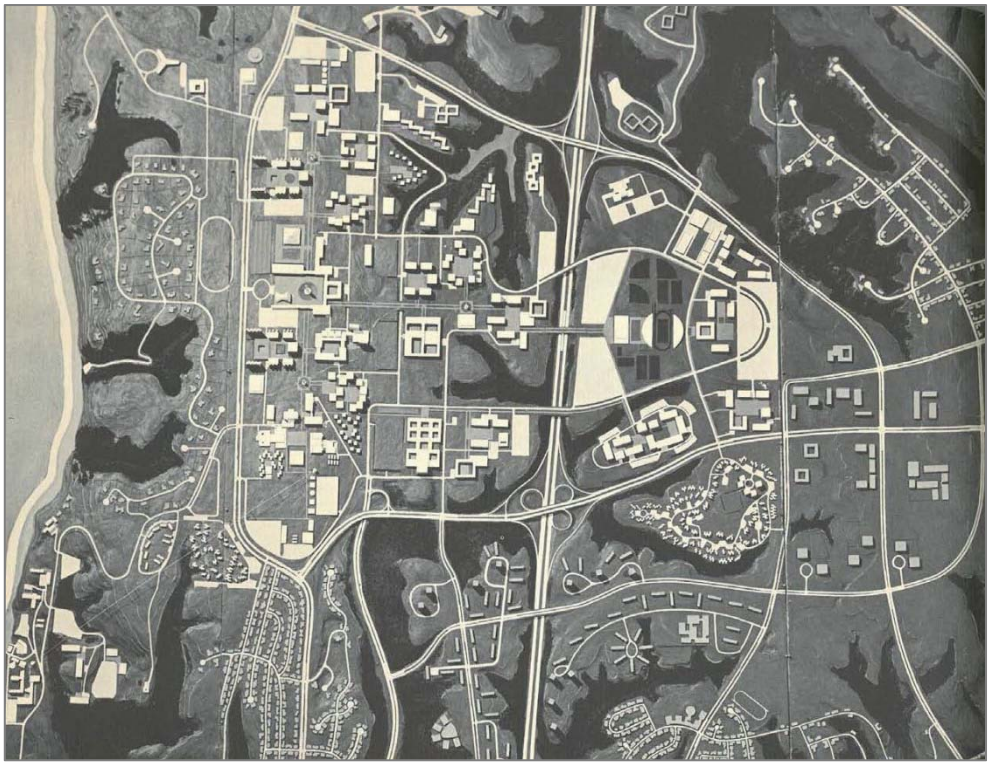


Figure 65. Rendering of the UC San Diego campus, Robert E. Alexander (1963 UC San Diego Long Range Development Plan).

Poetically described as "twelve jewels strung together on a necklace of promenades," all of the twelve colleges would be located to the west of the new San Diego Freeway.[160] The area to the east of the freeway, which was formerly the site of Camp Matthews' shooting ranges, would take on a less thoughtfully planned character under the plan. Specifically, the LRDP called for the east side of the freeway to be developed with an eclectic mix of uses including "intercollegiate sports, parking, a corporation yard, married/graduate student apartments, and [a] 30,000-seat arena."[161] The heart of the campus was to be the west portion, while the east portion would serve a more auxiliary role. Land near

[159] Robert E. Alexander and Associates (1963), 13.
[160] Ibid, 1.
[161] Aguilar (1995), 6.

the adjacent Torrey Pines Gliderport, which was donated to the University of California in 1964, would be reserved for a conference center.[162]

Alexander placed great emphasis on circulation throughout the sprawling, 1,000-acre campus and designed its circulation network so that the pedestrian reigned supreme to the automobile – a defining element of the American Garden City Movement and a characteristic feature of the garden apartment complexes that Alexander was well-known for. The LRDP articulated that the campus' circulation and parking scheme would be defined by a "virtually complete separation of pedestrian and vehicular circulation."[163] Per the LRDP, the focal point of the UC San Diego campus was to be a broad pedestrian promenade that extended between its northern and southern ends via an elevated ridge, which at the time was the alignment of Highway 101 and now approximates the course of Ridge Walk. Alexander took pride in this promenade and envisioned it as the critical link between the campus' various sections, as evidenced by its vast scale and the monumental name that he selected for it: the Champs Élysées.[164] A second axial promenade would branch off of the Champs Élysées and travel east, providing a pedestrian connection to the east cluster of colleges and the assortment of uses opposite the San Diego Freeway.

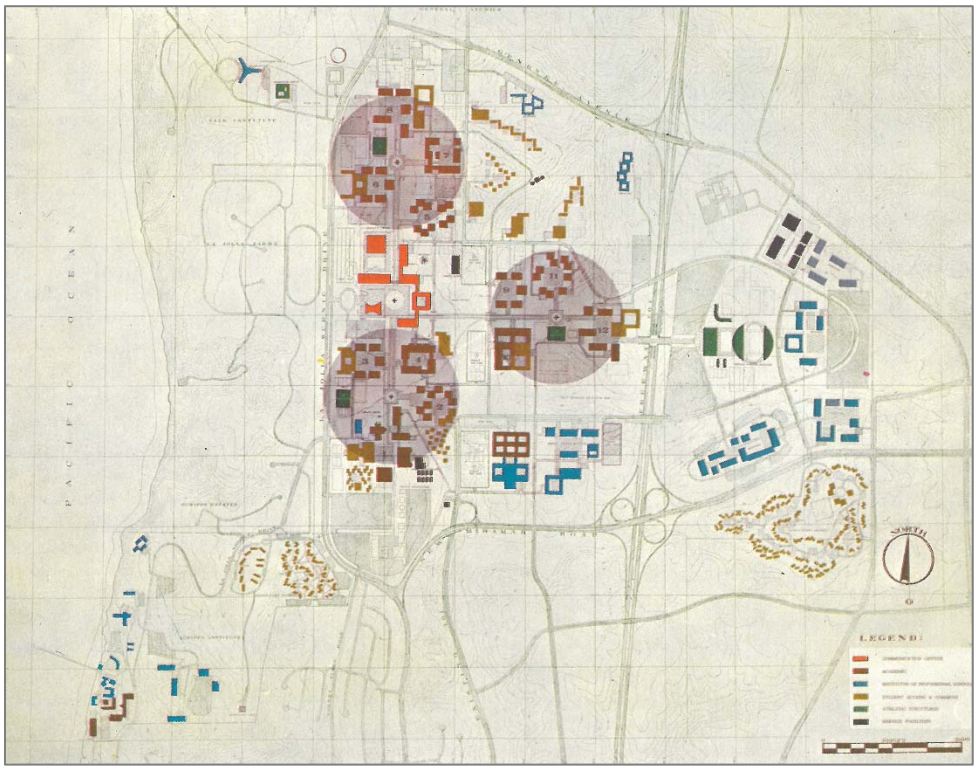
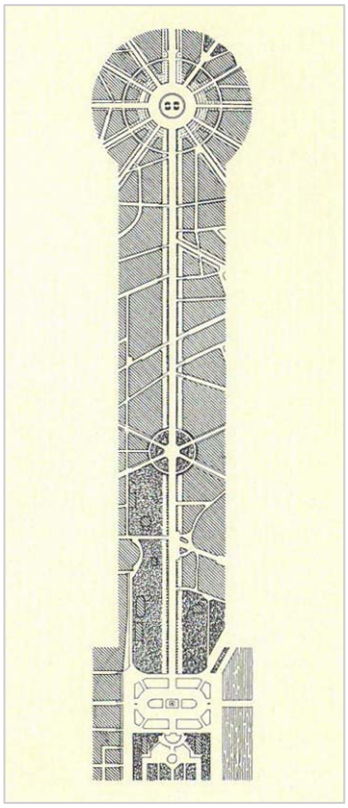


Figure 66. Land use diagram illustrating the clusters of individual colleges, Robert E. Alexander (1963 UC San Diego Long Range Development Plan).

[162] Robert E. Alexander and Associates (1963), 33.
[163] Ibid, 19.
[164] Rory Stott, "UCSD: A Built History of Modernism," accessed Oct. 2015.



Figures 67-68. Diagrams depicting the "Champs Élysées (left and central plaza (right), Robert E. Alexander (1963 UC San Diego Long Range Development Plan).

Where these two pedestrian promenades intersected (approximately where Thurgood Marshall College sits today) would be the site of a grand central plaza, which was envisioned as the communications hub and "administrative nerve center" of the University. Per the plan, the central plaza would house an array of campus-wide facilities including a library, galleries and venues for the visual and performing arts, centralized gathering spaces for students, offices and facilities for University administrators, and a cutting-edge television and radio center that "would be the source of closed and open-circuit TV and radio for the campus, the surrounding community, and the Statewide University."[165] Anchoring the plaza was a proposed central library – which Alexander envisioned as resembling a Mayan pyramid in scale – a 6,000-seat amphitheater, and a 360-foot bell tower arising from its center. What was arguably the defining characteristic of the central plaza was its immensity: Alexander describes the 600 by 700 foot space as "rivalling the Piazza San Marco in scale."[166] In addition to this plaza, each cluster of colleges was slated to have its own smaller plaza, which would function as the focal point of each cluster.

The Alexander plan was very much rooted in architecture, reflecting its creator's professional background and expertise. A recurring theme within the plan

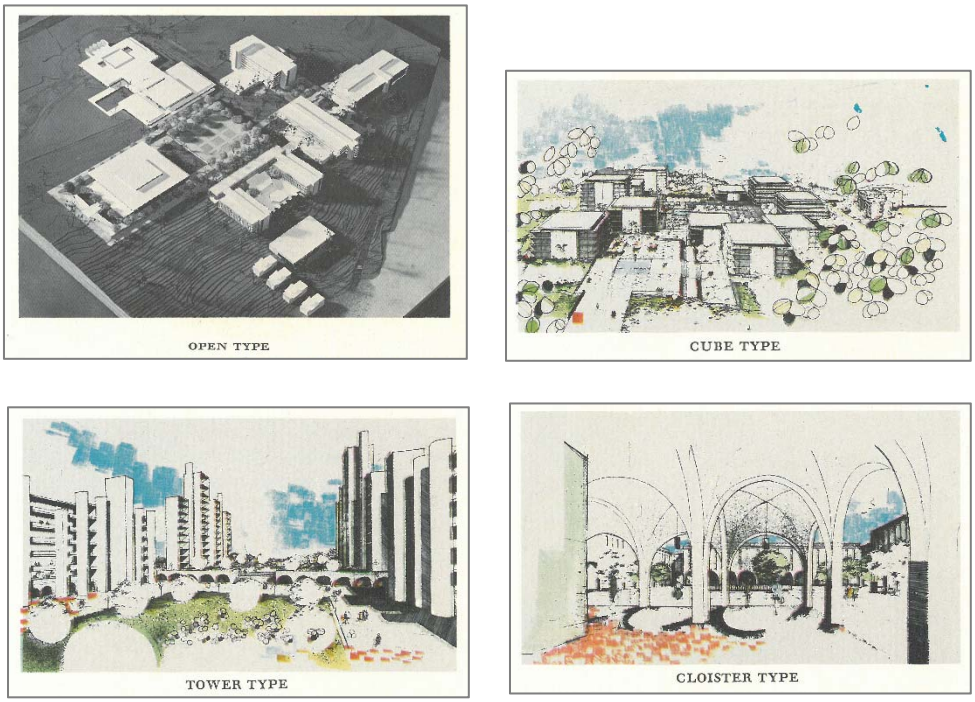
[165] Robert E. Alexander and Associates (1963), 32.
[166] Ibid, 33.

involved how to design the campus in such a manner that provided each college with a distinctive architectural character but did not come across as chaotic or haphazard – or, as Alexander put it, how to achieve the objective of "unified diversity." Toward his end, he proposed that each college be designed according to one of four basic building typologies – *open, cube, tower,* and *cloister* – that would define its essential form and configuration on a macro scale.[167] Replication of these four basic typologies across the campus would achieve the sense of unity that Alexander sought to maintain. Diversity, on the other hand, would be achieved through the design of individual buildings in each college. An executive architect would be appointed to oversee the design of each college, and within reason would be afforded some creative license to develop buildings and spaces that took on a distinctive sense of place. Landscaping was also used as a means of simultaneously unifying and distinguishing colleges, as demonstrated by the initial landscape plan developed by Joseph Yamada of the San Diego-based landscape architecture firm of Wimmer and Yamada. According to this plan, each college would exhibit its own variety of flowering tree and a distinctive hardscape palette, to help develop a strong sense of place and differentiate individual colleges from one another.[168]

Figure 69. Students en route at Revelle College, 1964. This pedestrian promenade was built as the first part of Robert E. Alexander's "Champs Élysées," now known as Ridge Walk (UC San Diego Digital Library Collections).

[167] Robert E. Alexander and Associates (1963), 28-29.
[168] Ibid, 16. The topic of Designed Landscapes, including the contributions of Wimmer and Yamada, is addressed in more detail in the "Landscapes and the Natural Environment" context.

Each of the four basic building typologies identified in the LRDP was intended to be clearly distinguishable from the others. The *open* type appears to have been developed to accommodate the four original buildings at Revelle College – which had been constructed before the LRDP was adopted – and was described as a loose plan that allowed for "a maximum of variety in form and building height."[169] The *cube* type was defined by blocky, square building forms of varying heights; the *tower* type, described as resembling an Italian villa town, was noted for its density, verticality, and ocean views; and the *cloister* type featured interior courts that emulated the "monastery scale of the English college."[170]



Figures 70-73. Renderings of the four college types proposed in the 1963 LRDP, Robert E. Alexander (1963 UC San Diego Long Range Development Plan).

Alexander's vision for the university was indisputably influenced by the visionary urban plans that had been developed by French architect and planner Le Corbusier beginning in the 1920s. Seeking to develop new urban forms that alleviated pollution, overcrowding, and other ailments associated with urban environments, Le Corbusier had proposed a series of theoretical urban schemes in which a series of commanding, vertical towers were sited in a parklike setting – an idea that sharply deviated from traditional modes of city-building.[171] Le Corbusier's urban schemes were deeply rooted in progressive social constructs that aimed to create a more hospitable, habitable environment for city-dwellers. While his boldest ideas were never put into practice, his radical approach to urban design nonetheless struck a chord among young architects and planners and "exerted enormous influence on design, for better or worse," worldwide in

[169] Robert E. Alexander and Associates (1963), 28.
[170] Ibid; Aguilar (1995), 12.
[171] John M. Levy, *Contemporary Urban Planning* (Upper Saddle River: Prentice Hall, 2003), 166.

the postwar period.[172] These principles are manifest in the organizational structure of Alexander's prototypes and particularly in the *tower* type, which bears a striking resemblance to Le Corbusier's vision for his never-built Radiant City. The influence of Le Corbusier would later become especially apparent in the planning and design of UC San Diego's Second College.

Figure 74. Model of Le Corbusier's "Radiant City," which heavily influenced architecture and planning after World War II (archdaily.com).

Just as the Garden City Movement had called for the development of a new garden city once the current city was approaching its population cap, Alexander's plan called for a near-identical process wherein a new college would be developed once its predecessor was approaching its peak enrollment of 2,300. Alexander referred to this method of development as a systematic process called "fission." Fission was envisaged as a strategy to manage population growth and ensure that each college would maintain its intimate and community-oriented atmosphere as the population of the University continually grew.
Robert Alexander, in addition to his role as the University's consulting architect, acted as the executive architect of First College (subsequently named for Roger Revelle) upon its opening in 1964 and presided over its design and development.

The case of Revelle College was unique in that Alexander was not provided an entirely clean slate on which to develop a campus; rather, he was tasked with integrating four existing buildings (Bonner, Mayer, and Urey Halls and the Central Utilities Plant) that had been constructed before the LRDP was implemented. Nonetheless, Alexander's design for Revelle College embodied the overall approach to development as outlined in the LRDP and the cluster college model upon which the plan was based. While it was likely a bit more sprawling than Alexander had hoped for, the overall configuration of Revelle College more or less mirrored what was called for in the LRDP: an intimate clustering of buildings that

[172] Ibid.

were oriented around a shared central plaza. An axial pedestrian promenade originated at the plaza and then extended to the north – the beginnings of Alexander's "Champs Élysées." Buildings within the college, several of which were designed by Alexander himself and others which were designed by those similarly versed in modernism, took on a distinctive architectural vocabulary and were unified by their strong forms, heavy massing, precast concrete structural elements, and judicious application of polychromatic tile and other subtle types of ornament. Landscape and hardscape features enhanced this prevailing sense of harmony: lava rock accented retaining walls and planters across the campus, an allée of carob trees flanked the pedestrian promenade, and a distinctive brick-and-concrete paving pattern was applied to major pedestrian paths.

Figures 75-77. Buildings at Revelle College exhibited a sense of architectural cohesion that contributed to its sense of place. Pictured are Urey (left), Galbraith (top right), and Bonner (bottom right) Halls (UC San Diego Digital Library Collections).

Alexander also played a hand in the conceptual design of Second (later John Muir) College, which was conceived in 1965 and marked the first instance of "fission" at the University. Early renderings indicate that Alexander intended for the Second College campus to embody the *tower* type articulated in the master plan, given its bold forms and prevailing sense of verticality. Architectural renderings that were prepared by Alexander indicate that, similar to the plan that had been developed and implemented at Revelle College, his vision for Second College was defined in large part by its formality and monumental scale.[173]

[173] "John Muir College Historic Resources Inventory and Preservation Plan," Dec. 2008, 21.

Figure 78. Landscape under construction at Revelle Plaza, 1965 (UC San Diego Digital Library Collections).

However, Alexander's proposal was not enthusiastically embraced by all. When Muir College's founding Provost, John Stewart, arrived at UC San Diego in 1965, he took great interest in the planning and design of the campus he would be overseeing, and was particularly interested in the relationship between its physical environment and the student experience. Stewart expressed concern about the scale of Alexander's plan for the college and did not hesitate to make his opposition known, as indicated in a letter that was addressed to Vice Chancellor of Academic Affairs Carl Eckart:

> I do not feel that the style, siting, size, uniformity, and interrelations of the buildings on the Second College do all that can be done for the total learning process and the sense of community of the students – graduate as well as undergraduate. I have no doubt that in many respects the designs represent highly efficient solutions to complicated problems, but to me they give the impression of compressed, cubical machines, conceived too much for the convenience of grown-ups who do not have to live in or near them…[174]

[174] Ibid, 22.

Stewart's concerns were shared by Robert Mosher, a noted local architect who had been selected to design one of the buildings at the Muir College campus. The immensity and scale of the Alexander plan, argued these two critics, ran counter to the prevailing goal of creating and sustaining an intimate campus environment. In response, a retreat was subsequently convened between campus architects and administrators at Warner Hot Springs to discuss these issues and work toward a resolution. At the retreat, Mosher took the opportunity to share his own vision for Muir College, which retained many of the essential elements of the Alexander plan but reconfigured some of the buildings and spaces to provide what he described as a more humanistic quality and a stronger sensitivity to the human experience. Mosher eventually assumed the role as consulting architect for Muir College and was able to put some of his ideas into practice. Under Mosher's supervision, a team of prominent local architects designed the college's collection of distinctive, yet compatible buildings between 1969 and 1971.

Figure 79. Architectural planning meeting for Second College, 1965. From left to right: Robert Mosher, Frederick Liebhardt, Dale Naegle, Mac Carson, A. Quincy Jones, Richard G. Wheeler, Frank L. Hope (UC San Diego Digital Library Collections).

Since its completion, Muir College has been notable for exhibiting an exceptional sense of aesthetic unity that ties the campus together and evokes an especially strong sense of place. The plan for Muir College, remarked historian Patricia Aguilar in her historical account of physical planning endeavors at the University, "should serve as the model for the 'unity' concept in campus development."[175]

[175] Aguilar (1995), 14.

Figures 80-81. Scale models of the Muir College campus, Robert Mosher, c. 1965 (UC San Diego Digital Library Collections).

