

**HISTORIC AND DESIGN REVIEW COMMISSION**  
**December 18, 2019**

**HDRC CASE NO:** 2019-702  
**ADDRESS:** 300 ALAMO PLAZA  
300 BLOCK OF BONHAM  
200 BLOCK OF E CROCKETT  
ALAMO PLAZA PARK  
**LEGAL DESCRIPTION:** NCB 115 BLK LOT ALL OF BLK & P-100(.209AC)  
**ZONING:** D, H, RIO-3, Public Property  
**CITY COUNCIL DIST.:** 1  
**DISTRICT:** Alamo Plaza Historic District  
**LANDMARK:** Alamo / Alamo Plaza  
**APPLICANT:** City of San Antonio  
**OWNER:** City of San Antonio  
**TYPE OF WORK:** Street Improvements, Landscaping and Hardscaping Improvements, Final Repair and Restoration of the Cenotaph in a new plaza  
**APPLICATION RECEIVED:** November 15, 2019  
**60-DAY REVIEW:** January 14, 2019

**REQUEST:**

The applicant is requesting a Certificate of Appropriateness for approval to implement Phase 1 of the Alamo Plan which includes:

1. **STREET IMPROVEMENTS** - Perform modifications and improvements to Bonham Street including the shifting of traffic lanes and the reconfiguring of the intersection of Bonham and E Crockett. Perform modifications and improvements to E Crockett Street from Bonham Street to Alamo Plaza including the installation of bollards and new paving materials. The 1974 Lady Bird Fountain will be removed.
2. **LANDSCAPING AND HARDSCAPING** - Expand the pedestrian plaza to the south by performing site and landscaping modifications south of the historic mission footprint. Create a new focused plaza for the Cenotaph including new trees, planters, and seating. The 1976 bandstand will be removed.
3. **CENOTAPH** – Positioning of the Cenotaph within the proposed plaza. Perform rehabilitative scopes of work to the Cenotaph at its new location including the development of interpretive elements and lighting. The relocation of the cenotaph was approved in October 2018.

**APPLICABLE CITATIONS:**

*Historic Design Guidelines, Chapter 2, Guidelines for Exterior Maintenance and Alterations*

2. Materials: Masonry and Stucco

**B. ALTERATIONS (REHABILITATION, RESTORATION, AND RECONSTRUCTION)**

- i. Patching*—Repair masonry or stucco by patching or replacing it with in-kind materials whenever possible. Utilize similar materials that are compatible with the original in terms of composition, texture, application technique, color, and detail, when in-kind replacement is not possible. EIFS is not an appropriate patching or replacement material for stucco.
- ii. Repointing*—The removal of old or deteriorated mortar should be done carefully by a professional to ensure that masonry units are not damaged in the process. Use mortar that matches the original in color, profile, and composition when repointing. Incompatible mortar can exceed the strength of historic masonry and results in deterioration. Ensure that the new joint matches the profile of the old joint when viewed in section. It is recommended that a test panel is prepared to ensure the mortar is the right strength and color.

*Historic Design Guidelines, Chapter 5, Guidelines for Site Elements*

6. Non-Residential and Mixed Use Streetscapes

A. STREET FURNITURE

- i. Historic street furniture*—Preserve historic site furnishings, including benches, lighting, tree grates, and other features.
- ii. New furniture*—Use street furniture such as benches, trash receptors, tree grates, and tables that are simple in design and are compatible with the style and scale of adjacent buildings and outdoor spaces when historic furnishings do not exist.

## B. STREET TREES

- i. Street trees*—Protect and maintain existing street trees. Replace damaged or dead trees with trees of a similar species, size, and growth habit.

## C. PAVING

- i. Maintenance and alterations*—Repair stone, masonry, or glass block pavers using in-kind materials whenever possible. Utilize similar materials that are compatible with the original in terms of composition, texture, color, and detail, when in-kind replacement is not possible.

## D. LIGHTING

- i. General*—See UDC Section 35-392 for detailed lighting standards (height, shielding, illumination of uses, etc.).
- ii. Maintenance and alterations*—Preserve historic street lights in place and maintain through regular cleaning and repair as needed.
- iii. Pedestrian lighting*—Use appropriately scaled lighting for pedestrian walkways, such as short poles or light posts (bollards).
- iv. Shielding*—Direct light downward and shield light fixtures using cut-off shields to limit light spill onto adjacent properties.
- v. Safety lighting*—Install motion sensors that turn lights on and off automatically when safety or security is a concern. Locate these lighting fixtures as discreetly as possible on historic structures and avoid adding more fixtures than necessary.

### *Unified Development Code, Section 35-640 – Public Property and Rights-of-Way*

- (a) Public Property. Generally, the historic and design review commission will consider applications for actions affecting the exterior of public properties except in the case of building interiors that are the sites of major public assemblies or public lobbies. The historic and design review commission will also consider applications for actions affecting public properties such as city parks, open spaces, plazas, parking lots, signs and appurtenances.
- (b) Public Rights-of-Way. Generally, the historic and design review commission will consider applications for actions affecting public rights-of-way whose construction or reconstruction exceeds in quality of design or materials standards of the design manual of the public works department.

### *Unified Development Code, Section 35-646 – Construction in Public Rights-of-Way*

- (a) General Provisions. All construction in the public right-of-way shall conform to all city codes. In considering an application, the historic and design review commission shall be guided by the following:
  - (1) Sidewalk Zones. Pedestrian movement should be pleasant, allowing for store browsing, comfortable transit waiting and easy accessibility for disabled people. Where possible, sidewalks should at least five (5) feet in width. Existing sidewalks should not be narrowed when replaced.
  - (2) Sidewalk Paving and Surfaces. Materials should complement stylistic differences of individual buildings, particularly when related to historic buildings.
    - A. Materials. Materials should be chosen for beauty, strength, longevity, easy maintenance and traction when dry or wet.
    - B. Color and Texture. To ensure the safety of pedestrians, all changes in surfaces should be defined by contrasting color, texture or materials.
  - (3) Street Features and Arrangements. Historic districts and the downtown, as well as other distinct areas of the city have diverse character and any street furniture selected for these areas should complement these differences. In addition, the clustering of street furniture in one (1) place is recommended. Trash receptacles, seating, telephones and other street furniture should be grouped together.
    - A. Circulation. A clear path-of-travel of thirty-six (36) inches wide shall be maintained in and around street



features and arrangement.

B. Seating. Seating should be physically comfortable and inviting, durable and attractive. Plaza and open space seating should also be socially comfortable by offering a variety of choices such as in the sun or shade, near traffic and activity or not, and alone or in groups.

C. Drinking Fountains. Placing drinking fountains in new development is encouraged. Fountains should be placed within general areas of pedestrian traffic and located on accessible surfaces.

D. Trash Receptacles. Trash receptacles should blend visually with their surroundings and their design and location should make use as convenient as possible.

E. Vending Machines. Vending machines will not dispense items other than newspapers and periodicals. Vending machines shall be clustered together and away from intersection corners.

F. Vending Carts and Kiosks. Vending carts and kiosks are encouraged in locations that do not impede normal pedestrian traffic.

G. Outdoor Dining. Lease of public right-of-way for outdoor dining is encouraged in appropriate locations. Lease of sidewalk space for outdoor dining shall be managed through the department of parks and recreation and shall comply with all city codes. It is recommended that at least eight (8) feet of sidewalk be retained between the curb and the leased or licensed space to provide an uninterrupted public walkway.

H. Street Objects. Utility boxes, vending machines and so on should not be located in sidewalk zones. Their design and color should be compatible with character of their surroundings.

(4) Streetscape Landscaping. Landscaping, particularly street trees, are an important addition to the streetscape because of the hot Texas climate. Appropriate application along sidewalks strengthens the visual quality of public streets. Careful selection of plant materials, using native and low-water use plants, is recommended.

## FINDINGS:

- a. Aspects of the Phase I improvements received conceptual approval from the HDRC on October 10, 2018. This approval included the removal of the Lady Bird Fountain and existing bandstand. **Final approval** to “dismantle, repair, and reassemble the Cenotaph (Spirit of Sacrifice) in Alamo Plaza at the approximate location of the existing bandstand. Exact positioning and final plaza design will be considered at a future date.” was also approved unanimously in 2018. Renderings showing other aspects of the conceptual Alamo Plan, including potential demolitions, are for reference only and are not included in this request.
- b. STREET IMPROVEMENTS – The proposed street improvements will generally improve pedestrian access and walkability within Alamo Plaza. The designs indicate the placement of street trees and special paving treatments which are consistent with the provisions of UDC Section 35-646 for construction in the public right-of-way. Within this phase of work, the ca. 1934 stone perimeter walls of the Alamo garden will be removed. The walls are not located on City property and are not subject to approval within this request. Vehicular access through the plaza will be controlled; an updated parade route is provided as reference in this application.
- c. LANDSCAPING AND HARDESCAPING – The applicant has proposed to expand the pedestrian plaza to the south by performing site and landscaping modifications south of the historic mission footprint. Paving materials will consist of small brick, stone, or concrete pavers in addition to sections of larger pavers. Selected materials are of high quality, complement the historic surroundings, and provide variety and interest to the pedestrian landscape consistent with UDC 35-646. The three largest, existing Live Oaks at this location will be retained and protected during construction. Additional plant selections shall further conform with recommend species for plantings in the regional climate.
- d. CENOTAPH - The Cenotaph to the Alamo Defenders (also known as the Spirit of Sacrifice) was commissioned in 1936 by the Texas Centennial Commission. It was designed by architect Carleton Adams with sculptural elements by Pompeo Coppini. The Cenotaph was completed in 1939 and dedicated in 1940. The Cenotaph inscriptions list 182 men who died at the battle of the Alamo, compiled by Dr. Amelia W. Williams. Today, there are 189 known Defenders; some errors in the names listed have been identified.
- e. CENOTAPH – Consistent with the October 2018 approval, the Cenotaph will be dismantled, repaired, and reconstructed at a new location within the proposed plaza located approximately 450 feet to the south of its current location. The Cenotaph will be reoriented 180 degrees so that the primary Spirit of Sacrifice sculpture may continue to address the Alamo grounds to the north. All materials conservation efforts will be consistent with the Historic Design Guidelines for Masonry. The existing marble base will be updated with additional names of verified Alamo Defenders using the most accurate information available. No revisions or alterations to the existing sculptures or the overall design of the Cenotaph are proposed.

- f. **ARCHAEOLOGY** – The project area is located within the Alamo Plaza Local Historic District, Alamo Plaza National Register of Historic Places District, is partially within the RIO District, and includes the Alamo Plaza Local Historic Landmark. In addition, the designated boundary for the Alamo State Antiquities Landmark, previously recorded archaeological site 41BX6, extends into the project area. The submitted Phase I Limit of Work overlaps the boundary of the Cemetery on the Grounds of the Alamo, as identified on the publicly accessible Texas Historic Sites Atlas. Furthermore, the project area is traversed by the Acequia del Alamo, a Local Historic Landmark, National Historic Civil Engineering Landmark, and previously recorded archaeological site 41BX8. Therefore, archaeological investigations are required. The project shall comply with all federal, state, and local laws, rules, and regulations regarding archaeology, as applicable. In addition, the project shall comply with the Texas Antiquities Code and Health and Safety Code of Texas. The archaeology consultant shall submit the scope of work to the Office of Historic Preservation for review and approval prior to beginning field efforts. Archaeological investigations on City of San Antonio property and right-of-way shall be coordinated with the OHP throughout the construction of the project.

**RECOMMENDATION:**

Staff recommends approval of all request items as submitted. Final details regarding the interpretation plan for the Cenotaph may require additional approval by the HDRC. Final paving and material specifications that are consistent with the approved scope may be submitted to staff.

The project shall comply with all federal, state, and local laws, rules, and regulations regarding archaeology, as applicable.

