

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**

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

1. Name of Property

historic name Fulton Mall

other names/site number Fresno Fulton Mall

2. Location

street & number Fulton Mall-Inyo Street to Tuolumne Street, Kern & Merced Malls-Congo Alley to Federal Alley, Mariposa Mall-Congo Alley to Van Ness Avenue. N/A not for publication

city or town Fresno N/A vicinity

state California code CA county Fresno code 019 zip code 93721

3. State/Federal Agency Certification

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

Signature of certifying official/Title _____ Date _____

California Office of Historic Preservation
State or Federal agency and bureau _____

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

Signature of commenting or other official _____ Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register
 See continuation sheet.

determined eligible for the
National Register
 See continuation sheet.

determined not eligible for the
National Register

removed from the National
Register

other (explain): _____

Signature of the Keeper _____

Date of Action _____

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
0	0	buildings
1	0	sites
0	0	structures
25	1	objects
26	1	Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

Landscape/Park, Plaza, Garden

Recreation and Culture/Outdoor Recreation

Works of Art

Transportation-Pedestrian Related

Current Functions
(Enter categories from instructions)

Landscape/Park, Plaza, Garden

Recreation and Culture/Outdoor Recreation

Works of Art, Monument/Marker

Transportation-Pedestrian Related

7. Description

Architectural Classification
(Enter categories from instructions)

Modern Movement

Other: California Organic

Materials
(Enter categories from instructions)

foundation _____

roof _____

walls _____

other Softscape: Trees, Plants, Earth; Hardscape: Concrete, Rock, Wood, Metal, and Other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)
See continuation sheets section number 7, pages 1-14.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

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

Criteria Considerations

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

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Landscape Architecture

Entertainment/Recreation

Social History

Period of Significance

1964

Significant Dates

1964

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Eckbo, Garrett

Narrative Statement of Significance See Attachment Section 8 pages 15-24.

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

9. Major Bibliographical References See Attachment Section 8 pages 25-28

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

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Fresno County Library;

City of Fresno; UC Berkeley; Private Citizens

Fulton Mall
Name of Property

Fresno, California
County and State

10. Geographical Data

Acreage of Property 8.5

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	11	<u>250580</u>	<u>4069200</u>	3	11	<u>251105</u>	<u>4068580</u>
2	11	<u>250840</u>	<u>4068905</u>	4	11	_____	_____

See continuation sheet.

Verbal Boundary Description See continuation sheet section 10, page 29.

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification See continuation sheet section 10, page 30.

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Ray McKnight, Linda Zachritz, Harold Tokmakian

organization Downtown Fresno Coalition date _____

street & number 2014 Tulare Street, Suite 703 telephone (559) 266-1443

city or town Fresno state CA zip code 93721

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

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

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Multiple-see continuation sheet

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Fulton Mall

Fresno County, CA

Summary

Fulton Mall is a pedestrian mall and urban park in downtown Fresno, California, that was created in 1964 by excluding vehicular traffic from six blocks of Fulton Street as well as some segments of three of the streets that transected Fulton. The Fulton Mall was designed by Garrett Eckbo as the centerpiece of the plan by Victor Gruen and Associates to transform Fresno's downtown area.

As specified in the earliest planning stages, Fulton Street, at one time Fresno's main shopping street, was to be "converted into a high-quality dense activity pedestrian Mall" (Victor Gruen and Associates, *Central Area Fresno, California, vol. 1, Research and Basic Planning*, March 16, 1959). Except for minor changes, the Mall exists as Eckbo designed it. The major six-block portion of the Fulton Mall is 2,670 feet long. The length of the three cross malls are 570 feet, 800 feet, and 580 feet, making the total length of the Fulton Mall complex 4,620 feet. Every right-of-way in the complex is eighty feet wide, constructed of concrete stained to suggest the soil of the San Joaquin Valley. Ribbons of concrete aggregate eight-and-one-half inches wide cut across each right-of-way at frequent intervals, sometimes gently curving and sometimes angular. Interspersed throughout the 7.6 acre site are twenty-six contributing objects.

Description

It would seem helpful to provide a bird's-eye view of the Fulton Mall. From such a vantage point one can see the large open area or plaza at the midpoint of Fulton Mall where it intersects with Mariposa Mall, which is the middle of three cross malls. At this central point stands the tallest feature in the entire Fulton Mall complex, the sixty-foot clock tower designed by Jan de Swart. Both because of its height and because it is surrounded by the extensive open plaza, the clock tower serves as a central focal point of the Mall. Approximately ninety feet to the southwest of the clock tower at the southern edge of the plaza a slightly elevated stage or platform serves to designate the "Free Speech Area" that commemorates a famous (or infamous) effort in 1910-11 to prevent representatives of the IWW from speaking. This large plaza with the Free Speech area designation has become a locale for a wide variety of community events and ceremonies.

Extending northward one block from the clock tower plaza, the Mall is interrupted by Fresno Street, a cross-street open to traffic, then reaches a pedestrianized portion of Merced Street, and ends at Tuolumne Street. Extending southward one block from the clock tower plaza, the Mall is interrupted by Tulare Street, a cross-street open to traffic, then continues to a pedestrianized portion of Kern Street and ends at Inyo Street.

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Fulton Mall

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The two tot lots show signs of wear and tear, but work has begun to restore them and to comply with ADA standards. Other changes include the replacement of some of the original wooden benches with metal ones, the conversion of one water feature into a planter, and a change in the design of the light fixtures. Overall Fulton Mall retains integrity of location, design, materials, workmanship, setting, feeling and association.

