NPS Form 10-900
(Rev. 10-90)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **San Diego State College** , San Diego State Teachers College
other names/site number **San Diego State University**

2. Location

street & number **5300 Campanile Drive** not for publication |N/A|
city or town **San Diego** vicinity |N/A|
state **California** code **CA** county **San Diego** code **073** zip code **92182-5200**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this
__X__ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property __X__ meets ____ does not meet the National Register Criteria. I recommend that this property be considered significant ____ nationally __X__ statewide ____ locally. (____ See continuation sheet for additional comments.)

Daniel Abeyta — July 15, 1997

Signature of certifying official — Date

California Office of Historic Preservation

State or Federal agency and bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria. (____ See continuation sheet for additional comments.)

Signature of commenting or other official — Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

__V__ entered in the National Register ____ See continuation sheet.	Edson H Beall	9/4/97
____ determined eligible for the National Register ____ See continuation sheet.		
____ determined not eligible for the National Register		
____ removed from the National Register		
____ other (explain): ____		

Signature of Keeper — Date of Action

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Signature of certifying official — Date: July 29, 1997

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria. (____ See continuation sheet for additional comments.)

Signature of commenting or other official — Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

√ entered in the National Register ____ See continuation sheet.	Edson H Beall	9/4/97
____ determined eligible for the National Register ____ See continuation sheet.		
____ determined not eligible for the National Register		
____ removed from the National Register		
____ other (explain): _____		
	Signature of Keeper	Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

___ private
___ public-local
_X_ public-State
___ public-Federal

Category of Property (Check only one box)

___ building(s)
_X_ district
___ site
___ structure
___ object

Number of Resources within Property

Contributing	Noncontributing	
10	1	buildings
1		sites
1		structures
2		objects
14	1	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)
N/A

Number of contributing resources previously listed in the National Register _____

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat:	Sub:
Education	**school**
Education	**education-related**

Current Functions (Enter categories from instructions)

Cat:	Sub:
Education	**school**
Education	**education-related**

7. Description

Architectural Classification (Enter categories from instructions)

Late nineteenth- and twentieth- century revivals / Spanish Colonial Revival.

Materials (Enter categories from instructions)

foundation **Concrete**
roof **Terra Cotta**
walls **Concrete**
Stucco
other **Cast Iron**
Ceramic Tile

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

❖ **See attached Continuation Sheets.**

8. Statement of Significance

Applicable National Register Criteria (Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing.)

__X__ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

__X__ B Property is associated with the lives of persons significant in our past.

__X__ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

____ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

____ A owned by a religious institution or used for religious purposes.

____ B removed from its original location.

____ C a birthplace or a grave.

____ D a cemetery.

____ E a reconstructed building, object, or structure.

____ F a commemorative property.

____ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Education
Social History (Works Progress Administration
Architecture

Period of Significance **1930-1947**

Significant Dates

Significant Person (Complete if Criterion B is marked above.)

Hardy, Edward L., Ph.D. and Walter R. Hepner, Ph.D.

Cultural Affiliation

Architect/Builder

Hazen, Howard Spencer, architect
Daniels, Mark, landscape architect/urban planner
Bell, Alphonzo E. Bell, real estate developer

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

❖ **See attached Continuation Sheets.**

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

❖ **See attached Continuation Sheets.**

Previous documentation on file (NPS)
___ preliminary determination of individual listing (36 CFR 67) has been requested.
_X_ previously listed in the National Register (one element-Aztec Bowl)
___ previously determined eligible by the National Register
___ designated a National Historic Landmark
___ recorded by Historic American Buildings Survey # _____
___ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data
___ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
_X_ University
___ Other
Name of repository: **San Diego State University: Love Library, Special Collections, Facilities Planning Map Files**

10. Geographical Data

Acreage of Property **approximately 10 acres**
UTM References (Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	11	493100	3626180	3	11	493530	3626500
2	11	493410	3626580	4	11	493350	3625920

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)
Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

❖ **See attached Continuation Sheets.**

11. Form Prepared By

name/title **Sue A. Wade, Alexander D. Bevil, Dr. Lynne E. Christenson, and students of Historic Preservation class, Fall 1995**
organization **San Diego State University** date **March 7, 1997**
street & number **5300 Campanile Drive** telephone **(619) 594-2305**
city or town **San Diego, California** state **CA** zip code **92182-7010**

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps
A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

❖ **See attached Continuation Sheets.**

Photographs
Representative black and white photographs of the property.

❖ **See attached Continuation Sheets.**

Additional items (Check with the SHPO or FPO for any additional items)

NARRATIVE DESCRIPTION

INTRODUCTION

The historic core of San Diego State University was planned and designed in the late 1920s to form the nucleus of the newly relocated campus of the San Diego Teachers College. Construction in the early 1930s grouped most of the original six buildings around a main quadrangle with only the Power Plant set apart a short distance to the northeast. Within a decade and a half, four additional buildings, several planned augmentations to original buildings, two structures, landscaping, and two objects-types were integrated into the complex to fill out the campus. In architectural style, layout, and decoration, the complex is Spanish Colonial Revival with strong Mission Revival elements. This popular style was philosophically tied to President Edward Hardy's vision for the school: an educational monastery dedicated to holistic education. The original 1930s building cluster is concentrated in an area of approximately five acres atop a mesa finger overlooking Alvarado Canyon to the north. Several of the late 1930s and early 1940s structures such as the Greek Bowl and Aztec Bowl were constructed utilizing the advantageous topography. Currently, the total historic core comprises an area of approximately ten acres. The buildings were constructed in the developing stucco-covered reinforced concrete technique that well imitated the Andalusian-inspired Spanish Colonial, whitewashed adobe construction. The complex is well-known for its southern entry: the *Portales* of the Academic Building that symbolize, at once, the architectural inspirations and the educational intentions of the campus. Architecturally, the façade combines Moorish-influenced turrets framing a Catalonian-style archway capped by a *Campanario* belfry. The entry symbolizes the transition into a new type of educational campus.

These aspects of the campus remain intact today. Many of the buildings have undergone utilities upgrades and interior modifications; new buildings, exterior to the complex, have been constructed. However, none of these improvements have altered the original architectural and educational spirit of the campus. Original plan and materials, especially integral Moorish and Spanish design and decorative details, remain as they were constructed in the 1930s and 1940s. Because it was located at the point of the mesa finger, the later development of the remainder of the university has essentially left the core campus distinct. The historic core currently comprises the north end of the campus—the *Portales* entrance lying at the end of the central plaza mall that traverses the campus from south to north. The monastic-like quadrangle design provides a quiet isolation within the confines of the historic campus that is still appreciated and used by today's students for study and relaxation. Because the historic campus core essentially symbolizes San Diego State University, the school has recognized its aesthetic and cultural importance. The recognition of the historic importance of the campus, however, has now been heightened by the University's centennial (1897-1997) celebrations this year.

CAMPUS DEVELOPMENT

In 1928, Alphonzo E. Bell, through his Bell-Lloyd Investment Company of Los Angeles, donated a 125-acre site, located in the heart of the company's Mission Palisades tract in San Diego, for the construction of the new State College campus. Although the site was offered gratis, the Los Angeles-based Bell-Lloyd Investment Company was hoping to develop the surrounding area into an exclusive residential neighborhood with the new campus as its centerpiece. Improvements in the area surrounding the new college would be similar to those already found in a development that the company was promoting near the campus of U.C.L.A.—Bel-Air. While the San Diego campus site was a good distance northeast of the center of San Diego, its advantages included a level building area, two arroyos suitable for construction of an athletic stadium and amphitheater, an unobstructed view of the surrounding area, and room for expansion. The Bell-Lloyd Company also contributed the services of its landscape architect and urban planner, Mark Daniels as well as $50,000 to the campus building fund for grounds improvement.

The City of San Diego voters approved a bond issue to purchase the old campus site in San Diego, providing $325,000 to add to the State of California $650,000 appropriation, for construction and relocation of the college. Ground was broken on October 7, 1929 and was attended by close to 500 students, faculty, and distinguished visitors. In February, 1931, the college moved to the newly completed campus consisting of the original six buildings: the Academic Building, the Library and Campanile, the Little Theater, the Teacher Training School Building, the Science Building, and the Power Plant. Classes started on February 9 and the first graduating class in May numbered about 90. The new "campus covered 125 acres, the landscaping and architectural embellishment has already gone far enough to indicate that when San Diego State College would be completed it would be one of the most beautiful of the Pacific Coast colleges" (Lesley 1947:48-9).

Despite the setbacks brought on by the Great Depression, already-allocated funding, generous donations, and the help of the Works Progress Administration (WPA) ensured the completion of the Student's Club, Scripps Cottage for women, the Dual Gymnasium, and Aztec Bowl. Scripps Cottage was dedicated by its benifactress Miss Ellen B. Scripps on September 27, 1931 and The Club was completed in 1932. The Dual Gymnasium was dedicated May 1, 1934 and, in addition to being one of the largest and best equipped physical education plants on the Pacific Coast (Lesley 1945:55), immediately became an integral part of the college intent to develop the social as well as the intellectual aspect of the student (Del Sudoeste 1934:29). Aztec Bowl and the Greek Bowl were dedicated on October 3, 1936 and May 2, 1941, respectively. The Music Building was completed in 1942. Several planned building augmentations were also completed during this period, as well as the sculpture of the Montezuma Statue ("The Aztec") and almost 100 concrete and wood benches ("The WPA Benches").

As a group, the design of these earliest buildings utilized the popular Spanish Colonial Revival style to create an educational complex which would reproduce, in College President Hardy's words, "the cloisters of a Spanish monastery or university" (Hardy 1929:1). Hardy refers to a quotation by Arnold Toynbee, "Civilization is a work of art.... It is a social work of art, expressed in social action" (Hardy 1929:20), in describing "the significance of the new college as a

fine social achievement" (Hardy 1929:20). Many of the early photographs of the new campus, show glimpses of the inner courtyards framed in door or window arches, reinforcing the image of "The City Within" (Hardy 1930:1).

Hardy's vision was brought to physical reality by State of California Public Works Department Architect Howard Spencer Hazen. He too envisioned the campus as a monastic university. His design elements were developed through imagining the campus being built in the Spanish border region between Catalonia and Valencia. This allowed him to incorporate both Christian and Moorish architectural styles of the medieval period, a style known as *Mudejar* (Bevil 1993). The *Mudejar* style is epitomized in the Academic Building which combines Lombardic and Romanesque cornice details and second-story arcades with Catalonian-style rusticated arch ways and vaulted ceiling entries. Hazen also included Gothic elements such as column-divided twin windows (*ajimez or ventanas geminadas*) and formal early Renaissance-inspired fenestration. The towering *Campanile* attached to the Library Building is of Moorish origin resembling a minaret adapted for use as a Christian bell-tower (Hazen 1931).

The "City Within" consists of the original six buildings clustered around a central and two ancillary open quadrangles. These include the Academic Building (today's Hepner Hall), the Little Theater, the Library and Campanile (today's Hardy Memorial Tower), the Teacher Training School (today's Physical Sciences), the Science Building (today's Life Sciences South), and the Power Plant (today's Physical Plant) to the northeast. Six additional buildings and structures were added within a decade and a half, with the help of the WPA, and are integral to the core campus. These are Scripps Cottage, a short distance to the southeast (which today has been moved to the southwest); The Club, just east of the Academic Building (Aztec Cafe and Bookstore, today's Faculty/Staff Center); the Dual Gymnasium, entrenched on the facing canyon edge to the south; Aztec Bowl, located in the canyon bottom west of the Dual Gymnasium (which has now been partially demolished and although previously listed on the National Register as a structure, is not included in the current district); the Music Building (a part of today's KPBS Building); and the Greek Bowl (today's Open Air Theater/OAT). Together with the campus landscape (delineated as a site that also includes numerous WPA-constructed wood and concrete benches) and Donal Hord's 1941 statue of "the Aztec," these ten buildings, one structure, one site, and two object types form the San Diego State College Historic District.

BUILDINGS, STRUCTURES, SITE, AND OBJECTS

Original 1930 Buildings

❖ Academic Building
Date: 1930
Style: Spanish Colonial Revival
Architect: Howard Spencer Hazen

Located at the north end of the University main plaza mall, the Academic Building constitutes the formal entry to the San Diego State College Historic District—"the City Within." It is the southern boundary of the main interior quadrangle and is located between the Little Theater on the west and The Club on the east. The main building is rectangular, side-gabled, with its main façade facing south. On the either side of the entry, are ten-foot diameter round towers (the *Portales)* capped by low, conical tile roofs. Enclosed between the *Portales* are the first-floor entry and the second-story single-arch-over-double-arch opening into a second-story arcade. The central entry is a rusticated-block, arched opening leading into a Moorish style arch-vaulted lobby. Through this one passes into the interior campus quadrangle. Inside the entry, a ceramic faience tile "pine tree" frieze circles the lobby just above eye-level. A large wrought iron and glass chandelier hangs from the center of the open-ribbed ceiling. Between the *Portales*, above the entry, is a wrought iron catwalk at the base of a three-tiered *Campanario* pierced-wall bell tower containing five bells hung from wooden beams. The first-story facade contains three sets of 4x2 pane casement windows. On the second-story an interior arcade overlooks the entry, containing eight Lombardic arches separated by six spiral columns with incised foliate caps.

The interior, or north, elevation overlooks the main campus quadrangle. This elevation contains, on either side of the entry, a first-story horizontal bank of three top-hinged window bays and a second-story horizontal bank of 14 top-hinged window bays. Over the entry are three arches containing four room-height window bays through which classrooms can be seen. These are fronted by a wrought-iron rail supported by molded concrete brackets. A horizontal line of decorative arched corbels lie just below the tile eaves.

The west end of the Academic Building is attached to the KPBS Building which, although built in the 1960s, presents stucco over concrete facade walls and a tile roof similar in color and style to that of the original building. This building also presents a Moorish-style serrated horseshoe-arch entry similar to that of the older Music Building a short distance to the west.

A side-wing, fronted with a narrow side-gabled T-shaped structure extends south from the east end of the building. The eastern wing presents, in Hazen's words, an "early Renaissance" educational-style two-story facade containing regularly spaced bays of eight light windows. The west facing elevation of this wing, perpendicular to the main entry, contains a block-arched entry similar in style, though smaller in scale, to the central entry. The second story of this elevation

contains arched windows that continue the arcade/arch theme. On the east, a decorative tile-roof chimney protrudes from the roof. At the front of this wing, a single-story shed-roof rectangular structure runs along to a walkway on the east. The south-facing wall of this building consists primarily of rectangular awning windows behind alternating arches and columns shrouded in bougainvillea. The smaller scale and vegetation serve as a transition from the imposing Academic Building facade to the smaller and more cottage-like character of The Club to the east.

As originally designed, the Academic Building primarily housed offices and a women teacher's lounge in the east wing and classrooms throughout the remainder of the building. The design of the Little Theater was included as part of the Academic Building original plans as Alternative B, but was designed as a separate building. In the ensuing years, the Academic Building has served various functions including academic, arts and sciences, business, and administration. In the 1960s, the KPBS Building was constructed to the southwest, combining the Academic Building and later Music Building to the west. In 1937 the WPA completed an arcade from the northeast corner of the Academic Building to the Science Building to the north. The KPBS Building, by virtue of its typically Andalusian-inspired broad expanse of wall and Islamic scalloped side entry, complements the original Academic Building. The Arcade completes the monastic theme of arcaded walkways facing an outdoor quadrangle and additionally was constructed during the campus' historic period. A major structural rehabilitation, not affecting the historic ambiance of the building, was completed in 1975 to meet earthquake standards.

❖ Little Theater
Date: 1930
Style: Spanish Colonial Revival
Architect: Howard Spencer Hazen

The Little Theater is attached to the Academic Building on the northwest. The building has 7,971 square feet of useable interior space. It is constructed of poured reinforced concrete, with a sloping theater style floor, plastered interior surfaces, and stucco exterior surfaces. It is essentially a single-story rectangular structure with a flat roof, closed eaves, and a single edge-row of Spanish tiles at the roofline. The stage area is two-story, with a horizontal ornamental band half way up the second story, and another matching band at the roofline. An undecorated frieze runs across the building's north side. The building's east entry fronts onto the main interior quadrangle. This entrance consists of an arcade made of four semi-circular arches supporting a heavy timber-beamed ceiling. The arcade is attached to, and partially shared by, the Academic Building and has a heavy wooden and glass entrance door. The door is adorned with a spindle covered, double pane, rectangular-transom panel. The theater has two flat decorated entrance doors and a small lattice-covered window. On this façade, adjacent to the upstairs balcony, is a small recessed, outward-opening casement window, and a recessed, inward-opening set of French doors with an exterior railing built flush to the outside wall. Also on this side of the building, the front 12-15 feet of the tile roof slope downward from the horizontal at about a 30-degree angle. The roof is topped with a stucco-covered chimney. The balcony is reached via an outside stairway with an open railing, forming a single semi-circular arched recess against the forward north side of the building. Across

the rear, north side of the building (added in 1947) is a horizontal row of four sets of vertically paired, top-hinged windows. To the rear (west) of the building is a small freight dock.