# The Alamo

NOVEMBER 19, 2019

ALAMO CITIZENS ADVISORY COMMITTEE

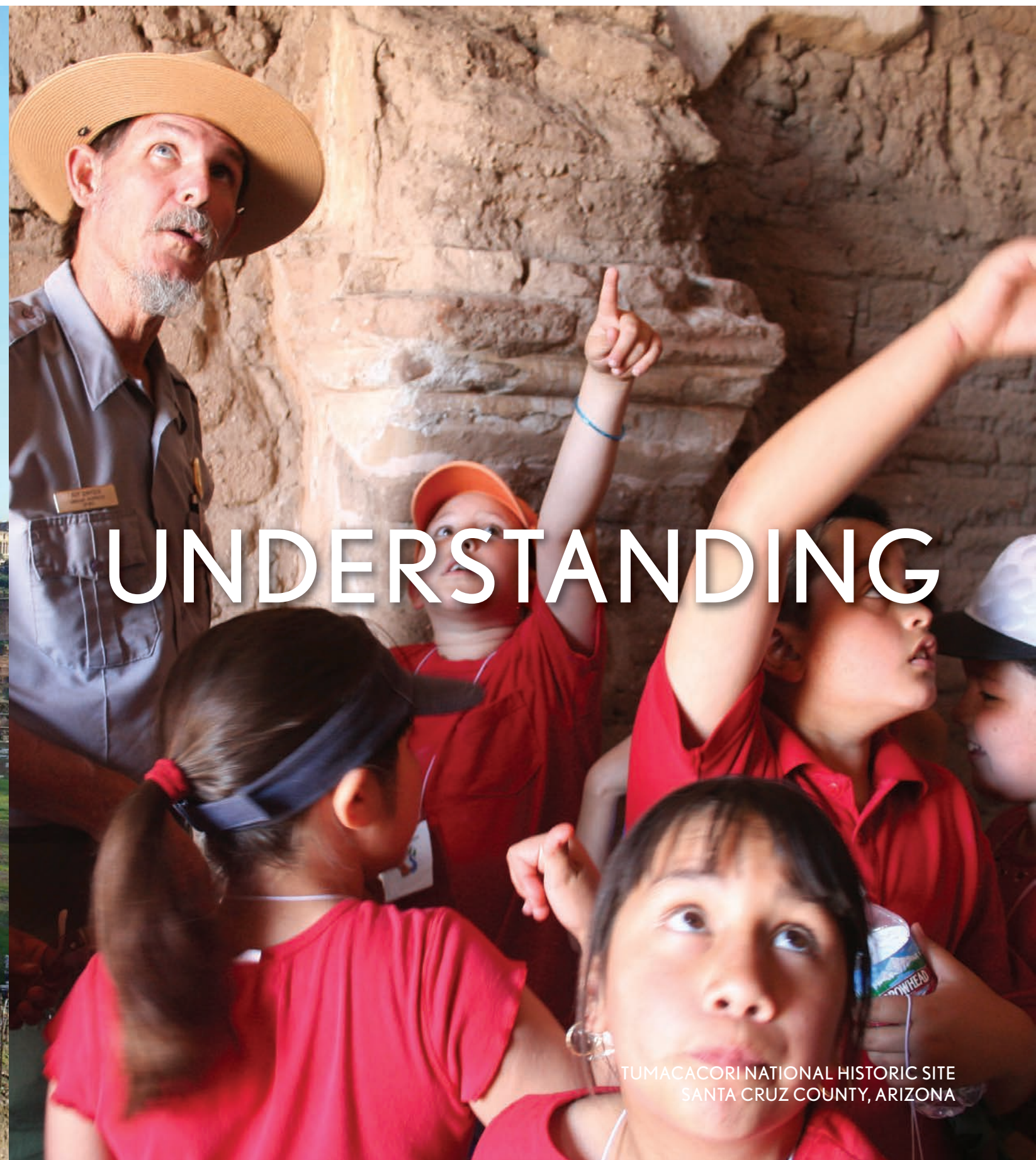
Imagine a world class historic site  
that tells the whole story of the Alamo.





# AUTHENTICITY

FORUM  
ROME, ITALY



# UNDERSTANDING

TUMACACORI NATIONAL HISTORIC SITE  
SANTA CRUZ COUNTY, ARIZONA



A group of people, mostly seen from behind, are gathered on a paved path at night. They are holding small, glowing lanterns that cast a warm light on the ground. In the background, a large, historic stone building with a dome and arched windows is illuminated. The sky is dark blue with some clouds and a bright light source on the right. The word "REVERENCE" is overlaid in large white letters.

# REVERENCE

TUMACACORI NATIONAL HISTORIC SITE  
SANTA CRUZ COUNTY, ARIZONA





# COMMEMORATION

BLOOD SWEEP LANDS AND SEAS OF RED  
TOWER OF LONDON, ENGLAND

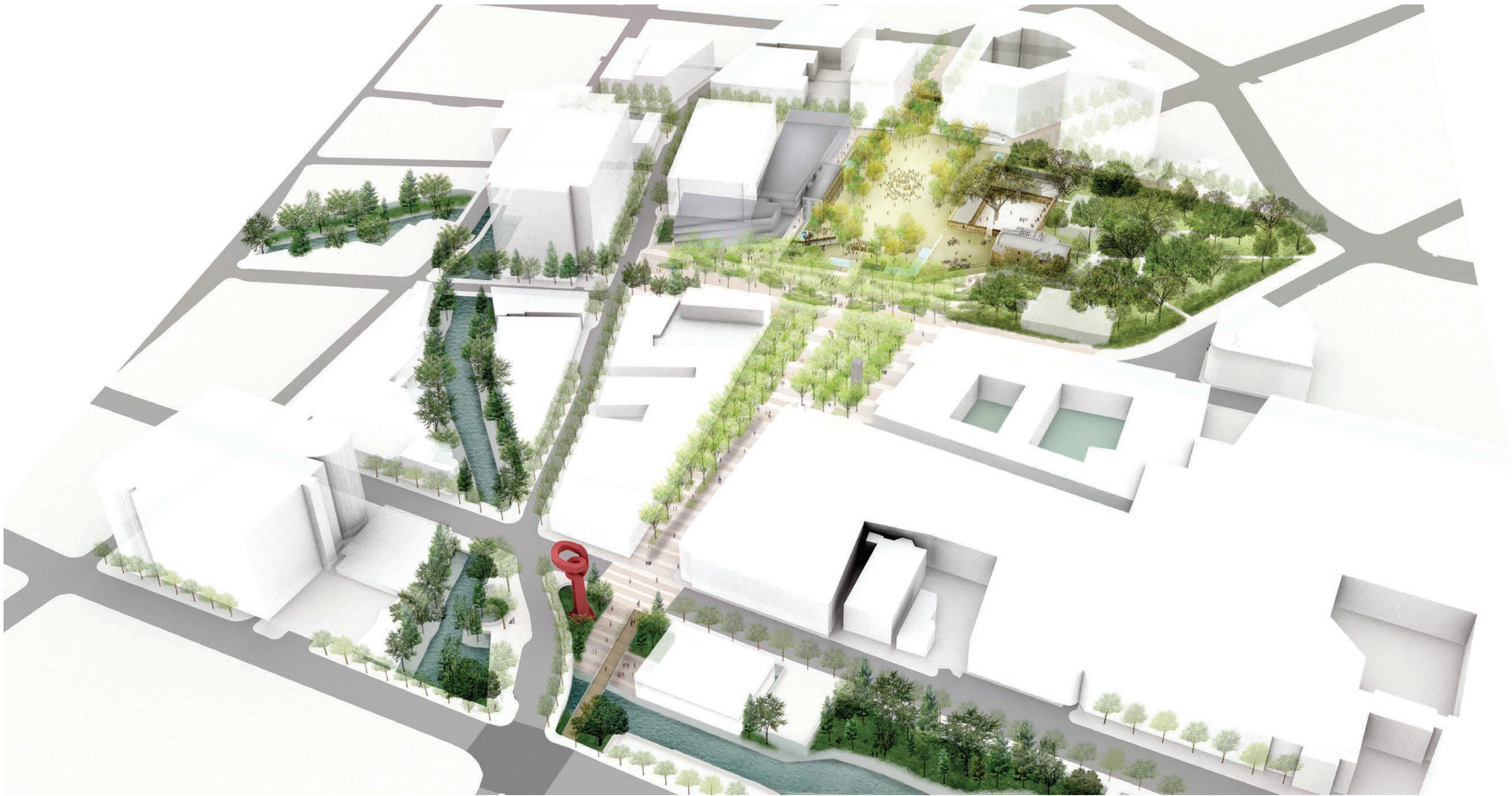


# CELEBRATION

FIESTA CELEBRATION  
SAN ANTONIO, TEXAS



INTERPRETIVE PLAN





# CENOTAPH RELOCATION

Interpretive Plan





ALAMO PLAZA  
Phase 1 Scope Boundary



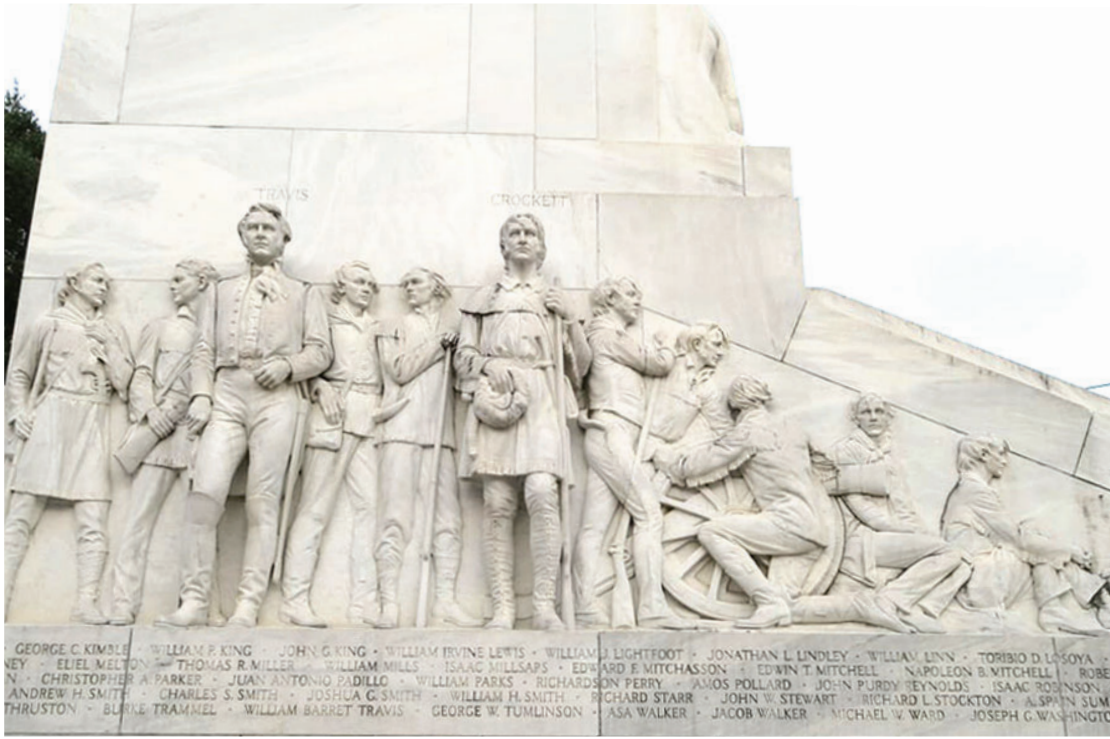
ALAMO PLAZA  
Phase 1 Scope Boundary





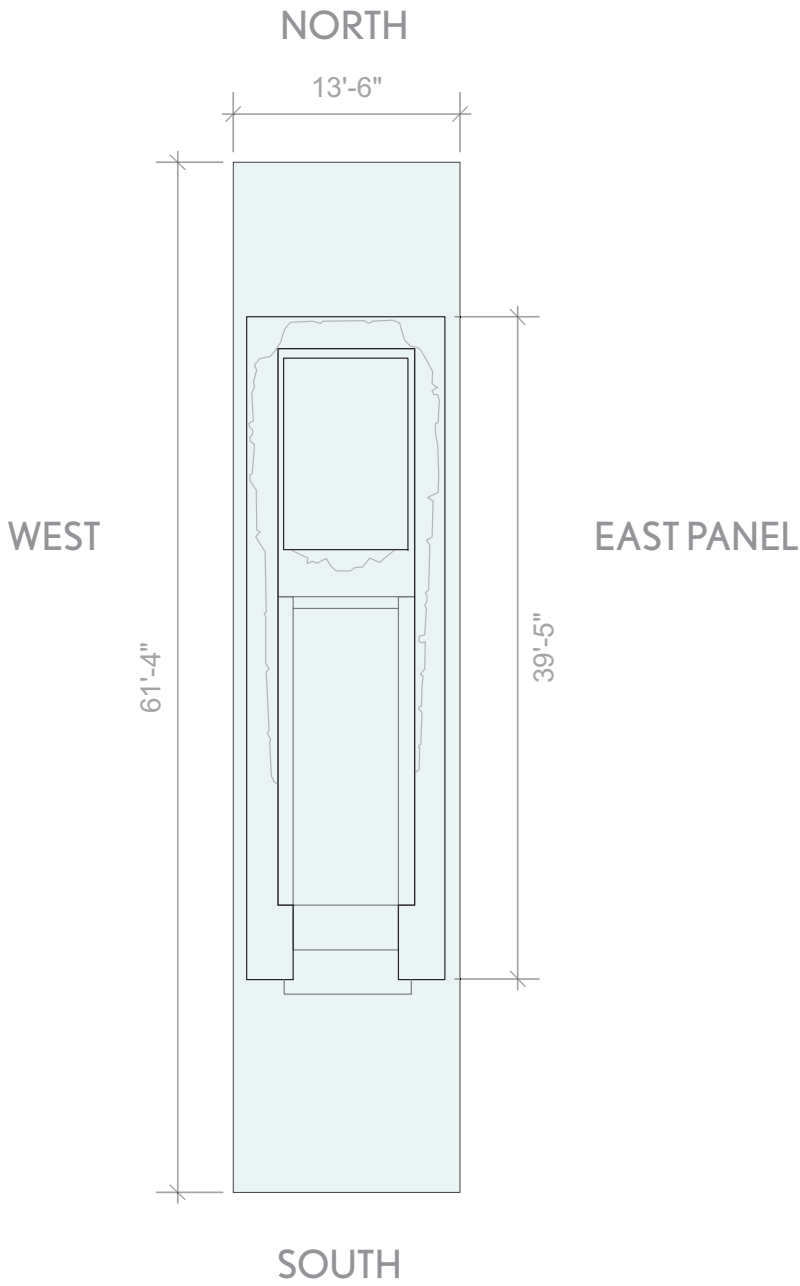
# ALAMO CENOTAPH ORIGINS

## Design intent



“WILLIAM BARRET TRAVIS, COMMANDER OF THE ALAMO GARRISON, AND DAVY CROCKETT, AS THE CENTRAL FIGURES”

