

HISTORIC AND DESIGN REVIEW COMMISSION

July 15, 2020

HDRC CASE NO: 2020-288
COMMON NAME: Comanche Lookout Park
ADDRESS: 15551 NACOGDOCHES RD
LEGAL DESCRIPTION: NCB 15832 BLK LOT P-4C
ZONING: R-6
CITY COUNCIL DIST.: 10
APPLICANT: Jordyn Patrias/City of San Antonio
OWNER: CITY OF SAN ANTONIO
TYPE OF WORK: Public art installation
APPLICATION RECEIVED: June 15, 2020
60-DAY REVIEW: Not applicable due to City Council Emergency Orders
CASE MANAGER: Rachel Rettaliata
REQUEST:

The applicant is requesting a Certificate of Appropriateness for approval to install public art at Comanche Lookout Park.

APPLICABLE CITATIONS:

UDC Section 35-450. General Rules.

(a)Area of Jurisdiction. A certificate of appropriateness is required and shall be secured by a party prior to the issuance of a permit from the department of planning and development services before said party will be allowed to undertake activities affecting a designated historic landmark, property within a designated historic district, a state archaeological landmark, a recorded Texas historical landmark, property within a National Register Historic District, property listed on the National Register of Historic Places, a National Historic Landmark, property within the river improvement overlay district, public property, public rights-of-way, or public art.

UDC Sec. 35-641. - Design Considerations for Historic and Design Review Commission Recommendations.

In reviewing an application, the historic and design review commission shall be aware of the importance of attempting to find a way to meet the current needs of the City of San Antonio, lessee or licensee of public property. The historic and design review commission shall also recognize the importance of recommending approval of plans that will be reasonable to implement. The best urban design standards possible can and should be employed with public property including buildings and facilities, parks and open spaces, and the public right-of-way. Design and construction on public property should employ such standards because the use of public monies for design and construction is a public trust. Public commitment to quality design should encourage better design by the private sector. Finally, using such design standards for public property improves the identity and the quality of life of the surrounding neighborhoods.

UDC Sec 35-642. – New Construction of Buildings and Facilities:

In considering whether to recommend approval or disapproval of a certificate, the historic and design review commission shall be guided by the following design considerations. These are not intended to restrict imagination, innovation or variety, but rather to assist in focusing on design principles, which can result in creative solutions that will enhance the city and its neighborhoods. Good and original design solutions that meet the individual requirements of a specific site or neighborhood are encouraged and welcomed.

(a) Site and Setting.

- (1) Building sites should be planned to take into consideration existing natural climatic and topographical features. The intrusive leveling of the site should be avoided. Climatic factors such as sun, wind, and temperature should become an integral part of the design to encourage design of site-specific facilities which reinforces the individual identity of a neighborhood and promotes energy efficient facilities.
- (2) Special consideration should be given to maintain existing urban design characteristics, such as setbacks, building heights, streetscapes, pedestrian movement, and traffic flow. Building placement should enhance or create focal points and views. Continuity of scale and orientation shall be emphasized.
- (3) Accessibility from streets should be designed to accommodate safe pedestrian movement as well as

vehicular traffic. Where possible, parking areas should be screened from view from the public right-of-way by attractive fences, berms, plantings or other means.

(4) Historically significant aspects of the site shall be identified and if possible incorporated into the site design. Historic relationships between buildings, such as plazas or open spaces, boulevards or axial relationships should be maintained.

FINDINGS:

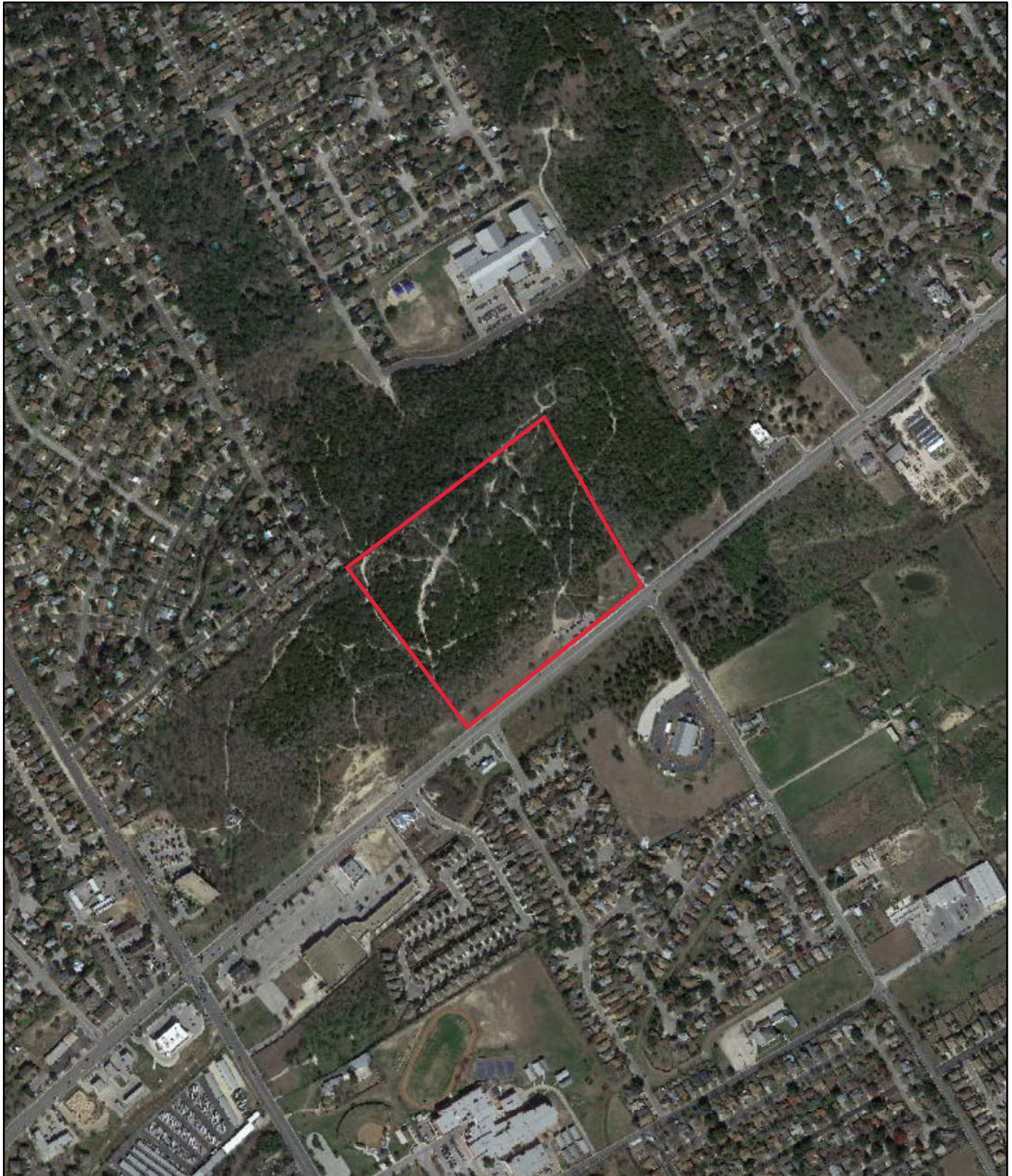
- a. The property located at 15551 Nacogdoches is commonly known as Comanche Lookout Park. As part of the 2017 Bond Program, the Department of Arts & Culture has identified Comanche Lookout Park as a site of opportunity for public art. The Department of Arts & Culture has collaborated with artists Carlos Cortes and Doroteo Garza on the proposed project. The site for the public art program is located on the south end of the top of the hill. The proposed central benches will face the south and the location will be visible from the public right-of-way on Nacogdoches. The site will become representative of a welcoming space inviting interaction and respite after a long hike through Comanche Lookout Park.
- b. PUBLIC ART: BENCHES – The applicant has proposed to install three (3) benches as part of the public art program. The two side benches will be made from reinforced concrete meant to look like stone and wood. The two side benches will be 5 feet long, 4 feet deep, and 4 feet tall. The central bench will be double sided and constructed from reinforced concrete made to look like stone. The bench will be 6 feet long, 6 feet wide, and 4 feet tall. The three benches will take the place of pre-existing benches on the site and will be set into a pre-existing concrete pad to mitigate any further archaeological disruption on the site. The benches meet the 3.5 feet clearance required for ADA accessibility. Both planters will be made from reinforced concrete. Staff finds the proposal appropriate.
- c. PUBLIC ART: PLANTERS – The applicant has proposed to install planters as part of the public art program. The first planter is standard pottery shape and is proposed to be 3 feet wide and 3 feet tall. The second planter will be an abstract shape referencing the peyote cacti bud and is proposed at 4 feet wide and 3 feet tall. The planters will be placed on the soil next to each of the side benches. The artwork will feature integral coloring mixed with the concrete. They will feature a red/brown, green, and yellow-orange coloring. The coloring of all the artwork components will be natural and blend into the surrounding per the community engagement survey results. Staff finds the proposal generally consistent with the UDC.
- d. PUBLIC ART: MONUMENT – The applicant has proposed a monument as part of the public art program. The monument will be created from reinforced concrete meant to look like stone. The base will be about 4 feet wide, 3 feet deep, and 7.9 feet tall. The monument will be surrounded by faux stone concrete with concrete fill for support. Staff finds the proposal consistent with the UDC.
- e. SIGNAGE – The applicant has proposed comprehensive signage discussing the symbolism used, offering an education component on the importance of Native American culture, ceremony, and religion. The applicant has not submitted a comprehensive signage plan to staff for review. Staff finds that the applicant should submit signage plans to staff for review and approval prior to the installation of any new signage.
- f. ARCHAEOLOGY – The project shall comply with all federal, state, and local laws, rules, and regulations regarding archaeology, as applicable.

