WAḴANṬİPI EXHIBITS
Final Design Development (100%)

May 26, 2023
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This project was made possible in part by the people of Minnesota through a grant funded by an appropriation to the Minnesota Historical Society from the Minnesota Arts and Cultural Heritage Fund.

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INTRODUCTION

BACKGROUND

Wakaŋ Ṭípi Awaŋyaŋkapi (WTA) and the City of Saint Paul are partnering to develop the Wakaŋ Ṭípi Center (WTC or the Center), a Native-led cultural and environmental interpretive center. The Center will be located on the west end of the Bruce Vento Nature Sanctuary (Sanctuary), a 27-acre nature preserve east of downtown Saint Paul. The Center will interpret the site’s history, ecology, and cultural significance and reveal its relationship to other interconnected places in Saint Paul, all from a distinctively Dakota perspective.

Wakaŋ Ṭípi means, according to one translation, Dwelling Place of the Sacred in the Dakota language. It refers to the cave that lies on the east end of the Sanctuary as well as the entire site that the Sanctuary now occupies. For hundreds, perhaps thousands, of years prior to European and American colonization, this was a place of gathering and ceremony for Dakota people. Various bands of the Dakota Oyate and other Indigenous Nations met here over generations to build and strengthen alliances with one another. It is also intimately connected to the māka paha, the burial mounds atop the bluff, where the spirits of the ancestors dwell.

Wakaŋ Ṭípi lies at the heart of Mní Ṣota, the Dakota Homeland in what is now the state of Minnesota. It is part of the Mdote area around the confluence of the Waŋka Mnísota and Waŋka Taŋka, the Minnesota and Mississippi Rivers. This is the place where the Dakota people came into being. The cave, the petroglyphs that once covered its walls, the springs and wetlands, the limestone and sandstone bluffs, and the burial mounds all were, are, and always will be a sacred Dakota place.

After the English army officer Jonathan Carver documented the site in the 1760s, the Wakaŋ Ṭípi cave became known as Carver’s Cave. Beginning in the 1850s, decades of European American industrialization, urbanization, and post-industrial neglect damaged and desecrated the entire site. In the late 1990s, a group of East Side and Lowertown Saint Paul residents organized as the Lower Phalen Creek Project (LPCP) and partnered with the City of Saint Paul to purchase and clean up the site. In the early 2000s, they began restoring the landscape and secured its protection as the Bruce Vento Nature Sanctuary. Over time, the LPCP transitioned to Native leadership; in 2023, they renamed the organization to Wakaŋ Ṭípi Awaŋyaŋkapi: those who take care of Wakaŋ Ṭípi. WTA is committed to restoring Dakota and other Indigenous people’s connection to Wakaŋ Ṭípi so that they can practice their traditions, share their teachings, and care for this holy place.

PLANING PROCESS

In 2017, a survey of Twin Cities residents and users of the Bruce Vento Nature Sanctuary gathered input on development of an interpretive center at Wakaŋ Ṭípi. In response to the survey, more than 1,200 diverse local residents and park users, including Twin Cities Indigenous Peoples, expressed enthusiasm for authentic Dakota interpretation of this site through an Indigenous lens.

From 2019-2021, a Dakota-led Design Team facilitated by Sam Olbekson, Principal at Full Circle Indigenous Planning + Design, held three engagement sessions to gather design input from Indigenous community members. In the spring of 2021, the Design Team was formalized into a Steering Committee of the Board. Members include Dakota historians, language experts, educators, artists, writers, medicine makers, community leaders, and cultural knowledge keepers.

From May 2021 to February 2023, 106 Group collaborated with Steering Committee members and WTA staff and leadership to create a Visitor Interpretive Experience Plan (VIEP; 1/5/2022), an Exhibit Concept Plan (7/18/2022), and Schematic Design (2/10/2023) for the Wakaŋ Ṭípi Center exhibits. This document provides Final Design Development (DD100).

Throughout the exhibit planning process, 106 Group has been guided by the Steering Committee, the Exhibit Working Group, and WTA staff and leadership to develop exhibit forms, materials, and content and determine the distribution of messaging and stories on site. Working Group members have created exhibit content, including graphics and text. Other community members have provided feedback during three open house gatherings.

This Final Design Development communicates the vision developed through the past two years of collaborative planning. It situates the exhibits within the overall visitor experience on site and considers the relationship among exhibits, programming, and the Center’s other community functions.

REVIEW NOTES

Please complete review and provide consolidated comments by June 7, 2023. After receiving comments, we can follow up with a meeting to discuss and clarify needed revisions.

Notes, questions, and needs related to specific exhibits are listed under “Notes (Questions) on each exhibit construction page” in the Exhibits section of this document.

Translation

At the time of submittal, we are waiting to receive Dakota translations for all exhibit text. If we receive translations by June 7, 2023, we will include the Dakota text in Production-Ready Files. If translations are not received by that date, they will need to be added and graphic layouts will need to be finalized in the Fabrication phase.

Fabrication Estimate

106 Group has submitted an estimate for the cost of fabrication and installation separately from submittal of this DD100 document.

NEXT STEPS

After completing review of DD100, 106 Group will complete Production-Ready Files, to be delivered by June 30, 2023. This will be the final deliverable under the current contract.

Schematic Design

| Planning Meeting 1: September 1, 2022 |
| Planning Meeting 2: October 6, 2022 |
| Planning Meeting 3: November 3, 2022 |
| Planning Meeting 4: December 1, 2022 |

DD100 Deliverable: February 10, 2022

Design Development

Steering Committee Meeting (DD50 Deliverable): March 9, 2023
Steering Committee Meeting (Open House): May 11, 2023
DD100 Deliverable: May 26, 2023

Fabrication will begin at a later date, yet to be determined. Fabrication and installation will proceed under a separate contract.
VISION, MISSION & GOALS

WTC VISION

Tag Owasiŋ Iciḳoyake: Everything is connected.
Waḳaŋ Ṭípi is a place of gathering and healing, where Dakota people restore our land, language, and lifeways, now and forever into the future. This place is safe and secure, knowing that our traditional Dakota values and protocols have been implemented and are followed. We have reclaimed what was stolen and gathered what was waiting to be picked up here.

