

**SAN PEDRO CREEK**

**CULTURE PARK**

muñoz



**“TO WALK IN THE FOOTSTEPS  
OF OUR ANCESTORS.”**

# CULTURE

1. THE ARTS AND OTHER MANIFESTATIONS OF HUMAN INTELLECTUAL ACHIEVEMENT REGARDED COLLECTIVELY.

2. THE INTEGRATED PATTERN OF MATERIAL TRAITS SHARED BY PEOPLE IN A PLACE OR TIME.

# CULTURE WALLS

**THE EPIC STORY OF OUR COMMUNITY & CULTURE**

OVER 300 YEARS AND 2 MILES OF CANVAS.  
PICTURES, WORDS, COLORS, PATTERNS, HISTORY & CULTURE  
WOVEN INTO ONE MONUMENTAL STORY.





**SPLENDID PASEOS**



**RIBBONS OF LIFE**



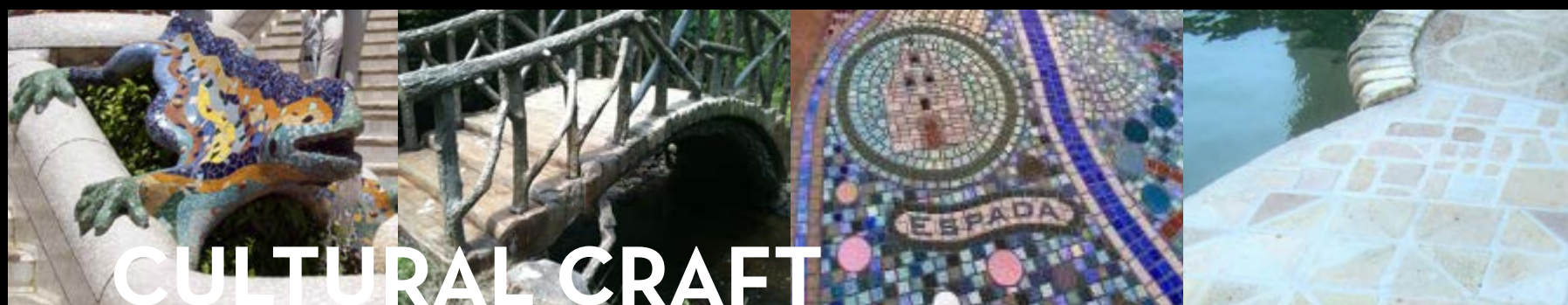
**ICONIC PAVILIONS**



**PLACES OF RESPITE**



**BRIDGES & PORTALS**



**CULTURAL CRAFT**

# SAN PEDRO CREEK IMPACT

## ENVIRONMENT

- linear park
- flood control
- biotic life
- aquatic restoration
- greenway

## ECONOMY

- 18 acres of developable land
- added property value and increase tax base
- tourism
- increase commerce

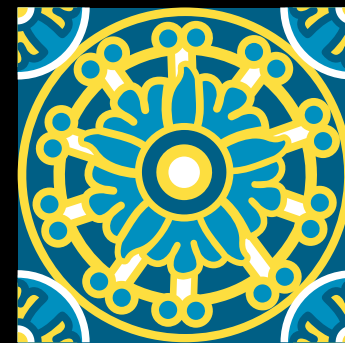
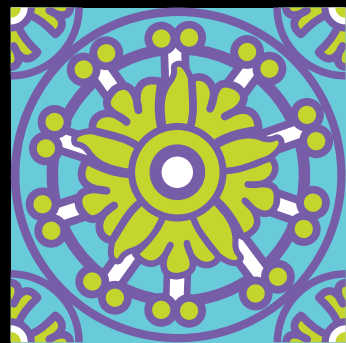
## SOCIAL

- Heal the historic divide between Anglo and Hispanic communities
- cultural/civic nodes
- linear codex tells the story of San Pedro Creek
- public arts





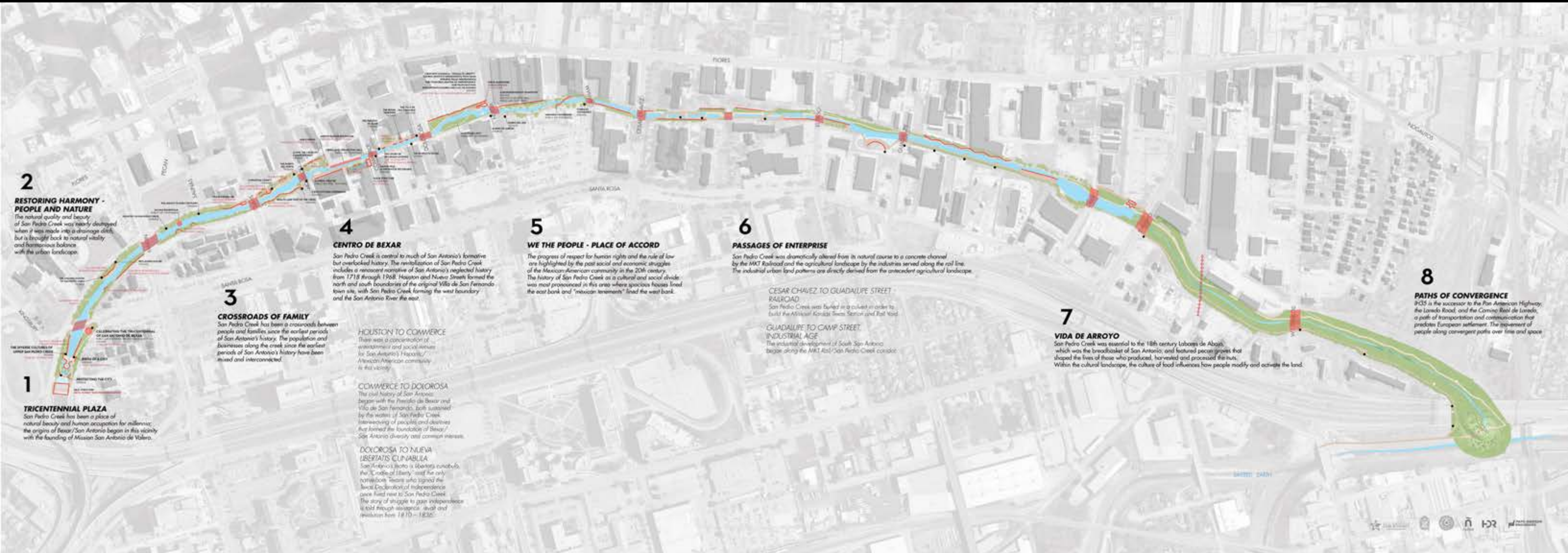
# ARCHITECTURE & URBAN DESIGN



**OVER 300 YEARS AND 2 MILES OF CANVAS.**

PICTURES, WORDS, COLOR, PATTERN, METAL, CRAFT, TILE  
HISTORY & CULTURE WOVEN INTO ONE MONUMENTAL STORY.

# INTERPRETIVE THEMES

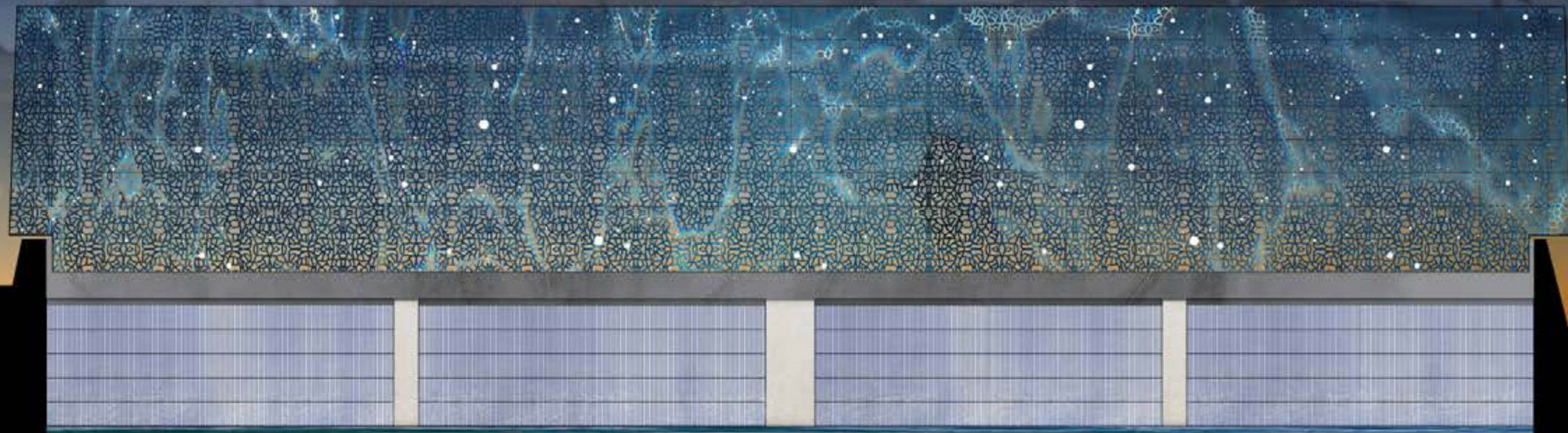


# INTERPRETIVE THEMES

1. OUR TRICENTENNIAL
2. RESTORING HARMONY PEOPLE & NATURE
3. CROSSROADS OF FAMILY
4. CENTRO DE BÉJAR
5. PLACES OF ACCORD



MAY 5, 1718



muñoz





CROSSROADS OF FAMILY

**E PLURIBUS UNUM**

DE TODOS CAMINOS, SOMOS TODOS UNO.  
OUT OF MANY, ONE.

muñoz





**ADRIANA GARCIA MURAL CONCEPT  
DE TODOS CAMINOS, SOMOS TODOS UNO.  
OUT OF MANY, ONE.**





**ADRIANA GARCIA MURAL CONCEPT  
DE TODOS CAMINOS, SOMOS TODOS UNO.  
OUT OF MANY, ONE.**



# INTERPRETIVE PLAN

## PHASE 1 B



## PUBLIC ART

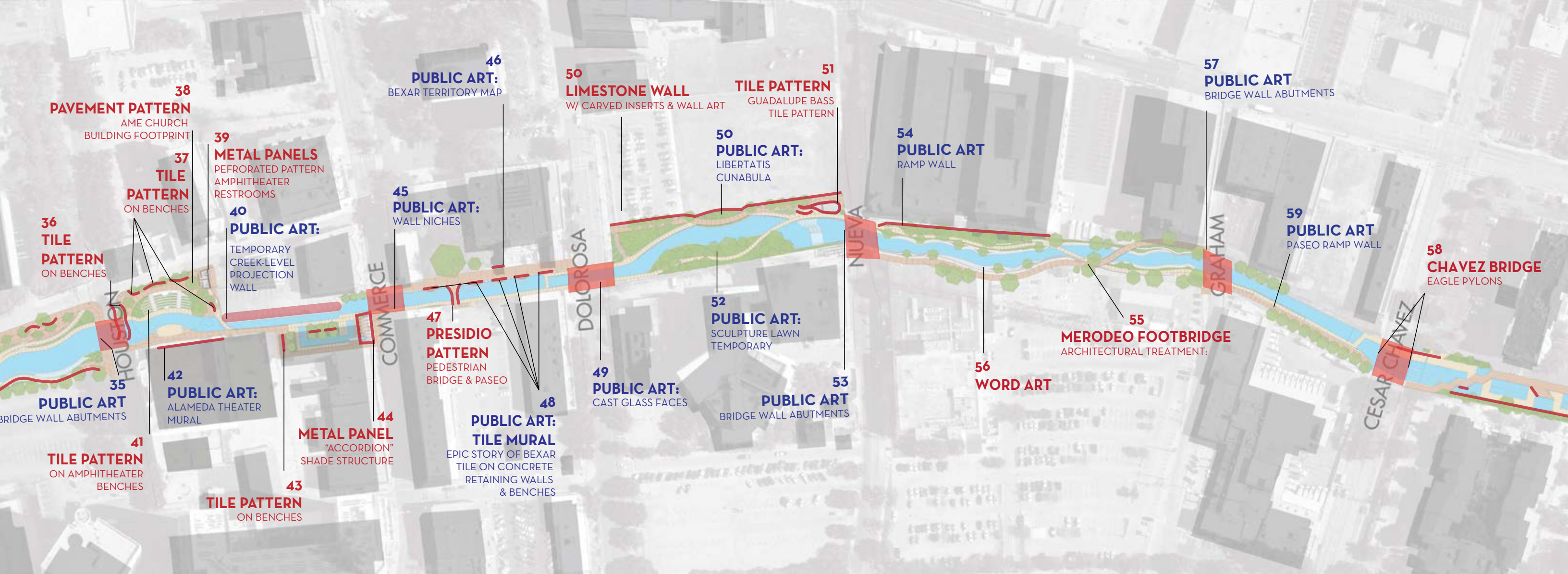
Public art may include any art which is exhibited in a public space including publicly accessible buildings, but often it is not that simple. Rather, the relationship between the content and audience, what the art is saying and to whom, is just as important if not more important than its physical location.



## DESIGN ENHANCEMENT

The artist works directly with the design team to enhance the qualities of the architecture through cultural voice and storytelling.





# PHASE 1B: HOUSTON - CESAR CHAVEZ

12 **DE** DESIGN ENHANCEMENT AREAS

13 **PA** PUBLIC ART AREAS

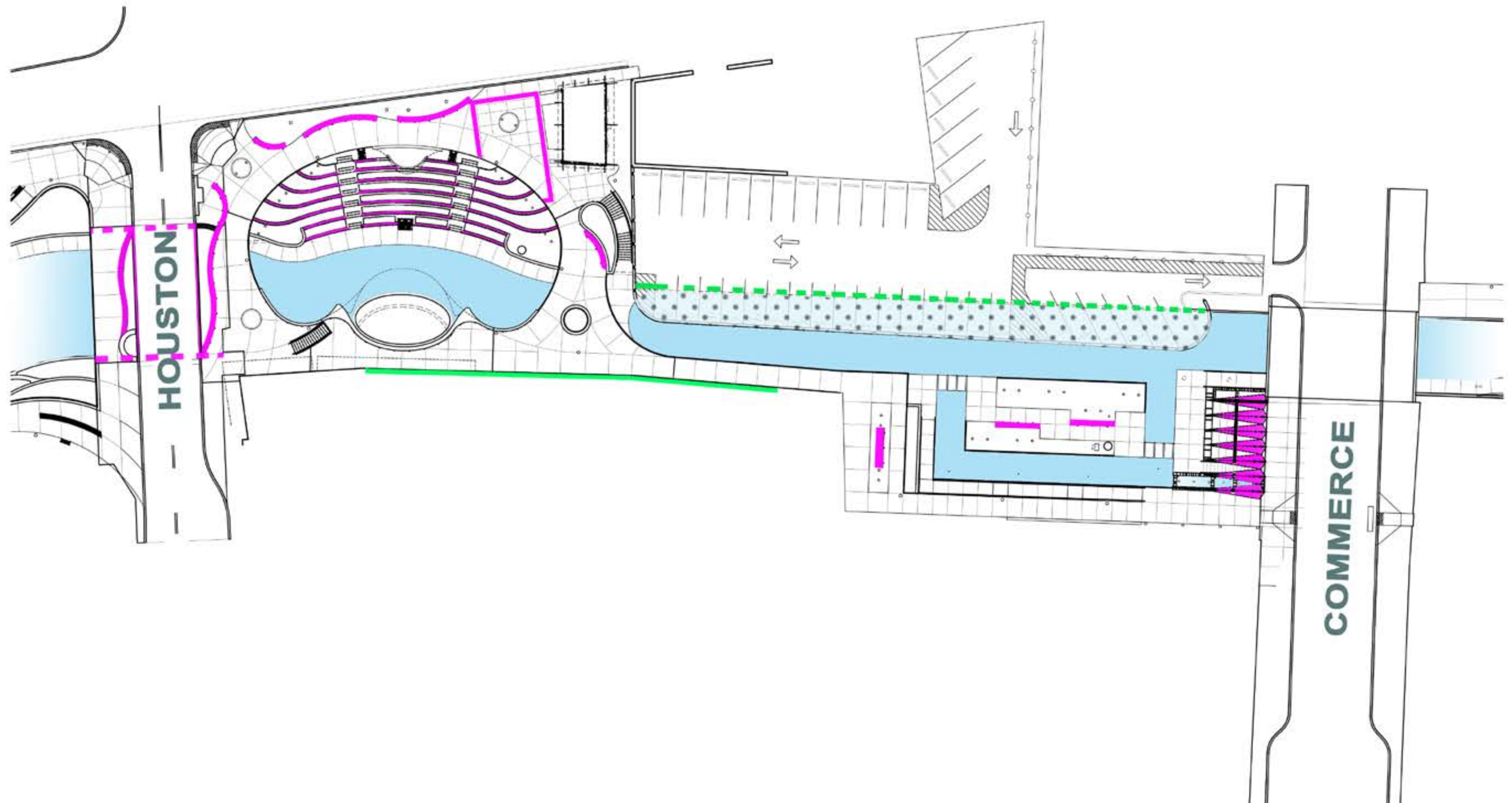
# CENTRO DE BEJAR

San Pedro Creek is central to much of Bexar County's formative but overlooked history. The revitalization of San Pedro Creek includes a nascent narrative of San Antonio's neglected history from 1718 through 1968. Houston and Nueva Streets formed the north and south boundaries of the original Villa de San Fernando town site, with San Pedro Creek forming the west boundary and the San Antonio River the east.



# HOUSTON TO COMMERCE

There was a concentration of entertainment and social venues for San Antonio and Bexar County's Hispanic/Mexican-American community in this vicinity.





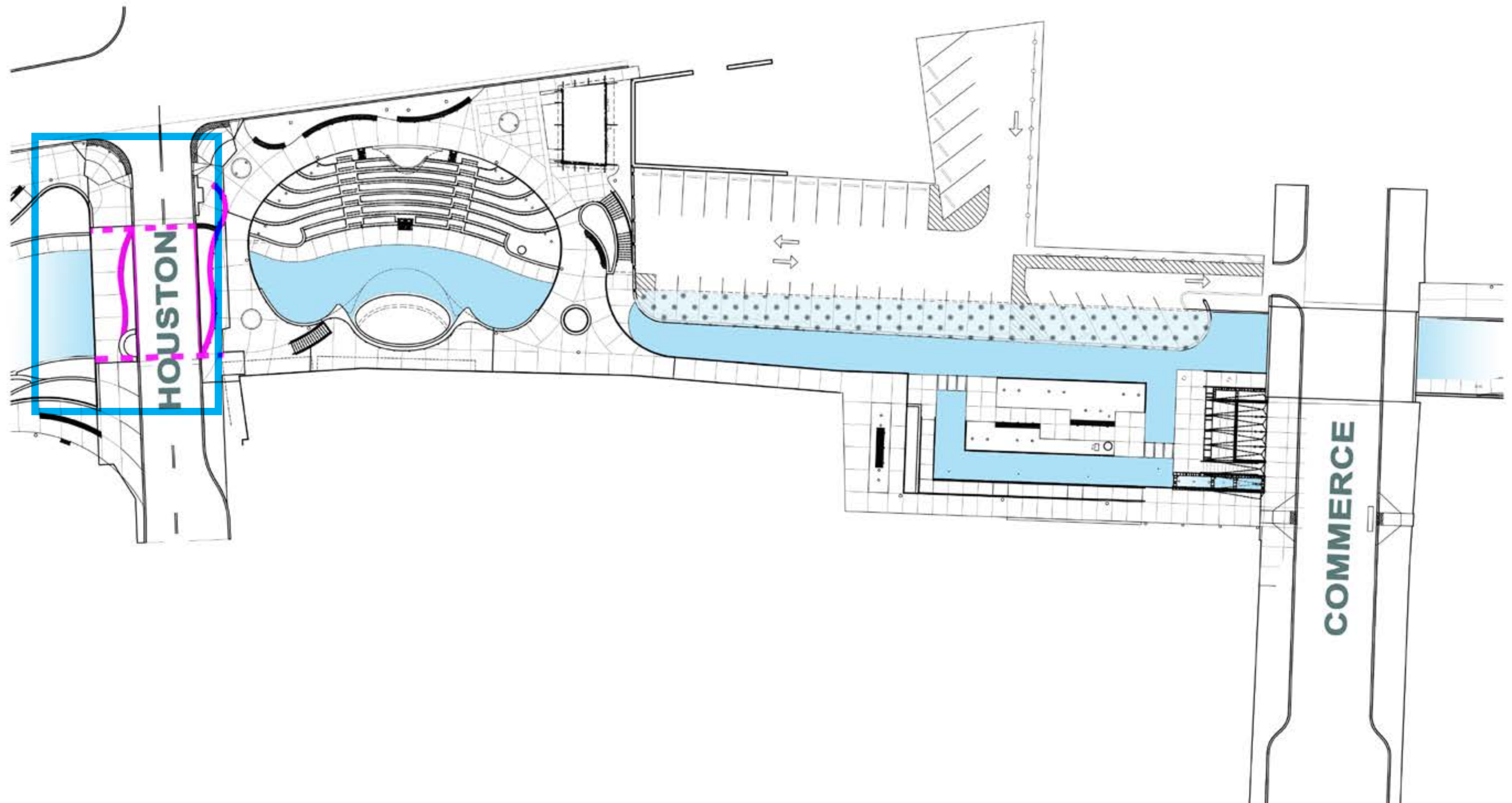






**DE** **35. HOUSTON BRIDGE**

Houston was originally Rivas Street from Soledad to the Campo Santo. The Rivas family home stood at the corner of Laredo Street. In 1851, Rivas Street was extended to the river and was named Houston Street in honor of Sam Houston.







