

**CONFLUENCE:
REIMAGINING
THE INSTITUTE OF TEXAN CULTURES**

JARED KOTZUR

**TEXAS A&M UNIVERSITY
MASTER OF ARCHITECTURE 2022
FINAL STUDY**

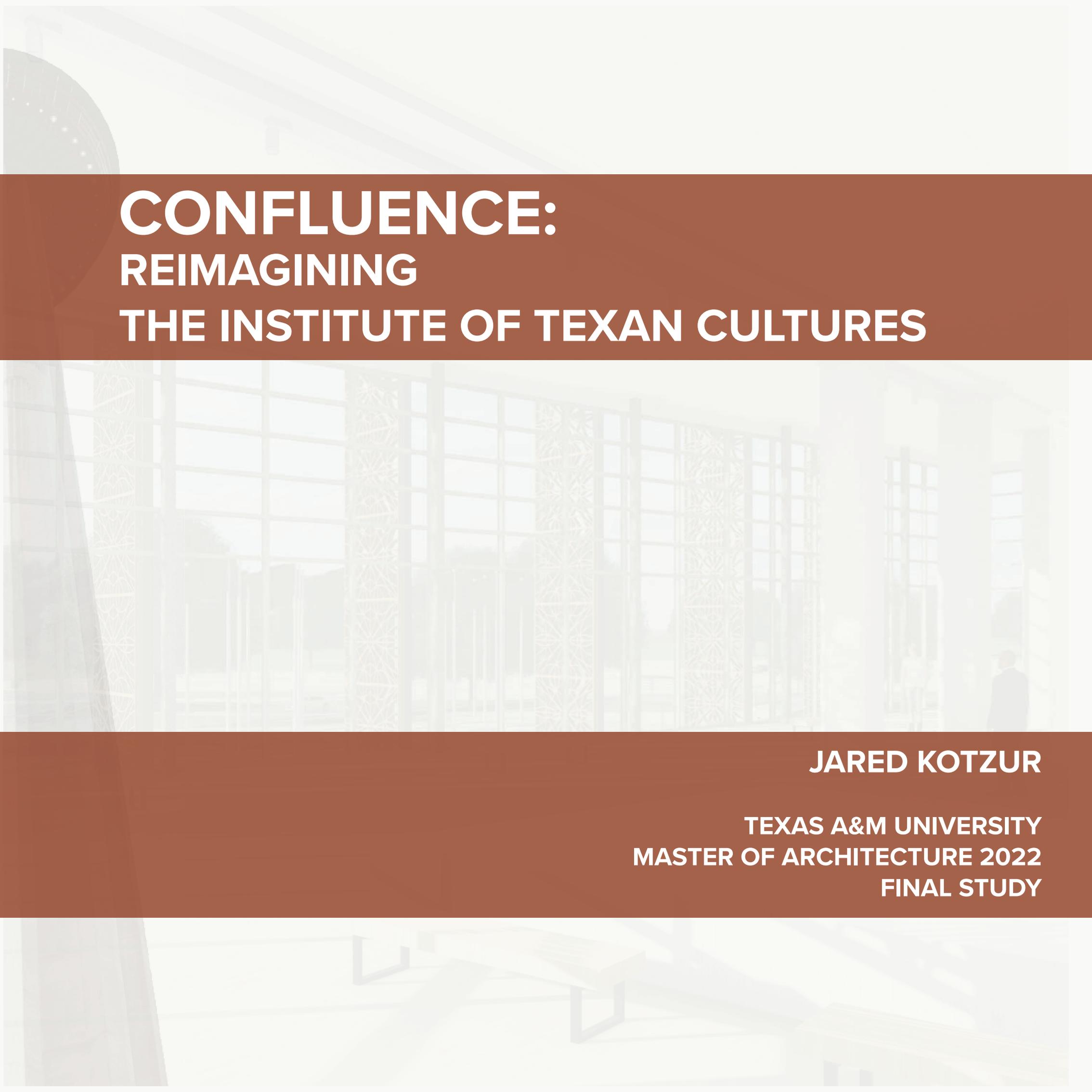
2022

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ACKNOWLEDGMENTS

FOREMOST, I WOULD LIKE TO THANK MY FAMILY AND LOVED ONES FOR SUPPORTING ME THROUGHOUT MY TIME SPENT AT TEXAS A&M UNIVERSITY AND THE COLLEGE OF ARCHITECTURE. WITHOUT THEIR SUPPORT I WOULD NOT BE IN THE POSITION THAT I AM TODAY.

I WOULD ALSO LIKE TO THANK MY COMMITTEE MEMBERS FOR THE HOURS SPENT SHARING THEIR WISDOM AND EXPERTISE TO ALLOW THIS PROJECT TO DEVELOP INTO SOMETHING THAT I AM TRULY PROUD OF.

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Robert Warden | Committee Chair

Andrew Hawkins | Committee Member

Jane Futrell Winslow | Committee Member



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ARTIST DEPICTION OF FAIRGROUNDS ¹

INTRODUCTION

My name is Jared Kotzur, and I am from Floresville, Texas, a small town Southeast of San Antonio. My father's side of the family immigrated from Poland in the late 1800's and my mother's side immigrated from Ireland in the 1960's. Being from a family who called the San Antonio area their home after immigrating, created a unique appreciation for the many diverse cultures that make San Antonio the melting pot that is today.

For my final study project, I decided to channel this appreciation into an architectural project that would give others a perspective into the history that makes San Antonio, and Texas as a whole, unique. A landmark within the city that is often overlooked is the University of Texas-San Antonio Institute of Texan Cultures. This Smithsonian Affiliate Museum has told the story of Texan culture since it was acquired by UTSA after the 1968 World's Fair. The building itself was designed and built as the Texas Pavilion at 1968 World's Fair – otherwise known as HemisFair '68. The fair was one of the most influential events in San Antonio's history and the site stands as a living monument.

For my final study project, I chose to design a state-of-the-art addition and full-scale renovation to the existing building. The HemisFair's theme was "Confluence of Civilizations in the Americas", celebrating the various ethnic groups which settled the western hemisphere. The word Confluence means "the act of or process of merging", as well as "the junction of two rivers". This idea was a major driving factor in the design of the addition and renovations, navigating the dialogue between old and new, as I aimed to preserve the identity and history of the building, while adapting the complex to meet the expectations and abilities of a contemporary San Antonio.

CHAPTER ONE:

RESEARCH

The process began with research into the HemisFair '68 and its lasting impact on the city of San Antonio. At the end of the 19th century, San Antonio was the premier city in Texas. It was home to the state's largest population and the Alamo, the symbol of Texas liberty. Though as the 20th century began, Houston gained control of the Texas oil headquarters, and Dallas quietly became to the state's largest city in 1930. Civic leaders assured the city that it would host the Centennial Exposition in 1936, but Dallas assumed the honor and San Antonio fell into a period of civic and economic unrest. By the time the World's Fair came looking for suitors in 1962, it seemed nearly impossible that a meandering

San Antonio economy would have a shot at landing the opportunity. Having a Texan in the White House in Governor John Connally, of Floresville, Texas, changed the equation.

Connally put in a number of calls to President Johnson and along with San Antonio Congressman Henry B. Gonzalez, they pitched a way to modernize the city and launch the tourism industry. The bills were passed, the commission was awarded, and the city received funding. 6.4 million visited the fair during its 6-month run. The tourists came, and a modern San Antonio followed. The economic base that tourism provided helped the city diversify and expand industries like medicine and technology.



ARTIST DEPICTION OF THE FAIR ²

SCENES FROM THE FAIR

The theme of HemisFair '68 was "Confluence of Civilizations in the Americas", celebrating the various ethnic groups that settled the western hemisphere. In 1965 the U.S. Secretary sent a letter inviting 114 nations from around the world, and a total of 33 nations accepted the invitation to exhibit at the fair. The main attraction of the Fair was the Tower of the Americas, a 750 foot tall revolving restaurant, lounge and observation deck that still stands today. The largest of the fair Pavilions and the focus of this final study project was the Texas Pavilion. The Pavilion was divided into several sections for each ethnic group that settled Texas. After the fair ended its 6 month run, the Pavilion was donated to the University of Texas-San Antonio and converted into the Institute of Texan Cultures, a now Smithsonian affiliate museum.



ARTIST DEPICTION OF THE FAIRGROUNDS ³



FLOTUS WITH TEXAS GOVERNOR JOHN & MRS. CONNALLY ON TEXAS PAVILION BRIDGE ⁴



ARTIST DEPICTION OF THE TEXAS PAVILION ⁵

The Tower
of the
Americas

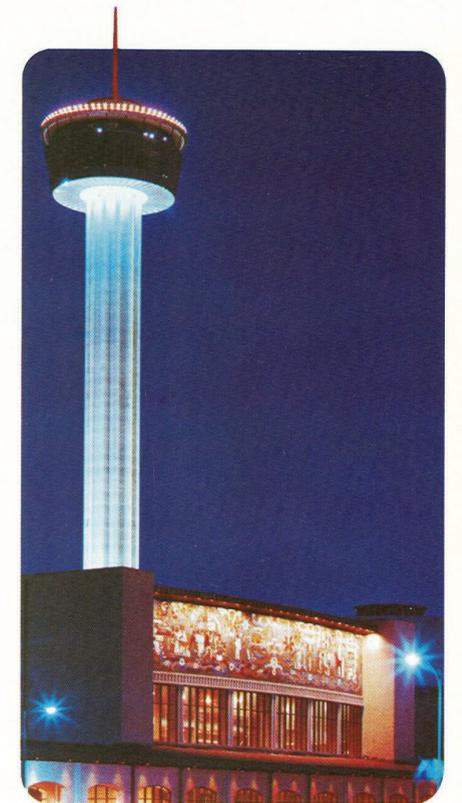


IMAGE FROM TOWER OF THE AMERICAS GUIDE ⁶

"HemisFair 68 captures the sights and sounds of the old world and the new in a gem-like landscape of wonder, fantasy and entertainment. It is the only world's Fair to be held in 1968 and the first set in the U.S. Southwest. In a sense, HemisFair' 68 is a birthday celebration for San Antonio – a six-month fiesta in honor of the city's 250th year. But it is more than just a birthday party. It is vivid recognition of the growth potential of a particular region and its people.