WTC MISSION

Waḳaŋ Ṭípi Center is an intergenerational gathering place that honors Waḳaŋ Ṭípi and the maka paha as Dakota sacred sites. We connect people to this sacred landscape through immersive experiences in Dakota history, lifeways, language, and values.

WTC ORGANIZATIONAL GOALS

The Waḳaŋ Ṭípi Center will ...

• **Reconnect** Dakota people with their land, language, and teachings, and **restore** relationships with their human, plant, and animal relatives who also are connected to this place.
• **Tell the story** of Dakota culture, history, and places in Saint Paul, from a distinctly Dakota perspective.
• **Offer environmental education** about the geology, ecology, and restoration of the area around Waḳaŋ Ṭípi and the nearby burial mounds through an authentically Indigenous lens.
• **Build a community** of Native and non-Native people who understand and appreciate Indigenous ecological knowledge as it is practiced here.
• **Create space for cultural connections and healing** through the arts and nature.

WTC VISITOR EXPERIENCE GOALS

For Dakota people, the Waḳaŋ Ṭípi Center will provide a safe gathering space where they can ...

• Feel a sense of **belonging** and know that they have come **home**.
• Better understand themselves as part of the Dakota Oyate by connecting with their language, medicines, ceremonies, teachings, and other ancestral **knowledge and lifeways**.
• Care for and be nurtured by the **land** once again.
• **Reclaim** this as a Dakota place.

At Waḳaŋ Ṭípi Center, all Indigenous people with ancestral connections to this place will find a safe gathering space where they can ...

• **Connect** with the sacred.
• **Restore their caretaking relationships** with the land and water, their plant and animal relatives, and each other.

All visitors to the Waḳaŋ Ṭípi Center will ...

• Feel **welcomed**.
• Recognize Waḳaŋ Ṭípi and the maka paha as **sacred Dakota places**.
• Develop a **deeper understanding** of Dakota history, lifeways, art, and values.
• Understand the value of **restoring the natural environment** here.
• Be inspired to treat this place with **respect**.
AUDIENCES & CONNECTIONS

AUDIENCES
Audiences include visitors, those who will actively visit, use, and engage with the Waḳaŋ Ṭípi Center, whether in person or virtually. The Center’s target visitors include:

• Dakota people, both in Mni Sota and elsewhere
• Dakota and other urban Native youth in the Twin Cities
• Other Oceti Šakówiŋ (Seven Council Fires) people and other Indigenous people with ancestral connections here
• The Center’s neighbors: East Side, Lowertown, and Downtown Saint Paul residents
• Other Twin Cities metropolitan-area residents
• K-12 and college/university students and educators across the northern plains and upper Midwest regions

The Center’s work also will speak to or influence other audiences. They include:

• Tribal governments and communities
• Leaders in other urban Indian communities
• City, county, and state governments in the region
• Environmental professionals

CONNECTIONS
Dakota people are connected to, and have the responsibility to care for, all of these interrelated beings:

• Human ancestors, living relatives, and future generations
• Plant and animal relatives
• The earth, caves, and cliffs
• The springs, creek, and river
• The stars and the sky
INTERPRETIVE MESSAGING

INTERPRETIVE PRINCIPLES

A set of principles, grounded in the WTC vision, mission, and goals, will guide the development and implementation of all interpretation.

MITAKUYE OWASIŊ: We are all related

All beings, human and more-than-human, are interconnected in relationship. We take care of one another.

HDI UŊHIPI: Returning back home here

All relatives who belong here—people, plants, animals, water—are reclaiming our birthright and returning to this place.

EKICETU: Restoration and renewal

We are restoring the land and the plant and animal relatives and healing the people.

WOKSAPE: Sharing wisdom gained over time

We are sharing Indigenous science and ecological knowledge through Indigenous pedagogies. We also are sharing Dakota teachings across generations in appropriate ways.

HINAḢ UŊHIPI: We are still here

Through perseverance, resilience, and resistance, Dakota and other Indigenous people remain here today. There is a continuity of Dakota presence and connection to this place.

The Big Idea is the main message, the core concept that visitors should take away from their experience. The interpretation centers around four themes, each of which engages visitors with a set of topics. The Big Idea, themes, and topics provide an organizational structure for the stories the site will tell.

BIG IDEA

Waȟăn Makoce

This is a sacred place

INTERPRETIVE THEMES & TOPICS

Water, Earth & Sky

The elements of life converge in this sacred place: birth, death, water, earth, and sky.

• Mni Wiconi: Water is life
• Water is our first medicine
• Water as connection between places
• The sacred springs, the creek, and the river
• Imniža Ska: The white cliffs

Reclaiming & Restoring

This place tells a story of loss, exile, homecoming, reclamation, and restoration.

• Industrialization, urbanization, and damage to the site
• Reclaiming this place
• Restoration of plants, animals, and ecosystem
• Disruption, continuity, and renewal of Dakota presence and connection to this place
• Indigenous futures

People & Place

This is Dakota Homeland and an Indigenous gathering place.

• Dakota Oyate, Oceti Šakówiŋ, and other Indigenous people connected to this place
• Generations of Dakota ancestors and living relatives
• Connection to Bdote and other river places
• Language and the land
• Dakota Wicówiŋ: Dakota lifeways
• Dakota teachings
• Who and where Dakota people are today

Plant & Animal Relatives

Human, plant, and animal beings are interrelated and interdependent.

• Indigenous ecological knowledge
• Plant foods and medicines
• Making useful things from plants
• Birds, insects, and other animal relatives
• Caring for plant and animal relatives
• Shifts in landscapes and plant communities

Use of the medicine wheel symbol was guided by Dakota protocols in consultation with WTA staff and the WTA Steering Committee.
EXHIBIT PRINCIPLES

The interpretive features should rest lightly on the land.