“THE FIGURE OF TEXAS, HOLDING THE SHIELDS OF THE LONE STAR STATE AND OF THE UNITED STATES, INDICATIVE OF THE UNION BETWEEN THE TWO”



“SPIRIT OF SACRIFICE  
RISING FROM THE SHROUDED FIGURES OF  
THE ALAMO DEAD”  
“FROM THE FIRE THAT BURNED THEIR BODIES  
ROSE THE ETERNAL SPIRIT OF SUBLIME,  
HEROIC SACRIFICE WHICH GAVE BIRTH TO AN  
EMPIRE STATE”



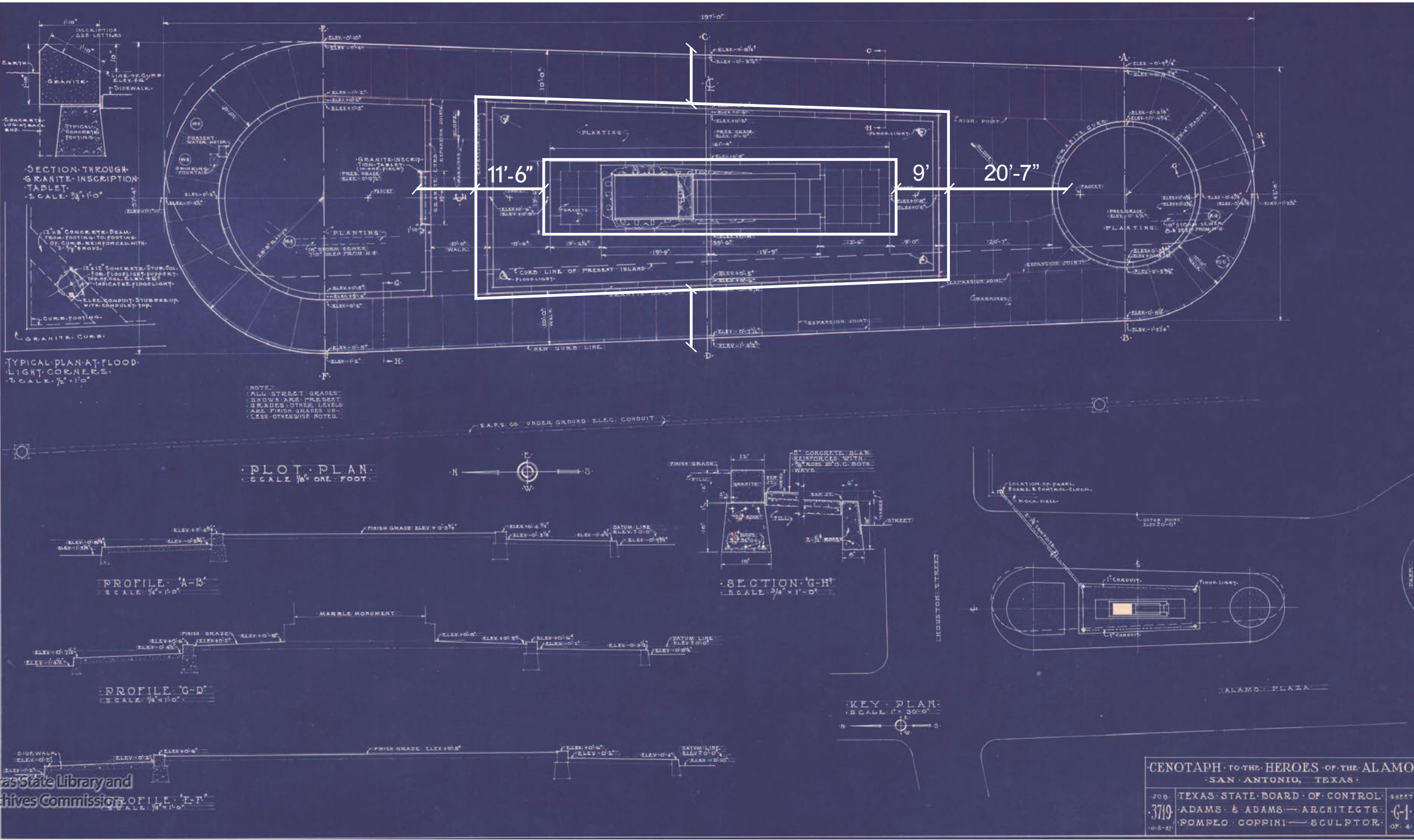
“JAMES BOWIE AND JAMES BONHAM IN FULL RELIEF AGAINST A BACKROUND OF UNNAMED HEROES OF THE ALAMO WITH A CANNON, JUST BEFORE THE FALL OF THE FORT “





