

**EXECUTIVE COMMITTEE MEETING
APRIL 1, 2015**

SAN PEDRO CREEK CULTURE PARK





OVERARCHING IDEA

The design for San Pedro Creek reconstitutes a malign drainage infrastructure into a healthy stream and multicultural urban space to reinvigorate San Antonio's civic life and economic development. As an alternative experience from the famed but pervasively touristic San Antonio Riverwalk, the San Pedro Cultural Park embraces San Antonio's diverse history and multivalent cultural landscape for its citizenry.

DESIGN PHILOSOPHY

The basis of design incorporates principles of Landscape and Latino urbanism to restore its essential natural systems, revive historic qualities, and to transform its two-mile length into a continuous destination civic place. As San Pedro Creek was progressively channelized into a drainage ditch it emerged as a barrier between Anglo and Hispanic San Antonio. Although the project is driven by flood control and water quality, it is more deeply a long-deferred healing of the social landscape.

Improvisational aspects of Latino urbanism is a basis for the design: democratic and multi-purpose adaptation of spatial settings; iconic form; resourceful use of building materials; and an emotional application of color, pattern, and light. The project acknowledges these syncretic aspects of Latino urbanism. Common elements of the found landscape such as limestone rubble, plain concrete, and ordinary metal pipe are salvaged, recycled and reused with *rasquachismo* expediency. These given materials inspire the new palette and design that recognizes San Antonio's nuanced *Mestizaje* and yet ennobles a new vernacular.

Similar to the Magic Realism pervasive in Latin American literature, the architecture of San Pedro Creek indifferently presents seemingly unreal elements as a natural part of the realistic environment. Historic places and events are indeed conveyed through the didactic signage and manifested through form, material, color, pattern, and light. Although authentic in their storytelling, the design components are often fashioned as mythical and fantastical elements of the landscape. San Pedro Creek Culture Park will not just be a place for people, but a habitation of its *genii loci*.



BRACKENRIDGE PARK

VILLA LAGUNILLA



- 1 TREE OF LIFE PLAZA
- 2 SALINAS BRIDGE



BLUR BUILDING



DENDRITIC PATTERN IN TREE



CAMINO REAL, MEXICO CITY



DENDRITIC PATTERN IN BEXAR WATERWAYS

TREE OF LIFE PLAZA



JUAN O'GORMAN- LIBERTATIS CUNABULA



FOLKLORIC TREE OF LIFE



MEXICAN MONUMENTALISM



MODERNIST SCULPTURE

Tree of Life Plaza (Inlet Structure)

The Tree of Life Plaza reconstitutes the isolated and unsightly area of the inlet structure into a unique destination civic space for gathering and designed to celebrate the family tree of the people of Bexar County. The retooled recycling pumps will provide delightful sources of the water and represent the diverse confluence of people, ideas, and passions that have flowed through San Antonio.

There are four character types of water. At the inlet structure the unredeemable trash racks and internal water surface, so congested with debris and floatables, will be obscured by a fine mist emanating from inside the structure and dissipated by the prevailing breeze. The mist is a vaporous representation of the primordial nature of water and of the people that preexisted San Antonio's founding. A monumental cascade issues from the corona above the upstream side of the inlet structure to represent the rain that replenishes the region's aquifer.

A second cascade issues from the downstream side of the inlet structure in front of overflow grates. A portion of the water slips downstream to form a main channel that widens incrementally at the confluence of (12) branch channels. The main and branch channels create a dendritic pattern common to river systems and trees; thus the Tree of Life Plaza outlines the cultural ecology of people and place. Each of the branch channels originate at the north and south sides of the plaza where the water flows from the stepped walls and alludes to the terraced rock formation of San Pedro Springs.

At each "spring" there is a pylon 25' in height. One foot of each pylon represents each year of San Antonio's growth beginning in 1718 and denotes a single generational episode[1]. Rather than a literal depiction of San Antonio's history, the pylons' twelve generations correspond with the stages of a human's life cycle and in relation with San Antonio's growth

for three centuries. Each stage of growth has its own unique "gift" to contribute to the world and humanity and corresponds with each generation that has contributed to the growth and life of San Antonio. Elements of San Antonio's history and culture form an iconic assemblage for each pylon, which is designed in a folk art character. The pylons gifts and chronology are:

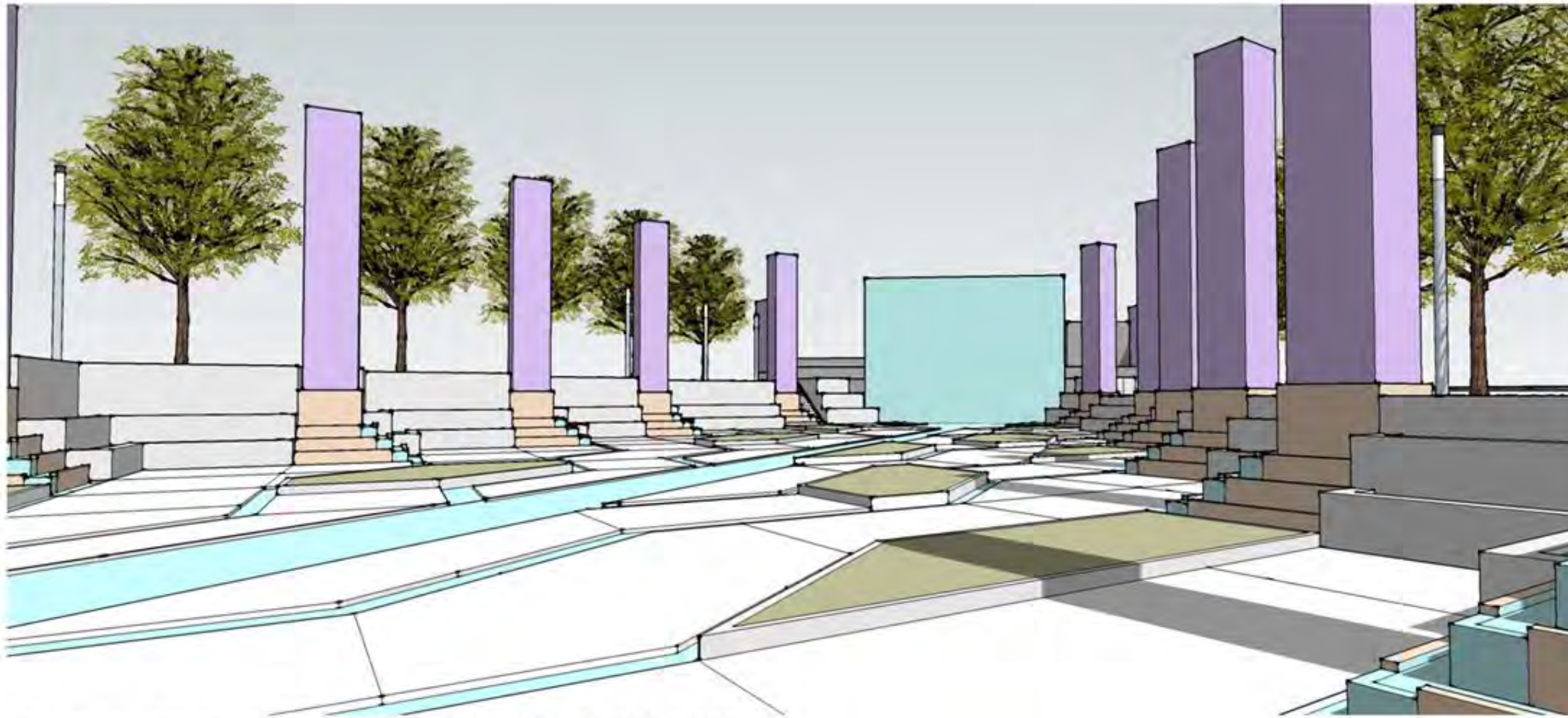
- POTENTIAL: 1718-1742
- HOPE: 1743-1767
- VITALITY: 1768-1792
- PLAYFULNESS: 1793-1817
- IMAGINATION: 1818-1842
- INGENUITY: 1843-1867
- PASSION: 1868-1892
- ENTERPRISE: 1893-1917
- CONTEMPLATION: 1918-1942
- BENEVOLENCE: 1943-1967
- WISDOM: 1968-1992
- LIFE: 1993-2017

The Plaza is also configured in alignment with the winter solstice sunrise and summer solstice sunset. On December 21st at 9:00 AM the rising sun will be precisely aligned with the longitudinal axis of the Plaza and centerline of the Trunk Channel, and the same for the setting sun on June 21st around 8:00 PM. As a seasonal calendar the Plaza is thus anchored in the cosmological map and perennial human need to mark and celebrate the passage of time and movement of the heavens.