The Little Theater continues to serve the campus as a theater, auditorium, and assembly hall. The 1947 addition closely follows the same Spanish Colonial Revival architectural style). In 1975 the structure was rehabilitated and brought up to current building code standards. Originally, the theater's maximum seating capacity was 158 seats; 106 on the main floor and 52 in the balcony. The theater's maximum seating capacity has been expanded to 170 seats; 114 on the main floor and 56 in the balcony. These improvements have been accomplished without any compromise to the Little Theater's original architectural integrity.

❖ Library Building and Campanile
Date: 1931
Style: Spanish Colonial Revival
Architect: Howard Spencer Hazen

The Library Building and *Campanile* are located between the Science Reading Room and the Life Sciences Building (original historic core buildings) and the 1960s-built Professional Studies and Fine Arts Building. The Library was originally constructed as an L-shaped, two-story building with an eleven-story tower. The tower and main library externally resemble a Spanish church with a Moorish-inspired bell-tower, or *Campanile*, and are central to the allegorical theme architecturally expressed by Hazen. They are constructed of poured concrete with a white stucco exterior. The Library Building is two-story, rectangular, with a red-tile, low-gable roof. The *Campanile* is on the southwest corner of the building. The Library Building and *Campanile* have a footprint square footage of 45,506 feet with a capacity for 581 people.

The majority of the building has a low-gable roof, while the north wing is divided into both a gable and flat roof. The gabled roofs are covered with red tile laid in overlapping rows. The red-tiled roofs add to the Spanish monastic allegory.

The entrance doors to the Library Building are original. They consist of two sets of heavy doors, with six upper bottle-bottom, lead glass panels, and six lower wooden panels. A massive, undecorated wooden lintel, supported by an art stone column, passes over both sets of doors. The entry is sheltered by an arcade running most of the length of the building. The windows of the south façade are simple casement or transom, with plain if any molding. Windows on the east and west were originally large rectangular transom windows on the bottom and smaller square transom windows at the top. The interior of the Library Building consists of a single room, two stories high, with marble floors, marble round columns, and heavy timber beam ceilings. Major exterior additions were made to the structure in 1941, 1950 and 1959, in two wings extending north and west of the tower. These are exterior and separate visually as well as

functionally and, with the exception of altering the west and north windows, have not affect the overall integrity of the building.

The *Campanile* is an eleven story (139 foot) Islamic-inspired rectangular tower. Functional as well as decorative, it houses a five-thousand-gallon water tank on the eleventh floor. This water tank provided adequate water pressure to supply the campus water needs. The *Campanile* also houses the Fletcher Chimes. This rectangular structure is or poured reinforced concrete with white stucco finish. The tower ends in a flat roof, upon which is placed a smaller tower that rises approximately 30 feet. The hipped roof of the smaller tower hip roof is also covered in red tile with a bronze finial at its apex. A lightning rod is attached to the bronze finial. On each side of the smaller tower are four arched openings, one on each face of the tower. There is an additional tower window on the south façade three-quarters of the way up, facing the main campus.

The eastern extension of the library was originally conceived as a separate structure. Called the Science Reading Room, it is a one-story rectangular building with an arcade on the southern side fronting onto the main quad. The Science Reading Room is made of poured reinforced concrete with a white stucco exterior and a low red-tile gable roof. No windows were originally designed for the south face of this structure. Its roof has exposed rafters and projecting eaves. On the south facade these eaves extend out from the building approximately ten feet, creating the Library arcade. This arcade is supported by a series of stuccoed arches and extends at a 90-degree angle along the Life Sciences Building. Since it was built on a slope, the north face is a split-level two-story structure with large rectangular windows in both stories.

❖ Teacher Training School Building
Date: 1930
Style: Spanish Colonial Revival
Architect: Howard Spencer Hazen

Arranged along a roughly north/south axis, the Teacher Training School Building, or campus lab, is situated on a promontory overlooking the northeast section of the campus. While the eastern elevation faces an open courtyard area, the remaining elevations face built-up areas of the campus. The building consists of seven interconnected, but distinct gable end-blocks arranged in a P-shaped pattern. The southwestern wing, arranged on a north/south axis, was used as classrooms for college-age students enrolled in the teacher-training program. North and adjacent to this wing is a complex of one-to-two-story Buildings arranged around a central landscaped patio area. Known as the "Banana Quad," it was the playground of a grammar school that occupied the Buildings surrounding it. A certified grammar school, it was also referred to as the Campus Lab, where students in the teacher training program would experience teaching an actual grammar school under "laboratory," or tightly observed and controlled conditions. This wing was the implementation of Dr. Hardy's theory of utilizing laboratory settings for training teachers.

Andalusian in design and concept, the Training School Building reflects a fusion of Spanish Renaissance and Moorish design features. Among these are the use of the ubiquitous mission-style baked red clay barrel roof tiles, poured concrete stucco-faced walls, and decorative metal lamps, door hardware, and gates. Other decorative elements typical of the style include protruding baked tile "*canales*" and flush, checker-board pattern concrete wall vents, along with stucco-covered chimneys (with either plain flat tops or elaborate chimney caps resembling gable roofs or multi-level bird houses), and second-story balconies with decorative wrought iron railings.

Another unique design feature typical of the style is the use of arched entryways. Of these, those entering the south and east elevation of the two-story gabled wing along the south side of the Banana Quad (the former Children's Library Building) are also reflective of the Building's Andalusian allegory. Consisting of semi-elliptical archivolts set on Doric imposts, they lead into an inner columned corridor, which forms part of an open three-sided loggia continuing along the east and north sides of the patio. The red barrel tile covered shed roofs of the north and east loggias are supported by square corbel bracketed timber posts.

Tall iron gates, with a sunburst pattern across their tops, can be locked to secure the entryways leading into the quad. Continuing the Moorish penchant for privacy, projecting decorative iron grills secure the windows along the east elevation of the north/south-oriented wing east of the Banana Quad.

West of the Banana Quad patio is a two-story lecture hall. Continuing the Andalusian metaphor, the hall's high, gabled red tile roof, supported by an open truss wooden beam ceiling (with hanging Moorish style lanterns), and narrow three-panel awning style windows, resembles a small chapel. The original wooden doors that opened out onto the inner patio have been replaced with modern undecorated hollow doors.

Fenestration found throughout the Building consists of the fore-mentioned three-panel awning windows arranged formally along all of the exterior walls. Their particular use along the east two-story elevation of the southwest wing impart a feeling of formal symmetry reflective of Classically inspired Spanish Renaissance Buildings.

While the Training School Building has remained relatively intact, several additions and modifications have occurred over the years. The most noticeable is the addition of a wing southeast of the southwest wing—the Physics/Astronomy Building. However, this wing, erected in the 1950s, still continues the Spanish/Moorish metaphor.

Other modifications include the addition of plexi-glass skylights and stucco wall projections used to shield equipment on the roof of the southwest wing. Another major addition is an enclosed railing stairway leading from the southeast parking lot to the second-story of the former Children's Library Building. It emulates an original stairway that leads from the northwestern section of the parking lot to the junction of the Children's Library Building and the southwest gabled wing.

Formerly another children's play area, the large open area southeast of the building was converted into a parking lot sometime during the 1950s. The only remaining architectural elements from the Training School Building playground era are several cobblestone-set-in-concrete-mortar retaining walls along the northwest section of the parking lot.

Many of the second-story classrooms, the large lecture hall, and various hallways still retain their original exposed wood beam ceilings. Several of which are still decorated with faded Hispano-Moorish patterns.

The Training School Building was one of the original Buildings designed by Howard Spencer Hazen for the San Diego State Teachers College in 1930. An actual grammar school, it was used as a teacher training school, carrying on the role inaugurated by the founding of the college as a State Normal School at the turn of the century. At the time of its dedication in 1930, Dean W. Ault, head of the college's Department of Education, stated that the Training School Building's design was based on a study of the latest scientific improvements for a child's education.

According to Dean Ault, the design of the Building allowed children to be closer to nature. In addition to the children's playground area adjacent to the southeast, the inner courtyard was also landscaped so that the children would be able to inter-act with the plants. The children who attended class here were encouraged to water and care for the plants and bird houses that hung from the trees in the patio. Potted plants also hung from metal rings under the windows of the Children's Library Building, along the south side of the patio. Campus legend has it that the huge variegated fig tree shading the southeast corner of the patio was planted from an original potted plant that was donated by one of the staff members at the school. The fruit-bearing banana plant in the northeast corner of the patio initiated the current name, the "Banana Quad." East of the Building was an open canyon area which was used as an educational arboretum.

The wing adjoining the east, inner patio was once divided into two classrooms. Each classroom contained tracked wooden garage-like doors that could be raised, opening the classrooms out onto the red tile covered loggia. The Children's Library Building to the south had an open air reading room on the east end of its second story. While the open air reading room has been enclosed by the addition of the 1950s era wing, a fireplace within the room adjacent to it remains.

The room west of the inner patio was used as an auditorium and part-time cafeteria. The auditorium once featured a "modern" raised stage and movie screen at its north end. However, it has since been filled in with a blank wall.

During the late 1950s, a new training school building was built on campus. The former was then converted into a new Physical Sciences Building. Many of the former children's classrooms were converted into lab space with higher tables and additional ventilation facilities. The former auditorium/cafeteria was remodeled into a large lecture hall during the mid-1980s. However, it still retains its Spanish exterior detailing.

Additionally, during this period a new wing was added, the Physics/Astronomy wing to the southeast corner of the southwest wing. This wing housed a subcritical reactor--the only one authorized for a state college by the Atomic

Energy Commission. The 1950s portion of the Physics/Astronomy wing addition was designed in the same Spanish Colonial style and blends nicely with the original structures. A 1960s eastern addition to the Physics/Astronomy wing is typical 1960s International box style, is separated from Physics/Astronomy by an exterior walkway, and is a separate building.

❖ Science Building

Life Science Building
Date. 1930
Style: Spanish Colonial Revival
Architect: Howard Spencer Hazen

Lecture Hall
Date: 1940
Style: Spanish Colonial Revival
Architect: Unknown

Life Science Building Annex
Date: 1942
Style: Spanish Colonial Revival
Architect: Unknown

The Life Science Building is a roughly L-shaped, two-story, reinforced concrete and stucco Building situated on a promontory overlooking the northeast section of the campus. Divided into three adjacent wings, it consists of an original two-story (with basement) east/west-oriented main block with projecting northeast and southwest corner additions. Both additions, the Life Science Building Extension and the Lecture Hall, are similar in style and form to the original.

Andalusian in design and concept, the Life Science Building reflects a fusion of Spanish Renaissance and Moorish design features. These design features include: the ubiquitous baked red clay barrel roof tiles; thick poured-concrete and stucco walls, protruding baked tile *canales*, flush checker-board pattern concrete wall vents, and stucco-covered chimneys with decorative caps.

One of the most interesting features of the Life Science Building is the use of irregular rooflines, typical of the Spanish Colonial style. Ranging from flat to gable to shed, they give the building a vernacular feeling. However, offsetting this is the use of symmetrically arranged multi-light, metal-frame awning and casement windows. These windows present a feeling of institutional formality found in early Spanish Renaissance style government buildings. Other stylistic

Andalusian design features, found throughout the building, are the use of semi-elliptical and semi-circular arches along pedestrian walkways, as well as decorative metal lightning rods and weather vanes on stylistic cupolas.

The south elevation of the original Science Building, along with the east elevation of the Lecture Hall, and the northwestern elevation of the Training Building, form the three sides of a sunken quad area. Referred to on campus as the "Sunken Lawn," it is a small grassy area bisected by concrete paths. While most of the landscape material acting as foundation planting is a typical mix of semi-tropical Mediterranean type plants, one particular plant stands out, an ancient *Kigelia pinnata*. Known on campus as "the Sausage Tree," its common name comes from its fruit. Rough-skinned, and over a foot and a half long, these gourd-like fruits hang down several feet from its branches from long, cord-like stems several feet in length. The "Sausage Tree" represents the rapidly diminishing number of older specimen trees planted throughout the older campus. Besides serving as beautiful and unique examples of rare and exotic trees, students use the trees as subjects for the study of botany, plant physiology, and landscape design. Streamline Moderne style 1940s metal banister railings line the concrete stairways lead from the sunken lawn down to the basement and up to the 1940 Lecture Hall's east auxiliary entrance. A raised concrete retaining wall flanks the southern boundary of the Sunken Lawn. A recessed cut into the center of the retaining wall forms a small alcove. Arranged along the sides of the alcove are a number of concrete and wooden benches built by the WPA during the early 1940s.

The retaining wall forms the northern boundary of a larger lawn area. The Academic Building Arcade forms its western boundary, while the Training Building forms the east boundary. A broad concrete walkway completes its southern boundary. Known as the "Magnolia Quad," it contains many mature Southern Magnolia trees scattered throughout. A broad, concrete walkway, called the "Hello Walk," bisects its western half. Two identical inscribed bronze plaques, signifying the walk, are located at either end in the planer beds adjacent to the walk. Associated with the diagonal concrete sidewalk, known as the "Hello Walk," is a long-forgotten campus tradition. On March 24, 1939, Vice-President Irving Outcault, as well as members of the all-woman Cetza service club and the Shen Yo sorority, dedicated it as the "Hello Walk." According to tradition, all students were required to greet fellow students as they passed each other.

Alterations to the Life Science building include the addition of an entryway in the middle of south facade of the original east/west wing. Done sometime during the early 1960s, it was converted into an emergency exit in the late 1980s. In addition, two other alterations/remodelings have taken place: the opening up of both the southeastern and western ends of the building to pedestrian traffic. Off the western corner, an arcaded walkway leads out onto a recently installed elevator tower and stairwell. Both lead to a second-story enclosed skywalk that provides access to the 1960s-built Life Science Building Addition to the north.

A new arched and domed portico added to the former, provides direct access from the sunken courtyard to the Life Science Building Extension and Training School Building. Here pedestrians can continue into the eastern end of the Life Science Building Addition along enclosed skywalks. The open space between the two forms a semi-enclosed

alleyway. On either side of the alleyway are greenhouses and landscaped garden areas. North of the old Life Science Building are many mature and rare specimen trees arranged along the alleyway.

Additional alterations include the closing of a doorway in the south wall of the 1940 lecture hall addition. The doorway originally opened out onto a sunken stairwell, which led to either the main quad or the sunken lawn area and the Hello Walk. Sealed over, a louvered vent, along with a mechanical fan, is in its place. Also, a rectangular metal plaque, inscribed with the words "WPA 1940," is missing from its niche set in the southeast corner of the south wall of the lecture hall addition. It was removed to facilitate painting and remodeling, but was never replaced.

The Life Science Building is one of the original buildings that made up the historic core of the San Diego State Teachers College campus. Built in three stages, the original east/west aligned wing is one of Howard Spencer Hazen's original designs. Completed in 1930 as the Science Building, classes and lectures in the natural and physical sciences were taught here. Also provided in the building was laboratory, as well as faculty office space.

Two additional wings were added in 1940 and 1942 in response to the demand for additional classroom, laboratory, and lecture hall space. Proposed in 1940, the Lecture Hall Building and the Science Building extension were two of a number of new building improvements meant for the campus. Part of the funding for these came from WPA grants from the federal government. However, due to the entrance of the United States in World War II, only the Music Building and three other projects were completed. The war halted all new campus building projects until after the duration.

In addition to these buildings, WPA funds also were used to build the benches lining the recessed alcove in the center of the retaining wall dividing the Sunken Lawn from the Magnolia Quad. Many of these benches, some constructed as early as 1930, can still be found throughout the older core campus.

❖ Power plant Building
Date: 1930
Style: Spanish Colonial Revival
Architect: Howard Spencer Hazen

The building was built as the main power plant and repair shop for the San Diego Teachers College and, with several upgrades and additions, has served in that capacity since. The one-story, rectangular building is made of poured reinforced concrete with a low hip roof over the Boiler Building and a red barrel-tile covered gable roof over the shop addition. It has closed eaves all around. The boiler room has three semi-circular arch doorways, with French doors and arched casement windows. Other windows are rectangular, set in multi-paned frame. On the north face of the Boiler Building is a tall chimney that is an imposing contribution to view of the campus from Interstate 8 to the north. The

Power Plant Building has additions. The first, added in 1947, matches the older Spanish Colonial Revival style. The second addition was built in 1963 and has a tin shed roof.