# CENOTAPH ORIGINS

Viewing distances & Orientation





# ALAMO CENOTAPH ORIGINS

Design intent



CENOTAPH POSTCARD - 1940's



CENOTAPH POSTCARD - 1970's



# ALAMO PLAZA

Aerial View Today





# ALAMO PLAZA

Aerial View Today





CENOTAPH RELOCATION

Existing Live Oaks



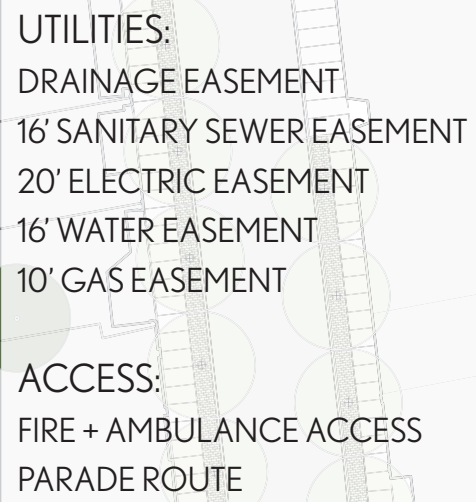


# ALAMO PLAZA

Cenotaph Location



## Cenotaph Location Constraints



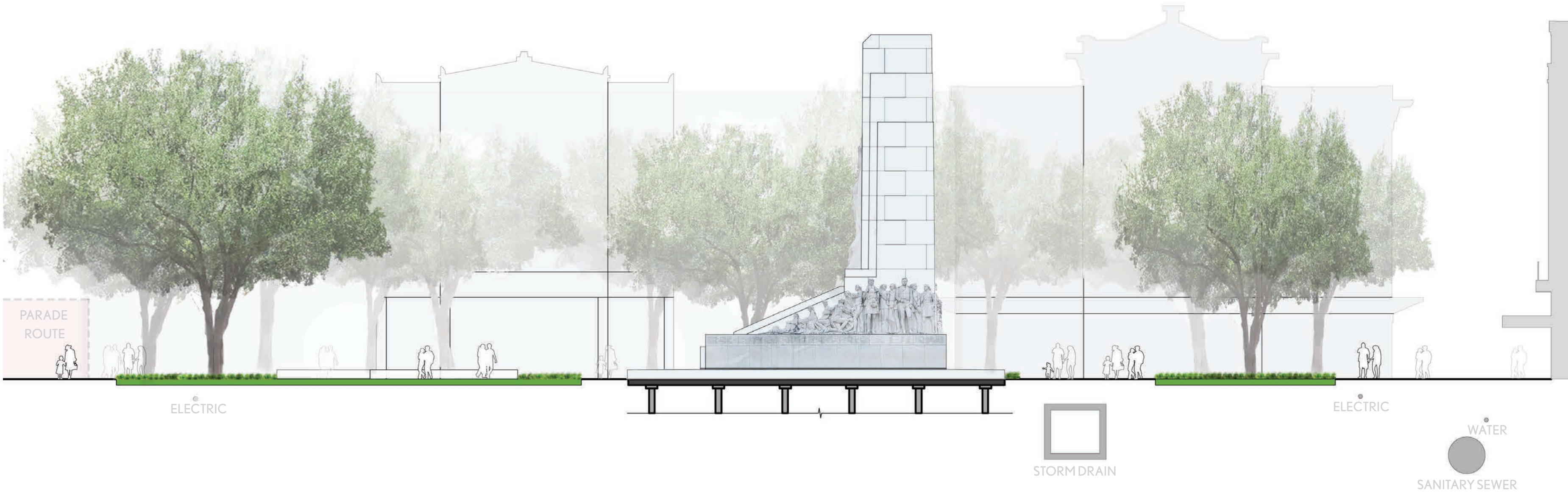


ALAMO PLAZA  
Section





ALAMO PLAZA  
Longitudinal Section





# ALAMO PLAZA

View from North





# ALAMO PLAZA

View from South





# ALAMO PLAZA

View from South





# ALAMO PLAZA

View from North





ALAMO PLAZA  
Precedents



PULASKI MONUMENT, SAVANNAH, GA



JOHN PAUL JONES MEMORIAL - WASHINGTON, DC



UNIVERISTY OF TEXAS AT AUSTIN SPEEDWAY MALL - AUSTIN, TX



# CENOTAPH

Proposed Aerial View



REED HILDERBRAND

THE ALAMO / SAN ANTONIO TEXAS

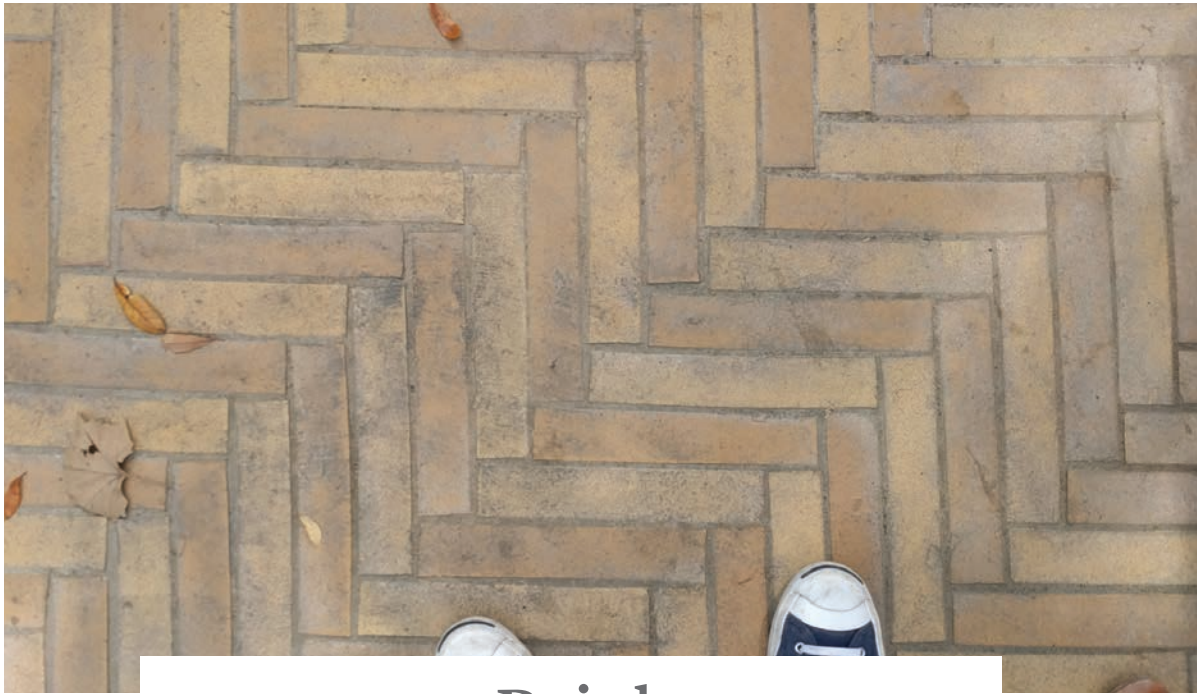


SITE DESIGN

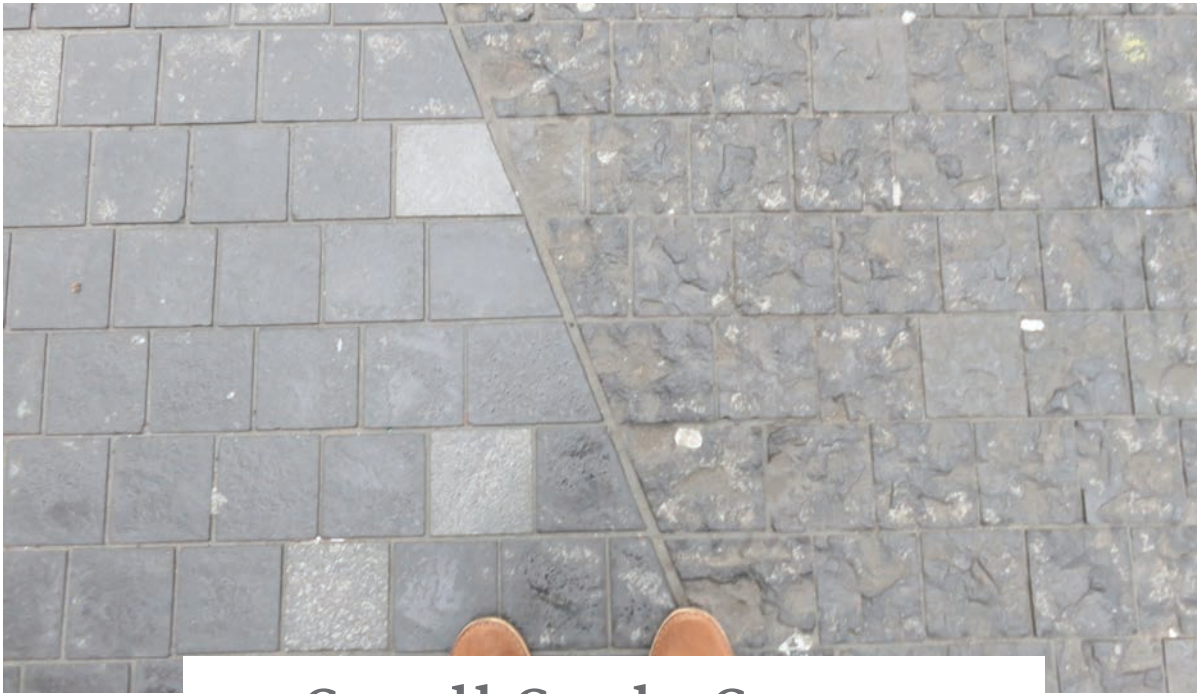


ALAMO PLAZA  
Materials Approach

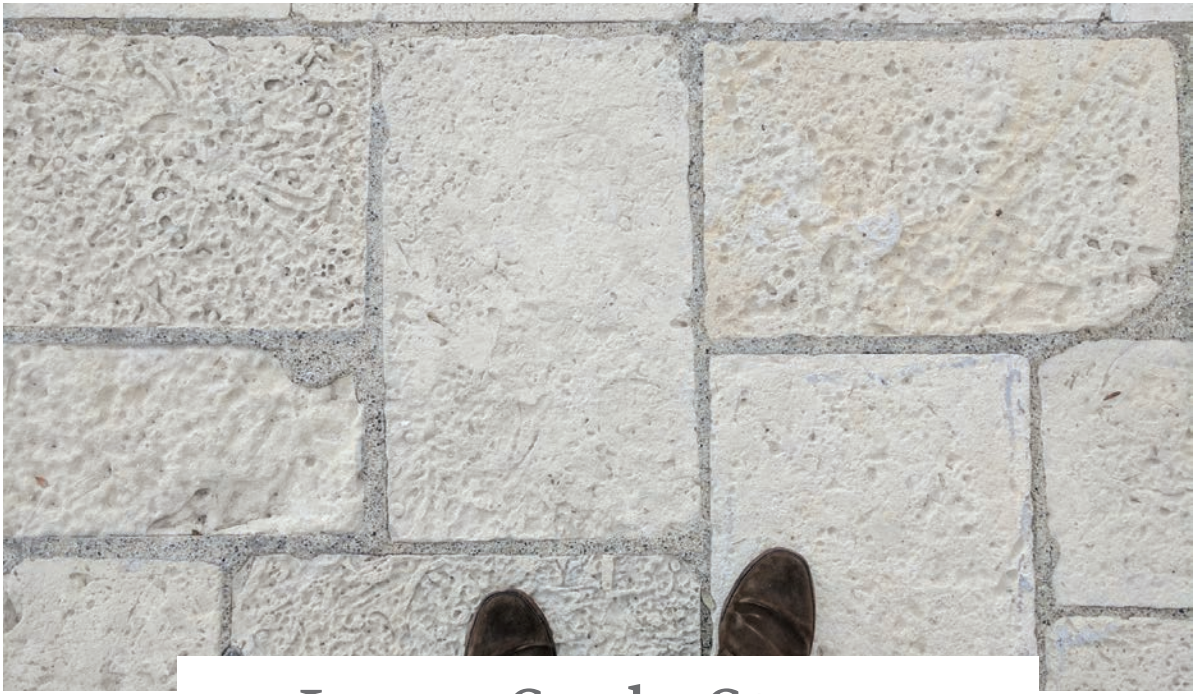
Traditional materials  
Regional hues  
Timeless geometries  
Pattern to define movement and space



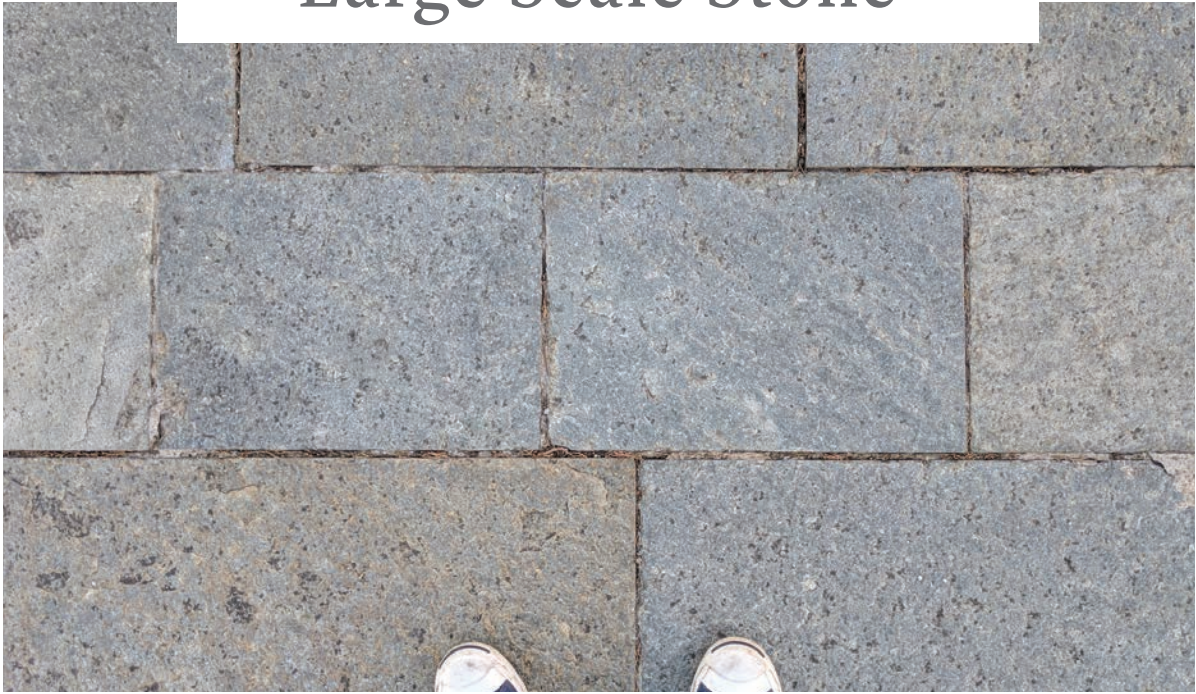
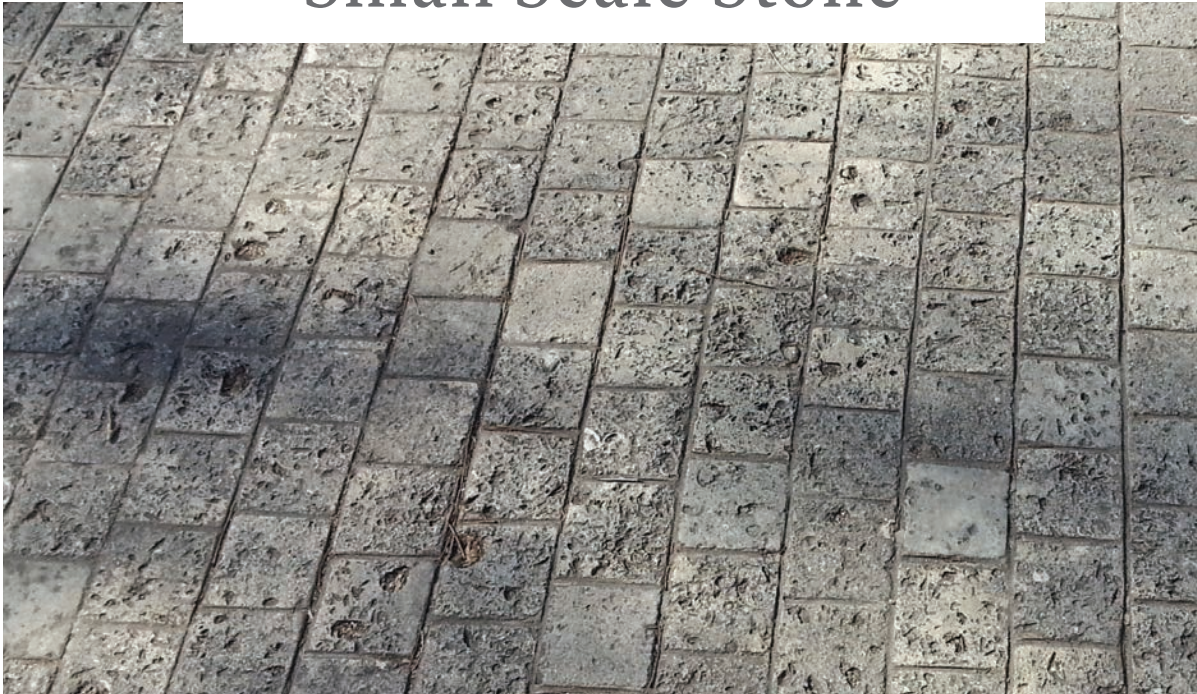
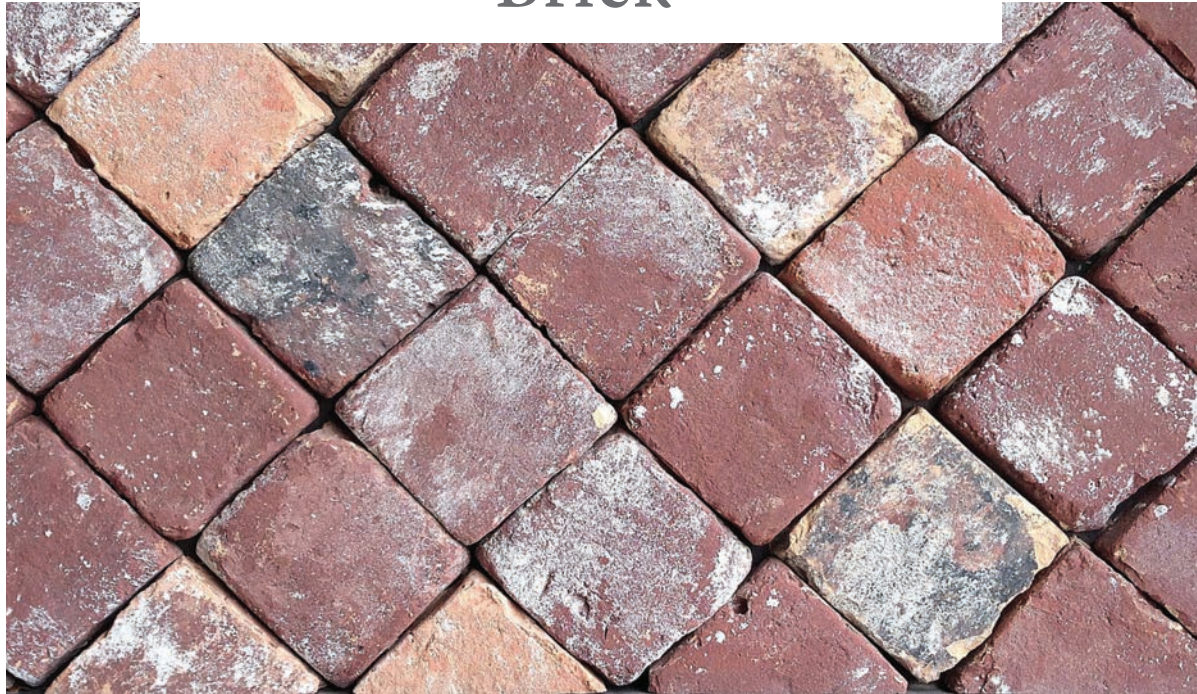
Brick



