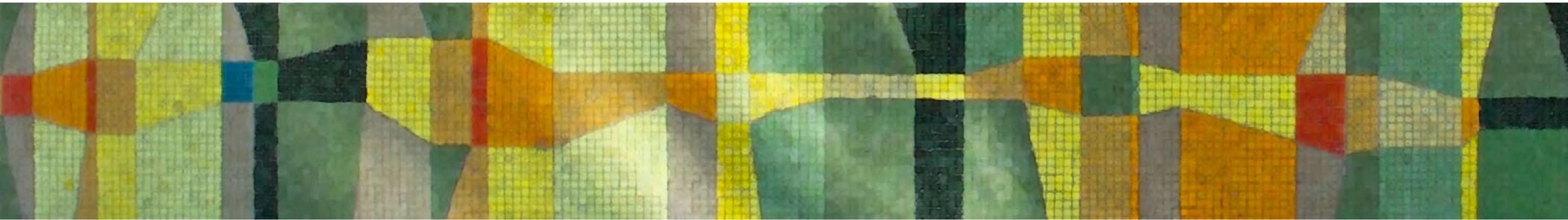


# Fulton Mall Reconstruction

## *Alternatives Analysis Report*

November 13, 2013

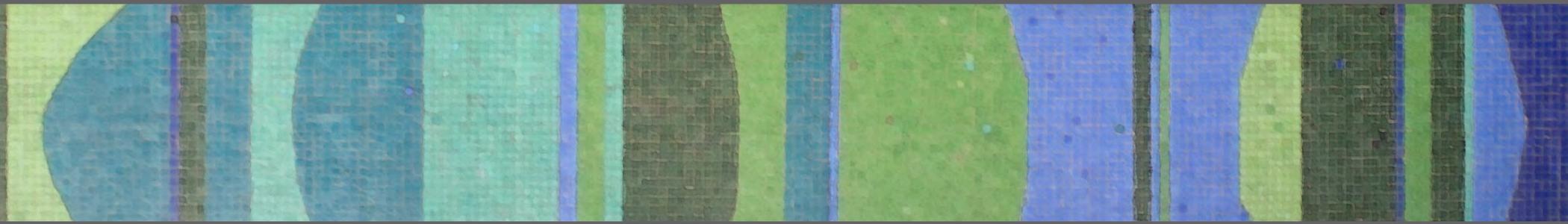




# **Fulton Mall Reconstruction**

## *Alternatives Analysis Report*

November 13, 2013





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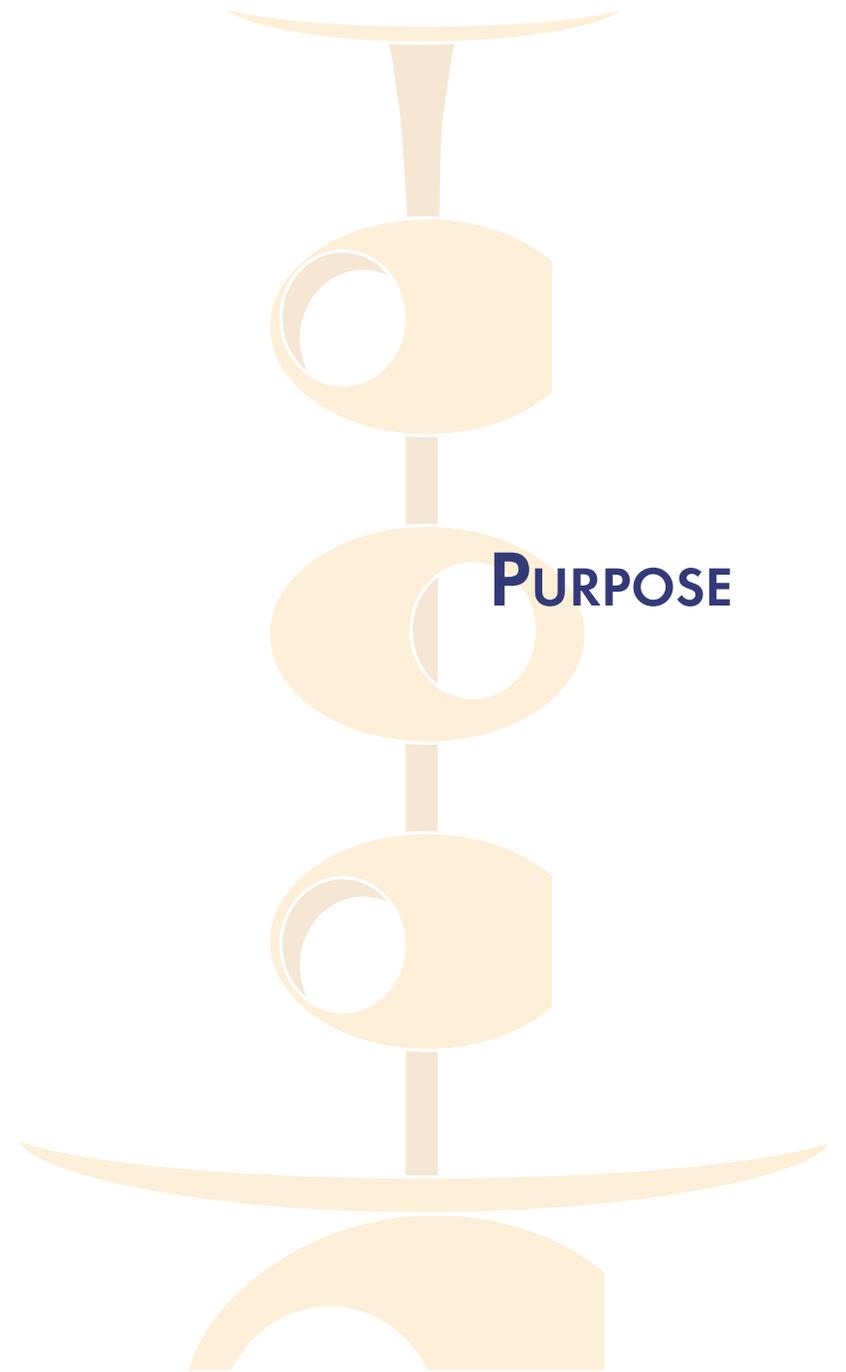
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**PURPOSE**

# Purpose



Figure 1: Fulton Mall looking south between Merced St. and Fresno St.



Figure 2: Fulton Mall looking north near Tulare St.

The Fulton Mall Reconstruction project seeks to achieve three broad goals:

- » Contribute to the economic revitalization of downtown Fresno,
- » Create a pedestrian-friendly environment, and
- » Preserve the character of Fulton as a special place.

The purpose of the *Fulton Mall Reconstruction Alternatives Analysis Report* is to:

- » Document existing conditions and design opportunities on the Fulton Mall,
- » Present more developed and detailed designs for three alternative concepts, and
- » Compare and evaluate the three alternatives

The information provided in this report will be incorporated into the NEPA and CEQA documents being prepared for the project. This report presents facts about the alternatives and makes comparisons between them, but does not make a recommendation for a preferred alternative.

The three alternatives presented in this report are developed from the alternatives identified in the *Draft Fulton Corridor Specific Plan*. A detailed topographic survey was prepared to provide an accurate base map for the design work and to determine which existing features can be retained and rehabilitated in place and which need to be removed, relocated and/or rescaled and reconstructed. Based on community input in the design process, the alternatives have evolved from those presented in the draft Specific Plan but the essence of the alternatives remains unchanged:

## Alternative 1 – Reconnect the street grid with a straight street

Fulton would become a straight, two-way street with one travel lane in each direction and parallel parking on both sides of the street. The design evolved from the draft Specific Plan in that the street has been offset to have a wider sidewalk on one side of the street. The wider sidewalk would allow the retention and rehabilitation of some of the existing water features, artwork, and trees in place, while creating space for other features to be moved and/or rescaled to fit into the sidewalk.

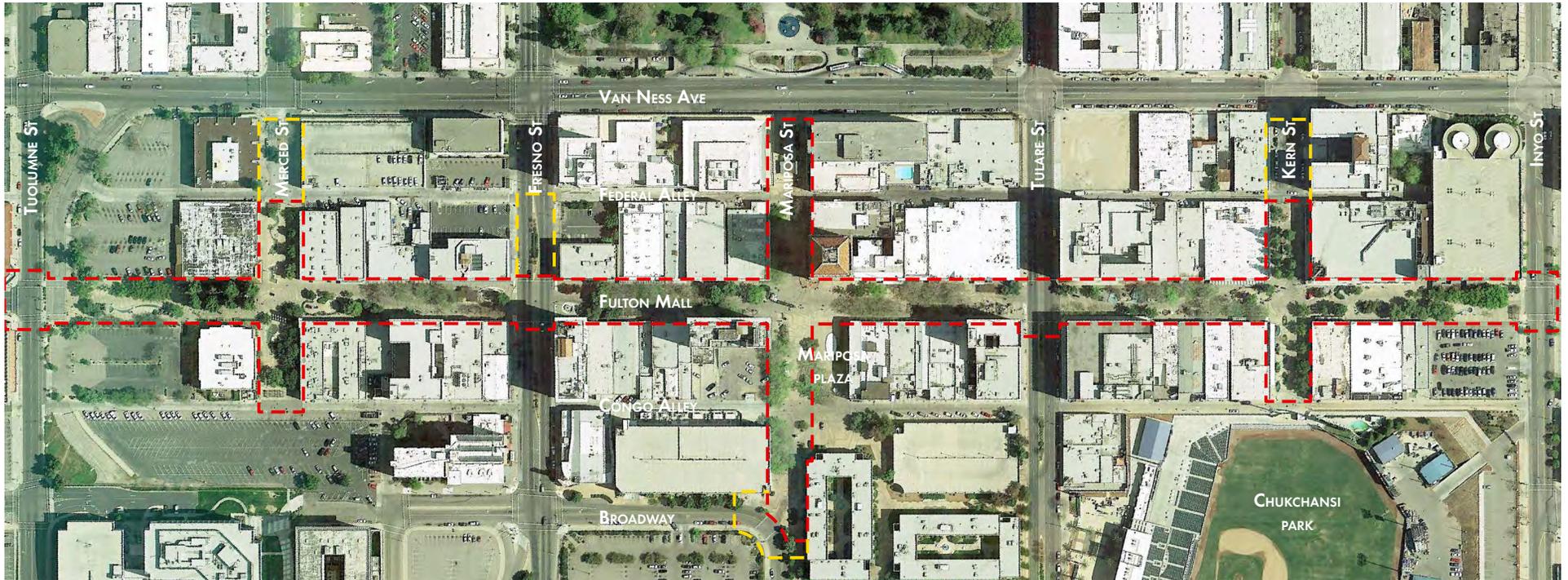
## Alternative 2 – Reconnect the street grid with a curving street

Fulton Mall would become a curving, two-way street with one travel lane in each direction and parallel parking on both sides of the street. To the extent possible, the curving roadway allows for many water features, artworks, and shade trees to be retained and rehabilitated in their existing location.

## Alternative 3 – Retain and Rehabilitate Pedestrian Mall

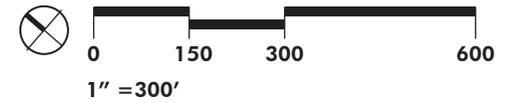
The existing design of Fulton Mall would be rehabilitated in this alternative. The existing features would be retained and rehabilitated and the Mall would remain pedestrian only, with no vehicles or additional parking. Due to the poor condition of much of the Mall, many features such as the banded concrete paving will require demolition and reconstruction.

## EXISTING SITE AERIAL AND BOUNDARY OF THE FULTON MALL



### Legend

- - - Project Boundary - Common to all Alternatives
- - - Extended Project Boundary for Alternative 1 and 2 only





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## OVERVIEW

# Introduction

## BACKGROUND

The Fresno Fulton Mall was created as a pedestrian mall in 1964 in response to the growth and popularity of suburban shopping malls. Fulton Street in downtown Fresno had always been the economic and retail center for Fresno, but the growth of suburban development, complete with shopping centers, was changing the economic patterns with increasing economic activity being drawn away from downtown Fresno.

In response to this trend, and as part of a larger plan for the downtown by Victor Gruen Associates, a new design for six blocks of Fulton Street and several side streets was created for a pedestrian mall that provided amenities and an experience similar to that of the new suburban shopping malls. Recorded music was broadcast from speakers on the Mall and an electric tram was employed to shuttle shoppers between parking garages and stores on the Mall. The design, created by landscape architect Garrett Eckbo, included fountains, trees, trellises, and a significant collection of art and sculptures.

For its time, the Fulton Mall was a model of both urban planning and modern landscape design. The water features, sculptures, and mosaics reflect contemporary design and art trends of the early 1960s. Technologically, the Fulton Mall was ahead of its time with some water features controlled electronically and with wind sensors, mood music from speakers, and electric powered trams. As a downtown pedestrian mall, the Fulton Mall was one of the first created and is one of the last to survive. A recent National Register of Historic Places nomination for Fulton



Figure 3: Historic pre-Mall photo.



Figure 4: Fulton Mall, 1964. Rich Seyfarth photograph



Figure 5: Fulton Mall, 1967. Rich Seyfarth photograph

Mall resulted in a determination of eligibility and listing on the California Register of Historic Places. The nomination report recognized the significance of Fulton Mall as an early example of a downtown pedestrian mall, and as a master work of landscape architect Garrett Eckbo.

For most cities, pedestrian malls were an experiment that did not end well. Of the over 200 pedestrian malls created in the 1960s and 1970s, only a handful remain. Although a popular destination in its early years, the Fulton Mall's innovative design was not enough to stem the tide of economic activity moving to the suburbs. Over a period of years, the major department stores (as many as eight) abandoned their downtown locations. This had a ripple effect on the many smaller retail stores and restaurants left on the Mall, with many closing or moving to other locations. This trend continued until very recently, when the last retail store present on the Fulton Mall when it was created in 1964, Luftenburg's, left for a new location. A number of storefronts are empty, as are many of the upper floors of the buildings on Fulton.

With economic activity down, and the Mall approaching fifty years of age, the landscape and hardscape of the Fulton Mall has suffered from reduced maintenance in the past, and simple degradation from age. The Mall paving is cracked in places and stained from years of use. Some of the fountains are in working order, and some are not due to leaks and mechanical breakdowns. Some of the artworks have suffered from vandalism. Original benches, drinking fountains, and lights have been replaced with different designs. The Fulton Mall is in need of a major reinvestment.



Figure 6: Existing conditions – cracking pavement.



Figure 7: Existing conditions – low pedestrian traffic.



Figure 8: Fulton Mall, 1967. Rich Seyfarth photograph



**Figure 9:** Dancing Waters on Fulton Mall, 1967. *Rich Seyfarth photograph*

## CURRENT PLANNING CONTEXT

In recent years, under the leadership of Mayor Ashley Swearengin, the City of Fresno has been working to revitalize Downtown Fresno, and revitalization of the Fulton Mall is a key part of that effort. The Draft Fulton Corridor Specific Plan was created through an extensive planning and public participation process to provide a plan for the future of Downtown Fresno. One component of that planning process was the identification of ten potential alternatives for the reconstruction of the Fulton Mall, and the recommendation of three alternatives to move forward with additional study. RHAA Landscape Architects and their consultant team were selected to carry the three alternatives into a preliminary design phase and analysis in this report.

The City has applied for and received a large TIGER (Transportation Investment Generating Economic Recovery) grant from the U.S. Department of Transportation. This grant funding, along with nonfederal matching funds, is planned to provide sufficient funding for project construction. It should be noted that the TIGER grant will only fund Alternatives 1 or 2 because it is transportation funding for a “complete street.” If Alternative 3 is selected as the preferred alternative, another source of project funding will need to be found.

As of the date of issuance of this report, the administration has not selected a preferred alternative for the project to propose to the City Council. This alternatives analysis report, including input gathered from community participation process, will provide information for the City administration to select its

preferred alternative. Because of tight timeframes for environmental and engineering work in order to qualify for the TIGER funding source, the administration has indicated that it plans to authorize the RHAA team to continue preliminary engineering work on this alternative in advance of bringing the project to the City Council. The City Council will decide whether and how to proceed with the Fulton Mall Reconstruction Project based on the information provided in this alternatives analysis report, the environmental review underway through a separate process, and the administration’s recommendation.

## STATUS OF STREETScape DESIGNS

The focus of streetscape design for this report was to develop the geometric designs to be able to evaluate the disposition of all existing features in each alternative. Before the project is ready for construction, additional urban design and documentation will be required. This design work will focus on further defining the street’s sense of place, its social spaces, and its ability to accommodate events, and to support commercial activity and outdoor dining. This will include the following:

- » Detailed design and placement of trees, water features, artworks and other streetscape elements
- » Design, selection, and placement of furnishings
- » Refined lighting design
- » Additional design of pedestrian spaces, understory and ground level planting
- » Opportunities for new and rotating art



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# Community Involvement Process



Figure 10: Steering Committee Meeting #1 , October 2, 2013.



Figure 11: Steering Committee Meeting #1 , October 2, 2013.



Figure 12: Steering Committee Meeting #1 , October 2, 2013.

## COMMUNITY INVOLVEMENT PROCESS

The City of Fresno and the RHAA team structured the design process to assure a representative cross-section of Fresno residents would be involved every step of the way. We started our work by meeting individually with leaders from a broad range of communities, constituencies and organizations. We then invited these active citizens to come together as a project steering committee. Together with the steering committee members, we then organized a series of 9 community workshops across the city to give every resident and stakeholder an opportunity to participate.

The views and preferences expressed in the workshops and meetings were as diverse as the participants. The Steering Committee’s “Pro/Con” analysis of the project alternatives, presented on pages 148-49, illustrates this wide range of opinion. At the same time, participants were able to collaborate to significantly improve the alternatives. Together, they found new ways each plan could better serve pedestrians and businesses and respect the art and history of Fulton. By fully engaging a representative cross-section of community members, the stakeholder involvement process has improved the physical plans and increased the likelihood that Fulton can once again become the center of town for all Fresnoans.

## Individual Stakeholder Meetings

We started by meeting one-on-one with a cross-section of Fresno leaders, including the organizations listed. Our goals were to ground our work in the vision and values of the community and recruit a representative

group of active stakeholders to serve as a project steering committee. Through over 20 meetings, we gained a nuanced and personal understanding of the diversity of views on the project and the importance of the Fulton Mall.

## Steering Committee Meetings

As the list of organizations involved demonstrates, we brought together a diverse and representative project steering committee. At the first meeting, members grappled with the key issues that needed to be decided before finalizing the alternatives in this report. Their input significantly influenced what you see in this report. At the second meeting, the committee created the detailed Pro/Con analysis of the alternatives presented on pages 148-49. After a preferred alternative is selected for implementation, the Steering Committee will reconvene to work step-by-step with the project team to make the new Fulton a reality.

## Community Workshops

Rather than hold one or two centralized meetings, we organized 9 community based workshops each held at a place that was “home” to a key constituency. The diverse locations included Fresno Interdenominational Refugee Ministries, the Downtown Club, the Second Baptist Church and the Standard Bar and Grill. We also organized a special session just for Mall business owners in a space on the Mall. Together these sessions gave over 300 diverse Fresnoans the opportunity to learn about the project, express their views and help improve the alternatives.

Organizations and Representatives involved in Steering Committee included:

- » All Things Fresno
- » Arte Américas
- » Building Trades Council
- » Centro la Familia
- » Civic Center Square
- » Creative Fresno
- » Downtown Fresno Coalition
- » Downtown Fresno Partnership
- » Fresno Art Museum
- » Fresno Brewing Company
- » Fresno City College Disabled Students Program & Services
- » Fresno-Madera-Tulare-Kings Central Labor Council
- » Fresno County Department of Public Health
- » Fresno Historic Preservation Commission
- » Fresno Housing Authority
- » Fresno Interdenominational Refugee Ministries
- » Fulton Shoes
- » Haron Jaguar
- » Hotel Californian
- » Jalisco Jewelers
- » Kepler School
- » kNOw Youth Media
- » Lowell Unión de Familias
- » Nisei Farmers League
- » The Patterson Building
- » Peeves Public House
- » The Penstar Group
- » Pop Laval Foundation
- » Roman and Associates
- » Save the Fulton Mall
- » Second Baptist Church
- » The Pacific Southwest Building
- » SEIU-UHW
- » Sierra Club
- » Summa Development
- » Warnor Theater
- » Wesley Garage
- » Youth Leadership Institute



Figure 13: Community Workshop: Downtown Club.



Figure 14: Community Workshop: Fresno Interdenominational Refugee Ministries.



Figure 15: Community Workshop: Rainbow Ballroom.

# Alternative 1

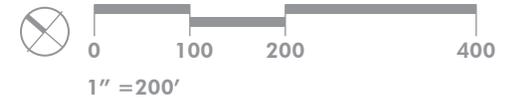
## ALTERNATIVE 1 – RECONNECT THE STREET GRID WITH A STRAIGHT STREET

Alternative 1 would reintroduce vehicular traffic to Fulton by creating a straight, two-way street with one travel lane in each direction with parallel parking and wide sidewalks. The side streets of Merced, Mariposa, and Kern are similarly opened to vehicles, with the exception that Kern between Fulton and Chukchansi Park and Mariposa between Federal Alley and Van Ness remain pedestrian. Perpendicular parking is introduced to one side of Mariposa between Fulton and Federal Alley. In some locations along the street, parking would not be provided in order to preserve existing, healthy, shade trees.

The streets are designed as slow speed streets. Wide sidewalks and mid-block pedestrian crossings, identified with special paving, contribute to a pedestrian-friendly environment.

Alternative 1 was referred to as the “Traditional” downtown street alternative in the draft Specific Plan. Through discussions with the project Steering Committee it was decided that it would be preferable to offset the center of the street and provide a standard 14’ sidewalk on one side and a substantially wider 28’ sidewalk promenade zone on the other to retain qualities of the Eckbo design. The expanded sidewalk zone allows for the retention and rehabilitation in place of some of the existing fountains, artworks, and existing shade trees. It also provides space to relocate existing artwork and relocate and/or resize and reconstruct some existing water features.





## Alternative 2

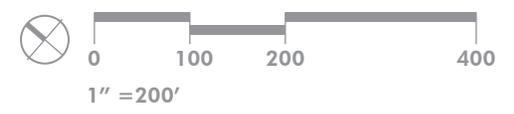
### ALTERNATIVE 2 – RECONNECT THE STREET GRID WITH A CURVING STREET

Alternative 2 would reintroduce vehicular traffic to Fulton by creating a curving, two-way street with one travel lane in each direction with parallel parking and wide sidewalks. As in Alternative 1, the side streets of Merced, Mariposa, and Kern are opened with one lane of vehicular traffic in each direction and parallel parking, with the exception that Kern between Fulton and Chukchansi Park and Mariposa between Federal Alley and Van Ness remain pedestrian. Perpendicular parking is introduced to one side of Mariposa between Fulton and Federal Alley. At some locations along the street, parking would not be provided in order to preserve existing, healthy, shade trees.

The streets are designed as slow speed streets. Wide sidewalks and mid-block pedestrian crossings, identified with special paving, contribute to a pedestrian-friendly environment.

Alternative 2 was referred to as a “Vignette” scheme in the draft Specific Plan – where portions of the Eckbo design are partially retained in place. The curving roadway allows for many water features, artworks, and shade trees to be retained and rehabilitated in their existing location.





# Alternative 3

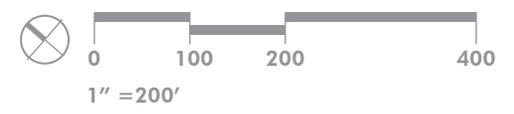
## ALTERNATIVE 3 – RETAIN AND REHABILITATE THE PEDESTRIAN MALL

Alternative 3 would be a comprehensive rehabilitation of the Eckbo design. Alternative 3 does not include any vehicular traffic or parking, and preserves a complete pedestrian environment.

Due to the poor condition of existing features such as the concrete paving, existing materials will be removed and reconstructed. Other features can be retained in place and renewed. Some changes to the historic design are needed to update the design to comply with modern building codes and accessibility guidelines.

Similar to Alternatives 1 and 2, Alternative 3 would also include enhancements to the pedestrian realm such as sidewalk bulb-outs at cross streets, enhanced lighting and wayfinding signage, and upgraded infrastructure to support events.





# Alternatives Comparison Table

|  | EXISTING | ALTERNATIVE 1 | ALTERNATIVE 2  | ALTERNATIVE 3  |
|--|----------|---------------|----------------|----------------|
| <b>AUTOMOBILE AND TRANSIT</b>  |          |               |                |                |
| Auto traffic along the length of Fulton  | No       | Yes           | Yes            | No             |
| Auto traffic on the cross streets: Merced, Mariposa, Kern (East of Fulton)       | No       | Yes           | Yes            | No             |
| Public transit service accommodated on Fulton                                    | No       | No            | No             | No             |
| On-street parking spaces present on Fulton between Tuolumne and Inyo             | 0        | 162           | 52             | 0              |
| On-street parking spaces present on cross streets                                | 14       | 42            | 44             | 14             |
| Total on-street parking spaces   | 14       | 204           | 96             | 14             |
| <b>ART AND FEATURES</b>  |          |               |                |                |
| Historic Garrett Eckbo landscape restored  | No       | Partial       | Partial        | Yes            |
| Sculptures on display on Fulton Mall   | 20*      | 23            | 23             | 23             |
| Sculptures retained in current locations   | N/A      | 6             | 11             | 23             |
| Mosaic benches retained  | 9        | 9             | 9              | 9              |
| Water features retained  | 20       | 16            | 17             | 21             |
| Water features retained in current locations                                     | N/A      | 5             | 9              | 21             |
| <b>STREETSCAPE</b>   |          |               |                |                |
| Improved lighting, signage, and seating  | N/A      | Yes           | Yes            | Yes            |
| Total trees, existing and newly planted (excluding Mariposa Plaza) (approximate) | 140      | 154           | 97             | 140            |
| Existing trees retained  | N/A      | 22            | 27             | 94             |
| Pedestrian space width along Fulton (approximate)                                | 80'      | 42'           | 50'            | 80'            |
| Pedestrian space width along Mariposa (approximate)                              | 80'      | 38'/50'***    | 38'/50'***     | 80'            |
| Pedestrian space width along Merced and Kern (approximate)                       | 80'      | 42'           | 42'            | 80'            |
| <b>ECONOMICS</b>   |          |               |                |                |
| Opinion of probable construction cost  | N/A      | \$20 million  | \$19.8 million | \$18.5 million |

\* Spreading Fires, Leaping Fires, and Smoldering Fires currently in storage. To be installed with the project.

\*\* East of Fulton / West of Fulton.



**ANALYSIS OF EXISTING CONDITIONS  
AND DESIGN OPPORTUNITIES**

# Existing Artworks and Water Features Assessment

## ARTWORK CONDITION ASSESSMENT

The original planning and design of Fulton Mall incorporated a significant collection of artworks into the Mall's design. Today this collection remains largely intact and the artworks are important features. As outdoor public art, the works are impacted by the outdoor environment, their association with water features, and in some cases, vandalism.

As part of our design team's work, a condition assessment of all artwork was prepared by Architectural Resources Group (see Appendix). Thirty two works of art are included in the assessment including nine mosaic benches. Artworks include a variety of materials including concrete, bronze and other metals, stone, ceramics, and laminated wood. Of the 32 artworks, 7 were determined to be in poor condition, 4 in fair condition, and 18 in good condition (3 pieces have been temporarily removed and stored).

Of the works in poor condition, several were the results of impacts associated with being integral with water features. With repair and conservation, most of the pieces in poor condition can be restored. Artworks that are listed in fair or good condition will require a lesser degree of repair and conservation and can also be restored. All art pieces should receive a regular maintenance regimen of conservation measures to maintain them in good condition and prolong their lives.



Figure 16: La Grande Laveuse.



Figure 17: Valley Landing.



Figure 18: Base of Clock Tower.

## REHABILITATION OF WATER FEATURES

The Fulton Mall water features are important design elements that will be incorporated (in varying degrees) into each of the three alternatives. The water features consist of concrete basins, mechanical systems, and in many cases artwork that is an integral part of the features. Due to their age many of the fountains are in poor condition and approximately half are not currently operating. Some of the basins have cracked or spalling concrete and are leaking. A few have leaks that are infiltrating the basements of adjacent buildings. Some fountains have had mechanical system upgrades in recent years, but all water features have significant code and public health issues that need to be addressed.

Water features that can be preserved in place will be completely refurbished with repaired and waterproofed concrete basins, completely new electrical and mechanical systems, and restored artwork. In a few cases, water features may need to be relocated. In these cases, concrete basins cannot be moved and will require reconstruction as close as possible to the original, and artwork will be reinstalled.

Rehabilitated water features will include the following:

- » Concrete basins will be repaired, cracks treated, and new waterproofing installed. Where appropriate, new surfacing with cementitious layer to match original finish.
- » New electric service for control systems, pumps and lighting with appropriate GFCI protection as required by code.
- » New vaults for mechanical systems that facilitate ease of maintenance.
- » New water supply that includes backflow preventers.
- » New plumbing, pumps, and other efficient mechanical systems.
- » Filtration systems as required by code and regulation.
- » Connection of fountain drains to sanitary sewer as required by regulations (drains are currently connected to storm drain system).



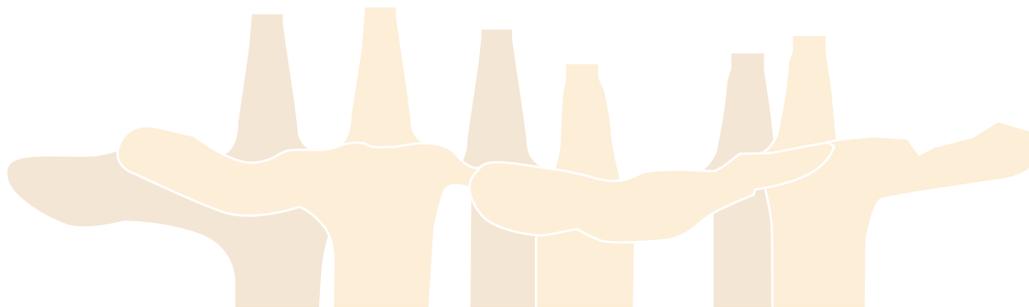
Figure 19: Meandering fountain.



Figure 20: Water feature.



Figure 21: Water feature with clay sculpted pipes.



# Existing Artworks and Water Features Inventory



Figure 22: *La Grande Levesse*.



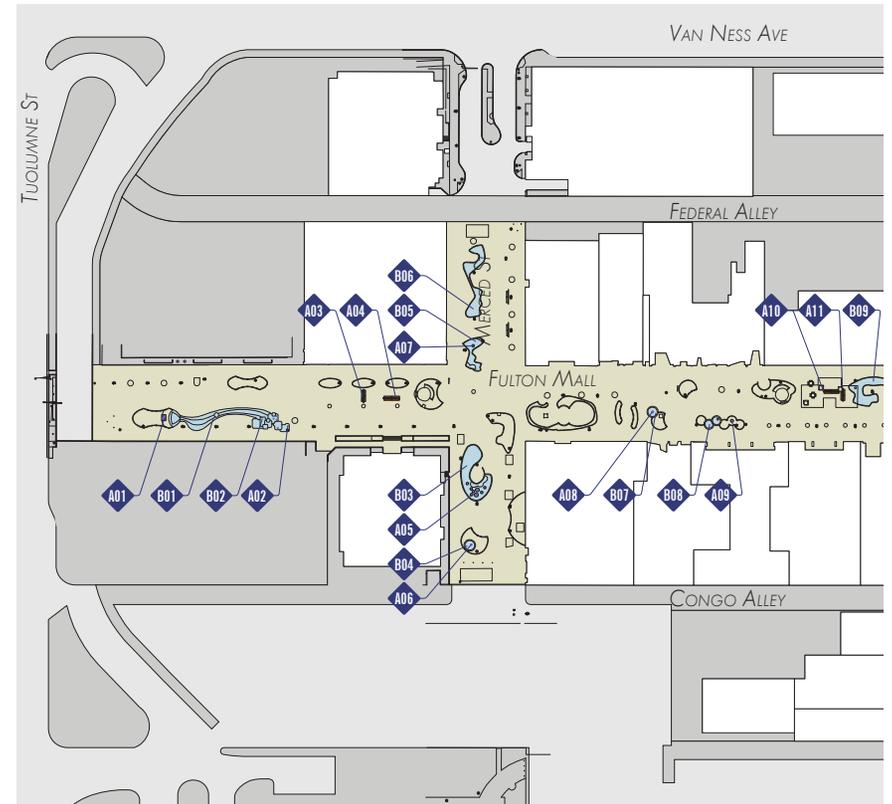
Figure 23: Sculpted Clay Pipes.

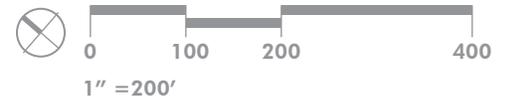
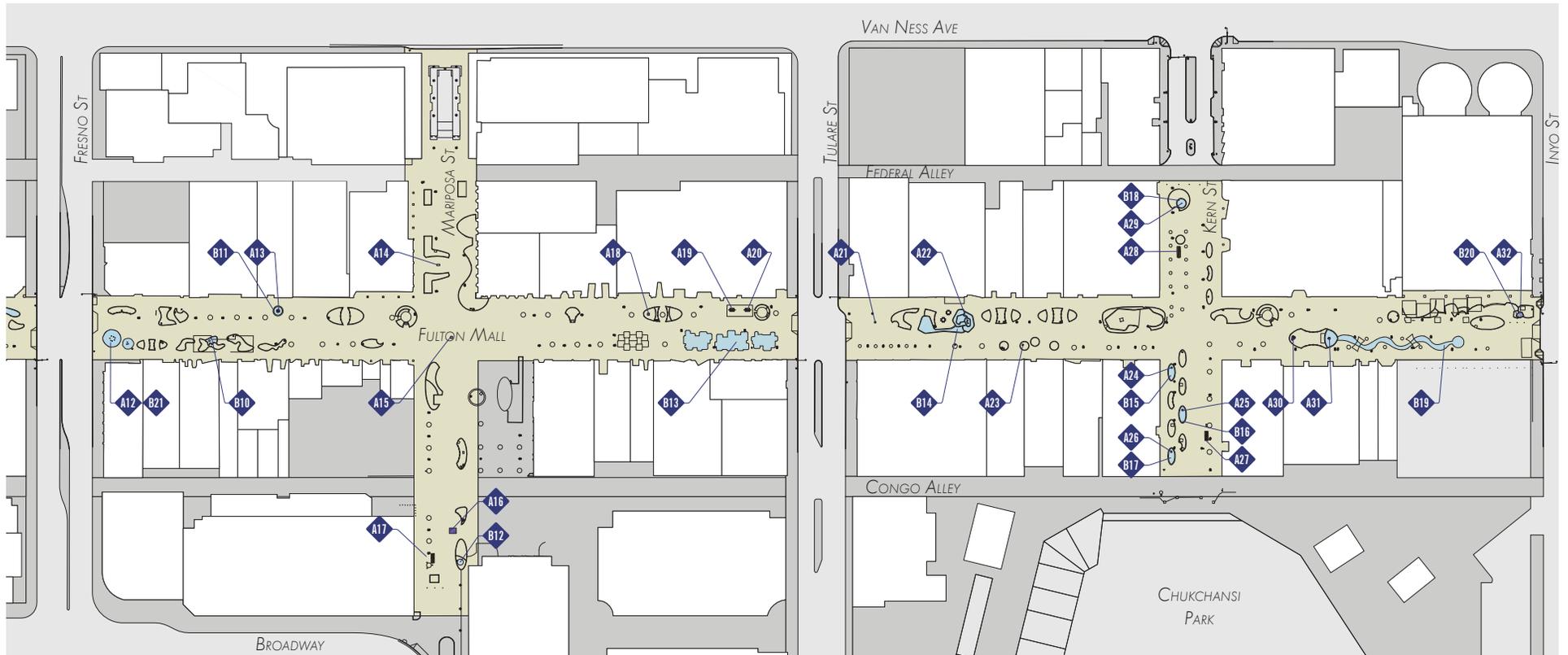


Figure 24: Mosaic Bench.

## Legend

- Sculpture Feature
- Mosaic Bench
- Water Feature
- Feature Callout  
*(refer to Inventory of Existing Site Features)*





# Other Existing Features Inventory



Figure 25: Tot Lot.



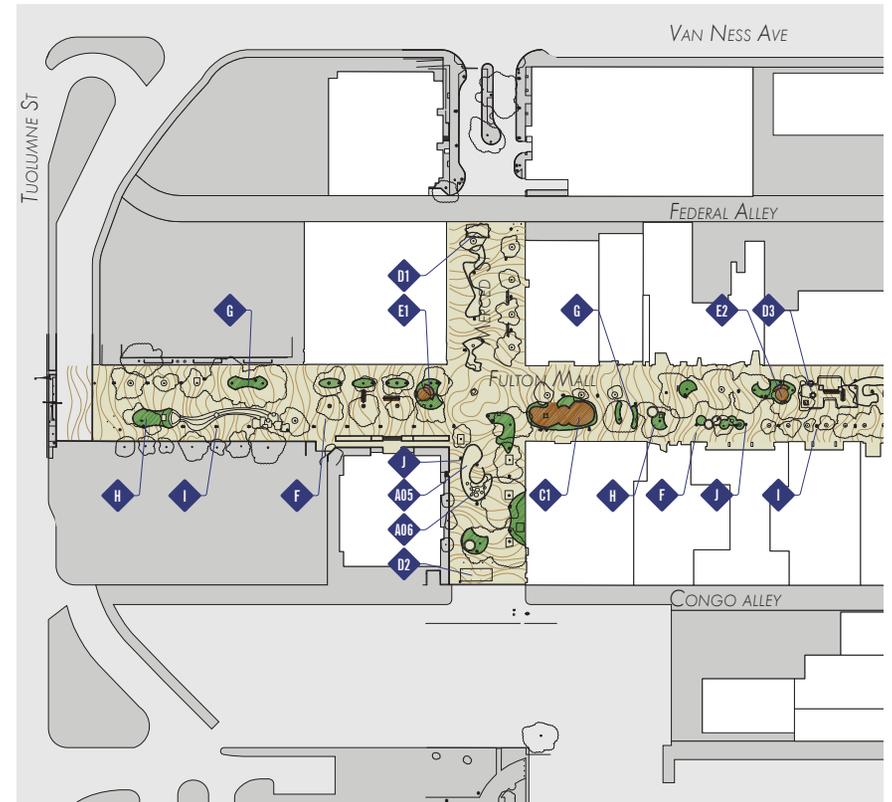
Figure 26: Podium.

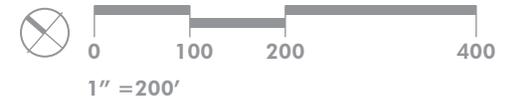
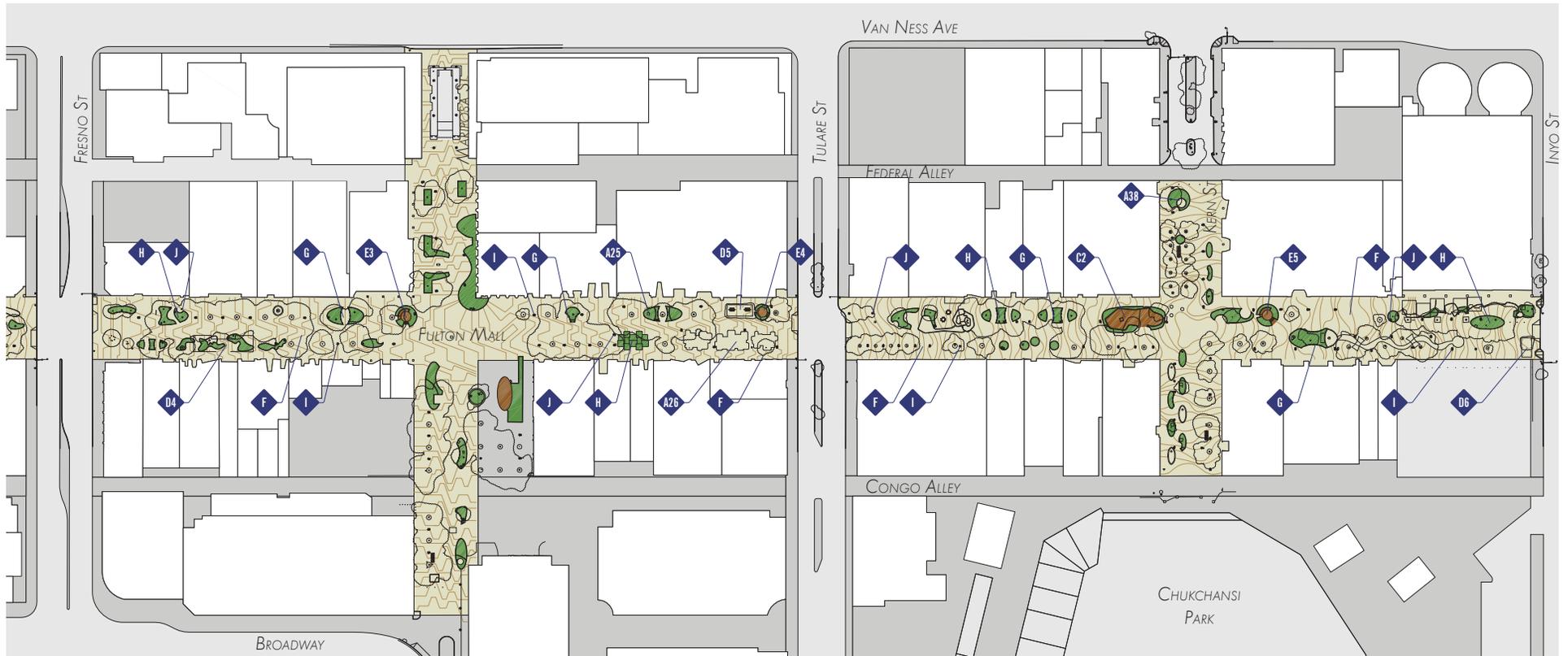


Figure 27: Trellis.

## Legend

-  Tot lots and Podiums ◆ C ◆ E
-  Trellis ◆ D
-  Special Paving ◆ F
-  Planter ◆ H
-  Pedestrian Light ◆ I
- ◆ A01 Feature Callout  
*(refer to Inventory of Existing Site Features)*





## Inventory of Existing Site Features

| No. | FEATURE             | ARTIST/DESIGNER                | FEATURE TYPE     | DATE OF ORIGIN | DIMENSIONS                   | MATERIAL                    | CONDITION | RELATIONSHIP TO OTHER FEATURE(S)   |
|-----|---------------------|--------------------------------|------------------|----------------|------------------------------|-----------------------------|-----------|--|
| A01 | The Visit           | Clement Renzi                  | Sculpture        | 1965           | 6' high, 7' wide, on 1' base | Bronze                      | Good      | Sited within planter and adjacent to water feature A02; not directly related                 |
| A02 | Clay Sculpted Pipes | Stanley C. Bitters             | Sculpture        | 1964           |                              | Ceramics with enamel finish | Poor      |  |
| A03 | Mosaic benches      | Joyce Aiken and Jean Ray Laury | Seating with art | 1964           |                              | Mosaic on concrete          | Good      |  |
| A04 | Mosaic benches      | Joyce Aiken and Jean Ray Laury | Seating with art | 1964           |                              | Mosaic on concrete          | Good      |  |
| A05 | Clay Sculpted Pipes | Stanley C. Bitters             | Sculpture        | 1964           |                              | Ceramics with enamel finish | Fair      |  |
| A06 | Talos               | James Lee Hansen               | Sculpture        | 1959           | 5' tall, on 2' tall base     | Bronze                      | Good      | Sited in pool A07; directly related  |
| A07 | Rite of the Crane   | Bruno Groth                    | Sculpture        | 1964           | 6' tall                      | Bronze                      | Good      | Sited within water feature A10, part of composition with water feature A11; directly related |
| A08 | Aquarius Ovoid      | George Tsutakawa               | Sculpture        | 1962           | 3' tall, approx. 3' wide     | Bronze                      | Fair      |  |
| A09 | Trisem              | T. Newton Russell              | Sculpture        | 1966           |                              | Granite                     | Good      |  |
| A10 | Mosaic benches      | Joyce Aiken and Jean Ray Laury | Seating with art | 1964           |                              | Mosaic on concrete          | Good      |  |
| A11 | Mosaic benches      | Joyce Aiken and Jean Ray Laury | Seating with art | 1964           |                              | Mosaic on concrete          | Good      |  |
| A12 | Dancing Waters      | Stanley C. Bitters             | Sculpture        | 1964           |                              | Cast concrete               | Poor      |  |
| A13 | Valley Landing      | Gordon Newell                  | Sculpture        | 1965           |                              | Granite                     | Good      |  |
| A14 | La Grande Laveuse   | Pierre Auguste Renoir          | Sculpture        | 1917           |                              | Bronze                      | Good      |  |
| A15 | Clock Tower         | Jan de Swart                   | Sculpture        | 1964           |                              | Laminated wood              | Poor      |  |
| A16 | Big A               | Peter Voulkos                  | Sculpture        | 1965           |                              | Aluminum and bronze         | Fair      |  |

## Inventory of Existing Site Features (continued)

| No. | FEATURE             | ARTIST/DESIGNER                | FEATURE TYPE     | DATE OF ORIGIN | DIMENSIONS | MATERIAL                    | CONDITION                | RELATIONSHIP TO OTHER FEATURE(S) |
|-----|---------------------|--------------------------------|------------------|----------------|------------|-----------------------------|--------------------------|----------------------------------|
| A17 | Mosaic benches      | Joyce Aiken and Jean Ray Laury | Seating with art | 1964           |            | Mosaic on concrete          | Good                     |                                  |
| A18 | Arbre Échelle       | François Stahly                | Sculpture        | 1964           |            | Bronze                      | Fair                     |                                  |
| A19 | Mosaic benches      | Joyce Aiken and Jean Ray Laury | Seating with art | 1964           |            | Mosaic on concrete          | Good                     |                                  |
| A20 | Mosaic benches      | Joyce Aiken and Jean Ray Laury | Seating with art | 1964           |            | Mosaic on concrete          | Good                     |                                  |
| A21 | Orion               | Bernard (Tony) Rosenthal       | Sculpture        | 1966           |            | Bronze on granite base      | Poor                     |                                  |
| A22 | Clay Sculpted Pipes | Stanley C. Bitters             | Sculpture        | 1964           |            | Ceramics with enamel finish | Poor                     |                                  |
| A23 | Mother and Child    | Raimondo Puccinelli            | Sculpture        | 1940           |            | Stone                       | Good                     |                                  |
| A24 | Smoldering Fires    | Claire Falkenstein             | Sculpture        | 1966           |            | Copper and Venetian Glass   | In storage, Fair         |                                  |
| A25 | Leaping Fires       | Claire Falkenstein             | Sculpture        | 1966           |            | Copper and Venetian Glass   | In storage, Fair         |                                  |
| A26 | Spreading Fires     | Claire Falkenstein             | Sculpture        | 1966           |            | Copper and Venetian Glass   | In storage, Fair to Poor |                                  |
| A27 | Mosaic benches      | Joyce Aiken and Jean Ray Laury | Seating with art | 1964           |            | Mosaic on concrete          | Good                     |                                  |
| A28 | Mosaic benches      | Joyce Aiken and Jean Ray Laury | Seating with art | 1964           |            | Mosaic on concrete          | Good                     |                                  |
| A29 | Ellipsoid VI        | Charles Owen Perry             | Sculpture        | 1964           |            | Brass                       | Good                     |                                  |
| A30 | Yokuts Indian       | Clement Renzi                  | Sculpture        | 1974           |            | Bronze                      | Good                     |                                  |
| A31 | Obos                | George Tsutakawa               | Sculpture        | 1964           |            | Bronze                      | Poor                     |                                  |
| A32 | Clay Sculpted Pipes | Stanley C. Bitters             | Sculpture        | 1964           |            | Ceramics with enamel finish | Poor                     |                                  |

## Inventory of Existing Site Features (continued)

| No. | FEATURE   | ARTIST/DESIGNER | FEATURE TYPE  | DATE OF ORIGIN | DIMENSIONS | MATERIAL | CONDITION                                 | RELATIONSHIP TO OTHER FEATURE(S) |
|-----|---|-----------------|---------------|----------------|------------|----------|---|----------------------------------|
| B01 | Water feature   | Garrett Eckbo   | Water feature | 1964           |            |          | Not functioning                           |                                  |
| B02 | Water feature with rounded rectangular concrete structures; contains clay pipes sculpture; functions as part of water feature | Garrett Eckbo   | Water feature | 1964           |            |          | Not functioning                           |                                  |
| B03 | Pool with fountain spouts, contains clay pipes sculpture  | Garrett Eckbo   | Water feature | 1964           |            |          | Functioning, but with irrigation problems |                                  |
| B04 | Pool with fountain spouts, contains Talos sculpture   | Garrett Eckbo   | Water feature | 1964           |            |          | Present and intact after repairs          |                                  |
| B05 | Pool with fountain spouts   | Garrett Eckbo   | Water feature | 1964           |            |          | Functioning after repairs                 |                                  |
| B06 | Pool with fountain spouts   | Garrett Eckbo   | Water feature | 1964           |            |          |   |                                  |
| B07 | Pool; Aquarius Ovoid sculpture functions as fountain for this pool  | Garrett Eckbo   | Water feature | 1964           |            |          | Present, functioning                      |                                  |
| B08 | Two connecting pools  | Garrett Eckbo   | Water feature | 1964           |            |          | Not functioning                           |                                  |
| B09 | Pool with fountain bubblers   | Garrett Eckbo   | Water feature | 1964           |            |          | Not functioning                           |                                  |
| B10 | Pool  | Garrett Eckbo   | Water feature | 1964           |            |          | Not functioning                           |                                  |
| B11 | Pool with fountain bubblers; contains Valley Landing sculpture  | Garrett Eckbo   | Water feature | 1964           |            |          | Not functioning                           |                                  |
| B12 | Pool with fountain bubblers   | Garrett Eckbo   | Water feature | 1964           |            |          | Not functioning                           |                                  |
| B13 | Former fountains  | Garrett Eckbo   | Water feature | 1964           |            |          | Converted to planters                     |                                  |
| B14 | Multilevel pool; contains clay pipe sculpture   | Garrett Eckbo   | Water feature | 1964           |            |          | Functioning                               |                                  |
| B15 | Pool with fountain bubblers   | Garrett Eckbo   | Water feature | 1966           |            |          | Functioning intermittently                |                                  |
| B16 | Pool with fountain bubblers   | Garrett Eckbo   | Water feature | 1966           |            |          | Functioning intermittently                |                                  |

## Inventory of Existing Site Features (continued)

| No.  | FEATURE  | ARTIST/DESIGNER    | FEATURE TYPE  | DATE OF ORIGIN    | DIMENSIONS                  | MATERIAL                        | CONDITION                        | RELATIONSHIP TO OTHER FEATURE(S) |
|------|--|--------------------|---------------|-------------------|-----------------------------|---------------------------------|----------------------------------|----------------------------------|
| B17  | Pool with fountain bubblers  | Garrett Eckbo      | Water feature | 1966              |                             |                                 | Functioning intermittently       |                                  |
| B18  | Pool; Ellipsoid VI functions as the fountain for this pool                       | Garrett Eckbo      | Water feature | 1964              |                             |                                 | Not functioning                  |                                  |
| B19  | Serpentine water feature; Obos sculpture functions as the fountain for this pool | Garrett Eckbo      | Water feature | 1964              |                             |                                 | Functioning intermittently       |                                  |
| B20  | Multilevel pool; contains clay pipes sculpture                                   | Garrett Eckbo      | Water feature | 1964              |                             |                                 | Not functioning                  |                                  |
| B21  | Dancing Waters   | Stanley C. Bitters | Water feature | 1964              |                             | Cast concrete                   | Poor                             |                                  |
| C1-2 | Tot lots   |                    |               | Remodeled in 2008 | Combined area 1,772 sq. ft. |                                 | Original play equipment replaced |                                  |
| D1   | Trellis Structure - Merced East  | Garrett Eckbo      | Structure     | 1964              | 9.5' high                   | Concrete posts and wood trellis | Present, intact                  |                                  |
| D2   | Trellis Structure - Merced West  | Garrett Eckbo      | Structure     | 1964              |                             | Concrete posts and wood trellis | Present, intact                  |                                  |
| D3   | Trellis Structure - Fulton between Merced & Fresno                               | Garrett Eckbo      | Structure     | 1964              |                             | Concrete posts and wood trellis | Present, intact                  |                                  |
| D4   | Trellis Structure - Fulton between Fresno & Mariposa                             | Garrett Eckbo      | Structure     | 1964              |                             | Concrete posts and wood trellis | Present, intact                  |                                  |
| D5   | Trellis Structure - Fulton between Mariposa & Tulare                             | Garrett Eckbo      | Structure     | 1964              |                             | Concrete posts and wood trellis | Present, intact                  |                                  |
| D6   | Trellis Structure - Fulton at Inyo   | Garrett Eckbo      | Structure     | 1964              |                             | Concrete posts and wood trellis | Present, intact                  |                                  |

## Inventory of Existing Site Features *(continued)*

| No. | FEATURE   | ARTIST/DESIGNER | FEATURE TYPE   | DATE OF ORIGIN | DIMENSIONS | MATERIAL                               | CONDITION | RELATIONSHIP TO OTHER FEATURE(S) |
|-----|---|-----------------|----------------|----------------|------------|--|-----------|----------------------------------|
| E1  | Podium/raised seating - Fulton at Merced            | Garrett Eckbo   | Structure      | 1964           |            | Wood and concrete                      | Fair      |                                  |
| E2  | Podium/raised seating - Fulton bet. Merced & Fresno | Garrett Eckbo   | Structure      | 1964           |            | Wood and concrete                      | Fair      |                                  |
| E3  | Podium/raised seating - Fulton at Mariposa          | Garrett Eckbo   | Structure      | 1964           |            | Wood and concrete                      | Fair      |                                  |
| E4  | Podium/raised seating - Fulton at Tulare            | Garrett Eckbo   | Structure      | 1964           |            | Wood and concrete                      | Fair      |                                  |
| E5  | Podium/raised seating - Fulton at Kern              | Garrett Eckbo   | Structure      | 1964           |            | Wood and concrete                      | Fair      |                                  |
| F   | Paving  | Garrett Eckbo   | Circulation    | 1964           |            | Concrete with bands and exposed stones | Poor      |                                  |
| G   | Seating (various locations)                         | Garrett Eckbo   |                | varies         |            |  |           |                                  |
| H   | Planters (various locations)                        | Garrett Eckbo   |                | 1964           |            |  |           |                                  |
| I   | Lighting  |                 | Infrastructure | varies         |            |  | Fair      |                                  |
| J   | Speakers (various locations)                        |                 | Infrastructure | 1964           |            |  |           |                                  |

Facing Page: Fulton Mall, 1964. *Rich Seyfarth photograph*



Javita  
SALON OF BEAUTY

ARTHUR  
MURRAY

WELLS  
FARGO  
BANK

DANCE  
STUDIO

WARNER'S

IT'S A MAD MAD MAD MAD WORLD

SAN JOAQUIN TOURS

Firestone

SPORTS  
EQUIPMENT CO.

Multiple windows and architectural details on the right building.

# Photo Catalog of Existing Features

**A01** SCULPTURE: *THE VISIT*  
ARTIST: CLEMENT RENZI



**A02** SCULPTURE: CLAY SCULPTED PIPES  
ARTIST: STANLEY C. BITTERS



**A03** SEATING: MOSAIC BENCHES  
ARTIST: JOYCE AIKEN AND JEAN RAY LAURY



**A04** SEATING: MOSAIC BENCHES  
ARTIST: JOYCE AIKEN AND JEAN RAY LAURY



**A05** SCULPTURE: CLAY SCULPTED PIPES  
ARTIST: STANLEY C. BITTERS



**A06** SCULPTURE: TALOS  
ARTIST: JAMES LEE HANSEN



# Photo Catalog of Existing Features (continued)

**A07** SCULPTURE: RITE OF THE CRANE  
ARTIST: BRUNO GROTH



**A08** SCULPTURE: AQUARIUS OVOID  
ARTIST: GEORGE TSUTAKAWA



**A09** SCULPTURE: TRISEM  
ARTIST: T. NEWTON RUSSELL



**A10** SEATING: MOSAIC BENCHES  
ARTIST: JOYCE AIKEN AND JEAN RAY LAURY



**A11** SEATING: MOSAIC BENCHES  
ARTIST: JOYCE AIKEN AND JEAN RAY LAURY



**A12** **B21** SCULPTURE: DANCING WATERS  
ARTIST: STANLEY C. BITTERS



# Photo Catalog of Existing Features (continued)

**A13** SCULPTURE: VALLEY LANDING  
ARTIST: GORDON NEWELL



**A14** SCULPTURE: LA GRANDE LAVEUSE  
ARTIST: PIERRE AUGUSTE RENOIR



**A15** SCULPTURE: CLOCK TOWER  
ARTIST: JAN DE SWART



**A16** SCULPTURE: BIG A  
ARTIST: PETER VOULKOS



**A17** SEATING: MOSAIC BENCHES  
ARTIST: JOYCE AIKEN AND JEAN RAY LAURY



# Photo Catalog of Existing Features (continued)

A18

SCULPTURE: ARBRE ÉCHELLE  
ARTIST: FRANÇOIS STAHLY



A19

SEATING: MOSAIC BENCHES  
ARTIST: JOYCE AIKEN AND JEAN RAY LAURY



A20

SEATING: MOSAIC BENCHES  
ARTIST: JOYCE AIKEN AND JEAN RAY LAURY



A21

SCULPTURE: ORION  
ARTIST: BERNARD (TONY) ROSENTHAL



A22

SCULPTURE: CLAY SCULPTED PIPES  
ARTIST: STANLEY C. BITTERS



A23

SCULPTURE: MOTHER AND CHILD  
ARTIST: RAIMONDO PUCCINELLI



# Photo Catalog of Existing Features (continued)

**A24** SCULPTURE: *SMOLDERING FIRES*  
ARTIST: CLAIRE FALKENSTEIN



**A25** SCULPTURE: *LEAPING FIRES*  
ARTIST: CLAIRE FALKENSTEIN



**A26** SCULPTURE: *SPREADING FIRES*  
ARTIST: CLAIRE FALKENSTEIN



**A27** SEATING: MOSAIC BENCHES  
ARTIST: JOYCE AIKEN AND JEAN RAY LAURY



**A28** SEATING: MOSAIC BENCHES  
ARTIST: JOYCE AIKEN AND JEAN RAY LAURY



**A29** SCULPTURE: *ELLIPSOID VI*  
ARTIST: CHARLES OWEN PERRY



# Photo Catalog of Existing Features (continued)

**A30** SCULPTURE: YOKUTS INDIAN  
ARTIST: CLEMENT RENZI



**A31** SCULPTURE: OBOS  
ARTIST: GEORGE TSUTAKAWA



**A32** SCULPTURE: CLAY SCULPTED PIPES  
ARTIST: STANLEY C. BITTERS



**B01** WATER FEATURE: WATER FEATURE  
DESIGNER: GARRETT ECKBO



**B02** WATER FEATURE: WATER FEATURE WITH CONCRETE STRUCTURES  
DESIGNER: GARRETT ECKBO



**B03** WATER FEATURE: POOL WITH FOUNTAIN SPOUTS  
DESIGNER: GARRETT ECKBO



# Photo Catalog of Existing Features (continued)

**B04** WATER FEATURE: POOL WITH FOUNTAIN SPOUTS  
DESIGNER: GARRETT ECKBO



**B05** WATER FEATURE: POOL WITH FOUNTAIN SPOUTS  
DESIGNER: GARRETT ECKBO



**B06** WATER FEATURE: POOL WITH FOUNTAIN SPOUTS  
DESIGNER: GARRETT ECKBO



**B07** WATER FEATURE: POOL  
DESIGNER: GARRETT ECKBO



**B08** WATER FEATURE: TWO CONNECTING POOLS  
DESIGNER: GARRETT ECKBO



**B09** WATER FEATURE: POOL WITH FOUNTAIN BUBBLERS  
DESIGNER: GARRETT ECKBO



# Photo Catalog of Existing Features (continued)



# Photo Catalog of Existing Features (continued)

**B16** WATER FEATURE: POOL WITH FOUNTAIN BUBBLERS  
DESIGNER: GARRETT ECKBO



**B17** WATER FEATURE: POOL WITH FOUNTAIN BUBBLERS  
DESIGNER: GARRETT ECKBO



**B18** WATER FEATURE: POOL  
DESIGNER: GARRETT ECKBO



**B19** WATER FEATURE: SERPENTINE WATER FEATURE  
DESIGNER: GARRETT ECKBO



**B20** WATER FEATURE: MULTILEVEL POOL  
DESIGNER: GARRETT ECKBO



**C1** Tot Lot



# Photo Catalog of Existing Features (continued)

**C2** Tot Lot



**D1** STRUCTURE: TRELLIS  
DESIGNER: GARRETT ECKBO



**D2** STRUCTURE: TRELLIS  
DESIGNER: GARRETT ECKBO



**D3** STRUCTURE: TRELLIS  
DESIGNER: GARRETT ECKBO



**D4** STRUCTURE: TRELLIS  
DESIGNER: GARRETT ECKBO



**D5** STRUCTURE: TRELLIS  
DESIGNER: GARRETT ECKBO



# Photo Catalog of Existing Features (continued)





## Presence of Basements and Awnings

Several of the buildings along Fulton have basements and awnings that extend beyond the line of the façades. These features can have impacts on the placement of trees and the curving roadway in Alternative 2. The awnings and basements have been mapped from available information, however the presence and depth of basements is not certain and may require additional investigation prior to construction.

### AWNINGS

Awnings consist of permanent, metal extensions of the architectural façade to provide shade. Where they exist, trees and lights will need to be set back from the awnings. The curving roadway of Alternative 2 has been kept a minimum of 2' back from the edge of awnings to avoid conflicts with vehicles.

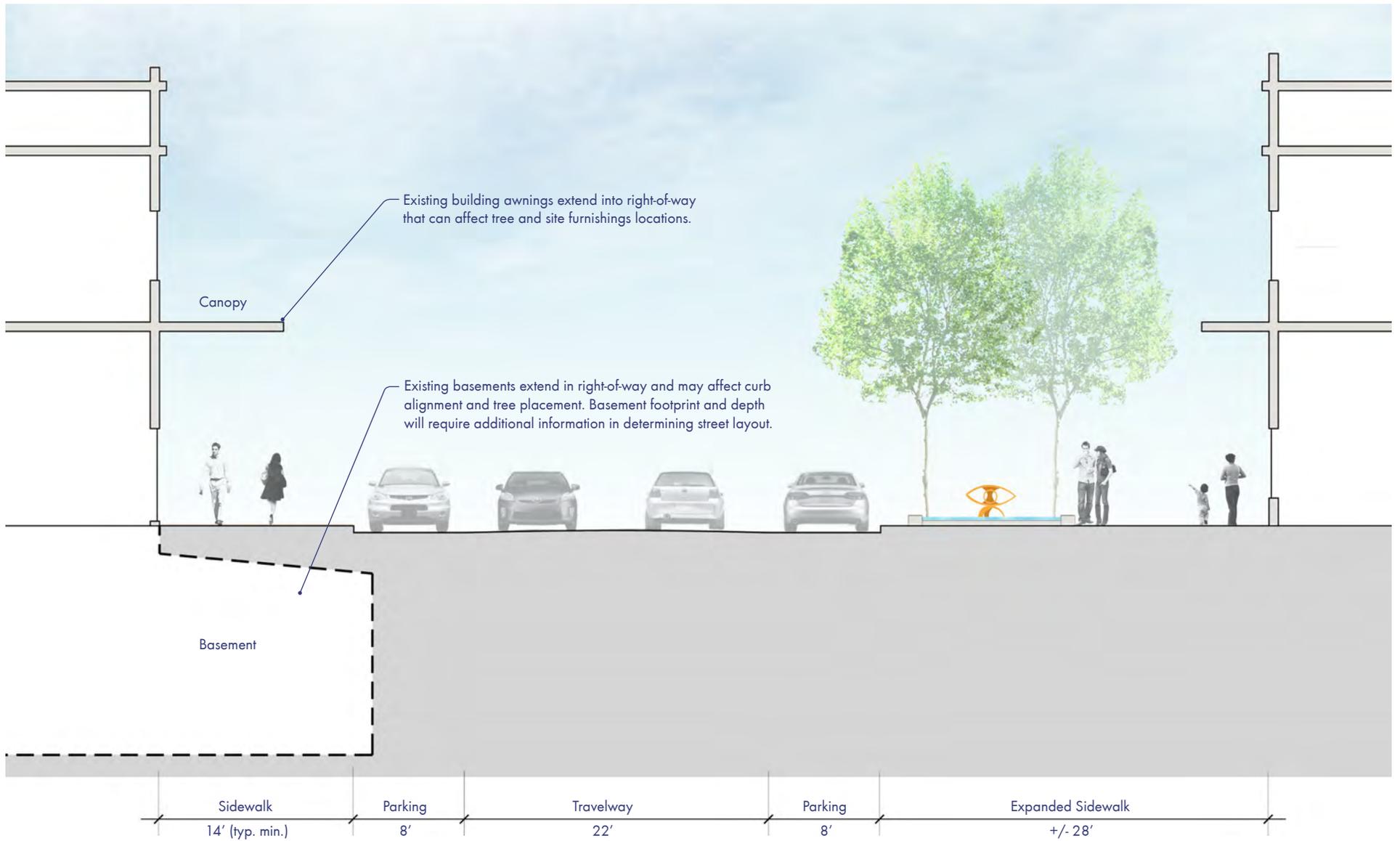
### BASEMENTS

Basements that extend beyond the building façades and under the sidewalk area occur at several buildings along Fulton and the side streets. The exact depth and extent of the basements is not known and will require additional investigation prior to construction by potholing. Where basements do occur, trees cannot be planted over the basements and lights may not be able to be placed. There are a few locations where the proposed roadway curb may be over basements.

This will also require further investigation prior to construction as some existing curbs on side streets appear to occur over basements. In areas where shade is desired, but basements prevent the planting of trees, shade structures such as trellises may be considered. The construction documents will notify the contractor of the possible presence of basements and require that demolition and excavation be done carefully to verify the locations and depths of basements. Where basements are found to not exist, placement of additional trees will be considered.



**Figure 28:** Forming for Mall paving on top of basement roof slab is seen in this 1964 photograph of the Fulton Mall construction. *Rich Seyfarth photograph*



# Basements and Awnings Inventory



Figure 29: Awnings along the Mall between Merced St. and Fresno St.



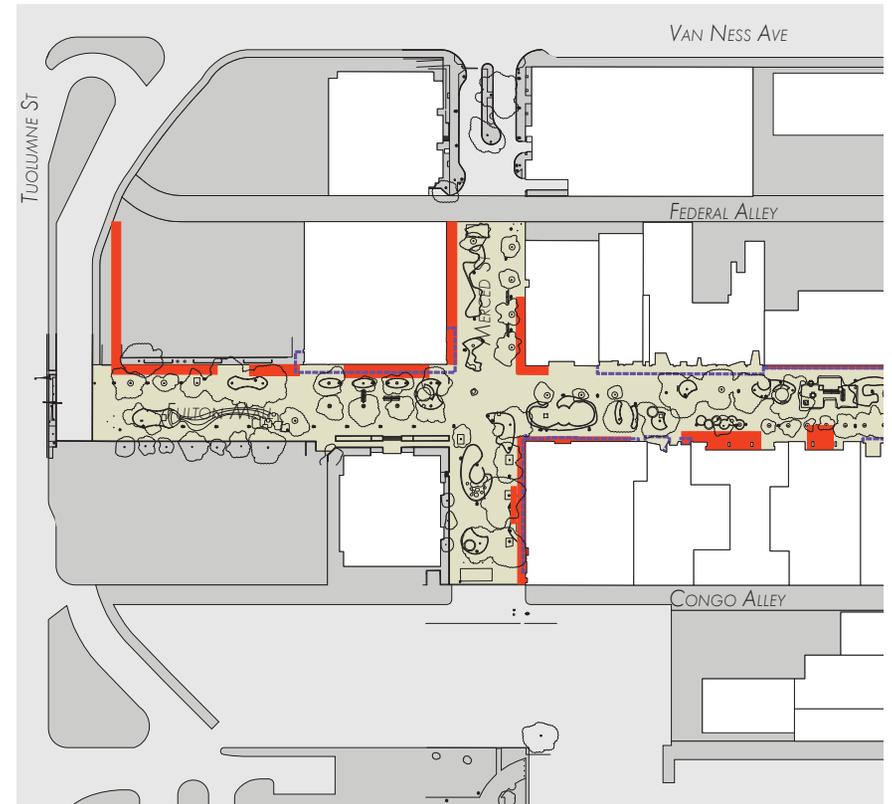
Figure 30: Awning in front of Dancing Waters at Fresno St.

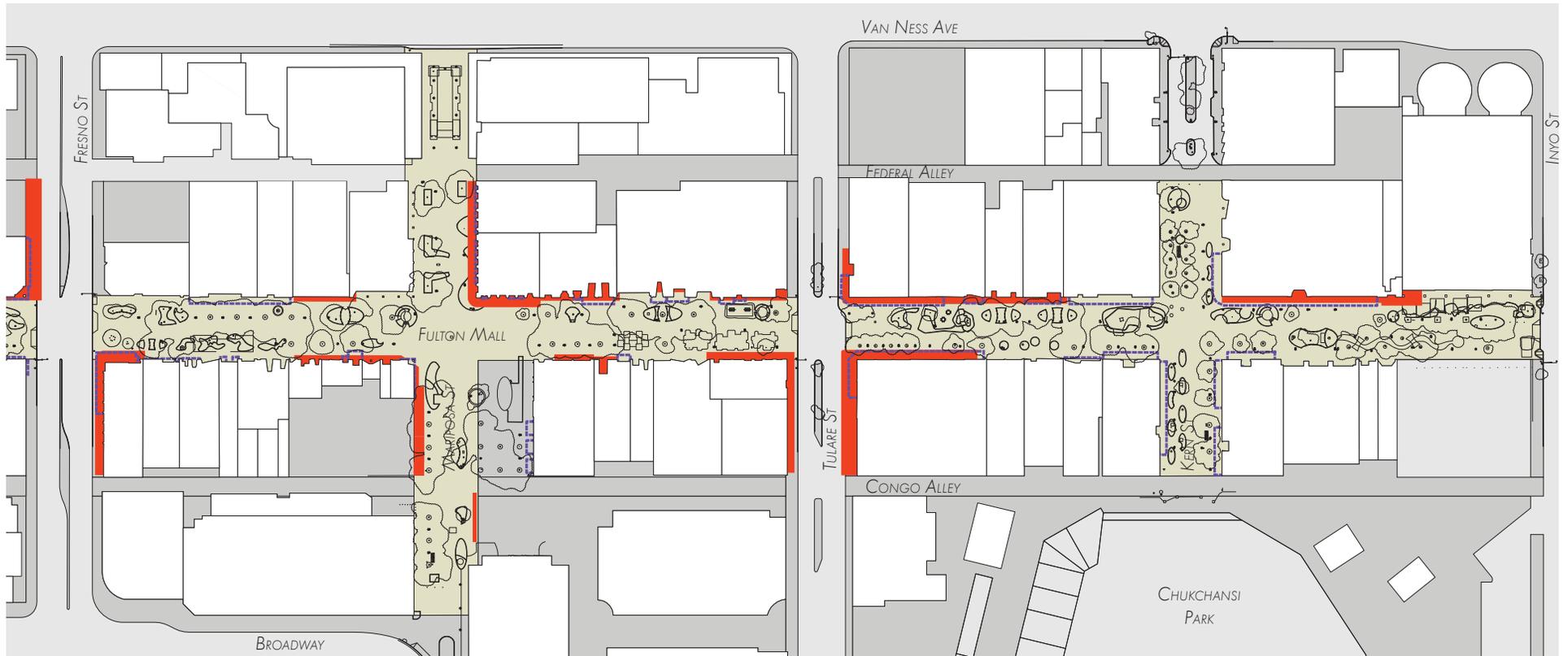


Figure 31: Awnings near water feature between Tulare St. and Kern St.

## Legend

- Basements (locations to be confirmed)
- Awnings



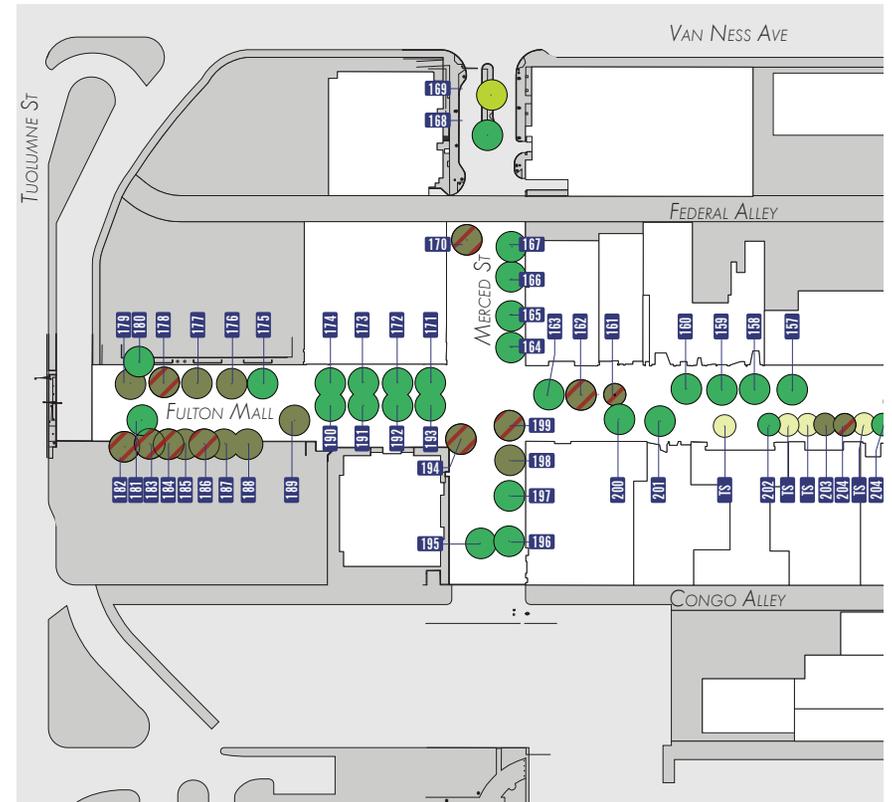


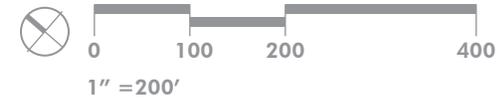
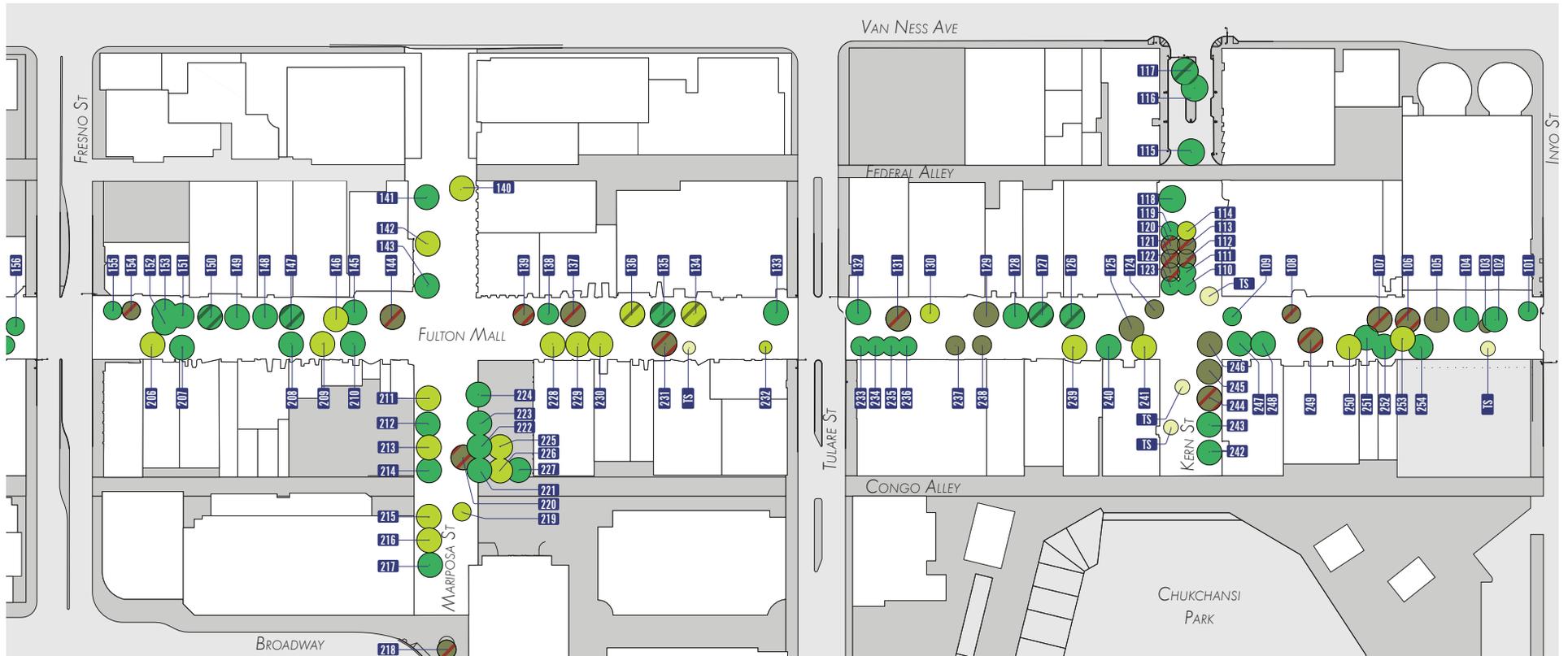
# Existing Tree Inventory and Assessment

A tree inventory and assessment report was prepared to provide detailed information and assessment of the existing trees on the Fulton Mall (see the tree report by HortScience in the Appendix). The report also provides guidelines for preservation of trees during and after construction of the project. The report assessed trees measuring 6” and greater in diameter which included 154 trees (of which 14 are outside the project boundary but will be impacted) of 19 different species. Of the 154 trees, 19% were determined to be in poor condition, 32% were determined in fair condition, and 49% were assessed in good condition. The most populous tree on the Mall is the Chinese Elm (*Ulmus parvifolia*) with 40 specimens, the vast majority of which were determined to be in good condition. The Chinese Elms are the graceful spreading shade trees that are primarily located in the 3 blocks of Fulton between Fresno Street and Kern Street. These trees will be the primary focus of trees to preserve in Alternatives 1 and 2. It should be noted that the Chinese Elms, if maintained in good health, can live for another 40 to 50 years.

## Legend

- Best Performer
- Moderate Performer
- Worst Performer
- / Removal Recommended
- / Prune
- Too Small (TS)





# Existing Tree Survey

| TAG # | COMMON NAME        | SPECIES                                    | DIAMETER * | CONDITION ** | SUITABILITY ** | COMMENTS   | RECOMMENDATION          |
|-------|--------------------|--|------------|--------------|----------------|--|-------------------------|
| 101   | Olive              | <i>Olea europaea</i>                       | 19         | 3            | Moderate       | Topped at 15'; sun scald W.  | None                    |
| 102   | Camphor            | <i>Cinnamomum camphora</i>                 | 25         | 4            | Moderate       | Multiple attachments at 5'; spreading form; headed back to 4-6" stubs; growing in astro turf.  | None                    |
| 103   | Fig                | <i>Ficus carica</i>                        | 7          | 3            | Low            | Leans NW.; trunk wound from stem failure.  | None                    |
| 104   | Camphor            | <i>Cinnamomum camphora</i>                 | 21         | 4            | Moderate       | Multiple attachments at 6'; spreading form; dieback to 2".                                     | None                    |
| 105   | Camphor            | <i>Cinnamomum camphora</i>                 | 15         | 3            | Low            | Multiple attachments at 6'; trunk and branch wounds; dieback in upper crown; epicormic shoots. | None                    |
| 106   | Camphor            | <i>Cinnamomum camphora</i>                 | 14         | 2            | Low            | Codominant trunks at 7'; thin crown; extensive dieback.  | Remove                  |
| 107   | Camphor            | <i>Cinnamomum camphora</i>                 | 11         | 1            | Low            | Dead top; declining.   | Remove                  |
| 108   | Southern Magnolia  | <i>Magnolia grandiflora</i>                | 10         | 2            | Low            | Small crown; dieback; very dry.  | Remove                  |
| 109   | Purple-leaf Plum   | <i>Prunus cerasifera</i><br>'Atropurpurea' | 8          | 3            | Moderate       | Good form; broken branch W.; twig dieback.   | None                    |
| 110   | Canary Island Pine | <i>Pinus canariensis</i>                   | 21         | 3            | Moderate       | Upright form; narrow crown; in very small planting space.                                      | None                    |
| 111   | Canary Island Pine | <i>Pinus canariensis</i>                   | 18         | 3            | Moderate       | Corrected lean S.; narrow crown; in very small planting space.                                 | None                    |
| 112   | Canary Island Pine | <i>Pinus canariensis</i>                   | 16         | 2            | Low            | Very narrow crown; dieback; in very small planting space.                                      | Remove                  |
| 113   | Canary Island Pine | <i>Pinus canariensis</i>                   | 16         | 2            | Low            | Leans SW.; crook at 15'; very narrow crown; dieback; in very small planting space.             | Remove                  |
| 114   | Canary Island Pine | <i>Pinus canariensis</i>                   | 24         | 4            | High           | Upright form; full crown; in very small planting space.  | None                    |
| 115   | Chinese Pistache   | <i>Pistacia chinensis</i>                  | 13         | 4            | Moderate       | Good form; planted in median island; branch wound from trucks S.                               | None                    |
| 116   | Chinese Elm        | <i>Ulmus parvifolia</i>                    | 6          | 5            | Moderate       | Good young tree; planted in median island.   | None                    |
| 117   | Chinese Pistache   | <i>Pistacia chinensis</i>                  | 12         | 3            | Moderate       | One sided W.; long lateral W.; planted in median island.                                       | Prune to reduce lateral |
| 118   | Olive              | <i>Olea europaea</i>                       | 13,11      | 4            | Moderate       | Codominant trunks at base; crown reduced S.; fruiting.   | None                    |
| 119   | Canary Island Pine | <i>Pinus canariensis</i>                   | 25         | 4            | Moderate       | Upright form; branches reduced; in very small planting space.                                  | None                    |
| 120   | Canary Island Pine | <i>Pinus canariensis</i>                   | 16         | 1            | Low            | Very thin crown; declining; in very small planting space.                                      | Remove                  |
| 121   | Canary Island Pine | <i>Pinus canariensis</i>                   | 16         | 1            | Low            | Very thin crown; declining; in very small planting space.                                      | Remove                  |
| 122   | Canary Island Pine | <i>Pinus canariensis</i>                   | 12         | 2            | Low            | Small, thin crown; declining; in very small planting space.                                    | Remove                  |

\*Trunk diameter @54" above grade.

\*\*For definition, refer to Tree Inventory Report in the Appendix.