Contributing Object Descriptions

1. Inyo Fountain with Ceramic Pipes – The roughly polygon shaped fountain is in three levels with water overflowing from upper to lower levels. The fountain is 13.5 feet long by 10 feet wide. The sculpted pipes are made of fired clay by sculptor Stan Bitters who was commissioned to sculpt the pipes.
2. Water Feature – The serpentine shaped water feature, constructed of concrete and aggregate rock, is 176 feet long. At the southern end is a 15.5 foot diameter pool leading to a long stream varying in width from three to seven and one-half feet to a triangular shaped pool at the north that is 25 feet by 15.7 feet. The end of the feature is a planting bed with grass and shrubbery.
3. Obos – This is an approximately 10 foot high bronze sculpture by the late Seattle sculptor George Tsutakawa. It is a fountain located in the large triangular shaped pool at the north end of the water feature described above (No. 2). Obos are said to represent stacked stones found in the Himalayas. The sculpture fountain features a shallow bowl shape on the top leading to a series of three round shapes, obos, with open sides below which is a large bowl shaped base all connected by a center rod, with the stand below. Water is pumped up through the center rod and flows out from the top most bowl, through the obos, and over the bottom-most bowl, ultimately flowing into the triangular pool.
4. Yokuts Indian – This is a cast bronze sculpture by nationally known sculptor Clement Renzi. The sculpture is located at the northernmost end of the planting bed described above in No. 2. As the name implies, it represents a Native American of the Yokuts tribe; he is standing with both arms stretched upward to greet the rising sun.
5. Ellipsoid VI – This is an approximately 4' high bronze plate sculpture by the sculptor Charles Owen Perry. It is in a pool approximately 8 feet in diameter.
6. Smoldering Fire – Clair Falkenstein sculpted this abstract sculpture. It features the successful combination of copper tubing and molten glass.
7. Leaping Fire – Another sculpture by Clair Falkenstein that is approximately 18' high made of copper tubing and molten glass.

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Fulton Mall

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8. Spreading Fire – Created by Clair Falkenstein the sculpture is of copper tubing and molten glass. As their individual names implies, the “Three Fires”, as they are known as a unit, are abstract representations of three stages of fire.
9. Mother and Child – This is a porphyry sculpture by Raimondo Puccinelli. The sculpture is approximately 2.5’ high, on approximately 3’ high base of Academy granite.
10. Water Pool Unit/Sculpture – This is a 108’ long by 32’ wide multi-level pool, representative of the valley streams and lakes. Ceramic Sculpted Pipe installation on the top level, by sculptor Stan Bitters, is representative of irrigation stand pipes.
11. Orion – This 5’ bronze sculpture is on top of a 9’ base of Academy Granite. It was sculpted by Bernard Rosenthal.
12. Arbre Echelle – This is a bronze sculpture by Francois Stahly. It is approximately ten feet high.
13. Clock Tower – This was sculpted by Jan DeSwaart. It is approximately 60’ tall and made of wood and fiberglass. The Clock Tower stands at the center of Fulton Mall. The clocks at the top face each direction: north, east, south, and west.
14. La Grande Laveuse – August Renoir sculpted this bronze sculpture. It is approximately 4’ high and sits on a 2’ high base of Travertine.
15. Big A – This is a sculpture by Peter Volkous that sits on a 9’ by 7’ concrete platform. The sculpture is of aluminum pillars and cross plates with bronze ovals on the plates.
16. Dancing Waters – Stan Bitters created this sculpture and water feature. It consists of cast concrete forms placed in two pools. The forms in one pool spout water at three highpoints and one near the water surface. The forms in the other pool spout water at seven high points to approximately 10’ and one near the water surface. The water from these spouts falls into bowls and run over the edges of the bowls. The surrounding area is paved with handmade ceramic tiles from the Hans Sumpf Company.
17. Pool with Fountain and Seating Area – A hook-shaped pool approximately 56’ long and in various widths, 30’ at the widest, curves around a seating area of four benches backed by a low curving concrete wall. The pool contains seven small bubblers and one large bubbler.
18. Collection of Planters with Two Pools – Six circular planters slightly overlapping each other are combined with two connecting pools of different heights with water running from one to the other. The total length is 51’ and the diameter is approximately 10.5’
19. Trisem – This sculpture is set within the second circle of No. 18 above. It is composed of three columns of granite boulders by T. Newton Russell. The sculpture is 12’ tall, set on a 3’ high stained concrete podium.
20. Aquarius Ovoid – This is a brass sculpture by George Tsutakawa.

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Fulton Mall

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21. Pool/Water Feature – A kidney-shaped pool 60' long and 32.5' wide contains small water spouts and eight ceramic sculpted pipes by Stan Bitters. Beside the pool of aggregate is a drinking fountain of original stone design.
22. Pool – A free-form pool 36' long and 1'10" wide at one end narrows to a channel approximately 3.6' wide, then widens at the other end to contain the sculpture The Rite of the Crane (a separate contributing object described below). Cattails and canna lilies are among the plants in the pool area.
23. Right of the Crane – Designed by Bruno Groth it is a bronze, 6' high sculpture.
24. Pool - free form pool to the north of the pool listed in number 21. The pool is approximately 71.5' long, and is 24' at its widest and 26" at its narrowest. The planting area contains cattails
25. Pool with Plantings and Seating – This large water feature is 164; long. At the north end it is 21' wide; it narrows to 7', then narrows more to a channel 2.5' wide, ending in a pool at the south end that is 17.5' wide, containing another sculpture (see below). Halfway down the narrow channel is a lozenge-shaped concrete slab that serves as a bridge. The planting area at its north end contains and olive tree, roses, and shrubs, with seating on each side.
26. Multi-Level Fountain with Sculpted Ceramic Pipes – This water feature/fountain consists of several rectangular concrete structures with rounded corners. They range in height from six inches to seven feet. Each rectangle serves as a pool' water flows from a slit in the side of each rectangle down to the next. The largest pool has a surface of about 48 square feet. Six biomorphic ceramic pipes of varying height and color stand in the higher levels and serve as fountains from which the water begins its downward course, finally reaching the pool described above. The pipes were designed by Stan Bitters.

Non-contributing Object Descriptions

1. Free Speech Platform – This concrete platform is 45'9" long by 20.5' wide by 16"high. Historically registered site, California Historical Landmark No. 873 Site of the Fresno Free Speech Fight of the Industrial Workers of the World, the platform commemorates the site of the first free speech legal conflict in California. It was not part of the original Eckbo design.

In addition the entire site features collections of planters, planting beds, mosaic benches, and natural landscaping features. These are all part of the site and within the boundaries but are not countable resources.

Statement of Integrity

Today the Fulton Mall complex remains substantially unchanged from its original design. Trees have matured, providing more shade and greatly increasing the park-like character of the Mall.