Small Scale Stone



Large Scale Stone





ALAMO PLAZA  
Materials Approach

Monolithic Benches



REED HILDERBRAND

THE ALAMO / SAN ANTONIO TEXAS

Edges



Planting



SITE DESIGN



# ALAMO PLAZA

## Lighting Approach





ALAMO PLAZA  
Lighting Approach





ALAMO PLAZA  
Lighting Approach

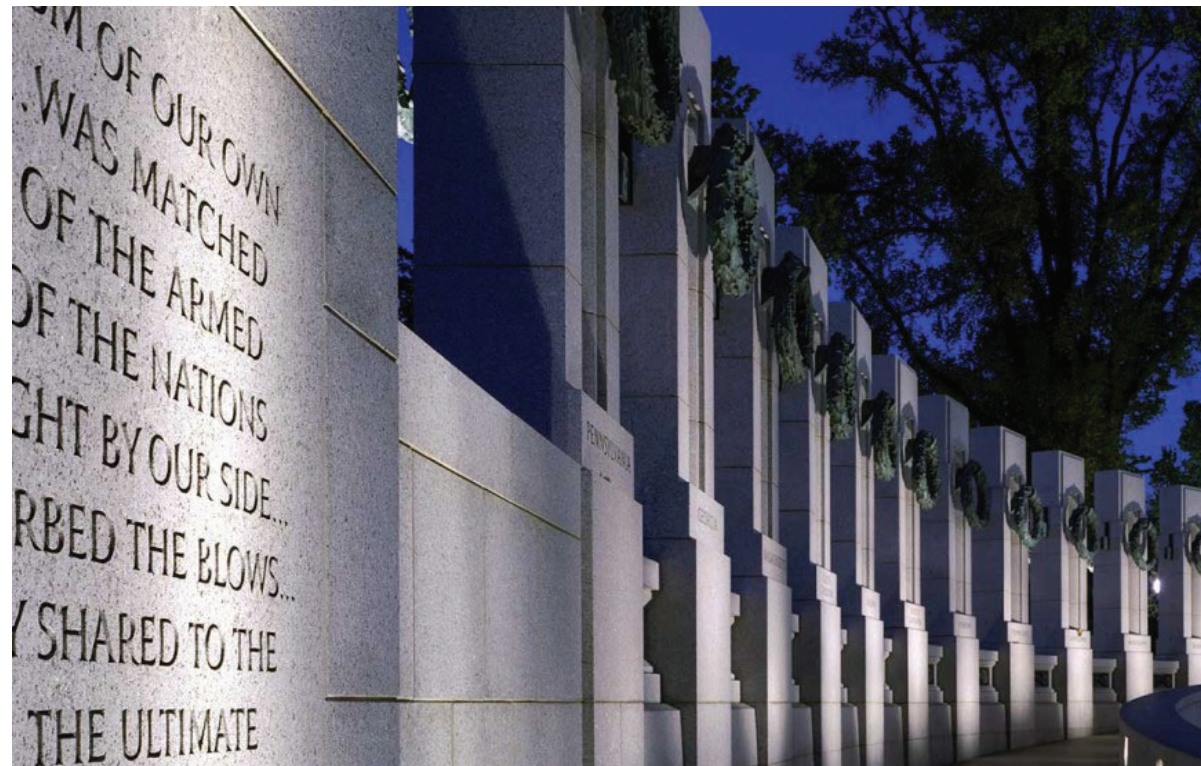
Animate the Groundplane  
Washing and Downlighting



Highlight Monuments & Historic Elements  
Tall Light Masts with Spots



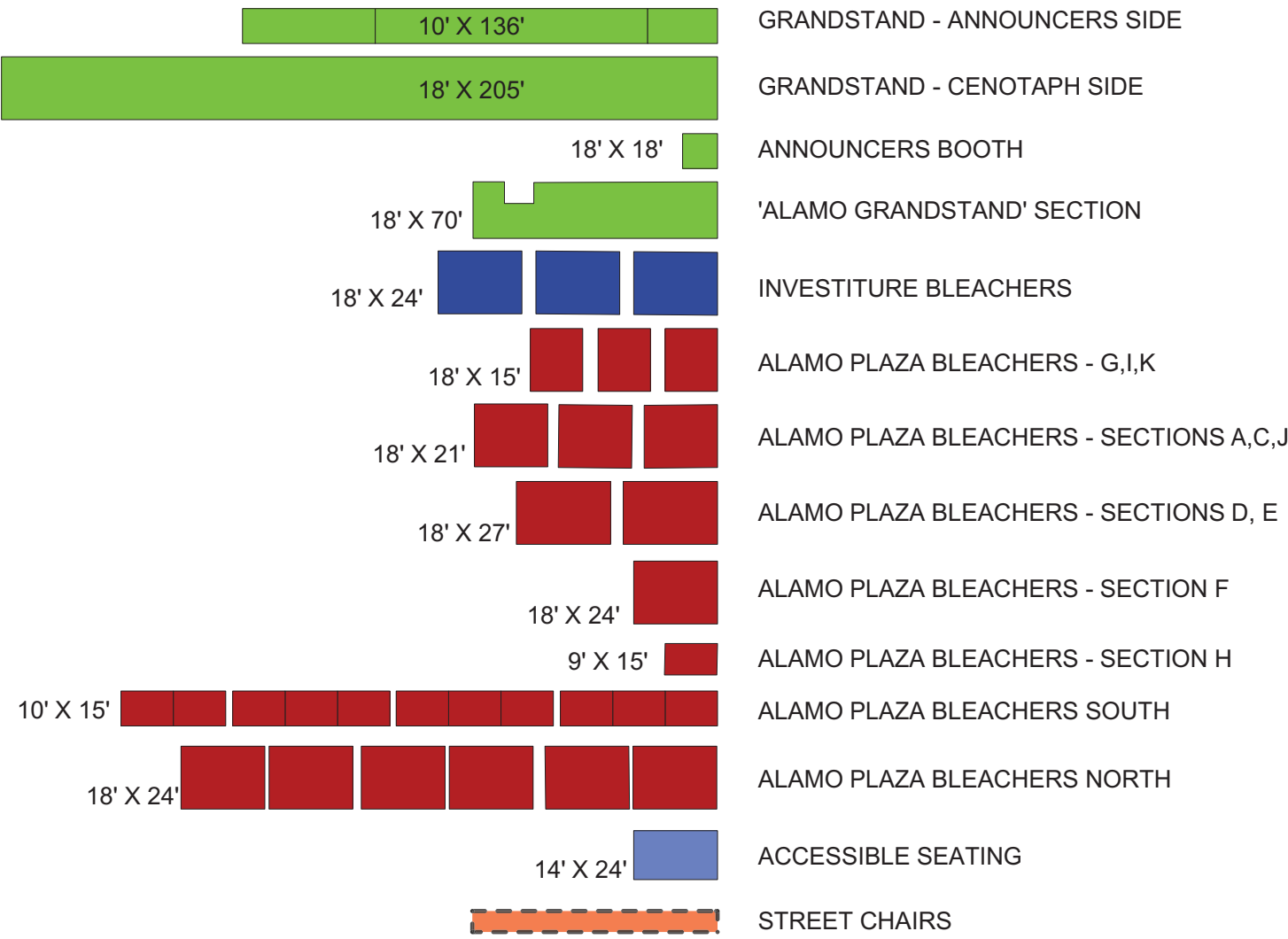
Enable Continuity  
Street and Path Lighting