Other events culminated in the modification of the original LRDP, though his overarching vision for the campus and its development more or less remained intact. In 1965, renowned architect William L. Pereira was retained to design the University's Central Library and called for it to be sited at the geographic center of the campus, rather than in the grand central plaza described in the LRDP. While the essential concept of a prominent central library was carried forward, its new location effectively shifted the campus's center of gravity to the east.

Accordingly, when A. Quincy Jones updated the LRDP in 1966, less emphasis was placed on the "Champs Élysées," though the idea of a north-south axial

promenade lived on in modified form. This was underscored by Jones's decision to place his own building, the Mandeville Center (1974), squarely in its path.[176] However, in spite of these modifications the essential idea that had shaped the Alexander plan – a network of semi-autonomous colleges arranged into three geographic clusters – continued to be a guiding force of campus planning.

Figure 82.
Land use diagram for UC San Diego, A. Quincy Jones, 1966. Jones maintained the essential idea of college clusters, but shifted the center of gravity to the east to accommodate the new central library (1966 UC San Diego Long Range Development Plan).

Demography also played a hand in modifying the campus' course of development. The "baby boom" that had produced the acute demand for new public universities and had been the basis for UC San Diego's enrollment projections began to taper off by the late 1960s.[177] Enrollment numbers at the University were scaled back accordingly. Among campus administrators, there emerged a concern that "declining campus enrollments would be insufficient to justify all of the campus' acreage, resulting in fears that there might be a call from the legislature to have some campus land returned to the tax rolls."[178] These demographic changes were manifest in the University's next major undertaking, the development of a permanent campus for Third College. When it was completed in the late 1970s, the campus for Third College comprised roughly 40 acres and consumed enough land to encompass two of the denser, more compact colleges that had been spelled out in Alexander's plan. The sprawling plan of the

[176] Aguilar (1995), 14.
[177] Jeremy Greenwood, et al., "The Baby Boom and Baby Bust," *The American Economic Review* 95.1 (Mar. 2005): 183-207.
[178] Aguilar (1995), 18.

Third College campus unequivocally "broke the density mold established by the 1963 and 1966 plans."[179] Originally intended to be located directly across from Muir College, so that it could be part of a "cluster" that also included Revelle and Muir Colleges, Third College was instead shifted to an alternative site to the north of Muir College at the behest of campus administrators. It does not appear to clearly embody any of the four architectural typologies envisioned by Alexander.

Figure 83. Scale model of the Third College campus, Kennard and Silvers, c. 1975 (UC San Diego Digital Library Collections).

However, because of its cohesive architectural vocabulary and the orientation of its buildings around several small, intimate courtyards, the administrative and academic core of Third College was nonetheless able to exhibit the aesthetic harmony and sense of community that were at the crux of Alexander's plan, albeit in somewhat modified form. The campus embodied some, but certainly not all, aspects of the cluster college model as envisioned by Alexander and the University's earlier movers and shakers.

Alexander's grand vision for the development of the university was compromised by the adoption of a third iteration of the LRDP in 1981. The notion of semi-autonomous colleges remained a principal organizational feature of the University – though the number of colleges had been scaled back from twelve to six – but the cluster concept that had characterized prior plans and was so pivotal to the initial vision of the University was shelved.[180] In contrast to the Alexander plan, which placed tremendous weight on design and viewed architecture as critical to striking a balance between unity and diversity, the 1981 LRDP approached development through the lens of generalized land uses and placed

[179] Ibid, 17.
[180] University of California, San Diego, *2004 Long Range Development Plan* (Sept. 2004), 10.

less emphasis on the architecture and design of individual buildings. In effect, development that took place subsequent to the adoption of the 1981 LRDP lacked the carefully-orchestrated aesthetic cohesion that had long been a characteristic feature of the campus and its trajectory of development. The buildings that were constructed under the auspices of the 1981 LRDP tended to be erected on a largely individual basis rather than as part of a larger whole, as reflected in their orientation, siting, and physical design.

Evaluation Guidelines: Trends in Campus Planning: The Cluster College Model, 1963-1981

Resources that are evaluated with this theme are significant for conveying the philosophical underpinnings of the "cluster college model" and UC San Diego's first campus master plan, which was produced in 1963 by Los Angeles architect and planner Robert E. Alexander. Examples include Revelle College (1963-73) and Muir College (1968-71), whose amalgamation of buildings, landscape elements, and planning features convey this important pattern of development. Colleges that were developed in subsequent years were rooted in the plan, but their planning, scale, and overall form deviated from the vision that had been set forth by Alexander. The significance of these resources is expressed through the interplay of their various physical planning elements, so all resources that are deemed significant under this theme are evaluated as historic districts.

Applicable Criteria

A historic district associated with this theme is eligible under the following criterion:

Criterion A/1 (pattern of development/ events): for its association with Robert Alexander's original master plan for the UC San Diego campus, which shaped the form and character of its physical environment in the institution's formative years; as a significant example of the innovative cluster college model upon which the Alexander plan was based.

Integrity Considerations

A resource that is significant for its historic association is eligible it if retains the essential physical features that made up its character or appearance during the period of its association with the important event or historical pattern.[181] A district associated with this theme should retain integrity of location, design, setting, feeling, and association, at a minimum, in order to reflect its important association with the campus's original master plan. A district that has lost some historic materials or details may still be eligible if it retains the majority of the features that illustrate its original appearance in terms of the massing, spatial relationships, proportion, and configuration. For instance, if some (a minority of) individual buildings have been altered but

[181] National Register Bulletin 15.

the district, as a whole, continues to express its essential configuration and design intent, then it is eligible.

Registration Requirements

To be eligible under this theme, a historic district should, at minimum, satisfy the following registration requirements:

- Date to the period of significance (1963-1981), and
- Retain the essential aspects of integrity, and
- Retain enough of its essential physical characteristics to adequately convey its association with the historic context.
- Resources are eligible under this theme only if they can be demonstrably linked to the key planning and design ideas articulated in Robert Alexander's 1963 master plan. Concentrations of resources that share some similar qualities but do not strongly convey the ideas espoused by Alexander are not eligible under this theme.

Context: Social and Cultural Development, 1960-1985

Established in the 1960s, the UC San Diego campus came of age during what was unequivocally one of the most dynamic and tumultuous periods in the nation's cultural history. A succession of politically-charged events that took place both at home and abroad – notably the Vietnam War, the Civil Rights Movement, feminist ideologies, and liberalized attitudes toward morality and sexuality – were all sources of tension that helped to usher in social change and facilitate a heightened sense of cultural consciousness. These movements were driven in large part by youth and particularly by those of college age, many whom had grown disillusioned by traditional power structures and cultural norms and acted as agents of change.

At the same time that the nation was grappling with these critical issues of identity, California's Master Plan for Higher Education of 1960 made the goal of obtaining a college education much more attainable to qualified residents of college age. With more students attending college, and a myriad of social issues on which to assert one's voice, California's university campuses became the perfect arenas for large numbers of educated youth to voice their opinions. While participants were often dismissed as nothing more than spoiled children eager to stir the pot, serious issues including civil rights, racial and gender equality, and UC involvement in military research were discussed. The actions of this generation impacted how institutions of higher learning were planned, developed, and ultimately used. University campuses also served as venues at which this enlightened cohort of educated youth could express themselves though music, art and other creative outlets. This context addresses extant built resources on UC San Diego's La Jolla campus that are associated with significant developments in social and cultural history. It explores such themes as student activism and campus counterculture, which are integral to the historical development of the campus and are expressed in its built environment. The context also addresses contributions to the university's cultural development through mediums of self-expression such as public art.

Theme: Student Activism and Campus Counterculture, 1960-1985

The decade between 1960 and 1970 saw a number of political and social issues come to a head, and an entire generation came to the forefront in response. With many of these issues affecting the era's youth, many felt that it was their right, if not their responsibility, to express their concerns. College campuses became the perfect venues for this to occur. In 1960, a team appointed by the Regents and the State Board of Education presented its Master Plan for Higher Education to

California Governor Pat Brown.[182] In the broadest sense, this plan made obtaining a college education easier for prospective students and unified the different branches of the state's higher education system.[183] With the expected influx of students, the University of California expanded its existing campuses, absorbed non-UC colleges, and selected sites for new UC campuses at Irvine, Santa Cruz, and San Diego. These places gave students the opportunity to actively learn and participate in societal issues plaguing the country at the time.

By the time that UC San Diego opened its doors to graduate students in 1960, several of these societal issues had already reared their heads. The controversial Vietnam War had been underway for five years, and as those most directly impacted by the military draft college-aged students tended to be the most vocal opponents to the United States' involvement. By 1965, college students across the country were protesting against U.S. policy in Vietnam. Concurrently, the 1960s Civil Rights Movement was well underway. While the central focus of the movement was to attain equal rights for African Americans, the tenets of the movement – such as freedom of speech and civil disobedience – resonated deeply with America's youth. Journalist James Cass argued that "there seems little doubt that the central appeal to students who never before involved themselves in social or political action is found in the civil rights movement that has dramatized for an entire generation the issues of free speech and action."[184] These issues would continue to affect the nation's collegiate climate.

Figure 84.
Vietnam War protesters, 1967. U.S. involvement in Vietnam was one of the most contentious political issues of the 1960s (Herald-Examiner Collection, Los Angeles Public Library).

[182] University of California Commission on the Future, "California Master Plan for Higher Education Major Features," accessed Oct. 2015.
[183] Ibid.
[184] James Cass, "What Happened at Berkeley," *Sandscript,* Feb. 10, 1965, 9, reprinted from *The Saturday Review*, Jan. 16, 1965, accessed via UC San Diego Digital Library Collections.

The University of California reached a turning point in the mid-1960s during which all of its individual universities became attuned to a single cause, spurred by the ongoing anti-war and Civil Rights movements. In the fall of 1964, UC Berkeley's administration abruptly fenced off an off-campus parcel of land which had been turned into a gathering place by and for students, without any official approval. The closure was protested by several campus groups under a joint effort known as the United Front Coalition.[185] After weeks of protest, the coalition reorganized as the Free Speech Movement, led by student Mario Savio.[186] For the next several months, the University would attempt to regulate what and where information could be disseminated, an action strongly rejected by students.[187] During this time, the Free Speech Movement would protest that figures of authority – whether that be the UC Regents or a branch of government – were unlawfully violating students' fundamental freedoms. The disdain and resentment that many collegiate youth harbored is captured in the following excerpt taken from a 1965 student newspaper from UC Berkeley:

> Widespread student unrest was an unprecedented and polarizing phenomenon in American higher education. Some saw the student movement as the front line of the fight for social justice; others saw it as a profoundly threatening repudiation of public order and the rule of law. Opinions were as divided within the University as in society at large. Disagreements within and beyond the UC community ripened into warfare as the University became *the* issue in the politics of the state.[188]

Figure 85. Free Speech Movement at UC Berkeley, 1964. This movement was a flashpoint in activism and unrest on college campuses (Online Archive of California).

[185] Cass, "What Happened at Berkeley," 6.
[186] Ibid, 7.
[187] Ibid, 6.
[188] Patricia A. Pelfrey, *A Brief History of the University of California,* 2nd ed. (Berkeley: University of California Press, 2004), 49.

Dissident students compared the University to a "machine" that would ultimately destroy their generation, and placed it on themselves to ensure that this would not happen.[189] Berkeley's Free Speech Movement urged the ideal that young Americans had a right to dictate their own paths in life. Lessons learned from the Civil Rights movement empowered college students to express themselves, leaving the University of California's administration in fear of similar uprisings at other campuses.

Figure 86. Students protest at UC San Diego in a show of support for Berkeley students, 1966 (UC San Diego Digital Library Collections).

During this time, America's youth was also beginning to move away from accepted standards relating to music, dress, and moral attitudes in a phenomenon known today as "counterculture." Counterculture is both a politically and socially charged term that describes a wholesale rejection of conventional academic, social, cultural, and artistic norms and a simultaneous embrace of the more provocative "dress, music, drugs, sexuality, and 'alternative lifestyle' associated with the cultural changes of the 1960s."[190] The counterculture of this era became both a lifestyle and a system of beliefs that united radical groups on both sides of the political spectrum, commonly known as the New Left and the New Right. "The counterculture served as a meeting ground for the varying interests and overlapping impulses of this divided generation," notes UC San Diego sociology professor Rebecca Klatch.[191] The union of members from

[189] Ibid, 48.
[190] William J. McGill, *The Year of the Monkey: Revolt on Campus 1968-69* (New York: McGraw-Hill, 1982), 24-27; Rebecca E. Klatch, *A Generation Divided: The New Left, the New Right, and the 1960s* (Berkeley: University of California Press, 1999), 134.
[191] Klatch, A Generation Divided, 134.

these opposing groups through the avenue of counterculture empowered youth in their quest to inform and reform.

It was, in part, due to social unrest and counterculture that the University of California encouraged its new campuses to be planned and designed in accordance with the cluster college model. By this time, UC had gained a reputation as an elite educational system, and planned its newest campuses "as an attempt to balance [the University's] elitism with the ideology of individuality and freedom of choice that determined its postwar expansion."[192] As one of the newer campuses, UC San Diego was granted the ability to offer high salaries to attract prominent researchers and professors, with the assumption that a renowned faculty would attract a high caliber of students. However, this top-down system was criticized as reinforcing the elite structure of the University. Some have argued that the cluster college model was the University's way to reconcile this elitism with the accessibility now offered by the Master Plan for Higher Education, as well as the social and cultural issues of the time.[193] While Robert Alexander had primarily based his design on existing cluster college campuses abroad, the system itself went beyond architecture and planning. Individual colleges existing concurrently on one unified campus contributed to a decentralization that pleased youth activists and liberal agendas. It also allowed students to "enjoy the advantages of the multiversity without becoming lost in its mass."[194] At the same time, the public spaces incorporated into the designs of each college, specifically Revelle and Muir, lent themselves to student activism.

Figure 87. Student demonstration at Revelle Plaza, 1969 (UC San Diego Digital Library Collections).

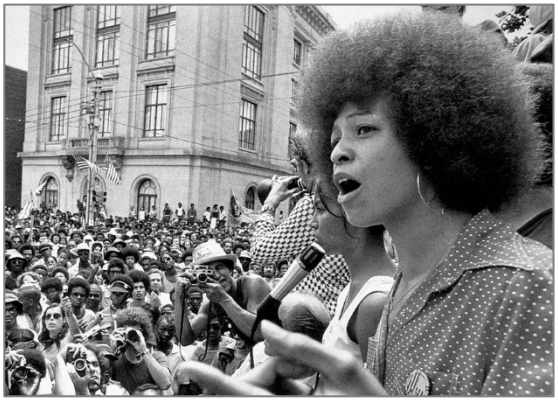
[192] John Benjamin Maschino, "'A Conservative Institution with Radical Functions': The Challenges to Liberal Higher Education on Three California Campuses, 1958-1969," (PhD Diss., State University of New York at Stony Brook, 2002), 116.
[193] Ibid, 144.
[194] Cass, "What Happened at Berkeley," 10.

Figure 88. Students lead a strike in Revelle College, 1969 (UC San Diego Digital Library Collections).

At the UC San Diego campus, comparably small and manageable demonstrations occurred throughout the 1960s, in spite of ongoing war-related tension and controversial decisions made by campus administrators. In 1965, UC San Diego's Vietnam Day Committee arranged for four anti-war advocates to speak on campus.[195] Two years later, students raised a Viet Minh flag on the former Camp Matthews flagpole.[196] Also in 1965, the University appointed Marxist scholar Herbert Marcuse, hero of the New Left, to its philosophy department, much to the chagrin of those who sought to maintain the status quo.[197] His appointment was viewed by conservative groups as a radical decision that continued to make waves during his tenure; for example, he mentored firebrand Angela Davis, a graduate student who was closely associated with the Black Panther movement and Communist party during the late 1960s. During her time as a graduate student at UC San Diego, Davis galvanized support for the New Left and was actively involved in student-led protests and demonstrations. She also

[195] William Trombley, "Viet War protests Set at Southland Colleges," Los Angeles Times, Oct. 13, 1965, 2.
[196] Nancy Scott Anderson, An Improbable Venture (La Jolla: UCSD Press, 1993), 105.
[197] Ibid, 114.

spearheaded the list of revolutionary demands made by UC San Diego's minority population in the planning for Third College. However, campuses nationwide felt the effects of the history-altering events of 1968, when leading civil rights activist Martin Luther King, Jr. was assassinated, followed shortly thereafter by Robert F. Kennedy, who had won the hearts of America's youth with his anti-war position.[198] Such acts were followed by increased opposition by activist students.



Figures 89-90. Herbert Marcuse (left) and Angela Davis (right) (UC San Diego Digital Library Collections; UCSD Women's Center).

On-campus tensions flared between 1968 and 1969, when UC San Diego saw at least five major incidents of civil disobedience.[199] These incidents unfolded at the University's first two campuses, Revelle and Muir. Beginning with the "Cleaver Crisis" in 1968, a protest that was triggered by the University's regulation of a class taught by Black Panther and controversial figure Eldridge Cleaver, spaces such as the Main Gymnasium, Revelle Plaza, Revelle Cafeteria, the Revelle Chancellor's office, and various buildings at Muir were continuously used for public demonstrations, sit-ins, marches and protests. Because of its immense scale and configuration, the Revelle Plaza proved to be especially well-suited to campus activism and was the site of numerous protests and demonstrations. In 1969, another event at Berkeley known as People's Park, in which students had once again seized University property as part of a social agenda, resulted in one student death and several injuries by the United States National Guard. In a profound demonstration of solidarity, 700 students gathered in UC San Diego's Revelle Cafeteria and 2,500 students in the school gymnasium, demanding school closure until the National Guard had been removed from the Berkeley campus.[200]

Continuing into 1970, war-related tension was still apparent at UC San Diego. In May of that year, students made public a contract between the Central Intelligence Agency (CIA) and the "Scripps-connected Visibility Lab" describing what was presumed to be war-related research.[201] This prompted a rally of 400

[198] McGill, *The Year of the Monkey*, 8.
[199] Ibid.
[200] Ibid, 173-174.
[201] Anderson, *An Improbable Venture*, 124-125.

Figure 91. Students protest at Revelle Plaza in a show of support for Berkeley students, 1969 (UC San Diego Digital Library Collections).

students at Revelle College, after which 90 students proceeded to march to Muir College and block the hallway of the Pure and Applied Physical Sciences Building.[202] A few days later, a student self-immolated in Revelle Plaza in protest of the Vietnam War and the mandatory draft for young males.[203] The student, undergraduate George Winne, Jr., shocked the country when he self-immolated only weeks before his graduation, and just days after the Kent State killings.[204]

The drastic measure marked a turning point in the call for peace by college students nationwide, as Winne was the fourth person to self-immolate within the state's higher education system that year.[205] Following the incident, Governor Ronald Reagan promptly shut down universities statewide for a week.[206]

[202] "UC San Diego Protest Ends," *Los Angeles Times*, May 1, 1970, 14, ProQuest (864637048).
[203] "Man Sets Self Afire in War Protest at UC San Diego," *Los Angeles Times*, May 11, 1970.
[204] Christine Clark, "New Campus Memorial Honors Protestors for Peace," UC San Diego News Center, Feb. 6, 2014, http://ucsdnews.ucsd.edu/feature/new_campus_memorial_honors_protesters_for_peace.
[205] Emily Polachek, "History Set in 'Thirty Blocks' of Clay," *The Guardian*, May 28, 2013, http://ucsdguardian.org/2013/05/28/history-set-in-%E2%80%9Cthirty-blocks%E2%80%9D-of-clay/.
[206] Ibid.

