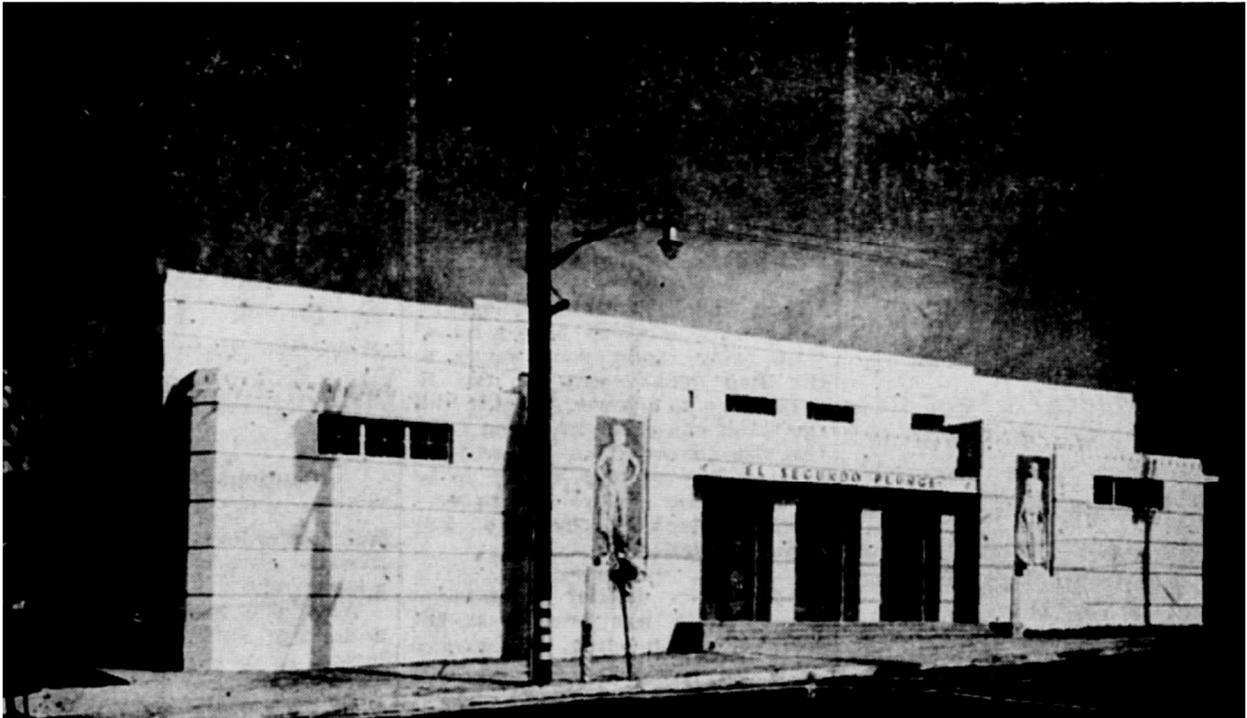


HISTORIC RESOURCES GROUP

HISTORICAL RESOURCE EVALUATION REPORT EL SEGUNDO PLUNGE/URHO SAARI SWIM STADIUM SEPTEMBER 2023



12 S. Fair Oaks Avenue, Suite 200
Pasadena, CA 91105

Tel 626-793-2400
historicresourcesgroup.com

prepared for

Arcadis/IBI Group

1001 Wilshire Blvd., Suite 100-3100

Los Angeles, CA 90017

TABLE OF CONTENTS

- 1.0 EXECUTIVE SUMMARY 1**
- 2.0 METHODOLOGY..... 2**
- 3.0 REGULATORY FRAMEWORK 3**
 - HISTORIC DESIGNATIONS..... 3
 - National Register of Historic Places..... 3
 - Criteria*..... 4
 - Context*..... 4
 - Integrity*..... 4
 - California Register of Historical Resources 5
- 4.0 PREVIOUS DESIGNATIONS/EVALUATIONS..... 7**
 - EL SEGUNDO CULTURAL RESOURCE 7
 - BUILT ENVIRONMENT RESOURCES DIRECTORY (BERD)..... 7
- 5.0 ARCHITECTURAL DESCRIPTION 8**
 - EXISTING CONDITIONS PHOTOGRAPHS..... 9
- 6.0 HISTORIC CONTEXT 20**
 - PWA MODERNE ARCHITECTURE 20
 - JOHN C. AUSTIN, ARCHITECT 24
 - ANTHONY B. HEINSBERGEN 26
 - URHO SAARI 28
- 7.0 HISTORICAL RESOURCE EVALUATION 29**
 - EVALUATION OF ELIGIBILITY 29
 - Evaluation of Historic Significance..... 29
 - NR Criterion A/CR Criterion 1* 29
 - NR Criterion B/CR Criterion 2* 30
 - NR Criterion C/CR Criterion 3* 30
 - Evaluation of Historic Integrity..... 30
 - Summary of Eligibility Findings 32
- CHARACTER-DEFINING FEATURES..... 32
- 8.0 PROJECT DESCRIPTION..... 34**

| | |
|---|-----------|
| 9.0 IMPACTS ANALYSIS | 36 |
| SIGNIFICANCE THRESHOLD | 36 |
| The Secretary of the Interior’s Standards for Rehabilitation..... | 37 |
| City of El Segundo Historic Preservation Ordinance..... | 38 |
| EVALUATION OF POTENTIAL IMPACTS | 38 |
| 10.0 CONCLUSION | 42 |
| 11.0 REFERENCES | 43 |
| APPENDIX A | 44 |
| HISTORIC PHOTOGRAPHS | 44 |
| APPENDIX B | 49 |
| RESUMES OF AUTHORS/CONTRIBUTORS..... | 49 |

1.0 EXECUTIVE SUMMARY

The City of El Segundo (the “Applicant”) is proposing accessibility, pool, and HVAC upgrades (the “Project”) to the Urho Saari Swim Stadium, formerly known as the El Segundo Plunge, located at 219 West Mariposa Avenue in the City of El Segundo, California (the “Project Site”). The purpose of this report is to identify potential impacts to historical resources associated with the Project as defined by the California Environmental Quality Act (CEQA).¹ This report is intended to inform environmental review of the Project.

The Urho Saari Swim Stadium was designated a local Cultural Resource by the City of El Segundo in 1994. This report evaluates the El Segundo Plunge/Urho Saari Swim Stadium for eligibility for listing in the National Register of Historic Places and the California Register of Historical Resources.

This evaluation has determined that the El Segundo Plunge/Urho Saari Swim Stadium appears eligible for listing in the National Register and the California Register under Criterion A/ 1 for its association with El Segundo’s extraordinary role as a leading center of aquatic sports in the 1940s, 1950s, and 1960s; and Criterion B/2 for its association with legendary swimming and water polo coach Urho Saari; and is eligible for listing under Criterion C/3 as an excellent and rare example of PWA Moderne architecture in El Segundo, designed by master architect John C. Austin with decorative bas-relief panels by renowned muralist Anthony B. Heinsbergen. Because it is designated a local Cultural Resource and appears eligible for listing in the National Register and California Register, the El Segundo Plunge/Urho Saari Swim Stadium is considered a “historical resource” as defined by CEQA for purposes of this report.

Under CEQA, a project that follows the Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings is considered as mitigated to a level of less than significant impact on historical resources. Therefore, this report evaluates the proposed Project against the Standards for Rehabilitation to identify potential impacts to the El Segundo Plunge/Urho Saari Swim Stadium. This evaluation has determined that the Project follows the Standards for Rehabilitation and therefore would not result in a substantial adverse change in the significance of the El Segundo Plunge/Urho Saari Swim Stadium. Thus, the Project meets the findings required by the City of El Segundo for issuance of a certificate of appropriateness.

¹ California PRC, Section 21084.1.

2.0 METHODOLOGY

The field methods and analysis in this report are based on guidance from the National Park Service and the California Office of Historic Preservation; and an identification of physical features and historic integrity ascertained through building records and observation of existing conditions. This report was prepared using sources related to the history and development of the Urho Saari Swim Stadium (the Plunge). The following sources were consulted:

- Building permits
- Sanborn Fire Insurance maps
- Historic newspaper articles
- Historic photographs
- Field inspection of the Project Site
- Other primary and secondary sources relevant to the history and development of the Project Site and surrounding area
- “Urho Saari Swim Stadium Renovation 90% Construction Documents” prepared by Arcadis, August 28, 2023.

Research, field inspection, and analysis were performed by John LoCascio, AIA, Principal Architect, who meets the Secretary of the Interior’s Professional Qualifications Standards in Architecture and Historic Architecture. See Appendix B for resumes of contributing authors.

3.0 REGULATORY FRAMEWORK

Historic Designations

Historical and cultural resources fall within the jurisdiction of several levels of government. The framework for the identification and, in certain instances, protection of cultural resources is established at the federal level, while the identification, documentation, and protection of such resources are often undertaken by state and local governments. As described below, the principal federal and State laws governing and influencing the preservation of historical resources of national, State, regional, and local significance include:

- The National Historic Preservation Act of 1966, as amended;
- The Secretary of the Interior’s Standards for the Treatment of Historic Properties (Secretary’s Standards);
- The California Environmental Quality Act (CEQA);
- The California Register of Historical Resources (California Register);
- The California Public Resources Code;

NATIONAL REGISTER OF HISTORIC PLACES

The National Historic Preservation Act of 1966 established the National Register of Historic Places (National Register) as “an authoritative guide to be used by federal, state, and local governments, private groups and citizens to identify the Nation’s historic resources and to indicate what properties should be considered for protection from destruction or impairment.”² The National Register recognizes a broad range of historical and cultural resources that are significant at the national, state, and local levels and can include districts, buildings, structures, objects, prehistoric archaeological sites, historic-period archaeological sites, traditional cultural properties, and cultural landscapes.³ Within the National Register, approximately 2,500 (3 percent) of the more than 90,000 districts, buildings, structures, objects, and sites are recognized as National Historic Landmarks or National Historic Landmark Districts as possessing exceptional national significance in American history and culture.⁴

Whereas individual historic properties derive their significance from one or more of the criteria discussed in the subsequent section, a historic district derives its importance from being a unified entity, even though it is often composed of a variety of resources. With a historic district, the historic resource is the district itself. The identity of a district results from the interrelationship of its resources, which can be an arrangement of historically or functionally related properties.⁵ A district is defined as a geographic area of land containing a significant concentration of buildings, sites, structures, or objects united by historic events, architecture, aesthetic, character, and/or physical development. A district’s significance and historic integrity determine its boundaries.

² 36 Code of Federal Regulations (CFR) 60. https://www.ecfr.gov/cgi-bin/text-idx?SID=b36f494ab8c19284178b4c593eda2a8f&tpl=/ecfrbrowse/Title36/36cfr60_main_02.tpl (accessed September 2021).

³ The identification of archaeological sites and traditional cultural properties is outside the scope of this report.

⁴ United States Department of the Interior, National Park Service, “National Historic Landmarks: Frequently Asked

Questions,” <https://www.nps.gov/subjects/nationalhistoriclandmarks/faqs.htm>. (accessed September 2021).

⁵ United States Department of the Interior, National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation, 1997, 5.

A resource that is listed in or eligible for listing in the National Register is considered “historic property” under Section 106 of the National Historic Preservation Act.

Criteria

To be eligible for listing in the National Register, a resource must be at least 50 years of age, unless it is of exceptional importance as defined in Title 36 CFR, Part 60, Section 60.4(g). In addition, a resource must be significant in American history, architecture, archaeology, engineering, or culture. Four criteria for evaluation have been established to determine the significance of a resource:

- A.** Are associated with events that have made a significant contribution to the broad patterns of our history;
- B.** Are associated with the lives of persons significant in our past;
- C.** Embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D.** Have yielded, or may be likely to yield, information important in prehistory or history.⁶

Context

To be eligible for listing in the National Register, a property must be significant within a historic context. National Register Bulletin #15 states that the significance of a historic property can be judged only when it is evaluated within its historic context. Historic contexts are “those patterns, themes, or trends in history by which a specific...property or site is understood and its meaning... is made clear.”⁷ A property must represent an important aspect of the area’s history or prehistory and possess the requisite integrity to qualify for the National Register.

Integrity

In addition to meeting one or more of the criteria of significance, a property must have integrity, which is defined as “the ability of a property to convey its significance.”⁸ The National Register recognizes seven qualities that, in various combinations, define integrity. The seven factors that define integrity are location, design, setting, materials, workmanship, feeling, and association. To retain historic integrity a property must possess several, and usually most, of these seven aspects. Thus, the retention of the specific aspects of integrity is paramount for a property to convey its significance. In general, the National Register has a higher integrity threshold than State or local registers.

The National Register recognizes seven aspects or qualities that comprise integrity: location, design, setting, materials, workmanship, feeling, and association. These qualities are defined as follows:

- *Location* is the place where the historic property was constructed or the place where

⁶ United States Department of the Interior, National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation, 1997, 8. Criterion D typically applies to potential archaeological resources, which is outside the scope of this report.