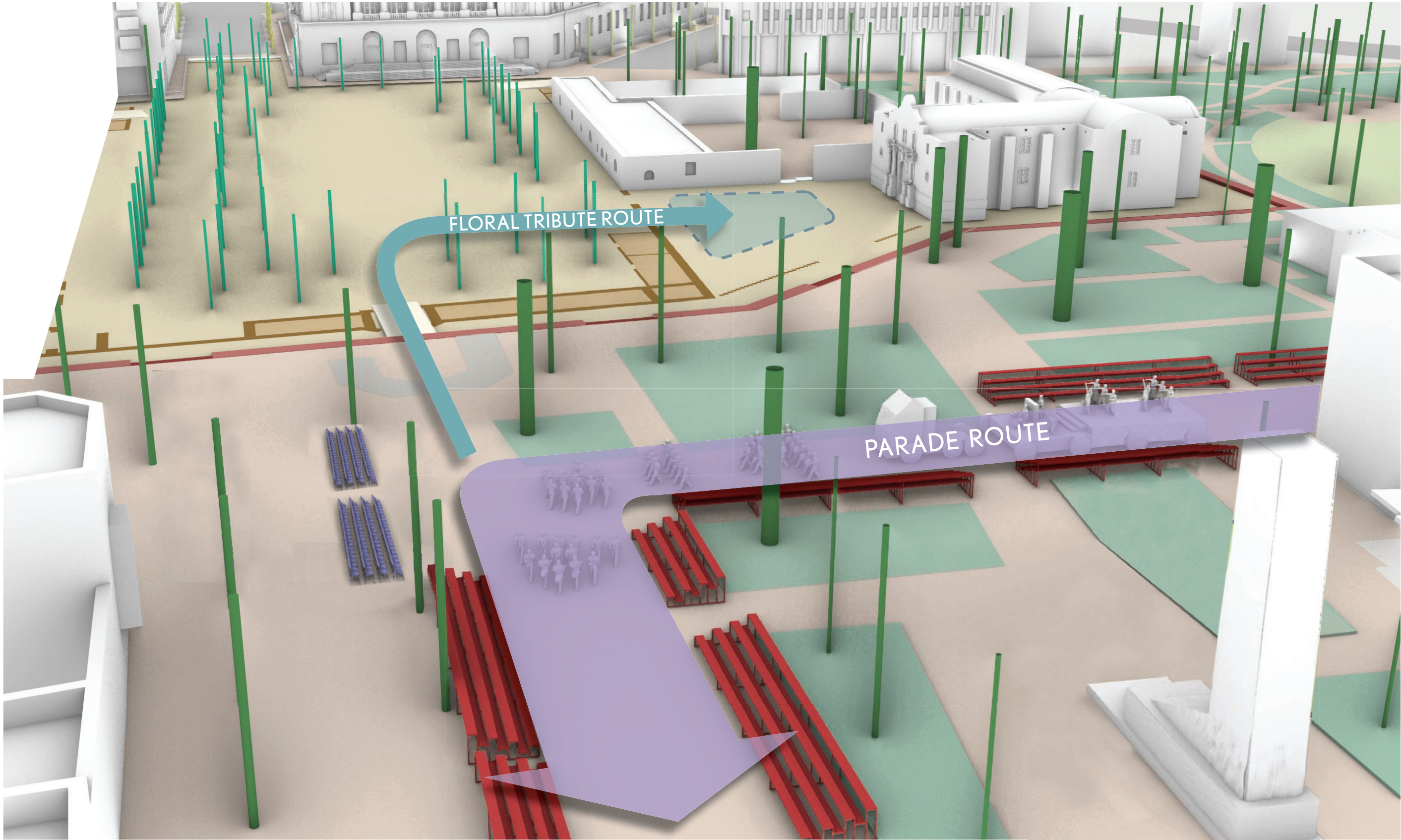
# ALAMO PLAZA

## Parade Route





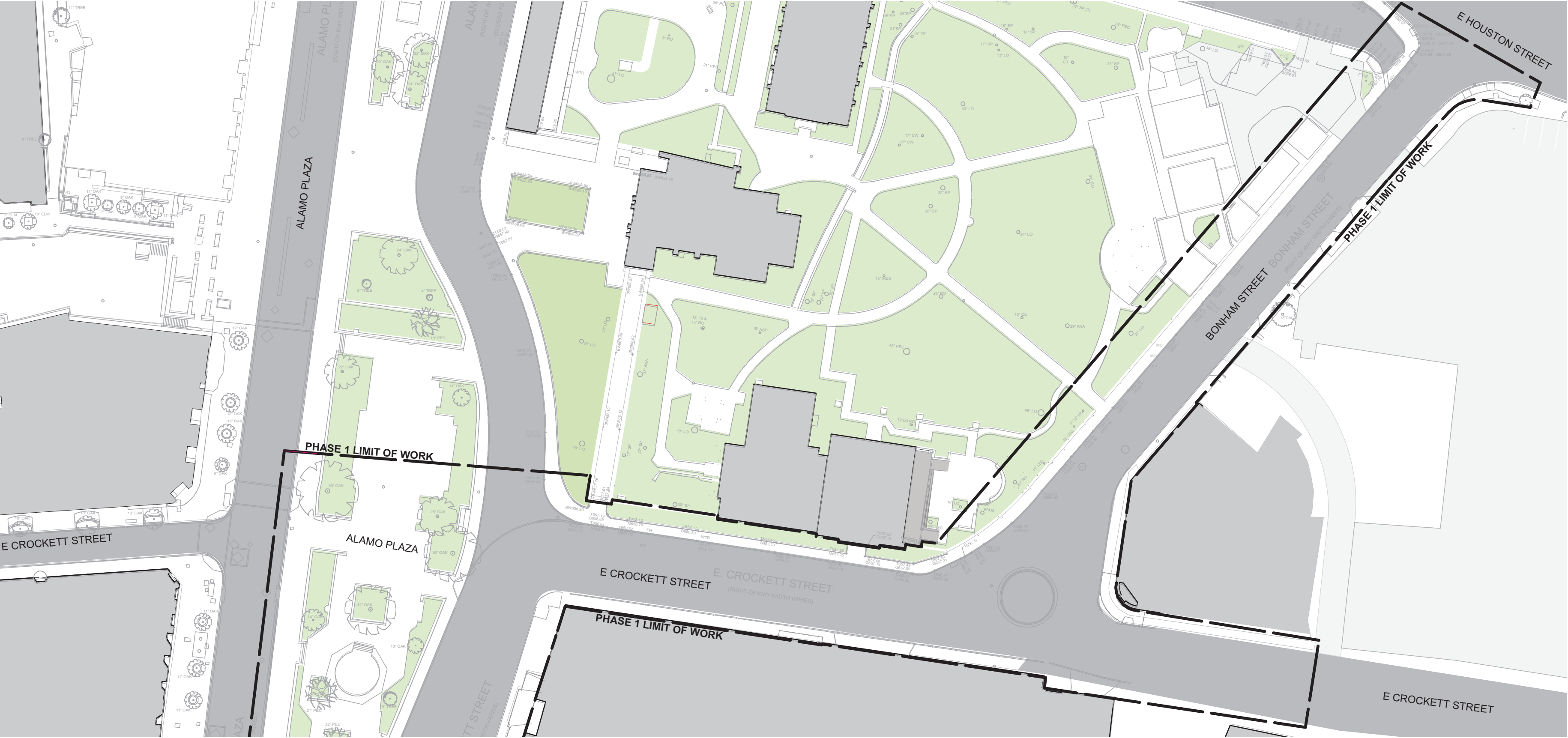
ALAMO PLAZA  
Ceremonial Zone





# BONHAM STREET

## Existing Conditions





# BONHAM STREET

Plaza Extension





BONHAM STREET

Section





ALAMO PLAZA  
Plaza Extension





# ALAMO PLAZA

## Plaza Extension





# ALAMO PLAZA

## Plaza Extension





# ALAMO PLAZA

## Phase 1 Aerial View





ALAMO PLAZA  
Long-Term Plan





# ALAMO PLAZA

## Long-Term Plan





ALAMO PLAZA  
Phase 1 Scope Boundary





END



# TREE CANOPY

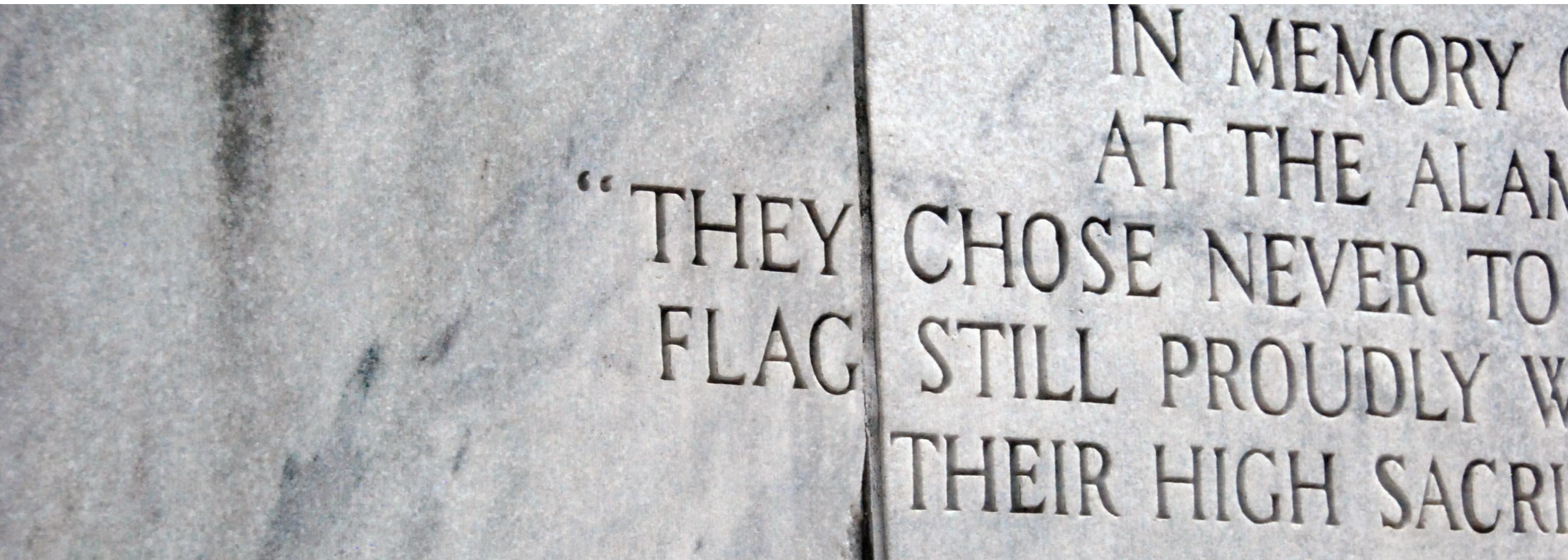
Size at Time of Planting



NATIONAL SEPTEMBER 11TH MEMORIAL & MUSEUM, NEW YORK CITY







November 2019

# Cenotaph Restoration

Alamo Trust + HKS Architects + CVM



# CVM Overview

CVM is a multi-faceted company that includes engineers, architects and scientists