Interpretation should enhance the natural experience and provide buffers from the sensory encroachment of the industrial, urban surroundings. As one Steering Committee member expressed, it should help visitors “find the quiet” in the midst of the city.

There should be a shift in the balance between physical interpretive features and natural environment as visitors move through the site. The quantity, size, and substance of physical features, and their intrusion on the landscape, should decrease as visitors move away from the building and deeper into the site.

Interpretation in and around the building should provide the interpretive context for the overall site experience. Deeper into the site, as a Steering Committee member suggested, “the land speaks for herself.”

The interpretation should have an emotional impact as well as an intellectual effect.

The interpretive experience should foster recognition of and respect for sacred space.
SITE EXPERIENCE
The Waḳaŋ Ṭípi site lies northeast of downtown Saint Paul, bordered by the I-94 freeway to the north, railroad tracks to the south, and the city all around. Geographically and culturally, Waḳaŋ Ṭípi is connected to the Mississippi River and to the burial mounds that sit on the bluff above the site and run along the river to the southeast.
Visitors enter the site from the northwest, crossing under the Kellogg Boulevard bridge. The new Waḳaŋ Ṭípi Center building will be located just southeast of the bridge. It will be surrounded by landscaping, teaching gardens, and outdoor gathering spaces. Moving to the southeast, visitors move deeper into the site.

Features of the site include the beauty of the natural environment as well as vestiges of the site's industrial history.
EXHIBIT ZONES

For planning purposes, the site is conceptualized as seven exhibit zones: four zones in and around the building and three zones in the Sanctuary. Each zone provides a distinct experience through a combination of natural features, built structures, exhibit forms, and interpretive content.

The zones will not be labeled or otherwise explicitly indicated on site, and their borders are soft and fluid. Mindful visitors, however, will notice subtle shifts in what they see, hear, think, feel, and experience as they move through the site.

Zone names (abbreviated with a two-letter code) indicate the zone’s purpose and/or messaging and convey something of the overall visitor experience:

**Building Area**
TR: Transition
HH: Home/Homeland
RL: Relation
RS: Restoration

**Sanctuary**
PS: Plant Stories
WS: Water Stories
WE: Water, Earth & Sky

Adapted from a map by City of Saint Paul, February 2023
Large Teaching Stone
Small Teaching Stone
Other Exhibits
Etiquette Sign

November 3, 2022
Wakan Tipi - Revised Option
Full Circle Indigenous Planning + Design, LLC
www.fullcircleplanning.com
**VISITOR EXPERIENCE NARRATIVE**

Different kinds of audiences will experience the site and the exhibits in different ways. Dakota people have a unique relationship to Waḳaŋ Ṭiŋ as a sacred site within the Dakota Homeland. Other Indigenous people also have ancestral connections to this place.

For many East Side, Lowertown, and Downtown Saint Paul residents, this is a beloved part of their neighborhood. Other visitors from the Twin Cities and beyond will come here regularly, occasionally, or perhaps only once.

While acknowledging the diversity of audiences and their relationships to Waḳaŋ Ṭiŋ, this narrative describes an experience that is available to all.

### ARRIVAL

**Core Message: Makoče Waḳaŋ (This is a sacred place.)**

As people arrive to the site, a transitional area transports them from the industrial city into sacred gathering space. People can see, feel, and hear that they are moving into a different kind of place.

Physical exhibits communicate that this is a sacred site and encourage visitors to treat the land and each other with respect. Cultural symbols on exhibit graphics and embedded into the walkway, along with signs featuring Dakota language, communicate that this is a Dakota place. In addition to the exhibits, plants help transition people into sacred space.

### THE CENTER

**Core Message: Yahipi Kiŋ Waṡte (Welcome! It’s good that you are here.)**

As people near the building, exterior exhibits and plants communicate a sense of Dakota welcome and hospitality. Teaching Gardens feature native plant relatives, with signs communicating their Dakota names and cultural uses. On the ground outside the building entrance, a river map shows Waḳaŋ Ṭiŋ’s connection to other Dakota places along local waterways. For those with ancestral connections to this site, there is a sense of homecoming and joyful return.

The areas inside and immediately surrounding the Center contain the largest concentration of interpretive features, including those that are the most physically substantial. The building and grounds also provide spaces for programming.

As they enter the building, visitors see photos of Dakota people, past and present: groups of families and friends, portraits of contemporary individuals and historical figures. They hear Dakota music playing, interspersed with recorded sounds from nature: birds calling, water flowing, wind moving the trees. It feels like entering a multigenerational home: warm, welcoming, and full of life.

In the central lobby, architectural features—curved soffits and a circle inscribed in stained concrete on the floor—create a sense of being within a circular space. Exhibits add to this feeling while also surrounding visitors with symbols—moons, star maps, the medicine wheel directions—representing Dakota cultural knowledge systems and orientation.

In the central hallway, visitors see hand-crafted, culturally meaningful objects made by Dakota people. Rather than institutional museum pieces, these are useful, personal items: textiles, baskets, bags, mats, and beaded jewelry and regalia, some made with materials grown and gathered on site. Scheduled programs allow people of all ages to learn about and make these kinds of items and practice other creative cultural traditions through demonstrations, classes, and informal gatherings.

Throughout the building, there is a sense that the natural world is permeating the interior spaces. Photos of the Waḳaŋ Ṭiŋ landscape, nature-inspired artwork, drying plants gathered on site, and large windows looking onto the gardens, all bring the outside in. Inside and outside, exhibits communicate the interrelationship between people and their plant and animal relatives.

In the Teaching Gardens beyond the building, native trees and shrubs, medicinal plants, vegetable and herb gardens, and other plants welcome their human relatives. Small signs identify their Dakota names and cultural uses; the plants also communicate their own messages to the people who come to spend time with them.

Built environments along the path provide places for people to gather, learn, connect, and prepare to enter and care for the sacred landscape. At one of these gathering places, interpretive signs provide context on the site’s history; tell the story of its restoration, and communicate its significance for Dakota people.