⁷ United States Department of the Interior, National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation, 1997, 7-8.

⁸ United States Department of the Interior, National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation, 1997, 44.

the historic event took place.

- *Design* is the combination of elements that create the form, plan, space, structure, and style of a property.
- *Setting* is the physical environment of a historic property.
- *Materials* are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
- *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- *Feeling* is a property's expression of the aesthetic or historic sense of a particular period of time.
- *Association* is the direct link between an important historic event or person and a historic property.⁹

CALIFORNIA REGISTER OF HISTORICAL RESOURCES

The California Register of Historical Resources (California Register) is “an authoritative listing and guide to be used by State and local agencies, private groups, and citizens in identifying the existing historical resources of the State and to indicate which resources deserve to be protected, to the extent prudent and feasible, from substantial adverse change.”¹⁰ The California Register was enacted in 1992, and its regulations became official on January 1, 1998. The California Register is administered by the California Office of Historic Preservation (OHP). The criteria for eligibility for the California Register are based upon National Register criteria.¹¹ Certain resources are determined to be automatically included in the California Register, including California properties formally determined eligible for, or listed in, the National Register. To be eligible for the California Register, a prehistoric or historic-period property must be significant at the local, State, and/or federal level under one or more of the following four criteria:

- A. It is associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States; or
- B. It is associated with the lives of persons important to local, California or national history; or
- C. It embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values; or
- D. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.¹²

A resource eligible for the California Register must meet one of the criteria of significance described above and retain enough of its historic character or appearance (integrity) to be recognizable as a historical resource and to convey the reason for its significance. It is possible that a historic resource may not retain sufficient integrity to meet the criteria for listing in the

⁹ U.S. Department of the Interior, National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation (Washington D.C.: National Park Service, 1995), 44-45.

¹⁰ California Public Resources Code, Section 5024.1[a]. http://leginfo.legislature.ca.gov/faces/codes_displaySection.xhtml?lawCode=PRC§ionNum=5024.1 (accessed September 2021).

¹¹ California Public Resources Code, Section 5024.1[b] http://leginfo.legislature.ca.gov/faces/codes_displaySection.xhtml?lawCode=PRC§ionNum=5024.1 (accessed September 2021).

¹² Criterion 4 addresses potential archaeological resources, which is outside the scope of this assessment.

National Register, but it may still be eligible for listing in the California Register.

Additionally, the California Register consists of resources that are listed automatically and those that must be nominated through an application and public hearing process. The California Register automatically includes the following:

- California properties listed on the National Register and those formally determined eligible for the National Register;
- California Registered Historical Landmarks from No. 770 onward; and,
- Those California Points of Historical Interest that have been evaluated by the State Office of Historic Preservation (OHP) and have been recommended to the State Historical Resources Commission for inclusion on the California Register.

Other resources that may be nominated to the California Register include:

- Historical resources with a significance rating of Category 3 through 5 (those properties identified as eligible for listing in the National Register, the California Register, and/or a local jurisdiction register);
- Individual historical resources;
- Historic districts; and,
- Historical resources designated or listed as local landmarks, or designated under any local ordinance, such as an historic preservation overlay zone.

4.0 PREVIOUS DESIGNATIONS/EVALUATIONS

El Segundo Cultural Resource

The El Segundo Plunge, later renamed Urho Saari Swim Stadium, was designated a local Cultural Resource by the City of El Segundo on May 17, 1994. The building was designated for its association with Urho Saari, an internationally recognized Olympic coach who coached water polo and swimming at the Plunge for more than thirty years; and as an embodiment of the distinctive characteristics of PWA Moderne architecture.

Built Environment Resources Directory (BERD)

The California Office of Historic Preservation (OHP) maintains the Built Environment Resource Directory (BERD), a database of previously evaluated resources throughout the state. The BERD contains information only for cultural resources that have been processed through OHP. This includes resources reviewed for eligibility for the National Register of Historic Places and the California Historical Landmarks programs through federal and state environmental compliance laws, and resources nominated under federal and state registration programs. The El Segundo Plunge/Urho Saari Swim Stadium is listed in the BERD with a status code of 7W (“submitted to OHP for action -withdrawn”) assigned as the result of a 1996 evaluation.¹³

¹³ California Office of Historic Preservation, “Built Environment Resource Directory: Los Angeles County,” 2021.

5.0 ARCHITECTURAL DESCRIPTION

The El Segundo Plunge/Urho Saari Swim Stadium is located on the north side of West Mariposa Avenue between Richmond Street and Virginia Street in the City of El Segundo. The parcel is flanked on the west, north, and east by the campus of Richmond Street Elementary School. The building occupies almost the entire parcel, with narrow setbacks on all sides. The front setback on Mariposa Avenue is paved in concrete.

The Stadium is a one- and two-story building constructed of cast-in-place concrete walls supporting a roof system of steel trusses and wood joists. It has a roughly rectangular plan and complex, stepped massing composed of three volumes of differing heights: a shallow, two-story front volume facing Mariposa Avenue; the taller central volume housing the main pool, bleacher seating, and locker rooms; and a lower rear volume housing a secondary children's pool and mechanical rooms. The primary (south) façade is symmetrically composed and articulated into stacked horizontal bands with narrow stringcourses, ending in a crenellated frieze at the parapet. The banding continues on the secondary west and east façades. The recessed central entrance is flanked by wide projecting piers with concrete bas-reliefs of a male (west) and female (east) swimmer; these were designed by muralist Anthony Heinsbergen.¹⁴ Each pier has a row of pyramidal bosses at the parapet. The primary entrance consists of three pairs of flush metal doors with transom lights, accessed by a wide flight of concrete stairs with a parastus on the south and an access ramp on the north. Fenestration consists primarily of vinyl and aluminum replacement windows in what appear to be the historic window openings. Fenestration on the south façade is minimal and consists of high strip windows flanking the main entrance and large, square clerestory windows above and behind it. Fenestration on the secondary west and east façades consists of coupled rectangular windows at the lower (locker room) level, and large, square windows at the upper (bleacher) level above.

The primary entrance opens to a narrow vestibule with scored concrete flooring, plaster walls and ceiling, and large windows overlooking the pool. At each end, concrete stairs lead up to mezzanine offices, and concrete ramps lead down to the men's (east) and women's (west) locker rooms tucked under the bleacher seating. The pool deck is finished in ashlar-patterned mosaic quarry tile; the raised coping is finished in smaller mosaic tiles. The interiors of both pools are finished in glazed ceramic tile; the smaller children's pool is accented with colored tile bands above the waterline with decorative tile inserts depicting various types of fish. A paneled wood screen behind the children's pool conceals equipment. Flanking the main pool to west and east are raised bleacher seating with concrete risers, aluminum bench seats, and steel pipe guardrails. The ceiling above the main pool and bleachers is open to the exposed steel and wood roof framing; the lower ceiling over the children's pool is finished with acoustical tiles.

The locker rooms below the bleachers have mosaic quarry tile flooring in a basketweave pattern; quarry tile bases; plaster walls with ceramic tile wainscots; marble toilet and shower partitions; and board-formed concrete ceilings, the exposed underside of the seating bleachers above.

¹⁴ *Public Art in Public Places*, <https://www.publicartinpublicplaces.info/PUBLIC-ART-BY-CITY/Cities-A-to-K> (accessed June 2022).

Existing Conditions Photographs

Historic Resources Group, May 2022



Image 1: West and south façades, view northeast from West Mariposa Avenue



Image 2: South and east façades, view northwest from West Mariposa Avenue

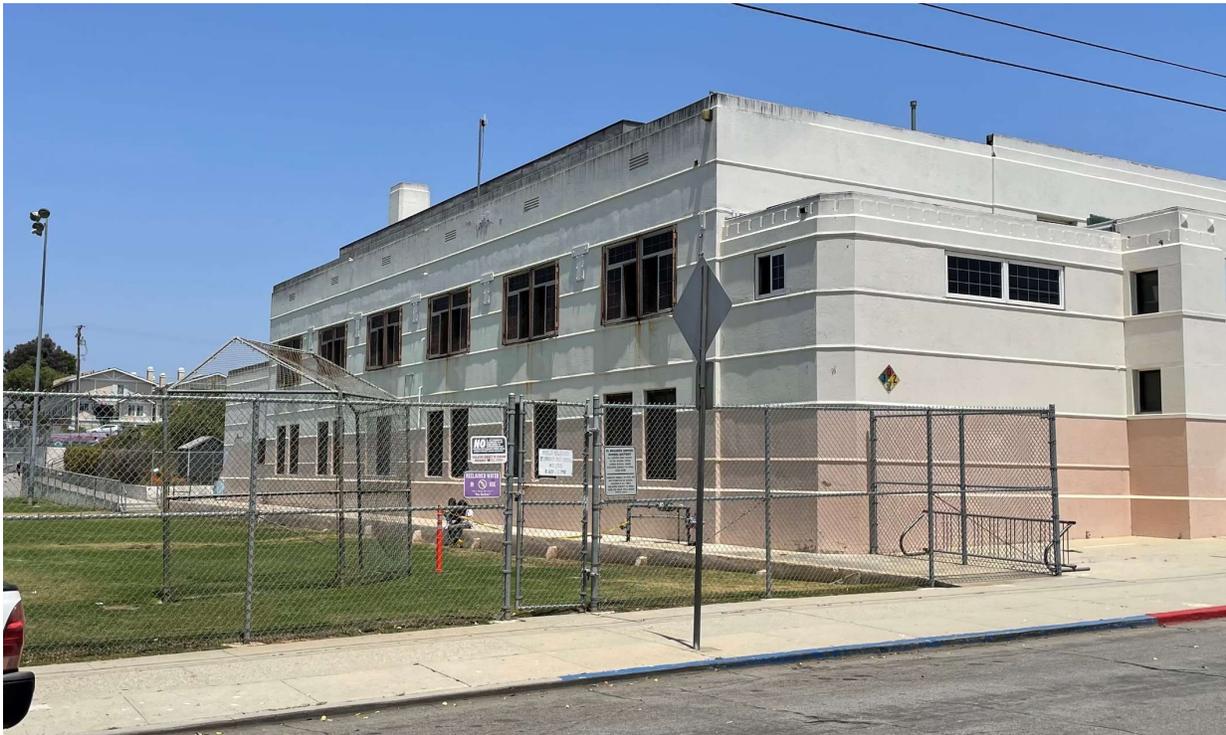


Image 3: West façade, view northeast from West Mariposa Avenue



Image 4: East façade, view northwest from West Mariposa Avenue



Image 5: South (primary) façade, view northeast from West Mariposa Avenue



Image 6: South (primary) façade, view north from West Mariposa Avenue



Image 7: South (primary) façade, view northwest from West Mariposa Avenue



Image 8: Primary entrance, view north from West Mariposa Avenue



Image 9: South (primary) façade, west bas-relief, view north from West Mariposa Avenue

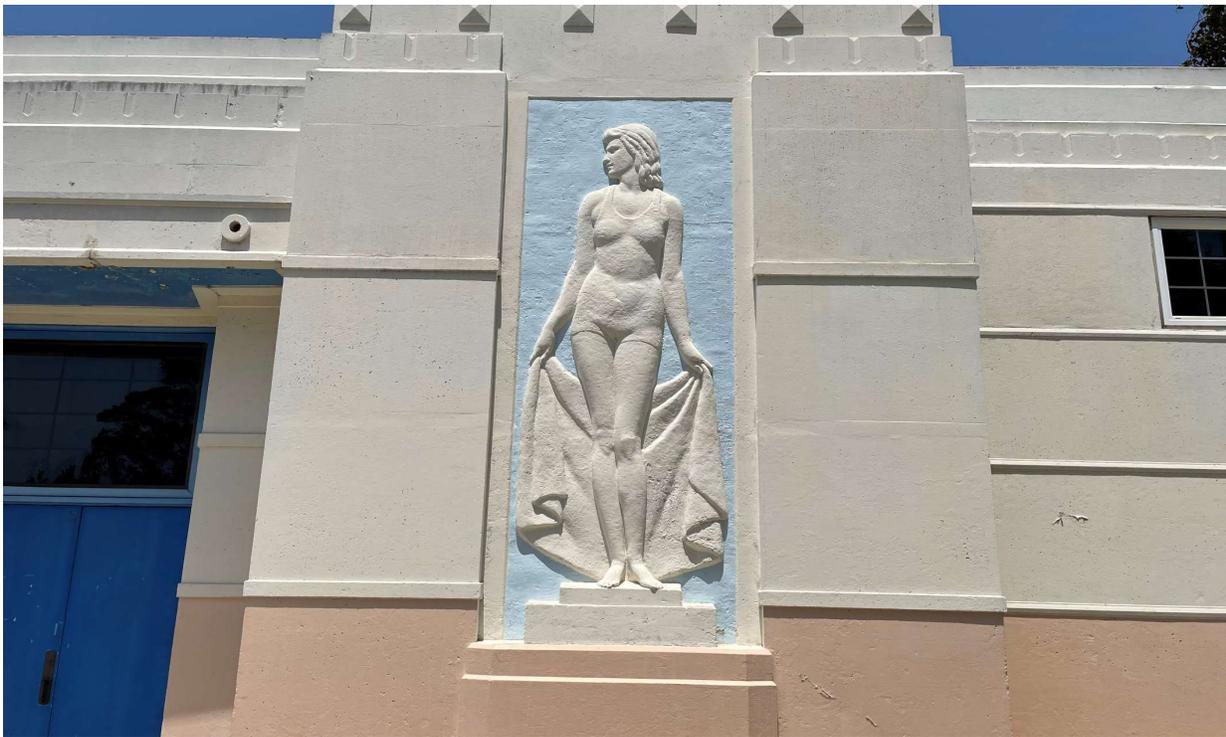


Image 10: South (primary) façade, east bas-relief, view north from West Mariposa Avenue