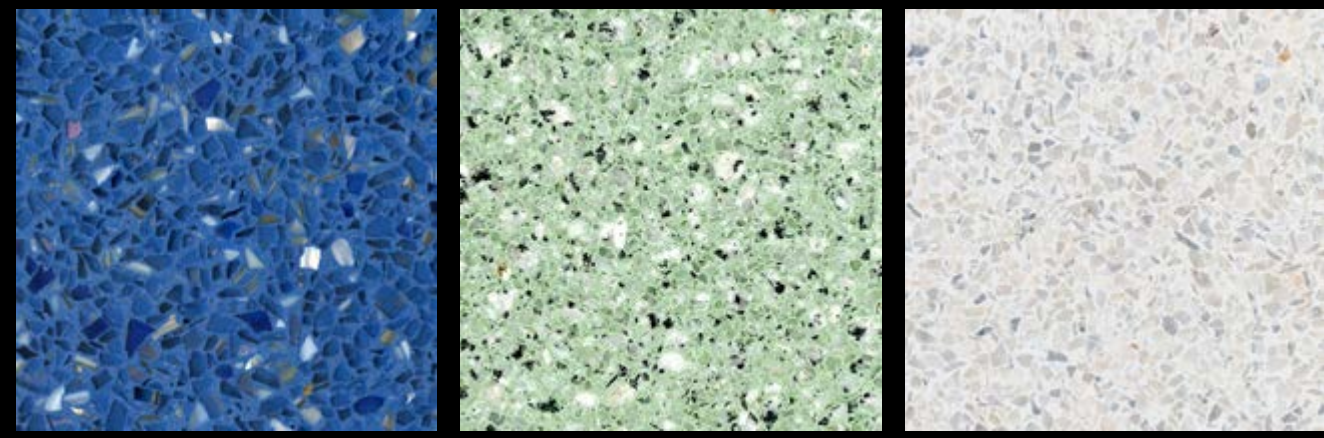
**EXISTING CONDITIONS**







**DE 35. HOUSTON STREET TERRAZZO SEAT TOP PATTERN**





**DE 35. HOUSTON BRIDGE • 36. BENCHES TILE PATTERN**

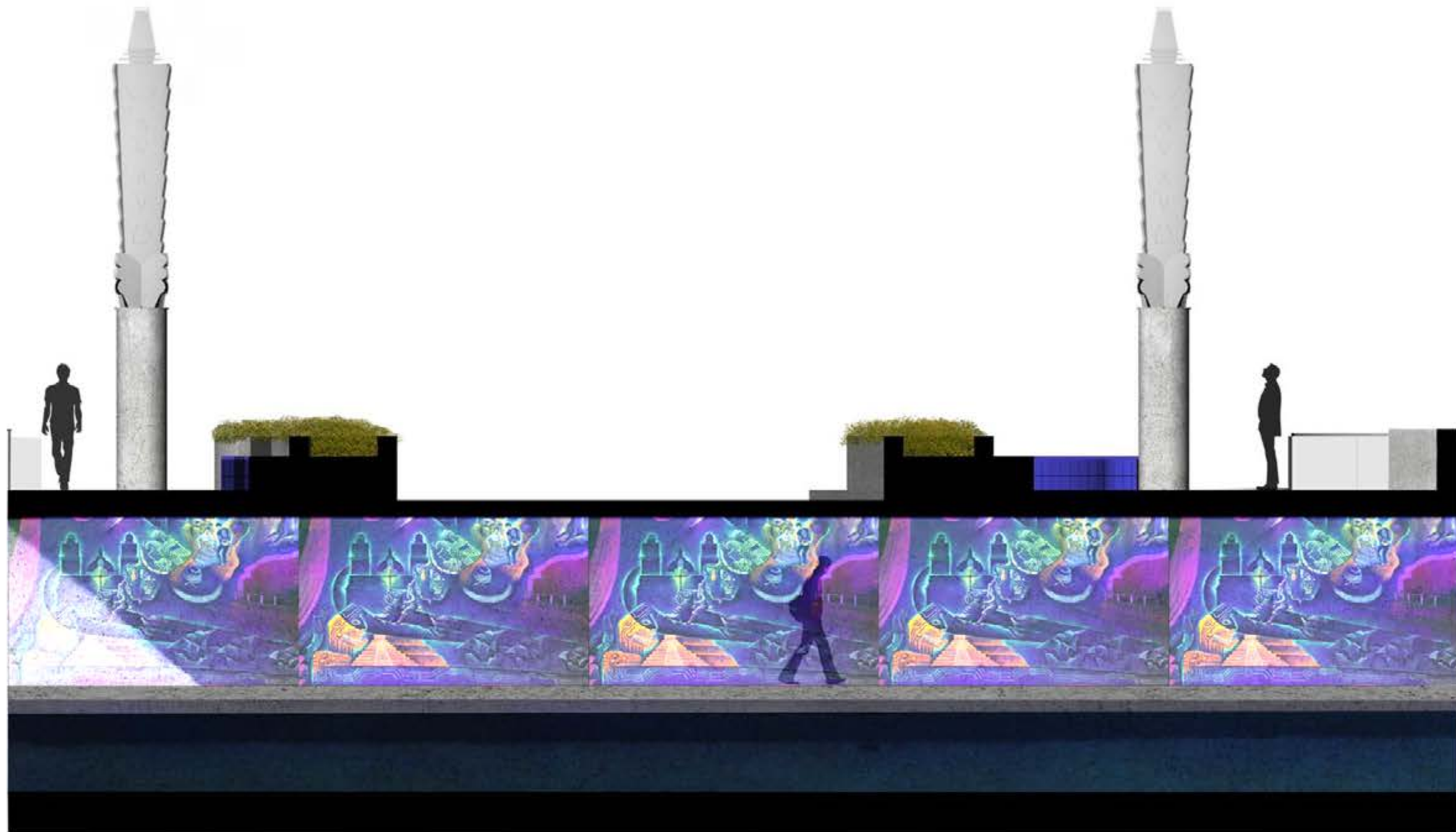




**DE 35. HOUSTON BRIDGE SUGGESTED ART STYLE  
BLACK LIGHT RELIEF MURAL**

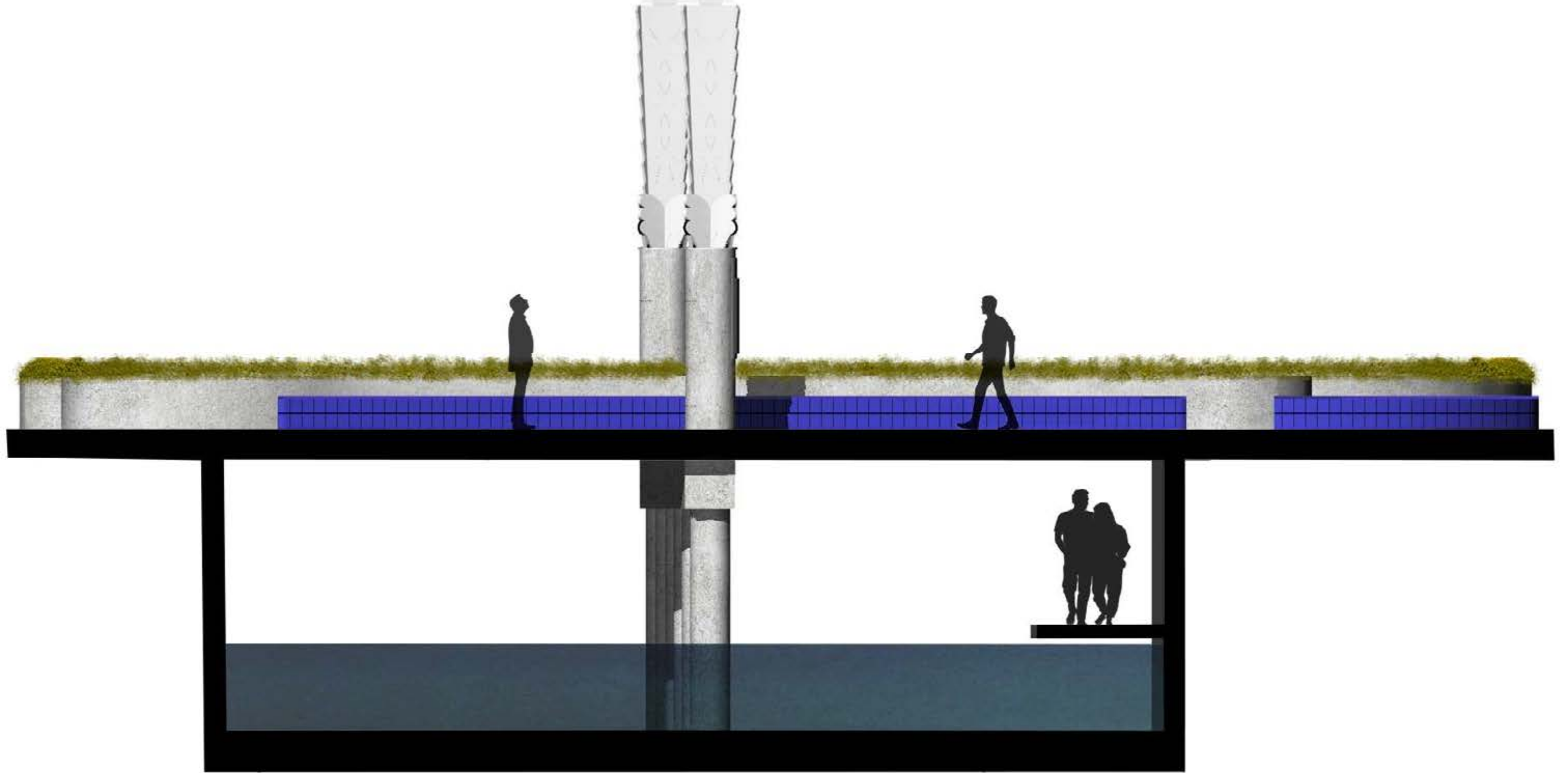


PA 35. HOUSTON BRIDGE WALL SECTION





**DE 35. HOUSTON BRIDGE • 36. BENCHES TILE PATTERN**

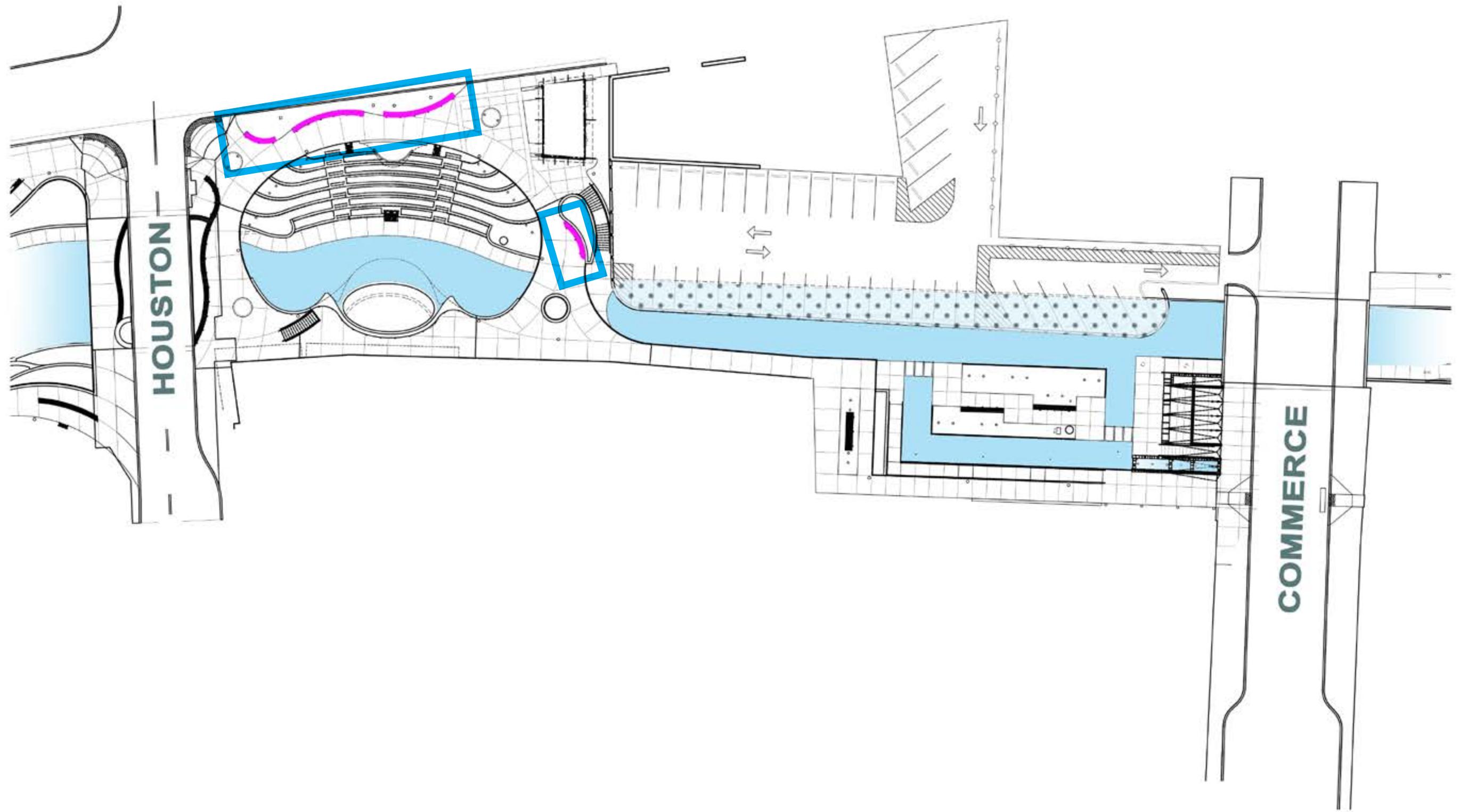




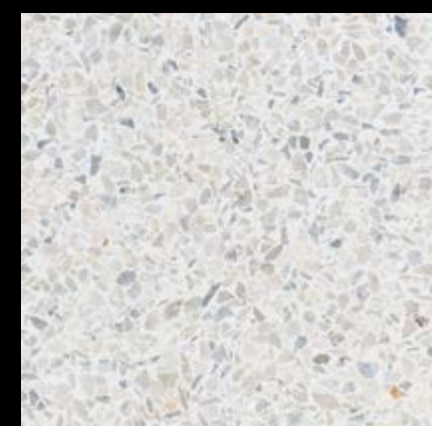
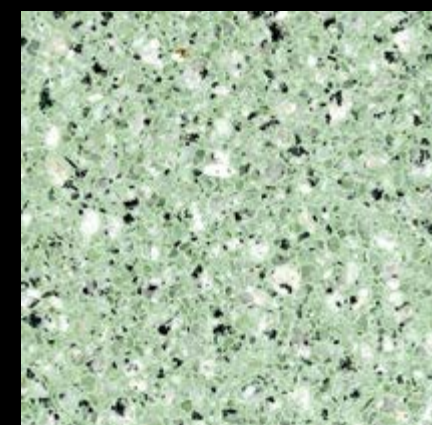
**DE 35. HOUSTON ST. LUMINARIA  
ALAMEDA MARQUEE**



**DE 37. BENCHES TILE PATTERN**



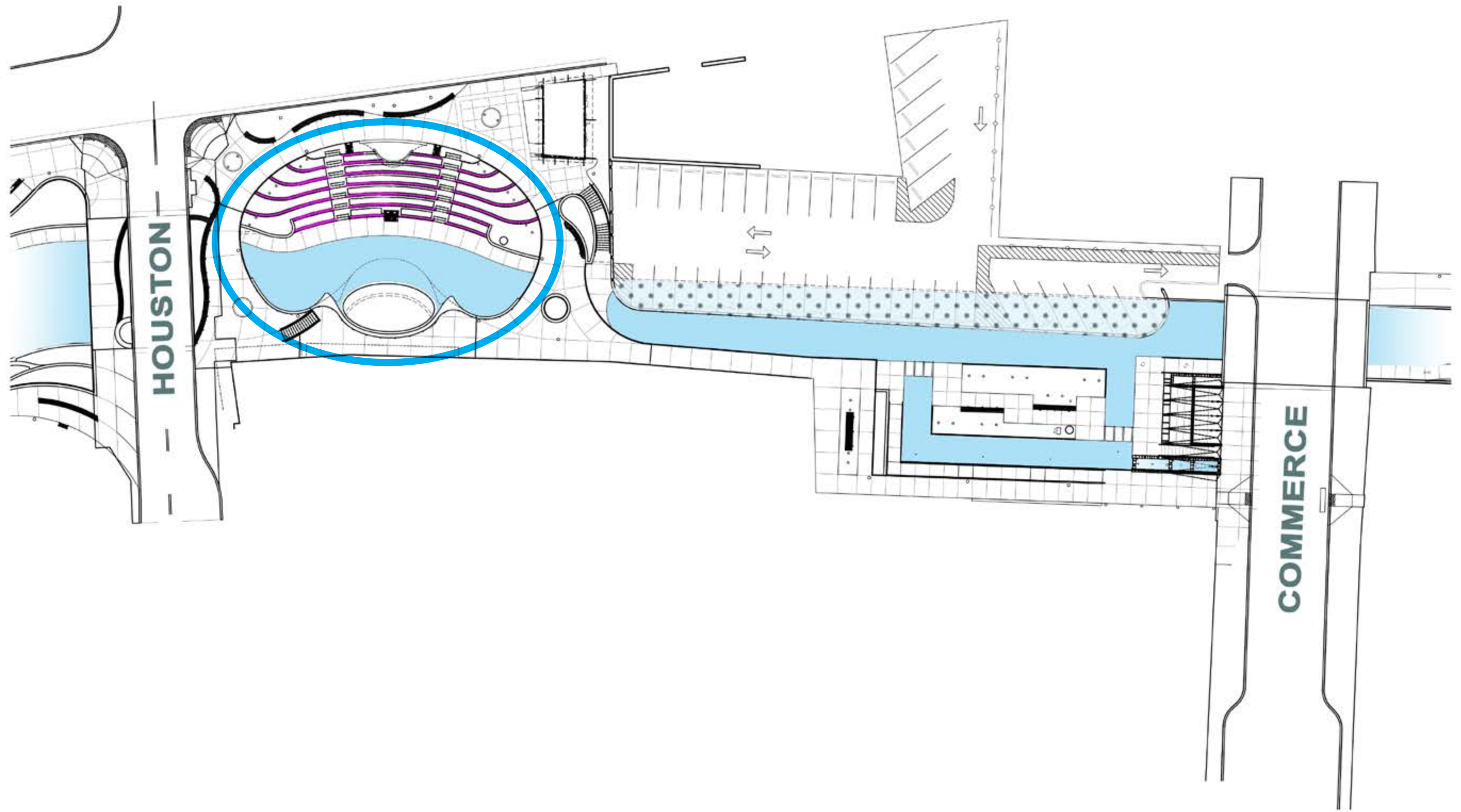
**DE 37. ALAMEDA TERRAZZO SEAT TOP PATTERN**