### THE LAND

**Core Message: Makoče Ţeᵤŋḣiⁿdapi (We cherish this place.)**

Inside the sanctuary, the environment shifts from built structures and organized landscaping into the natural landscape: stone, cliffs, and sky; springs, creeks, and ponds; plants, trees, insects, birds, and animals. In two locations where remnants of past industries remain, interpretive signs reveal the damage they caused and communicate the need to care for the land and water. A handful of other small “etiquette” signs interspersed through the sanctuary remind people to respect this sacred site.

Along the trails, several “teaching stone” exhibits invite visitors to pause, connect with the land, and consider their relationship with it. These exhibits combine Grandfather stones, artwork, audio, and Dakota language and design to create welcoming nooks where people can rest, gather, look, listen, reflect, and just be. Along the railroad tracks, an illustration reconnects the site with the river and provides a window into the preindustrial past.

As people move deeper into the site, there are fewer exhibits. Close to the Waḳaŋ Ṭiŋ cave, there is only one small etiquette sign. Here, the land speaks for herself.
DESIGN STYLE
**DESIGN STYLE**

Design inspiration has been gathered from a range of sources including Daḳota cultural design, artwork, and artists; the landscape on site; and guidance from the Daḳota Steering Committee and WTA staff. Paired with text and in conversation with the landscape, visual design elements like color, typography, and material choices will help tell the site's story and provide an emotional experience for visitors.

The elements shown on this page informed the look and feel of the exhibits at Wakaŋ Ṭípi.
The primary color palette for these exhibits highlight the bold, vibrant notes in traditional and contemporary Dakota artwork while complementing the natural elements on site; the trees swaying in the breeze, fish swimming through water, a creek meandering toward a river.

A secondary pair of colors, an off-white and a warm, dark green, are used for larger amounts of text. These options provide a neutral, softer alternative to the harsh contrast of pure black and white while still providing legibility.

The fully saturated version of these five colors allows for vibrant contrast against the landscape, while more subtle tints are used where a quieter tone is needed. The palette has been created to work both on the exterior (enhancing the site’s lively energy) and interior (contrasting with the warmer neutral tones of the building finishes).
TYPOGRAPHY

Type characteristics help to effectively convey exhibit content. Typefaces are chosen and paired based on their legibility, letterforms, and overall ability to convey the appropriate messaging.

Noto Sans and Noto Serif are the geometric, legible, and approachable typefaces utilized in these exhibits. More importantly, they were chosen because of their support of the Dakota language. Created by Google, these typefaces are an attempt to be the most universally compatible with the largest glyph and special character set available. They currently support over 1,000 languages.

The size, line weight, and treatment of these letterforms across the exhibits allow for maximum accessibility and a comfortable user experience.

MATERIALS

Material choices give the visitor a feel for a space, tell stories, and add either continuity or contrast to a landscape.

The exterior exhibits for this project will incorporate weathering steel (Corten) and limestone. Both materials transform as they age and will provide the necessary durability for an area subject to a range of weather conditions and visitorship. The limestone used has been previously quarried, so it has not caused additional damage to the land. These Grandfather stones share a unique story of connection and culture for Dakota people.

Graphic panels made of high-pressure laminate (or a similar product) provide a durable, easy-to-maintain canvas for text, artwork, and other graphics.

The interior exhibits add interpretation to the building space through interactive physical forms, multimedia elements, cultural objects, and colorful graphics. The interior also will feature natural materials harvested on site.

VOICE

The Waḳaŋ Ṭipí Center exhibits speak with Dakota voices about Dakota people’s connection to and care of this culturally significant place. They convey the sacredness of the site and the interrelationship of human, plant, and animal relatives here.

Overall, the exhibits communicate through forms, materials, colors, and images more than they do through text. Only a small number of exhibits have a significant amount of interpretive text. Others have minimal text, and some have none at all. There are audio elements that help communicate messages and tell the story of Dakota relationships to this place.

All exhibit text is bilingual in Dakota and English, with the Dakota language taking precedence. The Dakota text is written using the Santee dialect and the Minnesota orthography.
COMPONENT NUMBERING SYSTEM

Because this is now a technical document, it addresses each interpretive element that will be constructed or produced under the exhibits project. They are tracked with a three- or four-part number in the format shown. The majority of this document is built around these numbers.

TR 01 - X01 - X01

Zone
Zone refers to a specific interpretive space. Each Zone is represented by a two-letter code related to the Zone’s informal title.

Construction
Construction is an interpretive piece built or conceptualized as a unit (an exhibit); it is made up of Elements and Parts. A Construction may be as simple as a single wall-mounted panel or as complicated as a diorama with multiple components (Elements and Parts). Each Construction is represented by a two-digit number attached to the zone code.

Element
Elements are physical pieces associated with a Construction. Each Element is represented by a capital letter denoting the type of Element, followed by a two-digit number. For this project, there are four elements that may be part of a construction:

- Artifact (A)
  Includes artifacts as well as props or other purchased or loaned items
- Furniture (F)
  Custom furnishings, usually holding other elements
- Graphic (G)
  A graphic or other printed physical element
- Media (M)
  A/V equipment or programming

Part
Parts are non-physical items that need an Element to exist. For this project, there are two parts that may be part of a element:

- Audio (A)
  Requires a Media Element to be heard
- Image (I)
  Requires a Graphic or Media Element to be seen
**TR: TRANSITION**

**PURPOSE**
Provides a sense of welcome and helps visitors transition from the industrial city into a sacred gathering place.

**DESCRIPTION**
In this zone, visitors arrive at the Center and enter their site experience. For some who arrive serendipitously, this zone also includes their discovery of the site itself. The Transition zone includes the routes by which visitors approach the site as well as the paths by which they enter it.

In addition to the exhibits, there are plants that help provide a sense of welcome and sacred space.

**THEMES**
- Plant & Animal Relatives
- Water, Earth & Sky

Adapted from a map by City of Saint Paul, February 2023
TR01: LARGE TEACHING STONE: SACRED PLACE

Purpose
Invites visitors to pause and attune themselves to their surroundings. Provides space for people to receive and share teachings from the land and those who care for it.