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Other changes include the replacement of some of the original wooden benches with metal ones, the conversion of one water feature into a planter, and a change in the design of the light fixtures. Overall Fulton Mall retains a high degree of integrity of location, design, setting, workmanship, materials, feeling, and association.

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Fulton Mall
Fresno County, California

STATEMENT OF SIGNIFICANCE

Summary

Fresno's Fulton Mall is eligible for listing in the National Register of Historic Places at the national level of significance under Criterion C for Landscape Architecture for three paramount reasons. First of all, it is the finest example of pedestrian mall design resulting from the federal government's urban renewal programs of the early post World-War-Two era. Second, it has been acknowledged as one of the major achievements of its designer, Garrett Eckbo, who was a master and leading theoretician and practitioner of 20th-Century landscape architecture. And third, as a fully realized expression of Eckbo's design philosophy, the Fulton Mall is an excellent example of the influence of Modernist design ideas on landscape architecture.

The Fulton Mall also deserves listing on the National Register of Historic Places for regional significance under Criterion A—Recreation and Social History. Although Eckbo was commissioned to design a pedestrian mall to rescue Fresno's most important street for retail shopping, his own descriptions of the Mall, in keeping with his social philosophy, make it clear that he also envisioned the Mall as an inviting urban park. Owing to a series of planning decisions by Fresno's city government, the Mall did not remain the locus of major retail business in Fresno, however it remains a welcome oasis reserved for pedestrians in the heart of downtown Fresno, and a site for public festivals and political rallies and has played a vital role in Fresno's in the development of Fresno's social history.

Because the Fulton Mall was completed in 1964, less than fifty years ago, it must qualify for listing on the National Register under Criterion G—Properties that Have Achieved Significance Within the Past Fifty Years. Fulton Mall meets the criterion of "exceptional importance" to the nation because it is a unique and superior example of the pedestrian malls constructed during the urban renewal era in the latter half of the 20th-Century. The "exceptional importance" of Fulton Mall is underlined by the rapid disappearance of other pedestrian malls of this era and the continuing threat to Fulton Mall itself.

Period of Significance

1964—the period of construction of the Fulton Mall.

Criterion C –Landscape Architecture—National Significance

Fresno's Fulton Mall has national significance for listing on the National Register of Historic Places under Criterion C for Landscape Architecture for three paramount reasons. First of all, it

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is the finest example of pedestrian mall design resulting from the federal government's urban renewal programs of the 1960s. Second, it has been acknowledged as one of the major achievements of its designer, Garrett Eckbo, who was a leading theoretician and practitioner of 20th-Century landscape architecture. And third, as a fully realized expression of Eckbo's design philosophy, the Fulton Mall is an excellent example of the influence of Modernist design ideas on landscape architecture.

Fulton Mall as the Supreme Pedestrian Mall Emerging in the Urban Renewal Era

Fulton Mall was part of the Fresno Central Business District urban renewal plan designed by the prominent architectural and planning firm Victor Gruen and Associates to bring a unified design to downtown Fresno. Understanding the Mall's significance must begin by placing its creation in the context of the urban renewal movement of the mid-20th Century and Victor Gruen's contribution to that movement.

The post-World-War-II period in the United States saw the growth of cities on an unprecedented scale. Unprepared to meet this crisis, cities turned to the federal government, which responded with a series of programs focused on both decaying cities as well as their growing suburbs. These programs include the Housing Act of 1949, aimed at slum clearance; the Housing Act of 1954, to aid urban renewal and comprehensive planning; and the Highway Act of 1956. The availability of federal funds created by this legislation prompted cities to search for applicable urban renewal models. Some found their answer in Victor Gruen's vision for "revitalization of the heart of our cities" (Victor Gruen, *The Heart of Our Cities* (1964), p. 198). At first gaining attention as the inventor of the enclosed shopping center, Gruen saw the opportunity to pursue his efforts to "tame the automobile" and revitalize the central city by creating downtown pedestrian malls.

Although never implemented, Gruen's 1955 plan for the city of Fort Worth had been one of the chief causes of his rise to prominence in downtown revitalization thinking. One of the seven guiding principles of the plan, as Gruen later states in his 1973 book, *Centers for the Urban Environment: Survival of the Cities*, was "Exclusion of the private automobile, and radical reduction of all other surface traffic within the core, with the remaining traffic operated either electrically or by some other environmental-friendly method" (p. 192). Gruen writes of the far-reaching influence of the Fort Worth plan despite its never being fully executed, quoting Edward Bacon, at that time the City Planning Director of Philadelphia: "The Fort Worth plan is, as far as I know, the only unborn child who has produced hundreds of grandchildren" (p. 192).

Gruen's first completed pedestrian mall was inaugurated in 1959 in Kalamazoo, Michigan, but it was his plan for Fresno, devised in 1958, that was to become the closest realization of his

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concept for transforming a downtown area, and is considered to be by far the broadest and most imaginative of Gruen's urban renewal plans to be adopted. As the Gruen firm stated in its proposal, "the plan for the city of Fresno. . .will pave the way for the first early and successful accomplishment of total central area renewal" (Victor Gruen and Associates, *Central Area Fresno, California, Volume 2, the Plan and Its Implementation*, Jan. 1960, p. 3

As the centerpiece of Gruen's plan, the Fulton Mall became the object of nation-wide, even worldwide attention. In an article in *McCall's* magazine about the Fulton Mall shortly after its opening, Bernard Taper reported that more than fifty cities had sent official delegations to see it (Bernard Taper, "The City that Puts People First," *McCall's*, April 1966, p. 62). As an increasing number of cities began to construct pedestrian malls as a remedy for declining downtown retail areas, the Fulton Mall was consistently recognized as the model. Photographs of the Mall became standard in journalistic examinations of the pedestrian mall phenomenon, for example in the article "City Malls: Fresh Life for Downtown" in the January 11, 1971 issue of *U. S. News & World Report* (p. 52).

The professional literature gave perhaps even more prominence to Fresno's Fulton Mall as the prime example of the new pedestrian mall. In *The Language of Cities: a Visual Introduction to the Form and Function of the City* by Fran B. Hosken, a large photograph of Fulton Mall is accompanied with the caption, "The shopping mall reserved for people" (2nd ed. Cambridge, Mass.: Schenkman Publishing Co., 1972. p. 109).