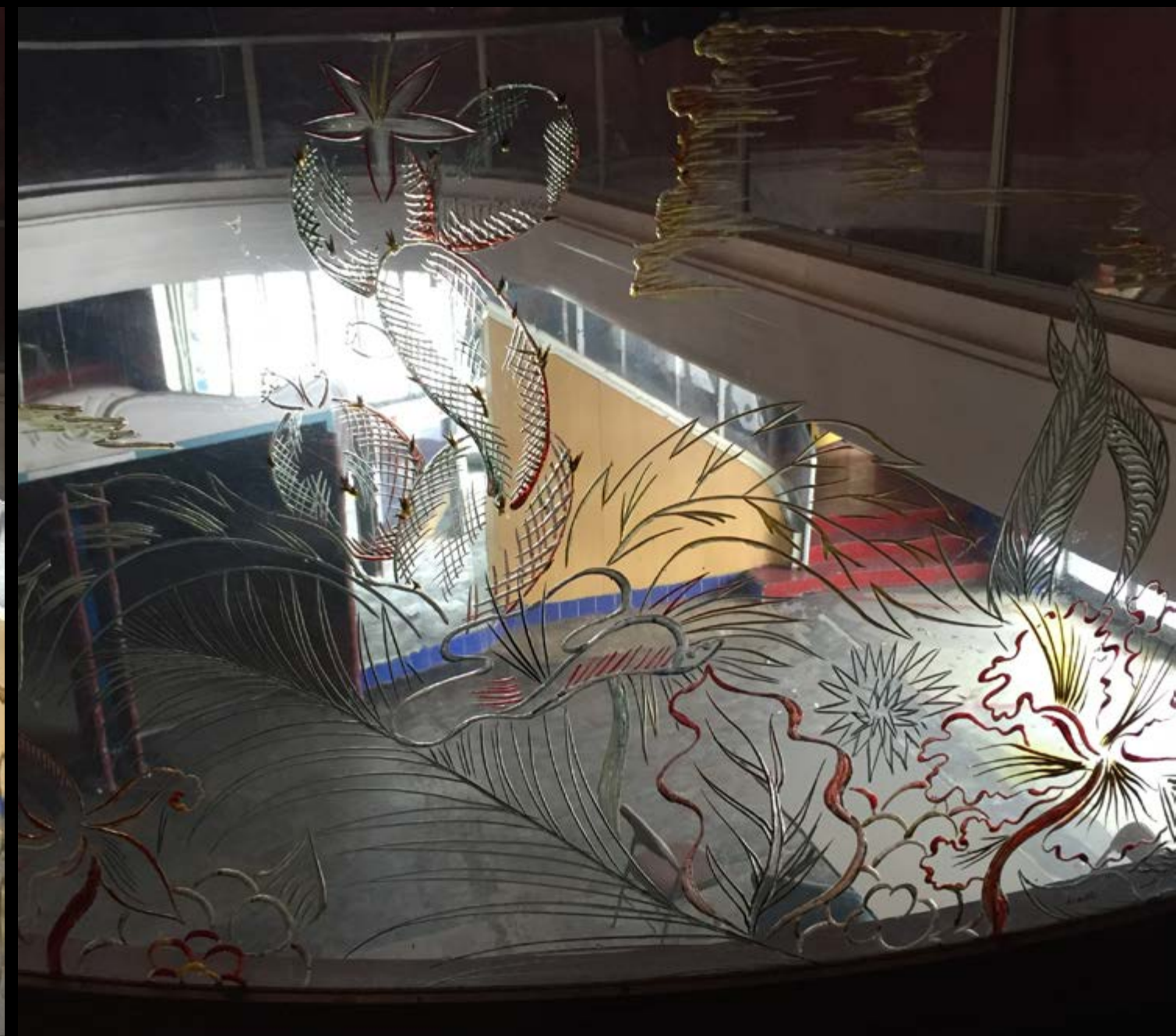
DE

# 41. AMPHITHEATER SEATING TILE PATTERN



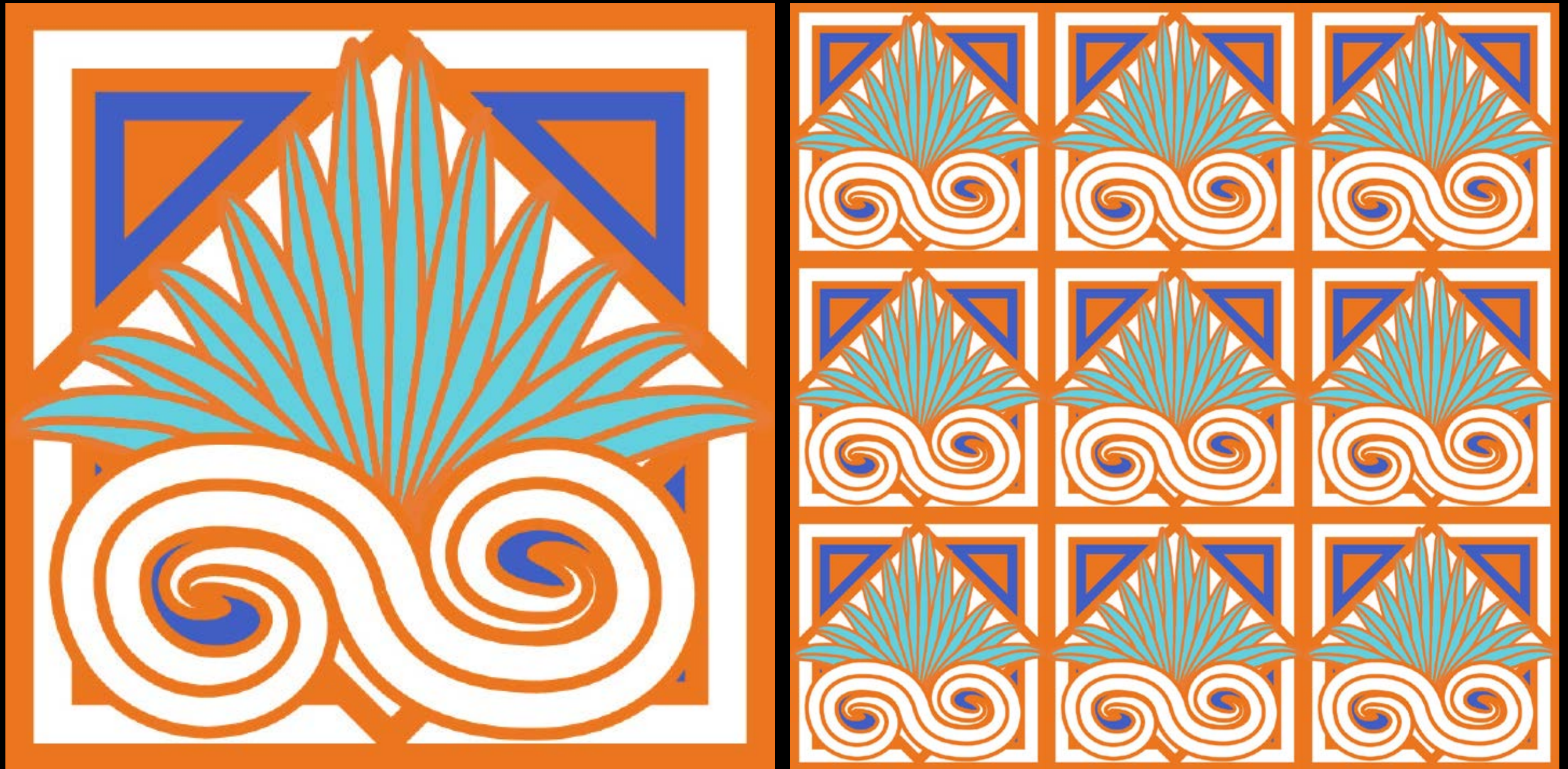


# ALAMEDA PLEXIGLASS



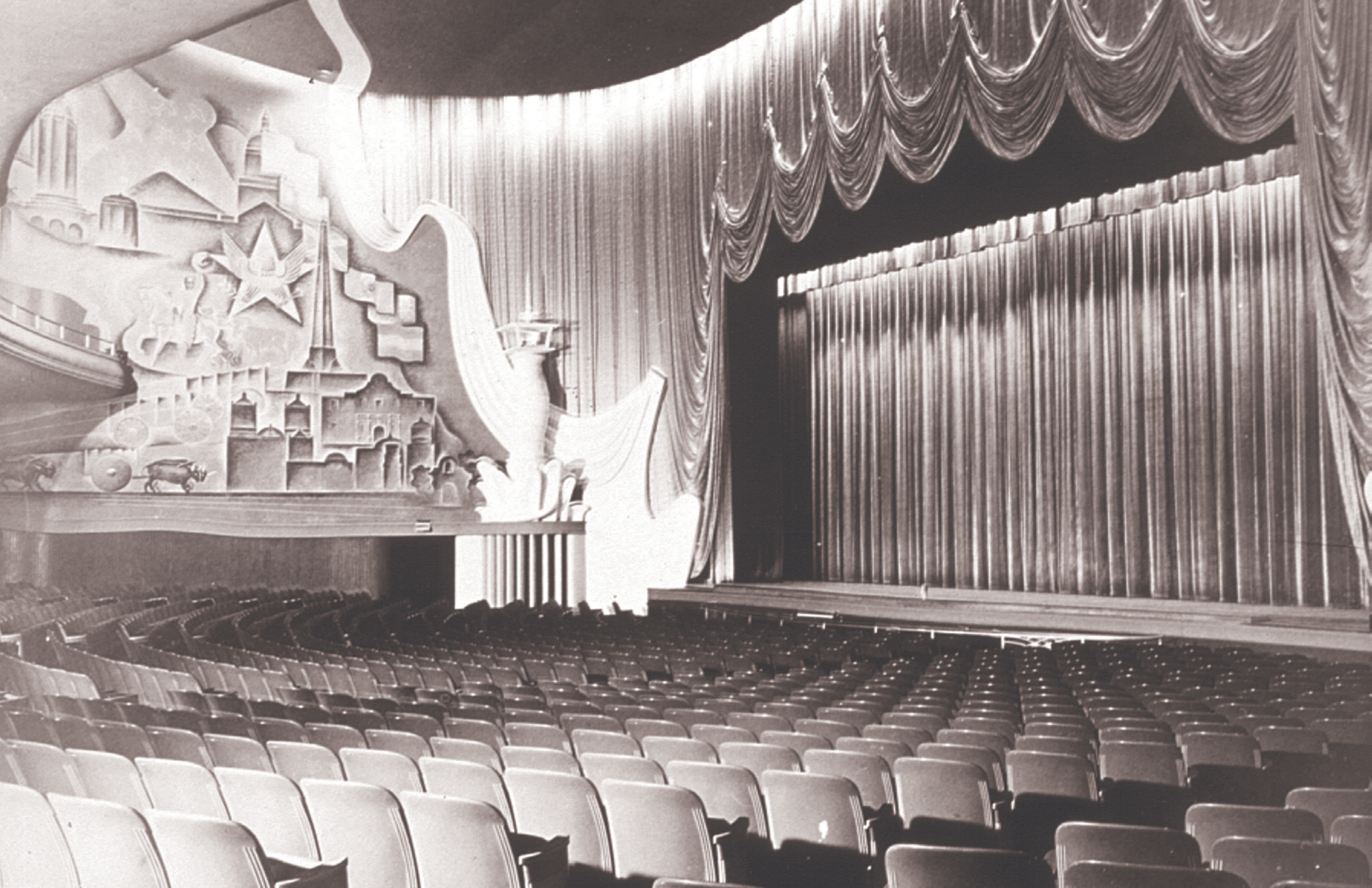


# AMPHITHEATER SEATING PATTERN DETAIL



DECO PALMETTE BY MICHAEL MENCHACA







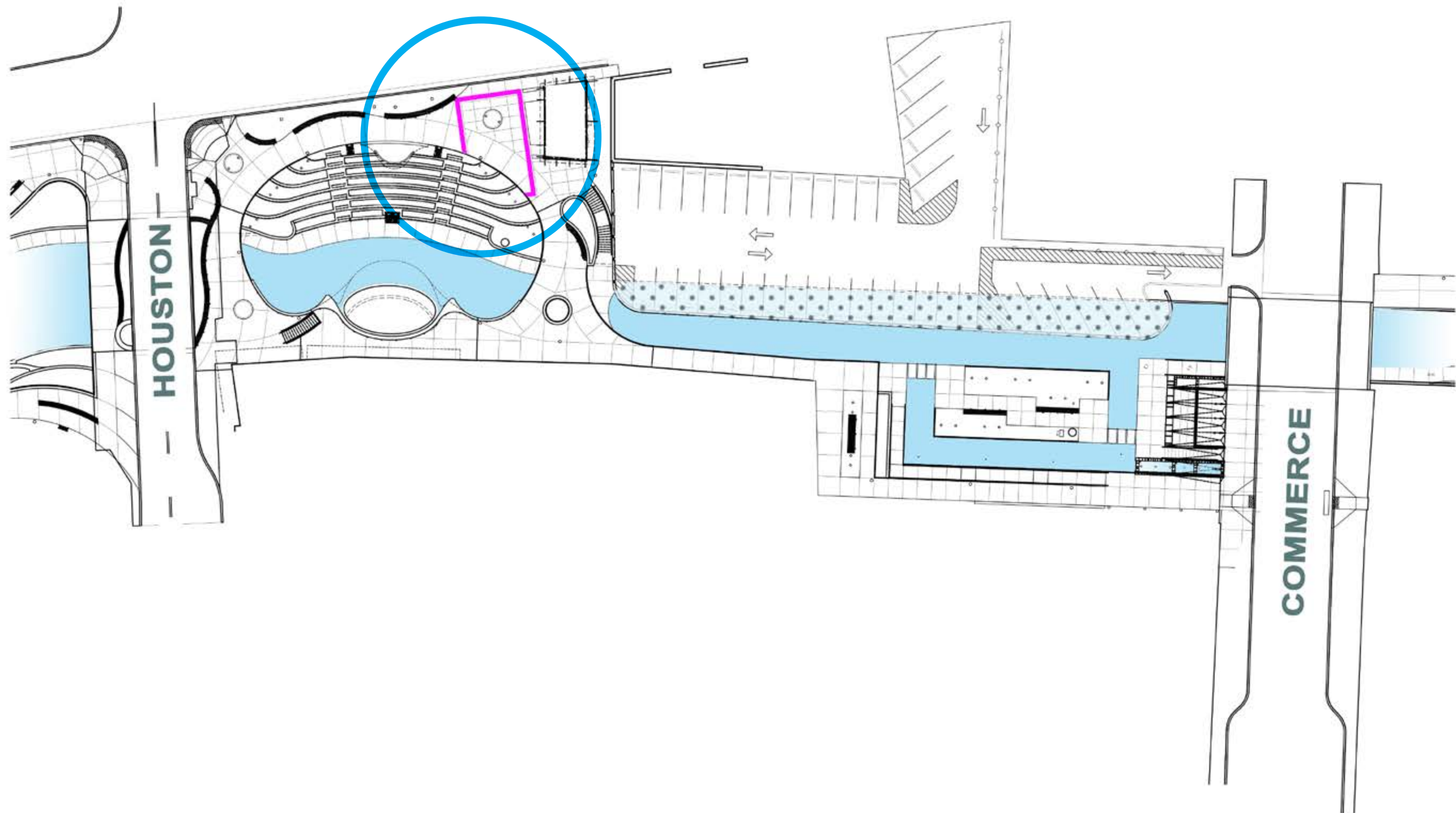








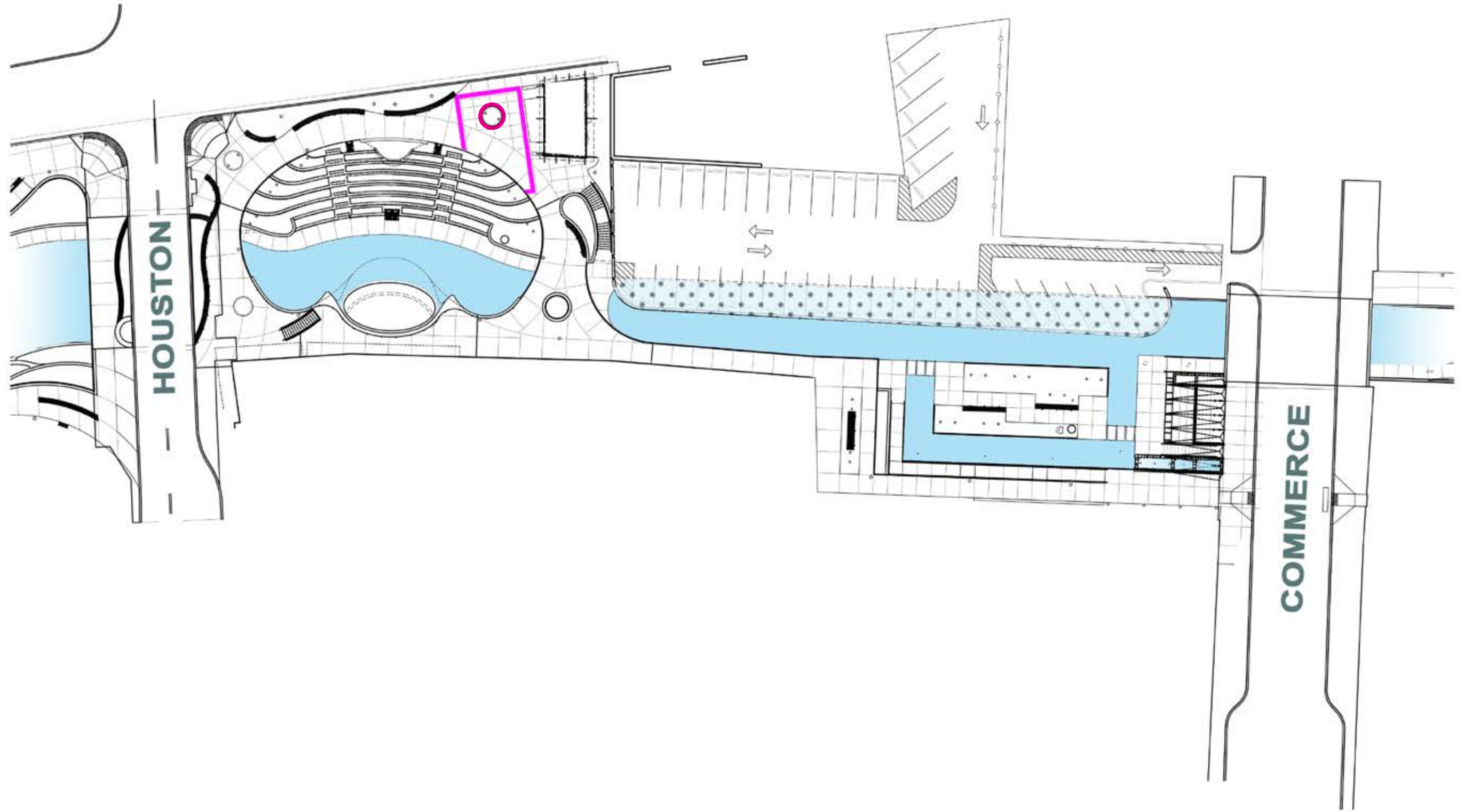
**DE** 38. FOOTPRINT





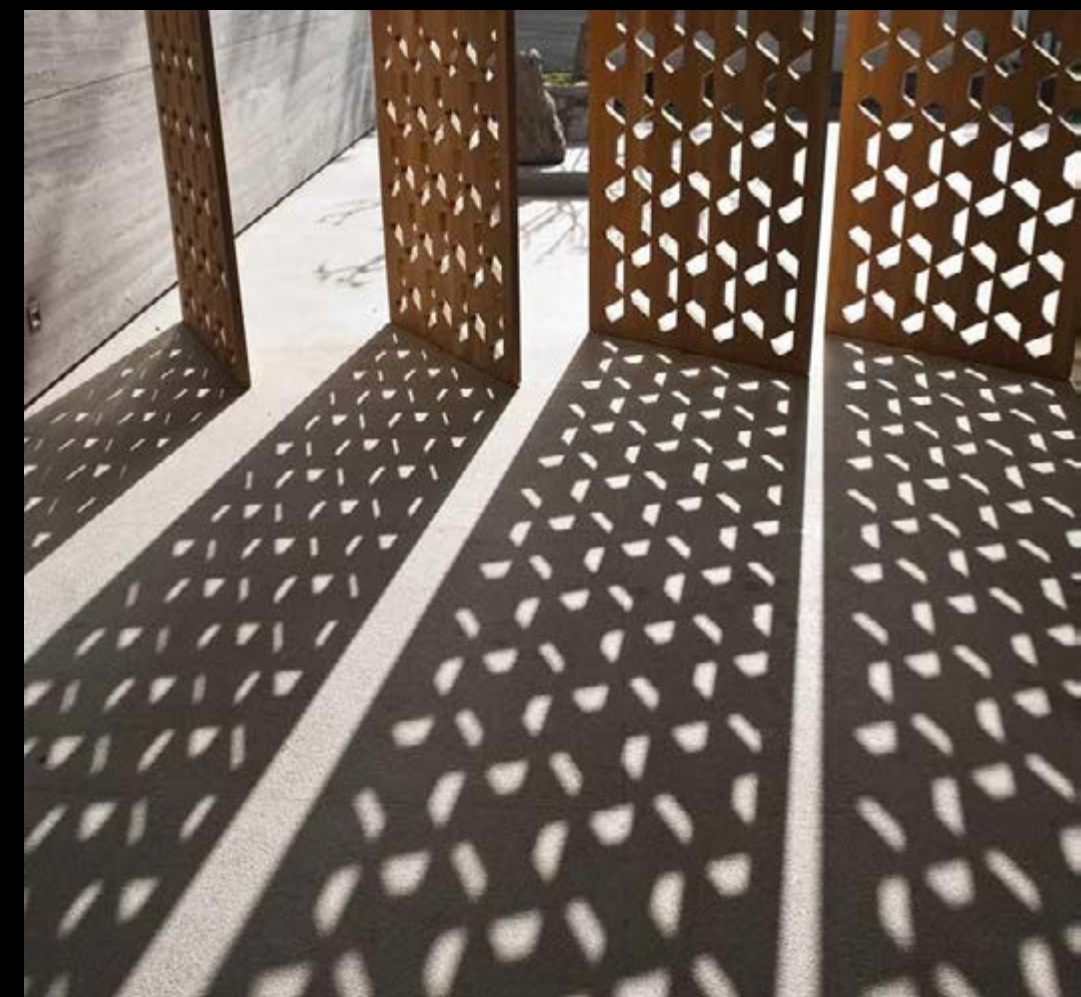
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# 39. AME CHURCH METAL LANTERN



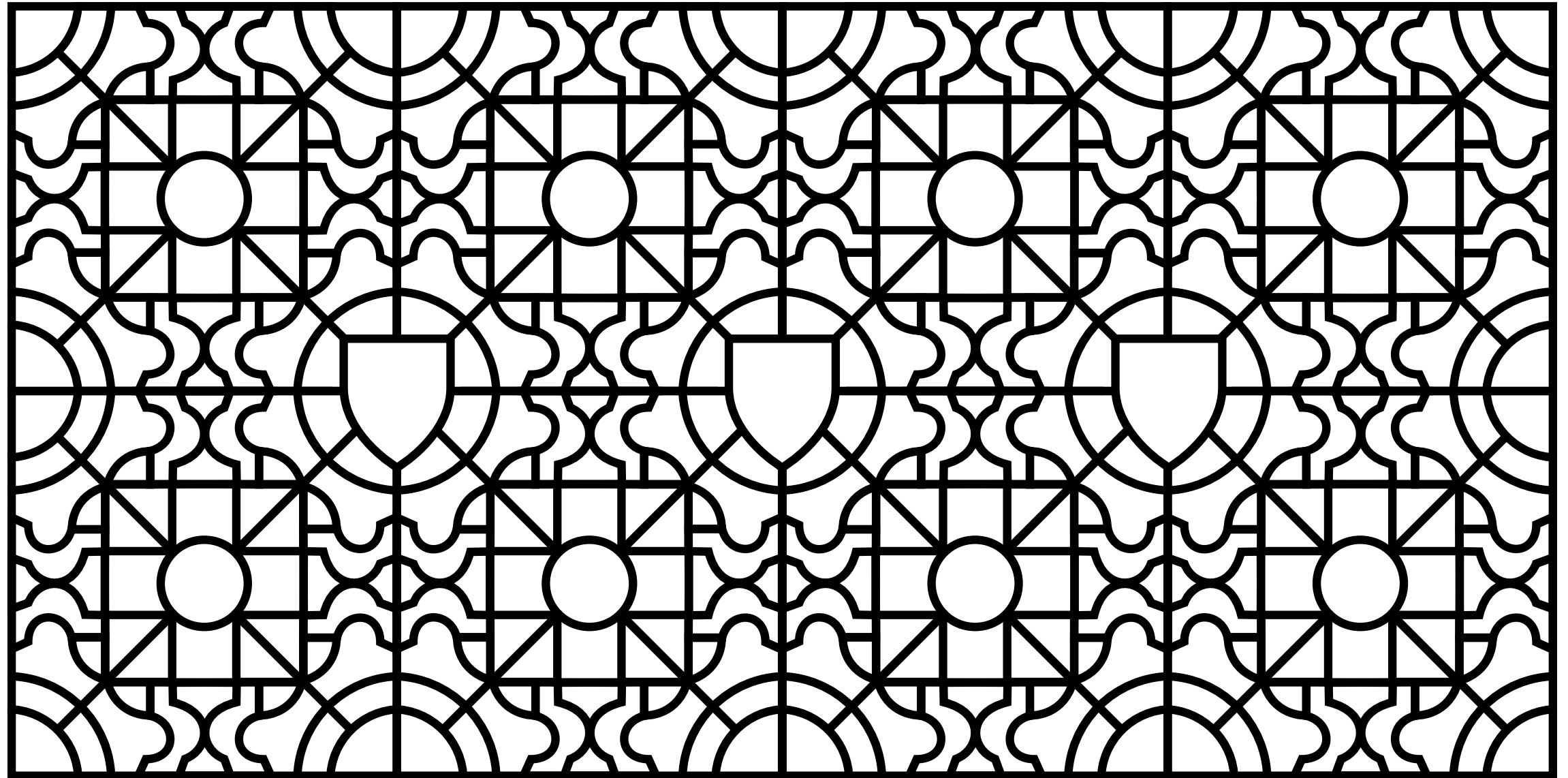
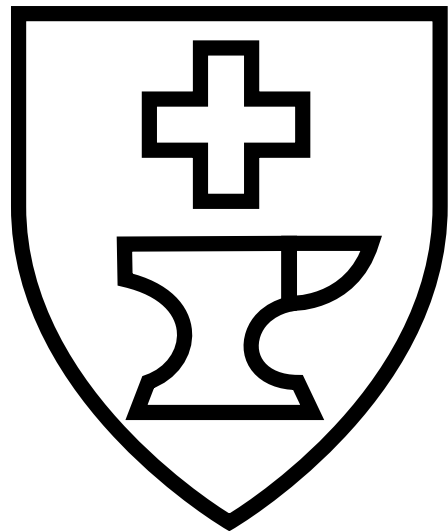


**DE 39. AME CHURCH LANTERN PUNCHED METAL SAMPLES**



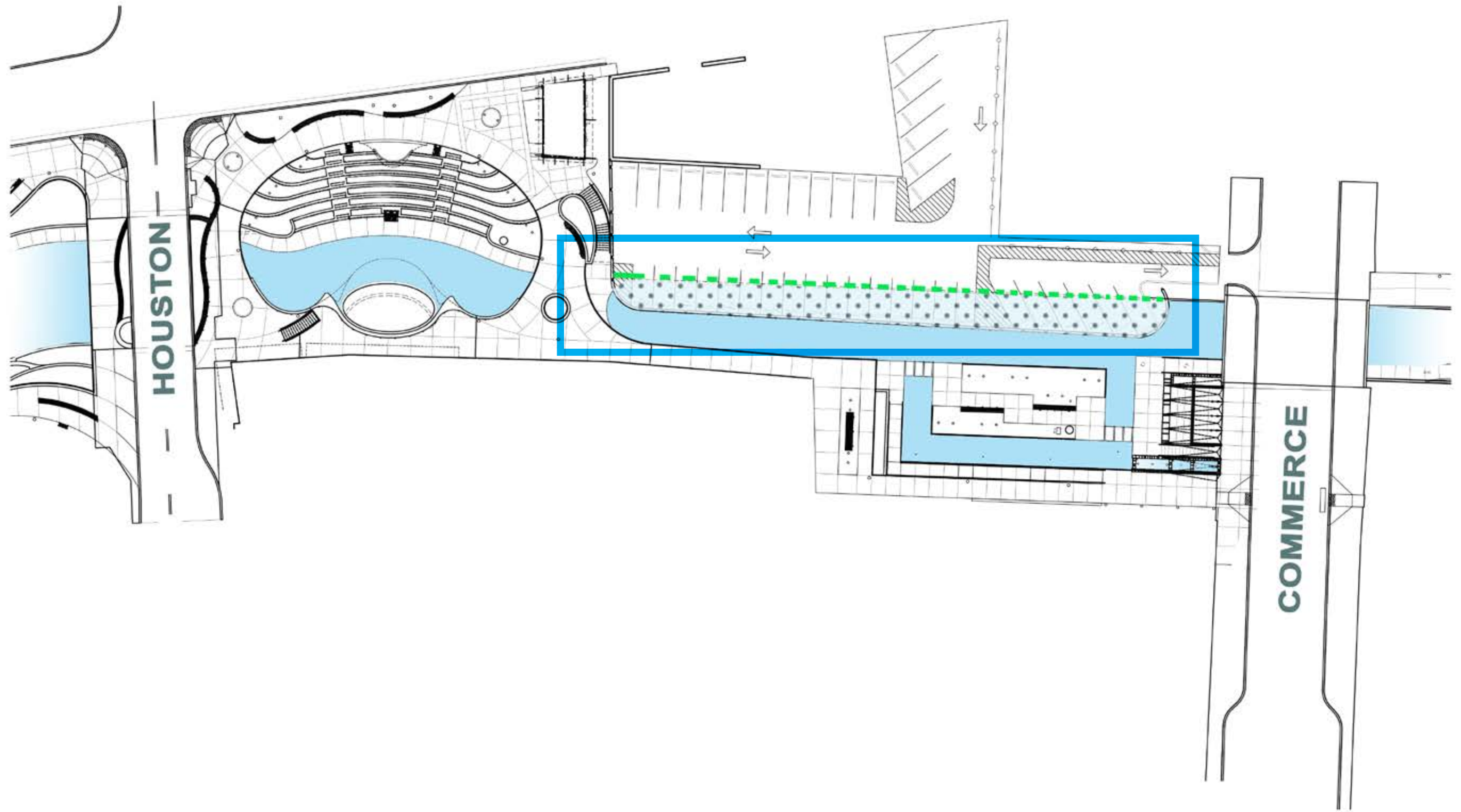


DE 39. AME CHURCH PATTERN





PA 40. PROJECTION WALL AT CREEK LEVEL





PA 40. PROJECTION WALL SAMPLES





# TEJANO PLAZA

Demolition of the Woolworth Building (Dollar General) opens up the creek for a more expansive water space that enables active and passive uses. The new space also exposes the south wall of the Alameda Theater so that it can be seen and approached from Commerce Street. This space connects San Pedro Creek, Commerce Street and the theater and provides opportunity for a cultural landscape that extends the heritage and activities of the Alameda.

Bexar County is considered the capitol of Tejano music. Tejano or Tex-Mex (Texan-Mexican) music is given to various forms of popular music originating from the encounter between traditional Mexican and Central European folk music.

Tejano culture finds expression not just in music but also dance, food, and material culture such as fashion and decorative art and craft. This urban space as a Tejano Plaza honors this unique blended cultural heritage.



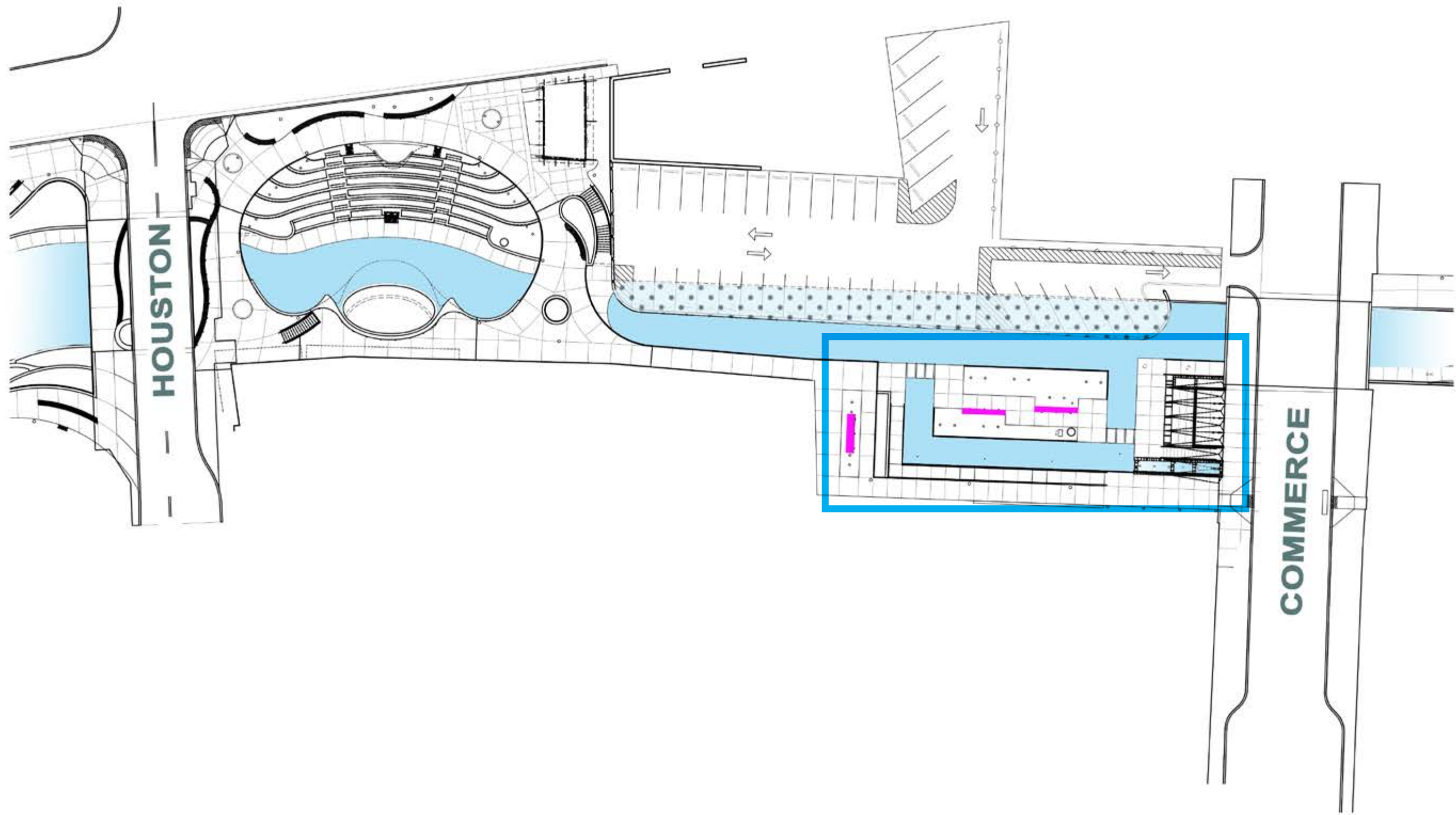
# TEJANO CULTURE



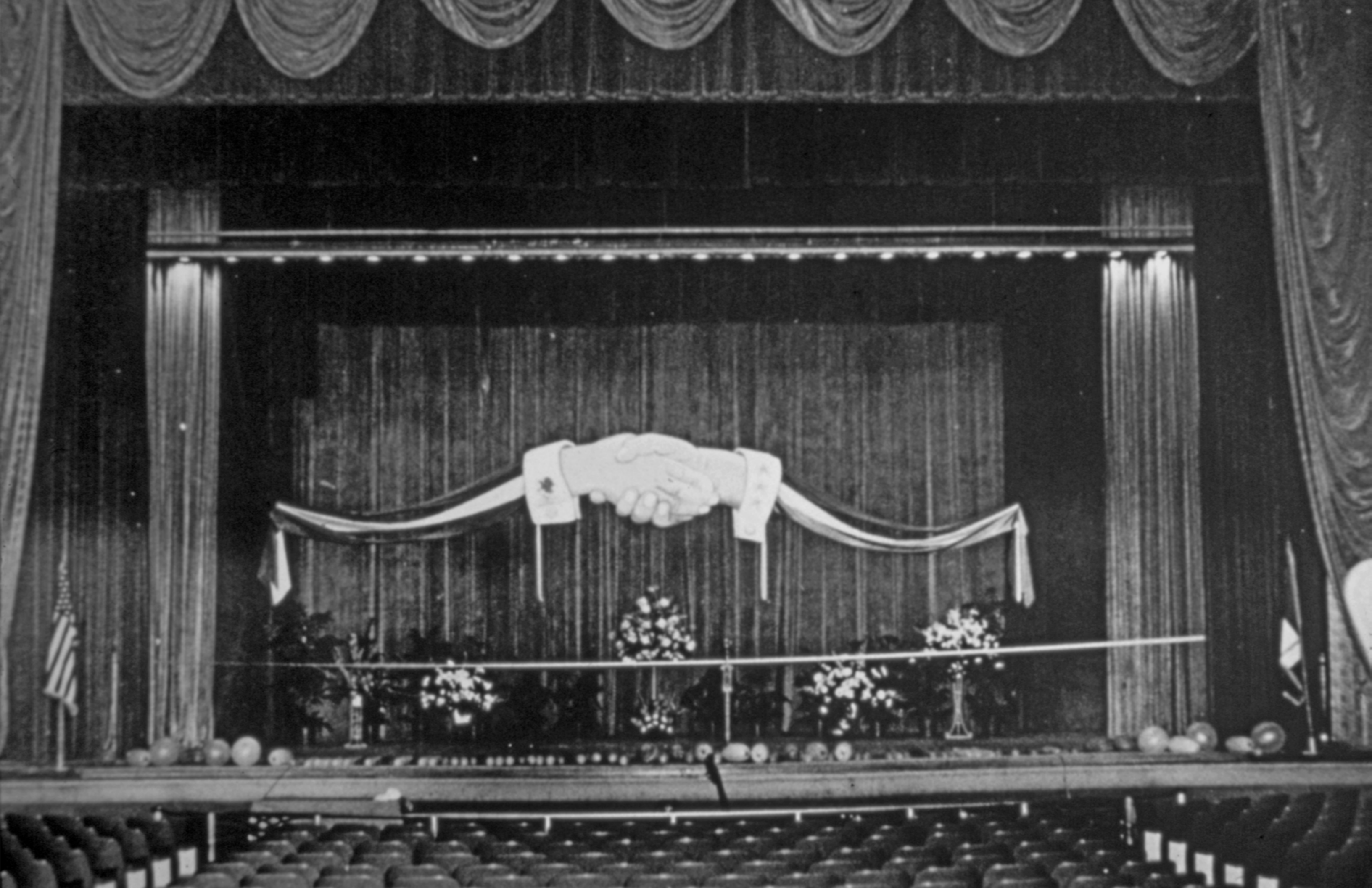


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# 43. TEJANO PLAZA TILE BENCHES