- Excerpt from the HemisFair Official Guide Book

CHAPTER TWO: PRECEDENTS

After the research phase and gathering an in-depth understanding of the Institute of Texan Cultures building, I chose to gather precedent research that would aid in achieving the goals that I began to set for the program of the additions and renovations. The programming process resulted in a search for successful examples of a museum addition to a building of the same time period, a museum that reacted to the San Antonio climate and landscape, a building that presented similar site conditions and creates community gathering spaces, and a solution to the solar and climate issues that are generated by the site. The following precedent studies were successful in each of these key areas and aided in the design choices that followed.



POLYTECHNIC MUSEUM COURTYARD 7

CHAZEN MUSEUM OF ART

MADISON, WISCONSIN
MACHADO AND SILVETTI ASSOCIATES
PROJECT YEAR: 2011 - UNIVERSITY OF WISCONSIN



EXTERIOR VIEW 8

The first goal of the precedent research phase was to find a museum that showcased a new addition to an existing museum. The Chazen Museum of Art is an example of a contemporary addition to an existing structure. The existing portion of the building was infilled with modern materials that relate back to the time period that the structure was created. The new addition showcases modern

construction techniques in the progression of the three levels to create a visual juxtaposition between old and new while creating a dialogue about the change in construction capabilities over the years. Many of these ideas and techniques were studied and implemented in the proposal and execution of the Institute of Texan Cultures additions and renovations.



EXTERIOR VIEW FROM COURTYARD 8



EXHIBIT HALL 8



INTERIOR VIEW OF ADDITION 8

THE WITTE MUSEUM

SAN ANTONIO, TEXAS
LAKE | FLATO
PROJECT YEAR 2016 - WITTE MUSEUM
& MAYS FAMILY CENTER



INTERIOR VIEW ⁹

The next goal of the precedent research phase was to find a museum in San Antonio that addressed the nature and climate of the area in which the Institute of Texan Cultures is located. The Witte Museum 2016 renovations and additions combined immersive spaces, multi-media films and interactives for a thoroughly engaging theatrical space. The

renovation showcases light filled corridors and a choice of local materials from the San Antonio hill country. The renovation focused on using the natural light as a design aid while using techniques to avoid damage to the art and artifacts. This research was crucial to the design and execution as I chose to use similar methods.



EXTERIOR VIEW ¹⁰



INTERIOR EXHIBIT VIEW ¹¹

POLYTECHNIC MUSEUM PARK

MOSCOW, RUSSIA
WOWHAUS
PROJECT YEAR 2019 - POLYTECHNIC MUSEUM OF RUSSIA



INTERIOR COURTYARD VIEW 7

The next goal of the precedent research was to approach the unique site conditions as an opportunity to create community gathering spaces. A park amphitheater in front of the Polytechnic Museum in Moscow, Russia acts as an open-air foyer and extension of the spaces inside the building. The lower ground street became a ‘vertical’ garden of specially

selected plants arranged on its slopes. The amphitheater is used as a secondary entrance to the complex, as it was placed in relation to neighboring cafés and galleries, as well as traffic and metro stops. The Institute of Texan Cultures features similar site conditions and many similar techniques are utilized.



INTERIOR COURTYARD VIEW 7



AMPHITHEATER VIEW 7

NATIONAL MUSEUM OF AFRICAN AMERICAN CULTURE AND HISTORY

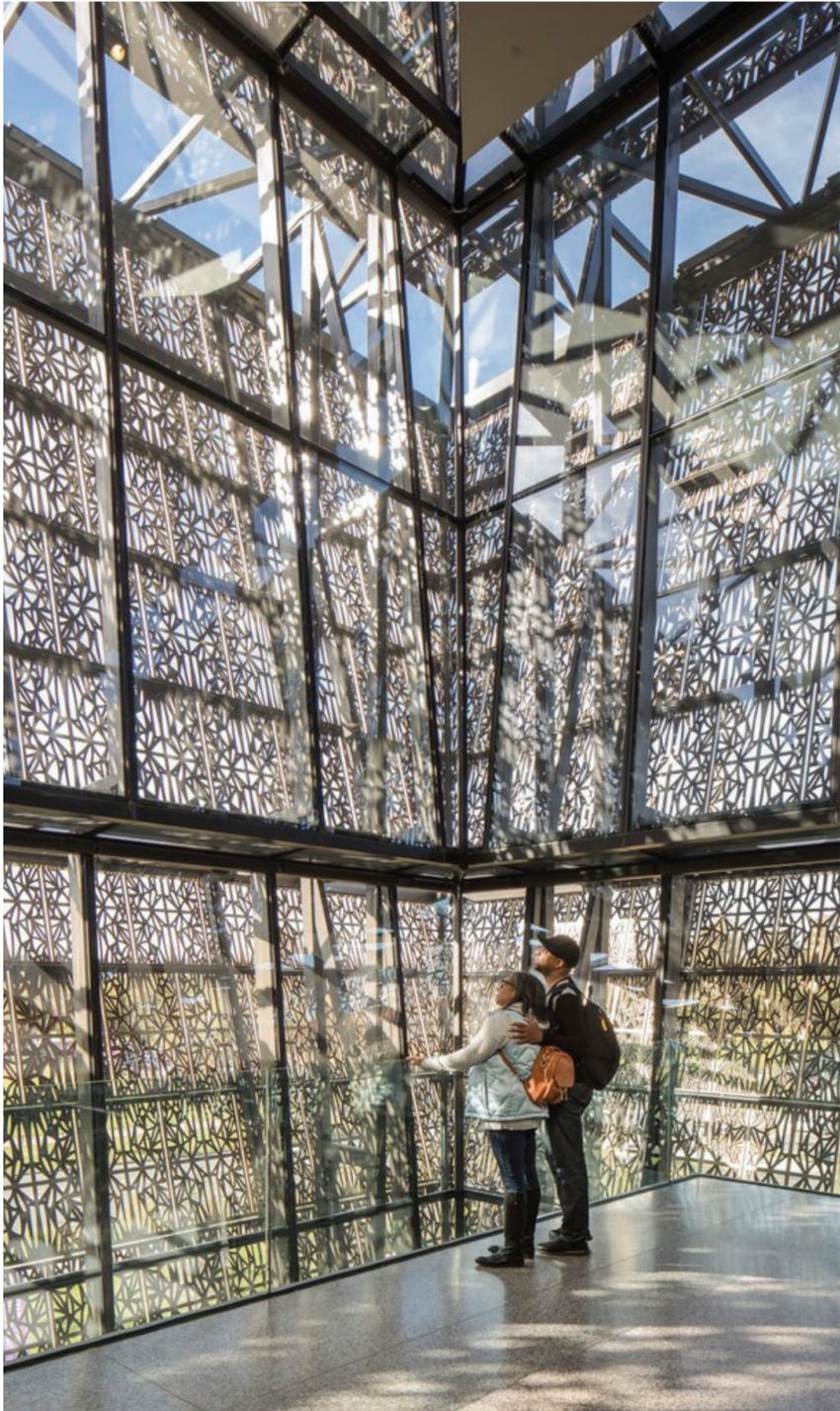
WASHINGTON, D.C.
Freelon Adjaye Bond/SmithGroup
PROJECT YEAR 2016



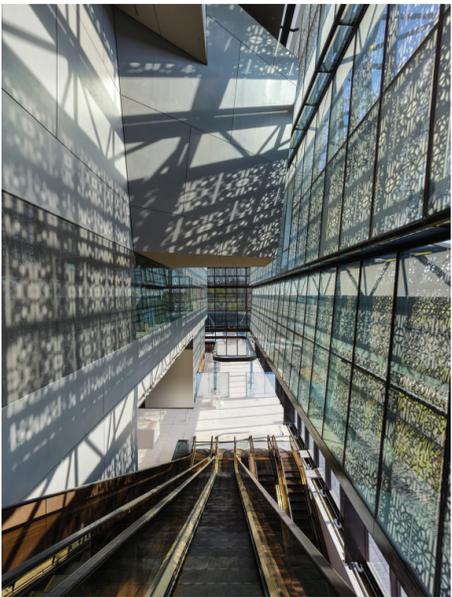
EXTERIOR VIEW ¹²

The final precedent study comes from a site that I visited that drew comparisons to the existing Institute of Texan Cultures. The National Museum of African American Culture in Washington D.C. is clad with 3,600 cast aluminum panels to pay homage to the three-tiered crowns used in Yoruban art from West Africa. The 3,600 cast aluminum panel system that skins the glass structure was designed

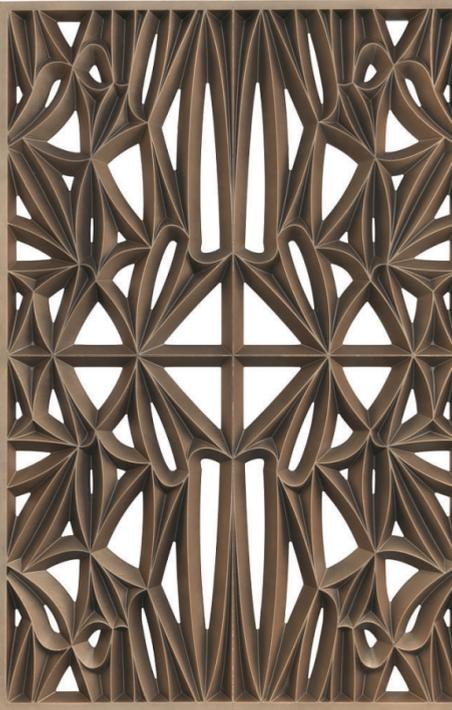
by Element Architecture & Engineering and was designed to be light weight, durable, cost-effective, and the paint mixture was custom made to match as closely as possible to true bronze. This crown shape resembles that of the existing Institute of Texan Cultures Building and was the inspiration to reskin the building in a similar method.