Of special significance is the use of a photograph of the Fulton Mall in Norman T. Newton's influential 1971 volume, *Design on the Land: the Development of Landscape Architecture*. The growing number of malls led Newton to mention "pedestrian shopping malls" as a type of urban open space he had not discussed fully in his book. While devoting only a small amount of text to pedestrian malls, Newton chose to illustrate the type with a photograph of Fulton Mall (pp. 636-37). This point needs emphasis: Newton recognized the Fulton Mall as a model for this new type of urban open space.

The Fulton Mall was a trendsetter in other respects. (1) It was the first downtown pedestrian mall to be built with urban renewal funds. (2) In terms of the dollar amount expended in its construction, it set a much higher benchmark for projects that followed it. (3) And according to the Gruen firm, the entire Fresno project set new standards for urban renewal undertakings:

The planning techniques were more advanced than those required by the Urban Renewal Administration, and the plans called for certain legal and financing tools not yet available, such as those necessary for Mall

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implementation. In other words, the planning effort was geared not only to the minimum governmental regulations or limited to what could be accomplished by existing legislation. Instead, the work was undertaken in a thorough and bold manner in the confidence that State and Federal actions would subsequently recognize the logic of this approach. (Victor Gruen and Associates, *Fresno and the Mall*, n. d., p. 7)

Fulton Mall as a Major Achievement of Garrett Eckbo

Gruen engaged Garrett Eckbo to design the pedestrian mall that would become the centerpiece of the master plan. As Marc Treib and Dorothee Imbert point out in their book on Eckbo, the publication in 1950 of *Landscape for Living*, his first book, had given Eckbo professional recognition among his peers and established him as the profession's preeminent theorist (*Garrett Eckbo: Modern Landscapes for Living*, p. 92).

Eckbo, born in Cooperstown, New York, in 1910, grew up in California and received his bachelor's degree from the University of California, Berkeley, where he was mostly exposed to the Beaux-Arts tradition of landscape design. After a year of designing gardens for a nursery in southern California, he entered the Harvard Graduate School of Design in 1936 on a scholarship. At Harvard, as Peter Walker and Melanie Simo assert, Eckbo encountered the doctrine that naturalistic, informal gardens were superior to classical formal gardens, and was prompted to question this opposition of philosophies as a false dichotomy (*Invisible Gardens*, pp. 122-23).

Eckbo, often in conjunction with two fellow students, Dan Kiley and James Rose, began to develop an innovative philosophy of landscape architecture from a variety of sources. Walter Gropius, the leader of the movement in architecture that became known as the International Modernist Style, joined the Harvard faculty a year after Eckbo's arrival, and contributed to the ferment of new modernist ideas emerging in the Graduate School of Design. Eckbo and his friends read with interest the essays by the British landscape architect Christopher Tunnard that would eventually become the book, *Gardens in the Modern Landscape*. Their independent-minded search for new approaches to landscape architecture led Eckbo, Kiley, and Rose to write "A Design Manifesto," first published as a series of articles in 1939-40 in *Architectural Record*. The manifesto called for a new approach to landscape architecture that integrated society, ecology, and design. They advocated a departure from "Beaux-Arts patterns" in order to create "organized space in which people live and play, rather than stand and look." Jane Brown, in her

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book *The Modern Garden*, asserts that the manifesto “amounted to a new social and design agenda for landscape architects, and their ‘revolution’ has largely formed the modern profession” (p. 82).

Eckbo continued throughout his career to explore ideas and explain his practice in print, publishing seven books and dozens of articles. As mentioned above, his first book, *Landscape for Living* (1950), established his fame. Simon Swaffield, in the preface to his compilation of important theoretical texts on landscape architecture, says that *Landscape for Living* “underpinned education and practice for much of the latter part of the twentieth century” (*Theory in Landscape Architecture: a Reader*, p. xi). Eckbo’s other publications continued to garner widespread professional recognition, confirming his position as the principal theorist on modern landscape architecture.

As an example of the significance attributed to Eckbo as theoretician in the professional/historical literature, we might cite a comment by Walker and Simo in *Invisible Gardens: the Search for Modernism in American Landscape* regarding Eckbo’s role in the firm Eckbo, Royston, and Williams: “Eckbo, the preeminent theorist and reformer, not only led the firm intellectually but also had a broad vision of the potentialities of the field—perhaps broader than any other practitioner at the beginning of the postwar era in the United States.”

Eckbo’s achievements as a designer equal the theoretical works in establishing his eminent position in the field. According to Elizabeth Barlow Rogers, Eckbo received more than a thousand commissions during his years of practice (*Landscape Design: a Cultural and Architectural History*, p.452). He began his professional career during the Great Depression and World War II. He was principally employed by the Farm Security Administration, at first designing housing for migrant workers in the Central Valley and then for workers in defense industries, thereby gaining experience with larger scale projects. The next period of his career centered on designing gardens for private homes in southern California, but with increasing frequency Eckbo was commissioned for larger projects: planned communities, college campuses, and parks. An example of Eckbo’s innovative approach was his Alcoa Forecast Garden. In 1956 the Aluminum Corporation of America (Alcoa) commissioned Eckbo to showcase the use of aluminum in landscape design. Using his own property, Eckbo designed a garden that won him national attention.

Garrett Eckbo also had influence on the profession by means of an academic career, first in the School of Architecture at the University of Southern California, and in 1963 was appointed Professor and Chair of the Department of Landscape Architecture at the University of California,

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Berkeley. The University of California Art Museum presented an exhibition covering his career in 1997 (“Garrett Eckbo: Modern Landscapes for Living”).

Another indication of Eckbo’s prominence in 20th Century landscape architecture is the amount of attention he is given in the professional literature. In the 1993 volume, *Modern Landscape Architecture: a Critical Review*, edited by Mark Treib, of the twenty-three selections included in the book to represent the most important discussions of 20th-century American landscape architecture, eight are either by Eckbo or about his work. Eckbo’s stature in the history of the profession is also made manifest in Melanie Simo’s book devoted to the centennial year of landscape architecture, *100 Years of Landscape Architecture: Some Patterns of a Century*, (1999). Simo discusses and supplies the entire text of his speech at the 1964 annual meeting of the American Society of Landscape Architecture and also gives attention to Eckbo’s essay published the following year, “Creative Design of the Landscape.”