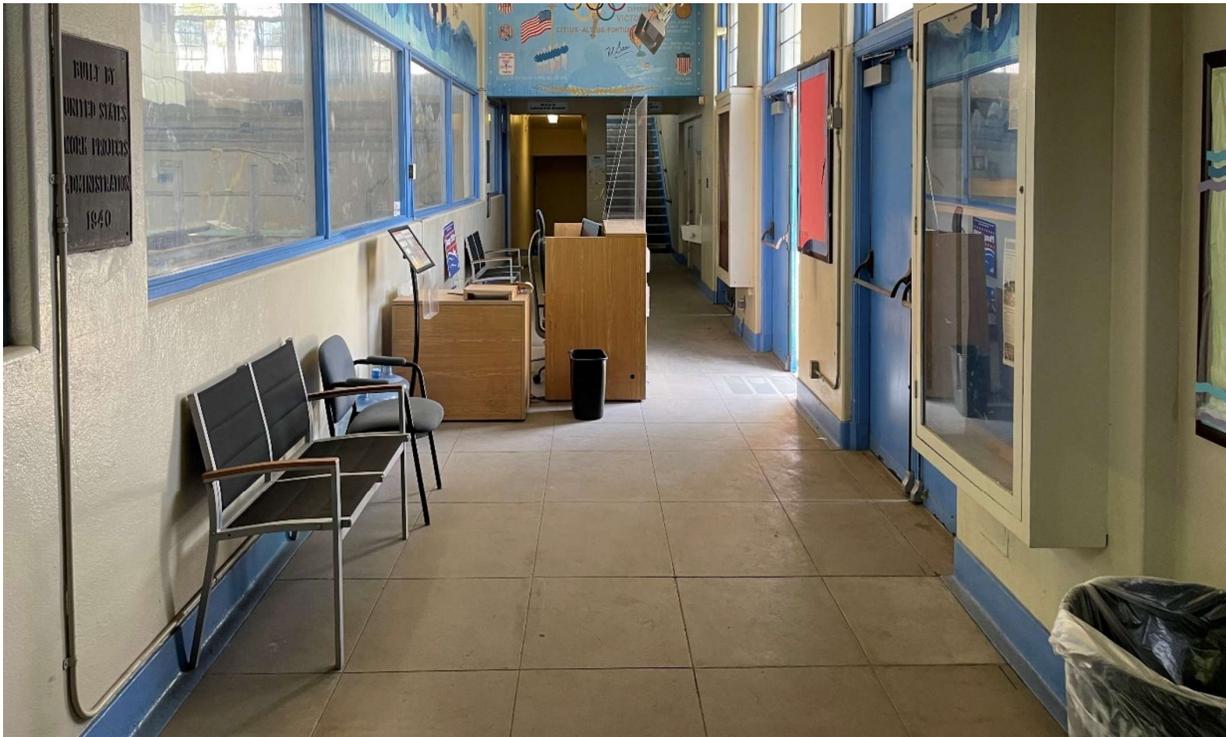


Image 11: Vestibule, view east



Image 12: Vestibule, view southwest

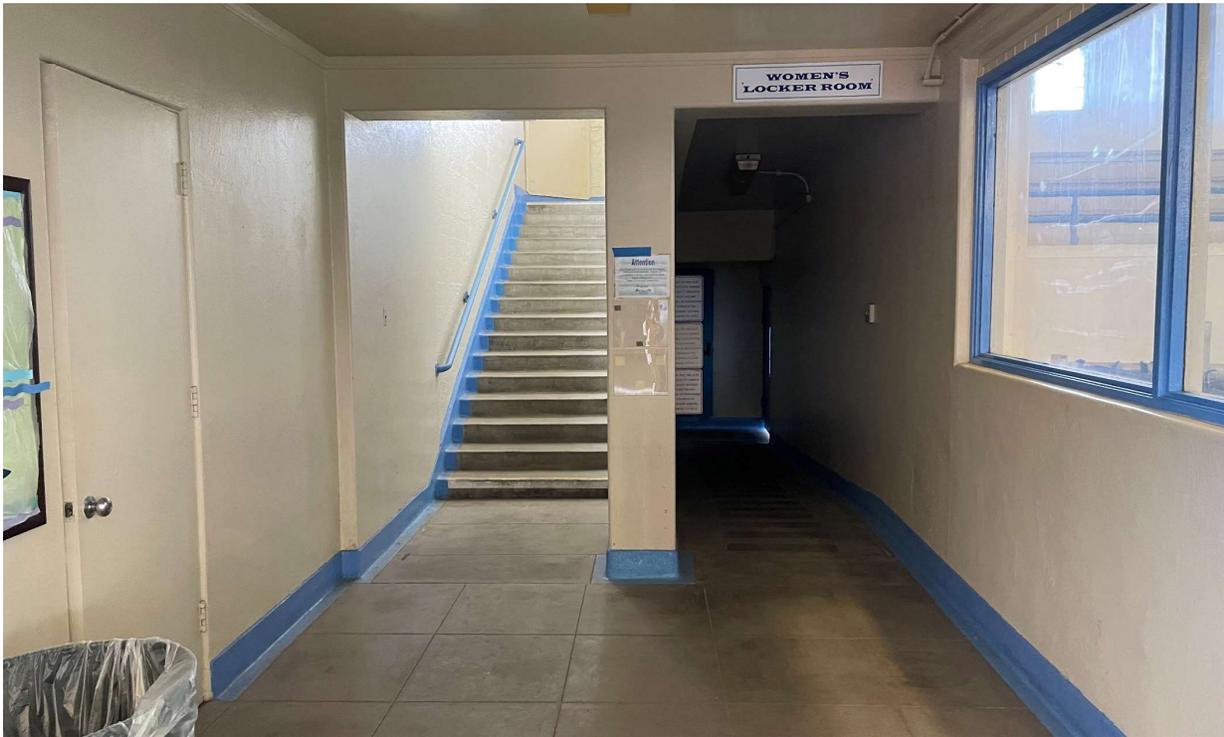


Image 13: West stair and ramp, view west from vestibule

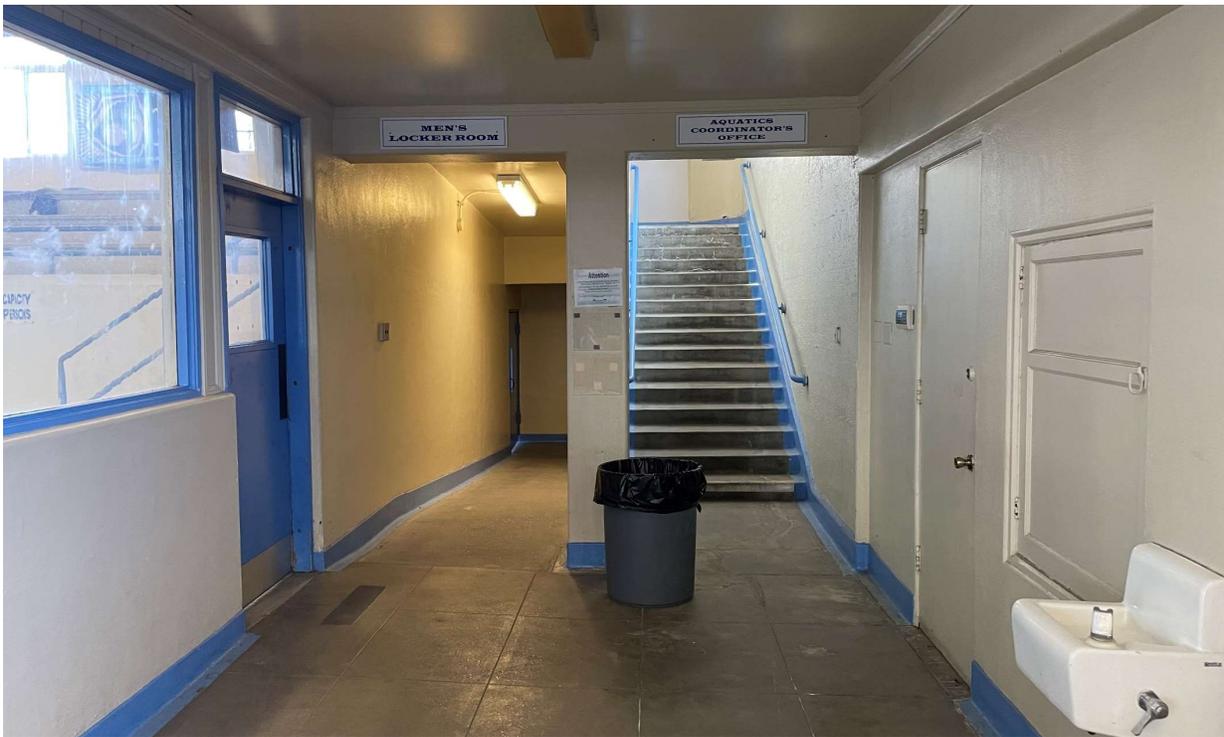


Image 14: East stair and ramp, view east from vestibule



Image 15: Main pool, view northwest from pool deck



Image 16: Children's pool, view northwest from pool deck



Image 17: Detail of pool deck and coping tile



Image 18: Detail of decorative tile



Image 19: Main pool, view southwest from east bleachers



Image 20: Main pool, view northeast from west bleachers



Image 21: Men's lock room, showers, view northwest

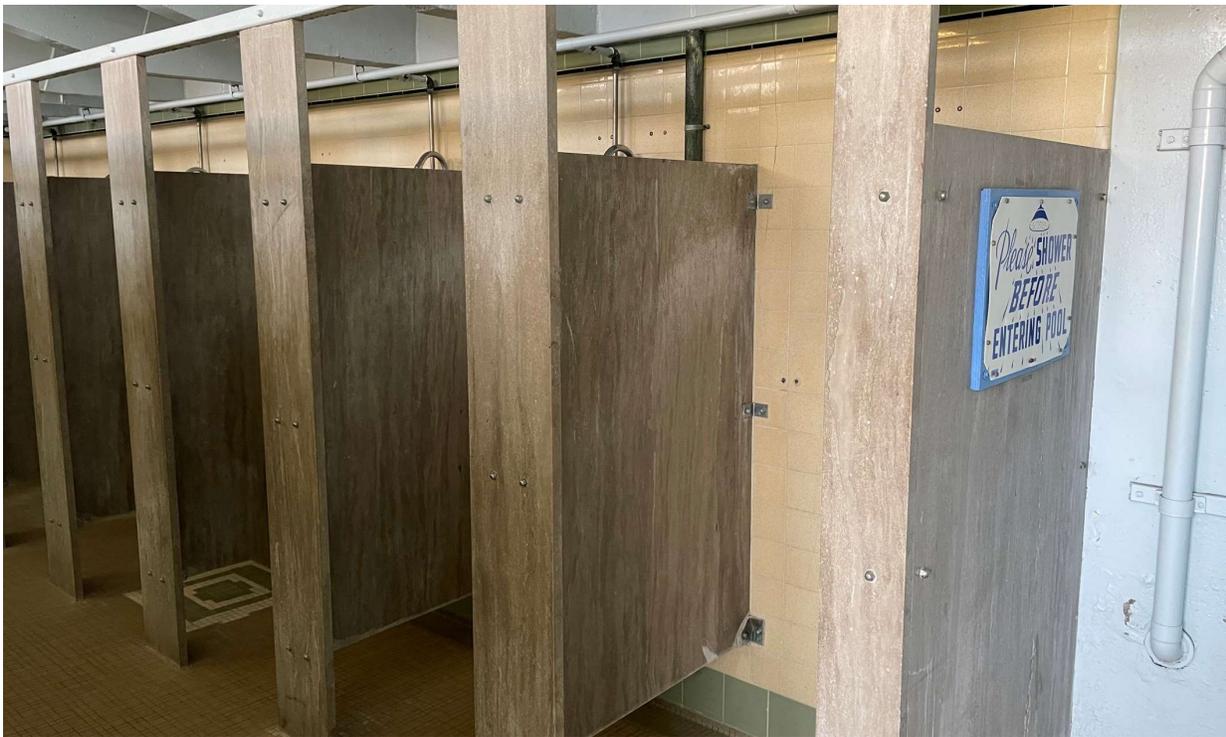


Image 22: Women's locker room, showers, view northeast

6.0 HISTORIC CONTEXT

According to National Park Service guidance, the significance of a historic property can be judged and explained only when it is evaluated within its *historic context*. Historic contexts are those patterns or trends in history by which a specific occurrence, property, or site is understood and its meaning (and ultimately its significance) with history or prehistory is made clear.¹⁵