Description
The teaching stone is a configuration of stacked limestone blocks, etched with Dakota designs. A circular graphic panel with a metal frame (20” round) is attached to the face of the top stone. It features original art by a Dakota artist. A rectangular post made of weathering steel (46” h x 8”) stands next to the stacked stone configuration. It holds the exhibit text. The post and the graphic panel’s frame have cutout shapes in a Dakota floral pattern. Additional stone blocks arranged around the exhibit provide places to sit and gather.

Notes/Questions
* Stone sizes will vary depending on available stones. See the Component List for recommended height and width of overall exhibit.
* A plant bed or container growing one or more of the sacred plants might be located near this teaching stone.
TR01-G01: STONE PATTERN A
Large Star

TR01-G02: STONE PATTERN B
Small Star

TR01-G03: FRAME CUTOUT

TR01-G04: ARTWORK PANEL: SACRED PLANTS
This is a sacred place.

Maḳoce Waḳaŋ
TR02: ETIQUETTE SIGN

**Purpose**
Reminds visitors to treat the Wakaŋ Típi site as sacred space.

**Description**
A small, low-profile, trailside sign (29” h x 8” w) with a graphic panel on a weathering steel base.

**Messages**
Wóohoda: Respect this place.
Suggestions/guidelines of how to behave respectfully here.

**Notes/Questions**
N/A
TR02-G01: ETIQUETTE PANEL

Wóohoda
Respect this place

Tataŋkaŋca oyate kiŋ woṭakuye kiŋ owas tanyaŋ sdoṭwickaye. Hotunŋkada etanhaŋ k’a ikce wicaśta hehaŋyaŋ. Taƙu k’a tuwe owas.

Welcome to Dakota Homeland.
Let all that remains here stay here.
Know that prayers are welcome.
Care for the land with us.
TR03: ETIQUETTE SIGN (DUPLICATE)

Purpose
Reminds visitors to treat the Wakan Tipi site as sacred space.

Description
A small, low-profile, trailside sign (29” h x 8” w) with a graphic panel on a weathering steel base.

Messages
Wóohoda: Respect this place.
Suggestions/guidelines of how to behave respectfully here.

Notes/Questions
N/A
TR03-G01: ETIQUETTE PANEL (DUPLICATE)

Wóohoda
Respect this place

Tataŋkaⁿca oyate kiŋ wotàkuye kiŋ owas taŋyaŋ sodwicaye. Hotunŋkada etañhaŋ k’a ikce wicašta hehaŋyaŋ. Ṭaku k’a tuwe owas.

Welcome to Dakota Homeland.
Let all that remains here stay here.
Know that prayers are welcome.
Care for the land with us.
TR04: WATER PATH STAMPING

Purpose
Reveals the significance of water on site and communicates that this is a Dakota place.

Description
Repeating pattern (1’ wide and rotated as needed) stamped into the borders along both sides of the sidewalk leading to the building entrance. Extends the full length of the concrete sidewalk (approx. 120’ long).

Notes/Questions
• The stamped design will not exist on the bituminous portion of the sidewalk.
TR04-G01: WATER PATH STAMPING SEGMENT
HH: HOME/HOMELAND

**PURPOSE**

Reveals Waŋkaŋ Ṭípi as a Dakota place and creates a sense of welcome and homecoming.

**DESCRIPTION**

Home/Homealand is an indoor/outdoor zone that is centered on the building. It includes the exterior and interior entrance spaces, the plaza in front of the building, and the central lobby and exhibit hall inside.

This zone features multisensory exhibits and programming spaces that engage visitors’ minds, hearts, and bodies. Rather than a museum, this is a living cultural center and community gathering place. All who enter here will feel welcome and safe. For Dakota people, the Center provides a sense of homecoming and joyful return.

**THEMES**

- People & Place
- Plant & Animal Relatives
- Water, Earth & Sky

HH-04: Possible locations to store/deploy mobile creation stations
HH01: WATERWAYS MAP

Purpose
Reveals how the Wakan Tipi site is part of a network of interconnected Dakota places along the waterways of what is now the Twin Cities.

Description
A map of Twin Cities waterways prior to European American settlement is engraved into the ground surface outside the Center’s main entrance, with culturally significant places labeled in Dakota. The map is approximately 19” h x 14” w.

Notes/Questions
• Please confirm map locations and Daŋka place names.

Example of concrete etching

Adapted from a map by City of Saint Paul, February 2023
HH01-G01: WATERWAYS MAP

PLAN VIEW
HH02: LARGE TEACHING STONE: WELCOME

Purpose
Invites visitors to pause and attune themselves to their surroundings. Provides space for people to receive and share teachings from the land and those who care for it.

Description
The teaching stone is a configuration of stacked limestone blocks, etched with Dakota designs. A circular graphic panel with a metal frame (20" round) is attached to the face of the top stone. It features original art by a Dakota artist. A rectangular post made of weathering steel (46" h x 8") stands next to the stacked stone configuration. It holds the exhibit text. The post and the graphic panel’s frame have cutout shapes in a Dakota floral pattern. Additional stone blocks arranged around the exhibit provide places to sit and gather.

Notes/Questions
* Stone sizes will vary depending on available stones. See the Component List for recommended height and width of overall exhibit.
* A plant bed or container growing a welcoming plant might be located near this teaching stone.
<table>
<thead>
<tr>
<th>HH02-G01: STONE PATTERN A</th>
<th>HH02-G02: STONE PATTERN B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Large Star</td>
<td>Small Star</td>
</tr>
<tr>
<td><img src="image" alt="Large Star" /></td>
<td><img src="image" alt="Small Star" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HH02-G03: FRAME CUTOUT</th>
<th>HH02-G04: ARTWORK PANEL: PEOPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Frame Cutout" /></td>
<td><img src="image" alt="Artwork Panel: People" /></td>
</tr>
</tbody>
</table>
Welcome
It's good that you are here.