Post-1930 Buildings

❖ Scripps Cottage
Date: 1931
Style: Spanish Colonial Revival
Architect: unknown

Scripps Cottage is a one-story, free standing, wood frame and stucco Spanish Colonial Revival style cottage. On the west of the main quad area, it is situated slightly south of the southeast corner of Hilltop Drive and Scripps Terrace. Sitting on a slight rise at the base of a steep grassy decline, it is surrounded by landscaped gardens, lawns, and shaded by mature palm trees. Cross-gable in plan, the 1990 sq. ft. building consists of a large gable-end main block arranged on a north-south axis. A broad, front-gable wing, with a projecting south-facing shed roof extension, projects off its southwest corner to the street. A smaller side-gable wing projects off the northwestern corner of the north gable end.

Roofing consists of decorative Spanish-style baked red clay barrel tiles. Other decorative elements typical of the Spanish Colonial Revival style include baked red tile *canales* vents arranged in triangular patterns under the gables, along with an elaborate, arched, tent-like tiled chimney cap at the top of the brick fireplace at the north end of the main block.

Also typical of the style are diamond-shaped vents on either side of the side gable's recessed entry. Within the entry is a solid wood plank door, with wrought strap iron door hinges, handle, and escutcheon. A Moorish style hanging metal lamp hangs from a decorative metal bracket over the threshold to the entry.

Fenestration consists of a pair of four-light casement windows set in a recessed window well along the west elevation of the north/south block and the smaller northwest gable wing. Single and double sets of three-light casement windows, set on wood sills, pierce the south elevation of the southwest wing extension. A four-light double-hung sash window can be found to the left of a tile-roofed portico in the center of the north elevation. A modern ranch-style door and screen were installed in the portico doorway sometime after 1968. All of the original windows along the east elevation were removed sometime in 1968/69. A window located in the wall east of the southwest wing has been removed and filled in with stuccoed framing.

Major alterations also include the enclosing of the entire east-facing porch with a redwood frame and panel room addition sometime after 1974. This porch was originally formed by a ten-foot eastern extension of the roof supported by bracketed wood posts.

Originally located south of the campus cafeteria and bookstore (the present Teachers/Staff Lounge), overlooking a deep canyon, it was landscaped with plants donated by the Bell-Lloyd Company, under the guidance of Mark Daniels, landscape architect and planner for the Bell-Lloyd Company. Today's patio, and other alterations and additions, were done after the cottage was moved to its present site in 1968. Formerly situated on the crest of the hill, it was relocated to make way for the new Love Library. The setting of the cottage, with its Mediterranean style gardens, grassy lawns and concrete walkways, is a close approximation of the original site, which was originally landscaped by the Bell-Lloyd Company. The rear patio contains a massive brick barbecue wall, constructed by the state with funds garnered by the Alumni Association. Bricks contained in the wall are from the original 1898 Normal School in University Heights, which was demolished in 1954. A granite memorial block commemorates the dedication of the wall in its original location in 1957. Beyond the barbecue is a broad poured concrete patio and a large raised wooden deck area. Buried in the grass between the patio and deck are various time capsules.

The interior of the cottage consists of a large, high-ceiling assembly room. A massive, brick fireplace extends out from the center of the north wall while a raised proscenium stage projects from the south end. The southwest wing and east room addition are now used as office space by the campus YMCA. The northwest wing has been used as a kitchen for various social activities since the building's completion in 1931. Furnished originally in wicker chairs, arranged on soft rugs, it also contained large desks, bronze lamps, and photographs hung on the walls. The furnishings, as well as a fully equipped kitchen, were all provided from funds raised by the mother's club of the Y.M.C.A. through donations and fund-raising benefits. In 1941 it was placed under direct control of the State of California. Provision was made for all extra-curricular activities taking place in the cottage to be by means of a lease agreement with the Associated Students and the State of California.

Scripps Cottage was dedicated on September 27, 1931 at a formal tea held in the cottage. In attendance was the cottage's namesake and guest of honor, Miss Ellen B. Scripps. A wealthy La Jolla businesswoman and philanthropist, in 1930 Miss Scripps, who was one of the founders of the local Y.W.C.A, donated $6,000 to the organization, which in turn, donated the money to the college as seed money for the construction of the cottage. The gift was part of her lifetime munificence toward educational and scientific institutions in San Diego and Southern California. Among her legacies are gifts for the founding of the San Diego Museum of Natural History in Balboa Park, the Scripps Institution of Oceanography and the Scripps Memorial Hospital and Metabolic Clinic in La Jolla, and Scripps Women's College in Claremont, California. Miss Scripps died just one year after the completion of the cottage in 1932 at the age of 96.

Also in attendance was Mrs. Virginia Easterly, who was largely responsible for coordinating Miss Scripps' donation, and the allocation of an additional $4,975 in funding from the state for the building's completion.

Administered by a board of directors composed of representatives of the campus Associated Women organization, the campus Y.W.C.A., the Inter-sorority Council, the Women's Athletic Association, and the college, Scripps Cottage was used as a women's center from 1931 to 1956. Open from 8 a.m. to 5 p.m., it served as a social and meeting center for the campus' female population, and leased out for social and educational functions.

Co-educational since 1956, the cottage continued to serve as a social student center at its original location until September 1968 when it needed to be removed for construction of the new library. Instead of demolishing the building, however, the cottage was lifted up on a steel girder trailer and relocated down the hill to its new location in a lower parking lot.

The decision to save and relocate the cottage was based on several factors. One was its long association with the campus Y.W.C.A. and the Ellen B. Scripps Foundation. The other was because of its traditional attachment to the students. Both the Y.W.C.A. and the Scripps Foundation were instrumental in determining a creative use of the building in its new location.

Scripps Cottage continues to serve the social and educational needs of the campus as an activities, social services, and information center. Among these uses have been lectures, meetings, and receptions for visiting dignitaries and guests. A "homey" retreat for students, its scale and interior furnishings help to create a non-institutional atmosphere geared to the individual student. Except for the brief time between 1968 and 1970, Scripps Cottage has served the students of the campus continuously for over sixty-five years.

❖ The Club
Date: 1932
Style: Spanish Colonial Revival
Architect: Howard Spencer Hazen

The second non-academic building designed to address the social needs of the campus was built in a lodge or cottage style to similar to Scripps Cottage. The Club is located immediately adjacent on the east of the Academic Building, connected to the low east wing by a tile-roofed breezeway. It is immediately adjacent on the southwest of the Sciences Building, separated by a short walkway. The building is L-shaped with cross-gable barrel tile-covered roofs, and a stucco-8-foot-walled patio enclosing the interior of the L. The south facade continues the eastward lowering in scale from the adjacent and its bougainvillea-shrouded eastward extension. A covered walkway connects the building to the southeast corner of the Academic Building. The building's small-scale, country lodge character is conveyed by the unimposing paneled-wood double doors and by the south facade which features bands of small top-opening wood framed windows running just below the tile eaves. The east front-gable is broken only by a wood framed fixed window and typical tile pipe vents (*canales*) set in the gable, and a decorative concrete grill window. An eastern porch entrance is capped by a red barrel tile roof supported by carved, thick wooden-beam brackets. The north and west facades are relatively plain, composed of the kitchen entrance and ramp and the patio wall. The gabled tile roofs contain two chimneys. One, located at the southeast corner exhibits a decorated arch and caps a typical Spanish Colonial Revival molded concrete interior fireplace. The second, also of molded concrete leads from the kitchen and is capped by a functional steel vent.

The interior features an enclosed porch entry, running the length of south face and providing entry to conference rooms to the north and the dining room on the east. This entry was originally an open continuation of the breezeway (described in Hazen's drawings as the "Cloister.") The conference room currently has a dropped acoustical tile ceiling but originally featured open beam roof trusses as does the dining room to the east. The walls contain numerous historic photographs of the University. The enclosed patio is approximately 45 by 50 feet and provides an outdoor eating and meeting area, typical of rural Spanish houses. The only noteworthy modification, the enclosing of the front breezeway, has not altered the essential rustic Spanish Colonial ambiance of the building.

As originally designed, The Club contained the campus bookstore in the west wing, a lounge and fireplace in the southeast corner, and kitchen, cafeteria, and dining room in the east wing. Over the years, the building continued to function in much the same capacity, as the Aztec Cafe and Bookstore. However, this use became outdated when the new bookstore and commons building was constructed in the 1950s-1960s. The building fell into disuse and was to be demolished in the 1970s. In 1976, the Faculty Senate facilitated the remodeling and new life for the building as the Faculty-Staff Lounge. Senate President C. Dale Johnson, handing the first Lounge membership to Dr. Brage Golding, University President, is depicted in a commemorative photograph at the building. The Club currently serves the University as a coffee and dining lounge and provides space for conferences, social events, and meetings of the Faculty Senate Executive Committee. The Center is staffed by a manager, gardener, and maintenance crew.

❖ Dual Gymnasium
Date: 1933
Style: Spanish Colonial Revival
Architect: Howard Spencer Hazen

Originally situated as it was on a separate canyon finger from the main campus, the design of the Dual Gymnasium Building resulted in the appearance of an isolated and imposing edifice. The building was designed and constructed in rectangular form with the large central gym, designed as a spectator facility, on the east, and an open courtyard surrounded by ancillary physical education rooms, including a large activity room, on the west. As designed and originally constructed, the structure measured 145 feet north/south and 280 feet east/west (Facilities Planning drawing files 10/24/32) and incorporated 38,556 square feet of floor space (Facilities Planning, financial records 1950). The functionally-dictated massive nature of the structure was relieved by designing the portions of the building surrounding the large gym as separate structures. These structures protrude and recess along the facade as well as exhibit individual rooflines and treatments, Spanish Colonial planning at its best.

There are three structures, with red barrel tile gable roofs on the east of the main gymnasium wing. These include the main lobby/spectator entrance and an east wing on the southeast, and a stair tower and rest rooms on the northeast. West of the main gymnasium wing there are five structures surrounding a western courtyard/patio. The activity room on

the north and northwest has an east/west, red, barrel tile gable roof. The stair tower on the north has a hipped pyramidal red barrel tile roof. The central flat roofed structure houses the former Girls' Club Room with its unique molded concrete corner fireplace and tile arch cap chimney. The Activity Room on the northwest contains wood floors and is second in size to the main gymnasium. While the effect of the stair tower on the northwest is subdued by its being lower than the main gym roofline, its vertical stature is enhanced by the heavy arched wooden door entrance at the base. This entry exhibits by a molded-concrete medallion face in the keystone with a dated scroll ten feet above.

The main gymnasium measured 100 feet east/west by 125 feet north/south (Facilities Planning drawing files 10/24/32) and was built with its foundational concrete bleachers to seat 1,500 people (McIntyre 1983). The flat, main gymnasium roof with a zigzag pattern frieze at the roof line (reminiscent of the "Moorish pine tree pattern" decorative elements on the main campus) is the tallest element of the building with the exception of a chimney stack (the structure was originally heated by steam boilers (Facilities Planning drawing files 10/24/32)) on the northeast corner. The roof incorporated structural steel trusses and struts as well as four large skylights fabricated by the Virginia Bridge and Iron Company in Roanoke, Virginia (Central Plant drawing files 3/6/33).

Built on a slope, the split-level Dual Gymnasium structure has three floors. The ground floor sits only on the north, downslope, part of the building. Six stairwells were incorporated into the structure. Two large poured concrete and tile square stair columns rise from two main arched entrances on the north face. The majority of the exterior walls are one foot thick, although at least one of the stairwells has an exterior window set into a three-foot deep wall recess enhancing the fortress-like effect of the structure.

The building's roof structures reflect multiple structure/multi-level design (including gabled, truncated hipped, flat, and shed) typical of the Spanish Colonial Revival style. The dominant main gymnasium has a flat roof of Spanish Renaissance design with its decorated frieze. The roofline is interrupted only by the boiler room chimney, which incorporates stepped block design capped with a tile roof. The dominant feature of the main gym roof is the four large skylights (Facilities Planning drawing files 10/24/32).

As described above, the elevations of the Dual Gymnasium, although dominated by the massiveness of the main gymnasium, have many angles and architectural elements that echo the rambling monastic theme of the main campus. Both interior and exterior walls are of smooth poured concrete, occasionally showing texture of the wooden forms. The majority of the windows are top-opening or casement-opening type, of varying multiples of panes, many with exterior grills of wood, concrete, or iron.

The north face is the most imposing, designed to be viewed from the main campus across a steep arroyo. The center of this elevation is the main gymnasium wall pierced at the second level by three large columned windows described by Hazen as elements from the Spanish Gothic Period. "This type of twin window having a slender column of stone and pointed or horseshoe arches is a survival of the Moorish motive known as 'Ajimez.'" (del Sudoeste 1931:29). The western entrance is decorated by a "lion face" molded-concrete icon, incorporated into the keystone below a molded

scroll decoration incorporating the date 1932 (Facilities Planning drawing files 12/24/32). The eastern major entrance and stair well is a similar heavy wooden double door with wrought iron hardware. However, the exterior decoration consists of two molded concrete flanking columns supporting a pointed Gothic arch. Above the entry is a narrow balcony with an adjacent molded concrete semi-circular arch opening that surrounds double doors with multiple glass panels.

The east facade (the main gym east wall, now an interior wall) contains another set of four "*ventanas geminadas*" windows. These windows were originally on the exterior wall below which was a set of bleachers supporting the promenade. The bleachers, as well as the eastward extending structures on the north and south, were originally planned to surround a future pool that was never completed.

The south elevation was designed as the main entrance. The main spectator entrance was located in the loggia structure on the southeast corner. This entrance is ornately Spanish Gothic in style and consists of double pointed arches supported by three molded art stone columns. A large, linear platform stairway leads up to the entrance. Behind the arched entry is a rectangular open lobby area. Additionally, large wooden entry doors enter the lobby from the northern Promenade and the eastern interior hallway. A second major entry, on the west end of this façade, is a pointed arch with wrought iron grill gate and leads to the courtyard. The west elevation is dominated by the five attached structures that surround the courtyard on the north, west, and south.

The Dual Gymnasium was opened to the students in 1933 (Del Sudoeste 1933), three years after the completion of the original Buildings of the core campus, described as the "first unit" (Del Sudoeste 1931:178), in 1930. The Dual Gymnasium was planned as a part of the future development of the college (SDSC Aztec 10/8/30) under the Ten Year Plan (Del Sudoeste 1931:179). The planned cost of its construction was $181,498.62 ($171.991.04 construction and $9.497.58 service connections) (Hepner 1941). The delay in construction was related to the funding schedule (Bevil 1993). In addition, the intended designer, William H. Wheeler proposed a building in massive Classical style, completely dissimilar to the intent and style of the buildings constructed three years earlier. This so offended the college community, as well as the larger San Diego population, that public outcry delayed the construction until the original architect, Hazen, redesigned the building in conformance with the original Spanish allegory (Starr personal communication 10/31/95). The college population of 1932 eagerly anticipated the construction of a new physical education building, conceptualized much as it looks today in an artists rendering in that year's *Del Sudoeste*. The effect is of a Moorish fortress, incorporating many of the design details of the original campus structures, firmly entrenched atop the canyon edge (Del Sudoeste 1932). The new gymnasium was under construction and a dedication was held in 1932. When completed, the Dual Gymnasium was one of the largest and best equipped physical education plants on the Pacific Coast (Lesley 1947).

During the 1933/34 school year the completed gym became an integral part of the college intent to develop the social and physical as well as the intellectual aspect of the student. "Because of the convenience of the new gym for dances, and because of the friendly spirit generated at the all-college social affairs, more prominence has been given to the social

activities of the Associated Students this year than in previous years. A semi-formal reception celebrated the opening of the new gymnasium when students and their guests were received by President Hardy, Dean McMullen, Dean C.E. Peterson, Don Wolfer, Mary Quinlan, and the members of the social committee." (Del Sudoeste 1934:29) The Women's Athletic Association also dedicated its clubroom adjacent to the west patio in this year. The college was clearly proud of the new gymnasium. Its completion, now that the college was settled in at the new campus, provided an opportunity to show off the beautiful campus and its new approach to education. "Wonder if any other college is able to draw enough people five miles from town to fill 300 seats on open-house day?" (del Sudoeste 1934).