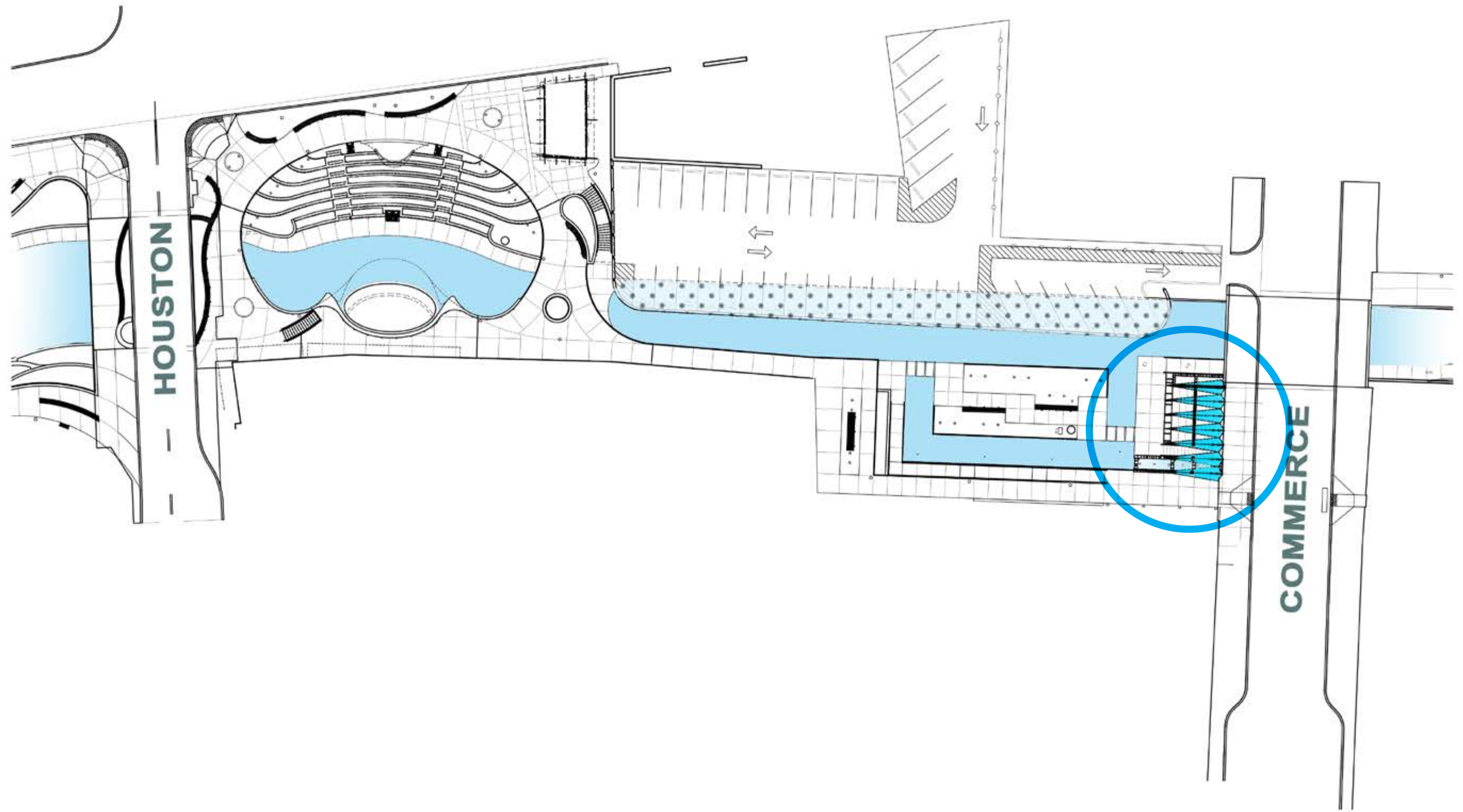


DE 44. "ACCORDION" SHADE STRUCTURE INSPIRATION





**DE** 44. "ACCORDION" SHADE STRUCTURE





**DE 44. "ACCORDION" SHADE STRUCTURE EAST VIEW OF LOCATION**







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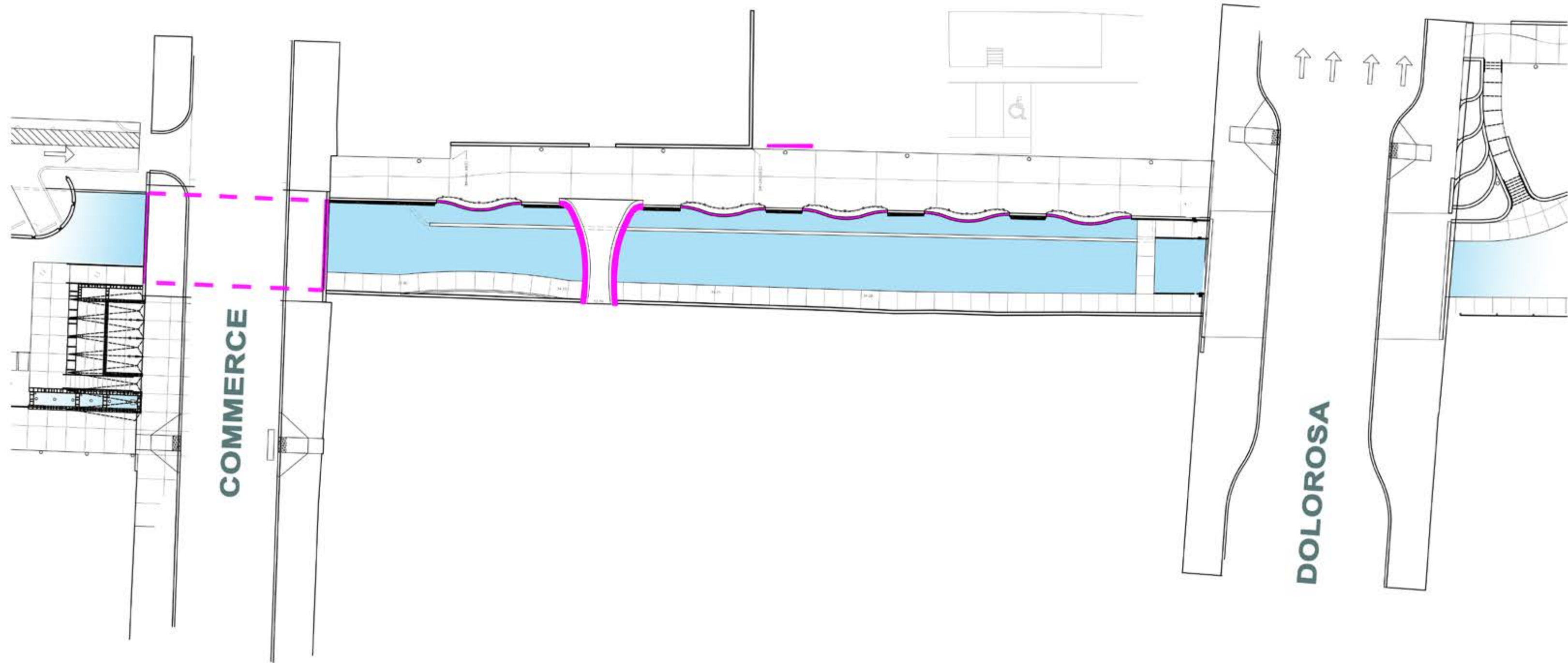






# COMMERCE TO DOLOROSA

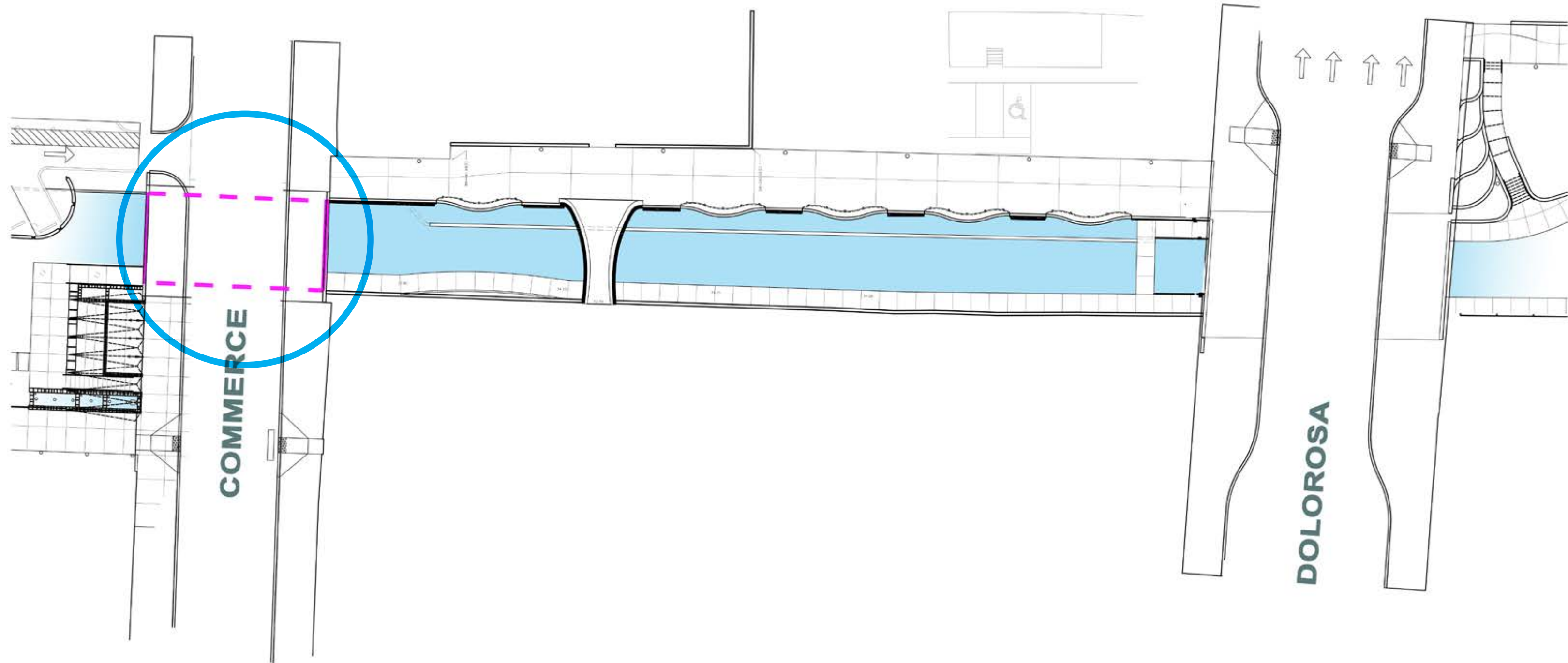
The civil history of San Antonio began with the Presidio de Bexar and Villa de San Fernando, both sustained by the waters of San Pedro Creek. Interweaving of peoples and destinies that formed the foundation of Bexar/ San Antonio diversity and common interests.





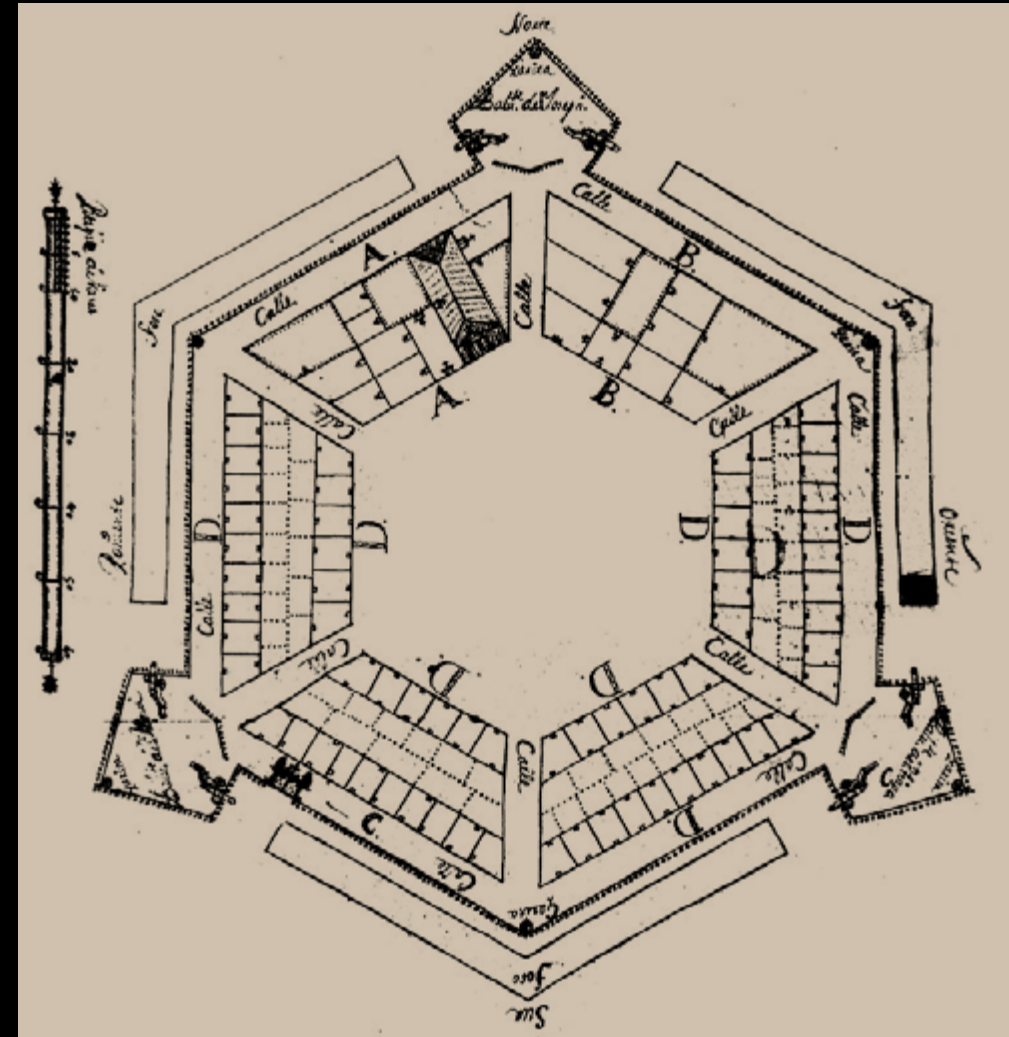
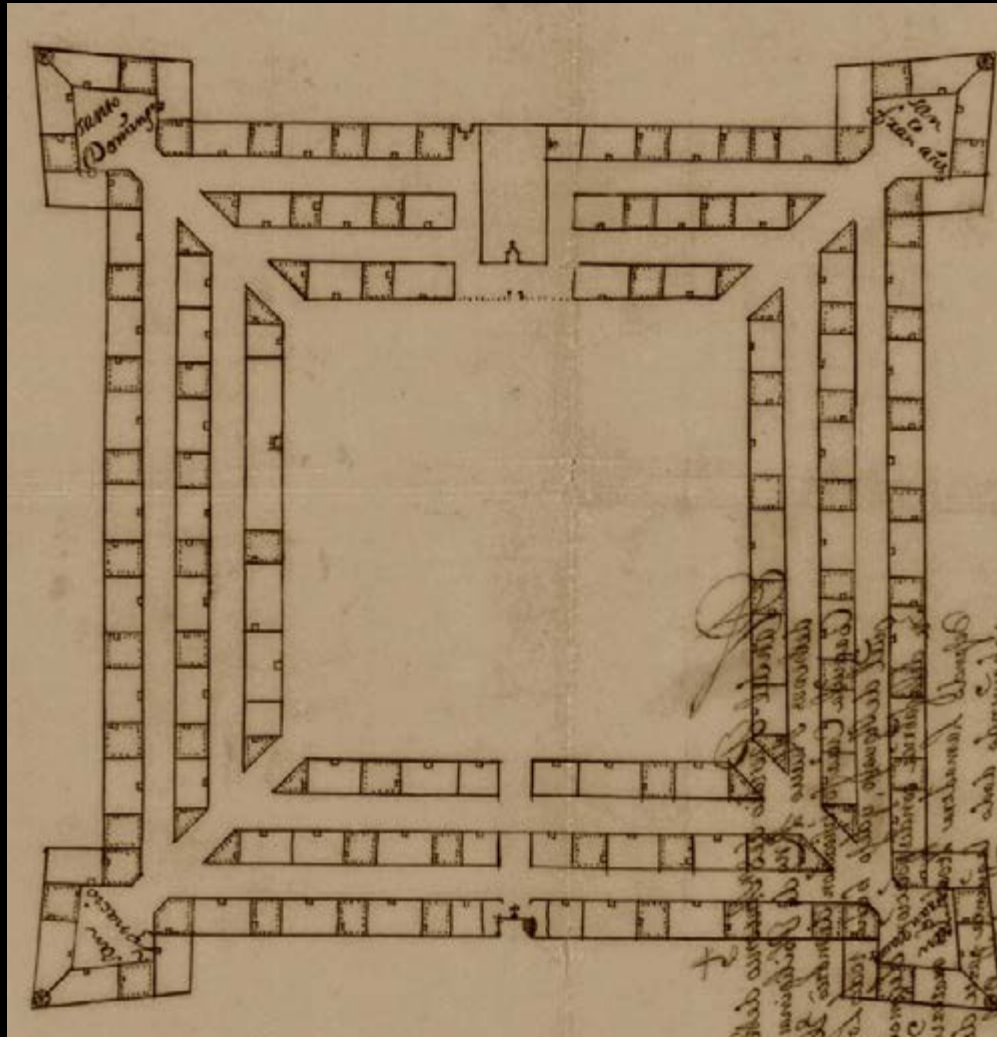
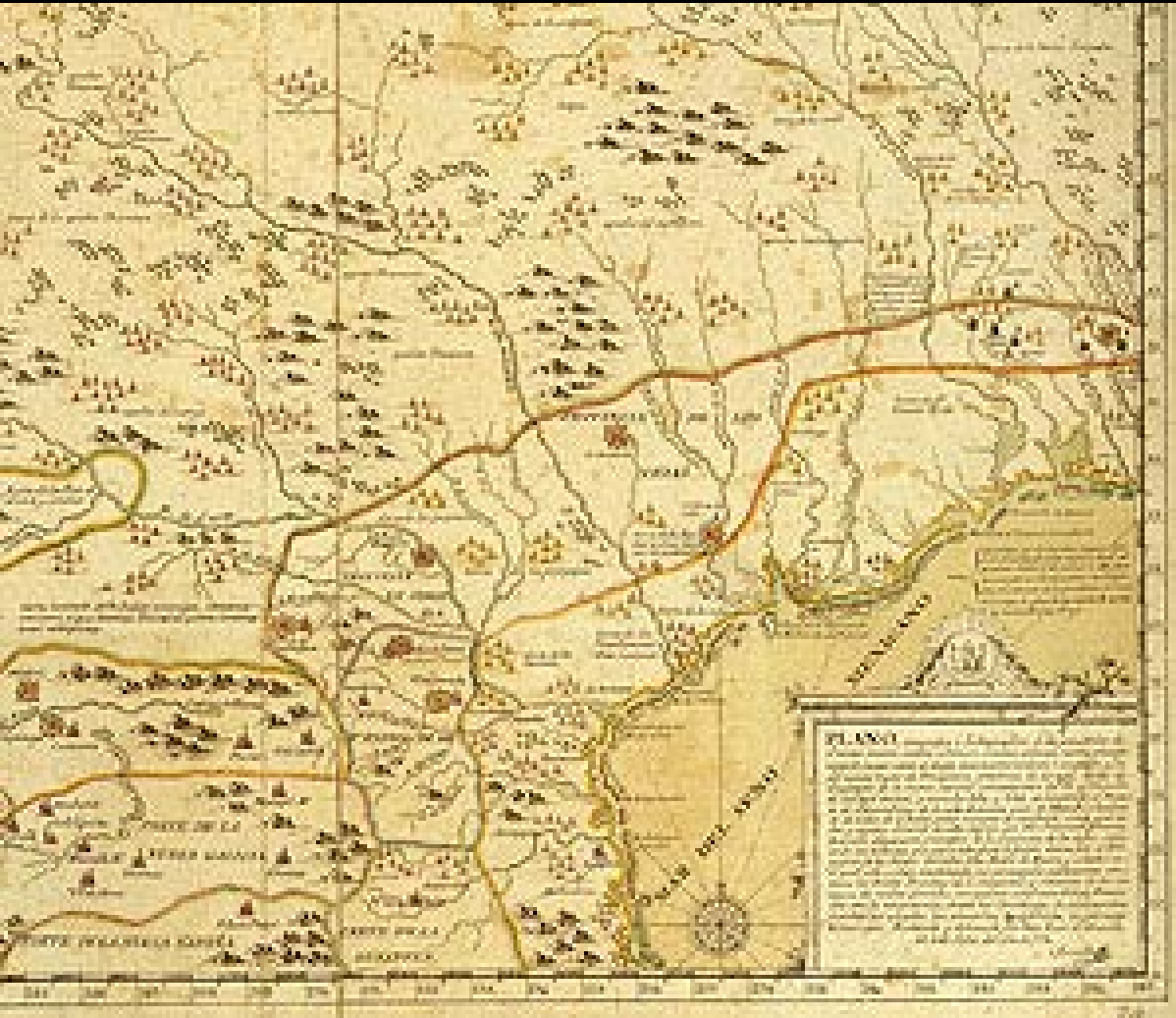
**DE** **45. COMMERCE BRIDGE**

Commerce near the creek was previously named Presidio in reference to the Presidio de Bexar. The street was contiguous with the Camino Real that connected the Presidio de Rio Grande in Mexico with the Spanish Colonial settlements in East Texas. The Commerce Street Bridge was an arched stone bridge during the late 19th and early 20th centuries.