INTERIOR VIEW ¹³



INTERIOR VIEW ¹³



CAST ALUMINUM PANEL ELEVATION ¹⁴

CHAPTER THREE:

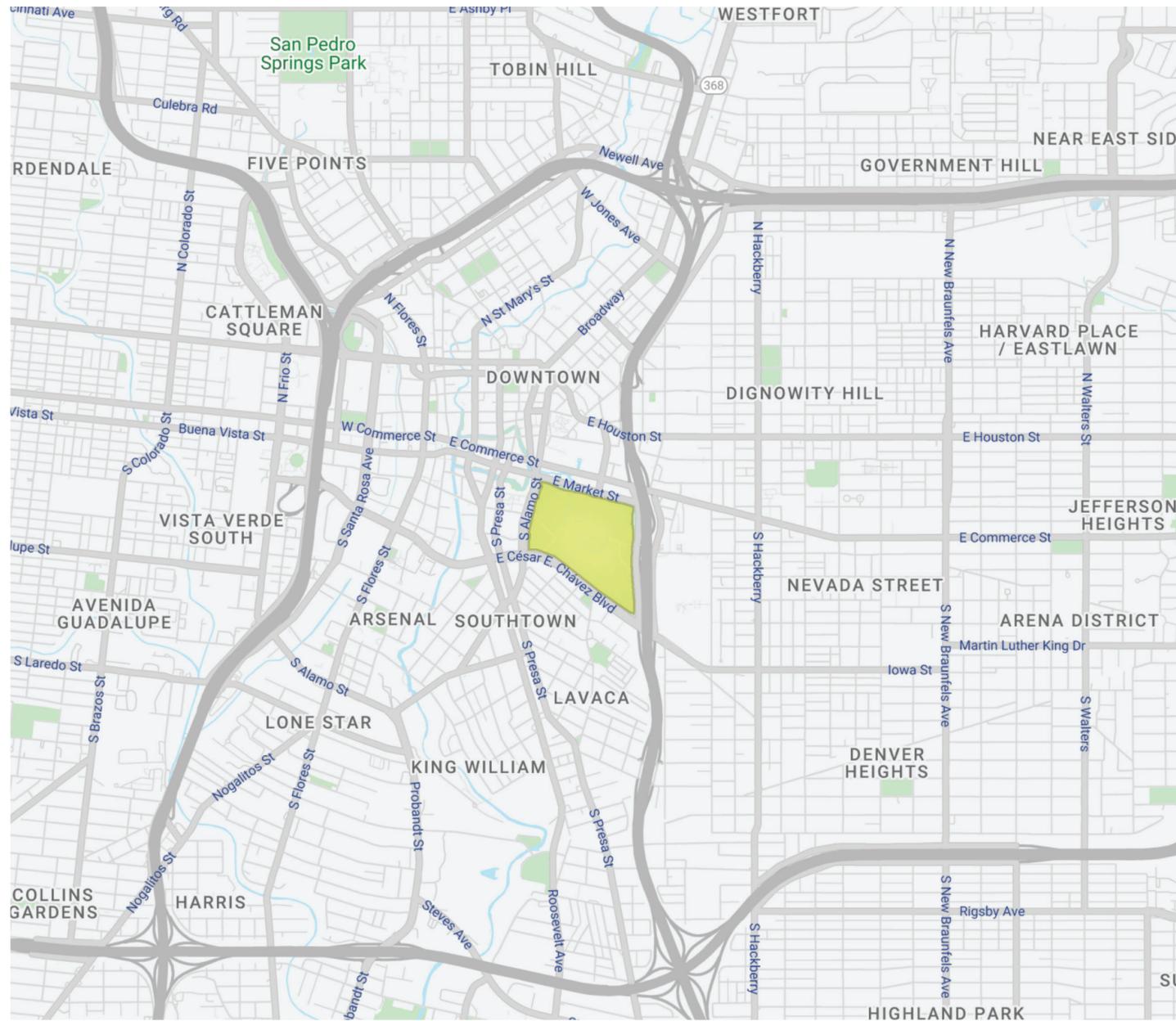
SITE ANALYSIS

The University of Texas-San Antonio Institute of Texan Cultures was originally built as the Texas Pavilion at the 1968 HemisFair. The building was the largest of the fair Pavilions that featured 33 countries as well as numerous corporate and non-corporate Pavilions. The building was divided into multiple sections, one for each of the ethnic groups that settled Texas.

To this day, 24 flags of the Texas settlers are featured at the front of the entrance bridge. The Texas Pavilion was also designed to be a viewing deck out towards the other fair attractions, such as the Tower of the Americas, a 750 foot tall restaurant, lounge and viewing deck, as well as the Confluence Theater, that still stand today. In order to not draw attention away from these other fair attractions, the building was constructed 20 feet below grade and features 15 foot tall berms on all the but entry side. This low profile achieved the goal and creates very unique site conditions that were analyzed and utilized in the proposal and execution phase.



EXTERIOR VIEW OF THE EXISTING INSTITUTE OF TEXAN CULTURES BUILDING ¹⁵



The Fair took place in what is now referred to as HemisFair Park, a square block in Downtown San Antonio enclosed by I-37, East Cesar Chavez St., South Alamo St., and East Market Boulevard. Each of the roadways are major in the downtown area, meaning the site is a prime location for tourism as

well as local visitors. The location is also minutes away from major San Antonio landmarks such as the Alamo and the Riverwalk, and is home to the Henry B. Gonzalez Convention Center, meaning with key site considerations and accommodations, HemisFair Park has the ability to become a tourism hub.



HEMISFAIR PARK SITE DIAGRAM



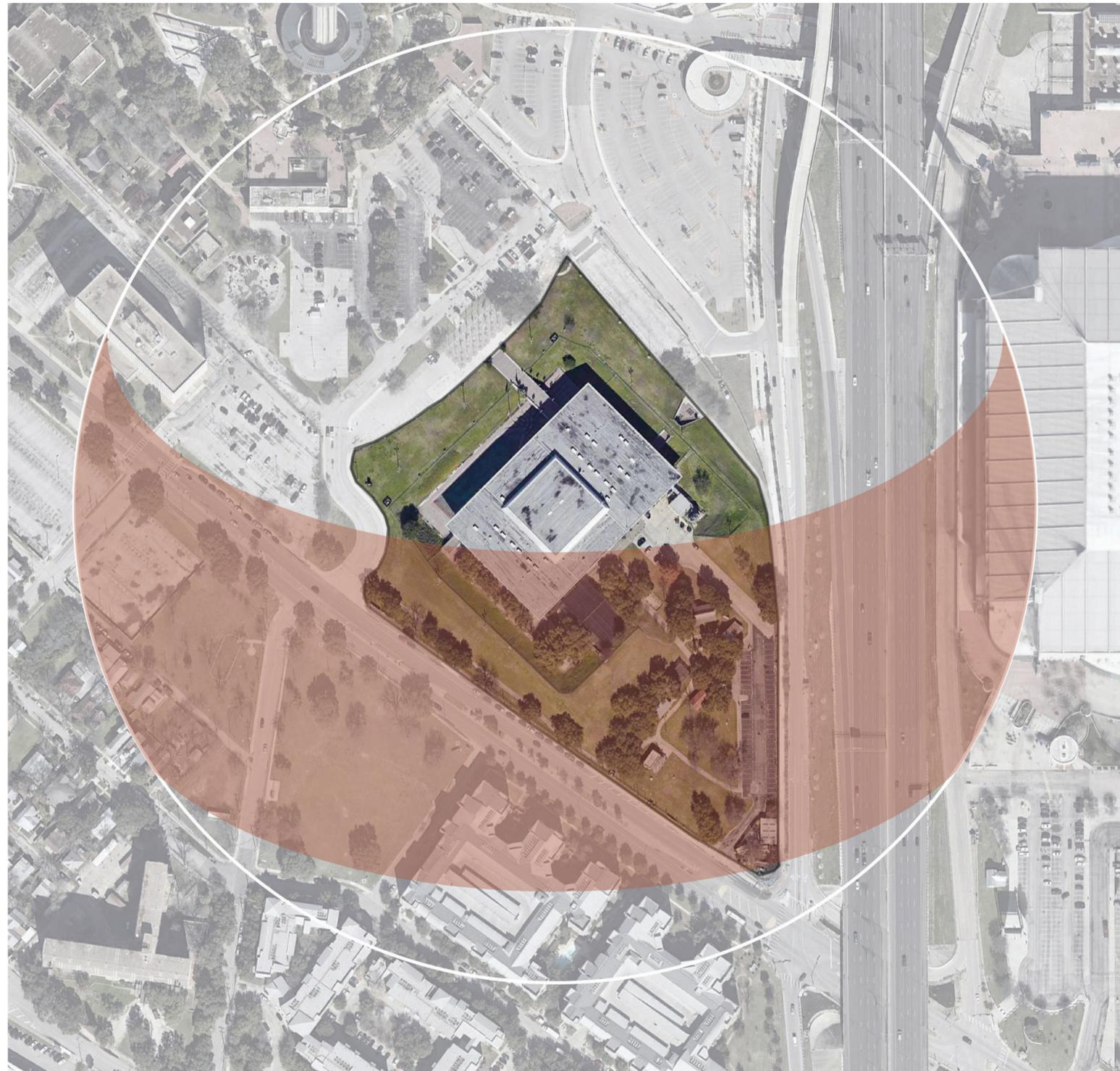
HEMISFAIR PARK SITE DIAGRAM



HEMISFAIR PARK MASTER PLAN DIAGRAM

To the left is a diagram of the three buildings from the 1968 World's Fair still standing in HemisFair Park. The first, the Institute of Texan Cultures, known at the time as the Texas Pavilion, was the largest of the Fair Pavilions and functioned as a viewing deck out towards the other fair attractions. The second, the Tower of the Americas, a 750 foot tall tower that was built to be a lasting landmark in San Antonio was the main attraction of the fair. The third was built as "Confluence Theater" and is now functions as the San Antonio federal courthouse. These three buildings and their proximity became a main design driver during the proposal and execution.

Above is a diagram of the HemisFair Master Plan that is to be completed by 2024. This mixed used development has aimed to create housing and landscape improvements to revitalize the park. As of 2022 there have been no plans for the current Institute of Texan Cultures building or site, which creates an opportunity for the design to work within this Master Plan and utilize the planning that has been done by the city of San Antonio. The guiding principles of the vision of the Master Plan include public space, connectivity, preservation, balance and sustainability. All of these factors were taken into account and implemented into the additions and renovations of the Institute of Texan Cultures site during the proposal and execution phase.



SUN PATH DIAGRAM

To the left is a sun path diagram which details one of the main considerations that went into the orientation and placement of major program elements during the design phase. Many of the main design considerations involved views to the West and a comprehensive solar study was necessary to understand how the building must interact with the sun path and temperatures in San Antonio. The design-high temperatures reach 90 degrees and above during nine months of the year. This means that the design must react to high temperatures and incorporate sun shading for the gallery spaces as well as all exterior spaces for the comfort of the visitors.