However, Winne's sacrifice was not forgotten, and vigils held at Revelle Plaza following the tragedy continued for decades.


triton times

Student Sets Self Afire; Dies to Protest War

Third Sit-In Escapes Police

Weekend Peace Rally Draws 10,000

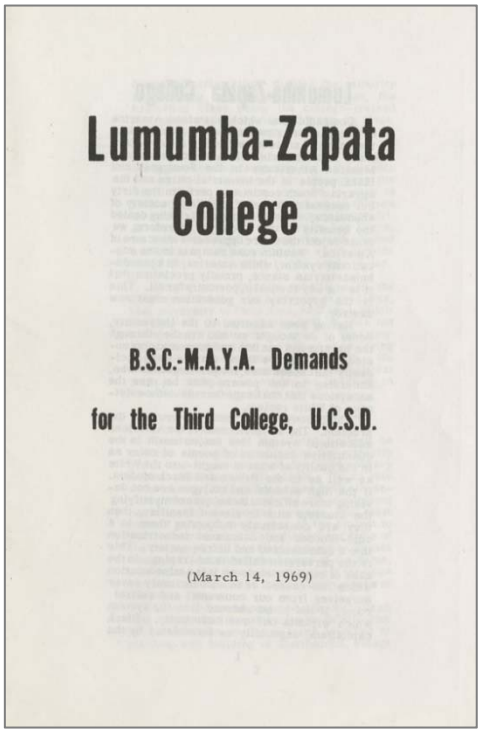
Figure 92. George Winne's death was prominently featured in UC San Diego's student newspaper, 1970 (UC San Diego Digital Library Collections).

When Angela Davis was fired from UCLA in 1970 for her association with the Communist Party, students protested outside of UC San Diego's Chancellor's office as a show of support.[207] In continued attempts to restrain students, the University only fueled radical sentiments. A campus newspaper urged reform, claiming that "the university cannot expect to survive if it allows itself to become the political arm of the U.S. government any more than it can if it becomes the political arm of those opposing that government."[208] It became clear that in order to keep UC San Diego from following in the same steps as Berkeley, something more drastic needed to be done at an administrative level.

The University attempted to assuage such opposition and embrace student concerns through the creation of the cluster college's third installment, known as Third College. While a third college campus had always been a part of the 1963 LRDP, its development reflected the social, political, and economic circumstances of the late 1960s. Both in terms of student demographics and its curriculum, Third College was to be different than its predecessors, Revelle and Muir. As UC campuses expanded to accommodate more students, UC San Diego Chancellor William McGill implemented "race-based affirmative action programs" to ensure equal opportunity for students.[209] Third College became the facilitator for these programs. However, because of ongoing activism throughout the campus, UC San Diego's administration was still concerned about ensuing racial conflict. Campus administrators approached the development of Third College through a framework that focused on social issues within a multicultural environment.

[207] Thomas K. Arnold, "The New Left vs. the New Right in San Diego," *Los Angeles Times,* Feb. 22, 1987.
[208] "Triton Times Editorials: University and War," *Triton Times*, May 12, 1970, UC San Diego Digital Library Collection, 4, https://libraries.ucsd.edu/ark:/20775/bb14004249.
[209] Maschino, "'A Conservative Institution with Radical Functions'," 117-118.

The attempt to create a peaceful, yet unconventional, college atmosphere ultimately led to increased conflict on campus. The University became concerned that it would not be able to attract enough students to fill Third College, due to the high number of freshman needed to meet a multicultural requirement and the lack of incentives for students of diverse races to select UC San Diego as their university of choice. The school was not entirely attractive to minority students because of the predominately white, upper-class population in La Jolla, as well as a lack of scholarship and grant programs in the UC system.[210] This led to a concern that Third College would be known as the "slow track" college, because it would have to enroll students that failed to satisfy academic standards that had been adopted by the University.[211] This perception of Third College as an affirmative action school plagued it for years to come.


Lumumba-Zapata College

B.S.C.-M.A.Y.A. Demands for the Third College, U.C.S.D.

(March 14, 1969)

Figure 93. List of demands for Third College drafted by the Lumumba-Zapata Coalition, 1969 (UC San Diego Digital Library Collections).

Faculty and students from the other two UC San Diego colleges eventually came to fear "that Third College has radical students, an unqualified faculty and a revolutionary curriculum."[212] In planning for the curriculum and organization of Third College in 1969, its first provost, Armin Rappaport, asked UC San Diego's minority students for proposals regarding a new Academic Plan, who returned with a list of drastic and idealistic ideas. In a meeting held at the Chancellor's office building, a list of demands was read by Angela Davis. While some demands were not perceived as particularly radical – such as an emphasis on teaching minority youth, studies on non-western cultures, and recruiting qualified minority faculty – others were met with more resistance, including the demand that 70 percent of students should be racial minorities, affirmative action was essential, and decisions regarding the college should be made by a committee composed of both students and faculty members.[213] Student activists also proposed that the college be named Lumumba-Zapata for Congolese independence leader Patrice Lumumba and Mexican revolutionary

[210] William Trombley, "'Third College' – New Goal for UC San Diego," *Los Angeles Times*, Dec. 8, 1969.
[211] Ibid.
[212] William Trombley, "'Minorities' College Called Too Radical," *Los Angeles Times*, Oct. 11, 1970.
[213] Trombley, "'Third College.'"

Emiliano Zapata.[214] Most faculty members affiliated with the University balked at these proposals.[215] As these events continued to unfold, University officials were being urged to enroll more students amid concerns that the campus population would plateau at 10,000.

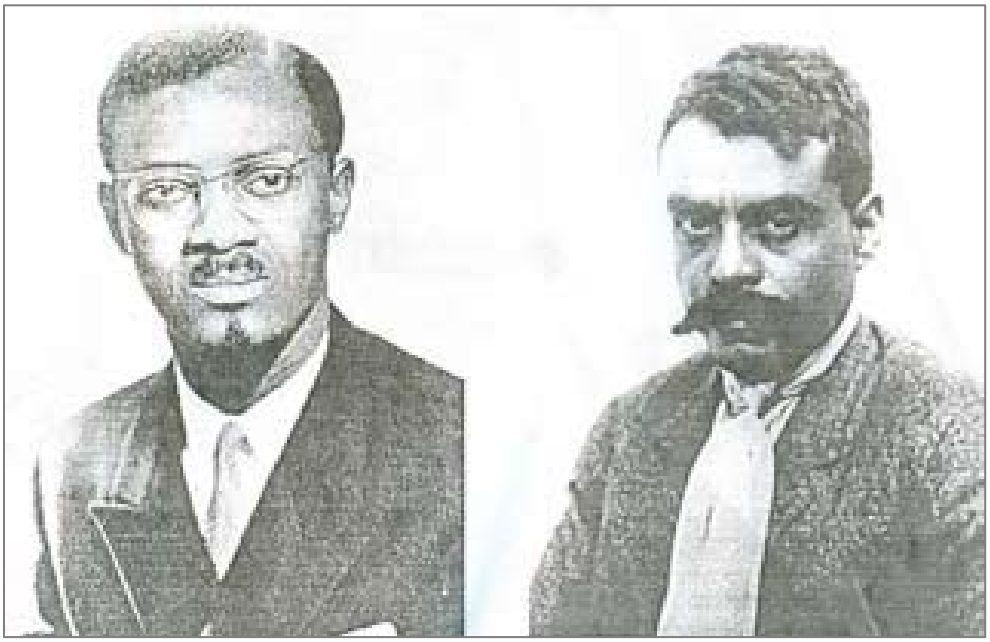


Figure 94. Revolutionaries Patrice Lumumba (left) and Emeliano Zapata (right) (provost.ucsd.edu).

Eventually, Third College experienced turmoil internally among its own students and faculty. While African American and Latino students had originally allied together in their demands for the college, tensions mounted as many began to feel that Provost Joseph W. Watson (who succeeded Rappaport) supported the college's African American students over other ethnicities, such as those of Latino heritage. Eventually, faculty and students across campus called for Watson's resignation; this was met with protests by black students in support of the Provost. Explained one *Los Angeles Times* article: "Black students and faculty members rallied around the provost and the polarized college plunged into turmoil. In recent weeks there have been picketing, window-breakings, an attempted fire bombing and several near clashes between black and nonblack students."[216] This point is elaborated upon as follows:

> Liberal reform in the University of California reached a high-water mark with the establishment of the cluster college campuses. By diffusing the administrative process that had governed the system for a century, individual cluster colleges could create their own identities, and in the

[214] Sylvia Tiersten, "What's in a Name? The Saga of Third College," *@UCSD* 7.2 (May 2010).
[215] Trombley, "'Third College.'"
[216] William Trombley, "Future of UC San Diego Third College in Doubt," *Los Angeles Times*, Jun. 5, 1972.

> case of Third College could represent Great Society idealism at a local level. The compromise over Lumumba-Zapata, however, showed that creating a Third World college was more difficult than planners like Provost Rappaport could have predicted because the idea of the college inadvertently created conditions that fostered militant responses to liberal idealism.[217]

It became clear that, however well-intentioned, it was increasingly difficult to appeal to the conflicting radical and conservative factions of the student body through the expansion of the University and the addition of Third College.

Figure 95. Students protest outside of the Chancellor's Office regarding the administration of Third College (Picasa).

As political and cultural tumult subsided in the 1970s, activism and counterculture on college campuses waned as the cohorts of incoming students were less entrenched in controversial issues than their predecessors had been. The sit-ins, protests, and other demonstration tactics that had been employed by activist students became less and less frequent, and dramatic flashpoints became a thing of the past. But UC San Diego's history of student activism and campus counterculture did not dissipate completely. The University's iconoclastic social climate became evident during a controversial incident in the 1980s surrounding the beloved student co-op, the Che Café. The venue occupied three reconstructed Camp Matthews buildings, which had been moved to the site in 1966 for a student enterprise known as the Coffee Hut.[218] By the late 1970s, the Student Organization for Alternative Programming (SOAP) had turned the diner into a progressive student center.[219]

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[217] Maschino, "'A Conservative Institution with Radical Functions,'" 136.
[218] Che Café Collective, "Timeline and History Behind the Che Café Dispute at UCSD," *OB RAG*, Jul. 25, 2014.
[219] Jesse Alm, "Ché," *@UCSD* 7.1 (Jan. 2010).

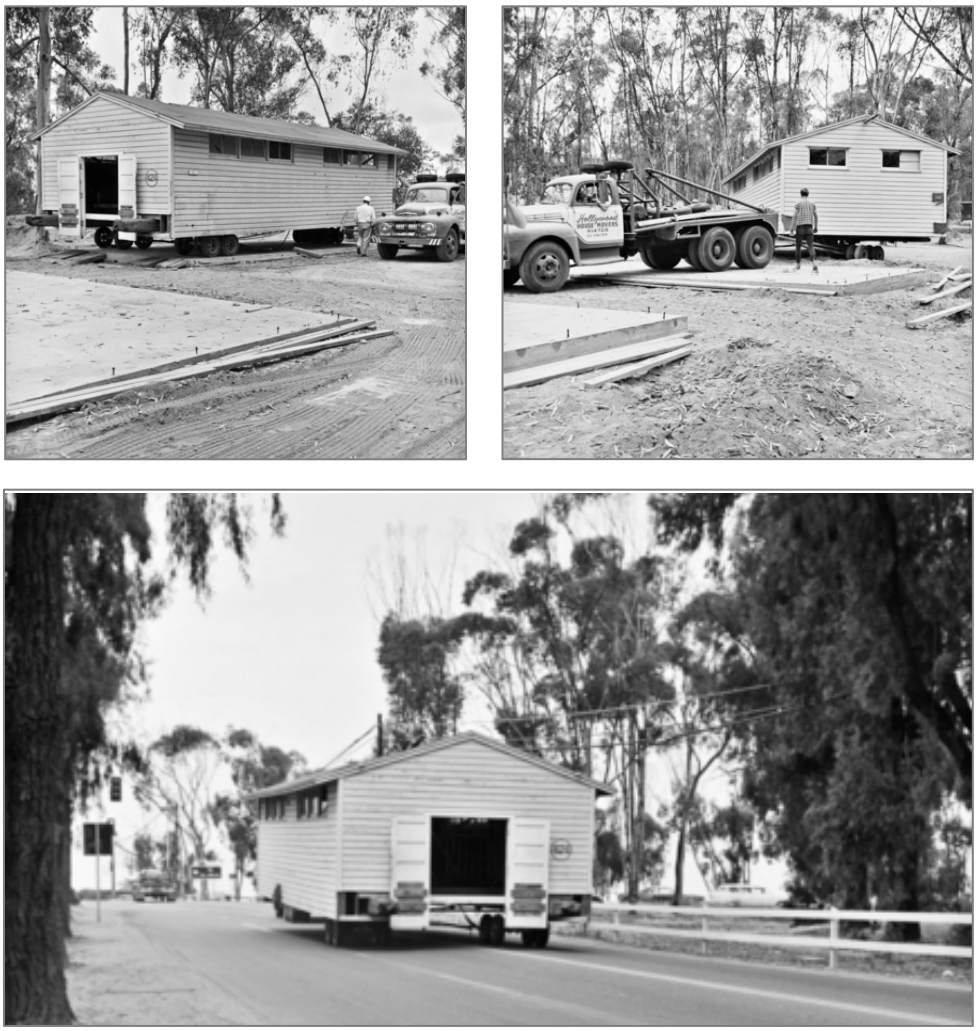


Figure 96-98. Relocation of former Camp Matthews buildings, 1966. These buildings were repurposed into a snack bar known as the Coffee Hut, which later became the Che Café (UC San Diego Digital Library Collections).

By 1980, the Coffee Hut was forced to close after amassing extensive debt.[220] In the wake of its closure, University administration attempted to convert the building into a faculty club; this was met with strong opposition by students, who felt that development and maintenance costs for the Coffee Hut had been a student venture. The students retained control of the building under the Student Center Board and initiated the Che Café Collective, whose name had officially been marketed to University administrators as "Cheap, Healthy Eats" but in fact was a thinly-veiled homage to Marxist revolutionary Ernesto "Che" Guevara.[221] When it opened, the vegan eatery and performance venue joined a handful of other student co-ops, and over the next decade it evolved into "a leftist gathering hole, a haven of caffeinated culture, a hippie-vegan eatery, and a destination for a variegated menu of rock bands."[222] Regular feelings by students that the

[220] Che Café Collective, "Timeline and History."
[221] Richard L. Harris, *Che Guevara: A Biography* (Santa Barbara: Greenwood, 2010), xiii.
[222] Alm, "Ché."

University was attempting to shut down the Café has long been the source of conflict and tension between students and the University. Like the plazas and open spaces of Revelle and Muir colleges, Che Café became a safe haven where students could speak their minds and a focal point for campus counterculture and activism. Che Café was closed in 2014 amid concerns related to safety (code violations) and lack of maintenance, though the building and the colorful murals adorning its walls remained extant. Plans are currently underway to correct outstanding code and safety issues and re-open the building as a student venue.

Figure 99.
Che Café, 2015 (ARG).

Evaluation Guidelines: Student Activism and Campus Counterculture, 1960-1985

Resources that are evaluated with this theme are significant for their association with UC San Diego's tradition of student activism and campus counterculture. These resources help to convey this dynamic, yet largely intangible facet of the campus's history. Resources associated with this theme are significant if they can be demonstrably associated with an important event or pattern of events that are associated with activism or counterculture. Examples include Revelle Plaza (1965), which was the focal point for student unrest between the mid-1960s and '70s; and Che Café (built 1942, moved to present site in 1966), which was a longstanding hub of counterculture and an incubator of unconventional – and sometimes radical – thought over the course of its tenure. This theme is used to evaluate both buildings and sites on campus.

Applicable Criteria	A building or site associated with this theme is eligible under the following criterion: **Criterion A/1 (pattern of development/ events)**: for its association with important events in the campus's social history as related to activism and counterculture; as the site of an important event or pattern of events associated with this history.
Integrity Considerations	A resource that is significant for its historic association is eligible it if retains the essential physical features that made up its character or appearance during the period of its association with the important event or historical pattern.[223] A building or site associated with this theme should retain integrity of location, design, setting, feeling, and association, at a minimum, in order to reflect its important association with significant event(s). A building or site that has lost some historic materials or details may still be eligible if it retains the majority of the features that illustrate its original appearance in terms of the massing, spatial relationships, proportion, and configuration. A resource is not eligible if it retains some basic features conveying form and massing but has lost the majority of features

[223] National Register Bulletin 15.

that characterized its appearance during its historical period.

Registration Requirements

To be eligible under this theme, a building or site should, at minimum, satisfy the following registration requirements:

- Date to the period of significance (1960-1985), and
- Retain the essential aspects of integrity, and
- Retain enough of its essential physical characteristics from the period of significance to adequately convey its association with the historic context.
- Universities are, by nature, places where students can express their ideas and opinions, and as a result protests and other demonstrations are relatively common on campus. Thus, to be eligible under this theme, it must be demonstrated that the event(s) with which a resource is associated had a significant and impactful effect on the campus's social and cultural history.

Theme: Public Art, 1960-1985

Students took solace in various places across the UC San Diego campus during tumultuous periods in the institution's history. These areas became representative of student attitudes during the 1960s and 1970s, and even into the 1980s. However, as political tensions decreased in the 1980s, social and cultural development advanced in other ways as well. Public art emerged as a particularly powerful vehicle for self-expression and has become an integral part of UC San Diego's built environment. Over time, an increasingly rich and enlivened public art scene has made its mark on the UC San Diego campus and contributes significantly to its sense of place and campus culture. Many of the public art installations that adorn the campus are formally sanctioned pieces that are associated with the highly-celebrated Stuart Collection and are significant commissions that represent the vision of their respective artist. Yet others are more subtle, take on a more guerilla-like character, and were not necessarily vetted by administrators. This blend of sanctioned and unsanctioned art pieces work together to convey UC San Diego's social climate.

Public art had been used as a way to enliven public spaces throughout much of the twentieth century. However, it was not widely embraced until the 1970s and 1980s.[224] During this time, public art became increasingly privatized due to economic and political constraints that were encountered by public agencies.[225] Critics also recall a fragmentation of public art practice during the 1980s, in which artists were creating pieces that were bigger and more ambitious than before, and leaning towards "useful" or "functional" art such as plazas, walkways and seating.[226] A greater responsibility was placed on the relationship between art and public space; with more capital returning to cities after the poor economy of the 1970s and the recession of the early 1980s, "vast swathes of land-banked property…became available for investment and redevelopment."[227] Cities found that public art could be used as a tool to bolster economic development and revitalize the urban landscape, and that it could be funded through private redevelopment. Ordinances or programs that supported public art were implemented toward these ends, and established municipal programs that are commonly known as "Percent for Art" or "art in public places."

Percent for Art ordinances became widely popular in the 1970s and 1980s.[228] The City of San Diego passed its own ordinance in 1983, established a formal Public

[224] Grant Kester, "Crowds and Connoisseurs: Art and the Public Sphere in America," in *A Companion to Contemporary Art Since 1945*, ed. Amelia Jones (Malden: Wiley-Blackwell, 2006), 255.
[225] Ibid, 261-262.
[226] Kester, "Crowds and Connoisseurs," 262; Tom Finkelpearl and Vito Acconici, *Dialogues in Public Art* (Cambridge: MIT Press, 2000), 32.
[227] Kester, "Crowds and Connoisseurs," 259.
[228] Finkelpearl and Acconici, *Dialogues in Public Art*, 32. Percent for Art ordinances generally required one percent of a building's cost to be dedicated to public art installations.

Figure 100. Businessman and arts philanthropist James Stuart DeSilva (UC San Diego News Center).

Art Program in 2004, and proposed a Public Art Master Plan in the early 1990s.[229] By 2004, when San Diego implemented a revised Public Art Master Plan, these art programs had led to the commission of sixty-eight art pieces throughout the City.[230] UC San Diego demonstrated a similar commitment to the cultivation of public art. In the early 1980s, the university partnered with the Stuart Foundation in a joint effort to bring public art to the campus. Philanthropist James Stuart DeSilva founded the Stuart Foundation by providing a $1.5 million endowment for the installation of conceptual public art pieces throughout the campus, so that "people who might not otherwise seek out art could encounter it as a part of their everyday lives."[231] The art collection financed by DeSilva's endowment was named the Stuart Collection.