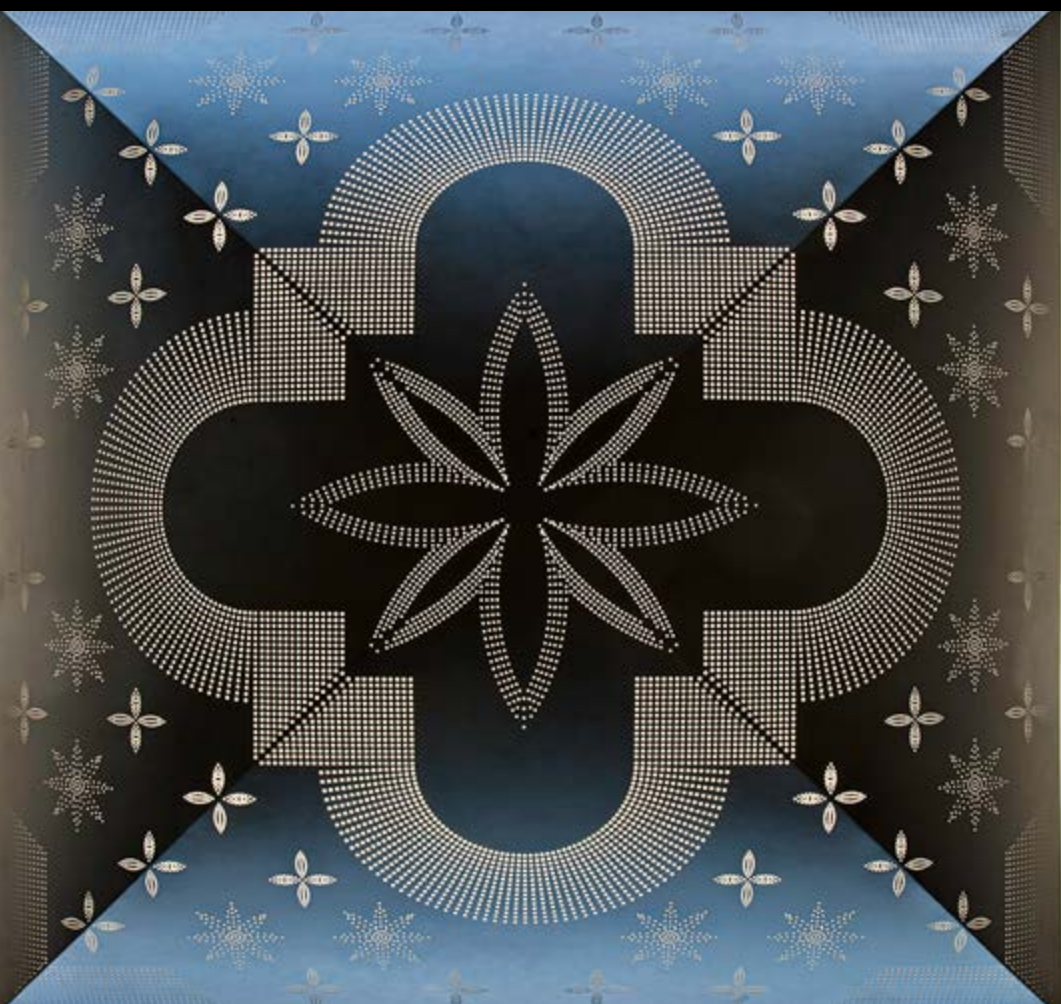


# SPANISH COLONIAL PRESIDIAL SYSTEM IN TEXAS





**DE 45. COMMERCE BRIDGE STREET LEVEL  
PUNCHED METAL SAMPLES**



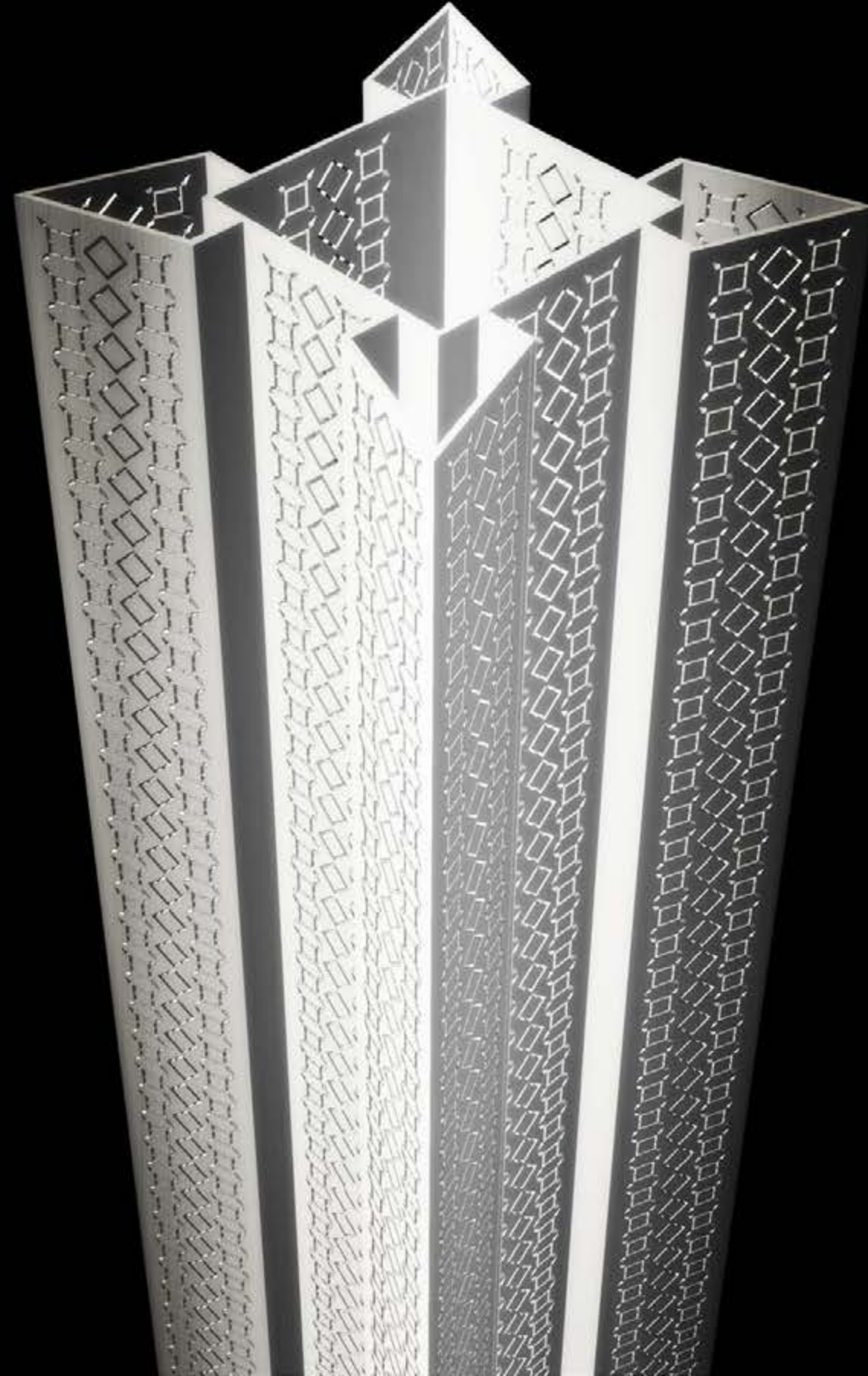


**DE 45. COMMERCE STREET BRIDGE**





**DE 45. COMMERCE ST. LUMINARIA  
PRESIDIO PATTERN**



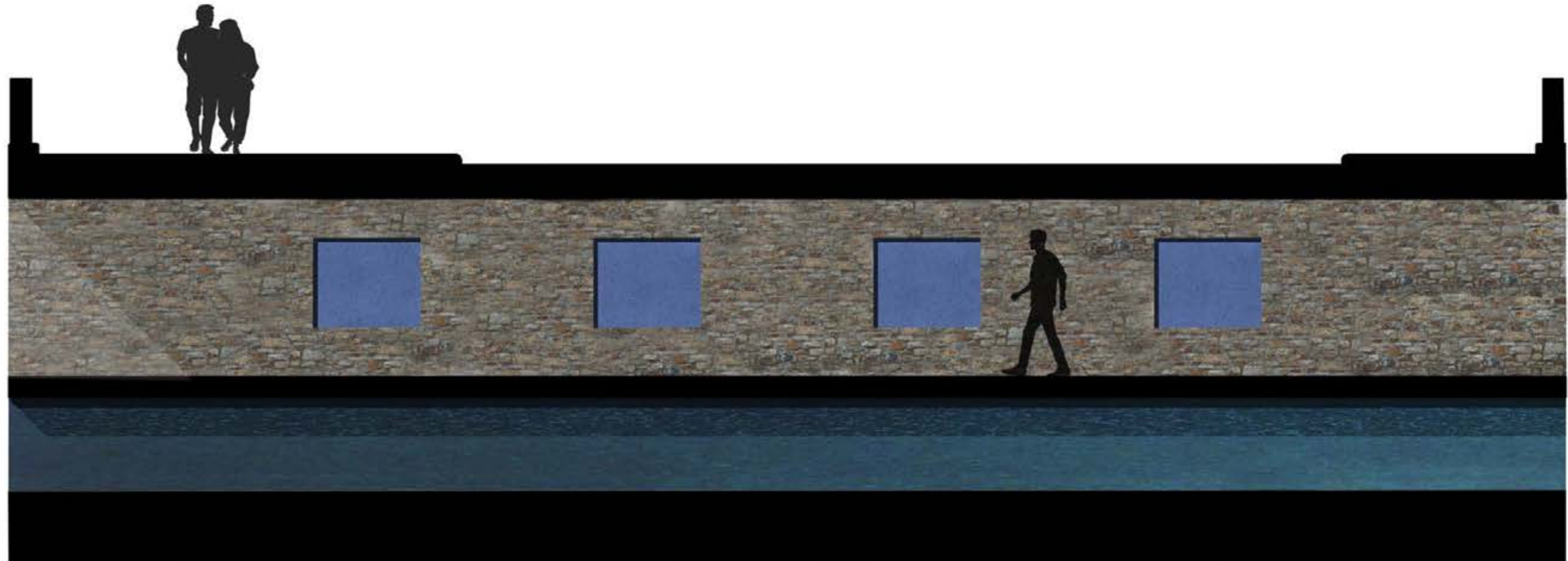


# SAND BLASTED PATTERN/WORDS ON CONCRETE PIERS





PA 45. COMMERCE STREET BRIDGE NICHOS





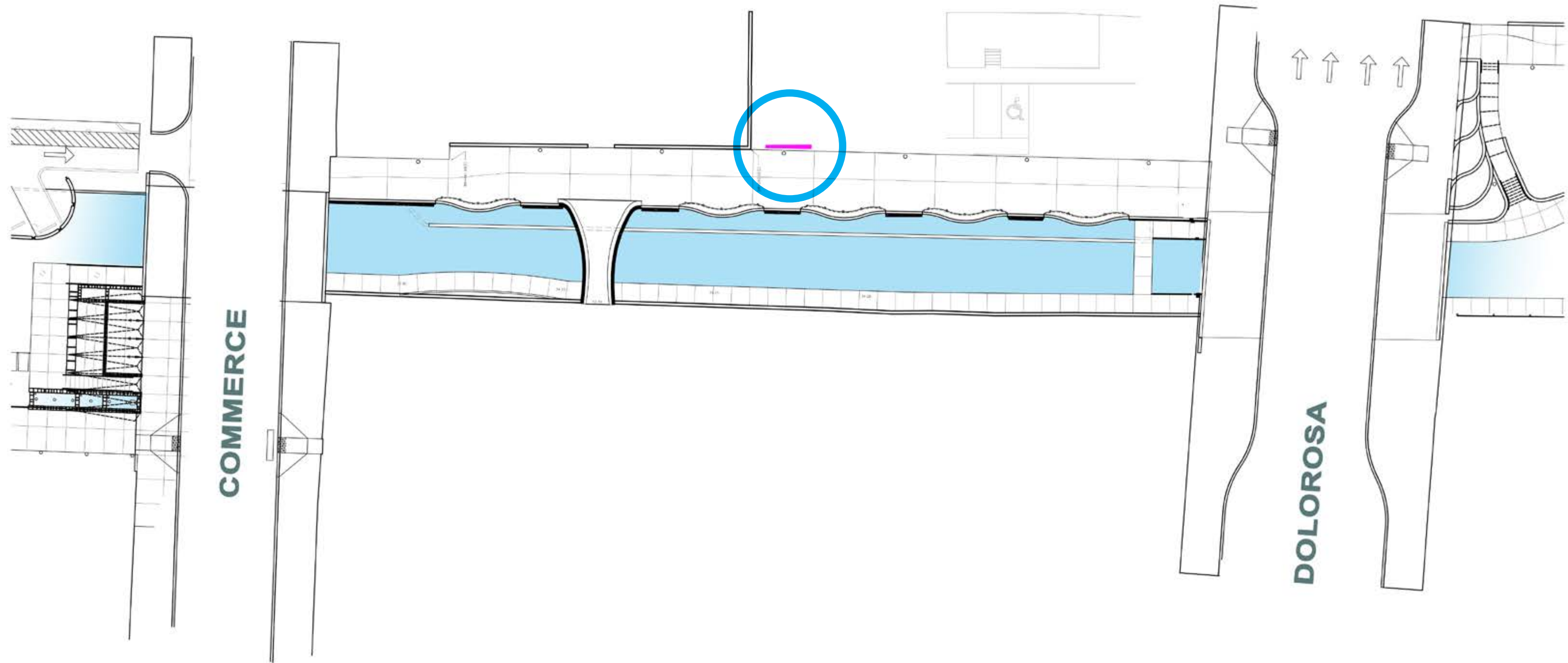


MATIAS  
ANTONIO  
DIEGO  
DIEGO  
ROSA  
MARIN  
YAN  
MARCIA  
NICOLA  
DE  
MARIA  
MAT

MATIAS  
ANTONIO  
DIEGO  
DIEGO  
ROSA  
MARIN  
YAN  
MARCIA  
NICOLA  
DE  
MARIA  
MAT



# 46. BEXAR TERRITORY MAP





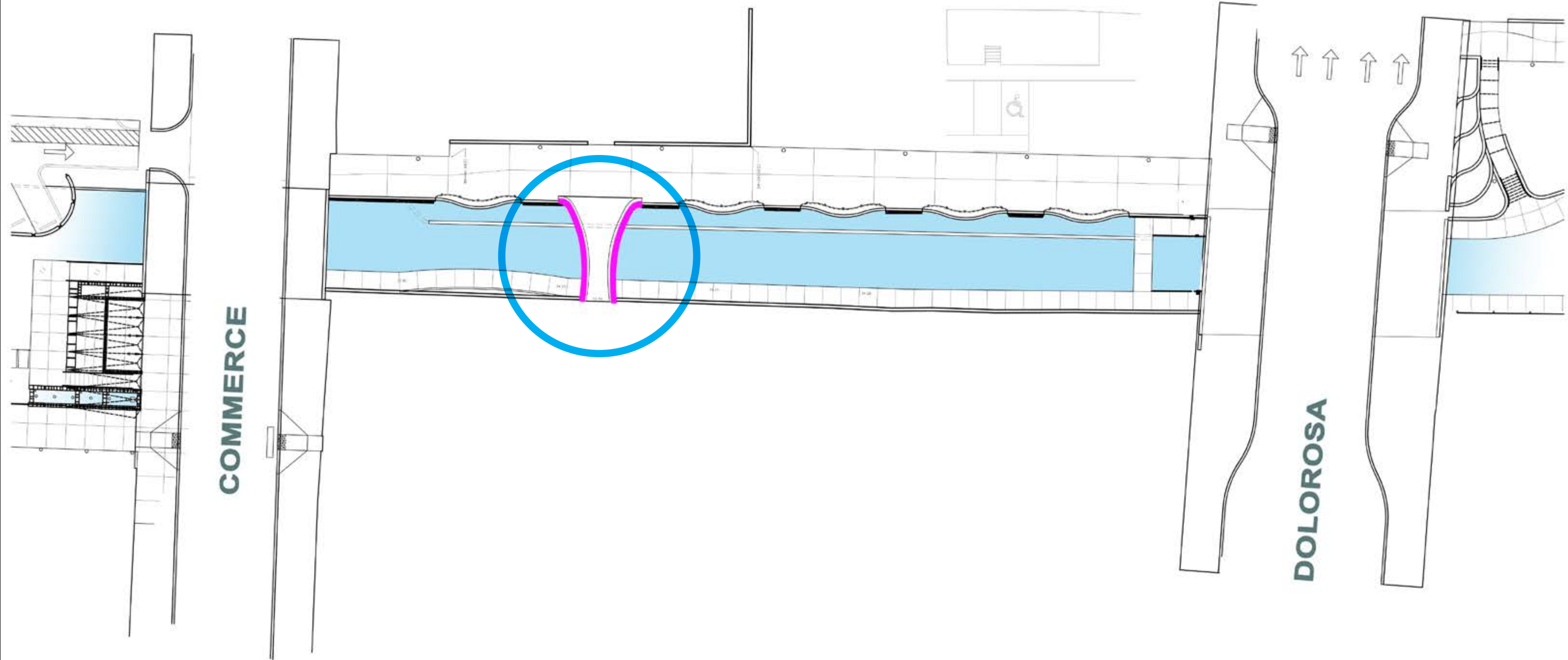
PA 46. BEXAR TERRITORY MAP SAMPLES





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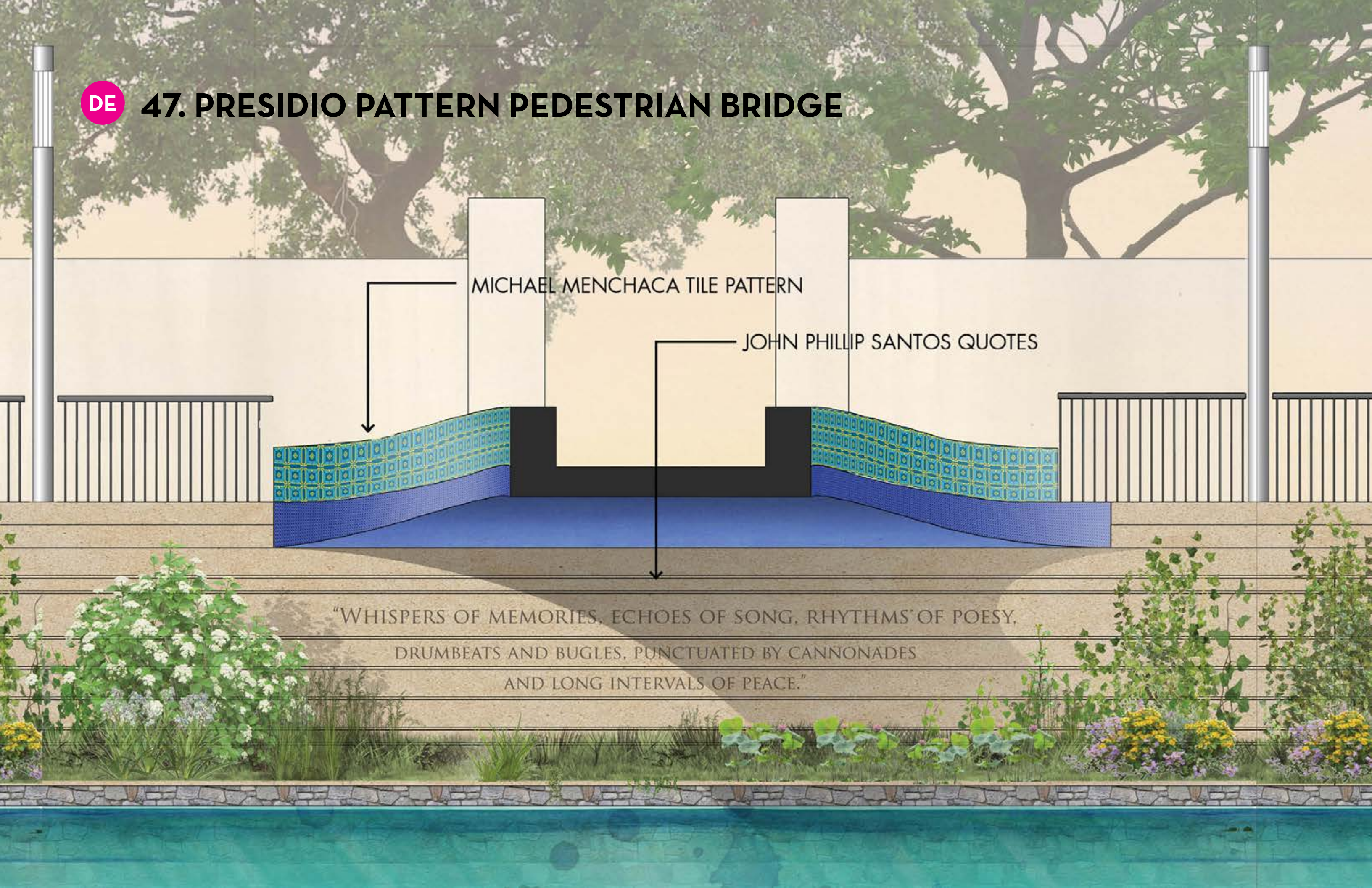
# 47. PRESIDIO PATTERN PEDESTRIAN BRIDGE





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# 47. PRESIDIO PATTERN PEDESTRIAN BRIDGE



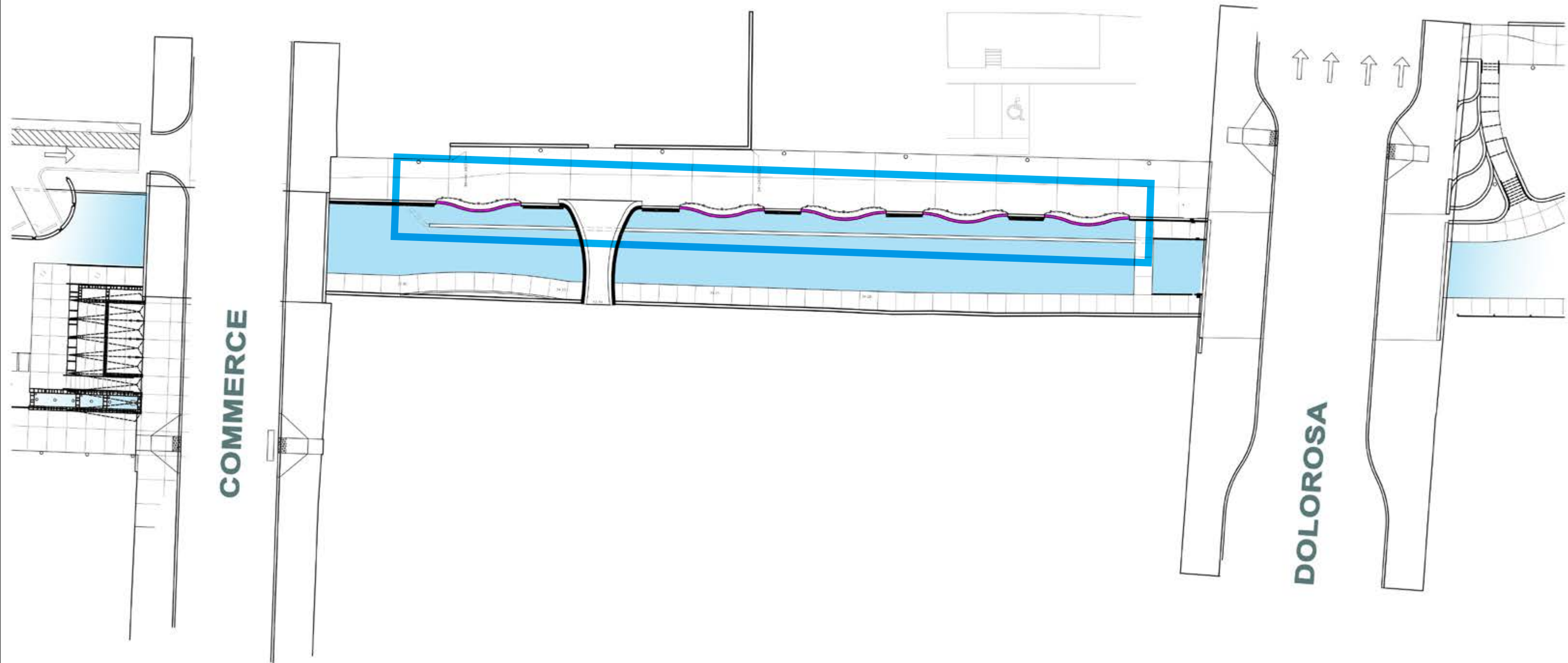
MICHAEL MENCHACA TILE PATTERN

JOHN PHILLIP SANTOS QUOTES

"WHISPERS OF MEMORIES, ECHOES OF SONG, RHYTHMS OF POESY,  
DRUMBEATS AND BUGLES, PUNCTUATED BY CANNONADES  
AND LONG INTERVALS OF PEACE."



# 48. EAST BANK MURALS





PA

# 48. EAST BANK ELEVATION





**THE INTERWEAVING OF PEOPLES AND  
DESTINIES THAT FORMED THE FOUNDATION  
OF DIVERSITY AND COMMON INTEREST OF  
SAN ANTONIO DE BEJAR.**

**NATIVE AMERICANS  
PRESIDIALES  
CANARY ISLANDERS  
BEXARENOS/TEJANOS  
TEXICANS**

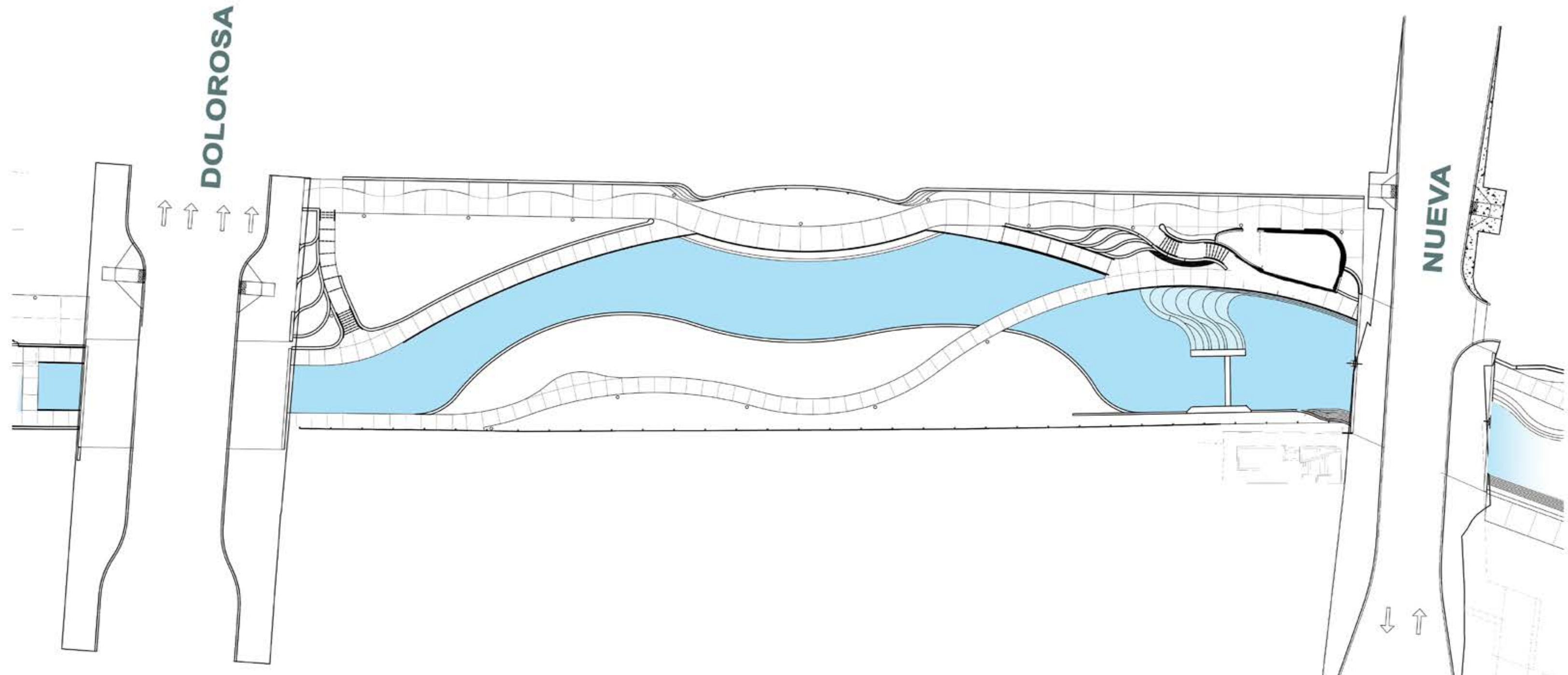






# DOLOROSA TO NUEVA

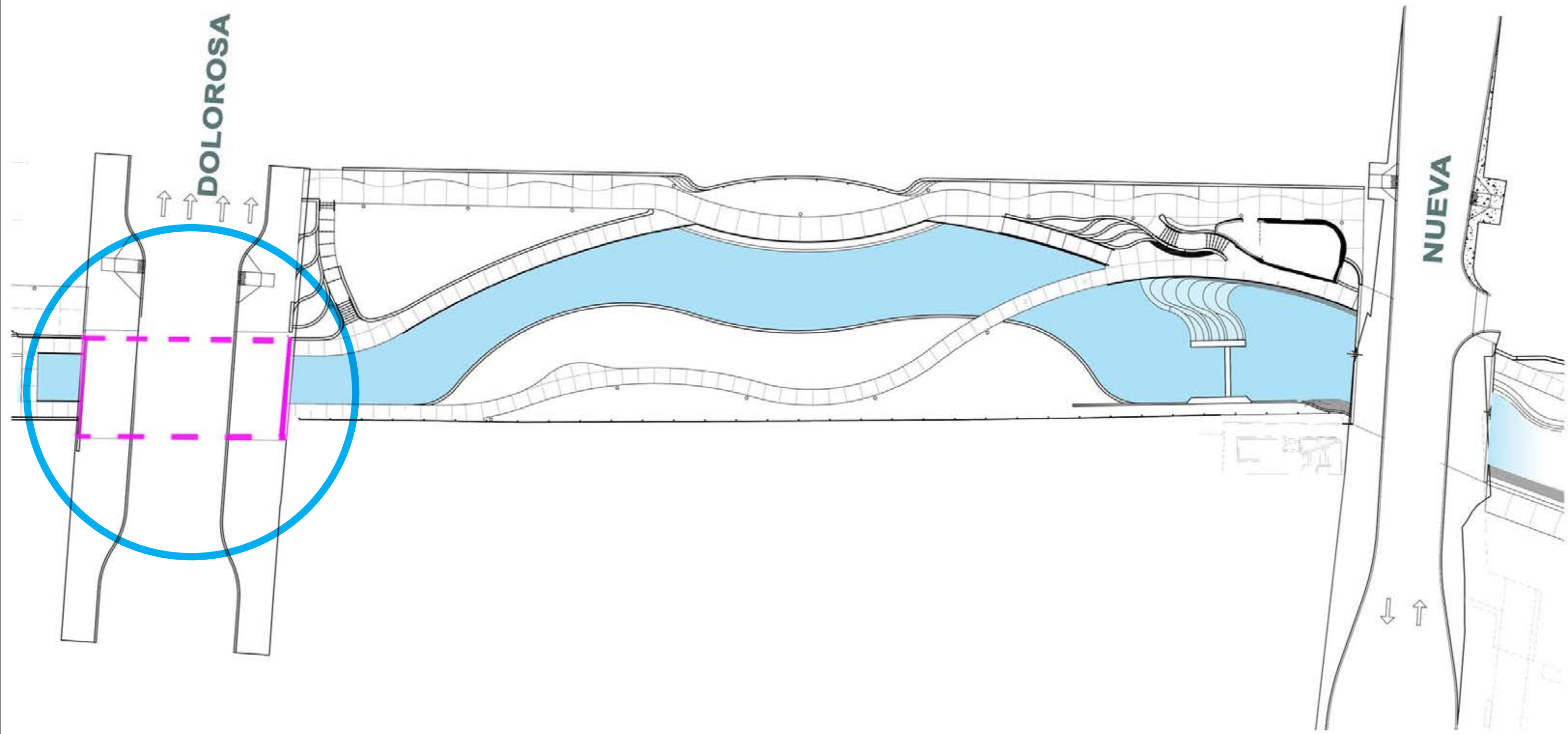
San Antonio's motto is **Libertatis Cunabula**, the "Cradle of Liberty" and the only native-born Texans who signed the Texas Declaration of Independence once lived next to San Pedro Creek. The story of struggle to gain independence is told through resistance, revolt and revolution from 1810 - 1836.