In the ensuing three decades the Dual Gymnasium was home to the schools' indoor athletic activities as well as many social functions. A returning men's championship basketball team initiated the main gymnasium courts in 1933 and men's basketball continued to excel in local and eventually regional conferences. Boxing and wrestling were also taught in the new gymnasium (Del Sudoeste 1933 and 1934). The gym was also home to the Women's Athletic Association, an organization founded in 1925, in concert with the Athletic Conference of American College Women and representing the new twentieth-century sprit of women in athletics. Women's Physical Education at San Diego State College included swimming, golf, archery, basketball, volleyball, baseball, hockey, badminton, handball, and tennis and the Dual Gymnasium was the hub of this activity, "The women's department of physical education occupies the east wing of the new Building. The two lower levels contain classrooms, lockers, dressing rooms, and showers. Above is a terraced patio with a tiled fountain, stone walks, loggia, and colorful flowers. Opening off this central court are the club room with its fireplace and completely furnished kitchen; the large activity room; the recreation room, equipped for such small-group games as paddle-tennis, ping-pong, handball, badminton, ring-quoits, and shuffleboard. the administrative office; medical and physical examination rooms; and the seminar room. On the highest level are the sundeck and the rest room. These are for use by all women students at all times" (Del Sudoeste 1934:104).

While the majority of the Dual Gymnasium remains essentially as it was when constructed, there have been several modifications. In the 1950s and early 1960s minor interior changes were completed, all associated with moving walls and updating facilities associated with gymnasium use. The main gym continued to be used for cultural and social functions such as the annual production of the Messiah (Sudoeste 1959). With the completion of Peterson Gymnasium in 1961, the Dual Gymnasium became an ancillary facility, but still focused on physical education uses.

In 1966, the Women's Gymnasium addition was built immediately adjacent on the north. This multi-story structure obscures some of the lower north-facing elevation, however, the Dual Gymnasium remains an imposing structure visible above the addition. In 1967 an original eastern extension (from the main lobby at the southeast corner) was removed to accommodate placement of the new Speech and Drama Building east of the Gym. The major rehabilitation of the Dual Gymnasium took place in the late 1980s. This project removed existing hollow clay tile walls, creating offices and a central computer lab on the ground floor. On the second level, a new wood floor was installed on top of the southern bleachers and an interior wall was constructed atop the edge of the bleachers to create a separate Dance Room. An office hall was created atop the northern bleachers in the same fashion. An interesting adaptation involved angling back the top of the new Dance Room interior wall towards the newly created space, and putting in interior skylights. These

allowed light from the main gym skylights to pass through the smaller skylights into the newly created Dance Room. The eastern bleachers were enclosed to create a row of offices atop the formerly-outside bleachers; thus, the promenade became an inside feature of the building. These improvements essentially converted spectator space planned for the never-built swimming pool area, into useable physical education and office space. The structural retrofitting was minor due to "sturdy engineering of the original structure." (Daily Aztec 5/4/90). While these modifications altered the massive scale of the interior gymnasium space, the exterior modifications only altered appendages that were constructed in anticipation of future improvements (the swimming pool area) that were never built. Thus their removal is not contradictory to the original construction of the building. The resulting exterior treatment was completed in harmony with the original scale and character.

❖ Aztec Bowl
Date: 1936
Style: Spanish Colonial Revival
Architect: unknown

This structure comprised the main out-door athletic and exposition facility for the campus from 1936 until the late 1960s. It constituted the major construction undertaking of the WPA on the campus, utilizing the natural contour of the canyon and being primarily constructed using hand labor. During its tenure, it provided the site for many football championship play-offs, not only those of San Diego State, but regional high-school play-offs as well. Aztec Bowl also provided the site for many city-wide as well as campus exhibition and cultural events. Most remembered, is the 1963 occasion of a speech to the community of San Diego by President Kennedy. It was determined eligible for the National Register in 1994.

The structure has been partially demolished to accommodate the new Student Activities Center currently under construction. The new Center is constructed at the back of the arroyo that previously comprised the base of the horseshoe shape of the bowl's bleachers. The northern two fingers of the horse-shoe-shaped bleachers were left intact and form visual wings framing the entry to the Center. These remaining wings, contrasted with the enormous and modern appearance of the Center, evoke little of the original character of Aztec Bowl. Because of this lack of integrity, the Aztec Bowl remains are not included with the San Diego State College Historic District.

❖ Music Building
Date: 1942
Style: Spanish Colonial Revival
Architect: Unknown

The Music Building is a massive, reinforced concrete and stucco two-story Spanish Colonial Revival style building. Situated on the southwest corner of the original core campus of the San Diego State Teachers College, it overlooks a deep, landscaped arroyo. Monumental in form and feeling, it resembles a fifteenth-century Andalusian church built in the style of the *Mudejar*, a blending of both Christian and Moorish Spanish architectural elements.

The most dominant feature of the Music Building is its three-story stepped campanile. Romanesque in shape and form, a Moorish style *ajimez* window opening pierces the south wall of the tower's stylized belfry. In addition, an exotic serrated horseshoe arch portal presents itself to the roadway. This portal leads into a recessed entry. Continuing in the allegorical *Mudejar* style, fired faience tiles decorate the wainscoting surrounding the interior of the entry. The style and patterns used on the tiles are similar to ones used earlier within the entrance hall of the Academic Building built some twelve years earlier.

Other decorative features that emulate the allegorical Hispano-Moorish style architecture of the original campus have been continued in the design of the Music Building. For example, the use of a serrated dog's tooth molding below the roof cornice of the tower, as well as multiple-arch windows opening out onto a metal banister balconette, are other stylistic features found throughout the early campus Buildings. In addition, the use of decorative concrete grills, hand-wrought metal lamps, red tile roofing material and metal-frame casement and awning windows in the front gable main hall, continue to follow the campus' Hispano-Moorish allegory.

Alterations to the Music Building include the addition of two wings sometime during the 1960s. One is an L-shaped annex attached to the rear of the building, providing additional class and telecommunication equipment and radio broadcasting rooms. The other is a massive Hispano-Moorish style skywalk connecting the southeast corner of the Music Building with the KPBS Studio Building. The skywalk is supported by a thick rusticated arch. The fire lane leading under the arch opens onto a small landscaped courtyard formed by the walls of the Music, KPBS, and Little Theater Buildings. In the southwest corner of the courtyard is a raised concrete deck. This provides a loading platform as well as a handicap access to the Music Building. Tall, narrow French doors along the side of the Building open up into a large classroom that once housed the campus' "music appreciation room."

The Music Building represents the second phase of buildings on the historic core campus of San Diego State College. Proposed in 1940, the Music Building was one of a number of new building improvements meant for the campus. Part of the funding for these would come from WPA grants from the federal government. However, due to the entrance of the United States in World War II, only the Music Building and additions to the Library and Life Science Buildings were ever completed. The war halted all new campus Building projects until after the duration.

The continued use of allegorical Hispano-Moorish architectural design features and reinforced concrete construction methods in the Music Building continued the pattern set previously by early campus planners. The design and construction of the Music Building emulate several architectural details found throughout the earlier campus buildings.

Dedicated on May 18, 1942, many described the $130,000 Music Building as one of the finest structures of its type in Southern California. Called "a musician's dream," it featured soundproof walls, concert chambers, a record library as well as individual listening and practice rooms for students. The main feature of the building was the "music appreciation room" on the ground floor. A large carpeted room, dark brown wooden cabinets lined an entire wall was. Designed to hold the college's entire record collection, students and faculty could borrow records and play them in sound-proof cubicles.

❖ The Greek Bowl
Date: 1941
Style: Spanish Colonial Revival
Architect: unknown

The Open Air Theater was originally named the "Greek Theater" because of its classic and simple "Grecian" amphitheater construction. Utilizing natural topographic features to create the amphitheater was a notable Greek construction innovation. In fact, the selection of the Bell-Lloyd company's Mission Palisades tract was partially based on the presence of the canyons which would provide opportunity for the multi-level construction of spectator facilities such as the Open-Air Theater.

The theater is an excavated, semi-bowl shaped depression, overlain with concrete, to form a central stage area and surrounding terraced, audience seating. Originally the structure measured approximately 100 feet from the back of the stage to the rear of the concrete bleachers and 130 feet across the widest point of the arc at the back of the bleachers. The lower front audience section is separated from the upper rear section by a semi-circular, concentric, discontinuous hedgerow. There is an elevated central stage structure of poured concrete construction. A supplementary bleacher section, located on the upper rear rim, was a later construction. There have been no major "additions" made to the Open Air Theater, but it has been enhanced by adding improved seating, toilet facilities, handicap access, lighting, irrigation, drainage, and landscaping. A lighting system and additional seating were components of the original plan but lacked funding.

It was late in the Depression years, in April 1939, after the retirement of Hardy and under succeeding President Hepner (1935-1952), that the Open Air Theater's construction plans were approved and government appropriations were allocated. The federal government (through the WPA) was to provide $124,287 and the state, $51,587. Because of an estimated cost of nearly $200,000, the WPA denied support for the project, citing insufficient state and local funds.

When California Governor Cuthbert Olson reallocated an additional $25,000 from the state emergency fund, the WPA reconsidered and finally committed to approved the construction project. Altogether, the WPA spent $175,000, primarily for earth-moving equipment, and provided an enormous labor force comprised of many unemployed men on public relief.

In June 1939, Superintendent of Construction, Mr. J. M. Harlan broke ground at the new site. The excavated dirt was used to construct a dike-like bridge across an existing canyon, which finally unified the topographically divided campus landscape. The amphitheater itself was designed with a maximum seating capacity of 4,280 seats, and engineered for optimum acoustic quality. The project was slowed by heavy rains, flooding, poor soil quality, slow plant growth, the high costs of Eugenia plants and twelve-hundred trees, and an overall scarcity of money. After one-and-a-half years of construction, the theater was completed. On May 2, 1941, "The Greek Theater" was dedicated. Ralph Freud, Dean of the Department of Drama at UCLA, delivered the dedication address and President Hepner accepted the theater on behalf of the college.

By the early 1960's, noise from Lindbergh Field was creating difficulties for the Balboa Park outdoor performances of the San Diego Symphony Orchestra. In the summer of 1964, the orchestra moved to the Open Air Theater where the Associated Students sponsored them as featured artists in their new Summer Series programs. By the mid-1960's, the theater's popularity had increased, which inspired Mr. and Mrs. Arthur Johnson to match funds with the Associated Students to install theater type seating in the lower front sections, and backrests in the upper rear sections. As the variety and overall number of performances increased, weather conflicts became an increasing issue. By 1971, this situation instigated ad-hoc discussions about the possibility of enclosing the theater. In 1972, the Associated Student Council allocated $5,252 to Mr. Shaver, a Salina, Kansas architect, to perform an extensive enclosure feasibility study. Eventually, it was concluded that due to insufficient funds and strong feelings in favor of the "Greek style" and "outdoor quality" of the theater, it would not be enclosed.

In 1978, the Associated Students, with the cooperation and financial assistance of Aztec Shops Ltd., gained the custody, care, and control of the Open Air Theater. They employed San Diego architect, Robert Mosher, A.I.A., to develop the theater's Master Plan. Bureaucratic processing time and economic inflation, postponed many of the Master Plan's projected construction projects. Only relatively recently have some of these projects been completed: building a stage house, backstage office, dressing rooms, permanent spotlight platforms, perimeter fencing, and entry/exit gates and improving the library "backstage" area, restrooms, handicap access, electrical, irrigation, drainage, and landscaping. The added structures are small and mostly hidden by trees and other landscaping. Facilities improvements are invisible and the lighting structures were part of the original plan. Because the central historic character of the Greek Bowl, its open air amphitheater features, remain intact and because later additions were either part of the original plan or are partially obscured by vegetation, the structure is clearly still an integral part of the historic district.

Also in 1978, the Aztec Center Cultural Arts Board was assigned with the task of negotiating with talent agents and approving acts for Associated Students' events. At that time, the bookings were divided between the San Diego

Symphony Orchestra and Berman/Avalon Attractions. On the 2nd of August, 1990, just months after the fall of the Berlin Wall, the Soviet Navy's Pacific Fleet Song and Dance Ensemble visited San Diego to spread hope and good will. This Ensemble performed exclusively at the Open Air Theater. This event was extremely significant, in that it fostered improved post-cold-war international relations. The first major public auditorium in the San Diego Metropolitan area, the Greek Theater remains the only major open-air amphitheater structure south of the Los Angeles Metropolitan Area.

Site and Associated Objects

❖ Landscape, Walks, and WPA Benches
Date: 1930-1947

The campus landscape (including quadrangles, walkways, vegetation, and objects) not only unifies the campus sections, but is an essential element in recreating the "Spanish monastery or university" ambiance originally envisioned by Hardy. The importance of the landscape to the campus design was emphasized when the Bell-Lloyd Company provided the design services of its landscape architect and urban planner, Mark Daniels. The landscaping was implemented by student volunteer and WPA projects over the next decade and a half.

Because the majority of the landscape features are associated with campus buildings, they have been described above with the buildings. Located throughout the outdoor areas, however, are the concrete and wood benches constructed by the WPA in the 1940s, that warrant description as separate objects. Although associated with the campus from the beginning, the majority of the unique wood and concrete benches that provide seating throughout the outdoor spaces of the historic campus, were built by craftsmen as a WPA project. Some line the Sunken Lawn wall alcove. A number are located under the arches of the arcaded walkway north of the Academic Building, and many line the walkways of the main quadrangle. In all there are nearly one hundred of the benches embosed with the "WPA" initials in the concrete sides. Aside from periodic painting, they are unaltered. The distribution of the benches throughout the campus helps to thematically integrate its various outdoor spaces.

❖ The Montezuma Statue ("the Aztec")
Date: 1941
Artist: Donal Hord

The Montezuma Statue is made from an extremely dark diorite. Its dimensions are roughly 2 feet by 2 feet by 4.5 feet and it sits on a base that is roughly 3 feet by 3 feet by 3 feet It is sculpted to depict the College's mascot, an adult Aztec male warrior. He is an extremely mesomorphic specimen, sitting with his legs together and his knees bent nearly to his chest; wrapped in a simple, heavy-gauge cloth, he wears a simple but dignified form of headgear. Though his body is oriented towards the west, he is facing south. His countenance is ambivalent yet intimidating. Originally, The

Montezuma Statue was named "The Aztec" by its creator, Mr. Donal Hord; but early in its history, it was renamed "Montezuma" by the students of San Diego State University.

The statue's sculptor, Donal Hord, was born in 1902 and was raised in Wisconsin, Montana, and Washington. He was afflicted with rheumatic fever as a child, was an invalid until the age of eighteen. His debilitating physical condition troubled him for the remainder of his life. In 1916, at the age of fourteen, his physician suggested that he live in a warmer and drier climate, so he subsequently moved to San Diego, California.

In San Diego, Hord developed a strong interest in the lives, cultures, histories, and philosophies of the Native American peoples of the San Diego County area, and the greater Southwest region. From his home in San Diego, he would often ride the streetcar on nearby Adams Avenue to the end of the line, near the future site of the campus, where he would then walk the rest of the way, to go camping and collect Native American artifacts. His name appears as site recorder on early San Diego Museum of Man archaeological site records. He was inspired by these artifacts to learn more about art, and soon he enrolled in his first ceramics course, taught by Ms. Anna Valentine, where he met his life-long friend and collaborator, Homer Dana. Later, they both attended the Santa Barbara School of the Arts, to study bronze casting.

Soon, Hord was awarded a one-year scholarship to study at the University of Mexico, in Mexico City. Also, he attended the Pennsylvania Academy of Art, in Philadelphia; the Beaux Institute of Art, in New York City; and attended many other prestigious art schools throughout North America and Europe. Later, he taught at Coronado High School, at the La Jolla Center for the Arts, and throughout the greater San Diego area.

Hord received many honors, including twice being named a Guggenheim Fellow. He was awarded the Gold Medal from the American Academy of Arts and Letters and the Gold Medal of Fine Arts from the American Institute of Architects. He was also recognized as the preeminent originator of the Southwestern Tradition in American fine arts. The Southwestern Tradition supplanted many elements of the old European Tradition by emphasizing Native American and Mexican, as well as Pacific Rim, Chinese, and Asian themes.

In the late 1920's, Hord sought the advice of Fred Rodgers, who suggested the possibility of utilizing diorite, a phaneritic igneous rock, in the art of sculpturing. The individual mineral crystals are large enough to be plainly visible to the naked eye, are approximately equal in size, and form an interlocking mosaic.

Almost a decade later, Hord received the commission from the WPA to sculpt the statue and used a large block of diorite quarried from a site in Escondido, about thirty miles north of San Diego. San Diego State College students donated ten cents each in addition to raising additional funds for the purchase of the diorite stone and Hord's sculpting tools. This was a significant commitment on their part , considering that this was the Great Depression.