Yahipi Kiŋ Wašte
HH03: CULTURAL OBJECTS

Purpose
Highlights the creativity of Dakota culture and reveals the continuity of cultural knowledge and practices.

Description
Items made by contemporary Dakota people are displayed in the exhibit hall in cedar boxes embedded in the wall. The displayed objects incorporate materials, techniques, and skills that relate to the activities supported by the creation stations (HH-04), which can be deployed in the exhibit hall below the cultural objects.

Displayed objects might include, but are not limited to:
• Cord-marked pottery
• Cordage
• Woven mats and baskets
• Ribbon skirts
• Beaded items

Notes/Questions
• Featured objects TBD by WTA staff on a rotating basis.
HH03-F01_F02_F03: CULTURAL OBJECTS

ELEVATION VIEW

F01 = 48” H x 30” W x 6” D  
F02 = 24” H x 30” W x 6” D  
F03 = 24” H x 54” W x 6” D

F01
Flush

F02
3” out from wall

F02
3” out from wall

F02
3” out from wall

F03
3” out from wall

Flush

3’ 14’ - 8.5”

20’ - 9”

10’

3’

14’ - 8.5”

3’0.5”

66”

HH03-F01_F02_F03: CULTURAL OBJECTS

Display Box: 3" inch thick glass panels and glass recessed into front (not shown)

Display Box: 3" inch thick glass panels and glass recessed into front (not shown)
HH03: CULTURAL OBJECTS

Pottery made using ancestral cord-marking techniques

Mats and bags made from bulrushes

Medicine bags featuring Dakota cultural designs
HH04: CREATION STATIONS

**Purpose**
Highlights the creativity of Dakota culture and provides opportunities for interactive cultural creation and collaborative learning.

**Description**
These stations are set up with the materials and tools for making things of significance for Dakota people. Each is designed to look and feel like it is located in a Dakota home.

As exhibits, the creation stations can display elements of work in progress and reveal the “tools of the trade” used by culturally inspired creators. They also can be activated for programming purposes such as demonstrations, classes, workshops, or informal communal practice.

The stations are fully mobile with lockable caster wheels. They can be folded up and stored, or deployed in the exhibit hall or classrooms.

**Plant Station**
For drying plants and making medicines, cordage, and textiles.

**Beading Station**
For beading jewelry, regalia, other clothing, or other items.

**Sewing Station**
For making ribbon skirts, regalia, other clothing, or other textiles.

**Notes/Questions**
- Each station can be customized for its particular purpose. They will be outfitted by WTA staff in consultation with Dakota creators.
- Finishes on stations are to be determined by WTA staff in consultation with the architect to integrate with the building interior.

The example shown is the Model 8090 Sewing Cabinet by Horn of America. It comes in four finishes: white, light wood grain, dark wood grain, and gray wood grain.

**INSCRIPTION IMAGES**

Deployed location option

Stored location option

The lower photo on the left is the Plant Station with plant material.

The top photos on the right are the Plant Station with plant material.
HH05: EXHIBIT HALL

Purpose
Evokes the feeling of being in a Dakota home, celebrates the interconnections among Dakota people, and represents their connections with their homeland.

Description
HH05-M01: Ambient Audio
Just inside the main entrance, directional audio intermittently plays the sound of Dakota music as well as nature sounds.

HH05-G01: Framed Photos
Inside the main entrance and/or on other walls, framed photographs feature images of Dakota people, past and present, as they would appear in a Dakota family home.

HH05-S01: Plant Display
Along the south wall across from the entrance, plants harvested on site are displayed, drying in bundles, and/or placed in containers.

HH05-G02: Wall Mural
A large-scale landscape photo of the Wakan Ṭípí features as graphic wallpaper along the north wall.

HH05-M02: Digital Interactive
An interactive touchscreen features multimedia digital content that tells stories about the cultures and communities along the length of the Mississippi River, including Dakota people in their Mni Sota homeland.

Notes/Questions
* The exact number and locations of all exhibits in the exhibit hall are to be determined by WTA staff in consultation with the building architect.
* In addition to the framed photos and the wall mural, graphics of the Paul Durand map and a page from Johnathan Carver’s journal might be added to the exhibit hall. Locations are TBD.
**HH05-M01: AMBIENT AUDIO**

**Notes/Questions**
- Audio volume and frequency will be guided by WTA staff members with offices in the building, so that the sound does not interfere with their work.

**HH05-S01: PLANT DISPLAY**

**Notes/Questions**
- Location and type of plant display are TBD by WTA staff.

**HH05-G01: FRAMED PHOTOS**

**Notes/Questions**
- Featured photos and their locations are TBD by WTA staff.

**Examples of images of Daḵota people, past and present**
**HH05-G02: LANDSCAPE MURAL**

**Notes/Questions**
- Mural location and featured image are TBD by WTA staff.

**INSPRITION IMAGES**
- Example of possible landscape photo
- Example of landscape photo mural in a hallway

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**HH05-M02: DIGITAL INTERACTIVE**

**Notes/Questions**
- The digital interactive is being developed in partnership with the Center for Global Environmental Education at Hamline University.
- Location and format are TBD by WTA staff.

**INSPRITION IMAGES**
- Digital interactive content will be accessed either on a wall-mounted, flat-screen display or via a free-standing kiosk.
HH06: STAR MAP

Purpose
Represents Dakotah people’s connection to the stars and orients visitors within Dakotah knowledge systems.

Description
On the ceiling above the central lobby, a lighting system displays changing Dakotah constellations. Lights shine through holes drilled in a circular disc suspended from the ceiling, with each light representing a star. The lights are programmable so that they can be turned on or off to represent different constellations.

The constellations displayed will change seasonally. Each of the four seasons will feature 3-4 constellations. Additional companion stars, not arranged into constellations, will remain constant across the seasons. While functioning as a stand-alone exhibit, the star map also can be used for storytelling, seasonal teachings, and other programming.

Together with the curved soffits and the other exhibits in the central lobby, the star map helps to inscribe a sense of circular space at the building’s heart.