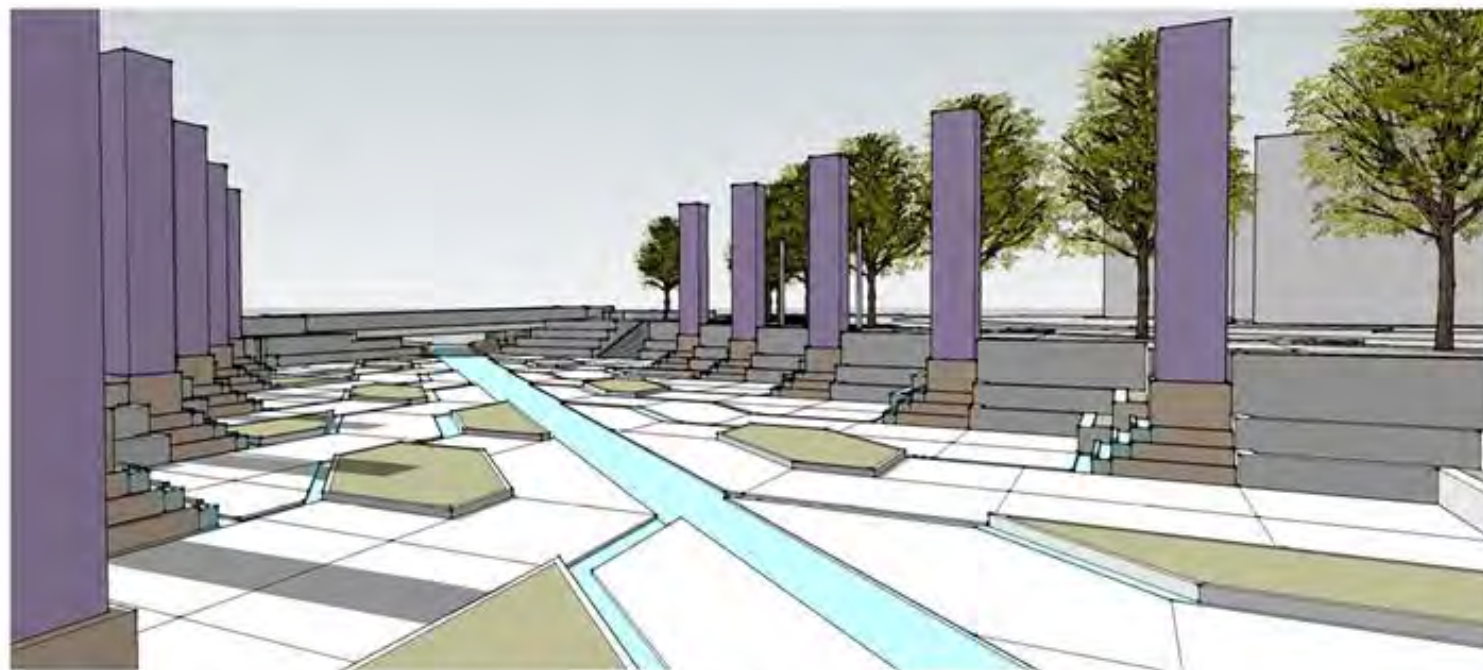


VIEW FROM SANTA ROSA BRIDGE LOOKING NORTH

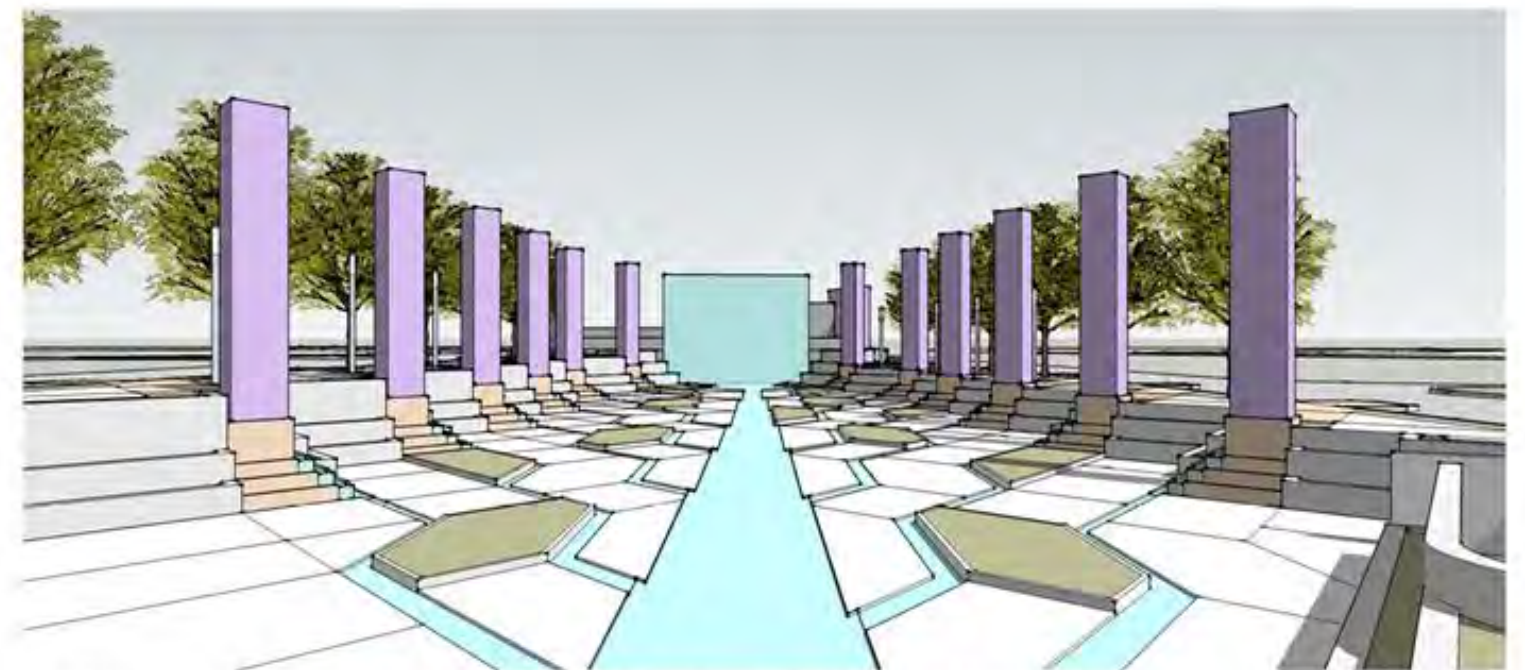


VIEW FROM BOTTOM OF STEPS LOOKING NORTHWEST TO WATER WALL

NOTE: PYLONS SHOWN ARE PLACEHOLDERS
FOR FINAL DESIGN



VIEW FROM TOP OF STEPS LOOKING SOUTH TO SANTA ROSA BRIDGE



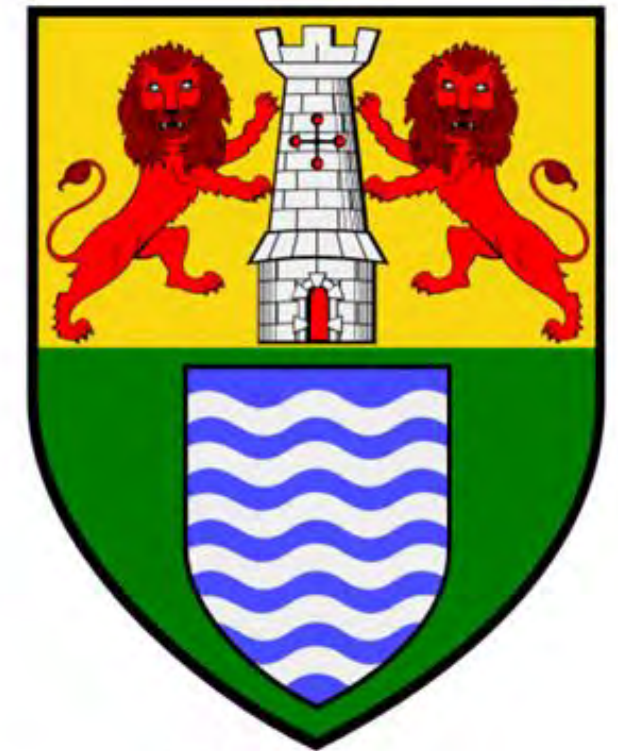
VIEW FROM SANTA ROSA BRIDGE LOOKING NORTHWEST TO WATER WALL



VIEW FROM SANTA ROSA BRIDGE LOOKING DOWNSTREAM



PAINTING BY GENTILZ



Salinas

CODE OF ARMS

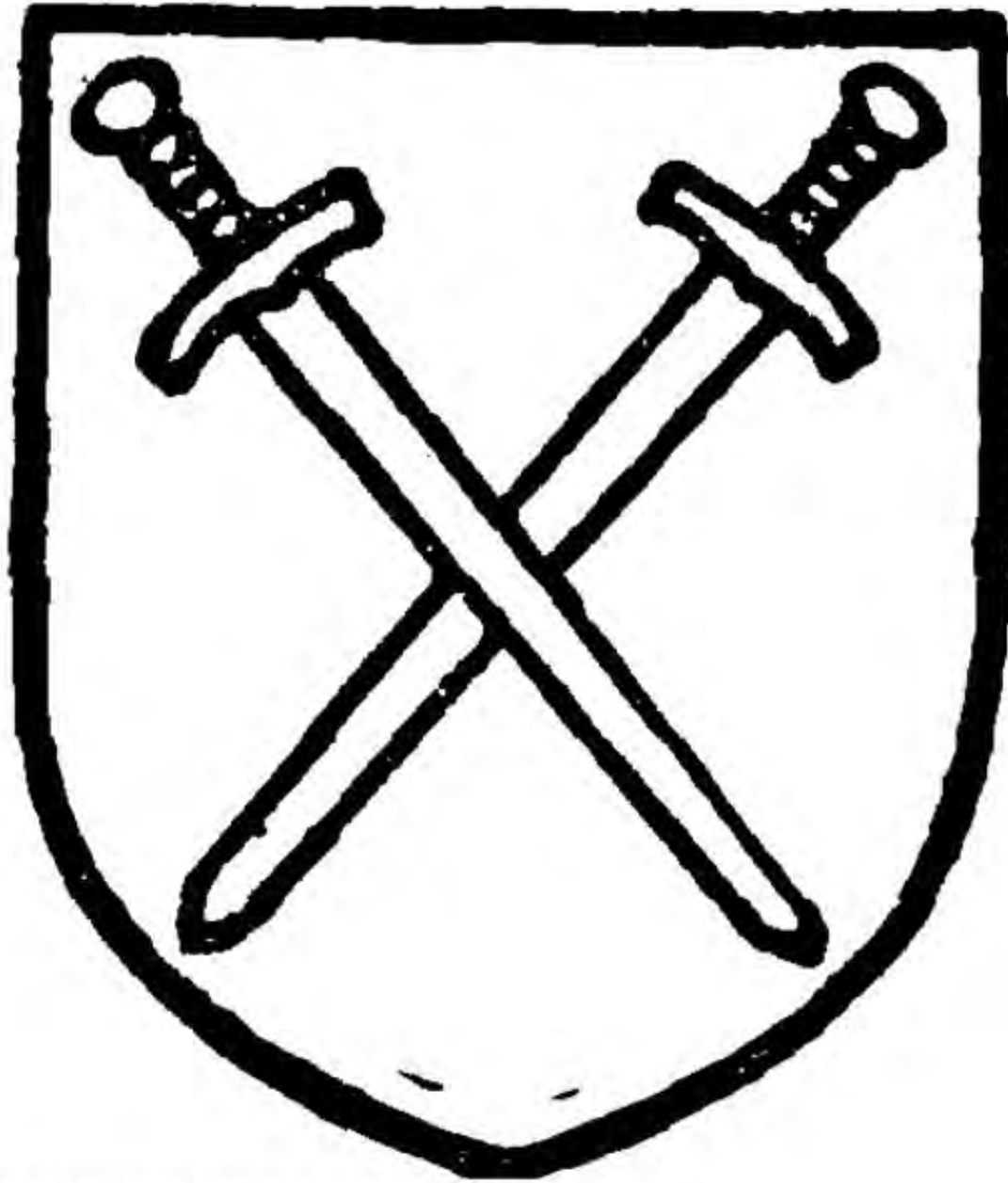


WIKIUP - INSTITUTE OF TEXAN CULTURES



HUT IN GENTILZ PAINTING

SALINAS BRIDGE



CROSSED SWORDS INSIGNIA



Salinas was formerly known as Calle de los Nogales for the many pecan trees that once bordered on it. When the streets were named for old families, Salinas probably referred to either Francisco Manuel Salinas or his son, Jose Maria de Jesus Salinas (1797-1851). Francisco was a local government official until 1818. Jose served as an alcalde after Mexican independence and was "the last San Antonio alcalde before Texas independence." Jose and his brother Pablo fought for Texas independence under Juan Sequin. Jose helped finance the revolutionary cause.

SALINAS BRIDGE AND SHADE STRUCTURE

Isolation of this utilitarian yet historic bridge as a result of widening the creek will be circumvented by adding footbridges from each bank and adding a shade structure to recreate the bridge as a memorial to the Salinas brothers and others who risked their lives for liberty and peace.

The Salinas family were early landowners in the area and the street's namesake. Francisco Manuel was a local official and his sons Jose and Pablo Salinas helped finance the cause for Texas Independence and fought under Juan Seguin. The willingness to take up arms and risk their lives for liberty is memorialized in the shape of the shade structure. The