AERIAL VIEW OF EXISTING SITE

The existing building was designed as the Texas Pavilion at the World's Fair, a viewing deck towards the fair attractions, and was designed to not draw attention away from these buildings. The building is entered on the second of three levels, with the ground level roughly 20 feet below grade with large 15-foot-tall berms surrounding all but the entry side as can be seen in the site section below. This gives the building a very low profile and creates very unique site opportunities. The building is a cast in place concrete system, with six-foot-thick columns in a regular 30x40 plan.

The building and site lie on two main axes; one that forms the entry bridge and cuts through the building to the back entrance and one cutting through the site perpendicular to the first, as can be seen in the image above. These axes were kept and emphasized in the design phase as they created unique site conditions and opportunities. The third floor of the building is surrounded by a large concrete cladding system in the shape of an inverted pyramid and this unique shape became a design driver for the renovation.



EXISTING SITE SECTION

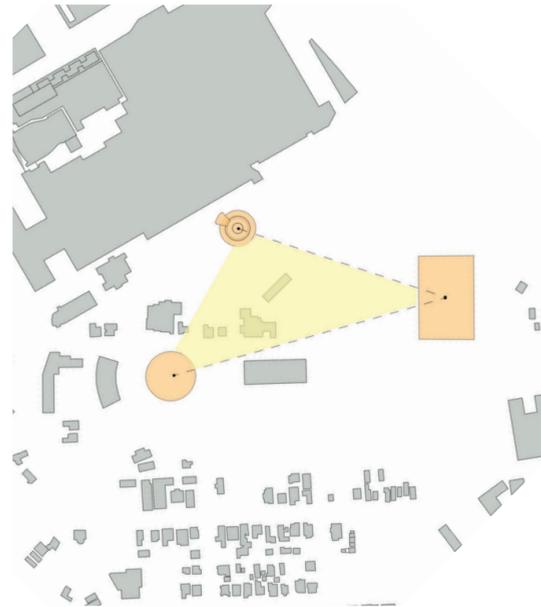
CHAPTER FOUR: PROPOSAL & EXECUTION

For my final study project, I chose to design a state-of-the-art addition and full-scale renovation to the existing Institute of Texan Cultures building. The HemisFair's theme was "Confluence of Civilizations in the Americas", celebrating the various ethnic groups which settled the western hemisphere. The word Confluence means "the act of or process of merging", as well as "the junction of two rivers". This idea was a major driving factor in the design of the addition and renovations, navigating the dialogue between old and new, as I aimed to preserve the identity and history of the building, while adapting the complex to meet the expectations and abilities of a contemporary San Antonio.

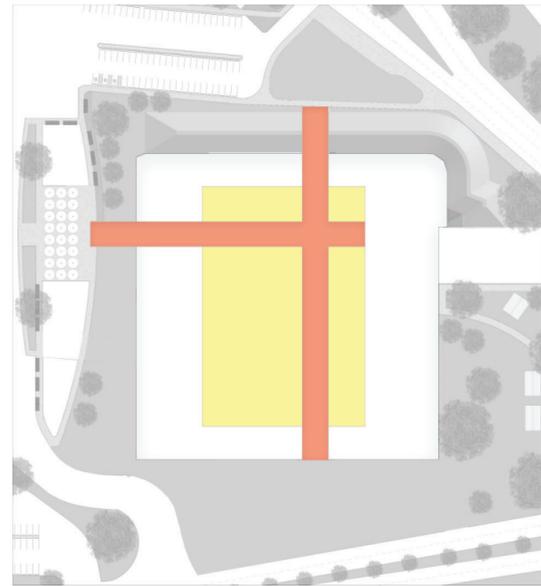
The goal of the existing building and its renovations is to tell the story of San Antonio and how the HemisFair shaped its outlook from 1968 and beyond. The goal of the addition is to tell the story of Texas in a larger sense, focusing on the immigrants that settled it, much was the original goal of the Texas Pavilion. The two buildings are connected by a bridge with expansive windows that frame the views between the two. The existing building was originally designed to be a viewing deck toward HemisFair attractions, but achieved this in a way to not draw attention away from these other buildings. The goal of the new addition is to create gallery spaces that frame these same views with a contemporary take. The addition juxtaposes the existing by breaking the rigid column grid and rotating the orientation towards these last standing buildings. Each level overhangs the one below to pull the gallery spaces further out towards the views until it culminates in the largest of the galleries on the top level of the addition. The rotation of the grid along with the overhang of each level creates a tension between the corners of the two buildings that sparks the dialogue between the two.