RECOMMENDATION:

Staff recommends approval based on findings a through f with the following stipulations:

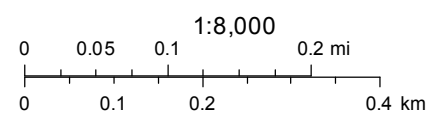
- i. That the applicant submits a comprehensive signage plan to staff for review and approval prior to the installation of any new signage.
- ii. ARCHAEOLOGY – The project shall comply with all federal, state, and local laws, rules, and regulations regarding archaeology, as applicable.

City of San Antonio One Stop



June 30, 2020

— User drawn lines





CITY OF SAN ANTONIO
**DEPARTMENT OF
ARTS & CULTURE**



Comanche Lookout Park Public Art Opportunity Final Design Review

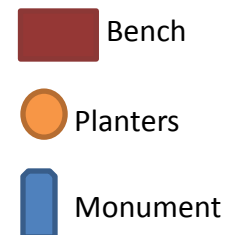
4/28/2020

Artwork Site Plan



Site Plan

- The site is located on the south end of the top of the Hill
- The central bench faces to the South
- The location can be seen from Nacogdoches

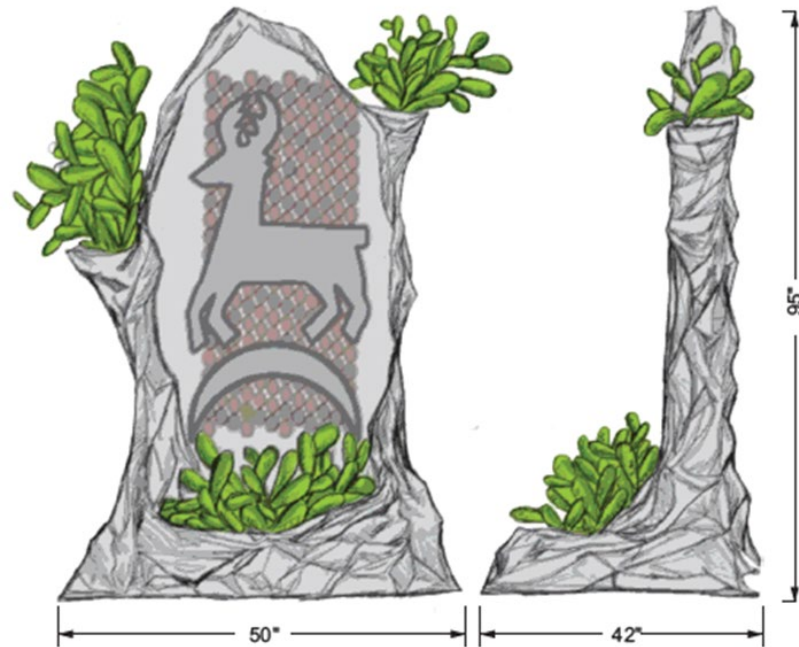


Final Design: Central location facing Nacogdoches

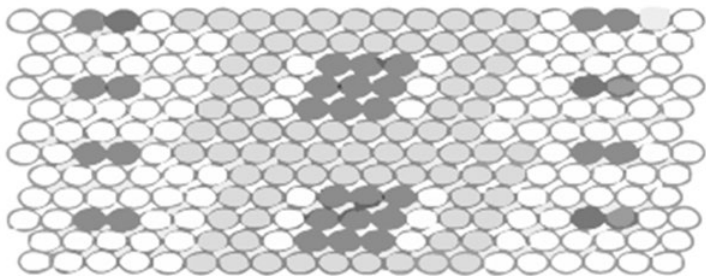


Back of double sided Central Bench, Monument and Planter A facing view

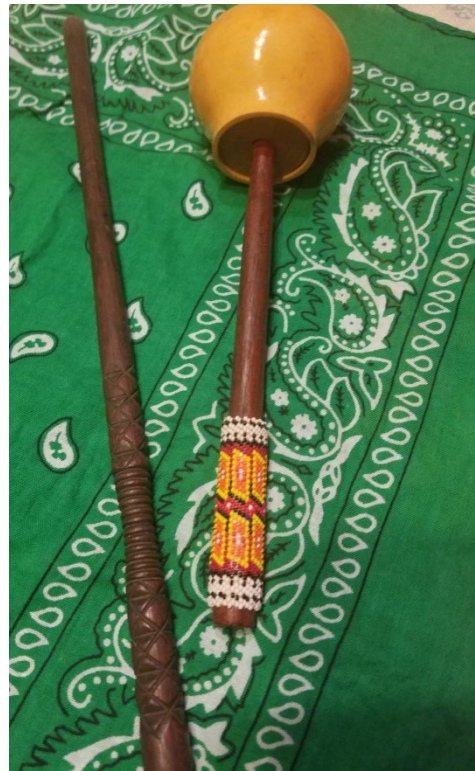
Final Design: Central Monument



Monument



PEYOTE STICH PATTERN



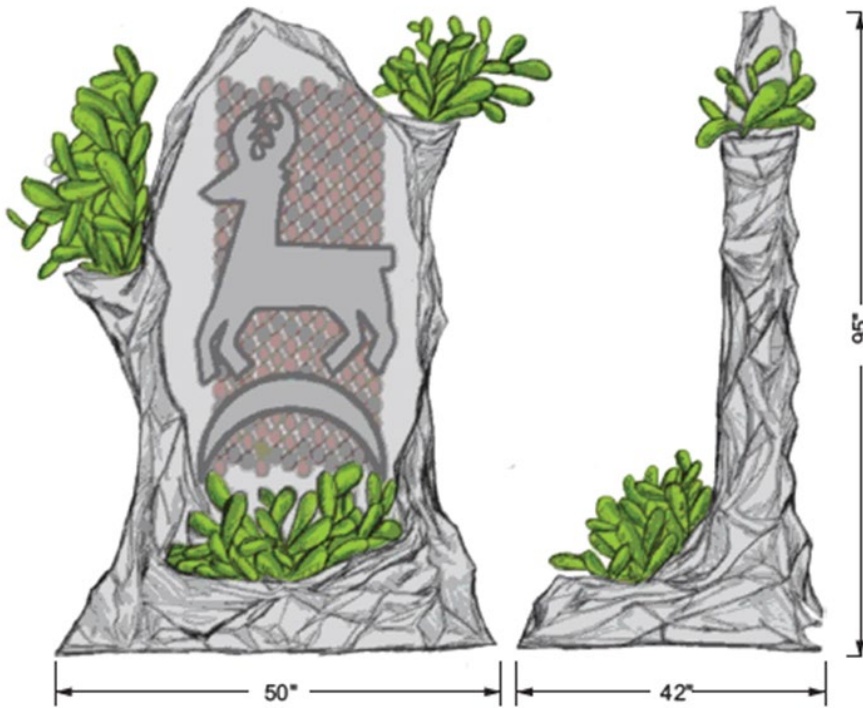
Ceremonial peyote rattles with peyote stitch pattern