form is generated from the image of two crossed swords pointing down, a universal symbol of achieving peace from conflict. The "swords" are executed in ordinary metal pipe and pipe fittings similar to the historic plain pipe handrail of the C.1924 Bridge, but rolled and finished to produce a noble appearance.

Two downward crossed swords is also a symbol appearing in mystical applications to represent the wise resolution of inner conflict or as an expression of a single idea in terms of duality. The shade structure is oriented north/south to visually screen Cameron Street and west bank development and focus the viewing up and downstream. Configuration of the plan allows people to cross the bridge without going through the shade structure so that it is more conducive for relatively undisturbed sitting and meditative activity.

The idea of this singular structure's duality is compounded by its affinity with the form and framing of Native American shelters known to have existed in the area at the time of Spanish exploration. References to native dwellings are often derogatory despite the evidence of an indigenous building culture in Bexar County that dates to at least 4,000 years before European colonization. The pipes are simply a contemporary substitute for the tree branches and saplings that supported the native shelters brush or hide coverings. Functions of church and house are often under the same roof in Native American architecture, so a multivalent aspect of the shade structure has an implied spiritual quality for people to discover.

The concrete bridge deck is to be covered with wood planks (the c.1924 bridge replaced an earlier wooden bridge) and the new structural glass guardrail is visually subordinate to the original bridge railings. New pecan trees will be planted in the area to recall the original name of the street Calle de los Nogales.