**DE 49. DOLOROSA BRIDGE**

Dolorosa is thought to refer to the sadness of the women who fed prisoners taken by General Arredondo during the Spanish army's 1813 invasion of the town. Another opinion is that it referred to the Via Dolorosa (in Latin "the painful way"): the path that Jesus carried his cross on the way to his crucifixion.







**EXISTING CONDITIONS**



# DOLOROSA

## LA LLORONA

Dolorosa is thought to refer to the sadness of the women who fed prisoners taken by General Arredondo during the Spanish army's 1813 invasion of the town. Another opinion is that it referred to the Via Dolorosa (in Latin "the painful way"): the path that Jesus carried his cross on the way to his crucifixion.

The Weeping Virgin Mary is relevant to the women of the Dolorosa story. Adding a sound element like dripping water would be resonant with the La Llorona legends help make it a reverent, meditative space.



DE 49. DOLOROSA BRIDGE CAST GLASS SAMPLE













DE 49. DOLOROSA BRIDGE





DE 49. DOLOROSA BRIDGE



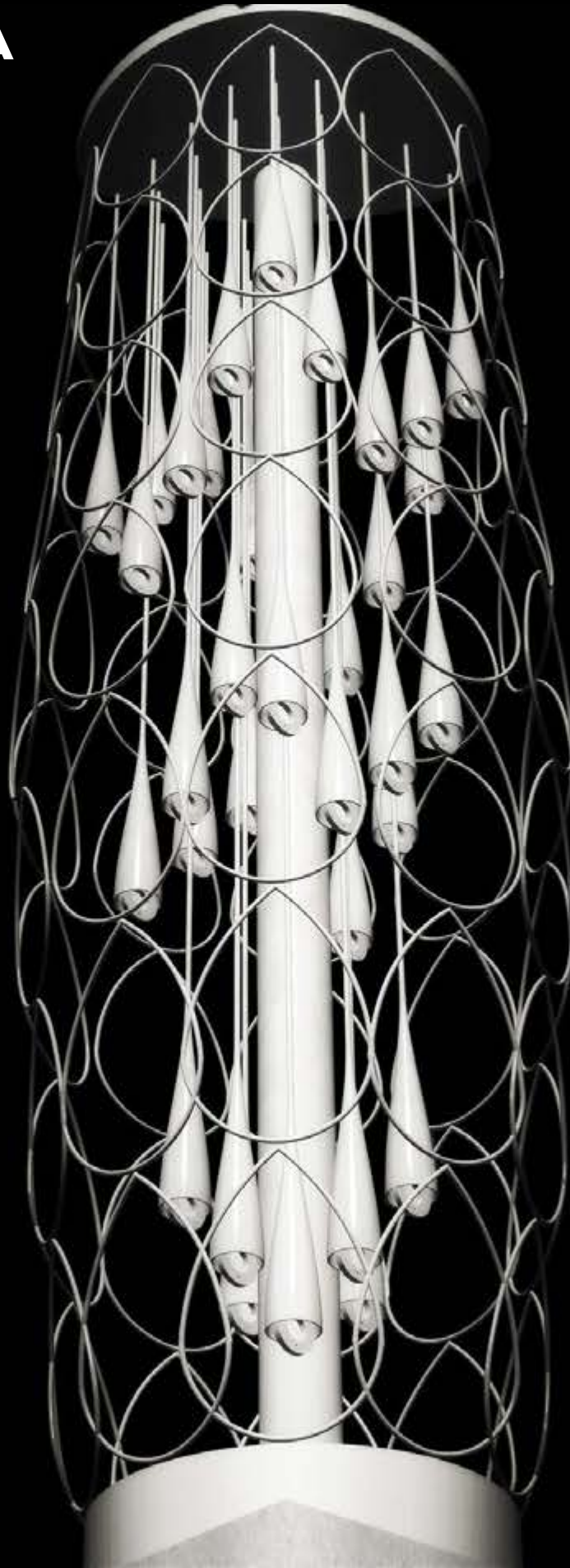


**DE 49. DOLOROSA BRIDGE WIND CHIMES**





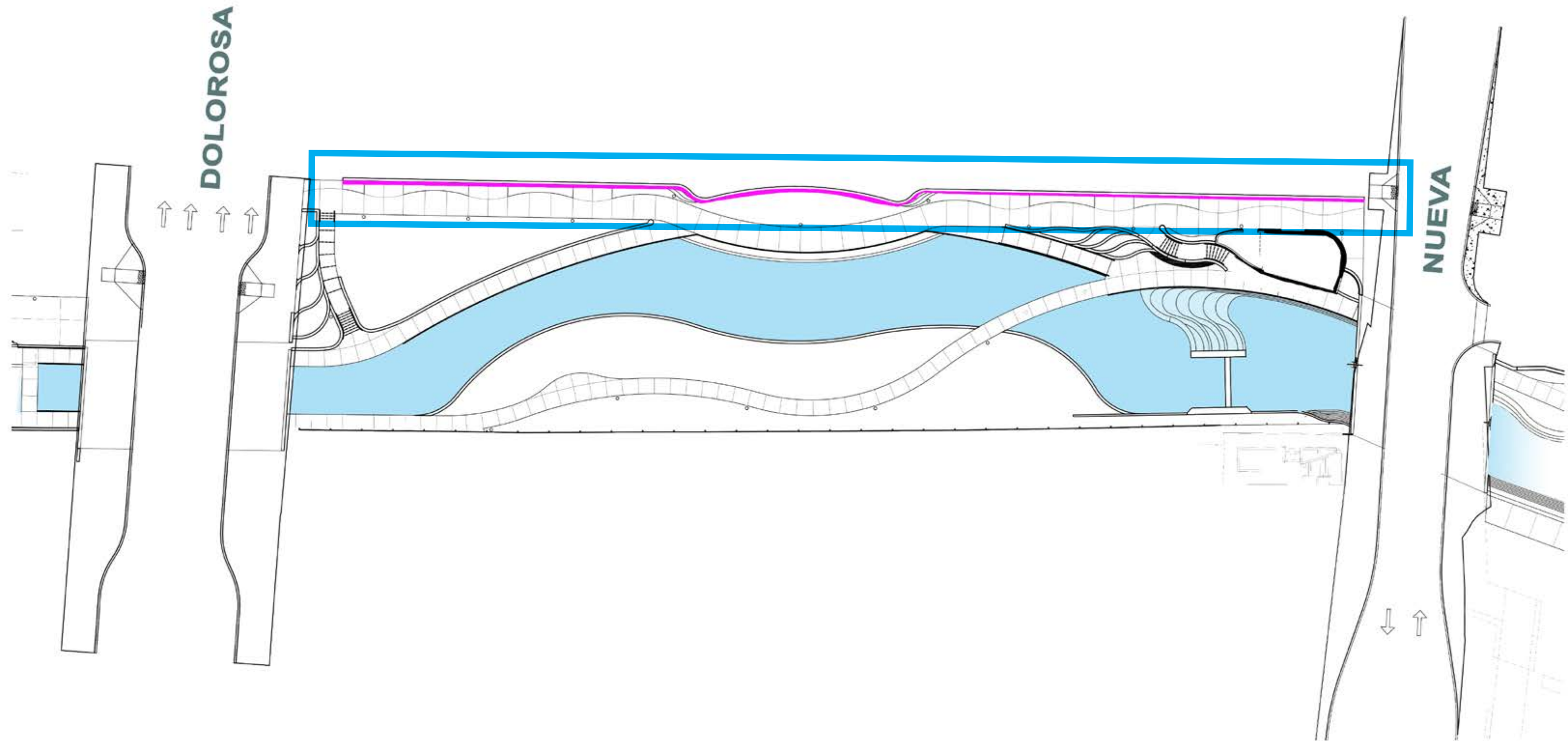
DE 49. DOLOROSA ST. LUMINARIA  
TEARS





DE

# 50. LIBERTATIS CUNABULA: COMMEMORATIVE WALL DESIGN





# LIBERTATIS CUNABULA

San Antonio's motto is libertatis cunabula, the "cradle of liberty". The only native-born texans who signed the texas declaration of independence once lived next to San Pedro Creek.





muñoz

















1835  
CONCEPTION



## LIBERTATIS CUNABULA

THIS CREEK HAS WITNESSED THE WHOLE SAGA.  
THE PLACE OF CROSSED SWORDS.  
THE SIGNED ACCORDS.  
THE BEATING OF SWORDS INTO PLOUGHSHARES.  
THE BURIAL OF GUNS.  
THIS IS OUR SHARED STORY. THE STRAINS OF OUR SHARED TRUTH.  
BATTLES AND WARS HAVE COME AND GONE.  
THE WATERS CONTINUE TO FLOW





JOSE FRANCISCO RUIZ



1811  
Casas Revolt



1835  
ROSALIS ALAZAN  
MEDINA



# LIBERTATIS CUNABULA

“This creek has witnessed the whole saga.

The place of crossed swords.

The signed accords.

The beating of swords into ploughshares.

The burial of guns.

This is our shared story, the strains of our shared truth.

Battles and wars have come and gone.

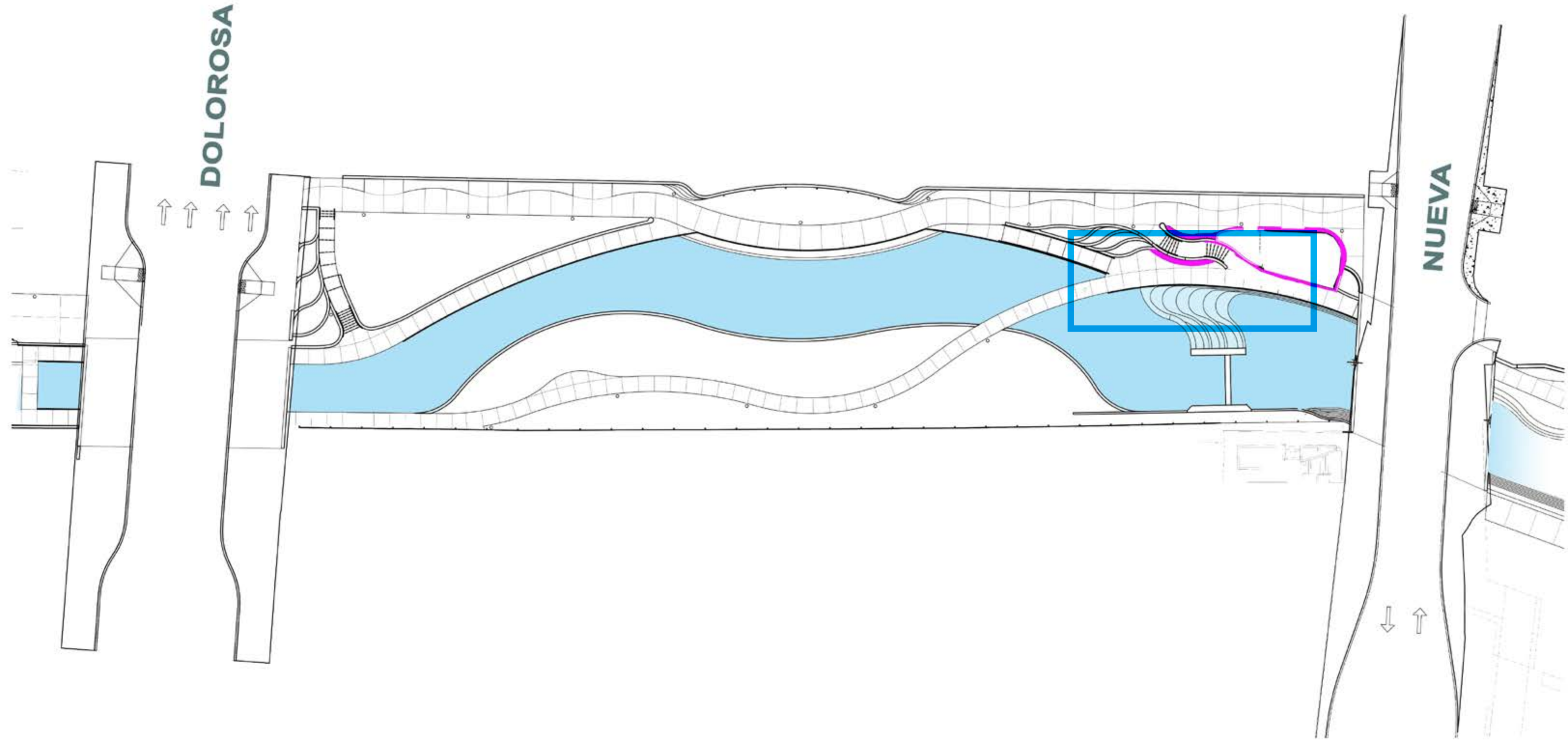
The waters continue to flow.”