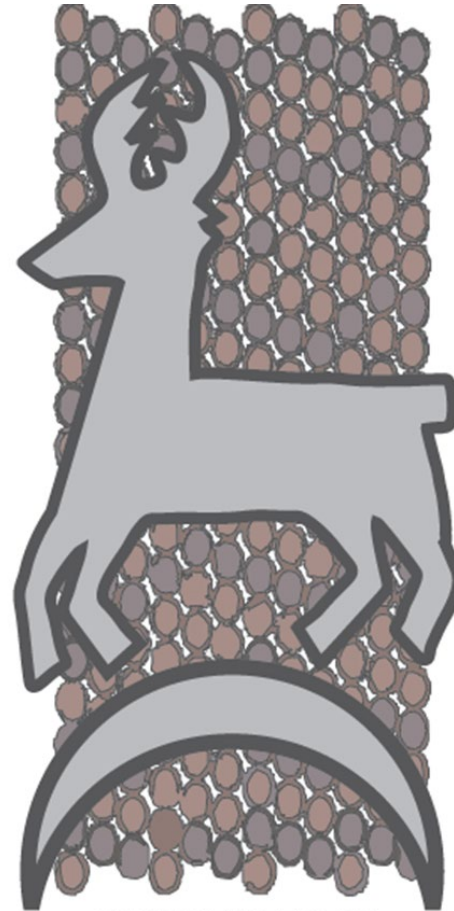
Example of Comanche beadwork



Final Design: Central Monument



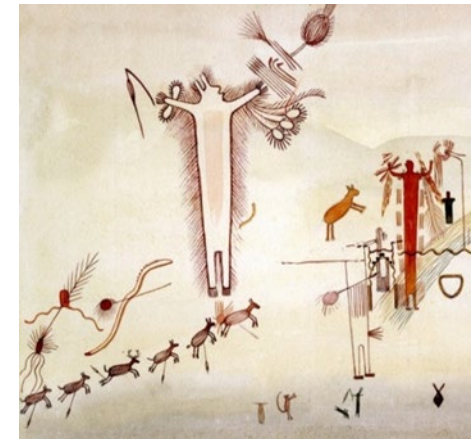
Monument



DEER/ HALF MOON



Hueco Tanks State Park petroglyphs,
near El Paso



Shaman and deer imagery from
Panther cave, near Comstock
(Reproduction)

Final Design: Left Bench and Planter B



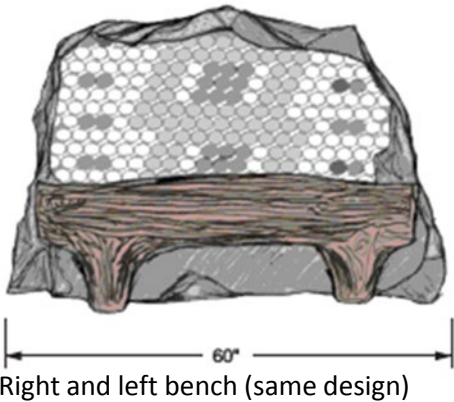
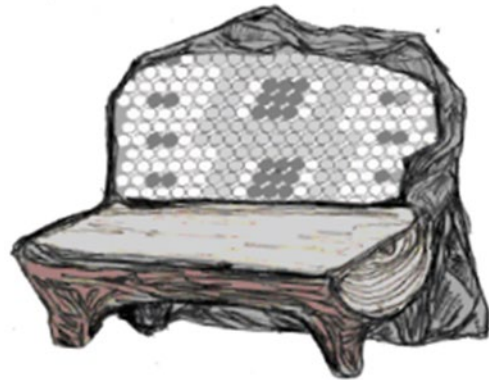
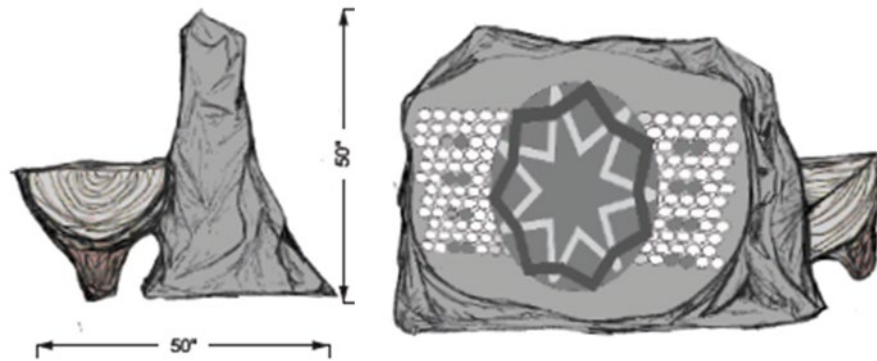
Front of Left Bench and Planter B facing away from view

Final Design: Right Bench



Back of Right Bench facing view

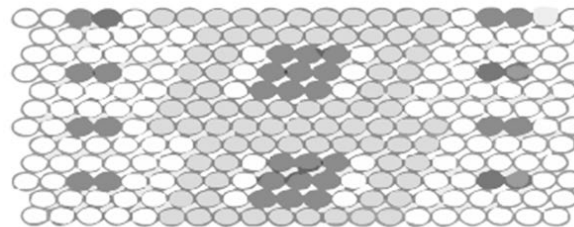
Final Design: Left and Right Bench



Right and left bench (same design)



DRUM TIE PATTERN
MORNING STAR



PEYOTE STICH PATTERN



Star drum tie design

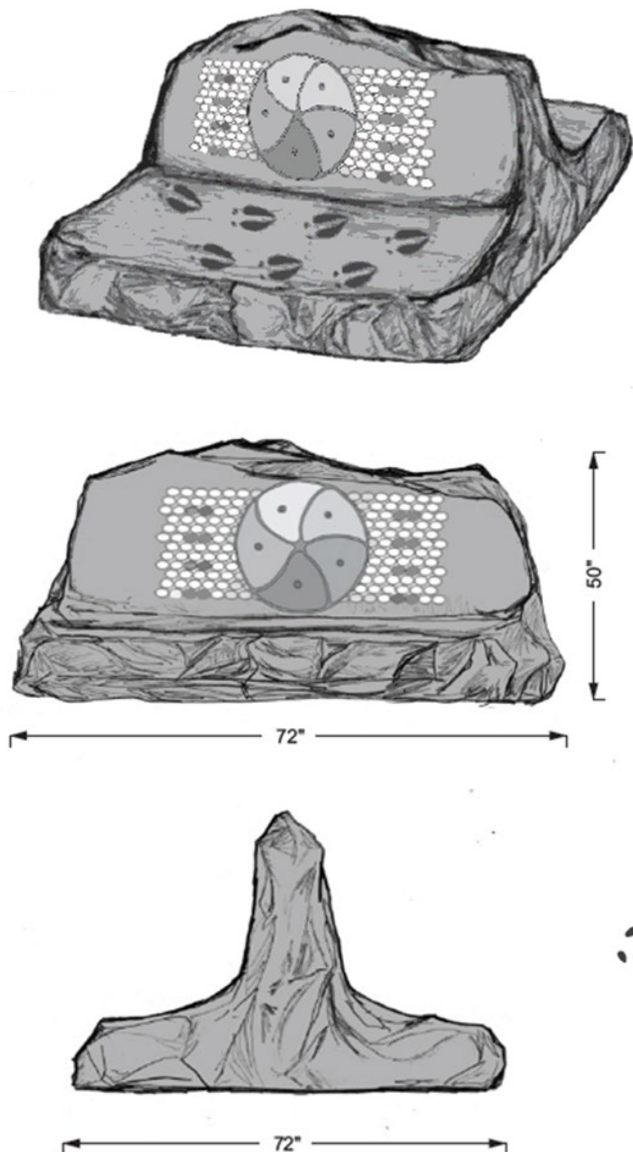


Final Design: Central location facing Nacogdoches

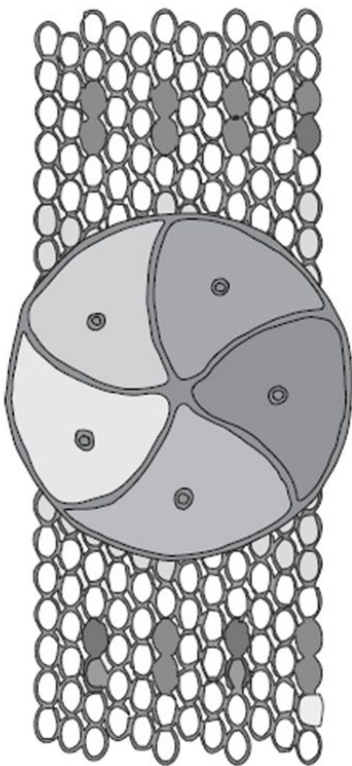


Back of double sided Central Bench and Planter A facing view

Final Design: Central Bench



Central Bench



PEYOTE BUTTON



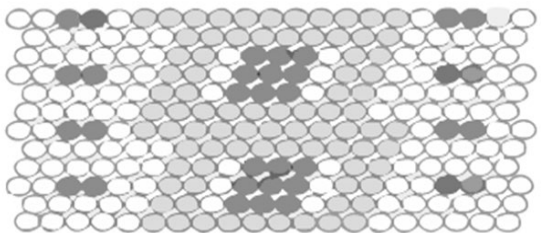
DEER HOOF MOTIF



Peyote



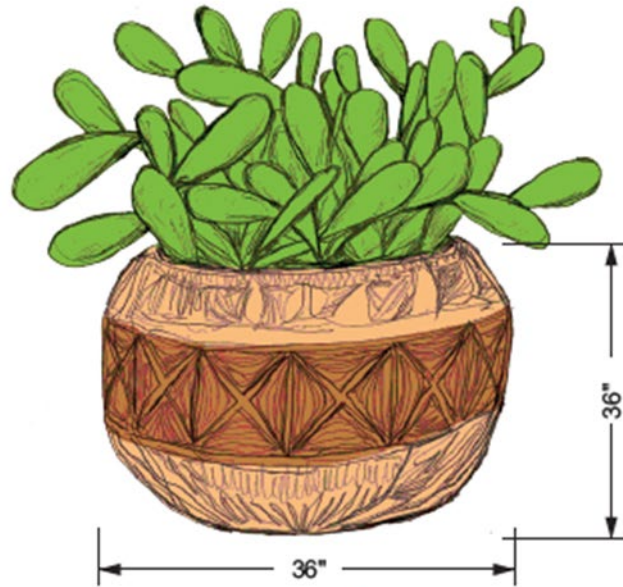
Possible peyote motif at Mission Concepción