The El Segundo Plunge was constructed with a \$45,204 allotment in November 1940 from the Works Progress Administration.¹⁶ It is one of only two WPA projects in El Segundo, the other being the adjacent Richmond Street Elementary School, constructed in 1936.¹⁷ The then state-of-the-art Plunge was designed in the prevailing PWA Moderne style by Los Angeles master architect John C. Austin, with cast bas-reliefs designed by noted muralist Anthony B. Heinsbergen, and a column-free steel truss roof spanning 110 feet. It was constructed by H.R. Armory, administrator of the WPA Southern California.¹⁸ The Plunge opened on November 13, 1941, with a swimming exhibition featuring USC swimming star Jimmy Gilhula, organized by the Plunge's director, Urho Saari.¹⁹ Saari managed and coached swimming and water polo at the Plunge for three decades, and the facility was later renamed in his honor. During Saari's tenure thirty-three of his players made U.S. Olympic teams, and seventeen made Pan American teams. In 1988 several of Saari's alumni founded the U.S. Water Polo Masters National Championship tournament, the first of which was played at Urho Saari Swim Stadium.²⁰

Urho Saari Swim Stadium is therefore evaluated within the following contexts:

PWA Moderne Architecture²¹

The architecture known as "PWA Moderne" was an adaptation of the Streamline Moderne style that developed beginning in the early-1930s. The constraints of the Great Depression cut short the development of the ornate, highly stylized Art Deco style of the 1920s but replaced it with a purer expression of modernity, the Streamline Moderne. Characterized by smooth surfaces, curved corners, and sweeping horizontal lines, Streamline Moderne was inspired by the industrial designs of the period and was perceived as expressing an austerity more appropriate for Depression-era architecture. The origins of the Streamline Moderne are rooted in transportation design; product designers and architects who wanted to express efficiency borrowed the streamlined shape of cars, planes, trains, and ocean liners.

Generally speaking, and with some notable exceptions, the Streamline Moderne style was best suited to commercial and residential property types and was not applied with regularity to civic and institutional buildings. In part this was practical, and due to the fact that Streamline

¹⁵ U.S. Department of the Interior, National Park Service, National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation (Washington, DC: 1990; revised for Internet 1995), 7.

¹⁶ "Four W.P.A. Jobs Approved," *Los Angeles Times*, November 27, 1940, 14.

¹⁷ *The Living New Deal*, "El Segundo," https://livingnewdeal.org/us/ca/el-segundo-ca/?post_type=projects (accessed June 2022).

¹⁸ "New Plunge Building Embraces Latest Ideas," *El Segundo Herald*, November 13, 1941, 1-6.

¹⁹ "New Plunge Opening Thursday," *El Segundo Herald*, November 6, 1941, 1.

²⁰ Greg Mescall, "25 Years Of Masters Nationals: A Look Back At The Start," June 28, 2012, *USA Water Polo*, https://usawaterpolo.org/news/2012/6/28/25_Years_Of_Masters_Nationals_A_Look_Back_At_The_Start (accessed June 2022).

²¹ Excerpted and adapted from City of Los Angeles Department of City Planning, Office of Historic Resources, "Los Angeles Citywide Historic Context Statement, Context: Architecture and Engineering, Sub-Context: L.A. Modernism, 1919-1980," August 2021, 79-87.

Moderne's distinguishing characteristics proved somewhat incongruent with the large, monumental edifices in which civic institutions tended to be housed. However, it also alluded to the fact that the style's sleek, industrial aesthetic and overt visual references to the future were not particularly well aligned with government agencies' overarching goal at the time, which was to reaffirm their authority and promote an image of stability amid the financial turmoil associated with the Great Depression.

The more visually conservative PWA Moderne style, also sometimes referred to as Classical Moderne or Stripped Classicism, emerged to fill this void. Its name is derived from the "alphabet soup" of federal assistance programs – most notably, the Public Works Administration (PWA), but also the Works Progress Administration (WPA), Civilian Conservation Corps (CCC), and others – that arose as part of the New Deal and funneled federal dollars into urban capital improvements. Most of the buildings associated with these programs exhibited a common architectural vocabulary that not only exuded authority, stability, and solvency, but also effectively branded them as products of the New Deal.

In spite of its name, the PWA Moderne style was not just applied to buildings and infrastructure projects that were financed by federal agencies. As the 1930s progressed, and the style became more recognizable and widely accepted, it was also adapted to other types of buildings. It specifically emerged as a favorite stylistic choice among telephone companies and other utility providers and quickly attained a close visual association with telephone exchanges, water and power substations, and various other buildings for municipal infrastructure. PWA Moderne was also sometimes applied to some commercial properties, usually office buildings and financial institutions, whose occupants sought to evoke the same overarching sense of power, authority, stability, and security as the government.

Stylistically, PWA Moderne architecture struck a middle ground between the formality of the Beaux Arts tradition and the contemporary aesthetic of the Art Deco and Moderne styles. What resulted was an idiom that was equal parts familiar and new, as described by architectural historian Elizabeth McMillian:

[PWA Moderne] buildings were formal and fundamentally Classical with enough Moderne details to convey a contemporary feeling. Their characteristics include balanced and symmetrical form and classical horizontal proportions. Rather than columns, they used piers, which were occasionally fluted, but usually had no capitals or bases. Surfaces were smooth and often sheathed in sturdy materials like stone, polished marble, granite and terrazzo with terra-cotta detail. Ornament was frequently a program of traditional-style relief sculpture. Windows were rhythmically arranged as vertical, recessed panels and, on the interiors, rich materials, relief work and murals adorned the lobbies and major spaces.

Decorative motifs that were specific to a particular region were often incorporated to infuse an element of visual interest and contextualize these buildings. Lettering was frequently incised into a building's primary façade to denote its use and occupancy, and consistent with relief programs' principal objective of putting skilled laborers and craftsmen back to work, integral sculpture, bas relief, friezes, and other artisanal elements were frequently incorporated into the building or the surrounding site.

Together, these features produced an aesthetic that was grand and monumental, yet was also restrained, somber, austere, and befitting of the soured state of the economy. As such, these buildings were intended to invoke a sense of security among an American population that increasingly expressed trepidation about the nation's – and their own – future. These buildings stood as overt symbols of the government's largesse, its unwavering commitment to its citizens in times of crisis and duress, and the strength and fortitude underpinning the nation's core institutions.

Both nationally and in the Los Angeles area, the “stripping down” of Classicism began in the very late 1920s, several years before the PWA and other New Deal agencies were conceived. Following the Stock Market Crash of 1929, and the economic downturn that ensued and eventually devolved into the Great Depression, architects were forced to work within tighter constraints and did so by stripping buildings of unnecessary ornament and paring down their designs. Reflecting the prevailing movement away from Classicism and toward more modern idioms, they also incorporated elements of the Art Deco and Streamline Moderne styles as to render these buildings of good taste.

Some of the earliest examples of the PWA Moderne style in the Los Angeles area were not publicly affiliated at all, but rather were privately commissioned by banks and financial institutions. One of the earliest local examples of the style was constructed in 1929 as the Southern California branch of the Federal Reserve Bank of San Francisco (listed in the National Register). Designed by John and Donald Parkinson (Parkinson and Parkinson) and located at the southern end of Downtown's central business district, the building exudes a sense of austerity that was befitting of a Depression-era institution. The building exhibits elements of both Beaux Arts Classicism and the Art Deco movement but does not bear a strong singular connection to either idiom; its monumental massing, balanced proportions, and fluted pilasters resemble abstracted columns were a nod to Beaux Arts, while its sense of verticality, tall and narrow fenestration channels, and incised geometric motifs are a clear reference to Art Deco.

Another notable early example of the PWA Moderne aesthetic was the Los Angeles Stock Exchange Building built in 1931 (L.A. Historic-Cultural Monument No. 205), which was also privately funded. Designed by a team comprising Parkinson and Parkinson and Samuel Lunden, the building was erected to house the operations of the Los Angeles Stock Exchange. It was designed around an “imposing, fortress-like street façade [that] rises the equivalent of five stories.” Consistent with the aesthetic of the PWA Moderne style, the building also features bas relief sculpture and massive fluted pilasters that subtly reference Classicism but evoke an image that, on the whole, is modern. Electing to design their buildings in the PWA Moderne style was a strategic move on the part of the Stock Exchange and the Federal Reserve Bank, as it demonstrated to the trepid public, clearly and overtly, that these institutions were here and that they were here to stay.

However, it was within the context of civic and institutional buildings that the PWA Moderne style shined. The amalgamation of federal programs, public work projects, financial reforms, and regulations constituting the New Deal was in place between 1933 and the early 1940s. Through these programs the federal government invested heavily in the built environments of cities across the nation and provided funding for myriad new institutional buildings and public works

endeavors, many of which were located in the Los Angeles area. A number of new public buildings were constructed in Los Angeles in the mid-1930s under the auspices of these New Deal programs. Consistent with architectural trends of the era and the architectural vocabulary that came to define New Deal structures, most of the public buildings erected at the height of the Depression exhibited characteristics of the PWA Moderne style.

The PWA Moderne style was almost always used in the design of federally funded public buildings in the 1930 and early 1940s. Post offices tended to be excellent expressions of the style and its application to an institutional setting. It was applied in the context of other public buildings including transportation infrastructure and military installations such as the Naval and Marine Corps Reserve Center in Elysian Park (1940, L.A. Historic-Cultural Monument No. 1101).

Given the era's soured economic climate, relatively few grand civic monuments were erected at the height of the Depression – the buildings and infrastructure projects financed under the New Deal tended to be smaller and neighborhood oriented – but when such monuments were erected, the PWA Moderne style was the idiom of choice. In 1940, a new U.S. Court House and Post Office was constructed in the Downtown Los Angeles civic center by Gilbert Stanley Underwood and Louis A. Simon (Listed in the National Register). Rising seventeen stories, the structure managed “to remain snugly within the classical tradition, albeit in an abstracted manner,” and is widely recognized as one of the city's most “convincingly carried out” PWA Moderne buildings. Its stepped massing, prevailing sense of verticality, and integral sculptures and murals are all characteristic of the PWA Moderne movement and have rendered it an architectural icon. The building is an excellent example of how the style aimed to strike a balance between the familiar and the new and how, through architecture, it symbolized government agencies' endurance and largesse.

Underwood and Simon are among the architects whose bodies of work are closely associated with the PWA Moderne style in Los Angeles. Both worked in tandem with federal agencies – Underwood is well known for his work with the National Park Service (NPS) and for designing a number of National Park lodges, and Simon was the Supervising Architect for the Department of the Treasury. Both were well versed in the design principles and aesthetic standards that were espoused by the federal government. However, many local architects, some of whom had established solid reputations prior to the Depression, also embraced the PWA Moderne aesthetic and incorporated it into their repertoire to stay abreast of current trends in architecture. Noted local architects including John C. Austin, Claud Beelman, Stiles Clements, John and Donald Parkinson, and Allison and Allison designed buildings in the PWA Moderne style, though none of these practitioners necessarily made it a point to master this aesthetic.

The federal government was a progenitor of the PWA Moderne style, but it was not the only branch of government to embrace its aesthetic. State and local agencies were also drawn to the style's monumentality and abstracted references to Classicism, and incorporated these stylistic elements into public buildings and infrastructure projects within their purview. In the Los Angeles area, the style became synonymous with the architecture of public school campuses and public utility buildings that were erected during the Depression era. Consistent with that era's prevailing trends in civic and institutional architecture, the myriad buildings and campuses

that were associated with this building program exuded the formality and austerity that so strongly characterized the PWA Moderne style, featuring monumental massing, fluted pilasters, vertical fenestration channels, and other characteristic design features.

While it became visually synonymous with civic architecture, and its name may suggest that it was used exclusively by government agencies, the PWA Moderne style was also a popular architectural idiom among private institutions. Telephone service expanded rapidly amid the industrial furor of the Machine Age, and telephone companies often turned to the PWA Moderne style when designing offices, switching stations, and other buildings associated with their operation. Other private institutions including hospitals were housed in PWA Moderne style buildings. Also in 1940, a team of architects comprising Cram and Ferguson, C. Raimond Johnson, and Samuel Lunden designed a monumental new building for the University of Southern California (USC) that was compatible in scale and materiality to its existing building stock, but “is in reality a version of the classical PWA Moderne.” Constructed to house the university’s Hancock Foundation, this building is vertically oriented and symmetrically composed with an abstracted Classical base and portico, commanding piers, and integral sculpture.