*Integration of disciplines*

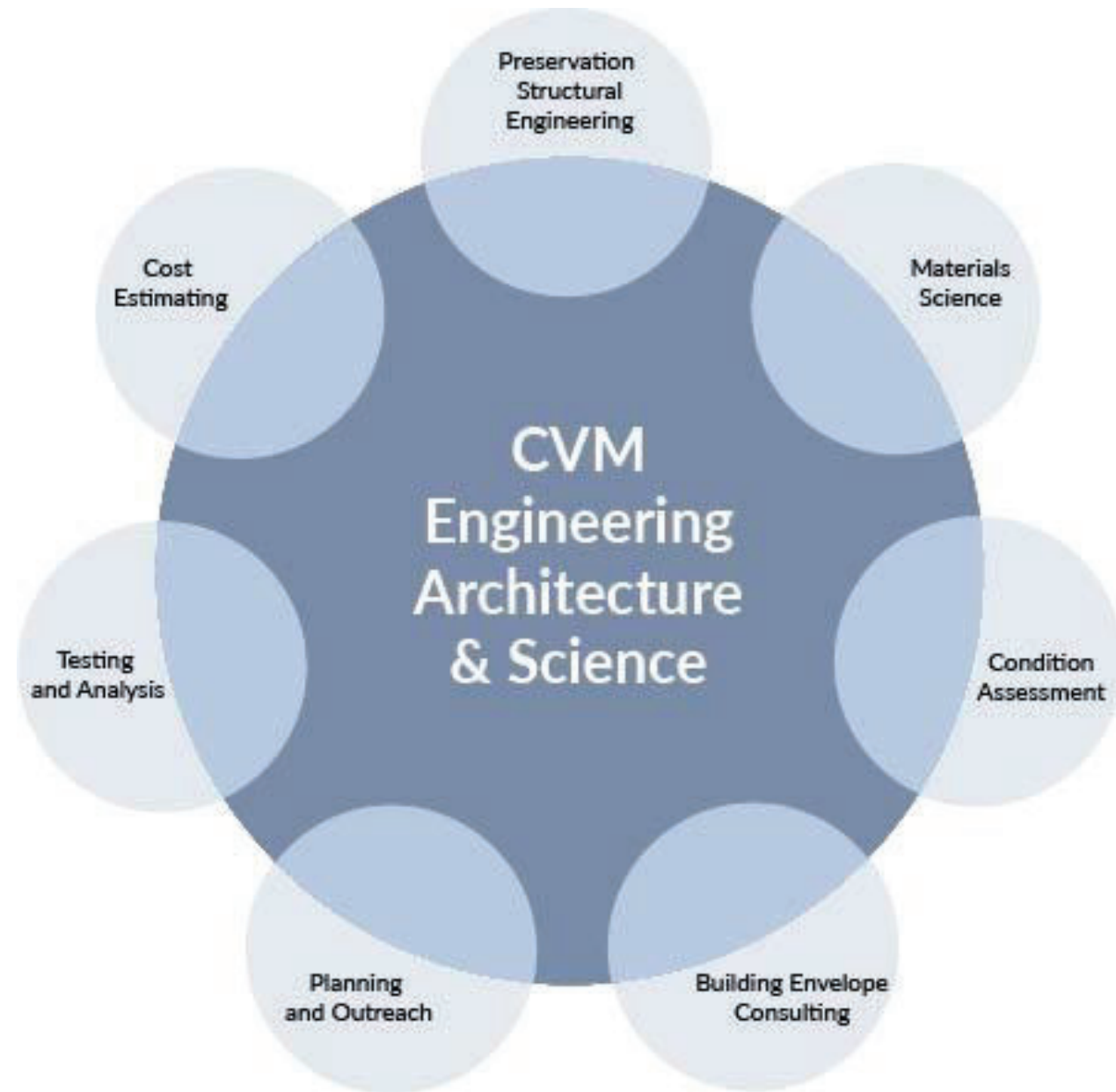
*Process-driven*

*Broad and deep*

*Collective experience*

*Analysis, thought, design*

*Economically responsible*





# CVM Capabilities

Historic Preservation

Materials Science & Conservation

Testing & Analysis

New Design & Structural  
Rehabilitation





# Dilworth Plaza Philadelphia

Historic Place

Multiple teams

Public site



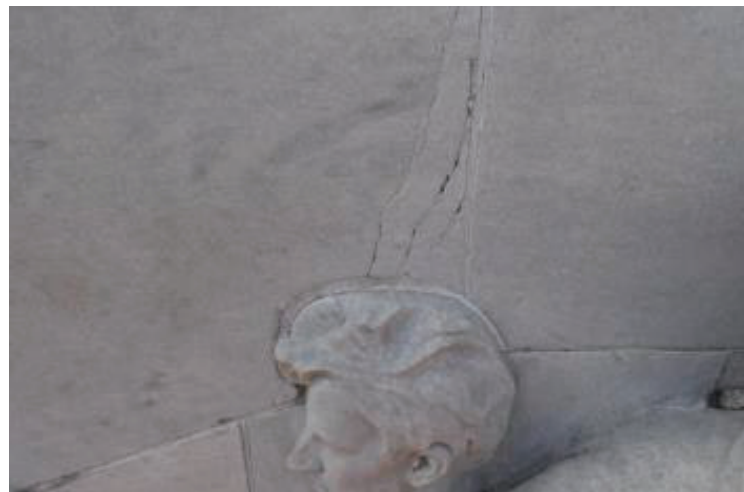


# What is the Cenotaph physically?

Stone Elements

Carved Stone

Concrete Superstructure



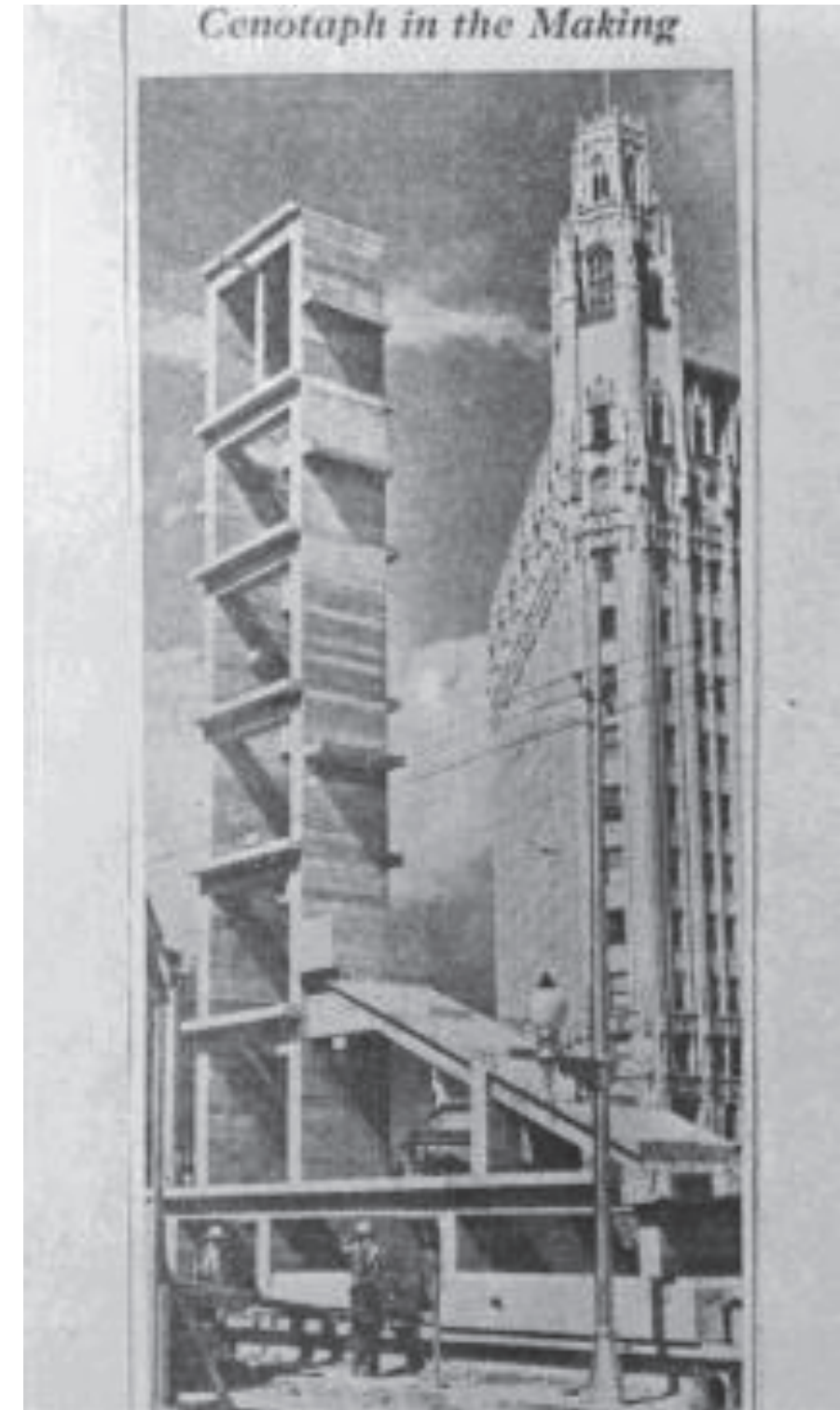


# What is the Cenotaph physically?

Stone Elements

Carved Stone

Concrete Superstructure



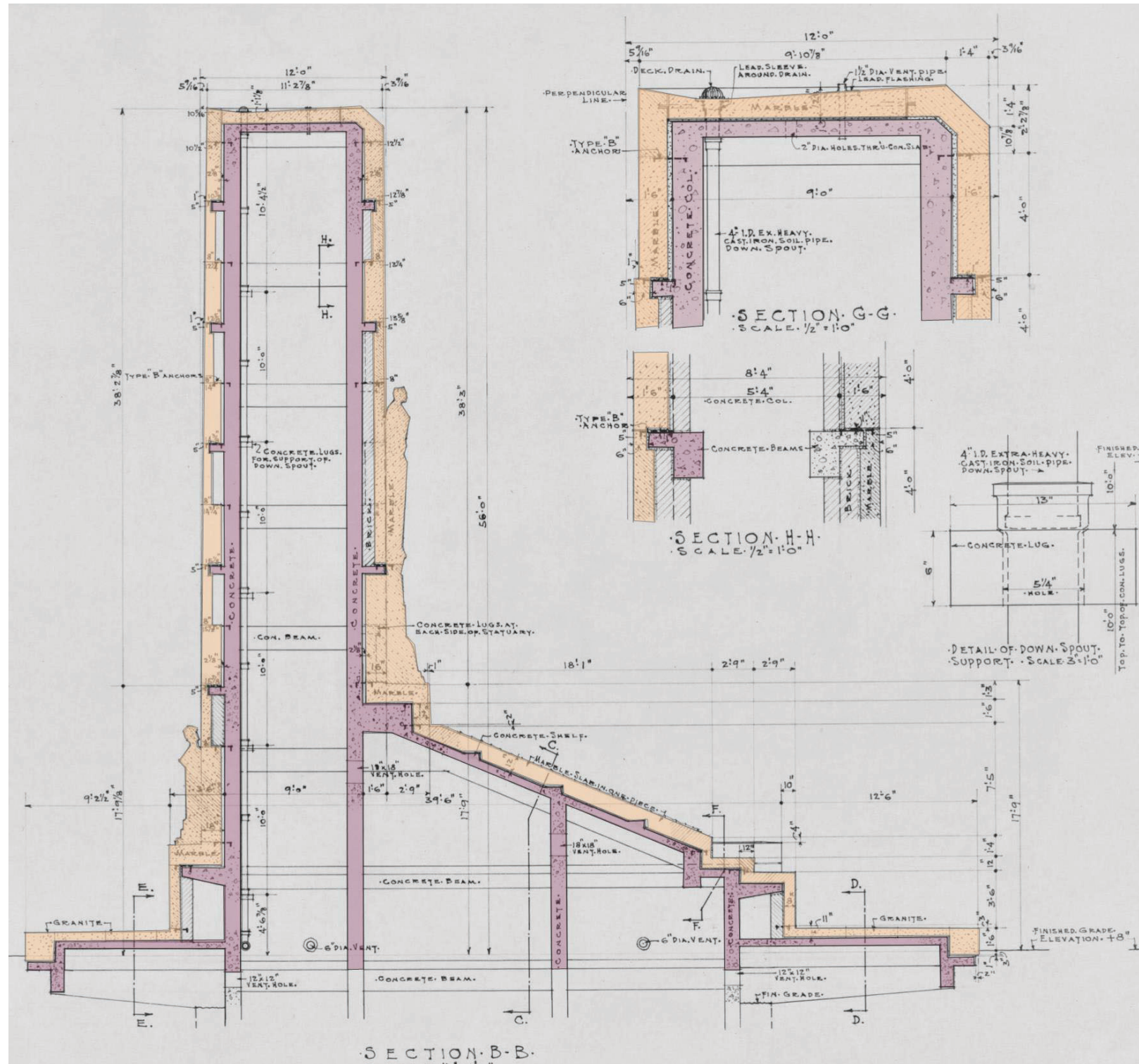


# What is the Cenotaph physically?

## Stone Elements

## Carved Stone

## Concrete Superstructure

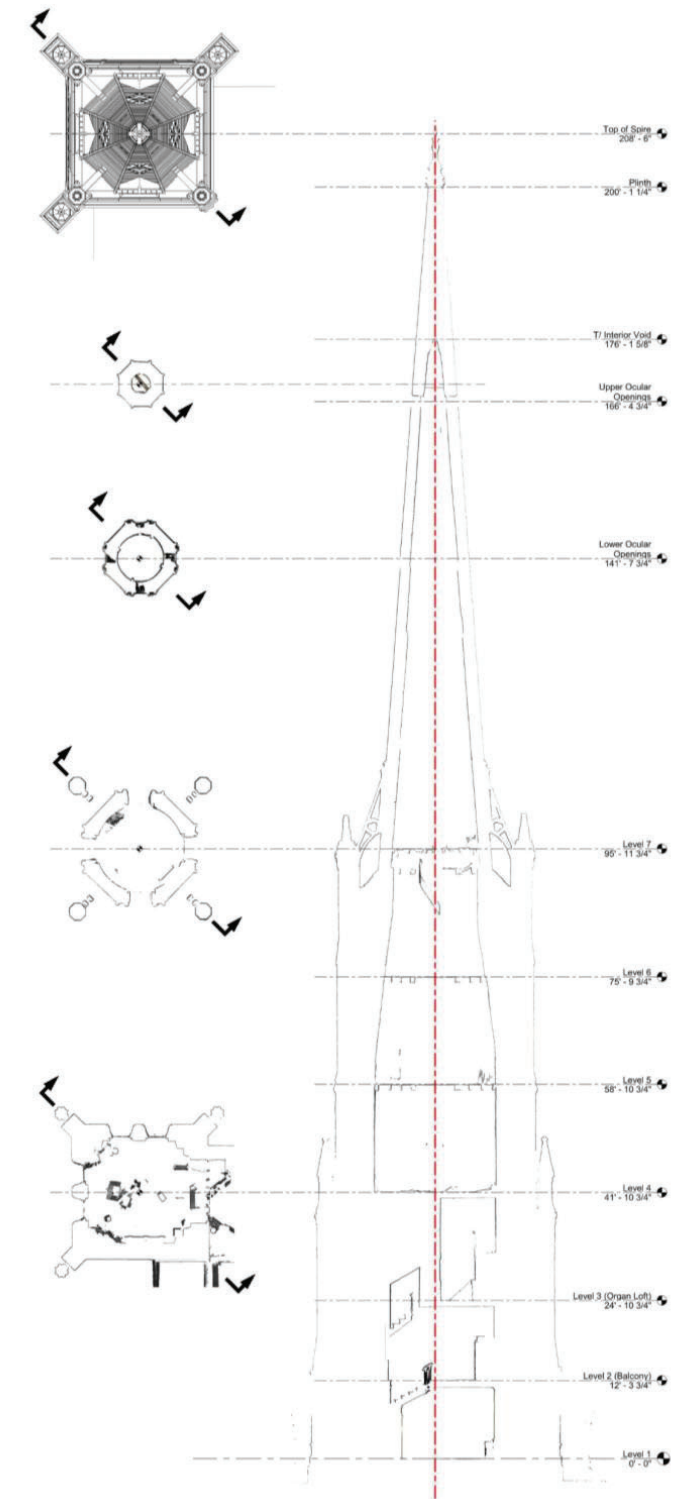
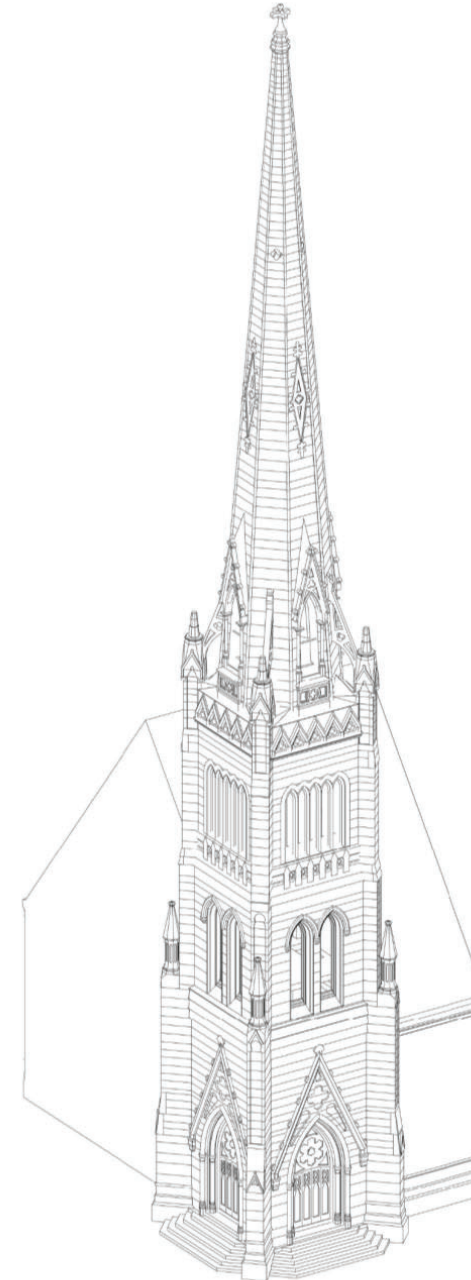