Because of Hord's debilitating physical condition, he never actually performed any of the difficult physical labor inherent in the carving of stone. Using red crayons to trace the general shapes and mark the specific spots that needed

carving, his colleague, Homer Dana, would then do the coarse and heavy work of removing the bulk of the stone. When this was accomplished, Hord performed all the fine and intricate work, carving the details, adding the finishing touches, and polishing the stone to a high gloss.

Originally, Hord and Dana attempted the use of Ancient Egyptian style tools and techniques in their sculpturing of the diorite rock. This was exceedingly difficult because of the stone's properties of density and hardness. Later they sought the advice of gravestone cutters, whose suggestions for the use of different tools and techniques, they implemented.

Hord believed that stone statues should be sculptured outside under direct sunlight, and orientated in the same direction that they would be when finally exhibited. So in 1937, after seven months of hard labor, outside in the elements on the campus grounds, Hord and Dana completed the Montezuma Statue.

In 1943, Mr. Hord suffered a severe heart attack, but was able to partially recover. Twenty-three years later, in 1966, he suffered another heart attack that took his life at the age of sixty-four.

On October 20, 1984, the Montezuma Statue was relocated from the central courtyard of the main quadrangle, to its new location at the south entry to San Diego State University campus. This is where it currently resides and greets students, faculty, staff, and visitors from all over the world.

The Montezuma Statue was Hord's first stone statue, and was also the first statue commissioned by the Federal Arts Project, a division of the WPA. This project inspired many other subsequent WPA arts projects, including Mr. Hord's "Guardian of Water." These facts make the Montezuma Statue a truly significant and historic object.

Non-Contributing Building

❖ The KPBS Building
Date: 1960s
Style: Spanish Colonial Revival (with eclectic modernistic detailing)
Architect: unknown

The large Spanish-style KPBS Building is located adjacent to the Academic Building. It is also connected to the nearby Music Building to the southwest via a large rusticated arched walkway. The building exhibits the typical Andalusian-inspired expanses of broad whitewashed walls, pierced on south and west by two exotic Islamic serrated horseshoe arches and decorative lattice-work. The east façade exhibits a decorative starburst hanging curtain wall. The building was thoughtfully designed to compliment the historic main entry of the Academic Building and Music building, acting as a transition between the exotic Islamic elements found on the Music Building to the Catalonian Moorish *Portales* entrance. As such, it does not detract from the historic integrity of the campus and has architectural significance in its

own right. Because it was not constructed within the historic period of significance, it is included with the district as a non-contributing structure.

MODIFICATIONS AND INTEGRITY

In summary, ten buildings, one structure, one site, and two object types comprise the San Diego State College Historic District. In the six decades since their construction, modifications to accommodate changing functions and building codes have been completed.

Many of these modifications have consisted of interior wall rearrangements to accommodate classrooms and offices. The buildings most affected by these are the Academic Building, the Life Sciences Building, and the Dual Gymnasium. These interior modifications have had no effect on the overall architectural character of the individual buildings or the campus as a whole. Building code retrofitting and utilities modifications have also been completed at most buildings. These, again, have had little impact on the architectural integrity.

Another type of modification was the enclosure of exterior areas to create new interior space. Several door modifications at the Life Sciences Building, the breezeway enclosure at The Club, and the outside bleacher enclosure at the Dual Gymnasium are the main examples. In all cases, the exterior modifications to create the enclosures were designed to blend with the existing exterior treatments. In the case of the Dual Gymnasium, the enclosed area, the bleachers, were an exterior treatment intended to work architecturally with improvements (the swimming pool) which were never completed. Thus, these modifications do not seriously affect the integrated original setting.

The fourth type of modification to the structures consists of removals. This applies only to the eastern extension of the Dual Gymnasium, an appendage designed to be a part of never-built facilities. The removal does not affect the exterior original integrity.

Additions form the most numerous alterations. Many are staircases or wall projections that, because of similar construction materials and design elements and because of minor scale and unobtrusive location, do not affect the integrity of the Buildings. Some of the additions—the Arcaded Walkway that connects the Academic Building to the Science Building, the north extension to the Library Building, the Lecture Hall and Science Building additions to the Science Building, and the extension to the Power Plant—were constructed during the campus' period of historical significance (1930-1943), mostly with the help of the WPA. These were constructed consistent with the original plan for the campus and carry out the same architectural theme.

The remaining additions were constructed after World War II during the 1950s and 1960s. The most notable of these are the 1950 and 1959 additions to the Library Building, the 1950s wing (Physics/Astronomy) added to the Teacher Training Building, a domed portico and connecting structures added to the Science Building, a 1963 shed added to the

Power Plant Building, the 1960s rear annex to the Music Building, and the KPBS Building attached to the Academic and Music Buildings. The 1950s additions to the Library west of the campanile and the Physics/Astronomy Building added east of the Teacher Training Building were constructed in the same Spanish Colonial style and blend well with the adjacent structures. The 1963 shed addition to the Power Plant is consistent with the more industrial character of that building and does not detract from the original architectural integrity of that structure. The connecting structures between the Science Building and the 1960s Life Science Addition are plain 1960s International-style utilitarian architecture, but are not integrally associated with the historic structure, being linking appendages to the addition. The north wing added to the Music Building is non-decorative utilitarian architecture, but is hidden from view and does not detract from the historic character of the campus.

Finally, the 1960s KPBS Building (including the arch structure that connect it to the Music Building) lies adjacent to the Academic Building, forming the west wing of the main campus entry façade. Viewed frontally, because of the typically Andalusian white-washed expanse of its south-facing wall pierced only by an Islamic serrated horseshoe arch, this structure is a subordinate element of the total Spanish Colonial Revival composition of the entrance. When the entrance is viewed obliquely from the east, the Islamic decorations of the entry form a distinct, yet complimentary, component of the entry façade. The KPBS Building, although built in the 1960s, is architecturally noteworthy in its own right. In its focus on Islamic latice-work elements, it expresses one of the last artistic expressions of Spanish Colonial architecture in San Diego. It is included within the district as a non-contributing structure.

The sixth type of modification is the relocation of district elements: the Scripps Cottage and the Montezuma Statue. The Scripps Cottage was moved in 1968 to a location west of its original site. The structure was moved essentially in total, although some modifications (porch enclosure, window removals, and door addition) were subsequently completed. The present patio, landscape, and adjacent pond and walkways were also added at that time. Despite the movement and modifications, the Cottage retains its rustic Spanish Colonial Revival ambiance. It continues to represent an intimate-scale essential element of the larger Spanish Colonial Revival campus. The Montezuma Statue has been moved from its location in the main quadrangle of the historic campus. It is now located at the main University entrance, at the opposite end of the main plaza from the *Portales* entrance to the historic campus. In scale, it was designed to be a part of the main quadrangle of the historic core campus. The statue is currently situated on an elevated grassy knoll that helps to give it some prominence in comparison with the scale of the large open area and the multi-story post-1960 buildings on either side. The statue remains as originally carved and inherently retains its artistic integrity.

The final, and most devastating impact, has fortunately only been the fate of one structure: the Aztec Bowl. Because little integrity remains in the two wings that have been incorporated into the new Student Activity Center, the structure is not included in the historic district.

NARRATIVE STATEMENT OF SIGNIFICANCE

INTRODUCTION

The San Diego State College Historic District is an important and unique representation of evolving twentieth-century philosophy of **Education**, Southern California Spanish Colonial Revival **Architecture**, and significant accomplishments of the **Works Progress Administration (WPA)**.

The holistic philosophy of **Education** inspired by the second college president, Dr. Edward L. Hardy, and moved forward by third college president Dr. Walter R. Hepner, is physically represented by the campus. From 1910 to 1921, Dr. Hardy was a leader in the state effort to transform locally controlled, "rote and drill," two-year Normal schools into State Board of Education-directed, four-year Teachers' colleges. With the legislative change to State Teachers' College, July 28, 1921, Dr. Hardy established and expanded his program combining complete training in teaching skills with cultural and academic development. From 1921 through 1930, President Hardy expanded faculty, curriculum, degree and credential programs, facilities, and mens' and womens' cultural and athletic activities. The culmination of Dr. Hardy's expansion was the development of the new college campus in 1930. The campus architectural plan embodies his philosophy in its representation as a "monastery of education," an allegorical association of religious and educational enlightenment. The buildings reflect many of the components of Dr. Hardy's philosophy including laboratory training and the importance of cultural and physical education. After President Hardy's retirement in 1935, also the year of transformation to a regional college—San Diego State College—President Hepner continued the vision. During the period of its significance (1930-1947), under the direction of Drs. Hardy and Hepner, the school's national reputation and dramatically increased student enrollment reflected the success of the holistic educational philosophy.

The **Spanish Colonial Revival architecture** of the State College campus was a physical manifestation of the school's new spirit in education, harmoniously blending educational vision, function, and form. It embodies the best characteristics of the style: ability to integrate multiple structures, massive with personal scale, and exterior public with interior personal spaces. The Southern California Mission heritage contributed to a campus-wide plan, featuring design elements such as layout and roof and wall treatments, as well as an allegorical association between religious and educational enlightenment. The Spanish Colonial Revival movement's influence contributed to many articulated structures and spaces across the campus landscape as well as distinguishing decorative elements. The use of the Spanish Colonial Revival style is a reflection of the movement's statewide use of design environments that evoke a mythical Hispanic past to create history and sense of place. The paradox of California's adoption of Spanish Colonial Revival architecture—delight in the freedom of the new California frontier combined with the need to establish historic sense of place—parallels the style's use at San Diego State College. It was perceived by Dr. Hardy, Howard Hazen, and others as a vision of new educational potentials contrasted with the need to situate the vision in the historic context of enlightenment. The campus construction over a decade and a half encapsulates the evolution of Spanish Colonial

Revival architecture in the larger Southern California context. While the style was widely applied across Southern California, especially in residential and commercial construction, this institutional use represented a more monumental undertaking. The San Diego State College Historic District remains a unique institutional expression of the style on such massive scale in San Diego County and one of few such examples surviving in Southern California.

The campus is also unique as an important site of **Works Progress Administration (WPA)** work in San Diego from 1932 to 1943. Many of the finest governmental, institutional, and expositional buildings in San Diego were constructed under WPA auspices during this time. At the campus, the WPA continued development of the college's vision through construction of many of the later monolithic structures as well as additions and improvements. These constructions are considered some of the finest examples of WPA techniques and craftsmanship in San Diego.

In terms of National Register Criteria, the San Diego State College Historic District is significant under criteria A, B, and C:

❖ Criteria A

The College is a physical representation of major philosophical changes in the theory of education, reflecting a national trend during the early twentieth century. The use of the Spanish Colonial Revival architecture for the College symbolizes the cultural implications of the style's use throughout Southern California: the paradox between frontier freedom and need to create sense of place. Many of the later elements of the College were constructed under the auspices of the WPA, reflecting the craftsmanship and attention to detail that typified this important government historical institution.

❖ Criteria B

The College also physically represents the dream of two men of vision in the development of early twentieth century educational philosophy: Drs. Edward L. Hardy and Walter R. Hepner. The plan and building functions reflect these men's theories of curricula and holistic education. Dr. Hardy's philosophy was also influential at the state level as the new Teachers' College system was developed.

❖ Criteria C

The College is an important example of the use of Spanish Colonial Revival architecture on a massive scale and in an institutional setting typical of educational and municipal projects throughout Southern California and unique to San Diego County.

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In 1935 the California State Legislature dropped the term "Teacher" from the title of the State colleges. Thus, San Diego State College was born. In addition to the name change, the legislature encouraged colleges to add liberal arts classes to their curricula. With this culmination of his life's work, Hardy retired from San Diego State. He died in September 1958.

❖ DR. WALTER R. HEPNER

Dr. Walter R. Hepner was the third president of San Diego State College (1935-1952). A native Californian, he was born at Covina, California on October 30, 1891. All of his higher education was at USC, where he eventually received a Doctorate of Education in 1937. Dr. Hepner's career as an educator began as a high school teacher and principal. After a brief time out for military duty during World War I, in 1920 he became superintendent of schools in Fresno. Eight years later he assumed the same position at San Diego. He was appointed Chief of the Division of Secondary Education for the State of California in 1934. Some twenty months later he became President of San Diego State Teachers College.

Under Hepner's administration, San Diego State became a full-fledged academic institution. In 1935 the California State Legislature authorized the expansion of the college offering degree programs other than teacher preparation. Dropping the word "Teachers" from its name, San Diego State College now offered programs in business, technical, and liberal arts, as well as continuing its tradition of teacher-training courses. Dr. Hepner believed that education was democracy's insurance policy, and that San Diego State College should do more than prepare its graduates for employment. He stressed a belief in the fact that a good liberal arts background was a necessary preparation for success in life. Student enrollment during Dr. Hepner's administration went from 1,250 to 4,200, course offerings from 404 to 1431, and faculty members from 63 to 222.

In order to meet the demand for the increase in the campus population, it was necessary to plan for the future expansion of the campus. During his tenure Dr. Hepner was responsible for coordinating the building of eight new buildings, the open-air theater, four building extensions, and adding 167 acres to the original campus. The initial part of this building program occurred during the height of the Depression. Dr. Hepner, in association with State construction engineer John Harlan, became so familiar with WPA application procedures that they were able to have the proper forms ready immediately when funds became available.

One of the first major campus construction projects undertaken by Dr. Hepner was the excavation and building of the Aztec Bowl stadium in 1936. Other campus construction projects under his tenure during the Depression were: the building of classroom annexes to existing buildings (1939-42), a columned arcade between the Academic and Science Buildings (1937), the Greek Theater (Open Air Theater; 1939), numerous wood and concrete benches that lined the walkways within the quads, and the sculpting of the Aztec statue (1935-40).

EDUCATION

In 1897, the San Diego Normal School had been established to provide local education for future teachers. In the early twentieth century, the school evolved from a two-year Normal school, focused on producing teachers proficient at memorization and drill, into a four-year regional college that "stressed the idea of personality, its growth, and its relationship to culture and craftsmanship" (Lesley 1947:23). The physical structures of the historic core of the San Diego State College Historic District reflect these important and pivotal developments in the philosophy of teacher education.

During these decades, visionary educators realized their goals in moving from curricula centered on rote, memory, and drill to the holistic education of the complete person. Two prominent proponents and implementers of the new philosophy were the second and third presidents of San Diego State College: Dr. Edward L. Hardy (president 1910-1935) and Dr. Walter R. Hepner (president 1935-1952). Under their direction the new college, designed to symbolize as well as implement this new philosophy, developed into a distinguished institution of comprehensive education. In addition, Dr. Hardy's advocacy of the new educational philosophy influenced higher education policy development at the state level during this important period.

❖ Dr. Edward l. Hardy

Edward L. Hardy was born in January 1868. He devoted his adult life to the development and advancement of higher education. During 25 years as the second President of San Diego State, he guided the school from San Diego State Normal School, to San Diego State Teachers College (1923), to San Diego State College (1935). "The greater vision of education held by President Hardy lifted the Normal school from a narrow training in pedagogical methods and teaching skills to a concept of broad professional preparation and academic enrichment for the teacher (Lesley 1947:22)". Hardy influenced higher education throughout California, was instrumental in raising the standard of the profession of teaching, and was always a staunch advocate for women (Love 1955:52).

Hardy spent his undergraduate years at the University of Wisconsin, and did graduate work at the University of Chicago (Lesley 1947:22). This was followed by a year in Europe where he studied the secondary school systems of Germany, France, and Italy. One result of his education at the University of Chicago, and his exposure to German education, was Hardy's influencing by the Herbartian education movement (Harper 1939). This group of educators believed that the traditional method of teaching through rote, memory, and drill was not effective. Herbartian education preached the doctrine of interest: students should be *interested* in the subject and also develop *interests*. The question the Herbartian educator asked a student was not only how much had been learned, but how deeply, how permanently, and how much interest had been generated (Harper 1939:127). Utilizing this philosophy, Hardy rapidly rose from instructor at Los

Angeles Military Academy, to principal of Riverside High School in Chicago, then San Diego High School, and finally to president of San Diego State Normal School in 1910.

It is important to understand the Normal school system that Hardy entered in 1910 as president of San Diego State Normal School. The first state-sponsored school for the exclusive purpose of preparing teachers was opened at Lexington, Massachusetts in 1839 (Harper 1939:9). Subsequently established teacher-training schools varied greatly from state to state. While they were established by legislative mandate, and the legislatures controlled the number and placement of the schools, the organization, curriculum, and management were dependent upon local needs. Thus, the presidents of the Normal schools were highly varied and had a marked personal influence (Harper 1939:103). The faculties were small, internal organization was variable, and the president was an integral member of the faculty so that the school was what the president made it.