Notes/Questions
• Constellations TBD by WTA staff in consultation with cultural advisors.

Possible constellations might include:
• Summer: Salamander, Bear’s Lodge
• Fall: Seven Girls, Turtle, Elk
• Winter: Snake, Race Track
• Spring: Dried Willow, Fire/Fireplace, Thunderbird
HH07: 13 MOONS

**Purpose**
Represents the Dakota lunar calendar and orients visitors within Dakota symbology and knowledge systems.

**Description**
Inside the central lobby, vinyl graphics with the Dakota names for the moons in the 13-moon lunar calendar are applied to the curved soffits underneath the ceiling. A movable frame might be slid along the soffit to indicate which moon/month is current. The frame might be in the shape of a moon or a turtle's shell.

Together with the curved soffits and the other exhibits in the central lobby, the moon graphics helps to inscribe a sense of circular space at the building's heart.

**Notes/Questions**
- Moon graphics, locations, and frame mechanism are TBD by WTA staff.

Mockup of where moon graphics might be placed on wall soffits

The scales on the back of a turtle's shell correspond to the 13-moon calendar.
HH08: CARDINAL DIRECTIONS

Purpose
Orients visitors to the Dakota directions and provides a visual reference for programming and ceremony.

Description
Inside the building's central lobby, the Dakota medicine wheel is displayed on the floor as a pattern in stained concrete. It is oriented with the red section of the wheel pointing north.

Together with the curved soffits and the other exhibits in the central lobby, the medicine wheel helps to inscribe a sense of circular space at the building's heart.

Notes/Questions
• Please confirm if red represents north on the medicine wheel.

North on the medicine wheel (red) should be poured facing true north.
HH08: CARDINAL DIRECTIONS

Concrete Stains
- RUBY RED
- DESERT SAND
- CONCRETE GRAY
- ONYX

The colors on this page are for representation only. Color results cannot be guaranteed. Actual colors may vary. Test samples must be applied.
**PURPOSE**
Reveals and nurtures the relationships among all living beings who are connected to this place.

**DESCRIPTION**
Relation is an outdoor zone that encompasses the gardens and stormwater ponds surrounding the building. The gardens feature culturally significant native plants used for food and medicine. Behind the building, landscaped paths and a fire circle provide spaces for gathering and connection. Exhibits are related to and complement the landscape.

**THEMES**
- Water, Earth & Sky
- People & Place
- Plant & Animal Relatives

Adapted from a map by City of Saint Paul, February 2023.
RL01: SMALL TEACHING STONE: RELATION

Purpose
Invites visitors to pause and attune themselves to their surroundings. Provides space for people to receive and share teachings from the land and those who care for it.

Description
The teaching stone is a configuration of stacked limestone blocks, etched with Dakota designs. A circular graphic panel with a metal frame (16” round) is attached to the face of the top stone. It features original art by a Dakota artist. The graphic panel can be changed out to feature different seasonal or program-related content.

A rectangular post made of weathering steel (46” h x 8” w) stands next to the stacked stone configuration. It holds the exhibit text and houses a solar-powered audio feature with multiple tracks. The post and the graphic panel's frame have cutout shapes in a Dakota floral pattern. Additional stone blocks arranged around the exhibit provide places to sit and gather.

Notes/Questions
• Stone sizes will vary depending on available stones. See the Component List for recommended height and width of overall exhibit.
<table>
<thead>
<tr>
<th>RL01-G01: STONE PATTERN A</th>
<th>RL01-G02: STONE PATTERN B</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>RL01-G03: FRAME CUTOUT</th>
<th>RL01-G04: ARTWORK PANEL: PRAIRIE SAGE/MINT</th>
</tr>
</thead>
</table>
Tataŋkahca oyate ƙiŋ
Press a button to hear audio

- Listen in Dakota
  X:XX mins

- Listen in English
  X:XX mins

- Listen to the land
  X:XX mins

We are all related

Visit www.websitehere.com for audio transcripts
Mitakuye Owasiŋ
**Purpose**
Highlights the interconnection between people and the plant relatives that grow on site.

**Description**
Multiple small, low-profile, trailside signs (16” h x 8” w) are placed in the Teaching Gardens surrounding the building and between the building and the entrance to the sanctuary. The signs have graphic panels on weathering steel bases. Each sign interprets a type of tree, shrub, grass, or perennial plant that is used for food or medicine or has other cultural significance for Dakota people.

**Notes/Questions**
Exact location of Plant ID signs to be determined during installation.
Cedar is a traditional medicine to many Native American tribes. Cedar trees help create a healthy ecosystem. They support wildlife habitats, provide shelter and protection, and are an important source of food.

Swamp Milkweed is a plant relative greatly appreciated by all pollinators. She gifts her nectar to feed bees, butterflies, and hummingbirds. Her leaves are a birthing place and food source for Monarch caterpillars.
**Sweetgrass**
*Hierochloe odorata*

Sweetgrass is the oldest grass, the first grass of Mother Earth, thought of as her hair. She blooms in early summer and leaves a scent of vanilla in the air. Sweetgrass is a medicine, a smoke that opens the door to the Grandfathers. 21 strands make a braid.

**Chokecherry**
*Prunus virginiana*

All parts of the chokecherry are a medicine and food source. Chokecherries are used in ceremony: to heal, to nourish, to provide sustenance. As food, they're often mixed with game. Even the animals find them tasty.
In winter, red osier dogwood generously provides sacred medicine to Dakota people in her beautiful red bark. In spring, her nectar-rich flowers feed pollinators. In summer, over one hundred species of birds and small mammals eat her berries.

Nettle is a generous relative who shares gifts of food, medicine, and fiber with the Dakota people. Nets made from nettle are used to harvest important Dakota foods like turtles, fish, and ducks.
<Dakota>

Basswood
*Tilia americana*

Dakota and other Native people rely on the soft inner bark of the basswood tree. They use this “bast” to make cordage, rope, nets, baskets, bags, and mats. Pollinators and beekeepers love basswood’s blossoms for their distinctive fragrance and flavor.
RS: RESTORATION

PURPOSE
Tells the story of the site's restoration from industrial damage and encourages visitors to help care for the land.