## Existing Tree Survey (continued)

| TAG # | COMMON NAME        | SPECIES                     | DIAMETER * | CONDITION ** | SUITABILITY ** | COMMENTS  | RECOMMENDATION          |
|-------|--------------------|-----------------------------|------------|--------------|----------------|---|-------------------------|
| 123   | Canary Island Pine | <i>Pinus canariensis</i>    | 22         | 3            | Moderate       | Upright form; thinning canopy; branches reduced; in very small planting space.    | None                    |
| 124   | Southern Magnolia  | <i>Magnolia grandiflora</i> | 13         | 3            | Low            | Significant dieback; very dry.  | None                    |
| 125   | Southern Magnolia  | <i>Magnolia grandiflora</i> | 14         | 3            | Low            | Significant dieback; very dry.  | None                    |
| 126   | Chinese Elm        | <i>Ulmus parvifolia</i>     | 16         | 4            | Moderate       | One sided NW.; long lateral limbs NW.; epicormics.                                | Prune to reduce lateral |
| 127   | Chinese Elm        | <i>Ulmus parvifolia</i>     | 16         | 4            | Moderate       | Leans NW.; long lateral limb NW.; epicormics.                                     | Prune to reduce lateral |
| 128   | Chinese Elm        | <i>Ulmus parvifolia</i>     | 11         | 3            | Moderate       | Slight lean W.; thin crown; dieback to 2"; epicormics.                            | None                    |
| 129   | Chinese Elm        | <i>Ulmus parvifolia</i>     | 19         | 3            | Low            | Very thin crown; extensive twig dieback N.; epicormics.                           | None                    |
| 130   | Crape Myrtle       | <i>Lagerstroemia indica</i> | 8          | 5            | High           | Good young tree; twig dieback.  | None                    |
| 131   | Southern Magnolia  | <i>Magnolia grandiflora</i> | 15         | 2            | Low            | Significant dieback; very dry.  | Remove                  |
| 132   | Olive              | <i>Olea europaea</i>        | 13,11      | 4            | Moderate       | Codominant trunks at base; crown reduced; lateral N.; fruiting.                   | None                    |
| 133   | Olive              | <i>Olea europaea</i>        | 12,12,10   | 4            | Moderate       | Multiple attachments at base; crown reduced; branch failure & wound W.; fruiting. | None                    |
| 134   | Chinese Elm        | <i>Ulmus parvifolia</i>     | 22         | 4            | High           | Spreading form; trunk wound S.; long lateral limbs S. & W.; epicormics.           | Prune to reduce lateral |
| 135   | Chinese Elm        | <i>Ulmus parvifolia</i>     | 20         | 4            | Moderate       | Spreading form; long lateral limbs N. & W.; displacing hard scape.                | Prune to reduce lateral |
| 136   | Chinese Elm        | <i>Ulmus parvifolia</i>     | 20         | 4            | High           | Spreading form; long lateral limbs N.   | Prune to reduce lateral |
| 137   | Zelkova            | <i>Zelkova serrata</i>      | 18         | 2            | Low            | Thin crown; dieback; girdling roots.  | Remove                  |
| 138   | Southern Magnolia  | <i>Magnolia grandiflora</i> | 10         | 4            | Moderate       | Good young tree; already has twig dieback.  | None                    |
| 139   | Southern Magnolia  | <i>Magnolia grandiflora</i> | 8          | 2            | Low            | Small crown; extensive dieback.   | Remove                  |
| 140   | Chinese Elm        | <i>Ulmus parvifolia</i>     | 10         | 5            | High           | Good young tree; planted in astro turf.   | None                    |
| 141   | Chinese Elm        | <i>Ulmus parvifolia</i>     | 12         | 4            | Moderate       | Trunk sweeps N. from base; twig dieback throughout crown; planted in astro turf.  | None                    |
| 142   | Chinese Elm        | <i>Ulmus parvifolia</i>     | 8          | 4            | High           | Upright, narrow form; planted in astro turf.                                      | None                    |
| 143   | Chinese Elm        | <i>Ulmus parvifolia</i>     | 14         | 4            | Moderate       | Spreading form; limb failed from NE.; planted in astro turf.                      | None                    |

## Existing Tree Survey (continued)

| TAG # | COMMON NAME       | SPECIES                             | DIAMETER * | CONDITION ** | SUITABILITY ** | COMMENTS   | RECOMMENDATION          |
|-------|-------------------|-------------------------------------|------------|--------------|----------------|--|-------------------------|
| 144   | Southern Magnolia | Magnolia grandiflora                | 16         | 2            | Low            | Outgrown space; pillowing over concrete; extensive dieback.      | Remove                  |
| 145   | African Fern Pine | Afrocarpus falcatus                 | 19         | 4            | Moderate       | Good form; recent branch failures SW.                            | None                    |
| 146   | African Fern Pine | Afrocarpus falcatus                 | 19         | 5            | High           | Good form and structure.   | None                    |
| 147   | Chinese Elm       | Ulmus parvifolia                    | 15         | 4            | Moderate       | Spreading form; slightly thin crown; long lateral limb SW.       | Prune to reduce lateral |
| 148   | Chinese Elm       | Ulmus parvifolia                    | 16         | 4            | Moderate       | Good form; slightly thin crown; twig dieback.                    | None                    |
| 149   | Chinese Elm       | Ulmus parvifolia                    | 16         | 4            | Moderate       | Good form; slightly thin crown; twig dieback; lateral N.         | None                    |
| 150   | Chinese Elm       | Ulmus parvifolia                    | 16         | 4            | Moderate       | Good form; slightly thin crown; twig dieback; lateral W.         | Prune to reduce lateral |
| 151   | Chinese Elm       | Ulmus parvifolia                    | 16         | 4            | Moderate       | Narrow form; slightly thin crown; twig dieback.                  | None                    |
| 152   | African Fern Pine | Afrocarpus falcatus                 | 19         | 4            | Moderate       | Good form and structure; crown starting to thin.                 | None                    |
| 153   | African Fern Pine | Afrocarpus falcatus                 | 13         | 3            | Moderate       | Crowded; narrow form; crown starting to thin.                    | None                    |
| 154   | Purple-leaf Plum  | Prunus cerasifera<br>'Atropurpurea' | 7          | 2            | Low            | Extensive dieback.   | Remove                  |
| 155   | Purple-leaf Plum  | Prunus cerasifera<br>'Atropurpurea' | 8          | 3            | Moderate       | Good form; thin canopy.  | None                    |
| 156   | Southern Magnolia | Magnolia grandiflora                | 19         | 3            | Moderate       | Upright form; dieback.   | None                    |
| 157   | Chinese Elm       | Ulmus parvifolia                    | 17         | 4            | Moderate       | Upright form; laterals W.; twig dieback.                         | None                    |
| 158   | Chinese Elm       | Ulmus parvifolia                    | 16         | 3            | Moderate       | Upright form; thin canopy; twig dieback.                         | None                    |
| 159   | Chinese Elm       | Ulmus parvifolia                    | 15         | 3            | Moderate       | Upright form; thin canopy; twig dieback.                         | None                    |
| 160   | Chinese Elm       | Ulmus parvifolia                    | 19         | 4            | Moderate       | Good form; lateral N.; thin upper canopy; twig dieback.          | None                    |
| 161   | Southern Magnolia | Magnolia grandiflora                | 7          | 1            | Low            | Little live material remains.                                    | Remove                  |
| 162   | Southern Magnolia | Magnolia grandiflora                | 11         | 2            | Low            | Extensive dieback.   | Remove                  |
| 163   | Southern Magnolia | Magnolia grandiflora                | 9          | 4            | Moderate       | Small but full crown.  | None                    |
| 164   | African Fern Pine | Afrocarpus falcatus                 | 16         | 4            | Moderate       | Codominant trunks at 6'; leans N.                                | None                    |
| 165   | African Fern Pine | Afrocarpus falcatus                 | 13         | 4            | Moderate       | Upright form; fair structure; 6" stem extends E.                 | None                    |
| 166   | African Fern Pine | Afrocarpus falcatus                 | 13         | 4            | Moderate       | Multiple attachments at 7'; upright form.                        | None                    |
| 167   | African Fern Pine | Afrocarpus falcatus                 | 12         | 3            | Moderate       | Multiple attachments at 6'; poor structure; thin in upper crown. | None                    |

## Existing Tree Survey (continued)

| TAG # | COMMON NAME        | SPECIES                     | DIAMETER * | CONDITION ** | SUITABILITY ** | COMMENTS   | RECOMMENDATION |
|-------|--------------------|-----------------------------|------------|--------------|----------------|--|----------------|
| 168   | Holly Oak          | Quercus ilex                | 13         | 4            | Moderate       | Growing in median island; codominant trunks at 7'; one sided W.; twig dieback.                   | None           |
| 169   | Chinese Pistache   | Pistacia chinensis          | 18         | 4            | High           | Growing in median island; codominant trunks at 6'; good form; branch wound E.                    | None           |
| 170   | Southern Magnolia  | Magnolia grandiflora        | 10         | 2            | Low            | Dieback; basal wound W.; engulfed in wisteria.   | Remove         |
| 171   | Canary Island Pine | Pinus canariensis           | 21         | 4            | Moderate       | Good form; significant needle loss; planted in astro turf.                                       | None           |
| 172   | Canary Island Pine | Pinus canariensis           | 25         | 4            | Moderate       | Good form; significant needle loss; planted in astro turf.                                       | None           |
| 173   | Canary Island Pine | Pinus canariensis           | 16         | 3            | Moderate       | Slight crook at 15'; significant needle loss; planted in astro turf.                             | None           |
| 174   | Canary Island Pine | Pinus canariensis           | 24         | 4            | Moderate       | Good form; significant needle loss; planted in astro turf.                                       | None           |
| 175   | Camphor            | Cinnamomum camphora         | 18         | 3            | Moderate       | Multiple attachments at 6'; spreading form; dieback; epicormic shoots.                           | None           |
| 176   | Camphor            | Cinnamomum camphora         | 20         | 3            | Low            | Multiple attachments at 6'; one sided N.; dieback to 2"; epicormic shoots; displacing hardscape. | None           |
| 177   | Camphor            | Cinnamomum camphora         | 14         | 3            | Low            | Multiple attachments at 7'; extensive dieback.   | None           |
| 178   | Camphor            | Cinnamomum camphora         | 11         | 1            | Low            | All but dead.  | Remove         |
| 179   | Camphor            | Cinnamomum camphora         | 14         | 3            | Low            | Multiple attachments at 7'; extensive dieback.   | None           |
| 180   | Callery Pear       | Pyrus calleryana            | 18         | 3            | Moderate       | Multiple attachments at 7'; pruned hard; dieback.  | None           |
| 181   | Olive              | Olea europaea               | 13,13      | 3            | Moderate       | Codominant trunks at base; crown reduced; recent branch failure NE.; lateral N.; fruiting.       | None           |
| 182   | Callery Pear       | Pyrus calleryana            | 13         | 2            | Low            | Multiple attachments at 7'; pruned hard.   | Remove         |
| 183   | Callery Pear       | Pyrus calleryana            | 11         | 2            | Low            | Multiple attachments at 7'; pruned hard.   | Remove         |
| 184   | Raywood Ash        | Fraxinus oxycarpa 'Raywood' | 13         | 1            | Low            | Multiple attachments at 7'; pruned hard; significant surface roots.                              | Remove         |
| 185   | Raywood Ash        | Fraxinus oxycarpa 'Raywood' | 12         | 3            | Low            | Multiple attachments at 8'; topped at 8'; significant surface roots.                             | None           |
| 186   | Raywood Ash        | Fraxinus oxycarpa 'Raywood' | 13         | 1            | Low            | Multiple attachments at 7'; pruned hard; significant surface roots.                              | Remove         |
| 187   | Raywood Ash        | Fraxinus oxycarpa 'Raywood' | 11         | 3            | Low            | Multiple attachments at 8'; significant surface roots.   | None           |
| 188   | Raywood Ash        | Fraxinus oxycarpa 'Raywood' | 18         | 3            | Low            | Multiple attachments at 7'; high crown; significant surface roots.                               | None           |

## Existing Tree Survey (continued)

| TAG # | COMMON NAME        | SPECIES              | DIAMETER * | CONDITION ** | SUITABILITY ** | COMMENTS  | RECOMMENDATION |
|-------|--------------------|----------------------|------------|--------------|----------------|---|----------------|
| 189   | Southern Magnolia  | Magnolia grandiflora | 13         | 3            | Low            | Dieback; thin crown.  | None           |
| 190   | Canary Island Pine | Pinus canariensis    | 24         | 4            | Moderate       | Good form; significant needle loss; very small planter.   | None           |
| 191   | Canary Island Pine | Pinus canariensis    | 23         | 3            | Moderate       | Good form; significant needle loss; very small planter.   | None           |
| 192   | Canary Island Pine | Pinus canariensis    | 20         | 3            | Moderate       | Good form; significant needle loss; very small planter.   | None           |
| 193   | Canary Island Pine | Pinus canariensis    | 25         | 4            | Moderate       | Leans W.; good form; significant needle loss.   | None           |
| 194   | Southern Magnolia  | Magnolia grandiflora | 19         | 2            | Low            | Extensive dieback.  | Remove         |
| 195   | African Fern Pine  | Afrocarpus falcatus  | 18         | 3            | Moderate       | Multiple attachments at 10'; dieback in upper crown.  | None           |
| 196   | Carob              | Ceratonia siliqua    | 21         | 4            | Moderate       | Multiple attachments at 8'; lateral E.; dieback; displacing hardscape W.                                | None           |
| 197   | Carob              | Ceratonia siliqua    | 25         | 4            | Moderate       | Multiple attachments at 8'; one sided N.; pruning wounds; dieback; displacing hardscape W.              | None           |
| 198   | Carob              | Ceratonia siliqua    | 15         | 3            | Low            | Multiple attachments at 8'; cavity NW.; dieback.  | None           |
| 199   | Carob              | Ceratonia siliqua    | 15         | 1            | Low            | Extensive decay; leans S. to tot lot.   | Remove         |
| 200   | African Fern Pine  | Afrocarpus falcatus  | 20         | 4            | Moderate       | Good form; dieback in upper crown; large surface root E.  | None           |
| 201   | Olive              | Olea europaea        | 14,12,10   | 4            | Moderate       | Multiple attachments at base; one stem extends N.; dieback; fruiting.                                   | None           |
| 202   | Chinese Tallow     | Triadica sebifera    | 8          | 3            | Moderate       | Thin canopy; twig dieback; small planter.   | None           |
| 203   | Chinese Tallow     | Triadica sebifera    | 12         | 3            | Low            | Codominant trunks at 10'; thin canopy; dieback; small planter.  | None           |
| 204   | Chinese Tallow     | Triadica sebifera    | 9          | 2            | Low            | Upright; thin canopy; dieback; small planter.   | Remove         |
| 205   | Chinese Tallow     | Triadica sebifera    | 15         | 4            | Moderate       | Codominant trunks at 8'; twig dieback; small planter.   | None           |
| 206   | Olive              | Olea europaea        | 16,14      | 4            | High           | Codominant trunks at base; good form; twig dieback; fruiting.   | None           |
| 207   | Olive              | Olea europaea        | 14,11,10,8 | 3            | Moderate       | Multiple attachments at base; 11" stem extends N.; crack forming in attachment; twig dieback; fruiting. | None           |
| 208   | Chinese Elm        | Ulmus parvifolia     | 15         | 4            | Moderate       | Upright form; thin upper canopy; twig dieback; small planter.   | None           |
| 209   | Chinese Elm        | Ulmus parvifolia     | 7          | 4            | High           | Good young tree; twig dieback; small planter.   | None           |
| 210   | Chinese Elm        | Ulmus parvifolia     | 13         | 4            | Moderate       | One sided E.; lateral S.; twig dieback; small planter.  | None           |
| 211   | Chinese Elm        | Ulmus parvifolia     | 20         | 4            | High           | Spreading form; long laterals S. & W.; twig dieback; planted in astro turf.                             | None           |
| 212   | Chinese Elm        | Ulmus parvifolia     | 13         | 3            | Moderate       | One sided W.; laterals; twig dieback; small planter.  | None           |

## Existing Tree Survey (continued)

| TAG # | COMMON NAME       | SPECIES                     | DIAMETER * | CONDITION ** | SUITABILITY ** | COMMENTS   | RECOMMENDATION |
|-------|-------------------|-----------------------------|------------|--------------|----------------|--|----------------|
| 213   | Chinese Elm       | <i>Ulmus parvifolia</i>     | 14         | 4            | High           | Codominant trunks at 6'; laterals; twig dieback; small planter.                              | None           |
| 214   | Chinese Elm       | <i>Ulmus parvifolia</i>     | 14         | 4            | Moderate       | Good form; laterals W.; branch failure S.; small planter.                                    | None           |
| 215   | Chinese Elm       | <i>Ulmus parvifolia</i>     | 14         | 4            | High           | Good form; laterals W.; pruning wound E.; small planter.                                     | None           |
| 216   | Chinese Elm       | <i>Ulmus parvifolia</i>     | 16         | 4            | High           | Codominant trunks at 8'; one stem extends S.; twig dieback; small planter.                   | None           |
| 217   | Chinese Elm       | <i>Ulmus parvifolia</i>     | 20         | 4            | Moderate       | Codominant trunks at 6'; N. stem adding wood to support weight; twig dieback; small planter. | None           |
| 218   | African Fern Pine | <i>Afrocarpus falcatus</i>  | 8          | 2            | Low            | Codominant trunks at 6'; large trunk wound W.; small crown.                                  | Remove         |
| 219   | Crape Myrtle      | <i>Lagerstroemia indica</i> | 7          | 4            | High           | Good form; trunk wounds.   | None           |
| 220   | Evergreen Ash     | <i>Fraxinus uhdei</i>       | 14         | 2            | Low            | Multiple attachments at 6'; pruned hard; decay column from branch attachments to base.       | Remove         |
| 221   | Chinese Elm       | <i>Ulmus parvifolia</i>     | 9          | 3            | Moderate       | Leans E.; small crown; twig dieback; small planter.  | None           |
| 222   | Chinese Elm       | <i>Ulmus parvifolia</i>     | 10         | 4            | Moderate       | Codominant trunks at 7'; flat, spreading crown; twig dieback; small planter.                 | None           |
| 223   | Chinese Elm       | <i>Ulmus parvifolia</i>     | 12         | 3            | Moderate       | Multiple attachments at 10'; very thin in upper crown; twig dieback; small planter.          | None           |
| 224   | Olive             | <i>Olea europaea</i>        | 11,9,7     | 3            | Moderate       | Multiple attachments at base; bark checking at base; twig dieback; fruiting.                 | None           |
| 225   | Chinese Pistache  | <i>Pistacia chinensis</i>   | 15         | 4            | High           | Multiple attachments at 6'; good form; twig dieback.   | None           |
| 226   | Chinese Pistache  | <i>Pistacia chinensis</i>   | 15         | 4            | High           | Multiple attachments at 6'; spreading form; twig dieback.                                    | None           |
| 227   | Chinese Pistache  | <i>Pistacia chinensis</i>   | 17         | 4            | Moderate       | Large pruning wounds; laterals W.; twig dieback.   | None           |
| 228   | Chinese Elm       | <i>Ulmus parvifolia</i>     | 18         | 4            | High           | Codominant trunks at 10'; one sided N.; twig dieback; small planter.                         | None           |
| 229   | Chinese Elm       | <i>Ulmus parvifolia</i>     | 13         | 4            | High           | Upright form; small lateral NE.; twig dieback; small planter.                                | None           |
| 230   | Chinese Elm       | <i>Ulmus parvifolia</i>     | 17         | 4            | High           | Good form; 8" low lateral N.; twig dieback; small planter.                                   | None           |
| 231   | Southern Magnolia | <i>Magnolia grandiflora</i> | 11         | 2            | Low            | Extensive twig dieback.  | Remove         |
| 232   | Flowering Cherry  | <i>Prunus serrulata</i>     | 6,4        | 4            | High           | Codominant trunks at 3'; included bark.  | None           |
| 233   | Chinese Tallow    | <i>Triadica sebifera</i>    | 12         | 4            | Moderate       | Codominant trunks at 8'; good form; displacing concrete; small planter.                      | None           |
| 234   | Chinese Tallow    | <i>Triadica sebifera</i>    | 9          | 3            | Moderate       | Upright form; small crown; small planter.  | None           |

## Existing Tree Survey (continued)

| TAG # | COMMON NAME         | SPECIES                     | DIAMETER * | CONDITION ** | SUITABILITY ** | COMMENTS   | RECOMMENDATION |
|-------|---------------------|-----------------------------|------------|--------------|----------------|--|----------------|
| 235   | Chinese Tallow      | <i>Triadica sebifera</i>    | 11         | 4            | Moderate       | Slight lean S.; high crown; small planter.   | None           |
| 236   | Chinese Tallow      | <i>Triadica sebifera</i>    | 9          | 3            | Moderate       | One sided S.; ribbing along trunk; small planter.                                    | None           |
| 237   | Southern Magnolia   | <i>Magnolia grandiflora</i> | 10         | 3            | Low            | Good form; twig dieback.   | None           |
| 238   | Southern Magnolia   | <i>Magnolia grandiflora</i> | 11         | 3            | Low            | Good form; twig dieback.   | None           |
| 239   | Chinese Elm         | <i>Ulmus parvifolia</i>     | 18         | 4            | High           | Codominant trunks at 10'; good form; twig dieback; small planter.                    | None           |
| 240   | Chinese Elm         | <i>Ulmus parvifolia</i>     | 15         | 3            | Moderate       | Leans E.; bark separating at 10-15'; twig dieback; small planter.                    | None           |
| 241   | Chinese Elm         | <i>Ulmus parvifolia</i>     | 18         | 4            | High           | Codominant trunks at 15'; good form; twig dieback; small planter.                    | None           |
| 242   | African Fern Pine   | <i>Afrocarpus falcatus</i>  | 19         | 3            | Moderate       | Multiple attachments at 10'; old topping points; twig dieback; displacing hardscape. | None           |
| 243   | African Fern Pine   | <i>Afrocarpus falcatus</i>  | 18         | 4            | Moderate       | Multiple attachments at 10'; narrow attachments; twig dieback.                       | None           |
| 244   | African Fern Pine   | <i>Afrocarpus falcatus</i>  | 17         | 2            | Low            | Multiple attachments at 8'; bark checking on main upright stem; dieback.             | Remove         |
| 245   | African Fern Pine   | <i>Afrocarpus falcatus</i>  | 17         | 3            | Low            | Multiple attachments at 8'; one sided N.; dieback.                                   | None           |
| 246   | African Fern Pine   | <i>Afrocarpus falcatus</i>  | 15         | 3            | Low            | Codominant trunks at 8'; one stem extends S.; dieback.                               | None           |
| 247   | African Fern Pine   | <i>Afrocarpus falcatus</i>  | 15         | 3            | Moderate       | Multiple attachments at 12'; twig dieback.   | None           |
| 248   | African Fern Pine   | <i>Afrocarpus falcatus</i>  | 20         | 4            | Moderate       | Multiple attachments at 12'; decay in W. stem above attachments; twig dieback.       | None           |
| 249   | Japanese Black Pine | <i>Pinus thunbergiana</i>   | 17         | 2            | Low            | Corrected lean E.; dieback throughout crown.   | Remove         |
| 250   | African Fern Pine   | <i>Afrocarpus falcatus</i>  | 19         | 4            | High           | Codominant trunks at 10'; good form; dieback.  | None           |
| 251   | African Fern Pine   | <i>Afrocarpus falcatus</i>  | 16         | 4            | Moderate       | Multiple attachments at 10'; thin in upper crown; twig dieback.                      | None           |
| 252   | African Fern Pine   | <i>Afrocarpus falcatus</i>  | 14         | 4            | Moderate       | Multiple attachments at 10'; thin in upper crown; twig dieback.                      | None           |
| 253   | African Fern Pine   | <i>Afrocarpus falcatus</i>  | 16         | 4            | High           | Multiple attachments at 10'; lateral W.; twig dieback.                               | None           |
| 254   | African Fern Pine   | <i>Afrocarpus falcatus</i>  | 19         | 3            | Moderate       | Multiple attachments at 10'; fair structure; bark checking on N. stem; thin crown N. | None           |

# Catalog of Trees



African Fern Pine  
*Afrocarpus falcatus*



Carob  
*Ceratonia siliqua*



Camphor  
*Cinnamomum camphora*



Fig  
*Ficus carica*



Raywood Ash  
*Fraxinus oxycarpa* 'Raywood'



Evergreen Ash  
*Fraxinus uhdei*



Crape Myrtle  
*Lagerstroemia indica*



Southern Magnolia  
*Magnolia grandiflora*



Olive  
*Olea europaea*



Canary Island Pine  
*Pinus canariensis*



Japanese Black Pine  
*Pinus thunbergiana*



Chinese Pistache  
*Pistacia chinensis*

## Catalog of Trees (continued)



Purple-leaf Plum  
*Prunus cerasifera* 'Atropurpurea'



Flowering Cherry  
*Prunus serrulata*



Callery Pear  
*Pyrus calleryana*



Holly Oak  
*Quercus ilex*



Chinese Tallow  
*Triadica sebifera*



Chinese Elm  
*Ulmus parvifolia*



Zelkova  
*Zelkova serrata*

# Transportation & Street Design

This section summarizes general recommendations concerning the geometrics of transportation components of the design alternatives for the Fulton Mall, including the widths of travel lanes, sidewalks, crosswalks, bicycle treatments, and on-street parking. These recommendations are provided by the design team’s transportation consultant, Nelson\Nygaard, and are based on their knowledge of the project area, review of background information, and their expertise in street design and transportation planning. Nelson\Nygaard’s complete memo is included in the Appendix to this document.

## BACKGROUND

The *Draft Fulton Corridor Specific Plan (FCSP)* is still in draft form, but is intended to be Fresno’s tool for guiding the future development of Downtown Fresno, with a Plan Area that includes 655 acres, and not merely the Fulton Mall itself. Chapter 9 of the FCSP addresses transportation issues similar to those discussed here. The recommendations of Chapter 9 are not specific to the Fulton Mall but are intended for the larger study area. The recommendations included here will build on the Draft FCSP transportation recommendations, clarifying those recommendations and sometimes recommending variations as appropriate for the special context of the Fulton Mall.

## DESIGN SPEED AND CENTERLINE RADIUS

The Draft FCSP recommends a design speed of 25 mph for the entire plan area, without a specific

recommendation for the Fulton Mall. Alternatives 1 and 2 include bringing vehicular traffic back to Fulton Street, but call for a slow speed design that accommodates pedestrians well within the context of the Fulton Mall, and creates a shared roadway for bicyclists. A target speed of 20 mph is recommended for Fulton Street in order to have speeds that are more compatible with shared use by bicyclists, and to improve the comfort and safety of pedestrians using and crossing Fulton Street. The inclusion of narrow travel lanes and parking lanes, curb extensions, street trees, and other streetscape features will encourage slow vehicle speeds.

For Alternative 2, a design speed of 20 mph allows for smaller centerline radii on Fulton Street, which will make it easier to curve the road around the streetscape features that are to be retained. For locations where it is desired to provide an even smaller centerline radius to avoid obstructions, a 15 mph design speed could be used.

## DESIGN AND CONTROL VEHICLES

The “design vehicle” is defined as “a vehicle that must be regularly accommodated without encroaching into the roadside or opposing traffic lanes,” and the “control vehicle” is defined as “an infrequent vehicle that must be accommodated, but encroachment into the opposing traffic lanes, multiple-point turns, or minor encroachment into the roadside is considered acceptable.” For Fulton Street, the recommend design vehicle is a 23-foot delivery truck (e.g. a FedEx or UPS truck)



Figure 32: Fulton Mall, 1964. Rich Seyfarth photograph



Figure 33: Pedestrian crossing at Fresno St.

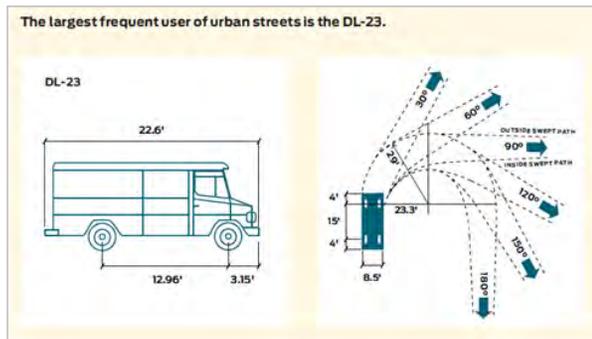


Figure 34: Design Vehicle.

as pictured at left. Control vehicles should include the WB-50 tractor-trailer vehicle, and all emergency vehicles used by the Fire Department and other emergency responders.

## TRAVEL LANES, PARKING LANES, AND CURB EXTENSIONS

### Travel Lanes

The Draft FCSP recommends a “typical” travel lane width of 11 feet and a “minimum” travel lane width of 10 feet for the downtown area. The document does not make specific recommendations for the Fulton Mall. For Fulton Street, in order to maintain narrow lanes to encourage slow vehicle speeds, but allow occasional delivery vehicles and emergency response vehicles, an 11-foot lane width is recommended, measured from centerline to the face of curb or edge of the parking lane.

### Parking Lanes

The Draft FCSP recommends a “typical” parallel parking lane width of 8 feet and a “minimum” parking lane width of 7 feet for the downtown area. For Fulton Street, a parking lane width of 8 feet is recommended. Eight (8) feet is recommended for loading zones that will be heavily used by trucks. If parking stalls are to be marked, parking stall lengths of 22 feet for most spaces and 18 feet for end spaces are recommended.

The Draft FCSP suggests that Alternatives 1 and 2 could have angled parking in some areas. The 80-foot right-of-way could allow enough room for diagonal parking on one side of the street and still provide a sufficient pedestrian realm. Discussion of diagonal parking dimensions and the merits of front in versus back-in parking are discussed in the Transportation Memo included in the Appendix.

### Curb Extensions

Wherever parking is not allowed, curb extensions (also called “bumpouts” or “bulbouts”) should be used to maintain a narrow traveled way at intersections, at midblock crosswalks, where needed to retain streetscape features, and at the vignettes in Alternative 2.

### Curb Extensions and Parking Integrated into the Pedestrian Realm

For Fulton Street, a design that “integrates” the curb extensions and parking into the pedestrian realm will improve the aesthetics of the street. This design approach is achieved by constructing the parking lanes in a different surface material than the travel lanes, preferably a material that is aesthetically similar to the sidewalk and furniture zone areas. Instead of the street appearing to have curb extensions protruding into the roadway, the street appears to have parking pockets in the furniture zone.

This integration is best done by providing a valley gutter between the travel lane and the parking lane, so that the drainage is maintained at the edge of the

travel lane, without the need for a drainage inlet at every curb extension. More detailed discussion of how this treatment affects overall dimensions is included in the Transportation Memo in the Appendix.

## SIDEWALK DESIGN ISSUES

The pedestrian realm is anticipated to provide a minimum total width of 14 feet including curb, street furniture and frontage zones. The Draft FCSP recommends a total pedestrian realm width of 15 feet “typical” with an edge zone (curb zone) of 1 foot, furniture zone of 5 feet (typical) to 4 feet (minimum), a pedestrian through zone of the 8 feet (typical) to 5 feet (minimum), and a frontage zone of 1 foot. In addition, for Alternative 2, the Draft FCSP states that the combination of the pedestrian through zone and the frontage zone should be a minimum of 10 feet wide between the vignettes and existing buildings.

On Fulton Street, it will often be appropriate to include more than the minimum pedestrian realm width of 14 feet for two reasons. First, some areas on the pedestrian mall, in particular near the baseball stadium, will sometimes have very high pedestrian volumes, so a pedestrian through zone wider than 8 feet (up to 10 or 12 feet or more) may be appropriate. Second, in order to retain the existing street trees and furniture, or to provide for larger mature trees in the future, a furniture zone wider than 5 feet may be appropriate.

## BICYCLE TREATMENTS

### On-road Facilities

Chapter 4 of the Draft FCSP indicates that for Alternative 1 and 2, bicyclists would share the roadway, without the provision of separate bicycle lanes. Bicycle lanes are most beneficial on streets where there is a greater difference in speed between motorists and bicyclists, and/or on streets with high volumes of motor vehicles. Since the volume of motor vehicles, and the speed of those vehicles, will be lower on Fulton Street than on other downtown streets, bicyclists and motorists will be able to comfortably share a single travel lane in both directions. Installing separate bicycle lanes would require additional roadway space and reduce the available width of the pedestrian realm. In this low-speed urban environment, bike lanes are not recommended on Fulton Street.

### Bicycle Parking

Bicycle parking would be installed at regular intervals along Fulton Street, with clusters of racks provided approximately every 100 feet. Bicyclists will thus not have to travel more than 50 feet from where they park their bike to their destination; if bicyclists have to travel further than that, they are likely to lock their bikes to other street furniture or trees. In many cases, clusters of racks can be placed on a curb extension near a crosswalk or intersection, where on-street car parking would be prohibited anyway due to intersection sight distance requirements. The clustered



Figure 35: Parking lane and curb extension.



Figure 36: Large vehicle taking whole street to turn.



Figure 37: 85' diameter roundabout.

bike parking could be built to include a shelter to shield parked bicycles from rain, although in Fresno's relatively dry climate, the additional mass of such shelters would likely not be justified.

## INTERSECTION ISSUES

### Corner Radii

As described in the Draft FCSP, corner radii should be kept small by designing them to allow the design vehicle to turn without crossing the center line in most circumstances. However, larger control vehicles, including emergency response vehicles, may need to cross the center line to make turns. For intersections of Fulton Street with other two-lane streets with curb extensions, the typical corner radius should be 20 feet, to allow the design vehicle, a 23-foot delivery truck, to make a right turn. Where Fulton Street connects to larger streets with multiple travel lanes, bike lanes, and parking lanes without curb extensions, the corner radii can typically be smaller and should be individually designed for the design vehicle, allowing turning vehicles to use all receiving lanes.

### Roundabouts and Turn-arounds

The Draft FCSP Alternative 2 shows a roundabout at Mariposa and Fulton to retain the clocktower in the center of the street where it will be most visible. The appropriate size for a roundabout depends on which vehicles need to be accommodated for turning movements and through movements. The only way to know for sure how large a roundabout needs to be is

to complete a detailed conceptual roundabout design using a specific design vehicle as agreed upon by city staff. However, at this early stage of the project, we can provide some general sizing recommendations based on designs for similar situations. For the roundabout at Mariposa with the clock tower in the center, we recommend starting with an inscribed circle diameter of 85 to 90 feet, which should accommodate left and right turns by fire trucks, garbage trucks, and small delivery vehicles (beer trucks, UPS trucks, etc.). Tractor-trailer vehicles would not be able to make through movements at the roundabout, but the roundabout could be designed so tractor trailers could make through movements. With Fulton Street and Mariposa Street each having 80 feet of right-of-way, the diagonal distance between property corners is 113 feet, so a roundabout diameter of 85 or 90 feet will only leave about 11 to 14 feet for the pedestrian realm at the building corners. The pedestrian realm would be much wider nearby, similar to the example shown at right below. Due to this reduction in the pedestrian realm, the proposed alternatives do not include a roundabout.

### Crosswalks

As recommended in the Draft FCSP, crosswalks would be provided on all four legs of all intersections. The crosswalks do not need to have traditional pavement markings and can instead be identified with changes to the pavement surface. However, traditionally marked crosswalks may improve crosswalk visibility, especially at night. Mid-block crosswalks would need to be marked with standard white pavement markings, in order to legally establish the crosswalk.

## Raised Intersections and Raised Crosswalks

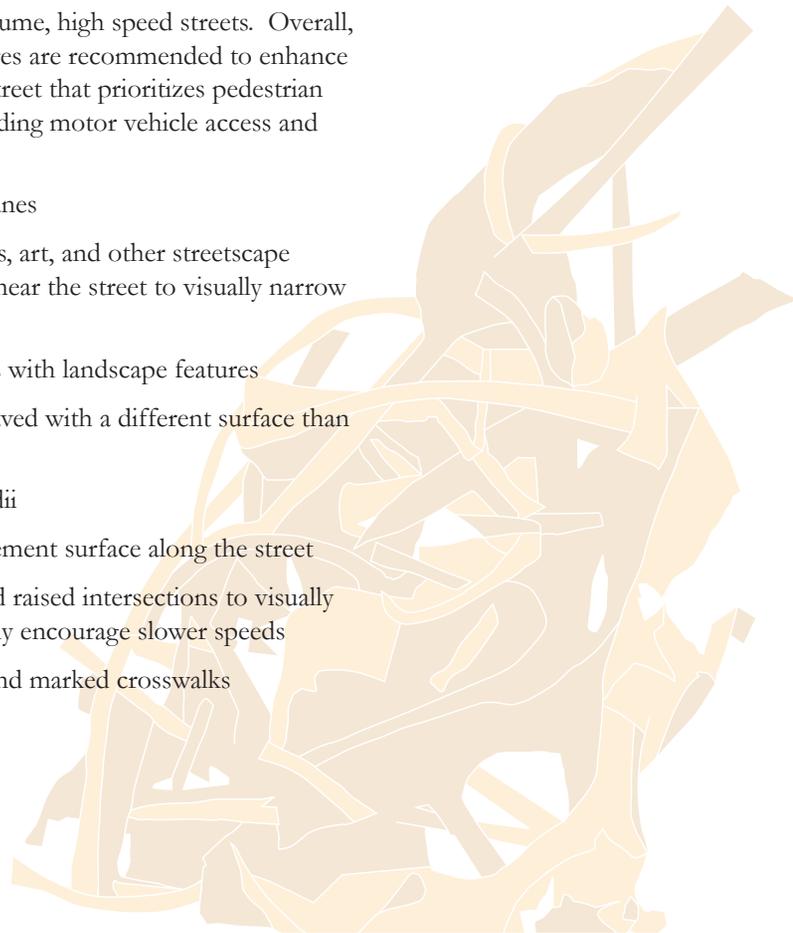
In order to enhance the pedestrian environment, the vehicular travel way may be raised to sidewalk level at several locations, including intersections, mid-block crosswalks, and the “vignettes” envisioned in Alternative 2. Raising these areas with special paving improves the aesthetics of the street, highlights the pedestrian orientation of the street, and encourages drivers to travel slowly. In addition, the raised areas can be designed with transitions that create vertical deflection, creating discomfort for vehicle occupants at high speeds, thus physically encouraging drivers to travel slowly.

The Transportation Memo in the Appendix provides additional design considerations related to traffic speed, geometry, fire department emergency access issues, and Americans with Disabilities Act accessibility issues.

## SUMMARY

The Draft FCSP indicates that opening the streets to vehicular traffic and providing on-street parking would significantly improve the retail environment and sales potential throughout the Fulton Corridor. However, this does not mean that these streets need to become high-volume, high speed streets. Overall, the following features are recommended to enhance Fulton Street as a street that prioritizes pedestrian activity, while providing motor vehicle access and parking:

- » Narrow travel lanes
- » Trees, lampposts, art, and other streetscape features placed near the street to visually narrow the street
- » Curb extensions with landscape features
- » Parking lanes paved with a different surface than the travel lanes
- » Small corner radii
- » Changes in pavement surface along the street
- » Speed tables and raised intersections to visually and/or physically encourage slower speeds
- » Well-designed and marked crosswalks



# Programming, Management, and Maintenance Analysis and Opportunities

## VISION & GOAL

The success of the corridor is about the experience in public space. Our goal is to make a public space with memorable experiences that will draw visitors, engage the community, enhance the value of private uses, and enliven the entry points into Fulton Mall. A successful public space will be a place full of life and activity, with appeal to all ages where memories are made and community traditions are carried out. Fulton Mall will appeal to both residents and visitors, and serve as a key hub for Fresno's downtown area. While we are not designing for Mariposa Plaza, we know our work will reflect on drawing visitors into the plaza. Currently, Fulton Mall hosts a number of popular festivals and events that draw people downtown. The purpose of this section is to assess the existing and future needs for these events, to provide additional programming ideas to enrich the design and planning process, and to provide ideas that will support future operations and management of the public spaces of Fulton Mall.

## EXISTING EVENTS, EVENT INFRASTRUCTURE AND NEEDS

Numerous events have been successfully programmed at Fulton Mall over the past 15 years. A majority of these events are centralized around Mariposa Plaza and run along the northern portion of Fulton Mall between Mariposa and Tuolumne Streets. Events including CartHop, Bike Swap, and One Billion Rising run along Merced Street, and the annual Mother's Day and Father's Day celebrations run along Kern Street. The adjacent table summarizes events that occur at Fulton Mall, highlighting event locations on the Mall, the year the event was launched, its frequency, and the amenities and infrastructure currently available for the events. More importantly, information on the last column of the table, which was provided by the Downtown Fresno Partnership and Univision, shows amenities and infrastructure that are needed at Fulton Mall to better accommodate each of the

events. Overall, event organizers expressed that events throughout Fulton Mall would benefit from the following structural improvements:

- » Improved lighting;
- » Improved sound system;
- » Improved electrical power and access;
- » Access to water and drains;
- » Repair of uneven and broken pavement;
- » Shading from the sun; and
- » Additional/flexible space to accommodate larger attendance of events (specifically the Cinco de Mayo, Fiestas Patrias, and El Grito)



Figure 38: Annual Cinco de Mayo Celebration at Mariposa Plaza. Photo Credit: German Amezcua

| EVENT NAME                                     | LOCATION AT FULTON MALL                     | DESCRIPTION OF EVENT   | YEAR EVENT LAUNCHED | FREQUENCY     | AMENITIES/INFRASTRUCTURE AVAILABLE FOR EVENT  | AMENITIES/INFRASTRUCTURE NEEDED FOR EVENT   |
|--|---|--|---------------------|---------------|---|---|
| <b>47th Annual Father's Day Run &amp; Walk</b> | Mariposa Plaza (start & finish) to Tuolumne | 5K race through downtown, partially on the Mall (Mariposa to Tuolumne)   | 1966                | Summer (June) | <ul style="list-style-type: none"> <li>» Electricity for starting line &amp; finish (race clocks, microphone)</li> <li>» Limited lighting for early morning set up</li> <li>» Underpass for volunteers &amp; runners parking in garage to get to the event</li> </ul> | <ul style="list-style-type: none"> <li>» Better access to electricity</li> <li>» Fewer trip hazards</li> <li>» Good sound system</li> <li>» Lighting for 4:30 a.m. set up.</li> <li>» Parking access for volunteers, runners &amp; guests</li> <li>» Better lighting and fewer homeless people sleeping in the underpass so volunteers feel safer walking through the underpass (not really an amenity, but a big concern for race organizers)</li> </ul> |
| <b>Sudz in the City</b>                        | Fresno to Tuolumne                          | Microbrew festival: 50 breweries, a handful of food vendors, 2 bands   | 1995                | Fall          | <ul style="list-style-type: none"> <li>» Electrical</li> <li>» Lighting</li> <li>» Parking</li> <li>» Drainage</li> </ul>   | <ul style="list-style-type: none"> <li>» Improved/increased electrical, lighting and parking options</li> </ul>   |
| <b>Cinco de Mayo</b>                           | Fresno Street to Inyo Street                | Celebration of the Battle of Puebla with Music, 50+ vendors and closure of Tulare Street for booth placement, 2 stages, cultural performances, 2 beer stations         | 1998                | Spring (May)  | <ul style="list-style-type: none"> <li>» Mariposa Mall and Kern Street used for stage placement, limited booth spaces and limited electrical outlets</li> <li>» Electrical, lighting, parking</li> </ul>  | <ul style="list-style-type: none"> <li>» Open more space for stage areas and booths</li> <li>» Electrical outlets for all booth areas</li> <li>» Shade in the stage areas</li> <li>» Improved/increased lighting and parking options</li> </ul>   |
| <b>Fiestas Patrias</b>                         | Fresno Street to Inyo Street                | Celebration of the Mexican Independence Day with Music, 50+ vendors and closure of Tulare Street for booth placement, 2 stages, cultural performances, 2 beer stations | 1998                | Fall (Sept.)  | <ul style="list-style-type: none"> <li>» Mariposa Mall and Kern Street used for stage placement, limited booth spaces and limited electrical outlets</li> <li>» Electrical</li> <li>» Lighting</li> <li>» Parking</li> </ul>  | <ul style="list-style-type: none"> <li>» Open more space for stage areas and booths</li> <li>» Electrical outlets for all booth areas</li> <li>» Shade in the stage areas.</li> <li>» Improved/increased lighting and parking options</li> </ul>  |
| <b>El Grito</b>                                | Mariposa Mall                               | Cry of Independence with Mexican Consulate and live broadcast from Mexican President on September 15, Music and vendors  | 2004                | Fall (Sept.)  | Mariposa Mall used for stage placement, limited booth spaces and limited electrical outlets   | Better layout of Mariposa Mall for large events with shade  |

| EVENT NAME                       | LOCATION AT FULTON MALL                       | DESCRIPTION OF EVENT   | YEAR EVENT LAUNCHED | FREQUENCY     | AMENITIES/INFRASTRUCTURE AVAILABLE FOR EVENT   | AMENITIES/INFRASTRUCTURE NEEDED FOR EVENT   |
|----------------------------------|---|--|---------------------|---------------|--|---|
| <b>California Classic</b>        | All of Fulton Mall                            | One of California's largest races: an entire weekend with marathon, half marathon, 100 mile bike race, kids race, fun run etc. Portions of the race may or may not take place on the Mall depending on the race and the year | 2010                | Spring (May)  | » Possibly electrical for sound  | » Possibly electrical for sound<br>» Fewer trip hazards may make the Mall part of the standard race route   |
| <b>Human Race</b>                | Mariposa Plaza to Tuolumne                    | 5K through downtown, starting at Eaton, through Courthouse Park, under the underpass to Mariposa then down the Mall  | 2011                | Fall (Sept.)  | » Underpass<br>» Electrical for sound  | » Underpass for runners during the event<br>» Electricity in the underpass – to support lighting and music as runners go through<br>» Improved electricity on Mariposa closer to the underpass for future live music in this area |
| <b>FLYP Ugly Sweater Contest</b> | Mariposa Plaza                                | Beer & food sales, ugly sweater contest, DJ at ice rink  | 2012                | Winter (Dec.) | » Electricity for sound<br>» Parking for food trucks                                     | » Better electricity for better sound system<br>» Lighting<br>» Better parking options for volunteers & loading/unloading beer/ice before and after the event<br>» Access to water and drains for ice & hand washing              |
| <b>Catacomb Party</b>            | North end of Fulton Mall (Fresno to Tuolumne) | 4 stages, 40 bands, beer, art stations, skateboard demonstrations, food trucks   | 2012                | Summer (July) | » Electrical<br>» Parking on the Mall for loading/unloading                              | » Lighting at night<br>» Shade during the day<br>» More electricity options – locations of electrical outlets limit options on placing stages & activities  |
| <b>Over the Edge</b>             | Mariposa Plaza at Pacific Southwest Building  | Rappelling the Pacific Southwest Building, with activities on the ground, including: Craft fair, beer garden, ping pong tables, DJ   | 2012                | Summer (June) | » Electrical for DJ<br>» Placing the ping pong tables under the trees to be in the shade | » Improved/increased electrical for the DJ<br>» Shade   |

| EVENT NAME                      | LOCATION AT FULTON MALL | DESCRIPTION OF EVENT   | YEAR EVENT LAUNCHED | FREQUENCY               | AMENITIES/INFRASTRUCTURE AVAILABLE FOR EVENT  | AMENITIES/INFRASTRUCTURE NEEDED FOR EVENT   |
|---------------------------------|-------------------------|--|---------------------|-------------------------|---|---|
| <b>Ice Rink</b>                 | Mariposa Plaza          | Daily skating rink, using real ice. Open daily for 9 weeks. Available for private parties, live bands and community events | 2012                | Fall/Winter             | » Electrical<br>» Lighting  | » Improved/increased electrical and lighting<br>» Shade                           |
| <b>CartHop</b>                  | Merced                  | Food Trucks, live music  | 2012                | Weekly                  | » Electrical for music and some food trucks.  | » Hand washing<br>» Better parking<br>» More options for electrical<br>» Shade    |
| <b>Mother's Day Celebration</b> | At Kern Street          | Sidewalk sale, music at Discount Mall  | 2013                | Spring (May)            | » None  | » Electricity for music   |
| <b>Father's Day Celebration</b> | At Kern Street          | Sidewalk sale, music at Discount Mall  | 2013                | Summer (June)           | » None  | » Electricity for music   |
| <b>Law Day on the Mall</b>      | Mariposa Plaza          | Resource fair by 20+ legal groups  | 2013                | Spring                  | » Parking for loading/unloading tables  | » Shade<br>» Better access for volunteers to load/unload tables & materials       |
| <b>Bike Swap</b>                | At Merced               | Bicyclists swapping bike parts   | 2013                | Spring (April)          | » None  | » None  |
| <b>Arts Alive</b>               | Mariposa Plaza          | Arts event & wine garden during a 5k downtown race   | 2013                | Summer (June)           | » Electrical for sound  | » Fewer trip hazards<br>» Shade   |
| <b>One Billion Rising</b>       | Merced                  | Social awareness demonstration during CartHop  | 2013                | Winter                  | » None  | » Comfortable gathering space for attendees<br>» Possibly electrical for speakers |
| <b>End of Summer Party</b>      | Mariposa Plaza          | Announcement of \$16 million TIGER Grant, public officials attendance, food trucks   | 2013                | Single Event Sept. 2013 | » Electrical for music & podium<br>» Used the existing trees for shading the audience | » Better electrical<br>» Shade over the stage for the public officials            |

Source: Downtown Fresno Partnership, Univision, 2013.

## OPPORTUNITIES – HOW DO WE ACTIVATE FULTON MALL?

Programming refers to the wide variety of planned activities and to all the related facilities and equipment. Imagine you are wandering into Fulton Mall during your lunch break. You are greeted by an artfully-designed entryway guiding you to pick up fresh produce for dinner at the weekly Farmers Market. You come across a local chef giving a demonstration of how to cook seasonal food. After getting inspiration on what to make for dinner, you bump into your friend who is on his way to pick up tickets for the next Fresno Grizzlies game. You both pick up chairs to move underneath a shade canopy and decide to catch up with each other over iced coffee purchased from a nearby café. You both agree that Fulton Mall has become a great place.

Fulton Mall will be designed with everyday uses in mind. The Fulton Mall will draw people in from a variety of entry points to discover and be inspired by the downtown experience. Elements that will support this could include:

- » Gateway entrance signage to historical art exhibits, innovation zones, nightlife hubs, and performance areas.
- » Wayfinding, educational, and artistic features created and/or curated by local artists.
- » The ability to access and recharge electronic devices with WiFi availability and charging stations throughout the corridor so that friends, family, or coworkers gather to share information, download

a book, or check-in online at designated meeting points/spaces, located along every block.

- » The opportunity to see and interact with temporary and permanent kiosks, located at designated meeting points/spaces to function as an ever-evolving activation zone, exhibiting new media, art installations, learning opportunities, and information on future events at Fulton Mall.
- » Built-in play elements and furniture for adults and children, such as interactive water features, chess boards, large scale puzzles, and maze.
- » Integrated built-in and moveable seating at meeting points/spaces with existing historic sculptures so that pedestrians can slow down and appreciate local art.
- » Poles that house ambient and decorative lighting and shading canopies at meeting points/spaces. Poles should also house additional lighting features such as LED lighting, fiber optics, and separate electrical power access for events and temporary and permanent kiosks
- » Breathable shade canopies mimicking trees at the meeting points/spaces, facilitating year-round use and serving as a lighting canvas for nighttime events.
- » Refurbished existing lamps with new LED fixtures and new LED string lights throughout Fulton Mall for additional ambient and decorative lighting.

## POTENTIAL PROGRAMMING OPPORTUNITIES

The reconstruction of the Fulton Mall will be designed to support the existing recurring and special events listed in the table on pages 73-75, as well as potential new events to ensure income-generating activities. Potential new types of events and programming include recurring events on weekly, bi-weekly, or monthly schedules as well as special, stand-alone events that will draw large audiences and engage the community. Examples of these types of programming could include:

- » “*Brillante Fresno*,” a contemporary, interactive and participatory nighttime arts, lighting, and entertainment event that will light up Fulton Mall in its entirety, including businesses along the corridor. Visitors will be delighted and inspired by the visual experience and will also be able to dance to local music, eat local food from vendors, and play with the art installations. This type of event brings together media artists in the community and sponsoring power companies to showcase new technologies in lighting design.
- » “Under the Stars,” a series that features outdoor dancing lessons from professional instructors, followed by a live band playing music for free-style dancing. These weekly events will feature themed nights where participants can learn to tango, salsa, polka, and line dance. Guests will also experience theater performances and cultural story-telling events, such as “Noche de Cuentos.”
- » A “Taste of Fresno” food tasting event, featuring a romantic, ambient atmosphere, with nodes along

the corridor for cultural dancing lessons, local wine tasting, and small plates featuring the culinary expertise from nearby chefs.

- » “FresMoves” is an active daytime fitness event such as yoga and zumba will offer fitness opportunities for nearby office workers and residents.
- » “Fulton Farmers” is a weekly farmer’s market providing daycare, pet sitting, with culinary demonstrations by merchants and restaurateurs showcasing locally produced goods and products.
- » “Movies on the Mall” is a seasonal outdoor movie event where movies are streamed onto the side or front of underutilized walls.
- » Creative workshops for all ages, daytime and evening, inviting organizations like kNOW Youth Media, the Fresno Art Museum, Discovery Center, Creative Fresno, FUSE Festival, Fresno Film Commission.
- » “Eckbo Today” is a guided walking tour explaining the architectural significance of the site, highlighting the historicism of each standing sculpture and fountain along Fulton Mall.
- » “Settlers of Fresno” is a series of social media-oriented scavenger hunts and games that tour highlighted art and local amenities that can be downloaded at specific programmable kiosks on-site. This game can be created by local artists and storytellers with the help of a social game designer that will attract participants to discover and shop at Fulton Mall retail businesses.



Figure 39: Luminaria in San Antonio, TX.



Figure 40: GLOW in Santa Monica, CA.



Figure 41: A food event at San Antonio's Pearl Brewery, featuring local chefs and cuisines.



Figure 42: A sponsored movie night in San Francisco's Union Square Park.

» “Chukchansi Park Days” is a series of pre-game events to promote the Fresno Grizzlies and Fresno Fuego that will anchor the entrance point to Chukchansi Ballpark from Tulare Street on Fulton Mall.

Annual special events at Fulton Mall are seasonal in nature that create community gatherings to celebrate holidays and seasons, such as a harvest festival, parades, holiday market and tree lighting, and cultural celebrations such as Mexican Independence Day.

### PROGRAMMING PARTNERSHIP OPPORTUNITIES

As described in the Operations and Maintenance Design section below, streetscape improvements along Fulton Mall will help facilitate economic development, public programming, and public space management for the City of Fresno. Non-profit partners like the Downtown Fresno Partnership, a non-profit organization that is self-funded by downtown property owners and advocates for change in an effort to revitalize Downtown Fresno, could facilitate specific programming opportunities. Additional partnerships for site specific programming could involve educational opportunities with local public schools and universities, cultural institutions, non-profit organizations, sports organizations, and local government with the entities listed below. For example, kNOw Youth Media supports and equips young people with media skills and a voice to tell their stories and stories of their communities. Additionally, Fresno State University has a renowned biosystems engineering program that has the potential to develop

a series of lectures and demonstrations at Fulton Mall. Other partnerships could include:

- » Fresno Art Museum;
- » Discovery Center;
- » Creative Fresno;
- » FUSE Festival;
- » Fresno Film Commission;
- » kNOw Youth Media;
- » Fresno Grizzlies;
- » Fresno Fuego;
- » Fresno County Health Department; and
- » Fresno State University

### FINANCIAL SUPPORT CONCEPTS FOR OPERATIONS AND PROGRAMMING

A successful open space requires not only a professional management operation but also a sound business plan for sustaining the costs associated with ongoing public programming, providing first class maintenance, and security of the space. At Fulton Mall, this can be achieved through income generating activities to support the free community programming. Although beyond the scope of the Fulton Mall Reconstruction project, it is important to identify income generating activities in a manner that ensures public access. A successful public space will be financially self-sustaining through the strategies defined below:

» *Sponsorship of Free Public Programming*

Sponsors should be identified to fund the costs of operating free public events. For example, a children’s event or performance could attract financial support from an educational equipment company. A digital art installation could attract sponsorship from a technology firm. The sponsorships should be structured to avoid overly commercializing the public space. Sponsoring organizations are typically listed in press releases, on event websites, and on promotional materials publicizing the event. Additionally, sponsors are thanked and acknowledged during the programs/performances.

» *Ticketed & Private Events*

On a limited and occasional basis, sections of Fulton Mall could be rented out to private organizations for ticketed or invitation-only events. Though private in nature, select ticketed events could generate income for public programming support retail and restaurants in the area by drawing visitors into Fulton Mall. Attendees will come for a specific event but stay as visitors to the district. Examples may include a food and wine festival, a reception associated with a film festival, or ticketed cultural event.

» *Space Use Fees*

For special events and ongoing weekly and monthly programs operated by outside organizations, such the Univision-sponsored Cinco de Mayo event, space use fees can be charged to cover administrative, maintenance, and security costs associated with hosting the program on the

site. Additionally, photography and film shoots on the site could be a source of fee income.

» *Product Launches & Promotional Events*

Because of its close proximity to existing and future retailers, and sports events like the Fresno Grizzlies and Fresno Fuego, Fulton Mall will be a desirable location for promotion and demonstration of new products and local sports teams. For example, a technology company promoting a new device could provide a kiosk for visitors to test out and interact with the new technology. These types of activities could take place on an occasional basis along the sidewalks and engage the public with an interactive feature, while also raising revenue for other free public programs. These programs will be free to the public but will charge a marketing fee to the vendor.

» *Equipment Rentals*

Some typical event equipment (e.g. tables, chairs, canopies, cushions and blankets for audience members) could be owned and rented out by management to generate additional income to support programming.

## OVERSIGHT AND MANAGEMENT OF PROGRAMMING OPPORTUNITIES

In order to create a thriving public space, three components for successful property management must be satisfied: property services, programming, and production. The Downtown Fresno Partnership is the existing overall management entity for Fulton Mall and currently provides property, programming,



Figure 43: People gather at Yerba Buena Gardens in preparation for a lunchtime concert.

and events management services to Fulton Mall and will continue to do so after the proposed Fulton Mall Reconstruction project is completed. A Property Services Manager is responsible for the overall operation of the property and oversees all the key disciplines involved: landscaping, maintenance, security, utilities, and logistics. Their main responsibility is to maintain the parameters set by the City and community stakeholders with regard to the physical integrity and the overall financial performance of the public space. A Programming Manager is responsible for developing and implementing the programs, which includes identifying desired events, sourcing talent, securing sponsorships, negotiating contracts, managing the calendar, and collecting fees owed. An Events Manager is responsible for coordinating each aspect of the operations involved for every event: set-up, operations, clean-up, take-down, and event-related security.

Operations and management are key to the successful implementation of the new Fulton Mall. In order to create a thriving public space, which will foster a strong sense of community, the following goals must be satisfied:

- » Management focused exclusively on Fulton Mall;
- » Representation of diverse stakeholders in an advisory capacity;
- » Active and ongoing partnerships with surrounding institutions;
- » Coordination of critical services supported by the City of Fresno;
- » Commitment from public departments to

budget for new programming and/or capital improvements for and by the Fulton Mall organization (i.e., public investment from the City of Fresno, investment from the Downtown Fresno Partnership, or a combination of both entities); and

- » Earned income through strategic entrepreneurship.

## OPERATIONS AND MAINTENANCE DESIGN CONCEPTS

Program design and facilities design go hand in hand so that the physical layout of Fulton Mall is flexible, versatile, and can accommodate the range of anticipated activities. Once the basic “clean, safe, and friendly” needs are met, programming the space becomes easier and the economic potential of the space can be realized. Key amenities that support a range of activities will include built-in infrastructure to power special events, public seating, shading canopies, lighting, moveable bollards, modular furniture, and flexible staging for small and large events. Programming will also be tailored for business and visitor attraction to help brand Fulton Mall as a destination to shop and play for the greater region.

Preliminary facility design concepts for effective operations and maintenance that will be studied further in the design and engineering phase include:

- » Finding opportunities to streamline special event waste management by utilizing unconventional yet appropriate locations for trash storage.
- » Design of areas to allow for storage of

maintenance and event equipment and furniture into existing site amenities.

- » Design of dual-purpose and flexible seating and platforms, which can serve as storage space for event equipment.
- » Design of fixtures, furniture and on-site equipment infrastructure to include power for various uses.
- » Installation of numerous and variable audio fiber and utility outlets, thoughtfully incorporated and hidden from public view, such as the interior of light poles housing circuitry for associated lighting features.
- » Installation of fiber optics and circuitry that supports audio and lighting equipment, and surveillance equipment throughout the corridor. This infrastructure would be easily accessible yet secure portals for plug-in access. Specifically, these portals could be accessible at kiosks, designated meeting points/spaces, charging stations, and poles that house adaptable lighting elements and support shade canopies.
- » Design of dual-use mobile shading and misting structures at the meeting points/spaces, facilitating comfortable year-round use for events and attracting shoppers to stay longer.
- » Refurbishment of existing lamps with LED fixtures and installation of LED string lights throughout Fulton Mall for additional ambient and decorative lighting. This lighting could run as needed and can be programmed in various colors and designs for seasonal holidays.

- » Allowance for the temporary installation of modular furniture to create gathering and activity spaces to facilitate pop-up events and the flexibility to redefine space.

## RECOMMENDATIONS FOR FUTURE FACILITIES DESIGN

### Art Features in Gathering Areas

Permanent seating should be included in the facilities design where art and water features are located in order to create gathering points. These areas should also have enough space to accommodate modular event staging and additional seating. As previously described, breathable shading canopies should be added to these gathering points as a secondary shade option to existing trees that do not have sufficient shading canopy.

Power, audio infrastructure, and optical fiber should be integrated into the permanent structures that support shade canopies to accommodate events operation. The canopies could also serve as a dual use as a lighting canvas or screen background for imaging during nighttime events. The design and materials for the permanent seating should be simple, low maintenance, and easy to repair. Concrete material should be formed with contours to enhance the permanent seating's aesthetic and to discourage skateboarding and overnight campers. The concrete material could be used at secondary entrances to Fulton Mall as a cost saving option. Stone cladding, which is a higher-end material, could also be used along Fulton Mall. The maintenance of the permanent



Figure 44: Path to Pier 42, a pop-up space using modular furniture and shipping container for temporary art and events in New York City.



Figure 45: Example of contoured seating element incorporating both granite and concrete at Yerba Buena Gardens in San Francisco, CA.

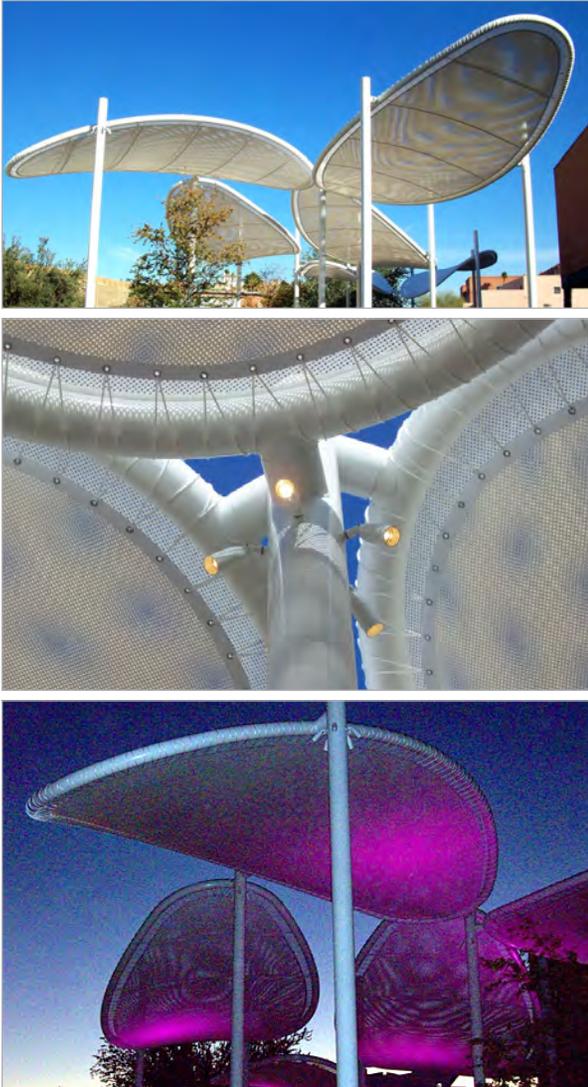


Figure 46: Example of architectural canopies at Arizona State University Memorial Union Plaza in Phoenix, Arizona.

seating feature is achieved through annual pressure washing and possible sealer application, as needed.

### Water Features

Lighting would be required to illuminate the water features. Lighting could be provided from an exterior lamp post; however, it is recommended to avoid below-street grade light fixtures because these types of fixtures are prone to water damage, damage associated with foundation settlement and debris, vandalism, and are expensive to replace. A water treatment program should be implemented as part of a plan for maintenance and long-term preservation of the water features to eliminate potential contaminants in the water. Compliance with the California Building Code Section 3102B, current regulatory guidelines and requirements for operating a water treatment facility must be followed and the items below should be reviewed prior to its installation:

- » Chemical stations located in pump room/vault of each feature;
- » An annual cost budgeted for chemicals stations;
- » Size of feature collection ponds/display evaluated to allocate for maintenance cost and public space options;
- » Equipment to be sized to volume of water being used at feature:
  - Display pump
  - Filter pump

- Chemical stations
- Ozone generator

Further research would be required to determine pump equipment vendor listing ratings (set points gpm, valve state); ozone generator; chemical equipment; chemical supply listing protocol for delivery of chemicals throughout Fulton Mall, (hazardous materials to be considered).

### Architectural Canopies

Canopies create an opportunity for designers to contribute to the aesthetics of Fulton Mall and provide Downtown Fresno with a fresh new approach to public space. The canopies would give Fulton Mall an interactive sense of intrigue and curiosity to attract people to the area. The canopies are versatile in use and are interchangeable. They would provide:

- » Shade during the summer;
- » A variety of material options for seasonal uses (i.e., waterproof material available during winter months);
- » The ability to add a number of features to the canopy infrastructure (poles) in order to create desired effects for surrounding areas; and
- » Associated lighting effects such as backlighting and video projection during nighttime events.

## Audio

The placement of audio equipment will connect the Mall to city blocks and give a sense of continuity for visitors, shoppers, and event attendees walking the length of Fulton Mall. Audio infrastructure would allow for features such as amplified sound for events, sales specials, and security announcements. The current locations of existing audio equipment at Fulton Mall would establish a baseline for future sound analysis. A sound analysis report would recommend the appropriate types and placement of a new sound equipment system that would best accommodate the alternative selected for this project. The placement of a new sound equipment system would be influenced by the layout of Fulton Mall corridor because it would consider vehicular traffic and truck delivery locations.

## Security Cameras

The installation of cameras will enable property managers to monitor daily operations and discourage unwanted activities. Security cameras could be mounted on lighting and/or canopy poles attached to the Mall's infrastructure in appropriate locations that give optimal coverage of intersections along the Fulton Mall corridor. It is recommended that security cameras be monitored at a security office located on the Mall, which will serve as a central control station for monitoring the security cameras, radio dispatch, and security personnel administration. The security cameras would provide the Fulton Mall visitor a sense of safety and would be used to:

- » Document incidents;
- » Manage loss prevention; and
- » Monitor events, traffic flow, and emergency situations.

The types of equipment and siting for the new security camera system would be determined when an alternative is selected for this project. A review of the selected alternative's proposed site plan, placement of lighting infrastructure and trees, in addition to future growth on the site should be considered.

## Fiber Optics

The installation of a fiber optics system will highlight and enhance the existing Eckbo design with new technologies. The fiber optics system will be incorporated into the new event lighting infrastructure throughout Fulton Mall, where any lighting and canopy pole has the capacity to house the fiber optic system for audio and visual access. Access to the fiber optics system will be in a secure compartment that can be integrated into poles and/or a control stations. The fiber optics system provides a valuable tool moving forward for years to come and would provide efficient use of:

- » Data transmissions,
- » Telecommunications,
- » Imaging,
- » Broadcasting/CATV,
- » Lighting, and
- » traffic control.

## Temporary Power Pedestals

The installation of temporary power pedestals throughout the Fulton Mall corridor, specifically at the locations of the art features, water features, gathering areas, and predetermined event locations, would connect to the existing utility system. The temporary power pedestals would serve as the main power source for event infrastructure only, and could supply 100 to 600 amps depending on the location and type of event activities, such as the ice rink and concerts. The pedestal will service surrounding areas. It is recommended that one to two areas be equipped with 600 amps in areas that accommodate larger events and its satellite areas be equipped with 100 to 200 amps on each block. The size and options for the type of panels and the enclosure to house the control panels will be determined when an alternative is selected for this project. A section of the pedestal would house the fiber optics system, security camera equipment, communication, and audio systems.

## Mariposa Plaza

As previously described, this project does not include the design of Mariposa Plaza but it is recommended that a pedestal connecting Fulton Mall to the Mariposa Plaza be installed as it would address issues related to security, maintenance, janitorial, and monitoring the entire Fulton Mall corridor. A new electrical service to Mariposa Plaza would also support large events and equipment needed to operate venues.



**Figure 47:** Example of planter box with inserted event logo at Union Square Live in San Francisco, CA.

## Public Restroom and Drinking Fountains

The option to include a public restroom and drinking fountains at Fulton Mall would extend visits and provide an essential amenity for shoppers, visitors, and event attendees. The public restrooms could be operated at designated hours and would be maintained and monitored by Fulton Mall’s management team. The type of fixtures should be selected for durability and should reflect a clean, commercial-type environment. Options for restroom structures include low maintenance materials and tasteful stainless steel fixtures. The use of electric hand dryers would lower operating costs. Types of material for the restrooms’ interior walls should be considered carefully in order to avoid issues such as graffiti. A review of the selected alternative’s proposed cost and budget, site plan, and existing connections to water and wastewater lines should be considered.

## Access to Water and Drainage

In order to provide access to water for event use, it is recommended to install hose spigots with hose bibb locks and associated drains at predetermined event locations that would connect to the existing water and wastewater lines. It is also recommended that a food dump station be installed for food vendors (e.g., food carts, food trucks, booth food vendors). The food dump station could serve as an income-generator for Fulton Mall’s management by charging users a disposal fee. Further research would be required to accommodate special event equipment such as ice surfacing machines.

## Pedestrian-Scaled Lighting, Signage, Fountain Equipment

A separate source of power will be required for new or refurbished pedestrian-scaled street lamps along sidewalks, signage located at all entrances along the Fulton Mall corridor, fountain equipment, and art display lighting. Each street lamp post will require an accessory 120v GFCI outlet with exterior cover located near the top of lamp post for holiday lighting. Additional pedestrian-scaled lamp posts would need to be added at locations where existing trees are located, and the placement of the lighting fixtures must be adjusted to fit the existing tree canopy, security cameras, and future growth. Existing street lamps would need an electrical supply/source and should be retrofitted with energy-efficient LED lighting fixtures and include accessory outlets for additional access to power.

## Event Barricades and Bollards

The development of a barricading strategy for event, traffic control, and security needs should be considered for Fulton Mall. A barricading strategy would assist in:

- » Regulating permitted traffic on Fulton Mall,
- » Directing traffic and parking, and
- » Preventing unwanted activity.

## Barricades

Between 50 to 100 moveable and easy-to-store event

barricades that can be moved by hand or a dolly should be of a durable metal material, painted/powder coated and include a “Fulton Mall” sign. The sign allows for standardized event signage and contributes to a cohesive image of Fulton Mall, and could also offer an income-generating opportunity where signs and logos of event sponsors can be inserted on event barricades. Planter boxes would also provide an aesthetically pleasing barricading option as well as a branding campaign for Fulton Mall.

### Bollards

It is also recommended to install removable or retractable bollards. The locations for bollards placement will be determined when an alternative is selected for this project. Removable bollards could be locked into place and rolled out, while retractable bollards would be sensor-operated to allow emergency vehicle access. Ample pedestrian-scaled lighting should be provided in areas where bollards are placed.

### Bicycle Racks

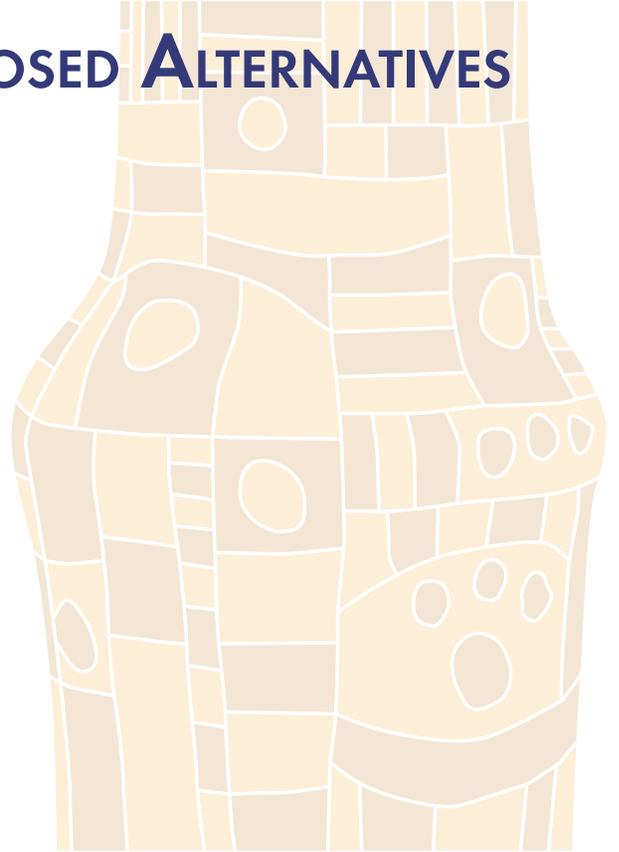
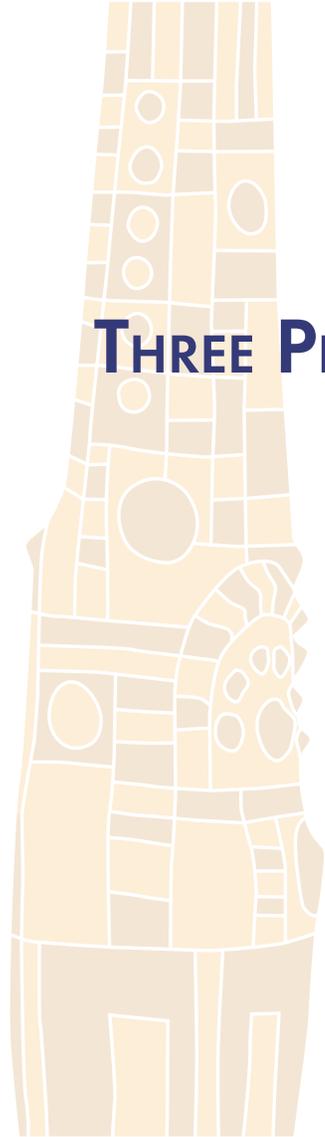
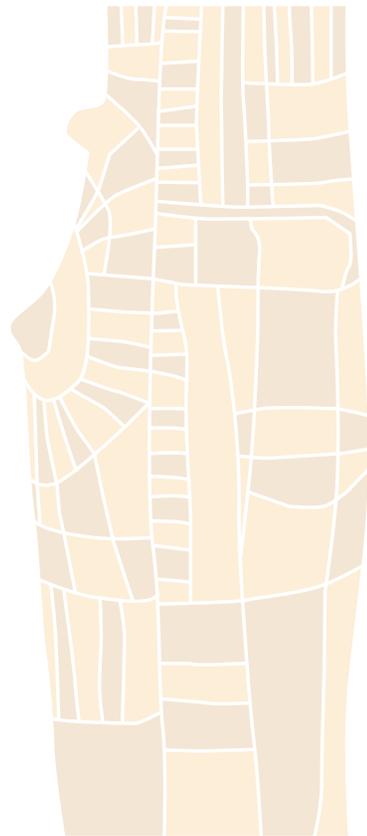
Bicycle racks are becoming essential components in our public realm and serve as versatile street fixtures with a myriad of uses. It is recommended to install both permanent and moveable bicycle racks at entry points along the Fulton Mall corridor. The moveable bicycle racks could be fabricated for use as bollards for medium-to large-scaled events. They offer options to define gathering areas for passive and active events in addition to serving as bicycle valets and safe storage areas.



Figure 48: Examples of permanent creative bicycle rack in Washington D.C. and Cyclehoop flexible bicycle racks in New York City.



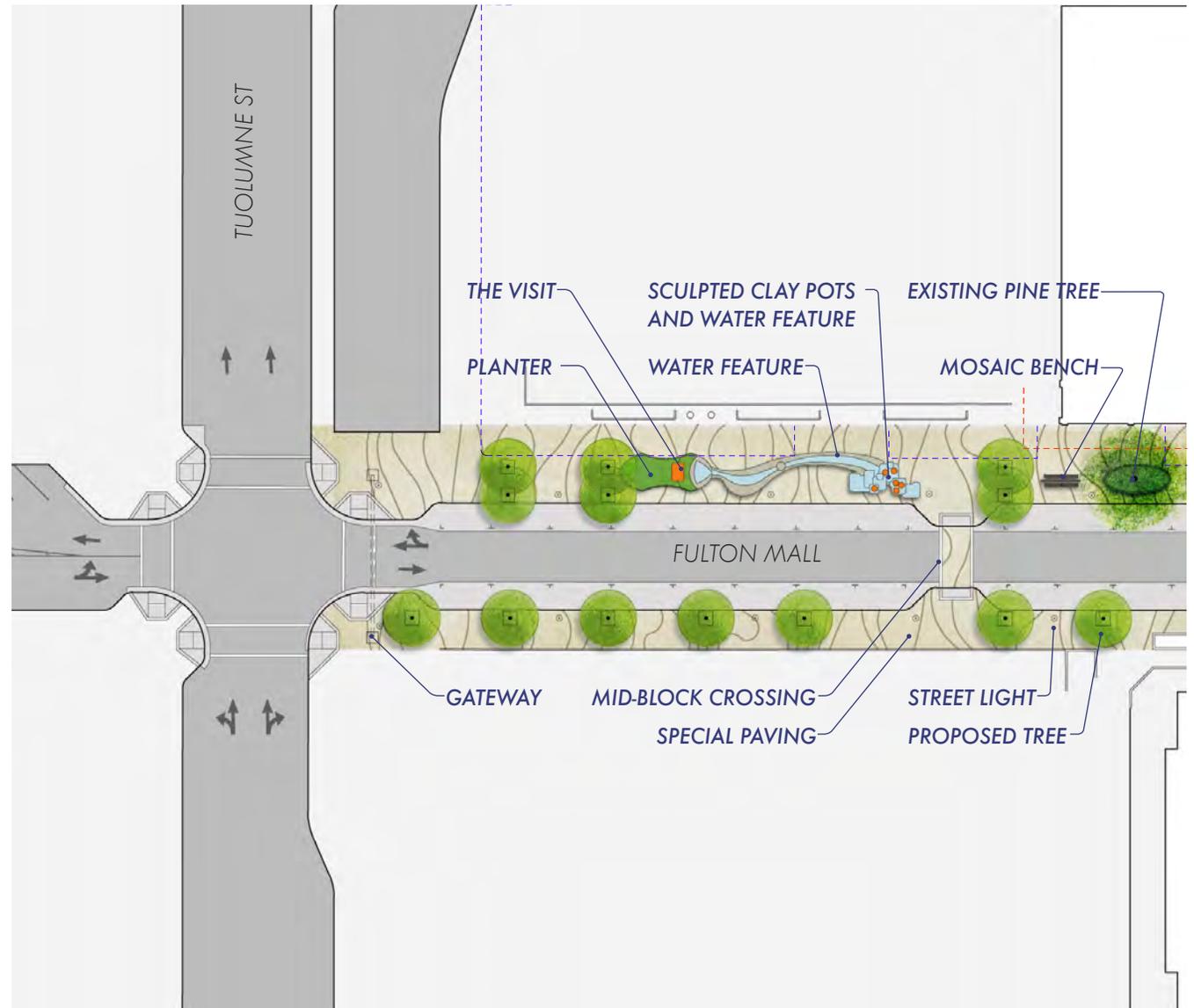
# THREE PROPOSED ALTERNATIVES

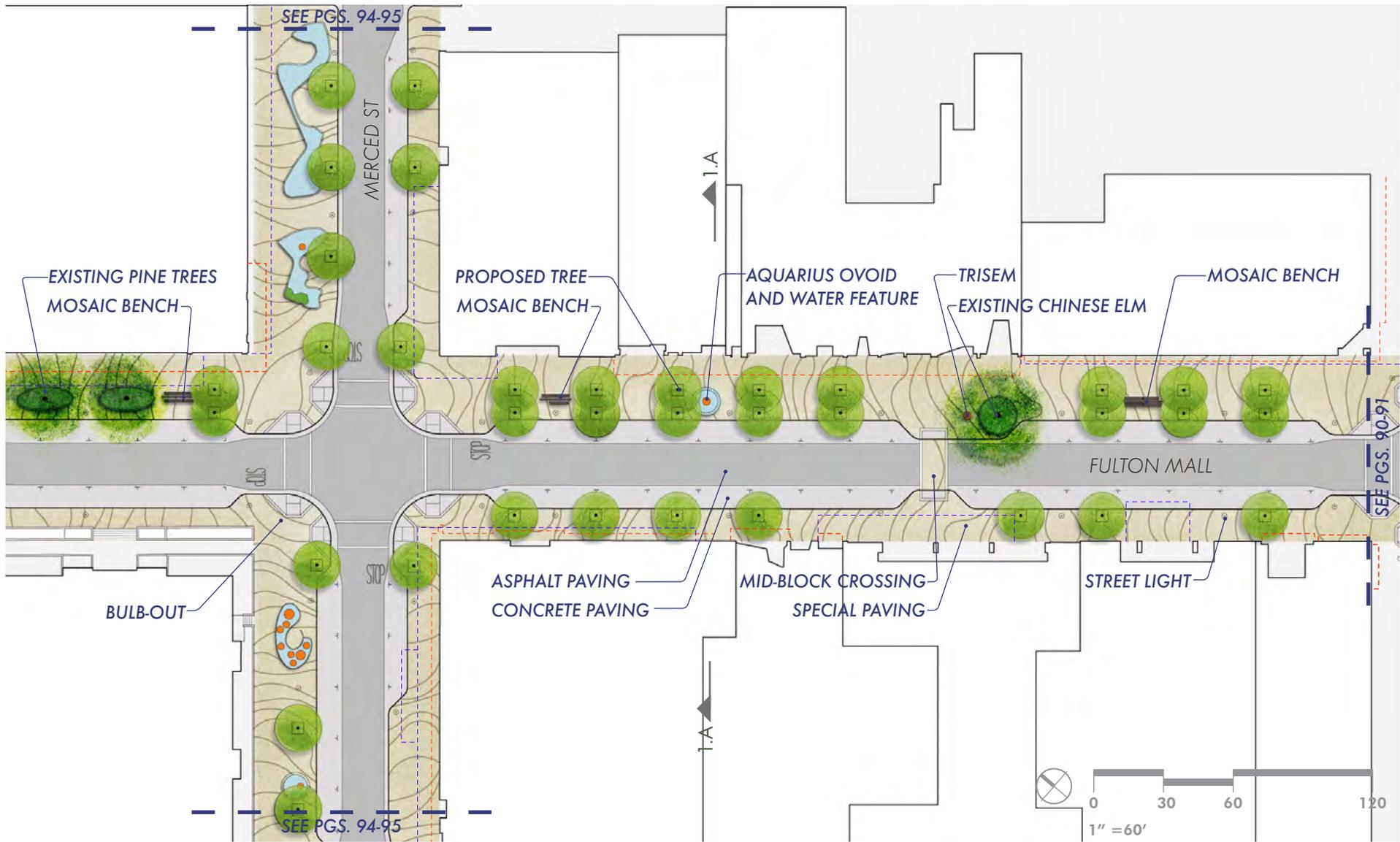


# Alternative 1 – Tuolumne to Fresno

## Legend

-  Sculpture
-  Mosaic Bench
-  Water Feature
-  Special Paving
-  Planters
-  Existing Tree
-  Proposed Tree
-  Existing Basement
-  Existing Awning



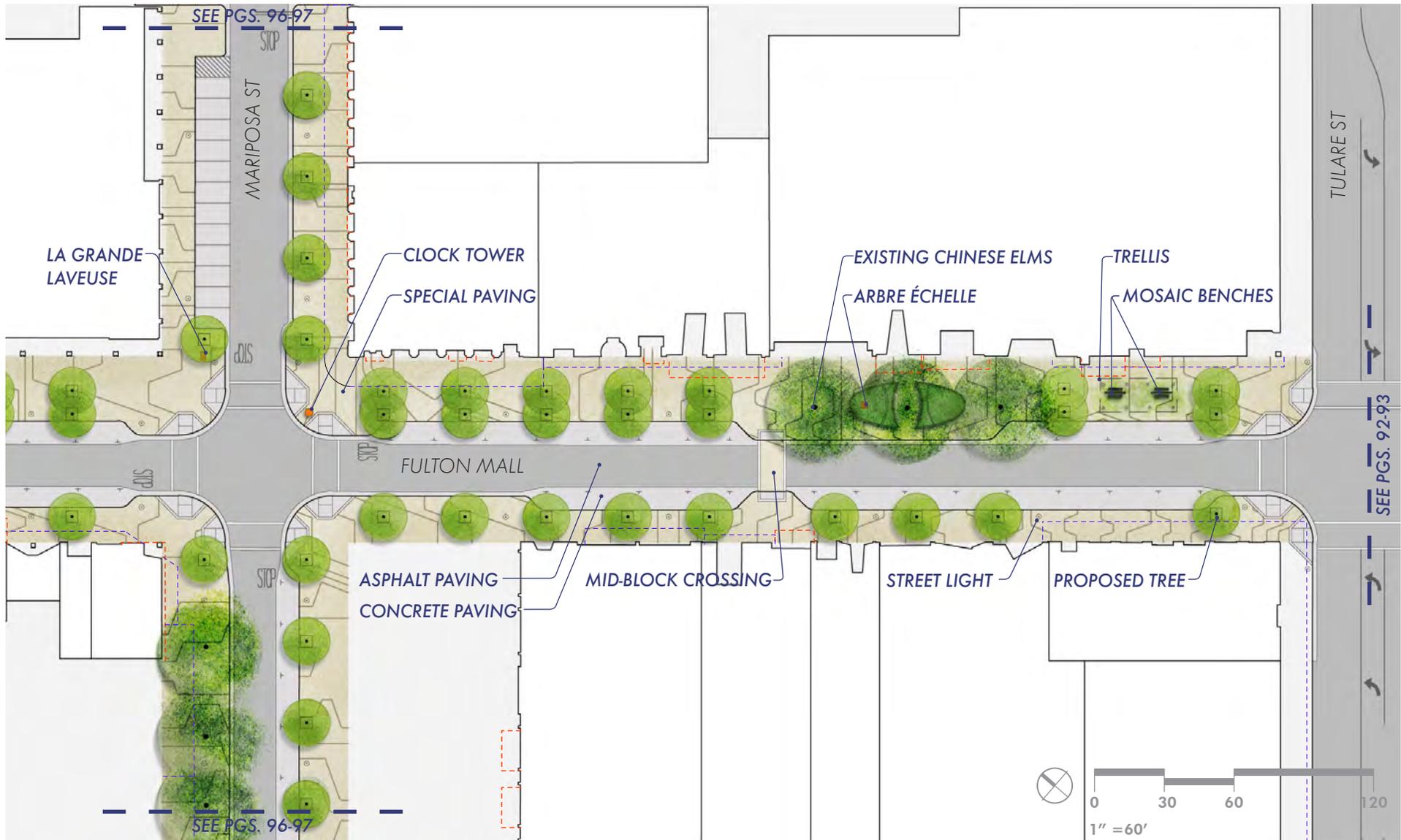


# Alternative 1 – Fresno to Tulare

## Legend

-  Sculpture
-  Mosaic Bench
-  Water Feature
-  Special Paving
-  Planters
-  Existing Tree
-  Proposed Tree
-  Existing Basement
-  Existing Awning

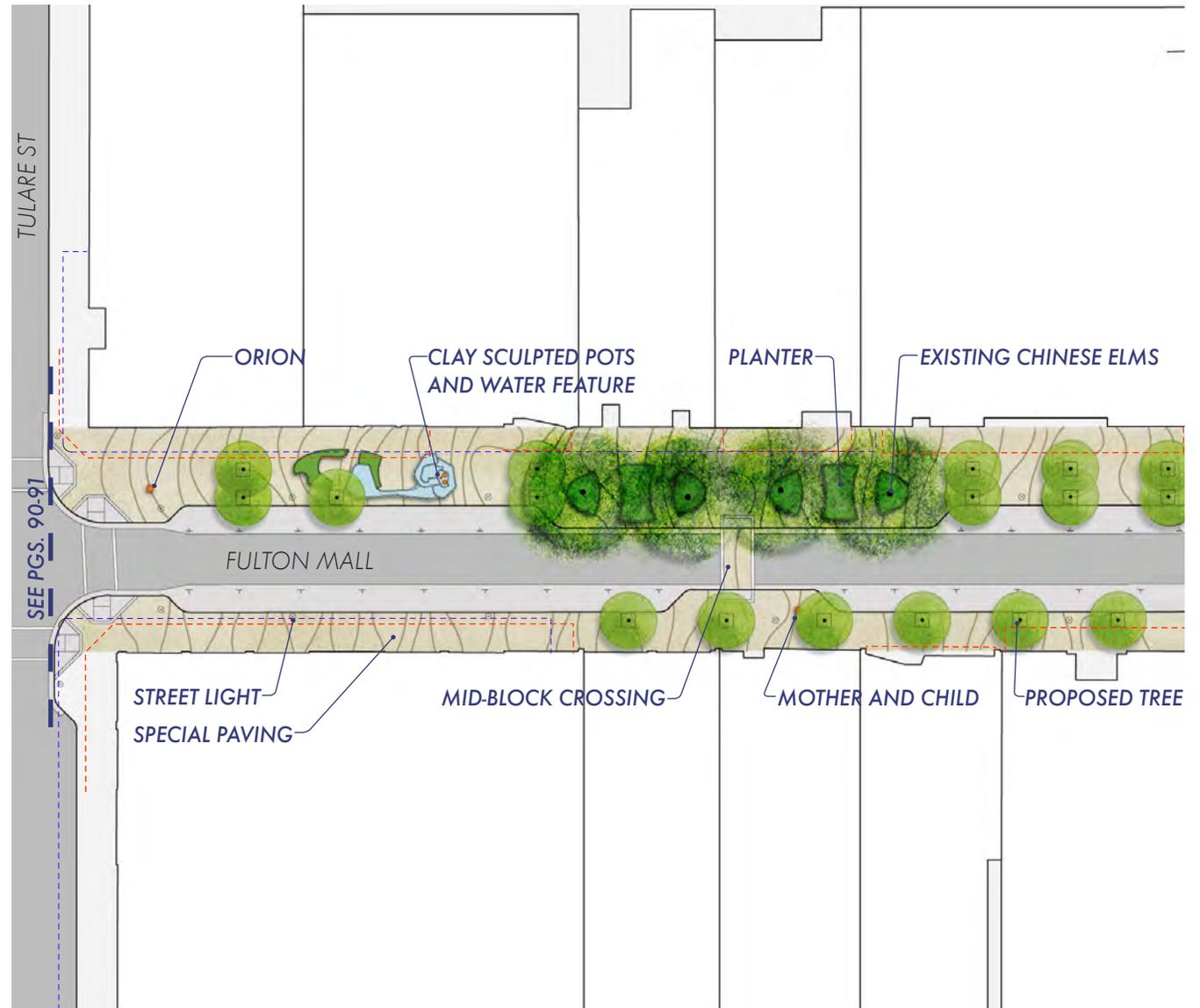


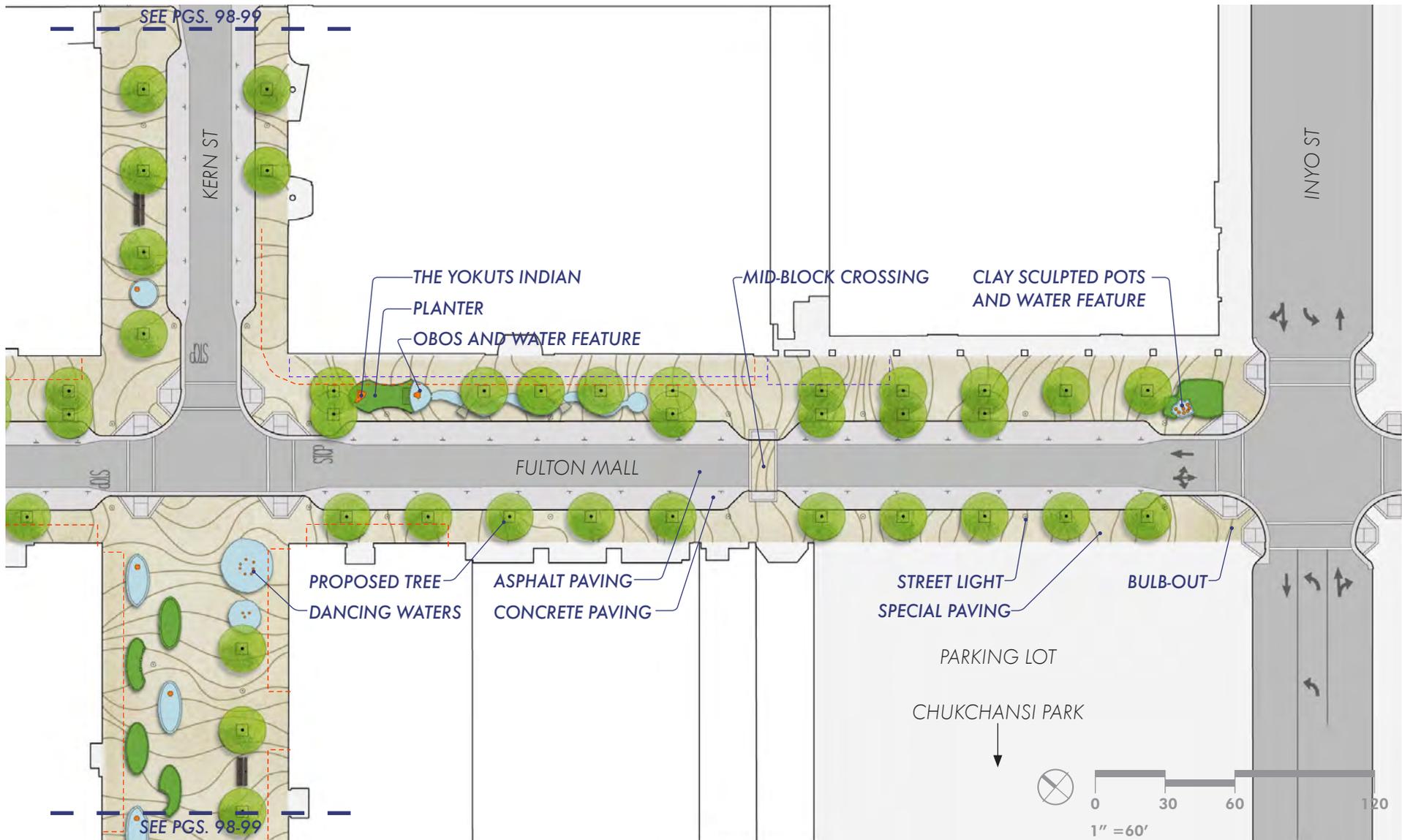


# Alternative 1 - Tulare to Inyo

## Legend

-  Sculpture
-  Mosaic Bench
-  Water Feature
-  Special Paving
-  Planters
-  Existing Tree
-  Proposed Tree
-  Existing Basement
-  Existing Awning





# Alternative 1 - Merced

## Legend

- Sculpture
- Mosaic Bench
- Water Feature
- Special Paving
- Planters
- Existing Tree
- Proposed Tree
- - Existing Basement
- - Existing Awning



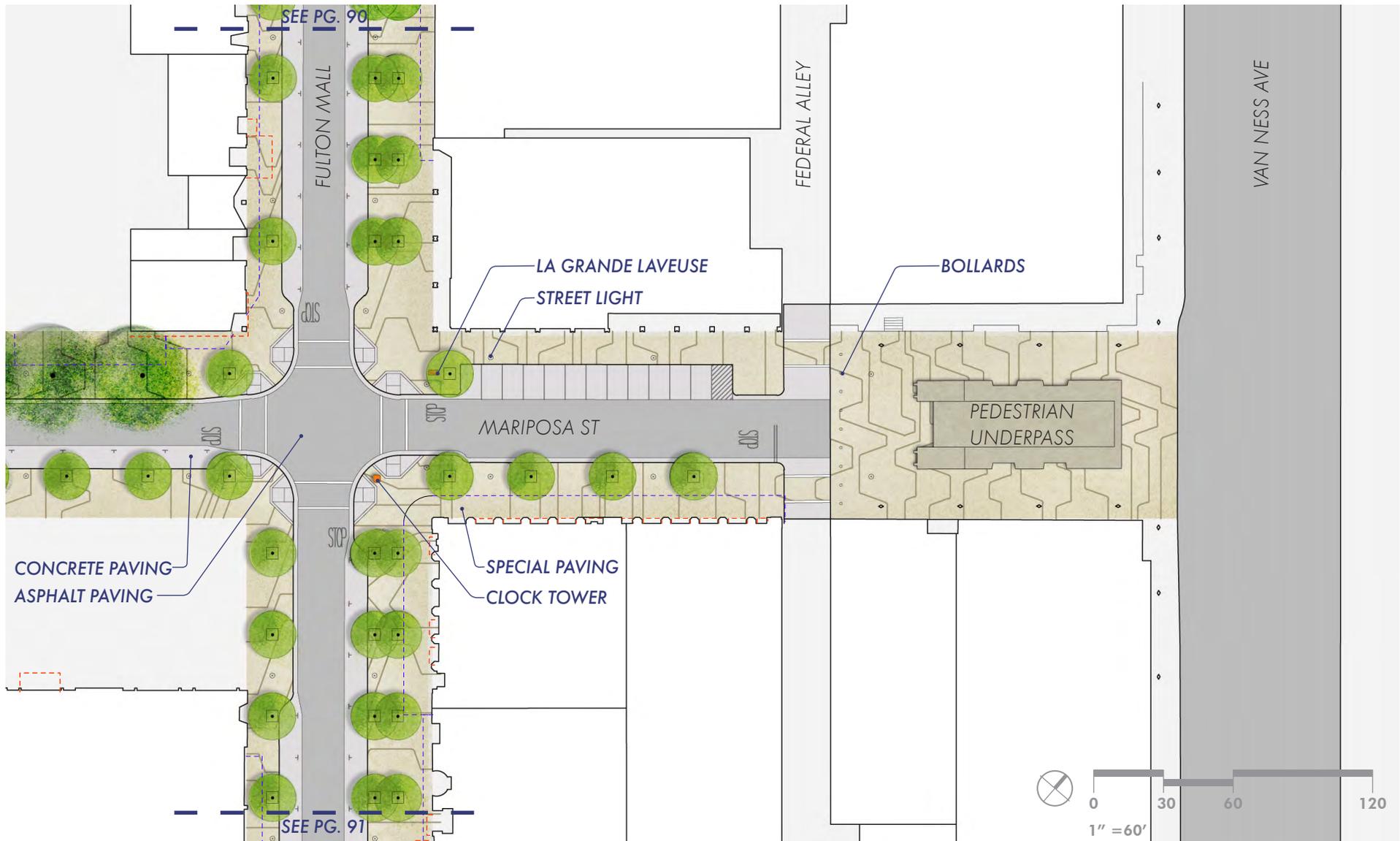


# Alternative 1 - Mariposa

## Legend

-  Sculpture
-  Mosaic Bench
-  Water Feature
-  Special Paving
-  Planters
-  Existing Tree
-  Proposed Tree
-  Existing Basement
-  Existing Awning