Figure 101. *Sun God,* by Niki de Saint Phalle (UC San Diego Stuart Collection).

The Stuart Collection was launched by the completion of the campus's first piece of sculpture, *Sun God*, in 1983. This iconic piece of statuary, which was designed by French sculptor Niki de Saint Phalle (1930-2002), almost immediately became a natural gathering spot for students. It later inspired the campus's first Sun God

[229] *Public Art Master Plan* (City of San Diego, 2004), 9, 16 and 23.
[230] Ibid, 9.
[231] "Administrative History," Stuart Collection. Records 1982-2006 RSS 1250, Mandeville Special Collections Library, accessed Oct. 2015.

Festival, a beloved tradition that has continued since 1984. Many other pieces of sculpture were subsequently added to the collection over time, and each took on a form and identity very much its own. Artists including Robert Irwin, Michael Asher, Jackie Ferrara, Do-Ho Suh, and many others contributed to the unique and beloved collection of sculptures that is a defining element of the campus today. In the spirit of the originally-conceived college clusters, the large-scale pieces help to situate students and visitors within the expansive campus and provide a sense of identity and culture.[232]

Figures 102-104. Examples of other Stuart Collection pieces include *La Jolla Project* (upper left, Richard Fleischner), *Bear* (upper right, Tim Hawkinson), and *Fallen Star* (lower, Do Ho Suh) (UC San Diego Stuart Collection).

Not all sanctioned works of art at UC San Diego are associated with the Stuart Collection. One of the earliest works at the school is *The Ploughman*, a sculpture completed by artist Arthur Putnam in 1903. The work was commissioned by E.W. Scripps and was one of five sculptures that Scripps commissioned for his Miramar Ranch property to represent the history of California. Some allege that the sculpture's subject is George Henry Scripps, the older brother of Ellen Browning

[232] Since almost all of the Stuart Collection's pieces were installed after 1985, the end date of the historic resources survey, and the collection is best evaluated as a singular unit, the Stuart Collection was not evaluated as part of the survey. It is recommended that a separate survey of the campus' public art installations be conducted in the future, so that the Stuart Collection and its requisite installations can be evaluated as a unified whole.

Scripps and the half-brother of E.W. Scripps for whom the Scripps Laboratory was named. The sculpture was moved from Miramar Ranch to the SIO campus in 1976 by the Edward W. Scripps Trust, where it sits today.[233] Artist Donal Hord's *Spring Stirring*, which depicts an abstracted Native American woman, shares a similar past. Designed in 1948, the sculpture was relocated to the SIO campus in 1964 at the behest of Walter and Judith Munk.

Figures 105-106. Arthur Putnam's *The Ploughman* (left), and Donal Hord's *Spring Stirring* (right), both at SIO (scilib.ucsd.edu).

The commission of professional artworks has not kept students from establishing their own creative legacies on campus. Many students at UC San Diego have claimed areas of campus as canvases for their own work. In the 1970s, a graduate student popularized a creature known as the Yeen – a cartoon character devised from his own imagination – by drawing the creature "on all available surfaces, which given the institutional context translated into random book covers, blackboards, and most notably the walls of the stairwells of the Applied Physics and Mathematics Building."[234] Beginning in the 1980s, students began illicitly spray-painting the stairwells of the Mandeville Center for the Arts. While these acts were technically against the University's student code, "administrators seemingly turned a blind eye."[235] Three decades later, the stairwells had become a symbol of student creativity and self-expression, though campus administrators ultimately decided to remove what became known as Graffiti Hall from the Mandeville Center in 2013.[236] In an article for the campus newspaper, its editorial board expressed sorrow at the removal of Graffiti Hall:

[233] Elizabeth N. Shor, "Plowing Through History or 'The Ploughman,'" Jan. 1990.
[234] Richard Gleaves, "San Diego Public Art," *The San Diego Union-Tribune,* Dec. 12, 2010.
[235] UCSD Guardian Editorial Board, "Goodbye, Graffiti," *The Guardian*, Oct. 17, 2013.
[236] Ibid.

> In losing Graffiti Hall, we have lost an important outlet for students, removed a campus symbol, and broken a long-standing UCSD tradition: that of embracing and encouraging many different art forms…Graffiti Hall was once an outlet for student art and self-expression; a place on campus that was truly unique…We've had Graffiti Hall three decades too long for it to be seen as anything less than a campus icon.[237]

Figure 107. Graffiti Hall at the Mandeville Center, 2013 (UCSD Guardian).

The loss of Graffiti Hall has reinforced the importance of other creative outlets for students at other venues on campus. One of the most visually striking examples of public art on the UC San Diego campus adorns the walls of the Che Café and consists of a mural installation known as the *Wall of Human Rights Heroes.* This installation was painted in 1993 by noted Chicano artist and activist Mario Torero.[238] Hailing from San Diego, Mario Acevedo Torero is well-known for his colorful, eye-catching murals that depict salient themes related to social discourse and Mexican American cultural identity. Among his best known and most acclaimed work includes the murals at San Diego's Chicano Park. The *Wall of Human Rights Hero*es depicts images of significant revolutionary figures including Che Guevara, Angela Davis, Karl Marx, and Malcolm X, and in doing so reinforces the building's longstanding reputation as a focal point for student activism and campus counterculture. The murals were touched up in 2015 by Torero and a group of volunteers, an act that some see as a nod to the significance of the café on campus, and of students' pleas to maintain its legacy.[239]

[237] Ibid.
[238] Brynna Bolt, "Local Artist Retouches Murals at the Che Café," *The Guardian,* Apr. 19, 2015.
[239] Ibid.

Artistic efforts at UC San Diego are closely associated with the social and cultural legacies first established during the early decades of campus development. The installation of public art by students and professional artists alike has helped identify the places on campus that students truly appreciate. After unrest and anxiety during the campus's fledgling years, the Stuart Collection and unsanctioned student-initiated art contribute to the sense of place originally fostered by 1960s activism and counterculture.

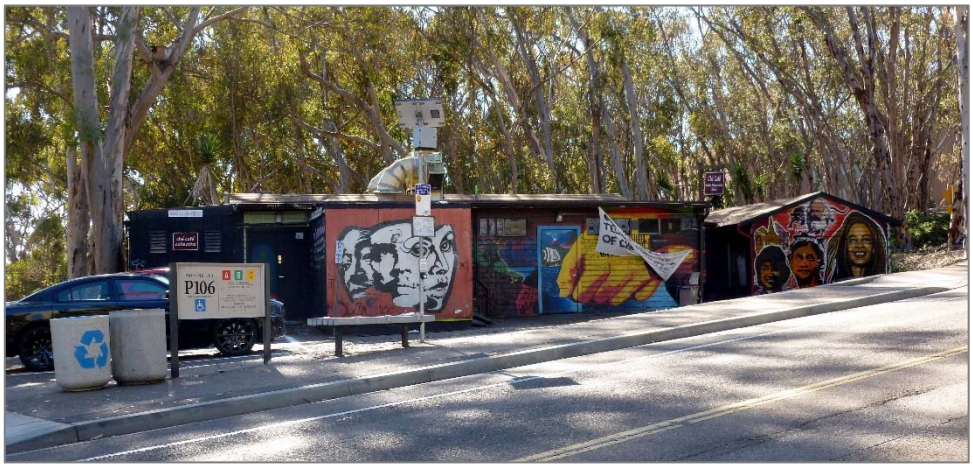


Figure 108. Murals on exterior walls of Che Café, 2015 (ARG).

Evaluation Guidelines: Public Art, 1960-1985

Resources eligible under this theme are examples of public art that have made a significant contribution to UC San Diego's tradition of sanctioned and unsanctioned art and social activism. Artworks associated with this theme are either freestanding or associated with an existing building (such as a mural or sculpture in building's courtyard). A freestanding example of significant public art includes *Thirty Blocks* (1976), which was created by graduate student Virginia Maksymowicz and commemorating the self-immolation of student George Winn, Jr. in protest of the Vietnam War in 1970. Examples associated with significant buildings include murals on the exterior walls of Che Café (*Wall of Human Rights Heroes,* 1993, by Mario Torero); *The Ploughman* (1903, Arthur Putnam, relocated to the SIO campus in 1976), a bronze sculpture that was commissioned by E.W. Scripps and was originally located at his property, Miramar Ranch; and *Spring Stirring* (1948, Donal Hord, relocated to the SIO campus in 1963), a sculpture located within the designed landscape associated with the IGPP-Munk Lab (Institute of Geophysics and Planetary Physics).

Generally, those art installations that are associated with an eligible historic building are evaluated as a related feature of the building. However, those that stand alone are evaluated as individual resources. In addition, much of UC San Diego's public art dates to the very recent past, and only those examples that can be tied to historic patterns of development are evaluated herein. Therefore, artworks associated with the Stuart Collection, which date to the mid-1980s to the present day, were not evaluated for historic significance at this time.

Applicable Criteria	A public artwork associated with this theme is eligible under the following criterion: **Criterion A/1 (pattern of development/ events):** for its association with UC San Diego's tradition of sanctioned and unsanctioned art and social activism.
Integrity Considerations	A resource that is significant for its historic association is eligible it if retains the essential physical features that made up its character or appearance during the period of its association with the important event or historical pattern.[240] Public art associated with this theme should retain integrity of location, design, setting, feeling, and association, at a minimum, in order to reflect its important association

[240] National Register Bulletin 15.

with the campus's social and cultural development.

Registration Requirements

To be eligible under this theme, a public artwork should, at minimum, satisfy the following registration requirements:

- Date to the period of significance (1960-1985), and
- Retain the essential aspects of integrity, and
- Retain enough of its essential physical characteristics to adequately convey its association with the historic context.
- Because the period of significance spans a period of years that extends into the recent past (within the National Register's 50-year age requirement), art identified as eligible under this theme may need to meet Criteria Consideration G to be eligible for the National Register.

Context: Designed Landscapes and the Natural Environment, 1910-1985

Landscapes represent an important part of UC San Diego's built environment, having played a critical role in the campus and its development since the University's formative years. The campus came of age in the 1960s, when an ethic of environmental consciousness was taking hold and Americans were becoming more aware of, and sensitive to, natural resources. This movement influenced how the built environment could and should respect the natural environment, and advocated for a symbiotic relationship between the two. At UC San Diego, architects and planners were urged to respond sensitively to the rich collection of existing eucalyptus groves, native coastal plants, canyons, and rolling hills comprising Torrey Pines Mesa and incorporate significant natural features into the university campus. In addition, landscaping was also seen as a means of attaining the prevailing concept of "unified diversity" that was so strongly espoused in UC San Diego's 1963 LRDP. The development of thoughtful landscape plans and planting schemes offered a subtle, yet powerful way to create strong senses of place within the sprawling campus environment. UC San Diego's designed landscapes, then, help to convey the developmental history of the campus, as well as practices and theories dictating landscape architecture at the time. This context explores themes relating to significant landscapes on UC San Diego's La Jolla campus. It specifically explores two types of historic landscapes: vernacular and designed, each of which is described in the following sections.

Theme: Vernacular Landscapes and Natural Features, 1910-1985

UC San Diego is sited within a dynamic setting through which vernacular landscapes have been able to evolve. A *historic vernacular landscape* is defined as "a landscape that evolved through use by the people whose activities or occupancy shaped that landscape. Through social or cultural attitudes of an individual, family or a community, the landscape reflects the physical, biological, and cultural character of those everyday lives. Function plays a significant role in vernacular landscapes."[241] The natural features of the land on which the UC San Diego campus sits, including deep canyons, dramatic bluffs, groves of eucalyptus trees, and native Torrey pine trees, have become symbols of the institution and have largely contributed to how the site has developed. Additionally, they offer a unique setting in which to showcase the campus' architectural designs. Because the campus opened during some of the nation's most turbulent social times, its planners were inclined to recognize the value of these natural resources and

[241] National Park Service, "Preservation Brief 36: "Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes," prepared by Charles A. Birnbaum, Sept. 1994, 2.

dismiss the idea that they were secondary to the built environment. These planners were influenced by the "modern environmental movement" of the 1960s and 1970s, which prompted waves of environmental conservation efforts.

The modern environmental movement coincided with the implementation of California's 1960 Master Plan for Higher Education. This initiative made post-secondary education more accessible to those of college age, triggering a greater need for university development. In response, the University of California argued for the preservation of natural lands and suggested a "university-wide program of natural reserves."[242] In 1965, university administrators implemented the Natural Land and Water Reserves System (now the Natural Reserve System, or NRS). In its first year, the NRS designated nearly 1,000 acres of land along the ocean shore of the SIO campus, including a large knoll just north of it, as the Scripps Coastal Reserve.[243] Its inclusion ensured the protection of some of La Jolla's oldest natural systems including grassland, coastal sage scrub, beaches, and a unique near-shore submarine canyon. However, the NRS did not account for the expanses of eucalyptus groves that meandered through the main UC San Diego campus. While they are not native to La Jolla, these trees were – and continue to be – among the most recognizable natural features of the university.

The roots of UC San Diego's eucalyptus history can be traced to the nineteenth century. When California was under Mexican rule, roughly 48,000 acres of land were awarded to the pueblo of San Diego, but after Mexico lost ownership of the area to the United States in 1848 San Diego hastily sold most of this land to any and all interested buyers. By 1908, the City retained only 7,000 acres, most of which were located at the periphery of the city near the community of La Jolla.[244] Hoping to remedy its loss, the City evaluated methods for capitalizing on the land and elected to plant an urban forest, whose trees would serve as valuable cash crops, and appointed Max Watson as the official "pueblo forester."[245] Under the supervision of Watson, a species of eucalyptus known as the sugar gum *(Eucalyptus cladocalyx)* was selected for the area. At the time, eucalyptus were seen as lucrative cash crops that were suited to a variety of commercial uses.

[242] Peggy Lee Fiedler, Susan Gee Rumsey, and Kathleen Michelle Wong, *The Environmental Legacy of the UC Natural Reserve System* (Berkeley: University of California Press, 2013), 11.
[243] Fiedler, Rumsey and Wong, *The Environmental Legacy*, 2008. Scripps Coastal Reserve is one of four reserves owned by UC San Diego and designated in the Natural Reserve System.
[244] Jared Farmer, *Trees in Paradise: A California History* (New York: W.W. Norton & Company, Inc., 2013), 147.
[245] Farmer, *Trees in Paradise*, 148. At the time, Max Watson owned a nursery that specialized in the particular genus of eucalyptus that existed in San Diego. He believed that eucalypts could be profitable as an oil replacement for quinine, and that their inherent characteristics made them appropriate for planting in San Diego's climate. With this knowledge and passion, he was more than qualified to take on the job.

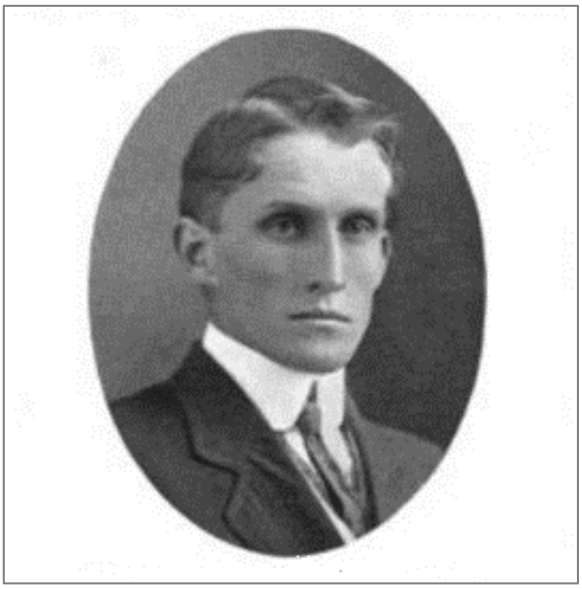


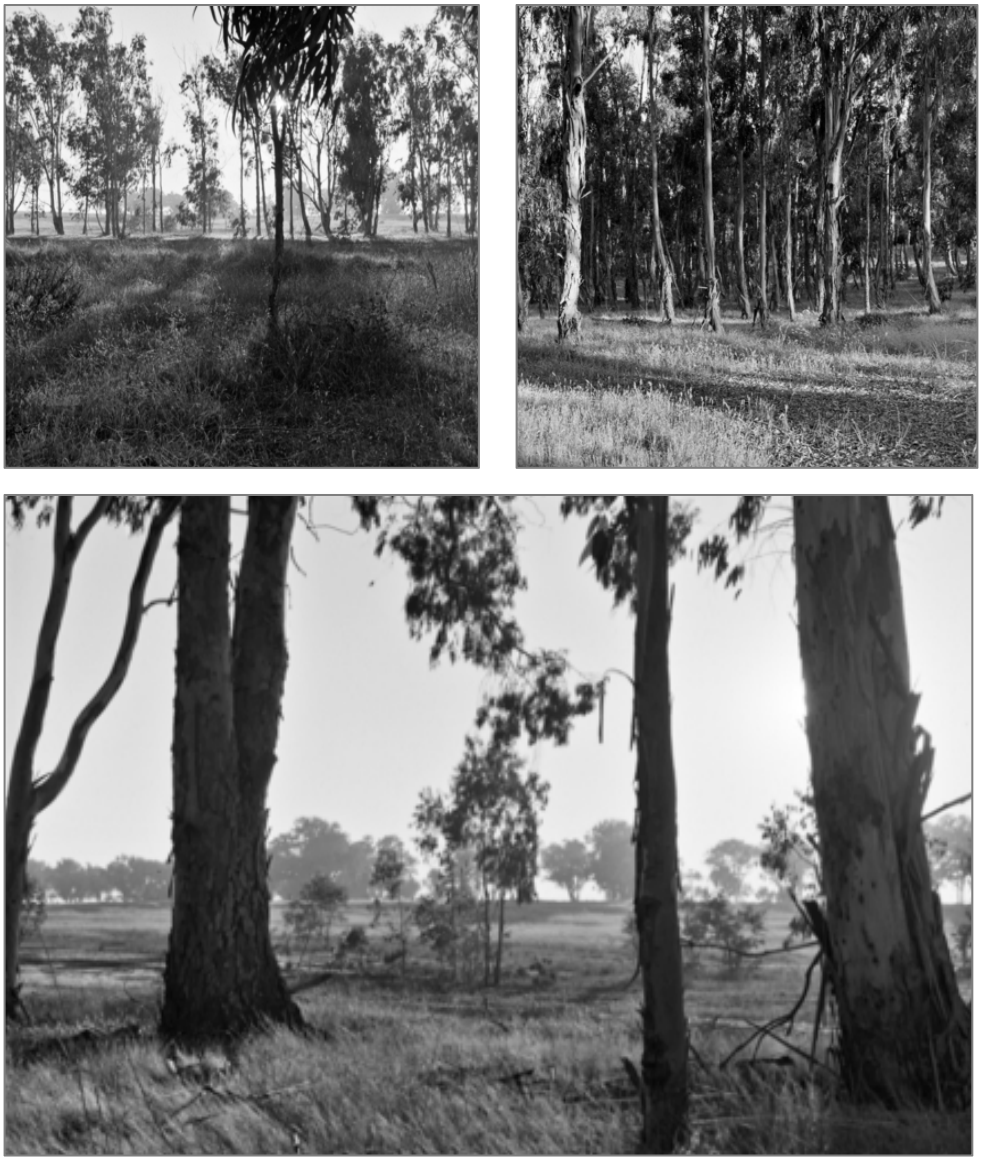
Figure 109. Max Watson, Pueblo Forester of San Diego *(The Timberman,* Vol. 12, Jul. 1911).

Between 1910 and 1911, Watson cleared fifty acres of the pueblo lands and planted 50,000 sugar gum trees; he planted 150,000 more the following year.[246] Arranged in a dense grid, the trees added a new dimension to the area's rolling hills, which until that point were desolate aside from a smattering of coastal scrub and native Torrey pines. The eucalyptus grove that was planted and maintained by Watson gained notoriety at the time for its unconventional labor practices; specifically, Watson used the urban forest as a sort of "social experiment" and put unemployed and indigent men back to work, who were responsible for planting and maintaining the small saplings. The laborers were provided a small stipend and room-and-board in exchange for their work. However, it soon became clear that eucalyptus were not as well-suited for commercial purposes as had once been through, and demand dwindled just as quickly as it had begun. By 1916, Watson had resigned his post as pueblo forester, and his experiment in urban forestry was abandoned.[247] However, a swath of the trees that were planted under his leadership remained standing.