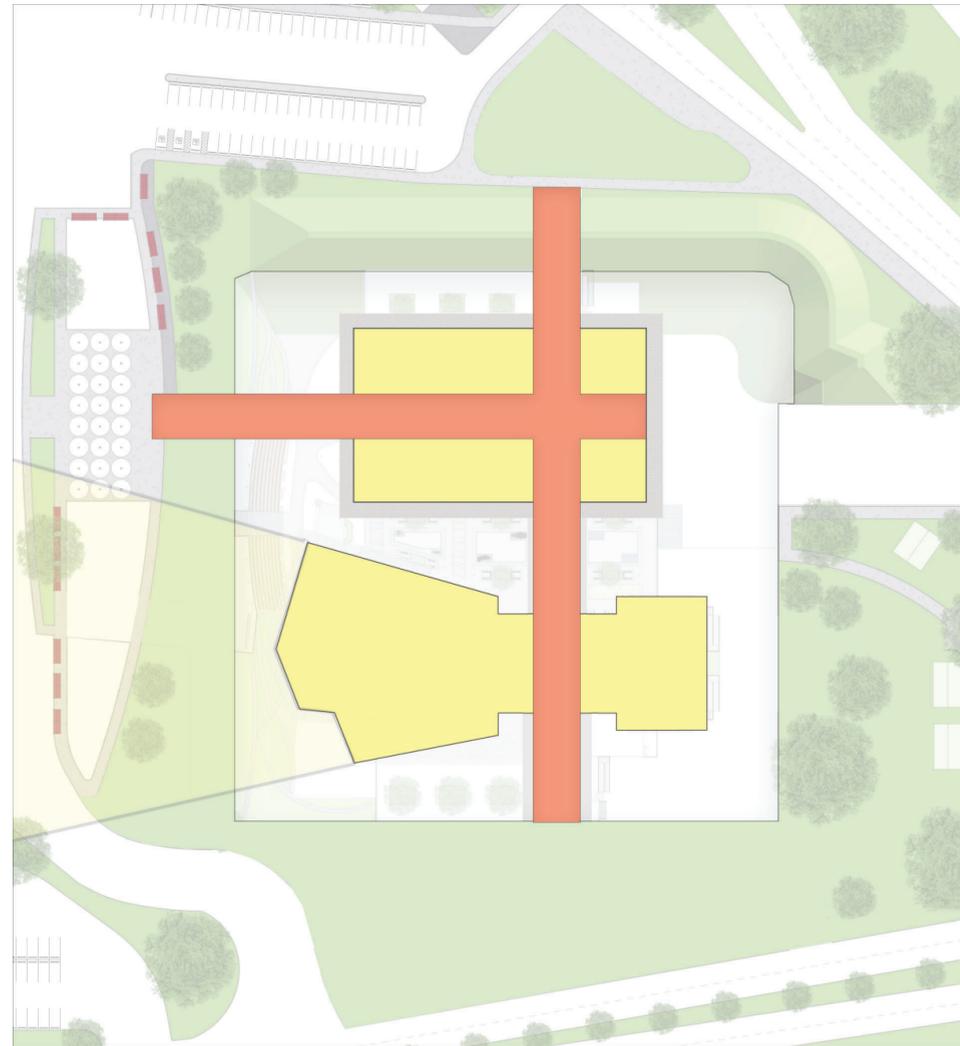
EXTERIOR VIEW



FIELD OF VIEW DIAGRAM

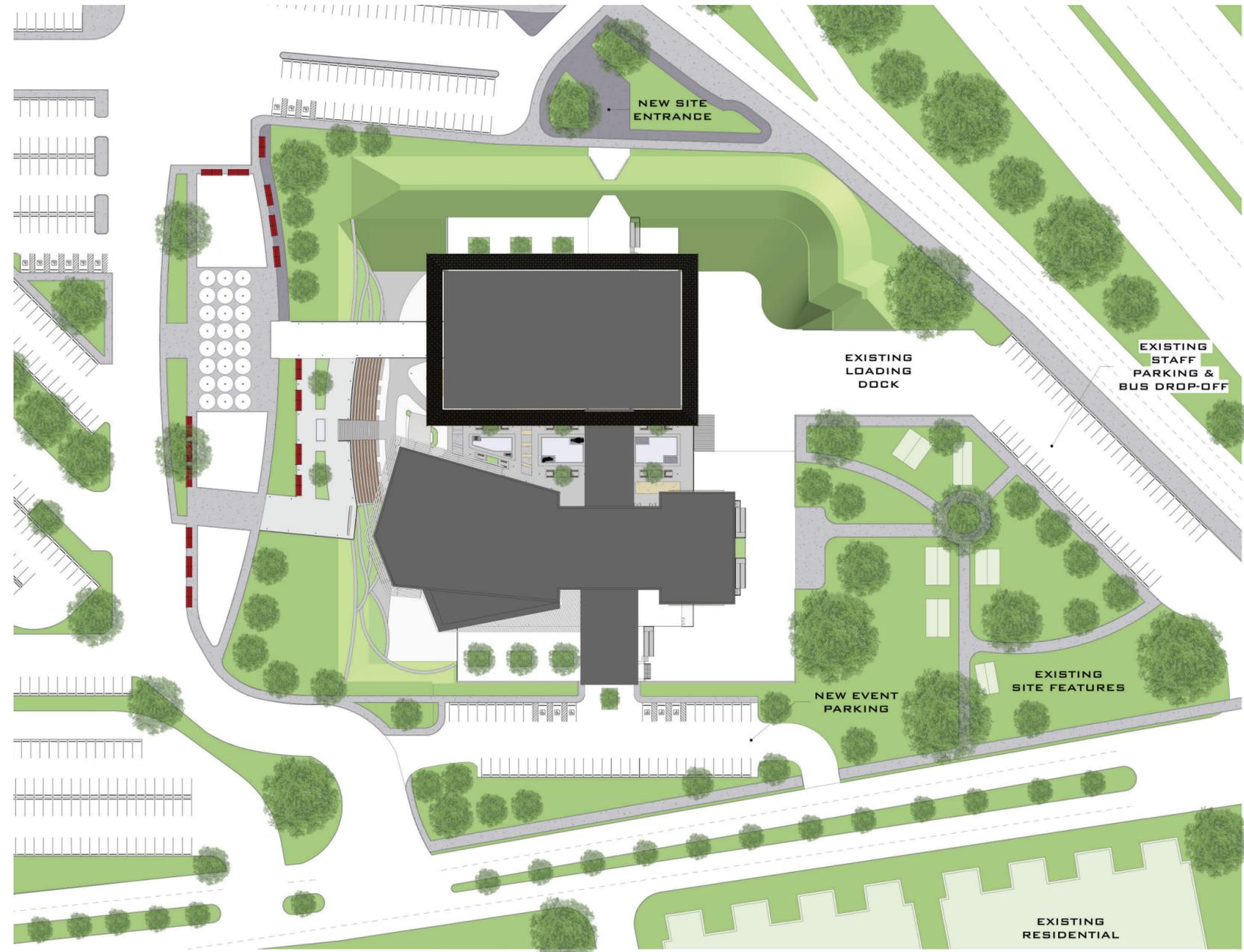


AXIS DIAGRAM



FULL PARTI DIAGRAM

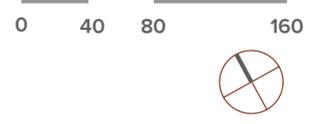
The renovations and additions began to take form under two driving factors: creating a field of vision from the new addition towards the Tower of the Americas and the Federal Courthouse building, the two last-standing structures from the 1968 HemisFair, as well as aligning key elements along the two prominent axes of the existing site. Overlaying these two key design concepts dictated how the form of the building began to take shape and that is seen in the full Parti drawing above.

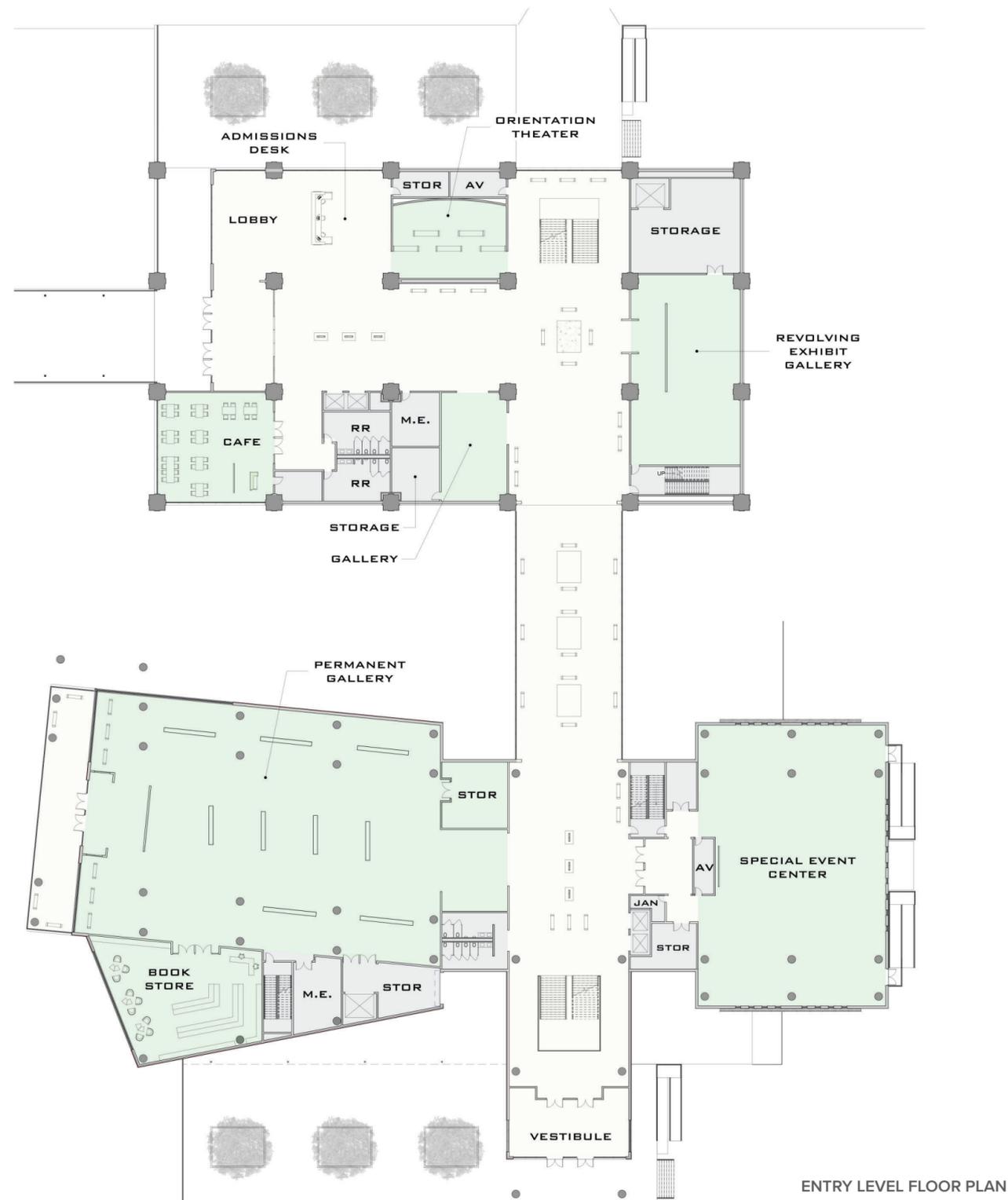


SITE PLAN

The goals for the site design were to create opportunities for community gatherings in different areas by enhancing existing conditions based on the key design concepts. One of the main opportunities was planning for accommodation of the different demographics of visitors. Existing parking was utilized for standard visitors and the site entrances were

enhanced. The existing staff parking was planned for school bus drop offs and new outdoor picnic and gathering spaces were added to the site on this end. There was also additional parking added for special events and higher-level guests. New exterior gathering spaces were created on all sides for the expectation of increased tourism.





ENTRY LEVEL FLOOR PLAN



ENTRY LEVEL LOBBY VIEW

The existing building is designed on two main axes, which include the entry bridge of complex. This entry bridge is maintained and becomes the main entrance of the building. The existing building renovations aim to tell the story of San Antonio and the impact of the '68 World's Fair. The entry level is home to an orientation museum used to explain the intended circulation, along with two galleries for temporary exhibits and a café near the entrance. Moving to the new addition, the visitor would cross over the connecting bridge that lies along the North/South existing axis previously mentioned. Expansive windows on either side of the bridge frame the views out towards the courtyard of the two buildings. The existing building was originally designed to be a viewing deck toward HemisFair attractions, but achieved this in a way to not draw attention away from these other buildings. The goal of the new addition is to create gallery spaces that frame these same views with a contemporary take. The

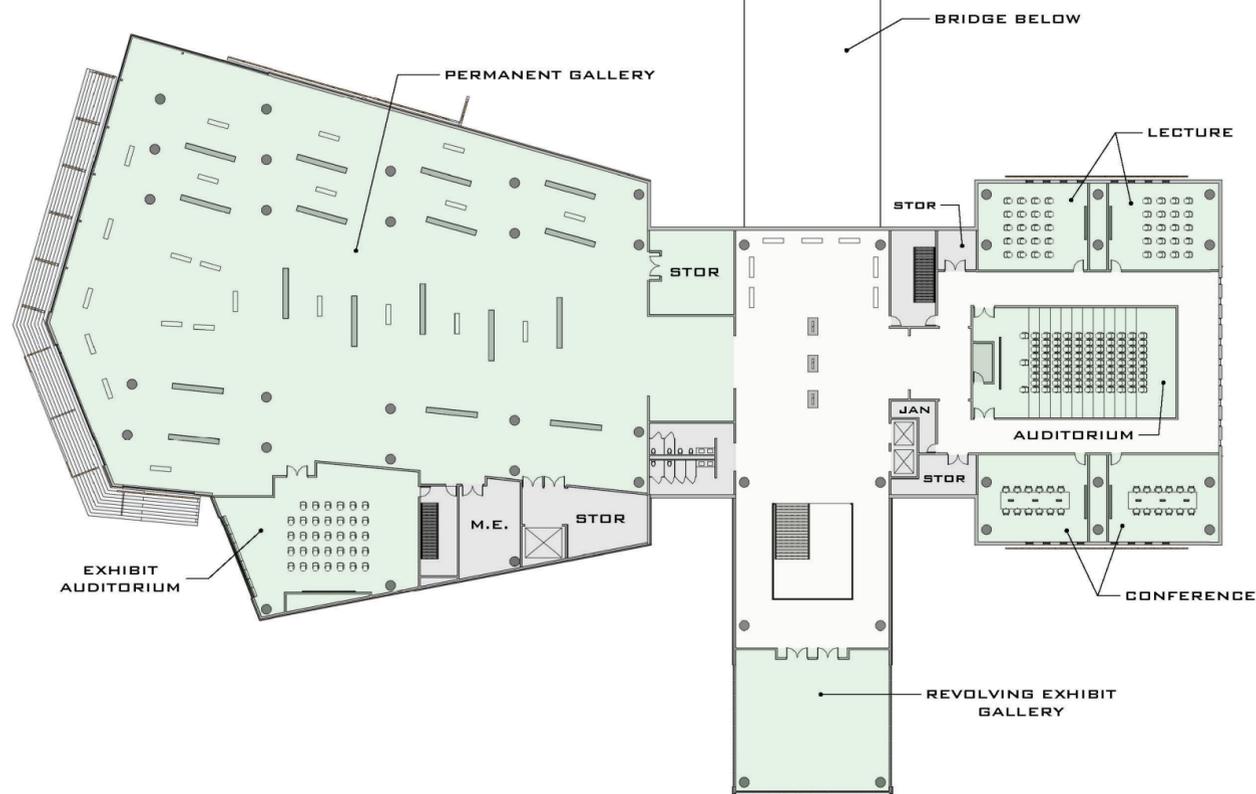
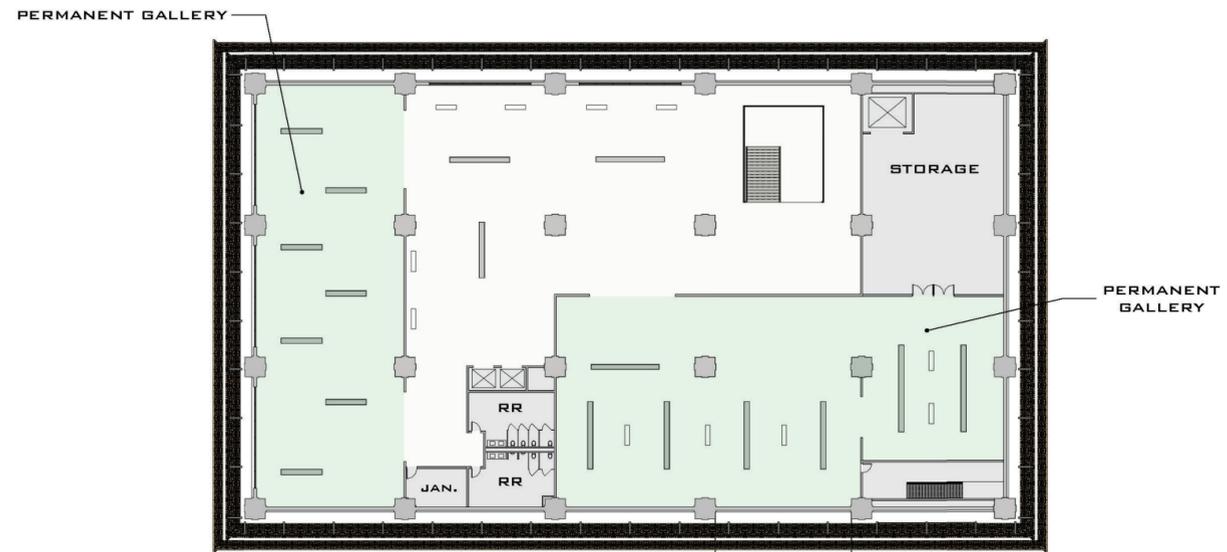
addition juxtaposes the existing by breaking the rigid column grid and rotating the orientation towards these last standing buildings. Each level overhangs the one below to pull the gallery spaces further out towards the views until it culminates in the largest of the galleries on the top level of the addition. The rotation of the grid along with the overhang of each level creates a tension between the corners of the two buildings that sparks the dialogue between the two. The goal for the addition is to tell the story of Texas in a larger sense, focusing on the immigrants that founded it and how they have influenced it to this day. The entry level is home to a permanent gallery with an exterior viewing deck, as well as a special event center. The special event center can accommodate groups of up to 200 guests for conferences, galas, or weddings. Parking has been added to the south side of the building so that this center can be accessed past museum hours for such events through a secondary entrance.