# Alternative 1 - Kern

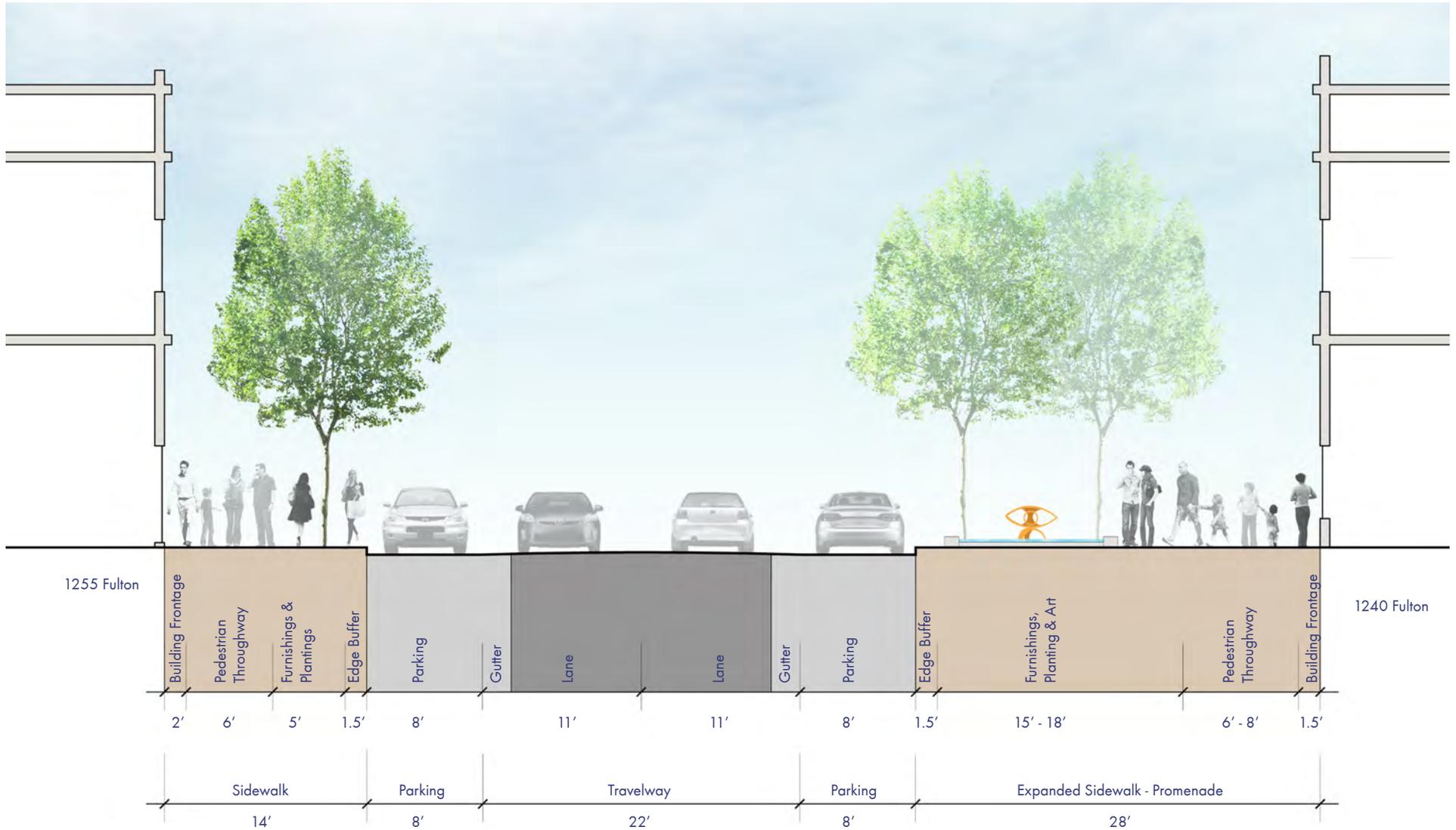
## Legend

- Sculpture
- ▬ Mosaic Bench
- Water Feature
- Special Paving
- Planters
- Existing Tree
- Proposed Tree
- - - Existing Basement
- - - Existing Awning

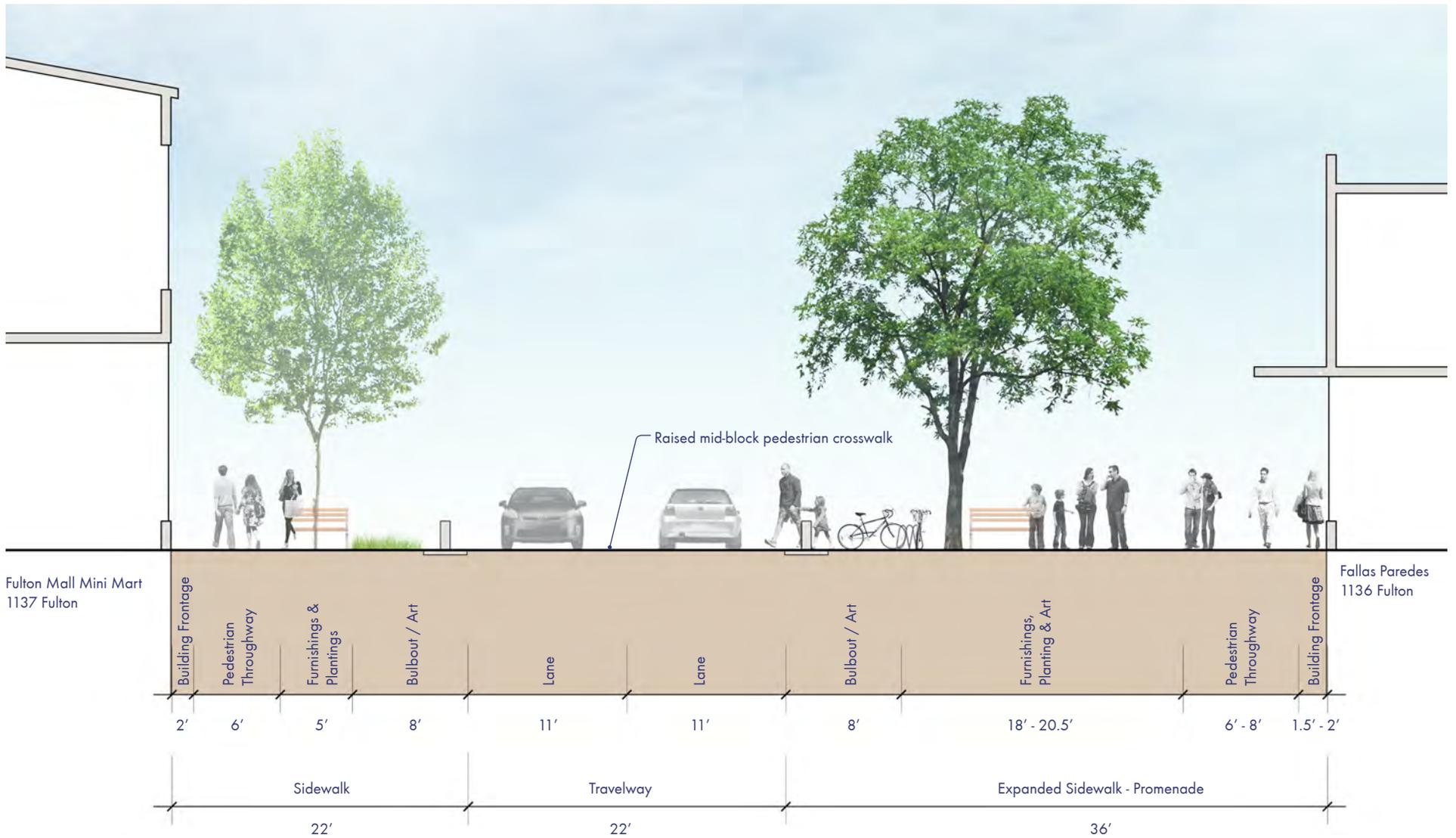




# Alternative 1 - Sections



Section 1.A - Fulton between Merced and Fresno

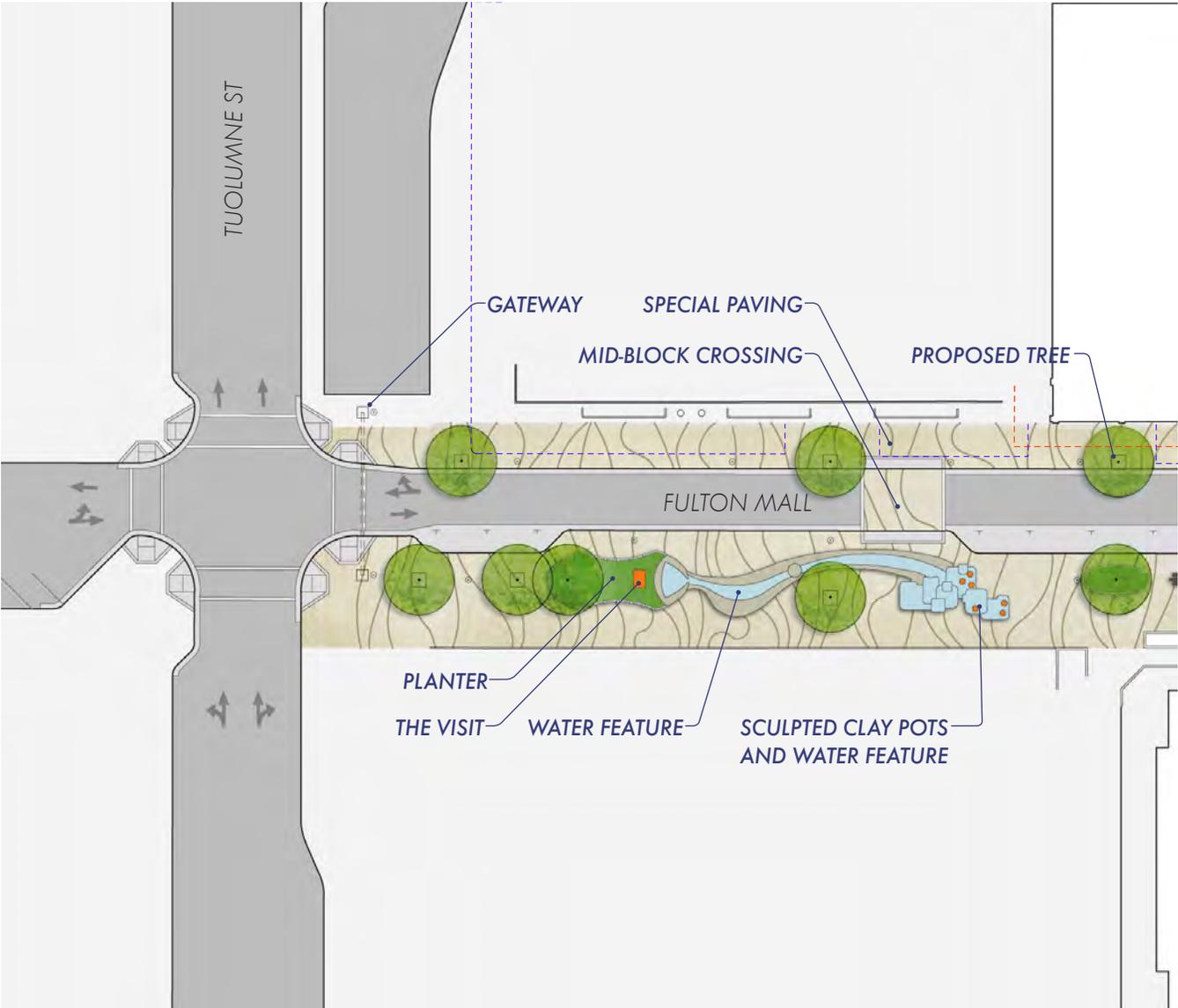


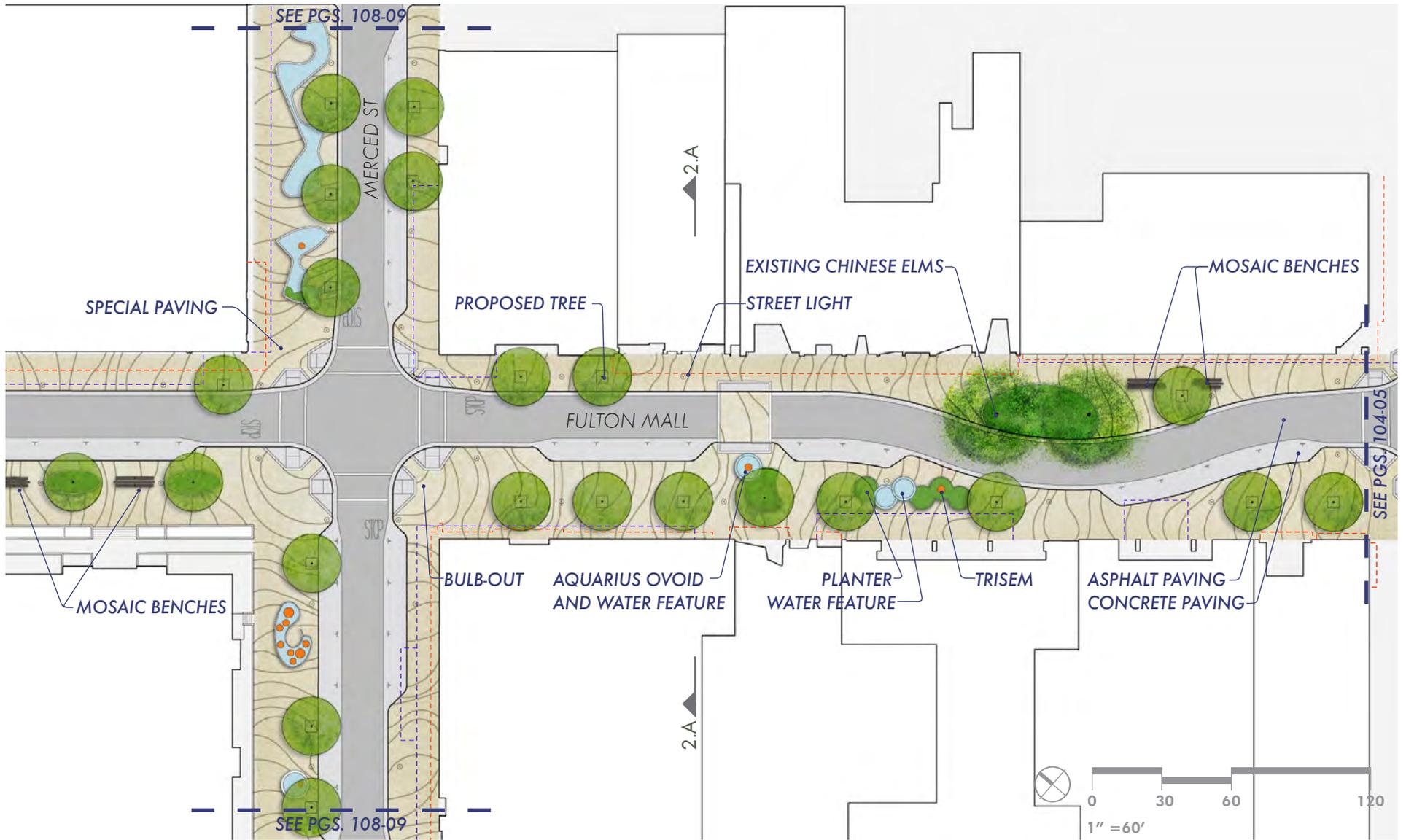
Section 1.B - Fulton between Fresno and Mariposa

# Alternative 2 – Tuolumne to Fresno

**Legend**

- Sculpture
- Mosaic Bench
- Water Feature
- Special Paving
- Planters
- Existing Tree
- Proposed Tree
- - - Existing Basement
- - - Existing Awning

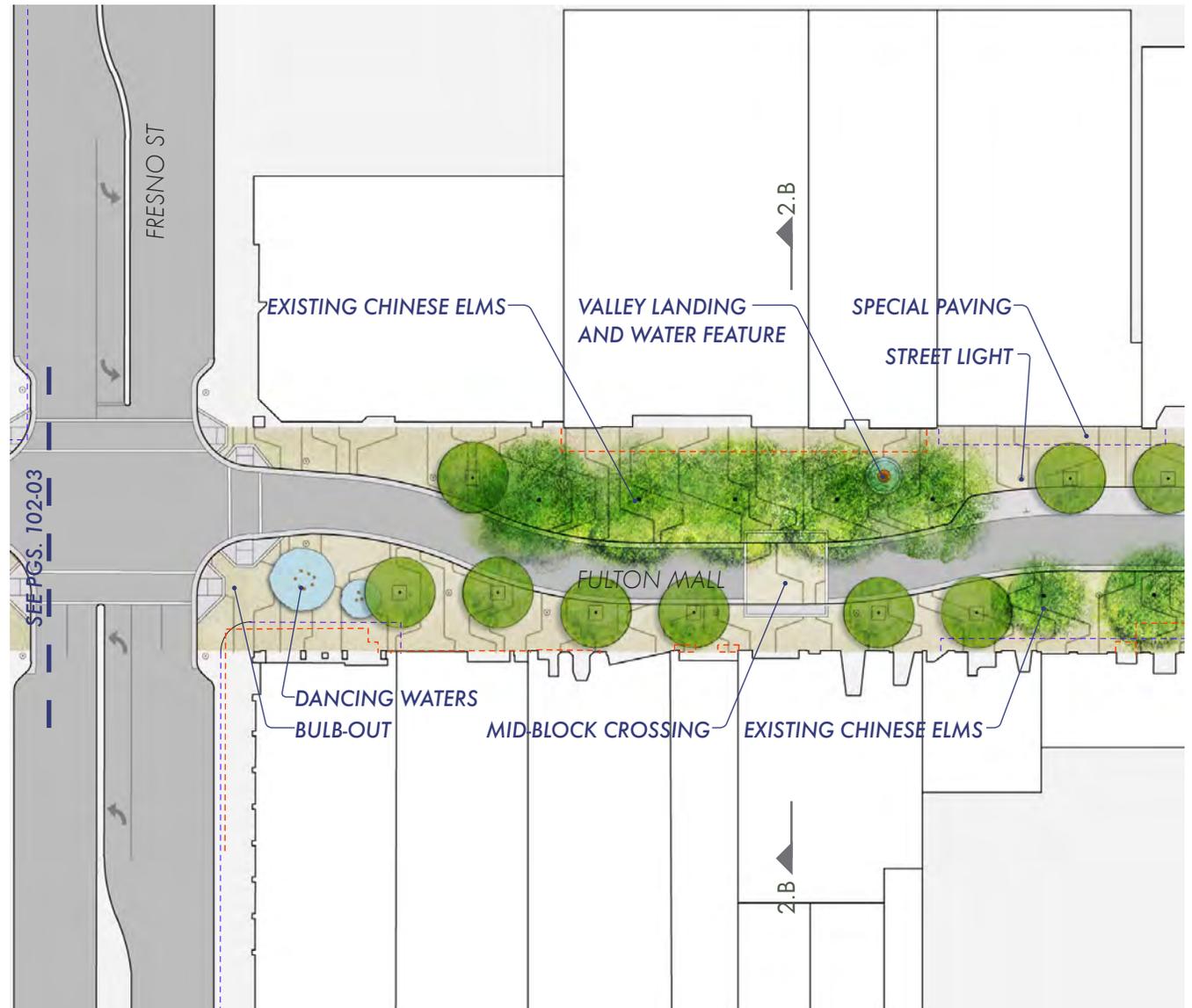


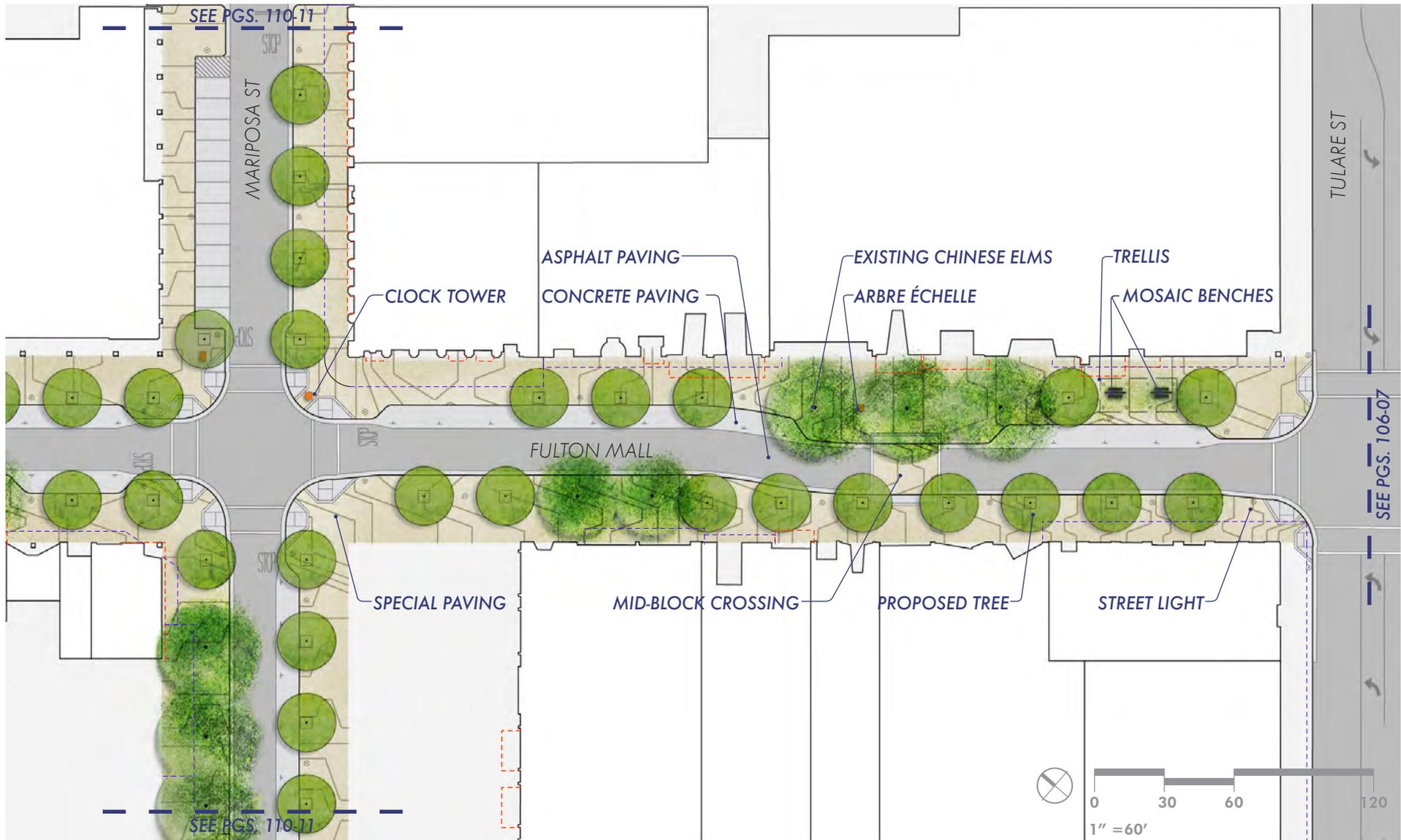


# Alternative 2 – Fresno to Tulare

## Legend

-  Sculpture
-  Mosaic Bench
-  Water Feature
-  Special Paving
-  Planters
-  Existing Tree
-  Proposed Tree
-  Existing Basement
-  Existing Awning



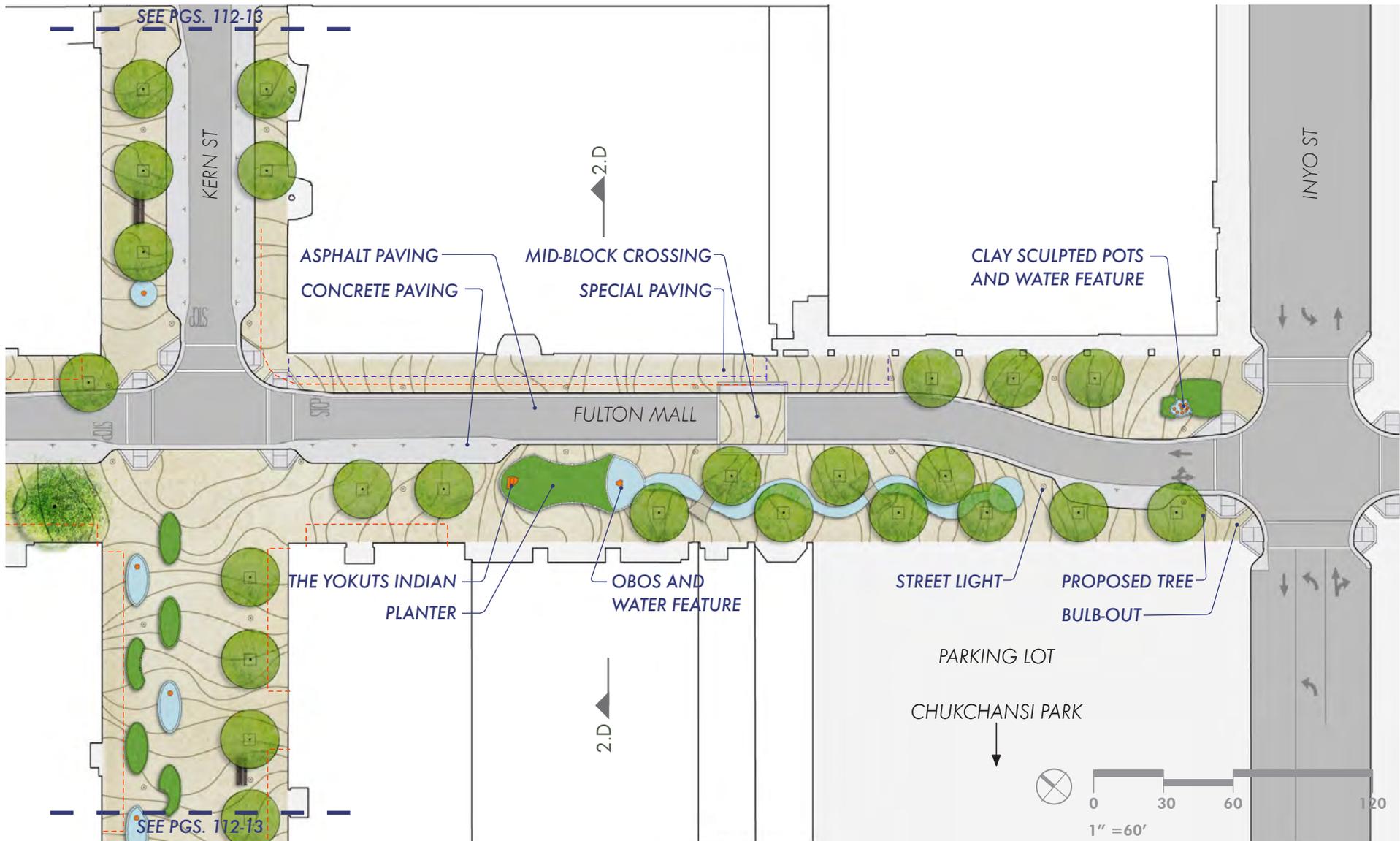


# Alternative 2 - Tulare to Inyo

## Legend

-  Sculpture
-  Mosaic Bench
-  Water Feature
-  Special Paving
-  Planters
-  Existing Tree
-  Proposed Tree
-  Existing Basement
-  Existing Awning

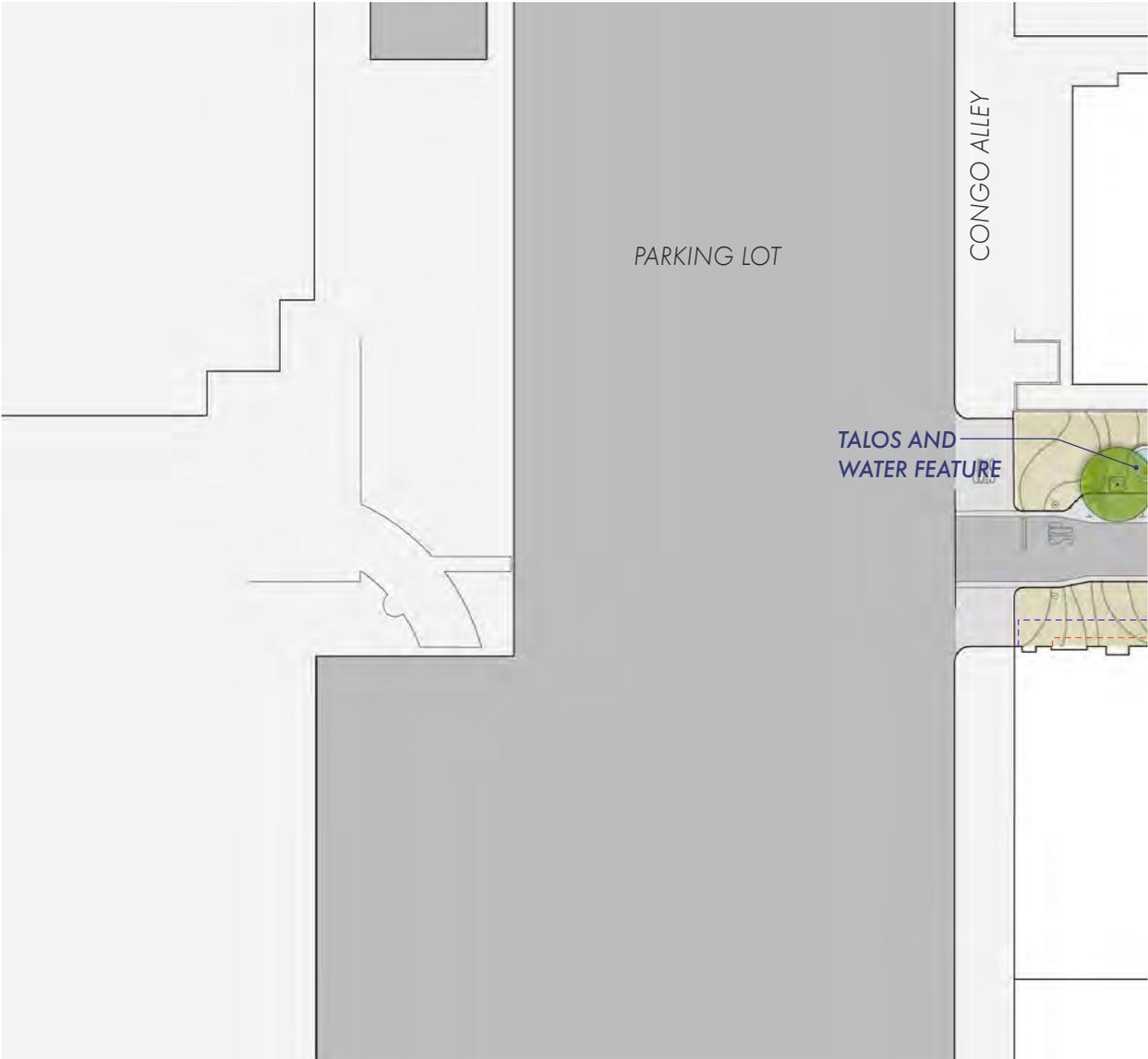


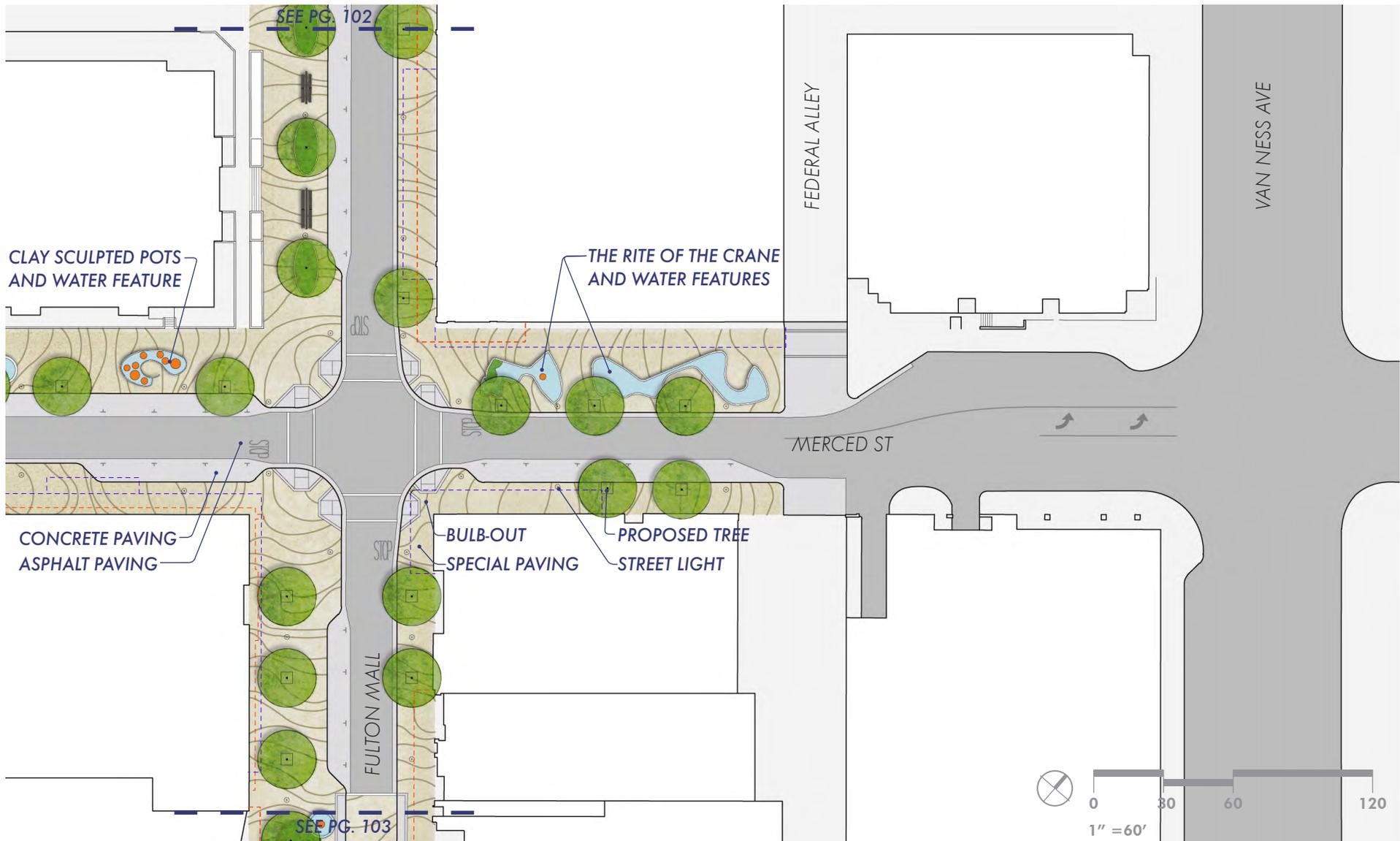


# Alternative 2 - Merced

## Legend

- Sculpture
- Mosaic Bench
- Water Feature
- Special Paving
- Planters
- Existing Tree
- Proposed Tree
- - Existing Basement
- - Existing Awning



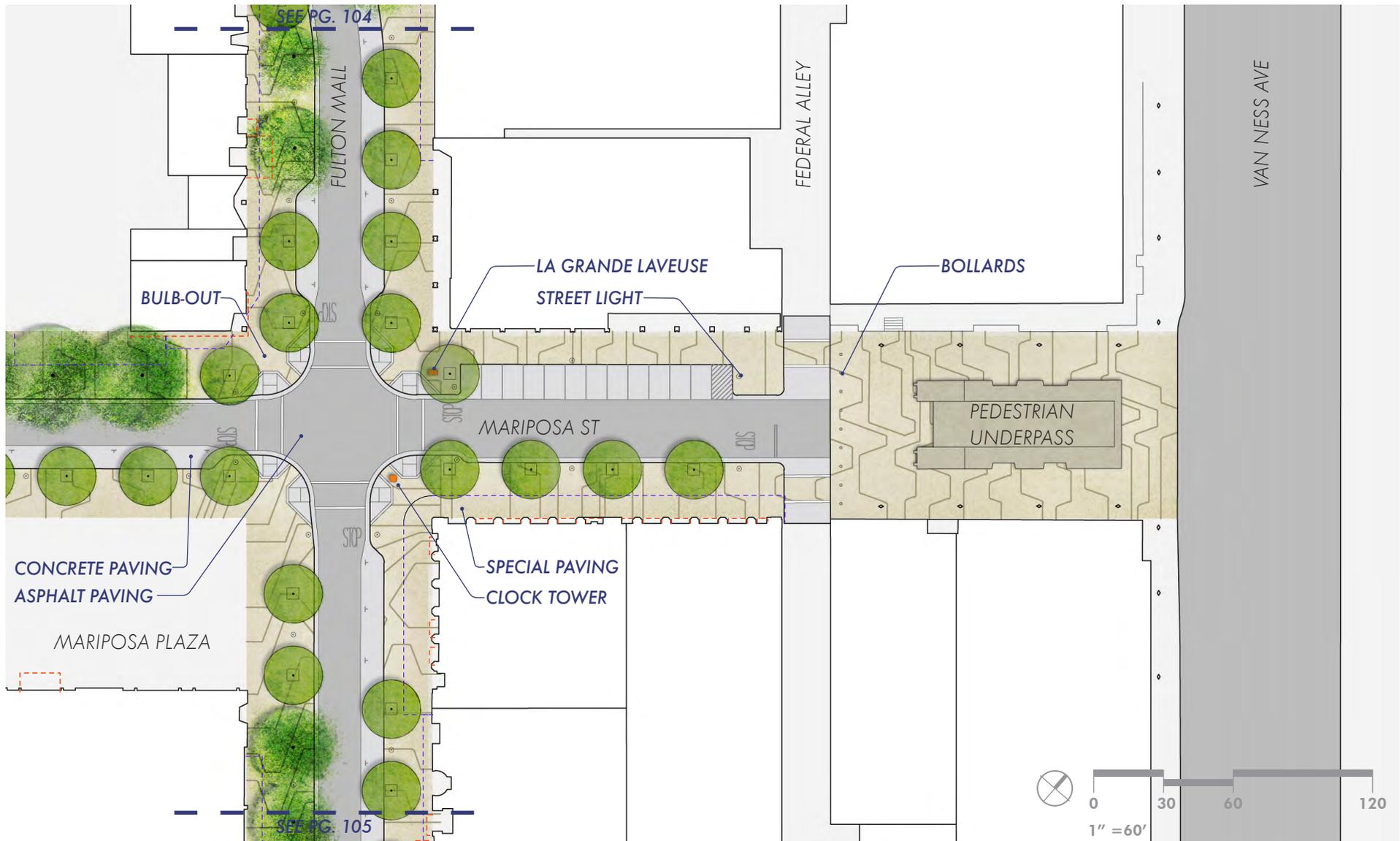


# Alternative 2 - Mariposa

**Legend**

-  Sculpture
-  Mosaic Bench
-  Water Feature
-  Special Paving
-  Planters
-  Existing Tree
-  Proposed Tree
-  Existing Basement
-  Existing Awning





# Alternative 2 - Kern

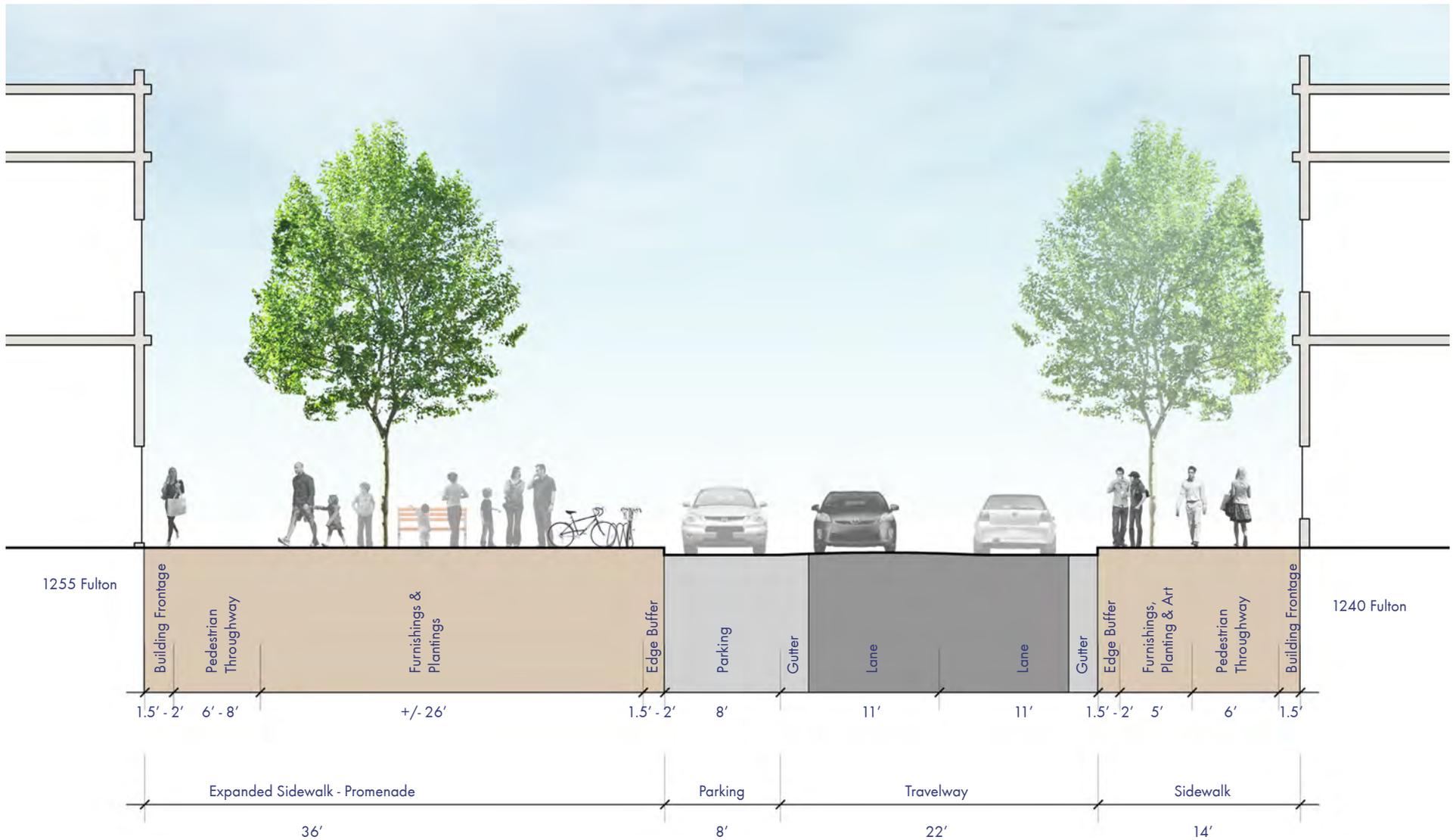
## Legend

- Sculpture
- ▬ Mosaic Bench
- Water Feature
- Special Paving
- Planters
- Existing Tree
- Proposed Tree
- - - Existing Basement
- - - Existing Awning

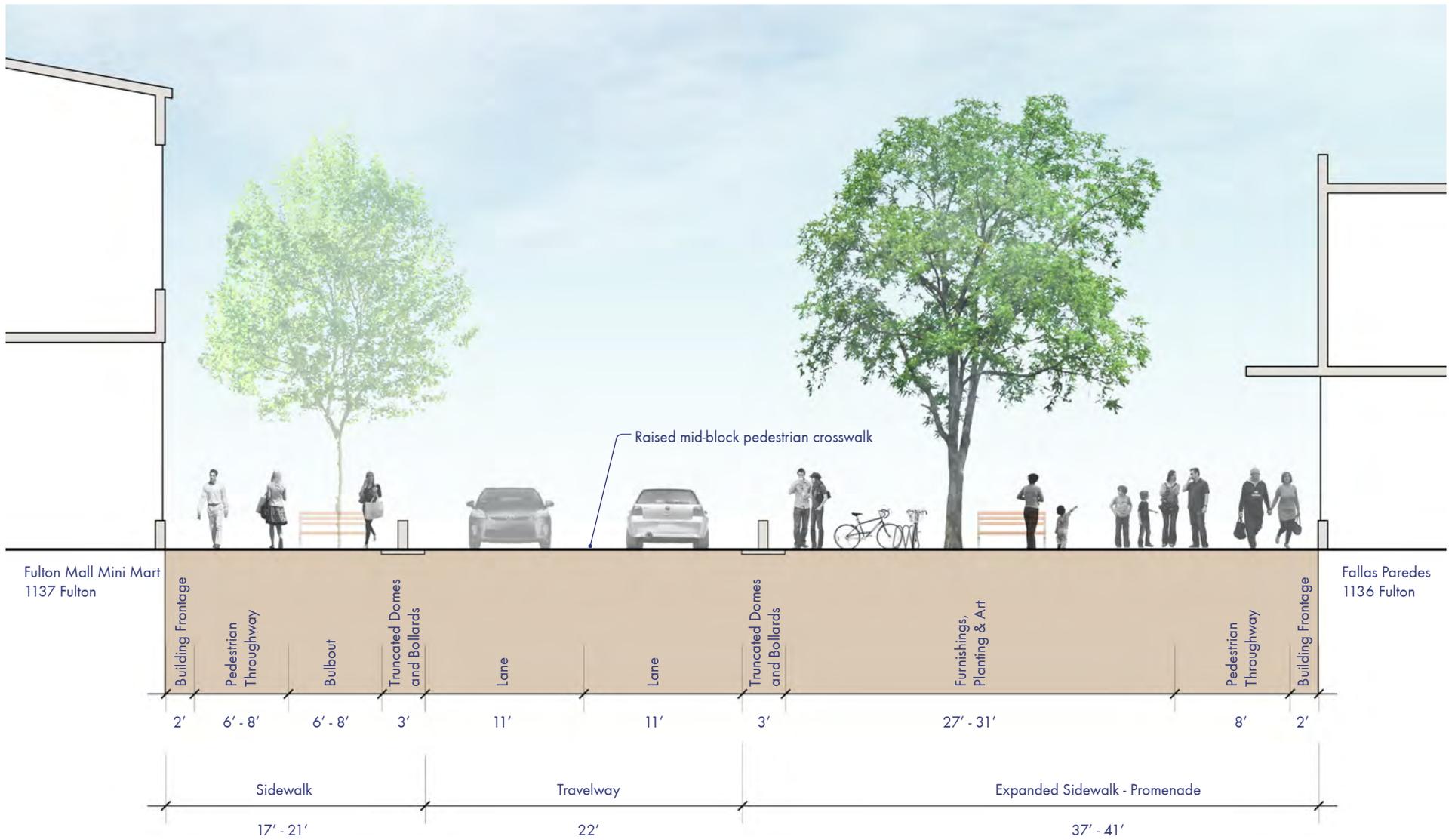




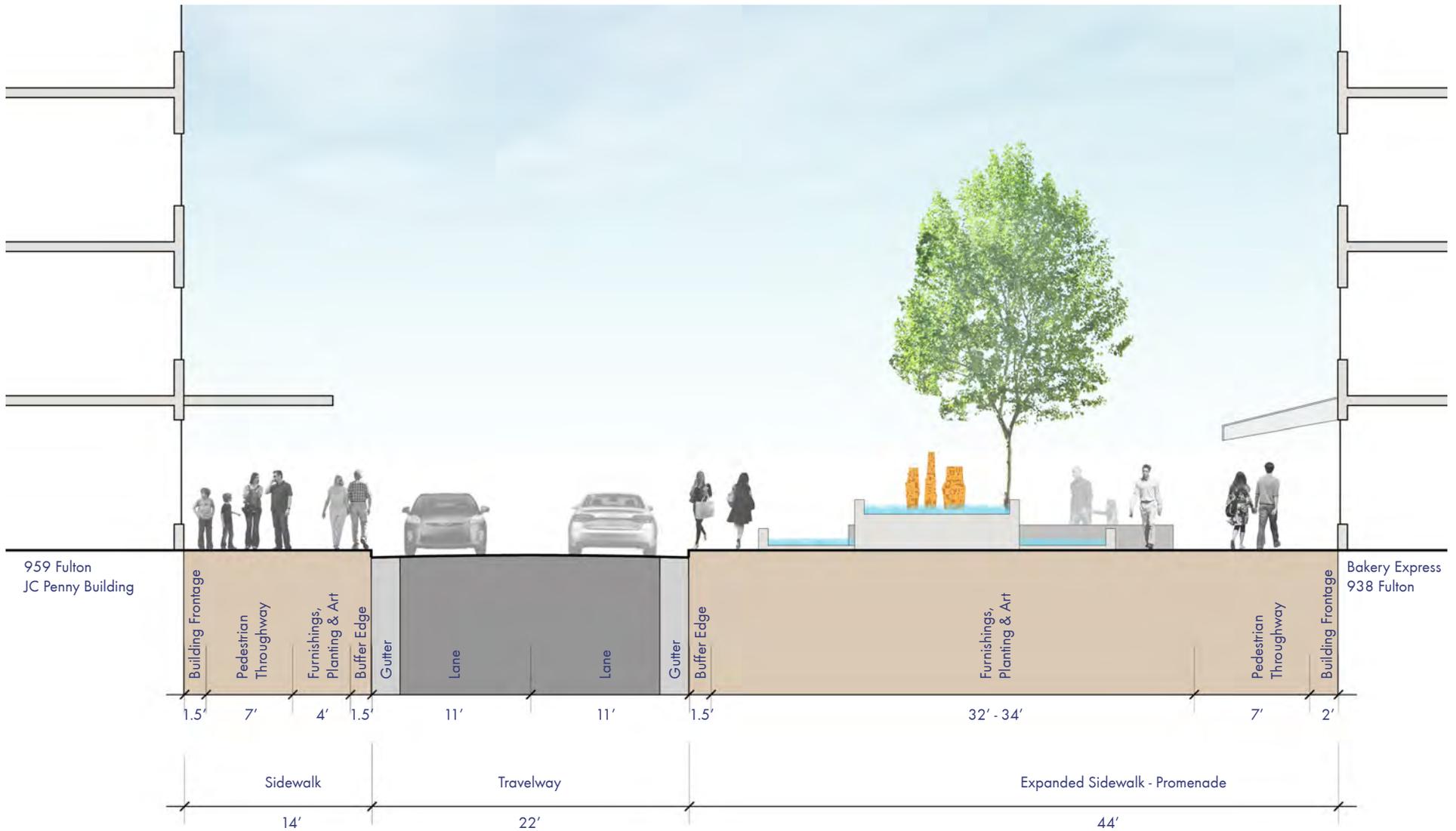
# Alternative 2 – Sections



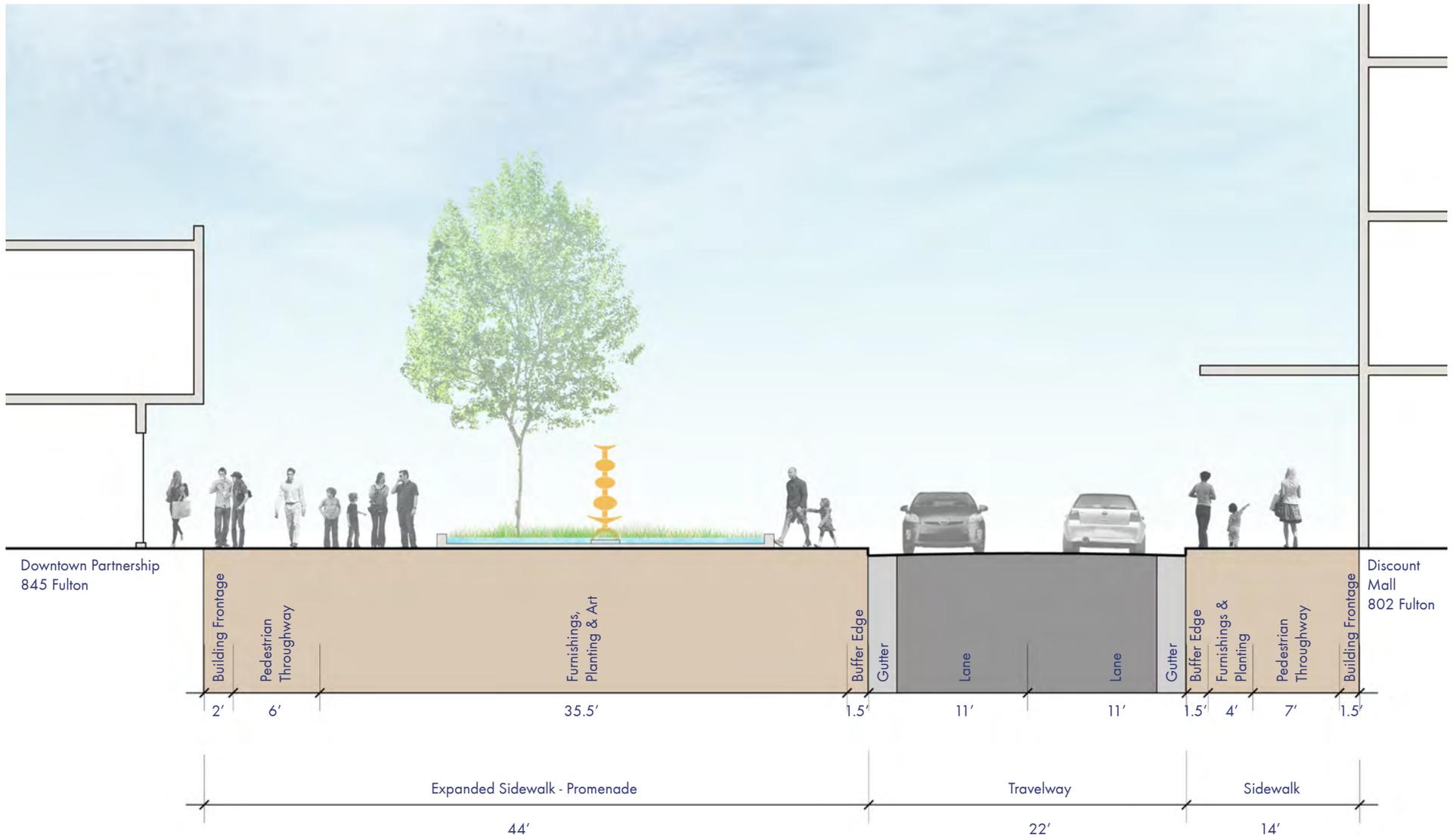
Section 2.A – Fulton between Merced and Fresno



Section 2.B - Fulton between Fresno and Mariposa



Section 2.C - Fulton between Tulare and Kern

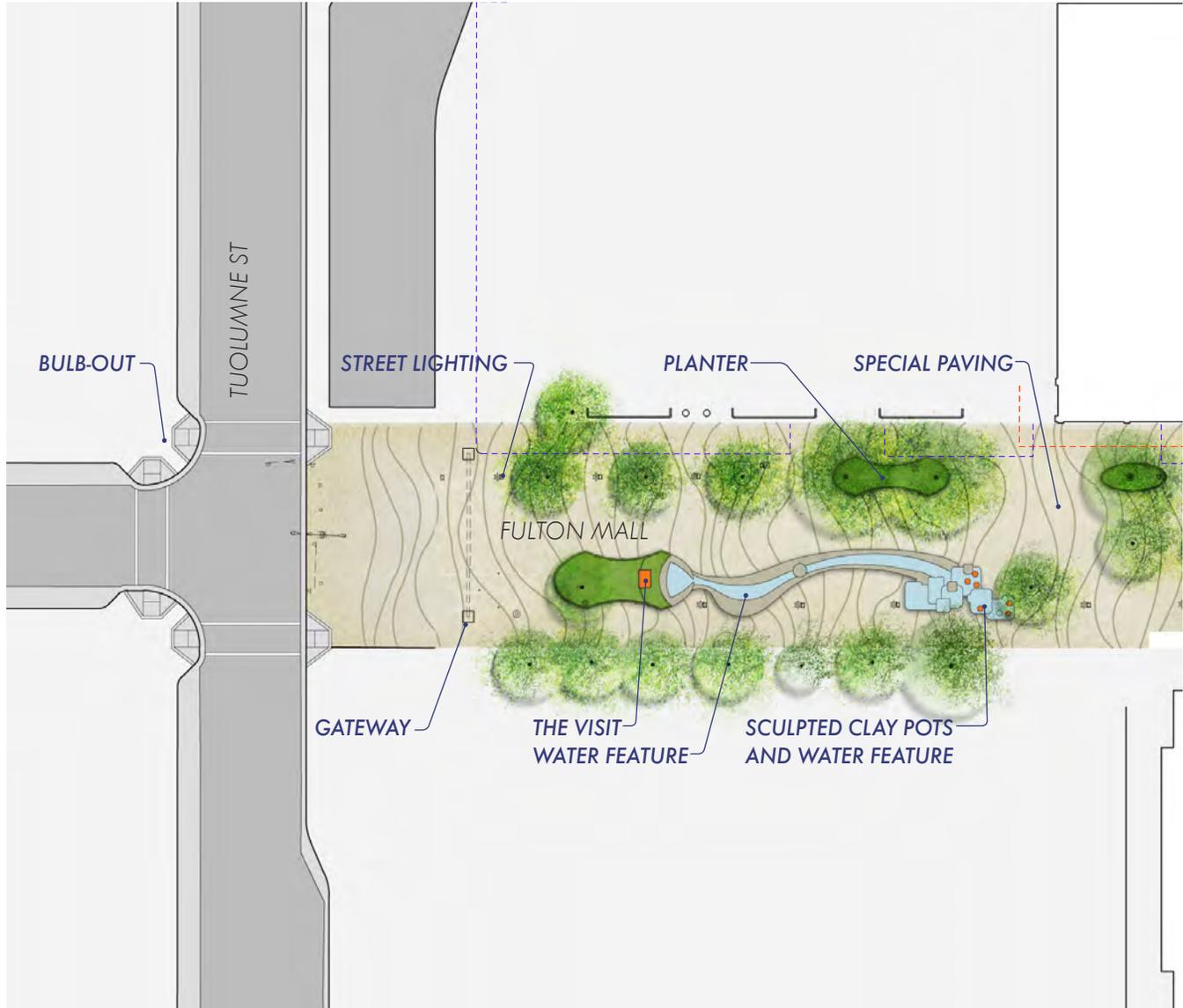


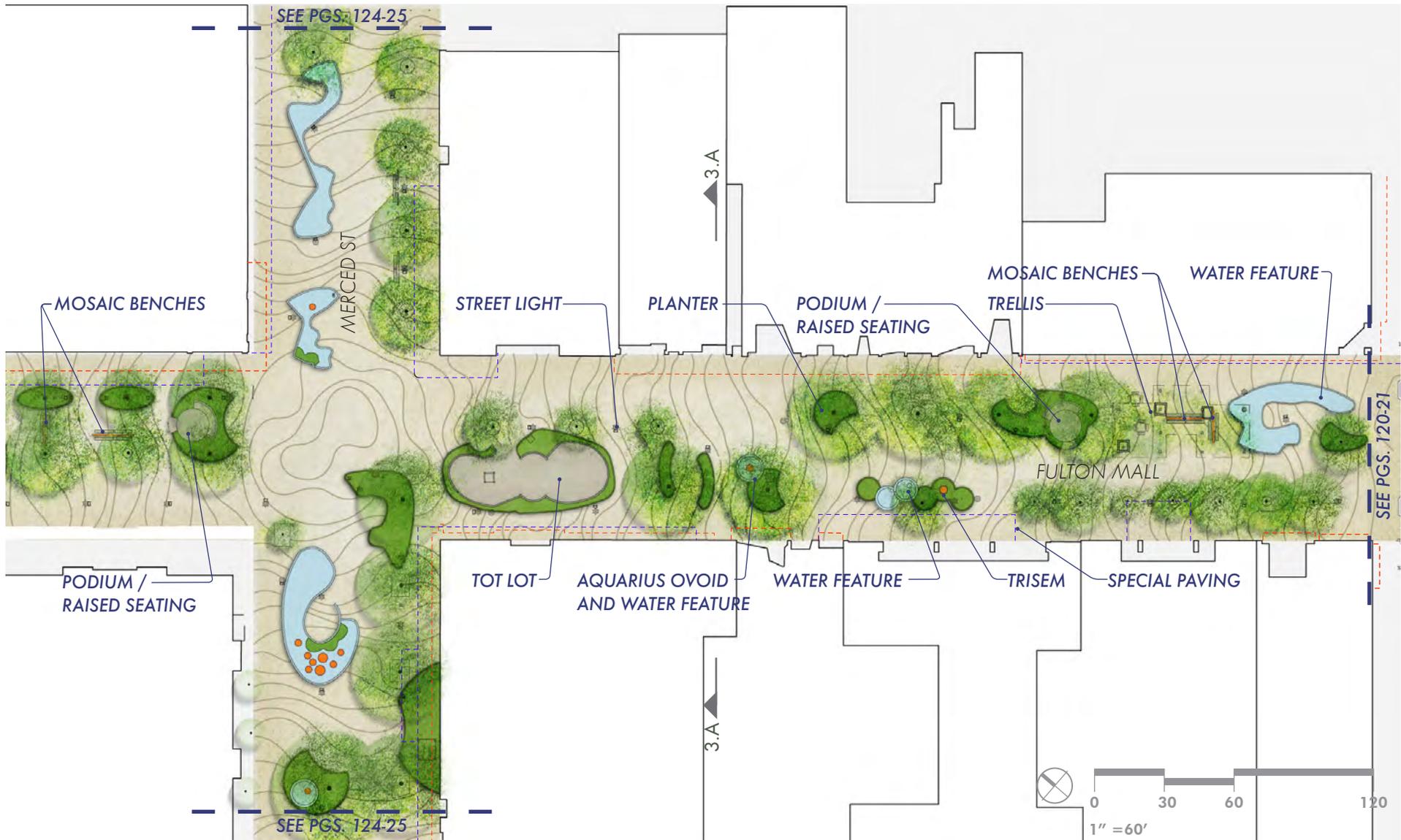
Section 2.D - Fulton between Kern and Inyo

# Alternative 3 – Tuolumne to Fresno

## Legend

-  Sculpture
-  Mosaic Bench
-  Water Feature
-  Special Paving
-  Planters
-  Existing Tree
-  Existing Basement
-  Existing Awning





# Alternative 3 – Fresno to Tulare

## Legend

-  Sculpture
-  Mosaic Bench
-  Water Feature
-  Special Paving
-  Planters
-  Existing Tree
-  Existing Basement
-  Existing Awning

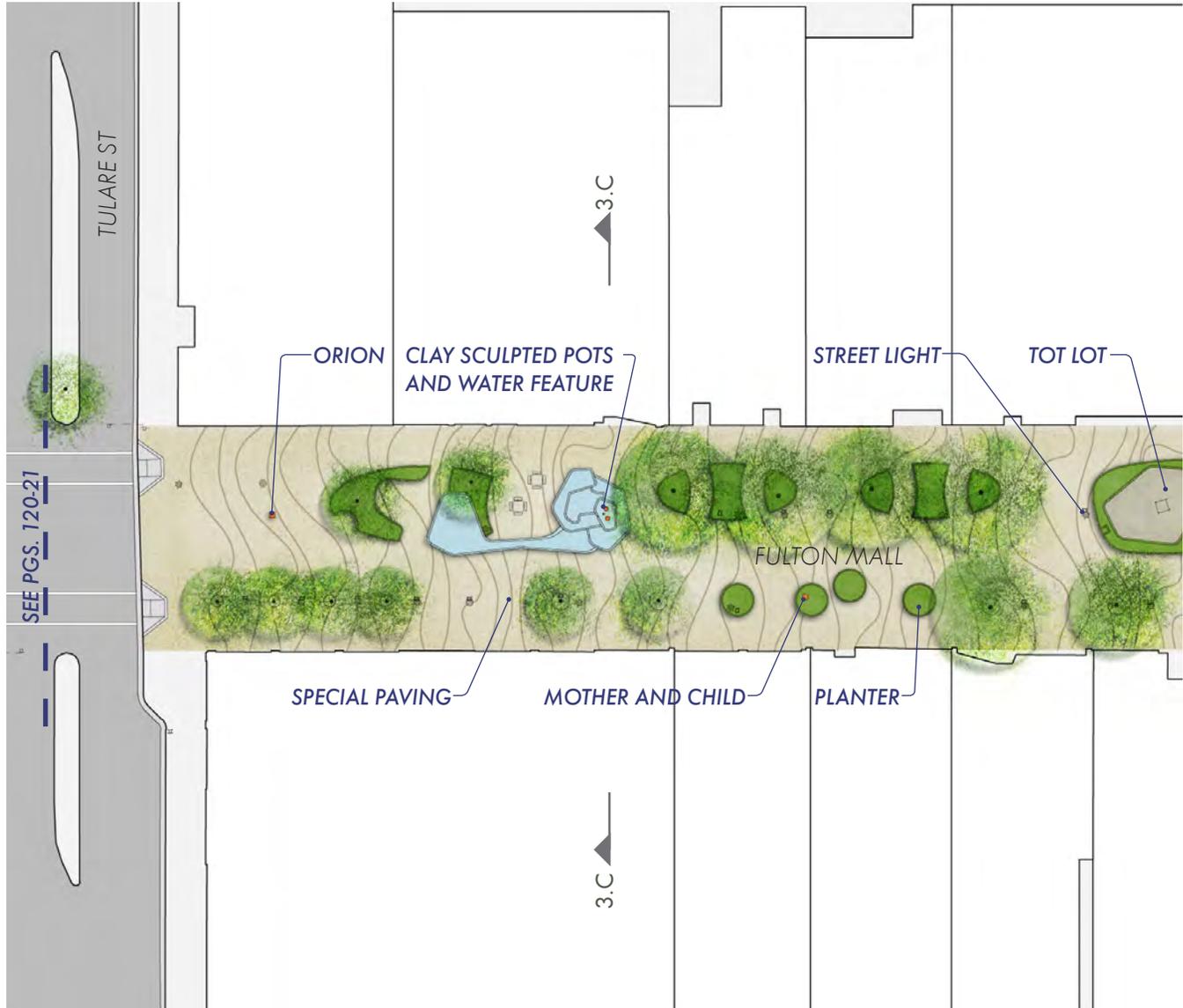


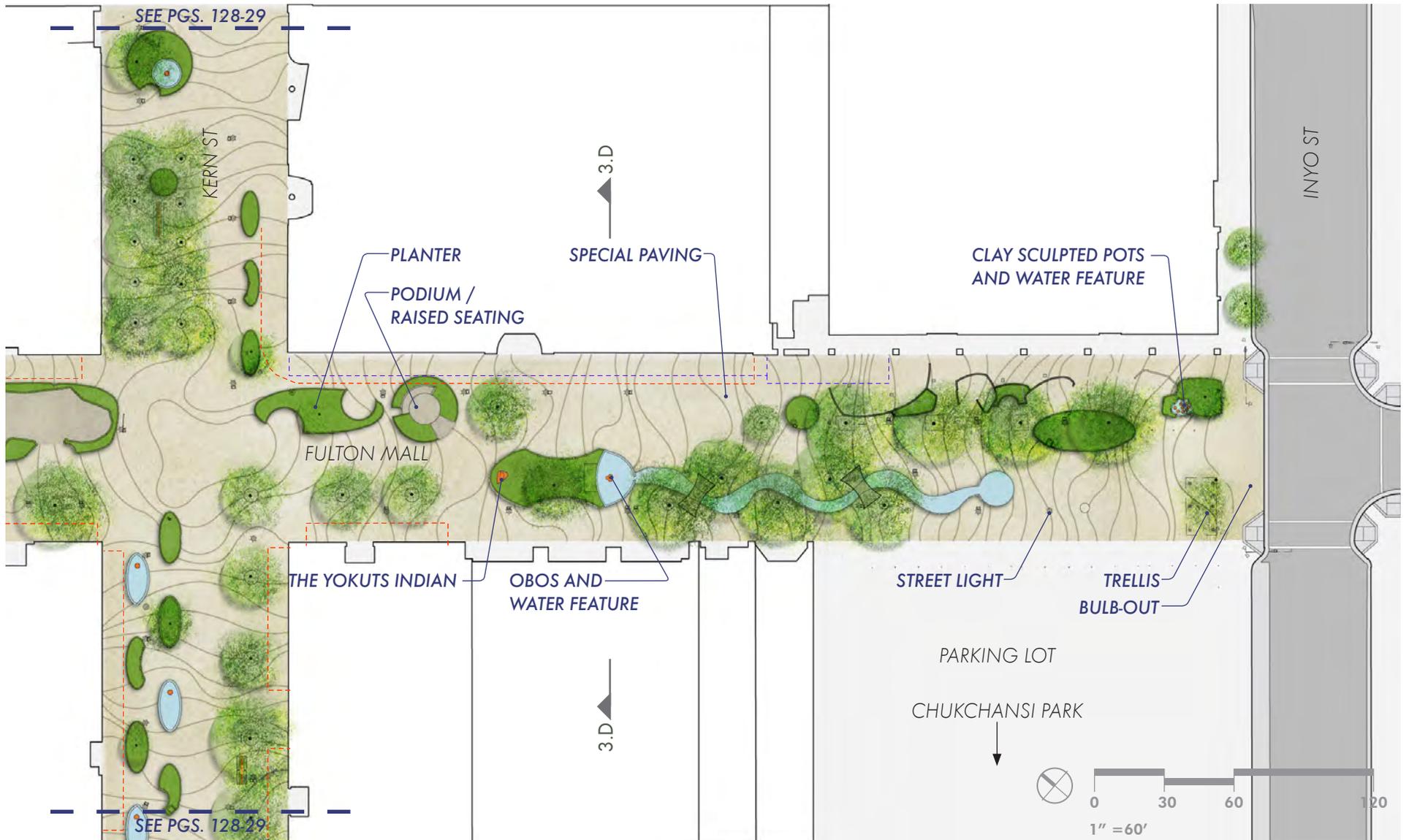


# Alternative 3 - Tulare to Inyo

**Legend**

-  Sculpture
-  Mosaic Bench
-  Water Feature
-  Special Paving
-  Planters
-  Existing Tree
-  Existing Basement
-  Existing Awning



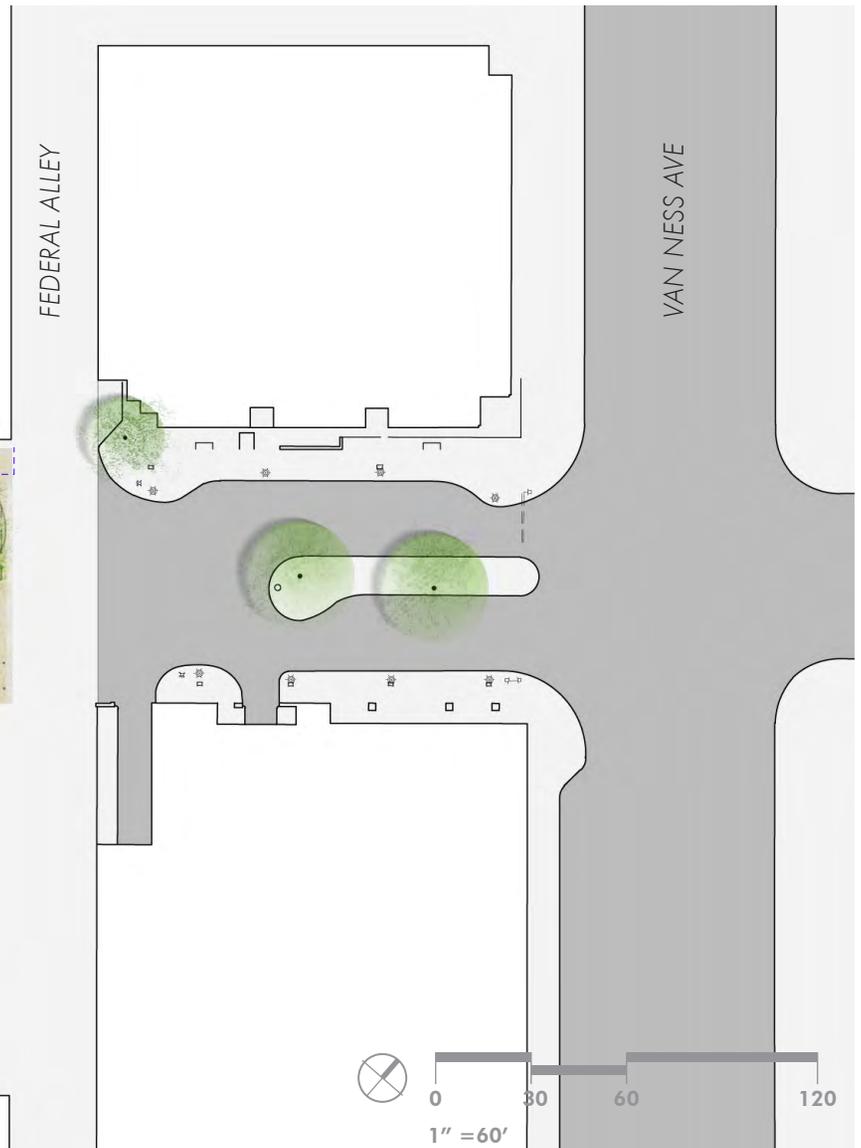
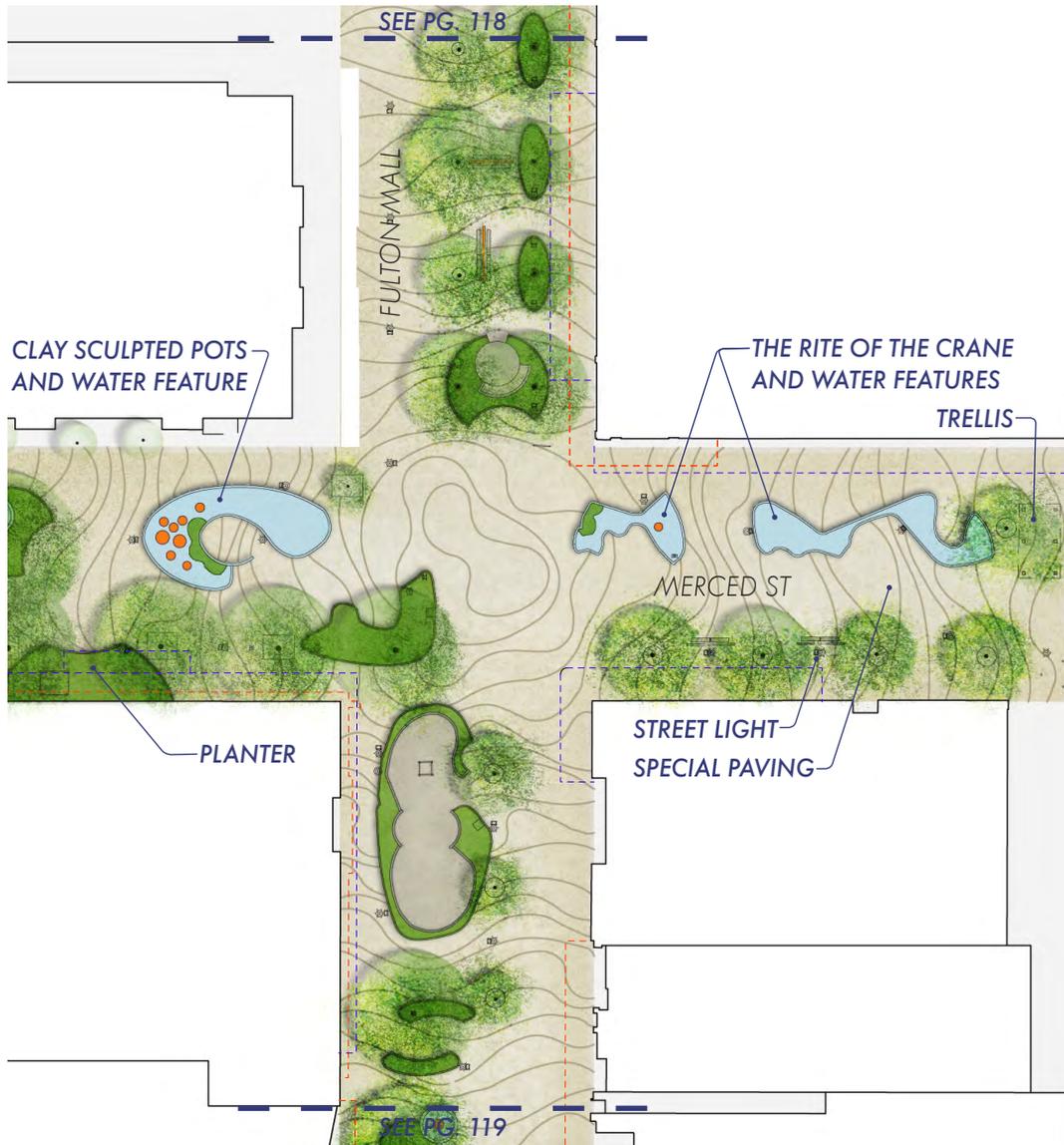


# Alternative 3 - Merced

## Legend

- Sculpture
- Mosaic Bench
- Water Feature
- Special Paving
- Planters
- Existing Tree
- - - Existing Basement
- - - Existing Awning





# Alternative 3 - Mariposa

## Legend

- Sculpture
- Mosaic Bench
- Water Feature
- Special Paving
- Planters
- Existing Tree
- - - Existing Basement
- - - Existing Awning





# Alternative 3 - Kern

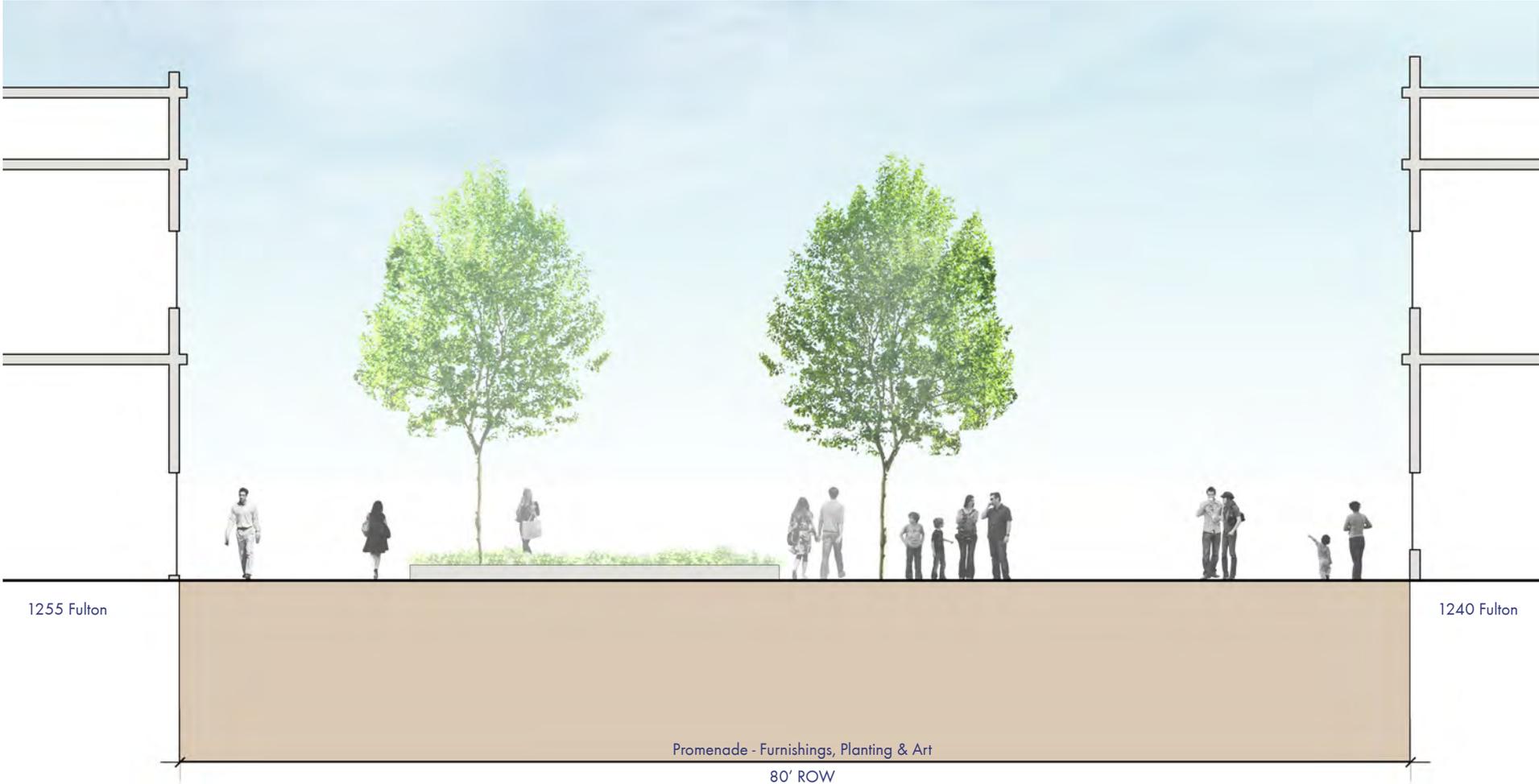
## Legend

- Sculpture
- Mosaic Bench
- Water Feature
- Special Paving
- Planters
- Existing Tree
- - Existing Basement
- - Existing Awning

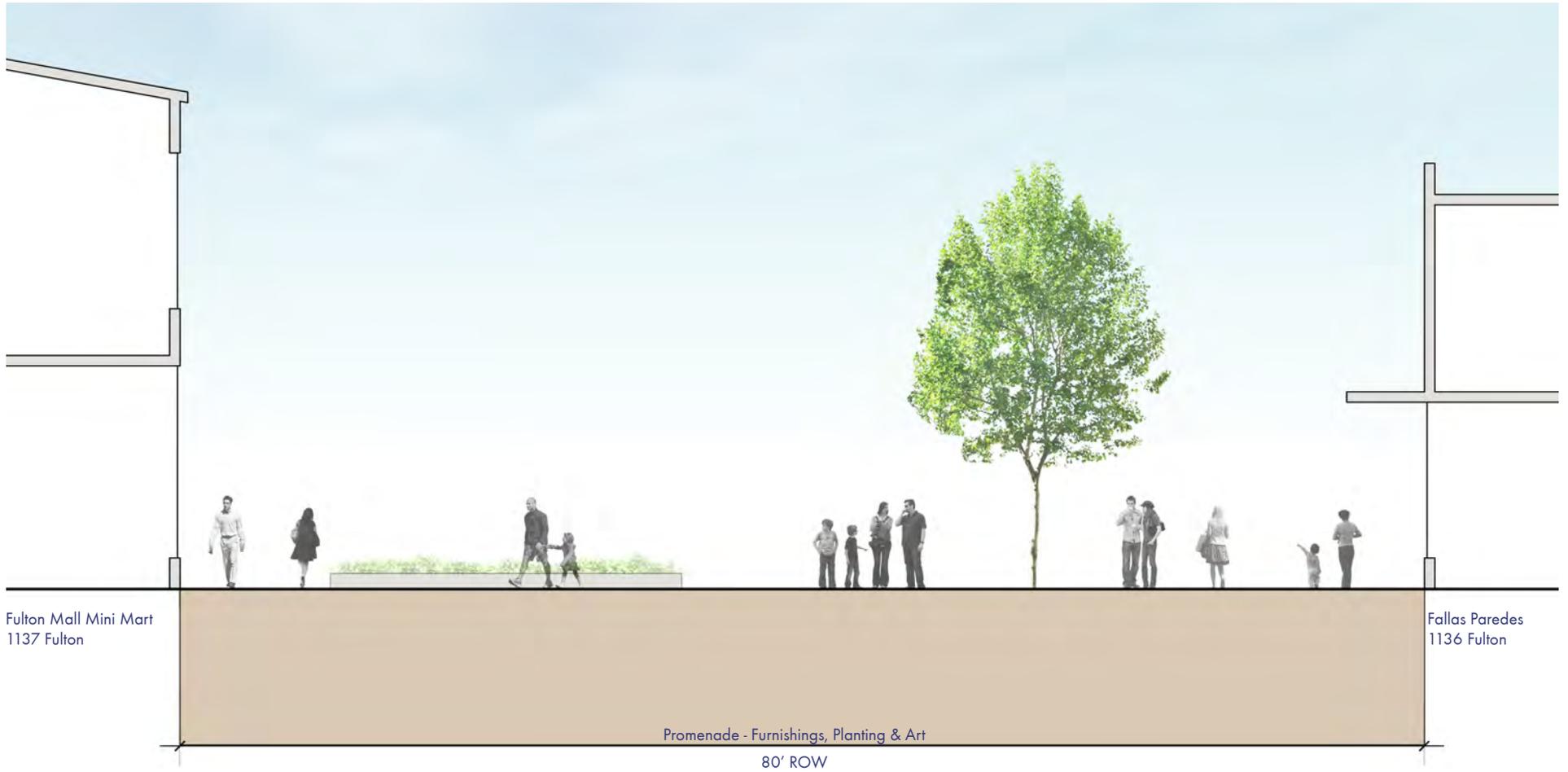




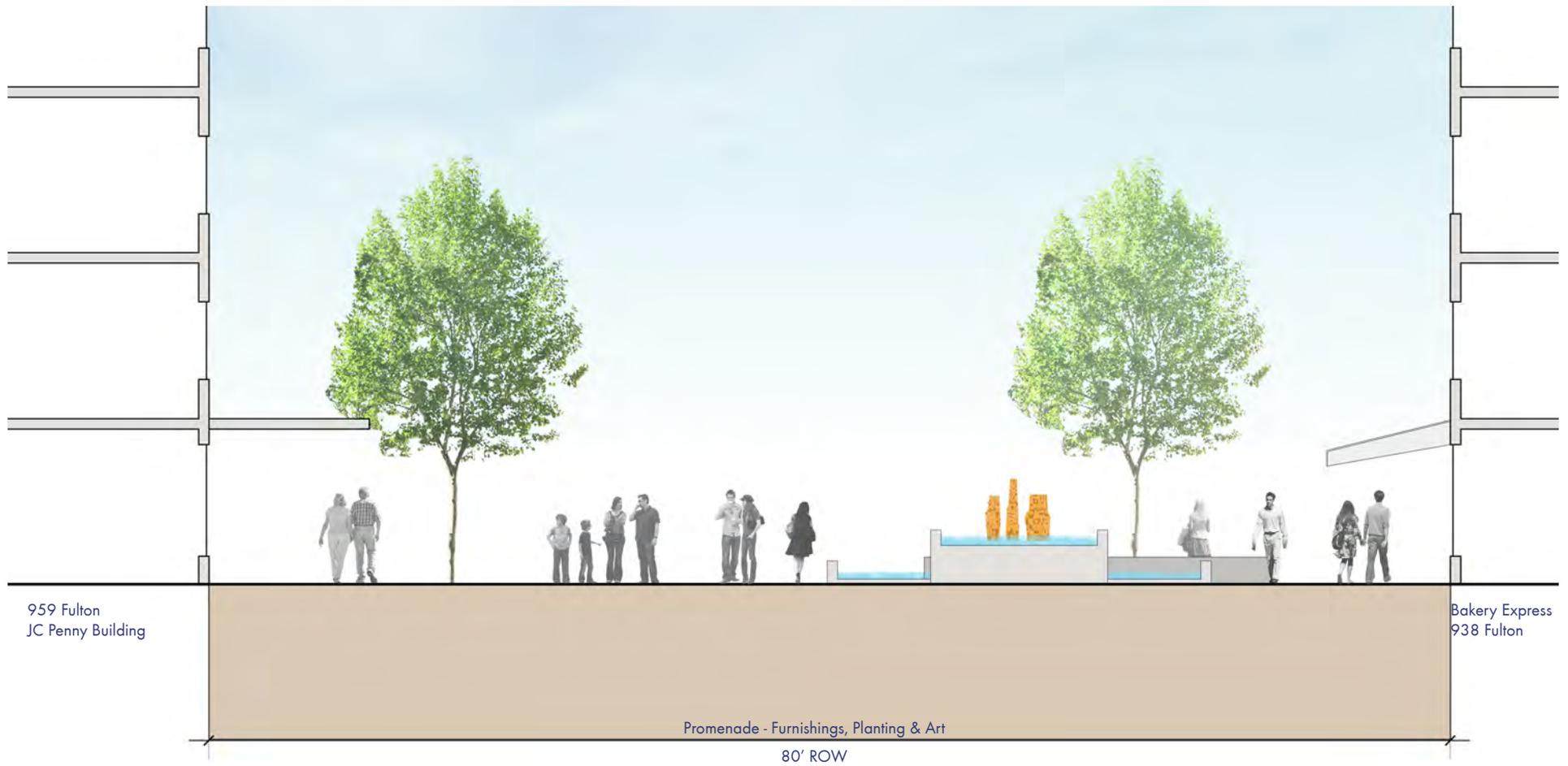
# Alternative 3 – Sections



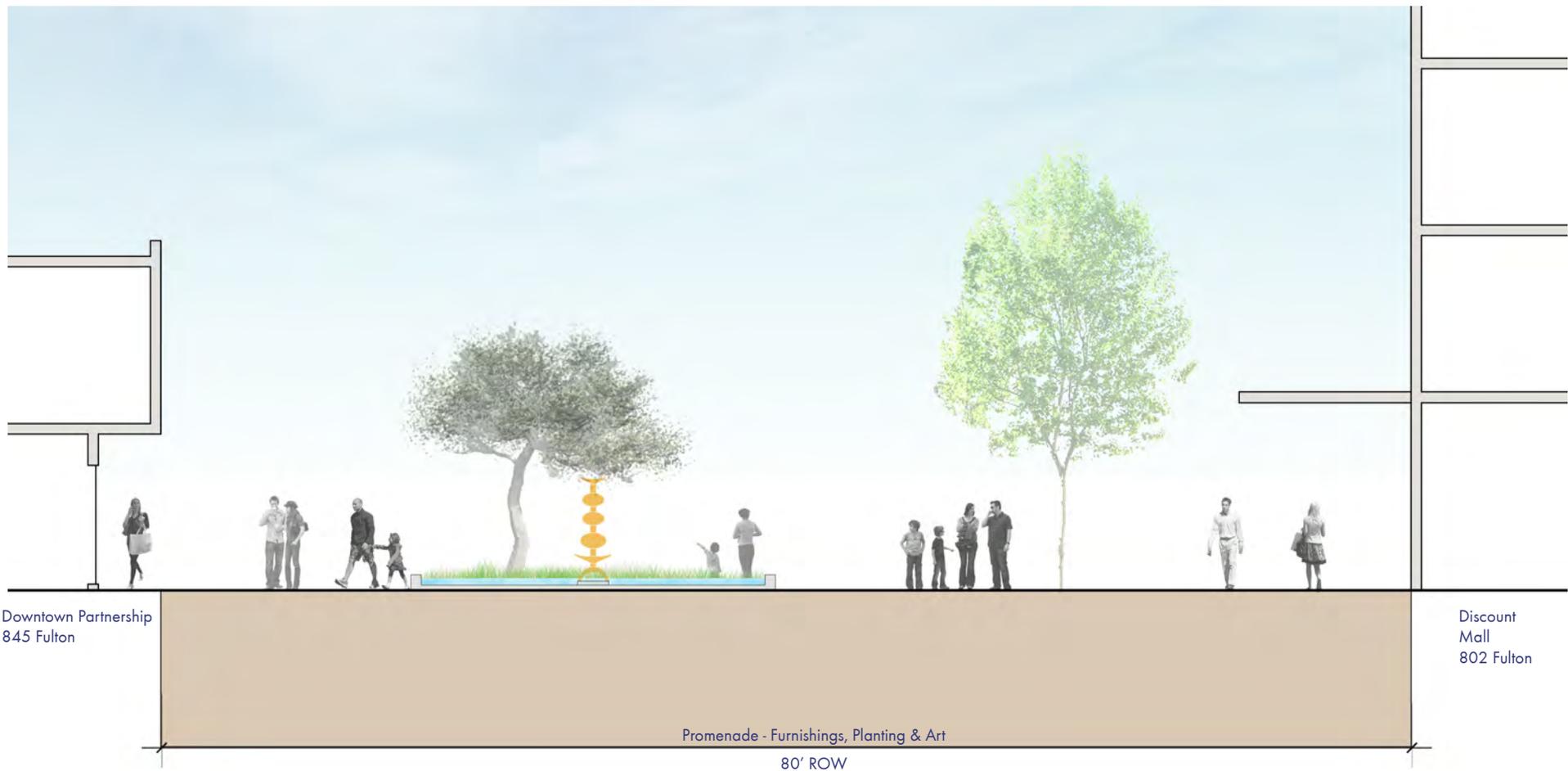
Section 3.A – Fulton between Merced and Fresno