VIEW ON CAMARON ST. LOOKING SOUTH



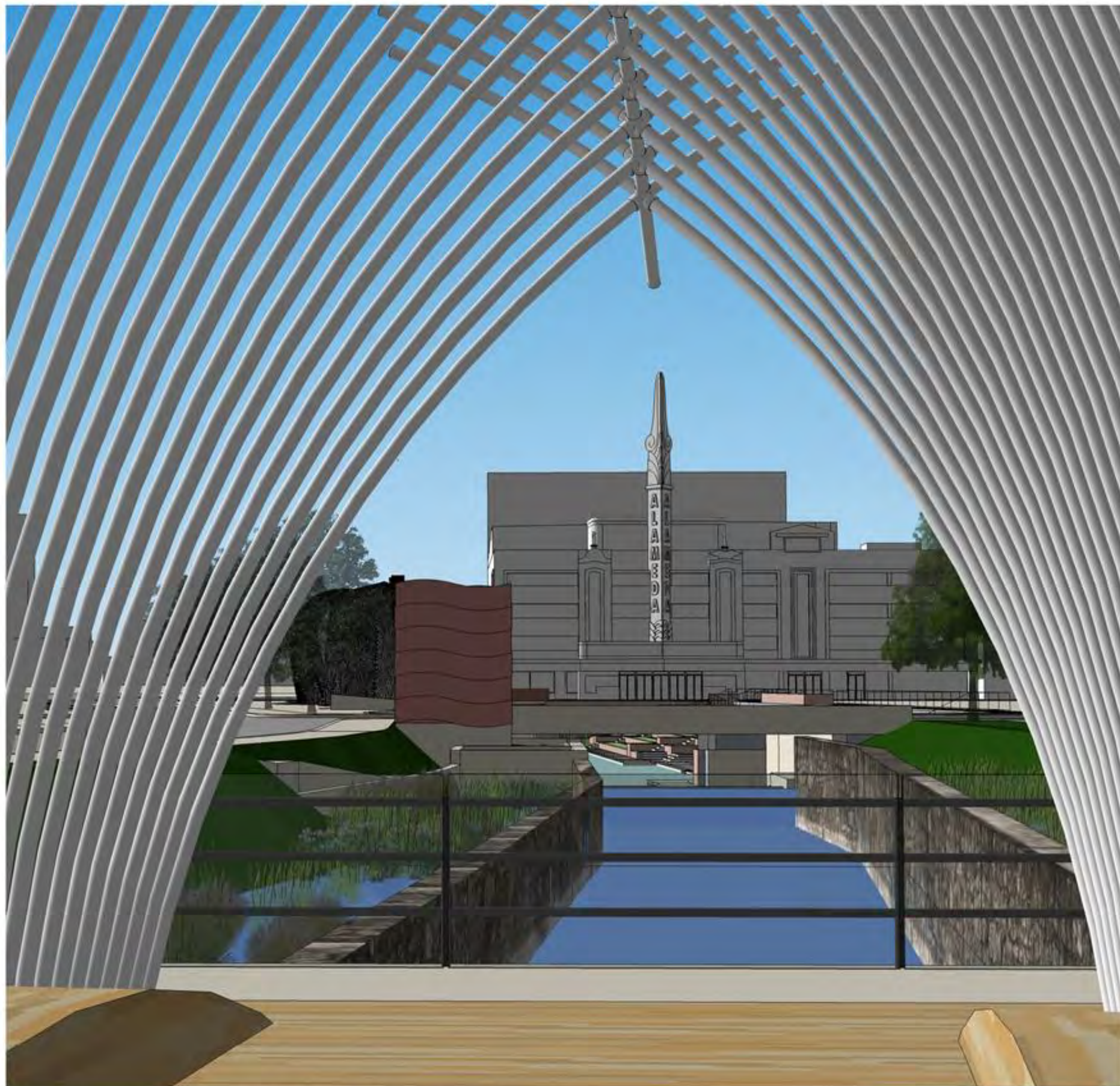
VIEW NORTH OF TRAVIS LOOKING NORTH



BIRDSEYE VIEW OF SALINAS BRIDGE

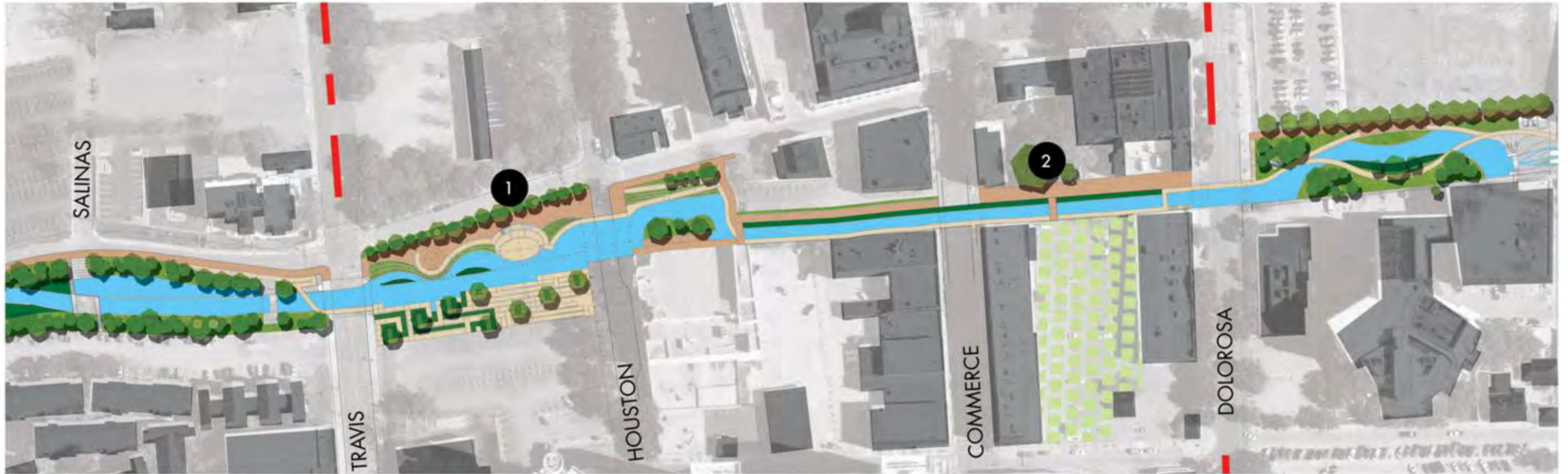


VIEW SOUTH OF MARTIN LOOKING DOWNSTREAM



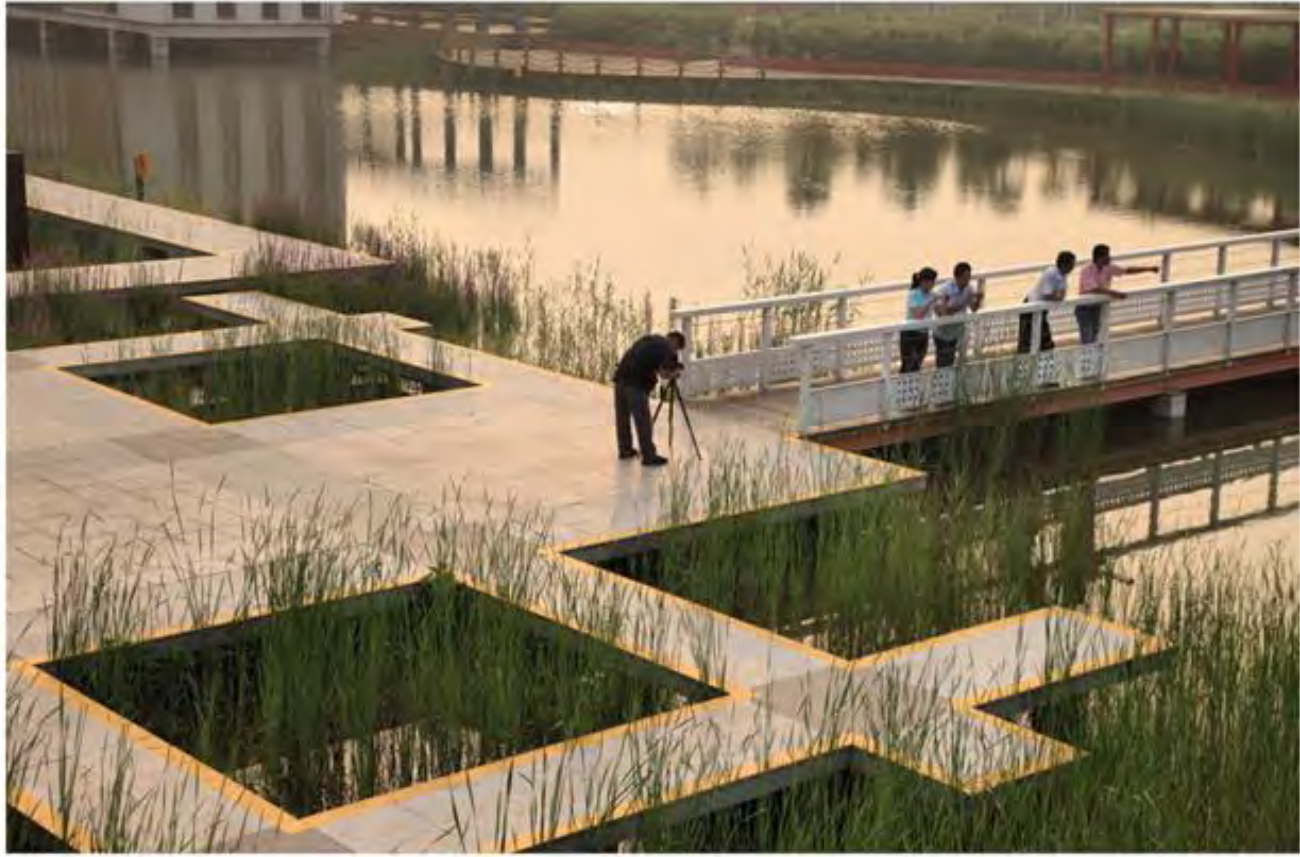
VIEW FROM SALINAS BRIDGE LOOKING DOWNSTREAM