Since one of the prevailing goals of the New Deal was to put unemployed and underemployed Americans back to work, many of the architects who were commissioned by institutional clients worked alongside skilled artists, artisans, and craftsmen. It was not uncommon, then, for these Depression era buildings to feature sculpture, bas relief, murals, and other types of public art installations as part of their design. Many, and perhaps all of these public art pieces may also be individually significant for their artistic merits.

In Los Angeles and elsewhere, it was uncommon for the PWA Moderne style to be applied to non-institutional property types apart from banks and financial institutions, largely because the large scale commercial properties that would have been most compatible with the Moderne aesthetic were simply not constructed when the style reached its zenith. But on rare occasion, architects adapted the style to a smattering of mid-rise commercial office buildings that were constructed during the Depression era.

By the mid-1940s, the PWA Moderne style had started to fall out of favor. The two federal programs most closely associated with the style, the WPA and PWA, were dissolved in 1943 and 1944, respectively, as the nation transitioned into a wartime economy. Building moratoria and restrictions imposed during the war halted new construction, and by the time that the nation emerged from the war architects and the American public had developed a taste for new forms of architectural expression that were entirely devoid of references to Classicism and other historically derived styles. The PWA Moderne style was seen as outmoded and reminiscent of a past era.

John C. Austin, Architect

Urho Saari Swim Stadium was designed by Los Angeles architect John C. Austin. John Corneley Wilson Austin (1870-1963) was born in Bodicote near Oxfordshire, England. In 1890, he relocated to San Francisco, and then to Los Angeles in 1895. Austin became a member of the American Institute of Architects (AIA) in 1902 and an AIA Fellow in 1913. Over his long career,

he came to be regarded as “among the most distinguished of California architects,”²² leading and serving on numerous technical, civic, and professional committees, while also designing many of Los Angeles’ most notable buildings. Austin had various business partnerships over the years, practicing as Austin & Skilling (1896-1899); Austin & Brown (1906); Austin & Pennell (1910-1914); Austin & Ashley (1929-1935); and Austin, Field & Fry (1953-1958). In addition, he practiced under his own name as John C. W. Austin (1902-1909, 1920-1929).²³ For over twenty years, he was part of Allied Architects Association of Los Angeles (1921-1944), a consortium of the city’ best architects providing the highest design possible at reasonable cost for municipal, county, state, and national government projects.²⁴

While Austin completed several residential projects early on, his career focused on large-scale commercial, institutional and civic commissions, including churches, libraries, hospitals, schools, and government buildings. A number of Austin’s projects have been listed in the National Register of Historic Places and/or designated locally. Among his major projects are the Fremont Hotel in Los Angeles (1902); Grace Methodist Episcopal Church in Boyle Heights (1906); Carnegie Library in Anaheim (1909); Hollywood Masonic Temple (1921, listed in the National Register); Guaranty Building in Hollywood (1923); County of Los Angeles Hall of Justice (1925); Shrine Auditorium in Los Angeles (1925-26, listed in the National Register); Los Angeles City Hall (1926-28, with John Parkinson and Albert C. Martin, Sr.); Memorial Branch of the Los Angeles Public Library (1930, listed in the National Register); Beverly Hills City Hall (1932); Griffith Observatory in Los Angeles (1933-35); NBC Radio City Studios in Hollywood (1936-38, demolished); the UCLA Humanities Building (1953); and the County of Los Angeles Superior Court of California (1956-58).

Austin designed many school buildings and campuses over the course of his career. His 1947 biography for the American Institute of Architects noted that he had designed over \$25 million in school projects, working throughout Southern California, and especially for the Los Angeles Unified School District.²⁵ His extensive list of school projects in and around Los Angeles includes San Fernando Middle School (San Fernando), Alexander Hamilton Senior High School, Florence Nightingale Middle School, Venice High School, John Muir Middle School, Walter Reed Middle School, Los Angeles High School, Ventura Union High School, Wiggins Trade School, Vermont Junior High School, Glendale Union High School, McKinley School (Pasadena), Monrovia High School, American Avenue School (Long Beach), Jefferson School (Santa Barbara), Fillmore Union High School, Citrus Union High School (Glendora), Antelope Valley Union High School, Alameda School (Downey), Franklin Junior High School (Long Beach), and Lincoln High School (Santa Barbara). Austin is also directly credited with at least six buildings at Compton High School.²⁶

²² “John C. Austin, Dean of Architects, Dies,” *Los Angeles Times*, September 5, 1963.

²³ “John Corneley Wilson Austin (Architect),” *Pacific Coast Architecture Database*, <http://pcad.lib.washington.edu/person/107/>, accessed November 2017.

²⁴ “Finding Aid for the Allied Architects Association of Los Angeles Records, 1921-1944,” *Online Archive of California*, <http://www.oac.cdlib.org/findaid/ark:/13030/kt5870193p/>, accessed January 2018.

²⁵ *Biography of John C. Austin for American Institute of Architects, 1947*, John C. Austin Papers, 1890-1963, Department of Special Collections, Charles E. Young Research Library, University of California Los Angeles.

²⁶ Building A (Administration Building) was designed by Austin & Ashley; Building Q (CUSD Truancy Center & Teen Court), Building X (Memorial Physical Science Building), and Building Y were designed by John C. Austin; and Building H and Building M (Eddie Thomas Gymnasium) were designed by Austin, Field & Fry. Building C

In addition to being a prolific architect, Austin was also an engaged public citizen, serving in a leadership capacity on numerous boards and commissions. As President of the Los Angeles Chamber of Commerce, he initiated a city-wide public art campaign and advocated to expand the city's water system. He lobbied for increased Federal spending on construction as an economic stimulant during the Depression, and coordinated the Federal government's unemployment relief efforts in ten Southern California counties. He was affiliated with the Public Works Committee of Southern California, Citizens Committee of the Metropolitan Water District, State Board of Architectural Examiners, San Francisquito Dam Claims Committee, President Hoover's organization for Unemployment Relief, California State Planning Commission, Los Angeles Chamber of Commerce, Construction Industries Department of the Los Angeles Chamber of Commerce, President Roosevelt's Mediation Board, State Legislative Advisory Committee on Defense and Employment, Los Angeles County Art Institute, Board of Appeals of the County Board of Building and Safety, and the Economic Council of Southern California.²⁷

Immediately after the 1933 Long Beach Earthquake, Austin led a team of engineers in an inspection of all school buildings in unincorporated Los Angeles County.²⁸ In addition, Austin was appointed to the Los Angeles Chamber of Commerce Earthquake Hazard and Earthquake Protection Joint Technical Committee. The Committee's team of leading architects and engineers assessed the patterns of seismic failure across Los Angeles, focusing in particular on the weakness and failure of school buildings, which had failed disproportionately. Because so many schools had been built after 1920 to serve a booming population, they tended to share similar construction methods; thus, it was assumed that the patterns of failure would be similar across schools. The Committee's final report suggested rigorous new standards of construction, adding weight to other post-earthquake studies including research by San Diego architect Louis John Gill, President of the California State Board of Architectural Examiners. This work generated immediate changes to the building code and spurred the region's massive post-earthquake school rebuilding campaign.²⁹ Austin was particularly active in school rebuilding during this period including work at Nightingale Middle School, Walter Reed Middle School, Venice High School, and Compton High School. John C. Austin died in 1963 at his home in Pasadena.

Anthony B. Heinsbergen³⁰

The bas-reliefs flanking the main entrance of Urho Saari Swim Stadium were created by the nationally acclaimed Dutch-born muralist Anthony (Antoon) B. Heinsbergen (1894-1981). Heinsbergen was born in the Netherlands on December 13, 1894. He began his craft as an apprentice in the Netherlands before emigrating to Los Angeles in 1906. Heinsbergen continued his art education in Los Angeles while working five years in the trades and studying

(Professional Development Center) and Building E were also likely designed by Austin & Ashley, but this could not be confirmed.

²⁷ Biography of John C. Austin.

²⁸ "Drive to Begin on Remodeling," Los Angeles Times, October 3, 1932.

²⁹ Joint Technical Committee on Earthquake Protection, Earthquake Hazard and Earthquake Protection (Los

Angeles: Los Angeles Chamber of Commerce, June 1933), 5-8.

³⁰ Excerpted and adapted from John Edward Powell, "Anthony B. Heinsbergen (1894-1981)," 1996, *A Guide to Historic Architecture in Fresno, California*, <http://historicfresno.org/bio/heinsber.htm> (accessed June 2022).

at the Chouinard Art Institute.

In 1922, after traveling and working throughout the U.S. and Canada to gain practical experience, Heinsbergen founded the A.B. Heinsbergen Decorating Company in Los Angeles. Over the next six years, he captured an impressive catalogue of commissions including architectural ornamentation and mural contracts for Elks Clubs in Los Angeles and San Francisco; the Pacific Coast Club, Long Beach; Gables Club, Santa Monica; Union Trust & Savings Bank, Los Angeles; Tower Theatre, Los Angeles; Roosevelt Hotel, Hollywood; the Beverly-Wilshire Hotel and, most notably, the soaring new Los Angeles City Hall in 1928.

That same year Heinsbergen undertook designing the interior decor for the new Hotel Tioga in Merced, California. For dramatic effect, he drew upon such diverse sources as Native American, Spanish and Italian design traditions. Borrowing from the indigenous designs of hand-woven baskets, he created boldly-patterned geometric borders richly painted in authentic hues of red, blue, black, yellow and white. Portraits of King Ferdinand V, Vasco Nuñez de Balboa and Hernando de Soto he rendered in the heroic Spanish tradition. His Italian-inspired beams, panels and mouldings were lavishly trimmed in gold leaf, then hand-detailed using Tiffany-derived coloration in elephant-hide grey, purple and green. Other surfaces were adorned with Italian ribbon motifs polychromed in red, blue, gray, green and gold. Heinsbergen's keen sense of color and vivid palette, along with his innate ability to combine distinctively different architectural vocabularies into a visually cohesive mixed idiom, were handsomely illustrated in the Hotel Tioga. During this period of tremendous artistic output, Heinsbergen's firm often employed a work force of more than one hundred artists and artisans.

Throughout his career Heinsbergen collaborated with the most prominent architects of his day on buildings of all types, but his artistic reputation is indelibly linked to theater decors. Legendary impresario Alexander Pantages presented the 30-year-old artist with his first theater commission in 1924, and Heinsbergen went on to decorate over 750 theaters nationwide during America's golden age of theater construction. He was most proud of his classically-inspired murals for the Orpheum Theater in Vancouver, B.C., but is largely remembered for his "delightful mish-mash of byzantine sumptuousness, Art Deco cubism and pure kitsch, perfect for the timeless and vulgar opulence of movie-going." Notable among his major Art Deco-inspired commissions in Los Angeles was his work for the Wiltern Theatre in the serpentine-towered Zigzag-Moderne Pellissier Building of 1930-31. Heinsbergen also created the highly-stylized "Leda and Swan" wall murals and the gracefully curvilinear "Leaf and Vine" ceiling motifs for Fresno's Tower Theater of 1939.

Reflecting on his career and commenting on the demise of grand movie theater design, Heinsbergen said, "They stopped building them in the 1940s, when there was a depression in the movie business. There were no good pictures coming out and television was just coming in. But you know what really killed them? No parking. People started going to the suburban theaters so they could park their cars. It's as simple as that." Nevertheless, Heinsbergen still completed theater commissions in the 1940s, including the Lorenzo Theater in San Lorenzo, California.

During the latter years of his career, Heinsbergen participated in the restoration of a number of fine theaters, including the Oakland Paramount during the early 1970s. Anthony Heinsbergen

died on June 14, 1981, at age eighty-six. His son subsequently assumed management of the firm as A. T. Heinsbergen & Company, specializing in the restoration of historic buildings and, quite fittingly, historic theaters.