Section 3.B – Fulton between Fresno and Mariposa



Section 3.C - Fulton between Tulare and Kern



Section 3.D – Fulton between Kern and Inyo

## Disposition of Features Table

| No. | FEATURE             | DATE OF ORIGIN | EXISTING             | ALTERNATIVE 1         | ALTERNATIVE 2         | ALTERNATIVE 3     |
|-----|---------------------|----------------|----------------------|-----------------------|-----------------------|-------------------|
| A01 | The Visit           | 1965           | In Mall location     | relocated, same block | retained in place     | retained in place |
| A02 | Clay Sculpted Pipes | 1964           | In Mall location     | relocated, same block | retained in place     | retained in place |
| A03 | Mosaic bench        | 1964           | In Mall location     | relocated, same block | relocated, same block | retained in place |
| A04 | Mosaic bench        | 1964           | In Mall location     | relocated, same block | relocated, same block | retained in place |
| A05 | Clay Sculpted Pipes | 1964           | In Mall location     | relocated, same block | relocated, same block | retained in place |
| A06 | Talos               | 1959           | In Mall location     | relocated, same block | relocated, same block | retained in place |
| A07 | Rite of the Crane   | 1964           | In Mall location     | relocated, same block | relocated, same block | retained in place |
| A08 | Aquarius Ovoid      | 1962           | In Mall location     | relocated, same block | retained in place     | retained in place |
| A09 | Trisem              | 1966           | In Mall location     | relocated, same block | retained in place     | retained in place |
| A10 | Mosaic bench        | 1964           | In Mall location     | relocated, same block | relocated, same block | retained in place |
| A11 | Mosaic bench        | 1964           | In Mall location     | relocated, same block | relocated, same block | retained in place |
| A12 | Dancing Waters      | 1964           | In Mall location     | relocated to Kern     | relocated, same block | retained in place |
| A13 | Valley Landing      | 1965           | In Mall location     | retained in place     | retained in place     | retained in place |
| A14 | La Grande Laveuse   | 1917           | In Mall location     | relocated, same block | relocated, same block | retained in place |
| A15 | Clock Tower         | 1964           | In Mall location     | relocated, same block | relocated, same block | retained in place |
| A16 | Big A               | 1965           | In Mall location     | relocated, same block | relocated, same block | retained in place |
| A17 | Mosaic bench        | 1964           | In Mall location     | relocated, same block | relocated, same block | retained in place |
| A18 | Arbre Échelle       | 1964           | In Mall location     | retained in place     | retained in place     | retained in place |
| A19 | Mosaic bench        | 1964           | In Mall location     | retained in place     | retained in place     | retained in place |
| A20 | Mosaic bench        | 1964           | In Mall location     | retained in place     | retained in place     | retained in place |
| A21 | Orion               | 1966           | In Mall location     | relocated, same block | retained in place     | retained in place |
| A22 | Clay Sculpted Pipes | 1964           | In Mall location     | relocated, same block | relocated, same block | retained in place |
| A23 | Mother and Child    | 1940           | In Mall location     | relocated, same block | relocated, same block | retained in place |
| A24 | Smoldering Fires    | 1966           | Currently in storage | retained in place     | retained in place     | retained in place |
| A25 | Leaping Fires       | 1966           | Currently in storage | retained in place     | retained in place     | retained in place |
| A26 | Spreading Fires     | 1966           | Currently in storage | retained in place     | retained in place     | retained in place |
| A27 | Mosaic bench        | 1964           | In Mall location     | retained in place     | retained in place     | retained in place |
| A28 | Mosaic bench        | 1964           | In Mall location     | relocated, same block | relocated, same block | retained in place |

## Disposition of Features Table (continued)

| No. | FEATURE   | DATE OF ORIGIN | EXISTING         | ALTERNATIVE 1                  | ALTERNATIVE 2                  | ALTERNATIVE 3     |
|-----|---|----------------|------------------|--------------------------------|--------------------------------|-------------------|
| A29 | Ellipsoid VI  | 1964           | In Mall location | relocated, same block          | relocated, same block          | retained in place |
| A30 | Yokuts Indian   | 1974           | In Mall location | relocated, same block          | retained in place              | retained in place |
| A31 | Obos  | 1964           | In Mall location | relocated, same block          | retained in place              | retained in place |
| A32 | Clay Sculpted Pipes   | 1964           | In Mall location | retained in place              | retained in place              | retained in place |
| B01 | Water feature (#6)  | 1964           | In Mall location | relocated & scaled, same block | retained in place              | retained in place |
| B02 | Water feature with rounded rectangular concrete structures (#7); contains clay pipes sculpture; functions as part of water feature #6 | 1964           | In Mall location | relocated & scaled, same block | retained in place              | retained in place |
| B03 | Pool with fountain spouts (#8), contains clay pipes sculpture   | 1964           | In Mall location | relocated & scaled, same block | relocated & scaled, same block | retained in place |
| B04 | Pool with fountain spouts (#9), contains Talos sculpture  | 1964           | In Mall location | relocated, same block          | relocated, same block          | retained in place |
| B05 | Pool with fountain spouts   | 1964           | In Mall location | relocated, same block          | relocated, same block          | retained in place |
| B06 | Pool with fountain spouts   | 1964           | In Mall location | relocated, same block          | relocated, same block          | retained in place |
| B07 | Pool (#13); Aquarius Ovoid sculpture functions as fountain for this pool  | 1964           | In Mall location | relocated, same block          | retained in place              | retained in place |
| B08 | Two connecting pools (#15)  | 1964           | In Mall location | removed                        | retained in place              | retained in place |
| B09 | Pool with fountain bubblers (#17)   | 1964           | In Mall location | removed                        | removed                        | retained in place |
| B10 | Pool (#19)  | 1964           | In Mall location | removed                        | removed                        | retained in place |
| B11 | Pool with fountain bubblers (#20); contains Valley Landing sculpture  | 1964           | In Mall location | retained in place              | retained in place              | retained in place |
| B12 | Pool with fountain bubblers (#24)   | 1964           | In Mall location | removed                        | removed                        | retained in place |
| B13 | Former fountains (#27 a-c)  | 1964           | In Mall location | removed                        | removed                        | To be determined  |
| B14 | Multilevel pool (#29); contains clay pipe sculpture   | 1964           | In Mall location | relocated & scaled, same block | relocated, same block          | retained in place |
| B15 | Pool with fountain bubblers (#31 c)   | 1966           | In Mall location | retained in place              | retained in place              | retained in place |
| B16 | Pool with fountain bubblers (#31 b)   | 1966           | In Mall location | retained in place              | retained in place              | retained in place |
| B17 | Pool with fountain bubblers (#31 a)   | 1966           | In Mall location | retained in place              | retained in place              | retained in place |

## Disposition of Features Table (continued)

| No.  | FEATURE  | DATE OF ORIGIN    | EXISTING         | ALTERNATIVE 1                  | ALTERNATIVE 2                  | ALTERNATIVE 3            |
|------|--|-------------------|------------------|--------------------------------|--------------------------------|--------------------------|
| B18  | Pool (#33); Ellipsoid VI functions as the fountain for this pool                       | 1964              | In Mall location | relocated, same block          | relocated, same block          | retained in place        |
| B19  | Serpentine water feature (#37); Obos sculpture functions as the fountain for this pool | 1964              | In Mall location | relocated & scaled, same block | relocated, same block          | retained in place        |
| B20  | Multilevel pool (#38); contains clay pipes sculpture                                   | 1964              | In Mall location | retained in place              | retained in place              | retained in place        |
| B21  | Dancing Waters   | 1964              | In Mall location | relocated to Kern              | relocated, same block          | retained in place        |
| C1-2 | Tot lots (2)   | Remodeled in 2008 | In Mall location | removed (x2)                   | removed (x2)                   | retained in place        |
| D1   | Trellis Structure - Merced East  | 1964              | In Mall location | removed                        | removed                        | retained in place        |
| D2   | Trellis Structure - Merced West  | 1964              | In Mall location | removed                        | removed                        | retained in place        |
| D3   | Trellis Structure - Fulton between Merced & Fresno                                     | 1964              | In Mall location | removed                        | removed                        | retained in place        |
| D4   | Trellis Structure - Fulton between Fresno & Mariposa                                   | 1964              | In Mall location | removed                        | removed                        | retained in place        |
| D5   | Trellis Structure - Fulton between Mariposa & Tulare                                   | 1964              | In Mall location | retained in place              | retained in place              | retained in place        |
| D6   | Trellis Structure - Fulton at Inyo   | 1964              | In Mall location | removed                        | removed                        | retained in place        |
| E1   | Podium/raised seating - Fulton at Merced   | 1964              | In Mall location | removed                        | removed                        | retained in place        |
| E2   | Podium/raised seating - Fulton bet. Merced & Fresno                                    | 1964              | In Mall location | removed                        | removed                        | retained in place        |
| E3   | Podium/raised seating - Fulton at Mariposa   | 1964              | In Mall location | removed                        | removed                        | retained in place        |
| E4   | Podium/raised seating - Fulton at Tulare   | 1964              | In Mall location | removed                        | removed                        | retained in place        |
| E5   | Podium/raised seating - Fulton at Kern   | 1964              | In Mall location | removed                        | removed                        | retained in place        |
| F    | Paving   | 1964              | In Mall location | replacement paving             | replacement paving             | replacement paving       |
| G    | Seating (various locations)  | varies            | In Mall location | removed                        | a few retained, others removed | retained in place        |
| H    | Planters (various locations)   | 1964              | In Mall location | a few retained, others removed | a few retained, others removed | retained in place        |
| I    | Lighting   | varies            | In Mall location | replaced, new locations        | replaced, new locations        | replaced, same locations |
| J    | Speakers (various locations)   | 1964              | In Mall location | TBD                            | TBD                            | TBD                      |

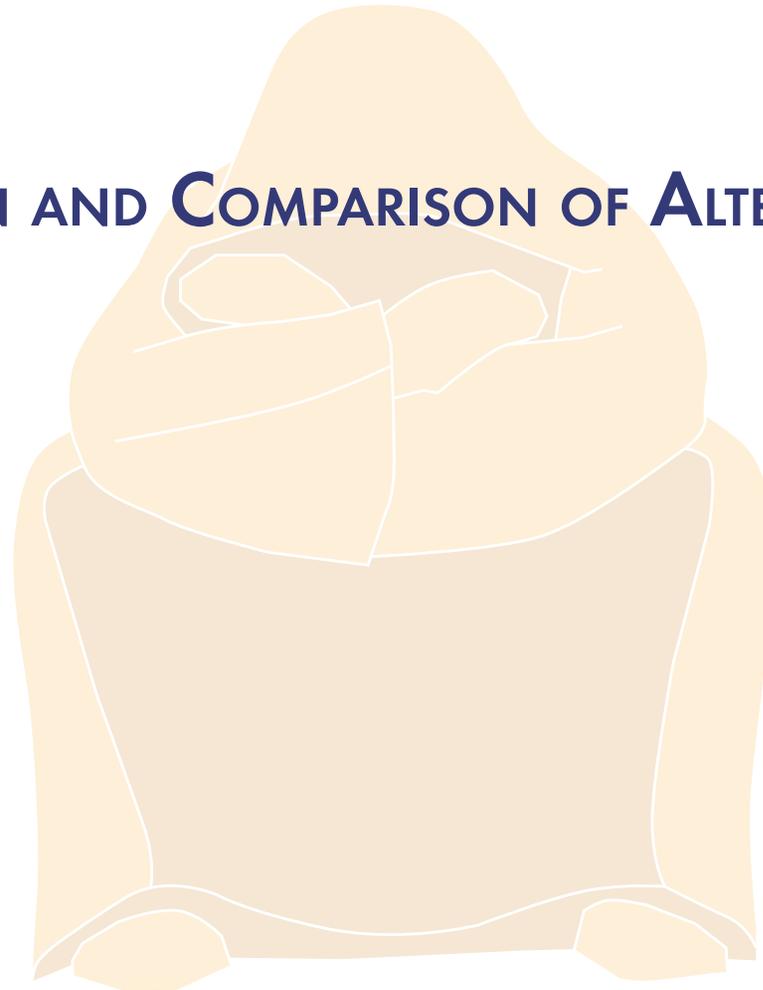
## Disposition of Features Table (continued)

| SUMMARY TOTALS  | ALTERNATIVE 1                              | ALTERNATIVE 2                             | ALTERNATIVE 3 |
|---|--|---|---------------|
| Features retained in exact current position and scale               | 15   | 26  | 66            |
| Features retained and relocated and/or rescaled within project area | 34   | 24  | 0             |
| Features removed  | 17   | 16  | 0             |
| Percent of features retained  | 74%  | 76%                                       | 100%          |
|   |  |   |               |
| Sculpture *   | Retained: 6                                | Retained: 13                              | Retained: 23  |
|   | Relocated: 17                              | Relocated: 10                             | Relocated: 0  |
|   | Removed: 0                                 | Removed: 0                                | Relocated: 0  |
| Water Feature *   | Retained: 5                                | Retained: 9                               | Retained: 21  |
|   | Relocated: 11, of which 5 reduced in scale | Relocated: 8, of which 1 reduced in scale | Relocated: 0  |
|   | Removed: 5                                 | Removed: 4                                | Relocated: 0  |
| Mosaic  | Retained: 3                                | Retained: 3                               | Retained: 9   |
|   | Relocated: 6                               | Relocated: 6                              | Relocated: 0  |
|   | Removed: 0                                 | Removed: 0                                | Relocated: 0  |
| Trellis   | Retained: 1                                | Retained: 1                               | Retained: 5   |
|   | Relocated: 0                               | Relocated: 0                              | Relocated: 0  |
|   | Removed: 5                                 | Removed: 5                                | Relocated: 0  |
| Tot Lot   | Retained: 0                                | Retained: 0                               | Retained: 2   |
|   | Relocated: 0                               | Relocated: 0                              | Relocated: 0  |
|   | Removed: 2                                 | Removed: 2                                | Relocated: 0  |
| Podium / raised seating   | Retained: 0                                | Retained: 0                               | Retained: 5   |
|   | Relocated: 0                               | Relocated: 0                              | Relocated: 0  |
|   | Removed: 5                                 | Removed: 5                                | Relocated: 0  |

\*Dancing Waters counted as both Sculpture and Water Feature



# EVALUATION AND COMPARISON OF ALTERNATIVES



## Evaluation and Comparison Introduction

The three alternatives brought forward from the draft Specific Plan have common goals:

- » Contributing to the economic revitalization of downtown Fresno,
- » Creating a pedestrian-friendly environment, and
- » Preserving the character of Fulton as a special place.

The three alternatives achieve these goals to varying degrees. Economic projections for each alternative were established in the draft Specific Plan. Other factors for each alternative are described in this report.

The Alternatives Comparison Table in the Overview Section on page 26 and the Disposition of Features Table beginning on page 134 describe and quantify the differences between each of the three alternatives. This Evaluation section further describes and distinguishes the alternatives with a consideration for more qualitative and subjective criteria. This includes further description of how the three alternatives vary from the perspective of pedestrian experience and the ability to use the street for events. This section also includes a list of pros and cons for each alternative generated from a discussion of the Steering Committee at their October 23, 2013 meeting. The Steering Committee's pros and cons lists reflect the diversity of opinions and values related to outcome of the alternatives selection process. A Summary Evaluation Table compares key distinguishing benefits between the two street alternatives (Alt. 1 & Alt. 2) and between a street alternative and the Rehabilitation Alternative (Alt. 3).



Figure 49: Steering Committee .

## ALTERNATIVE #1

| PRO   | CON  |
|---|--|
| Car/Mobile Access/<br>Event that entices<br>public      | Trees Taken Away<br>Trees/Clock Tower<br>moved |
| More foot traffic<br>visibility for existing businesses | Flowers on Road<br>Pollution by traffic        |
| Funding<br>Traffic will bring<br>shoppers               | Leasability                                    |
| Eye bolts on signs                                      | Slow cross traffic                             |
| Double Parking spaces                                   | Removal of Eckbo drawing                       |
| Tourist buses (DT, Yosemite)                            | Asthma increase                                |
| Exposure to historic building                           | Destruction of park space                      |
| Limit loitering   | No bikeways                                    |
| Street access   | street traffic                                 |
| Safe environment for                                    | Increased danger to pedestrians,<br>children   |

## ALTERNATIVE #2

| PRO                                 | CON  |
|-------------------------------------|--|
| EASY ACCESS TO STORES               | CLOCK TOWER MOVED<br>CARS                  |
| ENTICING PEOPLE<br>TO DOWNTOWN      | POLLUTION BY TRAFFIC<br>LEGIBILITY         |
| WIDE SIDEWALKS                      | SLOW CROSS TRAFFIC<br>REMOVE ECKBO PAVING. |
| PRESERVES TREES+ART                 | AIR QUALITY                                |
| VISIBILITY FOR<br>EXISTING BUSINESS | DESTRUCTION OF<br>PARK SETTING             |
| FUNDING - FEDERAL                   | NO DEDICATED<br>BIKE FACILITY              |
| VISIBILITY - EYES ON<br>SIGN        | • INCREASE TRAFFIC<br>DANGER - KID + DRUGS |
| SLOW TRAFFIC FLOW                   |  |
| PARKING                             |  |
| TOURIST BUS                         |  |
| STREAM-LIKE                         |  |

## ALTERNATIVE #3

| PRO   | CON  |
|---|--|
| Preservation of Fresno's<br>heritage                      | SAME - THINGS WILL STAY.   |
| Enhance representation of Fresno<br>Imagery and preserves | NO FUNDING AVAILABLE - WILL<br>TAKE YEARS                          |
| Score par with world as park                              | • NOT AN ATTRACTIVE ENVIRONMENT<br>TO ATTRACT PEOPLE TO ART.       |
| Park puts us at the same<br>rate as Denver, Seattle       | • LESS VISIBILITY  |
| Large draw of people in<br>project                        | • NO ACCESS TO BUILDINGS   |
| Safe environment  | • FRESNO DOES NOT VALUE<br>WALKING                                 |
| Largest Grant Eckbo park                                  | • LOSS OF \$16M GRANT  |
| Having a great urban park                                 | • ECONOMY WILL NOT<br>SUPPORT MAINTENANCE<br>OF HISTORIC BUILDINGS |
| Long-term benefits to the<br>economy                      | • PEOPLE ARE NOT FINANCING<br>TO SEE ART                           |
| Complete eye accessibility                                |  |
| Position to attract business to<br>the center             |  |

Figure 50: Steering Committee #2 Pro/Con Notes.

# Pedestrian Experience



Figure 51: CartHop.



Figure 52: Family on Mosaic Bench.



Figure 53: Group walking Fulton Mall.

Pedestrian experience is one of the key attributes of the original Eckbo design. The ability to stroll through the shopping environment, in a relaxed manner with soothing music emanating from the speakers, was the key experience sought for the Fulton Mall. This experience is preserved in Alternative 3; however it is also achieved, in varying degrees, in Alternatives 1 and 2.

## ALTERNATIVE 1

The pedestrian experience in Alternative 1 is supported by the wide sidewalks (14' on one side and 28' on the other), by the mid-block crossings that are at grade with the roadway, and the nature of the slow speed vehicle traffic. Pedestrian are separated from the vehicle traffic by space, trees, parked cars where they occur, and other streetscape elements, providing a feeling of safety and reduced threat from vehicles. The wide 28' sidewalk on one side, with the placement of art, water features, and other streetscape elements will provide a mall-like experience for pedestrians. Pedestrian experience in Alternative 1 may be somewhat reduced from that of Alternative 3, however the pedestrians will have a relaxed environment that minimizes conflicts between modes, and provides both a perceived and real level of pedestrian safety.

## ALTERNATIVE 2

Alternative 2 will also provide a significant pedestrian experience, although to a lesser degree than Alternative 1. The wide sidewalks of varying width

will provide opportunities for artworks, water features and other streetscape elements to make the pedestrian experience a positive one. The curving street will result in calmed, slow speed vehicle travel, which will provide a safe environment for pedestrians. However, in some locations, at curves, narrow sidewalks without protection from parked cars or sidewalk planting or furnishings would be less comfortable for pedestrians. The mid-block, at-grade street crossings will facilitate easy and safe pedestrian flow from one side of the street to the other. Overall, the pedestrian experience on Alternative 2 may be somewhat less than that provided in Alternative 3, but it will be a safe environment where pedestrians will have a high degree of comfort.

## ALTERNATIVE 3

Alternative 3 provides an upgraded version of the Eckbo design for Fulton Mall. With no street, Alternative 3 has a total pedestrian environment. Bulb-outs at cross streets, ADA accessibility upgrades, and improved wayfinding signage on Fulton will improve the pedestrian environment over existing conditions. However, the lack of on-street parking complicates the pedestrian experience for those parking cars in garages or on surrounding streets who must then find their way back to the Mall. Additionally, from the perspective of perceived personal safety, the retention of some of the Eckbo planters and other features limit pedestrian sight-lines. Also, a lack of vehicular traffic may reduce the sense that there are plenty of “eyes on the street” that would discourage undesirable activity.

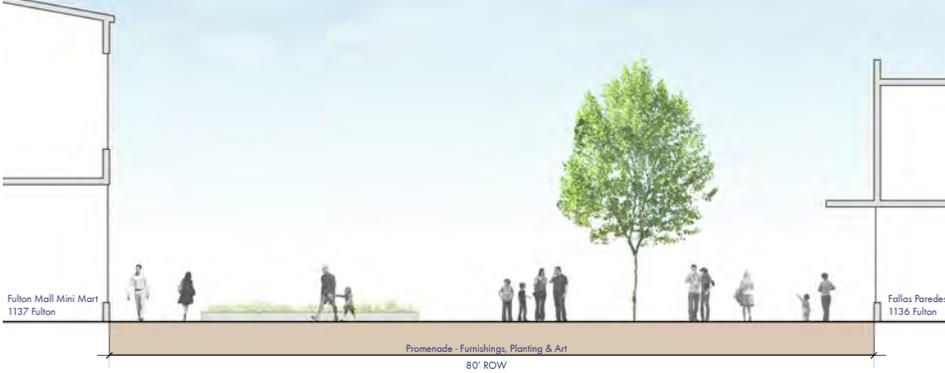
ALTERNATIVE 1



ALTERNATIVE 2



ALTERNATIVE 3



## Event Opportunities

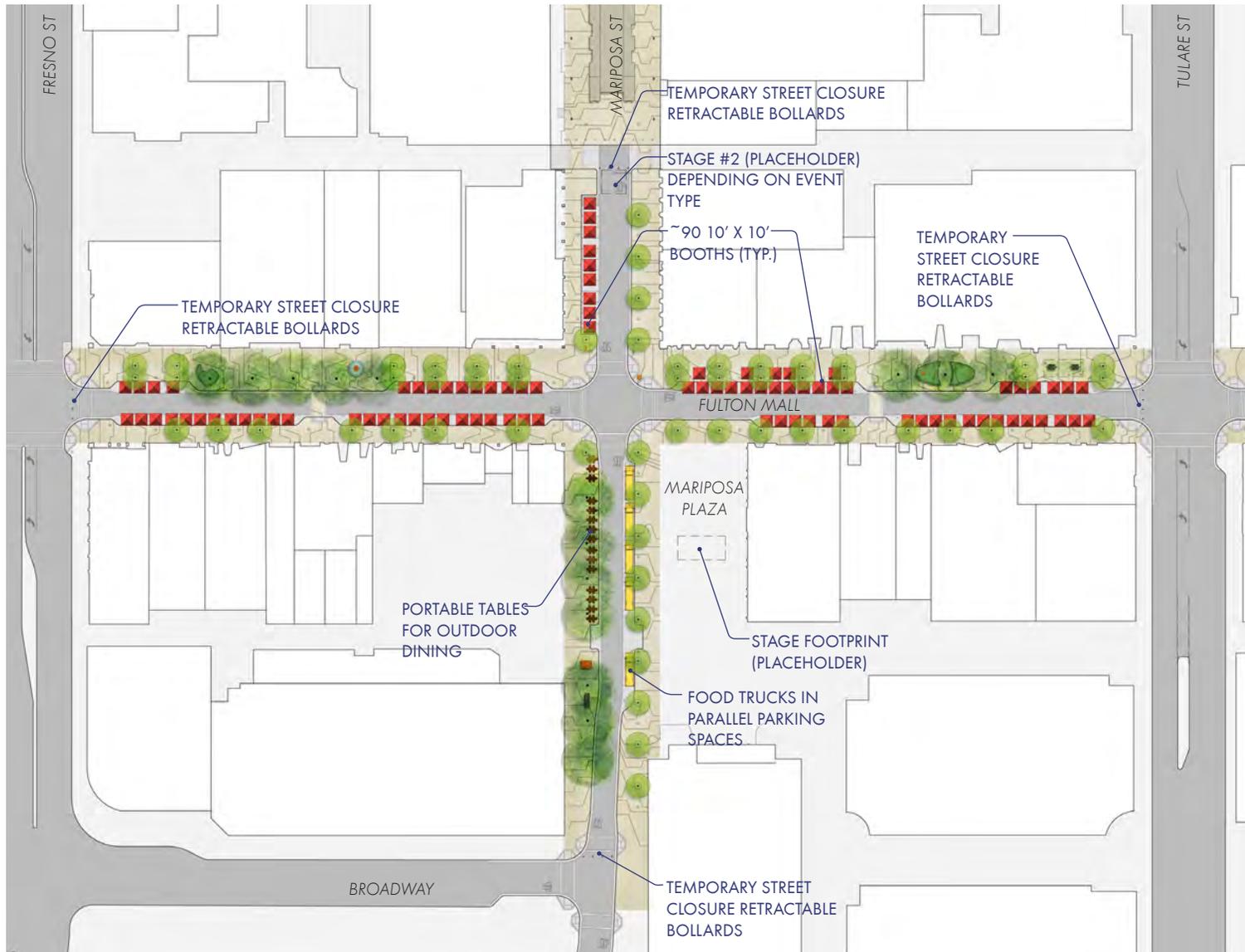
The three alternatives proposed for the reconstruction of Fulton Mall offer opportunities to activate the Mall as a pedestrian-friendly environment and improve the programming and operation of existing and new events. For each alternative, specific locations of activation would centralize in areas where art and water features are located. These locations would serve as ideal locations to install infrastructure that would support temporary power for events and systems for audio, lighting, fiber optics, and camera surveillance (Refer to Recommendations for Future Facilities Design on page 81 for a more detailed discussion).

In Alternative 1, most of the water and art features are located along Merced Street, the southern end of Kern Street, and near sidewalk bulbs along Fulton Mall. Similar to Alternative 1, water and art features in Alternative 2 are located along Merced, the southern portion of Kern Street, and at extended sidewalks along the gentle curves of Fulton Mall. In Alternative 3, all water and art features would remain in place. The table at right shows locations of anticipated activation without requiring a street closure, in addition to the anticipated number of people and type of activity within the area. A small-sized activation location accommodates a range between 5 to 50 people, a medium-sized activation location accommodates 50 to 500 people, and a large-sized activation location accommodates more than 500 people. Temporary street closures as illustrated in the sample layouts on pages 145-147 would accommodate large events. Passive activities include chess playing, reading a book, and eating lunch. Active activities include art workshops, lectures, group dance lessons, and product demonstrations.

| ALTERNATIVE          | TYPE OF ACTIVITY*   | ANTICIPATED SIZE*    | ACTIVITY LOCATION   |   |
|----------------------|---|----------------------|---|---|
| <b>Alternative 1</b> | Active (6)  | Small (1)            | » N Fulton Mall between Mariposa Street and Tulare Street   |   |
|                      |   | Medium (4)           | » NE Tuolumne Street and Fulton Mall, centered around the art and water feature   |   |
|                      |   |                      | » SW Merced Street at Fulton Mall<br>» N Fulton Mall, between Fresno Street and Mariposa Street<br>» NE Fulton Mall at Inyo Street  |   |
|                      | Passive (4)   | Large (1)            | » S Kern Street at Fulton Mall  |   |
|                      |   | Small (3)            | » NE Fulton Mall at Mariposa Street<br>» NE of Fulton Mall at Tulare Street<br>» NE Fulton Mall at Kern Street  |   |
|                      |   |                      | Medium (1)  | » N Fulton, between Merced Street and Fresno Street   |
|                      |   |                      | Large (0)   |   |
| <b>Alternative 2</b> | Active (6)  | Small (3)            | » N Fulton Mall between Mariposa Street and Tulare Street<br>» N Fulton Mall at Tulare Street<br>» N Fulton Mall at Inyo Street   |   |
|                      |   |                      | Medium (2)  | » SW of Merced Street at Fulton Mall<br>» N Fulton Mall between Fresno Street and Mariposa Street |
|                      |   | Large (1)            |   | » SW Kern Street at Fulton Mall   |
|                      | Passive (5)   | Small (4)            | » SW Fulton Mall at Tuolumne Street<br>» S Fulton Mall between Merced Street and Fresno Street<br>» SE and SW Fulton Mall at Fresno Street<br>» SE Fulton Mall at Mariposa Street |   |
|                      |   |                      | Medium (1)  | » S Fulton Mall between Kern Street and Inyo Street   |
|                      |   |                      | Large (0)   |   |
|                      |   | <b>Alternative 3</b> | Active (7)  | Small (2)   |
| Medium (3)           | » NE Merced Street at Fulton Mall/Intersection of Merced Street and Fulton Mall<br>» N Kern Street, at Ellipsoid VI and Water Feature<br>» N Fulton Mall at Kern Street and Inyo Street |                      |   |   |
|                      | Large (2)   |                      |   | » Mariposa Street and Fulton Mall<br>» Intersection of Kern Street and Fulton Mall                |
|                      | Passive (2)   |                      | Small (2)   | » N Fulton Mall, between Merced Street and Fresno Street<br>» NE of Fulton Mall at Tulare Street  |
| Medium (0)           |   |                      |   |   |
| Large (0)            |   |                      |   |   |

\*Note: ( ) shows the total number of type and size of activities.

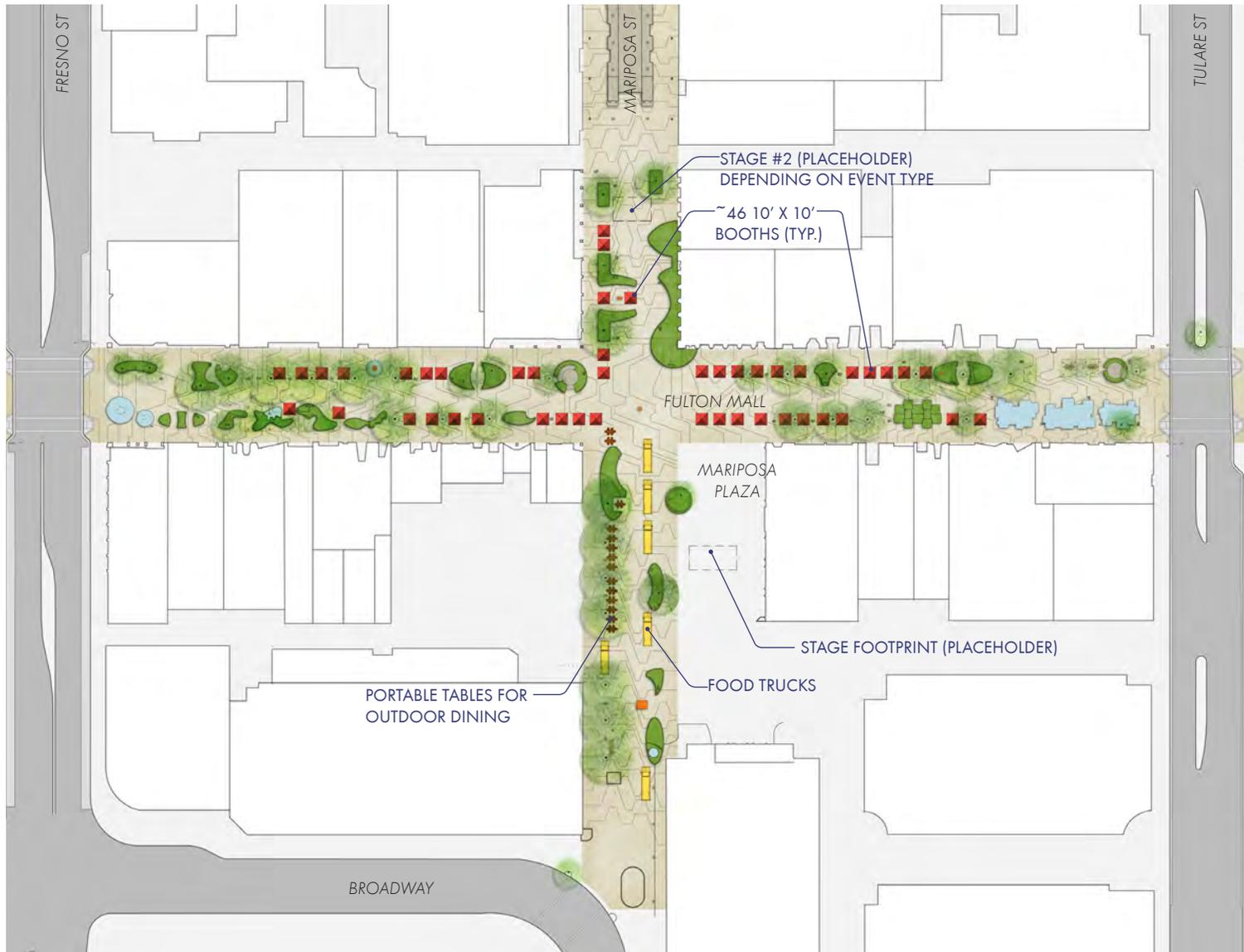
## SAMPLE EVENT STREET CLOSURE LAYOUT – ALTERNATIVE 1



## SAMPLE EVENT STREET CLOSURE LAYOUT – ALTERNATIVE 2



### SAMPLE EVENT STREET CLOSURE LAYOUT – ALTERNATIVE 3



## Community Pro/Con – Steering Committee

The Steering Committee at its October 23, 2013 meeting discussed the pros and cons of each of the alternatives. Following is the list of pros and cons that were discussed, representing a diversity of opinions and values.

### ALTERNATIVE 1 PROS

- » Car Access / Mobility
- » Environment that entices public
- » More foot traffic
- » Visibility for existing business
- » Funding
- » Traffic will bring shoppers
- » Eyeballs on business signs
- » Twice as many parking spaces as Alt. 2
- » Tourist buses (downtown, Yosemite)
- » Exposure to historic buildings
- » Limit loitering
- » Street access
- » Safer environment for homeless, children, pedestrians
- » Encourage economic viability to Fresno
- » More jobs for citizens
- » Increase sales tax revenue
- » More business will want to move to downtown
- » Big splash of recreating Fresno
- » High probability to increase tax revenue
- » More business
- » More opportunities
- » Increase of socioeconomic diversity
- » Brings new money in
- » Shoppers and business
- » Fuel economic investment beyond the Mall
- » High Speed Rail
- » Provides a lot of everything – parking, trees, and art
- » Better access
- » Removes dirty olive trees

### ALTERNATIVE 1 CONS

- » Trees removed
- » Trees / clock tower moved
- » Pollution from vehicle traffic
- » Leasability
- » Slow cross traffic
- » Removal of Eckbo paving design
- » Air quality / asthma increase
- » Destruction of park setting
- » No dedicated bikeway
- » Street traffic
- » Increased danger to pedestrians and children
- » Destroy business opportunities
- » Small business will go out of business during construction
- » Loss of sense of place in Fresno
- » Street will have to be ripped out
- » Jeopardizes art
- » Other areas in downtown with traffic are not doing well
- » Economic projects based on out-dated study
- » Trees and art suffer
- » Street goes nowhere – dead ends beyond Inyo

## ALTERNATIVE 2 PROS

- » Easy access to stores
- » Enticing people to downtown
- » Wide sidewalks
- » Preserves trees and art
- » Visibility for existing business
- » Federal funding
- » Visibility – eyes on signs
- » Slow traffic flow
- » Parking
- » Tourist buses
- » Stream-like design
- » Sidewalk equal on both sides for business
- » Access to historic buildings
- » Removes dirty olive trees
- » Discourages loitering
- » Artistic bike rack
- » Safer environment for kids / elderly
- » Improve economic viability
- » More jobs
- » Tax revenue
- » New money to downtown Fresno
- » More business
- » Property tax from ownership turnover
- » More business opportunities
- » More diversity of people
- » Fuel economic investment beyond the Mall
- » High Speed Rail
- » Not #1 and not #3 / compromise
- » Recognizes business and historic interests
- » Captures benefits of Alt. 1 + Alt. 3
- » Better shared space of the traffic options
- » More dog friendly
- » Creates better access
- » Creates interest in the inner city
- » Access to and preservation of art

## ALTERNATIVE 2 CONS

- » Clock tower moved
- » Cars
- » Pollution from vehicle traffic
- » Leasability
- » Slow Cross Traffic
- » Removal of Eckbo paving design
- » Air quality / asthma increase
- » Destruction of park setting
- » No dedicated bikeway
- » Increased danger to pedestrians and children
- » Destroy business opportunity in unique environment
- » Loss of small business in construction
- » Loss of sense of place
- » Construction impacts
- » Impact on existing festivals
- » Other areas downtown with traffic are not doing well
- » Economic projects based on out-dated study
- » Trees and art suffer

## ALTERNATIVE 3 PROS

- » Preservation of Fresno's heritage
- » Enhance reputation of Fresno
- » Improves and preserves space
- » Park puts Fresno on par with world cities in downtown park space – Denver, Seattle
- » Large draw of people
- » Safe environment
- » Largest existing Garrett Eckbo design
- » Great urban park
- » Long-term benefit to the economy
- » Complete eye accessibility (no parked cars)
- » Position to attract business to the center
- » High speed rail visitors will see art
- » Increase investment through national visibility
- » Preserves pedestrian space
- » Fresno has something New York and San Francisco want to have
- » 30-50 years from now, Fresno will be lively
- » No increase of air pollution
- » Doesn't make assumptions of \$16 million grant
- » Walkability in the Mall
- » More dog friendly
- » Preserves old trees
- » Retains all trees
- » Needs to be clean
- » Destination spot
- » Giant garden
- » Representation of Mall
- » Place for homeless to sleep
- » Consideration for future demographics (fewer car drivers)
- » Good place for new entertainment, museums
- » Maintains free public art
- » Preservation of shade
- » Respects and honors current users
- » Will attract new business
- » Safer for disabled people on Mall
- » Saves art in current state
- » Will bring national attention – trend towards more pedestrian malls

## ALTERNATIVE 3 CONS

- » Same things will remain
- » No funding available – will take years
- » Not an attractive environment to attract people to art
- » Less visibility
- » No access to buildings
- » Fresno does not value walking
- » Loss of \$16 million grant
- » Economy will not support maintenance of historic buildings
- » People are not paying to see art
- » 50 years from now will continue to fail
- » Lack of integration
- » Shoppers not coming
- » Limited access will not attract investors
- » Aggressive position
- » Filthy olive trees
- » Move art in front of Courthouse park
- » Influential investors are not happy with current state
- » Does not go far enough to attract people
- » Not good environment for business – lack of safety
- » Decrease in investor momentum
- » Not working – time for a change
- » Impedes new users
- » Lack of efficient access for the disabled community
- » Costs more in the long term to maintain

## Summary Table – Comparison of the “Street” Alternatives

In addition to the discussion of pedestrian experience, event potential, and community discussions, the following tables summarize and present additional evaluation considerations based on the design

team’s expertise and insights. The tables compare key distinguishing benefits between the two street alternatives (Alt. 1 & Alt. 2) and between a street alternative and the Rehabilitation Alternative (Alt. 3).

|   | BENEFITS OF ALT. 1 (STRAIGHT STREET)<br>VS.<br>ALT. 2 (CURVED STREET)   | BENEFITS OF ALT. 2 (CURVED STREET)<br>VS.<br>ALT. 1 (STRAIGHT STREET)  |
|---|---|--|
| <b>Safety</b>                                   | <ul style="list-style-type: none"> <li>» Driver familiarity with straight downtown roads</li> <li>» Consistent pedestrian zones are easier for disabled pedestrians to understand</li> <li>» Additional parking spaces will slow traffic</li> <li>» Additional street-side parking creates a buffer between traffic and pedestrians</li> <li>» More visible mid-block crossing for pedestrians</li> </ul> | <ul style="list-style-type: none"> <li>» Curving road slows traffic</li> </ul>   |
| <b>Economics and Functionality</b>              | <ul style="list-style-type: none"> <li>» Much more parking (204 spaces vs. 97 spaces)</li> <li>» Easier for drivers to navigate so easier to see storefronts</li> </ul>   | <ul style="list-style-type: none"> <li>» Unique road for public perception – memorable</li> <li>» Very wide areas for outdoor dining in locations on both sides of street</li> <li>» Mall setting in certain locations on both sides of street</li> </ul>  |
| <b>Pedestrian Experience and Mall Character</b> | <ul style="list-style-type: none"> <li>» Linear promenade maintains pedestrian mall feel</li> <li>» More space for future artwork</li> <li>» More consistent shade from trees</li> <li>» Consistent sidewalk widths along length of street</li> </ul>   | <ul style="list-style-type: none"> <li>» Art and fountain features more equally distributed on both sides of street</li> <li>» More sculptures and fountains retained in current location (7 sculptures and 4 fountains)</li> <li>» One additional water feature retained</li> <li>» Five additional trees preserved</li> <li>» Very wide sidewalk areas create natural nodes for gathering</li> </ul> |
| <b>Flexibility and Event Potential</b>          | <ul style="list-style-type: none"> <li>» Accommodates more event booths</li> <li>» Straight street provides better sight lines for street stage performances</li> </ul>   |  |
| <b>Construction and Maintenance</b>             | <ul style="list-style-type: none"> <li>» Easier to phase construction and maintain pedestrian areas during construction</li> <li>» Easier to introduce transit to the street in the future (if desired)</li> <li>» Re-scaled fountains may reduce maintenance costs, energy, and water use.</li> </ul>  | <ul style="list-style-type: none"> <li>» Keeping fountains in place may reduce construction costs</li> </ul>   |

## Summary Table – Comparison of a “Street” Alternative to Alternative 3 (Retain and Rehabilitate the Pedestrian Mall)

|   | BENEFITS OF A STREET ALTERNATIVE<br>VS.<br>ALT. 3 (REHABILITATION OF ECKBO DESIGN)  | BENEFITS OF ALT. 3 (REHABILITATION OF ECKBO DESIGN)<br>VS.<br>A STREET ALTERNATIVE                    |
|---|---|---|
| <b>Safety</b>                                   | » Removal mid-height planter and landscape features will improve visibility, and may increase perception of safety from crime | » Pedestrian-only environment is retained   |
| <b>Economics and Functionality</b>              | » More convenience parking provided in front of Fulton businesses<br>» Easier to navigate for drivers                         |   |
| <b>Pedestrian Experience and Mall Character</b> | » More event booth space available  | » Unique, historic, Eckbo design is retained in its entirety<br>» More space available to add new art |
| <b>Flexibility and Event Potential</b>          | » Defined sidewalk areas feel more “full” with a given number of pedestrians  | » Vehicular traffic management is of less concern because a street closure would not be required      |
| <b>Construction and Maintenance</b>             | » Fewer or reduced size of water features may reduce maintenance costs, energy, and water use                                 | » Rebuilding existing features in place may reduce construction costs                                 |

Next Page: Fulton Mall Construction, 1964. *Rich Seyfarth photograph*



## **COST ESTIMATES**



## Cost Estimate Introduction

Preliminary Opinion of Probable Costs for Alternatives 1 and 2 are based on the 30% Design Drawings dated 11/07/2013, with various assumptions at this initial phase of estimating quantities and costs together. Alternative 3 Probable Costs conform to the Victor Gruen - Garrett Eckbo design constructed in 1964, which is similar to the existing built condition on Fulton Mall. Note that these costs are preliminary, with numerous unanswered questions affecting design decisions and refinement, and projected costs. How the project is constructed will also have a bearing on costs; affecting traffic and pedestrian access control, phasing of the project, economy of scale, etc.

At this preliminary phase of the project, a 'design contingency' is included allowing for unanticipated costs. The contingency will initially be a markup of 15% of the costs at the 30% design level, and decrease as the design is refined and more accurate costs can be determined. At the 60% design level, a 10% contingency is maintained, and at 90% design a 5% design contingency is used. When the Construction Drawings reach Bid Documents or 100% Design, the design contingency is negated. Typically a 'construction contingency' of around 10% is carried forward for change orders during the construction process and is applied to the estimated construction total.

The Preliminary Opinion of Probable Costs includes several mark ups that are industry standards. These include a Mobilization, Bonds and Insurance Fee, estimated Escalation to mid-point of construction, and the design and construction contingencies mentioned above. A separate construction management/engineering fee percentage is included for administration and observation during the construction process.

## 30% Design Opinion of Probable Costs – Alternative 1

| ITEM #                 | EST. QTY. | UNIT | ITEM  | UNIT PRICE   |    | SUBTOTAL           | NOTES/COMMENTS  |
|------------------------|-----------|------|---|--------------|----|--------------------|---|
| <b>A. MOBILIZATION</b> |           |      |   |              |    |                    |   |
| 1                      | 1         | LS   | Mobilization, General Conditions, Bonds, Insurance      | \$600,000.00 | LS | \$600,000          | 4 % of estimated construction cost of \$15M                 |
| 2                      | 1         | LS   | Mediator  | \$50,000.00  | LS | \$50,000           |   |
| 3                      | 1         | AL   | Site Investigation and Potholing                        | \$40,000.00  | AL | \$40,000           | Basement investigation and utilities                        |
| 4                      | 1         | LS   | Construction and Business Directional Temporary Signage | \$25,000.00  | LS | \$25,000           |   |
| 5                      | 1         | LS   | Traffic and Pedestrian Access Control                   | \$280,000.00 | LS | \$280,000          |   |
| 6                      | 1         | LS   | SWPPP Preparation                                       | \$5,000.00   | LS | \$5,000            |   |
| 7                      | 1         | LS   | SWPPP Implementation                                    | \$35,000.00  | LS | \$35,000           |   |
| 8                      | 1         | LS   | Fugitive Dust Control Plan & Implementation             | \$20,000.00  | LS | \$20,000           |   |
| 9                      | 2         | EA   | Funding Agency Signs                                    | \$1,000.00   | EA | \$2,000            |   |
| <b>Subtotal:</b>       |           |      |   |              |    | <b>\$1,057,000</b> |   |
| <b>B. DEMOLITION</b>   |           |      |   |              |    |                    |   |
| 1                      | 9,300     | LF   | Concrete Sawcutting                                     | \$2.00       | LF | \$18,600           | locations at storefront                                     |
| 2                      | 197,422   | SF   | Fulton Paving Demolition                                | \$1.00       | SF | \$197,422          |   |
| 3                      | 113,652   | SF   | Side Streets Paving Demolition                          | \$0.67       | SF | \$76,147           |   |
| 4                      | 17,000    | SF   | Fulton Clearing Planting and Misc.                      | \$1.00       | SF | \$17,000           |   |
| 5                      | 15,000    | SF   | Side Streets Clearing Planting and Misc.                | \$1.00       | SF | \$15,000           |   |
| 6                      | 16        | EA   | Water Features Removal                                  | \$10,000.00  | EA | \$160,000          | 5 existing to be retained & restored                        |
| 7                      | 5         | EA   | Trellis Removal   | \$5,000.00   | EA | \$25,000           | concrete footings, structure, wood members and planting     |
| 8                      | 5         | EA   | Raised Seating Podium Utility Room Removal              | \$10,000.00  | EA | \$50,000           | includes electrical panels, concrete utility rooms          |
| 9                      | 1         | LS   | Light poles, fixtures, footings and conduit removal     | \$90,000.00  | LS | \$90,000           | 12 blks x \$,7,500 estimate                                 |
| 10                     | 118       | EA   | Tree Removal and stump grind or removal                 | \$750.00     | EA | \$88,500           | average cost /tree  |
| 11                     | 22        | EA   | Tree Protection   | \$750.00     | EA | \$16,500           | existing trees to be protected and care during construction |
| 12                     | 2         | EA   | Tot Lot Removal   | \$10,000.00  | EA | \$20,000           | City may be interested in salvaging equipment?              |

## 30% Design Opinion of Probable Costs – Alternative 1 (continued)

| ITEM #                                  | EST. QTY. | UNIT | ITEM   | UNIT PRICE   |    | SUBTOTAL           | NOTES/COMMENTS                                |
|---|-----------|------|--|--------------|----|--------------------|---|
| 13                                      | 1         | LS   | Demo of underground utilities: domestic water, irrigation and pond supply mains, power & telephone duct banks (former pay phones), misc floor drain storm drain inlets, etc. | \$240,000.00 | EA | \$240,000          | 12 blks x \$20,000 estimate                   |
| 14                                      | 1         | LS   | Miscellaneous demolition and removal   | \$100,000.00 | LS | \$100,000          | Planters, furnishings, etc.                   |
| <b>Subtotal:</b>                        |           |      |  |              |    | <b>\$1,114,169</b> |   |
| <b>C. UTILITIES</b>                     |           |      |  |              |    |                    |   |
| 1                                       | 2,100     | LF   | 4" Sewer Main  | \$25.00      | LF | \$52,500           |   |
| 2                                       | 22        | EA   | Sewer Manholes   | \$3,000.00   | EA | \$66,000           |   |
| 3                                       | 3         | EA   | Sewer Manhole connection to existing sewer main  | \$5,000.00   | EA | \$15,000           |   |
| 4                                       | 2,100     | LF   | 2" Water Main and lateral stubs to water features  | \$12.00      | LF | \$25,200           | reduced to 2"                                 |
| 5                                       | 26        | EA   | 2" Water Valve   | \$500.00     | EA | \$13,000           |   |
| 7                                       | 3         | EA   | 4" Backflow Preventer  | \$5,000.00   | EA | \$15,000           |   |
| 8                                       | 3         | EA   | 4" Wet Tie Connection and Meter Box  | \$5,000.00   | EA | \$15,000           |   |
| 9                                       | 720       | LF   | 18" Storm Drain Pipeline   | \$60.00      | LF | \$43,200           |   |
| 10                                      | 24        | EA   | Type D Storm Drain Inlet   | \$3,200.00   | EA | \$76,800           |   |
| 11                                      | 12        | EA   | Storm Drain Manhole  | \$3,000.00   | EA | \$36,000           |   |
| 12                                      | 17        | EA   | Fire Hydrant Assembly Relocation   | \$3,000.00   | EA | \$51,000           |   |
| 13                                      | 1         | LS   | Adjust existing Utility Vaults to Grade  | \$288,000.00 | LS | \$288,000          | No Quantities yet, rough estimate             |
| <b>Subtotal:</b>                        |           |      |  |              |    | <b>\$696,700</b>   |   |
| <b>D. PAVING AND SURFACE TREATMENTS</b> |           |      |  |              |    |                    |   |
| 1                                       | 2,929     | CY   | Roadway and Parking Excavation Fulton  | \$20.00      | CY | \$58,580           | assumes 12" excavation after concrete removal |
| 2                                       | 1,730     | CY   | Roadway and Parking excavation Side Streets  | \$20.00      | CY | \$34,600           | assumes 12" excavation after concrete removal |
| 3                                       | 343,000   | SF   | Subgrade Preparation   | \$1.00       | SF | \$343,000          |   |
| 4                                       | 34,000    | SF   | Finish Grading for non-sidewalk areas  | \$1.50       | SF | \$51,000           | 10% of overall area                           |
| 5                                       | 2,266     | LF   | Concrete Curb & Gutter Fulton  | \$20.00      | LF | \$45,320           |   |

## 30% Design Opinion of Probable Costs – Alternative 1 (continued)

| ITEM #           | EST. QTY. | UNIT | ITEM  | UNIT PRICE  |     | SUBTOTAL           | NOTES/COMMENTS  |
|------------------|-----------|------|---|-------------|-----|--------------------|---|
| 6                | 4,117     | LF   | Concrete Curb only Fulton                                 | \$12.00     | LF  | \$49,404           |   |
| 7                | 36,046    | SF   | 6" /6" Concrete Gutter Swale and Parking Zone Fulton      | \$12.00     | SF  | \$432,552          |   |
| 8                | 1,332     | LF   | Concrete Curb & Gutter Side Streets                       | \$20.00     | LF  | \$26,640           |   |
| 9                | 2,055     | LF   | Concrete Curb only Side Streets                           | \$12.00     | LF  | \$24,660           |   |
| 10               | 83        | LF   | 6"/6" Concrete Gutter only Side Streets                   | \$20.00     | LF  | \$1,660            |   |
| 11               | 11,684    | SF   | 6"/6" Concrete Gutter Swale and Parking Zone Side Streets | \$12.00     | SF  | \$140,208          |   |
| 12               | 113,342   | SF   | 4"/4" Concrete Sidewalk Fulton                            | \$8.00      | SF  | \$906,736          | maintain Eckbo design style- curvilinear forms total sf 125,936 |
| 13               | 66,013    | SF   | 4"/4" Concrete Sidewalk Side Streets                      | \$8.00      | SF  | \$528,104          | maintain Eckbo design style- curvilinear forms total sf 73,347  |
| 14               | 1,584     | SF   | 6"/6" concrete at mid block crossings                     | \$11.00     | SF  | \$17,424           |   |
| 15               | 3,344     | TON  | 7" AB Fulton  | \$43.00     | TON | \$143,792          | 79,105 SF   |
| 16               | 1,892     | TON  | 4" AC Fulton  | \$90.00     | TON | \$170,280          | 79,105 SF   |
| 17               | 1,974     | TON  | 7" AB Side Streets  | \$43.00     | TON | \$84,882           | 46,723 SF   |
| 18               | 1,118     | TON  | 4" AC Side Streets  | \$90.00     | TON | \$100,620          | 46,723 SF   |
| 19               | 60        | EA   | ADA concrete ramps at intersections                       | \$1,500.00  | EA  | \$90,000           | 8 ramps x 6 intersections; Kern: 6, Broadway: 6                 |
| 20               | 10        | EA   | Concrete Alley Approach                                   | \$4,000.00  | EA  | \$40,000           |   |
| 21               | 1         | LS   | Traffic signage and striping                              | \$65,000.00 | LS  | \$65,000           |   |
| <b>Subtotal:</b> |           |      |   |             |     | <b>\$3,354,462</b> |   |

| E. SITE FURNISHINGS AND FEATURES |   |    |   |              |    |           |                    |
|----------------------------------|---|----|---|--------------|----|-----------|--------------------|
| 1                                |   |    | 16 Water Features -new MEP, 5 retain/ restore and 11 relocate/ reconstruct (5 to be rescaled) |              |    |           | estimates from PWA |
| 2                                | 1 | EA | B01, B02 - relocate & rescale water feature   | \$300,000.00 | EA | \$300,000 |                    |
| 3                                | 1 | EA | B06 - relocate water feature  | \$180,000.00 | EA | \$180,000 |                    |
| 4                                | 1 | EA | B05 - relocate water feature  | \$125,000.00 | EA | \$125,000 |                    |
| 5                                | 1 | EA | B04 - relocate water feature  | \$80,000.00  | EA | \$80,000  |                    |
| 6                                | 1 | EA | B03 - relocate & rescale water feature  | \$125,000.00 | EA | \$125,000 |                    |

## 30% Design Opinion of Probable Costs – Alternative 1 (continued)

| ITEM # | EST. QTY. | UNIT | ITEM   | UNIT PRICE   |    | SUBTOTAL  | NOTES/COMMENTS  |
|--------|-----------|------|--|--------------|----|-----------|---|
| 7      | 1         | EA   | B07- relocate water feature                                    | \$80,000.00  | EA | \$80,000  |   |
| 8      | 1         | EA   | B21 - relocate water feature to Kern                           | \$230,000.00 | EA | \$230,000 |   |
| 9      | 1         | EA   | B11 - retain/restore water feature                             | \$65,000.00  | EA | \$65,000  |   |
| 10     | 1         | EA   | B14 - relocate & rescale water feature                         | \$250,000.00 | EA | \$250,000 |   |
| 11     | 1         | EA   | B18 - relocate water feature                                   | \$80,000.00  | EA | \$80,000  |   |
| 12     | 1         | EA   | B16 - retain/restore water feature                             | \$65,000.00  | EA | \$65,000  |   |
| 13     | 1         | EA   | B15 - retain/restore water feature                             | \$65,000.00  | EA | \$65,000  |   |
| 14     | 1         | EA   | B17 - retain/restore water feature                             | \$65,000.00  | EA | \$65,000  |   |
| 15     | 1         | EA   | B19 - relocate & rescale water feature                         | \$175,000.00 | EA | \$175,000 |   |
| 16     | 1         | EA   | B20 - retain/restore water feature                             | \$130,000.00 | EA | \$130,000 |   |
| 17     | 4         | EA   | Drinking Fountains   | \$10,000.00  | EA | \$40,000  | ADA compliant, ss line, valve, footing                      |
| 18     | 1         | EA   | Concrete and Wood Arbor / Trellis Systems                      | \$10,000.00  | EA | \$10,000  | retained in place, assumes concrete posts & members reused  |
| 19     | 0         | EA   | Raised seating platforms                                       | \$0.00       | EA | \$0       |   |
| 20     | 0         | EA   | Relocated Mosaic Bench concrete footing                        | \$2,500.00   | EA | \$0       | see below in art features                                   |
| 21     | 9         | EA   | Mosaic Benches new brackets and dimensional wood               | \$10,000.00  | EA | \$90,000  | new bracket system and dimensional wood                     |
| 22     | 48        | EA   | Standard Benches   | \$2,500.00   | EA | \$120,000 | 4 per main block, 2-4 per side blocks                       |
| 23     | 12        | EA   | Roadway Retractable Bollards (Fresno, Tulare & Mariposa)       | \$4,500.00   | EA | \$54,000  | manual assist   |
| 24     | 30        | EA   | Mid-block Crossing Bollards & Mariposa east end                | \$1,500.00   | EA | \$45,000  | 2/side  |
| 25     | 36        | EA   | Sidewalk Trash Receptacles                                     | \$1,500.00   | EA | \$54,000  | 6 per 6 blocks of Fulton                                    |
| 26     | 48        | EA   | Bike Racks   | \$750.00     | EA | \$36,000  | 6 per 6 blocks of Fulton, 2-4 per side streets              |
| 27     | 76        | EA   | Tree grates, frame and concrete curb on Fulton back of curb    | \$2,500.00   | EA | \$190,000 | located adjacent to street curb on Fulton                   |
| 28     | 28        | EA   | Tree grates, frame and concrete curb Side Streets back of curb | \$2,500.00   | EA | \$70,000  | located adjacent to street curb on side streets             |
| 29     | 204       | AL   | Parking meter posts and footing                                | \$200.00     | EA | \$40,800  | NIC smart meter and sensor - discuss with city parking plan |

## 30% Design Opinion of Probable Costs – Alternative 1 (continued)

| ITEM #                    | EST. QTY. | UNIT | ITEM  | UNIT PRICE  |    | SUBTOTAL           | NOTES/COMMENTS  |
|---------------------------|-----------|------|---|-------------|----|--------------------|---|
| <b>Subtotal:</b>          |           |      |   |             |    | <b>\$2,764,800</b> |   |
| <b>F. ART FEATURES</b>    |           |      |   |             |    |                    |   |
| 1                         | 6         | EA   | Artwork - retained in place   | \$2,000.00  | EA | \$12,000           | Assumes construction of plywood barrier or similar for protection   |
| 2                         | 16        | EA   | Artwork - relocated (within Fulton Mall) - may require new engineered footing | \$15,000.00 | EA | \$240,000          | Assumes some reuse of crane, but hoist rigging may need to be reconfigured for each piece; No costs for fountain recreation |
| 3                         | 1         | LS   | Clocktower - relocation (within same intersection)                            | \$50,000.00 | LS | \$50,000           |   |
| 4                         | 8         | EA   | Artwork - restoration/conservation - works in good condition                  | \$3,000.00  | EA | \$24,000           |   |
| 5                         | 6         | EA   | Artwork - restoration/conservation - works in fair condition                  | \$7,000.00  | EA | \$42,000           |   |
| 6                         | 8         | EA   | Artwork - restoration/conservation - works in poor condition                  | \$20,000.00 | EA | \$160,000          |   |
| 7                         | 1         | LS   | Clock Tower - restoration/conservation  | \$50,000.00 | LS | \$50,000           |   |
| 8                         | 3         | EA   | Mosaic Benches - retained in place  | \$2,000.00  | EA | \$6,000            | Assumes construction of plywood barrier or similar for protection   |
| 9                         | 6         | EA   | Mosaic Benches - relocated (within same block)                                | \$30,000.00 | EA | \$180,000          | Assumes concrete cutting and careful disassembly from base, relocation with crane, and new engineered base.                 |
| 10                        | 9         | EA   | Mosaic Benches - restoration/conservation                                     | \$1,200.00  | EA | \$10,800           | Assumes mosaic cleaning and minor concrete patching   |
| <b>Subtotal:</b>          |           |      |   |             |    | <b>\$774,800</b>   |   |
| <b>G. SITE ELECTRICAL</b> |           |      |   |             |    |                    |   |
| 1                         | 137       | EA   | Fulton Pathway Lighting Fixtures - 35' oc both sides, 12-14' high             | \$4,700.00  | EA | \$643,900          | includes footings, conduit and wire   |
| 2                         | 77        | EA   | Side Streets Pathway Lighting Fixtures - 35'oc both sides, 12 - 14' ht.       | \$4,700.00  | EA | \$361,900          | includes footings, conduit and wire   |
| 3                         | 48        | EA   | Roadway Lighting Fixtures - 25' ht. est. 4/block                              | \$3,500.00  | EA | \$168,000          | includes footings, conduit and wire   |

## 30% Design Opinion of Probable Costs – Alternative 1 (continued)

| ITEM #                          | EST. QTY. | UNIT | ITEM   | UNIT PRICE   |    | SUBTOTAL           | NOTES/COMMENTS                                   |
|---------------------------------|-----------|------|--|--------------|----|--------------------|--|
| 4                               | 5         | EA   | Electrical Service Pedestals                           | \$60,000.00  | EA | \$300,000          |  |
| 5                               | 12        | EA   | Lighting Branch Circuits                               | \$12,000.00  | EA | \$144,000          |  |
| 6                               | 20        | EA   | Traffic Rated Pull Boxes                               | \$6,000.00   | EA | \$120,000          |  |
| 7                               | 1         | LS   | Fountain Power and Display Lighting                    | \$160,000.00 | LS | \$160,000          | \$10,000 per water feature (16)                  |
| 8                               | 1         | LS   | Temporary Electrical Distribution                      | \$120,000.00 | LS | \$120,000          |  |
| 9                               | 1         | LS   | Event Power Distribution (excluding Mariposa Plaza)    | \$120,000.00 | LS | \$120,000          | clarify  |
| 10                              | 15,000    | LF   | Low Voltage Conduit                                    | \$6.00       | LF | \$90,000           |  |
| 11                              | 1         | LS   | Contractor Testing                                     | \$30,000.00  | LS | \$30,000           |  |
| <b>Subtotal:</b>                |           |      |  |              |    | <b>\$2,257,800</b> |  |
| <b>H. TRAFFIC SIGNALIZATION</b> |           |      |  |              |    |                    |  |
| 1                               | 1         | LS   | Fulton/Tuolumne modification                           | \$250,000.00 | LS | \$250,000          |  |
| 2                               | 1         | LS   | Fulton / Fresno new signal design                      | \$300,000.00 | LS | \$300,000          |  |
| 3                               | 1         | LS   | Fulton / Tulare new signal design                      | \$300,000.00 | LS | \$300,000          |  |
| 4                               | 1         | LS   | Fulton / Inyo modification                             | \$250,000.00 | LS | \$250,000          |  |
| <b>Subtotal:</b>                |           |      |  |              |    | <b>\$1,100,000</b> |  |
| <b>I. LANDSCAPING</b>           |           |      |  |              |    |                    |  |
| 1                               | 132       | EA   | 36" box Street Trees Fulton and Side Streets           | \$1,500.00   | EA | \$198,000          | Includes drainage and air infrastructure         |
| 2                               | 12,593    | SF   | Planting Beds, Curbs, Planting Fulton                  | \$6.00       | SF | \$75,558           | 10% of sidewalk area                             |
| 3                               | 7,334     | SF   | Planting Beds, Curbs, Planting Side Streets            | \$5.00       | SF | \$36,670           | 10% of sidewalk area                             |
| 4                               | 1         | LS   | Misc. Pots, landscaping, etc.                          | \$25,000.00  | LS | \$25,000           |  |
| 5                               | 1         | LS   | Automated Irrigation System, tree wells bubblers, etc. | \$240,000.00 | LS | \$240,000          | allowance  |
| 6                               | 1         | LS   | 180 day Maintenance Period                             | \$90,000.00  | LS | \$90,000           | costs may depend on phasing -estimate \$15k /mo. |
| <b>Subtotal:</b>                |           |      |  |              |    | <b>\$665,228</b>   |  |

## 30% Design Opinion of Probable Costs – Alternative 1 (continued)

| ITEM #   | EST. QTY. | UNIT | ITEM                             | UNIT PRICE   |    | SUBTOTAL            | NOTES/COMMENTS   |
|--|-----------|------|----------------------------------|--------------|----|---------------------|--|
| <b>Estimate Total Sections A - I:</b>  |           |      |                                  |              |    | <b>\$13,784,959</b> |  |
| <b>15% Design Contingency:</b>   |           |      |                                  |              |    | \$2,067,744         | 15% at 30% Design, 10% at 60% Design, 5% at 90% Design and 0% contingency at Bid |
| <b>Estimate Total:</b>   |           |      |                                  |              |    | <b>\$15,852,703</b> |  |
| <b>Escalation of 3% annually from 12/1/13 to mid point construction 7/1/15 (20 months = 5%):</b> |           |      |                                  |              |    | \$792,635           |  |
| <b>Estimate Total:</b>   |           |      |                                  |              |    | <b>\$16,645,338</b> |  |
| <b>10% Construction Contingency:</b>   |           |      |                                  |              |    | \$1,664,534         |  |
| <b>Estimate Total:</b>   |           |      |                                  |              |    | <b>\$18,309,872</b> |  |
| <b>10% Construction Management / Engineering Estimate:</b>                                       |           |      |                                  |              |    | \$1,664,534         |  |
| <b>Estimate Total:</b>   |           |      |                                  |              |    | <b>\$19,974,405</b> |  |
| <b>J. ADD ALTERNATES</b>   |           |      |                                  |              |    |                     |  |
| 1  | 4         | EA   | Special Kiosks - gathering areas | \$75,000.00  | EA | \$300,000           | allowance  |
| 2  | 1         | LS   | Special Shade Canopy Structures  | \$400,000.00 | LS | \$400,000           | allowance  |
| 3  | 1         | LS   | Special Movable Site Furnishings | \$100,000.00 | LS | \$100,000           | allowance  |

Fulton Mall Reconstruction Project 30% Design Opinion of Probable Costs - ALTERNATIVE 1

## 30% Design Opinion of Probable Costs – Alternative 2

| ITEM #                 | EST. QTY. | UNIT | ITEM  | UNIT PRICE   |    | SUBTOTAL           | NOTES/COMMENTS  |
|------------------------|-----------|------|---|--------------|----|--------------------|---|
| <b>A. MOBILIZATION</b> |           |      |   |              |    |                    |   |
| 1                      | 1         | LS   | Mobilization, General Conditions, Bonds, Insurance      | \$600,000.00 | LS | \$600,000          | 4 % of estimated construction cost of \$15M                 |
| 2                      | 1         | LS   | Mediator  | \$50,000.00  | LS | \$50,000           |   |
| 3                      | 1         | AL   | Site Investigation and Potholing                        | \$50,000.00  | AL | \$50,000           | Basement investigation and utilities                        |
| 4                      | 1         | LS   | Construction and Business Directional Temporary Signage | \$25,000.00  | LS | \$25,000           |   |
| 5                      | 1         | LS   | Traffic and Pedestrian Access Control                   | \$280,000.00 | LS | \$280,000          |   |
| 6                      | 1         | LS   | SWPPP Preparation                                       | \$5,000.00   | LS | \$5,000            |   |
| 7                      | 1         | LS   | SWPPP Implementation                                    | \$35,000.00  | LS | \$35,000           |   |
| 8                      | 1         | LS   | Fugitive Dust Control Plan & Implementation             | \$20,000.00  | LS | \$20,000           |   |
| 9                      | 2         | EA   | Funding Agency Signs                                    | \$1,000.00   | EA | \$2,000            |   |
| <b>Subtotal:</b>       |           |      |   |              |    | <b>\$1,067,000</b> |   |
| <b>B. DEMOLITION</b>   |           |      |   |              |    |                    |   |
| 1                      | 9300      | LF   | Concrete Sawcutting                                     | \$2.00       | LF | \$18,600           |   |
| 2                      | 197,422   | SF   | Fulton Paving Demolition                                | \$1.00       | SF | \$197,422          |   |
| 3                      | 113,652   | SF   | Side Streets Paving Demolition                          | \$0.67       | SF | \$76,147           |   |
| 4                      | 17,000    | SF   | Fulton Clearing Planting and Misc.                      | \$1.00       | SF | \$17,000           |   |
| 5                      | 15,000    | SF   | Side Streets Clearing Planting and Misc.                | \$1.00       | SF | \$15,000           |   |
| 6                      | 12        | EA   | Water Features Removal                                  | \$10,000.00  | EA | \$120,000          | 8 existing to be retained & restored                        |
| 7                      | 5         | EA   | Trellis Removal   | \$5,000.00   | EA | \$25,000           | concrete footings, structure, wood members and planting     |
| 8                      | 5         | EA   | Raised Seating Podium Utility Room Removal              | \$10,000.00  | EA | \$50,000           | includes electrical panels, concrete utility rooms          |
| 9                      | 1         | LS   | Light poles, fixtures, footings and conduit removal     | \$90,000.00  | LS | \$90,000           | 12 blks x \$,7,500 estimate                                 |
| 10                     | 113       | EA   | Tree Removal and stump grind or removal                 | \$750.00     | EA | \$84,750           | average cost /tree  |
| 11                     | 27        | EA   | Tree Protection   | \$750.00     | EA | \$20,250           | existing trees to be protected and care during construction |
| 12                     | 2         | EA   | Tot Lot Removal   | \$10,000.00  | EA | \$20,000           | City may be interested in salvaging equipment?              |

## 30% Design Opinion of Probable Costs – Alternative 2 (continued)

| ITEM #                                  | EST. QTY. | UNIT | ITEM   | UNIT PRICE   |    | SUBTOTAL           | NOTES/COMMENTS                                |
|---|-----------|------|--|--------------|----|--------------------|---|
| 13                                      | 1         | LS   | Demo of underground utilities: domestic water, irrigation and pond supply mains, power & telephone duct banks (former pay phones), misc floor drain storm drain inlets, etc. | \$180,000.00 | EA | \$180,000          | 12 blks x \$15,000 estimate                   |
| 14                                      | 1         | LS   | Miscellaneous demolition and removal   | \$100,000.00 | LS | \$100,000          | Planters, furnishings, etc.                   |
| <b>Subtotal:</b>                        |           |      |  |              |    | <b>\$1,014,169</b> |   |
| <b>C. UTILITIES</b>                     |           |      |  |              |    |                    |   |
| 1                                       | 2300      | LF   | 4" Sewer Main  | \$25.00      | LF | \$57,500           | reduced to 4"                                 |
| 2                                       | 23        | EA   | Sewer Manholes   | \$3,000.00   | EA | \$69,000           |   |
| 3                                       | 3         | EA   | Sewer Manhole connection to existing sewer main  | \$5,000.00   | EA | \$15,000           |   |
| 4                                       | 2400      | LF   | 2" Water Main and lateral stubs to water features  | \$12.00      | LF | \$28,800           | reduced to 2"                                 |
| 5                                       | 25        | EA   | 2" Water Valve   | \$500.00     | EA | \$12,500           |   |
| 7                                       | 3         | EA   | 4" Backflow Preventer  | \$5,000.00   | EA | \$15,000           |   |
| 8                                       | 3         | EA   | 4" Wet Tie Connection and Meter Box  | \$5,000.00   | EA | \$15,000           |   |
| 9                                       | 720       | LF   | 18" Storm Drain Pipeline   | \$60.00      | LF | \$43,200           |   |
| 10                                      | 24        | EA   | Type D Storm Drain Inlet   | \$3,200.00   | EA | \$76,800           |   |
| 11                                      | 12        | EA   | Storm Drain Manhole  | \$3,000.00   | EA | \$36,000           |   |
| 12                                      | 17        | EA   | Fire Hydrant Assembly Relocation   | \$3,000.00   | EA | \$51,000           |   |
| 13                                      | 1         | LS   | Adjust existing Utility Vaults to Grade  | \$288,000.00 | LS | \$288,000          | No Quantities yet, rough estimate             |
| <b>Subtotal:</b>                        |           |      |  |              |    | <b>\$707,800</b>   |   |
| <b>D. PAVING AND SURFACE TREATMENTS</b> |           |      |  |              |    |                    |   |
| 1                                       | 3,316     | CY   | Roadway and Parking Excavation Fulton  | \$20.00      | CY | \$66,320           | assumes 12" excavation after concrete removal |
| 2                                       | 2,103     | CY   | Roadway and Parking excavation Side Streets  | \$20.00      | CY | \$42,060           | assumes 12" excavation after concrete removal |
| 3                                       | 343,000   | SF   | Subgrade Preparation   | \$1.00       | SF | \$343,000          |   |
| 4                                       | 34,000    | SF   | Finish Grading for non-sidewalk areas  | \$1.50       | SF | \$51,000           | 10% of overall area                           |
| 5                                       | 4,701     | LF   | Concrete Curb & Gutter Fulton  | \$20.00      | LF | \$94,020           |   |
| 6                                       | 1,782     | LF   | Concrete Curb only Fulton  | \$12.00      | LF | \$21,384           |   |
| 7                                       | 12,205    | SF   | 6" /6" Concrete Gutter Swale and Parking Zone Fulton   | \$12.00      | SF | \$146,460          |   |

## 30% Design Opinion of Probable Costs – Alternative 2 (continued)

| ITEM #           | EST. QTY. | UNIT | ITEM  | UNIT PRICE  |     | SUBTOTAL           | NOTES/COMMENTS  |
|------------------|-----------|------|---|-------------|-----|--------------------|---|
| 8                | 1,364     | LF   | Concrete Curb & Gutter Side Streets                       | \$20.00     | LF  | \$27,280           |   |
| 9                | 2,010     | LF   | Concrete Curb only Side Streets                           | \$12.00     | LF  | \$24,120           |   |
| 10               | 67        | LF   | 6"/6" Concrete Gutter only Side Streets                   | \$20.00     | LF  | \$1,340            |   |
| 11               | 9,607     | SF   | 6"/6" Concrete Gutter Swale and Parking Zone Side Streets | \$12.00     | SF  | \$115,284          |   |
| 12               | 146,524   | SF   | 4"/4" Concrete Sidewalk Fulton                            | \$8.00      | SF  | \$1,172,192        | maintain Eckbo design style- curvilinear forms total sf 145,705 |
| 13               | 76,923    | SF   | 4"/4" Concrete Sidewalk Side Streets                      | \$8.00      | SF  | \$615,384          | maintain Eckbo design style- curvilinear forms total sf 74,083  |
| 14               | 3,551     | SF   | 6"/6" concrete at mid block crossings                     | \$11.00     | SF  | \$39,061           |   |
| 15               | 3,270     | TON  | 7" AB Fulton  | \$43.00     | TON | \$140,610          | 77,331 sf   |
| 16               | 1,850     | TON  | 4" AC Fulton  | \$90.00     | TON | \$166,500          | 77,331 sf   |
| 17               | 1,995     | TON  | 7" AB Side Streets  | \$43.00     | TON | \$85,785           | 47,177 sf   |
| 18               | 1,129     | TON  | 4" AC Side Streets  | \$90.00     | TON | \$101,610          | 47,177 sf   |
| 19               | 60        | EA   | ADA concrete ramps at intersections                       | \$1,500.00  | EA  | \$90,000           | 8 ramps x 6 intersections; Kern: 6, Broadway: 6                 |
| 20               | 10        | EA   | Concrete Alley Approach                                   | \$4,000.00  | EA  | \$40,000           |   |
| 21               | 1         | LS   | Traffic signage and striping                              | \$65,000.00 | LS  | \$65,000           |   |
| <b>Subtotal:</b> |           |      |   |             |     | <b>\$3,448,410</b> |   |

| E. SITE FURNISHINGS AND FEATURES |   |    |  |              |    |           |                    |
|----------------------------------|---|----|--|--------------|----|-----------|--------------------|
| 1                                |   |    | 17 Water Features -new MEP, 9 retain/restore and 8 relocate/reconstruct (1 to be rescaled) |              |    |           | estimates from PWA |
| 2                                | 1 | EA | B01, B02 - retain/restore water feature  | \$200,000.00 | EA | \$200,000 |                    |
| 3                                | 1 | EA | B06 - relocate water feature   | \$180,000.00 | EA | \$180,000 |                    |
| 4                                | 1 | EA | B05 - relocate water feature   | \$125,000.00 | EA | \$125,000 |                    |
| 5                                | 1 | EA | B04 - relocate water feature   | \$80,000.00  | EA | \$80,000  |                    |
| 6                                | 1 | EA | B03 - relocate & rescale water feature   | \$125,000.00 | EA | \$125,000 |                    |
| 7                                | 1 | EA | B07 - retain/restore water feature   | \$65,000.00  | EA | \$65,000  |                    |
| 8                                | 1 | EA | B08 - retain / restore water feature   | \$80,000.00  | EA | \$80,000  |                    |
| 9                                | 1 | EA | B21 - relocate water feature   | \$230,000.00 | EA | \$230,000 |                    |

## 30% Design Opinion of Probable Costs – Alternative 2 (continued)

| ITEM #           | EST. QTY. | UNIT | ITEM   | UNIT PRICE   |    | SUBTOTAL           | NOTES/COMMENTS  |
|------------------|-----------|------|--|--------------|----|--------------------|---|
| 10               | 1         | EA   | B11 - retain/restore water feature                       | \$65,000.00  | EA | \$65,000           |   |
| 11               | 1         | EA   | B14 - relocate water feature                             | \$250,000.00 | EA | \$250,000          |   |
| 12               | 1         | EA   | B18 - relocate water feature                             | \$80,000.00  | EA | \$80,000           |   |
| 13               | 1         | EA   | B16 - retain/restore water feature                       | \$65,000.00  | EA | \$65,000           |   |
| 14               | 1         | EA   | B15 - retain/restore water feature                       | \$65,000.00  | EA | \$65,000           |   |
| 15               | 1         | EA   | B17 - retain/restore water feature                       | \$65,000.00  | EA | \$65,000           |   |
| 16               | 1         | EA   | B19 - relocate water feature                             | \$175,000.00 | EA | \$175,000          |   |
| 17               | 1         | EA   | B20 - retain/restore water feature                       | \$130,000.00 | EA | \$130,000          |   |
| 18               | 4         | EA   | Drinking Fountains                                       | \$10,000.00  | EA | \$40,000           | ADA compliant, ss line, valve, footing                      |
| 19               | 1         | EA   | Concrete and Wood Arbor / Trellis Systems                | \$10,000.00  | EA | \$10,000           | retained in place, assumes concrete posts & members reused  |
| 20               | 0         | EA   | Raised seating platforms                                 | \$0.00       | EA | \$0                |   |
| 21               | 0         | EA   | Relocated Mosaic Bench concrete footing                  | \$2,500.00   | EA | \$0                | see below in art features                                   |
| 22               | 9         | EA   | Mosaic Benches new brackets and dimensional wood         | \$10,000.00  | EA | \$90,000           | new bracket system and dimensional wood                     |
| 23               | 60        | EA   | Standard Benches   | \$2,500.00   | EA | \$150,000          | 6 per main block, 4 per side blocks                         |
| 24               | 12        | EA   | Roadway Retractable Bollards (Fresno, Tulare & Mariposa) | \$4,500.00   | EA | \$54,000           | manual assist   |
| 25               | 30        | EA   | Mid-block Crossing Bollards & Mariposa east end          | \$1,500.00   | EA | \$45,000           | 2/side  |
| 26               | 48        | EA   | Sidewalk Trash Receptacles                               | \$1,500.00   | EA | \$72,000           | 8 per 6 blocks of Fulton                                    |
| 27               | 72        | EA   | Bike Racks   | \$750.00     | EA | \$54,000           | 8 per 6 blocks of Fulton, 4 per side streets                |
| 28               | 43        | EA   | Tree grates, frame and concrete curb on Fulton           | \$2,500.00   | EA | \$107,500          | located adjacent to street curb on Fulton                   |
| 29               | 26        | EA   | Tree grates, frame and concrete curb on side streets     | \$2,500.00   | EA | \$65,000           | located adjacent to street curb on side streets             |
| 30               | 96        | AL   | Parking meter posts and footing                          | \$200.00     | EA | \$19,200           | NIC smart meter and sensor - discuss with city parking plan |
| <b>Subtotal:</b> |           |      |  |              |    | <b>\$2,686,700</b> |   |

## 30% Design Opinion of Probable Costs – Alternative 2 (continued)

| ITEM #                    | EST. QTY. | UNIT | ITEM  | UNIT PRICE  |    | SUBTOTAL         | NOTES/COMMENTS  |
|---------------------------|-----------|------|---|-------------|----|------------------|---|
| <b>F. ART FEATURES</b>    |           |      |   |             |    |                  |   |
| 1                         | 11        | EA   | Artwork - retained in place   | \$2,000.00  | EA | \$22,000         | Assumes construction of plywood barrier or similar for protection   |
| 2                         | 11        | EA   | Artwork - relocated (within Fulton Mall) - may require new engineered footing | \$15,000.00 | EA | \$165,000        | Assumes some reuse of crane, but hoist rigging may need to be reconfigured for each piece; No costs for fountain recreation |
| 3                         | 1         | LS   | Clocktower - relocation (within same intersection)                            | \$50,000.00 | LS | \$50,000         |   |
| 4                         | 8         | EA   | Artwork - restoration/conservation - works in good condition                  | \$3,000.00  | EA | \$24,000         |   |
| 5                         | 6         | EA   | Artwork - restoration/conservation - works in fair condition                  | \$7,000.00  | EA | \$42,000         |   |
| 6                         | 8         | EA   | Artwork - restoration/conservation - works in poor condition                  | \$20,000.00 | EA | \$160,000        |   |
| 7                         | 1         | LS   | Clock Tower - restoration/conservation  | \$50,000.00 | LS | \$50,000         |   |
| 8                         | 3         | EA   | Mosaic Benches - retained in place  | \$2,000.00  | EA | \$6,000          | Assumes construction of plywood barrier or similar for protection   |
| 9                         | 6         | EA   | Mosaic Benches - relocated (within same block)                                | \$30,000.00 | EA | \$180,000        | Assumes concrete cutting and careful disassembly from base, relocation with crane, and new engineered base.                 |
| 10                        | 9         | EA   | Mosaic Benches - restoration/conservation                                     | \$1,200.00  | EA | \$10,800         | Assumes mosaic cleaning and minor concrete patching   |
| <b>Subtotal:</b>          |           |      |   |             |    | <b>\$709,800</b> |   |
| <b>G. SITE ELECTRICAL</b> |           |      |   |             |    |                  |   |
| 1                         | 137       | EA   | Fulton Pathway Lighting Fixtures - 35' oc both sides, 12-14' high             | \$4,700.00  | EA | \$643,900        | includes footings, conduit and wire   |
| 2                         | 77        | EA   | Side Streets Pathway Lighting Fixtures - 35'oc both sides, 12 - 14' ht.       | \$4,700.00  | EA | \$361,900        | includes footings, conduit and wire   |
| 3                         | 48        | EA   | Roadway Lighting Fixtures - 25' ht. est. 4/block                              | \$3,500.00  | EA | \$168,000        | includes footings, conduit and wire   |

## 30% Design Opinion of Probable Costs – Alternative 2 (continued)

| ITEM #                          | EST. QTY. | UNIT | ITEM   | UNIT PRICE   |    | SUBTOTAL           | NOTES/COMMENTS                           |
|---------------------------------|-----------|------|--|--------------|----|--------------------|--|
| 4                               | 5         | EA   | Electrical Service Pedestals                           | \$60,000.00  | EA | \$300,000          |  |
| 5                               | 12        | EA   | Lighting Branch Circuits                               | \$12,000.00  | EA | \$144,000          |  |
| 6                               | 20        | EA   | Traffic Rated Pull Boxes                               | \$6,000.00   | EA | \$120,000          |  |
| 7                               | 1         | LS   | Fountain Power and Display Lighting                    | \$170,000.00 | LS | \$170,000          | \$10,000 per water feature (17)          |
| 8                               | 1         | LS   | Temporary Electrical Distribution                      | \$120,000.00 | LS | \$120,000          |  |
| 9                               | 1         | LS   | Event Power Distribution (excluding Mariposa Plaza)    | \$120,000.00 | LS | \$120,000          | clarify                                  |
| 10                              | 15,000    | LF   | Low Voltage Conduit                                    | \$6.00       | LF | \$90,000           |  |
| 11                              | 1         | LS   | Contractor Testing                                     | \$30,000.00  | LS | \$30,000           |  |
| <b>Subtotal:</b>                |           |      |  |              |    | <b>\$2,267,800</b> |  |
| <b>H. TRAFFIC SIGNALIZATION</b> |           |      |  |              |    |                    |  |
| 1                               | 1         | LS   | Fulton/Tuolumne modification                           | \$250,000.00 | LS | \$250,000          |  |
| 2                               | 1         | LS   | Fulton / Fresno new signal design                      | \$300,000.00 | LS | \$300,000          |  |
| 3                               | 1         | LS   | Fulton / Tulare new signal design                      | \$300,000.00 | LS | \$300,000          |  |
| 4                               | 1         | LS   | Fulton / Inyo modification                             | \$250,000.00 | LS | \$250,000          |  |
| <b>Subtotal:</b>                |           |      |  |              |    | <b>\$1,100,000</b> |  |
| <b>I. LANDSCAPING</b>           |           |      |  |              |    |                    |  |
| 1                               | 70        | EA   | 36" box Street Trees Fulton and Side Streets           | \$1,500.00   | EA | \$105,000          | Includes drainage and air infrastructure |
| 2                               | 14,570    | SF   | Planting Beds, Curbs, Planting Fulton                  | \$7.00       | SF | \$101,990          | 10% of sidewalk area                     |
| 3                               | 7,408     | SF   | Planting Beds, Curbs, Planting Side Streets            | \$6.00       | SF | \$44,448           | 10% of sidewalk area                     |
| 4                               | 1         | LS   | Misc. Pots, landscaping, etc.                          | \$50,000.00  | LS | \$50,000           |  |
| 5                               | 1         | LS   | Automated Irrigation System, tree wells bubblers, etc. | \$240,000.00 | LS | \$240,000          | allowance                                |
| 6                               | 1         | LS   | 180 day Maintenance Period                             | \$90,000.00  | LS | \$90,000           | costs may depend on phasing              |
| <b>Subtotal:</b>                |           |      |  |              |    | <b>\$631,438</b>   |  |

## 30% Design Opinion of Probable Costs – Alternative 2 (continued)

| ITEM #   | EST. QTY. | UNIT | ITEM                             | UNIT PRICE   |    | SUBTOTAL            | NOTES/COMMENTS  |
|--|-----------|------|----------------------------------|--------------|----|---------------------|---|
| <b>Estimate Total Sections A - I:</b>  |           |      |                                  |              |    | <b>\$13,633,117</b> |   |
| <b>15% Design Contingency:</b>   |           |      |                                  |              |    | \$2,044,968         | 15% at 30%Design, 10% at 60% Design, 5% at 90% Design and 0% contingency at Bid |
| <b>Estimate Total:</b>   |           |      |                                  |              |    | <b>\$15,678,084</b> |   |
| <b>Escalation of 3% annually from 12/1/13 to mid point construction 7/1/15 (20 months = 5%):</b> |           |      |                                  |              |    | \$783,904           |   |
| <b>Estimate Total:</b>   |           |      |                                  |              |    | <b>\$16,461,989</b> |   |
| <b>10% Construction Contingency:</b>   |           |      |                                  |              |    | \$1,646,199         |   |
| <b>Estimate Total:</b>   |           |      |                                  |              |    | <b>\$18,108,187</b> |   |
| <b>10% Construction Management / Engineering Estimate:</b>                                       |           |      |                                  |              |    | \$1,646,199         |   |
| <b>Estimate Total:</b>   |           |      |                                  |              |    | <b>\$19,754,386</b> |   |
| <b>J. ADD ALTERNATES</b>   |           |      |                                  |              |    |                     |   |
| 1  | 4         | EA   | Special Kiosks - gathering areas | \$75,000.00  | EA | \$300,000           | allowance   |
| 2  | 1         | LS   | Special Shade Canopy Structures  | \$400,000.00 | LS | \$400,000           | allowance   |
| 3  | 1         | LS   | Special Movable Site Furnishings | \$100,000.00 | LS | \$100,000           | allowance   |