Eckbo’s achievements made him the recipient of more than twenty awards, including the Medal of Honor awarded in 1975 by the American Society of Landscape Architects. The award “recognizes an individual who has made extraordinary contributions to the profession of landscape architecture” and seeks out “those practitioners whose contributions to the profession have had a unique impact on the public welfare nationally or internationally through superior design, planning, writing, and/or public service” (Melanie Simo, *100 Years of Landscape Architecture: Some Patterns of a Century*, Washington, D. C.: American Society of Landscape Architecture Press, 1999, p. 12).

It was in the midst of his distinguished career, just before his importance in the profession was signaled by his being invited to address the ASLA annual convention, that Garrett Eckbo received the commission to design the Fulton Mall. Without doubt by this time he had fully developed the design aesthetic that is embodied in the Fulton Mall. One helpful succinct exposition of this aesthetic may be found in Eckbo’s essay, “Pilgrim’s Progress,” his contribution to *Modern Landscape Architecture: A Critical Review*. In this essay Eckbo traces the evolution of his design aesthetic as he reacted against the Beaux-Arts tradition. Three controlling principles of this aesthetic that have direct bearing on recognizing the significance of the Fulton Mall might be summed up by the terms “organic,” “three-dimensional,” and “social.”

The “organic” principle is formulated by Eckbo in “Pilgrim’s Progress” as “the rejection of the idea that environmental design began with any preconceived systems of form and arrangement.” Eckbo continues, “We felt that environmental forms and arrangements should grow out of, or be inspired by, specific times and places” (Treib, p. 210).

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The “three-dimensional” principle is stated even more succinctly by Eckbo: “Design shall be three-dimensional. People live in volumes, not planes” (Treib, p.209). Reuben M. Rainey calls this principle “the space concept” in his contribution to Treib’s collection (“Garrett Eckbo’s *Landscape for Living*,” p. 189).

In a paragraph that also restates the other principles, Eckbo briefly explains the “social” principle in terms of “the importance of *people*.” (For purposes of our discussion, Eckbo’s phrases “use of *materials*” and “*specific conditions* of climate” are combined as the “organic” principle.) The entire paragraph deserves quotation:

In 1950 I published my first book, *Landscape for Living*, in which I tried to develop these concepts as a complete theory of twentieth-century environmental design. They were not specific form-and-arrangement concepts; there was no system of form, although most of the illustrations were drawn from my own interpretations and work. I spoke of three-dimensional *space* formation as the ultimate overall goal of the arrangement of natural and structural materials on the land; of the use of *materials* in shaping space on the basis of their own innate properties and characteristics, rather than by manipulation into preconceived forms that were unnatural to them; of the importance of *people*, not only as clients and users of developed landscape spaces, but as the basic source of the cultural resources from and with which we worked; and of *specific conditions* of climate, land, water, vegetation, regionalism, and urbanism as the true source of specific character (Treib, p. 211).

These three aesthetic design principles are clearly embodied in the Fulton Mall. In the following discussion linking theory and intention with actual execution we can draw not only on a description of the Mall but also on Eckbo’s report on his visit to the Mall about twenty years after its construction. His observations were published as “Fresno Mall Revisited,” in the November/December 1986 issue of *Landscape Architecture*.

One can see the “organic” principle of Eckbo’s aesthetic in numerous features of the Mall. As Eckbo explained, his design for the Mall reflected the importance of agriculture in the San Joaquin Valley: “The plenitude of quiet and moving waters, and of shade and greenery from trees and arbors, symbolizes the bursting vitality of irrigated agriculture in this hot interior valley of the arid West” (“Fresno Mall Revisited,” *Landscape Architecture*). In keeping with this concept are the water features containing ceramic sculptures that call to mind the irrigation standpipes commonly found in valley fields and orchards (fig. 5). The Mall’s pavement suggests

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the area's topography. The concrete is stained an adobe color suggesting the valley's soil, and it is crossed at frequent intervals by undulating eight-and-one-half inch ribbons of aggregate to convey a sense of the texture and gentle gradations of the valley floor (figs. 1, 9, 14). The aggregate includes colored river rock imported from Mexico and is set in a contrasting shade of concrete. The overall effect of this pattern of dividing lines, sometimes angular, sometimes gently curving, provides a rhythmic unity for the Mall.

Another aspect of the "organic" principle is the artful blending of what Eckbo identified as environmental design's "five basic types of material: earth, rock, water, vegetation, and construction." (*People in a Landscape*, pp.181-84). Plantings of varying dimensions and heights, water features, play areas, and numerous sculptures are arranged in configurations that are often curvilinear and sometimes angular, but all contributing to the integrated harmony of Eckbo's design (figs. 3, 10, 15). As he wrote about the Mall, "The modern quality of the Fresno mall's forms and patterns is no doubt debatable in our impatient culture. Paving and structural elements at Fresno are largely curvilinear and freeform, with some freely placed rectangularity. There are no axial patterns and no obvious symmetry, but there is continual balance and gentle movement" (Garrett Eckbo, "Fresno Mall Revisited," *Landscape Architecture*, November/December 1986). This comment underlines how the Fulton Mall exemplifies Eckbo's lifelong effort to transcend the classical and Beaux-Arts concepts of landscape architecture that focused on axial patterns and symmetry. Marc Treib's appraisal of Eckbo's earlier projects is equally applicable to his achievement in designing Fulton Mall: "The avoidance of applying pattern alone, the transformation of dynamic shapes into dynamic spaces—while maintaining rigorous formal investigation—is another mark of Eckbo's success" (*Garrett Eckbo: Modern Landscapes for Living*, p. 95).

The "three-dimensional" concept of Eckbo's design aesthetic is discernible in various volumetric details of Fulton Mall. The variety of species of trees and shrubs and other plantings repeatedly lead the eye to various heights. Tall trees provide shade and comfort to pedestrians—an important consideration in the fiercely hot summers of the San Joaquin Valley. Planters of various heights are frequently grouped around planting beds, fountains, and other water features (fig. 10). The water features, especially those containing sculptured ceramic pipes, consist of several levels, creating small waterfalls. Larger structures emphasize even more dramatically the three-dimensional elements of Eckbo's design. Six pergolas composed of spaced timbers laid across nine-and-one-half-foot tall concrete columns situated throughout the Mall attract attention, not only by casting shade, but also as support for wisteria vines. The massive trunks of these mature wisteria vines moderate the angular forms of the pergolas while providing a sense of the passage of time. Eckbo also provides visitors with an opportunity to enjoy vistas of the Mall from another perspective by providing circular platforms fourteen feet in diameter that are raised

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two feet above ground level. These platforms have seating around their circumference facing inward.