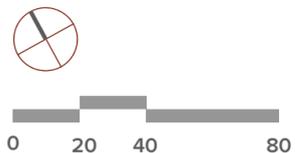
VIEW FROM CONNECTION BRIDGE



CONFERENCE CENTER VIEW



TOP LEVEL FLOOR PLAN



TOP LEVEL ADDITION GALLERY VIEW

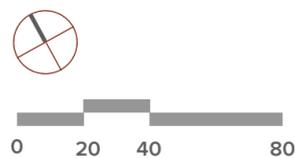


TOP LEVEL ADDITION GALLERY VIEW

The top level of the renovations seeks to tell the story of the 1968 HemisFair and its lasting impact on San Antonio. The addition tells the story of Texas in a larger sense and is home to the largest exhibit space that is meant to frame in the views of the Tower of the Americas and the Federal Courthouse buildings that were main attractions of the HemisFair. This final destination of the museum exhibits is meant to be a place of reflection on the works seen throughout the experience. The top level is also home to a 100-seat auditorium as well as two conference and two lecture rooms. The Institute of Texan cultures, being UTSA owned and a Smithsonian Affiliate, has garnered multicultural education over the past 50 years and these rooms are incorporated for the ability to continue these efforts through classes and conferences.



GROUND LEVEL FLOOR PLAN

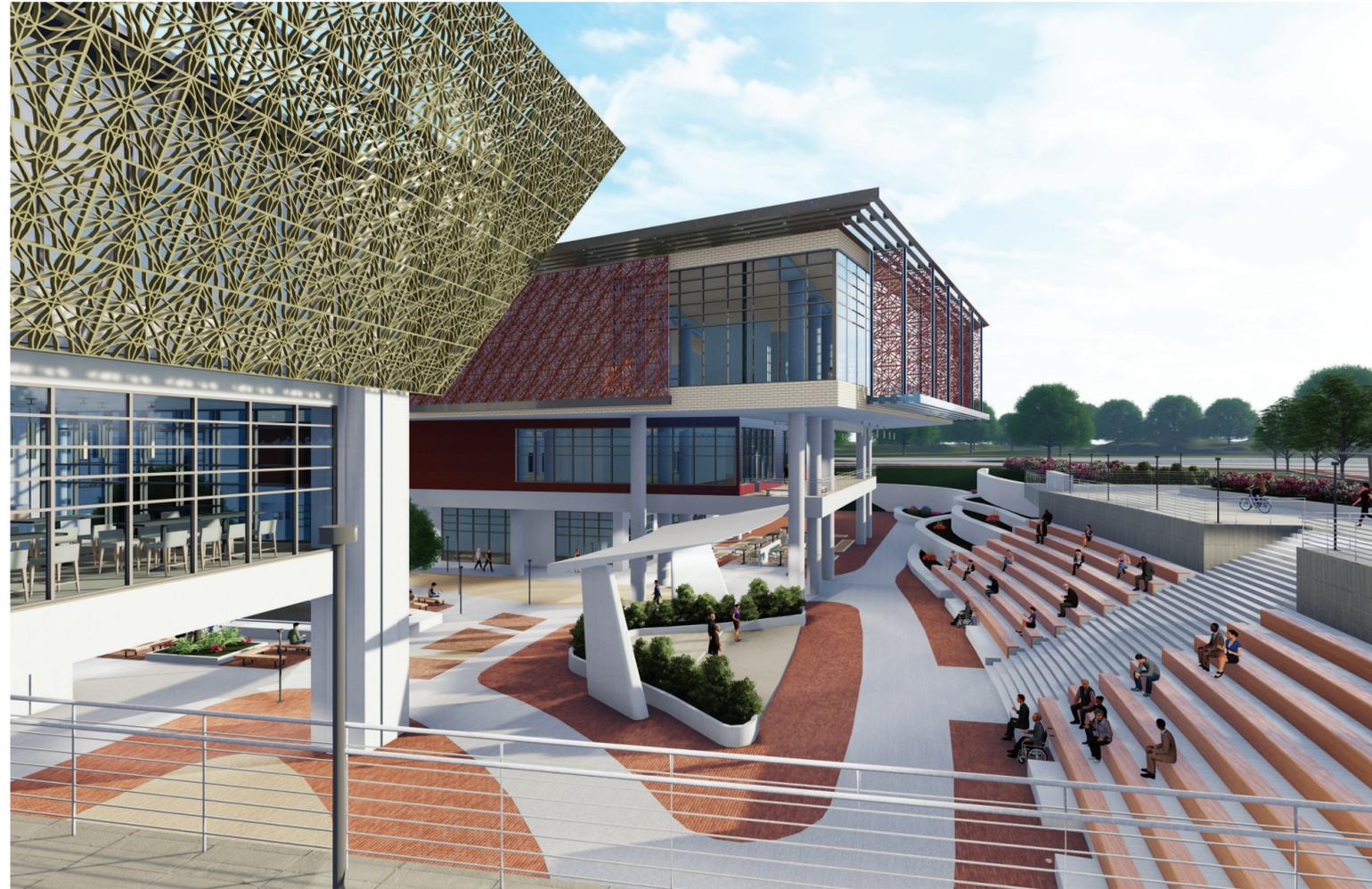


COURTYARD VIEW FROM AMPHITHEATER SEATING



COURTYARD VIEW FROM UNDER BRIDGE

The ground level of the addition is home to the museum store and a full-scale restaurant, as well as the staff wing of the complex. The restaurant and museum store are strategically located on the ground floor so they open up to the courtyard sculpture garden and amphitheater spaces on this level. The courtyard and amphitheater are meant to serve as exterior extensions of the galleries as well as community gathering spaces that can be utilized for events such as the Texas Folk Life Festival that is a staple in San Antonio. The Northwest end of the HemisFair park has been recently planned as a future mixed use development area, which creates an opportunity for the new courtyard, amphitheater space and restaurant to also be utilized as a day-to-day community space for the HemisFair park development.