Fulton Mall Reconstruction Project 30% Design Opinion of Probable Costs - ALTERNATIVE 2

## 30% Design Opinion of Probable Costs – Alternative 3

| ITEM #                 | EST. QTY. | UNIT | ITEM  | UNIT PRICE   |    | SUBTOTAL           | NOTES/COMMENTS  |
|------------------------|-----------|------|---|--------------|----|--------------------|---|
| <b>A. MOBILIZATION</b> |           |      |   |              |    |                    |   |
| 1                      | 1         | LS   | Mobilization, General Conditions, Bonds, Insurance      | \$600,000.00 | LS | \$600,000          | 4 % of estimated construction cost of \$15M                               |
| 2                      | 1         | LS   | Mediator  | \$50,000.00  | LS | \$50,000           |   |
| 3                      | 1         | AL   | Site Investigation and Potholing                        | \$25,000.00  | AL | \$25,000           | minimal basement investigation and utilities                              |
| 4                      | 1         | LS   | Construction and Business Directional Temporary Signage | \$25,000.00  | LS | \$25,000           |   |
| 5                      | 1         | LS   | Traffic and Pedestrian Access Control                   | \$250,000.00 | LS | \$250,000          | reduced for limited street impact   |
| 6                      | 1         | LS   | SWPPP Preparation                                       | \$5,000.00   | LS | \$5,000            |   |
| 7                      | 1         | LS   | SWPPP Implementation                                    | \$35,000.00  | LS | \$35,000           |   |
| 8                      | 1         | LS   | Fugitive Dust Control Plan & Implementation             | \$20,000.00  | LS | \$20,000           |   |
| 9                      | 2         | EA   | Funding Agency Signs                                    | \$1,000.00   | EA | \$2,000            |   |
| <b>Subtotal:</b>       |           |      |   |              |    | <b>\$1,012,000</b> |   |
| <b>B. DEMOLITION</b>   |           |      |   |              |    |                    |   |
| 1                      | 9300      | LF   | Concrete Sawcutting                                     | \$2.00       | LF | \$18,600           | locations at storefront   |
| 2                      | 197,422   | SF   | Fulton Paving Demolition                                | \$1.00       | SF | \$197,422          |   |
| 3                      | 101,652   | SF   | Side Streets Paving Demolition                          | \$0.67       | SF | \$68,107           |   |
| 4                      | 17,000    | SF   | Fulton Clearing Planting and Misc.                      | \$1.00       | SF | \$17,000           |   |
| 5                      | 12,000    | SF   | Side Streets Clearing Planting and Misc.                | \$1.00       | SF | \$12,000           |   |
| 6                      | 1         | LS   | Water Features Partial Demolition and Removal           | \$100,000.00 | LS | \$100,000          |   |
| 7                      | 0         | EA   | Trellis Removal   | \$5,000.00   | EA | \$0                | concrete footings, structure, wood members and planting                   |
| 8                      | 0         | EA   | Raised Seating Podium Utility Room Removal              | \$10,000.00  | EA | \$0                | includes electrical panels, concrete utility rooms                        |
| 9                      | 1         | LS   | Light poles, fixtures, footings and conduit removal     | \$90,000.00  | LS | \$90,000           | 12 blks x \$,7,500 estimate   |
| 10                     | 54        | EA   | Tree Removal and stump grind or removal                 | \$750.00     | EA | \$40,500           | poor trees and 50% of fair trees from inventory report                    |
| 11                     | 86        | EA   | Tree Protection   | \$750.00     | EA | \$64,500           | existing trees to be protected and care during construction               |
| 12                     | 2         | EA   | Tot Lot Removal   | \$10,000.00  | EA | \$20,000           | New Tot Lot west of plaza, City may be interested in salvaging equipment? |

## 30% Design Opinion of Probable Costs – Alternative 3 (continued)

| ITEM #                                  | EST. QTY. | UNIT | ITEM   | UNIT PRICE   |    | SUBTOTAL         | NOTES/COMMENTS  |
|---|-----------|------|--|--------------|----|------------------|---|
| 13                                      | 1         | LS   | Demo of underground utilities: domestic water, irrigation and pond supply mains, power & telephone duct banks (former pay phones), misc floor drain storm drain inlets, etc. | \$180,000.00 | EA | \$180,000        | 12 blks x \$15,000 estimate                                     |
| 14                                      | 1         | LS   | Miscellaneous demolition and removal   | \$100,000.00 | LS | \$100,000        | Planters, furnishings, etc.                                     |
| <b>Subtotal:</b>                        |           |      |  |              |    | <b>\$908,129</b> |   |
| <b>C. UTILITIES</b>                     |           |      |  |              |    |                  |   |
| 1                                       | 2525      | LF   | 4" Sewer Main  | \$25.00      | LF | \$63,125         | reduced to 4"   |
| 2                                       | 20        | EA   | Sewer Manholes   | \$3,000.00   | EA | \$60,000         |   |
| 3                                       | 3         | EA   | Sewer Manhole connection to existing sewer main  | \$5,000.00   | EA | \$15,000         |   |
| 4                                       | 2500      | LF   | 2" Water Main and lateral stubs to water features  | \$12.00      | LF | \$30,000         | reduced to 2"   |
| 5                                       | 21        | EA   | 2" Water Valve   | \$500.00     | EA | \$10,500         |   |
| 7                                       | 3         | EA   | 4" Backflow Preventer  | \$5,000.00   | EA | \$15,000         |   |
| 8                                       | 3         | EA   | 4" Wet Tie Connection and Meter Box  | \$5,000.00   | EA | \$15,000         |   |
| 9                                       | 200       | LF   | 18" Storm Drain Pipeline   | \$85.00      | LF | \$17,000         |   |
| 10                                      | 75        | EA   | New Type E inlet frame on existing riser   | \$1,000.00   | EA | \$75,000         |   |
| 11                                      | 6         | EA   | Type D Storm Drain Inlet   | \$3,200.00   | EA | \$19,200         |   |
| 12                                      | 6         | EA   | Storm Drain Manhole  | \$3,000.00   | EA | \$18,000         |   |
| 13                                      | 4         | EA   | Fire Hydrant Assembly Relocation   | \$4,000.00   | EA | \$16,000         |   |
| 14                                      | 1         | LS   | Adjust existing Utilities to Grade   | \$100,000.00 | LS | \$100,000        | Estimate reduced significantly for Alt. 3                       |
| <b>Subtotal:</b>                        |           |      |  |              |    | <b>\$453,825</b> |   |
| <b>D. PAVING AND SURFACE TREATMENTS</b> |           |      |  |              |    |                  |   |
| 1                                       | 3,655     | CY   | Sidewalk Paving Excavation Fulton  | \$25.00      | CY | \$91,375         | assumes 6" excavation after concrete removal                    |
| 2                                       | 1,882     | CY   | Sidewalk Paving Excavation Side Streets  | \$25.00      | CY | \$47,050         | assumes 6" excavation after concrete removal                    |
| 3                                       | 29,000    | SF   | Subgrade Preparation and Grading Planting Areas  | \$1.00       | SF | \$29,000         |   |
| 4                                       | 197,422   | SF   | 6"/6" Concrete Sidewalk Fulton   | \$12.00      | SF | \$2,369,064      | maintain Eckbo design style- curvilinear forms total sf 125,936 |
| 5                                       | 101,652   | SF   | 6"/6" Concrete Sidewalk Side Streets   | \$12.00      | SF | \$1,219,824      | maintain Eckbo design style- curvilinear forms total sf 73,347  |

## 30% Design Opinion of Probable Costs – Alternative 3 (continued)

| ITEM #           | EST. QTY. | UNIT | ITEM                                | UNIT PRICE  |    | SUBTOTAL           | NOTES/COMMENTS                            |
|------------------|-----------|------|-------------------------------------|-------------|----|--------------------|---|
| 6                | 48        | EA   | ADA concrete ramps at intersections | \$1,500.00  | EA | \$72,000           | 8 per intersection x 6                    |
| 7                | 1         | LS   | Traffic signage and striping        | \$10,000.00 | LS | \$10,000           | at new bulbouts Fresno and Tulare         |
| 8                | 16        | EA   | Curb and sidewalk bulbouts          | \$5,000.00  | EA | \$80,000           | allowance for curb and sidewalk treatment |
| <b>Subtotal:</b> |           |      |                                     |             |    | <b>\$3,918,313</b> |   |

### E. SITE FURNISHINGS AND FEATURES

|    |   |    |  |              |    |           |  |
|----|---|----|--|--------------|----|-----------|--|
| 1  |   |    | 20 Water Features -new MEP, 18 retained restored, 2 retained reconstructed |              |    |           | estimates from PWA                     |
| 2  | 1 | EA | B01, B02 - retain / restore water feature                                  | \$200,000.00 | EA | \$200,000 |  |
| 3  | 1 | EA | B06 - retain/restore water feature   | \$140,000.00 | EA | \$140,000 |  |
| 4  | 1 | EA | B05 - retain/restore water feature   | \$95,000.00  | EA | \$95,000  |  |
| 5  | 1 | EA | B04 - retain/restore water feature   | \$65,000.00  | EA | \$65,000  |  |
| 6  | 1 | EA | B03 - retain / restore water feature                                       | \$95,000.00  | EA | \$95,000  |  |
| 7  | 1 | EA | B07 - retain / restore water feature                                       | \$65,000.00  | EA | \$65,000  |  |
| 8  | 1 | EA | B08 - retain / restore water feature                                       | \$80,000.00  | EA | \$80,000  |  |
| 9  | 1 | EA | B09 - retain / restore water feature                                       | \$140,000.00 | EA | \$140,000 |  |
| 10 | 1 | EA | B21- reconstruct water feature   | \$230,000.00 | EA | \$230,000 |  |
| 11 | 1 | EA | B10 - retain / restore water feature                                       | \$65,000.00  | EA | \$65,000  |  |
| 12 | 1 | EA | B11 -retain / restore water feature  | \$65,000.00  | EA | \$65,000  |  |
| 13 | 1 | EA | B12 - retain / restore water feature                                       | \$65,000.00  | EA | \$65,000  |  |
| 14 | 1 | EA | B13 - reconstruct water feature  | \$200,000.00 | EA | \$200,000 |  |
| 15 | 1 | EA | B14 - retain / restore water feature                                       | \$160,000.00 | EA | \$160,000 |  |
| 16 | 1 | EA | B18 - retain / restore water feature                                       | \$65,000.00  | EA | \$65,000  |  |
| 17 | 1 | EA | B16 - retain / restore water feature                                       | \$65,000.00  | EA | \$65,000  |  |
| 18 | 1 | EA | B15 - retain / restore water feature                                       | \$65,000.00  | EA | \$65,000  |  |
| 19 | 1 | EA | B17 - retain / restore water feature                                       | \$65,000.00  | EA | \$65,000  |  |
| 20 | 1 | EA | B19 - retain / restore water feature                                       | \$125,000.00 | EA | \$125,000 |  |
| 21 | 1 | EA | B20 - retain / restore water feature                                       | \$130,000.00 | EA | \$130,000 |  |
| 17 | 4 | EA | Drinking Fountains   | \$10,000.00  | EA | \$40,000  | ADA compliant, ss line, valve, footing |

## 30% Design Opinion of Probable Costs – Alternative 3 (continued)

| ITEM #           | EST. QTY. | UNIT | ITEM  | UNIT PRICE  |    | SUBTOTAL           | NOTES/COMMENTS  |
|------------------|-----------|------|---|-------------|----|--------------------|---|
| 18               | 5         | EA   | Concrete and Wood Arbor / Trellis Systems                             | \$10,000.00 | EA | \$50,000           | retained in place, assumes concrete posts & members reused  |
| 19               | 5         | EA   | Raised seating platforms  | \$30,000.00 | EA | \$150,000          |   |
| 20               | 0         | EA   | Relocated Mosaic Bench concrete footing                               | \$0.00      | EA | \$0                | see below in art features                                   |
| 21               | 9         | EA   | Mosaic Benches new brackets and dimensional wood                      | \$10,000.00 | EA | \$90,000           | new bracket system and dimensional wood                     |
| 22               | 425       | LF   | Integrated wood seating and brackets with existing planters and curbs | \$200.00    | LF | \$85,000           | includes brackets and curving dimensional hardwood          |
| 23               | 0         | EA   | Roadway Retractable Bollards (Fresno, Tulare & Mariposa)              | \$4,500.00  | EA | \$0                | manual assist   |
| 24               | 0         | EA   | Mid-block Crossing Bollards & Mariposa east end                       | \$1,500.00  | EA | \$0                | 2/side  |
| 25               | 48        | EA   | Sidewalk Trash Receptacles  | \$1,500.00  | EA | \$72,000           | 8 per 6 blocks of Fulton                                    |
| 26               | 72        | EA   | Bike Racks  | \$750.00    | EA | \$54,000           | 8 per 6 blocks of Fulton, 4 per side streets                |
| 27               | 0         | EA   | Tree grates, frame and concrete curb on Fulton back of curb           | \$2,500.00  | EA | \$0                | located adjacent to street curb on Fulton                   |
| 28               | 0         | EA   | Tree grates, frame and concrete curb Side Streets back of curb        | \$2,500.00  | EA | \$0                | located adjacent to street curb on side streets             |
| 29               | 0         | AL   | Parking meter posts and footing                                       | \$200.00    | EA | \$0                | NIC smart meter and sensor - discuss with city parking plan |
| <b>Subtotal:</b> |           |      |   |             |    | <b>\$2,721,000</b> |   |

| F. ART FEATURES |    |    |  |             |    |           |   |
|-----------------|----|----|--|-------------|----|-----------|---|
| 1               | 23 | EA | Artwork - retained in place                                  | \$2,000.00  | EA | \$46,000  | Assumes construction of plywood barrier or similar for protection |
| 4               | 8  | EA | Artwork - restoration/conservation - works in good condition | \$3,000.00  | EA | \$24,000  |   |
| 5               | 6  | EA | Artwork - restoration/conservation - works in fair condition | \$7,000.00  | EA | \$42,000  |   |
| 6               | 8  | EA | Artwork - restoration/conservation - works in poor condition | \$20,000.00 | EA | \$160,000 |   |
| 7               | 1  | LS | Clock Tower - restoration/conservation                       | \$50,000.00 | LS | \$50,000  |   |
| 8               | 9  | EA | Mosaic Benches - retained in place                           | \$2,000.00  | EA | \$18,000  | Assumes construction of plywood barrier or similar for protection |

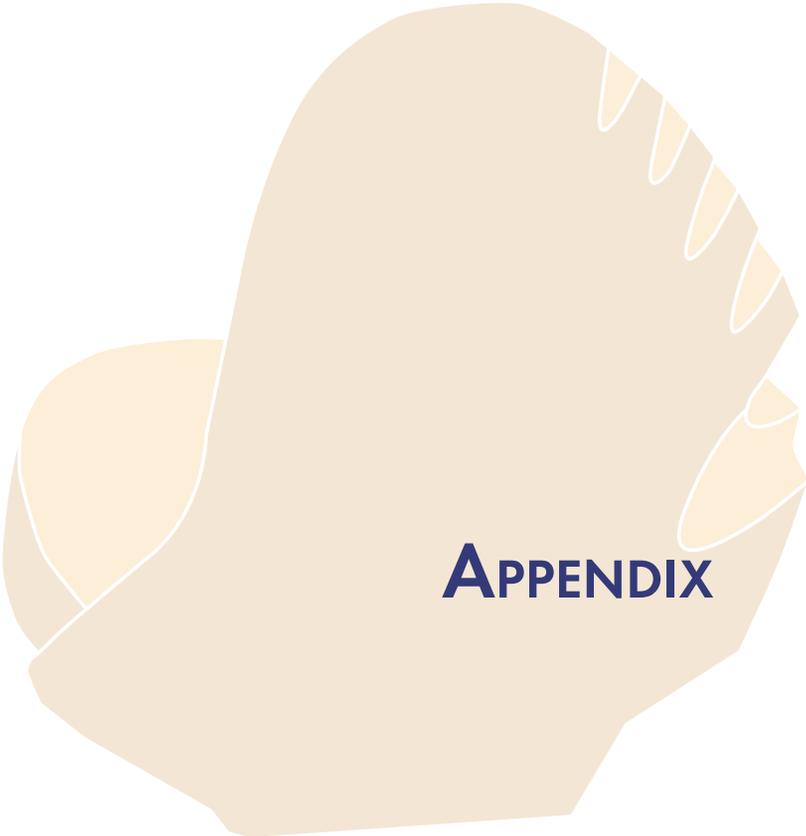
## 30% Design Opinion of Probable Costs – Alternative 3 (continued)

| ITEM #                          | EST. QTY. | UNIT | ITEM  | UNIT PRICE   |    | SUBTOTAL           | NOTES/COMMENTS                                      |
|---------------------------------|-----------|------|---|--------------|----|--------------------|---|
| 9                               | 9         | EA   | Mosaic Benches - restoration/conservation                             | \$1,200.00   | EA | \$10,800           | Assumes mosaic cleaning and minor concrete patching |
| <b>Subtotal:</b>                |           |      |   |              |    | <b>\$350,800</b>   |   |
| <b>G. SITE ELECTRICAL</b>       |           |      |   |              |    |                    |   |
| 1                               | 192       | EA   | Fulton Pathway Lighting Fixtures - 25' oc both sides, 10'-12' ht.     | \$4,700.00   | EA | \$902,400          | includes footings, conduit and wire                 |
| 2                               | 106       | EA   | Side Streets Pathway Lighting Fixtures - 25'oc both sides, 10-12' ht. | \$4,700.00   | EA | \$498,200          | includes footings, conduit and wire                 |
| 3                               | 0         | EA   | Roadway Lighting Fixtures   | \$3,500.00   | EA | \$0                |   |
| 4                               | 5         | EA   | Electrical Service Pedestals  | \$60,000.00  | EA | \$300,000          |   |
| 5                               | 12        | EA   | Lighting Branch Circuits  | \$12,000.00  | EA | \$144,000          |   |
| 6                               | 20        | EA   | Traffic Rated Pull Boxes  | \$6,000.00   | EA | \$120,000          |   |
| 7                               | 1         | LS   | Fountain Power and Display Lighting                                   | \$200,000.00 | LS | \$200,000          | \$10,000 per water feature (20)                     |
| 8                               | 1         | LS   | Temporary Electrical Distribution                                     | \$120,000.00 | LS | \$120,000          |   |
| 9                               | 1         | LS   | Event Power Distribution (excluding Mariposa Plaza)                   | \$120,000.00 | LS | \$120,000          | clarify   |
| 10                              | 15,000    | LF   | Low Voltage Conduit   | \$6.00       | LF | \$90,000           |   |
| 11                              | 1         | LS   | Contractor Testing  | \$30,000.00  | LS | \$30,000           |   |
| <b>Subtotal:</b>                |           |      |   |              |    | <b>\$2,524,600</b> |   |
| <b>H. TRAFFIC SIGNALIZATION</b> |           |      |   |              |    |                    |   |
| 1                               | 1         | LS   | Fulton/Tuolumne modification  | \$50,000.00  | LS | \$50,000           |   |
| 2                               | 1         | LS   | Fulton / Fresno signal modification                                   | \$50,000.00  | LS | \$50,000           |   |
| 3                               | 1         | LS   | Fulton / Tulare signal modification                                   | \$50,000.00  | LS | \$50,000           |   |
| 4                               | 1         | LS   | Fulton / Inyo modification  | \$50,000.00  | LS | \$50,000           |   |
| <b>Subtotal:</b>                |           |      |   |              |    | <b>\$200,000</b>   |   |
| <b>I. LANDSCAPING</b>           |           |      |   |              |    |                    |   |
| 1                               | 54        | EA   | 36" box Street Trees Fulton and Side Streets                          | \$1,500.00   | EA | \$81,000           | Includes drainage and air infrastructure            |
| 2                               | 17,000    | SF   | Planting Beds, Curbs, Planting Fulton                                 | \$10.00      | SF | \$170,000          | 10% of sidewalk area                                |
| 3                               | 12,000    | SF   | Planting Beds, Curbs, Planting Side Streets                           | \$10.00      | SF | \$120,000          | 10% of sidewalk area                                |
| 5                               | 1         | LS   | Automated Irrigation System, tree wells bubblers, etc.                | \$240,000.00 | LS | \$240,000          | allowance   |

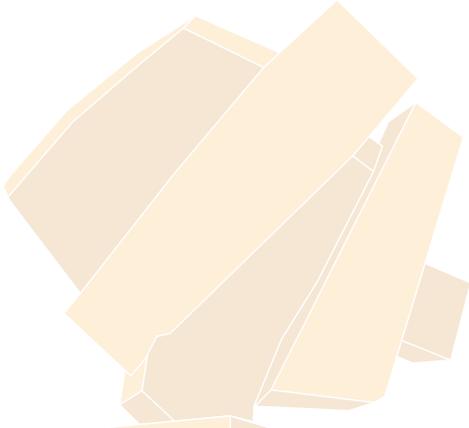
## 30% Design Opinion of Probable Costs – Alternative 3 (continued)

| ITEM #   | EST. QTY. | UNIT | ITEM                             | UNIT PRICE   |    | SUBTOTAL            | NOTES/COMMENTS  |
|--|-----------|------|----------------------------------|--------------|----|---------------------|---|
| 6  | 1         | LS   | 180 day Maintenance Period       | \$90,000.00  | LS | \$90,000            | costs may depend on phasing -estimate \$15k /mo.                                |
| <b>Subtotal:</b>   |           |      |                                  |              |    | <b>\$701,000</b>    |   |
| <b>Estimate Total Sections A - I:</b>  |           |      |                                  |              |    | <b>\$12,789,667</b> |   |
| <b>15% Design Contingency:</b>   |           |      |                                  |              |    | \$1,918,450         | 15% at 30%Design, 10% at 60% Design, 5% at 90% Design and 0% contingency at Bid |
| <b>Estimate Total:</b>   |           |      |                                  |              |    | <b>\$14,708,117</b> |   |
| <b>Escalation of 3% annually from 12/1/13 to mid point construction 7/1/15 (20 months = 5%):</b> |           |      |                                  |              |    | \$735,406           |   |
| <b>Estimate Total:</b>   |           |      |                                  |              |    | <b>\$15,443,523</b> |   |
| <b>10% Construction Contingency:</b>   |           |      |                                  |              |    | \$1,544,352         |   |
| <b>Estimate Total:</b>   |           |      |                                  |              |    | <b>\$16,987,875</b> |   |
| <b>10% Construction Management / Engineering Estimate:</b>                                       |           |      |                                  |              |    | \$1,544,352         |   |
| <b>Estimate Total:</b>   |           |      |                                  |              |    | <b>\$18,532,227</b> |   |
| <b>J. ADD ALTERNATES</b>   |           |      |                                  |              |    |                     |   |
| 1  | 4         | EA   | Special Kiosks - gathering areas | \$75,000.00  | EA | \$300,000           | allowance   |
| 2  | 1         | LS   | Special Movable Site Furnishings | \$100,000.00 | LS | \$100,000           | allowance   |

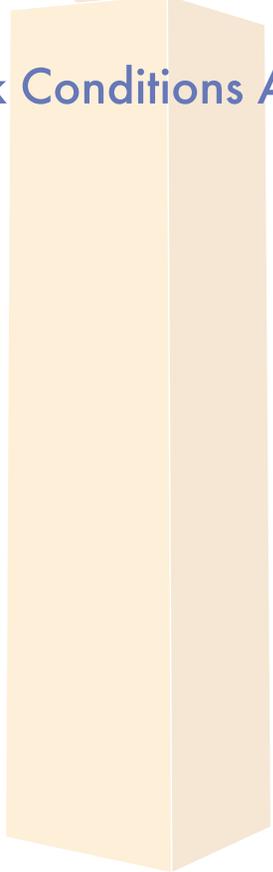
Fulton Mall Reconstruction Project 30% Design Opinion of Probable Costs - ALTERNATIVE 3







# Artwork Conditions Assessment







## ARTWORK CONDITION ASSESSMENT FRESNO FULTON MALL

*Prepared for:*  
RHAA and The City of Fresno

*Prepared by:*  
Architectural Resources Group, Inc.  
San Francisco, California

November 12, 2013



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**PROJECT TEAM**

*CLIENT*

Royston, Hanamoto, Alley & Abey, Inc.  
for The City of Fresno

*ARG PROJECT TEAM*

David Wessel, Principal in Charge  
Lacey Bubnash, Project Manager  
Johana Moreno, Project Conservator

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT

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## EXECUTIVE SUMMARY

Fulton Mall contains a large collection of public artworks owned by the City of Fresno. Architectural Resources Group (ARG) conducted an on-site survey over two days in September 2013 to assess the existing conditions of 19 individual sculptures, four groups of sculpted ceramic pipes (counted together as one additional sculpture) and some associated features.

The objectives of the survey were to conduct a condition assessment and to make recommendations for treatment, repair, and possible relocation. Conditions and recommendations have been divided into groups based on materials and exposure conditions. A summary chart at the end of this report assigns treatment priority levels of high, medium, or low to the artworks surveyed, and also identifies which pieces are most likely to be negatively impacted by relocation.

Overall, artwork conditions are fair, with poor conditions being observed at pieces that have extensive contact with water and at the laminated wood *Clock Tower*. Sculptures located in dry settings are generally in good condition, with some minor deterioration from vandalism and infrequent routine maintenance. Additional research is needed to identify the artists' intent for some pieces, which we anticipate will be completed during a future phase of this project,

and will enable ARG to make more specific recommendations regarding treatment and relocation.

## METHODOLOGY

ARG was contracted through Royston, Hanamoto, Alley & Abey, Inc. (RHAA) to assess the conditions of artwork installed on the Fulton Mall in Fresno, California. Fieldwork was completed in September 2013, and included an assessment of named sculptures and associated but unnamed fountain and mosaic features.

All surveyed features were photographed to document any damage or deterioration and surrounding conditions. Written descriptions of the physical condition of each sculpture were also recorded in the field. The existing conditions and general recommendations were then compiled in this report and have been sorted by material or artwork type, to better demonstrate typical patterns of deterioration.

Artworks and related features have been identified by name and by the number assigned to them on the Art and Water Feature Key Plan on the next page. All photographs in this report were taken by ARG in 2013 unless otherwise noted.

Within the assessment text, each sculpture or feature has been rated as being in good, fair, or poor condition. Good condition indicates

that the artwork does not show signs of active deterioration and is not currently in need of conservation treatments or repair. Artworks or features identified as being in fair condition exhibit active deterioration, but in limited quantities or locations. Poor condition means that immediate conservation treatments or repair are recommended for the artwork or feature.

General treatment recommendations have been made, and overall considerations related artwork relocation also discussed. In the summary chart at the end of this report, a treatment priority level of high, medium, or low has been assigned to each piece.

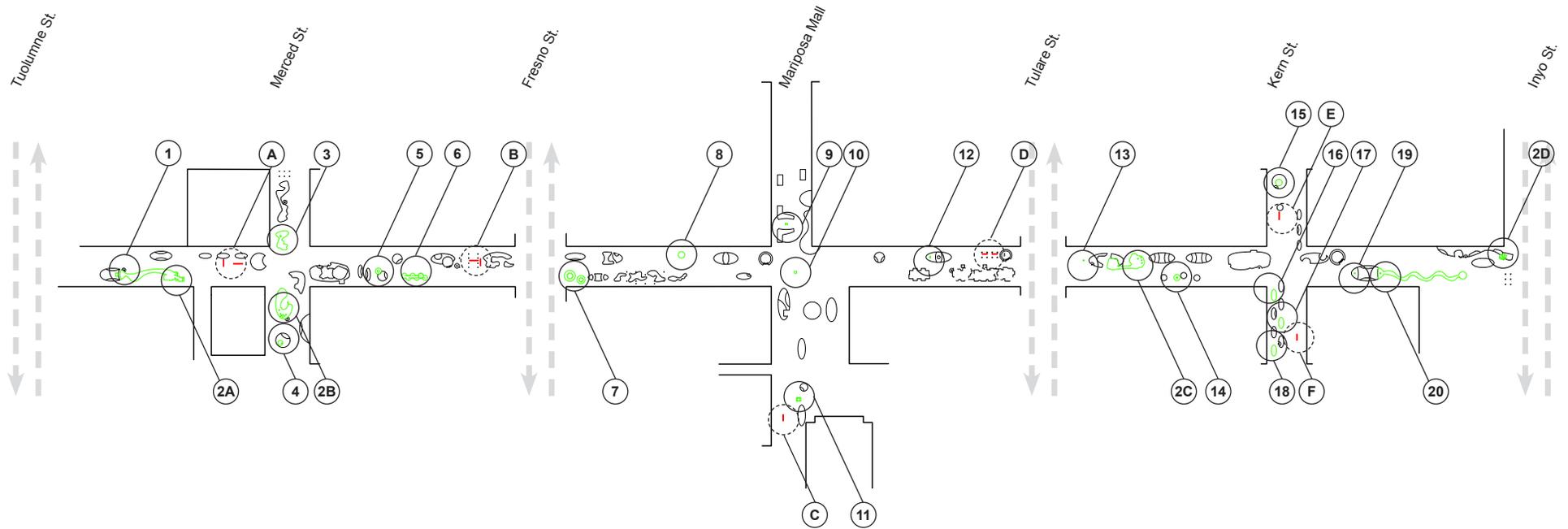


Survey work was completed by ARG in September 2013.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT

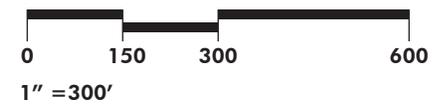
### ART AND WATER FEATURE KEY PLAN



| Sculpture                                | Artist                |
|--|-----------------------|
| 01. The Visit                            | Clement Renzi         |
| 02. Clay Standpipe Water Features        | Stanley C. Bitters    |
| 03. Rite of the Crane                    | Bruno Groth           |
| 04. Talos                                | James Lee Hansen      |
| 05. Aquarius Ovoid                       | George Tsutakawa      |
| 06. Trisem                               | T. Newton Russell     |
| 07. Guarantee Fountain or Dancing Waters | Stanley C. Bitters    |
| 08. Valley Landing                       | Gordon Newell         |
| 09. La Grande Laveuse                    | Pierre-Auguste Renoir |
| 10. Clock Tower                          | Jan de Swart          |

| Sculpture             | Artist                   |
|-----------------------|--------------------------|
| 11. Big A             | Peter Voukos             |
| 12. Arbre Echelle     | François Stahly          |
| 13. Orion             | Bernard (Tony) Rosenthal |
| 14. Mother & Child    | Raimondo Puccinelli      |
| 15. Ellipsoid VI      | Charles O. Perry         |
| 16. Spreading Fires   | Claire Falkenstein       |
| 17. Leaping Fires     | Claire Falkenstein       |
| 18. Smoldering Fires  | Claire Falkenstein       |
| 19. The Yokuts Indian | Clement Renzi            |
| 20. Obos              | George Tsutakawa         |

A - F  Mosaic Benches by Joyce Aiken and Jean Ray Laury



**CONDITION ASSESSMENT**

The following assessment and recommendations have been divided into five categories:

- Ceramics and concrete
- Metals
- Stone
- Wood
- Mosaics

For each category, typical conditions, concerns and causes of deterioration are discussed, followed by an individual assessment of each piece of artwork or sculpture. The metals section has been further subdivided based on exposure and interaction with water. Three sculptures were surveyed at a City of Fresno storage facility, as they had been removed from the Fulton Mall at the time of survey: *Spreading Fires*, *Leaping Fires*, and *Smoldering Fires*, numbers 16, 17, and 18 on the key plan at left.

Fresno has a semi-arid climate with mild, moderately wet winters and hot dry summers. Temperatures may drop below freezing during winter months, but the dry climate allows for only limited exposure to freeze-thaw cycling. Most deterioration mechanisms are a result of exposure to sun, wind, and water, including water treated with chemicals for sanitary reasons.

The recommendations made in this report are brief and general in nature. Some of the additional research recommended regarding artists' visual intent will be completed later in design process for this project. Further research and recommendations will be developed in concert with the overall design for the Fulton Mall.



General view along Fulton Mall, with *The Visit* visible at center right.



General view along Fulton Mall with *Valley Landing* visible at left.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT

### CERAMICS AND CONCRETE

Four works of art made of ceramic or fired clay materials were surveyed: four untitled groups of ceramic pipes sited within concrete water features and identified on the key plan as 2A, 2B, 2C, and 2D. A cast concrete sculpture entitled “Dancing Waters” and numbered 07 on the key plan was also included in this group due to its related materials and deterioration.

All the clay pipe artworks described in this section are made of sedimentary clay with rough inclusions. The handmade standpipe pieces that comprise 2A, 2B, 2C and 2D were decorated with linear incisions and low temperature enamels in white, blue and black.

### GENERAL CLAY CONDITIONS

All clay features exhibit the same type of deterioration as they have been exposed to similar patterns of weathering and use. The main indicators of deterioration are:

#### *Insoluble Salts Efflorescence*

White insoluble salt deposits, also known as efflorescence, were found on the surface of all clay figures. The deposits have irregular textures and thicknesses, depending of the amount of time the clay substrates were exposed to water rich in insoluble salts. The presence of these salts is the result of minerals migrating from adjacent concrete surfaces, the gradual deposition of natural minerals present in tap water, and the

addition of minerals from cleaning products used to sanitize the fountains and artworks.

The irregular texture of these deposits facilitates the “anchoring” of dirt and fibers from the air, obscuring the original decorative details. Although insoluble efflorescence on a ceramic artwork does not actively deteriorate the porous clay body, it has a dramatic aesthetic impact on the artwork, compromising its visual integrity.

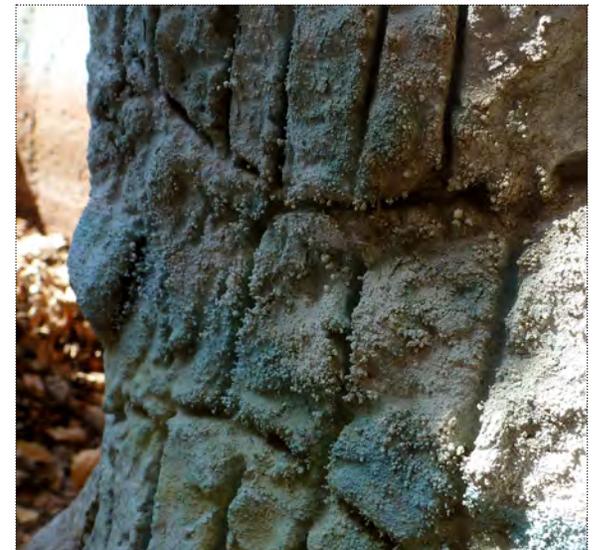
#### *Soluble Salts Efflorescence*

Crystallization of soluble salts were observed on the surface (efflorescence) and into the walls (sub florescence) of the clay objects. Although soluble salts are not as visible as the insoluble salts described above, they contribute to the accelerated deterioration of clay substrates by weakening the ceramic material, ultimately leading to disintegration in severe cases. The main factor that causes and accelerates the crystallization of soluble salts is wet-dry cycling, including the intermittent running of water in the fountains. Soluble salts (especially sodium chloride) can be found in tap water and cleaning products, or migrate from adjacent soil.

Damage to the clay structures, likely from vandalism or other impact damage, was also visible at several clay pipe figures. The lack of water inside the fountain features allows closer public access to the clay features than was likely originally intended.



Detail view of white deposits produced by insoluble salts efflorescence.



Detail of view of crystallized soluble salts efflorescence on top of white deposits from insoluble salts efflorescence.

## GENERAL CONCRETE CONDITIONS

Only one artwork at the Fulton Mall is made of concrete ("Dancing Waters") but the material is also widely present in fountains, paving, curbs, and related landscape features. Only the concrete forms closely associated with artworks were carefully evaluated as part of this assessment, but the general conditions observed also apply to many nearby features.

Concrete, like other porous masonry materials, is vulnerable to water penetration that results in the mobilization and crystallization of soluble salts and in cracks and deformation caused by the corrosion of embedded reinforcing metal (known as jacking). Moisture can enter through cracks or imperfections in coatings, and where metal beams, posts, railings, and stairs penetrate concrete. Non-reinforced concrete can be damaged by excessive or uneven structural loads or by movement of adjacent features.

Steel-reinforced concrete allows for a wide range of structural configurations, but this construction system has vulnerabilities that develop over time. When the concrete is first poured, its alkalinity forms a protective film over reinforcing steel (known as a passive layer) that prevents the reinforcing steel from contacting moisture and air that would lead to corrosion. As the concrete gradually absorbs carbon dioxide from the air, the alkalinity of the material is reduced and the passive layer decays, exposing the steel to oxygen

and moisture that cause corrosion. Corrosion causes dimensional changes in the metal which exert pressure on the concrete, causing cracking and spalling that admit even more moisture.

Two conditions were seen repeatedly throughout the Fulton Mall:

### *Cracking and Spalling*

Cracks and spalls were observed at many fountain features, including at concrete bases supporting artworks and at fountain terraces and curbs. Most appear to be related to rust jacking, and in some cases corroded metal was visible where a concrete spall had popped off.

### *Erosion*

Concrete is made of aggregate set in a cement-based binder, creating a hard matrix around the aggregate pieces. Concrete forms throughout the Fulton Mall are often part of fountains or water features, and where uncoated, the cement binder has begun to dissolve away, leaving the aggregate exposed.



Concrete crack at water feature associated with *Obos* sculpture, number 20 on art feature key plan.



Cracks and surface spalls at empty concrete base for *Leaping Fires*, number 17 on art feature key plan.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT



Overall view of clay pipe sculpture and associated concrete fountain labeled as 2A on key plan.

### CLAY PIPE SCULPTURE - 2A

This art feature contains 6 clay pipe figures by Stanley Bitters sited within a terraced concrete fountain. The clay components are in poor condition overall.

#### Existing Conditions

The fountain was not functioning at the time of the survey. Accumulations of trash and soil were observed at the interior of the pipe figures. Overall soiling and white efflorescence deposits are visible at all clay pieces, likely as a consequence of the interaction with the water when the fountain system was functioning and water was running through the pieces. The efflorescence deposits also exhibit accumulated dirt and surface soiling, which is contributing to

deterioration of the decorative enamel finish. One of the clay pieces is broken at the top. In addition to the insoluble salts deposits, efflorescence and subflorescence from soluble salts (probably chlorides) are evident, causing physical decay including granular disintegration at the interior of the ceramic walls. Two of the pipe figures have biological growth near their bases.

The adjacent concrete fountain structure is also in poor condition, with heavy efflorescence, staining, erosion of the cementitious matrix, and cracking throughout. Ceramic tile finishes at fountain spill-overs are also heavily deteriorated, with erosion of the glazed finish and some missing tiles. Tree debris has accumulated inside the basin.



Detail view of enamel finish peeling off due to the crystallization of soluble salts on clay pipe sculpture 2A.



Close view of cracked and eroded concrete at terraced fountain surrounding clay pipe sculpture 2A.



Missing and eroded ceramic tile at fountain basin spillover surrounding clay pipe sculpture 2A.

*CLAY PIPE SCULPTURE - 2B*

The artwork contains 8 clay pipe figures by Stanley Bitters, resting on concrete pedestals within a pool of water. The clay sculptures are in fair condition overall.

*Existing Conditions*

Three of the standpipes still have vibrantly-colored, largely intact original enamel finishes, and are in fair to good condition. The water system within the clay pipes was not functioning at the time of the survey, but the pool below was being filled manually with a garden hose. Maintenance staff indicated that the water is changed or treated with chemicals frequently. During this process, the fountain could be emptied and left dry for days.

Most of the clay figures exhibit soiling and white efflorescence deposits, typically at the middle and lower portions, and likely as a consequence of the interaction with the water. It is also possible that some of these insoluble salts could have migrated from the concrete bases or from minerals contained in the tap water.

Some efflorescence of soluble salts was visible at the lower and middle sections of the pipes. These salts (probably chlorides) might have migrated from the water that surrounds the standpipes. As mention above, cleaning products, rich in soluble salts and acids, are frequently added to the water surrounding the clay features. The concrete bases

are also in fair condition, with primarily minor cracking and staining along the water line. Three of the concrete bases exhibit more extensive crack networks and some surface spalling.



Typical cracking and staining at concrete base below clay pipe features at sculpture 2B.



Several of the clay pipe features at 2B have largely intact colored enamel finishes.



Overall view of clay pipe sculpture and concrete pedestals labeled as 2B on Art and Water Feature Key Plan.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT



View of standing water and trash inside clay pipe feature at clay pipe location 2C.

### CLAY PIPE SCULPTURE - 2C

The artwork includes 4 clay figures by Stanley Bitters within a terraced concrete fountain. The clay components are in poor condition overall.

#### Existing Conditions

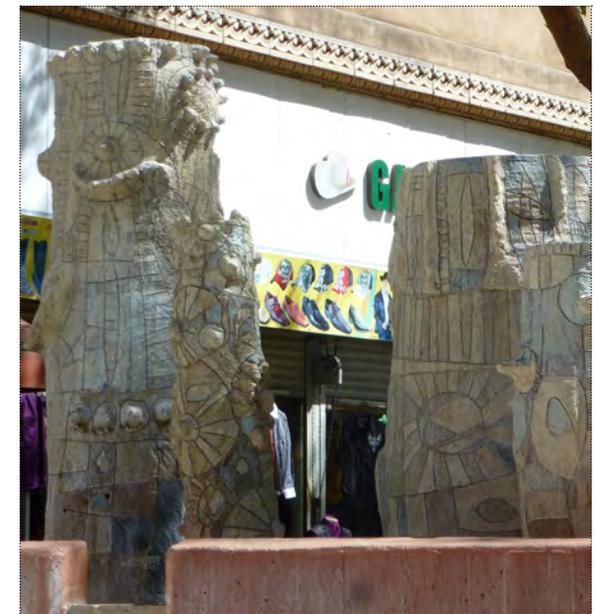
The fountain was not functioning at the time of the survey. The clay pipes have accumulated trash and pooling water with mosquito larvae inside. Soiling and white deposits cover the surface and decorative details of all 4 pieces. In addition to the insoluble salts, efflorescence and subflorescence from soluble salts (probably chlorides) are evident, causing physical decay to the clay substrate including granular

disintegration at the interior if the ceramic walls. The deterioration is likely a consequence of the interaction with the water when the system was working and water was running through the pieces.

The adjacent concrete fountain materials are in fair condition. The concrete is heavily stained, and ceramic tile at spillover areas are eroded and partially missing. The clay pipes rest on short, concrete pedestals, one of which exhibits a large crack. Cracking at concrete walls is minor, however, and spalling was limited to locations surrounding corroding metal components. One underwater light within the fountain was cracked.



Overall view of clay pipe feature 2C and its location within a larger terraced fountain.



Closer view of clay pipes at sculpture 2C.



Spall surrounding corroding metal at concrete fountain wall surrounding clay pipe sculpture 2C.



Overall view of clay pipe sculpture and concrete pedestals labeled as 2D on key plan.

#### CLAY PIPE SCULPTURE - 2D

The artwork contains 8 clay pipe figures in poor condition overall, sited within a terraced concrete fountain structure.

#### Existing Conditions

The fountain was not functional at the time of this survey. Accumulations of soiling were observed at the interior of the clay pipes. Typical efflorescence from soluble and insoluble salts is visible at all clay figures, covering the outside surfaces and obscuring the decorative details. In addition, typical granular erosion is visible at the interior of the pipes.

The concrete fountain structure is in fair condition, with typical heavy staining and eroded and partially missing ceramic tile at spillover

locations. Cracks in the concrete walls are small and limited in number. Tree debris has accumulated in the empty basins, and corrosion was visible at all exposed metal fountain components.



Detail view of efflorescence and staining at clay pipe feature 2C.



Detail view of heavy staining at lower portions of 2D clay pipe features and tree debris in fountain basin.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT

### *RECOMMENDATIONS FOR CLAY PIPE SCULPTURES*

As the clay pipe sculptures, including 2A, 2B, 2C, and 2D all exhibit similar conditions and mechanisms of deterioration, general treatment recommendations and relocation considerations have been compiled below.

#### *Treatment Recommendations*

- Cleaning and desalinization treatment of enameled finishes under supervision of conservator
- Research visual intent of artist to determine impact of deterioration of colored enamel finishes
- If appropriate, evaluation of feasibility for treatment of enamel finishes to restore vibrant colors
- Apply and maintain protective coating over enamel finishes to extend lifespan of material

#### *Relocation Considerations*

Although water was integral to the original appearance of all four clay pipe features, it also contributed to their accelerated deterioration. Preservation of the original artworks must be weighed in balance with the artist's intent. Regular maintenance would extend the lifespan of the individual clay pipes, but if water were restored to each of the surrounding fountains, the remaining life of the objects would still be

limited. Depending on the outcome of further research into the artist's original intent, relocation of all clay pipe features to a dry setting should be considered. Alternately, if new water features are designed as part of a relocation plan, the fountain systems should be designed to minimize salt and chemical exposure to the clay pieces.

The associated fountains will also require repairs, but should first be evaluated for functionality and watertightness.



Detail view of deteriorated clay pipe surface, as a result of exposure to water. Additional research into artist's intent is needed to determine the best options for conservation treatment and possible relocation.



Detail view of dirt and fibers attached to efflorescence at "Dancing Waters."

## FRESNO FULTON MALL

### ARTWORK CONDITION ASSESSMENT

#### *DANCING WATERS*

This sculpture composition, numbered 07 on the key plan and also known as the “Guarantee Fountain,” includes two cast concrete forms set within adjacent pools. The area between and surrounding the pools is paved with ceramic tile. The piece is in overall poor condition.

#### *Existing Conditions*

The fountain was not working at the time of this

survey. Efflorescence caused by insoluble salts completely covers both pieces, disrupting the original appearance of the artwork. Insoluble salts are a consequence of interaction with water when the system was working and water was running through the pieces. Erosion and physical deterioration of the cementitious substrate is visible throughout the pieces, with the most severe conditions appearing at the legs that support the taller elements.



Overall view of cast concrete forms that comprise “Dancing Waters,” sculpture number 07 on the key plan.

#### *Treatment Recommendations*

- Clean under supervision of conservator
- Consolidate eroded concrete
- Research artist’s intent regarding color scheme and relationship of two sculptures
- Restore function to fountain features
- Apply and maintain protective coating

#### *Relocation Considerations*

Water is a definitive piece of the design and the fountain should be repaired and active. The siting of the two pieces and relationship between them may be difficult to recreate within a different setting. The tile paving surrounding the sculptures is unique to this piece and should be incorporated into any relocation plans.



Detail view of exposed aggregate at eroded concrete legs supporting taller of two sculptures within artwork.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT



Detail view of green corrosion and white efflorescence on bronze sculpture in direct contact with water.



Detail view of damage on exposed metal.

### METALS

Fourteen sculptures are made of non-ferrous metals including copper, brass and bronze.

The general conditions have been broken down according to exposure to water, creating three separate exposure categories:

- Metal sculptures in direct contact with water
- Metal sculptures sited within water features but without direct water contact
- Metal sculptures within a dry setting

### GENERAL CONDITIONS FOR METAL SCULPTURES IN CONTACT WITH WATER

The typical conditions described below apply to metal sculptures that were conceived to be in direct contact with water as part of their artistic message: 05 *Aquarius Ovoid*, 15 *Ellipsoid VI*, and 20 *Obos*. The "Three Fires" (16, 17, 18) have also been included in this section as portions of those sculptures rest in water or are continually splashed by adjacent fountain features. The sculptures made of brass or copper are in better condition than the one made of bronze. Although they are all in contact with water, the difference in the level of decay might be related to the quality or percentage of the metals used in the alloy. The main indicators of deterioration are:

#### *Corrosion*

Depending on the metal alloy, corrosion can

appear as brown deposits in pieces made of brass or as light green stains on bronze. In these three sculptures, the process of corrosion has been accelerated by two main factors: the lack of regular maintenance such as application of protective coatings, and fluctuations in periods of wet and dry cycling. According to maintenance staff, water features within the sculptures run from approximately 9 AM to 8 PM, and sit dry overnight. The use of chemical cleaning products added to the water may also contribute to the decay and corrosion of metal elements exposed to water.

#### *Insoluble Salts Efflorescence*

White deposits can be found on the surface of the sculptures, with irregular textures and thicknesses depending of the amount of time they were exposed to water rich in insoluble salts. These salts probably migrated from the bases made of concrete, natural minerals present in tap water and minerals contained in cleaning products. The irregular texture of these deposits facilitate "anchoring" of dirt. Insoluble salts efflorescence does not actively deteriorate the porous body, but it can have a dramatic aesthetic impact on the artwork, compromising its visual integrity.

#### *Soiling*

Wet surfaces easily trap dirt and soiling on the metal, which has caused some staining, especially on the brass sculptures.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT



Overall view of *Aquarius Ovoid* within Fulton Mall site.

### *AQUARIUS OVOID*

This brass sculpture, numbered 05 on the key plan, is by George Tsutakawa and in fair condition overall. The sculpture is located at the center of a circular concrete pool, and the flowing water at its center is an integral feature of the artwork.

### *Existing Conditions*

A round, central component of the piece was stolen and remains missing. Signs of brown corrosion are visible at the interior of the sculpture. Soiling and efflorescence are visible on the outer surfaces of the forms. The concrete basin around the sculpture is heavily stained but in otherwise fair condition. Although the fountain was functioning at the time of survey, heavy corrosion was visible on exposed components.



Detail view of staining and artist's mark on *Aquarius Ovoid*.



Detail view toward center of *Aquarius Ovoid*, where a piece of the sculpture is missing.



Damaged and corroded fountain components are visible even though the fountain remains functional.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT

### *ELLIPSOID VI*

Brass sculpture, numbered 15 on the key plan, by Charles Owen Perry. The overall condition is good.

### *Existing Conditions*

Soiling and minor white stains are located on the exterior surface. The base metal that anchors the sculpture to the concrete base is covered with corrosion as the result of being completely immersed in water during the day and in direct contact with the chemicals used for cleaning the water.

The fountain was functional at the time of survey and the concrete base surrounding the sculpture exhibited only light staining. The bottom of the fountain is finished with ceramic tile, which has large areas of stained and uneven grout and a handful of missing tiles.



Overall view of *Ellipsoid VI*, Artwork 15 on the Key Plan.



Detail view of deteriorated grout and missing tile in basin



Detail view of brown corrosion on brass at base.



Detail view of soiling on brass surfaces of *Ellipsoid VI*.



Overall view of Obos.

*OBOS*

This bronze sculpture by George Tsutakawa, numbered 20 on the key plan, is in poor condition overall.

*Existing Conditions*

This sculpture has large deposits of insoluble salts and green corrosion. Areas of salts efflorescence and corrosion have built up over many years of exposure to weathering. One of the sides has an area of red graffiti, probably applied during a time when the water was off. The upper part of the sculpture is used as a pool by birds, but bird droppings accelerate the corrosion process. Acids and other chemicals mixed with water during cleaning and maintenance are also contributing to the rapid decay of the unprotected metallic surfaces. The images of metal deterioration on page A-12 are both from this sculpture.

The concrete basin surrounding the sculpture includes a long, winding river-like extension and is also in poor condition. Multiple large cracks and spalls are visible throughout its perimeter. Rust staining from corroding metal are visible at several cracks.



Additional view of staining and corrosion.



Large spall in concrete curb surrounding fountain.



Large cracks and rust staining at curbs along adjacent river-like pool.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT



*Spreading Fires*, with *Leaping Fires* visible in background, as the sculptures appeared when installed on the Fulton Mall (Source: RHAA 2013).



*Smoldering Fires*, with *Leaping Fires* visible in background, as the sculptures appeared when installed on the Fulton Mall (Source: RHAA 2013).

### *SPREADING FIRES, LEAPING FIRES AND SMOLDERING FIRES*

This trio of copper alloy sculptures by Claire Falkenstein is also known as the “Three Fires.” The sculptures were originally sited within oval pools, at the locations numbered 16, 17 and 18 on the key plan. The sculptures have been removed from the Fulton Mall due to vandalism and the conditions described below were observed at a City of Fresno storage facility in October 2013.

All three sculptures are in fair to poor condition

overall. It does not appear that water was intended to directly flow over the sculptures, but the conditions indicate that some locations were in direct contact with water. The sculptures are composed of copper (or an alloy composed of primarily copper) with small pieces of colored glass set throughout the sculptures.

### *Existing Conditions*

Conditions vary between the three sculptures depending on the level of water and weather exposure, but all exhibit related deteriorated conditions. Multiple pieces have been cut and

removed from *Spreading Fires*, the result of vandalism. The sculptures were removed from the Fulton Mall to prevent further vandalism and metal theft.

Where the sculptures have been in contact with water, heavy salt deposits are visible, with the most severe encrustation on the base of *Leaping Fires*. The copper at *Leaping Fires* retains its original bright green patina, while *Spreading Fires* and *Smoldering Fires* have a darker, copper-toned finish that is the result of excessive cleaning. Undereneath the green patina some areas of

staining and corrosion are visible. The glass pieces set throughout the sculptures are only partially intact, with some loose or missing pieces. Smaller glass pieces are set together within in a white-colored matrix, which appears lightly cracked and eroded, leaving the embedded glass pieces loose.

The pools and concrete bases where the “Three Fires” were originally located remain intact. At the time of this survey, one was filled with water and two were empty. Moderate cracking and spalling is visible at two of the concrete statue bases, and small cracks are visible throughout all three concrete curbs. One base has a piece of pipe still mounted in it. Metal fountain components within the basins appear heavily corroded.



Detail view of glass pieces set in a deteriorated white matrix. Note the staining and corrosion visible on copper.



Detail view of salt encrustations near base of *Leaping Fires*.



Detail view of cut copper pipe pieces due to vandalism at *Spreading Fires*.

## RECOMMENDATIONS FOR METAL SCULPTURES IN CONTACT WITH WATER

The constant wet-dry cycling created by the intermittent running or splashing of water through or over the metal sculptures creates optimal conditions for deterioration. Any conservation treatments should include allocations for future maintenance to prevent further corrosion of the metals.

### *Treatment Recommendations*

- Replace any missing pieces
- Remove loose corrosion and apply pigmented wax to mask corrosion or repatinate as needed to achieve artists' intended finish
- Provide wash and wax as annual maintenance
- Repair deteriorated materials at basins and concrete curbs

### *Relocation Considerations*

The operation of flowing or bubbling water is integral to the design of all six metal sculptures in close contact with water. Functional water flow or spray should be maintained with appropriate water pressure. The adjacent pool should also be relocated or recreated should the relocation of any of these artworks be necessary.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT

### GENERAL CONDITIONS FOR METAL SCULPTURES SITED WITHIN WATER

The typical conditions described below apply to metal sculptures located within in the central part of a fountain, but which are not in direct contact with water. Typically a raised base provides a buffer zone of a foot or more between the water and the metal sculpture.

Both sculptures in this category are in good condition and made of bronze with a thin colored patina. Although they don't exhibit the same level of decay as the sculptures in direct contact with water, the lack of regular maintenance such as adequate cleaning and application of protective coatings leave the metallic surfaces exposed to the elements and misuse by visitors.

#### *Soiling*

Daily interaction with the elements along with the lack of maintenance have cause these sculptures to accumulate dirt and atmospheric pollution. However, for these two sculptures the amount of superficial dirt is relatively light.



Overall view of Rite of the Crane, number 03 on key plan



Detail view of light-colored patina on *Rite of the Crane*.

### *RITE OF THE CRANE*

This bronze sculpture by Bruno Groth is numbered 03 on the key plan. It sits on a concrete base within an eccentrically-shaped pool of water with nearby active water features, but does not actively interact with water.

#### *Existing conditions*

The bronze is in overall good condition. There are minor deposits of dirt and it has a light colored patina that needs to be re-coated regularly. The concrete base is lightly stained and there are multiple cracks and spalls in the concrete curb surrounding the pool.

*TALOS*

This bronze sculpture is numbered 04 on the key plan. Created by James Lee Hansen, it is located on a concrete pedestal within a circular pool.

*Existing Conditions*

The sculpture is in good condition overall. There are minor deposits of dirt and some bird droppings. It has a light colored patina that needs to be re-coated regularly. The pool was empty at the time of the survey, and was filled with tree debris. The concrete pedestal is stained and exhibits minor cracking. An underwater light fixture is cracked and broken.



Broken light fixture in empty fountain basin at *Talos*.



Overall view of *Talos*, sculpture 04 on the key plan.

**RECOMMENDATIONS FOR METAL SCULPTURES SITED WITHIN WATER**

The two sculptures in this category are in far better condition than those in direct contact with water, but the close proximity of moisture has contributed to accelerated soiling.

*Treatment Recommendations*

- Clean and apply pigmented wax or repatinate as needed
- Provide wash and wax as annual maintenance
- Repair deteriorated concrete pedestals, basins and curbs
- Repair and fill fountains or pools

*Relocation Considerations*

Although both sculptures are located within water features, they do not directly interact with water. Relocation outside a pool could be possible with more research to understand the artists' intent or in consultation with the original artist or his estate.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT

### GENERAL CONDITIONS FOR METAL SCULPTURES WITHIN A DRY SETTING

There are six metal sculptures that are not part of a fountain composition. All are made of bronze or brass with concrete or granite bases. In general, all exhibit a lack of routine maintenance, including appropriate cleaning methods and the application of protective coatings. Metallic surfaces are exposed to the elements and frequent misuse by visitors. The difference in the level of deterioration may be related to the quality/percentage of the metals used in the alloy and the construction techniques. The main indicators of deterioration are:

#### *Corrosion*

Depending of the alloy, the corrosion appears as brown deposits on pieces made of polished brass and as light green stains on bronze. In this group, the process of corrosion is the result of two main factors: a lack of regular maintenance and application of protective coatings, and the accumulation of water on the lower parts.

#### *Soiling*

Daily interaction with the elements along with the lack of maintenance has caused these sculptures to accumulate dirt and soiling.

### *THE VISIT*

This Clement Renzi bronze sculpture is numbered 01 on the key plan.

#### *Existing Conditions*

Overall, the sculpture is in good condition. Minor deposits of dirt were observed, and it has a dark patina that is abraded where visitors frequently climb it. The stone base the sculpture rests on is heavily stained but in otherwise good condition.



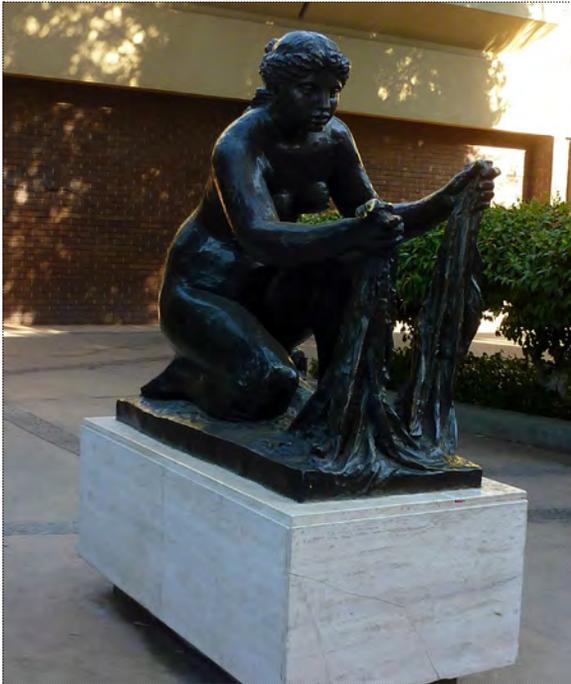
Overall view of *The Visit*, 01 on the key plan.



Detail view of faces at sculpture.



Detail view of abrasion at the dark patina.



Overall view of La Grande Laveuse by Renoir.

*LA GRANDE LAVEUSE*

Bronze sculpture by Pierre Auguste Renoir, numbered 09 on the key plan.

*Existing Conditions*

The sculpture is in overall good condition, with minor deposits of dirt and minor abrasions of the dark patina. Water was found pooling in some areas at the bottom part of the sculpture, contributing to an accumulation of dirt and the beginnings of some corrosion. The travertine base the sculpture rests on is lightly stained and exhibits several cracks at multiple faces.



Detail view of minor abrasions at the dark patina.



Detail view of cracking at sculpture base.

*BIG A*

Numbered 11 on the key plan, this mixed metals sculpture by Peter Vouklos includes aluminum pillars and cross plates with bronze shapes resting on the plates.

*Existing Conditions*

The bronze components are in fair condition and exhibit soiling, minor areas of corrosion, dark stains and abrasion. The aluminum pieces are in overall good condition with only minor deposits of dirt. The concrete platform below the sculpture has minor chips in its edges, but is in good condition.



Overall view of Big A sculpture, number 11 on the plan.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT



Detail view of staining at bronze pieces on Big A.



Detail view of deep corrosion on base of Arbre Echelle.



Overall view of Arbre Echelle, number 12 on the key plan.

### *ARBRE ECHELLE*

Number 12 on the key plan, this sculpture is bronze and by Francois Stahly.

#### *Existing Conditions*

The sculpture is in overall fair condition. There are large deposits of soiling on the base and middle of the sculpture. Deep corrosion was found on the base, probably where water has been pooling. This corrosion is causing metal weakness and flaking. At the upper portion, bird droppings and tree debris accumulate.

### *ORION*

*Orion* is a bronze sculpture mounted on top of a tall granite base by Bernard Rosenthal. It is numbered 13 on the key plan.

#### *Existing Conditions*

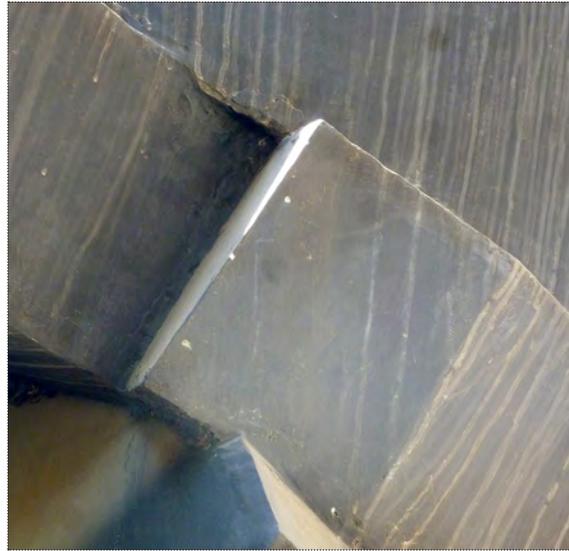
Overall the sculpture is in poor condition. The upper and lower areas of the bronze have deposits of green corrosion and stains from water drips. One of the corners is lightly detached and lifting, likely as a consequence of a poor construction technique and exposure to fluctuating temperatures and the elements. There is soiling overall, and a birds' nest is currently located in a corner of the upper sculpture. The granite base is in good condition with only light staining.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT



Overall view of Orion, 13 on the key plan.



Water drip stain lines on Orion.



Detail view of graffiti at the back side of Yokuts Indian.

### *THE YOKUTS INDIAN*

This cast bronze sculpture is by Clement Renzi, and numbered 19 on the key plan.

### *Existing Conditions*

The sculpture is in overall good condition. There are minor deposits of dirt and it has a dark patina that has not been re-coated as recommended. There is red paint graffiti on the front and back sides, near the center. The sculpture is mounted on a rough stone set into a concrete base.



Overall view of The Yokuts Indian.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT

### RECOMMENDATIONS FOR METAL SCULPTURES WITHIN A DRY SETTING

Sculptures outside of water features are more vulnerable to vandalism or other interaction with people, but are generally still in better condition than sculptures in contact or adjacent to water.

#### *Treatment Recommendations*

- Remove loose corrosion and investigate causes of corrosion to prevent future damage
- Clean and apply pigmented wax or repatinatate as needed
- Provide wash and wax as annual maintenance
- Repair deteriorated bases or pedestals

#### *Relocation Considerations*

Research should be performed to determine if any artworks within this category are site specific or how their location and site was determined. Without any accompanying pools or plumbing, these dry sculptures allow for the most straightforward relocations, but the artists' intent must still be weighed before relocation is considered.

### STONE

There are 3 sculptures made of stone on the Fulton Mall: *Trisem*, *Valley Landing* and *Mother & Child*. The sculptures are made of igneous rocks: granite (polished and unpolished) and porphyry. The two sculptures made of granite (polished and unpolished) are in good condition. The one made of porphyry has evidence of a previous damage and repair. The main indicator of deterioration is:

#### *Soiling*

Daily interaction with the elements along with the lack of maintenance has cause these sculptures to accumulate dirt and soiling.

#### *TRISEM*

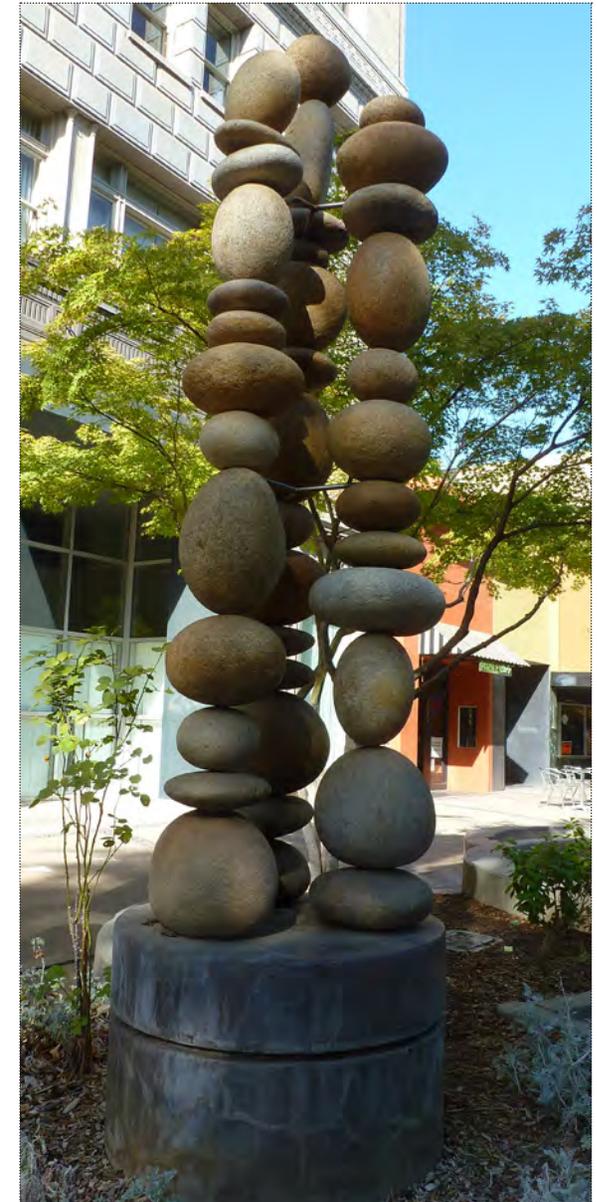
Numbered 03 on the key plan, this sculpture by T. Newton Russell is composed of unpolished granite boulders on a concrete base.

#### *Existing Conditions*

The sculpture is in overall good condition. There are minor soiling accumulations on the base.



Detail view of minor staining on base of *Trisem*.



Overall view of *Trisem*, number 06 on the key plan.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT

### VALLEY LANDING

Artwork 08 on the key plan, this sculpture by Gordon Newell is polished granite on an unpolished granite pylon. The sculpture is set in the center of a concrete fountain or pool that was not filled at the time of survey.

#### *Existing Conditions*

Overall, the sculpture is in good condition. There are minor soiling accumulations and the lower part of the unpolished base has light white deposits, probably accumulations of insoluble salts coming from the water when the fountain below was filled. The concrete basin had garbage and debris inside, and there is light cracking and staining around its perimeter. The basin rests on a concrete curb that exhibits extensive spalling.



Overall view of Valley Landing.



Detail view of staining or water line at Valley Landing.



Detail view of spalled outer curb at Valley Landing.

### MOTHER AND CHILD

This sculpture by Raimondo Puccinelli is numbered 14 on the key plan and made of polished porphyry, a type of igneous stone. It rests on a granite pedestal.

#### *Existing Conditions*

The overall condition is good. There are minor soiling accumulations and the sculpture has a previous repair in one of the sides. It appears that a fragment of the sculpture was reattached to the body using an adhesive that is darkening with age by trapping surrounding dirt.



Overall view of Mother and Child.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT

### RECOMMENDATIONS FOR STONE SCULPTURES

The stone sculptures are all generally in good condition, with most deterioration related to their bases or fountain basins.

#### *Treatment Recommendations*

- Clean with hot water or regular power wash cleaning on a low pressure
- Test stone surfaces for cleaning and anti-graffiti coatings if desired
- Make repairs to fountain and concrete base and restore pool function

#### *Relocation Considerations*

More research is needed to understand artist intent, but the sculptures outside water features, in particular, may present opportunities for relocation without disturbing the visual aesthetic of the piece.



View of previous repair and darkening adhesive at *Mother and Child*.

### WOOD

There is only one sculpture made of wood on the Fulton Mall, but it is a central piece within the entire collection. There are other wood features on the Mall, including trellises and wood bench components, which may require similar treatment or repairs.

#### *CLOCK TOWER*

This 60-foot-tall sculpture is made of laminated fir mounted on a concrete base with bronze plaques mounted on the concrete faces. By artist Jan de Swart, there are also four clock faces near the center, each pointing in a cardinal direction. It is numbered 10 on the key plan.

This sculpture is located in a large plaza at the center of the mall, leaving it particularly exposed to the elements. Sunlight and UV exposure in particular is causing weathering and decay of the wood. The primary symptom of deterioration is the many locations of loose, lifting or missing fiberglass lamination. Deteriorated conditions include:

#### *Weathering and Lack of Protective Coatings*

Exposure to sun, wind and moisture has deteriorated the protective finishes covering the wood structure, leaving it exposed to weathering. It appears that the sculpture was originally painted or otherwise coated, but that finish is now degraded and the fiberglass below is deteriorated as well. This leaves the vulnerable, unfinished



Overall view of *Clock Tower*, at the center of the Mall.

wood at the core of the structure exposed.

### *Missing Fiberglass Lamination*

The same weathering factors are degrading the fiberglass materials used to laminate the wood members. Once the paint coating and fiberglass layer is partially missing, moisture can enter the wood through the open area and become trapped, eventually causing the wood to rot.

### *Deterioration at Sculpture Base*

The concrete base of the sculpture is also deteriorated, with multiple large cracks running across its top and sides. Openings in the concrete allow water to enter, corroding any metal reinforcement, and expanding the cracks. Green corrosion is visible on the bronze plaques at the concrete faces, which is a natural process for outdoor bronzes, but has been accelerated due to a lack of maintenance of protective coatings.

### *Summary of Existing Conditions*

Overall, the Clock Tower is in very poor condition. It has been tied back to two adjacent buildings, and a structural evaluation is needed. The lamination is loose and detached, leaving the wood exposed to the elements. Wood joints appear to be weak, especially in the upper part of the sculpture. The concrete base has large cracks and the bronze plaques exhibit green corrosion, staining the adjacent concrete. The clock faces did not all display the same time at the time of survey, indicating that the time mechanisms may require repair.



Wood exposed in some locations due to deterioration of the fiberglass lamination.



The deteriorated, uneven paint finish and raised grain of weathered wood can be seen at the Clock Tower.



Both paint coating and laminated coatings are missing and degraded.



There are multiple large cracks running through the concrete base and staining from the bronze plaques.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT



View of upper portion of Clock Tower, with tie-back cable visible at upper right.

### RECOMMENDATIONS FOR WOOD

The Clock Tower is in poor condition and immediate repairs are recommended to prevent further deterioration.

#### *Treatment Recommendations*

- Repair rotted wood components
- Patch and repair missing fiberglass laminating components
- Apply and maintain protective paint coating to entire tower
- Evaluate and repair clock mechanisms
- Repair cracks in concrete base
- Clean and maintain protective wax coating on bronze plaques

#### *Relocation Considerations*

The Clock Tower is a central figure and landmark on the Fulton Mall. Relocation is only recommended within the existing central plaza, in order to retain the visual connection of the piece with the Fulton and Mariposa Malls. Beyond the visual impact of relocation, the poor condition and large size of *Clock Tower* may make moving the piece difficult. It is currently tied back to two adjacent buildings at opposite sides of the tower, although it appears that the connections do not bear any structural weight from the sculpture. Repairs to wood components and an assessment of joints and connections between primary wood members are recommended before the piece is lifted or moved.

### MOSAIC BENCHES

Nine mosaic benches, each with two long faces, were included in the survey. They are lettered A through F on the art feature key plan. The mosaics were made with glass tesserae set in geometric designs and are by Joyce Aiken and Jean Ray Laury.

#### *Existing Conditions*

The entire mosaic bench collection is in overall good condition. Limited cases of minor cracking at tesserae was observed. The grout is stable and with no areas of loss. The primary symptom of deterioration is soiling. Daily interaction with the elements along with heavy use has resulted in moderate accumulations of soiling at the mosaic faces.

The concrete substrate below the mosaics also appears to be in good condition, with limited cracking and light soiling. The current metal bench seats appear to be replacements, and the anchor locations for the original bench seats at some benches were poorly patched and visually obvious.

#### *Relocation Considerations*

The mosaic benches are already located throughout the Fulton Mall, and relocation will not have a significant visual impact on the pieces. The large concrete bases, however, will make any movement difficult and expensive.

**FRESNO FULTON MALL**  
ARTWORK CONDITION ASSESSMENT



Overall view of mosaic bench, labeled as "A" on art feature key plan. Note patched locations in concrete for previous bench anchors.



Detail view of minor cracking at tesserae at "A" benches.



Partial view of mosaic bench also at location "A" on art feature key plan.



Additional detail view of minor cracking at "A" benches.

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT

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**SUMMARY OF FINDINGS**

The following chart summarizes the conditions described previously, and assigns a treatment priority and relocation impact rating to each artwork. The current condition corresponds with the good, fair, or poor condition described in the Conditions Assessment section. Treatment priorities highlight the urgency of treatment to prevent additional deterioration of the object. High priority artworks should be treated as soon as possible, medium priority pieces within 1-2 years, and low priority objects within 3-5 years or as funding allows. Relocation impact ratings summarize the potential for easy relocation of the artwork. Where the impact of relocation is rated high, relocating the artwork is likely to negatively impact the meaning and interpretation of the piece. A low impact rating indicates the artwork, pending the outcome of further research, can likely be relocated within the site without disturbing the visual impact of the piece. All relocation concerns will be developed further following additional research about the history and meaning of each artwork.

| KEY # | ARTWORK           | MATERIAL                     | CURRENT CONDITION | TREATMENT PRIORITY | RECOMMENDATIONS SUMMARY  | IMPACT OF RELOCATION         | NOTES   |
|-------|-------------------|------------------------------|-------------------|--------------------|--|------------------------------|---|
| 01    | The Visit         | Bronze                       | Good              | Low                | Wash and wax   | Medium                       | Acts as welcoming feature on mall   |
| 2A    | Clay Pipe 2A      | Ceramic with enamel finishes | Poor              | High               | Cleaning and desalinization, restore enamel finishes, apply protective coating | Medium; more research needed | Balance preservation with accelerated deterioration in water feature setting  |
| 2B    | Clay Pipe 2B      | Ceramic with enamel finishes | Fair              | Medium             | Cleaning and desalinization, apply protective coating                          | Medium; more research needed | Balance preservation with accelerated deterioration in water feature setting  |
| 2C    | Clay Pipe 2C      | Ceramic with enamel finishes | Poor              | High               | Cleaning and desalinization, restore enamel finishes, apply protective coating | Medium; more research needed | Balance preservation with accelerated deterioration in water feature setting  |
| 2D    | Clay Pipe 2D      | Ceramic with enamel finishes | Poor              | High               | Cleaning and desalinization, restore enamel finishes, apply protective coating | Medium; more research needed | Balance preservation with accelerated deterioration in water feature setting  |
| 03    | Rite of the Crane | Bronze                       | Good              | Low                | Wash and wax, repair concrete fountain basin                                   | Low                          | Retain fountain setting   |
| 04    | Talos             | Bronze                       | Good              | Low                | Wash and wax, repair fountain  | Low                          | Retain fountain setting unless research reveals previous dry location and in consultation with original artist or artist's estate |

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT

| KEY # | ARTWORK           | MATERIAL               | CURRENT CONDITION | TREATMENT PRIORITY | RECOMMENDATIONS SUMMARY   | IMPACT OF RELOCATION                               | NOTES  |
|-------|-------------------|------------------------|-------------------|--------------------|---|--|--|
| 06    | Trisem            | Granite                | Good              | Low                | Clean sculpture and base  | Low  |  |
| 07    | Dancing Waters    | Cast concrete          | Poor              | Medium             | Clean and repair concrete, apply protective coating, restore water feature function             | High   | Research site relationship between two pieces and tile surround if relocation necessary and consult with original artist |
| 08    | Valley Landing    | Granite                | Good              | Low                | Clean sculpture and repair fountain curb and function   | Low  | Retain fountain setting  |
| 09    | La Grande Laveuse | Bronze                 | Good              | Low                | Wash and wax, repair cracked stone base   | Low  |  |
| 10    | Clock Tower       | Laminated Wood         | Poor              | High               | Structural assessment, repair deteriorated components, apply new protective finishes            | High   | Acts as centerpiece to mall, relocation outside plaza is not recommended   |
| 11    | Big A             | Aluminum and bronze    | Fair              | Medium             | Remove loose corrosion, wash and wax  | Low  |  |
| 12    | Arbre Echelle     | Bronze                 | Fair              | Medium             | Remove loose corrosion, resolve causes of deterioration, wash and wax or repatinatate as needed | Low  |  |
| 13    | Orion             | Bronze on granite base | Poor              | Medium             | Remove loose corrosion, remove causes of deterioration, wax or repatinatate as needed           | Low  |  |
| 14    | Mother and Child  | Porphyry (stone)       | Good              | Low                | Clean, investigate staining at previous repair  | Low  |  |
| 15    | Ellipsoid VI      | Brass                  | Good              | Medium             | Remove loose corrosion and apply wax, repair deteriorated fountain components                   | Low if fountain can also be relocated or recreated |  |

**FRESNO FULTON MALL**  
ARTWORK CONDITION ASSESSMENT

| KEY # | ARTWORK          | MATERIAL         | CURRENT CONDITION | TREATMENT PRIORITY | RECOMMENDATIONS SUMMARY   | IMPACT OF RELOCATION   | NOTES   |
|-------|------------------|------------------|-------------------|--------------------|---|--|---|
| 16    | Spreading Fires  | Copper and glass | Fair to Poor      | High               | Repair missing or corroded pieces; clean, wax and repatinate as needed. Return to site when secure. | Medium   | Retain water setting  |
| 17    | Leaping Fires    | Copper and glass | Fair              | High               | Repair missing or corroded pieces; clean, wax and repatinate as needed. Return to site when secure  | Medium   | Retain water setting  |
| 18    | Smoldering Fires | Copper and glass | Fair              | High               | Repair missing or corroded pieces, clean, wax and repatinate as needed. Return to site when secure  | Medium   | Retain water setting  |
| 19    | Yokuts Indian    | Bronze           | Good              | Low                | Remove graffiti, wash and wax   | Low  |   |
| 20    | Obos             | Bronze           | Poor              | High               | Remove loose corrosion and apply wax, repair deteriorated fountain components                       | Medium;<br>Fountain setting would be difficult to relocate or recreate | Intermittent water exposure is accelerating deterioration; fountain should run constantly if possible |

# FRESNO FULTON MALL

## ARTWORK CONDITION ASSESSMENT

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### CONDITIONS GLOSSARY

*Accelerated deterioration:* A chemical process that causes a deterioration rate that is faster than normal.

*Blanched:* A change in visual appearance, causing an artwork to appear white or faded.

*Biogrowth:* The presence of microflora such as mold, algae or lichen.

*Corrosion:* Oxidation of metals such as rust.  
*Deterioration:* Process of a decline in overall condition due to mechanical or chemical processes such as weathering.

*Efflorescence:* Loose crystalline deposits (usually white) visible on the surface of an artwork material that may indicate the presence of salts.

*Leaching:* The process of a contaminant migrating to the surface of an artwork.

*Mechanical Abrasion:* Isolated physical damage from impact or contact with a foreign object that is intentional or accidental.

*Pitting:* A chemical process of deterioration that results in small conical losses in the substrate of an artwork.

*Salt Pustules:* Small, dense, round-shaped white deposits (like cauliflower) on the surface of an artwork that may indicate the presence of salt contamination.

*Soiling:* Deposit of particulates on the surface of materials causing a dirty appearance.

*Spall:* Discontinuity, usually in masonry, that has become partially or fully separated from the substrate material. Often the separation occurs in a semi-circular pattern.

*Substrate:* The primary subsurface material component; often a substrate is covered with finish coatings or paint.



## Artists' Rights and Legal Issues





## ARTISTS' RIGHTS AND LEGAL ISSUES FRESNO FULTON MALL

*Prepared for:*  
RHAA and The City of Fresno

*Prepared by:*  
Architectural Resources Group, Inc.  
San Francisco, California

November 12, 2013



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# FRESNO FULTON MALL

## ARTISTS' RIGHTS AND LEGAL ISSUES

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## EXECUTIVE SUMMARY

Fulton Mall contains a large collection of public artworks owned by the City of Fresno. In the United States, and particularly within the State of California, artists have moral rights that prevent the alteration of their works without permission. This report will summarize the laws that apply to artworks on the Fulton Mall, and offer case studies to examine how those laws are typically applied and interpreted by the courts.

For each of the sculptures on the Mall, an artist biography is included and artist contact information is provided when available. Additional research is still needed to identify a primary point of contact for every artwork, but involving local arts organizations such as the Fresno Art Museum, Fresno Arts Council, or local art galleries in that process may produce better results. It is anticipated that research will continue as the project progresses toward construction, and will become more focused as a final design develops.

Recommendations for legal procedures before and during construction have been outlined at the end of this report, and include involving the original artist (or his or her estate) in the process wherever possible. The full text of the laws that provide artists' moral rights in the United States and California have been included at the end of this document.

## GENERAL OVERVIEW OF ARTISTS' RIGHTS

Both federal and state laws provide protection for the moral rights of artists in California. Moral rights refer to the personal rights of artists to control the display, attribution, and alteration of their works. These rights are based on the concept that artists have the right to defend their artistic reputations, and that removal, modification, or desecration of a work of art may be damaging to artists' reputations.

## VISUAL ARTISTS RIGHTS ACT (VARA)

The Visual Artists Rights Act of 1990, also known as VARA, is a federal law that protects the moral rights of visual artists in the United States. VARA states that the author of a work of qualified visual art has the right:

- To claim authorship of that work;
- To prevent the use of his or her name as the author of any work which he or she did not create;
- To prevent the use of his or her name as the author of a work that has been distorted, mutilated, or otherwise modified in a way that is prejudicial to his or her honor or reputation;
- To prevent any intentional distortion, mutilation, or other modification of a work which would be damaging to his or her honor or reputation; and
- To prevent any destruction of a work of recognized stature.

The law does not define "recognized stature," but courts have deemed the phrase applies to works of art considered to have merit by art experts, other members of the artistic community, or some other cross-section of society. VARA applies to specific works of visual art, generally paintings, drawings, prints, sculptures and still photographic images produced for exhibition purposes. To qualify for protection under VARA, the work of art must exist in a single copy that is signed by the author or in a limited edition of 200 copies or fewer that are signed and consecutively numbered by the author.

# FRESNO FULTON MALL

## ARTISTS' RIGHTS AND LEGAL ISSUES

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The law does not cover work made for commercial purposes or work not under copyright protection.

The moral rights instilled by VARA exist for the life of the artist only. VARA does not apply to natural changes resulting from the passing of time or inherent nature of the materials, or to modifications that are the result of responsible conservation treatment or public presentation of the work.

If a building owner wants to remove a permanently-installed artwork, the artist's rights apply unless the building owner was unable to contact the artist, but has made a diligent, good faith attempt. Under VARA, a "diligent, good-faith attempt" involves sending notice via registered mail to the artist at his or her most recent address as recorded by the Register of Copyrights. The artist has 90 days after receiving notice to either remove the work or pay for its removal. VARA allows for the written waiver of moral rights by artists. The full text of VARA has been included as an appendix at the end of this report.

### CALIFORNIA ART PRESERVATION ACT (CAPA)

California's moral rights law, the California Art Preservation Act (CAPA or California Civil Code Section 987) was enacted in 1979 and provides overlapping protection with VARA. CAPA is in some ways further reaching than VARA, however, particularly in issues related to public art. The California statute was intended to serve the dual purpose of protecting artists' reputations and protecting the public interest in preserving the integrity of cultural and artistic creations. In addition to providing very similar moral rights to artists as outlined under VARA, the law includes the following stipulations:

- No physical defacement, mutilation, alteration or destruction of a work of fine art is permitted except by the artist that originally created the piece.
- This includes gross negligence by anyone framing, conserving or

restoring a work of art. "Gross negligence" is defined as exhibiting so slight a degree of care as to justify the belief that there was an indifference to the work of art.

- The law applies to works of "fine art," which is subsequently defined as painting, sculpture, drawing or glass art of "recognized quality," as determined by the opinions of artists, art dealers, collectors of fine art, curators of art museums or other persons involved with the creation or marketing of fine art.
- The rights exist until the 50th anniversary of the death of the artist.
- The rights are waived if a work of art is so integral to a building that it cannot be removed without substantial physical defacement, mutilation, alteration, or destruction of the work.

As under VARA, the rights are waived if the owner has diligently attempted without success to notify the artist or his or her heir, beneficiary, devisee or personal representative, in writing of his or her intended action affecting the work of art. Upon notification of an intended action affecting the work of art, the artist (or heir) shall have at least 90 days to remove the work. Moral rights may be waived at any time through a written contract with the artist. CAPA also permits an art-promoting organization to intervene to preserve or restore the integrity of works of art, meaning the waiver of rights is not as clear if the artist is unable to be contacted. The full text of California Civil Code Section 987 is included as an appendix at the end of this report.

A related law, California Civil Code Section 986 (Resale Royalty Act), was passed to ensure that artists will benefit when their artworks increase in value. With a few exceptions, it requires anyone who resells a work of "fine art" (as defined above) at a profit to give 5% of the resale price to the artist. The royalty is not payable on sales under \$1000, or on subsequent sales between dealers for up to 10 years if the artist first sold the work to a dealer. If the seller is unable to contact the artist within 90 days after making a diligent, good faith attempt, the payment is made to the California Arts



*The Ed Ruscha Monument* by Kent Twitchell as it existed from 1987 to 2006 (Source: *The GROUND Magazine*, "Interview with Muralist Kent Twitchell," published March 26, 2013. Image copyright Kent Twitchell).



View of building after mural had been painted over (Source: Walker Art Center, "Centerpoints Blog Post," June 6, 2006).

Council. The right to collect resale royalties can be assigned, but it cannot be waived, except by a contract that sets a higher royalty rate. This right lasts for life of the artist plus 20 years.

### CASE STUDY EXAMPLES

Although the case studies below do not apply directly to Fresno or the Fulton Mall, they provide examples of how VARA and CAPA have been interpreted in the courts and further clarify the reach of the laws.

#### *MARTIN V. CITY OF INDIANAPOLIS*

Artist Jan Martin created a public artwork entitled *Symphony #1* in 1986 for the City of Indianapolis, Indiana. In 1997, the City demolished the work without notifying Martin, who had already been in contact with city officials regarding potential plans for relocation of the piece. Martin sued the City in federal court, claiming a violation of VARA. He was ultimately awarded \$20,000 in damages that reflected a non-willful destruction of the

artwork (higher damages would have been awarded if the destruction was determined to be willful). Upon appeal, the 7th Circuit Court of Appeals ruled that the destruction was not willful, but rather due to "bureaucratic ineptitude," leaving the award of lesser damages intact.

#### *KENT TWITCHELL V. WEST COAST GENERAL CORP.*

American mural artist Kent Twitchell created *The Ed Ruscha Monument*, a six-story mural on the side of a federal building in Los Angeles over the nine-year period between 1978 and 1987. In 2006, the mural was painted over without Twitchell's notification or consent, in violation of both VARA and CAPA. Twitchell sued 12 defendants, including the federal government, the building's management, and the contractor who painted over the mural, and was ultimately awarded a \$1.1 million settlement.

## FRESNO FULTON MALL

### ARTISTS' RIGHTS AND LEGAL ISSUES

#### PRACTICAL APPLICATION OF ARTIST'S RIGHTS LAWS

VARA and CAPA are enforced only through litigation. This means that violation of the laws likely occurs periodically without any repercussions for the transgressor. Due to the long period of enforcement in California (until the 50th anniversary of the artist's death), however, and the fact that the law recognizes there is a public interest in preserving artwork, it is recommended that the legal rights of artists always be considered before moving, altering, or even repairing a sculpture. Even if the period of enforcement has passed, the public interest must still be protected, and local arts organizations may wish to be involved.

#### *EXAMPLE APPROACH: MASONIC TEMPLE MOSAIC WINDOW*

In 1957, American artist Emile Norman completed his largest art piece: a 38-foot-tall by 48-foot-wide, decorative mosaic window in the San Francisco Masonic Temple. The mosaic consists of 45 acrylic panels set with glass and other materials to create a stained-glass-like visual appearance. The acrylic panels deteriorated over time, and ARG was ultimately hired as a conservation consultant.

After preliminary research into the mosaic window's history and materials, Emile Norman was contacted for guidance. ARG staff traveled to the elderly artist's home to learn more about the original creation of the mosaic window, and to receive permission to develop conservation treatments for the acrylic panels. Norman reviewed the proposed treatment procedures, and ultimately granted written permission for the conservation work to be performed as approved.

The process of involving the original artist not only ensured that his moral rights were protected, but it also eased the conservation treatment process by providing additional information about the original materials used. Emile Norman passed away not long after the conservation treatment was completed, but his involvement greatly informed the treatment approach and priorities.



Overall view of San Francisco Masonic Temple mosaic window after conservation treatment, which was carried out with the review and approval of the original artist (Source: Image by David Wakely).

#### *LOCAL INVOLVEMENT*

If direct contact with an artist (or his or her estate) is not possible, review and permission for alterations should instead be sought through a local arts organization. In Fresno, possibilities include the Fresno Arts Museum, Fresno Arts Council, or active local artists. The Fresno Arts Council serves as the designated local partner to the California Arts Council, which is a state agency governed by a policy-setting council appointed by the governor and the legislature. The California Arts Council and its partner organizations manage arts-related programs for the State of California, including coordination of the Resale Royalty Act (California Civil Code Section 986).

## BACKGROUND ON FULTON MALL ARTISTS

The following background information provides an overview for each artist with a sculpture on the Fulton Mall, including any known significance of the work, a brief biography, and current suggested contact information for the artist or his or her heirs. This information is intended to serve as a guide for initiating artist contact, and guiding proposed artwork treatments as designs for the Fulton Mall develop. The key plan on the next page references the location of each artwork on the Mall, and the key number assigned to each sculpture is referenced in the description.

### STANLEY C. BITTERS

Artist of *Clay Standpipe Water Features (2A, 2B, 2C and 2D)* and *Dancing Waters (07 on Key Plan)*.