Urho Saari

Urho Saari (1912-1990) was born in Buffalo, New York, the son of Finnish immigrants. In high school Saari competed on the varsity swim team for three years and was placed on the all-city team. He won a national YMCA championship in the 50-yard free style event in 1930 and held several swimming records during and after high school. He majored in English at Buffalo State Teachers College before moving to Los Angeles in 1939 to pursue graduate work in physical education at UCLA. While attending UCLA Saari worked as a swimming instructor at the Hollywood YMCA and for the City of Beverly Hills as a lifeguard and swimming instructor.³¹

In 1941 Saari was hired by the City of El Segundo as a swimming and water polo coach, and director of the city's newly constructed Plunge. Saari coached and managed the Plunge for 32 years, during which time his water polo teams won twelve California Interscholastic Federation (CIF) championships, and his swim teams won six. Saari coached the U.S. water polo team to a third-place finish at the 1952 Pan American Games in Buenos Aires; twice coached the U.S. Olympic Water Polo Team, at the Games of the XVth Olympiad in Helsinki in 1952, and the Games of the XVIIth Olympiad in Tokyo in 1964 where his son Roy won a gold medal in the 800-meter relay; and was the team's assistant coach and manger at the Games of the XVIth Olympiad in Rome in 1960.³²

Over the course of his years coaching El Segundo, thirty-three of Saari's players made U.S. Olympic teams, and seventeen made Pan American teams. Saari served as Chairman of the U.S. Olympic Water Polo Committee from 1957 to 1964, and was recognized as National Water Polo Coach of the Year in 1964 and 1965. He was inducted into the USA Water Polo Hall of Fame in 1976.³³

Saari retired as full-time swim coach in June 1973, and the Plunge was immediately renamed Urho Saari Swim Stadium in his honor. He remained a part-time consultant to the program until 1977, when he and his wife Wanda moved to Camarillo. Saari died on December 29, 1990.³⁴

³¹ "New Plunge Building Embraces Latest Ideas," 1.

³² Sam Gnerre, "South Bay History: Urho Saari Swim Stadium," *Daily Breeze*, June 1, 2011, <http://blogs.dailybreeze.com/history/2011/06/01/urho-saari-swim-stadium/>; and "Urho Saari," *USA Water Polo Hall of*

Fame, <https://usawaterpolo.org/hof.aspx?hof=57> (accessed June 2022).

³³ *USA Water Polo Hall of Fame*.

³⁴ Gnerre.

7.0 HISTORICAL RESOURCE EVALUATION

Urho Saari Swim Stadium was designated a City of El Segundo Cultural Resource in 1994 for its PWA Moderne architecture and for its association with longtime El Segundo water polo and swim coach Urho Saari. This report therefore does not re-evaluate the property for eligibility for local designation.

This report evaluates the Urho Saari Swim Stadium for eligibility for designation at the national and State levels. The property is evaluated against the relevant contexts and according to established criteria for listing in the National Register of Historic Places and the California Register of Historical Resources.

Evaluation of Eligibility

To be listed in the National Register of Historic Places, a property must be shown to be significant under one or more of the National Register criteria; and it must retain historic integrity.

EVALUATION OF HISTORIC SIGNIFICANCE

NR Criterion A/CR Criterion 1

According to guidance from the National Park Service, in order to be considered eligible for designation under Criterion A/1 for representing an important event or pattern of development, a property must be associated with one or more events that are clearly important within an associated context; and the property's specific association with the events or trends must be considered important as well. Mere association is not enough. The important association can be with a specific event marking an important moment in American pre-history or history; or with a pattern of events or a historic trend that made a significant contribution to the development of a community, a State, or the nation.³⁵

The El Segundo Plunge/Urho Saari Swim Stadium appears to have made a significant contribution to the development of El Segundo as a local and national leader in aquatic sports in the 1940s, 1950s, and 1960s. During those decades, under the leadership of legendary local coach Urho Saari, El Segundo's water polo teams won twelve California Interscholastic Federation (CIF) championships, and its swim teams won six. In 1951 Saari coached the U.S. water polo team, composed mostly of his own El Segundo High swimmers, to a bronze medal at the Pan American Games in Buenos Aires; and the following year to an extraordinary fourth-place finish at the Olympic Games in Helsinki. Between the mid-1940s and the mid-1960s the little town of El Segundo, which had about 4,000 residents in 1941 and less than 15,000 in the 1960s, produced 33 Olympians and 17 Pan American athletes, all coached by Urho Saari at the Plunge. The property therefore appears significant under National Register Criterion A/California Register Criterion 1. The period of significance under Criterion A/1 is 1941 to 1973, reflecting the years when the Plunge was the center of aquatic sports in El Segundo under the management of coach Urho Saari.

³⁵ *National Register Bulletin 15, 12.*

NR Criterion B/CR Criterion 2

According to guidance from the National Park Service, in order to be considered eligible for designation under Criterion B/2 for association with individuals significant in our past, a property must be associated with individuals whose activities are demonstrably important within a local, state, or national historic context. A property is not eligible if its only justification for significance is that it was owned or used by a person who is a member of an identifiable profession, class, or social or ethnic group. In addition, the property must be associated with a person's productive life, reflecting the time period when he or she achieved significance; and it must be the property that best represents the person's historic contributions.³⁶

The El Segundo Plunge/Urho Saari Swim Stadium is associated with legendary swimming and water polo coach Urho Saari, who managed the facility and coached there for more than thirty years. During those years Saari's water polo teams won twelve California Interscholastic Federation (CIF) championships, and his swim teams won six. In 1951 Saari coached the U.S. water polo team, composed mostly of his own El Segundo High swimmers, to a bronze medal at the Pan American Games in Buenos Aires; and the following year to an extraordinary fourth-place finish at the Olympic Games in Helsinki. He coached the US water polo Olympic team a second time at the 1964 Games in Tokyo. In all, thirty-three of Saari's players made U.S. Olympic teams, and seventeen made Pan American teams. Saari served as Chairman of the U.S. Olympic Water Polo Committee from 1957 to 1964 and was recognized as National Water Polo Coach of the Year in 1964 and 1965. He was inducted into the USA Water Polo Hall of Fame in 1976. Throughout those years Saari's center of operations was the Plunge, which was renamed in his honor in 1973. The property therefore appears significant under National Register Criterion B/California Register Criterion 2. The period of significance under Criterion B/2 is 1941-1973, the years in which Urho Saari worked as full-time swimming and water polo coach for the City of El Segundo and managed the Plunge.

NR Criterion C/CR Criterion 3

According to guidance from the National Park Service, in order to be considered eligible for designation under Criterion C/3 for architectural merit, a building must clearly contain enough of the "distinctive characteristics" to be considered a true representative of the architectural style or building type. Buildings eligible for artistic merit must embody the distinctive characteristics or a type, period, or method of construction, and they must possess high artistic value. A building with some applied detailing is not eligible if the details are not fully integrated into the overall design.

Urho Saari Swim Stadium is an excellent example of PWA Moderne architecture in El Segundo and is one of only two WPA projects in the city. Its design by master architect John C. Austin possesses high artistic value and embodies the distinctive characteristics of PWA Moderne architecture, including its stepped massing, symmetrical façade, cast concrete construction, horizontal banding with simple stringcourses, crenelated frieze, projecting piers, and decorative bas-reliefs by renowned muralist Anthony B. Heinsbergen. Therefore, it is significant under National Register Criterion C and California Register Criterion 3.

EVALUATION OF HISTORIC INTEGRITY

Historic integrity is the ability of a property to convey its significance and is defined as the

³⁶ *National Register Bulletin 15*, 15.

“authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s prehistoric or historic period.”³⁷ The National Park Service defines seven aspects of integrity for historic resources. These are *location, design, setting, materials, workmanship, feeling, and association*. The integrity of Urho Saari Swim Stadium is evaluated below based on these seven aspects. The property’s period of significance under Criteria A/1 and B/2 is 1941-1973, the years in which it was a leading center of aquatic sports under coach Urho Saari. Its period of significance under Criterion C/3 is 1941, the year of its construction.

Location: Urho Saari Swim Stadium, originally known as the El Segundo Plunge, remains on its original site on West Mariposa Avenue. The property therefore retains integrity of *location*.

Design: The property has undergone some alterations, including removal of its original steel sash windows and paneled entrance doors, but it retains most of the distinctive features of its original PWA Moderne design including its stepped massing, symmetrical façade, horizontal banding with simple stringcourses, crenellated frieze, recessed main entrance with three pairs of doors, projecting piers with cast bas-reliefs, interior configuration and spatial relationships, exposed roof structure, ceramic tile pools, coping, and pool deck, and raised bleacher seating. Although all the original steel sash windows were replaced with incompatible vinyl and aluminum units, the window openings retain their original sizes, shapes, and configurations. The property therefore retains integrity of *design*.

Setting: The physical environment and character of the area around the Stadium is largely unchanged since the period of significance. The Stadium is flanked on three sides by the campus of Richmond Street Elementary School and faces a primarily single-family residential neighborhood to the south of West Mariposa Avenue, as it did in when it was originally constructed. It therefore retains integrity of *setting*.

Materials: Apart from its original steel sash windows, Urho Saari Swim Stadium retains most of the physical elements from its initial construction, including its cast-in-place concrete walls, steel roof trusses, and ceramic tile interior finishes. It therefore retains integrity of *materials*.

Workmanship: The property retains the physical evidence of the crafts and aesthetic principles of Depression-era WPA projects, including cast concrete walls and bleacher risers, decorative bas-relief panels, and ceramic tile pools and pool decks. It therefore retains integrity of *workmanship*.

Feeling: The Swim Stadium retains integrity of *location, design, setting, materials, and workmanship*, and thus continues to convey the aesthetic and historic sense of Depression-era WPA projects. It therefore retains integrity of *feeling*.

Association: The Urho Saari Swim Stadium retains integrity of *location, design, setting, materials, workmanship, and feeling*, and thus continues to convey its direct link to coach Urho Saari and the decades during which El Segundo was a leading center of aquatic sports. It

³⁷ U. S. Department of the Interior, National Park Service, *National Register Bulletin 16A: How to Complete the National Register Nomination Form* (Washington, DC: 1997), 4.

therefore retains integrity of *association*.

SUMMARY OF ELIGIBILITY FINDINGS

The El Segundo Plunge/Urho Saari Swim Stadium appears significant under National Register Criterion A/California Register Criterion 1 for its association with El Segundo's extraordinary role as a leading center of aquatic sports in the 1940s, 1950s, and 1960s; and National Register Criterion B/California Register Criterion 2 for its association with legendary swimming and water polo coach Urho Saari. The property is significant under National Register Criterion C/California Register Criterion 3 as an excellent example of PWA Moderne architecture in El Segundo, one of only two WPA projects in the city. It was designed by master architect John C. Austin with decorative bas-reliefs created by renowned muralist Anthony B. Heinsbergen. Although it has been altered by replacement of its original steel-sash windows, it retains sufficient integrity of *location, design, setting, materials, workmanship, feeling, and association* to convey its historic significance. The property is therefore eligible for listing in the National Register of Historic Places at the local level of significance under Criteria A, B, and C, and in the California Register of Historical Resources under Criteria 1, 2, and 3.

Character-defining Features

Every historic building is unique, with its own identity and its own distinctive character. *Character-defining features* are those visual aspects and physical features or elements, constructed during the property's period of significance, that give the building its historic character and contribute to the integrity of the property. Character-defining features should be considered in the planning and design of a project and preserved to the maximum extent possible. Character-defining features can identify the building as an example of a specific building type, usually related to the building's function; they can exemplify the use of specific materials or methods of construction or embody an historical period or architectural style; and they can convey the sense of time and place in buildings associated with significant events or people. In general, retaining character-defining features retains the integrity of an historic property and maintains the property's eligibility as an historical resource. Removal or alteration of one feature does not necessarily change the eligibility of an historical resource. Significant impacts on an historical resource result from major change or many incremental changes over time.