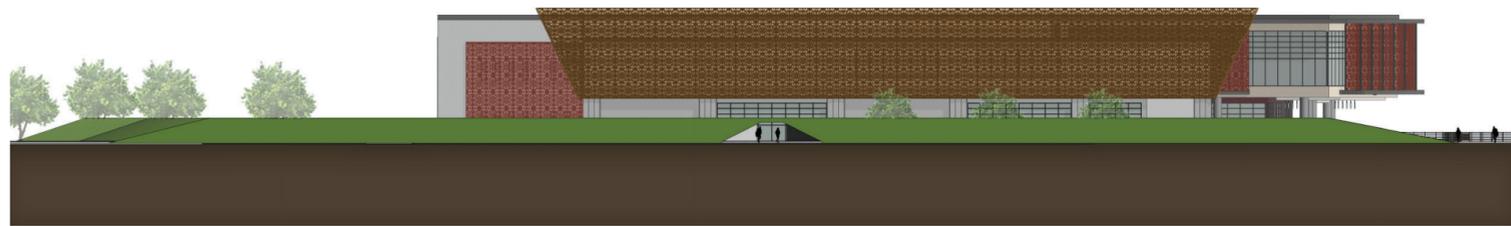
COURTYARD VIEW FROM ENTRY BRIDGE



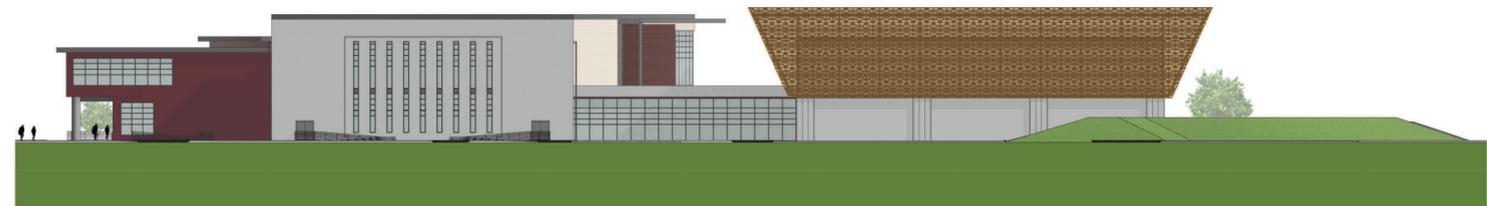
COURTYARD VIEW FROM AMPHITHEATER ENTRANCE



WEST ELEVATION



NORTH ELEVATION



EAST ELEVATION



SOUTH ELEVATION



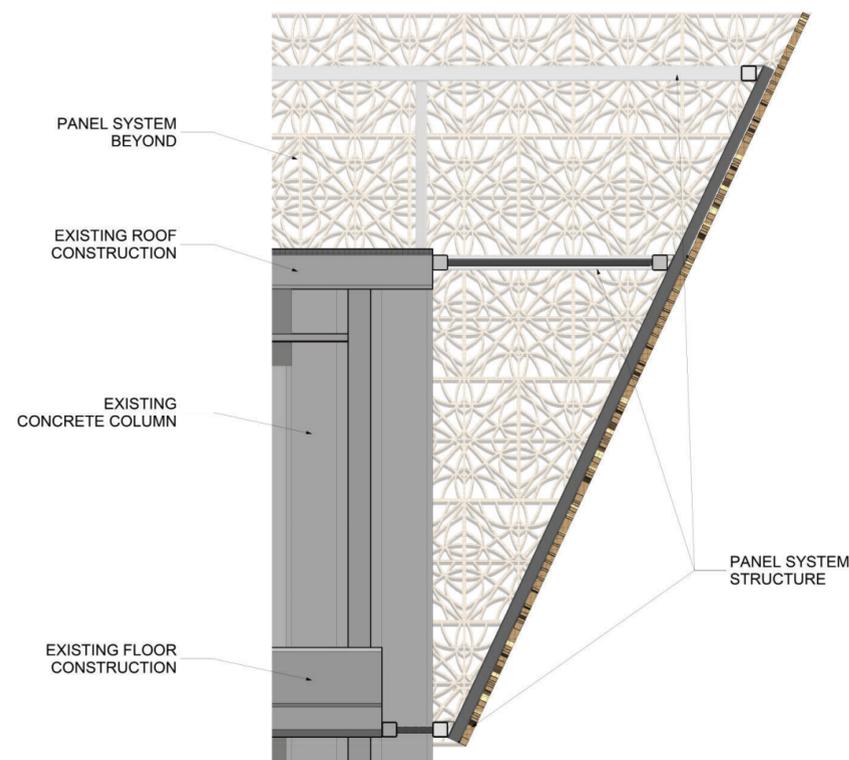
WEST EXTERIOR VIEW



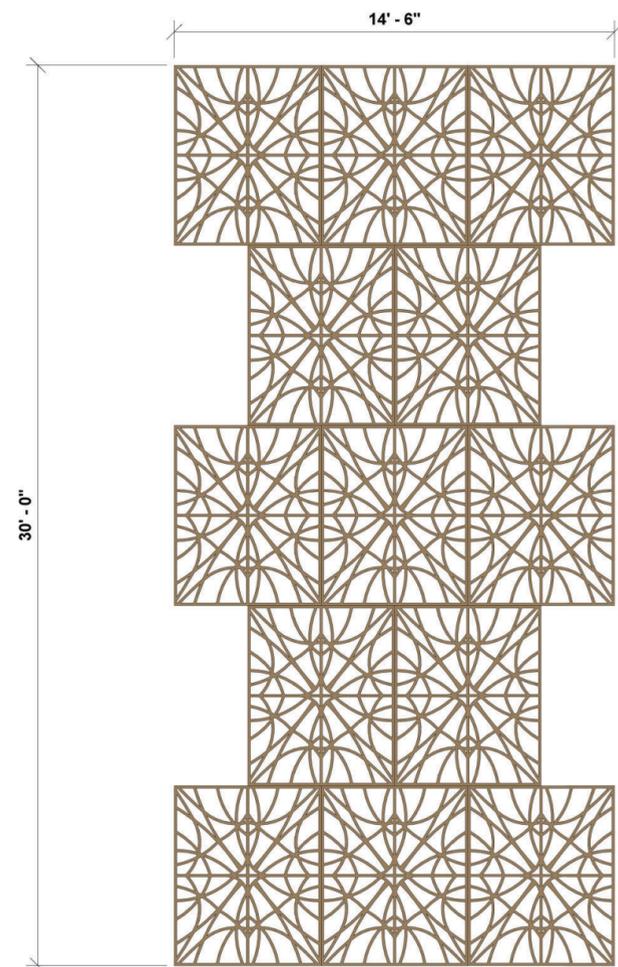
BUILDING SECTION



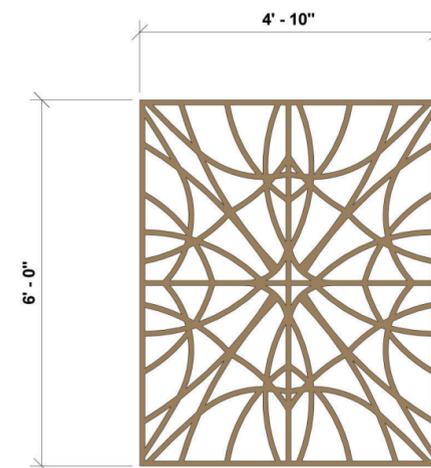
BUILDING SECTION



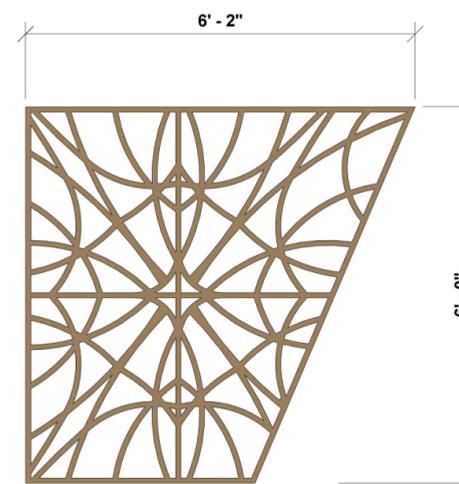
EXISTING BUILDING PANEL SYSTEM DETAIL



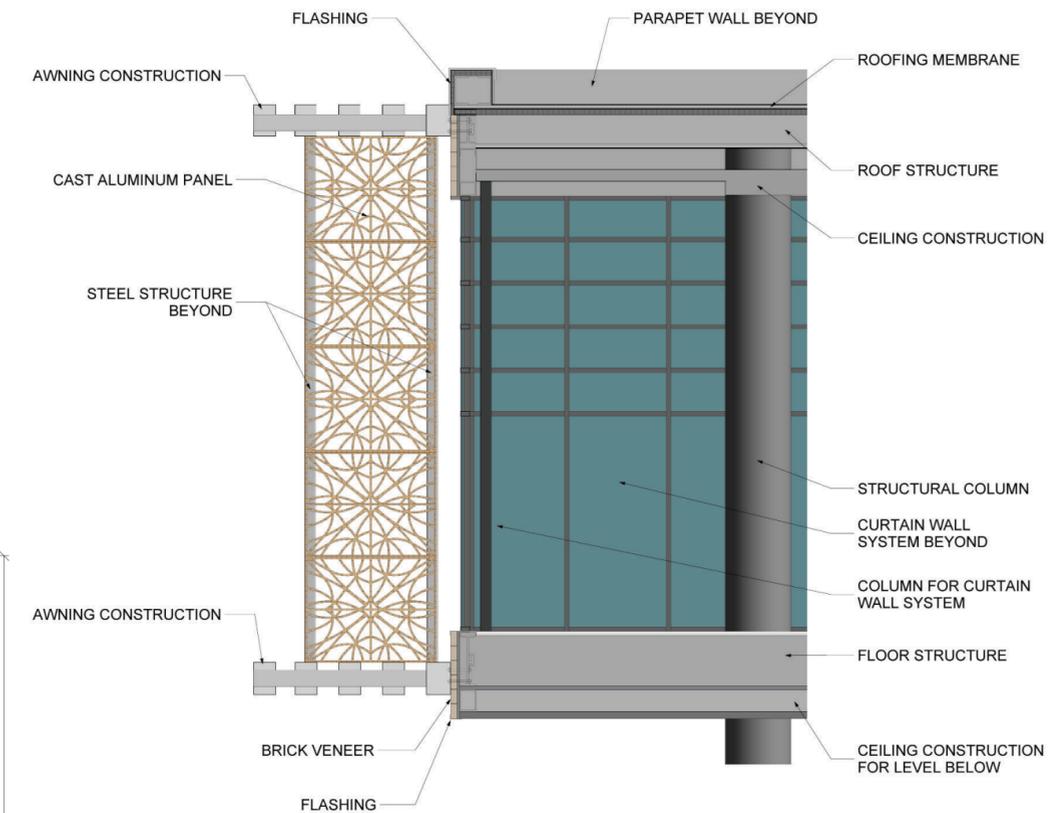
PANEL SYSTEM CONNECTION DIAGRAM



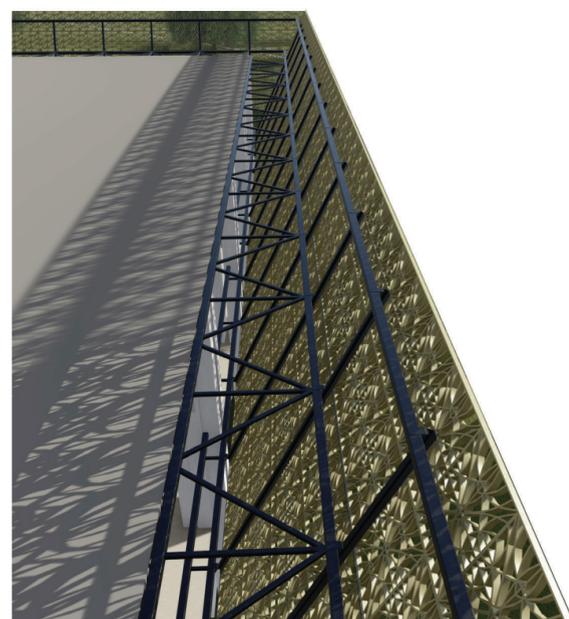
STANDARD PANEL



CORNER PANEL



TOP LEVEL ADDITION WALL DETAIL

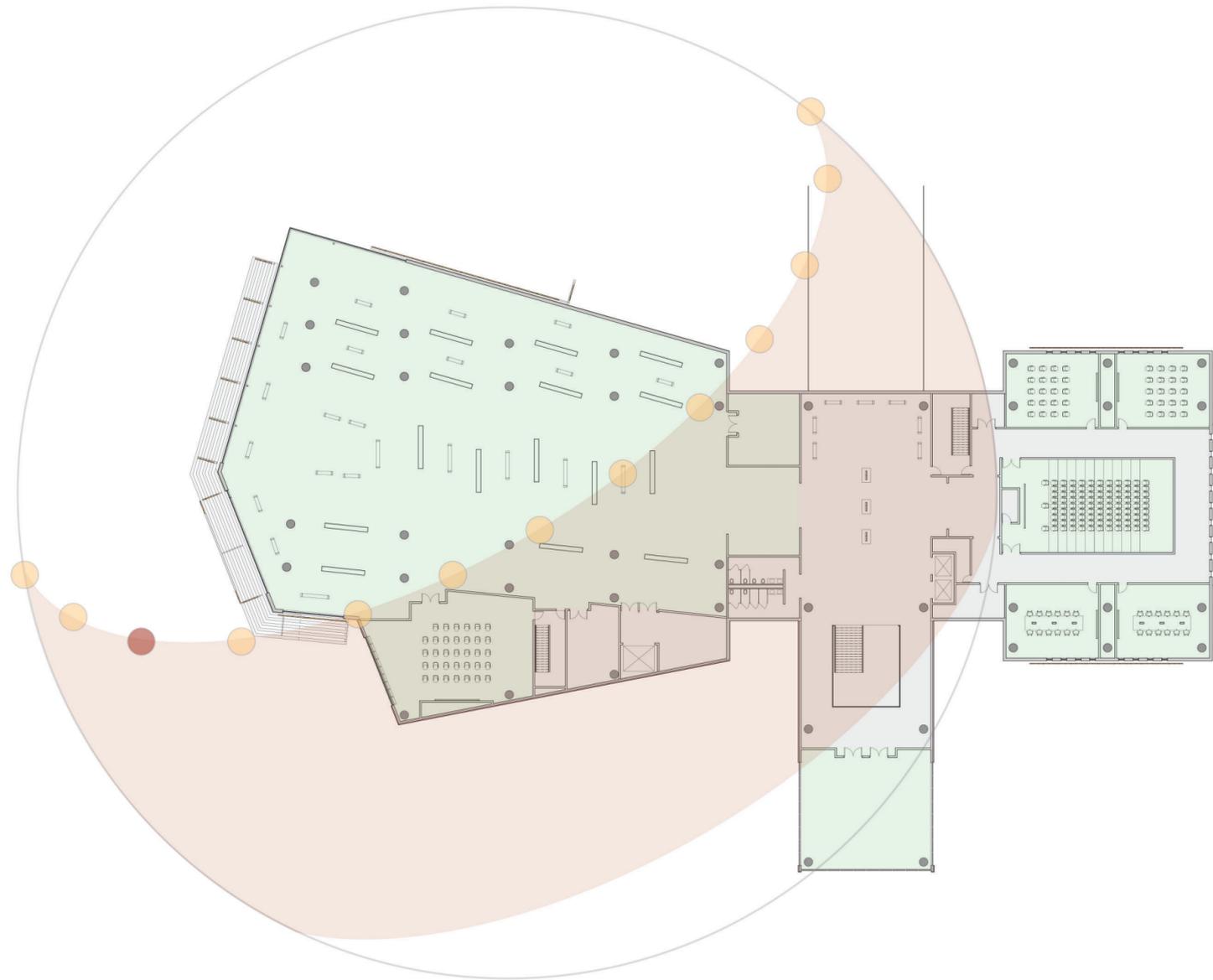


EXISTING BUILDING PANEL SYSTEM DIAGRAM

The 2400 cast aluminum panels featured in the design of the renovations and additions were inspired by the National Museum of African American Culture and History in Washington D.C. The panels were used to reskin the top level of the existing building to mimic the existing shape created by a concrete skin. The cast aluminum panels were designed as a way to revitalize the image of the Institute of Texan Cultures while relating back to its existing identity. The panels are attached to a framing system that ties back into the existing concrete building. The system as a whole is a lightweight, durable and cost-effective way to rejuvenate the building while maintaining its identity.

The cast aluminum panel system was created to mimic the shape of the existing skin and was applied throughout the new addition to as a way to solve daylighting issues and create continuity between the two buildings. Each individual panel is 6'-0" H x 4'-10" W. This sizing is consistent throughout the entire complex but applied uniquely in the skin versus the new addition based on efficiency. In the application of the skin, the panels have the ability to be preconnected in larger panels of 30'-0" x 14'-6" and attached to the frame system. This system is intended for ease and efficiency of application on site. Corner panels were also designed to maintain the seamless corners found

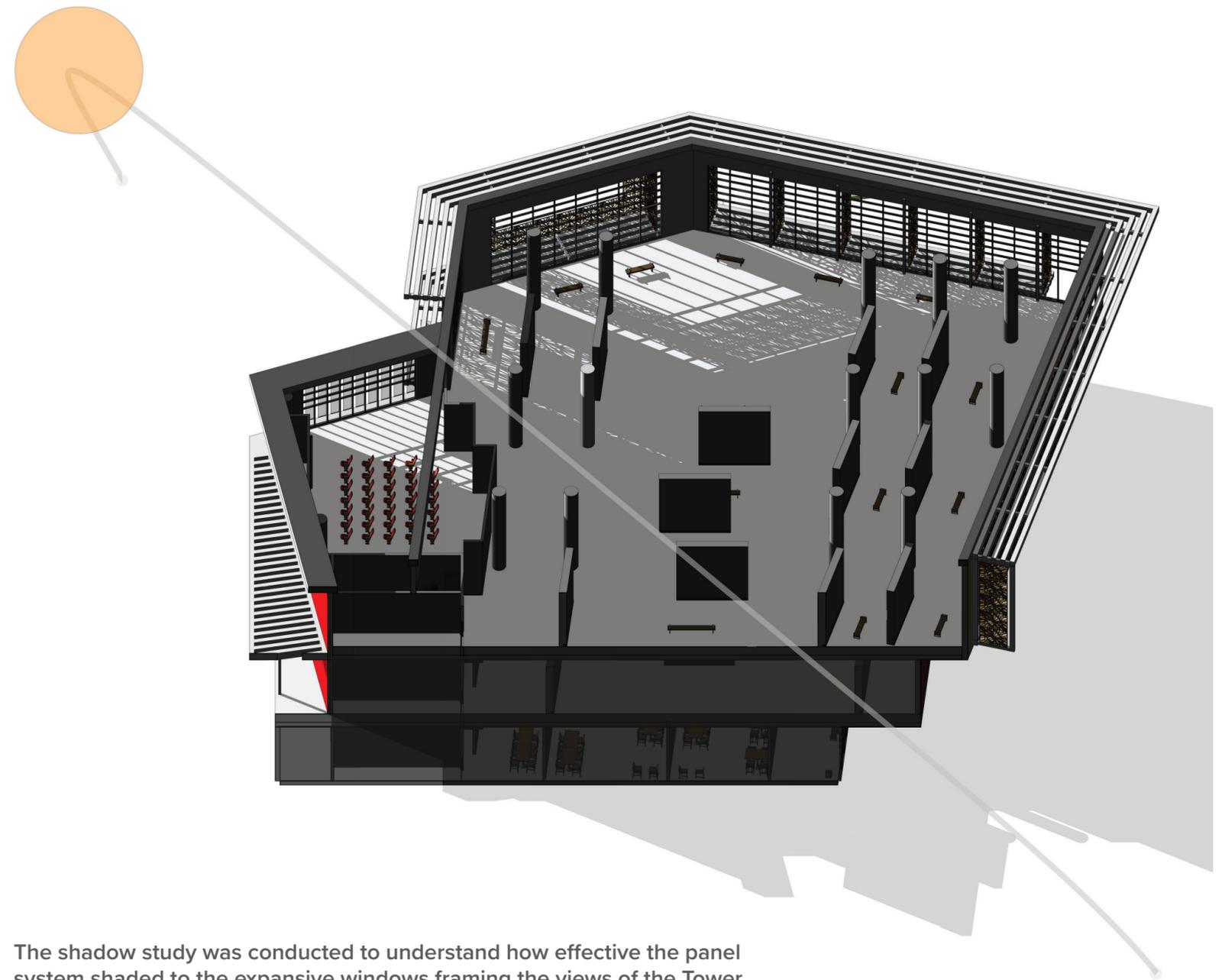