ALAMEDA/AGUA ANTIGUA



1 ALAMEDA AMPHITHEATER AND PLAZA

2 CALDER ALLEY BRIDGE



BRIDGE PARK



TEXTURE GARDEN

ALAMEDA AMPHITHEATER & PLAZA



ARNESON RIVER THEATER



ALAMEDA THEATER



ALAMEDA THEATER PROSCENIUM

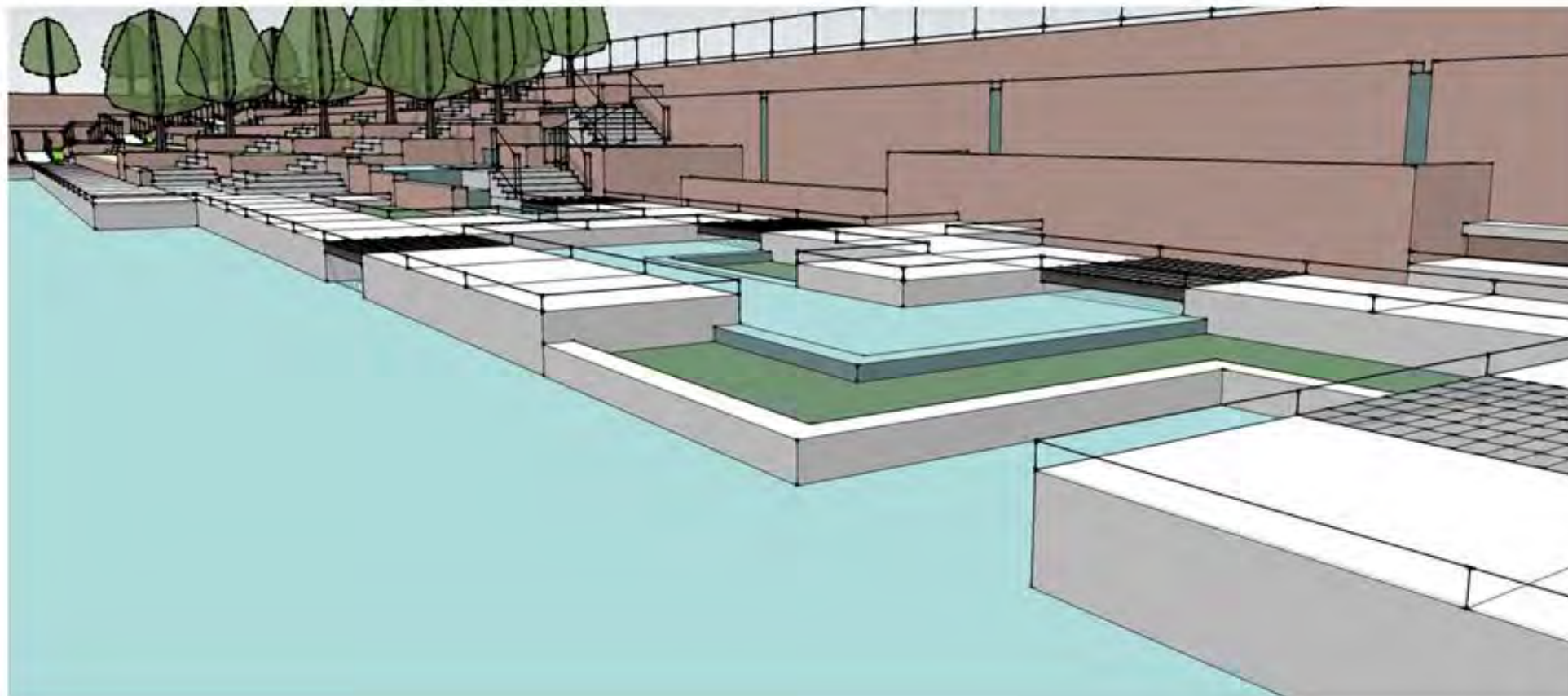
CONCEPT





VIEW ON TRAVIS BRIDGE LOOKING DOWNSTREAM

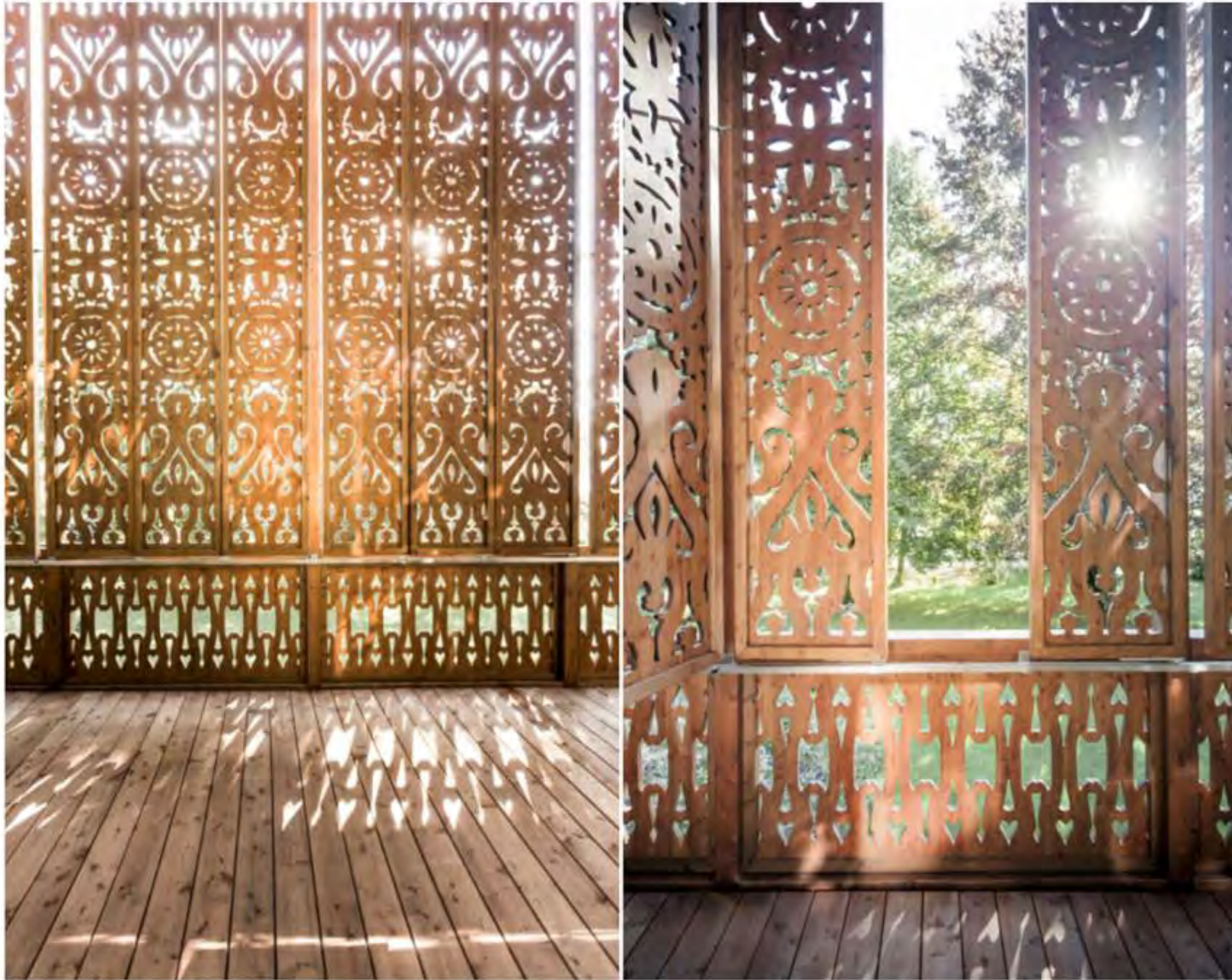






PARLOR DOORS - STEVES HOMESTEAD

CALDER ALLEY PEDESTRIAN BRIDGE



STENCIL PATTERNED WOOD



PIERCED WOODWORK

CONCEPT





VIEW NORTH OF DOLOROSA LOOKING NORTH

MERODEO



- 1 DOLOROSA BRIDGE
- 2 THE BEACH
- 2 THE NARROWS - PEDESTRIAN TREE BRIDGE

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.