For President Hardy, education involved the development of the complete person. In 1911, while presiding over the San Diego State Normal School at its original University Heights location, he stressed the idea of "personality, its growth, and its relationship to culture and craftsmanship as the primary aim of his philosophy" (Lesley 1947:23). By the late 1920s the overcrowded school was anticipating a move to a new campus. Hardy implemented his ideals in the buildings chosen to inaugurate the new San Diego State in 1930. Even though in 1930 the institution was still devoted to teacher training, Hardy saw the need for science, theater, and physical education, as well as the fundamentals of teaching skills. This philosophy continued at San Diego State for many decades. In 1955, President Malcolm Love (51) wrote that the function of a college was to give "...students a cultural polish by stimulating their ability to enjoy the good and beautiful in life—training young people to make the sound judgments that life entails—sensitizing graduates to the requirements of responsibilities of intelligent citizenship—encouraging students to participate in and contribute to the democratic processes".

Normal schools were initially designed to produce qualified elementary school teachers. Any person with eight years of study in grammar school could enter a Normal school and graduate in four years of year-round study. However, a person with a high school diploma could complete the Normal school curriculum in two and one half years full-time years. Hardy strongly believed that two years was inadequate time to develop a "cultured personality and a skilled teacher simultaneously" (Lesley 1947:24). So, as early as 1915 Hardy began to educate the public and legislature about the need to add a general academic background to the teacher training, ultimately drafting a plan for the creation of a four-year state-controlled Teachers' college. In January 18, 1918, President Hardy, the Normal school faculty, and the Board of Trustees submitted a plan to the state that was instrumental in the establishment of the state Teachers' College system in 1921 (Lesley 1947:34).

President Hardy was also a strong advocate of women's abilities long before this was a popular sentiment. Hardy recognized that engineers, lawyers, and ministers (professions filled mainly by men) required more than two years of college education. Teachers' training, however, was limited and designed as a "preparation for spinsterhood" (Lesley

1947:24), lacking a curriculum rich in culture. Hardy characterized teacher training up to that time as "...prison houses of occupational drill and grind" (Lesley 1947:24). This desire to instill a professional aspect to teacher education mirrored one trend in Normal school development in the second decade of the century (Harper 1939:114). The business of professional preparation for teachers was solely in the hands of the Normal schools, because existing universities and colleges often felt that such training diminished the true work of the university. However, visionaries like Hardy saw the potential and the need to expand the educational opportunities for teachers, and developed curricula to accomplish this. Hardy also decried the fact that few men chose teaching as a career. The lack of professionalism, the traditional view that teaching was a woman's skill, plus the fact that teaching paid less than adequate wages kept men away from the Normal schools.

> "President Hardy's philosophy was that a student should have the opportunity to prepare for life and to prepare for teaching at the same time. To do this the new Normal school as he saw it, would offer the student studies of a broad and deep cultural nature for the first two years of his college life, this was to be followed in the third and fourth years by "laboratory work' in practical and theoretical education, practice teaching, and psychology" (Lesley 1947:24).

While much of what Hardy implemented in the first years of his presidency is standard today, it is important to understand his vision and insight in the context of early Normal school development. Not only were some Normal schools fighting externally for legitimacy and professionalism, they were doing so internally as well. Normal schools were initially seen as places to provide women teachers with repetitive learning situations that instilled in the teacher a standard set of topics. The concept that professional academic subject matter could be taught was a major advancement in the education of women and teachers (Harper 1939:117). Some traditionalists argued that teachers only needed to learn those topics that would be taught in an elementary school. Hardy and others argued that "...any subject matter taught in the Normal school should be so pertinent to the life of the people that it would contribute directly to giving the teacher more understanding of her work" (Harper 1939:117). This holistic concept would be reflected in both the curriculum and architectural plan of the new college.

Another trend forwarded by Hardy was the inclusion of the laboratory phase of teacher education. Practice schools were implemented at some Normal schools, including San Diego State. Advocates of such laboratory or practice schools felt that Normal schools should duplicate as closely as possible those conditions that a teacher would meet in the field. This would also allow model and experimental schools to demonstrate new and better teaching techniques. Hardy assured the continuation of the laboratory method by designating a Teacher Training building in the new college design.

A third trend in Normal School development that Hardy implemented was the idea that many extra curricular activities should be incorporated as an official part of the development of teachers. Normal schools pioneered the curriculization of drama, music, and physical education activities (Harper 1939:119). Students at San Diego State Normal school initially found time for extra-curricular activities, much to Hardy's delight. When Hardy planned the new campus, he

implemented the curriculization of formerly extra-curricular activities. Drama, music and sports were assured as part of the curriculum through inclusion of the Little Theater as well as the Gymnasium, Aztec Stadium, and Greek Bowl.

In 1908 the Department of Normal Schools of the National Education Association drew up a "Statement of Policy for the Normal Schools" that provided guidelines for the advancement of Normal schools. Basic to the guidelines was the following statement. "Good as the word 'normal' is, it should be dropped from the name of these schools and they should be called Teachers Colleges" (Harper 1939:138). The guidelines also encouraged the expansion of the curriculum at Normal schools that would provide better-trained teachers and a more professional approach to teacher education. These guidelines mirrored Hardy's philosophy.

Hardy also felt that education was too important to leave to the local level, and should be controlled at the state level. He pointed out that several Mid-western states had formalized their Normal school to four-year institutions (probably as a result of the Department of Normal Schools recommendations). He encouraged the state to allow all Normal schools to become four-year schools under state control. In 1918 President Hardy submitted a plan to the legislature urging that Normal schools be given full college status as a means of raising teachers' professional standards (Lesley 1947:33). Hardy encouraged the legislature not to let California education fall behind in the production of good teachers. The results were positive. In 1921 the state legislature restructured the Normal schools to Teachers colleges. Local boards of trustees were abolished and the colleges placed under management of the State Department of Education.

The years 1921 to 1935 were years of great change and growth for San Diego State, and years in which President Hardy's vision and philosophy came to fruition. The increase in enrollment envisioned by Hardy took place. Enrollment in 1921 was 600 students and by 1925 it was 1300, reflecting a nationwide trend. The percent of white males and females in all types of higher education was 9% in 1920 and 15% by 1928 (Burke 1983:111). In 1923 the college became a four-year institution. Hardy began planning for a new and larger school to accommodate the increase in students. He obtained preliminary funding and approval from the state, and worked with the City of San Diego to find the appropriate land. Hardy worked with the architect to design the new buildings in harmony with his educational philosophy. The new college was under construction by 1930 with several additional, but integral, structures completed over the next decade and a half.

The reputation of San Diego State College grew during these years. Evidence of its stature among colleges can be seen in two 1934 events which took place at the new campus. The San Diego State student body president was host to all student body presidents of colleges west of the Rocky Mountains, the first time this enclave had been held at a State college (Lesley 1947:55). In November of 1934 the International Relations Club was host to the Third Annual Pacific-Southwest International Relations Club conference. Speakers included a member of the Carnegie Institute and a former president of Mexico (Lesley 1947:56). Under Hardy's leadership San Diego State Teachers College had gained the recognition and prestige (and professionalism) he always felt it deserved.

Dr. Hepner also coordinated the gearing up of the campus educational programs to meet the wartime demands during World War II. It was during this time that over 114 acres were added to the campus. After the war he continued his campaign to expand the campus educational goals, attracting several hundred brilliant young professors to teach at the college.

It was Dr. Hepner who first brought B. Iden Payne, the nation's leading interpreter of Shakespeare, to San Diego State as a visiting professor. Dr. Payne remained to found the renowned Shakespearean festival at the Old Globe Theater in Balboa Park.

In addition to receiving his Ed.D in education in 1937, Dr. Hepner continued his inquiries into the principles and practices of higher education. He spent ten years teaching summer school at several California College campuses other than San Diego State. Following World War II, he served as special educational consultant to the Office of Military Government in West Berlin. In addition, Governor Earl Warren twice named Dr. Hepner to serve on important state committees: one pertaining to juvenile justice, the other mental hygiene. Dr. Hepner also served on over twenty local, state, and national councils and commissions pertaining to education, culture, and civic affairs.

In commemoration of his service to the college community, on January 19, 1976 the former Academic Building was renamed "Hepner Hall." Sadly, Dr. Hepner passed away just six days before the dedication ceremonies in a Baltimore, Maryland hospital.

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ARCHITECTURE

In the nineteen teens and twenties, under the nurturing of Edward L. Hardy, higher education in the growing community of San Diego took on a new philosophy. Under Hardy's direction (1910-1935), San Diego State College evolved from a two-year normal school into a four-year regional college that "stressed the idea of personality, its growth, and its relationship to culture and craftsmanship" (Lesley 1947:23). There were many manifestations of Hardy's new vision of education: the diversity of faculty expertise and educational programs put in place at the school; the recognition of the importance of extra-curricular activities such as drama and physical education; and importantly, the changing of San Diego Normal School into the four-year San Diego State Teachers College. The college's success and growth, however, resulted in a most prominent physical manifestation of the school's new spirit in education: a new State College campus. In 1925, the California legislature authorized establishment and maintenance of an expanded college in San Diego and within five years an appropriate setting for the new college would be established in an isolated area east of urban San Diego. Clearly, the new campus would reflect, in physical manifestation, the new spirit of higher

education in San Diego. It is not surprising, then, that its planners found inspiration in the artistic and architectural expressions of the Spanish Colonial Revival movement that was developing across the Southern California landscape in the first decades of the new century. What is unique is that, at a time when California architects were forcing various Hispanic Revival styles onto structures regardless of functional fit, the Spanish theme selected for the new San Diego State College resulted in a harmonious expression of educational vision, function, and design.

❖ The Spanish Colonial Revival Architectural Movement in Southern California

"The chief characteristic of California architecture is colonialism" (Kirker 1973:91). Kirker's concise statement also applies to the chief characteristic of the history of California culture: its colonial mindset. Throughout the 18th and 19th centuries, California culture has been shaped by the fact that it is made up of a constant stream of newcomers. The constant and rapid influx of population, all bringing with them traditions from somewhere else, has left a colonial stamp on all aspects of the culture, architecture being a most visible manifestation. Throughout the American period, this colonial attitude resulted in reflections of east coast United States architecture such as Neoclassicism, the Stick style, Queen Anne, Eastlake, and the Shingle style (Kirker 1973).

However, by 1890, Southern California society was attempting to establish an identity, and in searching for a uniquely California culture, it focused on rediscovering its Hispanic past. The resulting architectural revivals which came about in the late 1800s and early 1900s have been described as two phases of the Hispanic Revival (Gebhard 1967): the Mission Revival (1880-1910) and the Spanish Colonial Revival (1910-1930s).

Early attempts at rediscovering the Mission past through architecture enjoyed only limited success. Original Mission architecture, in Alta California, had little time to develop and flower due to the relatively late and peripheral nature of Spanish settlement of the region. Religious and civil architecture in Mexico, and even in New Mexico in the north, produced major works throughout the sixteenth, seventeenth, and eighteenth centuries closely tied with the Gothic, Baroque, and Classical masterworks in mother-Spain. In the northern peripheries, especially Alta California, however, the adobe mission was the primary representation of Spanish colonial art and architecture, and the mission friars were the architects. Because Alta California never became a flourishing part of New Spain, little development took place in civil architecture. Mission architecture in Alta California did develop some distinctive characteristics unique to the region. In other regions of New Spain, the majority of Spanish architecture was stone construction, roofed by stone vaults or wooden beams. By contrast, in Alta California, massive mission walls were constructed of sun-fired adobe bricks, the roofs of fired ceramic *pantiles* (some as large as 22 inches long by a foot wide), and the floors of fired square red tiles. Also unique to Southern California is the *campanario*, or pierced wall bell tower (Grizzard 1986).

Mission architecture in Alta California was, thus, an austere adaptation to frontier conditions. While much of its attraction can be attributed to the many amazing manifestations of art and inspiration that surfaced in spite of the

conditions, the overall architectural austerity of the missions did not appeal to early twentieth-century Southern California. Whether this was due to the unsuccessful adaptations of the style to residential and commercial structures (Kirker 1960) or due to the fact that it "could not fulfill the desire felt by client and architect for increased opulence and display, and for historical correctness" (Gebhard 1967:136), Southern California began to look to the Spanish antecedents of the Mission past for architectural inspiration.

Spanish Colonial architectural styles can properly be said to have first come to the New World shortly after their development in Spain during the sixteenth, seventeenth, and eighteenth centuries. In Mexico, the developed religious and civil establishment erected monumental architectural works to the greater glory of church and state. There were close ties with the Spanish architectural and art schools, and the discipline was closely regulated in New Spain by the dominant schools and written standards. Many artistic works were direct copies of works in Spain and often the architects were brought to New Spain to create art and architecture and to direct the art and architecture schools.

Sixteenth-century architecture was essentially eclectic and combined Spanish Isabelline, *Mudejar*, Plateresque, *Purista*, Mannerist, and indigenous styles. The Spanish architectural sculpture, *fantasias plateresca*s, was characterized by "Italian Renaissance revival of Roman decoration and include grotesques: animals, such as lions, eagles, and griffins; cherubs; medallions with human heads, masks, acanthus leaves, grape vines, shields, urns, candelabra, columns, niches, etc." (Grizzard 1986:17). *Mudejar* architecture, Moorish-influenced architecture, flourishing in Spain from the twelfth through the sixteenth centuries, was a common element in Mexico in the sixteenth century. Common *Mudejar* features in Mexico include, "octagonally shaped pillars, towers, and fountains; *lazos* (strapwork patterns), polylobed and intersecting arches, wall surfaces patterned in brick (*ajarcas*) or decorated with tiles; wood or stucco geometric patterns; ribbed Cordoban domes, etc." (Grizzard 1986:22). The essential characteristic of Mexican building styles during this period is the selective use and recombination of resources from the Spanish heritage, incorporating local materials, interpretation and motifs. The seventeenth century was dominated by Baroque Architecture which, while ornamented in the several substyles by decorated columns and pilasters, was predominantly restrained. By the 18th century, Mexican architecture entered a Neoclassic influence which carried over into the period of Mexican independence.

The flowering of the Spanish Colonial Revival architectural style, in twentieth-century Southern California, was embodied by the buildings designed for the San Diego Panama California International Exposition of 1915. Architects Bertram Goodhue and Carleton Winslow Sr., elaborating on the Mission Revival style, designed with elaborate ornamentation of the Churrigueresque form (Gehbard 1967). The exposition buildings incorporated many of the eclectic and Gothic elements of the sixteenth- and seventeenth- century Spanish styles, including columned and nitched facades and grotesques. "The outcome of the Fair was to make this mode popular and fashionable" (Gebhard 1967:136).

The new Spanish Colonial Revival style was subsequently employed throughout Southern California in a wide variety of structures, from residences to public buildings. A wide range in elaboration of ornamentation was employed, but as Gebhard claims, it was most successful where used with restraint and sophistication (1967). In practice, many aspects

of the style turned flamboyant, exhibiting cast-in-concrete *Churrigueresque* ornament in profusion over buildings. Later ornamentation, turned to the *Mudejar* influences of the Spanish style, later including Moorish and Islamic details. Roof treatments were red tiles in both Mission and Spanish style. Doors and doorways were dramatic with carved wood door panels and molded concrete spiral columns and pilasters, carved stonework, and patterned tiles. Windows were multi-arched or parabolic employing grills of wood, iron, or concrete. Other details typically included tile-roofed and decorated chimney tops, brick or tile vents, fountains, arcaded walkways, and round or square towers (Requa 1926, McAlester 1984, Bevil 1995).

By the 1920s, the style had developed structural as well as ornamental definition. Many structures "were conceived of as sculptural volumes, closely attached to the land, whereby the basic form of the building was broken down into separate smaller shapes which informally spread themselves over the site" (Gebhard 1967:137). Combinations of flat, hipped, and gabled roofs were employed, reflecting the multiple and varied roof-lines of Spanish villages. While many structures were elaborate in detail, some presented austere expansive faces to the exterior, incorporating elaborate patios and gardens in the interior (Requa 1926, McAlester 1984). This attention to arrangement of spaces across the landscape expanded to include planning groups of buildings, and landscaping. Many of the most successful structures were public buildings and those that incorporated groups of offices, homes, or commercial buildings (Gebhard 1967:139).

While the Hispanic revival met many of the straightforward construction needs in an architecturally creative way, as a cultural attribute, it tells much about the paradox of Southern California culture. While the attraction of California lay in its being the new frontier—a place where, unencumbered by the past, people are free to be and do anything they want (for better or for worse)—its lack of past left Southern California without an identity. The developing region, after a generation of Anglo settlement, found it had no common sense of place, in essence, no cultural identity. "The newness of the land itself seems, in fact, to have compelled, to have demanded, the evocation of a mythology which could give people a sense of continuity in a region long characterized by rapid social dislocations. And of course it would be a tourist, a goggle-eyed umbrella-packing tourist, who first discovered the past of Southern California and peopled it with curious creatures of her own invention" (McWilliams 1973:71). Thus it was, that Helen Hunt Jackson's novel *Ramona*, became the genesis of Southern California's discovery of its the Hispanic past.