in the existing skin. The application of panels in the addition were created to combat daylight in the gallery spaces. The panels are connected vertically to create fins that block daylight from the West to protect art and reduce glare during afternoon hours. The National African American Museum precedent utilized the ability to create custom colors in the panels as they attempted to achieve a true bronze. The goal for the complex was to achieve a patinated bronze color in the skin of the existing building panel system to allude to the age of the structure. The color of the new building is meant to be a deep, rich copper color to reinforced the dialogue between old and new while creating continuity.



SOLAR STUDY DIAGRAM



During the 608 studio, a comprehensive solar study was completed to understand the efficiency of the panel system in the top level gallery space. The study was run to find the time at which the gallery space would experience the most issues of sunlight effecting the art and interactives within the gallery space. A shadow study was then completed at this time to determine the most efficient location for the gallery walls and interactive spaces.



SHADOW STUDY DIAGRAM

The shadow study was conducted to understand how effective the panel system shaded to the expansive windows framing the views of the Tower of the Americas to the North and the Federal Courthouse building the West. The panel system was extruded in the West direction and deterred the direct sunlight from reaching the gallery walls. The fin system that was designed to frame the views to the North were very efficient in blocking any direct sunlight that could reach the gallery walls as well.

In all, the addition and renovations tell the story of Texas history, immigrant culture, San Antonio and the HemisFair. This collection of themes seeks to pique the interest of tourists as well as San Antonio natives who wish to learn more about their city and Texan heritage. The design of the complex speaks to these themes by maintaining and highlighting living San Antonio monuments to preserve their history and identity, while making an effort to rejuvenate and evolve the area as San Antonio continues to advance.



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