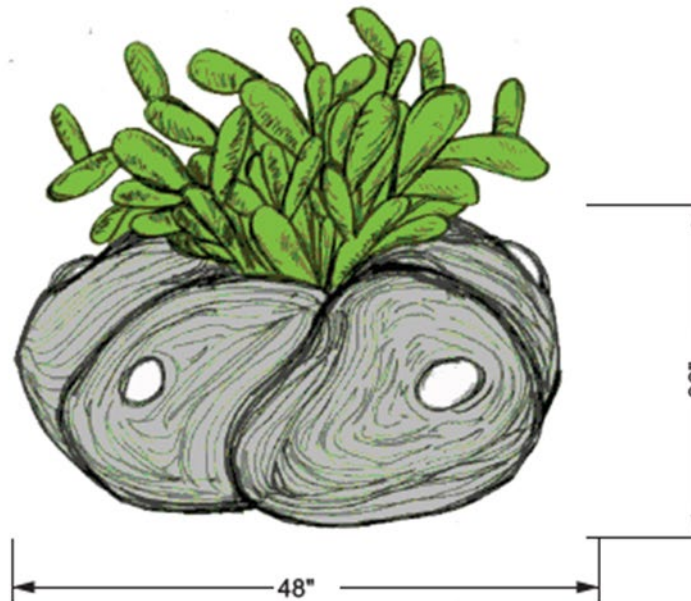
PEYOTE STICH PATTERN

Final Design: Planter A and B

Planter A (next to central bench)



Peyote



Planter B (next to left bench)



Cacti

Sample works



Color sample
(Previous work of Carlos Cortés)



Sample faux stone bench—unknown artist

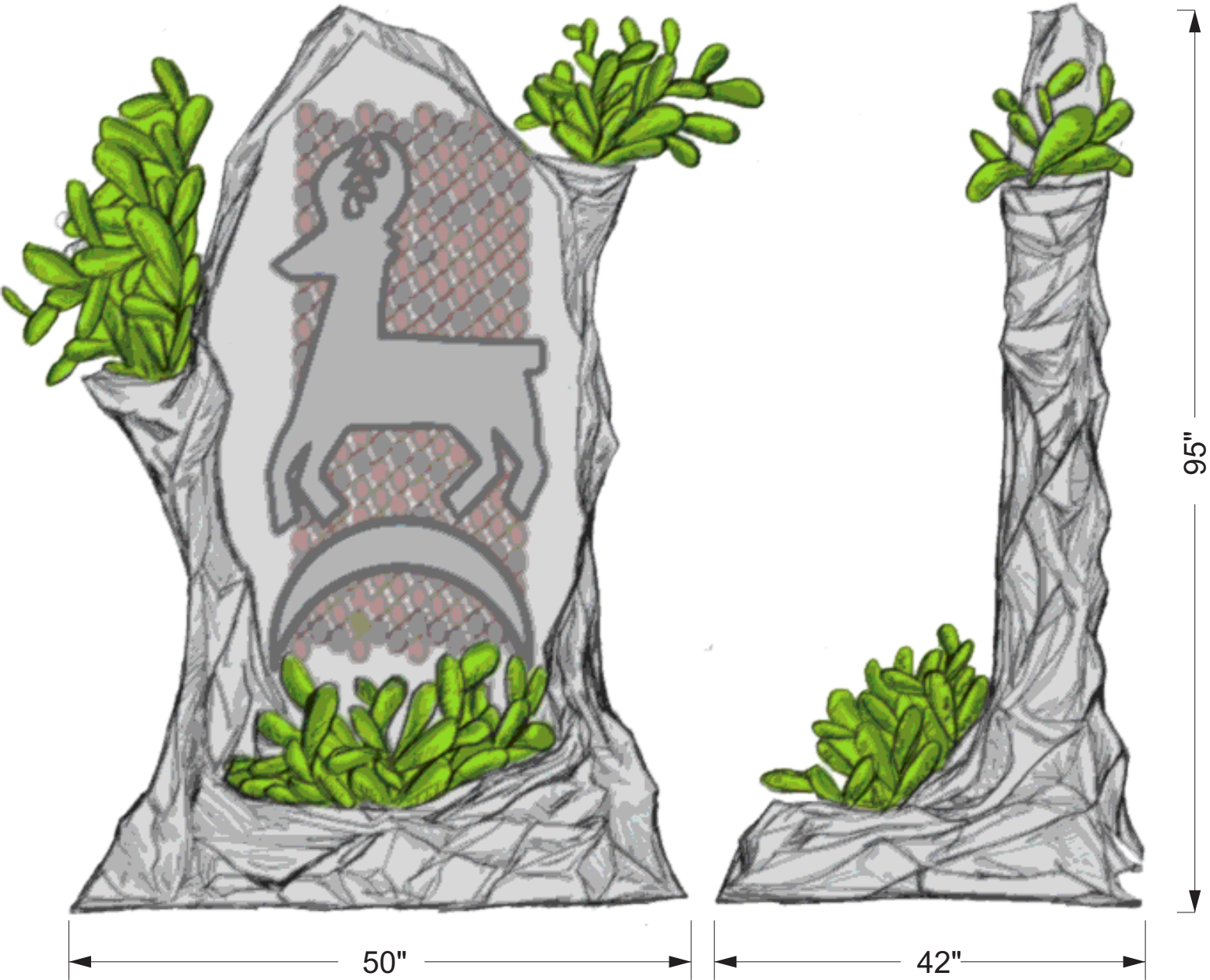


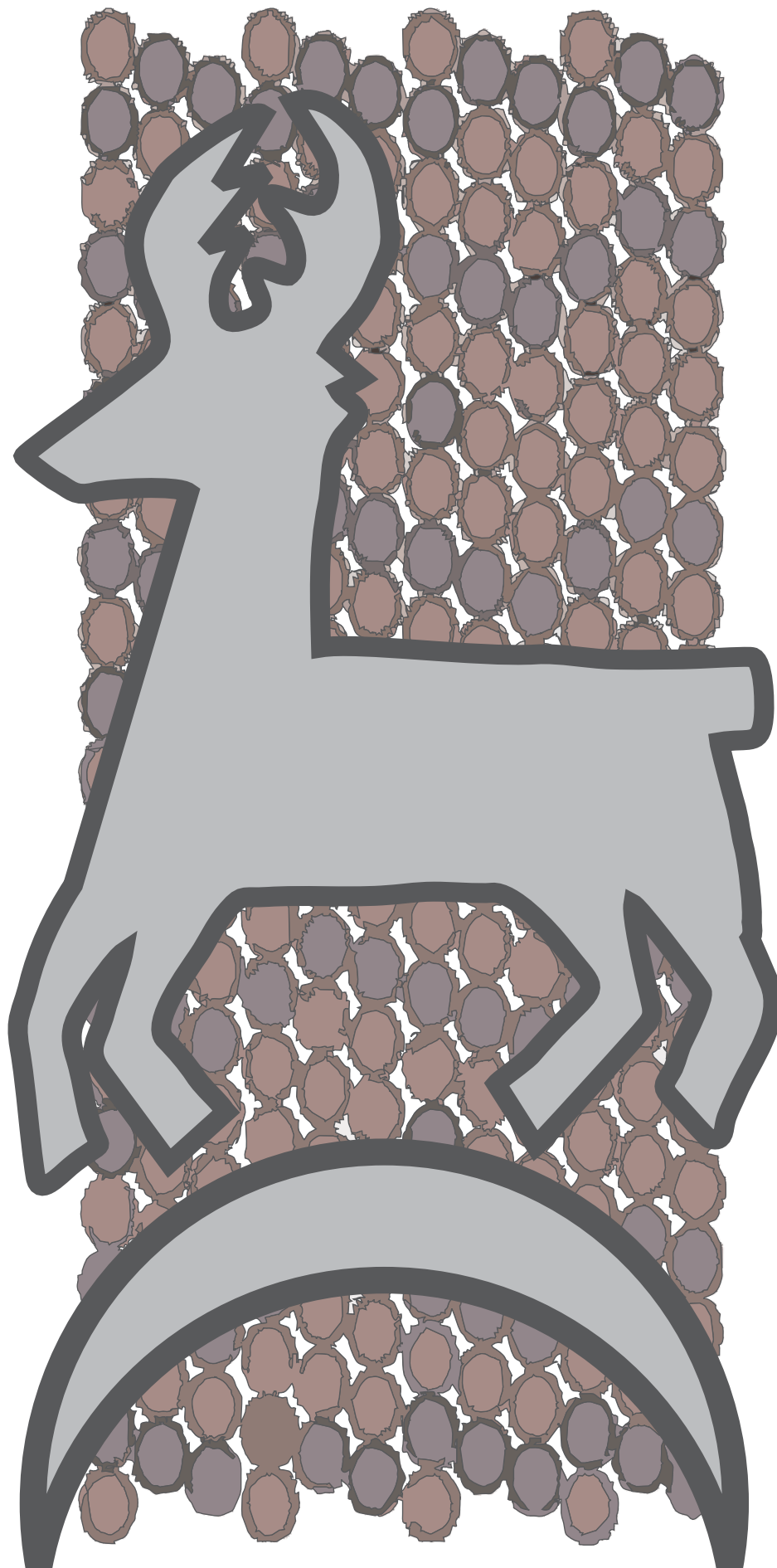
Sample of concrete tile design—unknown artist