VIEW NORTH OF DOLOROSA BRIDGE LOOKING DOWNSTREAM

THE BEACH

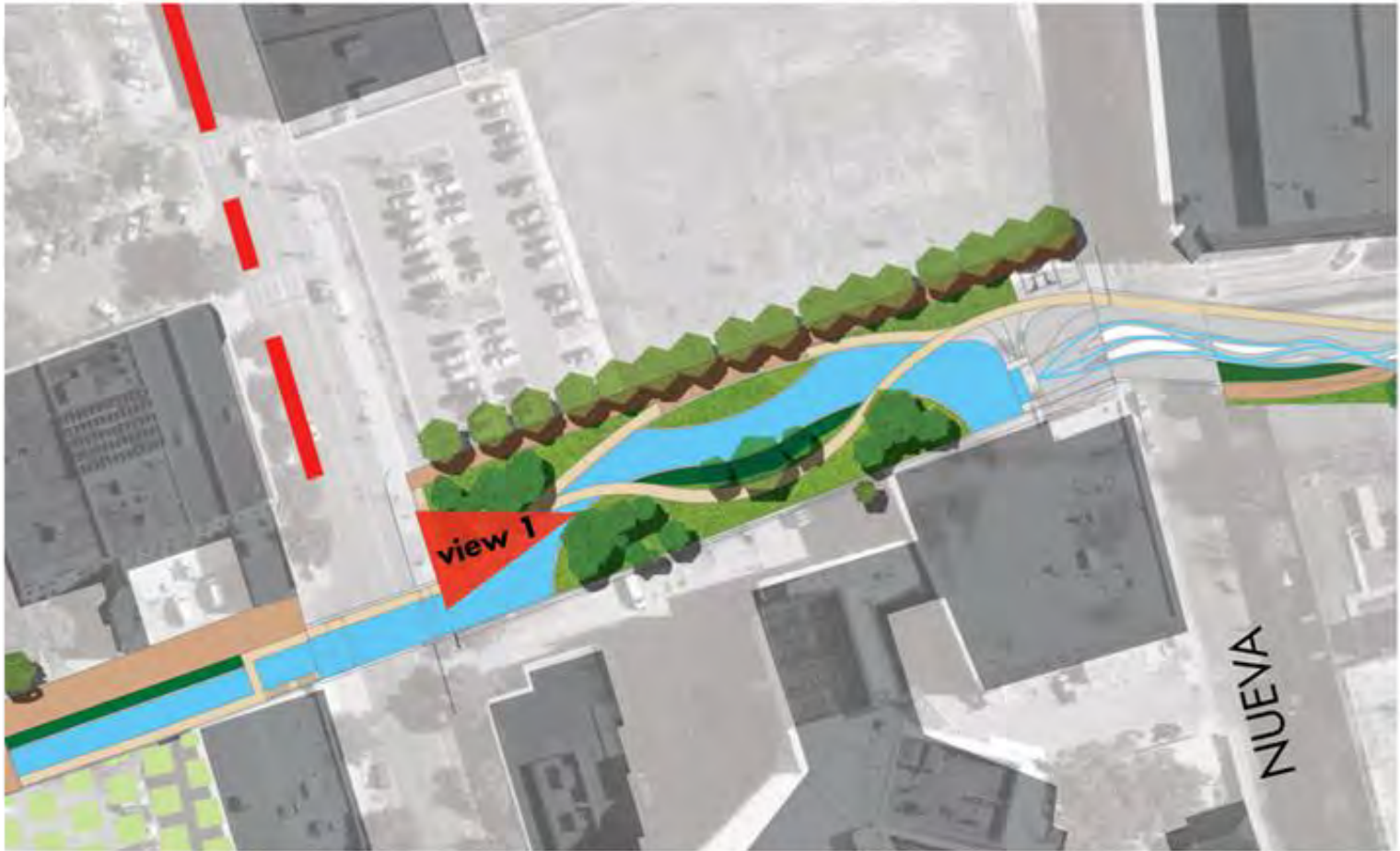


LAMBERT'S BEACH



GEORGES SEURAT- LA GRANDE JATTE

CONCEPT





VIEW SOUTH OF DOLOROSA LOOKING SOUTH



VIEW SOUTH OF DOLOROSA LOOKING SOUTH



NUEVA GATEHOUSE VIEW LOOKING DOWNSTREAM



WALL IN SAN PEDRO CREEK AT FIVE POINTS



BLANCO RIVER - TEXAS HILL COUNTRY

THE NARROWS



BRIDGE DETAIL



CEMENT BRIDGE AT BRACKENRIDGE PARK

CONCEPT





VIEW NORTH OF GRAHAM BRIDGE LOOKING NORTH

CANAL PRINCIPAL



- 1 THE TRACKS
- 2 PLAY PAVILION



KATY STATION

THE TRACKS



MKT TRAINS



CONCEPT

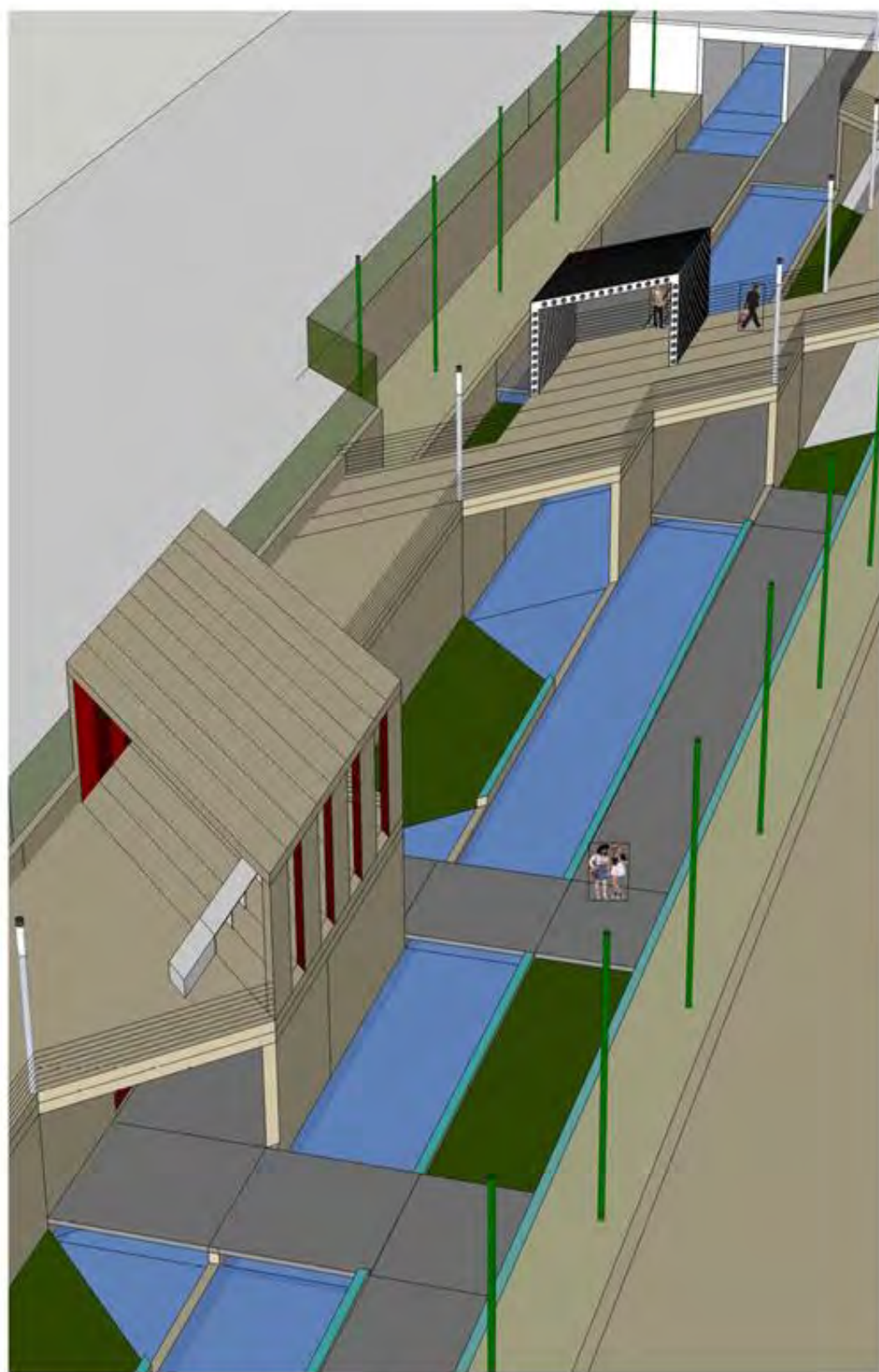




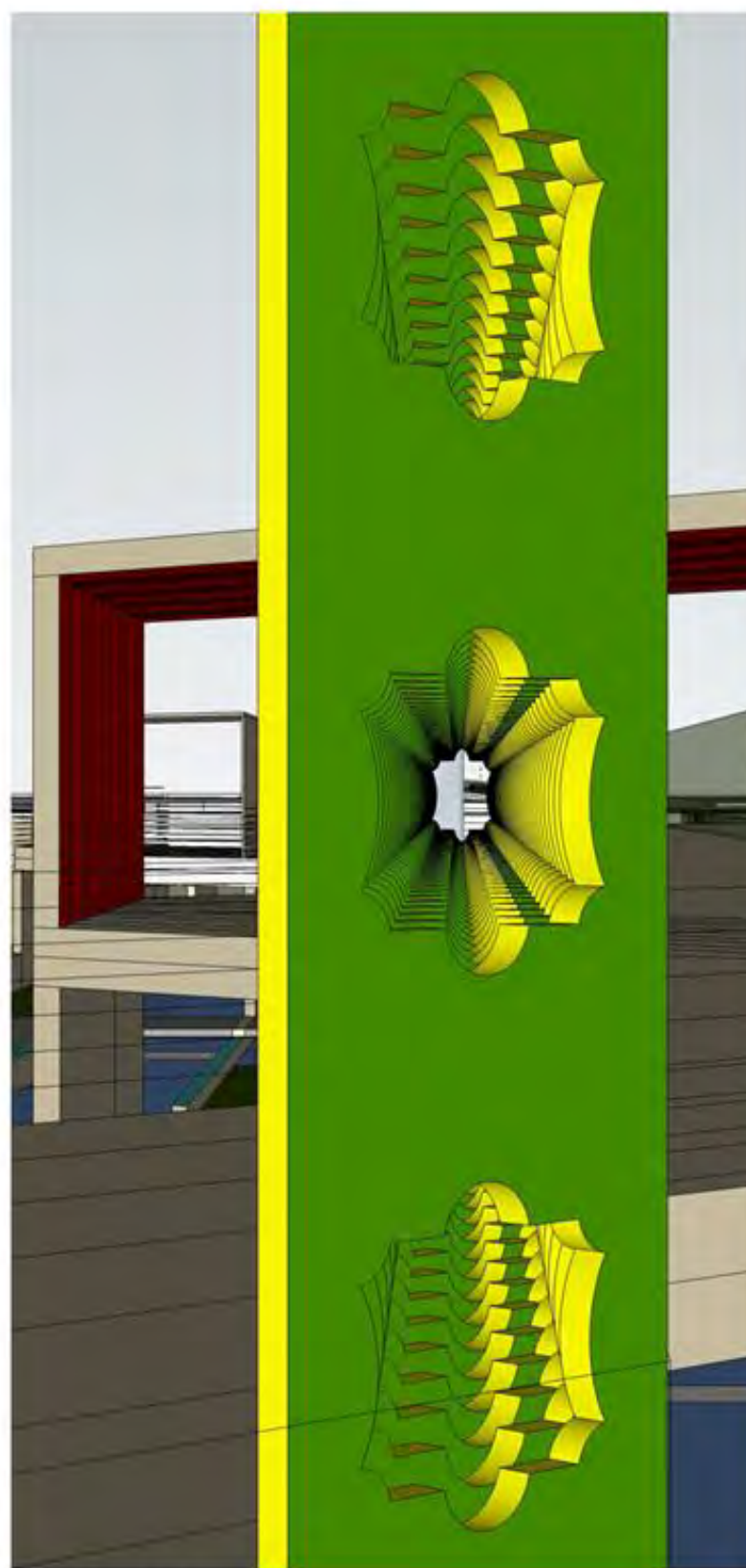
VIEW SOUTH OF CESAR CHAVEZ LOOKING SOUTH