Extant exterior character-defining features of the El Segundo Plunge/Urho Saari Swim Stadium include:

- Rectangular plan
- One- and two-story height
- Cast-in-place concrete walls supporting steel trusses and wood joists
- Complex, stepped massing composed of three volumes of differing heights
- Symmetrical composition of primary (south)
- Stacked horizontal bands with narrow stringcourses
- Crenellated frieze

- Recessed central entrance with three pairs of doors with transom lights
- Wide projecting piers with concrete bas-reliefs of a male (south) and female (north) swimmer, and rows of pyramidal bosses at the parapet
- Wide flight of concrete stairs with a parastus
- High strip window openings flanking the main entrance and large, square clerestory window openings above and behind it
- Coupled rectangular window openings at the lower (locker room) level
- Large, square window openings at the upper (bleacher) level

Extant interior character-defining features of Urho Saari Swim Stadium include:

- Configuration and spatial relationships of vestibule, main pool, bleachers with locker rooms below, and children's pool
- Scored concrete flooring, concrete stairs and ramps
- Ashlar-patterned mosaic quarry tile pool deck
- Mosaic tile raised coping
- Glazed ceramic pool tile
- Colored tile bands with decorative tile fish inserts at children's pool
- Raised bleacher seating with concrete risers and steel pipe guardrails
- Exposed roof structure

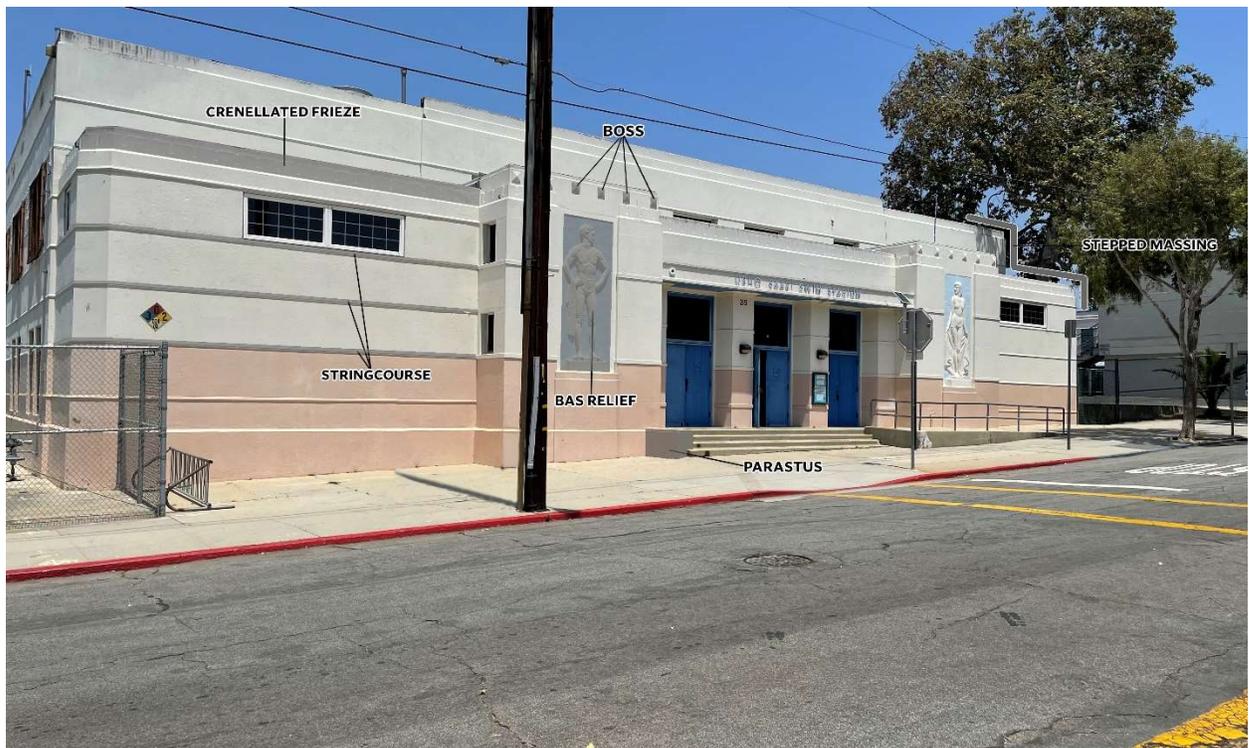


Illustration of selected exterior character-defining features of Urho Saari Swim Stadium

8.0 PROJECT DESCRIPTION

The Project proposes exterior and interior modifications to the El Segundo Plunge/Urho Saari Swim Stadium to improve accessibility to the front entrance, pools, locker rooms, and bleachers; upgrade the pool equipment; and install a new heating, ventilating and air conditioning system for the entire building. The Project's exterior scope of work includes the following:

- Re-grade and re-pave the concrete setback along Mariposa Avenue and reconstruct the concrete entrance steps to accommodate a new concrete access walk to the main entrance;
- Install a new electrical transformer in the setback, near the southeast corner of the building;
- Install a new fire riser and new electrical panel on the east (secondary) façade;
- Replace the three existing pairs of entrance doors with new accessible hollow metal paneled doors with transom lights, similar to the originals;
- Reconstruct the missing wall sconces flanking the central entrance doors, based on historic photographs;
- Replace the existing locker room (lower level) windows on the secondary east and west façades with new aluminum sash casement windows;
- Patch spalled concrete and repaint the building exterior;
- Install new roof access ladders on the north (rear) façade and the rear portion of the secondary west façade;
- Replace the existing roofing with a new polyvinyl chloride roofing system; and
- Install new mechanical equipment on the low roof of the entrance vestibule, concealed by the parapet; on the upper natatorium roof; and on the lower north (rear) portion of the roof, concealed by a perforated metal equipment screen.

The Project's interior scope of work includes the following:

- Replacement of the existing windows and wall between the lobby and pool with a new, cylindrical check-in desk and full-height glazed partition;
- Installation of a wheelchair lift at each end of the lobby to provide access to the bleacher level;

- Replacement of the existing pool curbs and gutters with new tile coping and handholds;
- Replacement of the existing diving board and blocks;
- Installation of new accessible pool lifts, ladders, and access stairs at each pool;
- Installation of new piping in both pools;
- Construction of a new storage room, bleachers, and offices in place of the existing filter room;
- Replacement of the west bleachers with new metal bleachers;
- Removal of the southeast bleacher stairs and replacement of the east bleachers and risers with a new, accessible viewing terrace;
- Installation of acoustical wall panels between the bleacher-level windows, and new acoustical ceiling tiles in the lobby and over the small pool;
- Installation of new exposed metal HVAC ductwork over the pools; and
- Reconfiguration and remodel of the men's and women's locker rooms including removal of the existing ceramic tile flooring and wainscoting and installation of new finishes, fixtures, and fittings.

The Project will retain the historic pool deck and floor tile; the pool floor tile will be patched with matching new tile where the pool floor will be trenched for new piping. The pool wall tile will be replaced with compatible new ceramic tile.

9.0 IMPACTS ANALYSIS

Significance Threshold

A significant effect under CEQA would occur if a project results in a substantial adverse change in the significance of a historical resource as defined in CEQA Guidelines Section 15064.5(a). Substantial adverse change is defined as “physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of a historical resource would be materially impaired.”³⁸ According to CEQA Guidelines Section 15064.5(b)(2), the significance of a historical resource is materially impaired when a project demolishes or materially alters in an adverse manner those physical characteristics that:

- A.** Convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register; or
- B.** Account for its inclusion in a local register of historical resources pursuant to PRC Section 5020.1(k) or its identification in a historical resources survey meeting the requirements of PRC Section 5024.1(g) Code, unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant; or
- C.** Convey its historical significance and that justify its eligibility for inclusion in the California Register as determined by a Lead Agency for purposes of CEQA.

According to CEQA Guidelines Section 15064.4(d)(1-3), in evaluating the significance of the potential environmental effect of a project on historical resources, both direct physical changes to the environment and reasonably foreseeable indirect physical changes are considered:

- 1.** A direct physical change in the environment is a physical change in the environment which is caused by and immediately related to the project.
- 2.** An indirect physical change in the environment is a physical change in the environment which is not immediately related to the project, but which is caused indirectly by the project. If a direct physical change in the environment in turn causes another change in the environment, then the other change is an indirect physical change in the environment.
- 3.** An indirect physical change is to be considered only if that change is a reasonably foreseeable impact which may be caused by the project. A change which is speculative or unlikely to occur is not reasonably foreseeable.³⁹

As applied to the evaluation of potential impacts to historical resources, direct impacts are those that occur during construction and would include the demolition, material alteration, relocation, or conversion of a historical resource and/or its important character-

³⁸ State CEQA Guidelines, Section 15064.5(b)(1).

³⁹ State CEQA Guidelines, Section 15064.4(d)(1-3).

defining features. Direct impacts may also involve potential damage related to adjacent underground excavation and general construction activities that could undermine the stability of a historical resource. Indirect impacts may involve new construction that results in the alteration of the surroundings of a historical resource that could remove part or all of the associated setting of an historical resource, remove character-defining features or spaces surrounding the historical resource, or substantially impair or obscure the ability of the resource to convey its historical significance.

The relationship of the Secretary of the Interior's Standards to the CEQA process are discussed under CEQA Guidelines Section 15064.5(b)(3):

Generally, a project that follows the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (1995), Weeks and Grimmer, shall be considered as mitigated to a level of less than significant impact on the historical resource.

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Secretary of the Interior's Standards for the Treatment of Historic Properties ("the Standards") provide guidance for reviewing proposed projects that may affect historical resources. The Standards and associated guidelines address four distinct historic "treatments," including: (1) preservation; (2) rehabilitation; (3) restoration; and (4) reconstruction. The specific Standards and guidelines associated with each of these possible treatments are provided on the National Park Service's website regarding the treatment of historic resources.⁴⁰

The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation, rehabilitation, and maintenance of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. The Standards also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction.

The Standards for Rehabilitation (36 CFR 67) address the most prevalent treatment. "Rehabilitation" is defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

⁴⁰ U. S. Department of the Interior, National Park Service, "Rehabilitation Standards and Guidelines," Technical Preservation Services, <https://www.nps.gov/tps/standards/rehabilitation.htm> (accessed October 2020). See also *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings*, by Kay D. Weeks and Anne E. Grimmer (1995), revised by Anne E. Grimmer (Washington, DC: 2017), <https://www.nps.gov/tps/standards/treatment-guidelines-2017.pdf> (accessed October 2020).

As stated in the definition, the treatment “rehabilitation” assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alterations must not damage or destroy materials, features or finishes that are important in defining the building’s historic character.

CITY OF EL SEGUNDO HISTORIC PRESERVATION ORDINANCE

The City of El Segundo’s Historic Preservation Ordinance (Code of Ordinances, Title 15, Chapter 14) requires a certificate of appropriateness prior to issuance of a building permit for any work on a designated cultural resource (15-14-5.B). Issuance of a certificate of appropriateness for alteration, construction, or restoration of a designated cultural resource requires a finding by the Planning Commission, or City Council on appeal, that the proposed alteration, construction or restoration will not adversely affect exterior architectural features of the building or structure specified in the designation, and the proposed alteration, construction or restoration will not adversely affect the special character; special historical, architectural or aesthetic interest; nor the relationship and congruity between the subject structure or feature and its neighboring structures and surroundings, as specified in the designation (15-14-7A).

Evaluation of Potential Impacts

As noted above, the City of El Segundo’s Historic Preservation Ordinance requires a finding that proposed work on a designated cultural resource will not adversely affect the property’s historic character and features; and, under CEQA, a project that follows the Secretary of the Interior’s Standards for Rehabilitation is considered mitigated to a level of less than significant impact. Therefore, the Project is evaluated below against the Standards to identify impacts to the El Segundo Plunge/Urho Saari Swim Stadium.

Standard 1: A property shall be used as it was historically or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

The El Segundo Plunge/Urho Saari Swim Stadium will continue in its historic use as a public swimming facility. The Project consists of accessibility upgrades, new pool equipment and piping, and a new HVAC system and will require only minimal changes to the building’s character-defining features. The Project will reconstruct the remaining concrete entrance steps, which were previously modified, but retain the historic west parastus; replace the existing non-historic flush entrance doors with new accessible paneled metal entrance doors that resemble the originals; install new mechanical equipment and an equipment screen on portions of the roof where they will be minimally visible from the public right-of-way; and make necessary interior improvements while retaining the building’s historic interior configuration, spatial relationships, pool deck tile, and pool bottom tile. The Project follows Standard 1.

Standard 2: The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

The Project will retain and preserve the historic character of the El Segundo Plunge/Urho Saari Swim Stadium and will not remove distinctive materials or alter features, spaces, or spatial relationships that characterize the property. The Project will reconstruct the remaining concrete entrance steps, which were previously modified, but retain the historic west parastus; replace the existing non-historic flush entrance doors with new accessible paneled metal entrance doors that resemble the originals; install new mechanical equipment and an equipment screen on portions of the roof where they will be minimally visible from the public right-of-way; make necessary interior improvements to the locker rooms, pools, and mechanical systems; and modify the east bleachers to create an accessible viewing platform. The Project will retain the building's significant character-defining features including its stepped massing, cast-in-place concrete walls, bas-reliefs, stringcourses, crenellated frieze, recessed central entrance, fenestration pattern, interior configuration and spatial relationships, quarry tile pool deck, glazed ceramic tile at the bottom of the main pool, west bleachers, and exposed roof structure. The Project follows Standard 2.

Standard 3: Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

The Project does not propose to add conjectural features or elements from other historic properties or make any changes that create a false sense of historical development. The Project follows Standard 3.

Standard 4: Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

No alterations to the El Segundo Plunge/Urho Saari Swim Stadium have acquired historic significance in their own right. The project follows Standard 4.

Standard 5: Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

The Project will retain and preserve the distinctive materials, features, finishes, construction techniques, and examples of craftsmanship that characterize the El Segundo Plunge/Urho Saari Swim Stadium including its stepped massing, symmetrical composition, cast-in-place concrete walls, crenellated frieze, stacked horizontal bands with stringcourses, concrete bas-reliefs, recessed central entrance, fenestration pattern, interior configuration and spatial relationships, quarry tile pool deck, glazed ceramic tile at

the bottom of the pools, and exposed roof structure. The Project follows Standard 5.

Standard 6: Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

The Project will repair the spalls and cracks in the concrete walls with compatible mortar to match the adjacent finish. The remaining entrance steps, which were previously altered, will be reconstructed to match the appearance of the originals while accommodating the altered exterior grade and new accessible entrance walkway; the historic west parastus will be retained in place. The Project will retain the historic pool deck and floor tile; the pool floor tile will be patched with matching new tile where the pool floor will be trenched for new piping. The pool wall tile will be replaced with compatible new ceramic tile. The Project follows Standard 6.