#### DESCRIPTION OF ARTWORK

There are four clay pipe compositions at the Fulton Mall by Bitters, each consisting of an arrangement of large clay pipes set within a fountain. The pipes were inspired by the irrigation standpipes found throughout the Fresno Valley. All the clay pipes vary in size and shape. The earthy colors and imperfect curvatures of the pipes are indicative of Stanley Bitters' modernist arts and crafts aesthetic. Also, his ritualistic process of beating and shaping the clay is visible in the fingerprints left behind on the pipes.

Bitters' *Dancing Waters* fountain sculpture is similar to his clay pipe sculptures with its arrangement of imperfect pipe forms. It was originally illuminated at night. This sculpture consists of a circular ring of connected standing concrete pipes that spout water within a fountain. In the center of the fountain was originally a large fan-like spout of water, which was decreased in water pressure over time due to public safety concerns and winds.

#### ARTIST BIOGRAPHY

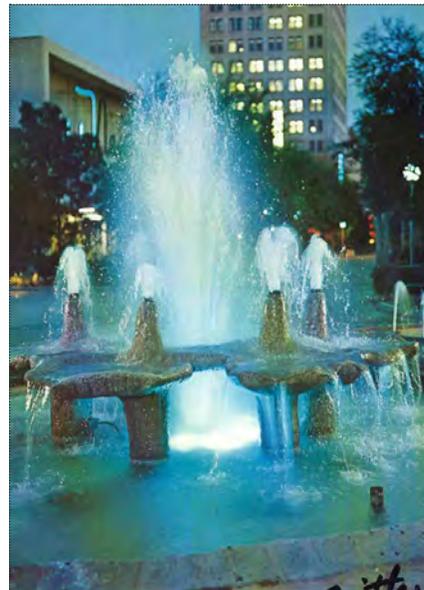
Stanley (nicknamed Stan) Bitters is a modernist arts and crafts sculptor who currently resides in Fresno, CA. He mainly works with clay and likes

to make pieces that are larger than life and that blend harmoniously within a natural landscape. Bitters was very active in the 1960s and his artwork is prevalent in southern California. His artwork consists of large ceramic murals, sculptures, fountains, and garden pathways. His most popular pieces are large ceramic pots for the outdoors.

#### CONTACT INFO

One can contact Bitters via his website at <http://stanbitters.com/> or at:

Stan Bitters  
1471 N. Whitney Avenue  
Fresno, CA 93703  
Phone/Fax: (559) 453-7020



*Dancing Waters* as it appeared when lights and fountains were functioning (Source: Booklet *Publicly Owned Art in Fresno*, 1973).

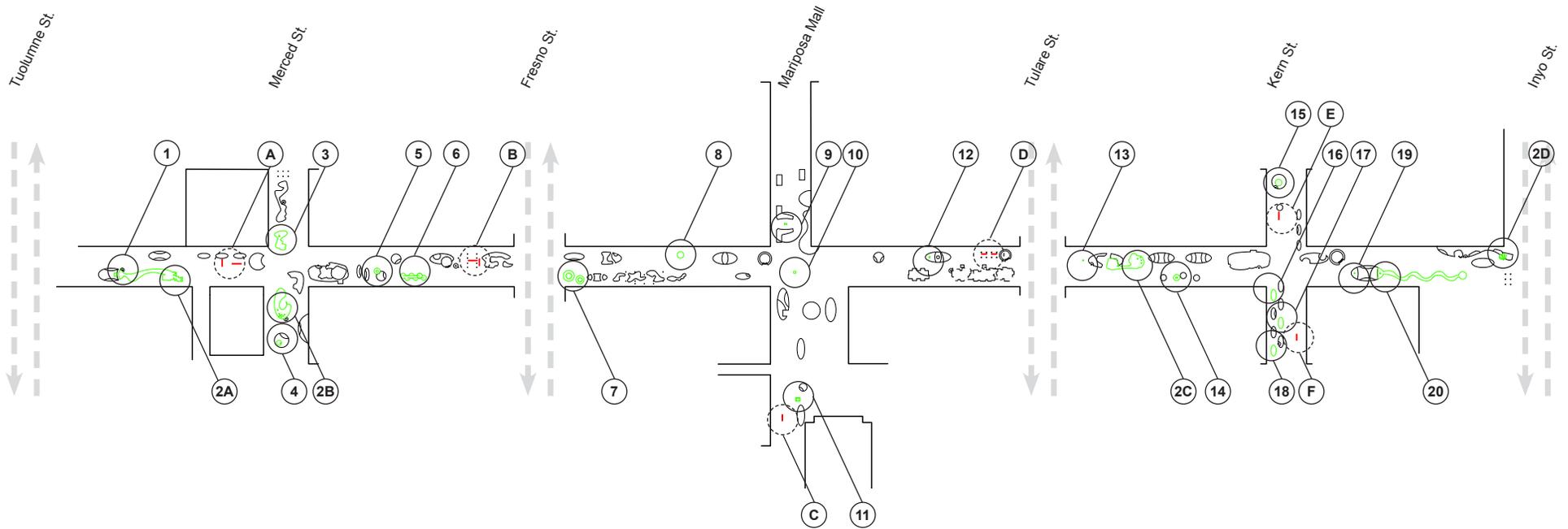


*Clay Standpipe Water Feature 2C* by Stanley Bitters.

# FRESNO FULTON MALL

## ARTISTS' RIGHTS AND LEGAL ISSUES

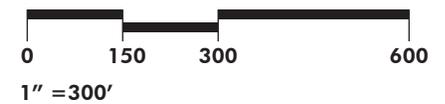
### ART AND WATER FEATURE KEY PLAN



| Sculpture                                | Artist                |
|--|-----------------------|
| 01. The Visit                            | Clement Renzi         |
| 02. Clay Standpipe Water Features        | Stanley C. Bitters    |
| 03. Rite of the Crane                    | Bruno Groth           |
| 04. Talos                                | James Lee Hansen      |
| 05. Aquarius Ovoid                       | George Tsutakawa      |
| 06. Trisem                               | T. Newton Russell     |
| 07. Guarantee Fountain or Dancing Waters | Stanley C. Bitters    |
| 08. Valley Landing                       | Gordon Newell         |
| 09. La Grande Laveuse                    | Pierre-Auguste Renoir |
| 10. Clock Tower                          | Jan de Swart          |

| Sculpture             | Artist                   |
|-----------------------|--------------------------|
| 11. Big A             | Peter Voukos             |
| 12. Arbre Echelle     | François Stahly          |
| 13. Orion             | Bernard (Tony) Rosenthal |
| 14. Mother & Child    | Raimondo Puccinelli      |
| 15. Ellipsoid VI      | Charles O. Perry         |
| 16. Spreading Fires   | Claire Falkenstein       |
| 17. Leaping Fires     | Claire Falkenstein       |
| 18. Smoldering Fires  | Claire Falkenstein       |
| 19. The Yokuts Indian | Clement Renzi            |
| 20. Obos              | George Tsutakawa         |

A - F  Mosaic Benches by Joyce Aiken and Jean Ray Laury



## BRUNO GROTH

Artist of *Rite of the Crane*, which is numbered 03 on the key plan.

### DESCRIPTION OF THE ARTWORK

This six foot tall bronze statue is typical of metal sculptor Bruno Groth. He was famous for creating pieces that reflect strength and perseverance within their natural environment. His sculpture on the Fulton Mall features a crane, which is appropriately sited within water and greenery.

### ARTIST BIOGRAPHY

Bruno Groth (1906-1992) was born in Stolp, Germany, and moved to the United States in 1923. Groth lived most of his life in Humboldt County, California, but had many shows throughout the United States in cities such as New York, Chicago, San Francisco and Los Angeles. His work was also exhibited at the Brussels World's Fair in 1957. He was a hardworking and resilient man, and supported his family solely from his artwork. He even built his own foundry in order to cast his pieces. After losing four fingers on his right hand in an accident in 1978, he continued producing artwork. It is therefore no surprise that although each artwork is different and reflects its surrounding natural/physical environment, the common theme in all of them is perseverance, survival, and strength.

### CONTACT INFO

Further research is needed to establish an official point of contact. Groth is no longer living but it may be possible to contact his nearest living relatives via Humboldt University's website: <http://library.humboldt.edu/brunogroth/>

## JAMES LEE HANSEN

Artist of *Talos* sculpture, numbered 04 on the key plan.

### DESCRIPTION OF ARTWORK

This bronze totemic sculpture is typical of James Lee Hansen. His sculptures are his interpretation of mankind's mythological understanding of the



*Rite of the Crane* by Bruno Groth.



*Talos* by James Lee Hansen.

environment. The name Talos is taken from ancient Greek mythology. Talos was a man of brass given by Zeus to King Minos of Crete to serve as a watchman; unfortunately, Talos was driven mad by supernatural enemy forces and killed himself. This sculpture functions as a watchman of the Fulton Fresno Mall.

### ARTIST BIOGRAPHY

James Hansen was born in Tacoma, Washington in 1925. He is a metal sculptor and his abstract work reflects Chinese bronzes and totemic Indian sculptures. He is interested in conveying through his large metal sculptures, man's mythological and current response to the environment and his evolving communications.

### CONTACT INFO

Hansen is still living and can be contacted via his website at <http://www.jamesleehansen.com/>.

# FRESNO FULTON MALL

## ARTISTS' RIGHTS AND LEGAL ISSUES

### GEORGE TSUTAKAWA

Artist of *Aquarius Ovoid* and *Obos* which are numbered 05 and 20, respectively, on the Key Plan.

#### DESCRIPTION OF ARTWORK

This brass oval-shaped fountain sculpture was created by George Tsutakawa. The Latin name of *Aquarius Ovoid* breaks down to "Aquarius" meaning water-carrier and "Ovoid" meaning oval, words that accurately describe the shape and function of this fountain sculpture. Tsutakawa created many brass sculpture fountains throughout his lifetime. The abstract oval shape of *Aquarius Ovoid* is reminiscent of his popular series of *Obos* brass sculptures. The *Obos* sculpture on the Fulton Mall features brass ovals are stacked haphazardly upon each other. Both these sculptures strive to be universal and transcend cultural identity.

#### ARTIST BIOGRAPHY

Tsutakawa (1910-1997) was an American painter and sculptor. He was born in Seattle, Washington, and raised in the United States and Japan due to his father's import/export of raw materials business. Tsutakawa's life split between Japan and the United States alienated him from both countries, and he found comfort in art and studied sculpture at the University of Washington. Soon after graduation he was drafted for World War II, and he later used the GI Bill to pay for a graduate degree at UW. His sculptures aim to understand man's relationship to nature. Also, due to his struggle as a Japanese-American, Tsutakawa's sculptures also try to transcend cultural identity. A series of sculptures from the 1950-1960s are inspired by his rediscovery of his Japanese heritage and the book *Beyond the Himalayas*, about pilgrims that created stone pile structures (obos) to celebrate their crossing of the Himalayas. Thus, many of his sculptures during this time period are called Obos. During his lifetime, Tsutakawa created many metal sculpture fountains for public spaces.

#### CONTACT INFO

Tsukawa is deceased and survived by his children. Further research is needed



*Obos* by George Tsutakawa.



*Aquarius Ovoid* by George Tsutakawa.



George Tsutakawa's signature on *Aquarius Ovoid*.

to identify a point of contact, but a possible connection is Woodside Braseth Gallery, a gallery that currently sells his artwork and can be contacted via their website at <http://www.woodsidebrasethgallery.com/> or at:

Woodside Braseth Gallery  
101 Ninth Ave Seattle, WA 98121  
Phone: (206) 622-7243

**T. NEWTON RUSSELL**

Artist of *Trisem*, which is numbered 06 on the key plan.

*DESCRIPTION OF ARTWORK*

This sculpture by T. Newton Russell consists of three vertical stacks of granite boulders sitting on a concrete base that contains a light to illuminate the boulders at night. The granite boulders are said to have been collected from the San Joaquin River, bringing a local element to this work. The way the pillars are stacked could allude to the manner in which hikers stack rocks within the woods to serve as markers of where they have traveled. Thus, this sculpture is representative of a hiker's marker, but in this case a marker for the lost shopper at the Fulton Mall.

*ARTIST BIOGRAPHY*

Initial research has provided little background on Russell. He is a Fresno based artist who had several shows at the Fresno Art Museum and received various awards. It is also stated that because of his involvement as a member of the Mall Art Committee, he donated this piece to the city.

*CONTACT INFO*

Although no contact information has yet been identified for Russell, it is possible more information can be obtained through his wife, who is listed as a benefactor at the Fresno Museum of Art (according to the museum's website). Future research will investigate other sources in Fresno.

**GORDON NEWELL**

Artist of *Valley Landing*, which is numbered 08 on the key plan.

*DESCRIPTION OF ARTWORK*

This granite sculpture is an abstract bird form in flight, sitting on a granite base located in the middle of a fountain. The sculpture was inspired by the nearby San Joaquin Valley. The carved granite is said to have been taken from a Valley where birds flock. Sculpting abstract forms of animals is a



*Trisem* by T. Newton Russell



*Valley Landing* by Gordon Newell

# FRESNO FULTON MALL

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popular theme in Newell's artworks.

### ARTIST BIOGRAPHY

Newell was born in Pacific Grove, CA, in 1905. He studied at Occidental College in Los Angeles (1924-25) and UC Berkeley (1927-28). While at UC Berkeley he married famous actress Gloria Stuart and lived a bohemian lifestyle in Carmel where they were part of a circle of artists including Ansel Adams, Edward Weston, and Robinson Jeffers. One of his most notable projects was when he apprenticed to Ralph Stackpole for work on the San Francisco Stock Exchange (1929-32). He eventually moved to Los Angeles where he taught at the Chouinard Art School and Occidental College for the remainder of the 1930s, and during that time he and Stuart divorced. While having trained and originally created more traditional figural sculptures, Newell became known for his abstract and robust sculptures. Towards the end of his life he taught at the Sculpture Center in Monterey. He died at his home in Carmel, CA on Dec. 6, 1998

### CONTACT INFO

A direct point of contact for Newell's heirs has not yet been identified. A future focus of research may include contacting the following website that currently sells his art: [http://www.askart.com/askart/n/gordon\\_b\\_newell/gordon\\_b\\_newell.aspx](http://www.askart.com/askart/n/gordon_b_newell/gordon_b_newell.aspx)

### JAN DE SWART

Artist of *Clock Tower*, numbered 10 on the key plan.

### DESCRIPTION OF ARTWORK

The clock tower was the only art piece incorporated into the initial budget of the construction of the Fulton Mall. It is the main center piece of the Mall and located in its main plaza. The clock tower was made by artist Jan De Swart, who was known to experiment with the latest material technologies in his art, such as the laminated wood that comprises most of the clock tower. The 4-faced tower stands 60 feet high and sits on a concrete base. The tower used to be illuminated at night, but was not illuminated at the

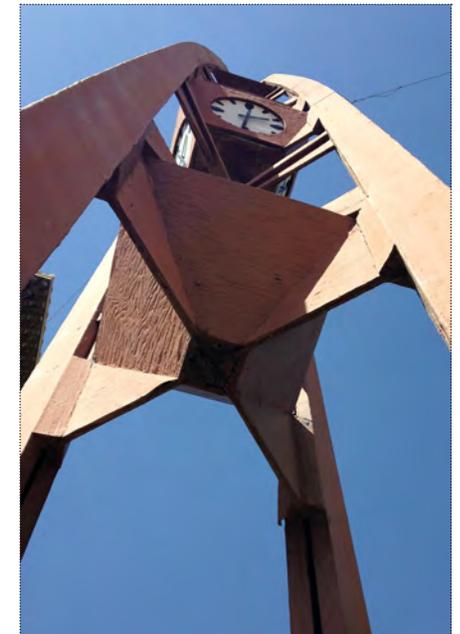
time of survey. Bronze plaques are attached to the clock base that honor important figures of the committee who were crucial in the construction and planning of the Fulton Mall.

### ARTIST BIOGRAPHY

Jan de Swart (1908-1987), formerly known as Joannes Ludovicus Bernardus de Swart, was a modernist artist and inventor. Born in the Netherlands in 1908, he immigrated to California in 1928, and shortened his name to Jan de Swart. He became involved in many art circles in Calabasas. His artwork is special in that it always experimented with the latest material technologies of the mid 20th century. Swart is best known for his architectural sculptures and sculptural furniture. His primary mediums were wood, bronze, aluminum, plastics, and cast stone. He was interested in modernist art



*Clock Tower* by Jan de Swart.



Underneath *Clock Tower* by Jan de Swart.

with its organic yet abstract forms, and tried to incorporate that in his own artworks, which were often large scale architectural pieces. His artwork appeared in and on the cover of the *Arts and Architecture* magazine along with other well known artists such as Tony Rosenthal.

#### *CONTACT INFO*

Contact the Jan de Swart Foundation via their website at <http://www.jandeswart.com/connections/>

#### **PETER VOULKOS**

Artist of *Big A*, numbered 11 on the key plan.

#### *DESCRIPTION OF ARTWORK*

This bronze sculpture was created for the Fulton Mall by Peter Voulkos. The sculpture appears bookshelf-like with large amorphous shaped objects on its shelves. Voulkos was an expressionist artist who believed the actual process of creating the artwork was just as important as the finished artwork itself. He often said he had stacks of the same object because he learned new information from making each one. Hence, it is a possibility that the multiple amorphous shaped objects on the shelves of his bookshelf structure could allude to his philosophy on how repeated creations could yield new knowledge each time.

#### *ARTIST BIOGRAPHY*

Voulkos (1924-2002) was an abstract expressionist whose art walked the line between arts and crafts, and fine art. Born in Montana and drafted during World War II, the G.I. Bill later enabled him to study ceramics as an undergraduate at Montana State College. He completed a master's degree at the California College of Arts and Crafts in 1952. Voulkos, like many of the expressionist artists of the 1950s, placed heavy emphasis on the actual process of creating artwork. He did not map out his artwork beforehand because he believed art took a life of its own during the creation process and viewed himself more as a collaborator with the physical materials he used to create art rather than its creator. Voulkos was a very charismatic

teacher at UC Berkeley where he taught ceramics for many years. Upon his retirement, he traveled to universities demonstrating how to make pottery, until his death in 2002.

#### *CONTACT INFO*

For more information about Voulkos and his work, one can contact representatives of Voulkos at Voulkos & Co. <http://www.voulkos.com> or at:

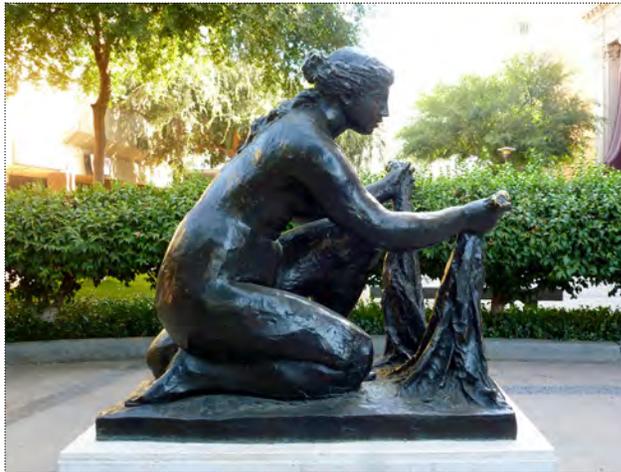
Sam Jomlin  
Voulkos & Co.  
P.O. Box 11974  
Berkeley, CA 94712 U.S.A.



*Big A* by Peter Voulkos.

# FRESNO FULTON MALL

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*La Grande Laveuse* by Pierre Auguste Renoir

### PIERRE AUGUSTE RENOIR

Artist of *La Grande Laveuse*, numbered 09 on the key plan.

#### ARTWORK DESCRIPTION

Famous French impressionist painter Pierre Auguste Renoir's (1841-1919) *La Grande Laveuse* (1917) sculpture sits near the intersection of Fulton Mall with Mariposa Mall. Though Renoir is most known for his paintings, he did make several sculptures during his lifetime. The French name of the sculpture *La Grande Laveuse* translates to "the washer woman." The sculpture is of bronze and was made after Renoir had developed arthritis and required the help of his assistant, Richard Guino, to complete his artwork. This sculpture is one of only 6 original bronze castings that exist in the world.

#### CONTACT INFO

This is the only sculpture on the Fulton Mall that is clearly beyond the CAPA period of enforcement, as Renoir has been dead for over 50 years. As a public sculpture by a very prominent artist, however, the input of a local arts organization or museum is recommended if any dramatic changes in location or display are proposed.

### FRANCOIS STAHLY

Artist of *Arbe Echelle*, which is numbered 12 on the key plan.

#### ARTWORK DESCRIPTION

This large bronze sculpture was created during the Swiss artist's brief time in northern California. The sculpture contains many organic forms that fit snugly together in a vertical framework.

#### ARTIST BIOGRAPHY

Swiss abstract expressionist, Stahly (1911-2006) was born in 1911 in Switzerland. His Italian father and grandfather were both artists and encouraged him to pursue art, so he attended art school in Zurich where he was taught Bauhaus ideology. During this time his sculptures began to become more organic in shape as Stahly became interested in nature.



*Arbe Echelle* by Francois Stahly.



Top of *Arbe Echelle* by Francois Stahly.



*Orion* by Bernard Rosenthal.



*Mother and Child* by Raimondo Puccinelli.

Soon after finishing art school he helped found Art Informel, a group that advocated a pure form of expressionistic abstraction. Stahly established an international reputation, creating works in major European and Asian cities during the 1950s. During the 1960s he spent much time in the United States working on commissions and lecturing at universities such as UC Berkeley, Harvard, and Stanford, while continuing to exhibit internationally abroad.

#### CONTACT INFO

A direct point of contact has not yet been identified. Future research may include contacting the Magen H. Gallery via their website at <http://www.magenxxcentury.com> or at:

Magen H. Gallery  
54 East 11th Street  
NY, NY 10003  
T 212.777.8670

#### BERNARD (TONY) ROSENTHAL

Artist of *Orion*, numbered 13 on the key plan.

#### ARTWORK DESCRIPTION

Created by Bernard Rosenthal, this bronze sculpture sits on a tall and rectangular base of granite. The bronze sculpture is abstract and is a series of circles and rectangles that tie into one another. This sculpture was created after Rosenthal's transition from figurative sculpture into abstract geometric sculpture during the 1960s.

#### ARTIST BIOGRAPHY

Bernard Rosenthal (1914-2009) was born in Highland, Illinois in 1914. His mother was an opera singer at the Chicago Art Institute where she forced him to take art classes every Saturday, allowing him to discover his love for sculpture. Originally a figural sculpture artist, during the 1960s he changed his name from Bernard to Tony and made only abstract geometric sculptures

## FRESNO FULTON MALL

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as he was advised by his fellow artists that it sold better.

#### CONTACT INFO:

For more information regarding Rosenthal and his artwork, contact his representatives via his website at <http://www.tonyrosenthal.com> including:

The Estate of Tony Rosenthal  
email: [info@tonyrosenthal.com](mailto:info@tonyrosenthal.com)

#### RAIMONDO PUCCINELLI

Artist of *Mother and Child*, numbered 14 on the key plan.

#### ARTWORK DESCRIPTION

Crafted by Raimondo Puccinelli, this sculpture of porphyry stone stands on a dark granite base. It depicts a mother, sitting hunched over with her knees up while cradling a child. The woman is wearing a long hooded cloak and her face is not visible as it is buried in her arms along with her child. The stone used to carve the mother and child is a warm brownish-yellow color further emphasizing the warmth a mother has towards her child.

#### ARTIST BIOGRAPHY

Raimondo Puccinelli (1904-1986) was born and raised in San Francisco. He achieved great fame as a sculptor thanks to the support of prominent galleries in New York and museums on the west coast. He is most known for doing nude sculptures and worked in many other different mediums other than stone, including wood, bronze, and terra cotta. He also created many pencil drawings of dancers due to his love for theater.

#### CONTACT INFO:

A direct point of contact for his estate has not yet been identified. Further research may be conducted through the San Francisco Museum of Modern Art, which has many of his pencil drawings in their collection.



*Spreading Fires*, with *Leaping Fires* visible at rear, by Claire Falkenstein

#### CLAIRE FALKENSTEIN

Artist of *Spreading Fires*, *Leaping Fires*, and *Smoldering Fires*, which are numbered 16, 17, and 18 on the key plan.

#### ARTWORK DESCRIPTIONS

Installed in 1966 on the Fresno Fulton mall, this trio of metal sculptures was met with great interest. Falkenstein created the pieces specifically for the Mall, after seeing the existing oval pools designed by Eckbo. The sculptures are an abstract representation of the dynamism of fire.

#### ARTIST BIOGRAPHY

Claire Falkenstein (1908-1997) was an American sculptor painter, printmaker, jewelry designer, and teacher. Born in Oregon, she later attended UC Berkeley, where she majored in art and minored in anthropology and philosophy. She believed that abstraction and function could go hand in hand and did not detract from a work's aesthetic beauty. She is famous for her large scale abstract metal and glass sculptures.

# FRESNO FULTON MALL

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### CONTACT INFO

A direct point of contact has not yet been established, but a gallery in Los Angeles claims to represent the estate of Claire Falkenstein on their website, <http://www.jackrutbergfinearts.com/artists/falkenstein.html>

JACK RUTBERG FINE ARTS, INC.  
357 North La Brea Avenue, Los Angeles, CA 90036  
T. 323-938-5222  
[jrutberg@jackrutbergfinearts.com](mailto:jrutberg@jackrutbergfinearts.com)

### JOYCE AIKEN AND JEAN RAY LAURY

Artists of *Mosaic Benches*, which are labelled A through F on the key plan.

### DESCRIPTION OF ARTWORK

Joyce Aiken and Jean Laury were commissioned in 1964 to design mosaic benches and drinking fountains (the drinking fountains are no longer extant) for the Fulton Mall. The artists had collaborated previously, writing a book together about textiles, and their textile knowledge is evident in the geometric patterns of the mosaics.

### ARTIST BIOGRAPHIES

Joyce Aiken (1931-present) is a feminist, artist, and educator who lives and works in Fresno. Aiken received her bachelors and masters of art from California State University, Fresno, where she started teaching feminist art in 1973. She was honored in 2009 by the County of Fresno for her work and commitment to the city of Fresno, and currently serves as an advisory board member to the Fresno Art Council.

Jean Ray Laury (1928-2011) was a designer, quilter, and writer. She is most known for her quilting and was important to the revival of quilting during the 1970s-1980s. She lectured about quilt making and taught for many years at California State University, Fresno.



*Mosaic Benches* by Joyce Aiken and Jean Ray Laury.

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### CONTACT INFO

Joyce Aiken is on the Fulton Mall Reconstruction Project Steering Committee and can easily be contacted throughout the course of the project.

### CLEMENT RENZI

Artist of *The Visit* and *Yokuts Indian*, numbered 01 and 19 respectively on the key plan.

### ARTWORK DESCRIPTIONS

*The Visit*—This bronze sculpture sits on a stone base and is of two life-sized seated women deep in conversation. The dark textured surface of the sculpture is typical of Renzi's work. He believed finishing touches, such as the surface texturing of this sculpture, made the sculpture a part of him, so much so he often called his sculptures "his children." This particular sculpture was his first commissioned work back home in California after having lived in New York for an extended period.

*Yokuts Indian*—This bronze sculpture was not part of the original mall collection but was donated to the Fulton Mall by Mr. and Mrs. Fred Deutsch. This piece stands 7 ft tall and was cast in Italy. The sculpture is inspired by the history of the Fresno area and is of a Yokut Indian. The Yokuts lived in the San Joaquin Valley before white settlers arrived. The sculpture creates drama with the figure's hands upraised while looking up to the skies in a trancelike state. This sculpture, like Renzi's other sculptures, aims to generate emotion within the viewer.

### ARTIST BIOGRAPHY

In 1925, expressionist sculptor Clement Renzi (1925-2009) was born on a farm in Farmersville, CA, to immigrant Italian parents. He received a degree in public finance from UC Berkeley immediately after spending time in the navy during World War II. He briefly tried to limit his passion for sculpture

to his free time while working for Standard Oil in New York. Abandoning his life in finance, he decided to be a sculptor and went to study sculpture briefly in Vienna, Austria, and later in New York. Upon starting a family, Renzi and his wife moved to Fresno, CA, where he became a well known sculptor.

### CONTACT INFO

Contact may be possible through a website devoted to Renzi at <http://clementrenzi.org/contact>. The Clement Renzi Memorial Fund, established at the Fresno Regional Foundation, retains advisors from the artist's family and should also be consulted regarding treatment of Renzi's works on the Fulton Mall.



*Yokuts Indian* by Clement Renzi.



*The Visit* by Clement Renzi.

## **RECOMMENDATIONS FOR FULTON MALL RELATED TO ARTIST'S RIGHTS**

VARA and CAPA both apply to artworks on the Fulton Mall, although under the supremacy clause of the U.S. Constitution, state law must yield to conflicting federal law. As VARA and CAPA do not directly overlap, federal law will supersede some issues, while California law will remain valid regarding items not covered under VARA. The major area where CAPA is enforceable relates to the period after the artist's death, when the California statute remains enforceable for another 50 years.

The issue of artists' rights is not frequently litigated, but engaging in any artwork relocation, alteration, or conservation without first attempting to contact the artist leaves an artwork owner vulnerable to future litigation, particularly in California. To ensure legal compliance and respect for the moral rights of artists with works at the Fulton Mall, we recommend the following procedures.

### *RECOMMENDATIONS PRIOR TO CONSTRUCTION*

The following recommendations should be discussed with a legal professional:

- Obtain the services of a lawyer experienced in VARA and CAPA prior to removing, altering, or relocating any sculptures on the Fulton Mall.
- Make a diligent attempt to notify every artist or deceased artist's estate at least 90 days before any intended removal, alteration, relocation, or conservation treatment.
- Specifically agree to terms regarding the circumstances under which the art will be altered or relocated.
- Execute a written agreement with the artist or artist's estate before any work begins.
- If it is not possible to contact all artists, seek review and approval from local arts organizations for the treatment of those pieces.

### *RECOMMENDATIONS DURING CONSTRUCTION*

The following recommendations should be discussed during any pre-construction negotiations, but may require additional attention during construction:

- Engage living artists in conservation treatment activities or relocation if possible.
- Allow artists to observe relocation or treatment procedures if requested.
- Include relocation of plaque with artwork title and artist name.

An example contract waiving artist's rights under CAPA has been included on the next page. Note that this form waives all rights under CAPA, and is most appropriate to use when negotiating with an artist prior to the installation of a new artwork. For existing sculptures, particularly those with living artists, specific agreements that address the proposed treatments are recommended.

# FRESNO FULTON MALL

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Attachment 1 B

### SAN DIEGO UNIFIED SCHOOL DISTRICT ("DISTRICT")

#### ARTIST WAIVER

Under the California Art Preservation Act ("Act"), Cal. Civil Code § 987, the right to authorize the physical alteration or destruction of fine art – including, but not limited to, original paintings, sculpture, drawings or glasswork of recognized quality, but not including work prepared under contract for commercial use by its purchaser – remains with the artist and vests in the artist's beneficiary, heir or representative, for fifty (50) years after the artist's death. Under section 987(g)(3) of the Act, the artist may waive this right. Section 987(h)(1) of the Act, states that if a work of fine art cannot be removed from a building scheduled for demolition without substantial damage to the art, the artist waives this right. If the art can be removed but the District elects not to remove it, the District must notify the artist in writing in advance of any demolition at the school where the art resides. The artist has ninety (90) days to remove or pay for the removal of the artwork, at the artist's expense. Once the artist, or his or her heir, beneficiary or representative, pays for the removal, ownership passes to that person from the District.

I have read this waiver, understand its contents, and voluntarily agree: (1) to waive my rights to ownership, under the Act, of the subject art described in Attachment 1A, and (2) to waive my rights to protect against physical alteration or destruction of the subject art described in Attachment 1A.

\_\_\_\_\_  
Signature

\_\_\_\_\_, 20\_\_\_\_  
Date

\_\_\_\_\_  
Print Name

Procedure 9300

Example waiver of moral rights agreement used by San Diego Unified School District.

## BIBLIOGRAPHY

Create Legal, *Moral Rights under the Visual Artists Rights Act (VARA)*, published online November 13, 2012 <[www.create-legal.com/886/vara](http://www.create-legal.com/886/vara)>.

Garfinkle, Ann, "The Legal and Ethical Consideration of Mural Conservation: Issues and Debates." *Mural Painting and Conservation in the Americas: Symposium Compilation of Papers*, Los Angeles: The Getty Conservation Institute, 2004.

Grant, Daniel. "The Visual Rights Act at 20," *The Huffington Post*, published online February 7, 2011.

Merryman, John Henry, with Stephen K. Urice and Albert E. Elsen, *Law, Ethics, And the Visual Arts*. Kluwer Law International, 2007: 330-340.

## APPENDIX A: FULL TEXT OF VARA

### AN ACT

To amend title 17, United States Code, to provide certain rights of attribution and integrity to authors of works of visual art.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

#### 1. SECTION 1. SHORT TITLE.

This Act may be cited as the `Visual Artists Rights Act of 1990'.

#### 2. SEC. 2. WORK OF VISUAL ART DEFINED.

Section 101 of title 17, United States Code, is amended by inserting after the paragraph defining `widow' the following:

`A `work of visual art' is--

`(1) a painting, drawing, print, or sculpture, existing in a single copy, in a limited edition of 200 copies or fewer that are signed and consecutively numbered by the author, or, in the case of a sculpture, in multiple cast, carved, or fabricated sculptures of two hundred or fewer that are consecutively numbered by the author and bear the signature or other identifying mark of the author; or

`(2) a still photographic image produced for exhibition purposes only, existing in a single copy that is signed by the author, or in a limited edition of 200 copies or fewer that are signed and consecutively numbered by the author.

A work of visual art does not include--

`(A)(i) any poster, map, globe, chart, technical drawing, diagram, model, applied art, motion picture or other audiovisual work, book, magazine, newspaper, periodical, data base, electronic information service, electronic publication, or similar publication;

`(ii) any merchandising item or advertising, promotional, descriptive, covering, or packaging material or container;

`(iii) any portion or part of any item described in clause (i) or (ii);

`(B) any work made for hire; or

# FRESNO FULTON MALL

## ARTISTS' RIGHTS AND LEGAL ISSUES

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`(C) any work not subject to copyright protection under this title.'

### 3. SEC. 3. RIGHTS OF ATTRIBUTION AND INTEGRITY.

(a) RIGHTS OF ATTRIBUTION AND INTEGRITY- Chapter 1 of title 17, United States Code, is amended by inserting after section 106 the following new section:

a) `Sec. 106A. Rights of certain authors to attribution and integrity

`(a) RIGHTS OF ATTRIBUTION AND INTEGRITY- Subject to section 107 and independent of the exclusive rights provided in section 106, the author of a work of visual art--

`(1) shall have the right--

`(A) to claim authorship of that work, and

`(B) to prevent the use of his or her name as the author of any work of visual art which he or she did not create;

`(2) shall have the right to prevent the use of his or her name as the author of the work of visual art in the event of a distortion, mutilation, or other modification of the work as described in paragraph (3); and

`(3) subject to the limitations set forth in section 113(d), shall have the right to prevent any destruction, distortion, mutilation, or other modification of that work which would be prejudicial to his or her honor or reputation, and which is the result of an intentional or negligent act or omission with respect to that work, and any such destruction, distortion, mutilation, or modification of that work is a violation of that right.

`(b) SCOPE AND EXERCISE OF RIGHTS- Only the author of a work of visual art has the rights conferred by subsection (a) in that work, whether or not the author is the copyright owner. The authors of a joint work of visual art are coowners of the rights conferred by subsection (a) in that work.

`(c) EXCEPTIONS- (1) The modification of a work of visual art which is a result of the passage of time or the inherent nature of the materials is not a destruction, distortion, mutilation, or other modification described in subsection (a)(3) unless the modification was the result of gross negligence in maintaining or protecting the work.

`(2) The modification of a work of visual art which is the result of

conservation, or of the presentation, including lighting and placement, of the work is not a destruction, distortion, mutilation, or other modification described in subsection (a)(3) unless the modification is caused by gross negligence.

`(3) The rights described in paragraphs (1) and (2) of subsection (a) shall not apply to any reproduction, depiction, portrayal, or other use of a work in, upon, or in any connection with any item described in subparagraph (A) or (B) of the definition of `work of visual art' in section 101, and any such reproduction, depiction, portrayal, or other use of a work is not a destruction, distortion, mutilation, or other modification described in paragraph (3) of subsection (a).

`(d) DURATION OF RIGHTS- (1) With respect to works of visual art created on or after the effective date set forth in section 9(a) of the Visual Artists Rights Act of 1990, the rights conferred by subsection (a) shall endure for a term consisting of the life of the author and fifty years after the author's death.

`(2) With respect to works of visual art created before the effective date set forth in section 9(a) of the Visual Artists Rights Act of 1990, but copyright in which has not, as of such effective date, been transferred from the author or, if the author is deceased, from the person or persons to whom copyright in such work passes by bequest of the author or by the applicable laws of intestate succession, the rights conferred by subsection (a) shall be coextensive with, and shall expire at the same time as, the rights conferred by section 106.

`(3) In the case of a joint work prepared by two or more authors, the rights conferred by subsection (a) shall endure for a term consisting of the life of the last surviving author and fifty years after such last surviving author's death.

`(4) All terms of the rights conferred by subsection (a) run to the end of the calendar year in which they would otherwise expire.

`(e) TRANSFER AND WAIVER- (1) Except as provided in paragraph (2), the rights conferred by subsection (a) may not be transferred, but those rights may be waived if the author expressly agrees to such waiver in a written instrument signed by the author. Such instrument shall specifically

identify the work, and uses of that work, to which the waiver applies, and the waiver shall apply only to the work and uses so identified. In the case of a joint work prepared by two or more authors, a waiver of rights under this paragraph made by one such author waives such rights for all such authors.

`(2) After the death of an author, the rights conferred by subsection (a) on the author, and the authority of the author to waive those rights under paragraph (1) of this subsection, shall vest in the person to whom such rights pass by bequest of the author or by the applicable laws of intestate succession.

`(3) Ownership of the rights conferred by subsection (a) with respect to a work of visual art is distinct from ownership of any copy of that work, or of a copyright or any exclusive right under a copyright in that work. Transfer of ownership of any copy of a work of visual art, or of a copyright or any exclusive right under a copyright, shall not constitute a waiver of the rights conferred by subsection (a). Except as may otherwise be agreed by the author in a written instrument signed by the author, a waiver of the rights conferred by subsection (a) with respect to a work of visual art shall not constitute a transfer of ownership of any copy of that work, or of ownership of a copyright or of any exclusive right under a copyright in that work.'

(b) CONFORMING AMENDMENT- The table of sections at the beginning of chapter 1 of title 17, United States Code, is amended by inserting after the item relating to section 106 the following new item:

`106A. Rights of certain authors to attribution and integrity.'

#### 4. SEC. 4. REMOVAL OF WORKS OF VISUAL ART FROM BUILDINGS.

Section 113 of title 17, United States Code, is amended by adding at the end thereof the following:

`(d)(1) In a case in which--

`(A) a work of visual art has been incorporated in or made part of a building in such a way that removing the work from the building will cause the destruction, distortion, mutilation, or other modification of the work as described in section 106A(a)(3), and

`(B) the author or, if the author is deceased, the person described in section 106A(e)(2), consented to the installation of the work in the building either before the effective date set forth in section 9(a) of the Visual Artists Rights Act of 1990, or in a written instrument executed on or after such effective date that is signed by the owner of the building and the author or such person and that specifies that installation of the work may subject the work to destruction, distortion, mutilation, or other modification, by reason of its removal,

then the rights conferred by paragraphs (2) and (3) of section 106A(a) shall not apply.

`(2) If the owner of a building wishes to remove a work of visual art which is a part of such building and which can be removed from the building without the destruction, distortion, mutilation, or other modification of the work as described in section 106A(a)(3), the author's rights under paragraphs (2) and (3) of section 106A(a) shall apply unless--

`(A) the owner has made a diligent, good faith attempt without success to notify the author or, if the author is deceased, the person described in section 106A(e)(2), of the owner's intended action affecting the work of visual art, or

`(B) the owner did provide such notice in writing and the person so notified failed, within 90 days after receiving such notice, either to remove the work or to pay for its removal.

For purposes of subparagraph (A), an owner shall be presumed to have made a diligent, good faith attempt to send notice if the owner sent such notice by registered mail to the author or, if the author is deceased, to the person described in section 106A(e)(2), at the most recent address, of the author or such person, that was recorded with the Register of Copyrights pursuant to paragraph (3). If the work is removed at the expense of the author or the person described in section 106A(e)(2), title to that copy of the work shall be deemed to be in the author or such person, as the case may be.

`(3) The Register of Copyrights shall establish a system of records whereby any author of a work of visual art that has been incorporated in or made

# FRESNO FULTON MALL

## ARTISTS' RIGHTS AND LEGAL ISSUES

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part of a building, or the person described in section 106A(e)(2) with respect to that work, may record their identities and addresses with the Copyright Office. The Register shall also establish procedures under which any such author or person may update the information so recorded, and procedures under which owners of buildings may record with the Copyright Office evidence of their efforts to comply with this subsection.'

### 5. SEC. 5. PREEMPTION.

Section 301 of title 17, United States Code, is amended by adding at the end the following:

`(f)(1) On or after the effective date set forth in section 9(a) of the Visual Artists Rights Act of 1990, all legal or equitable rights that are equivalent to any of the rights conferred by section 106A with respect to works of visual art to which the rights conferred by section 106A apply are governed exclusively by section 106A and section 113(d) and the provisions of this title relating to such sections. Thereafter, no person is entitled to any such right or equivalent right in any work of visual art under the common law or statutes of any State.

`(2) Nothing in paragraph (1) annuls or limits any rights or remedies under the common law or statutes of any State with respect to--

`(A) any cause of action from undertakings commenced before the effective date set forth in section 9(a) of the Visual Artists Rights Act of 1990; or  
` (B) activities violating legal or equitable rights that are not equivalent to any of the rights conferred by section 106A with respect to works of visual art.'

### 6. SEC. 6. INFRINGEMENT ACTIONS.

(a) IN GENERAL- Section 501(a) of title 17, United States Code, is amended--

(1) by inserting after `118' the following: `or of the author as provided in section 106A(a)'; and

(2) by striking out `copyright.' and inserting in lieu thereof `copyright or right of the author, as the case may be. For purposes of this chapter (other than section 506), any reference to copyright shall be deemed to include the

rights conferred by section 106A(a).'

(b) EXCLUSION OF CRIMINAL PENALTIES- Section 506 of title 17, United States Code, is amended by adding at the end thereof the following:

`(f) RIGHTS OF ATTRIBUTION AND INTEGRITY- Nothing in this section applies to infringement of the rights conferred by section 106A(a).'

(c) REGISTRATION NOT A PREREQUISITE TO SUIT AND CERTAIN REMEDIES- (1) Section 411(a) of title 17, United States Code, is amended in the first sentence by inserting after `United States' the following: `and an action brought for a violation of the rights of the author under section 106A(a).'

(2) Section 412 of title 17, United States Code, is amended by inserting `an action brought for a violation of the rights of the author under section 106A(a) or' after `other than'.

### 7. SEC. 7. FAIR USE.

Section 107 of title 17, United States Code, is amended by striking out `section 106' and inserting in lieu thereof `sections 106 and 106A'.

### 8. SEC. 8. STUDIES BY COPYRIGHT OFFICE.

(a) STUDY ON WAIVER OF RIGHTS PROVISION-

(1) STUDY- The Register of Copyrights shall conduct a study on the extent to which rights conferred by subsection (a) of section 106A of title 17, United States Code, have been waived under subsection (e)(1) of such section.

(2) REPORT TO CONGRESS- Not later than 2 years after the date of the enactment of this Act, the Register of Copyrights shall submit to the Congress a report on the progress of the study conducted under paragraph (1). Not later than 5 years after such date of enactment, the Register of Copyrights shall submit to the Congress a final report on the results of the study conducted under paragraph (1), and any recommendations that the Register may have as a result of the study.

(b) STUDY ON RESALE ROYALTIES-

(1) NATURE OF STUDY- The Register of Copyrights, in consultation with

the Chair of the National Endowment for the Arts, shall conduct a study on the feasibility of implementing--

(A) a requirement that, after the first sale of a work of art, a royalty on any resale of the work, consisting of a percentage of the price, be paid to the author of the work; and

(B) other possible requirements that would achieve the objective of allowing an author of a work of art to share monetarily in the enhanced value of that work.

(2) GROUPS TO BE CONSULTED- The study under paragraph (1) shall be conducted in consultation with other appropriate departments and agencies of the United States, foreign governments, and groups involved in the creation, exhibition, dissemination, and preservation of works of art, including artists, art dealers, collectors of fine art, and curators of art museums.

(3) REPORT TO CONGRESS- Not later than 18 months after the date of the enactment of this Act, the Register of Copyrights shall submit to the Congress a report containing the results of the study conducted under this subsection.

9. SEC. 9. EFFECTIVE DATE.

(a) IN GENERAL- Subject to subsection (b) and except as provided in subsection (c), this Act and the amendments made by this Act take effect 6 months after the date of the enactment of this Act.

(b) APPLICABILITY- The rights created by section 106A of title 17, United States Code, shall apply to--

(1) works created before the effective date set forth in subsection (a) but copyright in which has not, as of such effective date, been transferred from the author or, if the author is deceased, from the person or persons to whom copyright in such work passes by bequest of the author or by the applicable laws of intestate succession, and

(2) works created on or after such effective date, but shall not apply to any destruction, distortion, mutilation, or other modification (as described in section 106A(a)(3) of such title) of any work which occurred before such effective date.

(c) SECTION 8- Section 8 takes effect on the date of the enactment of this Act.

Passed the House of Representatives June 5, 1990.

# FRESNO FULTON MALL

## ARTISTS' RIGHTS AND LEGAL ISSUES

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### APPENDIX B: FULL TEXT OF CAPA

California Art Preservation Act

State Law

California Civil Code §987

a. The Legislature hereby finds and declares that the physical alteration or destruction of fine art, which is an expression of the artist's personality, is detrimental to the artist's reputation, and artists therefore have an interest in protecting their works of fine art against any alteration or destruction; and that there is also a public interest in preserving the integrity of cultural and artistic creations.

b. As used in this section:

1. "Artist" means the individual or individuals who create a work of fine art.

2. "Fine art" means an original painting, sculpture, or drawing, or an original work of art in glass, of recognized quality, but shall not include work prepared under contract for commercial use by its purchaser.

3. "Person" means an individual, partnership, corporation, limited liability company, association or other group, however organized.

4. "Frame" means to prepare, or cause to be prepared, a work of fine art for display in a manner customarily considered to be appropriate for a work of fine art in the particular medium.

5. "Restore" means to return, or cause to be returned, a deteriorated or damaged work of fine art as nearly as is feasible to its original state or condition, in accordance with prevailing standards.

6. "Conserve" means to preserve, or cause to be preserved, a work of fine

art by retarding or preventing deterioration or damage through appropriate treatment in accordance with prevailing standards in order to maintain the structural integrity to the fullest extent possible in an unchanging state.

7. "Commercial use" means fine art created under a work-for-hire arrangement for use in advertising, magazines, newspapers, or other print and electronic media.

c.

1. No person, except an artist who owns and possesses a work of fine art which the artist has created, shall intentionally commit, or authorize the intentional commission of, any physical defacement, mutilation, alteration, or destruction of a work of fine art.

2. In addition to the prohibitions contained in paragraph (1), no person who frames, conserves, or restores a work of fine art shall commit, or authorize the commission of, any physical defacement, mutilation, alteration, or destruction of a work of fine art by any act constituting gross negligence. For purposes of this section, the term "gross negligence" shall mean the exercise of so slight a degree of care as to justify the belief that there was an indifference to the particular work of fine art.

d. The artist shall retain at all times the right to claim authorship, or, for a just and valid reason, to disclaim authorship of his or her work of fine art. To effectuate the rights created by this section, the artist may commence an action to recover or obtain any of the following:

1. Injunctive relief.

2. Actual damages.

3. Punitive damages. In the event that punitive damages are awarded, the court shall, in its discretion, select an organization or organizations engaged in charitable or educational activities involving the fine arts in California to receive any punitive damages.

4. Reasonable attorneys' and expert witness fees.

5. Any other relief which the court deems proper.

e. In determining whether a work of fine art is of recognized quality, the trier of fact shall rely on the opinions of artists, art dealers, collectors of fine art, curators of art museums, and other persons involved with the creation or marketing of fine art. The rights and duties created under this section:

1. Shall, with respect to the artist, or if any artist is deceased, his or her heir, beneficiary, devisee, or personal representative, exist until the 50th anniversary of the death of the artist.
2. Shall exist in addition to any other rights and duties which may now or in the future be applicable.
3. Except as provided in paragraph (1) of subdivision (h), may not be waived except by an instrument in writing expressly so providing which is signed by the artist.

f.

1. If a work of fine art cannot be removed from a building without substantial physical defacement, mutilation, alteration, or destruction of the work, the rights and duties created under this section, unless expressly reserved by an instrument in writing signed by the owner of the building, containing a legal description of the property and properly recorded, shall be deemed waived. The instrument, if properly recorded, shall be binding on subsequent owners of the building.

2. If the owner of a building wishes to remove a work of fine art which is a part of the building but which can be removed from the building without substantial harm to the fine art, and in the course of or after removal, the owner intends to cause or allow the fine art to suffer physical defacement, mutilation, alteration, or destruction, the rights and duties created under this section shall apply unless the owner has diligently attempted without success to notify the artist, or, if the artist is deceased, his or her heir, beneficiary, devisee, or personal representative, in writing of his or her intended action affecting the work of fine art, or unless he or she did provide notice and that person failed within 90 days either to remove the work or to pay for its removal. If the work is removed at the expense of the artist, his or her heir, beneficiary, devisee, or personal

representative, title to the fine art shall pass to that person.

3. If a work of fine art can be removed from a building scheduled for demolition without substantial physical defacement, mutilation, alteration, or destruction of the work, and the owner of the building has notified the owner of the work of fine art of the scheduled demolition or the owner of the building is the owner of the work of fine art, and the owner of the work of fine art elects not to remove the work of fine art, the rights and duties created under this section shall apply, unless the owner of the building has diligently attempted without success to notify the artist, or, if the artist is deceased, his or her heir, beneficiary, devisee, or personal representative, in writing of the intended action affecting the work of fine art, or unless he or she did provide notice and that person failed within 90 days either to remove the work or to pay for its removal. If the work is removed at the expense of the artist, his or her heir, beneficiary, devisee, or personal representative, title to the fine art shall pass to that person.

4. Nothing in this subdivision shall affect the rights of authorship created in subdivision (d) of this section.

g. No action may be maintained to enforce any liability under this section unless brought within three years of the act complained of or one year after discovery of the act, whichever is longer.

h. This section shall become operative on January 1, 1980, and shall apply to claims based on proscribed acts occurring on or after that date to works of fine art whenever created.

i. If any provision of this section or the application thereof to any person or circumstance is held invalid for any reason, the invalidity shall not affect any other provisions or applications of this section which can be effected without the invalid provision or application, and to this end the provisions of this section are severable.

# FRESNO FULTON MALL

## ARTISTS' RIGHTS AND LEGAL ISSUES

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California Civil Code, Section 989

a. The Legislature hereby finds and declares that there is a public interest in preserving the integrity of cultural and artistic creations.

As used in this section:

1. "Fine art" means an original painting, sculpture, or drawing, or an original work of art in glass, of recognized quality, and of substantial public interest.

2. "Organization" means a public or private not-for-profit entity or association, in existence at least three years at the time an action is filed pursuant to this section, a major purpose of which is to stage, display, or otherwise present works of art to the public or to promote the interests of the arts or artists.

3. "Cost of removal" includes reasonable costs, if any, for the repair of damage to the real property caused by the removal of the work of fine art.

b. An organization acting in the public interest may commence an action for injunctive relief to preserve or restore the integrity of a work of fine art from acts prohibited by subdivision (c) of Section 987.

c. In determining whether a work of fine art is of recognized quality and of substantial public interest the trier of fact shall rely on the opinions of those described in subdivision (f) of Section 987.

d.

1. If a work of fine art cannot be removed from real property without substantial physical defacement, mutilation, alteration, or destruction of such work, no action to preserve the integrity of the work of fine art may be brought under this section. However, if an organization offers some evidence giving rise to a reasonable likelihood that a work of art can be removed from the real property without substantial physical defacement, mutilation, alteration, or destruction of the work, and is prepared to pay the cost of removal of the work, it may bring a legal action for a determination of this issue. In that action the organization shall be entitled to injunctive relief to

preserve the integrity of the work of fine art, but shall also have the burden of proof. The action shall commence within 30 days after filing. No action may be brought under this paragraph if the organization's interest in preserving the work of art is in conflict with an instrument described in paragraph (1) of subdivision (h) of Section 987.

2. If the owner of the real property wishes to remove a work of fine art which is part of the real property, but which can be removed from the real property without substantial harm to such fine art, and in the course of or after removal, the owner intends to cause or allow the fine art to suffer physical defacement, mutilation, alteration, or destruction the owner shall do the following:

A. If the artist or artist's heir, legatee, or personal representative fails to take action to remove the work of fine art after the notice provided by paragraph (2) of subdivision (h) of Section 987, the owner shall provide 30 days' notice of his or her intended action affecting the work of art. The written notice shall be a display advertisement in a newspaper of general circulation in the area where the fine art is located. The notice required by this paragraph may run concurrently with the notice required by subdivision (h) of Section 987.

i. If within the 30-day period an organization agrees to remove the work of fine art and pay the cost of removal of the work, the payment and removal shall occur within 90 days of the first day of the 30-day notice.

ii. If the work is removed at the expense of an organization, title to the fine art shall pass to that organization.

B. If an organization does not agree to remove the work of fine art within the 30-day period or fails to remove and pay the cost of removal of the work of fine art within the 90-day period the owner may take the intended action affecting the work of fine art.

e. To effectuate the rights created by this section, the court may do the following:

1. Award reasonable attorney's and expert witness fees to the prevailing party, in an amount as determined by the court.

2. Require the organization to post a bond in a reasonable amount as determined by the court.

f. No action may be maintained under this section unless brought within three years of the act complained of or one year after discovery of such act, whichever is longer.

g. This section shall become operative on January 1, 1983, and shall apply to claims based on acts occurring on or after that date to works of fine art, whenever created.

h. If any provision of this section or the application thereof to any person or circumstances is held invalid, such invalidity shall not affect other provisions or applications of this section which can be given effect without the invalid provision or application, and to this end the provisions of this section are severable.

# FRESNO FULTON MALL

## ARTISTS' RIGHTS AND LEGAL ISSUES

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# Fresno Fulton Mall Preliminary Fountains Assessment







**Pacific  
Water  
Art Inc.**

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**Formosa Fountain & Engineering Company**

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**Date:** 08 October 2013

**To:** James Ingles, RHAA

**Subject:** Fulton Mall, Fresno, preliminary fountains assessment.

**Preliminary fountains assessments:**

**Assessment common to all fountains:**

The fountains all appear to have been built to plan.

Some equipment vaults are not located exactly to plan and are of different construction, but similar. Some piping systems have been modified over time, but not in any significant way. The vaults and existing piping would be replaced in any case.

The concrete on most fountains is in good condition. For most of the fountains the concrete is free of cracks or other damage. Some may have minor cracks, but we would have to remove the finishes to assess this. At least one fountain exhibits some misalignment at an expansion joint.

The existing concrete appears to have a waterproofing admix, as there is no water migration noticeable on the operating fountains. For fountains without waterproofing admix, water will migrate through the concrete and the outer parts will appear wet or damp.

Some of the fountains are leaking into adjacent building basements. The water leaking into basements is most likely associated with failed expansion joints or faulty piping. The leakage into basements was reported to us, we have not observed it directly. We did not investigate which fountains are responsible for this water intrusion for the purposes of this preliminary assessment. All fountains shall have their concrete repaired and waterproofed, and piping replaced in any case.

Some of the fountains incorporate a top coat finish over the concrete interior and in some cases, the curb or edge areas. This finish appears to be plaster in some cases (presumably color faded), an early version of a pebble coating in others, and in the case of #19, an exposed rock embedment. In all cases, the edge treatments are failing. Please see the attached pictures for examples.

In all cases where the fountains had nozzles, with the exception of #9, the original nozzles are missing.

None of the fountains include a filtration system.

All existing fountain lighting fixtures are outdated and damaged and would need replacement.

No fountain incorporates a safe suction system (reference the VGB Act for more detail). The VGB act requires that the suction systems of pools (and fountains) be safe. These pools have a single suction fitting, which is an entrapment hazard, and the original safety plates are missing and have been replaced by perforated flat plates, increasing this hazard. We would replace this single, blockable suction fitting with dual fittings and vacuum break lines.

Fountain drains are routed to the storm sewer system, in violation of the US EPA CWA Sec. 402, and the California Regional Water Quality Control Board Order N. 5-01-048. Essentially the code now says that nothing but storm runoff can enter the storm sewer system. There are a few exceptions, such as irrigation runoff, washing a single car, and draining a pool that is pH balanced and the chlorine destroyed, but fountains tend to get drained when something, like soaping for example, happens to them, and as such, the water can not be routed to the storm system.

Fountain lighting circuits (where applicable) are not protected by a Class A personnel protection Ground Fault Circuit Interrupter (GFCI) devices as required by the NFPA NEC Article 680.23, and Article 680.51(A).

Fountain lighting fixtures are not protected by a low water cutoff device as required by the NFPA NEC Article 680.51(D).

Fountain makeup water discharges through a float valve and discharges under water level. There is no backflow preventer device called out on the original plans. This condition may contaminate the ICW supply in case of a pressure loss and is in violation of City of Fresno ordinance 2012-11 and others.

**Assessment per fountain:**

**It is our intention to do a more detailed analysis of the fountains chosen to be restored.**

1. This fountain was not operating during our visit, but we were advised it was recently operating and only needed a pump replacement. Expansion joint seals looked to be in poor condition and probably are a point of leakage. Calcium deposits are evident near the south end planter that may be related to either fountain or irrigation piping issues.
2. The perimeter curb top coat finish is failing.
3. The perimeter curb top coat finish is failing.
4. Not operating
5. The perimeter curb top coat finish is failing.
6. Original nozzle missing, operating with a fabricated pvc replacement.
7. Not operating, exhibiting iron discoloration.
8. Not operating.
9. Not operating, original nozzles intact. The wind control sensor is damaged. Calcium staining around the fountain is indicative of an ongoing overspray problem. This is a design problem that would exist regardless of the wind control functioning or not. The pool is too small for the water display and art element. We would suggest enlarging the pool area during the restoration and recreating the coping.
10. Not operating.
11. Not operating. This fountain had the worst condition "Pebble Tec" finish. Some of the external decorative (non-structural) concrete was missing.
12. Not operating
13. These fountain with integrated planters were entirely converted into planters.
14. Not operating, calcium staining issues, inter-level drains need repair. The artwork is in good condition.
15. Not operating, but was being repaired while we were on site. Artwork and structure in very good condition.
16. Operating, but missing nozzles and artwork. The plaster finish is in poor condition.
17. Operating, but missing nozzles and artwork. The plaster finish is in poor condition.

18. Operating, but missing nozzles and artwork. The plaster finish is in poor condition.
19. Operating, artwork in good condition. This fountain has some misalignment at one expansion joint. The exposed rock finish exhibits many cracks. Some lighting fixtures are missing and wires are exposed under water.
20. Not operating. Sever calcium and iron staining. The artwork is stained but in good condition.

**Corrective action for all fountains:**

All equipment vaults shall be replaced with new including an efficient display pump, a filter system including dedicated pump. Vault sizes and number can be determined once the fountains to be restored have been chosen. All vaults will have a 3'x3' terrazzo type hatch which will accept pavers or concrete to match the surrounding hardscape.

All piping shall be replaced with new. Equipment shall be added to the fountains to facilitate ease of maintenance (vacuum fittings, skimmers, proper filter recirculation discharges, etc.). Where possible, the fountain system shall be combined for nearby pools. This would reduce the number of filters, pumps, and chemical feed systems required.

All electrical components (controls, lighting, sensors) shall be replaced with new and up to date code compliant versions.

Fountains shall be waterproofed with a new elastomeric lining to prevent leakage. This lining can be coated with a cementitious layer to match the original finish.

Fountain suction fittings shall be replaced with safe type and number.

Finishes shall be restored or replaced with similar to original.

The original fountain structure will have to be partially demolished in all cases to replace old piping and install new equipment. The structure shall be restored to match the original.

Where practical, fountains will be combined to share water and equipment. For example, fountains 16, 17, and 18 would benefit from this. Any fountains in the same general vicinity and water level, 2&3 are a good example of this. We are waiting on the final choice for a determination of where this is practical.

Drains shall be routed to sanitary sewer. The drain requirements are likely to be 3" from the fountain to P-trap & air gap, 4" from there to the POC.

Fill water systems shall be protected by an approved backflow preventer and discharge above water level. Since all the hardscape will be removed for the restoration, all fountains between street crossings could be on the same backflow device. There are devices rated for below grade installation.

**For fountains needing to be moved:**

It is impracticable to move a concrete fountain, so in these cases, the original fountain shall be demolished and the artwork preserved. A new construction fountain matching the original shall be constructed and the original artwork installed.

**Fountain #9:**

Fountain #9 has too large of a display for too small of a pool, resulting in overspray and the evident discoloration of adjacent paving. We can either reduce the scope of the display until the splash is under control, or expand the fountain pool until large enough to encompass the splash. In this case the original pool outer area and the artwork coping would be demolished and replaced with new. It may be possible to salvage the original coping, but since the pool would be enlarged, we would still need to replicate more. We suspect the original coping was formed in place and will not be salvageable.

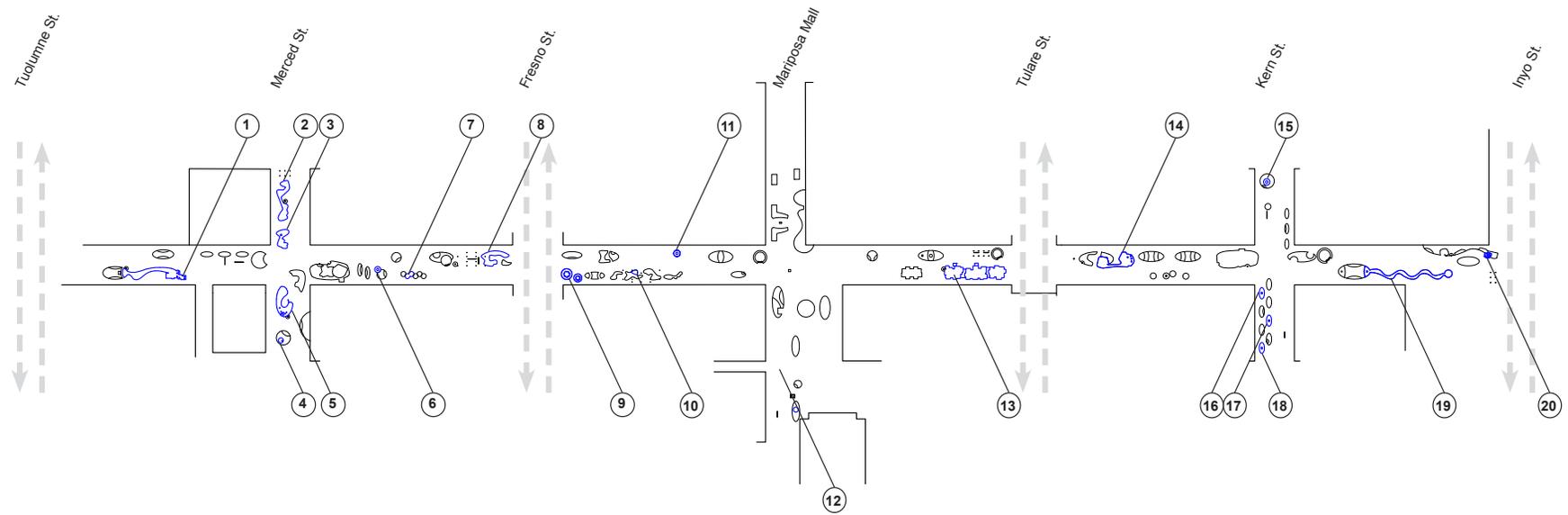
**WATER FEATURE ROUGH ORDER MAGNITUDE**

FULTON MALL - FRESNO, CA

| <b>Fountain #</b> | <b>New Mech/Elec</b> | <b>Concrete/finish Restoration</b> | <b>New Fountain Construction (Concrete)</b> |
|-------------------|----------------------|------------------------------------|---|
| 1                 | \$100,000.00         | \$100,000.00                       | \$200,000.00                                |
| 2                 | \$80,000.00          | \$60,000.00                        | \$100,000.00                                |
| 3                 | \$65,000.00          | \$30,000.00                        | \$60,000.00                                 |
| 4                 | \$50,000.00          | \$15,000.00                        | \$30,000.00                                 |
| 5                 | \$65,000.00          | \$30,000.00                        | \$60,000.00                                 |
| 6                 | \$50,000.00          | \$15,000.00                        | \$30,000.00                                 |
| 7                 | \$65,000.00          | \$15,000.00                        | \$50,000.00                                 |
| 8                 | \$80,000.00          | \$60,000.00                        | \$100,000.00                                |
| 9                 | \$80,000.00          | \$60,000.00                        | \$150,000.00                                |
| 10                | \$50,000.00          | \$15,000.00                        | \$30,000.00                                 |
| 11                | \$50,000.00          | \$15,000.00                        | \$30,000.00                                 |
| 12                | \$50,000.00          | \$15,000.00                        | \$30,000.00                                 |
| 13                | \$80,000.00          | \$60,000.00                        | \$120,000.00                                |
| 14                | \$100,000.00         | \$60,000.00                        | \$150,000.00                                |
| 15                | \$50,000.00          | \$15,000.00                        | \$30,000.00                                 |
| 16                | \$50,000.00          | \$15,000.00                        | \$30,000.00                                 |
| 17                | \$50,000.00          | \$15,000.00                        | \$30,000.00                                 |
| 18                | \$50,000.00          | \$15,000.00                        | \$30,000.00                                 |
| 19                | \$75,000.00          | \$50,000.00                        | \$100,000.00                                |
| 20                | \$80,000.00          | \$50,000.00                        | \$120,000.00                                |

**New Mech/Elec Inclusions:** Precast vault with equipment, fountain fittings, piping, controls

Water Features





*Asphalt is at least three, it's not in the same condition*





Expansion joints, probable leakage point.



Discoloration from overspray.

Dangerous suction.



To storm sewer.

Dangerous light.



Dangerous wiring.



Missing nozzle, typ.

Finish cracking.



Fountain light with calcium buildup.

Red staining, probably from iron piping.



Defunct water level control.



## Tree Inventory Report





# Tree Inventory Report

## Fulton Mall

*Prepared for:*  
**Royston, Hanamoto, Alley & Abey**  
**225 Miller Ave**  
**Mill Valley CA 94941**

*Prepared by:*  
**HortScience, Inc.**  
**325 Ray Street**  
**Pleasanton CA 94566**

**November 12, 2013**



**Inventory Report**  
**Fulton Mall**  
Fresno CA

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**Attachments**

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***Tree Assessment Map***

***Tree Assessment Form***

### ***Introduction and Overview***

Royston, Hanamoto, Alley and Abbey (RHAA) is working with the City of Fresno to redevelop the existing Fulton Mall to create a more accessible and vibrant downtown. Currently, the Fulton Mall is a pedestrian corridor that stretches over 6 blocks, from Tuolumne St. at the north end to Inyo St. at the south end. Royston, Hanamoto, Alley & Abbey requested that HortScience, Inc. prepare an **Inventory Report** for the site. This report provides the following information:

1. A survey of trees currently growing on the site.
2. Preliminary guidelines for tree preservation during the design, construction, and maintenance phases of development.

### ***Assessment Methods***

Trees were assessed on August 29, 2013. The assessment included all trees within proposed construction areas measuring 6" and greater in diameter. The assessment procedure consisted of the following steps:

1. Identifying the tree as to species;
2. Tagging each tree with a numerically coded metal tag and recording its location on a map;
3. Measuring the trunk diameter at a point 54" above grade;
4. Evaluating the health and structural condition using a scale of 1 – 5:
  - 5** - A healthy, vigorous tree, reasonably free of signs and symptoms of disease, with good structure and form typical of the species.
  - 4** - Tree with slight decline in vigor, small amount of twig dieback, minor structural defects that could be corrected.
  - 3** - Tree with moderate vigor, moderate twig and small branch dieback, thinning of crown, poor leaf color, moderate structural defects that might be mitigated with regular care.
  - 2** - Tree in decline, epicormic growth, extensive dieback of medium to large branches, significant structural defects that cannot be abated.
  - 1** - Tree in severe decline, dieback of scaffold branches and/or trunk; most of foliage from epicormics; extensive structural defects that cannot be abated.
5. Rating the suitability for preservation as "high", "moderate" or "low". Suitability for preservation considers the health, age and structural condition of the tree species, and its potential to remain an asset to the site.

**High:** Trees with good health and structural stability that have the potential for longevity at the site.

**Moderate:** Trees with somewhat declining health and/or structural defects than can be abated with treatment. The tree will require more intense management and monitoring, and may have shorter life span than those in 'high' category.

**Low:** Trees in poor health or with significant structural defects that cannot be mitigated. Tree is expected to continue to decline, regardless of treatment. The species or individual tree may have characteristics that are undesirable for landscapes, and generally are unsuited for use areas.

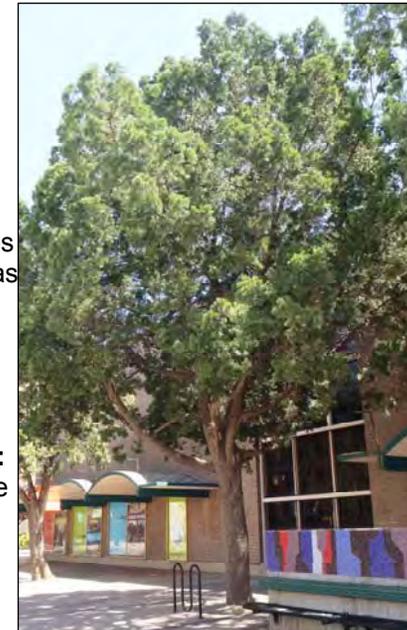
### **Description of Trees**

One hundred and fifty-four (154) trees were evaluated, representing 19 species (Table 1). Fourteen (14) of the trees were outside the right-of-way but may be impacted by the proposed improvements in these areas, including trees #180, 182-188 and 221-223 and 225-227. None of the species were native to the Fresno area and all of the trees appeared to have been planted as part of the landscape treatment. Descriptions of each tree are provided in the **Tree Assessment Form** and locations are shown on the **Tree Assessment Map** (see **Attachments**).

The most frequently occurring species was Chinese Elm with 40 trees (Table 1, following page). Trees were located throughout the mall corridor and formed the backbone of the landscape. Trunk diameters ranged from 6 - 22", with an average of 15". Nine (9) of the Chinese Elms were young, with diameters of 12" or less, 24 were semi-mature (13-18" in diameter), and seven (7) were mature (18-22" in diameter). Thirty-two (32) trees were in good condition and eight (8) in fair. In general, the species had performed well at the site and its characteristic broad, round form provides much needed shade (**Photo 1**).



**Photo 1 (Left):** Chinese elms #211 (R) and 212 (L) had broad, full crowns that provided ample shade. The trees performance was typical of the species at the Fulton Mall site.



**Photo 2 (right):** African fern pine #243 was in good condition, with only minor twig dieback.

African fern pine, with 23 trees, was the second most commonly encountered species. Trunk diameters ranged from 8-20", with an average of 16". For the species, these are mature specimens. Condition was good (13 trees) to fair (8 trees), with two (2) tree in poor. Twig dieback and thinning crowns were common for those in fair condition. African fern pines in good condition were characterized by full crowns and minor defects that can be corrected through pruning and irrigation (**Photo 2**, previous page).

**Table 1: Condition ratings and frequency of occurrence of trees. Fulton Mall. Fresno CA.**

| Common name                | Scientific name                         | Condition |           |            | No. of trees |
|----------------------------|---|-----------|-----------|------------|--------------|
|                            |   | Poor (2)  | Fair (3)  | Good (4-5) |              |
| <b>African Fern Pine</b>   | <i>Afrocarpus falcatus</i>              | 2         | 8         | 13         | 23           |
| <b>Carob</b>               | <i>Ceratonia siliqua</i>                | 1         | 1         | 2          | 4            |
| <b>Camphor</b>             | <i>Cinnamomum camphora</i>              | 3         | 5         | 2          | 10           |
| <b>Fig</b>                 | <i>Ficus carica</i>                     | -         | 1         | -          | 1            |
| <b>Raywood Ash</b>         | <i>Fraxinus oxycarpa</i> 'Raywood'      | 2         | 3         | -          | 5            |
| <b>Evergreen Ash</b>       | <i>Fraxinus uhdei</i>                   | 1         | -         | -          | 1            |
| <b>Crape Myrtle</b>        | <i>Lagerstroemia indica</i>             | -         | -         | 2          | 2            |
| <b>Southern Magnolia</b>   | <i>Magnolia grandiflora</i>             | 9         | 6         | 2          | 17           |
| <b>Olive</b>               | <i>Olea europaea</i>                    | -         | 4         | 5          | 9            |
| <b>Canary Island Pine</b>  | <i>Pinus canariensis</i>                | 5         | 6         | 7          | 18           |
| <b>Japanese Black Pine</b> | <i>Pinus thunbergiana</i>               | 1         | -         | -          | 1            |
| <b>Chinese Pistache</b>    | <i>Pistacia chinensis</i>               | -         | 1         | 5          | 6            |
| <b>Purple-Leaf Plum</b>    | <i>Prunus cerasifera</i> 'Atropurpurea' | 1         | 2         | -          | 3            |
| <b>Flowering Cherry</b>    | <i>Prunus serrulata</i>                 | -         | -         | 1          | 1            |
| <b>Callery Pear</b>        | <i>Pyrus calleryana</i>                 | 2         | 1         | -          | 3            |
| <b>Holly Oak</b>           | <i>Quercus ilex</i>                     | -         | -         | 1          | 1            |
| <b>Chinese Tallow</b>      | <i>Triadica sebifera</i>                | 1         | 4         | 3          | 8            |
| <b>Chinese Elm</b>         | <i>Ulmus parvifolia</i>                 | -         | 8         | 32         | 40           |
| <b>Zelkova</b>             | <i>Zelkova serrata</i>                  | 1         | -         | -          | 1            |
| <b>Total</b>               |   | <b>29</b> | <b>50</b> | <b>75</b>  | <b>154</b>   |
|                            |   | 19%       | 32%       | 49%        | 100%         |

Canary Island Pine, with 17 trees was well represented. The species had performed moderately, with seven (7) trees in good condition, six (6) trees in fair condition and five (5) in poor. The trees had an upright, narrow form, typical of the species. Several had small, sparse canopies (Photo 3), which appeared to be due to a combination of over-pruning and a lack of adequate irrigation. Many of the Canary Island Pines were in small cut-outs, given their size at maturity. Astro-turf had been placed around the base of others.

Southern Magnolia (17) trees, was an example of a species that had not performed well at the site. Nine (9) trees were in poor condition, six (6) were in fair and two (2) were in good. In general, the species performs best in hot conditions where there is ample water. Fresno is hot, but lacks rainfall and water stress is likely the cause of the decline.

The remaining species were represented by 10 or fewer individuals. The following highlights the most notable of these:

- Six (6) semi-mature to mature Chinese Pistache trees were assessed. Five (5) were in good condition and one (1) was in fair. The species was one of the best performers at the site.
- Camphor (10 trees) and Chinese Tallow (8 trees) were moderate performers. Both species had half of the trees in fair condition.
- Callery Pear and purple-leaf plum (3 trees each) had not performed well.

Overall, tree condition at Fulton mall was good (49%), with almost half of the trees in that category. Fifty (50) trees (32%) were in fair condition and 29 were in poor (19%). In general, the site was extremely dry and the trees did not appear to be receiving any irrigation. Some of the planting areas had been covered with astro turf. Many of the trees had been planted in small concrete cut-outs (given their potential size at maturity). This had resulted in displaced concrete around some of the trees.



**Photo 3:** Looking east at Canary Island Pines #119-122 (L to R). The trees had the tall, narrow form typical of the species. Canary Island Pine #122 (L) was one of the trees in poor condition, with a small, sparse canopy.

### ***Suitability for Preservation***

Trees that are preserved on development sites must be carefully selected to make sure that they may survive development impacts, adapt to a new environment and perform well in the landscape. Our goal is to identify trees that have the potential for long-term health, structural stability and longevity. Evaluation of suitability for preservation considers several factors:

- **Tree health**  
Healthy, vigorous trees are better able to tolerate impacts such as root injury, demolition of existing structures, changes in soil grade and moisture, and soil compaction than are non-vigorous trees.
- **Structural integrity**  
Trees with significant amounts of wood decay and other structural defects that cannot be corrected are likely to fail. Such trees should not be preserved in areas where damage to people or property is likely. Carob #199 is an example of such a tree. It had extensive trunk decay and leaned S. toward a tot lot.
- **Species response**  
There is a wide variation in the response of individual species to construction impacts and changes in the environment. For example, Chinese elm and African fern pine are relatively tolerant of construction impacts while Southern magnolia and camphor are more sensitive.
- **Tree age and longevity**  
Old trees, while having significant emotional and aesthetic appeal, have limited physiological capacity to adjust to an altered environment. Young trees are better able to generate new tissue and respond to change.
- **Species invasiveness**  
Species which spread across a site and displace desired vegetation are not always appropriate for retention. This is particularly true when indigenous species are displaced. The California Invasive Plant Inventory Database (<http://www.cal-ipc.org/paf/>) lists species identified as being invasive. While Chinese Tallow and Olive are identified as invasive, they are unlikely to displace any species at the Fresno Mall site.

Each tree was rated for suitability for preservation based upon its age, health, structural condition and ability to safely coexist within a development environment (Table 2, following page).

We consider trees with high suitability for preservation to be the best candidates for preservation. We do not recommend retention of trees with low suitability for preservation in areas where people or property will be present. Retention of trees with moderate suitability for preservation depends upon the intensity of proposed site changes.

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**Table 2: Tree suitability for preservation  
Fulton Mall, Fresno**

|                 |  |
|-----------------|--|
| <b>High</b>     | These are trees with good health and structural stability that have the potential for longevity at the site. Twenty-five (25) trees were highly suitable for preservation; including 14 Chinese Elm, three (3) African Fern Pines, three (3) Chinese Pistache, two (2) Crape Myrtles, and one (1) each of Olive, Flowering Cherry and Canary Island Pine.  |
| <b>Moderate</b> | Trees in this category have fair health and/or structural defects that may be abated with treatment. Trees in this category require more intense management and monitoring, and may have shorter life-spans than those in the “high” category. Eighty-two (82) trees were of moderate suitability for preservation, including 25 Chinese Elm, 16 African Fern Pines, 12 Canary Island Pines, eight (8) Olives, six (6) Chinese Tallow, three (3) each of Southern Magnolia, two (2) Purple-Leaf Plums, two (2) Carobs, one (1) Holly Oak and one (1) Callery Pear.   |
| <b>Low</b>      | Trees in this category are in poor health or have significant defects in structure that cannot be abated with treatment. These trees can be expected to decline regardless of management. The species or individual tree may possess either characteristics that are undesirable in landscape settings or be unsuited for use areas. Forty-seven (47) trees had low suitability for preservation, including 14 Southern Magnolias, seven (7) Camphor, five (5) Raywood Ash, five (5) Canary Island Pines, four (4) African Fern Pines, two (2) each of Chinese Tallow, Carob and Callery Pear, and one (1) each of Zelkova, Japanese Black Pine, Fig, Evergreen Ash, Chinese Elm and Purple-Leaf Plum. |

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**Summary**

One hundred and fifty-four (154) trees 6” and greater in diameter were assessed at the Fulton Mall site in Fresno. Fourteen (14) of the trees were outside the right-of-way but may be impacted by the proposed improvements in these areas, including trees #180, 182-188 and 221-223 and 225-227.

Chinese Elm (40 trees) and African Fern Pine (23 trees), formed the backbone of the landscaping. These species, along with Chinese Pistache (6 trees) had performed well at the site. Canary Island Pine (18 trees), Camphor (10 trees) and Chinese Tallow (8 trees) were moderate performers. Southern Magnolia (17 trees), Raywood Ash (5 trees), Callery Pear and Purple-Leaf Plum (3 trees each) had not performed well.

Overall, tree condition was good (49%) to fair (32%) (Table 1, page 3). Twenty-nine (29) trees were in poor condition, including nine (9) of the Southern Magnolias and five (5) Canary Island Pines.

Twenty-five (25) trees were highly suitable for preservation, 82 were moderate, and 47 were poor (Table 2, page 5). I recommend focusing preservation efforts on those trees with good suitability for preservation. Retention of trees with moderate suitability for preservation depends upon the intensity of proposed site changes.

### ***Preliminary Tree Preservation Guidelines***

The following recommendations will help reduce impacts to trees from development as well as maintain and improve their health and vitality through the clearing, grading and construction phases. The key elements of a tree preservation plan for this site would include:

- Providing supplemental irrigation to trees identified for preservation prior to and during the demolition and construction process. This will help improve the health and resiliency of the trees to potential root loss and construction related impacts.
- Retaining select trees with good suitability for preservation, including Chinese Elms, African Fern Pines, Chinese Pistache and select Canary Island Pines, Camphors and Chinese Tallows.
- Establishing **TREE PROTECTION ZONES** for each tree to be preserved.

### **Design recommendations**

1. Provide the Consulting Arborist with all project plans for review and assessment of tree impacts and necessary protection measures.
2. For trees identified for preservation, designate a **TREE PROTECTION ZONE** in which no construction, grading and underground services including utilities, sub-drains, water or sewer will be located. For design purposes, the **TREE PROTECTION ZONE** should be the dripline at the minimum. For mature trees, providing additional space will help minimize impacts and improve the likelihood of successful tree preservation.
3. Include **Tree Preservation Notes**, prepared by the Consulting Arborist, on all plans.
4. Verify that any herbicides placed under paving materials are safe for use around trees and labeled for that use.

5. Design irrigation systems so that no trenching will occur within the **TREE PROTECTION ZONE**.
6. Do not lime soil within 30' of any tree designated for preservation. Lime is toxic to tree roots.

**Pre-construction treatments and recommendations**

1. Have the construction superintendent meet with the Consulting Arborist before beginning work to discuss work procedures and tree protection.
2. Fence all trees to be retained to completely enclose the **TREE PROTECTION ZONE** prior to demolition, grubbing or grading. Fences shall be 6 ft. chain link or equivalent as approved by the City. Fences are to remain in place until all grading and construction is completed.
3. Prune trees to be preserved to clean the crown and to provide construction clearance. Any pruning of off-site trees must be done with the property owner's permission. All pruning shall be completed by a Certified Arborist or Tree Worker and adhere to the *Tree Pruning Guidelines* of the International Society of Arboriculture. Brush shall be chipped and spread beneath the trees within the **TREE PROTECTION ZONE** prior to initiating construction.

**Recommendations for tree protection during construction**

1. Prohibit grading, construction, demolition or other work within the **TREE PROTECTION ZONE**. Any modifications must be approved and monitored by the Consulting Arborist.
2. Ensure that any root pruning required for construction purposes receives the prior approval of, and is supervised by, the Consulting Arborist.
3. Apply and maintain 3-4" of wood chip mulch within the **TREE PROTECTION ZONE**. Keep the mulch 2' from the base of tree trunks.
4. Evaluate any injury to trees that should occur during construction. Notify the Consulting Arborist so that appropriate treatments can be applied.
5. Prohibit the dumping and/or storage of excess soil, chemicals, debris, equipment or other materials within the **TREE PROTECTION ZONE**.
6. Require that any tree pruning needed for clearance during construction be performed by a Certified Arborist and not by construction personnel.

If you have any questions regarding my observations or recommendations, please contact me.