VIEW SOUTH OF CESAR CHAVEZ LOOKING SOUTH



AERIAL VIEW OF SHADE STRUCTURE



PATTERN DETAIL



VIEW FROM CREEK LEVEL LOOKING NORTH



MKT - BOXCAR



LAMBERT BEACH - BRACKENRIDGE PARK

PLAY PAVILION



WALL - HOLLA SYSTEM



WALL - HOLLA SYSTEM



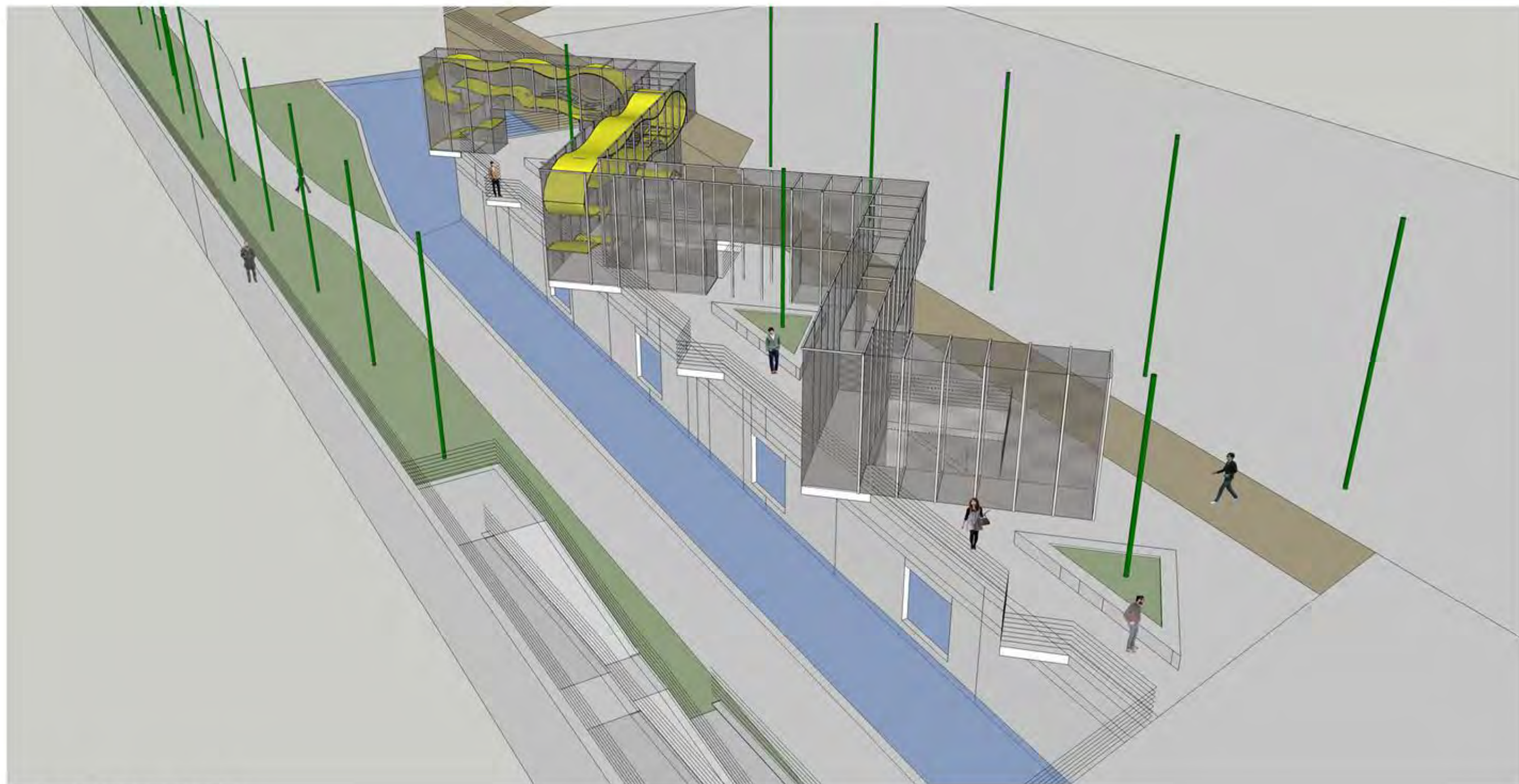
WALL - HOLLA SLIDE

CONCEPT

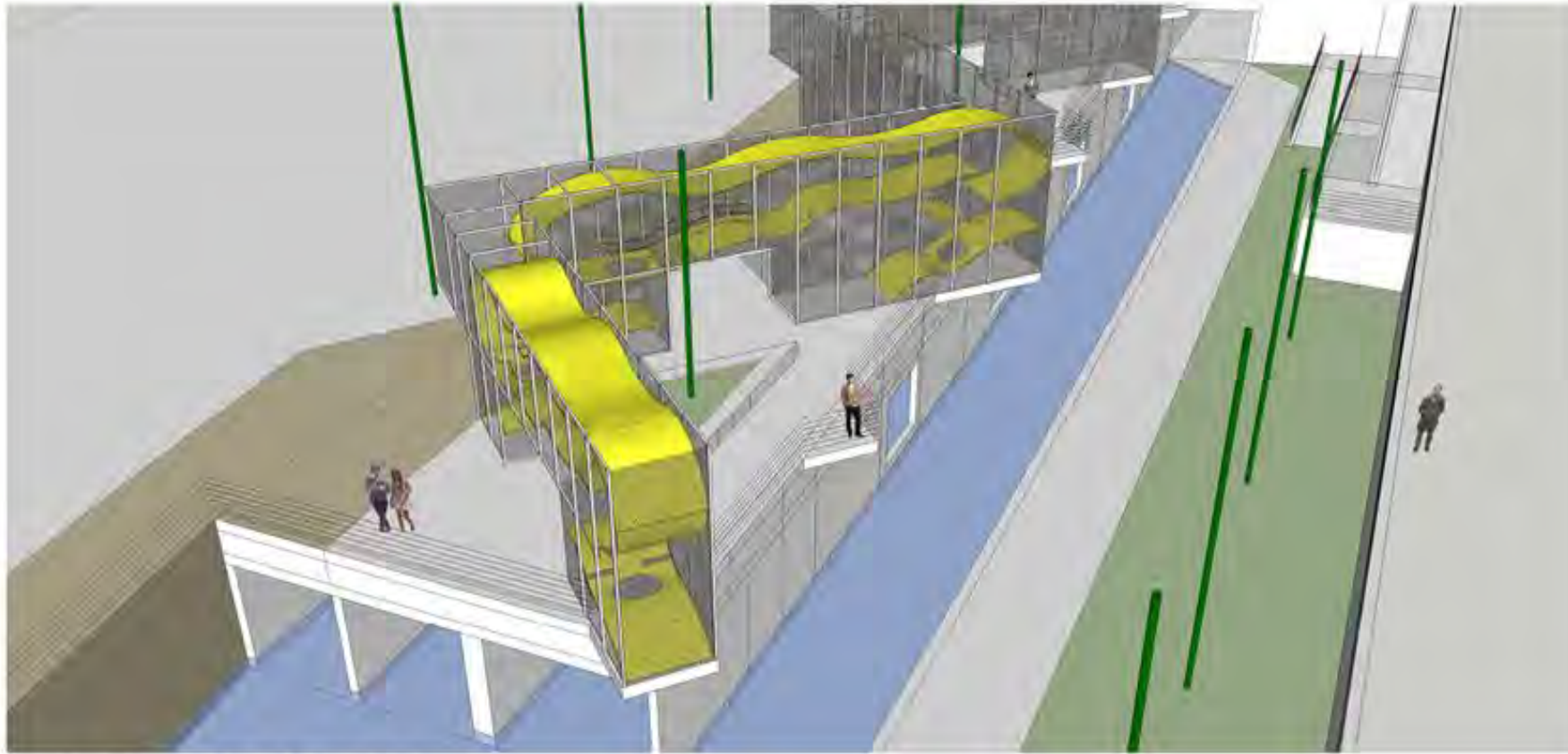




VIEW NORTH OF GUADALUPE LOOKING NORTH



BIDSEYE VIEW OF PLAY PAVILION



BIDSEYE VIEW OF PLAY PAVILION



AT PLAY PAVILLION LOOKING AT THE OUTLET



CAMPO ABAJO



- 1 THE OUTLET
- 2 ARTS PAVILION



VIRGEN DE GUADALUPE AND JUAN DIEGO