The social function of the Fulton Mall is specifically addressed in *People in a Landscape*, a book published by Eckbo with three co-authors in 1998. In the chapter titled "Fresno Downtown Mall, Fresno, California," it is asserted that the Mall "was designed as and has become a social space, a focus of community interest and events, a promenade and rendezvous with friends, a play area for children, and a meeting place for teenagers" (p. 190). Clearly the Mall became the supreme realization of a goal Eckbo and fellow Harvard design graduates Dan Kiley and James Rose set for themselves in their "Design Manifesto," which was quoted above: to ". . . achieve volumes of organized space in which people live and play, rather than stand and look." It also exemplifies Marc Treib's claim that "Landscape architecture is at root the vehicle by which we improve the relations between people and nature" (*Garrett Eckbo: Modern Landscapes for Living*, p. 96).

Examples of Eckbo's lifetime philosophy linking physical form with social function may be found in the personal conversational spaces he included in the Mall's design. These spaces are of various types. One type is the circular platform mentioned above. The seating in these platforms form the circumference of the circle, backed by low plantings. They provide isolated spaces of respite separated from the flow of pedestrian traffic, but at the same time they give persons sitting in them a vista point for watching pedestrian traffic. Another type of seating area is found under the pergolas shaded by wisteria vines climbing over them and trees beside them. These spaces contain the aforementioned benches with colorful mosaic backs. Other seating areas are situated to provide opportunities to hear water features or view sculptures. When considering the entire layout of the Mall, we see a subtle contrast between open areas that facilitate pedestrian movement and various features that invite pedestrians to pause, reflect, and meditate on what lies around and above them.

As stated in the "Narrative Description" section above, the intersection of the Fulton Mall axis with the Mariposa Mall segment that crosses it provides a central plaza for large gatherings. The raised platform or stage on the southwest side of this central plaza contributes to the whole area's important function as the venue for public gatherings such as concerts and political rallies. It is the venue for an annual al fresco dinner sponsored by the Downtown Association which serves as a fundraiser for maintaining the sculptures on the Mall. The clock tower at the center of this plaza serves as an easily identifiable landmark for individuals to make appointments to meet, much like the famous clock at the Biltmore Hotel in New York City.

There can be no doubt that Eckbo's commitment to the social function of his landscape designs was one of the chief reasons that the Fulton Mall won immediate praise for setting a high

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standard for civic design in the national urban renewal movement, and received world-wide attention and acclaim. In an article in *McCall's* magazine about the Fulton Mall shortly after its opening, Bernard Taper reported that more than fifty cities had sent official delegations to see it. Taper reported that after six weeks of inspecting America's city-planning activities, Louis H. Jacobson, chief engineer of Rotterdam's Department of Town Planning, "found in the Fresno project 'by far the most satisfying sense of human scale and human values' of any project he visited" (Bernard Taper, "The City that Puts People First," *McCall's*, April 1966, p. 62). This and many other appraisals endorse the assertion that in the Fulton Mall, Garrett Eckbo and city leaders of 1964 provided Fresno with an outstanding illustration of Eckbo's dictum that "[t]oday's malls are public squares. . . ." ("Fresno Mall Revisited," *Landscape Architecture*, November/December 1986, p. 54).

Garrett Eckbo's aesthetic theory came to complete fruition in the Fulton Mall. It was a project he took particular interest in. Anecdotal evidence from people who worked with Garrett Eckbo at the time as well as the presence of his initials signing off on the working drawings attest to this fact. As Marc Treib, Eckbo's biographer has written, "Throughout his life, the Fulton Street Mall [sic] remained one of Eckbo's favorite projects and the one of which he was most proud. In 1986, he wrote about revisiting the site after almost twenty years." ("Church, Eckbo, Halprin, and the Modern Urban Landscape," in *Preserving Modern Landscape Architecture II: Making Postwar Landscapes Visible*, ed. Charles A. Birnbaum with Jane Brown Gillette and Nancy Slade, p. 60)

The Fulton Mall as an Example of Modernist Design in Landscape Architecture

As a full expression of Eckbo's aesthetic, the Fulton Mall is an important example of the influence of Modernist design concepts in landscape architecture. The preceding discussion of Eckbo's aesthetic principles as well as his affinity to the works of Modernist painters provide a large part of the justification for applying the term "Modernist" to his works. It is also clear from Eckbo's discussions of his work, for example, in his article "Fresno Mall Revisited," that he saw "modern" and "modernist" as appropriate labels for his style. Furthermore, scholarly discussions of Eckbo unhesitatingly apply these terms to his work. Elizabeth Barlow Rogers declares that Eckbo "created his own design vocabulary to express the dynamic aspect of modernity. . . ." (*Landscape Design*, p. 452). Janet Waymark sees Eckbo establishing "himself by his writing and design work as a modernist following the lead of painting and the plastic arts." Jane Brown in *The Modern Garden*, speaks of Eckbo and his co-authors of "A Design Manifesto," Kiley and Rose, as "the revolutionaries at Harvard, who virtually invented modern landscape architecture." (p. 98). And in his plea for preserving important landscapes of the

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recent past, Charles A. Birnbaum places Eckbo among the “modern-era luminaries” whose works deserve preserving (Charles A. Birnbaum, ed. *Preserving Modern Landscape Architecture*, p.6).