When the University of California began acquiring portions of the land for its new San Diego campus, it inherited many thousands of eucalyptus trees that were located on site. The trees formed a 112-acre greenbelt, which wove its way through the campus between its northern boundary and the upper SIO campus. However, by this time very few of the eucalyptus trees were original to the urban forest because almost all had been coppiced – or cut to the stump – at least once. Nonetheless, the trees provided a scenic and dynamic backdrop against which the new campus would be developed.

In 1963, when planning the orientation, layout, and siting of the new UC San Diego campus, consulting architect Robert E. Alexander took into consideration sensitivity to nature, minimal site impact, the use of local or native plant species, and the advantages of water, wind, and sun.[248] However, it became clear that saving the eucalyptus trees came second to creating a renowned campus design.

[246] Farmer, *Trees in Paradise*, 148.
[247] Integrated Urban Forestry, *Maintenance and Management Plan*, 5.
[248] Patricia Aguilar, *The UCSD Master Plan Study and Its Antecedents* (Berkeley: The Regents of the University of California, 1995), 9.



Figures 110-112. Eucalyptus trees at the future UC San Diego campus, c. 1960s. Many were planted in a dense grid, and by this time most had been coppiced (UC San Diego Digital Library Collections).

Initial measures attempted to protect the grove that the University had inherited: portions had been retained as a public park through the advocacy of Max Watson, while natural areas bordering SIO became part of the University of California's Natural Reserve System.[249] However, beyond that relatively little regard was shown for the area's existing natural features. Campus planners opted for the integration of new vegetation over existing eucalyptus, which was considered "effective as a mass background" but consisting of mainly "inferior material."[250]

[249] Jeff Smith, "Unforgettable: Long-Ago San Diego," *San Diego Weekly Reader*, June 12, 2003, 56-57.

[250] Robert E. Alexander and Associates, *Long Range Development Plan, University of California, San Diego,* 1963, 16.

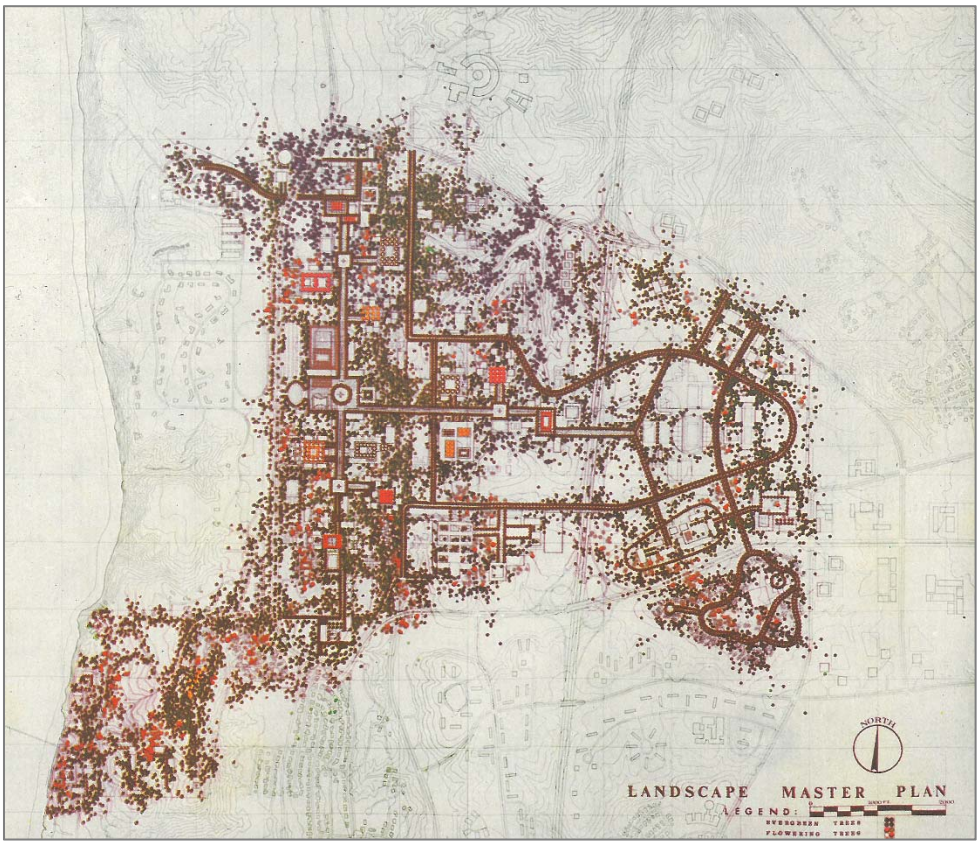


Figure 113. Landscape master plan for UC San Diego, included in the 1963 LRDP, Robert E. Alexander (1963 UC San Diego Long Range Development Plan).

However, it appears that there are some discrepancies between the landscaping ideas presented in the 1963 Long Range Development Plan (LRDP) and those espoused by Wimmer and Yamada, a San Diego-based landscape architecture firm that served as UC San Diego's first consulting and executive landscape architect. Joseph Yamada, who was primarily responsible for the firm's work at UC San Diego, stated that initially, "retaining as many [eucalyptus] trees as possible was an essential part of the plan. The preservation of the natural environment and a soft, understated landscape design were a top priority of the administration and the designers."[251] Nevertheless, the modern environmental movement that was underway helped to steer UC San Diego in a conservation-minded direction. This movement, characterized by environmentally-conscious rhetoric and demonstrations relating to the environmental and social implications of pollution, began infiltrating popular discourse in the 1960s and 1970s. The ideas presented by environmental advocates would change how the nation perceived and approached its existing natural resources. With respect to the UC San Diego campus, an effort was made to incorporate new buildings into the existing environment of eucalyptus trees and other natural features.

[251] "John Muir College Historic Resources Inventory and Preservation Plan," prepared by EDAW and AECOM for UC San Diego, Dec. 2008, 68.

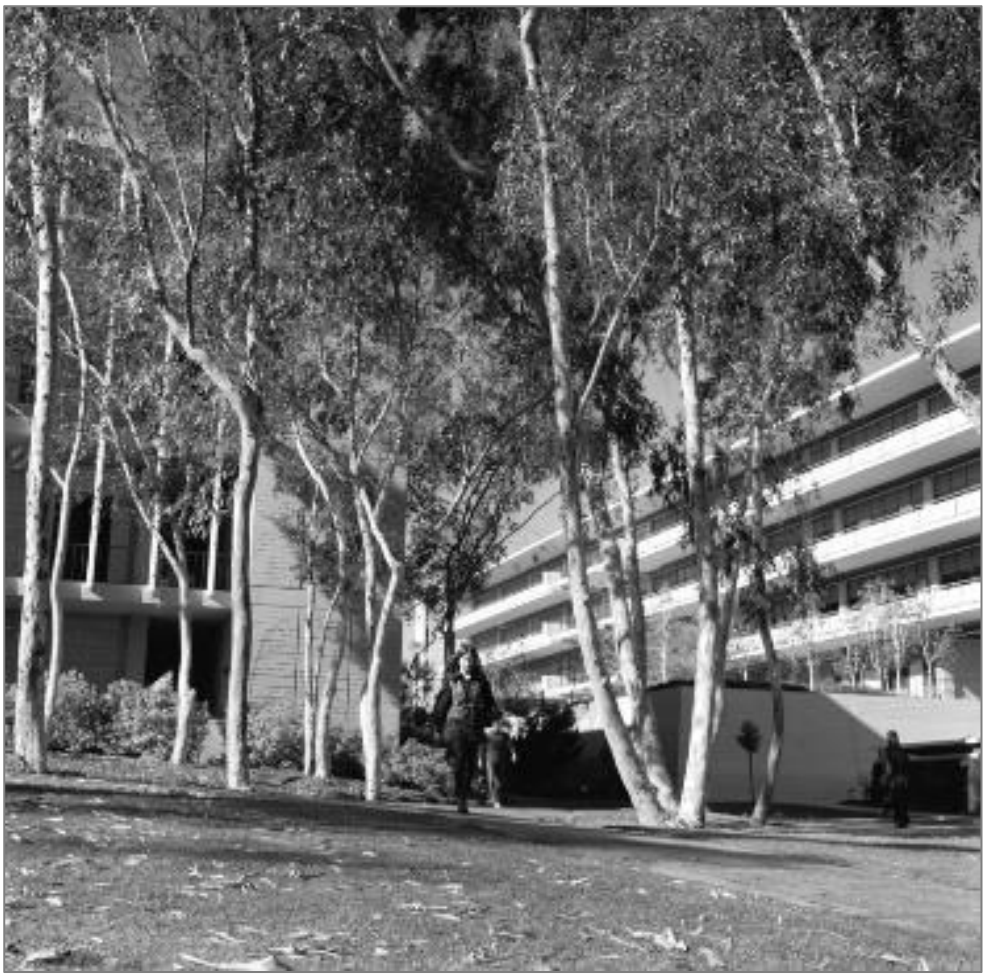


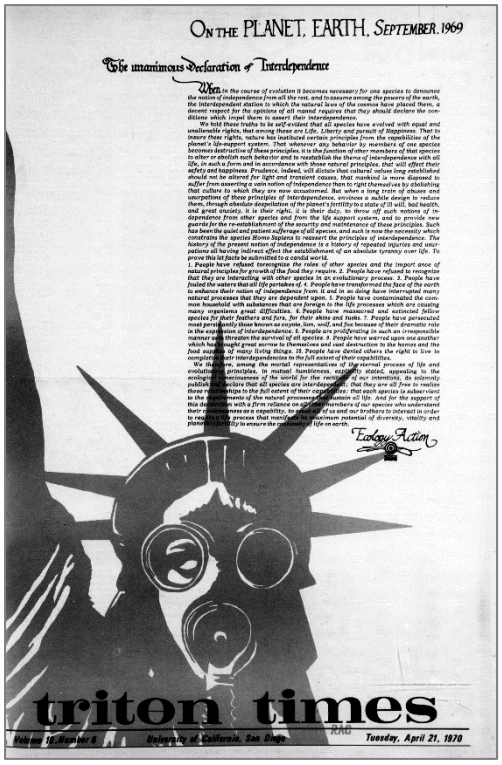
Figure 114. Integration of new buildings into the existing eucalyptus grove, 1969 (UC San Diego Digital Library Collections).

Various factors came together after World War II to catalyze the modern environmental movement of the mid-twentieth century, which dovetailed with the early planning and development of the UC San Diego campus. The United States began to feel the damaging effects of pollution and smog quite profoundly in the 1950s, as post-World War II development enabled the automobile to become a common mode of transportation. Anxiety about the consequences of nuclear weapons sparked an acute awareness of how environmental factors could affect human survival.[252] In 1955, President Eisenhower signed into legislation the Air Pollution Control Act, which addressed public fears but did little to formally remedy them. In 1962, Rachel Carson's groundbreaking environmental science book *Silent Spring* addressed and condemned the overuse of the pesticide DDT in American agriculture, which had severe effects on birds and almost resulted in the extirpation of the Bald Eagle and other raptors. The release of startling statistics about the amounts of these chemicals found in the human body propelled the movement to front page news. The information would eventually

[252] Adam Rome, "'Give Earth a Chance': The Environmental Movement and the Sixties," *The Journal of American History* 90 (2003): 542.

lead to the banishment of DDT, but not before inciting nationwide protests against how the government was handling environmental policy and, by association, the health of the American public.

Military tactics used in the Vietnam War also raised concerns related to pollution and environmental degradation, which added fuel to the budding environmental movement. Specifically, chemical defoliants, napalm, and bulldozers were often used on Vietnamese forests and rice fields in efforts to destroy landscapes that could hide enemy troops, which was cause for alarm among environmental advocates.[253] In response, the unofficial slogan adopted by anti-war protestors, "Give Peace a Chance," was soon adapted to the Environmental Movement as "Give Earth a Chance."[254] There was no better place to promote this message than on college campuses, where educated youth felt strongly about these issues. Adam Rome, a scholar who has written about the environmental movement, argues that "for many intellectuals…the movement to end the war and the movement to protect the environment became aspects of one all-encompassing struggle."[255] These concerns gained traction as the 1960s progressed, and by the end of the decade environmental activism had begun to eclipse the Vietnam War as "the number one campus issue" at many colleges. [256]


ON THE PLANET, EARTH. SEPTEMBER. 1969

The unanimous Declaration of Interdependence

triton times

Tuesday, April 21, 1970

Figure 115. Environmental awareness featured on the cover of the *Triton Times,* UC San Diego's student newspaper, 1970 (UC San Diego Digital Library Collections).

The environmental and anti-war movements collided at the campus of UC Berkeley in 1969. Students had commandeered a vacant lot owned by the University, where they planted flowers and trees. This tactic addressed the dual nature of social concerns of the time: the students had rebelled against the University in a "revolutionary seizure" of its land, and had used it as platform for promoting "harmony of nature."[257] In an aggressive effort to shut down the

[253] Rome, "Give Earth a Chance," 546.
[254] Ibid, 525.
[255] Ibid, 547.
[256] Ibid, 549.
[257] William J. McGill, *The Year of the Monkey: Revolt on Campus 1968-69* (New York: McGraw-Hill, 1982), 155.

demonstration, police shot and killed a student. The consequences of this event rang loud across all of the UC campuses, revealing the irony that a bystander died in an effort to improve human life through environmental protection and reinforcing the movement's original message. In 1970, just months before the country's inaugural Earth Day, UC San Diego's student newspaper, the *Triton Times,* proclaimed:

> Society as we know it cannot survive much longer. We are confronted with two choices: either total pollution and overpopulation or major changes in society. An ecologically sound society must replace our rapacious, overproductive [sic], over-wasteful society. The problem is not restricted to the United States. It is a worldwide problem and the stakes are high: life or death for earth and all its inhabitants.[258]

During the tumultuous period of the 1960s and 1970s, environmental awareness became a topic of utmost concern. On the UC San Diego campus, which was located on a dynamic landscape and was rich in natural features, protection of the environment finally became a priority. It was not until 1989, however, that the University took official measures to protect the eucalyptus groves on campus. In 1989, campus planners commissioned a Master Plan and published the fourth iteration of its LRDP in which, unlike the plans preceding it, offered distinct measures for protecting the natural resources on campus. First, it conceived these resources as one collective

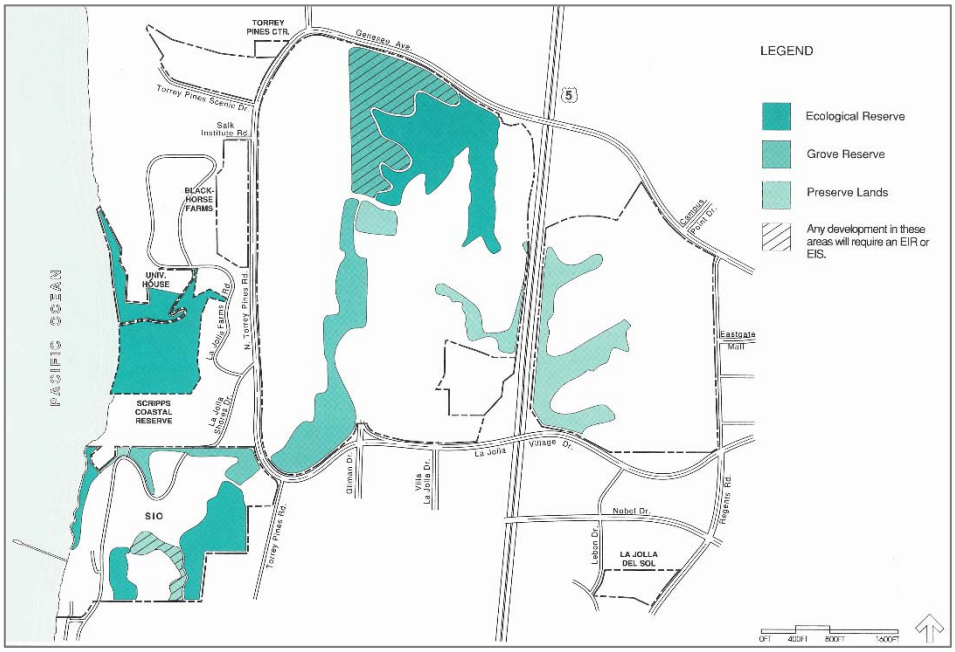


Figure 116. Diagram of the "UCSD Park" concept in the 1989 Master Plan and LRDP, UC San Diego Physical and Community Planning, 1989 (1989 UC San Diego Long Range Development Plan).

[258] David Bainbridge, "Ecology Series: Make the Earth a Better Place to Live," *Triton Times*, Jan. 23, 1970, 7.

system known as the UCSD Park. The Park was then subdivided into three individual reserve systems: Ecological Reserve, Grove Reserve, and Preserve Lands. For each system, the LRDP provided guidelines for future development. This approach reinforced the significance of UC San Diego's natural features to the campus's identity, its built environment, and its unique atmosphere.

Despite the awareness generated by the modern environmental movement and the resulting measures taken in the 1989 LRDP, UC San Diego has been unable to protect the groves and other natural resources in their entirety. The university estimates that between 1967 and 2011, approximately 20,000 trees were lost to factors such as campus development, improper maintenance, and disease.[259] In addition, the trees are not favored by the California Coastal Commission who has recently begun precluding their use in landscape palettes of projects that require coastal development permits. In the future, the trees, some of which are overcrowded and are not properly irrigated, are in danger of unintentional damage by students.[260] Throughout the years, attempts have been made to replenish affected areas of the grove by planting new eucalyptus. These areas are identified by the twelve-foot spacing between the trees. In other areas, sporadic gaps in the plantings reveal portions of the groves that have been affected by development, where spacing can reach up to twenty five feet.[261]

Figure 117. Eucalyptus grove, 2015 (ARG).

[259] "UCSD Urban Forest Management Plan," prepared by Samuel S. Oludunfe for the UC San Diego Department of Facilities Management, Jul. 2011, 10.
[260] "UCSD Creates Strategy to Preserve Eucalyptus Groves," in "News Releases," Series Two of the University Communications Public Relations Materials, RSS 6020, Mandeville Special Collections Library, Mar. 8, 1990.
[261] Integrated Urban Forestry, *Maintenance and Management Plan*, 7.

While the university's natural features may be endangered by encroaching development, vernacular landscapes on and around UC San Diego survive the effects of development by adapting in tandem with it. Like the area's natural landscapes, they are also able to provide information about the campus's developmental history. In the case of UC San Diego, vernacular landscapes have evolved from natural sites that, in their original states, have lent themselves to contemporary uses. An example includes the bluffs that lie northwest of the main campus and comprise the Torrey Pines Gliderport (listed in the National Register of Historic Places). Founded circa 1930, the Gliderport was historically used as a testing ground for technological advances in motorless flight and continues to serve as a popular recreational venue among flight enthusiasts who para sail and hang glide; fixed wing gliders have not used the site since 2009. . Some of the land on which the Gliderport sits is owned by the City of San Diego, but a thirty-acre portion to the east of the bluffs was donated to the University in 1964 and continues to fall within its jurisdiction. The flat bluff and 350-foot cliff on which it sits is well suited for launching and landing of motorless flight. Additionally, the bluff's location attracts westerly winds that help generate lift for the gliders.[262] In the case of the Gliderport, the land, which has remained largely unchanged over time, has shaped its present-day use.

[262] National Register of Historic Places Registration Form for the Torrey Pines Gliderport, prepared by the Torrey Pines Soaring Council, Dec. 29, 1992.