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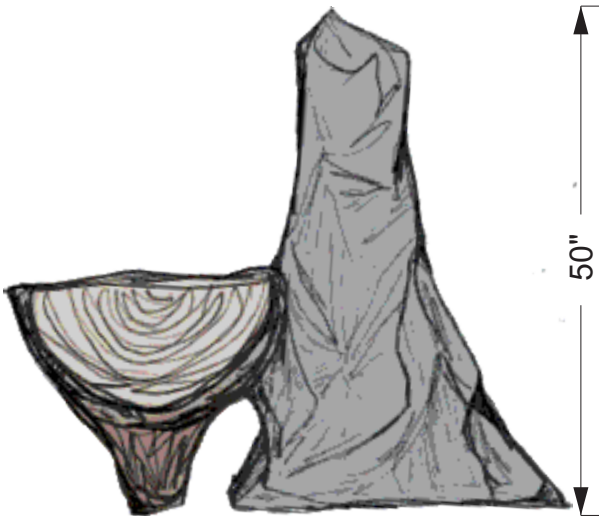
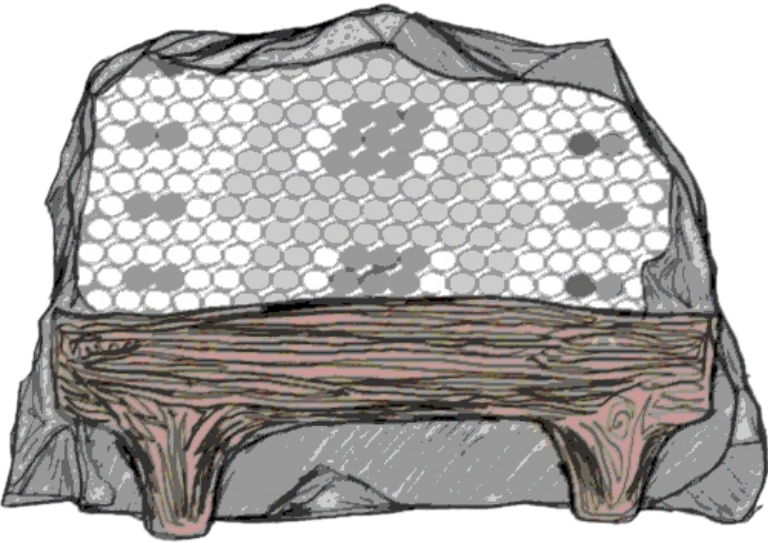
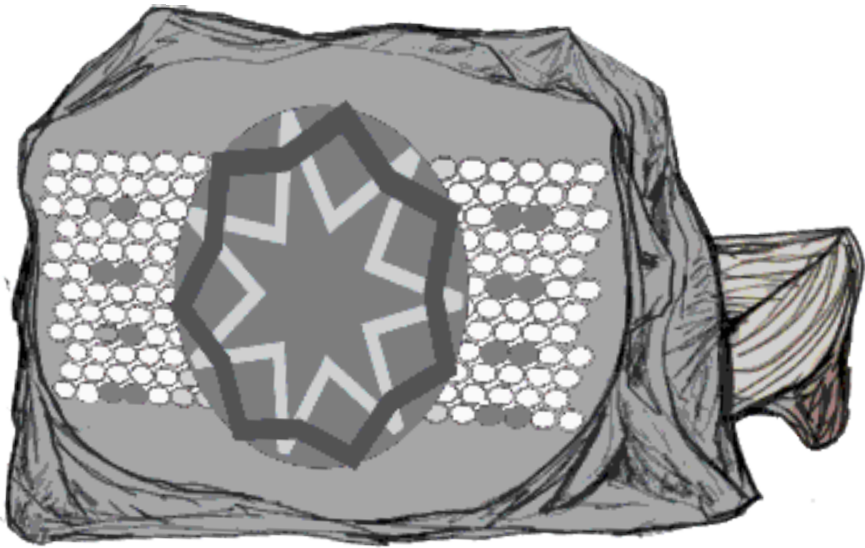
MONUMENT

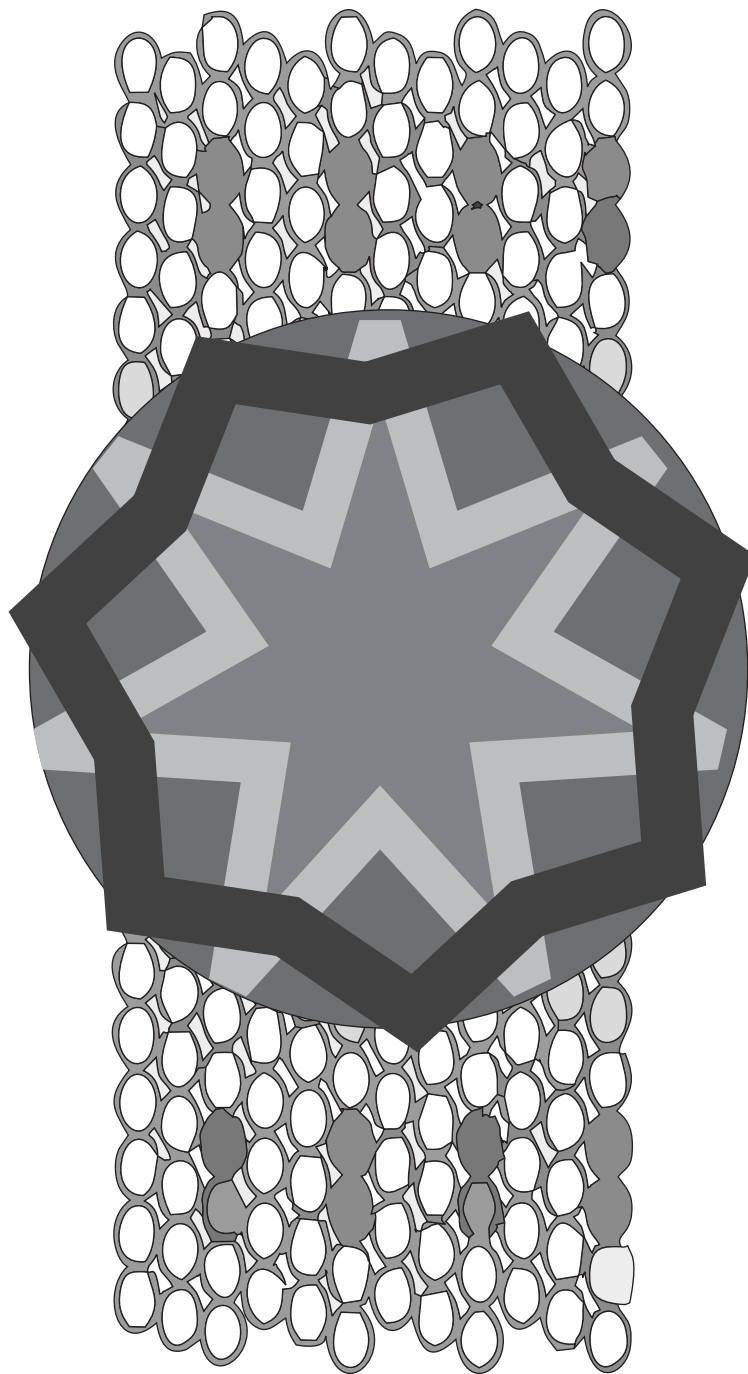




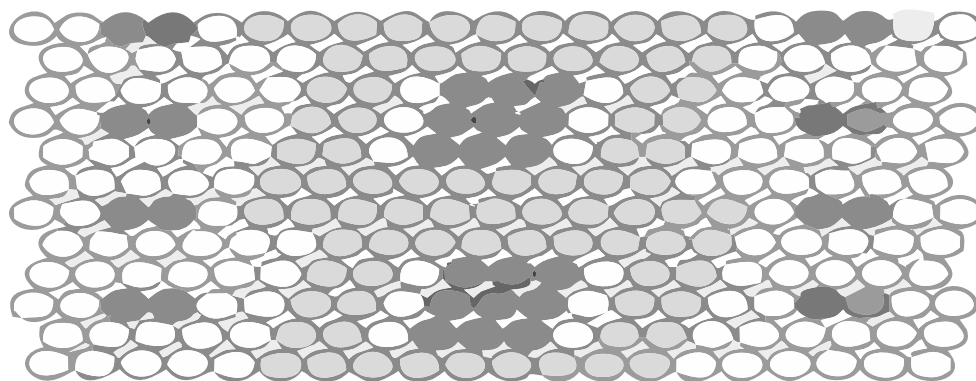
DEER/ HALF MOON

SIDE BENCHES
(QTY 2)



