The Blue Flower is a symbolic representation of what was to become the city of San Antonio. Out of water a flower blooms with the blue hole symbol in the center. The repetition of the form is inspired by colonial Spanish talavera tiles.
“TO WALK IN THE FOOTSTEPS OF OUR ANCESTORS.”
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.
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

**DESIGN PATTERNS**
- SPLENDID PASEOS
- RIBBONS OF LIFE
- ICONIC PAVILIONS
- PLACES OF RESPITE
- BRIDGES & PORTALS
- CULTURAL CRAFT

**RIBBONS OF LIFE**
- SPLENDID PASEOS
- ICONIC PAVILIONS
- PLACES OF RESPITE
- BRIDGES & PORTALS
- CULTURAL CRAFT
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.
FIRST PEOPLES "SOL" PATTERN

The sun is featured as a series of interconnected eyes in a lace pattern. In the interleaving gaps, an eye in a cross formation represents San Antonio's spiritual legacy. Red drops are featured to symbolize San Antonio's native ancestry.
FIRST PEOPLES “SOL” PATTERN

The sun is featured as a series of interconnected eyes in a lace pattern. In the interleaving gaps, an eye in a cross formation represents San Antonio's spiritual legacy. Red drops are featured to symbolize San Antonio's native ancestry.

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
DE TODOS CAMINOS, SOMOS TODOS UNO.
OUT OF MANY, ONE.
ADRIANA GARCIA MURAL CONCEPT
DE TODOS CAMINOS, SOMOS TODOS UNO.
OUT OF MANY, ONE.
ADRIANA GARCIA MURAL CONCEPT
DE TODO S CAMINOS, SOMOS TODO S 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
San Pedro Creek is central to much of Bexar County’s formative but overlooked history. The revitalization of San Pedro Creek includes a renascent 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.
35. HOUSTON STREET TERRAZZO SEAT TOP PATTERN
35. HOUSTON BRIDGE
SUGGESTED ART STYLE
BLACK LIGHT RELIEF MURAL
35. HOUSTON BRIDGE WALL SECTION
35. HOUSTON BRIDGE • 36. BENCHES TILE PATTERN
35. HOUSTON ST. LUMINARIA
ALAMEDA MARQUEE
DE 37. BENCHES TILE PATTERN
37. ALAMEDA TERRAZZO SEAT TOP PATTERN
41. AMPHITHEATER SEATING TILE PATTERN
AMPHITHEATER SEATING PATTERN DETAIL

DECO PALMETTE BY MICHAEL MENCHACA
DE 38. FOOTPRINT
39. AME CHURCH METAL LANTERN
DE 39. AME CHURCH LANTERN PUNCHED METAL SAMPLES
39. AME CHURCH PATTERN
40. PROJECTION WALL AT CREEK LEVEL
40. PROJECTION WALL SAMPLES
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
43. TEJANO PLAZA TILE BENCHES
44. “ACCORDION” SHADE STRUCTURE INSPIRATION
44. “ACCORDION” SHADE STRUCTURE
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.
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
45. COMMERCE BRIDGE STREET LEVEL
PUNCHED METAL SAMPLES
45. COMMERCE STREET BRIDGE
45. COMMERCE ST. LUMINARIA
PRESIDIO PATTERN
SAND BLASTED PATTERN/WORDS ON CONCRETE PIERS
45. COMMERCE STREET BRIDGE NICHOS
46. BEXAR TERRITORY MAP
46. BEXAR TERRITORY MAP SAMPLES
DE 47. PRESIDIO PATTERN PEDESTRIAN BRIDGE
“Whispers of memories, echoes of song, rhythms of poesy, drumbeats and bugles, punctuated by cannonades and long intervals of peace.”
48. EAST BANK MURALS
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 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.
49. DOLOROSA BRIDGE CAST GLASS SAMPLE
49. DOLOROSA BRIDGE
49. DOLOROSA BRIDGE
49. DOLOROSA BRIDGE WIND CHIMES
49. DOLOROSA ST. LUMINARIA TEARS
50. LIBERTATIS CUNABULA: COMMEMORATIVE WALL DESIGN
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.
LIBERTATIS CUNABULA
THIS CRUD HAS WITNESSED THE WHOLE SAGA
THE PLACE OF PREGNANT WIVES,
THE BEATING OF SWORDS INTO MUSHROOMS,
THE BURIAL OF LIONS.
THIS IS OUR SHARED STORY. THE STRAINS OF OUR SHARED TRUTH
WITTEN AND WHEN ENSO COME AND GONE,
THE WATERS CONTINUE TO FLOW.
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
51. NUEVA GATEHOUSE
GUADALUPE BASS TILE PATTERN
51. NUEVA GATEHOUSE GUADALUPE BASS TILE PATTERN
DE 51. JOSE ANTONIO NAVARRO ETCHED PORTRAIT
51. JOSE ANTONIO NAVARRO ETCHED PORTRAIT
52. SCULPTURE LAWN PUBLIC ART
52. SCULPTURE LAWN PUBLIC ART SAMPLES
PASEO PATTERNING
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.
TELLING THE STORY OF SAN ANTONIO’S MILITARY HISTORY.
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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.
Public Art Ramp Wall
55. MERODEO FOOT BRIDGE
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..."
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
9th Cavalry Buffalo Soldiers at San Pedro Springs 1867
VFW Post 76 - Veterans of Foreign War, 1904
American Legion
The Arsenal
In the 1920’s the Graham Paper Company occupied present site of Bill Millers.
57. GRAHAM ST. BRIDGE REVIEW STAND
LEVEL ONE (Scale: 1" = 20')
(79,423 sq.ft.)
THREE STORY REDESIGN
DATE JULY 5, 2017
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.
SAN ANTONIANS

LEADERSHIP, DIGNITY, RESPECT, FREEDOM, READINESS, DISCIPLINE, LOYALTY, DUTY, SELFLESS, SERVICE, HONOR, INTEGRITY, AND COURAGE.
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
Q&A