-John Phillip Santos



DE

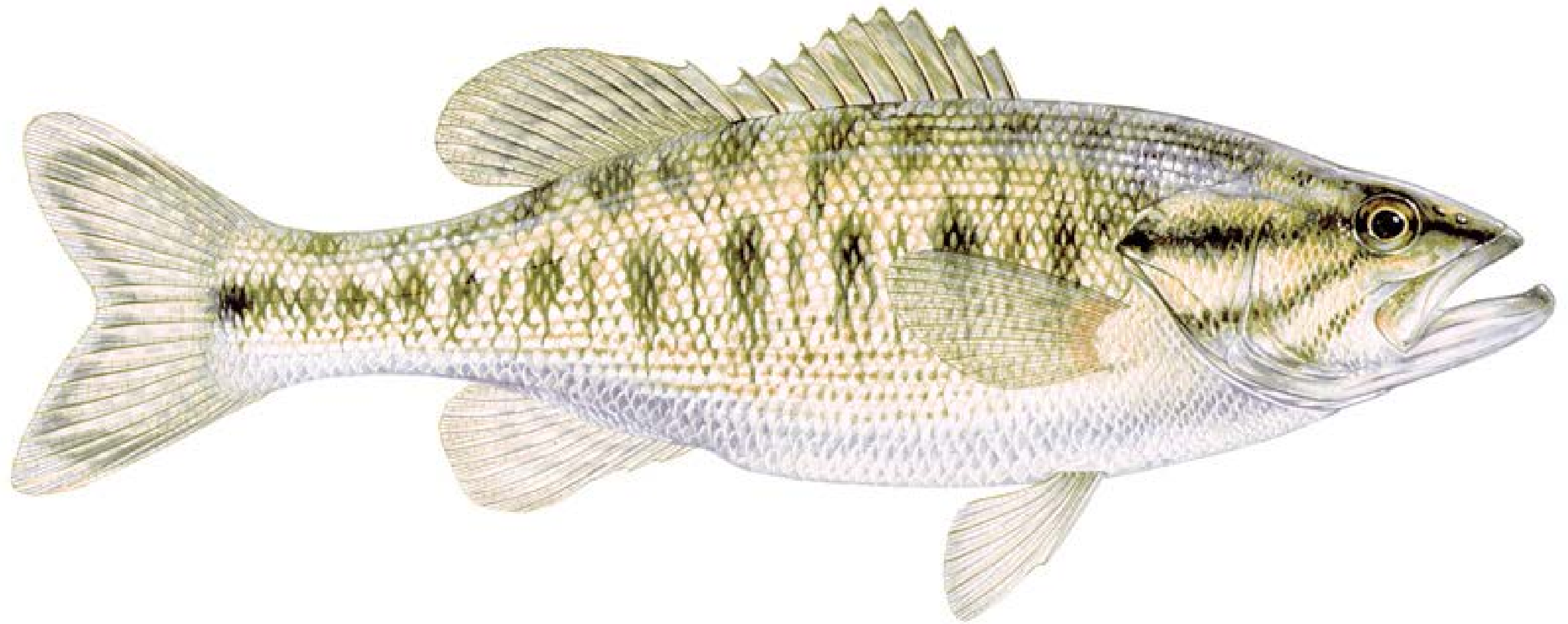
# 51. NUEVA GATEHOUSE GUADALUPE BASS TILE PATTERN





DE

# 51. NUEVA GATEHOUSE GUADALUPE BASS TILE PATTERN



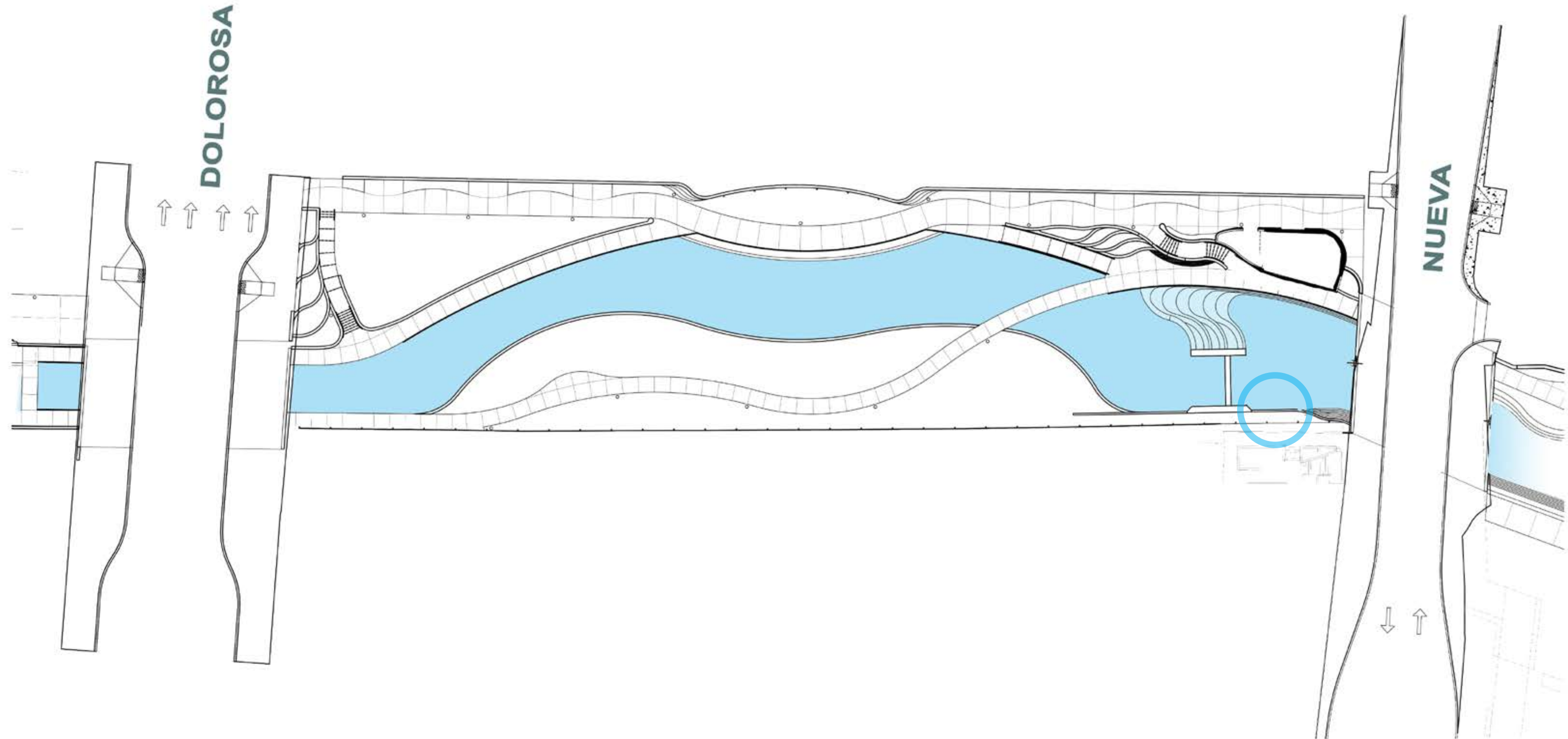




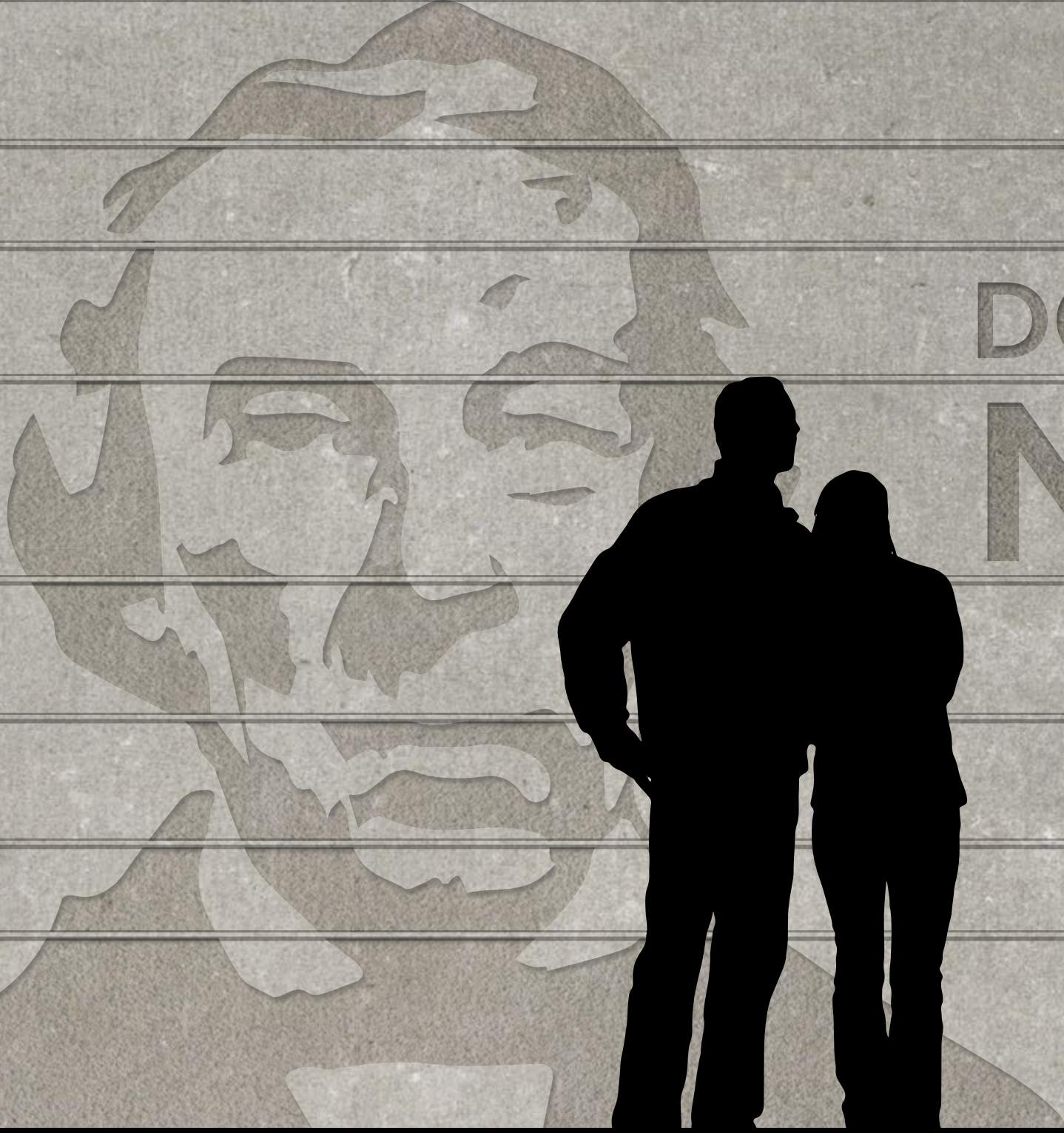
**DE** 51. NUEVA GATEHOUSE GUADALUPE BASS PATTERN



**DE** 51. JOSE ANTONIO NAVARRO ETCHED PORTRAIT







DON JOSE ANTONIO  
NAVARRO

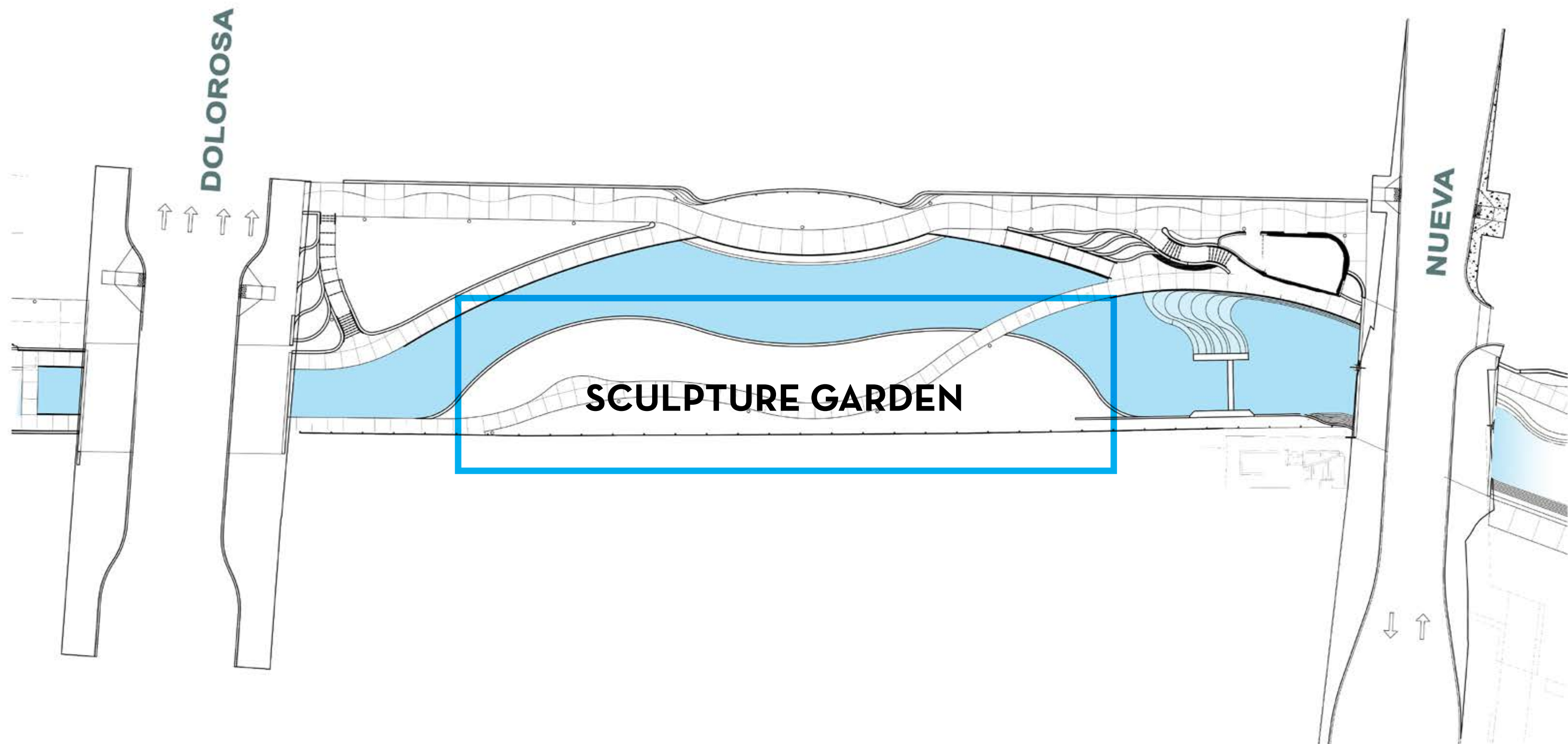
*J. Antonio Navarro*





PA

# 52. SCULPTURE LAWN PUBLIC ART





PA 52. SCULPTURE LAWN PUBLIC ART SAMPLES

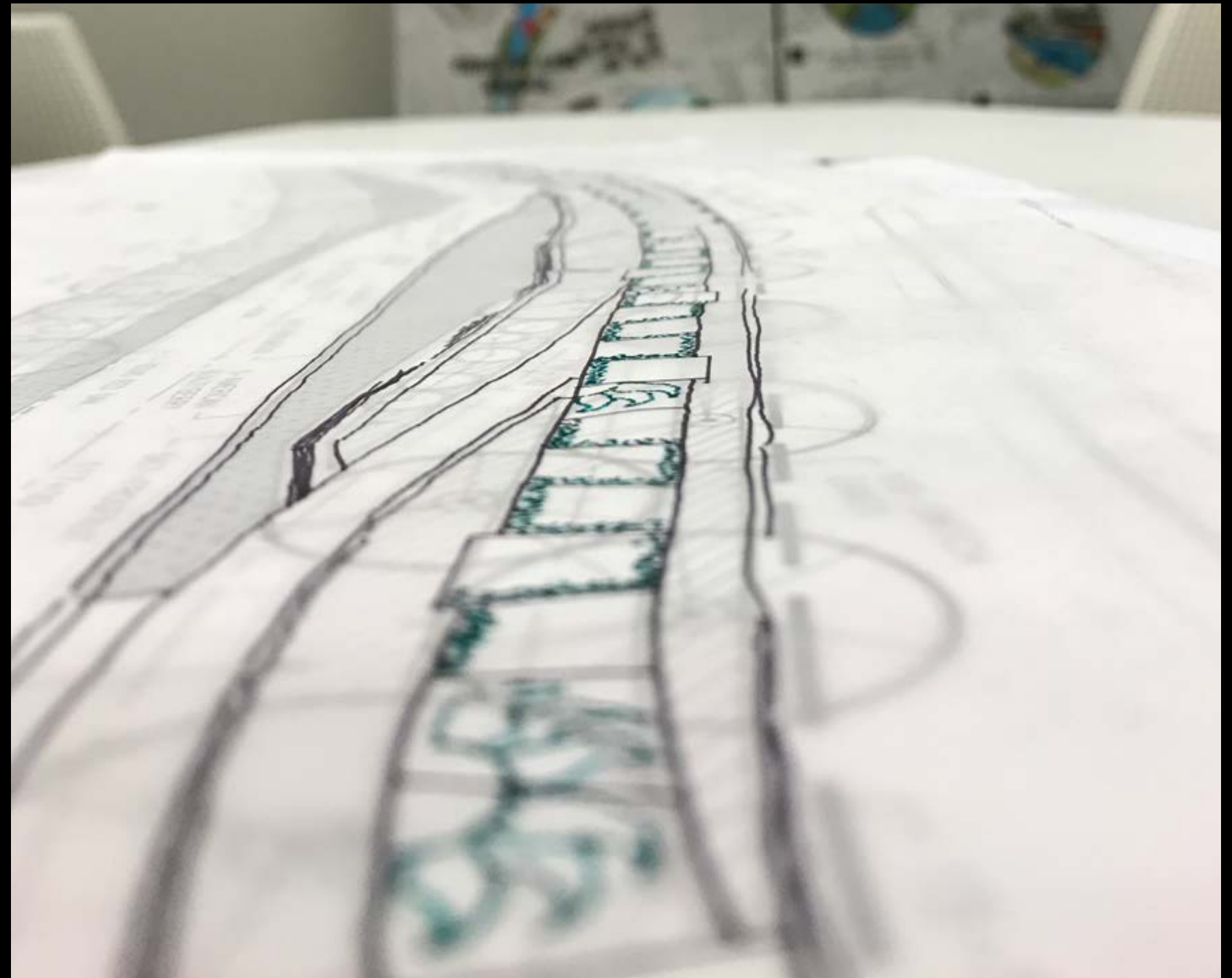
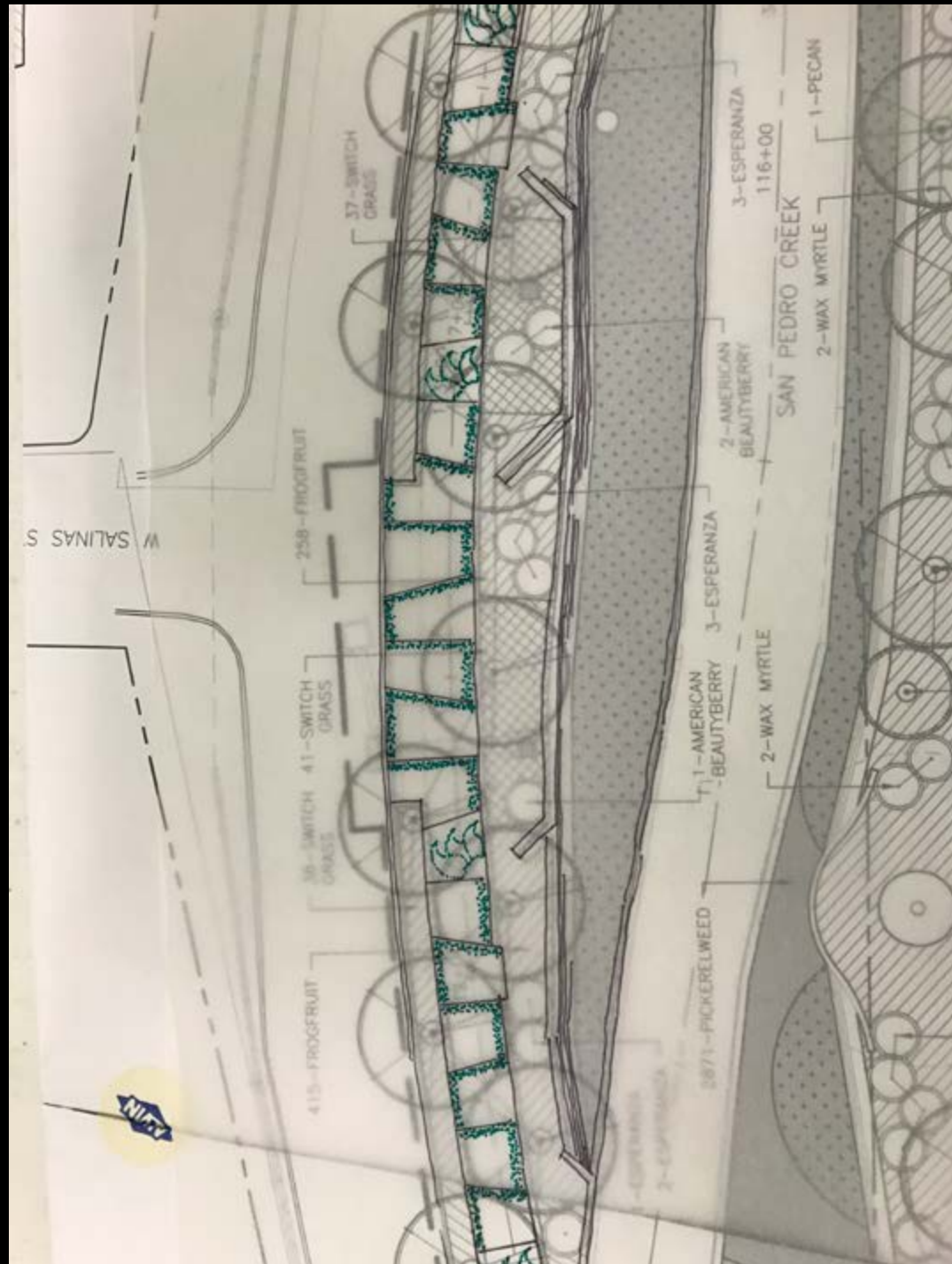








# PASEO PATTERNING



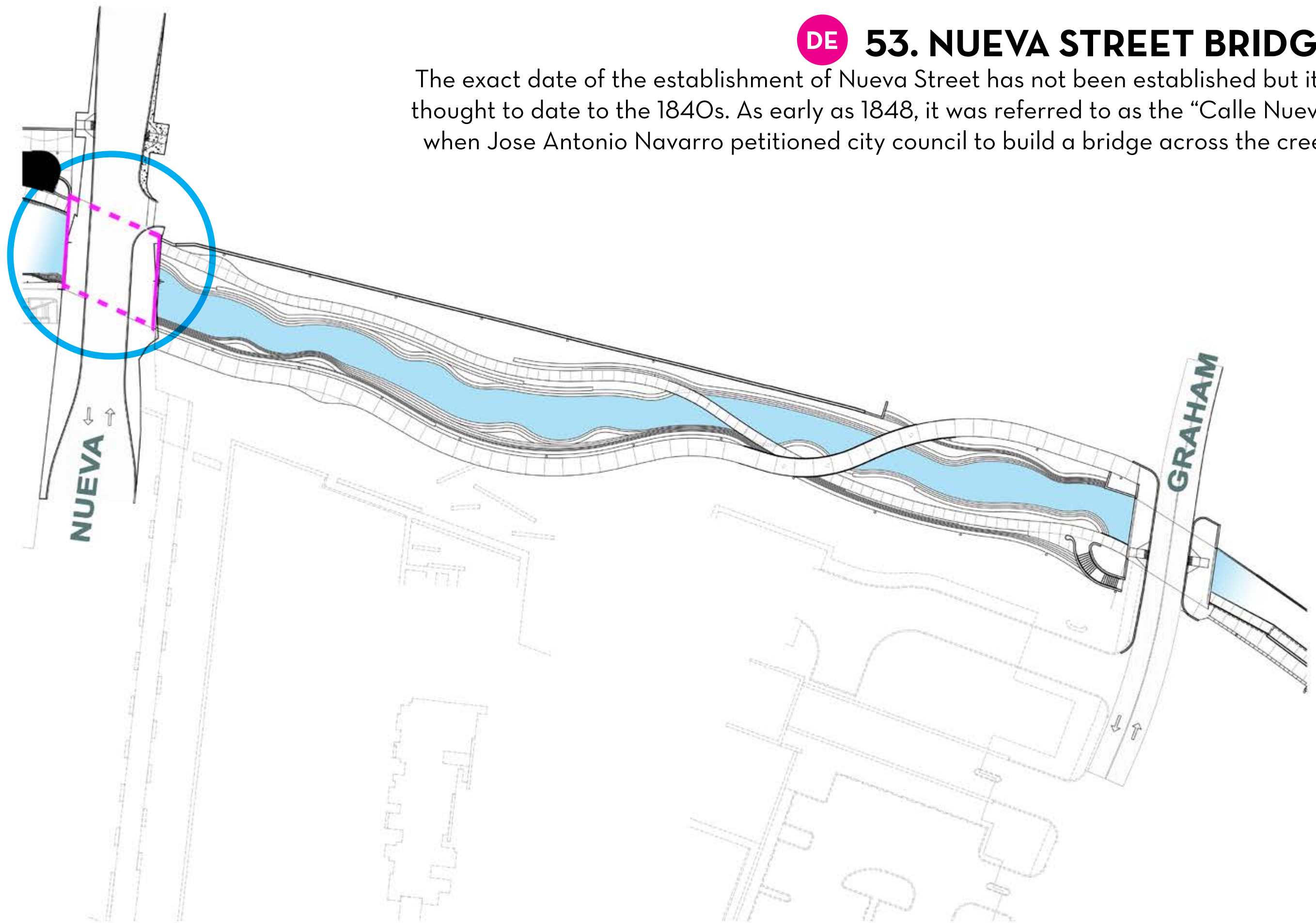






## DE 53. NUEVA STREET BRIDGE

The exact date of the establishment of Nueva Street has not been established but it is thought to date to the 1840s. As early as 1848, it was referred to as the “Calle Nueva” when Jose Antonio Navarro petitioned city council to build a bridge across the creek.







**EXISTING CONDITIONS**



The background of the image is a close-up, slightly blurred view of the American flag. The stars and stripes are visible, with the blue field of stars on the left and the red and white stripes on the right. The flag appears to be waving or draped, creating a sense of movement and texture. The overall tone is patriotic and historical.

**TELLING THE STORY  
OF SAN ANTONIO'S  
MILITARY HISTORY.**



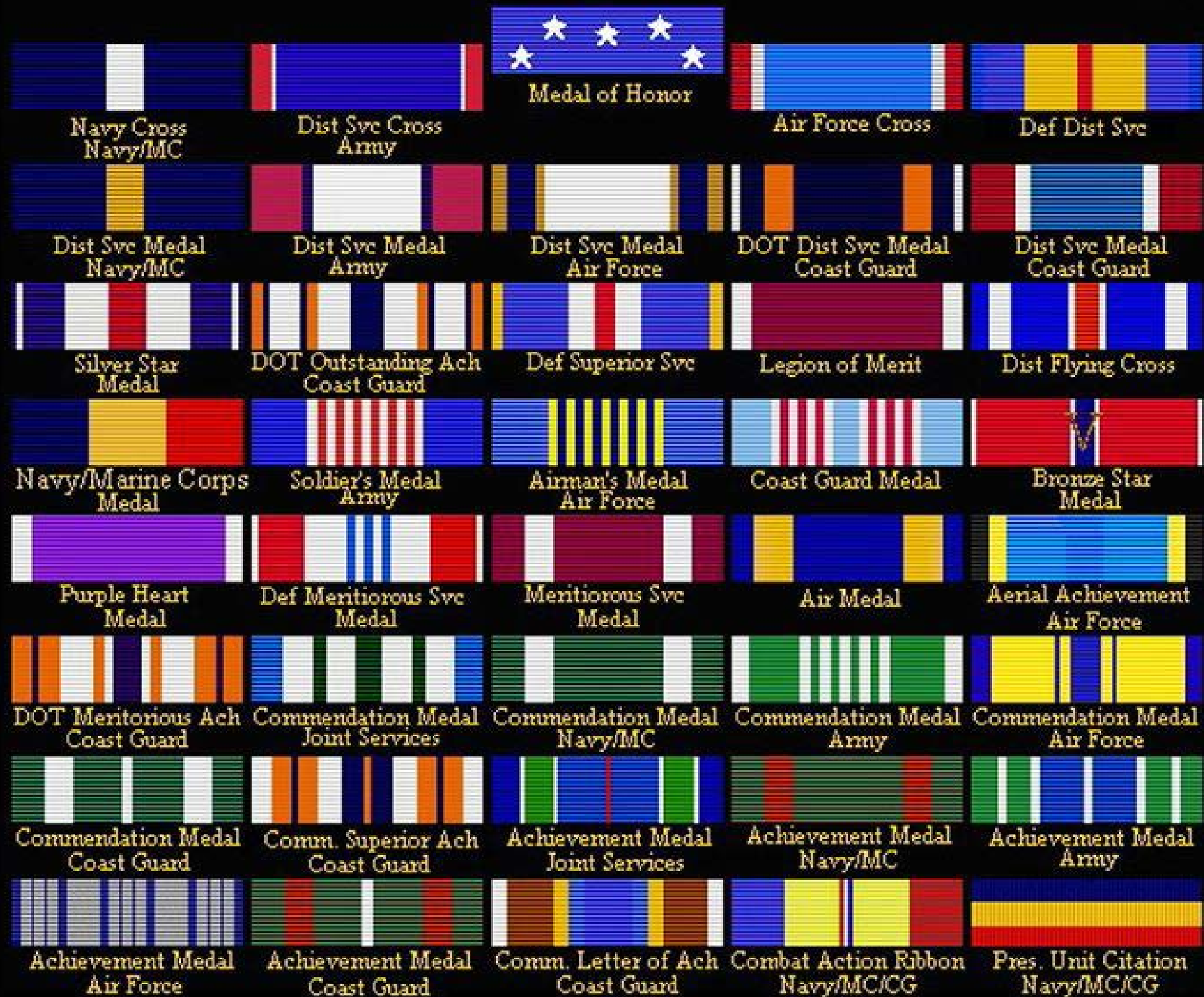




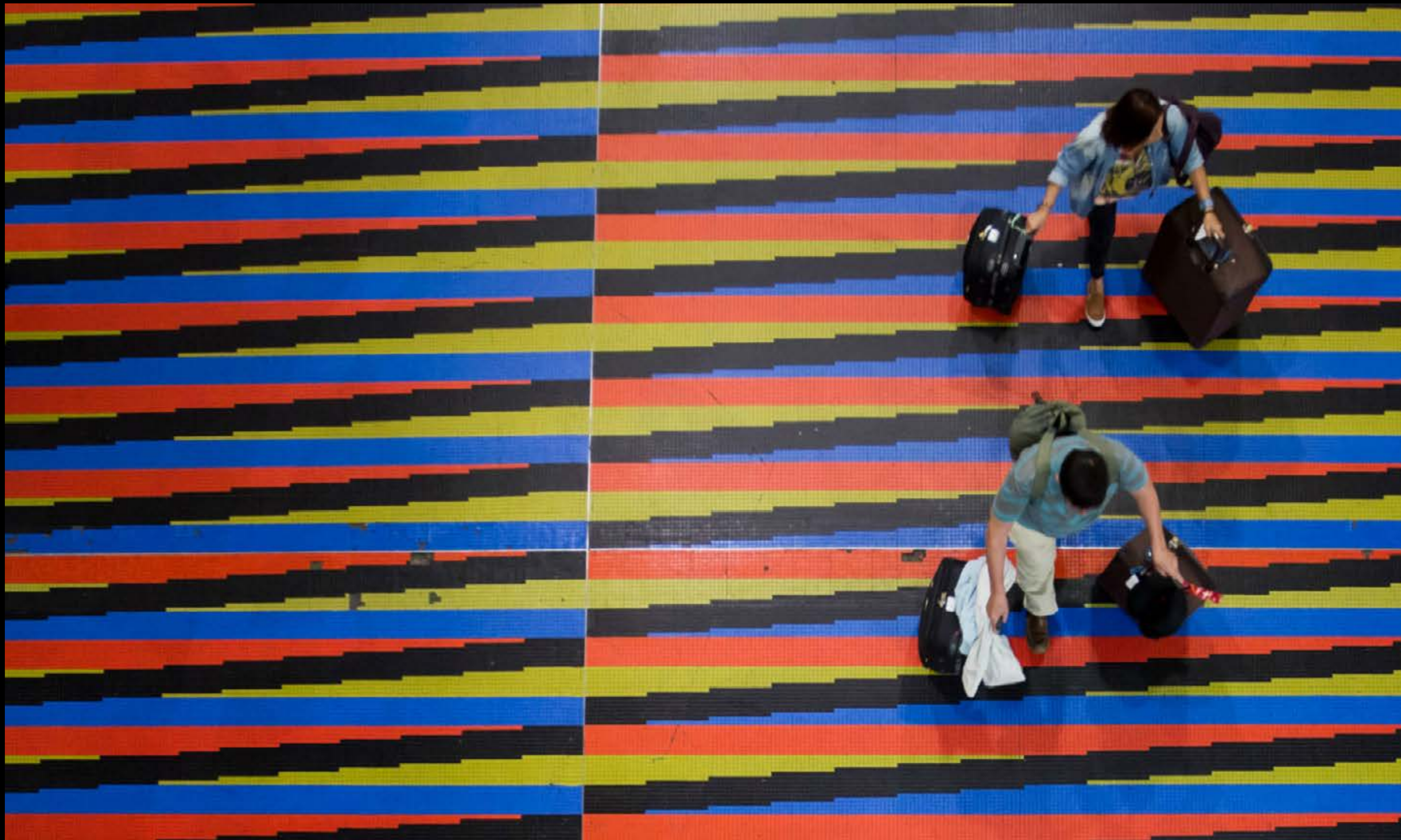




# UNITED STATES MILITARY MEDAL RIBBONS









# MILITARY CITY U.S.A.

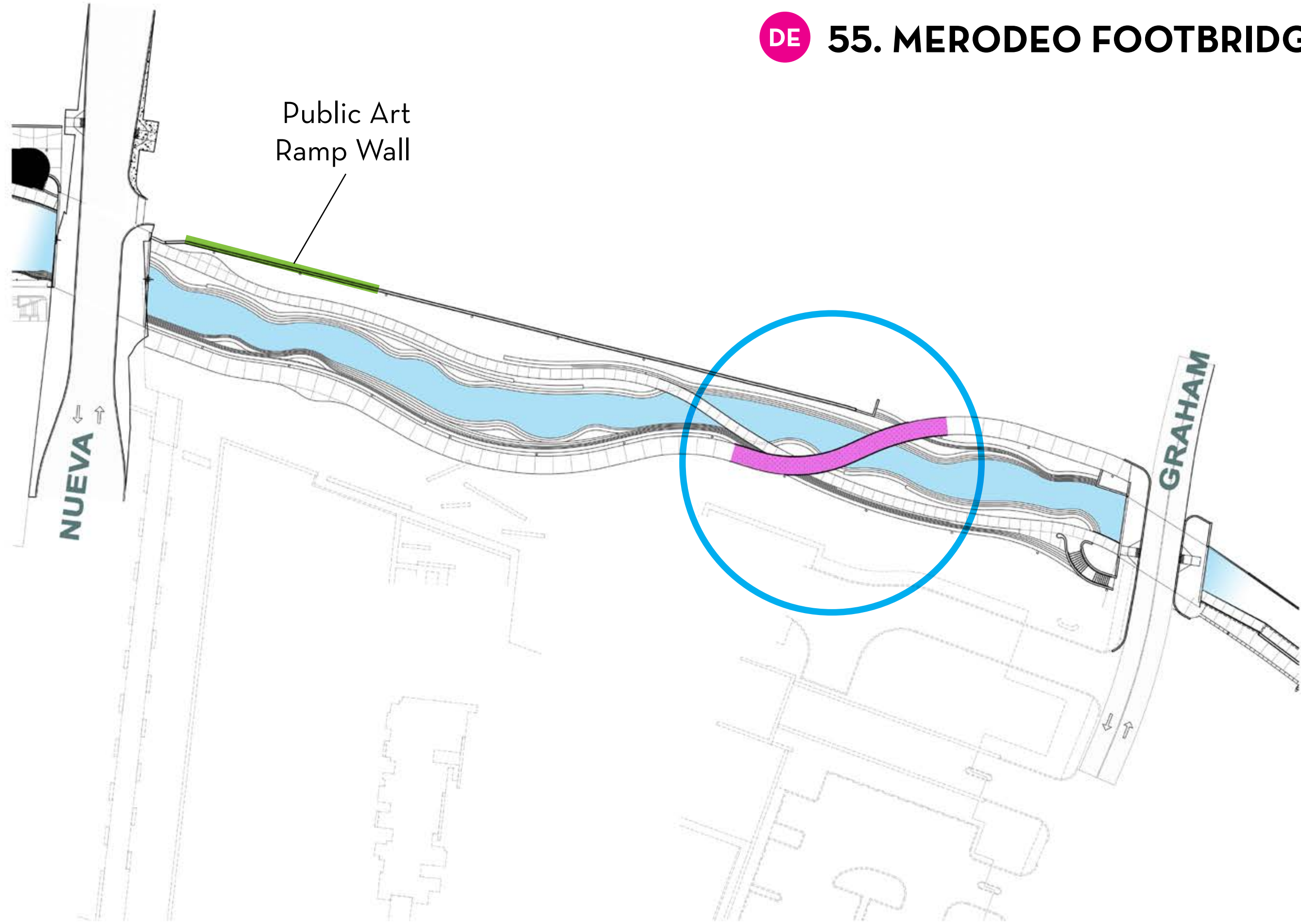
Encompassing the memory of the Alamo, San Antonio's legacy is among the most embattled of American cities, from its colonial founding to the violent campaign for Independence, and the later establishment of the Republic and State of Texas. The noble title of "Military City, USA" is about a tradition that has included the greatest sacrifices for the highest ideals, the survival of loss and grief, securing the place of civil society to guarantee universal rights, equality, and the human mandate of due process.

From the battlefields of our past, out of our elusive and difficult accords, we created the legislatures, courthouses and public spaces of today where we can adjudicate our quarrels with peace and equanimity, exchange our cultures with grace and generosity. Out of this martial legacy, our nation has birthed the esprit de corps embodied in the spirit of "We the People..." Here is a partial litany of the battles that have shaped San Antonio as the Cradle of Liberty: 1811 Casas Revolt, 1813 Battles of Rosalis, Alazan & Medina, 1835 Battle of Concepción, 1835 Siege of Bejar, 1836 Battle of Alamo.

The labor required to support the enterprises of our soldiers brought opportunity to many people of all backgrounds of this place, but especially the Mexican American families of old Laredito, from here along the creek, an entry into a new way of life.