**HortScience, Inc.**

John Leffingwell  
Board Certified Master Arborist WE-3966B  
Registered Consulting Arborist #442

Attached      ***Tree Assessment Form***

***Tree Assessment Map***

# Tree Assessment

Fulton Mall  
Fresno, California  
August 2013



| TREE No. | SPECIES            | SIZE DIAMETER (in inches) | CONDITION 1=POOR 5=EXCELLENT | SUITABILITY FOR PRESERVATION | COMMENTS   |
|----------|--------------------|---------------------------|------------------------------|------------------------------|--|
| 101      | Olive              | 19                        | 3                            | Moderate                     | Topped at 15'; sun scald W.  |
| 102      | Camphor            | 25                        | 4                            | Moderate                     | Multiple attachments at 5'; spreading form; headed back to 4-6" stubs; growing in astro turf.  |
| 103      | Fig                | 7                         | 3                            | Low                          | Leans NW.; trunk wound from stem failure.  |
| 104      | Camphor            | 21                        | 4                            | Moderate                     | Multiple attachments at 6'; spreading form; dieback to 2".                                     |
| 105      | Camphor            | 15                        | 3                            | Low                          | Multiple attachments at 6'; trunk and branch wounds; dieback in upper crown; epicormic shoots. |
| 106      | Camphor            | 14                        | 2                            | Low                          | Codominant trunks at 7'; thin crown; extensive dieback.  |
| 107      | Camphor            | 11                        | 1                            | Low                          | Dead top; declining.   |
| 108      | Southern Magnolia  | 10                        | 2                            | Low                          | Small crown; dieback; very dry.  |
| 109      | Purple-Leaf Plum   | 8                         | 3                            | Moderate                     | Good form; broken branch W.; twig dieback.   |
| 110      | Canary Island Pine | 21                        | 3                            | Moderate                     | Upright form; narrow crown; in very small planting space.                                      |
| 111      | Canary Island Pine | 18                        | 3                            | Moderate                     | Corrected lean S.; narrow crown; in very small planting  |
| 112      | Canary Island Pine | 16                        | 2                            | Low                          | Very narrow crown; dieback; in very small planting space.                                      |
| 113      | Canary Island Pine | 16                        | 2                            | Low                          | Leans SW.; crook at 15'; very narrow crown; dieback; in  |
| 114      | Canary Island Pine | 24                        | 4                            | High                         | Upright form; full crown; in very small planting space.  |
| 115      | Chinese Pistache   | 13                        | 4                            | Moderate                     | Good form; planted in median island; branch wound from trucks S.                               |
| 116      | Chinese Elm        | 6                         | 5                            | Moderate                     | Good young tree; planted in median island.   |
| 117      | Chinese Pistache   | 12                        | 3                            | Moderate                     | One sided W.; long lateral W.; planted in median island.                                       |
| 118      | Olive              | 13,11                     | 4                            | Moderate                     | Codominant trunks at base; crown reduced S.; fruiting.   |
| 119      | Canary Island Pine | 25                        | 4                            | Moderate                     | Upright form; branches reduced; in very small planting   |
| 120      | Canary Island Pine | 16                        | 1                            | Low                          | Very thin crown; declining; in very small planting space.                                      |
| 121      | Canary Island Pine | 16                        | 1                            | Low                          | Very thin crown; declining; in very small planting space.                                      |

# Tree Assessment

Fulton Mall  
Fresno, California  
August 2013



| TREE No. | SPECIES            | SIZE DIAMETER (in inches) | CONDITION 1=POOR 5=EXCELLENT | SUITABILITY FOR PRESERVATION | COMMENTS  |
|----------|--------------------|---------------------------|------------------------------|------------------------------|---|
| 122      | Canary Island Pine | 12                        | 2                            | Low                          | Small, thin crown; declining; in very small planting space.                       |
| 123      | Canary Island Pine | 22                        | 3                            | Moderate                     | Upright form; thinning canopy; branches reduced; in very small planting space.    |
| 124      | Southern Magnolia  | 13                        | 3                            | Low                          | Significant dieback; very dry.  |
| 125      | Southern Magnolia  | 14                        | 3                            | Low                          | Significant dieback; very dry.  |
| 126      | Chinese Elm        | 16                        | 4                            | Moderate                     | One sided NW.; long lateral limbs NW.; epicormics.                                |
| 127      | Chinese Elm        | 16                        | 4                            | Moderate                     | Leans NW.; long lateral limb NW.; epicormics.                                     |
| 128      | Chinese Elm        | 11                        | 3                            | Moderate                     | Slight lean W.; thin crown; dieback to 2"; epicormics.                            |
| 129      | Chinese Elm        | 19                        | 3                            | Low                          | Very thin crown; extensive twig dieback N.; epicormics.                           |
| 130      | Crape Myrtle       | 8                         | 5                            | High                         | Good young tree; twig dieback.  |
| 131      | Southern Magnolia  | 15                        | 2                            | Low                          | Significant dieback; very dry.  |
| 132      | Olive              | 13,11                     | 4                            | Moderate                     | Codominant trunks at base; crown reduced; lateral N.; fruiting.                   |
| 133      | Olive              | 12,12,10                  | 4                            | Moderate                     | Multiple attachments at base; crown reduced; branch failure & wound W.; fruiting. |
| 134      | Chinese Elm        | 22                        | 4                            | High                         | Spreading form; trunk wound S.; long lateral limbs S. & W.; epicormics.           |
| 135      | Chinese Elm        | 20                        | 4                            | Moderate                     | Spreading form; long lateral limbs N. & W.; displacing hard scape.                |
| 136      | Chinese Elm        | 20                        | 4                            | High                         | Spreading form; long lateral limbs N.   |
| 137      | Zelkova            | 18                        | 2                            | Low                          | Thin crown; dieback; girdling roots.  |
| 138      | Southern Magnolia  | 10                        | 4                            | Moderate                     | Good young tree; already has twig dieback.  |
| 139      | Southern Magnolia  | 8                         | 2                            | Low                          | Small crown; extensive dieback.   |
| 140      | Chinese Elm        | 10                        | 5                            | High                         | Good young tree; planted in astro turf.   |
| 141      | Chinese Elm        | 12                        | 4                            | Moderate                     | Trunk sweeps N. from base; twig dieback throughout crown; planted in astro turf.  |

# Tree Assessment

Fulton Mall  
Fresno, California  
August 2013



| TREE No. | SPECIES           | SIZE DIAMETER (in inches) | CONDITION 1=POOR 5=EXCELLENT | SUITABILITY FOR PRESERVATION | COMMENTS   |
|----------|-------------------|---------------------------|------------------------------|------------------------------|--|
| 142      | Chinese Elm       | 8                         | 4                            | High                         | Upright, narrow form; planted in astro turf.                 |
| 143      | Chinese Elm       | 14                        | 4                            | Moderate                     | Spreading form; limb failed from NE.; planted in astro turf. |
| 144      | Southern Magnolia | 16                        | 2                            | Low                          | Outgrown space; pillowing over concrete; extensive dieback.  |
| 145      | African Fern Pine | 19                        | 4                            | Moderate                     | Good form; recent branch failures SW.                        |
| 146      | African Fern Pine | 19                        | 5                            | High                         | Good form and structure.                                     |
| 147      | Chinese Elm       | 15                        | 4                            | Moderate                     | Spreading form; slightly thin crown; long lateral limb SW.   |
| 148      | Chinese Elm       | 16                        | 4                            | Moderate                     | Good form; slightly thin crown; twig dieback.                |
| 149      | Chinese Elm       | 16                        | 4                            | Moderate                     | Good form; slightly thin crown; twig dieback; lateral N.     |
| 150      | Chinese Elm       | 16                        | 4                            | Moderate                     | Good form; slightly thin crown; twig dieback; lateral W.     |
| 151      | Chinese Elm       | 16                        | 4                            | Moderate                     | Narrow form; slightly thin crown; twig dieback.              |
| 152      | African Fern Pine | 19                        | 4                            | Moderate                     | Good form and structure; crown starting to thin.             |
| 153      | African Fern Pine | 13                        | 3                            | Moderate                     | Crowded; narrow form; crown starting to thin.                |
| 154      | Purple-Leaf Plum  | 7                         | 2                            | Low                          | Extensive dieback.   |
| 155      | Purple-Leaf Plum  | 8                         | 3                            | Moderate                     | Good form; thin canopy.                                      |
| 156      | Southern Magnolia | 19                        | 3                            | Moderate                     | Upright form; dieback.                                       |
| 157      | Chinese Elm       | 17                        | 4                            | Moderate                     | Upright form; laterals W.; twig dieback.                     |
| 158      | Chinese Elm       | 16                        | 3                            | Moderate                     | Upright form; thin canopy; twig dieback.                     |
| 159      | Chinese Elm       | 15                        | 3                            | Moderate                     | Upright form; thin canopy; twig dieback.                     |
| 160      | Chinese Elm       | 19                        | 4                            | Moderate                     | Good form; lateral N.; thin upper canopy; twig dieback.      |
| 161      | Southern Magnolia | 7                         | 1                            | Low                          | Little live material remains.                                |
| 162      | Southern Magnolia | 11                        | 2                            | Low                          | Extensive dieback.   |
| 163      | Southern Magnolia | 9                         | 4                            | Moderate                     | Small but full crown.  |
| 164      | African Fern Pine | 16                        | 4                            | Moderate                     | Codominant trunks at 6'; leans N.                            |
| 165      | African Fern Pine | 13                        | 4                            | Moderate                     | Upright form; fair structure; 6" stem extends E.             |
| 166      | African Fern Pine | 13                        | 4                            | Moderate                     | Multiple attachments at 7'; upright form.                    |

# Tree Assessment

Fulton Mall  
Fresno, California  
August 2013



| TREE No. | SPECIES            | SIZE DIAMETER (in inches) | CONDITION 1=POOR 5=EXCELLENT | SUITABILITY FOR PRESERVATION | COMMENTS   |
|----------|--------------------|---------------------------|------------------------------|------------------------------|--|
| 167      | African Fern Pine  | 12                        | 3                            | Moderate                     | Multiple attachments at 6'; poor structure; thin in upper crown.                                 |
| 168      | Holly Oak          | 13                        | 4                            | Moderate                     | Growing in median island; codominant trunks at 7'; one sided W.; twig dieback.                   |
| 169      | Chinese Pistache   | 18                        | 4                            | High                         | Growing in median island; codominant trunks at 6'; good form; branch wound E.                    |
| 170      | Southern Magnolia  | 10                        | 2                            | Low                          | Dieback; basal wound W.; engulfed in wisteria.   |
| 171      | Canary Island Pine | 21                        | 4                            | Moderate                     | Good form; significant needle loss; planted in astro turf.                                       |
| 172      | Canary Island Pine | 25                        | 4                            | Moderate                     | Good form; significant needle loss; planted in astro turf.                                       |
| 173      | Canary Island Pine | 16                        | 3                            | Moderate                     | Slight crook at 15'; significant needle loss; planted in astro turf.                             |
| 174      | Canary Island Pine | 24                        | 4                            | Moderate                     | Good form; significant needle loss; planted in astro turf.                                       |
| 175      | Camphor            | 18                        | 3                            | Moderate                     | Multiple attachments at 6'; spreading form; dieback; epicormic shoots.                           |
| 176      | Camphor            | 20                        | 3                            | Low                          | Multiple attachments at 6'; one sided N.; dieback to 2"; epicormic shoots; displacing hardscape. |
| 177      | Camphor            | 14                        | 3                            | Low                          | Multiple attachments at 7'; extensive dieback.   |
| 178      | Camphor            | 11                        | 1                            | Low                          | All but dead.  |
| 179      | Camphor            | 14                        | 3                            | Low                          | Multiple attachments at 7'; extensive dieback.   |
| 180      | Callery Pear       | 18                        | 3                            | Moderate                     | Multiple attachments at 7'; pruned hard; dieback.  |
| 181      | Olive              | 13,13                     | 3                            | Moderate                     | Codominant trunks at base; crown reduced; recent branch failure NE.; lateral N.; fruiting.       |
| 182      | Callery Pear       | 13                        | 2                            | Low                          | Multiple attachments at 7'; pruned hard.   |
| 183      | Callery Pear       | 11                        | 2                            | Low                          | Multiple attachments at 7'; pruned hard.   |
| 184      | Raywood Ash        | 13                        | 1                            | Low                          | Multiple attachments at 7'; pruned hard; significant surface roots.                              |

# Tree Assessment

Fulton Mall  
Fresno, California  
August 2013



| TREE No. | SPECIES            | SIZE DIAMETER (in inches) | CONDITION 1=POOR 5=EXCELLENT | SUITABILITY FOR PRESERVATION | COMMENTS   |
|----------|--------------------|---------------------------|------------------------------|------------------------------|--|
| 185      | Raywood ash        | 12                        | 3                            | Low                          | Multiple attachments at 8'; topped at 8'; significant surface roots.                       |
| 186      | Raywood ash        | 13                        | 1                            | Low                          | Multiple attachments at 7'; pruned hard; significant surface roots.                        |
| 187      | Raywood ash        | 11                        | 3                            | Low                          | Multiple attachments at 8'; significant surface roots.                                     |
| 188      | Raywood ash        | 18                        | 3                            | Low                          | Multiple attachments at 7'; high crown; significant surface roots.                         |
| 189      | Southern Magnolia  | 13                        | 3                            | Low                          | Dieback; thin crown.   |
| 190      | Canary Island Pine | 24                        | 4                            | Moderate                     | Good form; significant needle loss; very small planter.                                    |
| 191      | Canary Island Pine | 23                        | 3                            | Moderate                     | Good form; significant needle loss; very small planter.                                    |
| 192      | Canary Island Pine | 20                        | 3                            | Moderate                     | Good form; significant needle loss; very small planter.                                    |
| 193      | Canary Island Pine | 25                        | 4                            | Moderate                     | Leans W.; good form; significant needle loss.  |
| 194      | Southern Magnolia  | 19                        | 2                            | Low                          | Extensive dieback.   |
| 195      | African Fern Pine  | 18                        | 3                            | Moderate                     | Multiple attachments at 10'; dieback in upper crown.                                       |
| 196      | Carob              | 21                        | 4                            | Moderate                     | Multiple attachments at 8'; lateral E.; dieback; displacing hardscape W.                   |
| 197      | Carob              | 25                        | 4                            | Moderate                     | Multiple attachments at 8'; one sided N.; pruning wounds; dieback; displacing hardscape W. |
| 198      | Carob              | 15                        | 3                            | Low                          | Multiple attachments at 8'; cavity NW.; dieback.   |
| 199      | Carob              | 15                        | 1                            | Low                          | Extensive decay; leans S. to tot lot.  |
| 200      | African Fern Pine  | 20                        | 4                            | Moderate                     | Good form; dieback in upper crown; large surface root E.                                   |
| 201      | Olive              | 14,12,10                  | 4                            | Moderate                     | Multiple attachments at base; one stem extends N.; dieback; fruiting.                      |
| 202      | Chinese Tallow     | 8                         | 3                            | Moderate                     | Thin canopy; twig dieback; small planter.  |
| 203      | Chinese Tallow     | 12                        | 3                            | Low                          | Codominant trunks at 10'; thin canopy; dieback; small planter.                             |

# Tree Assessment

Fulton Mall  
Fresno, California  
August 2013



| TREE No. | SPECIES           | SIZE DIAMETER (in inches) | CONDITION 1=POOR 5=EXCELLENT | SUITABILITY FOR PRESERVATION | COMMENTS  |
|----------|-------------------|---------------------------|------------------------------|------------------------------|---|
| 204      | Chinese Tallow    | 9                         | 2                            | Low                          | Upright; thin canopy; dieback; small planter.   |
| 205      | Chinese Tallow    | 15                        | 4                            | Moderate                     | Codominant trunks at 8'; twig dieback; small planter.   |
| 206      | Olive             | 16,14                     | 4                            | High                         | Codominant trunks at base; good form; twig dieback; fruiting.   |
| 207      | Olive             | 141,10,8                  | 3                            | Moderate                     | Multiple attachments at base; 11" stem extends N.; crack forming in attachment; twig dieback; fruiting. |
| 208      | Chinese Elm       | 15                        | 4                            | Moderate                     | Upright form; thin upper canopy; twig dieback; small planter.   |
| 209      | Chinese Elm       | 7                         | 4                            | High                         | Good young tree; twig dieback; small planter.   |
| 210      | Chinese Elm       | 13                        | 4                            | Moderate                     | One sided E.; lateral S.; twig dieback; small planter.  |
| 211      | Chinese Elm       | 20                        | 4                            | High                         | Spreading form; long laterals S. & W.; twig dieback; planted in astro turf.                             |
| 212      | Chinese Elm       | 13                        | 3                            | Moderate                     | One sided W.; laterals; twig dieback; small planter.  |
| 213      | Chinese Elm       | 14                        | 4                            | High                         | Codominant trunks at 6'; laterals; twig dieback; small planter.   |
| 214      | Chinese Elm       | 14                        | 4                            | Moderate                     | Good form; laterals W.; branch failure S.; small planter.   |
| 215      | Chinese Elm       | 14                        | 4                            | High                         | Good form; laterals W.; pruning wound E.; small planter.  |
| 216      | Chinese Elm       | 16                        | 4                            | High                         | Codominant trunks at 8'; one stem extends S.; twig dieback; small planter.                              |
| 217      | Chinese Elm       | 20                        | 4                            | Moderate                     | Codominant trunks at 6'; N. stem adding wood to support weight; twig dieback; small planter.            |
| 218      | African Fern Pine | 8                         | 2                            | Low                          | Codominant trunks at 6'; large trunk wound W.; small crown.   |
| 219      | Crape Myrtle      | 7                         | 4                            | High                         | Good form; trunk wounds.  |
| 220      | Evergreen Ash     | 14                        | 2                            | Low                          | Multiple attachments at 6'; pruned hard; decay column from branch attachments to base.                  |

# Tree Assessment

Fulton Mall  
Fresno, California  
August 2013



| TREE No. | SPECIES           | SIZE DIAMETER (in inches) | CONDITION 1=POOR 5=EXCELLENT | SUITABILITY FOR PRESERVATION | COMMENTS  |
|----------|-------------------|---------------------------|------------------------------|------------------------------|---|
| 221      | Chinese Elm       | 9                         | 3                            | Moderate                     | Leans E.; small crown; twig dieback; small planter.                                 |
| 222      | Chinese Elm       | 10                        | 4                            | Moderate                     | Codominant trunks at 7'; flat, spreading crown; twig dieback; small planter.        |
| 223      | Chinese Elm       | 12                        | 3                            | Moderate                     | Multiple attachments at 10'; very thin in upper crown; twig dieback; small planter. |
| 224      | Olive             | 11,9,7                    | 3                            | Moderate                     | Multiple attachments at base; bark checking at base; twig dieback; fruiting.        |
| 225      | Chinese Pistache  | 15                        | 4                            | High                         | Multiple attachments at 6'; good form; twig dieback.                                |
| 226      | Chinese Pistache  | 15                        | 4                            | High                         | Multiple attachments at 6'; spreading form; twig dieback.                           |
| 227      | Chinese Pistache  | 17                        | 4                            | Moderate                     | Large pruning wounds; laterals W.; twig dieback.                                    |
| 228      | Chinese Elm       | 18                        | 4                            | High                         | Codominant trunks at 10'; one sided N.; twig dieback; small planter.                |
| 229      | Chinese Elm       | 13                        | 4                            | High                         | Upright form; small lateral NE.; twig dieback; small planter.                       |
| 230      | Chinese Elm       | 17                        | 4                            | High                         | Good form; 8" low lateral N.; twig dieback; small planter.                          |
| 231      | Southern Magnolia | 11                        | 2                            | Low                          | Extensive twig dieback.   |
| 232      | Flowering Cherry  | 6,4                       | 4                            | High                         | Codominant trunks at 3'; included bark.   |
| 233      | Chinese Tallow    | 12                        | 4                            | Moderate                     | Codominant trunks at 8'; good form; displacing concrete; small planter.             |
| 234      | Chinese Tallow    | 9                         | 3                            | Moderate                     | Upright form; small crown; small planter.   |
| 235      | Chinese Tallow    | 11                        | 4                            | Moderate                     | Slight lean S.; high crown; small planter.  |
| 236      | Chinese Tallow    | 9                         | 3                            | Moderate                     | One sided S.; ribbing along trunk; small planter.                                   |
| 237      | Southern Magnolia | 10                        | 3                            | Low                          | Good form; twig dieback.  |
| 238      | Southern Magnolia | 11                        | 3                            | Low                          | Good form; twig dieback.  |
| 239      | Chinese Elm       | 18                        | 4                            | High                         | Codominant trunks at 10'; good form; twig dieback; small planter.                   |

# Tree Assessment

Fulton Mall  
Fresno, California  
August 2013



| TREE No. | SPECIES            | SIZE DIAMETER (in inches) | CONDITION 1=POOR 5=EXCELLENT | SUITABILITY FOR PRESERVATION | COMMENTS   |
|----------|--------------------|---------------------------|------------------------------|------------------------------|--|
| 240      | Chinese Elm        | 15                        | 3                            | Moderate                     | Leans E.; bark separating at 10-15'; twig dieback; small planter.                    |
| 241      | Chinese Elm        | 18                        | 4                            | High                         | Codominant trunks at 15'; good form; twig dieback; small planter.                    |
| 242      | African Fern Pine  | 19                        | 3                            | Moderate                     | Multiple attachments at 10'; old topping points; twig dieback; displacing hardscape. |
| 243      | African Fern Pine  | 18                        | 4                            | Moderate                     | Multiple attachments at 10'; narrow attachments; twig dieback.                       |
| 244      | African Fern Pine  | 17                        | 2                            | Low                          | Multiple attachments at 8'; bark checking on main upright stem; dieback.             |
| 245      | African Fern Pine  | 17                        | 3                            | Low                          | Multiple attachments at 8'; one sided N.; dieback.                                   |
| 246      | African Fern Pine  | 15                        | 3                            | Low                          | Codominant trunks at 8'; one stem extends S.; dieback.                               |
| 247      | African Fern Pine  | 15                        | 3                            | Moderate                     | Multiple attachments at 12'; twig dieback.   |
| 248      | African Fern Pine  | 20                        | 4                            | Moderate                     | Multiple attachments at 12'; decay in W. stem above attachments; twig dieback.       |
| 249      | Japanes Black Pine | 17                        | 2                            | Low                          | Corrected lean E.; dieback throughout crown.   |
| 250      | African Fern Pine  | 19                        | 4                            | High                         | Codominant trunks at 10'; good form; dieback.  |
| 251      | African Fern Pine  | 16                        | 4                            | Moderate                     | Multiple attachments at 10'; thin in upper crown; twig dieback.                      |
| 252      | African Fern Pine  | 14                        | 4                            | Moderate                     | Multiple attachments at 10'; thin in upper crown; twig dieback.                      |
| 253      | African Fern Pine  | 16                        | 4                            | High                         | Multiple attachments at 10'; lateral W.; twig dieback.                               |
| 254      | African Fern Pine  | 19                        | 3                            | Moderate                     | Multiple attachments at 10'; fair structure; bark checking on N. stem; thin crown N. |

# Tree Assessment Map

Fulton Mall  
Fresno, CA

Map 1 of 3

Prepared for:  
Royston, Hamamoto, Alley & Abby  
Mill Valley, CA

September, 2013

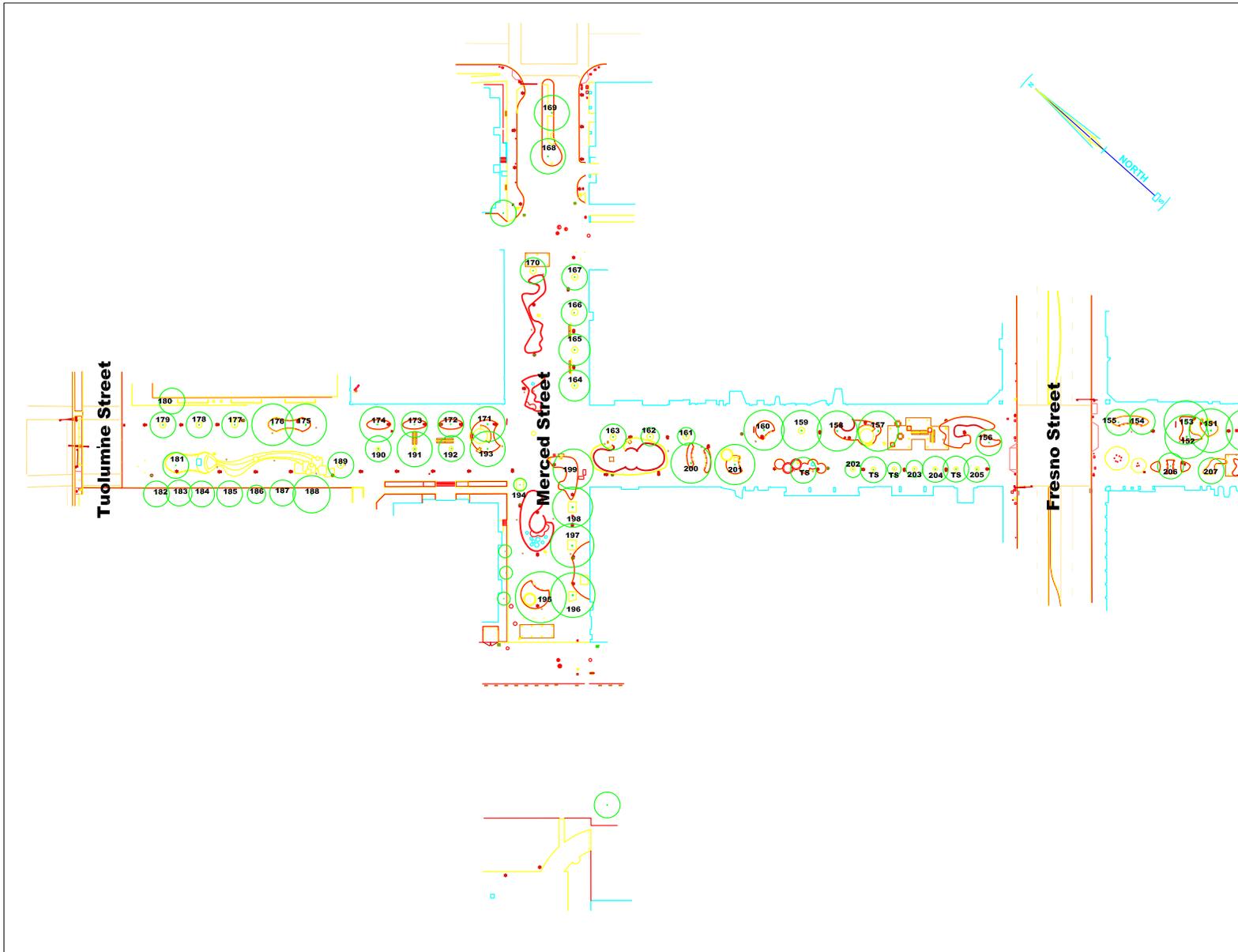
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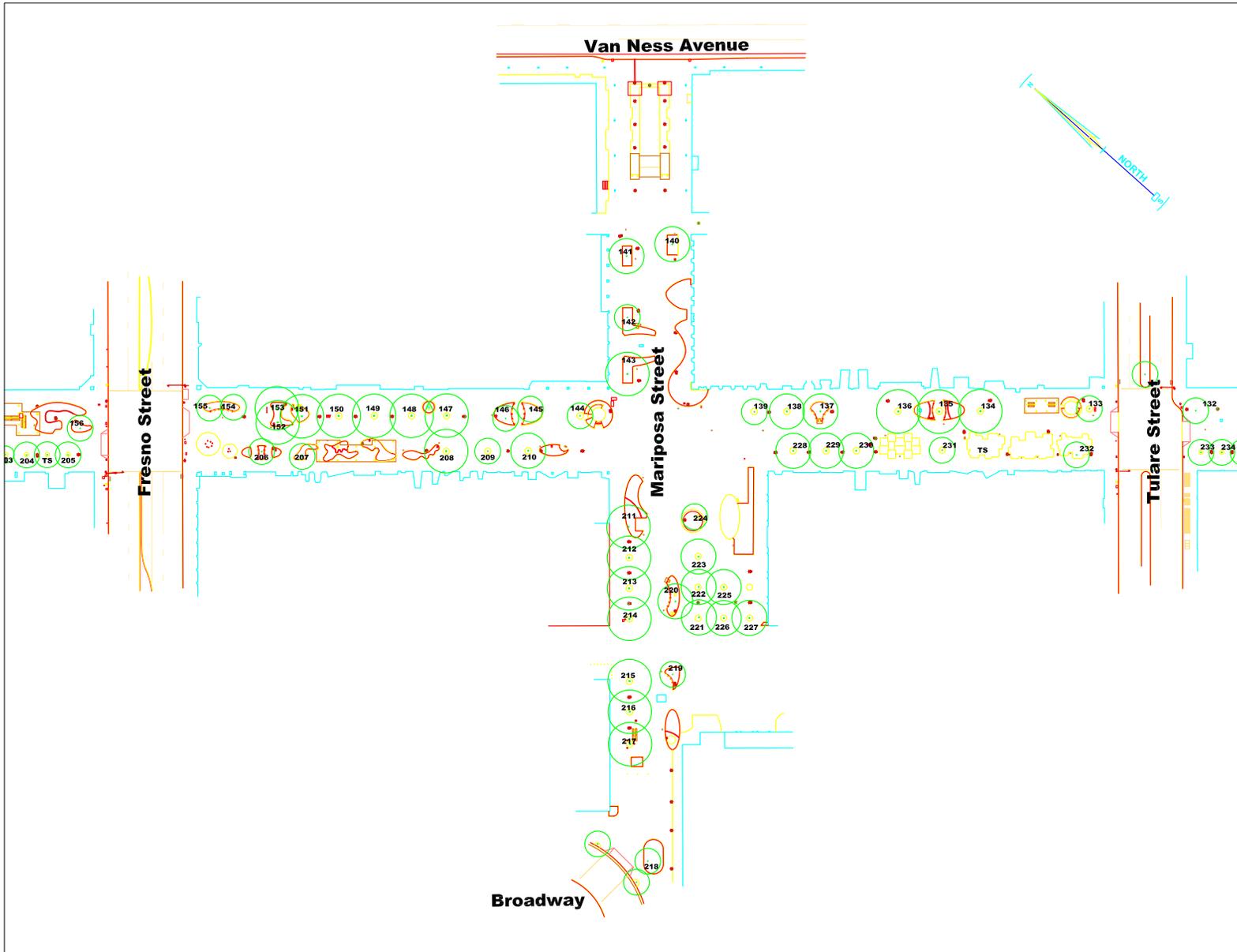
Notes:  
Base map provided by:  
Steven J. LaFranchi & Associates, Inc.  
Petaluma, CA

Numbered tree locations  
are approximate.



325 Ray Street  
Pleasanton, CA 94566  
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## Tree Assessment Map

Fulton Mall  
Fresno, CA

Map 2 of 3

Prepared for:  
Royston, Hamamoto, Alley & Abby  
Mill Valley, CA

September, 2013

No Scale

Notes:  
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## Tree Assessment Map

Fulton Mall  
Fresno, CA

Map 3 of 3

Prepared for:  
Royston, Hamamoto, Alley & Abby  
Mill Valley, CA

September, 2013

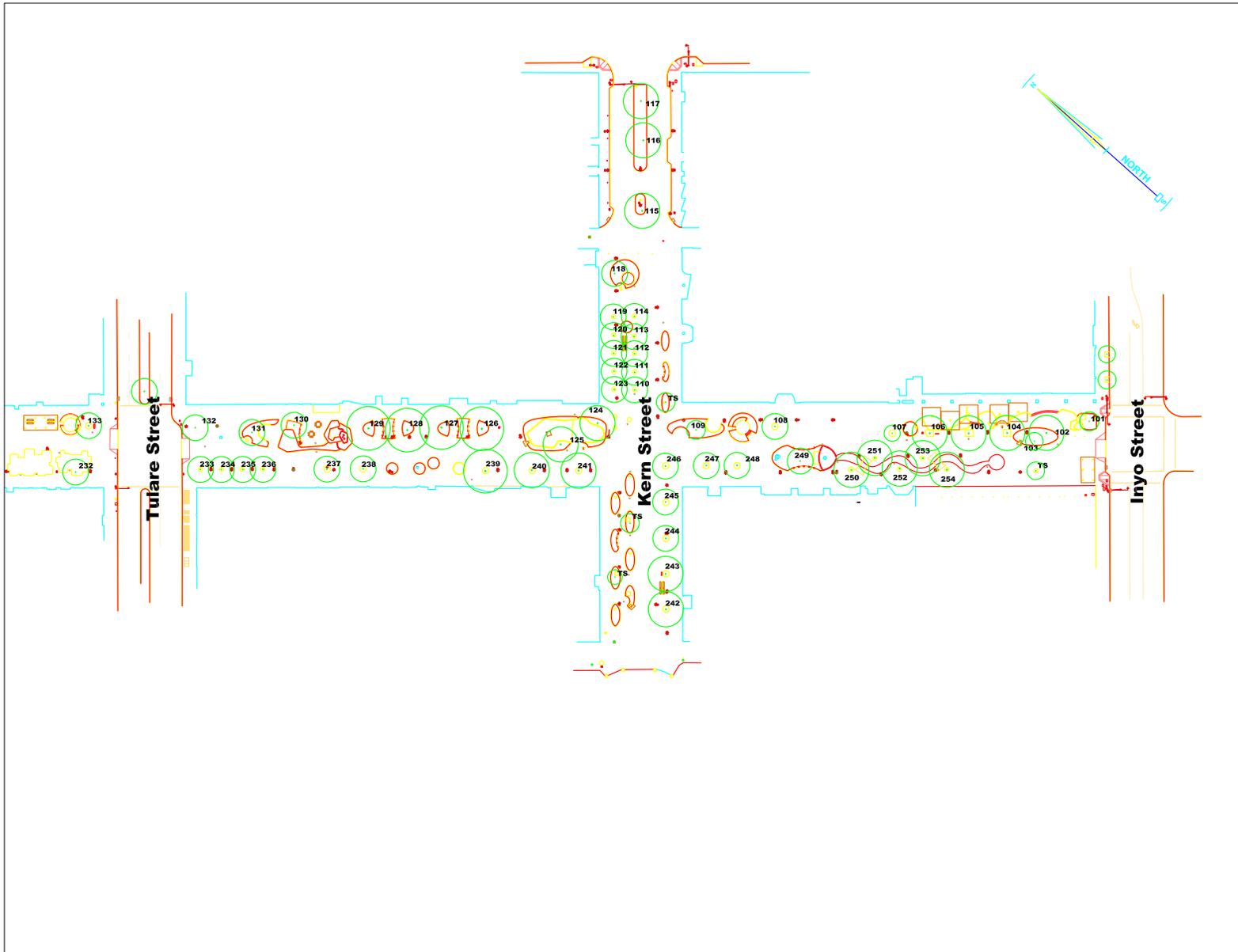
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## General Street Design and Transportation Planning Recommendations







## MEMORANDUM

To: James Ingels, ASLA, PLA, Principal, RHAA

From: Michael Moule, PE, TE, Principal

Date: November 12, 2013

Subject: General Street Design and Transportation Planning Recommendations for Fresno Fulton Street Mall Design Alternatives

---

This memo provides general recommendations concerning the geometrics of transportation components of the design alternatives for the Fulton Mall, including the widths of travel lanes, sidewalks, crosswalks, bicycle treatments, and on-street parking. These recommendations are based on our knowledge of the project area, our review of background information, and our expertise on street design and transportation planning.

### BACKGROUND

The Fulton Corridor Specific Plan (FCSP) is still in draft form, but is intended to be Fresno's tool for guiding the future development of Downtown Fresno, with a Plan Area that includes 655 acres, and not merely the Fulton Mall itself. Chapter 4 of the FCSP specifically addresses the Fulton Mall, recommending three alternatives for the Fulton Mall to be studied in greater detail:

**Alternative 1 – Reconnect the Grid on Traditional Streets.** Completely remove the existing Mall and introduce a narrow, two-lane, two-way enhanced street with oversize sidewalks, stately trees, and on-street parking, throughout the Fulton Mall and its cross streets.

**Alternative 2 – Reconnect the Grid with Vignettes.** Introduce a two-way street through the Fulton Mall, keeping selected original features in their original Mall contexts (“vignettes”), in a manner that provides improved retail visibility and some on-street parking. Transform Kern, Mariposa and Merced into enhanced streets with narrow traffic ways, ample sidewalks, stately trees, and on-street parking.

**Alternative 3 – Restoration and Completion.** Keep Fulton Street, Merced Street, Mariposa Street, and Kern Street Malls pedestrian-only. Renovate and repair them in their entirety, including their landscape and hardscape, and restore the artwork.

Chapter 9 of the FCSP addresses transportation issues similar to those discussed in this memo. The recommendations of chapter 9 are not specific to the Fulton Mall but are intended for the larger study area. This memo will build on the FCSP transportation recommendations, clarifying those recommendations and sometimes recommending variations as appropriate for the special context of the Fulton Mall and the alternatives described above.

## DESIGN SPEED AND CENTERLINE RADIUS

The FCSP recommends a design speed of 25 mph for the entire plan area, without a specific recommendation for the Fulton Mall. Alternatives 1 and 2 include bringing back Fulton Street, but call for a slow speed design that accommodates pedestrians well within the context of the Fulton Mall, and creates a shared roadway for bicyclists. A target speed of 20 mph is recommended for Fulton Street in order to have speeds that are more compatible with shared use by bicyclists, and to improve the comfort and safety of pedestrians using and crossing Fulton Street. The inclusion of narrow travel lanes and parking lanes, curb extensions, street trees, and other streetscape features will encourage slow vehicle speeds.

For Alternatives 1 and 2, we recommend a design speed of 20 mph, in order to allow smaller centerline radii on Fulton Street, which will make it easier to curve the road around the streetscape features that are to be retained. Assuming that Fulton Street will have a normal crown with a 2% cross slope (sloping outward from centerline), based on the recommended centerline radii presented in the AASHTO Green Book<sup>1</sup> the minimum centerline radius for 25 mph would be 198 feet, the minimum centerline radius for 20 mph would be 107 feet, and the minimum centerline radius for 15 mph would be 50 feet.

This significant difference in centerline radius is one of the primary reasons that we recommend a design speed of 20 mph instead of the 25 mph described in the FCSP for the plan area, to provide much greater flexibility in avoiding streetscape features. For locations where it is desired to provide an even smaller centerline radius to avoid obstructions, a 15 mph design speed could be used (preferably with appropriate measures to advise motorists of the lower design speed).

## DESIGN AND CONTROL VEHICLES

The FCSP correctly defines “design vehicle” as “a vehicle that must be regularly accommodated without encroaching into the roadside or opposing traffic lanes,” and the FCSP defines “control vehicle” as “an infrequent vehicle that must be accommodated, but encroachment into the opposing traffic lanes, multiple-point turns, or minor encroachment into the roadside is considered acceptable.” The definitions in the FCSP are correct and are similar to definitions in documents from the Institute of Transportation Engineers (ITE)<sup>2</sup> and the National Association of City Transportation Officials (NACTO)<sup>3</sup>. The control vehicle should be larger than the design vehicle.

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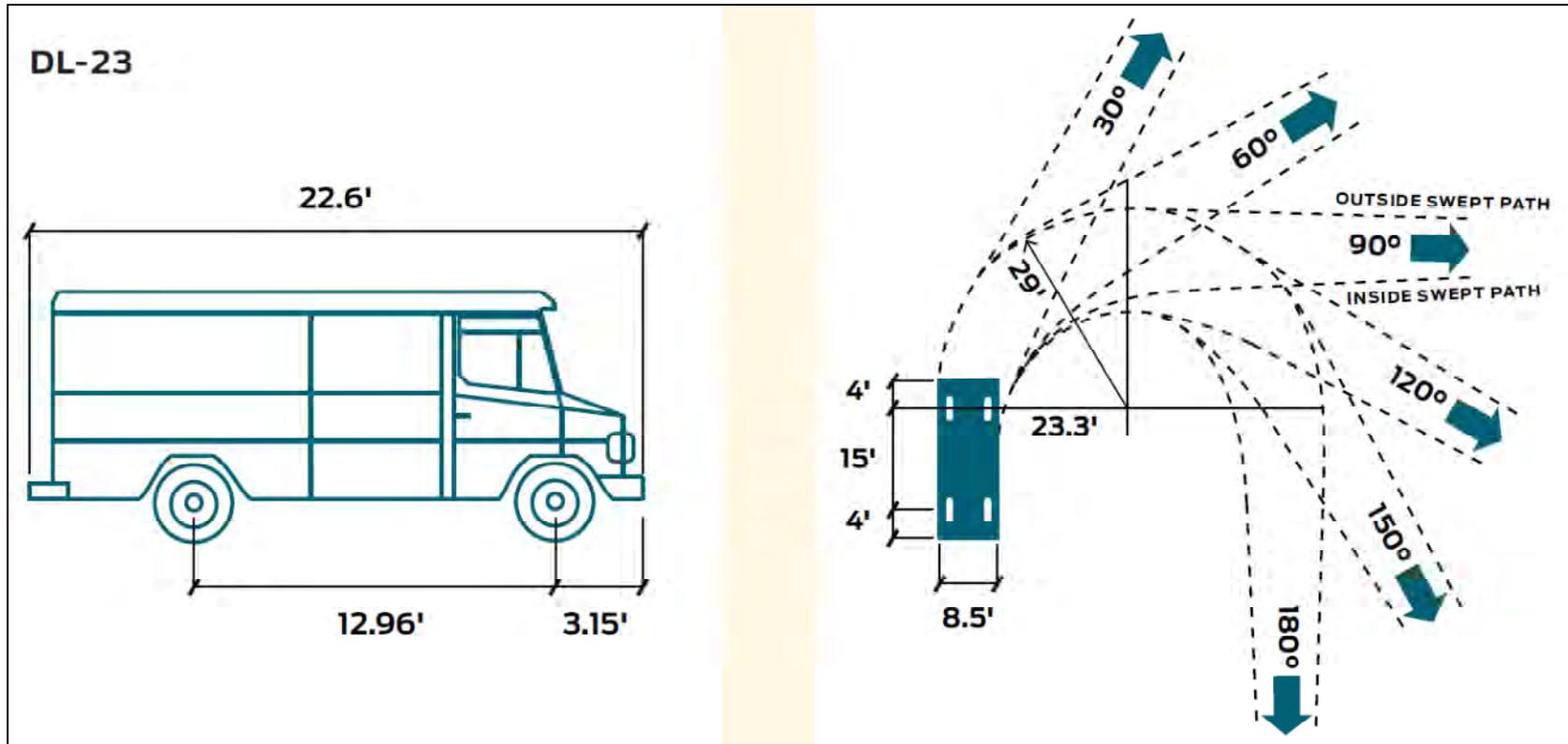
<sup>1</sup> **American Association of State Highway and Transportation Officials.** *A Policy on Geometric Design of Highways and Streets.* 6th Edition. Washington, D.C.: AASHTO, 2011. Equation 3-13b, page 3-55.

<sup>2</sup> **Institute of Transportation Engineers.** *Designing Walkable Urban Thoroughfares: A Context Sensitive Approach, RP-036A.* Washington, D.C.: ITE, 2010. Page 110

<sup>3</sup> **National Association of City Transportation Officials.** *Urban Street Design Guide,* Washington, D.C. NACTO, 2013. Page 152

Street Design and Transportation Planning Recommendations for Fulton Street Mall  
City of Fresno

For Fulton Street, we recommend that the design vehicle be a 23-foot delivery truck (e.g. a FedEx or UPS truck) as pictured below. Control vehicles should include the WB-50 tractor-trailer vehicle, and all emergency vehicles used by the Fire Department and other emergency responders. Vehicles larger than WB-50 vehicles (e.g. moving trucks) would be able to access Fulton Street at the intersections with major streets, where there would be enough room for them to swing wide to turn onto Fulton Street.



The largest frequent user of many urban streets is the DL-23 delivery vehicle<sup>4</sup>

<sup>4</sup> National Association of City Transportation Officials. *Urban Street Design Guide*, Washington, D.C. NACTO, 2013. Page 153

## TRAVEL LANES, PARKING LANES, AND CURB EXTENSIONS

### Travel Lanes

The FCSP recommends a “typical” travel lane width of 11 feet and a “minimum” travel lane width of 10 feet for the downtown area. The document does not make specific recommendations for the Fulton Mall. For Fulton Street, we recommend that the choice between 10 feet and 11 feet should be made based on whether there will be a frequent presence of large vehicles (trucks and buses). Fulton Street will have occasional delivery trucks, but this is not anticipated to be frequent. Public transit is not currently anticipated along Fulton Street, but the FCSP leaves open the possibility that transit might be introduced in the future. For Fulton Street we recommend 11-foot lanes, measured from centerline to the face of curb or edge of the parking lane.

If the anticipated traffic volume on Fulton Street is less than 6,000 vehicles per day, then we recommend that no centerline markings be used, except in areas with reversing curves with centerline radii of less than 300 feet. If the anticipated volume is higher than 6,000 vehicles per day, then a single broken yellow line should be used for the centerline. Either of these marking patterns will make it legal for vehicles to overtake bicyclists and vehicles making parking maneuvers, if the oncoming lane is clear. If at any location a reversing curve design and roadside obstructions result in limited sight distance along the roadway, then a double yellow centerline is recommended at these locations.

### Parking Lanes

The FCSP recommends a “typical” parallel parking lane width of eight (8) feet and a “minimum” parking lane width of seven (7) feet for the downtown area. For Fulton Street, we recommend that a parking lane width of seven (7) feet be used in order to retain space for other purposes and make the street feel narrower, encouraging slower vehicle speeds. Eight (8) feet is recommended for loading zones that will be heavily used by trucks. If parking stalls are to be marked, we recommend parking stall lengths of 22 feet for most spaces, and 18 feet for end spaces.

The FCSP suggests that Alternatives 1 and 2 could have angled parking in some areas. The 80-foot right-of-way could allow enough room for diagonal parking on one side of the street and still provide a sufficient pedestrian realm. We recommend back-in diagonal parking as a preferred alternative to front-in diagonal parking, since the parking maneuvers are safer, children are directed toward the sidewalk when they exit the car, and trunk loading is done on the sidewalk. This said, Fulton Street is anticipated to have low traffic volumes and speeds, so the operational and safety concerns associated with front-in diagonal parking are not anticipated to be a major issue. With either front-in or back-in parking, care must be taken to ensure that there is no street furniture within the first two (2) feet (front-in parking) or three (3) feet (back in parking) of the curb. If diagonal parking is used, we recommend a stall width of nine (9) feet and parking lane widths (stall depths measured perpendicular to the roadway) as follows:

- Back-in diagonal parking at 60 degrees: 16.5 feet

Street Design and Transportation Planning Recommendations for Fulton Street Mall  
City of Fresno

- Back-in diagonal parking at 45 degrees: 15.5 feet
- Front-in diagonal parking at 60 degrees: 18 feet
- Front-in diagonal parking at 45 degrees: 17 feet



Example of back in angled parking (Washington, DC)



Example of permeable pavement in the parking lane (Oregon)

## Curb Extensions

Wherever parking is not allowed, curb extensions (also called “bumpouts” or “bulbouts”) should be used to maintain a narrow traveled way at intersections, at midblock crosswalks, where needed to retain streetscape features, and at the vignettes in Alternative 2. The curb extension dimension should be slightly narrower than the parking lane width, to accommodate the normal curb and gutter exclusive of the travel lanes.

## Curb Extensions and Parking Integrated into the Pedestrian Realm

For Fulton Street, we recommend a design that “integrates” the curb extensions and parking into the pedestrian realm. This design is achieved by constructing the parking lanes in a different surface material than the travel lanes, preferably a material that is aesthetically similar to the sidewalk and furniture zone areas. Instead of the street appearing to have curb extensions protruding into the roadway, the street appears to have parking pockets in the furniture zone.

This integration is best done by providing a valley gutter between the travel lane and the parking lane, so that the drainage is provided at the edge of the travel lane, without the need for a drainage inlet at every curb extension. This design affects the overall dimensions as follows:

Street Design and Transportation Planning Recommendations for Fulton Street Mall  
City of Fresno

- The travel lane would be 11 feet measured from the roadway centerline to the curb face or edge of the gutter.
- Where there is no parking lane, the city prefers a gutter width of two (2) feet in order to adequately handle storm water in downtown's flat terrain. This provides for a dimension of nine (9) feet measured from centerline to the edge of the gutter.
- Where there is a parking lane, the same dimension (nine (9) feet) should be used between the centerline and the edge of the gutter. A valley gutter three (3) or four (4) feet wide is recommended between the travel lane and the parking lane. This maintains the flow line at approximately the same lateral location along the street.
- The above dimensions would leaves five (5) to seven (7) feet of the parking lane between the valley gutter and the curb. No gutter is typically necessary at the back edge of the parking lane since there is no water flowing along this curb (simply use a concrete curb with a battered face or a monolithically poured curb and parking lane). We recommend a surface of concrete or pavers for the parking area, in order to aesthetically differentiate the parking area from the travel lanes. An asphalt surface is impractical because it is difficult to pave (and repave) an area that is five (5) to seven (7) feet wide. Stamped concrete is an excellent surface for the parking area, providing for easy construction and maintenance. Pervious concrete or pavers is an optional surface for the parking area, potentially combined with rain gardens in adjacent curb extensions.
- With this design, all gutters and inlets for storm water are placed between the travel lane and the parking lane, which makes it much easier to provide midblock curb extensions along the street. These midblock curb extensions can be useful in order to provide pedestrian crossings, protect existing streetscape features, or install new streetscape features.



Examples of curb extensions and parking integrated into the pedestrian realm (Cornelius, NC and Redmond, WA)

## SIDEWALK DESIGN ISSUES

The pedestrian realm is anticipated to provide a minimum total width of 14 feet including curb, street furniture and frontage zones. The FCSP recommends that the pedestrian realm include an edge zone (curb zone) of 1 foot, furniture zone of 5 feet (typical) to 4 feet (minimum), a pedestrian through zone of 8 feet (typical) to 5 feet (minimum), and a frontage zone of 1 foot. In addition, for Alternative 2, the FCSP states that the combination of the pedestrian through zone and the frontage zone should be a minimum of 10 feet wide between the vignettes and existing buildings.

On Fulton Street, it will often be appropriate to include more than the minimum pedestrian realm width of 14 feet for two reasons. First, some areas on the pedestrian mall, in particular near the baseball stadium, will sometimes have very high pedestrian volumes, so a pedestrian through zone wider than 8 feet (up to 10 or 12 feet or more) may be appropriate. Second, in order to retain the existing street trees and furniture, or to provide for larger mature trees in the future, a furniture zone wider than 5 feet may be appropriate.

## BICYCLE TREATMENTS

### On-road Facilities

Chapter 4 of the FCSP indicates that for Alternative 1 and 2, bicyclists would share the roadway, without the provision of separate bicycle lanes. Bicycle lanes are most beneficial on streets where there is a greater difference in speed between motorists and bicyclists, and/or on streets with high volumes of motor vehicles. Since the volume of motor vehicles, and the speed of those vehicles, will be lower on Fulton Street than on other downtown streets, bicyclists and motorists will be able to comfortably share a single travel lane in both directions. Installing separate bicycle lanes would require additional roadway space and reduce the available width of the pedestrian realm. In this low-speed urban environment, we concur with this recommendation, and do not recommend the installation of bike lanes on Fulton Street.

### Bicycle Parking

Bicycle parking should be installed at regular intervals along Fulton Street, and typically placed in the furniture zone between the street and the pedestrian through zone. In areas where there are retail businesses or other business where bicyclists will park on a short term basis, racks should be spaced at approximately 100 feet. Bicyclists will thus not have to travel more than 50 feet from where they park their bike to their destination; if bicyclists have to travel further than that, they are likely to lock their bikes to other street furniture or trees. All short term parking (normal bike racks) should be located where it is visible to passers-by, thus reducing the likelihood of theft or vandalism of bikes.

We recommend that specific areas be identified for clusters of bike parking, in the form of several bike racks in one location. Clusters of bike racks should be located near land uses that might result in especially high bicycle parking demand (e.g. retail stores, coffee shops, or restaurants). The

clustered bike parking could be built to include a shelter to shield parked bicycles from rain or other elements, although in Fresno's relatively dry climate the additional mass of such elements might not be justified, particularly at locations where they could intrude on the pedestrian zone. In many cases, clusters of racks can be placed on a curb extension near a crosswalk or intersection, where on-street car parking would be prohibited anyway due to intersection sight distance requirements.

## INTERSECTION ISSUES

### Corner Radii

As described in the FCSP, corner radii should be kept small by designing them to allow the design vehicle to turn without crossing the center line in most circumstances. However, larger control vehicles, including emergency response vehicles, may need to cross the center line to make turns. For intersections of Fulton Street with other two-lane streets with curb extensions, the typical corner radius should be 20 feet, to allow the design vehicle, a 23-foot delivery truck, to make a right turn. Where Fulton Street connects to larger streets with multiple travel lanes, bike lanes, and parking lanes without curb extensions, the corner radii can typically be smaller and should be individually designed for the design vehicle, allowing turning vehicles to use all receiving lanes.



Large truck taking the whole street to turn around a small corner radius (Santa Barbara, CA)

## Skewed and Offset Intersections

For alternative 2, the effort to avoid obstacles and develop a curvilinear roadway may result in unusual geometry at intersections. Centerlines and travel lanes should be aligned across intersections, without curves within or immediately adjacent to intersections. But it may be advantageous at times to carry the travel lanes of Fulton Street across the cross streets at a skew from the 90 degree angle defined by the existing street grid. Skewed intersections complicate intersection geometry by increasing intersection size, increasing crosswalk length, and making corner radii, curb ramps, and crosswalks difficult to design. However, mild skews of less than 20 degrees typically don't create significant problems. We recommend reducing or eliminating skew as much as possible, but in all cases using less than a 20 degree skew.

Street Design and Transportation Planning Recommendations for Fulton Street Mall  
City of Fresno

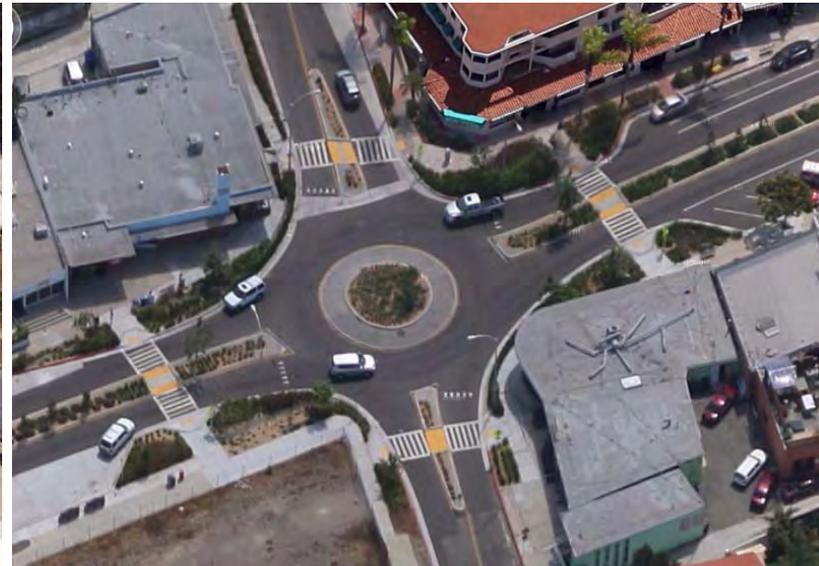
For alternative 1 and alternative 2, the new dimensions of Fulton Street and the minor cross streets will typically not match the street dimensions on the existing streets, resulting in offsets and/or skews at intersections. As much as possible, these offsets and skews should be minimized by using pavement markings on the existing streets outside the project limits to align the travel lanes through the intersection (expanding the project limits for pavement markings only). If curb tapers are needed to further address these offsets and skews, the appropriate taper rate for a 20 mph design speed should be used. The taper rate formula is  $T=S^2/60$ , where T is the taper rate and S is the design speed in mph, resulting in approximately a 7:1 taper for 20 mph.

## Roundabouts

The appropriate size for a roundabout depends on which vehicles need to be accommodated for turning movements and through movements. The only way to know for sure how large a roundabout needs to be is to complete a detailed conceptual roundabout design using a specific design vehicle as agreed upon by city staff. However, at this early stage of the project, we can provide some general sizing recommendations based on designs for similar situations. For the roundabout at Mariposa with the clock tower in the center, we recommend starting with an inscribed circle diameter of 85 to 90 feet, which should accommodate left and right turns by fire trucks, garbage trucks, and small delivery vehicles (beer trucks, UPS trucks, etc.). Tractor-trailer vehicles would not be able to make through movements at the roundabout, but the roundabout could be designed so tractor trailers could make through movements. With Fulton Street and Mariposa Street each having 80 feet of right-of-way, the diagonal distance between property corners is 113 feet, so a roundabout diameter of 85 or 90 feet will only leave about 11 to 14 feet for the pedestrian realm at the building corners. The pedestrian realm would be much wider nearby, similar to the example shown at right below.



Roundabout with Inscribed Circle Diameter of 85 feet  
(Intersection of Palmetto St. and Casler Ave., Clearwater, FL)



Roundabout with Inscribed Circle Diameter of 85-90 feet  
(Intersection of La Jolla Blvd. and Bird Rock Ave., San Diego, CA)

## Crosswalks

As recommended in the FCSP, crosswalks should be provided on all four legs of all intersections. These crosswalks do not need to have traditional pavement markings and can instead be identified with changes to the pavement surface, because crosswalks exist at intersections whether marked or not. However, we recommend marking crosswalks to improve crosswalk visibility, especially at night. If midblock crosswalks are proposed, these may need to be marked with standard white pavement markings, in order to legally establish the crosswalk. For crosswalks across signal-controlled or stop-controlled intersections, we recommend that crosswalks be marked with two white transverse lines. For crosswalks that are not controlled by either a traffic signal or stop sign, we recommend high-visibility markings consisting of white longitudinal lines, spaced to avoid the wheel paths of vehicles.



Example of textured midblock crossing supplemented with white lines (Treasure Island, FL)



Example of high-visibility longitudinal markings at uncontrolled crosswalk (Corvallis, OR)

## Curb Ramps and Crosswalk Placement

During intersection geometry design, it is important to place curb ramps and crosswalks in a manner that provides convenience and safety for pedestrians. The following general guidelines are recommended for crosswalk and curb ramp placement:

- Place curb ramps in line with crosswalks and as close as possible to the desire line of pedestrians, which is generally in line with the approaching sidewalks
- Provide as short as possible crossing distance to reduce the time that pedestrians are exposed to motor vehicles
- Provide crosswalks as close as possible to right angles across the roadway
- Ensure that there are adequate sight lines between pedestrians and motorists, including not setting crosswalks too far back from the intersection

- Provide two curb ramps per corner as recommended by the Americans with Disabilities Act Accessibility Guidelines<sup>5</sup>
- If possible, align the curb ramp with the crosswalk whenever possible, as ramps that are angled away from the crosswalk may lead some users into the intersection
- Where landscaping or a physical obstruction is located at the edge of the ramp, especially at the ramp edge away from the intersection, the side of the ramp can be curbed, without the need for a ramp flare
- Ramps must be a minimum of 4 feet wide, but can be wider in order to provide more utility for pedestrians, and to reduce the need for pedestrians to negotiate the use of the ramp (curbed ramps can make it much easier to provide a wider ramp)

## **Raised Intersections and Raised Crosswalks**

In order to enhance the pedestrian environment, it may be useful to raise the entire roadway to sidewalk level at several locations, including intersections, midblock crosswalks, and the “vignettes” envisioned in alternative 2. Raising these areas would provide an aesthetic change, which highlights the pedestrian orientation of the area and encourages drivers to travel slowly through the area. In addition, the raised areas can be designed with transitions that create vertical deflection, creating discomfort for vehicle occupants at high speeds, thus physically encouraging drivers to travel slowly. If raised intersections, crosswalks, and vignette areas are used, the following issues need to be considered:

- The vertical deflection transitions should be designed for a 20 mph speed. Details of the transition design to attain this speed will need to be worked out later since the slope, length, and geometry of the transitions are dependent on the height and length of the raised area, which both might vary depending on the detailed design.
- The Fire Department needs to be consulted on these designs, since vertical deflection affects fire trucks more than other vehicles, due to the jostling of the crew and equipment in the back of the truck. We believe that fire trucks would only need to use Fulton Street when responding to emergencies on or within a block of Fulton Street, so it might be OK to have fire response slowed by vertical deflection. But this would need to be confirmed by fire officials.
- If Fire Department concerns or other factors result in a recommendation against vertical deflection, it would still be possible to provide raised intersections, raised crosswalks and raised vignette areas, but the transitions would need to be very subtle.
- Where the boundary between the sidewalk and the roadway is flush, detectable warning surfaces (truncated domes) will need to be placed along the entire flush area.

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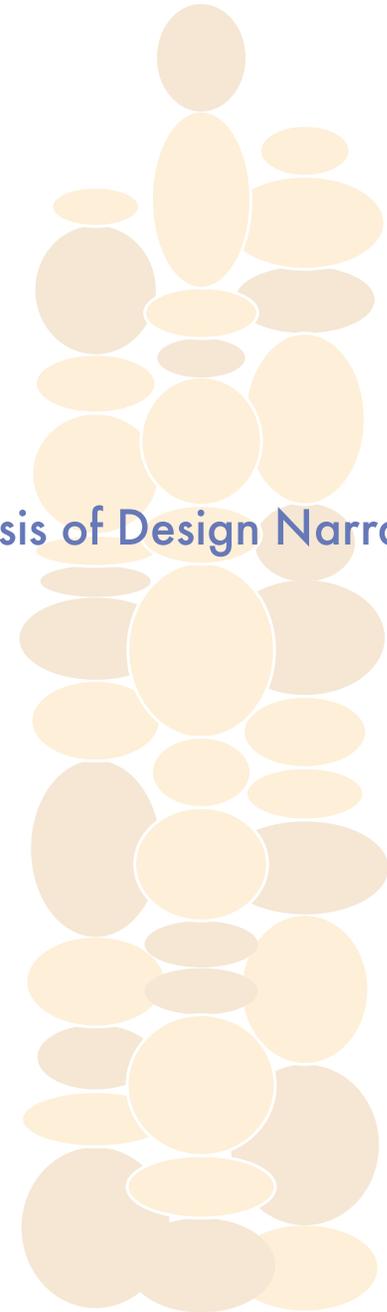
<sup>5</sup>The recommended resource for forthcoming requirements for accessibility on public streets is the [Proposed Accessibility Guidelines for Pedestrian Facilities in the Public Right-of-Way](http://www.access-board.gov/attachments/article/743/nprm.pdf); Published in the Federal Register on July 26, 2011; 36 CFR Part 1190 (<http://www.access-board.gov/attachments/article/743/nprm.pdf>). These guidelines are not yet adopted as a standard but the proposed version is recommended by the Federal Highway Administration to be used as the best guidance available for public rights of way. Page 23 of this document states the following: “Typically, two curb ramps must be provided at each street corner. In alterations where existing physical constraints prevent two curb ramps from being installed at a street corner, a single diagonal curb ramp is permitted at the corner.”

## SUMMARY

The FCSP indicates that opening the streets to vehicular traffic and providing on-street parking will significantly improve the retail environment and sales potential throughout the Fulton Corridor. However, this does not mean that these streets need to become high-volume high speed streets. Overall, the following features are recommended to enhance Fulton Street as a street that prioritizes pedestrian activity, while providing motor vehicle access and parking:

- Narrow travel lanes
- Trees, lampposts, art, and other streetscape features placed near the street to visually narrow the street
- Curb extensions with landscape features
- Parking lanes paved with a different surface than the travel lanes
- Small corner radii
- Changes in pavement surface along the street
- Speed tables and raised intersections to visually and/or physically encourage slower speeds
- Well-designed and marked crosswalks

## Electrical Schematic Design – Basis of Design Narrative







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## TECHNICAL MEMO

October 28, 2013

**To:** James Ingels, Royston Hanamoto Alley & Abey  
**From:** Bryan Glass  
**RE:** Fulton Mall Project –  
Electrical Basis of Design Narrative – Alternative 1, 2 & 3  
Roadway Classification and IESNA Illuminance Recommendations &  
Points of Service Plans

---

### ELECTRICAL SCHEMATIC DESIGN - BASIS OF DESIGN NARRATIVE

#### CODES AND STANDARDS

The following Codes and Standards shall be used:

- California Code of Regulations – Title 24 (2013)
- California Electrical Code, 2013 Edition (CEC)
- California Energy Code, 2013 Edition



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## ALTERNATIVE 1 - ELECTRICAL SCOPE

- **POWER**

Five existing electrical services will be removed under the scope of Option 1. The five existing electrical services are located in underground rooms beneath Fulton Mall. Five new electrical services will be provided at grade level to replace the electrical services that are removed. Underground electrical pull boxes will be replaced and re-set. An electrical power distribution system will be provided to facilitate the connection of temporary power.

- **LIGHTING**

Pedestrian lighting fixtures will be removed and new roadway and pedestrian lighting fixtures will be provided under the scope of Option 1. Pedestrian lighting fixtures will be similar to the original globe-style lighting fixtures. New underground rigid non-metallic conduit and THWN insulated copper branch circuit wiring will be provided for new roadway and pedestrian lighting.

- **LOW VOLTAGE CONDUIT PATHWAYS**

A system of low voltage conduit pathways will be provided to facilitate the future installation of low voltage sound and data distribution. The low voltage conduit pathway will consist of three 2" high density polyethylene conduits linking a series of underground pull boxes.



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## ALTERNATIVE 2 - ELECTRICAL SCOPE

- **POWER**

Five existing electrical services will be removed under the scope of Option 2. The five existing electrical services are located in underground rooms beneath Fulton Mall. Five new electrical services will be provided at grade level to replace the electrical services that are removed. Underground electrical pull boxes will be replaced and re-set. An electrical power distribution system will be provided to facilitate the connection of temporary power.

Power will be provided to new fountain equipment. New underground rigid non-metallic conduit and THWN insulated copper branch circuit wiring will be provided for new fountain equipment.

- **LIGHTING**

Pedestrian lighting fixtures will be removed and new roadway and pedestrian lighting fixtures will be provided under the scope of Option 2. Pedestrian lighting fixtures will be similar to the original globe-style lighting fixtures. New underground rigid non-metallic conduit and THWN insulated copper branch circuit wiring will be provided for new roadway and pedestrian lighting.

- **LOW VOLTAGE CONDUIT PATHWAYS**

A system of low voltage conduit pathways will be provided to facilitate the future installation of low voltage sound and data distribution. The low voltage conduit pathway will consist of three 2" high density polyethylene conduits linking a series of underground pull boxes.



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### ALTERNATIVE 3 - ELECTRICAL SCOPE

- **POWER**

Five existing electrical services will be replaced in kind at their present location. The five existing electrical services are located in underground rooms beneath Fulton Mall. Underground electrical pull boxes will be replaced and re-set. An electrical power distribution system will be provided to facilitate the connection of temporary power.

Power will be provided to new fountain equipment. New underground rigid non-metallic conduit and THWN insulated copper branch circuit wiring will be provided for new fountain equipment.

- **LIGHTING**

New pedestrian lighting fixtures will be provided to replace the existing pedestrian lighting fixtures at their present locations. Pedestrian lighting fixtures will be similar to the original globe-style lighting fixtures. New underground rigid non-metallic conduit and THWN insulated copper branch circuit wiring will be provided for new roadway and pedestrian lighting.

- **LOW VOLTAGE CONDUIT PATHWAYS**

A system of low voltage conduit pathways will be provided to facilitate the future installation of low voltage sound and data distribution. The low voltage conduit pathway will consist of three 2" high density polyethylene conduits linking a series of underground pull boxes.



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## ROADWAY CLASSIFICATION AND IESNA ILLUMINANCE RECOMMENDATIONS

Based on the proposed paving materials described to us by RHAA on October 28, 2013, we would like to recommend the following illuminance levels be considered as part of the design standards for the upgrades to the roadway and pedestrian lighting associated with this project. These recommendations are based on recommended practices as described in the IESNA Roadway Lighting (Recommended Practice) RP-8-00 Reaffirmed 2005.

### **Roadway Classifications:**

- Tuolumne St, Fresno St, Tulare St and Inyo St are recommended to be classified as follows in accordance with IES RP-8-00, Section 2.1:
  - Roadway Classification: Major
  - Road Surface Classifications:
    - Sidewalk and Parking Areas – R1 with a Representative Mean Luminance Coefficient ( $Q_0$ ) of 0.10.
    - Roadway – R2 with a Representative Mean Luminance Coefficient ( $Q_0$ ) of 0.07.
- Fulton St is recommended to be classified as follows in accordance with IES RP-8-00, Section 2.1:
  - Roadway Classification: Collector
- Merced St, Mariposa St and Kern St are recommended to be classified as follows in accordance with IES RP-8-00, Section 2.1:
  - Roadway Classification: Local
- Pedestrian Conflict Area Classification: High
- Intersections: Intersections are classified as the intersection of two individual roadway classifications.
  - The Fulton Street intersections at Tuolumne St, Fresno St, Tulare St and Inyo St are recommended to be classified as Major/Collector.
  - The Fulton Street intersections at Merced St, Mariposa St and Kern St are recommended to be classified as Collector/Local.



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Illuminance Recommendations:

| Areas                     | Functional Classification | Pedestrian Conflict Area Classification | Recommended Minimum Maintained Average Illuminance Value ( $E_{avg}$ ) | Uniformity Ratio ( $E_{avg}/E_{min}$ ) |
|---------------------------|---------------------------|---|--|--|
| <b>Roadways:</b>          |                           |   |  |  |
| Sidewalks & Parking Areas | Collector                 | High                                    | 0.8fc  | 4.0 : 1                                |
| Roadway                   | Collector                 | High                                    | 1.2fc  | 4.0 : 1                                |
| <b>Intersections:</b>     |                           |   |  |  |
| Tuolumne St & Fulton      | Major/Collector           | High                                    | 2.9fc  | 3.0 : 1                                |
| Fulton & Merced St        | Collector/Local           | High                                    | 2.1fc  | 4.0 : 1                                |
| Fresno St & Fulton        | Major/Collector           | High                                    | 2.9fc  | 3.0 : 1                                |
| Fulton & Mariposa St      | Collector/Local           | High                                    | 2.1fc  | 4.0 : 1                                |
| Tulare St & Fulton        | Major/Collector           | High                                    | 2.9fc  | 3.0 : 1                                |
| Fulton & Kern St          | Collector/Local           | High                                    | 2.1fc  | 4.0 : 1                                |
| Inyo St & Fulton          | Major/Collector           | High                                    | 2.9fc  | 3.0 : 1                                |



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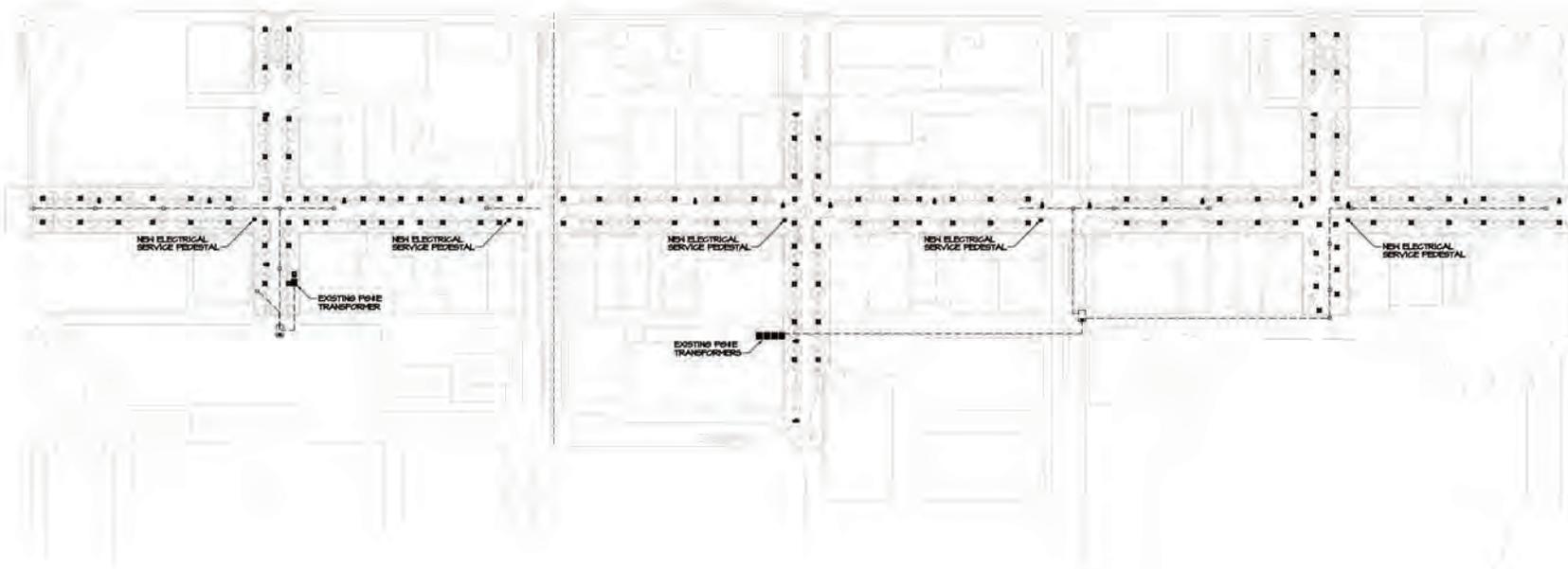
We have included excerpts from tables in the IES RP-8-00 for your use, information and review. In addition, we have attached City of Fresno Standard Drawings that appear to be relevant to this project. The City of Fresno Standard Drawings for Street lighting are based on the use of High Pressure Sodium (HPS) lighting street lighting fixtures which typically have a color rendering index (CRI) of approximately 22. RHAA and the City of Fresno have expressed an interest in using a globe-style, LED-type pedestrian/pathway lighting fixture to provide a similar look as the original globe-style lighting fixture used in the Fulton Mall. The globe-style, LED-type pedestrian/pathway lighting fixtures would provide significantly better color rendering and typically have a color rendering index of approximately 75. We recommend that the City of Fresno engage in further discussions with the design team to provide direction in the coordination of lamp technology (HPS vs. LED), between the street lighting and the pedestrian/pathway lighting systems.

Please carefully review the criteria listed above with the City and provide comments at your earliest convenience.

Please let us know if you have any questions.

Sincerely,

Bryan A. Glass, P.E.  
Electrical Engineer  
TETER, LLP



**SCHEMATIC DESIGN - ALTERNATIVE 1 - ELECTRICAL SITE PLAN**

SCALE: 1" = 100'-0"

**LEGEND**

- PEDESTRIAN LIGHTING FIXTURE - STERNBERG DP 606E SERIES LED, OR SIMILAR
- ROADWAY LIGHTING FIXTURE - CITY OF FRESNO DOWNTOWN STANDARD CORNERHEAD, OR SIMILAR

**NOTE:**

1. LIGHTING FIXTURE SPACING SHALL BE DETERMINED BASED ON ILLUMINANCE RECOMMENDATIONS



Per U.S. National Electrical Code, the designer shall verify the accuracy of the information provided by the client. The designer shall not be responsible for the accuracy of the information provided by the client. The designer shall not be responsible for the accuracy of the information provided by the client.

|          |                            |
|----------|----------------------------|
| DATE     | DESCRIPTION                |
| 10/26/13 | SCHEMATIC DESIGN SUBMITTAL |

**NOT FOR CONSTRUCTION**

**TETER, LLP**  
 700 N. PALM AVE. SUITE 1000 | FRESNO, CA 93711 | 559.437.0887  
 125 E. BROADWAY | SUITE 100 | VISALIA, CA 93291 | 559.437.0204  
**ARCHITECTS ENGINEERS CONNECTED**



**FULTON MALL IMPROVEMENT**

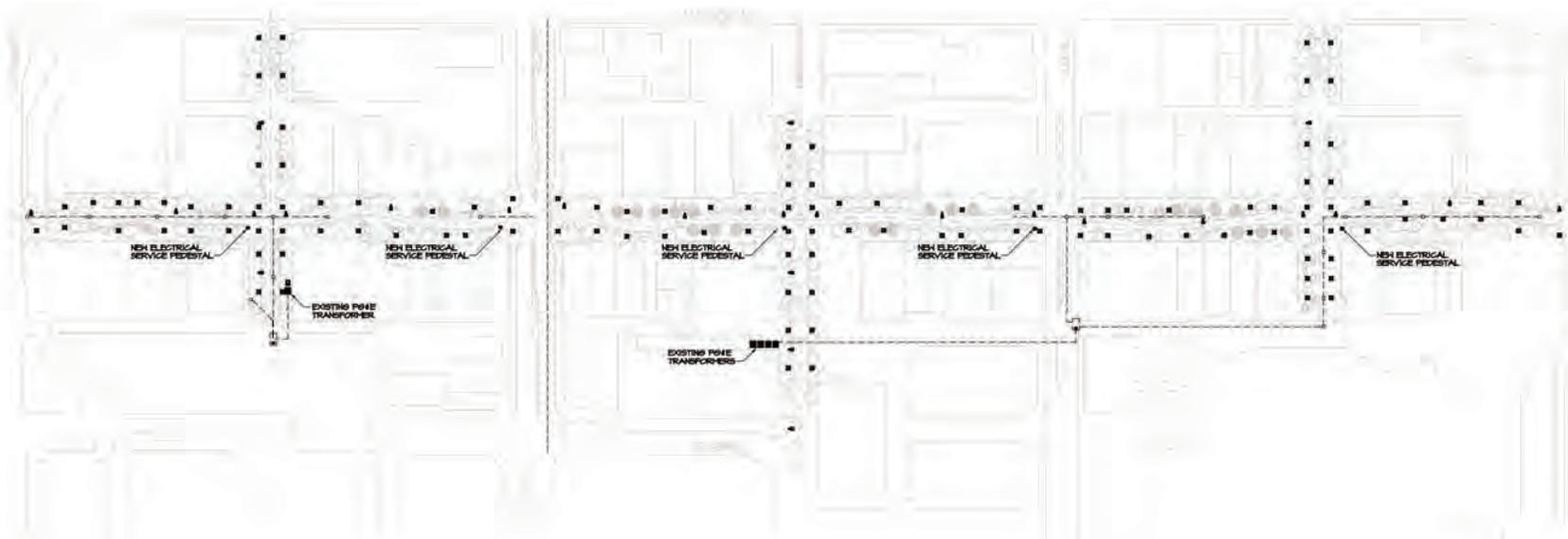
FRESNO, CA

**ELECTRICAL SITE PLAN - ALTERNATIVE 1**

PROJECT NO. 15-0466.00

DRAWING **E110**

10/26/13



**SCHMATIC DESIGN - ALTERNATIVE 2 - ELECTRICAL SITE PLAN**  
 SCALE: 1" = 100'-0"

**LEGEND**

- # PEDESTRIAN LIGHTING FIXTURE - STERNBERG OF GLDCEB SERIES LED, OR SIMILAR
- ROADWAY LIGHTING FIXTURE - CITY OF FRESNO DOWNTOWN STANDARD COBRANBAO, OR SIMILAR

**NOTE:**

- 1. LIGHTING FIXTURE SPACING SHALL BE DETERMINED BASED ON ILLUMINANCE RECOMMENDATIONS



|          |                            |
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| DATE     | DESCRIPTION                |
| 10/09/13 | SCHEMATIC DESIGN SUBMITTAL |
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**TETER, LLP**  
 ARCHITECTS ENGINEERS CONNECTED  
 225 S. WINDSOR ST. SUITE 100  
 FRESNO, CA 93701 | 559.433.2200



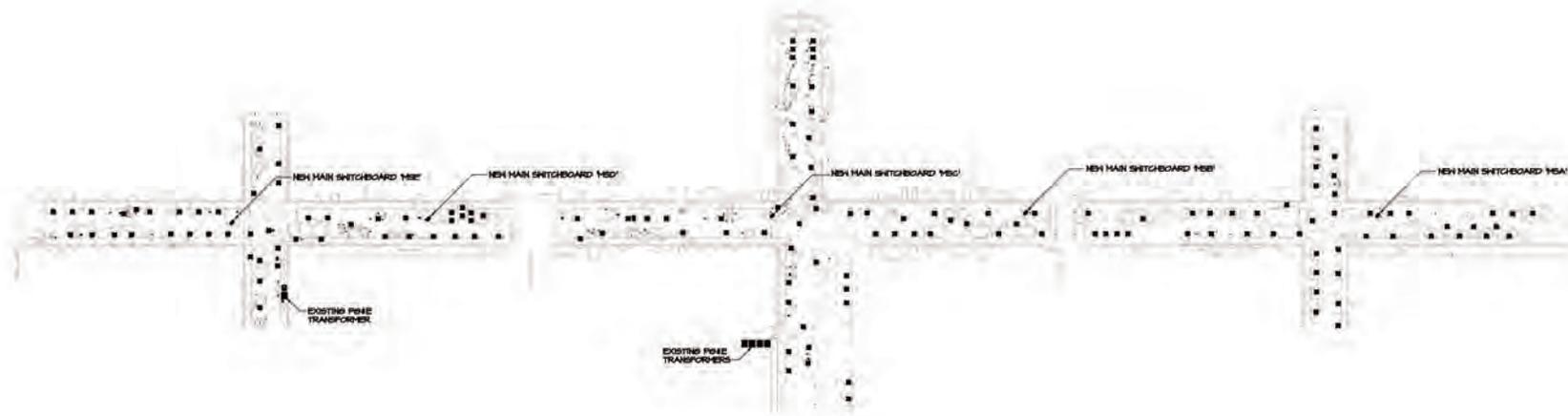
**FULTON MALL IMPROVEMENT**

FRESNO, CA  
 DRAWING TITLE

**ELECTRICAL SITE PLAN - ALTERNATIVE 2**

PROJECT NO.  
**13-0166.00**

DRAWING  
**E120**



**SCHEMATIC DESIGN - ALTERNATIVE 3 - ELECTRICAL SITE PLAN**  
 SCALE: 1" = 100'-0"

**LEGEND**

■ PEDESTRIAN LIGHTING FIXTURE - STERBERG DF GLOBE SERIES LED, OR 60-1AR

**NOTE:**

1. LIGHTING FIXTURE SPACING SHALL BE DETERMINED BASED ON ILLUMINANCE RECOMMENDATIONS



|               |                      |
|---------------|----------------------|
| NO. OF SHEETS | 13                   |
| SHEET NO.     | 13                   |
| DATE          | 10/26/13             |
| BY            | EDWARD SEMEN SEMENAL |
| CHECKED       |                      |
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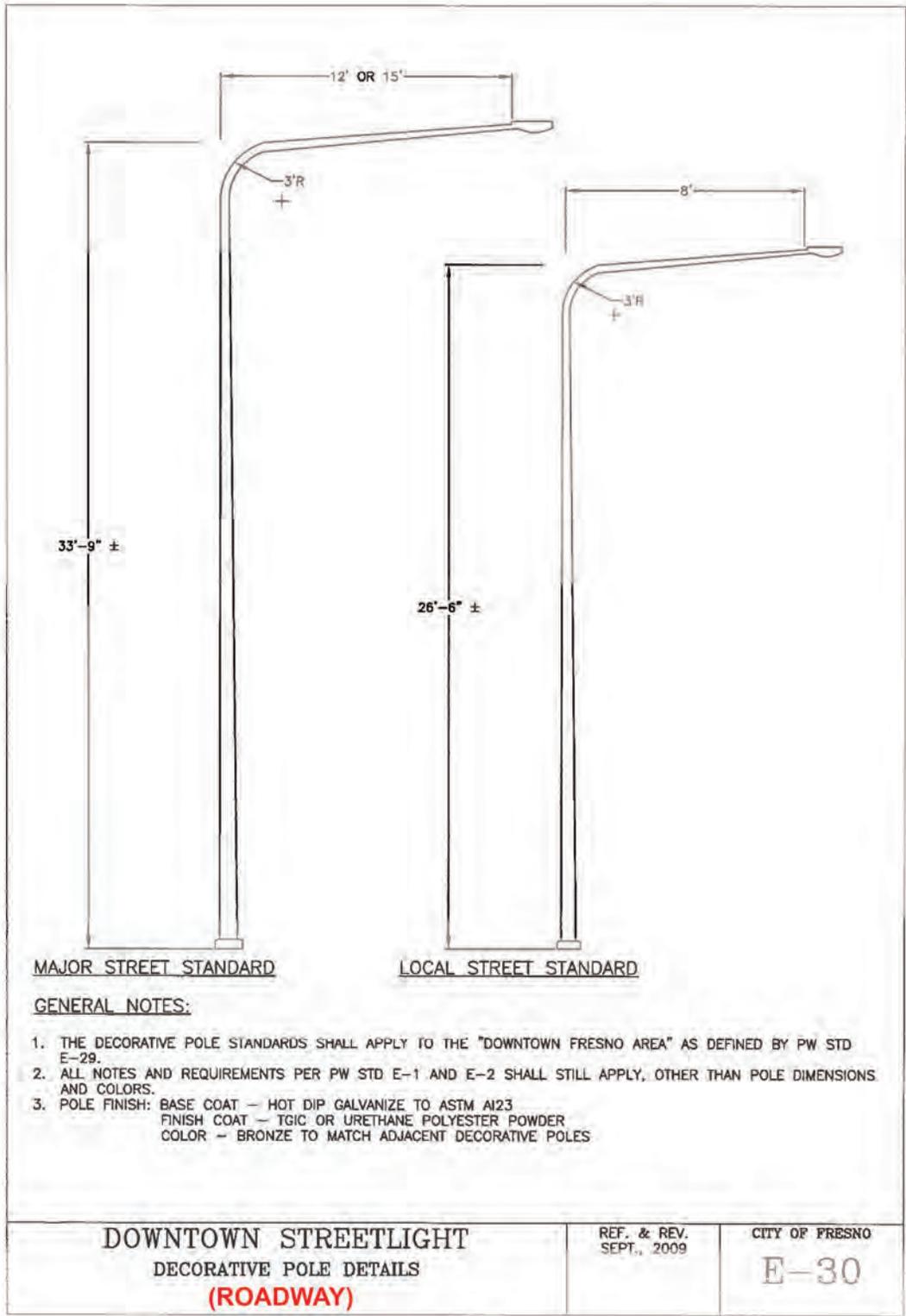
**NOT FOR CONSTRUCTION**

**TETER, LLP**  
 ARCHITECTS ENGINEERS CONNECTED  
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 SAN FRANCISCO, CA 94102-4000  
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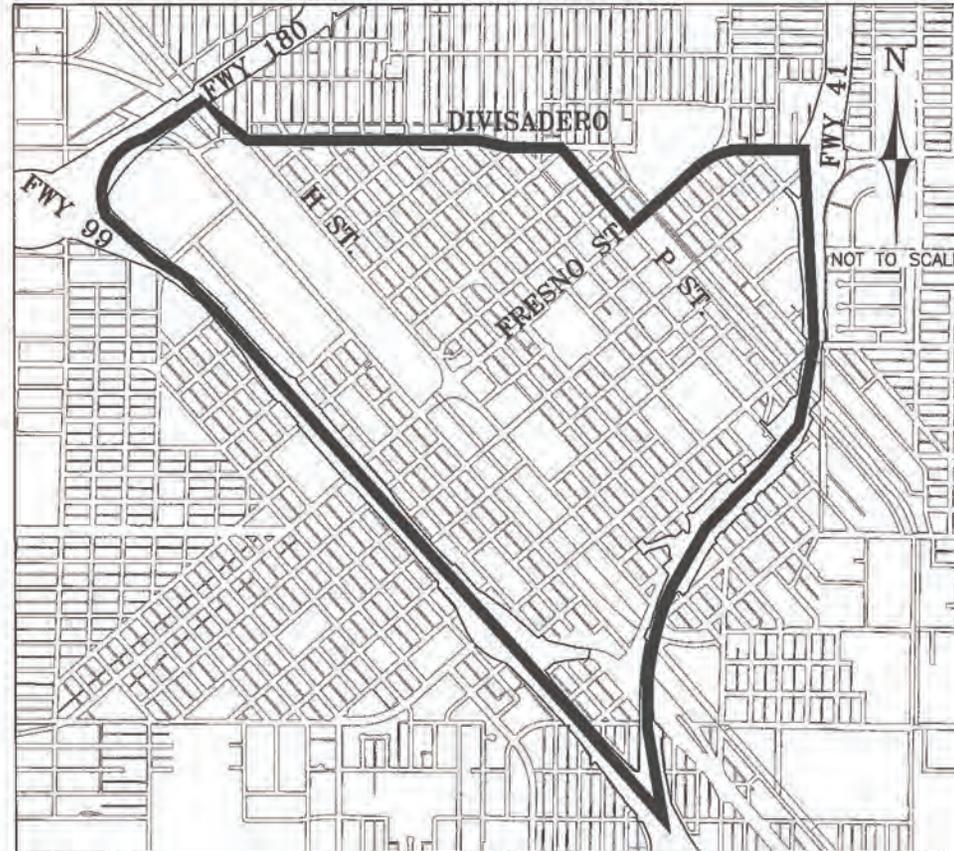


**FULTON MALL IMPROVEMENT**  
 PROJECT NO. 13-0466-00  
 DRAWING E130  
 FRESHNO, CA  
 DRAWING TITLE  
**ELECTRICAL SITE PLAN - ALTERNATIVE 3**

PROJECT NO. 13-0466-00  
 DRAWING E130



DOWNTOWN VICINITY MAP



**NOTES:**

1. ALL STREET LIGHTS AND TRAFFIC SIGNAL POLES INSTALLED WITHIN THE "DOWNTOWN FRESNO AREA" SHALL BE IN ACCORDANCE WITH THE DECORATIVE POLE STANDARDS INCLUDED HEREIN.

2. THE "DOWNTOWN FRESNO AREA" IS BOUNDED BY THE FOLLOWING ROADWAYS: DIVISADERO (41 TO FRESNO ST), FRESNO ST (DIVISADERO TO P ST), P ST (FRESNO ST TO DIVISADERO), DIVISADERO (P ST TO H ST), H ST (DIVISADERO TO 180), 180 (H ST TO 99), 99 (180 TO 41), 41 (99 TO DIVISADERO). BOTH SIDES OF THE BOUNDRY STREETS SHALL UTILIZE DECORATIVE POLES.

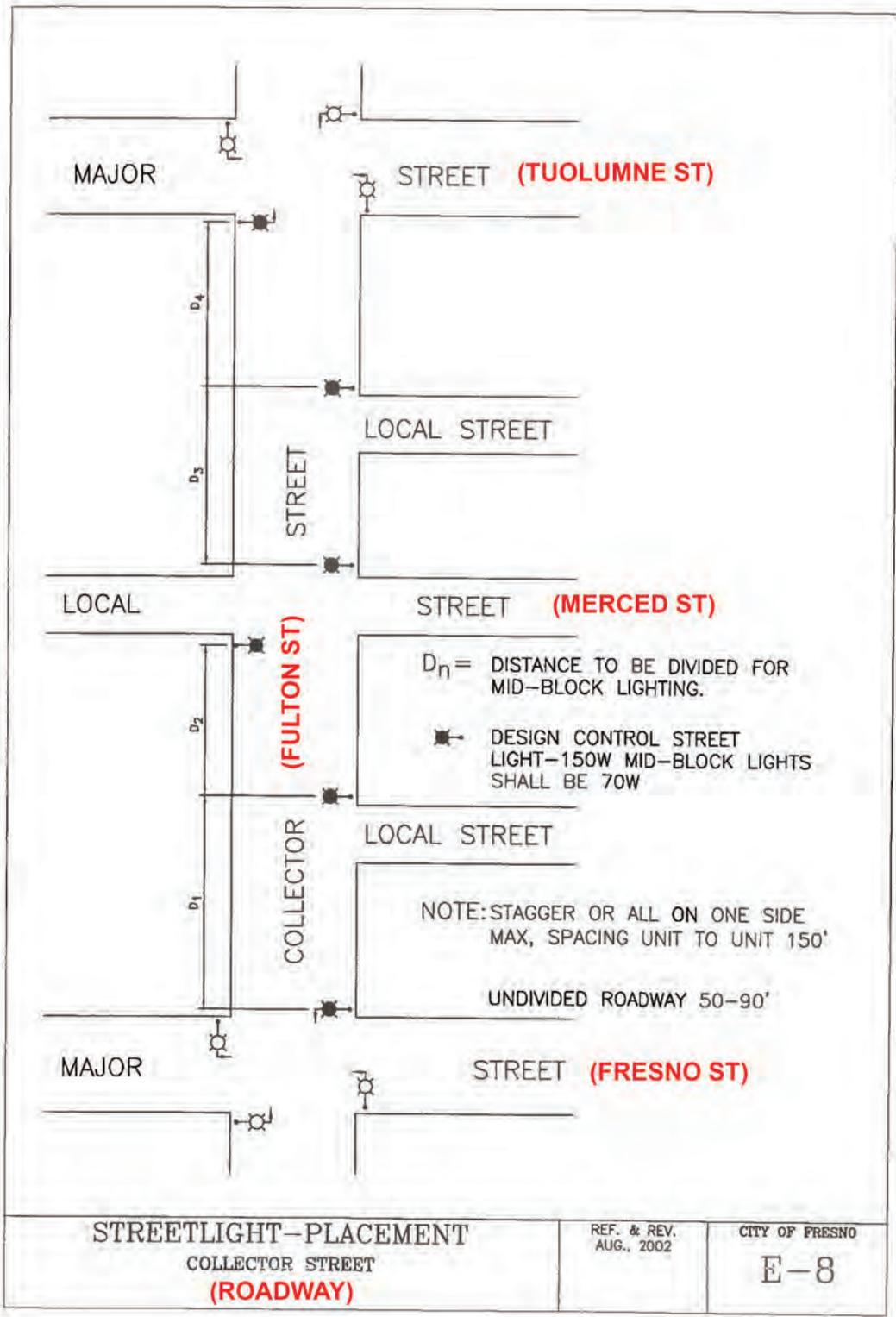
DOWNTOWN SIGNAL & STREETLIGHT  
POLES

DECORATIVE POLE BOUNDARY

REF. & REV.  
SEPT., 2009

CITY OF FRESNO

E-29



$D_n$  = DISTANCE TO BE DIVIDED FOR MID-BLOCK LIGHTING.