Standard 7: Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

The Project does not propose to undertake chemical or physical treatments that cause damage to historic materials. The Project follows Standard 7.

Standard 8: Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

The Project Site has been graded and excavated previously, and the Project does not propose excavation that might uncover unknown archaeological resources on the site. If unexpected archaeological resources are found, and they are identified, protected, preserved, and/or documented in consultation with a qualified archaeologist, the project would follow Standard 8.

Standard 9: New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

The Project does not propose new exterior additions or related new construction. The Project does propose minimal exterior alterations. The remaining existing entrance steps will be reconstructed to match the originals while accommodating the raised exterior grade and new accessible entrance walkway; the remaining historic west parastus will be retained. The existing non-historic flush entrance doors will be replaced with new paneled hollow metal doors that resemble the missing originals. The existing non-historic locker

room windows on the secondary east and west façades will be replaced with new, single light aluminum sash windows that are differentiated from the original divided-light steel sash windows but retain the historic size, shape, proportions, and pattern. The new rooftop mechanical equipment will be installed where it will be minimally visible, if at all, from the public right-of-way: on the lower roof of the entrance lobby, behind the parapet; on the high roof of the natatorium, which is not visible from the street; and on the lower north roof, at the rear of the building. The new perforated metal equipment screen on the north portion of the roof will be in a simple, contemporary style to differentiate it from the Streamline Moderne style of the historic building and minimize its visual impact. The Project follows Standard 9.

Standard 10: New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The Project does not propose any new exterior additions or adjacent or related new construction. The Project will add an interior, accessible viewing platform in place of the existing east bleachers. The new platform will be constructed over the concrete structural frame of the existing bleachers, leaving the historic structure in place; if the platform were to be removed in the future, the essential form and integrity of the Stadium's interior would be unimpaired. The Project follows Standard 10.

10.0 CONCLUSION

The Applicant is proposing accessibility, pool, and HVAC upgrades to the El Segundo Plunge, now known as Urho Saari Swim Stadium, located at 219 West Mariposa Avenue in the City of El Segundo, California. This report has evaluated the Project to identify potential impacts to historical resources as defined by the California Environmental Quality Act (CEQA).

The Urho Saari Swim Stadium was designated a local Cultural Resource by the City of El Segundo in 1994 for its association with legendary swimming and water polo coach Urho Saari, and as an excellent example of PWA Moderne style architecture. This report has re-evaluated the property and has found that the El Segundo Plunge/Urho Saari Swim Stadium is also eligible for listing in the National Register of Historic Places and the California Register of Historical Resources. It is therefore considered a historical resource as defined by CEQA for purposes of this report.

Under CEQA, a project that follows the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings is considered as mitigated to a level of less than significant impact on historical resources. Therefore, this report evaluated the proposed Project against the Standards for Rehabilitation to identify potential impacts to the El Segundo Plunge/Urho Saari Swim Stadium. As demonstrated in the analysis in Section 9 of this report, the Project follows the Standards for Rehabilitation and therefore would not result in a substantial adverse change in the significance of the El Segundo Plunge/Urho Saari Swim Stadium.

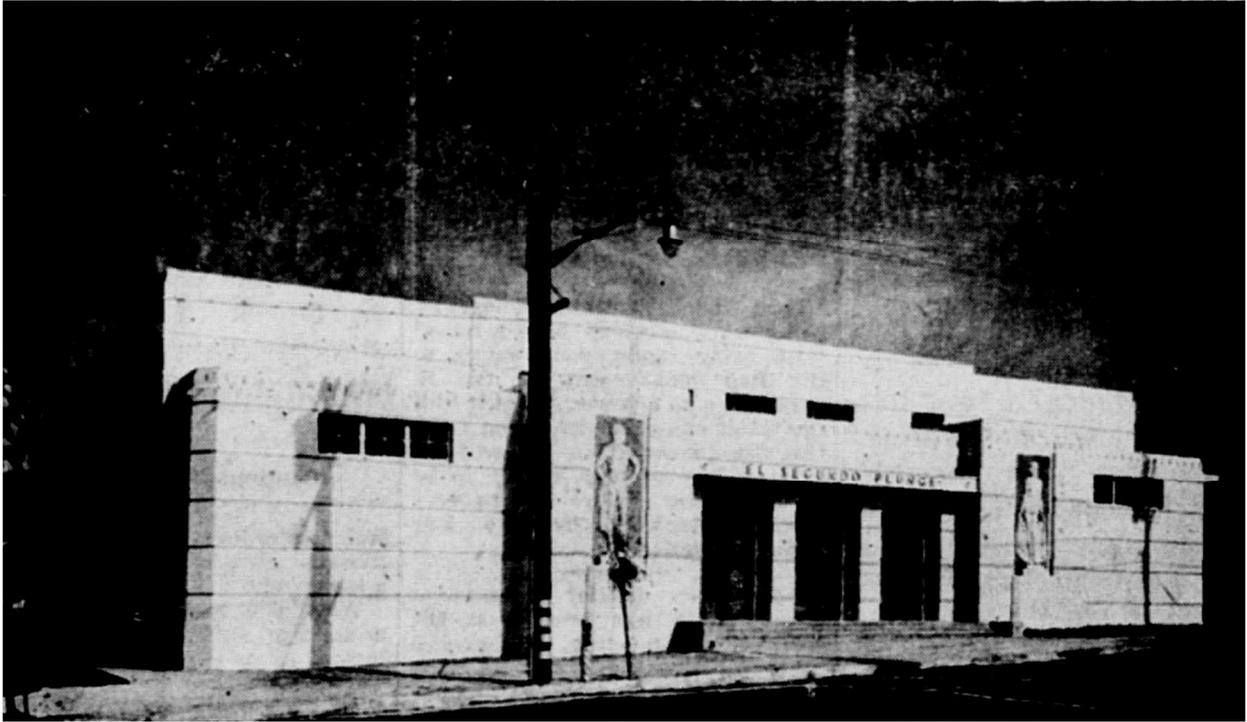
The City of El Segundo's Historic Preservation Ordinance requires a certificate of appropriateness prior to issuance of a building permit for any work on a designated cultural resource. Issuance of a certificate of appropriateness for alteration, construction, or restoration of a designated cultural resource requires a finding by the Planning Commission, or City Council on appeal, that the proposed work will not adversely affect exterior architectural features of the building, and the proposed work will not adversely affect the building's special character or historical, architectural or aesthetic interest. Because the Project follows the Standards for Rehabilitation, it would not adversely affect the exterior architectural features of the El Segundo Plunge/Urho Saari Swim Stadium or the building's special character or historical, architectural, or aesthetic interest. Therefore, the Project meets the required findings for approval of a certificate of appropriateness.

11.0 REFERENCES

- Biography of John C. Austin for American Institute of Architects, 1947, John C. Austin Papers, 1890-1963. Department of Special Collections, Charles E. Young Research Library, University of California Los Angeles.
- California Office of Historic Preservation. Built Environment Resource Directory, Los Angeles County, 2020.
- California Public Resources Code.
- City of Los Angeles Department of City Planning, Office of Historic Resources. "Los Angeles Citywide Historic Context Statement, Context: Architecture and Engineering, Sub-Context: L.A. Modernism, 1919-1980," August 2021.
- "Drive to Begin on Remodeling." *Los Angeles Times*, October 3, 1932.
- Fernas, Rob. "Former El Segundo High Coach Saari Was an Innovator in Water Polo." *Los Angeles Times*, January 10, 1991.
- "Finding Aid for the Allied Architects Association of Los Angeles Records, 1921-1944." *Online Archive of California*, <http://www.oac.cdlib.org/findaid/ark:/13030/kt5870193p/>. Accessed January 2018.
- "Four W.P.A. Jobs Approved." *Los Angeles Times*, November 27, 1940.
- Gnerre, Sam. "South Bay History: Urho Saari Swim Stadium." *Daily Breeze*, June 1, 2011, <http://blogs.dailybreeze.com/history/2011/06/01/urho-saari-swim-stadium/>. Accessed June 2022.
- "John C. Austin, Dean of Architects, Dies." *Los Angeles Times*, September 5, 1963.
- "John Corneley Wilson Austin (Architect)." *Pacific Coast Architecture Database*, <http://pcad.lib.washington.edu/person/107/>. Accessed November 2017.
- Joint Technical Committee on Earthquake Protection, Earthquake Hazard and Earthquake Protection*. Los Angeles: Los Angeles Chamber of Commerce, June 1933.
- Mescall, Greg. "25 Years Of Masters Nationals: A Look Back At The Start," June 28, 2012. *USA Water Polo*, https://usawaterpolo.org/news/2012/6/28/25_Years_Of_Masters_Nationals_A_Look_Back_At_The_Start. Accessed June 2022.
- "New Plunge Building Embraces Latest Ideas." *El Segundo Herald*, November 13, 1941.
- "New Plunge Opening Thursday." *El Segundo Herald*, November 6, 1941.
- Powell, John Edward. "Anthony B. Heinsbergen (1894-1981)." *A Guide to Historic Architecture in Fresno, California*, <http://historicfresno.org/bio/heinsber.htm>, 1996. Accessed June 2022.
- Public Art in Public Places*, <https://www.publicartinpublicplaces.info/PUBLIC-ART-BY-CITY/Cities-A-to-K>. Accessed June 2022.
- State of California, Department of Parks and Recreation. "California Office of Historic Preservation Technical Assistance Series #6: California Register and National Register: A Comparison." Sacramento, CA: Office of Historic Preservation, 2011.
- USA Water Polo Hall of Fame*. "Urho Saari." <https://usawaterpolo.org/hof.aspx?hof=57>. Accessed June 2022.
- U.S. Department of the Interior. *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. Washington D.C.: National Park Service, 1997.
- U.S. Department of the Interior. *National Register Bulletin 16A: How to Complete the National Register Registration Form*. Washington, D.C.: National Park Service, 1997.

APPENDIX A

HISTORIC PHOTOGRAPHS



The Plunge, 1941 (El Segundo Herald)



El Segundo High School water polo match at The Plunge, 1948 (USC Digital Library)



El Segundo Swim Club with coach Urho Saari, 1951 (El Segundo Public Library Photo Archives)



Roy Saari, Olympic gold and silver medalist, in front of The Plunge, 1964 (El Segundo Public Library Photo Archive)



Urho Saari inside the swim stadium, 1973 (Daily Breeze Blog)

APPENDIX B

RESUMES OF AUTHORS/CONTRIBUTORS

HISTORIC RESOURCES GROUP

12 S. Fair Oaks Avenue, Suite 200
Pasadena, CA 91105

Tel 626-793-2400
historicrosourcesgroup.com



Professional License

California Architect C24223

Education

Master's Degree, Historic
Preservation, University of
Southern California

Bachelor of Architecture,
University of Southern California

Honors and Awards

National Trust for Historic
Preservation, Richard H. Driehaus
Foundation National Preservation
Award

Los Angeles Conservancy
Preservation Award

California Preservation
Foundation Preservation Design
Award

City of Pasadena Historic
Preservation Award

AIA Institute Honor Award

JOHN LOCASCIO, AIA

Principal Architect

Experience Profile

Years of Experience: 30

John LoCascio has been with HRG since 2011, involved in historic preservation since 2002, and a licensed, practicing architect since 1993. John's California Architect license number is C24223.

John's areas of focus at HRG include historic architecture and technology, building conservation, historic structure reports and federal historic rehabilitation tax credit projects. He provides technical assistance for construction documents, advises on compliance with the Secretary of the Interior's Standards and the use of the State Historic Building Code, provides construction monitoring, and paint and materials sampling and analysis services. John has worked on a wide variety of buildings and structures in California as well as in other states. He is currently advising on historic tax credit projects in Los Angeles, the San Francisco Bay area, and Washington State. In addition, John regularly provides historic architecture consultation for numerous LAUSD campus modernization projects.

John LoCascio meets the *Secretary of the Interior's Professional Qualifications Standards* in Architecture and Historic Architecture.

Selected Projects

28th Street YMCA Rehabilitation and Adaptive Reuse, Los Angeles
Academy Museum of Motion Pictures Rehabilitation, Hollywood
Angelus Funeral Home Historic Tax Credit Project, Los Angeles
CBS Columbia Square Rehabilitation and Adaptive Reuse, Hollywood
Century 21 Coliseum Architectural Consultation, Seattle
Constance Hotel Historic Tax Credit Project, Pasadena
Grand Central Air Terminal Rehabilitation & Adaptive Reuse, Glendale
Los Angeles International Airport Preservation Plan and HSRs
Mayfair Hotel Historic Tax Credit Project, Los Angeles
Venice High School Comprehensive Modernization, Los Angeles

Professional Affiliations

American Institute of Architects