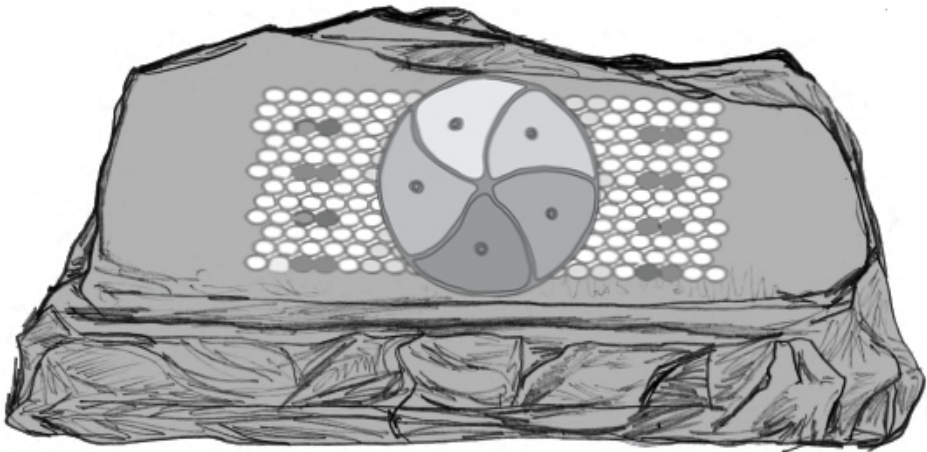
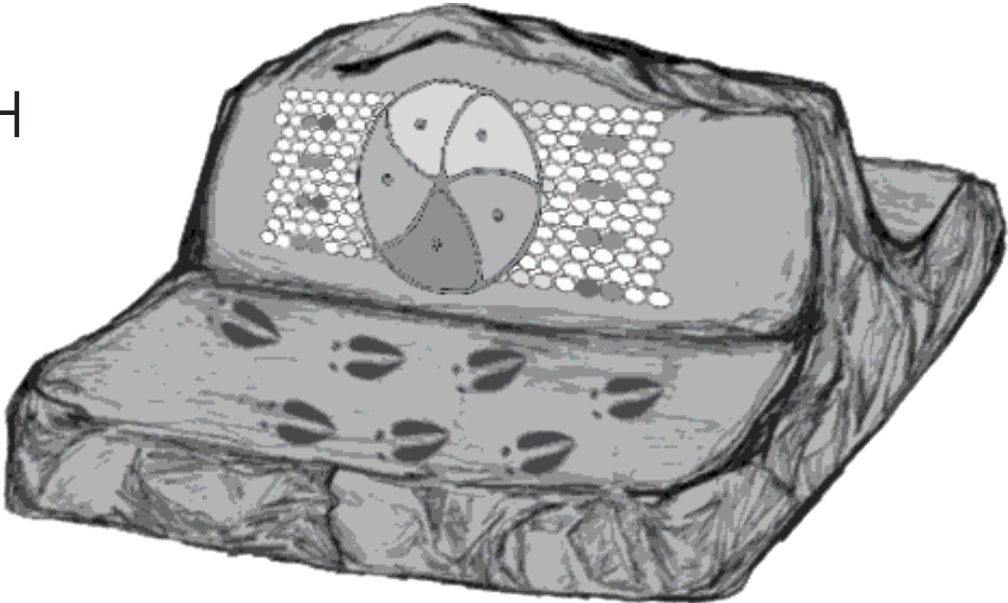


DRUM TIE PATTERN
MORNING STAR



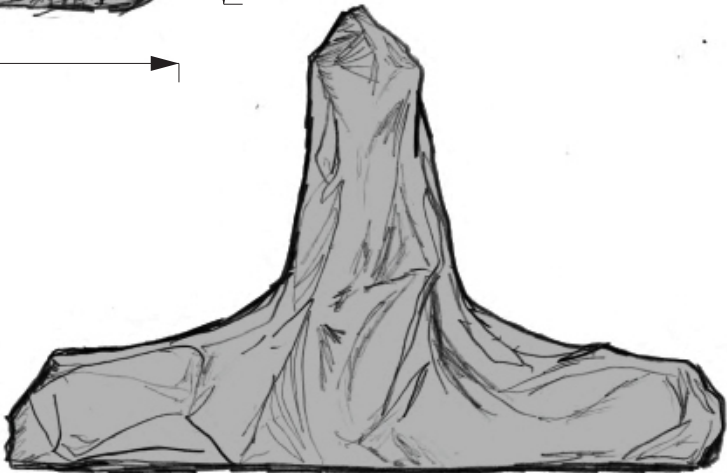
PEYOTE STICH PATTERN

CENTER BENCH

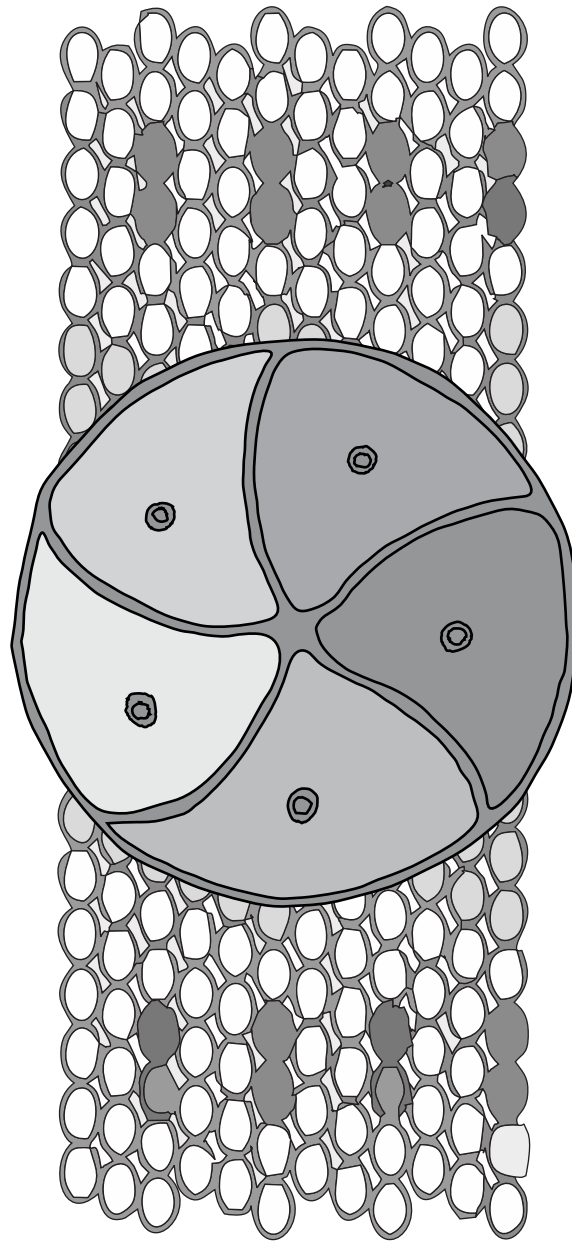


50"

72"



72"