Evaluation Guidelines: Vernacular Landscapes and Natural Features, 1910-1985

The National Park Service defines a historic vernacular landscape as "a landscape that evolved through use by the people whose activities or occupation shaped that landscape. Through social or cultural attitudes of an individual, family or a community, the landscape reflects the physical, biological, and cultural character of those everyday lives."[263] Vernacular landscapes and natural features are found at UC San Diego and, over time, have become iconic elements of the campus. Resources identified under this theme are significant examples of vernacular landscapes or natural features that help to convey important themes relating to the developmental and cultural history of UC San Diego. Known examples include the Torrey Pines Gliderport site (c. 1930, listed in the National Register), and the core of the eucalyptus grove that meanders through the campus (c. 1910).

Applicable Criteria	A vernacular landscape associated with this theme is eligible under the following criterion: **Criterion A/1 (pattern of development/ events):** for its association with patterns of historical and cultural development on UC San Diego's campus as conveyed by its vernacular landscapes and natural environment.
Integrity Considerations	A resource that is significant for its historic association is eligible it if retains the essential physical features that made up its character or appearance during the period of its association with the important event or historical pattern.[264] A vernacular landscape associated with this theme should retain integrity of location, setting, feeling, and association, at a minimum, in order to reflect its important association with the campus's natural environment and vernacular landscapes. Because landscapes are living, dynamic resources, in the assessment of integrity, "care should be taken to consider change itself." Change over time is intrinsic to a living landscape, and therefore the essential character defining features that define a significant landscape must first be identified,

[263] Charles Birnbaum, *Preservation Brief 36, Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes* (Washington, DC: National Park Service, Technical Preservation Services, 1994). Accessed online: http://www.nps.gov/tps/how-to-preserve/briefs/36-cultural-landscapes.htm

[264] National Register Bulletin 15.

and then integrity can be assessed on a case by case basis.

Registration Requirements

To be eligible under this theme, a vernacular landscape should, at minimum, satisfy the following registration requirements:

- Date to the period of significance (1910-1985), and
- Retain the essential aspects of integrity, and
- Retain enough of its essential physical characteristics to adequately convey its association with the historic context.

Theme: Designed Landscapes, 1960-1976

In contrast to natural and vernacular landscapes, designed landscapes are intentionally configured in a particular way and dictate the functionality of a space, sometimes with less regard to natural features. The National Park Service (NPS) defines a "designed landscape" as follows:

> A landscape that was consciously designed or laid out by a landscape architect, master gardener, architect or horticulturist according to design principles, or an amateur gardener working in a recognized style or tradition. The landscape may be associated with a significant person(s), trend, or event in landscape architecture; or illustrate an important development in the theory and practice of landscape architecture. Aesthetic values play a significant role in designed landscapes.[265]

Landscaping has been regarded as an important element of campus design ever since the conception of UC San Diego. Designed landscapes were seen as an important means of attaining the sense of "unified diversity" that was so strongly espoused in the 1963 LRDP. Initial landscape ideas that were produced by the plan's creator, Robert E. Alexander, included a landscaped "Champ Élysées" and features such as plantings, paving, light fixtures, and plazas that could unite the individual campuses. Additionally, Alexander envisioned each campus to have its own signature flowering tree.[266] Today, each of UC San Diego's individual colleges is arguably defined just as much by its landscape features as its architecture.

UC San Diego's earliest designed landscapes were designed by the San Diego-based landscape architecture firm of Wimmer and Yamada.[267] The firm was headed by two locally-acclaimed practitioners: Harriet Barnhard Wimmer, who had founded the practice and was known for designing residential gardens, and Joseph Yamada, who had worked with Wimmer for several years and later became her business partner. Wimmer was a horticulturalist who had studied landscapes and landscape architecture at Stanford and the University of Oregon; Yamada, who was a generation younger, had studied landscape architecture at UC Berkeley, where he studied under renowned landscape architects including Lawrence Halprin, Tommy Church, Garrett Eckbo, and Geraldine Scott.

[265] National Park Service, "Protecting Cultural Landscapes," 2.
[266] Alexander, Long Range Development Plan 16.
[267] In an oral history conducted with Joseph Yamada, he indicates that WImmer and Yamada were hired as a proxy for landscape architect Thomas "Tommy" Church, whose offices were in San Francisco. Because his office was so far from the campus, Church recommended that Wimmer and Yamada complete work on his behalf, and under his supervision, before they were hired as consulting and executive landscape architects.

Figure 118. Joseph Yamada and Harriet Wimmer. It was Yamada who was principally involved in projects at UC San Diego (San Diego History Center).

The complementary, yet differing, styles of partners Wimmer and Yamada resulted in designs that worked harmoniously with existing natural landscapes. Wimmer preferred to use "masses of plants and simple palettes," and opted for simplicity and texture in her designs, while Yamada was more attuned to hardscapes and would often manipulate a site's form. This juxtaposition defined the firm's culture and philosophy and lent itself well to the kind of relationship that emerged between the campus and its setting, in which bold, modern designs were inserted into a dynamic natural environment. However, by the time that the UC San Diego contract was awarded, Wimmer was approaching the later years of her career and assumed a lesser role in the firm's operations, meaning that it was Yamada who was principally responsible for work performed at the campus.[268] Wimmer appears to have played a more advisory role through the mid-1960s, and in 1967 she retired from the firm completely.[269]

The earliest example of Wimmer and Yamada's work on campus is located at SIO. In 1960, when a new laboratory (now Sverdrup Hall) and auditorium (now Sumner Auditorium) were being constructed, the firm was selected to design the landscape surrounding the new buildings, and Yamada in particular was charged with developing a design that would not obscure the ocean views of adjacent land owners. So that these land owners were not burdened with views of parking lots and other utilitarian uses associated with SIO, Yamada designed the landscape around a series of rolling green earth mounds, which resembled the turf mounds commonly found on golf courses. These mounds, which became a characteristic feature of Yamada's work, were coined "Yamada bumps" by SIO Director and UC San Diego founding father Roger Revelle.[270] The firm subsequently designed other projects at the SIO campus including a scheme for the Institute for Geophysics and Planetary Physics (IGPP-Munk Laboratory, 1964), and a residential complex

[268] "Joseph Y. Yamada Oral History Interview Transcript," by Charles A. Birnbaum and Gina M. Angelone, Pioneers of American Landscape Design, The Cultural Landscape Foundation, Jul. 18-20, 2011, 96.
[269] Ibid, 38.
[270] Ibid, 95.

for married and graduate students known as the Coast Apartments (1962). At the Coast Apartments, the firm, working in conjunction with architects Mosher and Drew, developed a homey and inviting landscape scheme that featured sprawling lawns, abundant trees, and meandering pedestrian paths.

Figures 119-120. Early examples of WImmer and Yamada's work at SIO include landscape plans for IGPP-Munk Laboratory (top) and the Coast Apartments (bottom) (Modern San Diego; UC San Diego Digital Library Collections).

As consulting and executive landscape architects in the 1960s and 1970s, Wimmer and Yamada – and especially Yamada – were responsible for designing the landscapes for Revelle and Muir Colleges.[271] The process of designing these landscapes went hand-in-hand with the design of the buildings themselves and each campus as a whole. Yamada stated that "we were consulting and we were also executive landscape architects. Meaning that first you helped plan the

[271] It could not be determined precisely when Wimmer and Yanada's contract with the campus ended; however, research suggests that the firm's involvement with the campus ended at about the same time that A. Quincy Jones's contract as campus consulting architect expired in 1976.

landscape, you worked with the architects to develop the area, and then you were assigned by the architects to draw the plans and implement them."[272] For Revelle College, the architectural team established a distinctive color of concrete that was to be used on all the buildings and would effectively unite them.[273] This idea also applied to open spaces around the buildings such as Revelle Commons and Revelle Plaza. The color of the concrete appears to take influence from surrounding natural features, particularly the eucalyptus grove that runs east of the college. Another unifying landscape feature was Yamada's repeated use of lava rock. The dark, rough stone, which was used to construct retaining walls and accent features, was inserted strategically throughout the campus and delineated certain spaces from others. Yamada indicated in an oral history that his decision to use lava rock was the product of chance; in his search for a naturalistic material to use in lieu of brick or concrete block, Yamada stumbled across an abundance of lava rock at a local quarry.[274] Lava rock was also an inexpensive, yet durable material that paired well with Modern architecture.

Figures 121-123. Landscape and hardscape features at Revelle College, 1968 (UC San Diego Digital Library Collections).

[272] Ibid, 97.
[273] Ibid, 96.
[274] Ibid.

Planters, benches, and other hardscape elements were constructed of concrete and wood and adhered to distinctive geometric motifs. Trees and shrubs that were planted throughout the college were compatible with regard to texture, color, and scale and contributed to the sense of place that was emerging. Since the development of Revelle College commenced before Alexander's 1963 LRDP was implemented, its buildings are less architecturally cohesive than those at Muir College. The landscape features selected by Yamada therefore played an especially important role in aesthetically unifying the Revelle College campus.

Figure 124. Lava rock retaining wall in front of Galbraith Hall, 2015 (ARG).

For the design of Muir College, the humanistic experience and spatial density were key driving factors in its physical form; consequently, landscape design had to be compact yet inviting. The towering modular concrete buildings, finished in unadorned concrete, were complemented by a series of courtyards and strategic plantings conceived by Yamada, "which greatly softened the starkness of the concrete and created a sense of enclosure at the human scale."[275] In this design, Yamada placed informal landscaping at the edges of the college and more formal landscaping within its center in an effort to provide a sense of unity.[276] Considerable effort was put into the landscaping of open spaces, resulting in "a variety of configurations and levels, all of which seem to work well to provide a wide variety of public and more private spaces to accommodate many kinds of activities."[277] In designing the landscape for Muir College, Yamada did not stray from the material composition of the campus, but rather retained the same

[275] "John Muir College Historic Resources Inventory and Preservation Plan," Dec. 2008, 63.
[276] Modern San Diego, "UC San Diego's John Muir College and Modernist Architecture," accessed Oct. 2015.
[277] "Revelle and Muir Colleges Neighborhoods Planning Study," prepared by the UC San Diego Office of Physical Planning and BMS Design Group, Nov. 2006, 64.

concrete aesthetic used in the buildings for hardscape elements. Incorporated into the campus was a mix of evergreen trees and lawns to enhance the "natural" atmosphere of the campus.

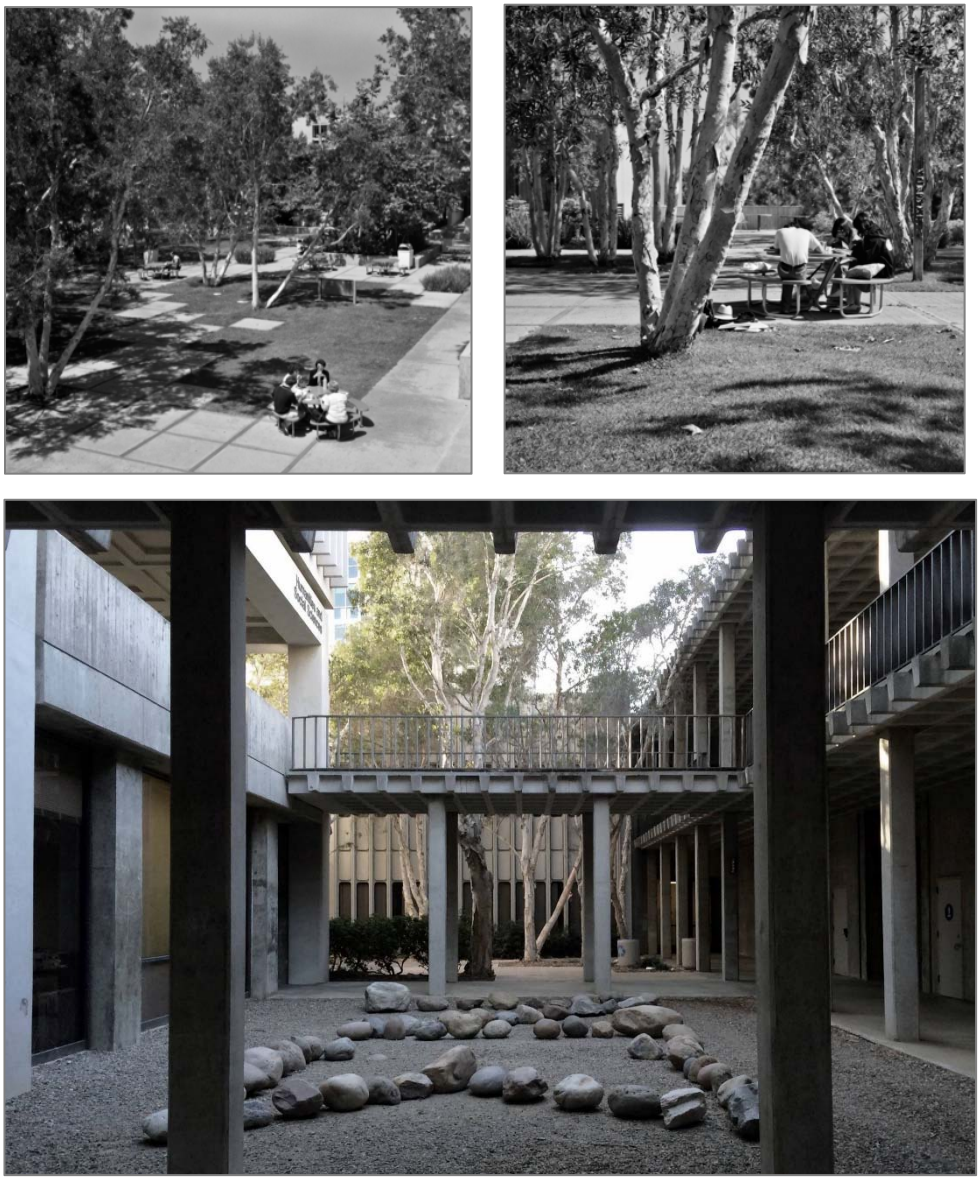


Figure 125 -127. Courtyards at Muir College, 1978 (top, UC San Diego Digital Library Collections); Courtyard at Muir College, Humanities and Social Sciences Building, 2015 (bottom, ARG).

Many of the landscapes that Wimmer and Yamada designed for UC San Diego were conceived during the modern environmental movement, and the tenets of the movement likely had a significant impact on how the firm elected to handle the natural landscape. The struggle of landscape design during the Environmental Movement was widely addressed in *Design with Nature*, a seminal text that was published in 1969 by renowned landscape architect and planner Ian McHarg. The book, which highlighted opportunities for development that embraced the natural environment, exerted considerable influence on landscape design and

offered a sense of peace to environmental advocates.[278] However, even prior to its publication, Wimmer and Yamada's work began to quite clearly reflect the principles articulated by McHarg. For example, Yamada was an early advocate for designing new buildings in tandem with the existing eucalyptus grove. He foresaw that the trees could serve dual purposes: first, they were naturally unifying, and could be a defining feature that helped tie architectural and landscape development together; and second, they provided scale to the newly constructed buildings, whether they were imposing Brutalist structures or smaller Post-and-Beam edifices. In response to possible removal of the eucalyptus groves, Yamada would later claim: "Why take something out when you already have it?"[279]

Figure 128. Library Walk (UC San Diego Open Space Master Planning Study).

Wimmer and Yamada was not the only landscape architecture firm to contribute to campus design, but as UC San Diego's first consulting landscape architect they helped to set a strong precedent for future landscape designs. Recent contributions to the campus landscape include Library Walk on UC San Diego's main campus (1995) and Pawka Green at SIO (2001). Library Walk was introduced in the 1989 LRDP as a promenade stretching through the center of campus from Geisel Library; it was completed by Peter Walker, William Johnson & Partners in 1995. Like Yamada, Walker also matriculated at UC Berkeley, and was mentored by influential landscape architects including Lawrence Halprin and Hideo Sasaki before setting out into private practice.[280] Like Yamada, Walker had developed a

[278] "John Muir College Historic Resources Inventory and Preservation Plan," Dec. 2008, 66.
[279] "Yamada Oral History," 98.
[280] The Cultural Landscape Foundation, "Biography of Peter Walker," Jun. 27, 2014, accessed Jan. 2016.

respect for nature, and designed in tandem with it. Because of this, Walker highlighted the eucalyptus grove that ran alongside the promenade, resulting in a landscape that is equal parts nature and hardscape.[281] This respect for the natural environment recalls the intent of landscape design first established by Wimmer and Yamada on campus. Similarly, landscape architecture firm Wallace Roberts and Todd used a combination of soft and hardscapes in their design for Pawka Green that is reminiscent of the relationships seen in the work of Wimmer and Yamada. The use of drought-tolerant planting and low-maintenance hardscape also conveys the original intentions of the firm in their quest to protect and enhance UC San Diego's natural environment.

[281] Ibid.

Evaluation Guidelines: Designed Landscapes, 1960-1976

This theme is used to evaluate designed landscapes that, along with buildings and planning features, shape the physical environment of UC San Diego's La Jolla campus and convey significant themes of Modern landscape design. Examples of significant designed landscapes on UC San Diego's campus include those associated with the designs of Revelle College and Muir College, dating to the 1960s and 1970s. In both cases, landscape architects Wimmer and Yamada worked closely with campus planners and architects to design landscapes that fostered an environment for learning and collaboration while accommodating the built environment and interrupting the natural landscape as little as possible. Rather than evaluated individually, designed landscapes are identified either as related features of an individually eligible building, or as contributing features to historic districts at Revelle and Muir Colleges, as they are inextricably linked to the built environments of these campuses.

Applicable Criteria	A designed landscape associated with this theme is eligible under the following criterion: **Criterion C/3 (architecture and design):** for embodying the distinctive characteristics of Modern landscape design, and/or as representing the work of a significant landscape architect or designer.
Integrity Considerations	A resource that is significant for its historic association is eligible it if retains the essential physical features that made up its character or appearance during the period of its association with the important event or historical pattern.[282] A designed landscape associated with this theme should retain integrity of location, design, setting, feeling, materials, and workmanship, at a minimum, in order to reflect its important association with themes of Modern landscape design or the work of a notable landscape architect or designer. Because landscapes are living, dynamic resources, in the assessment of integrity, "care should be taken to consider change itself." Change over time is intrinsic to a living landscape, and therefore the essential character defining features that define a significant landscape must first be identified,

[282] National Register Bulletin 15.

and then integrity can be assessed on a case by case basis.

Registration Requirements

To be eligible under this theme, a vernacular landscape should, at minimum, satisfy the following registration requirements:

- Date to the period of significance (1910-1985), and
- Retain the essential aspects of integrity, and
- Retain enough of its essential physical characteristics to adequately convey its association with the historic context.

Context: Architecture and Design, 1910-1985

UC San Diego is notable for its rich, Modern architectural vocabulary. Due to the institution's relatively young age, its architectural palette consists almost exclusively of various iterations of post-World War II architectural modes and styles. As a result, the campus has almost no examples of the historically-inspired architecture that has long been associated with collegiate design and applied so prolifically to predecessors UC Berkeley and UCLA, as well as to other local institutions including San Diego State University and the University of San Diego.

UC San Diego has its origins at the SIO campus, which has continuously occupied its present location since 1910 and was deeded to the University of California in 1912. Due to this early history, the campus contains a handful of buildings designed in the pre-World War II era including Old Scripps (1910), designed by preeminent early Modernist, Irving Gill (1870-1936). Even these early buildings veered away from historicist idioms and instead reflected early experiments in Modernism and styles associated with the Arts and Crafts movement.

The SIO campus experienced a wave of development just after World War II; concurrently, the University of California system was preparing to establish a new campus, also in La Jolla, which came to fruition in 1960. By this time, Modernism in Southern California had matured into a formidable movement of incredible diversity and international repute. San Diego's Modernism consisted of various styles and motifs, many of which were regionally influenced, as both nationally- and locally-renowned architects worked to create regional adaptations of Modern styles. Modernism was particularly well suited to the postwar academic campus, as it reflected a progressive and forward-looking attitude toward building a holistic environment that fosters learning and innovation. As a result, the SIO and UC San Diego campuses collectively contain a remarkably rich concentration of postwar architecture. Many of the buildings and landscapes were designed by local practitioners who had helped to put San Diego on the map as having a Modern architectural movement worthy of attention.