# Arch Street Methodist

1860s - Gothic revival masonry

Laser Scan, Point Cloud,  
Modeling & Analyses





# Arch Street Methodist

1860s - Gothic revival masonry

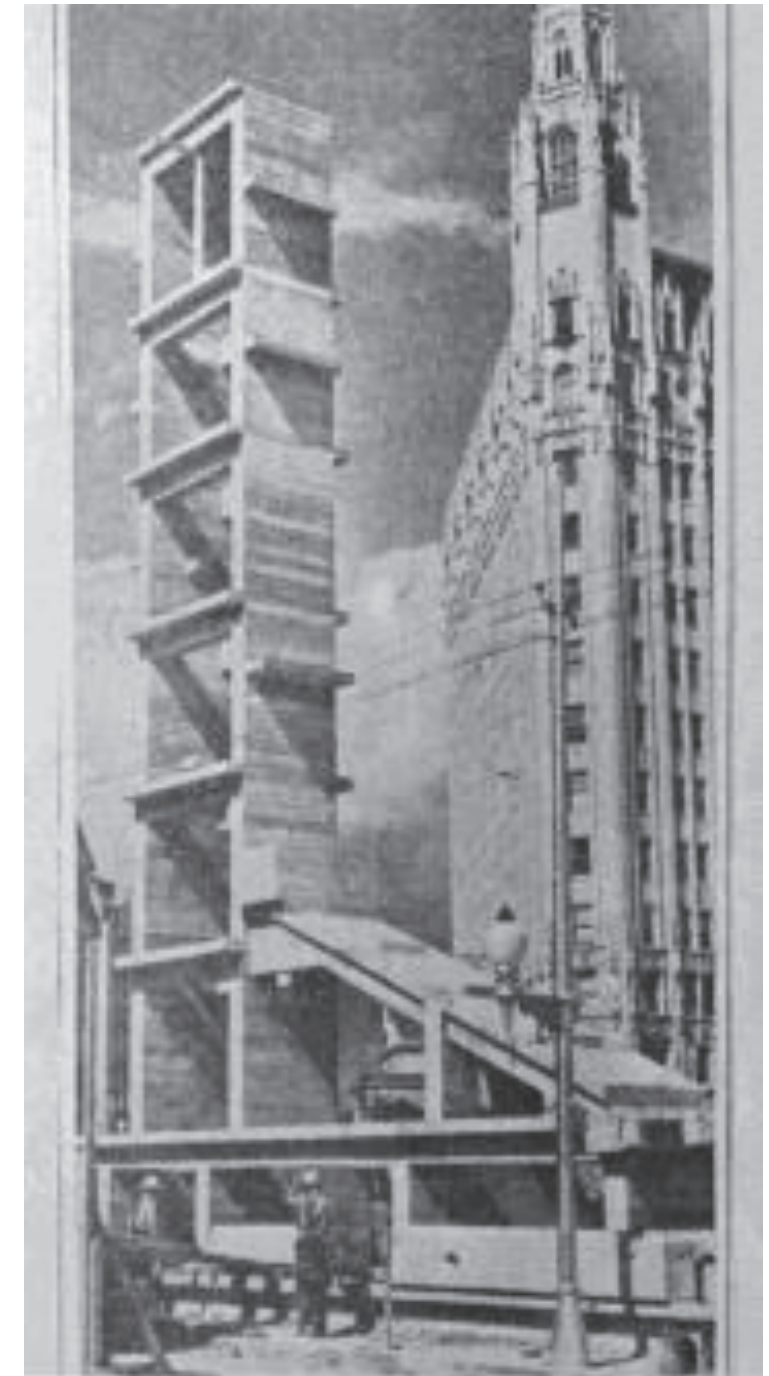
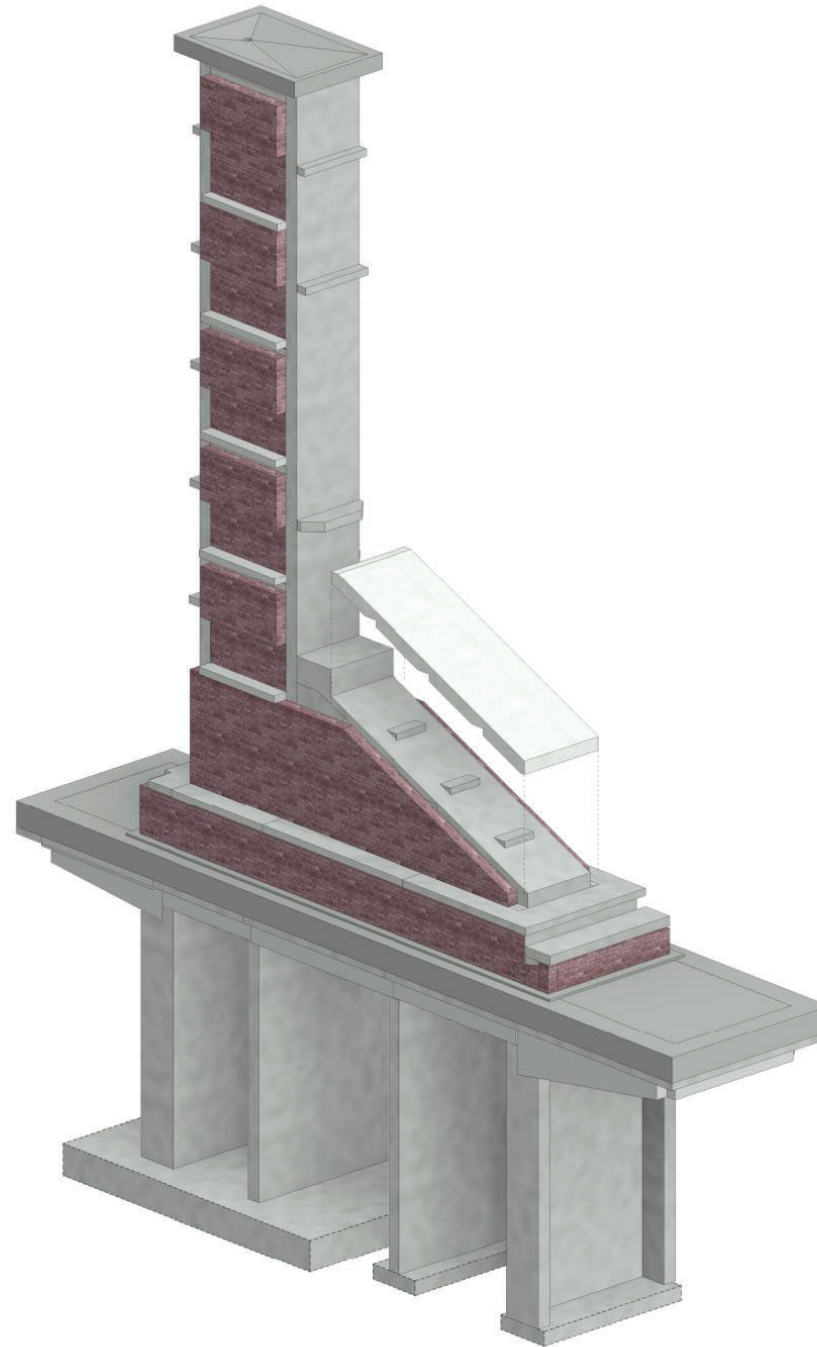
Laser Scan, Point Cloud & Drones





# Modeling the Cenotaph

REVIT model  
Existing drawings  
Modified following 3D Scan





**Why do we have  
to take it apart?**





# Rigging Challenges



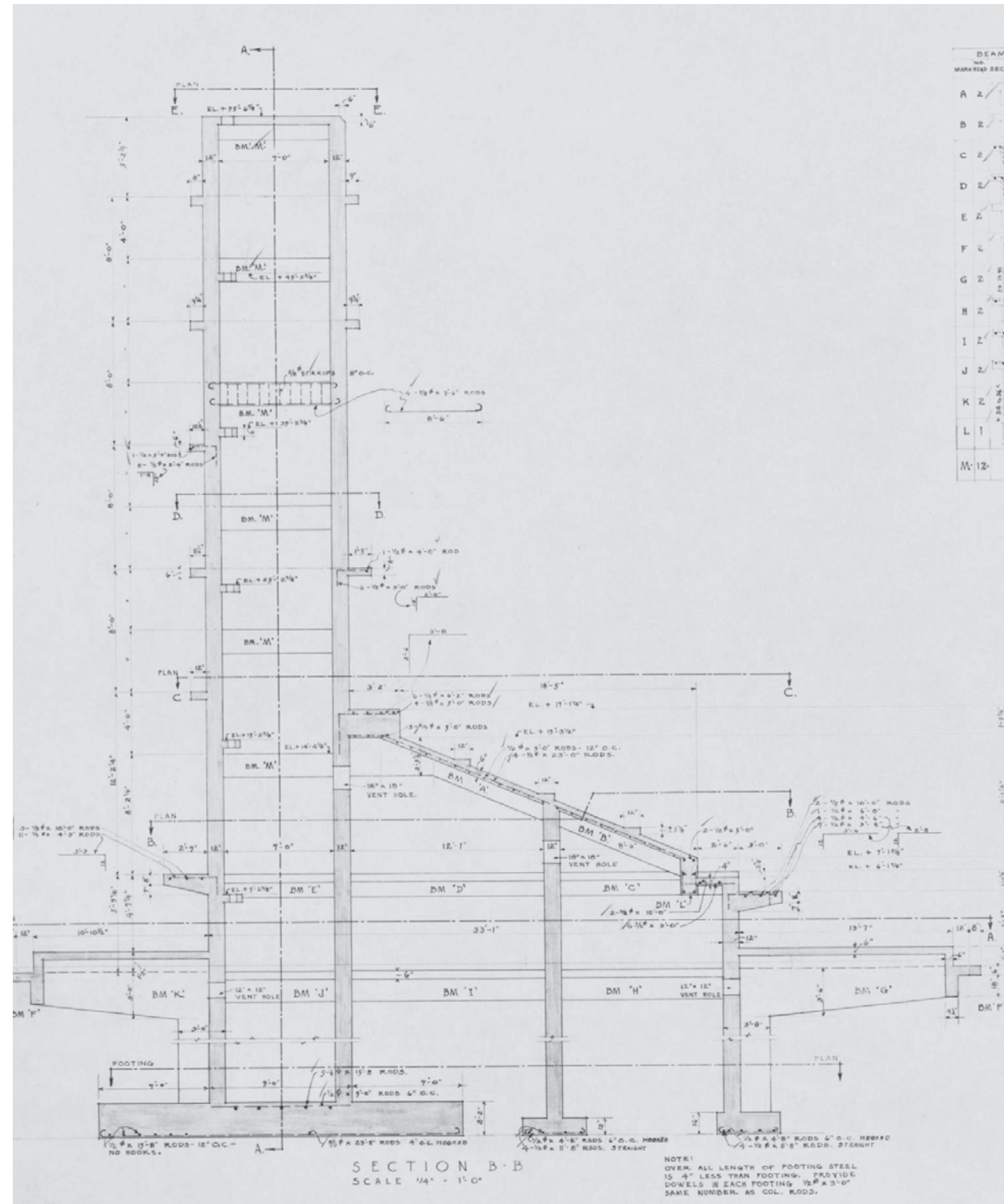


# Why conserve on site and in public?





# Why a new superstructure?





CVM

Thank you





# CENOTAPH INTERPRETATION

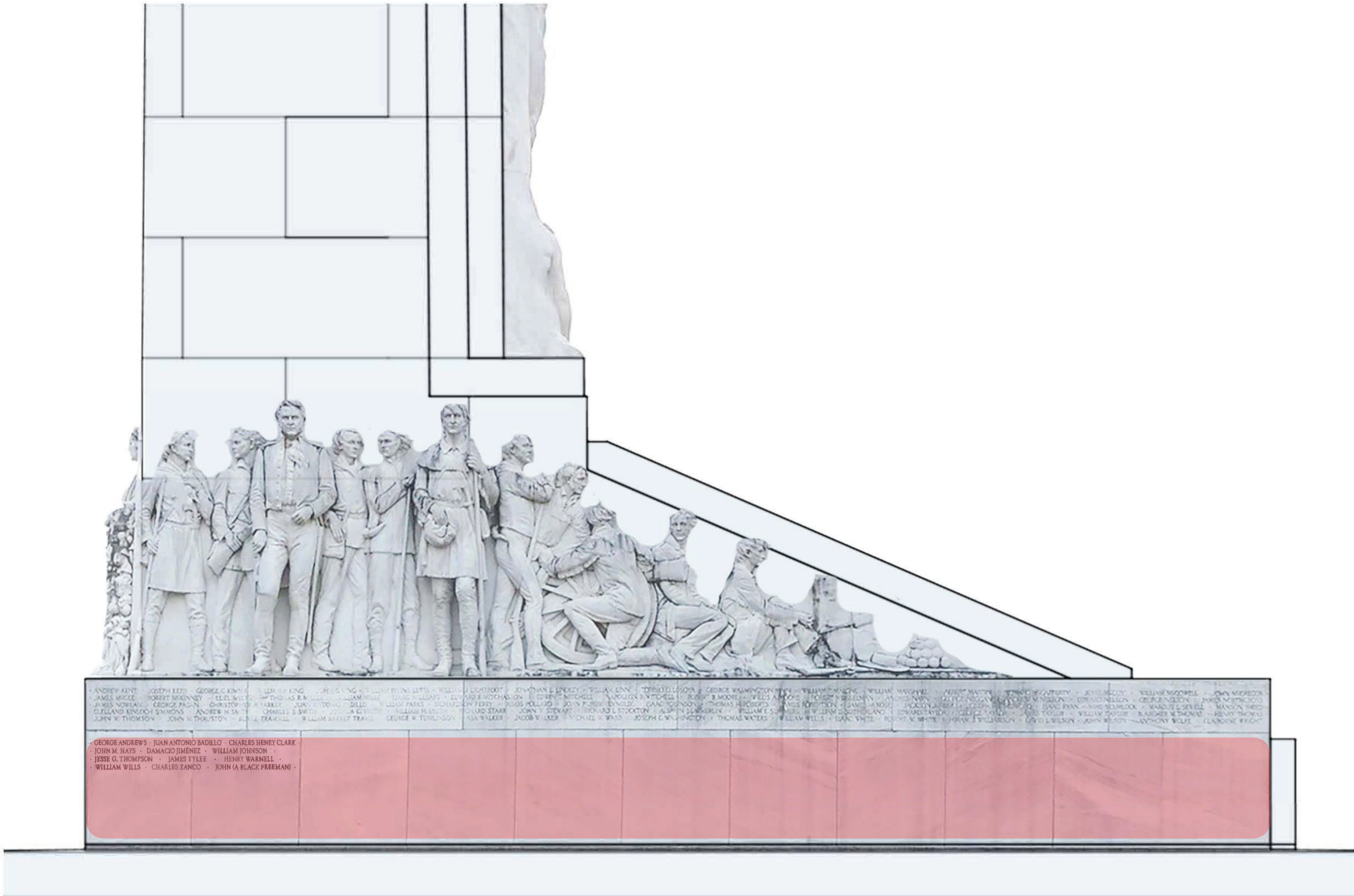
## Interpretive Signage

1. Cenotaph Additional Names
2. Phase I = Cenotaph Interpretive Strategy and Content
3. Future Phases = Civic Plaza Interpretive Strategy and Content



## CENOTAPH INTERPRETATION

## Alamo Defenders - Additional Names



- No revisions to existing sculptures
- Add names to marble base
- Supplemental interpretive panels?
- Final design TBD



# CENOTAPH INTERPRETATION

## Interpretive Signage

### Interpretive Buckets

**The Defenders**  
People continue to research the Alamo, and they occasionally discover the names of previously un- known defenders.

**Artistry**  
The Cenotaph is memorial art. Explore the people that made the Cenotaph, and the messages they wanted to convey.

### Content Summary

**Panel 1**  
  
The first panel’s text explains the Cenotaph’s list of Defenders and the research that went into verifying their identity, including Dr. Amelia William’s work.

**Panel 2**  
  
This interpretive describes Pompeo Coppini and Waldine Tauch’s role in creating the Cenotaph while examining the sculptural elements they created.

**Panel 3**  
  
The final panel examines the work of Charleton Adams and Frank Drought while exploring the decisions they made to create a cenotaph, rather than another style of memorial.



# CENOTAPH INTERPRETATION

Interpretive Signage

Location 1



Location 2



Location 3





# CENOTAPH INTERPRETATION

Interpretive Content

Cenotaph Interpretation = Phase 1

Additional Alamo Interpretation within Civic Plaza = Phase 2

- Journey to the Alamo – South Gate
- Santa Anna Troop Positions
- El Camino Real
- Other ???