NOPAL CACTUS

THE OUTLET



CARLOS CRUZ - DIEZ WALL

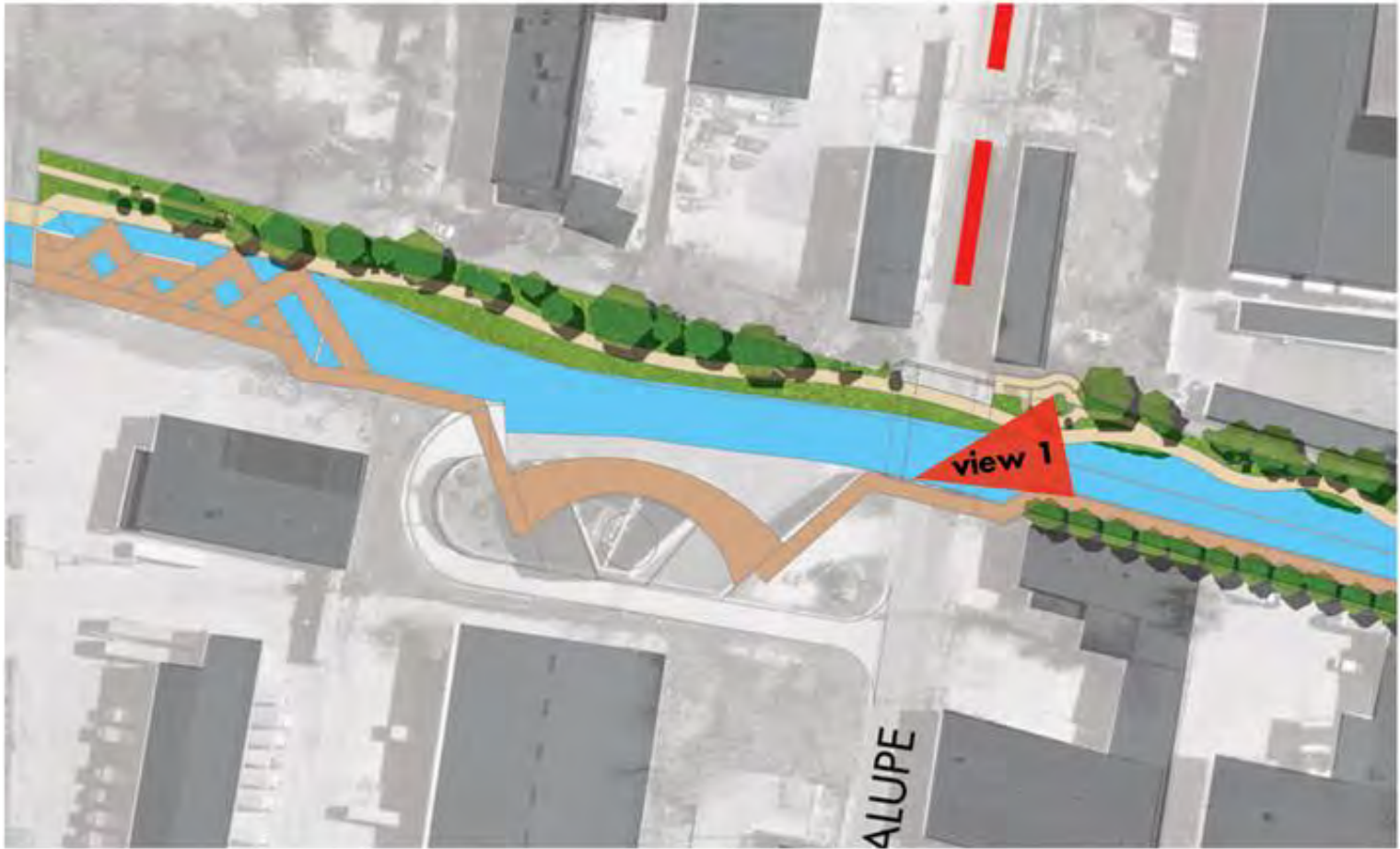


NED KHAN - KINETIC SCREEN



KINETIC SCREEN DETAIL

CONCEPT

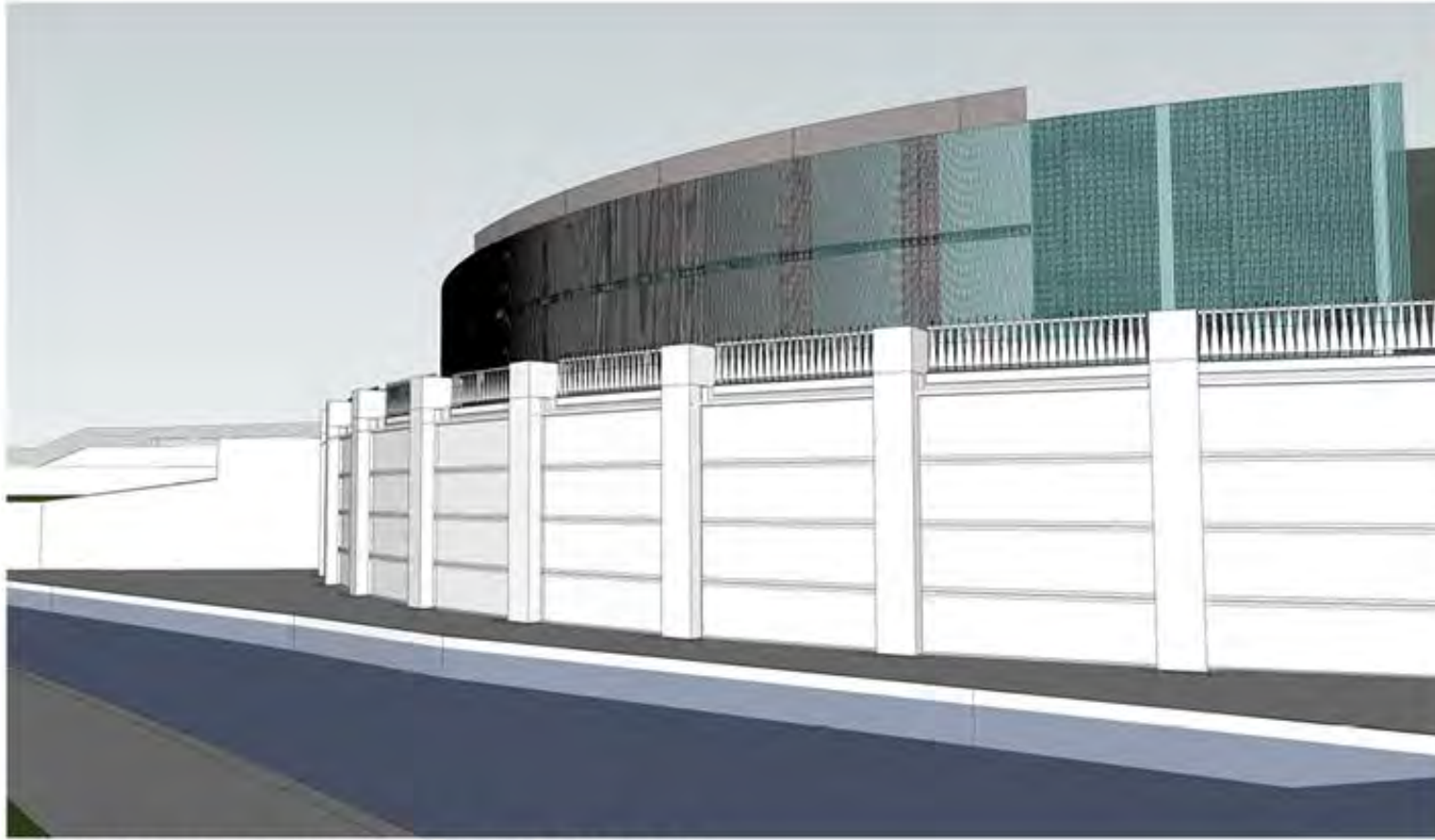




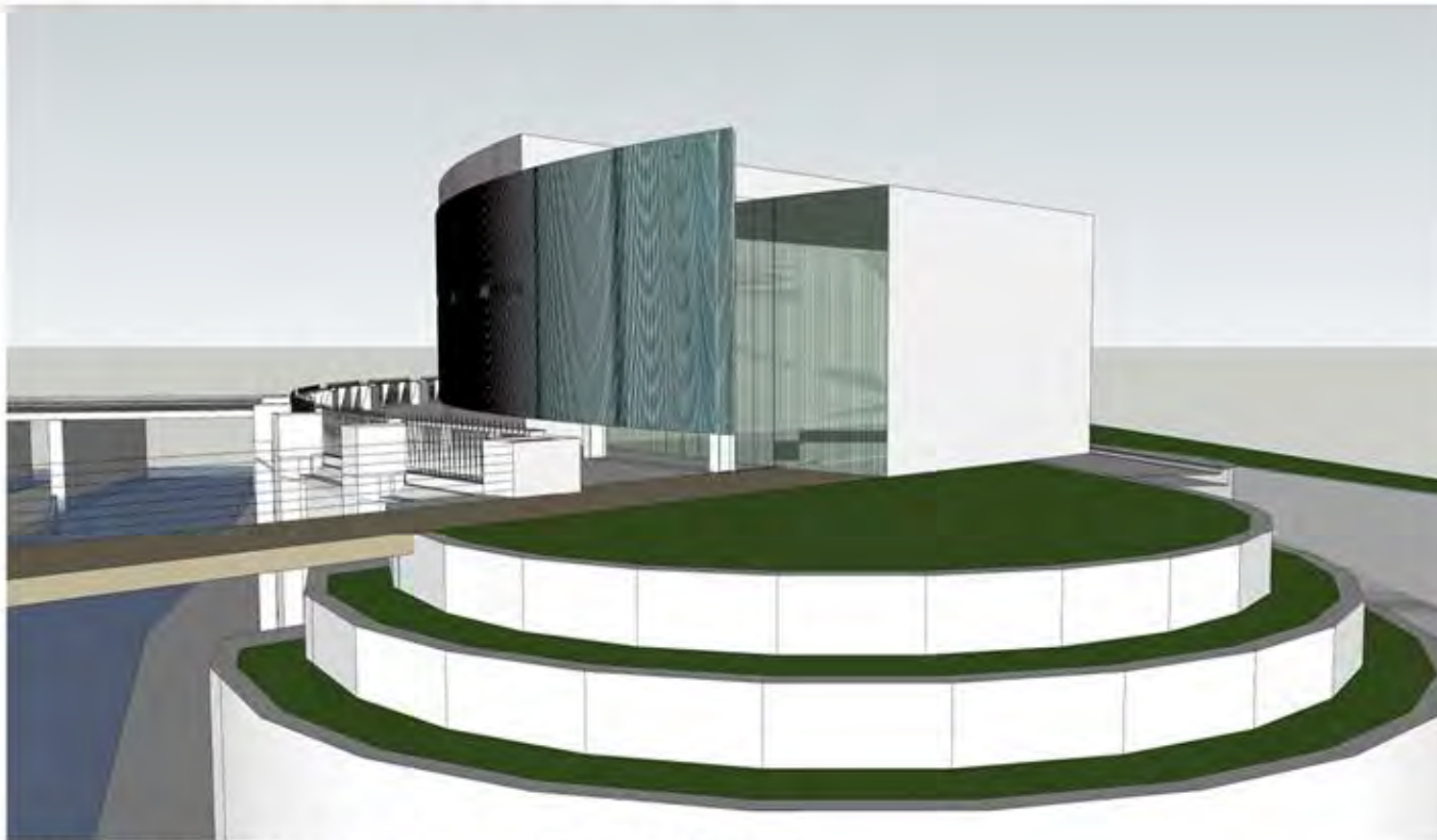
VIEW FROM GUADALUPE BRIDGE LOOKING NORTH

VIEW FROM GUADALUPE BRIDGE LOOKING NORTH





VIEW OF OUTLET STRUCTURE FROM CREEK LEVEL



VIEW OF OUTLET STRUCTURE LOOKING DOWNSTREAM



BIRD'S EYE VIEW OF OUTLET STRUCTURE

ARTS PAVILION



PAPEL PICADO



MIRROR PAVILION



PAPEL PICADO

CONCEPT





VIEW NORTH OF CAMP ST. BRIDGE LOOKING NORTH