A number of scholarly discussions of Eckbo’s work suggest the influence of modern painting. Marc Treib, in *Garrett Eckbo: Modern Landscapes for Living*, explores this theme as found in Eckbo’s garden designs during the early years of his career. Treib suggests that modern painting provided Eckbo with an aesthetic transcending the opposite poles of classical formalism and Romantic naturalism. As Treib says, “More significantly perhaps, modern painting signaled the arrival of non-perspectival space, an idea with which landscape designers could counter the thrust of the formal axis or the informal clump” (p. 31). Treib draws explicit parallels between garden designs by Eckbo and paintings by Wassily Kandinsky, Laszlo Moholy-Nagy and others (pp. 59-64). Dorothee Imbert, in her portion of *Garrett Eckbo: Modern Landscapes for Living*, discerns the same modern art influences in some of Eckbo’s designs for larger spaces, specifically a migrant farm labor camp. Imbert sees in the design “patterns of paintings by Laszlo Moholy-Nagy or Kasimir Malevich” (p. 141). In *Landscape Design: a Cultural and Architectural History*, Elizabeth Barlow Rogers also takes up this theme of the connection between Eckbo’s designs and modern painting: “In borrowing the free-flowing lines of abstract painting for his plans, Eckbo found a means of creating a sense of mobile dynamism in the landscape, which had been impossible within the confines of Beaux-Arts spatial composition” (pp. 451-52).

This affinity to modern painting is easily discovered by walking though the Fulton Mall or examining Eckbo’s working drawings. The interaction between straight lines and curving lines, between symmetrical geometric shapes and more organic, for example, kidney shapes, is indeed reminiscent of a painting by Klee or Kandinsky (figs. 3, 15).

As another aspect of his interest in allowing landscape design to draw inspiration from modern art, Eckbo incorporated the works of artists in the design of Fulton Mall. Jane Brown, in *The Modern Garden*, points out how the “space” or three-dimensional principle of Eckbo’s aesthetic “allied him to artists and sculptors. . . .” (p. 86). Working with a local citizens’ committee, Eckbo took an intense interest in the selection of nineteen sculptures to be placed throughout the Mall. Sometimes presiding over a long vista, as in the case of “The Visit” by Clement Renzi, and sometimes surprising a passer-by in a more secluded setting, as in the case of “La Grande Laveuse” by Renoir, these sculptures add immensely to the pleasure of pedestrians on the Mall (figs. 11, 12, 16). The remaining sculptures are, “Leaping Fire,” “Smoldering Fire,” and “Spreading Fire,” by Claire Falkenstein; “Talos,” by James Lee Hansen; “Rite of the Crane,” by Bruno Groth; “Aquarius Ovoid,” by George Tsutakawa; “Trisem,” by T. Newton Russell; “Mother and Child,” by Raimondo Puccinelli; “Ellipsoid VI” by Charles O. Perry; “Clock

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Tower,” by Jan De Swaart; “Dancing Waters,” by Stan Bitters; “Big A,” by Peter Voukos; “Valley Landing,” by Gordon Newell; “Arbre Échelle,” by Francois Stahly; “Obos,” by George Tsutakawa; “The Yokuts Indian,” by Clement Renzi; “Orion,” by Bernard Rosenthal.

The placement of the sculptures clearly illustrates Eckbo’s dictum in 1969, “Sculpture, which has never seemed as happy on its pedestal as has painting on its easel, can again become a direct and functional element in the real world” (*The Landscape We See*, p. 110). Eckbo’s plans also included the placement of the benches with mosaic backs and sculptured ceramic pipes that are prominent components of many of the fountains. (Local artists were commissioned to create the mosaics and the ceramic pipes.) In these decisions to wed landscape design and the visual arts, Eckbo was also able to express his desire to reverse the “antiart” trend in modern architecture.

Criterion A—Recreation and Social History—Regional/Local Significance

The Fulton Mall is also significant under Criterion A for recreation and social history because of the important way it provided a venue for human interaction and social events in central Fresno. While following Victor Gruen’s mandate to create a pedestrian area conducive to saving downtown Fresno as a retail center, Eckbo designed the Mall for a broader function that transcended Gruen’s plan. As stated in a passage already quoted from *People in a Landscape*, the Mall “was designed as and has become a social space, a focus of community interest and events, a promenade and rendezvous with friends, a play area for children, and a meeting place for teenagers” (p. 190).

Throughout its existence the Fulton Mall has been used for a wide variety of public gatherings, ranging from rallies for political candidates to protest demonstrations to ethnic festivals to sit-down dinners. The locus for most of these events is the large plaza surrounding the Clock Tower at the intersection of the Fulton Mall axis and the Mariposa cross mall. The open space along with the slightly elevated stage in the Free Speech Area at its southern edge, as previously mentioned in the “Description” in Section 7, make it a perfect venue for large gatherings. In the 1970s especially it was chosen for political rallies and at least one anti-Vietnam War demonstration. More recently it was the scene of a large protest in opposition to proposed immigration legislation in 2008.

Deserving of special mention for fostering daily human interaction on the Mall are the two tot lots that were a part of Garrett Eckbo’s original design. They are constantly in use by the children of families coming to the Mall for recreation, shopping, or other business. One tot lot is at the intersection of the Fulton axis and the Merced cross mall, and at an opposite corner is the

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Fresno County Dependency Court. Large numbers of families have business with that court, and as a consequence many children may be observed playing in the tot lot. For a number of years prior to 2009 offices of the Naturalization and Immigration Services were on the south end of Fulton Mall, very near the second tot lot, which in an identical manner provided entertainment for the children of families having business with that government agency.

The Criterion C discussion above has explained how Fulton Mall embodies the “social function” aspect of Garrett Eckbo’s aesthetic. In that discussion is a description of the numerous spaces that invite pedestrians to sit, relax, converse, and enjoy the plantings, sculptures, and water features. The blending of all of these elements makes the Mall an urban park and open space for pedestrians in a busy downtown. In a recent editorial column in the *Fresno Bee* Jim Boren called Fulton Mall “a Fresno treasure,” and went on to declare that the Mall “is an urban park in a city that has been criticized nationally for a lack of park space.”(Feb 5, 2006, p. E3)

Both the “Narrative Description” and the Criterion C discussion have described the central plaza created at the intersection of the Fulton Mall axis and the Mariposa cross mall. This plaza is the locale for public gatherings throughout the year, including a Cinco de Mayo Festival and a summer series of events sponsored by the Downtown Association dubbed “Thursdays at Fulton Plaza.”

The Fulton Mall is truly a “landscape for living,” one of the most distinctive features of Fresno’s built landscape.