While much of this identity creation took place at a grassroots level, the Hispanic past had implications at a larger level. The real-estate promotions beginning in the 1880s cultivated the romantic notion of the Spanish period, "primarily for the benefit of the incoming tides of tourists, who were routed to the Missions much as they were routed to the mythical site of Ramona's birthplace" (McWilliams 1973:77). In the twentieth century, with the emergence of Southern California as a national economic and political contender, the Hispanic past provided Southern California with an image to promote its aspirations.

Thus, in understanding the Hispanic architectural revivals of the period, it is essential to understand the cultural genesis and function of the style. "Much of the resulting architecture was indeed a stage set" (Gebhard 1967:139). As an

integral part of identifying and creating the Hispanic past, Southern California placed on the landscape a physical manifestation of a made-up past, at best providing a sense of place, but often used to promote economic, political, or social agendas.

Its success, however, testifies to the fact that it met the cultural as well as development needs of the period. While its flamboyance appealed to the mindset of the new twentieth century, practically, the style could be used with new concrete construction techniques on a wide variety of building types. In monumental form the style was applied successfully to public buildings such as government buildings and churches. Its spatial characteristics were successfully applied to small groups of buildings such as residential or commercial courts and offices. However, its ability to incorporate multiple structures, its success with planned groups of buildings and landscape gardening, and its ability to interrelate monumental with personal scale was especially adaptable to planning and design of a college campus. The function and vision of the new campus of San Diego State Teachers' College was uniquely suited to take advantage of the most desirable elements of the Spanish Colonial Revival architectural style.

❖ **Spanish Colonial Revival in the Design of the San Diego State Teachers' College**

While Dr. Edward L. Hardy was the inspiration behind the educational vision of the college, he was also a booster of the architectural scheme. "While it is true that stone walls do not a college make any more than they do a prison, nevertheless it is also true that the style of the house one lives in does profoundly affect his feeling for or toward life. ...The integrity of the new college buildings, in architecture and in construction, should have its influence on the lives and characters of State College students" (Hardy 1930). In promoting the new college development to the San Diego Community, Hardy references the relationship between learning and learning's physical environment. In two contemporary articles, in *San Diego Magazine* (Hardy 1929) and in *The Modern Clubwoman* (Hardy 1930), he references the definition of civilization by Arnold Toynebee, "Civilization is a work of art. ...It is a social work of art, expressed in social action, like a ritual, or a play." Hardy describes how civilization began in California with the founding of the Mission in San Diego and how the new college would overlook the ruins of Mission San Diego de Alcala. "Overlooking the crumbling ruins of California's first mission of San Diego de Alcala, there will arise soon, as a new expression of the aphorism, quoted above, that "civilization is a work of art," the new State College of San Diego, in an architecture reminiscent of Spain and of Spanish as influenced by the Arabian and Moorish, and in a landscaping very like that of southern Spain..." (Hardy 1930). It is clear that Hardy envisioned the new college achieving its goals well through the art of the Spanish architectural style.

Once the harmony of educational vision and architectural style was established, the realization was the work of the project designers. Most of the project layout including building arrangement, grading, roads, and landscaping was designed by Mark Daniels, landscape architect and urban planner with the Bel-Lloyd Investment Company, donators of the campus lands. However, the architectural design of the buildings was the work of Howard Spencer Hazen, senior architectural designer of the State of California, Department of Public Works, Division of Architecture. Like most of

the rest of Southern California. Hazen was a newcomer, having immigrated to the state in 1924. Hazen's east-coast architectural background is reflected by his degree in engineering from the University of Illinois and study of architecture at the Massachusetts Institute of Technology and Harvard University. Upon his arrival on the West Coast, he established himself in Sacramento with the architectural firm of Dean and Dean, designing several structures in Sacramento. Among these were the Memorial Auditorium, Junior College, and the Westminster Presbyterian Church. His tenure with the State Division of Architecture began in 1926, when he became a senior architectural designer. During that time he designed several state institutional building groups including the Camarillo State Hospital and the California Institution for Women (California Highways and Public Works 1939). It appears that while obviously working across the state by virtue of his employment, Hazen was not a Southern California architect.

While Hazen, for the design of the new San Diego Teachers' College, clearly immersed himself in the Southern California Spanish Revival style, it was likely a new venture for him based on his largely eastern and Northern-California building and design experience. Thus, in approaching the new project and style, he adopted an approach akin to the make-believe nature of the Spanish Colonial Revival style itself (del Sudoeste 1931). His design evolved by pretending that the structures were actually being constructed in a specific location in Spain, over cultural periods in that location's history, and using the design talents and construction skills of imaginary architects and craftsmen. He imagined the location was the border country between Catalonia and Valencia where the influence of a large Moorish artisan class from Valencia was quite powerful. An Italian architect would design the campus, while Moorish and Christian craftsmen were utilized to construct the buildings. In identifying the resulting combination of Christian and Moorish ideas he recalled the *Mudejar* style. Spanish Gothic influence is reflected in the campus' *ventana geminada* windows that have a slender central column of stone and pointed or horseshoe arches. His imaginary construction history describes subsequent construction of the buildings in the early Spanish Renaissance period, when the administrative wings, little theater, and entrance bell tower were added. Many of the principal structure elements, he attributed to one or another of the periods or influences. For instance, the east wing exterior arcade was added during the early Spanish Renaissance period and the bell-tower is of Moorish conception.

Hazen also notes that this recreation of Spanish provincial architecture is a departure from the Renaissance Spanish that typified the early manifestations of the style throughout Southern California. It is this focus on the provincial architecture of Spain and of Mexico which typified the Spanish Colonial Revival style in the third decade of the new century. At this time the style acquired simplicity of form, concern for human scale, and coherence of the whole, which led to its most noteworthy value in urban planning (Gebhard 1967). It is interesting that while Hazen clearly designed a make-believe Spanish community, the creation was based on close attention to authenticity: "...a study of the many interesting villages and cities of Spain reveals that a diversity of styles of closely related character adds greatly to the charm of the whole composition" (Hazen 1931). This statement parallels observations of Richard S. Requa, describing the genesis of his *Architectural Details, Spain and the Mediterranean*: "the author endeavored, during his recent trip through the Mediterranean countries, to photograph such buildings, gardens, and details as would best illustrate and emphasize these fundamental characteristics rather than feature their ornamental embellishments (Requa 1926). It is

clear from the writings of both architects, that while design in the Spanish Colonial Revival style reflected a dream construction on the landscape, the result was intended to be an honest recreation of the original elements, both structural and decorative, from Spain.

The Hispanic architectural revival represents, not only an important phase of the architectural history of Southern California. Its juxtaposition of made-up architectural recreations with concern for authenticity, also reflects the similar paradox in Southern California society: the delight in freedom from social constraints, but need to create a defining past. Its use in the creation of the new San Diego Teachers' College also says much about the College's desire to institute a new, twentieth century vision of learning, but to establish continuity with the historic institutions of civilization and enlightenment in San Diego. In President Hardy's words, "In which bags and bobs will blend with historic architecture" (Hardy 1929:1).

❖ **Summary**

The San Diego State College Historic District is a singular and outstanding example of Spanish Colonial Revival architecture in an institutional setting. Hispanic influence can be seen in wall, roof, and plan characteristics. The smooth reinforced concrete and stucco walls imitate whitewash adobe wall and cut stone construction. The style also contributed the unique tile roofs (*pantiles*) and tile floors that are common throughout the campus structures. It has been observed that the *campanario* bell wall at the entrance is very similar to the bell wall at the San Diego Mission which was being restored at the approximately same time as the campus was designed (Bevil 1993). In plan, the campus reflects a monastic layout of linear structures with arcaded walkways surrounding open-air quadrangles.

The Spanish Colonial influence developed, as it did throughout Southern California, as a reaction to the austerity inherent in the Mission tradition, although clearly they shared the same antecedents. While monastic in plan, the College exhibits elements of the *Mudejar* style. A blending of Christian Spanish with Islamic elements, the campus features a composition of articulated structures, multiple roof types (flat, hip, and gable) and levels, and receding and protruding wall surfaces—those characteristics which best recommended the style to an institutional design. The twin turrets framing the entry and the *Campanile* bell tower above the library reflect the Islamic influence of *Mudejar*. The *Campanile* is additionally a part of Hazen's monastery allegory for the campus, symbolizing a Christian bell tower, styled after an Islamic minaret, rising high above the church-form of the library. These elements symbolize the equation of religious and academic enlightenment. The Gymnasium's interior patio is a defining characteristic of Spanish Colonial Revival and incorporates a number of typical elements including exterior stairway, polychrome-tile fountain and benches, columned walkway, and wrought-iron decorative elements. Another open-air arcaded walkway comprises the exterior second-story above the Academic Building main entrance and is an essential ingredient of the college's impressive entrance.

Massive whitewashed wall surfaces, such as those of the Academic Building, the Gymnasium and the Music Building, incorporate patterned imitation stone and stucco geometric patterns typical of the *Mudejar*. Decorative elements on wall surfaces are Islamic-inspired and include wrought-iron and concrete window grills and vents, massive wooden-beam window and door brackets and caps, wooden and molded-concrete balconies, and massive carved wood doors with wrought-iron hardware. A notable example of the *fantasias plateresca*s, or cast in concrete medallions, are the lion's head and molded scroll decoration that cap the southwest entrance to the Gymnasium Building. Molded concrete niches are present and a tile-lined rendition of this element fulfills the functional need for drinking fountains in the Gymnasium. Geometric-pattern, polychrome ceramic tiles decorate open-air interior spaces such as the vaulted lobby of the Academic Building main entrance, the Music Building entry, and the Gymnasium patio. Presentation facades, particularly the Academic Building campus entrance, incorporate Lombardic-style molded concrete spiral columns with pillow caps. This entrance leads to an open-air lobby designed with a Gothic multi-lobed vaulted ceiling, ringed with poly-chrome tile frieze, floored with clay tiles, and showcasing typically *Mudejar* geometric wrought-iron and glass chandelier. The impressive southeast portico entrance to the Gymnasium is Spanish Gothic, incorporating floriated capitals supported by coupled columns. A unique and intricate window design, combining Gothic and Islamic elements, embellishes the Academic Building and Women's' Gym: the *ventana geminada*, or large multi-arch windows, dissected by thin columns. Barrel tile covered and decorated chimney tops are a part of many of the buildings, particularly the Gymnasium, the Academic Building, and The Club

Constructed as it was over the period from 1930 until 1943, the historic campus represents a decade and a half in the evolution of the Spanish Colonial style. By 1930, when the initial buildings were designed, the style had moved forward from earlier ornate Renaissance and *Churrigueresque* expressions exemplified by the 1915 Exposition buildings in Balboa Park. The San Diego State campus reflects consummate use of the style's architectural plan possibilities. The most remarkable result of the use of the Spanish Colonial Revivals style for the campus was in the perfect fit between form and function. Arcaded walkways, grassed quadrangles and fountained patios set the perfect atmosphere for an educational complex. The need for buildings of widely varying functions was well accommodated by style's ability to blend massive scale with smaller articulated structures. The numerous decorative details provided imaginative relief and architectural distinction, a source of pride for not only the school but for the growing population of San Diego. As was true of the style regionally, the Spanish Colonial provided an identity in which the growing college could take pride.

The construction of the several buildings added to the campus after 1930 reflect further elaboration of the style's possibilities. The Gymnasium Building explores style's ability to combine a large gymnasium structure with intimate smaller structures. The large gym with its elegant *ventana geminada* and impressive Gothic main entrance on the southeast, combines with the intimate scale of the patio and individual rooms on the west to create a pleasing and integrated whole. By contrast, The Club explores the styles' possibilities on a cozy bungalow scale, and the use of intermediate structures between it and the main entrance nicely transition the change of scale. The later construction of two outdoor bowls, The Greek Bowl and the Aztec Bowl, as well as the early plans for native-plant landscaping, are expressions of the styles ability to accommodate itself to existing topography, landscape, and climate.

Throughout California, the implementation of the Spanish Colonial style was exploring many of these same possibilities. In Balboa Park (Goodhue and Winslow 1915), where the style had made its most impressive debut for the Panama-California Exposition, the Spanish Colonial Revival exhibited its most elaborate Renaissance and Plateresque characteristics. On a large scale, the Fine Arts Museum (Johnson and Snyder 1926) was constructed just before the State College yet still contains many of the earlier elaborations. On a smaller more intimate scale, the Spanish Village and Houses of Hospitality (Requa and Jackson 1935) represent the application of Spanish Colonial Revival to informal building groupings. They exhibit the same ability to group structures across the landscape that was concurrently being applied to the design of the San Diego State College campus.

Interestingly, the State College campus forms one point of a triangle of three Spanish Colonial Revival style complexes on the mesa rim overlooking Mission Valley. The Serra Museum lies at the south mesa opening of the valley about five miles to the west. The museum, built on the site of the original San Diego Presidio, is the 1929 work of William Templeton Johnson, incorporating Spanish Colonial plan and decorative elements to recreate a Spanish complex with church, bell tower, and arcade-enclosed quadrangle. On the north rim of the valley, facing the Serra Museum, the 1950s University of San Diego (Frank L. Hope) buildings recreated the Spanish Colonial Revival presence of the Serra Museum and the San Diego State Campus in a more formal arrangement. Although built two decades later, it is the only other example of an institutional complex of structures such as the San Diego State campus. Together, these three complexes recreate a Spanish Colonial Revival presence that is a familiar vista from Mission Valley.

In the second two decades of the twentieth century, expression of the style in residential architecture, particularly Spanish Colonial Revival bungalows and houses, was focused in Kensington and Mission Hills (communities on the south rim of Mission Valley between the Serra Museum and the San Diego State campus) and La Jolla (north of the valley). Notable examples, such as the Sherwood House in La Jolla, (George Washington Smith 1925-8), described as an abstract composition with broad surfaces of plain stucco walls played off against delicate detailing of windows and doors, exhibit the same style characteristics that were a short time later incorporated into the design of San Diego State campus. Two notable commercial complexes in Old Town San Diego, at the base of the Serra Museum/Presidio Hill, are the Casa de Pico Motor Lodge (Requa & Johnson 1938) and the Frank Sessions Nursery Building (Requa and Jackson 1929). Additionally, the downtown area of Rancho Santa Fe (Lillian Rice 1920s) is a Spanish Colonial grouping of small structures, while the seaside communities of La Jolla Hermosa and San Clemente (various architects 1920s) reflect larger Spanish-inspired residential buildings. These complexes are similar in style, yet do not reflect the massive scale and complexity achieved at the San Diego State campus.

Regionally, there are several comparable institutional complexes in the Spanish Colonial style. The Ellen B. Scripps Women's' College (Gordon B. Kaufmann 1926-1939) is probably the most similar complex to the San Diego State campus, incorporating the same overall Spanish Colonial plan and decorative elaboration. Many details can be compared to the San Diego campus: the similarity of Gothic entrances of the Denison Library and the Women's

Gymnasium, similarity of multi-arch/columned windows in Leanor Joy Toll Hall and the Academic Building and Women's Gymnasium, and similarity of many of the arcaded walkways surrounding patio and landscaped interior spaces. In scale and complexity it is also comparable. The Scripps College for Women was nominated for the National Register August 1984. The Montecito City Hall (1924-6) exhibits Spanish Colonial used to create a unified cluster of municipal buildings. The Santa Barbara County Courthouse (1927-9) is an important example of Spanish Colonial used in an institutional setting; the complex integrates Moorish Islamic and Spanish elements to recreate the Andalusian imagery of a Cathedral with clusters of smaller buildings. This is the same imagery incorporated into the San Diego State College campus design within a few years.

In summary, then, the architectural significance of the San Diego State historic core lies in its unique representation, over a decade and a half of design and construction, of the architectural development of the Spanish Colonial Revival style in Southern California. In addition, while there are numerous significant individual residential examples, several small-scale commercial complexes, large scale individual structures, and a museum complex, the historic core of San Diego State is a unique period representation of Spanish Colonial Revival used to integrate a multi-structure, multi-function, institutional complex. It is an exemplary expression of the style's ability to fit architectural design to function.

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THE WORKS PROGRESS ADMINISTRATION (WPA), 1935-1943.