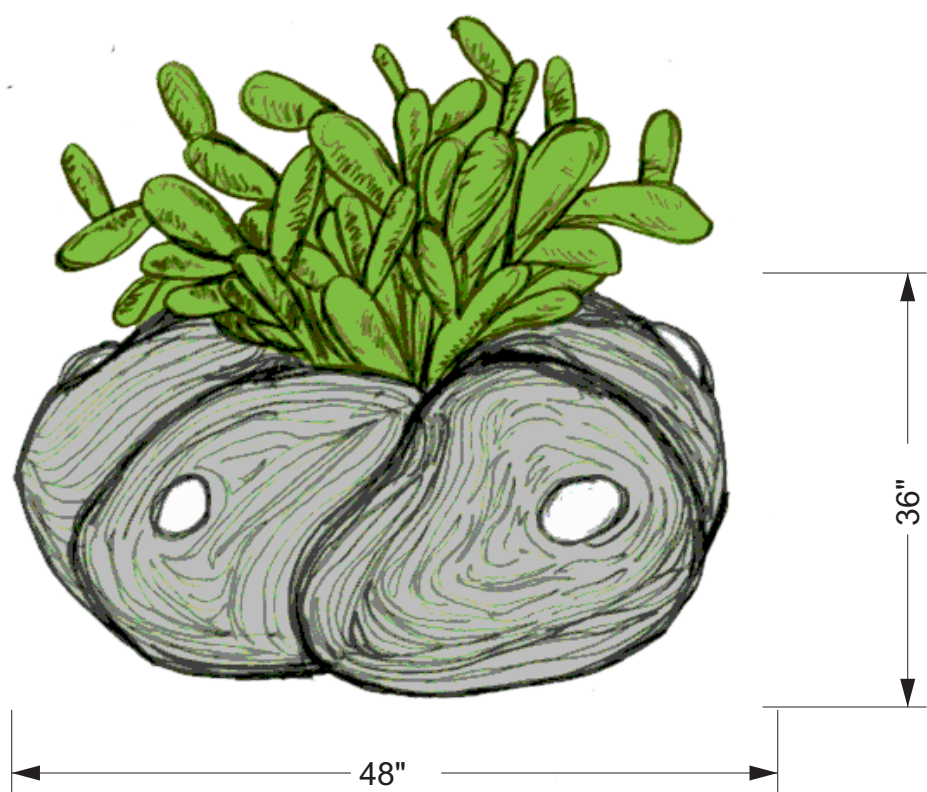
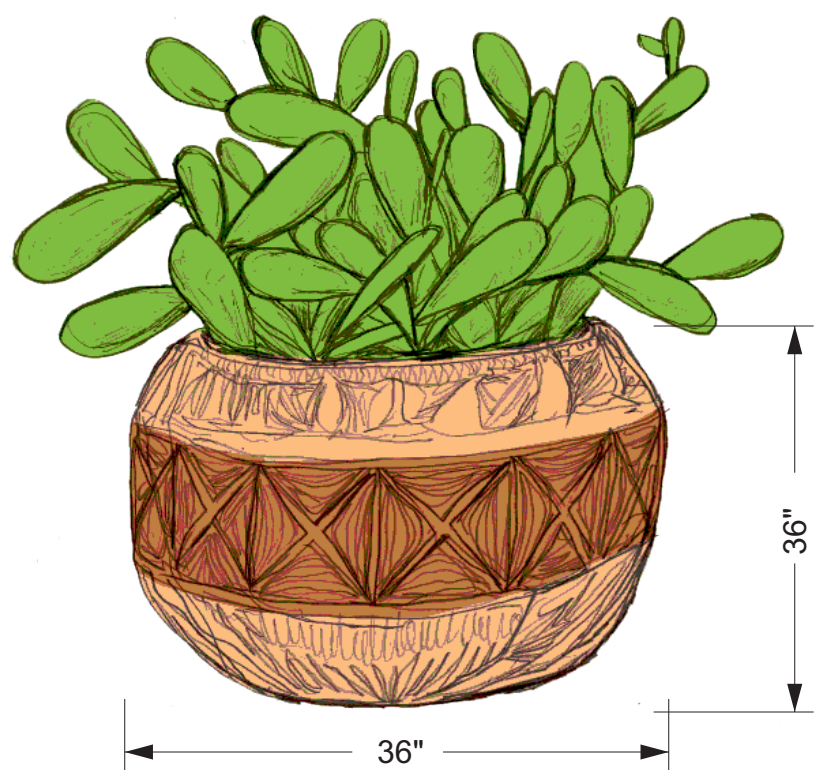


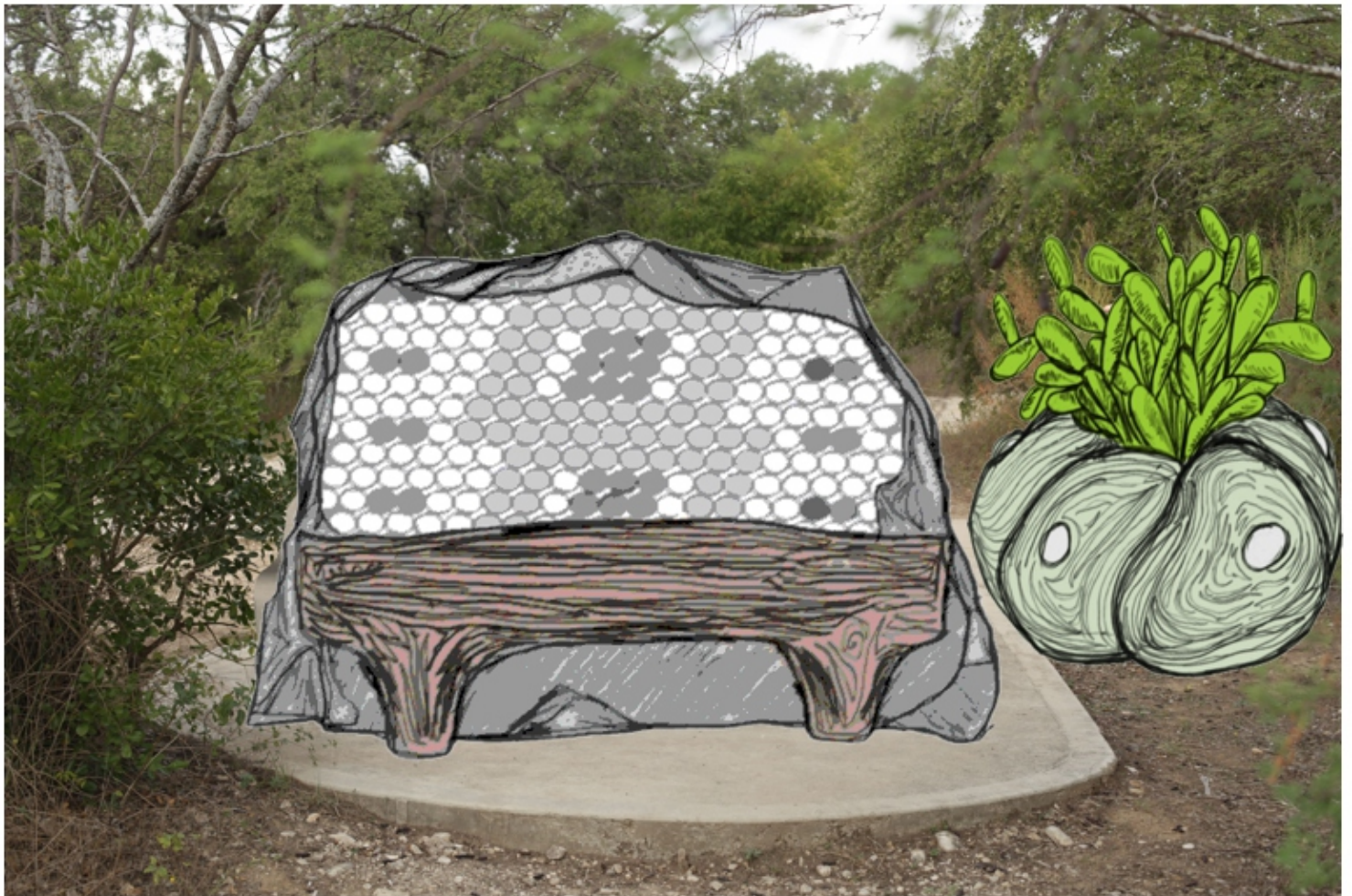
PEYOTE BUTTON



DEER HOOF MOTIF

PLANTERS







Collaborating artist's Carlos Cortes and Doroteo Garza have created a public artwork for Comanche Lookout Park that is pan-Indian—relating to the multiple tribes that lay claim to this land. This artwork is comprised of three-stylized and aesthetic benches, a monument, and two oversized planters. The site will become representative of a welcoming space inviting interaction and respite after a long hike through Comanche Lookout Park. The benches feature etchings related to Native American ceremony and religion.

The monument is comprised of faux stone featuring deer and half-moon imagery along with the peyote stitch pattern. The deer and half-moon will be carved, while the peyote stitch pattern will be comprised of title—reminiscent to beadwork from various tribes including the South West Plains Indians and Coahuiltecan. The peyote stitch is significant to the Native American church and often found on ceremonial rattles used in sacrament.