Criterion G—Properties that Have Achieved Significance Within the Past Fifty Years
Fulton Mall meets the criterion of “exceptional importance” to the nation because of its being a unique and superior example of the pedestrian malls designed and constructed during the urban renewal era in the latter half of the 20th-Century, because other examples of such malls are rapidly disappearing, and because the Fulton Mall itself is under threat.

Throughout the height of the pedestrian-mall building era the Fulton Mall stood out as exceptionally significant. This significance increases as the pedestrian malls from this era disappear. In an “Appendix: Compendium of American Urban Mall” in their 1977 volume *For Pedestrians Only*, Brambilla and Longo compiled information on seventy malls, of which sixty-seven were in the United States. Eighteen years later the City of Eugene, Oregon, conducted a survey of thirty-six pedestrian malls and reported that half of them had been removed (*Downtown Pedestrian Shopping Malls: Review of 36 U. S. Cities*, City of Eugene, Oregon Planning and Development Department, 1989).

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To illustrate this trend toward pedestrian mall destruction we might cite the fate of the Kalamazoo mall, Gruen's first. For lack of funding, the original design of the Kalamazoo Mall was never fully realized, and it has undergone repeated alterations, culminating in the insertion of one-lane traffic in 1998 (Brambilla and Longo, *For Pedestrians Only*, p. 176, and the website of Western Michigan University (<http://homepages.wmich.edu>)).

Of supreme significance in establishing the "exceptional importance" of the Fulton Mall is its connection with Garrett Eckbo. Although Eckbo is credited with the design of a second mall, in Sacramento, California, he has been quoted as stating that the construction of the Sacramento mall was "out of his control" (Tooru Miyakoda and Isao Nakase, *Garrett Eckbo: Philosophy of Landscape*, in *Process: Architecture*, no. 90, August 1990, p. 94). Thus Fulton Mall is the only pedestrian mall completed and maintained in accordance with Eckbo's design.

Fulton Mall is the only intact pedestrian mall to be designed by a renowned landscape architect. Its only rival in this respect is the Downtown Mall in Charlottesville, Virginia, designed by Lawrence Halprin and Associates in 1976, but this mall has undergone some modifications and more are currently being contemplated (See www.albemarlehistory.org/Walkingtour; and http://cvilletomorrow.typepad.com/charlottesville_tomorrow_/2008).

The 50th anniversary of Fresno's Fulton Mall will occur in 2014. If the past eight years is any guide, the Mall probably will not exist in its historic form unless due recognition as a place of national significance is given now. In each year that passes incremental decisions are being made that affect the integrity of the Mall. As mentioned in the Statement of Integrity, the lighting and street furniture have been changed, and the tot lots are being rebuilt to comply with ADA standards.

A nation-wide perspective lends support to recognizing the "exceptional importance" of Eckbo's Fulton Mall and the urgent need to take steps to preserve it. Scholars are noting an alarming accelerating trend to destroy or deface many of the supreme achievements of 20th C. modernist landscape design. In the April 2003 issue of *Landscape Architecture*, editor J. William Thompson declared that "numerous iconic modern landscapes are being demolished or radically redesigned without consulting the original designers"(p. 11). In a more extended discussion of this crisis published in the May/June 2004 issue of *Preservation*, Paul Bennett writes, "Every year, in cities and suburbs across America, significant works of modernist landscape architecture succumb to the bulldozer"("Lost in Translation," *Preservation*, May/June 2004, p. 36). Bennett describes the destruction of Lawrence Halprin's Skyline Park in Denver, his United Nations Plaza in San Francisco, and M. Paul Friedberg's Riis Houses Plaza in New York City.

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More alarm bells about this destructive trend with specific mentions of Eckbo are sounded throughout the recent volume *Preserving Modern Landscape Architecture II: Making Postwar Landscapes Visible*. Mentioning the passing of “modern-era luminaries,” one of them Garrett Eckbo, Charles Birnbaum declares, “None of their work, not a single landscape, is listed on the National Register of Historic Places to date.” (“Moving Beyond the Picturesque and Making Postwar Landscape Visible,” p. 6). Richard Longstreth, in “The Last Landscape,” his contribution to the same volume, writes:

the basic arguments are essentially the same for preserving both architecture and landscape architecture of the recent past, which, for purposes of discussion here, is limited to the three decades following World War II. First, this period benefited from a stunning array of artistic talent, with the maturing of pioneer modernists and the emergence of a new generation as well. Thomas Church, Garrett Eckbo, Paul Friedberg, Lawrence Halprin, Dan Kiley, Hideo Sasaki, and Robert Zion are among the figures of extraordinary character that received widespread recognition nationally and internationally when

they were created. The post-World War II legacy is at least as strong as any other period in landscape architecture from the standpoint of conceptual originality and formal sophistication. (p. 118)

To conclude our case for placing Fulton Mall on the National Register, we point out that Charles Birnbaum included the Mall in his brief list of works of modern landscape architecture that “have been altered, destroyed, or are currently at risk” in his paper “Preserving and interpreting modern landscape architecture in the United States: Recent developments (1995-2001) delivered at UNESCO Headquarters in 2001 (*Identification and Documentation of Modern Heritage*, World Heritage Papers 5, UNESCO World Heritage Centre, Paris, 2003).

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

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Geographical Data

Verbal Boundary Description

The nominated property comprises the public right-of-way, formerly known as Fulton Street, that is bordered by the following block numbers found on the Fresno County Assessor's Map: to the NE bordered by blocks nos. 153, 154, 171, 172, 254, 255; to the SW bordered by blocks nos. 203, 211, 212, 213, 281, 282. Exempt from this area are the two streets open to vehicular traffic that transect the Fulton Mall, Fresno Street and Tulare Street. The nominated property also includes the following sections of right-of-way that transect the Fulton Mall: the segment of Merced Street bordered on the NW by blocks nos. 153 and 203, and bordered on the SE by blocks nos. 154 and 211; the segment of Mariposa Street bordered on the NW by blocks nos. 171 and 212, and bordered on the SE by blocks nos. 172 and 213; the segment of Kern Street bordered on the NW by blocks nos. 254 and 281, and bordered on the SE by blocks nos. 255 and 282.

Boundary Justification

Existing City streets/alleys outline the boundaries which are historically associated with the site.