This context is intended to aid the evaluation of buildings that are significant as embodying the distinctive characteristics of an architectural style, or as representing the work of a master architect or builder. For each architectural style that is identified, a brief discussion of the style and its origins is provided, and followed by a list of its essential character-defining features. Character-defining features are defined as those visual aspects and physical features that, together, comprise the appearance of a historic building. They generally include "the overall shape of the building, its materials, craftsmanship, decorative details, interior spaces and features, as well as the various aspects of its site and

environment."[283] The National Park Service's (NPS) *Preservation Brief 17: Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character* provides further guidance regarding the identification of character-defining features.

Theme: The Arts and Crafts Movement

The Arts and Crafts movement emerged in England as a reaction against the materialism and depersonalization of design brought about by the Industrial Revolution. Led by English designer William Morris, the movement focused on simplicity of form, direct response to site, informal character, and extensive use of natural materials. At the turn of the twentieth century, the movement had made its way to North America and gained popularity through the efforts of Elbert Hubbard and Gustav Stickley, as well as other designers, architects, and builders who expressed interest in the ideas set forth by Morris. The Arroyo Seco near Los Angeles, a valley stretching from the San Gabriel Mountains above Pasadena, became a major center of the Arts and Crafts movement in the United States and was home to numerous Craftsman style residences and bungalows, including several designed by the noted architectural firm of Greene and Greene. Charles Fletcher Lummis and George Wharton James, along with artists and architects such as William Lees Judson, Frederick Roehrig, and Sumner Hunt, contributed to the development of what is known as Arroyo Culture, a regional manifestation of the Arts and Crafts movement in Southern California.[284]

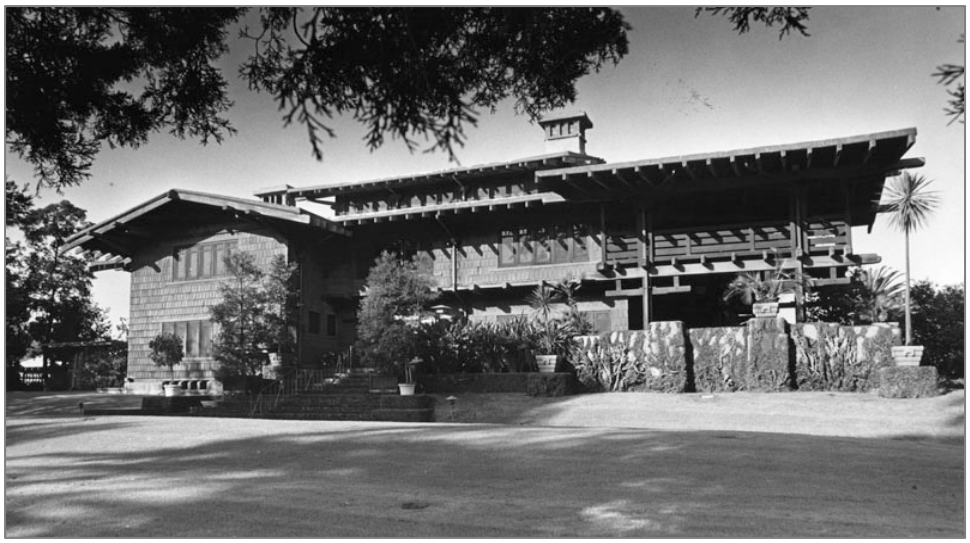


Figure 129. The Gamble House in Pasadena, built 1903 by Greene and Greene, is an iconic example of the Arts and Crafts aesthetic (Herald-Examiner Collection, Los Angeles Public Library).

[283] National Park Service, "Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character," prepared by Lee H. Nelson, Sept. 1988, 1.
[284] City of Los Angeles, *Architecture and Engineering, Arts and Crafts Movement*, 2-3.

Southern California's Arts and Crafts movement also took firm hold in and around San Diego in the early decades of the twentieth century. The style was popularized through the work of prominent local architects including William Sterling Hebbard and Irving Gill (Hebbard and Gill), whose collaboration produced some of the earliest and most celebrated examples of Arts and Crafts-inspired architecture in the San Diego area. The Marston House (1904), designed by Hebbard and Gill for department store mogul George Marston, exemplifies the Arts and Crafts aesthetic and is considered to be one of the most articulated examples of this philosophy of design. Other architects of local acclaim, including Richard Requa, helped to popularize the aesthetic. The local Arts and Crafts movement was also well-represented through the production of pottery and textiles. Two early regional figures in the movement were Anna and Albert Valentien, artists and potters from Cincinnati. The flourishing movement in San Diego resulted in popular Arts and Crafts goods such as Valentien pottery, California China Products Company tiles, and Markham pottery.[285]

Figure 130. The Marston House, designed by Hebbard and Gill in 1904 (Library of Congress).

While Arts and Crafts buildings are not uncommon in San Diego's established neighborhoods, they are rare on the UC San Diego campus. The only extant examples are located at SIO, which is the earliest-developed section of UC San Diego and dates back to the first two decades of the twentieth century.

[285] Mary Dutton Boehm, "The Arts and Crafts Movement in America," *The Journal of San Diego History* 36.2-3 (1990).

Craftsman

Craftsman style architecture is largely a California phenomenon that evolved out of the Arts and Crafts movement at the turn of the twentieth century. At this time, Southern California was experiencing tremendous growth in population, expansion of homeownership, and new aesthetic choices, and architects and designers were experimenting with new forms that were uniquely suited to the local climate and environment.[286] Craftsman architecture combines Swiss and Japanese elements with the artistic values and quality craftsmanship associated with the Arts and Crafts movement.

Craftsman style architecture is almost always expressed in the form of residential properties. The low-slung Craftsman bungalow and the two-story, single-family house are the property sub-types most closely associated with the architectural style. The bungalow is a modest one- or one-and-a-half story dwelling with a low-pitched roof, overhanging eaves, and an accentuated front porch. The two-story house features two full stores and is typically grander than its bungalow counterpart. Craftsman houses are almost always horizontally oriented with wide, overhanging eaves and exposed rafter tails. Examples of both typologies are represented on UC San Diego's campus, in the large Old Director's House (1913) and the Scripps Cottages (1915).[287]

Character-defining features of the Craftsman style include: [288]

- One or two stories in height
- Building forms that respond to the site
- Shingled exteriors (occasionally clapboard or stucco)
- Low-pitched gabled roofs
- Broad, overhanging eaves with exposed structural members such as rafter tails, knee braces, and king posts
- Broad front entry porches of half- or full-width, with square or battered columns, sometimes second-story sleeping porches
- Extensive use of natural materials for columns, chimneys, retaining walls, and landscape features
- Casement windows situated into groups
- If Airplane, then has a "pop-up" second story
- If Japanese-influenced, then may have multi-gabled roofs or gables that peak at the apex and flare at the ends

[286] City of Los Angeles, *Architecture and Engineering, Arts and Crafts Movement*, 9.
[287] "San Diego Modernism Historic Context Statement," Oct. 2007, 20.
[288] City of Los Angeles, Architecture and Engineering, Arts and Crafts Movement, 14-15.

Figures 131-133. Examples of Craftsman style architecture on campus include the Old Director's House (top) and residential cottages (bottom), all at SIO (ARG).

Theme: Modernism

Modernism is an umbrella term that is used to describe a mélange of architectural styles and schools of design that were introduced in the early twentieth century, honed in the interwar years, and ultimately came to dominate the American architectural scene in the decades following World War II. The tenets of Modernism are diverse, but in the broadest sense the movement eschewed past traditions in favor of a progressive architectural paradigm that accounted for technological advances and the modernization of society. It sought to use contemporary materials and building technologies in manner that prioritized function over form and embraced the "authenticity" of a building's requisite elements. Modernism, then, sharply contrasted with the Period Revival movement that dominated American architecture in the first half of the twentieth century, as the latter had relied wholly on historical sources for inspiration.

San Diego's Modern architectural tradition is deeply rooted in both American and European precedents that emerged in the early 1900s. Developing independent of one another, both converged in Southern California in the 1920s to create a Modern tradition that is unparalleled anywhere else in the world. The birth of the American school of Modernism is credited to Chicago architect Louis Sullivan (1856-1924), who charted a divergent path from the Beaux Arts tradition in his search for an "American style" of architecture, free of historic imitations. Sullivan's work integrated plain geometries with elaborate ornamentation in stone, wood, and terra cotta – often with references to the natural environment. Both Irving Gill and Frank Lloyd Wright (1867-1959) worked in Adler and Sullivan's office as draftsmen before pursuing their own successful careers, Gill in San Diego and Wright in Chicago. Although their work would chart different aesthetic paths, both were heavily influenced by Sullivan and his call for a Modern American architecture: Wright found his aesthetic precedent in the prairie, while Gill found his in the buildings of California's colonial past.

Gill's vision began as a pared down interpretation of California mission architecture, by which he was inspired while helping to stabilize the ruins of the Mission San Diego de Alcalá. His work evolved into a style very much his own that was characteristically chaste and was defined by its abstract forms, cubic massing, planar volumes, and ornamental restraint. He also experimented with innovations in construction technology and was a pioneer of tilt-up construction, in which concrete was poured into flat forms which were then hoisted up as walls.[289] The La Jolla Woman's Club (1912), which is considered to be one of Gill's signature commissions, is an early and especially notable example of tilt-up construction.

[289] Joseph Giovannini, "Raising California," *New York Times,* Mar. 26, 2000.

Figure 134. Irving Gill's laboratory building at Scripps, c. 1911 (Online Archive of California).

Gill's aptitude for experimentation was expressed in his design for the new laboratory building at the Scripps Institution (then known as the Marine Biological Institution), and it was something of an architectural wonder when it was completed in 1910. Its simple geometric forms and stark, unadorned concrete surfaces stood in contrast to the florid interpretations of historical architecture that were popular at the time. It was the first large concrete building to be designed by Irving Gill and is considered to mark the beginning of his venture away from conventional architectural idioms and toward what became known as his "mature style."[290] The laboratory building was also notable at the time for its engineering; Gill applied an experimental method of construction that was known as the Kahn system, which utilized reinforced concrete and was considered at the time to be extraordinarily advanced. As demonstrated in his design of the La Jolla Woman's Club just two years later, Gill would continue to experiment with concrete and innovative building methods as his career progressed.

Meanwhile, in Europe a new modern tradition was being championed by several of the most progressive and pacesetting architects of the era, including Walter Gropius and Mies van der Rohe of Germany, Le Corbusier of France, and Marcel Breuer of Hungary. The "International Style" took new building materials such as iron, steel, glass, and concrete and molded them into functional buildings for the masses. International style edifices were characterized by an austere aesthetic and clean exterior surfaces devoid of ornament. Those working in the style embraced modular design, expressed structural systems and material palettes,

[290] "George H. Scripps Memorial Marine Biological Laboratory," National Register of Historic Places Inventory-Nomination Form, 1977.

and methods of prefabrication as they aspired to devise an idiom that eschewed past traditions and instead espoused the virtues of rationality, functionality, and economy.[291]

Americans were introduced to the International Style and its experimental forms in the 1920s and 1930s, when several European architects who played a hand in pioneering the style immigrated to the United States. Architects Rudolph Schindler (1887-1953) and Richard Neutra (1892-1970), both Austrian émigrés who arrived in Southern California by way of Chicago in the 1920s, adapted the tenets of European Modernism to Southern California. Their contributions dovetailed with the growing influence of Sullivan and Wright and the Arts and Crafts movement that had swept across Southern California not long before, both of which had attempted to create a more pure architectural idiom. This combination of domestic and international innovation heavily influenced the development of a brand of Modernism that was unique to Southern California and began to take firm root in the interwar period.

Figure 135. Pueblo Ribera Court, Rudolph Schindler (Library of Congress).

Another important precursor to San Diego Modernism was Rudolph Schindler's El Pueblo Ribera Court (1923), a bungalow court in La Jolla that is the architect's only commission in San Diego. Constructed as a seaside rental property, El Pueblo Ribera projected a sense of simplicity that stood in contrast to the Spanish Colonial Revival style buildings that represented mainstream taste at the time. As Gill had done in previous years, Schindler eschewed traditional methods of residential construction, which used materials such as wood frame and stucco,

[291] "City of Riverside Modernism Context Statement," prepared Nov. 3, 2009, 12; "Cultural Resources of the Recent Past Historic Context Report," prepared by Historic Resources Group and Pasadena Heritage for the City of Pasadena, Oct. 2007, 14-15.

and instead opted to employ an unconventional concrete structural system, whose heaviness was tempered by California redwood accents. Units were oriented around patios to provide tenants with a sense of privacy and take advantage of the area's favorable climate. El Pueblo Ribera is widely considered to be a "testament to economy and ingenuity."[292]

The influence of both domestic early Modernism and the International Style inspired a group of local architects to break free from architectural idioms that reinterpreted past traditions. These iconoclast architects instead experimented with new forms, materials, and construction methods and pioneered a Modern architectural vocabulary that was uniquely suited to San Diego and its environment. One of the earliest of these mavericks was architect Lloyd Ruocco (1907-1981). He studied architecture at UC Berkeley – which at the time was known for its Beaux Arts-driven curriculum – and worked in the offices of several noted San Diego architects who are remembered for their Period Revival style designs. Ruocco grew increasingly dissatisfied with the rehashing of historical styles and quietly, but surely championed a new path forward. Rather than designing bold architectural statements, Ruocco embraced a much simple approach to design that emphasized the authenticity of materials and deference to the natural environment – both hallmarks of the Modern movement.

Ruocco and a handful of his contemporaries began designing houses that were indisputably Modern as early as the 1930s. In 1935, these forward-minded practitioners were given an opportunity to put their ideas on full display at an exhibit known as Modeltown, which was sponsored by the Federal Housing Administration (FHA) and was associated with the California Pacific International Exposition. Modeltown was composed of three-foot-tall scale models of prototypical residences and introduced visitors to various architectural approaches and methods of residential construction.[293] A team composed of Ruocco and local architect Kenneth Messenger submitted six designs to Modeltown, all of which embraced the ideas of economy and prefabrication and featured "large panels of floor to ceiling glass as well as rooms that could be divided by curtains allowing for flexibility of space."[294] Ruocco and Messenger's progressive designs stood in contrast to the more conservative and traditional house models that had been conceived by many of their contemporaries. Other Modern prototypes at Modeltown were submitted by noted Southern California architects Richard Neutra and Gordon Kaufmann.[295]

[292] "Pueblo Ribera by Rudolph Schindler," accessed Jan. 2016.
[293] Todd Pitman, "When Was Modern New?" *Save our Heritage Organisation* 38.1 (Winter 2007): 24-25.
[294] Ibid.
[295] Modern San Diego, "Modern Architecture in Balboa Park: Modeltown, 1935," accessed Jan. 2016.

Figure 136. Lloyd Ruocco in front of his prototype at Modeltown, 1935 (Modern San Diego).

By the late 1930s, Ruocco was designing custom houses that exhibited this new, Modern aesthetic. The Clitsome Residence in North Park (1938), considered to be an early example of Ruocco's Modern aspirations, was based on one of his Modeltown prototypes.[296] Other early examples of his residential commissions were characterized by exposed redwood exteriors, flat roofs, the expansive use of glass, the incorporation of natural features such as unmilled lumber and large boulders, and a sensitivity to the environment in which buildings seemed "to fit the environment like a glove."[297] These houses, with their emphasis on materiality and dearth of ornament, painted a sharp contrast to the majority of residential architecture that was found in San Diego neighborhoods at the time. Ruocco's pacesetting houses took on an identifiable aesthetic that came to be known as the "Ruocco House."[298] Ruocco would continue to pioneer advances in Modern architecture well into the postwar period, and along the way inspired a generation of local architects who drew influence from his work.

Though Modernism was already well-established by the onset of World War II, Americans' perception of Modern architecture underwent a dramatic shift at the cusp of the postwar era. An unprecedented demand for new, quality housing after the war prodded architects and developers to devise approaches to residential design that were pared down and replicable on a mass scale. As a whole, Americans also gravitated toward an aesthetic that embraced modernity and looked to the future – rather than to the past – for inspiration, reflecting society's profound intrigue with technology, innovation, and progress.

Modernism proliferated in San Diego and its environs after World War II, as many local architects embraced and adapted the principles and technologies of San

[296] "San Diego Modernism Historic Context Statement," Oct. 2007, 60.
[297] Hilliard Harper, "Restored Building a Tribute to Architect," *Los Angeles Times,* Jul. 4, 1988; Modern San Diego, "Lloyd Pietrantonio Ruocco, 1907-1981, accessed Jan. 2016.
[298] Harper (1988).

Diego's own dialect of Modernism that had been quietly emerging for years. Lloyd Ruocco continued to stand out as a pivotal figure in Modernist circles and witnessed the blossoming of his career with several high-profile projects. Many other local practitioners also made names for themselves through their progressive approach to architecture and emerged as key players in San Diego's Modern movement. Architects Robert Mosher, Russell Forester, Frederick Liebhardt, Eugene Weston, Bill Lewis, Dale Naegle, Richard George Wheeler, Frank Hope, Homer Delawie, and Sim Bruce Richards were all particularly prolific Modern architects whose contributions helped to push San Diego's built environment forward after World War II.[299] Their buildings skillfully incorporated the principles underpinning architectural Modernism into an array of building types as evidenced by their clean lines, geometric forms, emphasis on functionality, innovative material compositions, and careful integration into the surrounding environment.

As Modernism came of age and became an increasingly accepted element of the American built environment, various iterations of Modern architecture emerged, many of which were tailored to the conditions and aesthetic preferences of a particular region. Subsets of postwar Modernism that were popular in San Diego included Mid-Century Modernism, a broad classification that includes various subsets such as Post and Beam, Expressionism, and Organic architecture; and Brutalism, a late modern style characterized by heavy, imposing forms and unadorned concrete surfaces. The Modern movement yielded an equally important influence on postwar landscape design, and many of the tenets of Modernism were also translated to many of the era's designed landscapes. Landscape architects Harriet Wimmer and Joseph Yamada (Wimmer and Yamada) are well-known San Diego practitioners associated with this tradition. Wimmer and Yamada became "the landscape architecture firm of choice for San Diego's premier Modernist architects."[300]

Not only does UC San Diego include a work by one of the nation's most important early Modernists, Irving Gill, but it was also was conceived right as postwar Modernism was enjoying a period of incredible growth, innovation, and popularity. The new university provided a blank canvas on which noted architects could showcase their unique takes on the Modern aesthetic. Modernism's forward-reaching bent and emphasis on rationality also coincided well with the university's spirit of innovation and its quest to establish itself as a respected institution with renowned faculty and cutting-edge curricula. Accordingly, the campus is defined by a bold, progressive aesthetic character and contains an extraordinarily rich collection of buildings designed in a variety of architectural styles that are rooted in Modernism. Many of the campus's buildings were

[299] Modern San Diego, "Towards a Definition of San Diego Modernism," accessed Jan. 2016.
[300] Modern San Diego, "Joe Y. Yamada," accessed Jan. 2016.

designed by prominent Modern architects and designers, including those of local acclaim – Robert Mosher; Liebhardt and Weston; Lloyd Ruocco; Dale Naegle; Richard George Wheeler; Deems-Martin Associates; and Tucker, Sadler and Bennett – and other eminent architects who hailed from Los Angeles such as Robert Alexander, A. Quincy Jones, William Pereira, and the firm of Risley and Gould. Together, these architects would shape the campus's built environment in bold and interesting ways, cultivating a distinctive identity.

Figure 137. Central University Library (now Gelsel Library), an iconic example of Modern architecture, 1970 (UC San Diego Digital Library Collections).