The artwork is representative of peyotism, part of indigenous religious ceremonies—according to legend where the deer steps peyote cacti grow. Native cacti will be planted in the various carved pockets in the monument. Deer and peyote are a large spiritual component in the lives of south Texas and northern Mexico indigenous people. Another symbol the artists are interested in is the deer and half-moon, important religious symbols. The half-Moon seen in the deer and is a sacred image important to the Native American Church. Specifically, representing ceremonial alters where peyote ceremonies would take place. Theses etchings take inspiration from pictographs and petroglyphs, forms of ancient rock art that is painted or carved into stone. Pictographs are also related to deer because of the use of deer marrow which was used to create the painting. The deer is often considered representative of safety, prosperity, and shelter along with being an important food source. Deer were important to the past and remain important bridging past and future.

The two side benches are a faux bois and faux stone slab hybrid. The back rest is comprised of stone while the seat is wood. The pieces are organic and aged as if they were placed together in the far-off past. The inside back rest features the peyote stitch pattern. The back of the bench features a pattern inspired by the morning star drum tie and the peyote stitch pattern. The morning star pattern will be etched on top of the peyote stitch pattern.

The central bench is a faux stone construction. The bench has seating on both sides and features a carved peyote button placed on top the peyote stitch. This will be featured on both sides of the bench's back. In addition, there are carved deer hoof prints on the seat, directly correlating to the peyote legend of the cacti growing from where the deer steps. These etching directly correlate to a monument situated next to the central bench and the two planters.

One planter will feature a design with tiled banding. The other planter will reference the shape of a peyote bud. The vessels are inspired by historic indigenous pottery that was frequently traded. They were often simple and used to carry water. These planters are filled with cacti. Cacti are a site specific and symbolic native plants it was an important food source; symbolic of strength and endurance. Similar plantings are found in the carved pockets of the monument.

Peyotism is an important aspect to many tribes. Many Coahuiltecan are thought to have assimilated to the Catholic Church and the missions. However, even those who joined the church maintained a connection with the pre-

Columbian tradition. Frescos in Mission Concepcion show the blending of Christian and indigenous symbolism. One fresco is thought to be a symbolic representation of peyote. Peyote continues to be important at the missions today—there was a peyote ceremony for repatriation of remains at one of the missions—several years ago.

Similarly, to the Coahuiltecs, Peyotism and the Native American Church played a large role to the Comanche. While, the use of ceremonial peyote use had been around for thousands of years, the sacramental use in and founding of the Native American Church began around the 1880s for South Western Plains tribes. It is thought the creation and spread of the religious practice had much to do with the suffering and oppression stemming from forced assimilation on the reservations. One of the key influential figures in disseminating the Native American Church was Quanah Parker, a famed Chief of the Quahadas (meaning antelope) Comanche. He was introduced to peyotism after being treated from a grave wound by the Coahuiltecs. Not only did Quanah Parker help spread the religion—he brought forth the Half Moon Ceremony. The Ceremony uses the half-moon altar—as depicted in the monument.

This artwork, with use of symbolism creates a sense of welcoming and homecoming; along with honoring history and culture and paying tribute to the land on which it is built.



TO: Cory Edwards, Deputy Historic Preservation Officer, Office of Historic Preservation

FROM: Jordyn Patrias, Public Art Project Manager, Department of Arts and Culture

COPIES TO: Veronica Rippel, Capital Programs Manager, Department of Arts and Culture, Jordyn Patrias, Public Art Project Manager, Departments of Arts and Culture

SUBJECT: Comanche Lookout Park Public Art

DATE: June 4, 2020

Background

As part of the 2017 Bond Program, Proposition 3—Art Parks, the Department of Arts & Culture has identified Comanche Lookout Park as having an opportunity for Public Art. The project location has been approved by Kay Hindes, TCI Architect, noting the proposed location will likely not propose intrusion to archeological sites. The project keeps in mind needing to be located away from the Historic tower and seeks to maintain minimal construction impact. The projects design and location have been previously approved by District 10 Councilman Perry, Parks, Public Works, the San Antonio Arts Commission, and the San Antonio Arts Commission's Public Art Committee. One of the planters will be featured temporarily at the River Walk Public Art Garden for as little as six months and up to one year. This temporary display is part of the River Walk Public Art Garden neighborhood connectivity program. The initiative aims to have sister projects from our District-wide Public Art program installed at the River Walk, in hopes of highlighting both these unique projects and different areas of our city.

Design

Collaborating artists Carlos Cortés and Doroteo Garza have created a design which utilizes symbols and themes of indigenous culture to inform the design of three benches, two over-sized renditions of historical pottery, and a monument. Examples of the cultural symbolism can be found in the attached design package and artwork narrative. The artists have created a design for the Park that is pan-Indian—relating to the multiple tribes that lay claim to this land. The site will become representative of a welcoming space inviting interaction and respite after a long hike through Comanche Lookout Park. This project will feature comprehensive signage discussing the symbolism used offering an education component on the importance of Native American culture, ceremony, and religion.

Artwork Specifications

Monument

The monument will be created from reinforced concrete meant to look like stone. The base will be about 4 ft. (50 in.) wide; 3 ½ ft. (42 in.) deep; and 7.9 ft. (95 in.) tall. The monument will be surrounded by faux stone concrete with concrete fill for support.

Benches

The two side benches will be made from reinforced concrete meant to look like stone and wood. The two side benches will be 5 ft. (60 in.) long; about 4 ft. (50 in.) deep and tall.

The central bench will be double sided and made from reinforced concrete meant to look like stone. The bench will be 6 ft. (72 in.) long and wide and about 4 ft. (50 in.) tall.

The three benches will take the place of the pre-existing benches at the site. They will be places on the pre-existing concrete pad, doing so will mitigate any further archeological disruption to the site.

The benches meet the 3 ½ ft. clearance needed for ADA accessibility. Both planters will be made from reinforced concrete.

Planters

The first planter is standard pottery shape it will be 3 ft. (36 in.) wide and tall. The second planter will be an abstract shape referencing the peyote cacti bud will be 4 ft. (48 in.) wide and 3ft. (36 ft.) tall. The planters will be placed on the soil next to each of the side benches. The artwork will feature integral coloring mixed with the concrete. They will feature a red/brown, green, and yellow-orange coloring.

The coloring of all the artwork components will be natural and blend into the surrounding per the community engagement survey results.

Fabrication & Installation

Fabrication will take place between August and October 2020. Installation for both the Comanche Lookout Park and River Walk sites will take place between October and November 2020. The planter at the River Walk will return to Comanche Lookout Park after six months to one year.

Attachments: 1) TCI Archeologist Site Review, 2) Final Design Rendering 3) Final Design Presentation 4) Project Narrative

Please let us know if you need any additional information.

Upon signing this Interdepartmental Memorandum, I hereby approve the request herein.

For: Cory Edwards, Deputy Historic Preservation Officer

Date

TCI
Intradepartmental Correspondence

To: Miranda Garrison

From: Kay Hinds, TCI, Archaeologist

Copy: Office of Historic Preservation Files

Subject: Comanche Lookout Park Art Installation

Date: 7-8-19

The information submitted for the above-referenced request has been reviewed by the San Antonio Historic Preservation Office (HPO) staff according to the city's Historic Preservation and Design Section of the Unified Development Code and to address requirements of the Texas Antiquities Code as per letter agreement with the Texas Historical Commission. The review focused on the possible effects of the proposed project, but more importantly, on the possible effects of any future development of the subject property, on archaeological and historic resources. Disturbance of any site or removal of artifacts from any site within the city without prior review and written clearance by the City Historic Preservation Office (HPO) and/or the State Historic Preservation Office (SHPO) is a violation of the San Antonio Uniform Development Code and/or the Antiquities Code of Texas. Also, if a **federal agency is involved (for example, with funding, licensing, permitting, or oversight) in development or regulation of a property, sites within the property are protected under the National Historic Preservation Act.** Both underground and ground level portions of sites are included as well as sites found after clearance is obtained.

The Texas Sites Atlas indicates that archaeological site 41BX1257 has been previously identified within the above referenced property APE. A 2015 Pape-Dawson study reported that the site was heavily eroded and collected, and "further work would not contribute to understanding the area's prehistory or history. The THC concurred". Further, the site area identified for the proposed artwork is within a previously disturbed area including a trail and concrete pad. In the opinion of the City Archaeologist, it is not likely that significant deposits will be impacted by the proposed work.

If a previously unidentified site is encountered during construction work, activities should be immediately stopped in the vicinity and the HPO (210-207-7306) and SHPO notified.

If there are any lands or easements owned or controlled by the State of Texas or any of its political subdivisions within the property, or if there is any **federal agency involvement or jurisdiction relating to the property or its development**, the THC may require other archaeological compliance efforts additional to those required by the HPO. In particular, for historic resources (standing structures), if NHPA compliance is required on this project, a review of these resources and the potential direct and secondary impacts from the project will be needed.

If there are any questions or additional information regarding archaeological sites is needed, please call me at 210-207-7306.

Sincerely,

Kay Hinds
TCI, Archaeologist