The Works Progress Administration (WPA) was designed to provide employment to a limited number of unemployed Americans during the Great Depression of the 1930s. Part of the Emergency Relief Act of 1935, the WPA sought to provide employment by initiating make-work projects around the country. The president insisted that the work be "useful in the sense that it afford permanent improvement in the living conditions or that it creates future new wealth for the nation."

All of these projects accepted skilled, semi-skilled, or unskilled workers. Veterans and the widows of veterans were given first preference. The only limitations were that one had to be an American citizen, 18 years or older, only one member per household could be employed at any given time. By the end of the program between 25 to 30 million workers had benefited from WPA projects. With their skills and self-esteem intact or increased, many later found jobs in private industry..

Funding for these projects came from Congress on a yearly basis from 1935, until the program was disbanded at the start of World War II. The WPA's $4.8 billion funding accounted for the largest peacetime appropriation of money by Congress up to that time.

The majority of WPA projects were in construction. Seventy five per cent of these projects were involved in either the refurbishing or new construction of government buildings. The other 25 per cent of funding was directed toward a wide range of projects, ranging from highway construction to the writing of books in Braille.

Control of the various WPA projects was given to the local municipalities in which they were located. From its outset, San Diego's public and private leaders were instrumental in formulating and sponsoring projects that provided jobs and resulted in building up the city's infrastructure.

San Diego County benefited greatly from WPA projects. Over 1,000 operated across the county between 1935 to 1943. They provided millions of dollars in funding and thousands of jobs. More importantly, they left a permanent legacy of many fine buildings, structures, public art, and other projects throughout the county.

Both the County and City of San Diego were in a unique position to make the most use of WPA funding. Funds were appropriated to cover labor costs for a new city and county administration center along the harbor, improvements to the buildings in Balboa Park from the 1915 Exposition, as well as construction of new buildings for the upcoming 1935 exposition. Funding also went into providing labor for improvements to Lindbergh Field, and dredging and reclamation projects that brought in a Coast Guard station and the basing of at least six more naval ships in the harbor.

Outside of the city, projects ranged from the construction of the Del Mar Fairground racetrack and exposition buildings, to a number of road improvements throughout the county. One of these was the important road up to Mt. Palomar in anticipation of the building of a new telescope at its peak.

Of the 19,650 people on relief in San Diego County in 1935, all but 4,000, who were considered too old or infirm, were eligible for WPA jobs. Two years later, WPA-funded construction projects in San Diego were six times greater than elsewhere in the nation.

The WPA was an essential part in the building and expansion of San Diego State Teachers College through the depression years. While college enrollment had gone down during the early years of the depression, between 1936 and 1938 the college experienced a 40 per cent increase in enrollment. Although many of the initial core campus buildings were constructed using funds that were allocated before the depression, by the mid-1930s the college did not have the funds to facilitate the increase in its student population. The WPA-funded campus building projects helped president Dr. Walter Hepner continue the expansion of the campus as it was initially planned by Howard Hazen, Mark Daniels, and Dr. Edward L. Hardy.

State construction engineer John Harlan was provided with housing directly on campus. Working together with Dr. Hepner, he developed plans for new campus structures and facilities. They soon became so familiar with WPA application procedures that they were able to have the proper forms ready as soon as funds became available.

The first project approved for funding by the WPA was the building of the Aztec Bowl football stadium. Construction on the bowl gave work to between 300 and 700 men. Costs were kept to a minimum. Dug out of a natural depression, most of the work was done by hand and with mule-powered grading equipment. At the time of its completion in 1936, the cobblestone and concrete Aztec Bowl was the only stadium built on any college campus in the state of California.

Other campus construction projects consisted of the building of classroom annexes to existing buildings (1939-42), a columned arcade between the Academic and Science Buildings (1937), the Greek Theater (Open Air Theater, 1939), and close to one hundred wood and concrete benches that lined the walkways within the quads (1932-40). In addition, other WPA-funded campus work projects included a sewage disposal system, excavation and grading, landscaping, a roadway, and the construction of walks, cobblestone retaining walls and drainage gutters. Lesser projects included the creation of an outside entrance to art rooms adjacent to the library building. This was done in order to relieve congestion and reduce noise in the library foyer. A partition was built in the administration building in order to create new office space. Roofs were built over the south entrances to both the Training School and Gymnasium.

Plans for a number of additional buildings and improvements were complete by the end of 1940. These included an additional auditorium, armory, health center, art building, swimming pool, student union, dormitory, tennis and handball courts, a music building, and extensions to the library, administration and science buildings. However, the need for national defense projects and the expansion of defense-related industries in San Diego after 1940 shifted much of the manpower allocation away from San Diego State. Only the Music Building and extensions to the Library and Science Building were completed subsequent to 1940. All three were dedicated on May 19, 1942 as part of the college's forty-fifth anniversary celebration.

Support for the arts was also an important part of WPA-funded projects in San Diego County. These included funding for local plays, musical concerts, written histories of local ranchos, a guide book to Balboa Park, as well as various supplementary texts and other audio-visual aids for local schools. Other art and cultural projects included murals and paintings depicting local historical events in schools, libraries, and government offices; and the sculpting of several important statues. These include the Mormon Brigade monument in Presidio Park, and Donald Hord's statues of the "Guardian of the Waters" in the fountain in front of the new City and County Administration Building and "the Aztec" at San Diego State.

While the WPA provided funds for the artists' salaries, non-labor funding had to come from private sources. Money for the 2.5-ton block of diorite, from which Hord would create his brooding statue of an Aztec warrior, was raised by the San Diego Art Guild and several local campus student groups. Five black and red cans were distributed throughout campus. On Friday, February 28, 1936, members of the Cap and Gown, Blue Key, and Oceotl societies made a final push for students to contribute ten cents each so that sufficient funds could be raised for the statue.

Completed in 1937 by Hord and his assistant Homer Dana, it was declared by president Hepner that the statue was the key to establishing a new tradition on campus in league with its transition from San Diego State Teachers College to San Diego State College. Not only did it symbolize San Diego State's ideals, but it was "representative of a high type of art which our college should make an effort to perpetuate."

Not only did the WPA provided employment for artists like Hord, it also provided jobs for hundreds of workers involved in the construction of the San Diego State College campus. Besides the campus buildings, WPA funding contributed to the erection of numerous other culturally significant buildings and structures throughout San Diego County. Clearly the San Diego State College campus represents an important segment of the WPA's work in San Diego County.

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Boundary Description

The boundary of the San Diego State College Historic District encompasses the Gymnasium on the southwest edge of the mesa, continuing north along a grassy area to include Scripps Cottage to the north. From Scripps Cottage the boundary runs east to the central plaza mall. From this point it runs south and north: south to include the Greek Bowl approximately 50 yards south and the Montezuma Statue at the south end of the university and north to include the buildings which surround the main quadrangle. The boundary for the buildings surrounding the main quadrangle includes the Academic Building, runs west to include the KPBS and Music Buildings (including the west additions), travels north to include the Library and Campanile (including the north additions), travels east to include the Science Building and arcaded walkway, surrounds the Teacher training Building (including the Physics/Astronomy addition), runs south to include The Club, and returns west to the Academic Building. Also being nominated is a discontiguous segment, the Power Plant, which is located about 50 yards north of the Teacher Training Building. The boundary of the Power Plant area consists of the footprint of the building itself. Please see map for clarification.

Boundary Justification

The boundary is essentially that of the San Diego State College campus during its period of significance. The boundary encompasses all historic buildings except the now mostly demolished Aztec Bowl, includes several more recent additions that cannot be considered separate, and excludes all recent surrounding buildings. The Power Plant is separated from this historic complex by newer buildings. It is, however, a major element of the historic campus and does not depend on visual continuity to convey its historic importance.

Photos 2-10 were taken by Tom Farrington, SDSU Photographer. Negatives can be located by contacting Tom Farrington, Instructional Technology Services, SDSU. Date of photographs 2-10 is unknown, but is post 1992. Photograph 1 was an aerial photograph taken in 1944. Photographer for photograph is unknown. Negative can be located by contacting Tom Farrington, Instructional Technology Services, SDSU

Views

1. Aerial view to the southwest (Hardy Tower in the upper right and the main entrance, capped by the *campanile*, in the upper left)

2. Academic Building/Hepner Hall, main entrance, view to the north (Note the portales either side of the entry and *campanile* above)

3. Academic Building/Administration Wing, view to the northeast

4. Campanile/Hardy Tower and Library, view to the north

5. Life Sciences Building Arcade, view to the north (east side of main quadrangle)

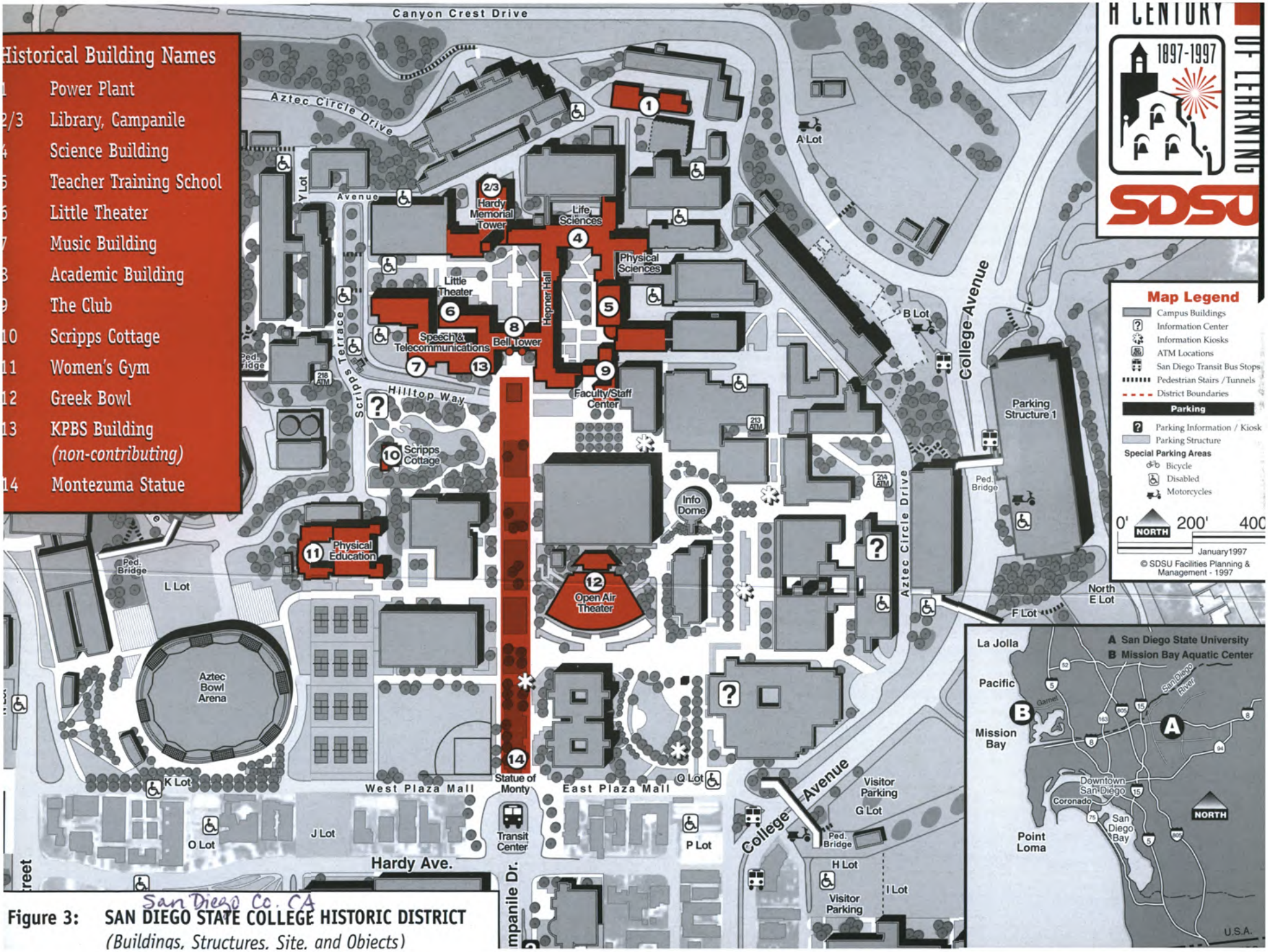
6. Main Quadrangle with WPA Benches, view to the northwest (Hardy Tower and Library in the background)

7. Scripps Cottage, in its current location, view to the southeast

8. Women's Gymnasium Interior Courtyard, view to the southeast (Main Gymnasium in the background)

9. Music Building and Little Theater, view to the southwest (taken from Hardy Tower)

10. Montezuma Statue, view to the northeast



San Diego Co. CA

Figure 3: **SAN DIEGO STATE COLLEGE HISTORIC DISTRICT**
(Buildings, Structures, Site, and Objects)

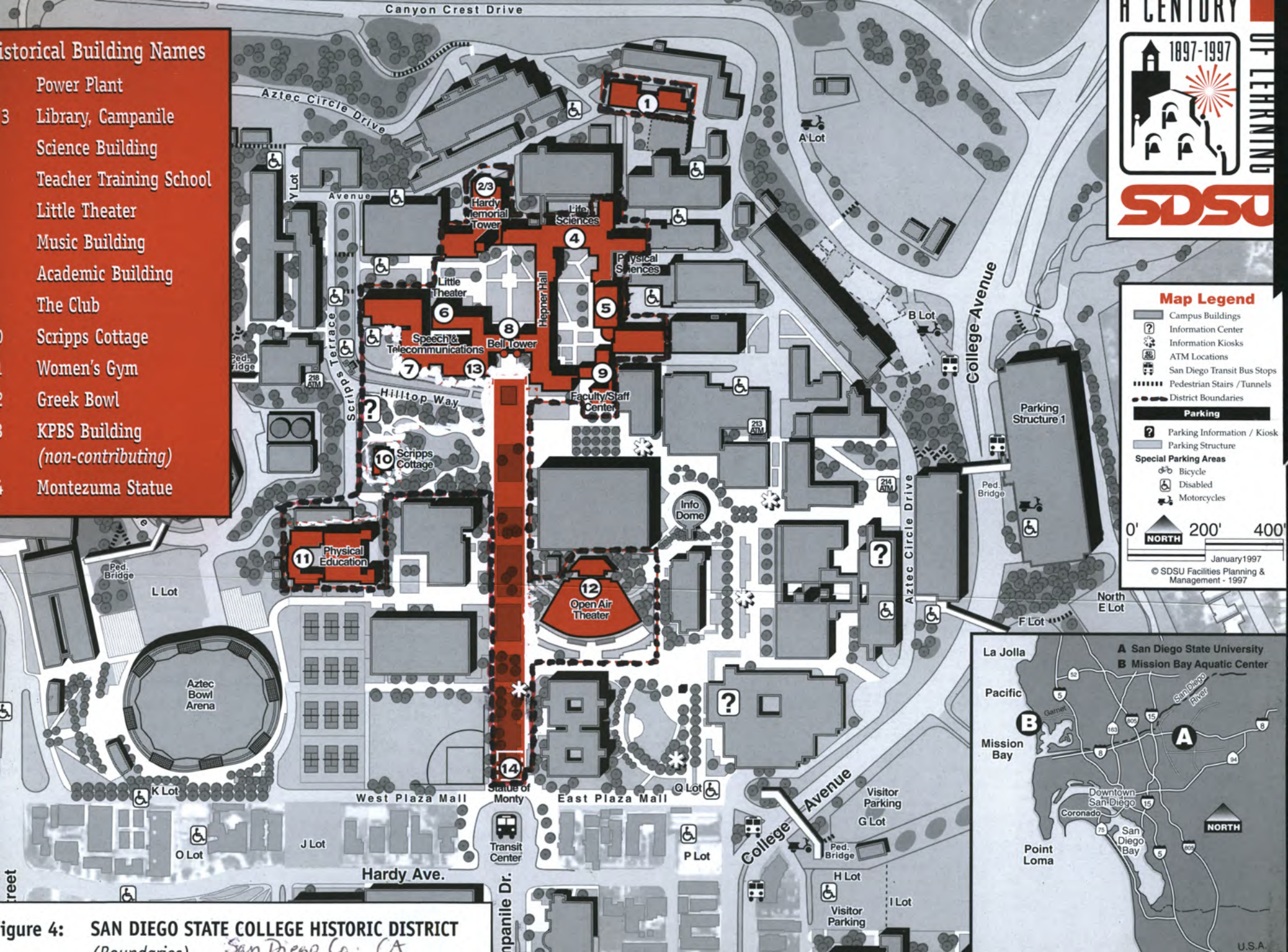


Figure 4: SAN DIEGO STATE COLLEGE HISTORIC DISTRICT
(Boundaries) San Diego Co., CA