Mid-Century Modern

Mid-Century Modern is a classification often used to describe the various iterations of postwar Modern styles and substyles, including adaptations of the International Style, Post and Beam, and Organic architecture. The International Style emerged out of Europe in the 1920s and is characterized by simple geometric forms, smooth wall surfaces, honesty of structure and materials, and the absence of exterior decoration. In America, and Southern California specifically, the style converged with the work of innovative practitioners, such as Frank Lloyd Wright and Irving Gill, who were working toward the establishment of a new American architecture. Mid-Century Modernism represents the convergence of these two schools and the adaptation of their ideas and principles to the local climate, innovative new building technologies, and the postwar need for efficiently-built buildings and infrastructure to house a growing population. Although Mid-Century Modernism is a national movement, Southern California houses an unparalleled collection of postwar architecture due to the prosperity of its postwar industry, the temperate climate (which melded perfectly with the

Mid-Century Modern tenet of indoor-outdoor living), and the incredible talent represented by young architects graduating from its schools of architecture. The basic characteristics of Mid-Century Modernism reflect the influence of the International Style and its expansion in the postwar era with the advent of new technologies in building engineering and structure. Although it is often thought of as a residential style, the proliferation of steel and concrete as viable building materials in the postwar era made Mid-Century Modernism particularly well-suited to building on a massive style, including buildings in corporate environments and on academic campuses. Because it was almost entirely developed in the postwar era, UC San Diego contains a large collection of Mid-Century Modern architecture, including many that directly reference the tenets of the International Style. These include some of the earliest buildings on the UC San Diego main campus – Bonner, Mayer, and Urey Halls (1963-64, Risley and Gould) – as well as buildings on the SIO campus that were developed at about the same time, including Sverdrup Hall and Sumner Auditorium (1960, Risley and Gould).

The basic character-defining features of Mid-Century Modernism include:

- Horizontal massing (for small-scale buildings)
- An expression of verticality through structure (for large-scale buildings)
- Simple, geometric forms
- Expressed construction, in wood, steel, and/or concrete
- Flat roofs, often with wide overhanging eaves and cantilevered canopies
- Unadorned wall surfaces
- Flush-mounted metal frame windows, often floor-to-ceiling (and curtain wall, in larger buildings)
- Concrete or metal screens, often expressing geometric patterns or motifs
- Integrated landscapes, often in the form of interior courtyards or plazas




Figures 138-141. Examples of Mid-Century Modern architecture (pictured clockwise): York Hall, Bonner Hall, Main Gymnasium, Biomedical Library, 2015 (ARG).

Mid-Century Modernism is a broad term used to classify a wide variety of diverging schools of Modernism that emerged in the postwar era, as innovative architects adapted the ideas and tenets of early Modernism to their own locales, material palettes, and local precedents. Thus, there are various sub-movements of the style that embody different physical characteristics while sharing the same roots.

One of these is Post-and-Beam, which originated as a method of construction used in wood and heavy-timber framing, where structural load is supported by columns and beams rather than by solid walls.[301] It exhibits many of the essential characteristics of Modernism including modular construction, geometric forms, open and flexible floor plans, blurred lines between interior and exterior spaces, low-maintenance landscaping, and the use of industrial materials.[302] It is distinctive for its ability to allow for large expanses of glass and dramatic cantilevers and overhangs.

Post-and-Beam was thrust into the national spotlight between the 1940s and 1960s by the experimental Case Study House program. However, local Modernist Lloyd Ruocco is credited with establishing a regional adaptation of the style in San Diego prior to 1945. Post-and-Beam is often associated with what is now known as "USC style" Modernism because of its close association with practitioners who matriculated at the University of Southern California (USC) School of Architecture and were champions of its curriculum, which combined post-war Modernism with Arts and Crafts expressions utilizing Post-and-Beam construction. Several of the architects who contributed designs to the UC San Diego campus between 1960 and 1985 were versed in this stylistic adaptation of Modern design.

Examples of Post-and-Beam architecture on the UC San Diego campus are interspersed between clusters of heavy and imposing Brutalist buildings. The IGPP-Munk Laboratory on the SIO campus (1963, Lloyd Ruocco) is one of the best known and most highly articulated examples, but UC San Diego's main campus includes several examples of Post-and-Beam buildings that are smaller in scale. They are often nestled within groves of eucalyptus trees and blend in with the natural landscape. Examples include the Revelle College Provost Office (1968, Simpson and Gerber) and the Natatorium (1967, Liebhardt and Weston).

Character-defining features of Post-and-Beam construction include:[303]

- Flat or shallow-pitch gabled roofs
- Wide, overhanging eaves

[301] "San Diego Modernism Historic Context Statement," Oct. 2007, 67.
[302] Cultural Resources of the Recent Past Historic Context Report," Oct. 2007, 30.
[303] "San Diego Modernism Historic Context Statement," Oct. 2007, 68; Debi Howell-Ardila, "The USC Connection: Origins and Context in the Work of Whitney R. Smith," in *Outside In: The Architecture of Smith and Williams*, ed. Jocelyn Gibbs (Los Angeles: Getty Publications, 2014), 89.

- Typically one or two stories in height
- Horizontal massing
- Direct expression of the structure system, usually wood or steel frame
- Floor-to-ceiling glass
- Open relationship between in- and out-of-doors, with atriums, sliding glass doors, and outdoor spaces such as courtyards and patios

Figures 142-144. Examples of Post-and-Beam architecture include the IGPP-Munk Lab at SIO (top), and the Natatorium near Revelle College (bottom), 2015 (ARG).

Another sub-style of Mid-Century Modernism is Organic architecture. The concept of Organic architecture was pioneered by Frank Lloyd Wright as early as the 1890s and described most famously in his speech and book, *An Organic Architecture,* in 1939.[304] Wright's philosophy attempted to reinterpret nature's fundamental principles, rather than literally copy its forms, by establishing a

[304] Ibid, 80.

respect for a property's site and its relationship between form and design.[305] This was accomplished through the use of natural materials and the integration of the building directly into the site. Glass was often used to emphasize the building's connection to nature by blurring the distinction between indoor and outdoor spaces. Generally, the term Organic architecture encompasses building forms that are both orthogonal and freeform. San Diego's regional adaptation evolved to incorporate asymmetrical facades and unusual rooflines and massing.

San Diego's Modern architects, and specifically those that helped design the UC San Diego campus, were undoubtedly influenced by Wright and his work. Irving Gill worked alongside Frank Lloyd Wright while employed in the office of eminent Chicago architects Adler and Sullivan during the late 1890s. Robert Mosher spent at least one year visiting and writing about Wright's work in the 1950s. Fred Liebhardt (of Liebhardt and Weston) studied under Wright as part of his Taliesen Fellowship from 1947 to 1949. Some of the buildings on the UC San Diego campus exhibit the natural materials, expanses of glass, complex roof forms, and angular massing that are characteristic of the Organic style. One example of particular note is the Hydraulics Laboratory on the SIO campus (1964, Frank L. Hope), which features a dramatic curved roofline that mimics the function of the building and is clad with all heart redwood siding.

Character-defining features of Organic architecture include:[306]

- Exposed structure and materials
- Square, diamond and polygon design motifs
- Natural materials such as wood, stone and glass
- Sharp angular massing
- Asymmetrical facades
- Complex roof form
- Site-specific design

Figures 145-146. The Hydraulics Laboratory at SIO (pictured 1964) is an example of Organic architecture (UC San Diego Digital Library Collections).

[305] Kimberly Elman, "Frank Lloyd Wright and the Principles of Organic Architecture," PBS, accessed Sept. 2015.
[306] Ibid, 81.

Brutalism

While Mid-Century Modernism often took on a light, transparent, and skeletal appearance, Brutalism created imposing, heavy concrete structures that often appear to dominate – rather than disappear into – their environment. Brutalism derives its name from the French term *bèton-brut*, or "raw concrete," which refers to the concrete casting technique that left a raw surface bearing the imprint of formwork. Utilized famously by Le Corbusier in his *Unité d'Habitation* (1952) in Marseille, France, the technique made its way into the American architectural scene as early as the 1950s but proliferated in the 1960s and early 1970s. Brutalism advocates for honesty in expression of all materials but specifically concrete, which was considered a humble but indestructible material that allowed for bold, monolithic forms.[307] Concrete was used both structurally and aesthetically, and generally lacked unnecessary ornamentation. Buildings are typically blockish, though there are some examples that incorporate more organic, natural forms. Brutalist architecture stands out from its lightweight predecessors, and is often considered forbidding and inhuman. The progressive nature of the style made it popular in public architecture and educational institutions, and it can be found in university campuses nationwide.[308]

Figure 147. Le Corbusier's Unité d'Habitation, 1952, helped to popularize the Brutalist aesthetic (fondationlecorbusier.fr).

The early planners of UC San Diego envisioned clusters of architecturally distinct colleges amid a backdrop of extant eucalyptus groves. The formality and starkness of the Brutalist style lent itself to the juxtaposition between hard-and-soft aesthetics that would distinguish the University from other UC campuses.

[307] Ibid.
[308] Ibid, 47-8.

Some of California's most famous Brutalist buildings are located on UC San Diego's main campus, including the Geisel Library (1970, William Pereira) and the collection of buildings on Muir College's campus (1969-1971, Robert Mosher, Dale Naegle, Richard George Wheeler, and others). Other notable examples are located on the SIO campus including Hubbs Hall (1976, Liebhardt, Weston and Forester), and the Eckart Building (1976, Liebhardt, Weston and Goldman).

Character-defining features of Brutalism include:[309]

- Exposed and expressive concrete structural system
- Monumental massing
- Angular and rectilinear forms
- Exposed concrete as building finish, without ornamentation
- Base articulation, often rising above integral plazas and landscapes

Figures 148-151. Examples of Brutalist architecture on campus include the Muir College campus (top), Geisel Library (bottom left), and the Biomedical Sciences Building (bottom right), 2015 (ARG).

[309] "San Diego Modernism Historic Context Statement," Oct. 2007, 79.

Evaluation Guidelines: Architecture and Design, 1910-1985

Resources that are evaluated with this theme are significant as excellent examples of their respective architectural style or type, and/or as a notable work of an architect, builder, or designer who demonstrated a mastery of their craft. By virtue of its role as a major public university and as an institutional focal point of San Diego, the UC San Diego campus has many prominent buildings that were designed by some of the most acclaimed architects of the day. Therefore, buildings that are significant on the basis of their architecture must not merely include some features that are associated with a particular idiom, but must be an excellent or otherwise noteworthy example of their respective style or type. Resources identified under this theme include individual buildings and concentrations of buildings that share a cohesive aesthetic (historic districts).

Applicable Criteria	A building or historic district associated with this theme is eligible under the following criterion: **Criterion C/3 (architecture):** as an excellent example (or concentration of) of an architectural style or type that contributes to the architectural character of the UC San Diego campus; and/or as an important work of a noted architect, builder, or designer.
Integrity Considerations	An individual building that is significant under Criterion C/3 should retain integrity of design, workmanship, materials, and feeling, at a minimum, in order to be eligible for its architectural merit. A building that has lost some historic materials or details may still be eligible if it retains the majority of the features that illustrate its original style and appearance in terms of its massing, spatial relationships, proportions, and fenestration patterns. A building is not eligible if it retains some basic features conveying form and massing, but has lost the majority of features that originally characterize its style or type. Additionally, buildings that have incurred an accumulation of minor alterations, or have experienced substantial additions that obscure the original design intent, are generally not eligible under this criterion.

A historic district significant under this theme should contain a majority of component parts (district contributors) that convey its significance. In the case of a historic district, since it is the collective whole that conveys significance, individual buildings may have endured some material alterations while still retaining sufficient integrity in order to be considered a district contributor.

Registration Requirements

To be eligible under this theme, a buildings or historic district should, at minimum, satisfy the following registration requirements:

- Date to the period of significance (1910-1985), and
- Retain the essential aspects of integrity, and
- Retain enough of its essential physical characteristics to adequately convey its association with the historic context.
- Significant resources may, but might not always, be associated with a notable architect, builder, or designer.
- Because the period of significance spans a period of years that extends into the recent past (within the National Register's 50-year age requirement), a building eligible under this theme may need to meet Criteria Consideration G to be eligible for the National Register.

VI. SURVEY FINDINGS

Summary of Findings

In summary, ARG identified a total of 40 resources in the Survey Area that appear eligible for listing in the National Register and/or California Register. Identified resources can be broken down as follows:

- 32 individually eligible buildings
- 4 historic districts
- 4 non-building resources (structures, objects, and sites)

Historic resources are dispersed across the entire Survey Area, although the majority (23 individually eligible buildings, three historic districts, and three non-building resources) are concentrated in the area referred to as West Campus. Eight individually eligible buildings and one historic district are located at SIO. One building, the Walter Munk Residence, is located off campus. One non-building resource is located in East Campus.

A complete list of survey findings is included as Appendix A of this report. Findings are also conveyed graphically through GIS maps, which are included as Appendix B of this report.

Individually Eligible Buildings

31 buildings on campus were identified in the survey as individually eligible for listing and are associated with the contexts and themes comprising the Historic Context Statement. Some were evaluated under multiple contexts and themes. Two individual buildings at SIO (Old Directors House, 1915, and Ritter Hall, 1931) were evaluated for conveying early patterns of development at SIO. Two buildings were evaluated for their association with academic advancements that had a broad societal impact: Ritter Hall (1931), which was where the Keeling Curve model of climate change was conceived, and the IGPP-Munk Laboratory (1963), which bears an important association with SIO oceanographer Walter Munk's many pioneering advances in the fields of oceanography and geophysics. The Che Café (1942) was evaluated for its association with student activism and counterculture, and also as an excellent example of public art for the murals adorning its exterior walls. 28 individual buildings were evaluated as excellent examples of their respective architectural style. Consistent with the character of the UC San Diego campus, all of the individual buildings that were evaluated for their architectural merit are designed in various iterations of Modernism: Mid-Century Modernism, Post-and-Beam, Organic, and Brutalism. In many cases, these buildings are important examples of a notable architect's body of work.

Figures 152-155. Some examples of individually eligible on-campus buildings include (clockwise, from top left): Ritter Hall, Galbraith Hall, Biology Building, and the Mandeville Center (ARG, 2015).

One off-campus building, the Walter Munk Residence at 9530 La Jolla Shores Drive (1953), was also identified as an individually eligible resource. This property was determined eligible under multiple criteria.[310] Specifically, the residence is associated with the productive life of renowned SIO oceanographer Walter Munk, and has acted as an extension of his laboratory since its construction; is also associated with patterns of development that transformed both the physical and cultural composition of this area of La Jolla after World War II; and is an excellent example of the Post-and-Beam subset of Mid-Century Modern architecture.

Figures 156-157. Walter Munk Residence, an individually eligible building located off campus (ARG, 2016).

[310] Because the Walter Munk Residence is an off-campus resource that is not directly associated with the institutional development of SIO and UC San Diego, it is significant for themes that are not expressly identified in the Historic Context Statement. These contexts and themes are discussed at length in the DPR forms for the Walter Munk Residence, included in Appendix D of this report.

Several individually eligible buildings are accompanied by significant examples of designed landscapes and/or public art. This includes two examples of sculpture at SIO: *The Ploughman* (1903, Arthur Putnam), a bronze sculpture that is located next to the Old Director's House, and *Spring Stirring* (1948, Donal Hord), a black diorite sculpture that is located outside of the IGPP-Munk Laboratory. Significant examples of designed landscapes designed by the firm of Wimmer and Yamada are associated with the IGPP-Munk Laboratory (1963) and Sverdrup Hall (1960).

Historic Districts

In addition to individual resources, the survey identified four historic districts, which vary in size and composition. Three are located in West Campus, and the fourth is located at SIO. Each historic district includes a concentration of resources that are associated geographically, thematically, and aesthetically, and collectively convey significant contexts and themes related to the campus's development history. Following is a brief description of each historic district.

The **Camp Matthews Historic District** consists of six contributing buildings and several associated site features that are located in the University Center vicinity. All of the buildings were constructed in 1942 and were historically associated with Camp Matthews, a marksmanship training camp that operated at the site for several decades until it was shuttered in 1964. When the land comprising the training camp was transferred to UC San Diego, the university inherited dozens of military buildings; however, almost all have since been demolished, and so this group of modest buildings stands as a rare vestige of the area's military history. These buildings originally housed uses related to the camp's administration and day-to-day operations; now they support the operations of the university.

Figures 158-161. Contributing buildings within the Camp Matthews Historic District, all constructed in 1942 (ARG).

The **Muir College Historic District**, located at the western edge of the UC San Diego campus, is composed of nine contributing buildings and three contributing landscape features that were constructed between 1968 and 1971. The buildings were constructed as the second installation in UC San Diego's innovative "cluster college model," and all were designed by noted local architects in the heavy and forbidding Brutalist style. Together, the buildings and associated landscapes exhibit a remarkable sense of architectural cohesion and create one of the most identifiable senses of place on the UC San Diego campus. The district was evaluated under multiple contexts and themes: as an articulated example of the cluster college model and the ideas articulated in Robert Alexander's first campus master plan; as an excellent and cohesive concentration of Brutalist style architecture; and as an exceptional example of a designed landscape associated with the San Diego-based landscape architecture firm of Wimmer and Yamada.

Figures 162-164. Muir College Historic District (ARG).

Located to the south of Muir College is the **Revelle College Historic District**, which is composed of seventeen contributing buildings oriented around a central plaza and a prominent axial pedestrian corridor. Built between 1963 and 1973, these buildings and associated features comprised what was the first of UC San Diego's six undergraduate colleges to be developed. Buildings within the historic district are all designed in various iterations of the Mid-Century Modern style and, in

addition to their physical design, are tied together by a unified and cohesive plan. Since development of the college was overseen by Alexander, its design strongly conveys the essential themes and principles underpinning his master plan. Like Muir College, Revelle College was evaluated under multiple contexts and themes including its association with the original campus master plan; as an excellent concentration of Mid-Century Modern architecture; and for its well-articulated designed landscape, also designed by the firm of Wimmer and Yamada.

Figures 165-167. Revelle College Historic District (ARG).

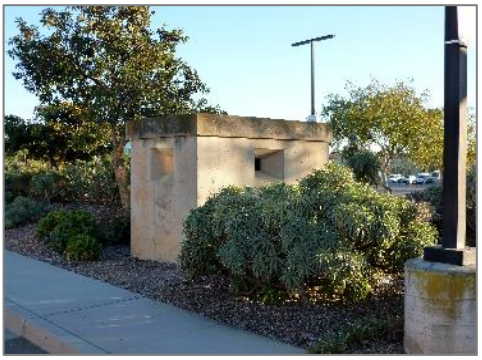
Located near the northwest corner of the SIO campus is the **Scripps Cottages Historic District**, which consists of four vernacular cottages that were constructed in 1915 and are among the oldest extant buildings anywhere at UC San Diego. These small, modest buildings were constructed as on-site housing for scholars and visitors in the early years of the Scripps Institution, and were originally part of a larger cluster of residences that were constructed for this purpose. The cottages are significant for their association with Scripps's early institutional history and associated patterns of development. They stand in stark contrast to the larger and more contemporary edifices that define much of the SIO campus today.

Figures 168-169. Scripps Cottages Historic District (ARG).

Non-Building Resources

The survey also identified four resources that can be broadly classified as "non-building resources." Identified resources that fall into this category include a concrete sentry booth near the eastern boundary of campus that is associated with the former Camp Matthews military base; Revelle Plaza, which was the focal point of campus activism and student unrest in the 1960s and 1970s; and an art installation from the 1970s entitled *Thirty Blocks* that is located to the east of the university's central library and is significant for its association with activism and public art, both important to the social and cultural development of the campus. The fourth is a portion of the eucalyptus grove near the center of UC San Diego's upper campus that is considered to comprise the "cultural center" of the grove.

Figure 170. Revelle Plaza, a non-building resource (ARG).



Figures 171-173. Non-building resources include the "cultural center" of the eucalyptus grove (top*), Thirty Blocks* (bottom left), and the Camp Matthews Sentry Booth (bottom right) (ARG).

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APPENDICES