**DE 55. MERODEO FOOTBRIDGE**

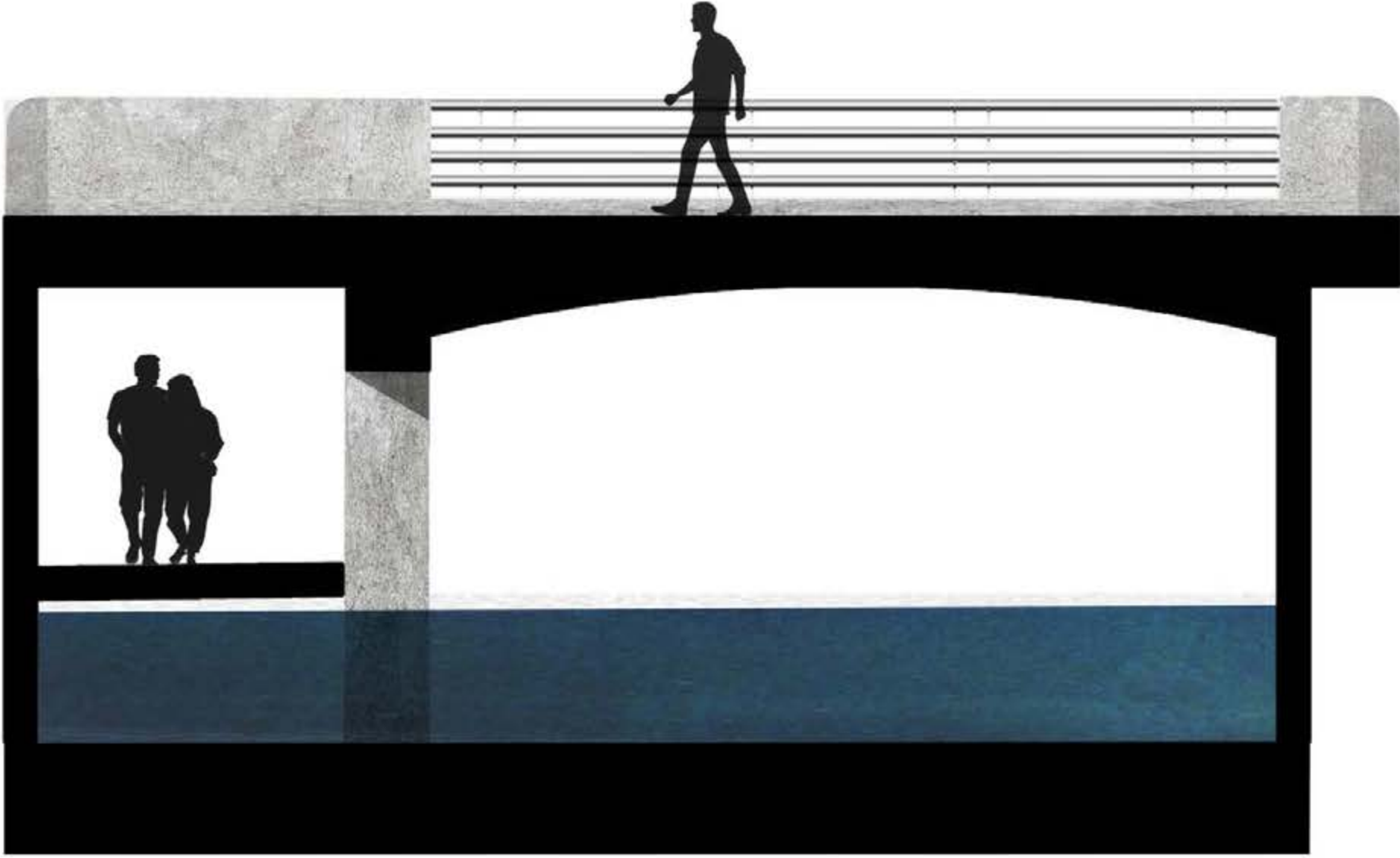
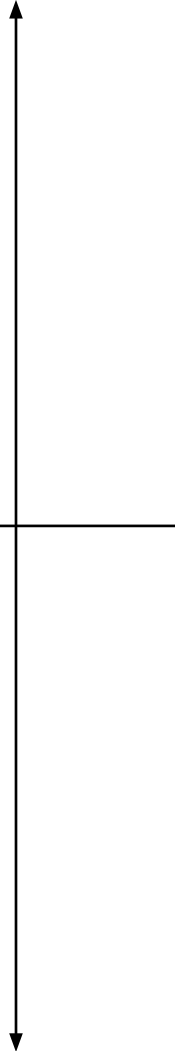




# NARRATIVE DIAGRAM

WAYFINDING & SIGNAGE  
HISTORICAL INFORMATION  
(UPPER LEVEL)

MYTHIC STORY  
(LOWER LEVEL)





DE 55. MERODEO FOOT BRIDGE









FROM THE BATTLEFIELDS OF OUR PAST, OUT OF OUR  
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"WE THE PEOPLE..."





# **OUR MILITARY HISTORY**

**BROOKS CITY BASE • KELLY AIR FORCE BASE**

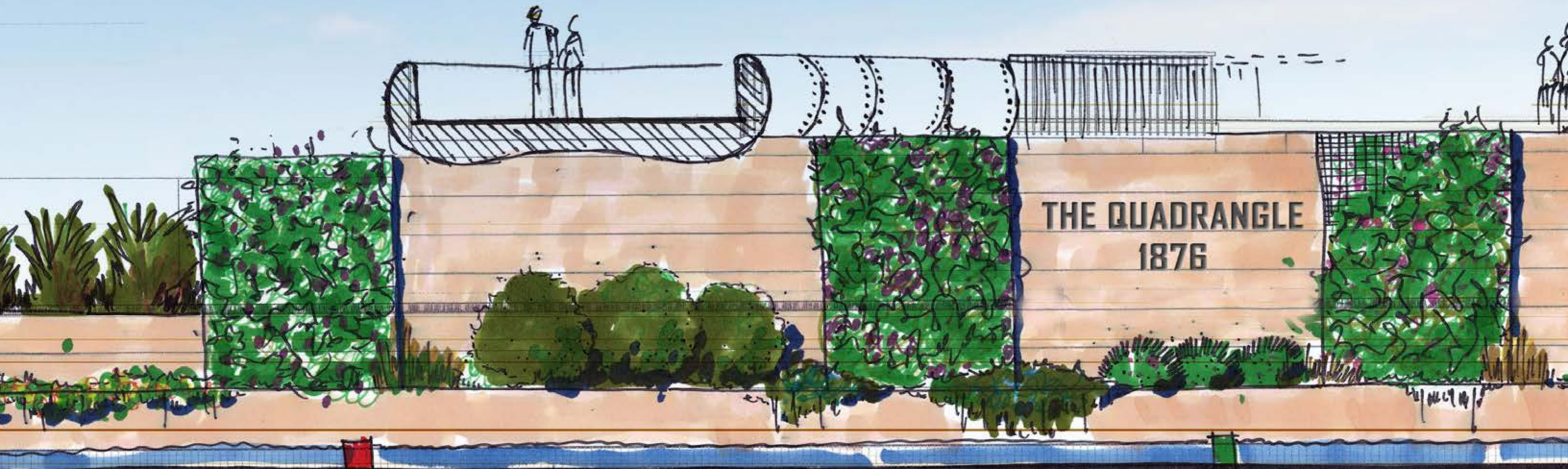
**FORT SAM HOUSTON • LACKLAND AIR FORCE BASE**

**RANDOLPH AIR FORCE BASE • CAMP BULLIS ARMY BASE**











# GATEWAY TO THE MILITARY

San Antonio de Bejar

Presidio

1718

The New World

The Alamo

132,000 servicemen trained  
each year in San Antonio

6 Installations

Joint Base San Antonio

Gate Way to the Air Force

The Quadrangle - 1876

Birth of Military Aviation - 1910

The Center of Military Medicine

Lt. Col. Teddy Roosevelt  
at the Menger hotel - 1898

9<sup>th</sup> Cavalry Buffalo Soldiers  
at San Pedro Springs 1867

VFW Post 76 - Veterans  
of Foreign War, 1904

American Legion

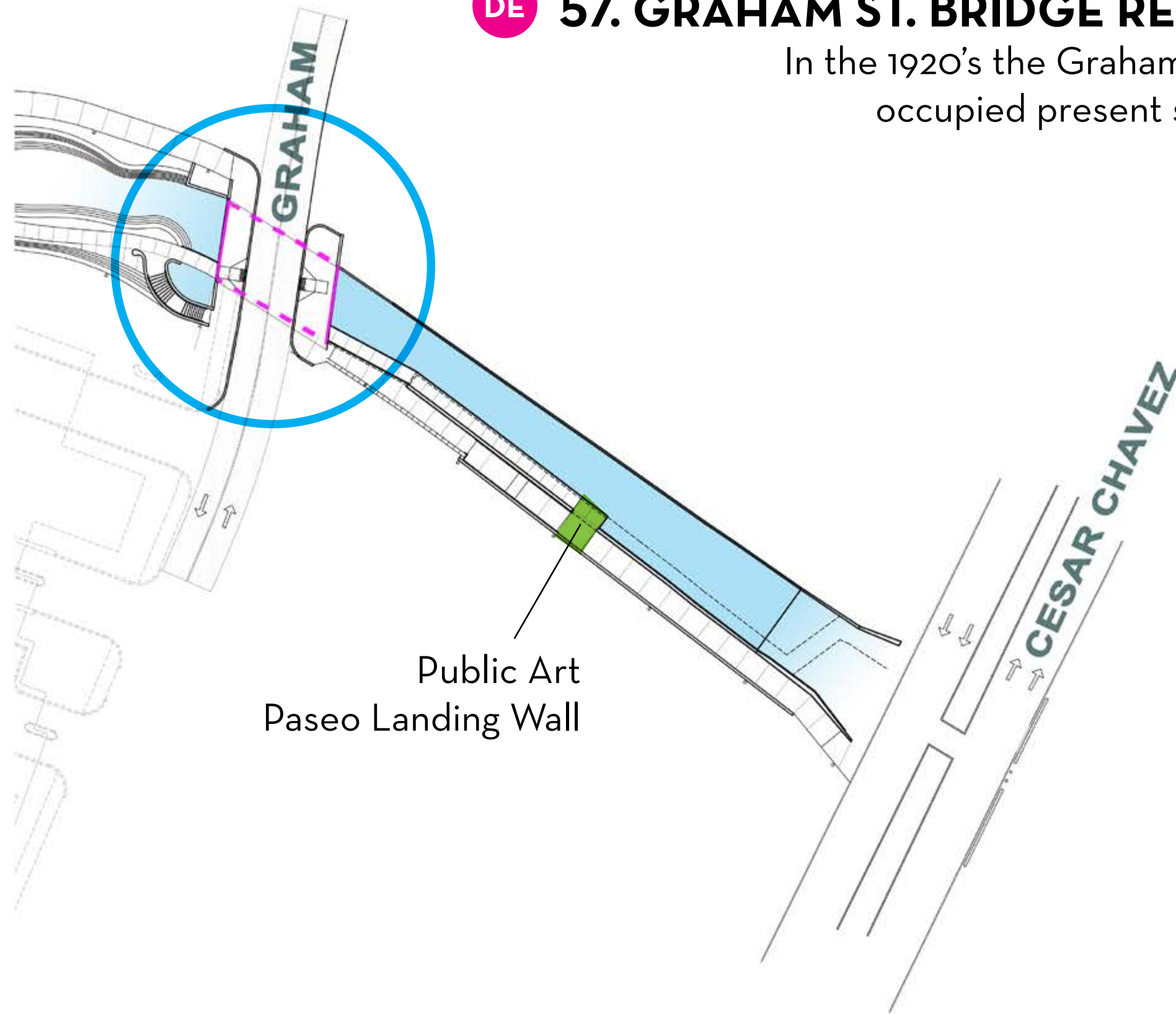
The Arsenal



DE

## 57. GRAHAM ST. BRIDGE REVIEW STAND

In the 1920's the Graham Paper Company occupied present site of Bill Millers.





# EXISTING CONDITIONS









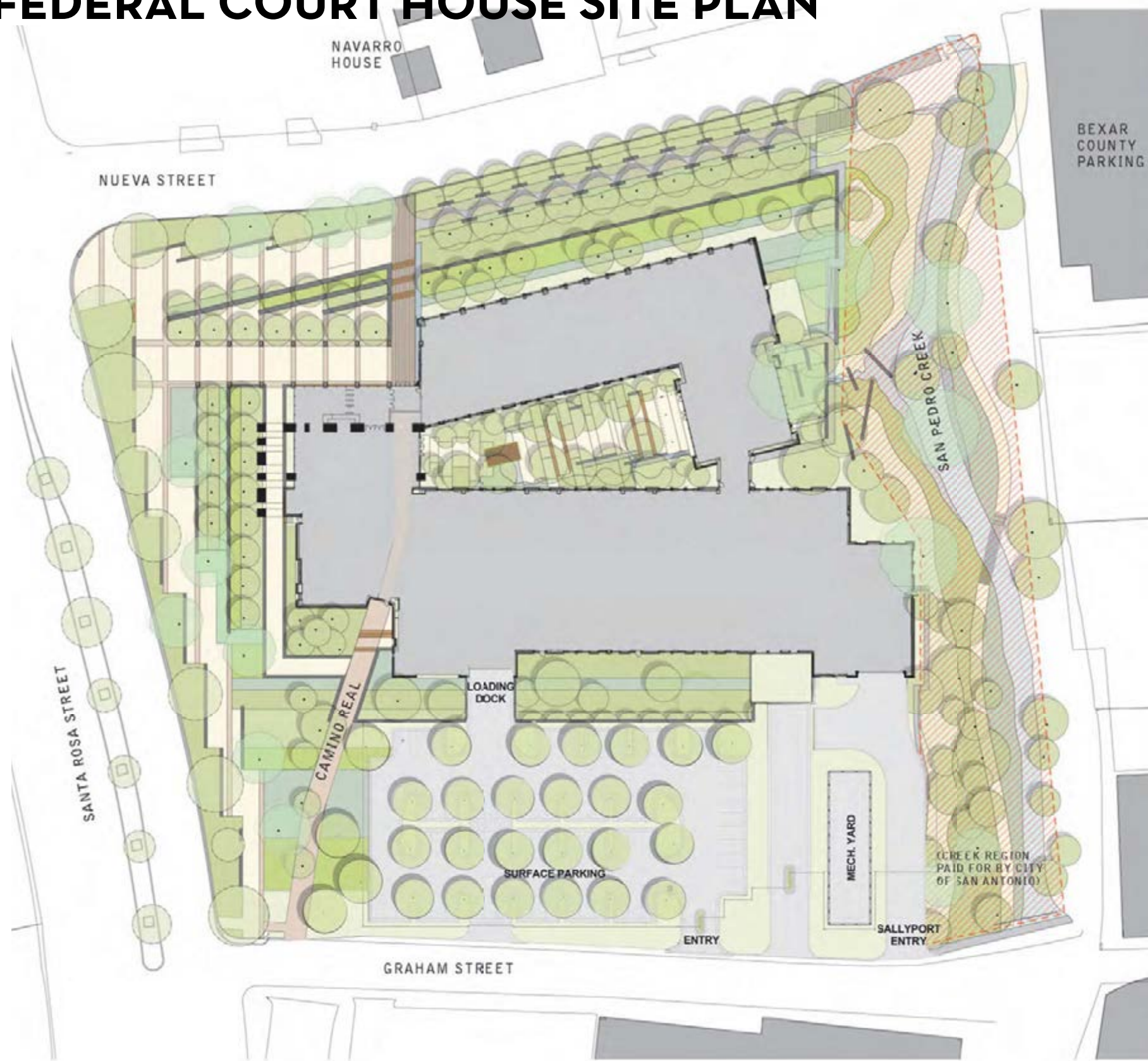
DE 57. GRAHAM ST. BRIDGE REVIEW STAND



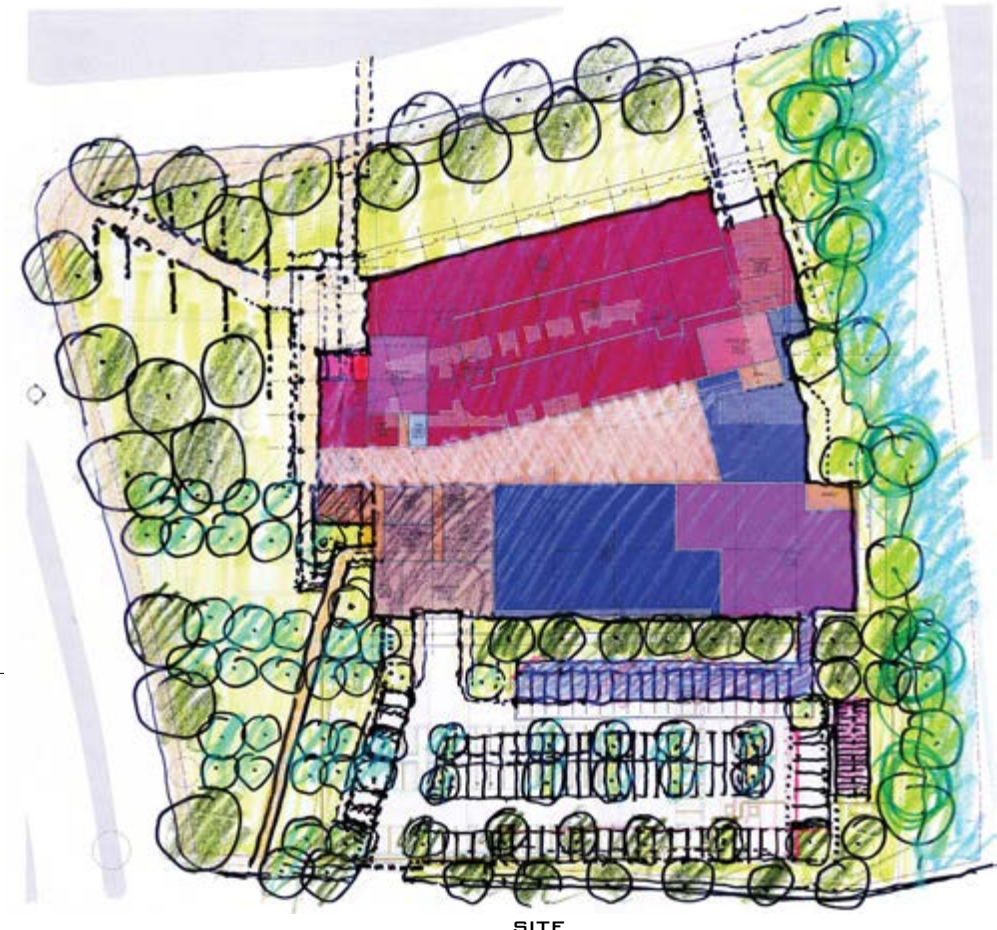
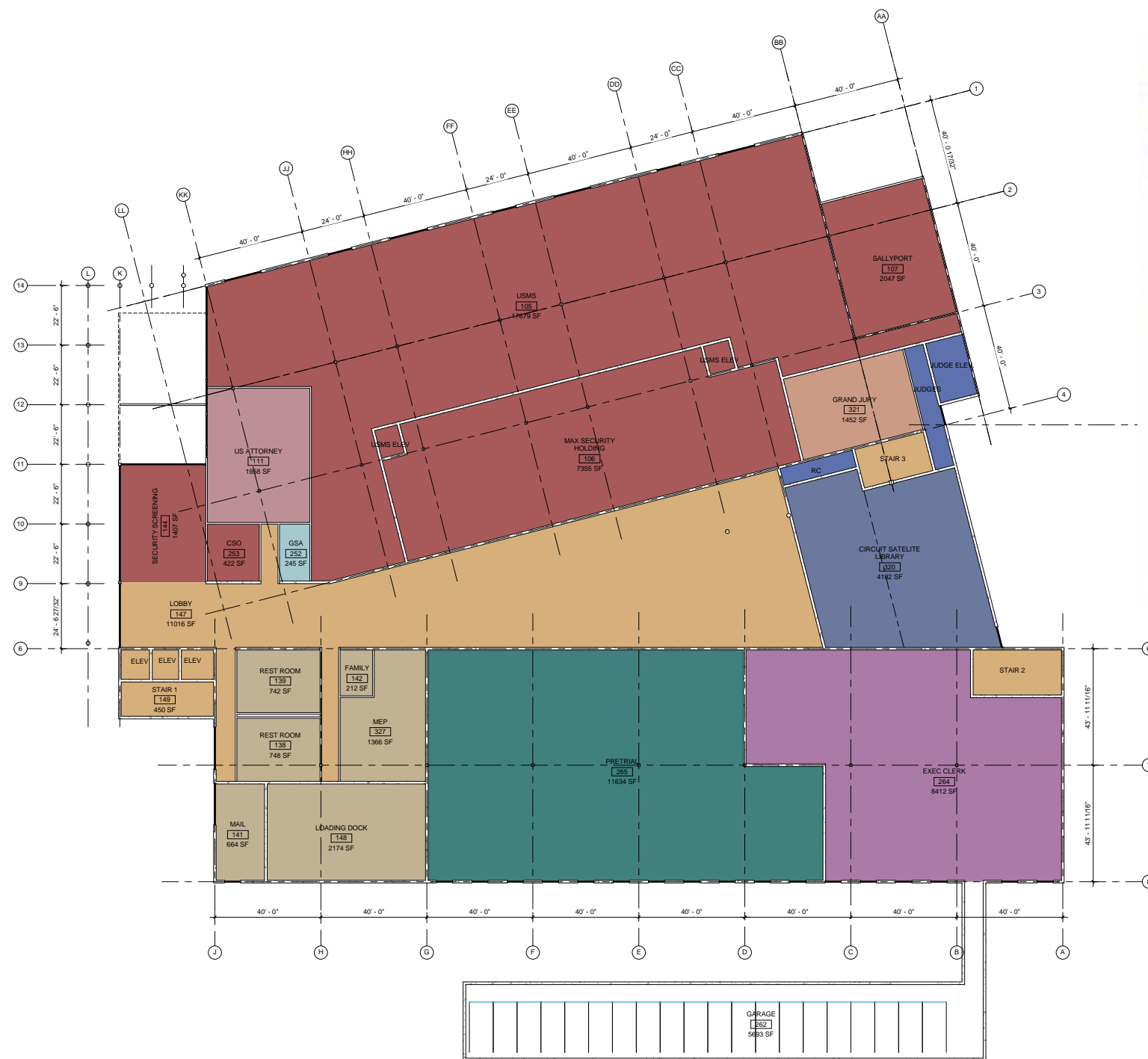
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# FEDERAL COURT HOUSE SITE PLAN





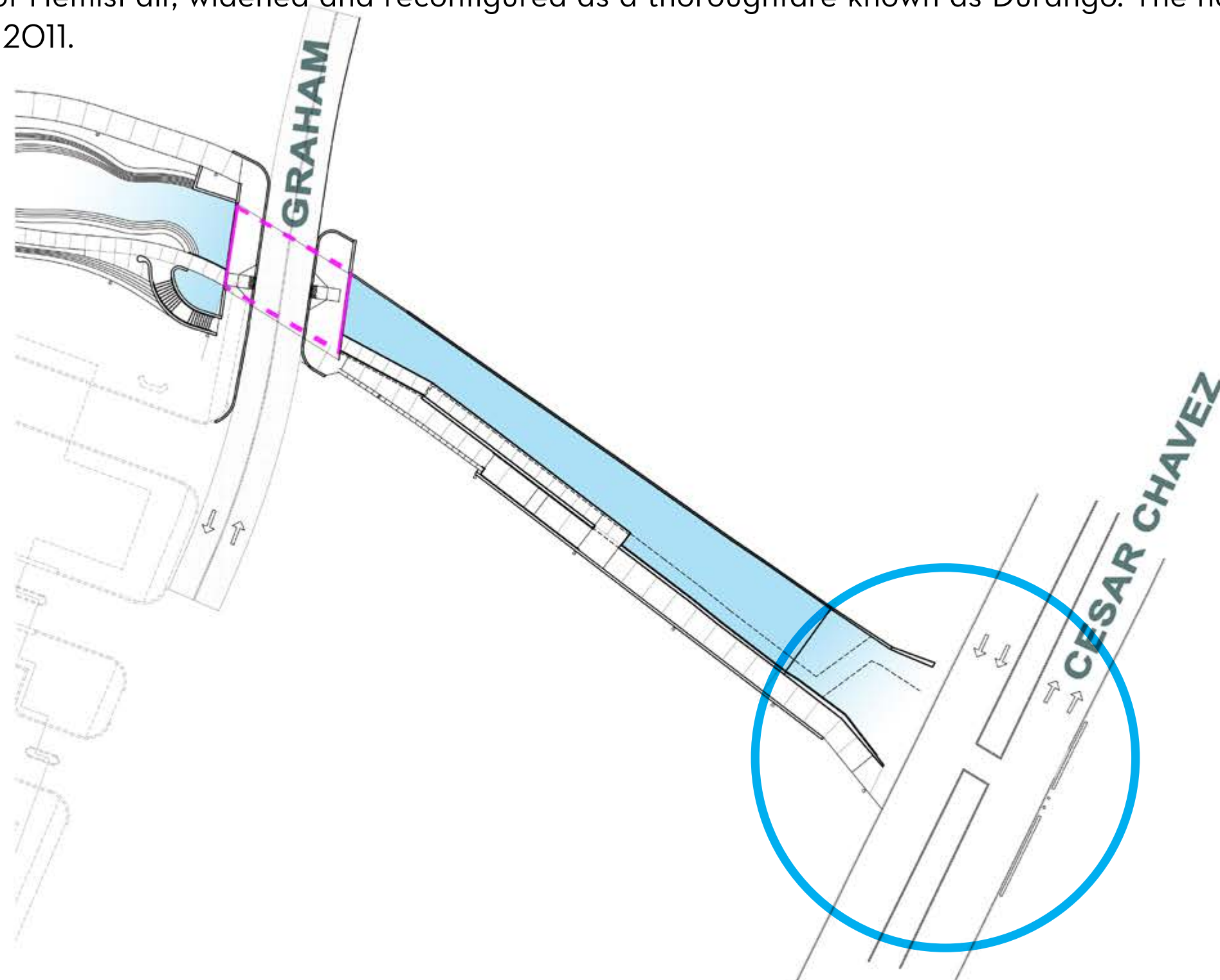


**LEVEL ONE (SCALE: 1"=20')**  
**(79,423 sq.ft.)**  
**THREE STORY REDESIGN**  
**DATE JULY 5, 2017**



**DE** **59. CESAR CHAVEZ BRIDGE**

West of the creek, the thoroughfare originally known as South Fifth Street was established when the land was subdivided in 1849. When the streets were renamed for Mexican towns in 1881, it became known as Durango. East of the creek, and in alignment with Durango, Martinez Street extended between St. Mary's (formerly Garden) and S. Alamo Streets. When the city built a bridge across the river after the 1921 flood, Martinez Street was extended to the west. The two streets were joined and at the time of HemisFair, widened and reconfigured as a thoroughfare known as Durango. The name was changed to Cesar Chavez in 2011.







**EXISTING CONDITIONS**



# SAN ANTONIANS

LEADERSHIP, DIGNITY, RESPECT,  
FREEDOM, READYNES, DISCIPLINE,  
LOYALTY, DUTY, SELFLESS, SERVICE,  
HONOR, INTEGRITY, AND COURAGE.



# CESAR CHAVEZ BRIDGE

## SHARED SYMBOLISM IN MEXICO, UNITED STATES, AND SPAIN



The eagle is also a symbol for the United Farm Workers which was founded by Cesar Cesar and Dolores Huerta in 1962 to organize and improve working conditions for migrant farm workers.







**“WE THE PEOPLE”**

**SOMOS**



muñoz



**Q&A**