➔ DESIGN CONTROL STREET LIGHT-150W MID-BLOCK LIGHTS SHALL BE 70W

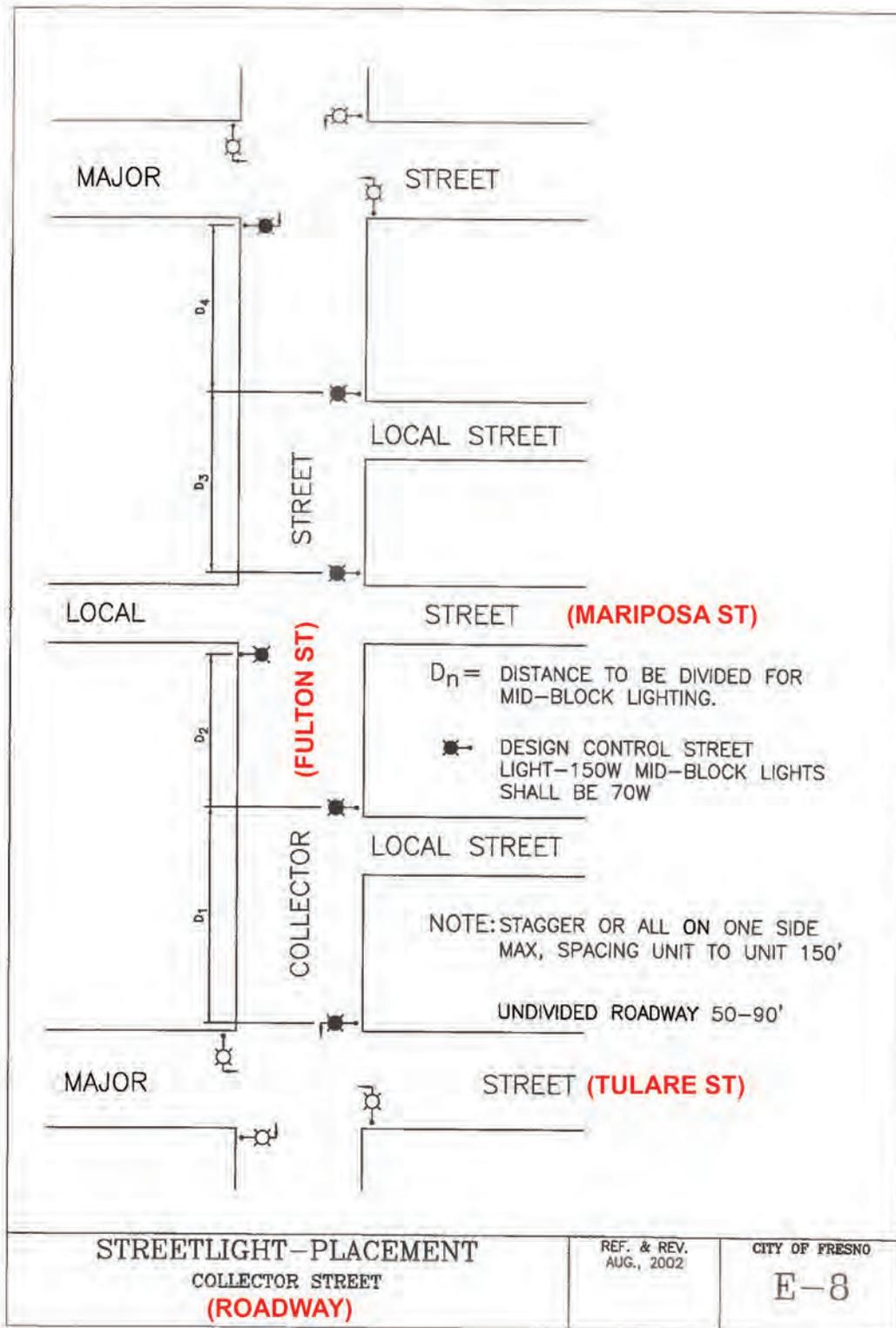
NOTE: STAGGER OR ALL ON ONE SIDE MAX, SPACING UNIT TO UNIT 150'

UNDIVIDED ROADWAY 50-90'

**STREETLIGHT-PLACEMENT**  
**COLLECTOR STREET**  
**(ROADWAY)**

REF. & REV.  
 AUG., 2002

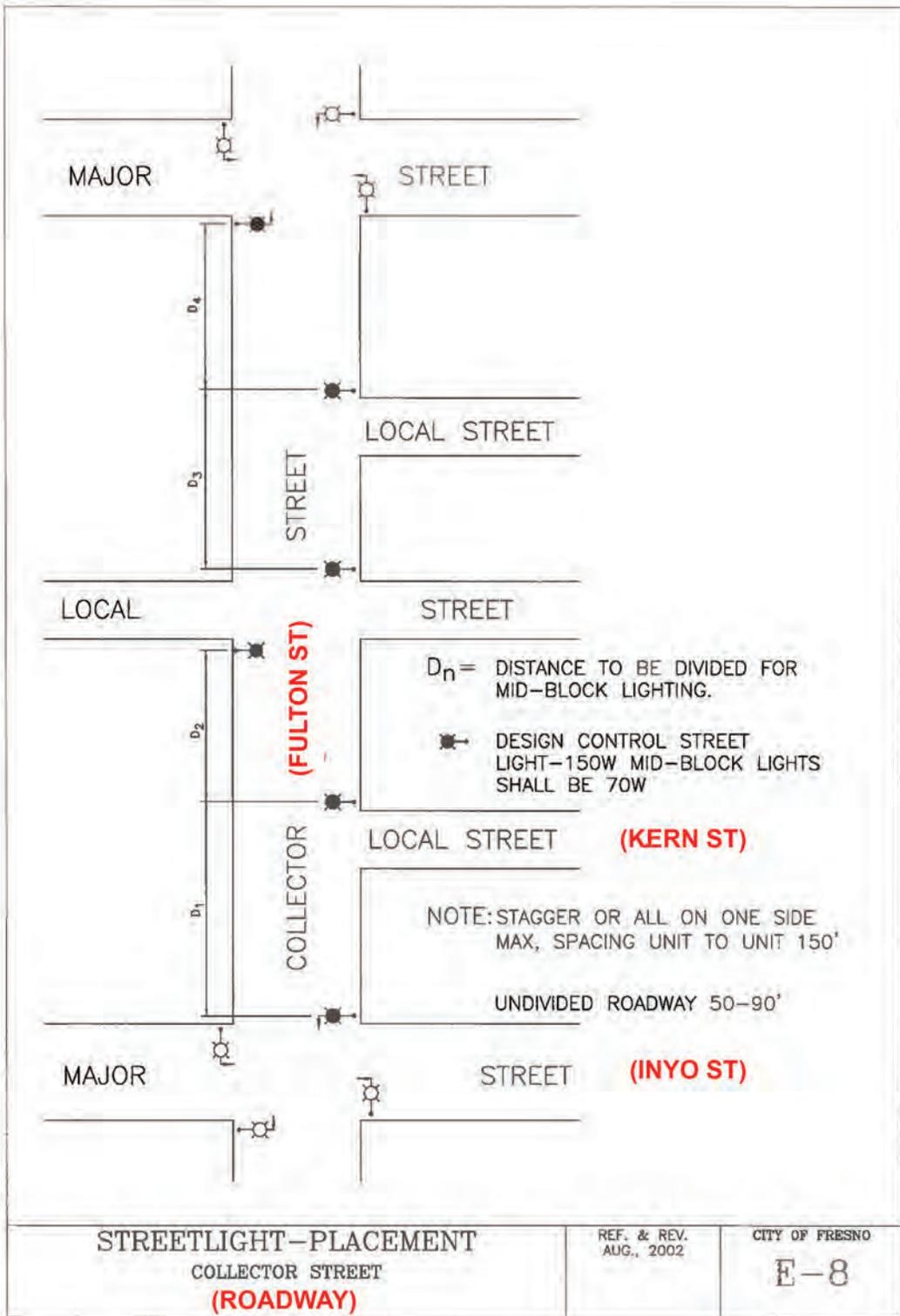
CITY OF FRESNO  
 E-8



**STREETLIGHT-PLACEMENT**  
**COLLECTOR STREET**  
**(ROADWAY)**

REF. & REV.  
 AUG., 2002

CITY OF FRESNO







**Community Meeting Notes**



**FRESNO FULTON MALL RECONSTRUCTION**  
Steering Committee #1  
Meeting Notes

**Project:** Fresno Fulton Mall Reconstruction      **Location:** Patterson Building Mezzanine  
2014 Tulare Street

**Date:** October 2, 2013, 5:30 pm

**Subject:** Steering Committee Meeting #1

**Attendees:** See attached      **Distribution:** Steering Committee  
Randall Morrison, City of Fresno  
Elliott Balch, City of Fresno  
Wilma Quan, City of Fresno  
Douglas Nelson, RHAA  
James Ingels, RHAA  
Nathan Lozier, RHAA  
Steve Cancian, RHAA / Shared Spaces

**Attachments:** Agenda, Handouts, Sign-in Sheet

---

**Purpose:** Project Introduction and feedback on key design questions.

- | Action | Item                                      | Topic   |
|--------|---|---|
| I      | <b>WELCOME &amp; REVIEW OF THE AGENDA</b> |   |
|        |   | <i>Douglas Nelson, Steve Cancian</i> – Welcomed everyone to the project and explained project purpose and agenda.<br><i>Mayor Ashley Swearingin</i> – Welcomed everyone, reiterated the importance of Fulton Mall as a special place for Fresno, and encouraged steering committee to provide their input into improving the three design alternatives.   |
| II     | <b>INTRODUCTIONS</b>                      | All participants introduced themselves and their affiliations.  |
| III    | <b>PROJECT OVERVIEW</b>                   |   |
|        | <b>A. Where the Project Stands Today</b>  | <i>Douglas Nelson</i> – Explained project background and purpose – to develop the three alternatives for Fulton Mall that are described in the <i>Draft Fulton Corridor Specific Plan</i> (1. Introduce vehicular traffic with a straight travelway and parking; 2. Introduce vehicular traffic with a curved travelway and parking, while avoiding location of existing features; 3. Reconstruction and restoration of the existing Fulton Mall design.) The |

refined alternatives will include a greater level of detail and will be evaluated as part of the environmental/regulatory process. Common to all three alternatives are:

- Economic revitalization
- Pedestrian-friendly streetscape
- Character of Fulton Mall as a special place is maintained

City Council will select the preferred alternative.

**B. Milestones and Calendar**

**James Ingels** – Explained project schedule shown on the Agenda. Alternatives and Analysis Report to be completed by end of November, 2013. Regulatory Compliance Review complete February 2014. City Council Selection of Alternative to Build, March 2014. Construction Start Spring, 2015.

**C. Role of Steering Committee**

**Steve Cancian** – Steering Committee is composed of diverse cross-section of Fresnoans with an interest in improving the Fulton Mall. Committee's current work is to provide the design team with input to improve and evaluate all three alternatives for the Fulton Mall. After the City Council chooses which of the three alternatives to build, the Steering Committee will advise the design team as it creates construction documents.

**D. Questions and Comments**

**QUESTION:** What is the relationship of this process to the regulatory process?

**ANSWER:** The design process will define the project alternatives to be analyzed for the NEPA/CEQA environmental documents.

**QUESTION:** What will TIGER Grant fund?

**ANSWER:** Will fund motorized transportation improvements (Alternatives 1 & 2). It will not fund Alternative 3 – additional funding will need to be found for this option.

**QUESTION:** Please clarify the role of the Steering Committee -- will the committee follow Roberts Rules of Order? Can sub-committees be formed?

**ANSWER:** Design team is not showing complete designs in this meeting, and the Steering Committee is not being asked to select a preferred alternative. The design team is looking for the Steering Committee, as a "collective client" to provide feedback and direction to the design team. Immediate task is to develop the three alternatives, evaluating, and improving them all to support economic revitalization, a pedestrian-friendly streetscape, and the character of Fulton Mall as a special place. City Council will select the preferred alternative. Steering Committee role will continue after the Council selection, to refine the selected alternative.

For efficiency and accessibility of the process, the meeting process will be more informal, not following Roberts Rules of Order. Sub-committees are possible, if they are desired, but note that they are time-consuming.

**QUESTION:** What will the Steering Committee provide to City Council? Regulatory and policy recommendations?

**ANSWER:** Steering Committee and Design Team are defining the physical design of the alternatives -- providing design decisions. Regulatory and policy issues are not the role of the Steering Committee and Design Team.

**QUESTION:** Will the Alternatives Analysis evaluation include economic analysis?

**ANSWER:** No, the role of the Design Team is focused on the physical impacts. The City will build on the previous economic analysis work in evaluating the alternatives at City Council. However, the Steering Committee will be asked about how it sees economic impacts related to the work.

**QUESTION:** What is the role of the City Planning Commission?

**ANSWER:** CEQA/NEPA environmental documents will go to City Planning Commission before they go to the City Council.

**QUESTION:** Will notes from this meeting be published.

**ANSWER:** Yes, please be sure to sign in to make sure you receive the notes.

#### **IV KEY QUESTIONS IN FINALIZING THE DRAFT ALTERNATIVES**

**Nathan Lozier** – Introduced the three alternatives shown on the wall and in handouts. Each alternative is a basic draft design based on the *Draft Fulton Corridor Specific Plan* alternatives – 1) A straight vehicular roadway and parking; 2) Curved vehicular roadway and parking that avoids locations of existing site features; 3) Reconstruction and restoration of the original Eckbo design. Specific impacts and quantities of features have not been provided yet, as these will change based on discussion with the Steering Committee about key questions and values.

##### **ALTERNATIVE 1: Straight vehicular travel lanes with parking. Where is the roadway best located?**

The *Draft Fulton Corridor Specific Plan* shows the vehicular travel lanes through the center of the street – this would impact nearly all of the existing trees, art, and water features. A straight vehicular travelway with parking could also be provided off-center with wider sidewalks on either the east side or the west side. A sidewalk width of 12 feet on one side and 30 feet on the other could save many existing mature trees, and could provide a space for a broader pedestrian zone that includes relocated art and reconstructed fountains. Alternative 1A – Vehicular travelway in center of street; Alternative 1B – Wider sidewalk on east side of street; Alternative 1C – Wider sidewalk on west side of street. Note that number of trees/features that can be saved in each of these alternatives has yet to be quantified.

**QUESTION:** Can the street be one-lane or are two lanes required?

**ANSWER:** Per the *Draft Fulton Corridor Specific Plan*, two lanes are required.

**QUESTION:** How would a wide sidewalk on one side and narrower sidewalk on the other affect property values?

**ANSWER:** Design Team is not sure – are there owners on the Committee that can provide thoughts about this?

**QUESTION:** Does the vehicular travelway width support bike lanes and transit?

**ANSWER:** No transit is planned for this street. Bike lanes are also not planned, intent is for a slow street where bikes and autos can mix comfortably. This is a value question – does the committee prefer bike lanes if it means narrower sidewalks and less space for art, fountains, and other features?

**QUESTION:** Is there a particular side of the street that should be wider from a land use perspective?

**ANSWER:** It does not appear so – land uses are the same on both sides.

**QUESTION:** Does the street always include parking?

**ANSWER:** Yes, parking is required based on the *Draft Fulton Corridor Specific Plan* definition of the alternatives. Location of parking can be adjusted to avoid impacts on existing trees and features.

**QUESTION:** Has an arborist reviewed the trees?

**ANSWER:** Yes – an arborist report has been prepared and can be shared with the Steering Committee. Based on discussion with the arborist, there are many trees, such as the Chinese elms, that can live for another 50 years if protected and maintained.

**QUESTION:** The Mall already has an emergency access travelway – can this be used for the vehicular travel?

**ANSWER:** With some alteration, yes, this is the basis of the Alternative 2 design.

**QUESTION:** Is an 11' lane width workable by Caltrans standards?

**ANSWER:** The project will follow downtown and slow-street design standards, not highway or throughway design standards. Narrower lanes are a means of traffic-calming, helping to slow vehicle traffic. Refer to Table 9.3A of the *Draft Fulton Corridor Specific Plan* for street dimensions.

**QUESTION:** How many trees and how many other features are lost in Alternative 1B and 1C? Concerned that there is not enough info to vote.

**ANSWER:** Number of trees and other items has not been quantified yet – depends on additional input on design values and detail design decisions. Design is an iterative process – the Design Team is interested in gauging interest on whether the asymmetrical design alternatives should be further explored. If so, more specific information will be brought back to the Steering Committee.

#### MEMBER COMMENTS

- Some businesses value wide sidewalks – cafes, etc. Others may value narrower sidewalks to keep pedestrians walking closer to building edge.
- Important to preserve mature trees for public health – shade is a concern. Not in favor of vehicular travelway centered option as it removes most mature trees.
- Narrow sidewalks can also support café seating. Street should provide safe access for bikes.
- The side of the street that should have wider sidewalks should be the side that will save trees and keep the street coolest in the summer heat.
- Asymmetrical street design locks properties into an uneven situation – may not be good for a particular building.
- Concern regarding validity of introducing traffic while maintaining a pedestrian friendly environment. Concern for auto traffic and air quality along the street and in the downtown area.
- Wide sidewalk could be located on the west side to connect / expand Mariposa Plaza to accommodate larger events.

#### STRAW POLL

Straw Poll on preference for Alternatives 1A, 1B, or 1C.

1A – Centered Travelway – **12**

1B – Wide East Sidewalk -- **15**

1C – Wide West Sidewalk – **2**

#### **ALTERNATIVE 2: Curved vehicular travelway with parking. What should we preserve when two elements conflict?**

**Douglas Nelson** – Reiterated that all auto options are designed as “complete streets” that are pedestrian-oriented. Features that these pedestrian-oriented streets include are: slow vehicle speeds (15mph), narrow traffic lanes to slow traffic, mid block pedestrian crossings with special paving.

Introduced Alternative 2 – This option meanders the vehicle travelway to preserve specific features as much as possible. Key questions for this design are based on values and priorities when faced with tough design choices when two features conflict.

#### ***Would you rather lose a fountain or lose a mature tree?***

#### MEMBER COMMENTS

- Art worth more than a tree.

- Mall itself is a work of art by Garrett Eckbo.
- Lose fountain not tree – I work downtown and see that the fountains are not well used now.
- Not an either-or issues – depends on Eckbo vision – site specific – depends on particular tree and particular fountain. What about Stan Bitters fountain? Art is integral with the fountain.
- In conversation with Stan Bitters, Stan Bitters noted that he agrees that art needs to be upgraded, but he is willing to move art if a tree can be saved.

***Would you rather move a fountain or lose a mature tree?***

**QUESTION:** Can fountains be moved?

**ANSWER:** Fountains would need to be re-built in a new location, rather than moved. In some cases, even fountains to remain in the same location may need to be re-constructed so that they can meet current codes and function for the next 50-years.

**MEMBER COMMENTS**

- Fountain is a work of art – seek legal counsel before moving a work of art. Decision should be based on legal understanding, not consensus. *(Design Team Response: The art is being evaluated by members of our consultant team who are experts in this area with legal issues in mind. Questions posed to the Steering Committee are to understand the values of the Committee)*
- What are the economic impacts of retaining fountains for the next 50 years? Fountains require maintenance. More in favor of trees due to economic problems of city and cost of moving them.
- Issue of fountains is about the vision for the future. What is right now? Keep in mind what will this place look like – what is the best choice for the next generation? What elements help the long term revitalization of downtown?
- I remember walking the mall in the old days. Now the trees look overgrown. Art was the original attraction for me and my friends to the mall. We have a lot of old art – this is part of Fresno’s history. It is important to preserve the history and identity of Fresno – lose the tree, keep the art.

**STRAW POLL**

Move Fountains – 4

Lose Trees - 22

***Would you rather move a fountain or have a sidewalk narrower than 12 feet?***

**MEMBER COMMENTS**

- The fountains are an environmental issue – water conservation. Preserve the art, but what about the water?
- Need to redefine what we are referring to as “art” – the shape of the planters, and the design of the mall is also art – this is Garret Eckbo’s response to the Bauhaus, Kandinsky, and the early modern art movement.
- We should take a vote on whether a fountain should be considered as “art” that should be preserved. *(Steve Cancian response – we do not have time to address this now, but can in a future, additional meeting) (Steering Committee voted in favor of adding an additional Steering Committee Meeting before the Alternatives Analysis report is completed)*

**ALTERNATIVE 3: Reconstruct Mall to preserve the original Eckbo design. How can this plan better serve visitors and businesses?**

**James Ingels** – explained that Alternative 3 is not a “do nothing” alternative. This option would reconstruct the Mall to the existing design, to bring the Mall up to current building codes. This alternative would also involve major construction – such as repaving the existing surfaces, reconstructing damaged and non-operable fountains, and upgrading lighting.

## MEMBER COMMENTS:

- Bring back the trams to move visitors. The trams sat 5-6 people and travelled from parking areas and up and down the Mall to your destination.
- Keep the mall as is and improve the sculptures. Concern about pollution affecting the existing artwork. Better connect the Mall with Kern Street and the Civic Center. The transitions to other areas of downtown need easier connections.
- Visibility needed for business – visitor wayfinding such as an electronic marquee or interactive sign.
- Open Mariposa to views of the Courthouse and improve lighting. Look at trees and consider whether they are appropriate to the area?
- Preserve the “character” and “spirit” of the mall but look forward to the 21<sup>st</sup> century. Are there opportunities for alternative energy creation? We should create an extraordinary achievement in the spirit of the original mall in its time. Opportunity for solar energy, lowered consumption, and job creation. Opportunity for innovative, creative spirit – add more art on surrounding streets or on the mall. Incorporate children’s art, rotating and permanent public art. Involve cultural institutions and museums.
- Why is the question for Alternative 3 designed to elicit a negative critique? *(Steve Cancian response: Each design needs to be improved to accomplish –economic revitalization, pedestrian-orientation, and inclusion of Fresno character. We must ask how the reconstruction of the mall can include elements to better serve businesses and visitors. There will be an opportunity to improve and critique all alternatives)*
- The Mall has a high occupancy rate in store fronts – you should note this. The mall is a beautiful, very unique space. More people are living downtown and we are set for downtown to grow and take off. Concern for air quality with more growth and autos on the street. The mall is working as it is now – what is needed is maintenance.
- Four million dollars in local funds are available – we should use that to maintain the mall as it is so people will value it.
- A Visitor Center is lacking on the existing Mall. It is difficult to find information about the Mall. Retain the integrity of the mall so that it qualifies for the National Register. Add the Eckbo shade structure that was designed for Mariposa and Fulton, but that was not built due to budget constraints.
- What will attract young people to the Mall? I walk with a guide dog and do not feel secure or safe at night. What is the current vision of the young people? Appreciate new housing to the north of the Mall. More restaurants, opportunities, and transit are need. Mall needs to feel safe.
- Add grass areas – there is already plenty of pavement here. Make the Mall feel more like a park.
- Add grass to the plaza area. The Mall should attract young people (all the way up to 30 years old and the young at heart), not just children. Plan for events that draw young people. Don’t exclude people under 18.
- Day Programs – disabled access is difficult. Can’t take day program vehicles into the existing parking structures. Extreme temperatures are tough for the challenged community, especially for those with medications which increase heat sensitivity.
- Retail needs to compete with the internet. Encourage businesses that require a physical presence – gym, childcare, salon.
- As an event planner for music festivals on the Mall, the canopy was a huge asset. Note that clutter makes it hard to stage events – free up space for events.
- Public relations issue – presence of security is needed. As a business owner, I feel safe, but visitors have the false perception that the Mall is unsafe. Eckbo locations for temporary art should be used.
- Access is a problem, parking is a huge issue. Price of parking is not conducive to the pocketbook.
- Safety is an issue. How can the Mall be unique in retail activities and night life? Draw people from North Fresno to the south. People not coming now – can’t just fix the Mall – need activities. Fresno needs to be a young person’s town. Need to draw young people with things that don’t happen up North.
- Outdoor seating.
- Old wood benches should be restored.
- The challenge of this project is to create a good handoff to the next generation of adults. Entertainment should be visible – movie

- theater. Accessible shops for teens like Forever 21 and Urban Outfitters.
- The project should create a new identity – not small things. Young people need to infiltrate the infrastructure of the Mall by re-defining it so that it is attractive to all young people not just the adventurous young people fleeing the North.
- Parking needs to be visible, safe, and attractive. Rodeo Drive has free parking, why not here? Attract outlet stores like the Citadel Mall in LA? They could use larger spaces. Attract mixed-use – think about people who live or work downtown. Get more people to do this via tax credits, etc.
- Can you consider expanding the scope to include the alleyways as access?
- Parking meters should be removed.

## V IMPROVING EACH ALTERNATIVE SO THAT IT SERVES ALL OF THE PROJECT OBJECTIVES

### Alternative 1– Make better for pedestrian experience and character.

#### MEMBER COMMENTS

- Rooftop bar overlooking the stadium
- Fulton Mall is an urban park – expand it.
- Uniform building facades needed – needs an identity like River Park. Encourage Hollywood to film on the Mall and improve the facades.
- Ask today’s artists what they would do with the facades
- Use concrete paving and the Eckbo pattern. At grade / shared space street, no curb.
- Connect design with Kern Street look – brick paving pattern.
- Educational Campaign about parking – What if parking on street is full? Still need to use parking structure – how to find parking.
- Give space for cycling community – bike racks, signage, lanes.
- Ethnic diversity – reflect with art
- Preserve character of Central Valley – use art, banners on street, and provide info on the communities of the Central Valley.
- Make construction less disruptive for businesses. Businesses can’t withstand 1-year construction period.

## VI REVIEW CALENDAR AND NEXT STEPS

#### Upcoming Meetings:

- Wednesday, October, 23<sup>rd</sup> -- Next scheduled Steering Committee meeting, same location.
- Week of Oct. 14 – Series of Community Workshops in multiple venues/communities – details to come.

#### Vote on Additional Steering Committee Meeting (16 yes, 2 no)

- Additional Steering Committee Meeting in October to be scheduled. Agenda to address fountains, mosaics, as works of art.

#### Topics tabled for future discussion

- What qualifies or is counted as “Art”
- Transit/Light Rail
- Environmental Impacts
- Econ/Retail Study on retail interest for Fulton Mall

Notes submitted by Nathan Lozier 10/09/13

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Participants requested to send revisions / comments to RHAA within one week of receipt of notes.

## Fulton Mall Reconstruction Project

### Steering Committee Meeting #1

Wednesday, October 2, 2013 5:30-7:30

Patterson Building, 2014 Tulare St.

#### Agenda

- I. Welcome and Review of the Agenda (5 min)
- II. Introductions (10 min)
- III. Project Overview (20 min)
  - A. Where the Project Stands Today
  - B. Milestones and Calendar
  - C. Role of Steering Committee
- IV. Key Questions in Finalizing the Draft Alternatives (55 min)
  - A. Alternative 1: Where is the roadway best located?
  - B. Alternative 2: What should we preserve when two elements conflict?
  - C. Alternative 3: How can this plan better serve visitors and businesses?
- V. Improving Each the Alternatives so that It Serves All the Project Objectives (20 min)
- VI. Preparing for the Community Workshops (5 min)
- VII. Review Calendar and Next Steps

| Project Milestones   |                 |
|--|-----------------|
| Final Alternatives and Alternatives Analysis Complete                      | November, 2013  |
| Regulatory Compliance Review Complete                                      | February, 2014  |
| City Council Selection of Alternative to Build (After Compliance Complete) | March, 2014     |
| Construction Documents Complete  | June, 2014      |
| Contract for Construction  | Winter, 2014-15 |
| Start Construction   | Spring, 2015    |
| Complete Construction  | 2016            |

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LANDSCAPE ARCHITECTURE + PLANNING

Fulton Mall Reconstruction Project  
Steering Committee Meeting #1 - SIGN-IN SHEET 2

10/2/13

| Name                   | Organization               | Phone           | Email                         |
|------------------------|----------------------------|-----------------|-------------------------------|
| Corrie Sands           | Central Unified            | 250-1195        | sandsbox@mac.com              |
| Michael Lynn Lewis     | Citizen BNEP               | 567<br>266-4548 | mlynn9320@yahoo               |
| Elizabeth Laval        | Pop Laval / Vally PBS      | 266-1800x350    | elaval@vallypbs.org           |
| Patty Barbara Bartucci | Home Cal Home              | 488 978 4374    | none                          |
| Sol Eufrazio           | Downtown Fresno Partner.   | 562-652-5377    | sol.eufrazio@gmail.com        |
| Maek Rodriguez         |                            |                 |                               |
| CHESTER MIESZEWICZ     |                            | 559-375-0320    | GMP@b90EARTH/AM               |
| Doug Richert           | Downtown Fresno Colln      | 360-3844        | dougnichert@att.net           |
| Hazel Larsen           | Potters Studio             | 266-5508        | hazelolson@aol                |
| Tiffany Potter         | DAC/City of Fres           | 619-634-3088    | tallen913@gmail.com           |
| Dr. Bill Dailey/Farley | "                          | 278-4212        | wdailey@csu.fresno.edu        |
| Sue McClime            | Downtown Fresno Coalition  | 559-439-6966    | scrgm@sbglobal                |
| Miriam Hernandez       | Youth Leadership Institute | (559) 213-1893  | mhernandez@yli.org            |
| Hal Tokmakian          | D FC                       | 559 285-1037    | haraldt@mail.fresno.state.edu |
| Steven Bolm            |                            | 442-1000        | dbolm@comcast.net             |
| Deivore Bolm           |                            | 859-2058        |                               |
| Mathr de Leon          |                            | 906-7987        | mathr@nothinggold.com         |
| Linda Cano             | Fresno Art Museum          | 250.7366        | linda@fresnoartmuseum.org     |

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LANDSCAPE ARCHITECTURE + PLANNING

Fulton Mall Reconstruction Project  
Steering Committee Meeting #1 - SIGN-IN SHEET 1

10/2/13

| Name              | Organization                         | Phone           | Email                          |
|-------------------|--------------------------------------|-----------------|--------------------------------|
| Juan Arambula     |                                      | 281-7904        | juanarambula@comcast.net       |
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| Raul De ALBA      | Jalisco Jewelers                     | 978-1673        | raul@jaliscojewelers.com       |
| DONAVAN BURN      |                                      | 559-304-9557    | DONAVANBURN@CALSTATECALIF.COM  |
| L. J Mariano      | Youth Leadership Institute           | 559-377-3773    | lmariano@yli.org               |
| Don Simmas        | H.P.C.                               | 246-9970        |                                |
| <b>JEFF SANDS</b> | <b>CCSA</b>                          | <b>312-3666</b> | <b>jsands@calchester.org</b>   |
| Marci Lopez       | The Know Your Media                  | 455-3436        | mlopez@newamerica-media.org    |
| Adriana Hernandez | The Know Youth Media                 | 779-4173        | adriana.hernandez447@yahoo.com |
| Kiel Schmidt      | Save The Fulton Mall                 | 492-7249        | kieltz@gmail.com               |
| Rosemarie Amara   | Fresno County Dept. of Public Health | 1000-10449      | ramara1@co.fresno.ca.us        |
| William Dyck      | Summa Development                    | 288-3925        | wadyck@yahoo.com               |
| Rod McNeely       | P&P                                  | 449-2700        | rmcneely@ppeng.com             |
| Mitch Freund      | Downtown Fresno Partnership          | 978-7039        | mfreund@downtownfresno.org     |
| Geoff Roush       | T.W. Patterson                       | 977-7040        | gr@twpatterson.com             |
| Tracewell Hamraha | Fresno Housing                       |                 | thamraha@fresnohousing.org     |

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**FRESNO FULTON MALL RECONSTRUCTION**  
Community Workshops  
October 15, 16, & 24, 2013  
Meeting Notes

**Project:** Fresno Fulton Mall Reconstruction      **Location:** Various, as noted

**Date:** Various, as noted

**Subject:** Community Workshops October 15, 16, 24

**Attendees:** See attached      **Distribution:** Steering Committee  
Randall Morrison, City of Fresno  
Elliott Balch, City of Fresno  
Wilma Quan, City of Fresno  
Douglas Nelson, RHAA  
James Ingels, RHAA  
Nathan Lozier, RHAA  
Steve Cancian, RHAA / Shared Spaces

**Attachments:** Agenda, Handouts, Sign-in Sheet

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**Purpose:** Project introduction and feedback on key design questions.

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**Workshop 1**

Tuesday October 15, 2013 2:00-3:30 pm  
Fresno Interdenominational Refugee Ministries (FIRM)  
1940 N. Fresno Street

**A. QUESTIONS, DISCUSSION, AND COMMENTS ON PRESENTATION**

- Likes Alt. 1 -- don't have to do as much reconstruction -- thinks Alt. 2 would cost more money
- **QUESTION:** Do the 3 plans all utilize federal funding?  
**ANSWER:** Alt 1 & 2 can be funded by the federal TIGER grant, but would also include multiple local funding sources as well. Alt. 3 does not have funding at this time.

- **QUESTION:** Does the plans involve removing parking meters?  
**ANSWER:** This would be determined by the City.
- **QUESTION:** Is this project for the street area only?  
**ANSWER:** Yes, the project is for the street area between buildings only, the project does not make any changes to existing buildings.
- Angled parking seems better than parallel
- **QUESTION:** Lived in Fresno since 1971 and seen lots of positive changes such as the remodeling of homes. Will this happen downtown?  
**ANSWER:** Improvement of Fulton is seen as an investment by the public that will encourage private business to revitalize buildings and create new businesses and housing downtown.
- I've been watching the news and saw that a company recently moved from Minnesota to Fresno -- this is good I want to see more investment and more jobs in Fresno.
- I have nine children and hope they can all have good opportunities to live and work in Fresno—I want them to stay
- I have lived in Fresno 30 years -- will the housing for seniors be fixed or remodeled?
- Need attractive places to encourage people to come.

## **B. QUESTIONS TO IMPROVE EACH OF THE ALTERNATIVES**

### **1. What would you do to improve Fulton Mall?**

- Attract people and especially young people on the weekends with places for socializing, restaurants, small clubs. Like Tower District. Like San Jose and Sacramento. Connect to the Tower District with light rail.
- Like alt 3 -- like pedestrian traffic only.
- Like alt 3 -- like pedestrian only space with lots of trees.
- Restoration and renovation focuses too much on the 1960's, and not enough on restoring the earlier history. Downtown Fresno was masked by the 1960s, not allowing the older history to show. I would like to see a mix of historic times, not just 1960's. I don't care about the fountains. Don't be stuck on nearby zone or location for where art is moved – art could move further away. Downtowns that have a good combination of old and new are San Francisco and Sacramento. Trolley would be good to have. Street aesthetic is important – don't want to see just black asphalt. Street can be improved with cobblestone, old streetlights, etc.
- Concern about displacement of businesses. Can business continue to afford to stay downtown? Downtown needs to be promoted – a trolley would help. Keep Fulton safe.
- Like Alt 2 -- like to see multicultural stores that also attract tourism.
- As a long time resident, I remember department stores and booming business. An issue with outside consultants is that they listen to Fresno residents for what they desire, but they should also look beyond that. Need something Fresno, but look also to LA, San Francisco, Santa Monica, Glendale, Americana. Don't get caught up in just the old -- need something new, innovative, and exciting that we see in other cities. Visalia has beautiful downtown. Would like to see an outlet center, stores recognizable, but also new things. Rely on expertise of designers to bring something fresh and new. Like opening the street to vehicles.

## 2. What is the most important thing to preserve?

- Security Pacific Building -- could put a lot of different things in it. Visible from all around.
- Save and fix old buildings for people to live in. Affordable places to live.
- Art - move to gardens, Art hop. Water is nice, but the existing fountains are not necessary. Safety/liability issue with fountains.
- Fountains -- good for people in hot weather.
- Fountains -- would like to have something downtown that will draw Laotian community. Parking, Food, exercise, center attraction, something cool, safety.
- Some fountains are attractive, others not. Keep the ones that are attractive. Incorporate new water features. Americana example -- Dancing Water feature -- grassy knoll.
- Does the plan include cross streets? (yes) Connection to Stadium is important -- draw visitors to Fresno into downtown. More trees for shade.
- Fountains can they be relocated into centers of intersections -- roundabouts? Van Ness? Also fountains that shoot up from ground for kids, kids play fountains desirable.
- Possible some fountains could move to other location downtown. Roundabouts likely do not work due to space constraint for fire trucks, etc. Studied for the clock tower.

## 3. Would a straight or curved street make a difference?

- **QUESTION:** Possible to create wide sidewalks on both sides of street - for sidewalk Cafes, etc.?  
**ANSWER:** Narrower side is 12 feet -- still works for sidewalk cafes. Columbus Street, North Beach, SF - 9 feet, popular for dining. Did not study alternative of alternating sides -- might be problem in intersections. Wide side on east to keep existing shade trees on areas with afternoon summer sun.
- Like curved street -- different -- new for Fresno.
- Like curved options -- makes street more interesting.
- **QUESTION:** Bicyclists -- how does this plan address? Like curvy road.  
**ANSWER:** Street designed to be narrow, slow speed, to work for bicycles. Widening street to add bike lanes, would reduce sidewalk width and impact additional existing features. Could add bike lanes if there is community desire.
- Like curved street, because it will keep drivers moving slower
- Curved street is different, new, exciting for people.
- Roadway can't be widened if the street is curved -- this will ensure street stays nicer.
- **Strawpoll:** Straight 10, Curve 13

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## Community Workshop #2

Tuesday October 15, 2013 5:00-6:30 pm

Fresno Institute for Urban Leadership (FIFUL)

1719 L Street

### A. QUESTIONS, DISCUSSION, AND COMMENTS ON PRESENTATION

- Need to address the buildings
- Can't compete with suburbs, because of parking. Need destination, something special, to attract young people downtown
- Need to look at area in entirety. Merchants association only looked at ground floor. Need office workers and residents on the mall. 60 thousand workers/visitors to downtown, but leave in evening. Need more live/work, mixed use space
- Note new residents in mural district
- Need maintenance. Don't defer maintenance to let the mall degrade
- Milwaukee - Grand Ave. Similar situation -- fixed it by Covered downtown street, connected with buildings, access directly from freeway. Pedestrian skywalks across the streets, to separate pedestrians from cars.
- Lesson learned from Santa Monica -- added vehicle space, but closed to traffic again
- Young person's perceptive -- perception of safety. Parking. Dark at night. Don't really know what is on the mall, so don't have reason to go back on other days.
- Office workers leave after 5. Need residence that bring uses, activity on evenings and weekends.
- More cultural opportunities at the wall -- public graffiti/mural art. Need more stores for shopping
- Live work needed for economy. Safety stigma attached to Fulton Mall and downtown -- mostly keeps younger people away. Better lighting needed. Homeless issue needs to be addressed. Georgia town example (tourist town) homeless employed as ambassadors, ability to sell their own designed t-shirts
- Denver background -- wide sidewalks on both sides of the street, restaurants, disposable income
- Key is making it a dining and entertainment district -- make it unique. Creation of open container ordinance - ability to stroll and drink.
- Remembers Mall when it was a destination -- all the theaters were downtown, restaurants, places to shop. Need upper scale retail outlets to attract people with disposable incomes.
- Need to change perception of people with disposable income
- Wider sidewalks w/ outdoor seating
- Events, physical outdoor activities, ice rink, bocce. Bocce group at Fashion Fair area. Food. Mixed use housing. Attract younger crowd + retired group as well.
- Slogan for Austin "Keep Austin Weird" -- Fresno needs its own slogan. Encourage and invest in Fresno's arts community. Need grocery that is not a Walmart or Foods Co. Need Trader Joes or Whole Foods
- Tech community -- businesses expanding into the area. Pull in more art, techy ideas, attract millennial generation. Extend art hop type experience downtown.
- Homeless don't want to be around people -- on mall now because no one else is there.

### B. QUESTIONS TO IMPROVE EACH OF THE ALTERNATIVES

#### 1. What is the key to making parking work?

- Need parking garage, parking on side streets off the mall.
- There are many parking garages

- Problem is getting where you need to go. Don't know where to park, where to go.
- There is a suburban mentality about parking that needs to be changed.
- Perception problem. Perception related to parking cost. From freeway to store should feel like a block.
- Encourage validated parking
- Why focus on parking when the issue is having a destination that is attractive and worthwhile. Parking is secondary.
- For parking, perception is reality in Fresno. Parking is plentiful. Need education campaign.
- Need signage.
- Need destination event -- great place to come. Art hop.

## 2. What is the most important thing to preserve?

- Trees and the art.
- 15-20 degrees cooler on the mall compared to Van Ness. Due largely to trees, and partially to fountains.
- Artwork key to preserve. Some of the trees are not the best selection for the street. Take 100 year perspective. New tree now will look great in 30 years.
- Trellis structures to provide shade in summer, sun in winter
- Apple store approach - modernize a place without losing its history or quality. Everything shouldn't look like a facade, flat, like suburban malls. Look and feel of the buildings should be preserved.
- Undo 1960s era facades over older buildings
- Water features, fountains

## 3. How can we improve the pedestrian mall?

- Put fountains back in where they've been converted to planters.
- Walkways over Fresno & Tulare streets.
- Walkways at 2nd floor level, 2nd floor retail.
- Venue spaces. Free speech area poorly thought out. Need better stage structures where bands can play, theater can perform. For Sudz in City or Shakespeare in the Park. Seating -- audience perspective. Shade.
- Will need to deal with homeless issue.
- Look at Santa Cruz approach to homeless at the Boardwalk area.
- Need a lot more people to outnumber the homeless people -- for example Union Square in San Francisco.
- Need more eyes on the street, to discourage criminal activity.

## 4. How can we make the street a better place for business?

- Allow for outdoor eating venue. Need to be able to serve alcohol outdoors.
- European example -- sidewalk wide enough for pedestrian throughway + eating zone.

## 5. How can we improve the street alternatives to be as good as possible for pedestrians?

- Alt 1 seems problematic for business. Narrower zone seems less desirable.
- Galleria, second floor retail, more space for pedestrians at street level.
- **QUESTION:** Is there no room for bikes?  
**ANSWER:** Will have bike parking and bike amenities. Street is designed for slow speed.

- **QUESTION:** Pedicabs?  
**ANSWER:** This is compatible with slow speed streets
- Bollards to close off street -- make it flexible.
- Could the street be divided in the center with median / walkway in the center? Want most safe, free experience for pedestrian. Wide, open, natural light, light at night, people out and about.
- Activities, festivals. Ice rink is great. Passport Fresno brought 4-5K people down to Fresno on weekends -- partnered with schools, kids educated parents about what was happening. Consider porous pavers for trees. Cobbles, pavers.
- Lighted in-ground crosswalk
- Differentiated crosswalk surface -- cobble.
- **QUESTION:** Parking in Alt 1&2?  
**ANSWER:** Yes, 50% more in Alt. 1 than 2, due to nature of a street curving around fountains
- **QUESTION:** Diagonal versus parallel parking?  
**ANSWER:** Was studied previously in Specific Plan. Parallel provides more pedestrian space, to allow for placement of art.

#### 6. Would a straight or a curbed street make a difference?

- **QUESTION:** Differences?  
**ANSWER:** Different types of social spaces possible - promenade versus nodes. Visibility. Traffic calming in undulating street.
- Easier to cross the meandering street, better for pedestrians and bicycles.
- Curved makes the street more unique, more Fresno.
- Straight street preferred - more traditional Curved opportunities for lots of outdoor seating Straight. Curved seems like a compromise that no one will Alt 2 preserves most art and trees Straight -- move the art.
- Curved -- nodes create focal points meeting points Curved -- preserves more of the Ekbo thinking of the original design

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### Workshop 3

Tuesday October 15, 2013 7:30-9:00 pm  
The Standard  
9455 N. Fort Washington Rd.

#### INFORMAL OPEN HOUSE FORMAT INDIVIDUAL AND SMALL GROUP DISCUSSION – KEY POINTS

- Younger generations want downtown to be a place to live, work, and play
- Desire to not need to use a car
- Value arts and creativity
- Value multi-cultural character of downtown
- Value socio-economic diversity of downtown
- Need destinations that will encourage people to visit and stay downtown – entertainment, food, bars
- Selected alternative should support festivals and events
- Build more housing downtown, particularly mixed use and live work—like downtown lofts
- All the above needed to keep young people from leaving Fresno
- What provisions are there for bicyclists? Unsure if shared street concept will work in Fresno
- Where does the funding come from? What to be sure City not left with debt after project

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## Workshop 4

Wednesday October 16, 2013, 10:00-11:30am

The Downtown Club

2120 Kern Street

### A. QUESTIONS, DISCUSSION, AND COMMENTS ON PRESENTATION

- Questions about infrastructure improvements needed
- Water leaks into basements
- Gas mains leaking, The Californian has been evacuated 3 times due to gas leaks
- How are we incorporating youth into discussion?
- Question about timeline
- Do we have sufficient funding for the 3 alternatives?
- Will side streets be included in project?
- Are alleys included in project?

### B. QUESTIONS TO IMPROVE EACH OF THE ALTERNATIVES

#### 1. What would you like to see on the mall?

- Restore the mall
- Solar powered (Christmas tree lane)
- Events for all ages
- Outlet stores
- Satellite college campuses
- Local shops
- Use money to rebuild infrastructure
- Avoid large corporate stores
- Pedicabs
- Bus system ends at 9:00 PM
- Movie theater (\$1 cinema)
- More affordable housing
- Wifi
- Parades
- Big retail stores are needed
- Keep the shade trees
- More benches
- Landscape plots
- Lighting (energy efficient)
- Extended police presence, more bike cops
- Complete street with traffic calming
- Outdoor cafes

- Grocery store
- NYT article about opening and reclosing of streets
- Interactive art and water features
- More art, children's arts programming
- Urban gardens

**2. What is most important to preserve?**

- Trees
- Fountains + , helpful in cooling
- Parking garages
- Better signage and wayfinding to parking
- Art (needs to be restored)
- Preserve and restore old buildings
- Urban parks (more needed)
- Cultural diversity

**3. How can we improve the existing pedestrian mall (Alt. 3)**

- Safer surface (cracks)
- Better signage to stores and parking +
- Improve lighting
- Sound system
- Wifi
- Public restrooms
- Retail kiosks in center
- Improve surrounding areas of downtown
- More housing around downtown (with facilities for cooking)
- Solar power to reduce operating costs for businesses
- Green development put Fresno in the news for green development
- Develop upper floors including for housing
- More events and reasons for people to gather
- Permanent stage
- More sitting, gathering, and event spaces
- Allow things in middle of mall to force pedestrians to storefronts
- Google maps Streetview (currently missing)
- More publicity/marketing to draw people downtown, change people's vision of downtown

**4. How can Alts. 1 & 2 be made better for pedestrians and bicyclists?**

- Colored asphalt or other kinds of paving
- Bike lanes?
- Bike parking (secure)
- Artistic views of design

- Speed restrictions on street for safety
- Traffic calming

**5. Curved or straight street?**

- Curved street: more variety
- Curved is more aesthetically pleasing, closer to original design
- Curve street allows for more trees and art to be preserved
- Straight street restores 'main street' feeling
- Straight street with 30' wide sidewalk more like the mall concept, better for pedestrians
- Has one-way traffic been considered?
- Curved retains fountains
- Devils choice, backward thinking, maintain mall as historic landmark
- Straight street, successful 'main street'

**Workshop 5**

October 16, 2013, 5:30-7:00pm  
 Second Baptist Church  
 1041 E. Jensen Ave.

**A. QUESTIONS TO IMPROVE EACH OF THE ALTERNATIVES**

**1. What is important to save?**

- Wider sidewalks allow motorized wheelchair users to safely pass pedestrians
- Is Visalia a model?
- Fountains (but need to work)
- Calming effect of fountains
- Art works/sculptures
- Preserve the whole mall
- Pedestrian environment
- Existing architecture
- Bring back the music
- Clock tower
- Free speech area
- Unique downtown feel, multicultural/multiethnic
- Seating/benches, curving benches, meeting opportunities
- CVS pharmacy
- Nearby banks

**2. What would you want to change?**

- Anchor store

- More entertainment and events
- Bicycle facilities/parking
- Add roller rink to attract kids
- More office space to attract people during the day
- Capitalize on architecture
- More lighting (solar or other sustainable)
- Add bookshop
- Change perception of downtown
- Activities during lunch hour
- More uniform facades
- Facility with free meeting space
- Debit cards on parking meters
- More police on bikes
- More fun reasons to go
- Satellite campus for local college(s)
- Accessible parking
- Bus/transit connections

### **3. How can alternative 3 be made better?**

- Softer pavers
- Public restrooms
- Trolley
- Better connections with transit
- Giant bean (like sculpture in Millennium Park Chicago)
- Make it a destination
- Clean it up
- Mixed uses with apartment and flats
- Stage areas and sound systems
- Utilize alleys

### **4. How to make street alternatives good for pedestrians?**

- Wide sidewalks
- Variety of small businesses
- Separate pedestrians from cars
- Pedestrian overpasses at cross streets
- Raised intersections (speed tables)
- Allow for traffic free event space(s)

### **5. Curve or Straight?**

- Curved - good feng shui
- Curved - reduce joyriding

- Curved - better traffic calming

**6. Other:**

- Solar panels
- Urban gardens
- Concern of health effects of more traffic
- Concern of impact of exhaust on artworks
- Learn from Visalia, Sacramento, Emeryville

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**Workshop 6**

October 16, 2013, 7:30-9:00 pm

Rainbow Ballroom

1725 Broadway

**A. QUESTIONS, DISCUSSION, AND COMMENTS ON PRESENTATION**

- Why does the TIGER grant not fund Alt. 3?
- What does the \$16 million pay for?
- How long will the mall be closed for construction?
- What kinds of businesses are envisioned?

**B. QUESTIONS TO IMPROVE EACH OF THE ALTERNATIVES**

**1. What would you like to see on Fulton?**

- Outside dining
- Night life
- Alternatives to suburban shopping centers
- More residential options/mixed use
- Mixed income housing, more diverse community
- Improved visibility of Fulton
- Better night lighting, concern for safety
- More ArtHop destinations on Fulton
- Consider new art and water features (as opposed to 1964 features)

**2. What would you preserve?**

- Tree canopy
- Buildings/architecture
- Flat spaces for performance, events, music, gathering spaces
- Pedestrian friendly space (Louisville 4th Street - hybrid ped/veh)
- Seating
- Pedestrian and bicycle safety

**3. How can Alts. 1 & 2 be good for pedestrians and bikes?**

- Easy crossings - including mid-block crossings, raised crosswalks
- Eliminate undercrossing at Mariposa/Van Ness
- Shared slow-speed street bikes and vehicles
- Green bike lanes
- Landscape barriers

**4. Curved or Straight?**

- Curved because it is a unique street for Fresno
- Curved because it preserves more art/water features
- Curved to preserve trees
- Fulton is trees, art, and fountains
  - Ideally preserve in place
  - Next, preserve and move
  - Least, remove
- Curved will slow traffic more
- Preserve Fresno's unique history

**5. How can Alt. 3 be improved?**

- Can City afford to maintain water features?
- Better signage/wayfinding to and from mall
- Preserve variety of seating, curved, straight, internal, external

**6. How can Alt. 3 be made better for businesses?**

- Up to date technology - wifi, good bandwidth
- Connections with future high speed rail
- Better circulation from parking garages to businesses
- Improve perception of safety and comfort
- Improve entry and access
- Signage pedestal at cross streets identifying businesses on mall

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## Workshop 7

October 24, 2013, 10:00-11:30am

Ballroom at the Californian

851 Van Ness Ave.

### A. QUESTIONS, DISCUSSION, AND COMMENTS ON PRESENTATION

- Who is the revitalization for?
- Gentrification will be bad for current residents
- The mall is the park for downtown residents
- Concern about mobility for people with wheelchairs and walkers
- How will a straight street or curving street impact traffic?
- Mall is a place for quiet refuge for local residents

### B. QUESTIONS TO IMPROVE EACH OF THE ALTERNATIVES

#### 1. What is important about the mall now?

- Community of existing residents
- The mall as a park
- The architecture and what it says about Fresno history
- The art (needs to be restored) +
- The mall as a place for art & culture
- Needs interpretive information about artworks and artists
- The trees
- Restore the historic facades
- Sculptures and water features
- Taco stores
- The squirrels (cars will scare them away)
- Leave the mall alone
- A place for nature and birds
- Art and water features
- Tree canopy
- Lines in the paving
- Pedestrian space

#### 2. What would you like to change?

- A street would bring more people and income
- Use vacant storefronts to house homeless
- More grass and play areas
- More security after sundown

- Additional parking
- Perception of safety
- More economic vitality, jobs, places to visit
- More interest from schools in providing help with mall, student/internship projects
- Better lighting
- Improved irrigation
- Better maintenance
- Better visibility for security (too many elements blocking visibility)
- Share arrows for bikes with autos, improve safety for bikes and peds
- Pedestrian scramble timing for streetlights
- Lack of designation for bike and pedestrians in current design
- Opportunities for future transit uses
- Dollar cinema
- Regular farmers market on the mall
- Entertainment things to attract young people
- Monthly flea market
- Parking garage safety and improved circulation and wayfinding
- Angled parking
- Improved trash pickup

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## Workshop 8

October 24, 2013, 3:00-4:30pm

Fresno City College

OAB 251

### A. QUESTIONS, DISCUSSION, AND COMMENTS ON PRESENTATION

- How will improvements address new building codes?
- How different is this analysis than other projects?
- Grant process & funding?
- Sustainable pedestrian vitality?
- Cost of art an unknown?
- Process + advocacy?
- Show traffic lanes / turn movements on plans
- What is the political decision making process for choosing an alternative?
- What other improvements to streets are planned downtown?
- Why wide sidewalks on the east side of the street instead of the west side?
- How many buildings have underground parking?
- Will all trees shown be included?
- Free parking – has it been discussed?

- Side streets
- What about bikes?
- Where is high speed rail?

## **B. QUESTIONS TO IMPROVE EACH OF THE ALTERNATIVES**

### **1. How would you improve Alt. 1 & 2?**

- Handicap parking
- Visibility to shops
- Drop off spots
- Motorcycle parking
- Diagonal pedestrian crossing (“scramble”)
- Lighting, large and bright
- Personal safety
- Smooth access
- Places to sit, relax, read, etc. (desired by students)
- Improve event space on the street
- Distinctive pavements in travelway
- Curbless design

### **2. How would you improve Alt. 3?**

- Solar power, Solar Christmas tree lane
- Art & events
- Use local funds to clean and repair
- Match cultural identity of users – Hispanic community
- Sculpture – make more visible
- Restrooms nearby
- Fulton Mall Transit – tram / 3-wheel bike
- Movies
- Stage / entertainment
- Free parking
- Address Mexican culture
- More visible entry
- Visitor center / guide
- Dancing floor
- Multi-cultural – Armenian / Japanese
- Outdoor dining
- New public art
- Homeless – improve situation
- Bike parking

- Shade – permanent
- Power – charger stations
- Wifi – free
- Pet-friendly
- Space for outdoor dining

Notes submitted by Nathan Lozier 10/31/13

ROYSTON HANAMOTO ALLEY & ABEY

Participants requested to send revisions / comments to RHAA within one week of receipt of notes.

# Fulton Mall Reconstruction Project

## Agenda for Community Meetings

October 15-24, 2013

- I. Welcome/Introductions/Review of Agenda (5 min)
- II. Understanding Fulton Mall and the Current Project (35 min)
  - A. History of Fulton Mall and Pedestrian Malls
  - B. Purpose of the Project
  - C. Calendar of the Project
  - D. 3 Current Alternative Plans
  - E. Questions and Discussion
- III. Improving Fulton and the Project Alternatives (45min)
  - A. Brainstorm: What would you do to improve the Fulton Mall?
  - B. Improving the Alternatives
    - 1. How can we make a pedestrian mall (Alt 3) better for visitors and customers? For businesses? For office and residential tenants?
    - 2. How can we make a new street with traffic lanes and sidewalks (Alt 1 and 2) best for visitors and customers? For businesses? For office and residential tenants?
    - 3. Would a straight (Alt 1) or curved street (Alt 2) make a difference? Why? For Whom?
    - 4. Of all the current elements, what is most important to preserve and why?
    - 5. What is the key to making parking work?
    - 6. Do you have other ideas for improving any of the alternatives?
- IV. Next Steps: How you can stay involved and help decide the future of Fulton Mall (5 min)

| Project Milestones   |                 |
|--|-----------------|
| Final Alternatives and Alternatives Analysis Complete                      | November, 2013  |
| Regulatory Compliance Review Complete                                      | February, 2014  |
| City Council Selection of Alternative to Build (After Compliance Complete) | March, 2014     |
| Construction Documents Complete  | June, 2014      |
| Contract for Construction  | Winter, 2014-15 |
| Start Construction   | Spring, 2015    |
| Complete Construction  | 2016            |

## Proyecto de Reconstruir el Fulton Mall

### Agenda de Reuniones Comunitaria

15-24 de octubre 2013

- I. Bienvenida / Introducciones / Revisar Agenda (5 min)
  
- II. Entender el Fulton Mall y el Proyecto (35 min)
  - A. La Historia de Fulton Mall y Paseos Peatonales
  - B. La Meta del Proyecto
  - C. El Calendario del Proyecto
  - D. Las Tres Alternativas
  - E. Preguntas y Discusión
  
- III. Mejorando Fulton Mall y las Alternativas (45min)
  - A. Lluvia de Ideas: Como le mejoraría Fulton Mall?
  - B. Mejorando las Alternativas
    - 1. ¿Cómo podemos hacer mejor un paseo peatonal (Alt 3) desde el punto de vista de los peatones? ¿de los negocios? ¿de las oficinas profesionales y los inquilinos?
    - 2. ¿Cómo podemos hacer mejor una calle nueva, con carriles y aceras, desde el punto de vista de los peatones? ¿de los negocios? ¿de las oficinas profesionales y los inquilinos?
    - 3. ¿Hay una diferencia entre una calle recta o curva? ¿Por qué? ¿Para quién?
    - 4. ¿De todos los elementos actuales, cual es el más importante para preservar y por qué?
    - 5. ¿Cuál es la clave para que el estacionamiento funcione?
    - 6. ¿Tiene otras ideas para mejorar cualquiera de las alternativas?
  
- IV. Próximos Pasos: Cómo puede mantenerse involucrado y ayudar a decidir el futuro de Fulton Mall

| Etapas del Proyecto  |                   |
|--|-------------------|
| Finalizar las Alternativas y el Análisis de las Alternativas | Noviembre, 2013   |
| Finalizar el Proceso de Revisión por el Estado               | Febrero, 2014     |
| Consejo Municipal Selecciona una Alternativa para Construir  | Marzo, 2014       |
| Finalizar Documentos de Construcción                         | Junio, 2014       |
| Firmar Contrato para Construcción                            | Invierno, 2014-15 |
| Empezar Construcción   | Primavera, 2015   |
| Finalizar Construcción                                       | 2016              |

FULTON MALL RECONSTRUCTION  
 Community Workshop - October 15-16, 2013  
 Tuesday Oct. 15, 2013 2-3:30 pm  
 SIGN-IN SHEET

WS # 1  
 FIRM  
 1940 N. Fresno St.

|     | Name            | Email or phone |
|-----|-----------------|----------------|
| 1.  | May Ly Lo       |                |
| 2.  | Bill Lee        |                |
| 3.  | YET YANG LEE    |                |
| 4.  | BLIA LEE        |                |
| 5.  | Sue Yam         |                |
| 6.  | ong Yu          |                |
| 7.  | chung T yang    |                |
| 8.  | YONG SONG LEE   |                |
| 9.  | Thao Lee        |                |
| 10. | Chua cher yang  |                |
| 11. | KEA THAO        |                |
| 12. | PLAI noua       |                |
| 13. | Yung Kiong      |                |
| 14. | Sharlene Cha    |                |
| 15. | KIAM Thirakoune |                |
| 16. | Moh Borawan     |                |
| 17. | Mary            |                |
| 18. | Ger Her         |                |
| 19. |                 |                |
| 20. |                 |                |

FULTON MALL RECONSTRUCTION  
 Community Workshop - October 15-16, 2013  
 Tuesday Oct. 15, 2013 2-3:30pm  
 SIGN-IN SHEET

WS#1  
 FIRM  
 1940 N. Fresno

|     | Name                    | Email or phone              |
|-----|-------------------------|-----------------------------|
| 1.  | Art Gonzalez            | 355-3016                    |
| 2.  | Franklin Yang           | 487-1500                    |
| 3.  | William Andrews         | drew528@att.net             |
| 4.  | Irel Del Valle          | irel.delvalle@sbcglobal.net |
| 5.  | Margarita Rocha         | controlafamilia.org         |
| 6.  | <del>ROBERT MISEY</del> |                             |
| 7.  | TOM CHANTHALANGSI       |                             |
| 8.  | Christine Barker        | 1christinebarker@gmail.com  |
| 9.  | Indy P.                 |                             |
| 10. |                         |                             |
| 11. |                         |                             |
| 12. |                         |                             |
| 13. |                         |                             |
| 14. |                         |                             |
| 15. |                         |                             |
| 16. |                         |                             |
| 17. |                         |                             |
| 18. |                         |                             |
| 19. |                         |                             |
| 20. |                         |                             |

FULTON MALL RECONSTRUCTION  
 Community Workshop - October 15-16, 2013  
 Tues., Oct. 15 5:00 - 6:30 pm  
 SIGN-IN SHEET

WV # 2  
 FIFUL  
 1719 L. St.

NO TO STEERING  
 COMMITTEE

★  
 Committee  
 Committee

|     | Name  | Email or phone                |
|-----|---|-------------------------------|
| 1.  | Doug Richert  | dougrichert@att.net           |
| 2.  | Gladys Deniz  | gdeniz@netzero.net            |
| 3.  | Louise Bauer Savoli   | louisebauer@comcast.net       |
| 4.  | ★ Anna Rand   | apans@mail.fresnostate.edu    |
| 5.  | ★ Elba Reyna  | ereyna12@mail.fresnostate.edu |
| 6.  | KAYE CUMMINGS   | kayebc@gmail.com              |
| 7.  | Robert Friesen  | rfriesen@fultonmall.net       |
| 8.  | Annalisa Perea - <sup>Interested in being</sup> <del>a part of steering</del> <sub>comms.</sub> | annalisa.perea@gmail.com      |
| 9.  | Stacy Perkins   | stacyperkins@att.net          |
| 10. | NATHAN DELAHAY  | NATHAN.DELAHAY@GMAIL.COM      |
| 11. | Brad Greenbury  | bgreenbury@precisioneng.net   |
| 12. |   |                               |
| 13. |   |                               |
| 14. |   |                               |
| 15. |   |                               |
| 16. |   |                               |
| 17. |   |                               |
| 18. |   |                               |
| 19. |   |                               |
| 20. |   |                               |

FULTON MALL RECONSTRUCTION  
 Community Workshop - October 15-16, 2013  
 Tues. Oct. 15, 7:30 - 9:00 pm  
 SIGN-IN SHEET

WS #3  
 The Standard  
 9455 N. Fort  
 Washington Rd.

|     | Name             | Email or phone                          |
|-----|------------------|---|
| 1.  | PHILIP DECKER    | hikesruse@aol.com                       |
| 2.  | Bryant Cardwell  | Bryant.Cardwell@gmail.com               |
| 3.  | Mitch Freund     | mitchelljfreund@gmail.com               |
| 4.  | Russell Stone    | Shepherd's Inn Fresno, CA .com          |
| 5.  | Gregory Berfield | 621-8000                                |
| 6.  | ELIAS CABRERA    | 559.630.0156 eliascabrerat@sanos101.com |
| 7.  |                  |   |
| 8.  |                  |   |
| 9.  |                  |   |
| 10. |                  |   |
| 11. |                  |   |
| 12. |                  |   |
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| 18. |                  |   |
| 19. |                  |   |
| 20. |                  |   |

Weds. Oct. 16, 2013 10 am - 11:30 am WS # 4 DOWNTOWN P. 1  
 CLUB  
 2120 Kern St.  
 PLEASE SIGN IN

|                         | NAME                 | AFFILIATION                | EMAIL                            |
|-------------------------|----------------------|----------------------------|----------------------------------|
| 1                       | Ricardo Cristobal    | Yama, Khavzi & Plesco      | ricardo@riojava.com              |
| 2                       | CALEB PAULS          | MRA, FRESNO STATE          | cal-cbpauls@gmail.com            |
| 3                       | TOMMY ANUA           | FRESH AREA PEPS            | ANUA@DARTMOUTHPEPS.COM           |
| 4                       | L. J. Mariano        | Youth Leadership Institute | lmariano@yli.org                 |
| 5                       | Doug Richeri         | Downtown Fresno Cooling    | dougricheri@att.net              |
| 6                       | STEPHANIE ZUBIA      | SHEER BLISS                | stephazubia@mysteerbliss.com     |
| 7                       | JILL FIELDS          | CSU                        | jfields@csufresno.edu            |
| 8                       | Kandice Tardiff      | Downtown Resident          | kandicejager@yahoo.com           |
| 9                       | DARLETTA HOPPER      | Downtown Resident          | spunkerogb@gmail.com             |
| 10                      | CHAS McDONALD        | "                          | CHAS.MCDONALD51                  |
| 11                      | Tom Warren           | Customer                   | @GMAIL.COM                       |
| 12                      | Laural Fawcett       | Fresno COG                 | lfawcett@fresnocog.org           |
| 13                      | Ephraim Bosse        | Fresno Brewing Co          | fresnobrewingco@gmail.com        |
| 14                      | Kate Borders         | DFP                        | kborders@downtownfresno.org      |
| 15                      | MATTHEW PATNAUDE     | DFP                        | MATTHEW.PATNAUDE@GMAIL.CO        |
| 16                      | Sevak Khatchadourian | Downtown owner             | sevaksevak@aol.com               |
| 17                      | Victoria Gonzales    | Interested Citizen         | victoria.gonzales@properties.com |
| 18                      | CHRIS ACREE          | Resident Devans            | cacree@HOTMAIL.COM               |
| 19                      | Sara Hedgpeth-Harris | Downtown Attorney          | sara.hedgpethharris@shh-law.com  |
| 20                      | Arthur Servin        |                            | servin.arthur@yahoo.com          |
| steering committee * 21 | Karen Mele           | customer                   | velotart@gmail.com               |
| 22                      | Kendall Simсарian    |                            | attykendall@gmail.com            |
| 23                      | JULIE LINXWILER      |                            | daryl and julie @ sbcglobal.net  |
| 24                      | Lupe Perez           | Resident                   | P.a.perez29@yahoo.com            |
| 25                      | DARYL BALCH          | SELF                       | BALCHLANDSERVICES@SBCGLOBAL.NET  |
| 26                      | Alisa Zimmermann     |                            | alisa.zimmermann@gmail.com       |

27 Lisa Washio FIFUL Lwashio333@gmail.com

28 LARRY TAYLOR RETIRED DOWNTOWN TAYLORLW@SBCGLOBAL.NET

29 ~~Dianne Hanzlick~~  
Dianne 738 @ comcast.net

30 Kay Bertken kayb@csufresno.edu

FULTON MALL RECONSTRUCTION  
Community Workshop - October 15-16, 2013

Weds. Oct. 16, 5:30 - 7:00 pm

SIGN-IN SHEET

1041 E. Jensen Ave

WS# 5

2nd

Baptist Church

|     | Name   | Email or phone           |
|-----|--|--------------------------|
| 1.  | JEPH White                                     | jepahlwhite@yahoo.com    |
| 2.  | Donna Middleton                                | dr.middleton@hotmail.com |
| 3.  | Nona Harris                                    | 559-803-8071             |
| 4.  | Michael Lynn Lewis                             | mlynn93706@yahoo.com     |
| 5.  | Karen Parish <small>Steering Committee</small> | Kpcrayon@gmail.com       |
| 6.  | Lucy Whittle                                   | mlwhittle@gmail.com      |
| 7.  | Wanda Nemmitt <small>260-5840</small>          | Wah1954@gnii.com         |
| 8.  | Mitch Frenel                                   |                          |
| 9.  | BILL SIMON                                     | SIMON72811@SBCGLOBAL-NET |
| 10. |  |                          |
| 11. |  |                          |
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Steering Committee

FULTON MALL RECONSTRUCTION  
 Community Workshop - October 15-16, 2013  
 Weds. Oct. 16 7:30 - 9:00 pm  
 SIGN-IN SHEET

W3 #6  
 RAINBOW  
 BALLROOM  
 1725 Broadway

|     | Name   | Email or phone             |
|-----|--|----------------------------|
| 1.  | Cassie Morgan  | cnmorgan11@gmail.com       |
| 2.  | Dave Brenner   | dtbrenner@gmail.com        |
| 3.  | John Jordan <sup>steering committee</sup><br><sub>INFO</sub>     | johnbjordan@usa.com        |
| 4.  | John Beyun <sup>steering committee</sup><br><sub>INFO</sub>      | captwhittle@yahoo.com      |
| 5.  | Luis Medina  | luismedina@sbcslobal.net   |
| 6.  | Barry Mast <sup>(steering info</sup><br><sub>Comm. please)</sub> | barrymast@gmail.com        |
| 7.  | Cameroon MOORS   | cameron@virtualvets.com    |
| 8.  | Marci Lopez  | mar.si.lopez@gmail.com     |
| 9.  | Kiel Schmidt   | kielts@gmail.com.          |
| 10. | Jarred Olsen   | jolsen@fresmedc.com        |
| 11. | AMANDA ZITO  | azito@co.fresno.ca.us      |
| 12. | Gene Hannon  | gene.hannon@gmail.com      |
| 13. | Gina Perez   | Perezgma13@gmail.com       |
| 14. | Jeremy Braunstein  | Fresnochinatown@gmail.com  |
| 15. | Kelly McClurg  | kelly.mcclurg521@gmail.com |
| 16. |  |                            |
| 17. |  |                            |
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| 20. |  |                            |

steering committee  
 STEERING COMMITTEE

SIGN IN SHEET

WORKSHOP #7  
 Thurs. Oct. 24  
 10am - 11:30 am  
 Ballroom at the Californian  
 851 Van Ness

|    | NAME                     | Affiliation                    | Contact - Phone / Email   |
|----|--------------------------|--------------------------------|---|
| 1  | Patty Barlow             | CA 10101                       | 559 978 9374  |
| 2  | Ju Feaster               | Self                           | 559-273-1376  |
| 3  | Sheila HakimiPour        | Self                           | 559-274-6445  |
| 4  | MARY MECUZ               | RHAA                           | 415-478-2600  |
| 5  | THE PEREZ FAMILY         | FAMILY                         | 559-375-9419  |
| 6  | Agg. Randy Vaughn        | DFP                            | randyd@csufresno.edu  |
| 7  | <del>Peggy Andrade</del> |                                | peggiportraits@comcast.net  |
| 8  | Rocio Andrade            | DFP                            | -   |
| 9  | David Padilla            | Caltrans                       | 444-2493 david.padilla@dcd.ca.gov                                 |
| 10 | RAT HUNTER               | ARTIST - FRESNO HIGHWAY        | 759 222-4443  |
| 11 | Marc Gonzalez            |                                | 559.287.4159  |
| 12 | DONNA HARRIS             | SELF                           | fasstharris@gmail.com   |
| 13 | MAX REID                 | VALLEY POWER SYSTEMS           | MAX.REID@VALLEYPOWER.COM  |
| 14 | JULIA COPELAND           | YOUTH ORCHS CULTURAL COALITION | juliacopeland@aol.com   |
| 15 | ROBIN GOLDBECK           | GOLDBECK ARCHITECTS            | goldarch@comcast.net  |
| 16 | Kim Leonard              | DFP                            | KSchoeler@downintownfresno.org                                    |
| 17 | Steve Skibbie            | DFP                            | sskibbie@downintownfresno.org                                     |
| 18 | Soledad Eufrazio         | DFP                            | sol-eufrazio@gmail.com  |
| 19 | Jessica                  | Kepler School                  | j.mast@keplerschool.org   |
| 20 | DARLETTA HOPPER          | Resident                       | 209-643-3443 spunkereed@gmail.com                                 |
| 21 | Kranciie Tardiff         | Resident                       | 559-451-7104 Kand: Hatcher@gmail.com                              |
| 22 | Harry Alan Wilmer        | FRESNO 122<br>FRESH FLOWERS    | ANSW: Mich. 1 + VPe<br>559-443-7117 (Home)<br>559-443-7117 (Home) |
| 23 | Jason Piecuch            | Fresno Silvercrest             | 559-579-6211<br>jasonpiecuch@yahoo.com                            |

WORKSHOP #8

Thurs. Oct. 24

~~2:30~~  
3:00 PM - 4:30 PM  
Fresno City College  
OAB, 251

SIGN IN SHEET

|    | NAME                | AFFILIATION                    | CONTACT PHONE/EMAIL                     |
|----|---------------------|--------------------------------|---|
| 1  | ACliffon            | SD                             | 520 414 3074                            |
| 2  | Dr. Janice Emcizian | FCC                            | Janice.emcizian@fresnovalleycollege.edu |
| 3  | Robert Turner       | FCC student<br>sierra club/DFC | robertsturners2@gmail.com               |
| 4  | Jennifer            | Fresno state<br>MSW student    | le.jennifer.a@gmail.com                 |
| 5  | Daniel Cisneros     | CWC                            | Daniel@anewcalifornia.org               |
| 6  | Paula Mickalien     | Heritage Fresno                | paulalaprile@hotmail.com                |
| 7  | Judy Thompson       |                                | judythompson111@gold.com                |
| 8  | Paul Fairhead       | 846-7544                       |   |
| 9  | JOSE HARO           | 432-1253                       | FRESNO                                  |
| 10 | GLORIA HEINRICHS    | 801-6308                       | gheinrichs@ymail.com                    |
| 11 | BEN ANDERSON        | - FCC/ACG (STUDENT GOV.)       | BEN.ANDERSON@GMAIL.COM                  |
| 12 | L.J. Mariano        | Youth Leadership Institute     | 5773773 / lmariano@yli.org              |
| 13 | J.K. Lundberg       |                                | 264-6263 figsmad@hotmail.com            |
| 14 | Minerva Herrera     | (831) 229-6549                 | minervaherrera18@gmail.com              |
| 15 | Dike Salazar        |                                | 559 227-6914 dsalazar@csufresno.edu     |
| 16 | Mary Coomes         |                                | mCoomesDesofresno.ed                    |
| 17 | Jill fields         | DFC, CSUF                      | jfields@csufresno.edu                   |
| 18 | Doug Richter        | DFC                            | dougrichter@att.net                     |
| 19 | Sarah Anarna        | Holy Ground Family Fellowship  | sarah.anarna@gmail.com                  |

**FRESNO FULTON MALL RECONSTRUCTION**  
Steering Committee #2  
Meeting Notes

|                     |  |                      |   |
|---------------------|--|----------------------|---|
| <b>Project:</b>     | Fresno Fulton Mall Reconstruction  | <b>Location:</b>     | Patterson Building Mezzanine<br>2014 Tulare Street  |
| <b>Date:</b>        | October 23, 2013, 5:30-7:30 pm   |                      |   |
| <b>Subject:</b>     | Steering Committee Meeting #12   | <b>Distribution:</b> | Steering Committee<br>Randall Morrison, City of Fresno<br>Elliott Balch, City of Fresno<br>Wilma Quan, City of Fresno<br>Douglas Nelson, RHAA<br>James Ingels, RHAA<br>Nathan Lozier, RHAA<br>Steve Cancian, RHAA / Shared Spaces |
| <b>Attendees:</b>   | See attached   |                      |   |
| <b>Attachments:</b> | Agenda, Handouts, Sign-in Sheet, Memo compiled by unofficial sub-committee |                      |   |

**Purpose:** Project update and analysis of refined alternative plans.

- | Action | Item | Topic  |
|--------|------|--|
|        | I    | <p><b>WELCOME &amp; REVIEW OF THE AGENDA</b><br/> <i>Steve Cancian</i> – Welcomed everyone to the project and explained meeting purpose and agenda.<br/> <i>Mayor Ashley Swarengin</i> – Welcomed everyone, and encouraged the steering committee to continue to provide their input into improving the three design alternatives.</p> |
|        | II   | <p><b>INTRODUCTIONS</b><br/>           All participants introduced themselves and their affiliations.<br/>           Steve Bolm reported that an informal sub-committee had formed and produced a proposal “Plan to Preserve &amp; Improve the Fulton Mall” – copies were distributed to the Steering Committee.</p>                   |
|        | III  | <p><b>PROJECT UPDATE</b></p> <p><b>A. Community Workshops and City Review</b><br/> <i>Steve Cancian</i> – Provided an update on the Community Workshops. Six workshops open to all members of the Fresno community were held</p>   |

October 15th and 16th at locations throughout Fresno, including Fresno Interfaith Refugee Ministries (FIRM), Fresno Institute for Urban Leadership (FIFUL), The Downtown Club, Second Baptist Church, and Rainbow Ballroom and attracted a broad range of participants. Workshop participants shared what they value about Fulton Mall and what they would like to see to improve the Fulton in each of the three alternatives. Two additional Workshops will be held On October 24<sup>th</sup> at the Californian and Fresno City College. The design team also met with city staff to review initial assessment of existing conditions (trees, fountains, art, etc) and preliminary geometric designs layouts for the for the three alternatives.

**B. Improved Alternatives Based on Input from Steering Committee, Workshops and City**

**Nathan Lozier**– Described updates to the three alternatives since the first steering committee meeting and updates following the first set of workshops and city staff review meeting. Main changes are Alt 1. has wide 28’ sidewalk on the east side and 14’ sidewalk on the west side. In Alt. 2, curves have been tightened to keep a wider minimum sidewalk width of 14’ while still preserving as many existing healthy shade trees, art, and water features in their existing locations.

**C. Clarifying Questions**

**QUESTION:** What speed limit is being planned?

**ANSWER:** Street is being designed as a low speed street, 15-25 mph.

**QUESTION:** What comments did the city have?

**ANSWER:** Comments on existing trees and landscape and arborist report, as well as comments on geometric design of the street alternatives – lane dimensions, curb layout, corner radii, etc.

**QUESTION:** What features are preserved with the curving street?

**ANSWER:** Several more existing Chinese elms in good health, more fountains are preserved in their original locations.

**QUESTION:** Did the City insist on asphalt paving in the street?

**ANSWER:** No, decorative color concrete paving to match the existing Eckbo design is an option. However, this is significantly more expensive than asphalt. Steering Committee will be asked during the more detail design stage to provide input to help prioritize features to keep the project on budget.

**QUESTION:** How are bicycles incorporated into the streets?

**ANSWER:** Bicycles are accommodated by designing, a narrow, slow speed street, with traffic-calming features such as raised mid-block pedestrian crossings. Bicycle parking will also be provided. Question of separate bicycle space has been brought up in workshops, though the trade-off is that it takes away space for pedestrians and would impact more existing trees, and location of existing art and water features.

**QUESTION:** Will the existing floor of the mall be removed and repaved?

**ANSWER:** Yes, in all options. This is necessary because the existing paving is cracked and damaged and slopes and surfaces do not meet current Americans with Disabilities Act code requirements.

**QUESTION:** Can you tell us what art and fountains are saved?

**ANSWER:** All art features will be saved and in Alternatives 1 and 2 will either remain in their existing location or moved to new locations on the mall. Fountains will be saved/moved where they are integral to the sculpture. In Alternative 1, some water features will be scaled and adjusted to fit within the pedestrian spaces. The handouts show the locations of art and fountains in each of the alternatives.

**QUESTION:** Are fountains being recreated on their side of block?

**ANSWER:** In Alt. fountains are retained in existing locations. In Alt. 1, fountains are moved, usually within the same block, to the wider eastern sidewalk.

**QUESTION:** Is water infrastructure being replaced, or will the new paving need to be torn up?

**ANSWER:** Most underground utility infrastructure is located in the alleys. Only the storm sewer system is located under Fulton Street. The storm sewer system will be upgraded as needed with this project.

**QUESTION:** Are one-way streets an option?

**ANSWER:** No, the basis for the three alternatives was previously decided as a part of the Fulton Corridor Specific Plan process.

#### IV ANALYZING ALTERNATIVES

**Steve Cancian**—Explained that the design team is working to quantify and describe impacts to existing features as a part of the Alternatives Analysis Report. The steering committee was asked to participate in analysis by develop a list of additional criteria that would be useful in evaluating the alternatives and then to provide the pros and cons of each alternative.

##### A. Criteria for Evaluating the Alternatives

###### Steering Committee Criteria

- smooth flow of traffic, crossing traffic flow
- extent of preservation of Eckbo design
- attractiveness of design
- air quality
- urban park
- provision of alternative transportation modes
- design represents entire Fresno community
- attractive environment to attract Fresnoans to come downtown, enticing
- encouraging pedestrian culture
- maintaining intent and artistic feel of mall
- walkability
- bikeability
- sit-ability
- linger-ability
- lighting, stadium lighting, no difference between night and day
- brings people and business to downtown
- economic viability
- no parking meters
- upgrading of site furnishings
- attracting visitors from outside Fresno
- perceived safety

- future development
- public restroom and security
- fun
- ease of access
- safe for children
- unique
- mixed use
- effective maintenance
- attract new vibrant businesses
- preservation of artwork
- noise levels and types of noise
- shade
- ability to use street as an event space
- lighting, three dimensional lighting, visible from hwy. 41 from foothills
- family friendly
- ease of mobility for people with disabilities

## B. Pro / Con Analysis of Each Alternative

### Alternative 1

#### Pro

- Car Access / Mobility
- Environment that entices public
- More foot traffic
- Visibility for existing business
- Funding
- Traffic will bring shoppers
- Eyeballs on business signs
- Twice as many parking spaces as Alt. 2
- Tourist buses (downtown, Yosemite)
- Exposure to historic buildings
- Limit loitering
- Street access
- Safer environment for homeless, children, pedestrians
- Encourage economic viability to Fresno
- More jobs for citizens
- Increase sales tax revenue
- More business will want to move to downtown
- Big splash of recreating Fresno
- High probability to increase tax revenue
- More business
- More opportunities
- Increase of socioeconomic diversity
- Brings new money in
- Shoppers and business
- Fuel economic investment beyond the Mall
- High Speed Rail
- Provides a lot of everything – parking, trees, and art
- Better access
- Removes dirty olive trees

#### Con

- Trees removed
- Trees / clock tower moved
- Pollution from vehicle traffic
- Leasability
- Slow cross traffic
- Removal of Eckbo paving design
- Air quality / asthma increase
- Destruction of park setting
- No dedicated bikeway
- Street traffic
- Increased danger to pedestrians and children
- Destroy business opportunities
- Small business will go out of business during construction
- Loss of sense of place in Fresno
- Street will have to be ripped out
- Jeopardizes art
- Other areas in downtown with traffic are not doing well
- Economic projects based on out-dated study
- Trees and art suffer
- Street goes nowhere – dead ends beyond Inyo

## Alternative 2

### Pro

- Easy access to stores
- Enticing people to downtown
- Wide sidewalks
- Preserves trees and art
- Visibility for existing business
- Federal funding
- Visibility – eyes on signs
- Slow traffic flow
- Parking
- Tourist buses
- Stream-like design
- Sidewalk equal on both sides for business
- Access to historic buildings
- Removes dirty olive trees
- Discourages loitering
- Artistic bike rack
- Safer environment for kids / elderly
- Improve economic viability
- More jobs
- Tax revenue
- New money to downtown Fresno
- More business
- Property tax from ownership turnover
- More business opportunities
- More diversity of people
- Fuel economic investment beyond the Mall
- High Speed Rail
- Not #1 and not #3 / compromise
- Recognizes business and historic interests
- Captures benefits of Alt. 1 + Alt. 3
- Better shared space of the traffic options
- More dog friendly
- Creates better access
- Creates interest in the inner city
- Access to and preservation of art

### Con

- Clock tower moved
- Cars
- Pollution from vehicle traffic
- Leasability
- Slow Cross Traffic
- Removal of Eckbo paving design
- Air quality / asthma increase
- Destruction of park setting
- No dedicated bikeway
- Increased danger to pedestrians and children
- Destroy business opportunity in unique environment
- Loss of small business in construction
- Loss of sense of place
- Construction impacts
- Impact on existing festivals
- Other areas downtown with traffic are not doing well
- Economic projects based on out-dated study
- Trees and art suffer

### Alternative 3

#### Pro

- Preservation of Fresno's heritage
- Enhance reputation of Fresno
- Improves and preserves space
- Park puts Fresno on par with world cities in downtown park space – Denver, Seattle
- Large draw of people
- Safe environment
- Largest existing Garrett Eckbo design
- Great urban park
- Long-term benefit to the economy
- Complete eye accessibility (no parked cars)
- Position to attract business to the center
- High speed rail visitors will see art
- Increase investment through national visibility
- Preserves pedestrian space
- Fresno has something New York and San Francisco want to have
- 30-50 years from now, Fresno will be lively
- No increase of air pollution
- Doesn't make assumptions of \$16 million grant
- Walkability in the mall
- More dog friendly
- Preserves old trees
- Retains all trees
- Needs to be clean
- Destination spot
- Giant garden
- Representation of Mall
- Place for homeless to sleep
- Consideration for future demographics (fewer car drivers)
- Good place for new entertainment, museums
- Maintains free public art
- Preservation of shade
- Respects and honors current users
- Will attract new business
- Safer for disabled people on mall
- Saves art in current state
- Will bring national attention – trend towards more ped. malls

#### Con

- Same things will remain
- No funding available – will take years
- Not an attractive environment to attract people to art
- Less visibility
- No access to buildings
- Fresno does not value walking
- Loss of \$16 million grant
- Economy will not support maintenance of historic buildings
- People are not paying to see art
- 50 years from now will continue to fail
- Lack of integration
- Shoppers not coming
- Limited access will not attract investors
- Aggressive position
- Filthy olive trees
- Move art in front of Courthouse park
- Influential investors are not happy with current state
- Does not go far enough to attract people
- Not good environment for business – lack of safety
- Decrease in investor momentum
- Not working – time for a change
- Impedes new users
- Lack of efficient access for the disabled community
- Costs more in the long term to maintain

## V DISCUSSION – WHAT IS ART?

As requested at Steering Committee meeting #1, time was provided for a discussion of people’s ideas about “what is art?” Steve Cancian noted that there are specific legal definitions to define art that relate to the project, though the steering committee’s ideas about art and values are important to hear.

### Thoughts on What is Art?

- Water features designed by Garrett Eckbo
- Benches with mosaics
- Facades of historic buildings (once restored to original condition)
- Entire mall as conceived by Eckbo – surface/sculpture/water features
- That which is marketed, accessible, and appreciated
- Entire installation of the Mall
- Fountains, mosaics, sculptures
- Community building, social interactions, festivals
- Economic viability in beautiful settings
- Benches, fountains, mall in its entirety as a social space

**Doug Nelson** – clarified how the design team has defined “art” for the purposes of the project Alternatives Analysis report. This includes:

- All sculptures (23)
  - Including the 4 locations with groups of clay pots by Stan Bitters that are in water features
  - Including the Dancing Waters water feature
- The mosaics on benches– 9 benches, 2 mosaics per bench
- The fountains (excluding Dancing Waters) are not considered art, but are landscape settings that are in many cases integral to the sculptures as a setting for the art.

## VI REVIEW CALENDAR AND NEXT STEPS

### Upcoming Meetings:

- Community Workshops
  - Thurs. 10/24 10am-11:30am, Ballroom at the Californian, 851 Van Ness Ave.
  - Thurs. 10/24 3pm-4:30pm, Fresno City College, OAB 251
- Environmental Review Meeting – Notice of Preparation, Tuesday 11/5, 5:00pm, City Council Chamber, City Hall, 2600 Fresno Street.
- Future Steering Committee meetings – to be determined, likely after the new year

Notes submitted by Nathan Lozier 10/31/13

ROYSTON HANAMOTO ALLEY & ABEY

Participants requested to send revisions / comments to RHAA within one week of receipt of notes.

**Fulton Mall Reconstruction Project**

**Steering Committee Meeting #2**

Wednesday, October 23, 2013 5:30-7:30

Patterson Building, 2014 Tulare St.

**Agenda**

- I. Welcome and Review of the Agenda (5 min)
- II. Introductions (10 min)
- III. Project Update (20 min)
  - A. Community Workshops and City Review
  - B. Improved Alternatives Based on Input from Steering Committee, Workshops and City
  - C. Clarifying Questions (Please hold comments to next section)
- IV. Analyzing Alternatives (70 min)
  - A. Criteria for Evaluating the Alternatives
  - B. Pro Con Analysis of Each Alternative
  - C. Can we improve the alternatives, so they better meet the goals, objectives and requirements?
- V. Review Calendar and Next Steps (5 min)

| <b>Project Milestones</b>  |                 |
|--|-----------------|
| Final Alternatives and Alternatives Analysis Complete                      | November, 2013  |
| Regulatory Compliance Review Complete                                      | February, 2014  |
| City Council Selection of Alternative to Build (After Compliance Complete) | March, 2014     |
| Construction Documents Complete  | June, 2014      |
| Contract for Construction  | Winter, 2014-15 |
| Start Construction   | Spring, 2015    |
| Complete Construction  | 2016            |

# rhaa

LANDSCAPE ARCHITECTURE + PLANNING

Fulton Mall Reconstruction Project

Steering Committee Meeting #2 - October 23, 2013, 5:30-7:30 pm, Patterson Building, 2014 Tulare Street

| Name                 | Organization                | Phone    | Email                     |
|----------------------|-----------------------------|----------|---------------------------|
| Jenny Saklar         | downtown resident (7yrs)    | 281-8224 | jenny.saklar@gmail.com    |
| DAVID MARTINEZ       | FRESNO COUNTY SUPERVISOR    | 301-8210 | martinez@fresno.kaw.com   |
| TOM RICHARDS         | THE PENSTAR GROUP           | 268-6090 | tom@penstargroup.com      |
| Juan Arambula        |                             | 281-7904 | juanarambula@comcast.net  |
| Rosemarie Amador     | Fresno County Public Health |          | ramador@co.fresno.ca.gov  |
| Ephraim Dasse        | Fresno Brek. In Co          |          | Fresno Phuman @ gmail.com |
| Jill Fields          | Fresno State                |          | jfields@csufresno.edu     |
| Nancy Marguez        | ARTS - ALL THINGS FRESNO    | 321-1924 | marguez.nancy@gmail.com   |
| Kiel / Schmidt       | Save The Fulton Mall        |          |                           |
| Margi Lopez          | The Know                    | 455-3436 | mar.si.lopez@gmail.com    |
| Maryline Syllars     | Resident                    | 246-8189 |                           |
| CHARIS JOHNSON       | WESLEY GARAGE / DPP         | 497-9620 | INFO@JOHNSONARCH.COM      |
| Savak Khatchadourian |                             |          | realsevak@ad.com          |
|                      |                             |          |                           |
|                      |                             |          |                           |

ROYSTON HANAMOTO ALLEY & ABEY

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# rhaa

LANDSCAPE ARCHITECTURE + PLANNING

Fulton Mall Reconstruction Project

Steering Committee Meeting #2 - October 23, 2013, 5:30-7:30 pm, Patterson Building, 2014 Tulare Street

| Name                | Organization                | Phone          | Email                            |
|---------------------|-----------------------------|----------------|----------------------------------|
| Sue McCline         | Downtown Coalition          | 559-439-6966   | scrgm@sbcglobal.net              |
| Gladys Deniz        |                             | 224 7463       | gdeniz@netzero.net               |
| Richard Lowell      |                             |                | richardlowell1@yahoo.com         |
| Richard Roman       | Roman & Associates Inc.     | (559) 243-6366 | richroman@live.com               |
| Ariana Marquez      | Resident of DT              | (559) 288-4690 | ariana@everyneighborhood.a       |
| Doug Richards       | DFC 3                       | 559-360-3844   | dougrichr@att.net                |
| Michelle Lynn Lewis | CITIZEN                     | 559-266-4568   | Mlynn23706@yahoo.com             |
| Donna Middleton     | Donna Middle                | 3530877        | d.r.middleton@hotmail.com        |
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LANDSCAPE ARCHITECTURE + PLANNING

Fulton Mall Reconstruction Project

Steering Committee Meeting #2 - October 23, 2013, 5:30-7:30 pm, Patterson Building, 2014 Tulare Street

| Name                           | Organization               | Phone               | Email                                    |
|--------------------------------|----------------------------|---------------------|--|
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## **PLAN TO PRESERVE & IMPROVE THE FULTON MALL**

**Presented by a Subcommittee of the Fresno Fulton Mall Reconstruction Steering Committee on October 23, 2013**

Below is an outline of individual improvements which would enhance the existing Fulton Mall. None of these suggested improvements would result in the destruction of any of the important features of the Fulton Mall, and would in fact be in keeping with the vision of a unified whole which was conceived by Garrett Eckbo and executed under his direction. The Fulton Mall (designed by Mr. Eckbo) is an important "work of art" in and of itself, which happens to be composed of individual works of art in the form of topographical line drawings, sculptures, murals, fountains and water features.

The objective of this plan is to have the Fulton Mall finally obtain it's rightful recognition as being one of the largest and most important collections of outdoor public art in the country. This will allow the Fulton Mall to become a prime tourist destination, which will in turn attract specialty shops and eateries to the area to meet the needs to the incoming tourists. Further, this is in keeping with the preservation of Fresno history, the maintenance of our sense of identity, and the desire to facilitate the revitalization of the downtown area generally.

Stan Bitters

### **DESIRED IMPROVEMENTS**

1. Replace the concrete floor and duplicate the topographical design (restoration).
2. Install significant outdoor lighting (stadium style) all along the Fulton Mall, making the quantity / quality of light such that one could not differentiate day from night.
3. Build new restroom facilities near the center of the Fulton Mall (and perhaps elsewhere).
4. Build an Information Center near the center of the Fulton Mall.
5. Install directional signage to inform visitors of what is located on the Fulton Mall and where it is located.

6. Introduce an Electric Tram system to convey visitors the length of the Fulton Mall, with a supporting docent program which would be competent to provide information about the sculptures and related art, buildings, businesses, and history of both the Fulton Mall and Fresno in general.
7. Add more fountains and sculptures to the Fulton Mall.
8. Add locations where there can be small shops - perhaps "tunnels" which would break through the wall of some building on the Fulton Mall and provide access to the rear alleyway where there could be additional small shops.
9. Encourage improves to storefronts so that the stores become more "outdoor visitor" friendly.
10. Create a budget to promote the Fulton Mall in the form of advertising to be placed in nationally recognized and nationally distributed magazines. This should be done in conjunction with regular print articles about the Fulton Mall and the events which take place in the Mall.
11. Refurbish existing sculptures, fountains and water-features.
12. Establish a maintenance program for the Fulton Mall.
13. Place 24 hour security in the Fulton Mall to provide a greater sense of local safety.
14. Design and install a shade structure (perhaps incorporating a fabric type material) over the raised platform in the "free speech area."
15. Establish a City Department (or private entity) which would organize and conduct "Mall Entertainment," such as music events, puppet shows, mimes, theatrical performances, art exhibits, some sporting competitions, etc. . .
16. More . . .





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