DESCRIPTION
This zone is located just east of the new building, at the circle where people gather for guided site tours and for volunteer cleanup, planting, and other active restoration events. This zone provides the most extensive interpretive content and historical context of the exterior exhibits.

THEMES
- People & Place
- Reclaiming & Restoring
- Water, Earth & Sky
- Plant & Animal Relatives

Adapted from a map by City of Saint Paul, February 2023
RS01: WAKAŇ ṬÍPI

**Purpose**
Tells the story of how Wakaŋ Tipi always has been, is, and will remain a sacred Dakota place.

**Description**
One of four upright signs (41” h x 21” w) arranged around the gathering circle between the building and the sanctuary. Has a graphic panel on a weathering steel frame with a limestone base. The frame has cutout shapes of leaves and animals around three sides and a cutout line of poetry at the bottom.

The frames and bases are repurposed from existing signs with new graphic panels.

**Notes/Questions**
* Frame selection is TBD.
RS01-G01: WAKAN J TIP

Wakan J Tipi
A Sacred Place

Wakan J Tipi lies at the heart of Dakota Homeland. For centuries, Dakota people have gathered here to hold ceremonies and bury their relatives. This site has long been a meeting place for the Crow, Lakota, Hidatsa, and other Native nations.
RS02: INDUSTRIAL DAMAGE

Purpose
Tells the story of industrial use of the site in the 19th century and the damage it caused.

Description
One of four upright signs (41” h x 21” w) arranged around the gathering circle between the building and the sanctuary. Has a graphic panel on a weathering steel frame with a limestone base. The frame has cutout shapes of leaves and animals around three sides and a cutout line of poetry at the bottom.

The frames and bases are repurposed from existing signs with new graphic panels.

Notes/Questions
* Frame selection is TBD.
Since time immemorial, Dakota people have cared for this sacred site. Long before Europeans arrived, they actively managed the land. Through landscape design, curation, tending, harvesting, and fire, they supported a healthy environment. They built close relationships with the plant and animal relatives who also lived here.

In the 1860s, the U.S. government exiled most Dakota people from their Mni Sota homeland. Over the next century, industrial use desecrated the land, water, and wildlife.

In the 1980s, this sacred site became an illegal dumping ground.
RS-03: RESTORATION

Purpose
Tells the story of the community-led and Dakota-led clean-up, restoration, and preservation of the site.

Description
One of four upright signs (41" h x 21" w) arranged around the gathering circle between the building and the sanctuary. Has a graphic panel on a weathering steel frame with a limestone base. The frame has cutout shapes of leaves and animals around three sides and a cutout line of poetry at the bottom.

The frames and bases are repurposed from existing signs with new graphic panels.

Notes/Questions
* Frame selection is TBD.
Ekiçetu

Restoration and Healing

Together with all those who love it, Daḳ ota people look after the land. In the 1990s, Saint Paul residents came together to repair the damage caused by industry and neglect. East Side and Lowertown neighbors organized the Lower Phalen Creek Project. They worked hard to restore the land, water, and native plant communities.

Daḳ ota people have reclaimed their ancestral connection here. Tribal elders have shared the site’s history and guided its restoration. Once again, Daḳ ota people are fulfilling their responsibility as Waḳaŋ Ṭípi Awaŋyaŋkapi: the ones who care for Wakąŋ Tipi.
RS-04: CHERISHED PLACE

**Purpose**
Tells the story of the plant and animal relatives who have returned to and been restored on site.

**Description**
One of four upright signs (41” h x 21” w) arranged around the gathering circle between the building and the sanctuary. Has a graphic panel on a weathering steel frame with a limestone base. The frame has cutout shapes of leaves and animals around three sides and a cutout line of poetry at the bottom.

The frames and bases are repurposed from existing signs with new graphic panels.

**Notes/Questions**
* Frame selection is TBD.
The native habitats that once thrived here are flourishing again. Prairie and floodplain; oak savanna and woodland; springs, streams, and wetlands: all coming back to life. Daḳota people are restoring their relationship with Waḳaŋ Ṭípi and other sacred places. As the land and water heal, the plant and animal relatives also return to the place where they belong. It's up to all of us to ensure that they remain.

After many years away, Waŋbdí (eagle) is nesting here again. When the wetlands reemerged, Daḳota (muskrat) returned to help rebuild the world again. Like the Daḳota Oyate, Daḳota (marsh marigold) has always belonged here.
PS: PLANT STORIES

PURPOSE
Encourages visitors to notice, connect with, and care for the plant relatives on site and the animal relatives that depend on them.

DESCRIPTION
Here visitors move from the more dense, active, interpretive space of the building and grounds, into the natural landscape. This zone is the most heavily forested part of the sanctuary; it includes the site’s distinctive and beloved cottonwood trees, one of which sometimes has eagles nesting in it. Prairie plants, birds, and pollinators also feature prominently in this zone.

THEMES
- Plant & Animal Relatives
- Water, Earth & Sky
- People & Place
**Purpose**
Reminds visitors to treat the Wakan Tipi site as sacred space.

**Description**
A small, low-profile, trailside sign (29” h x 8” w), with a graphic panel on a weathering steel base.

**Notes/Questions**
N/A
Wóohoda
Respect this place

Tatan’kaŋca oyate kiŋ wołakuye kiŋ owas tan’yaŋ s dówicaye. Hotunkada etañhaŋ k’a ikce wiçašta hehan’yaŋ. Taku k’a tuwe owas.

Welcome to Dakota Homeland.
Let all that remains here stay here.
Know that prayers are welcome.
Care for the land with us.
PS02: SMALL TEACHING STONE: ALIVE

Purpose
Invites visitors to pause and attune themselves to their surroundings. Provides space for people to receive and share teachings from the land and those who care for it.

Description
The teaching stone is a configuration of stacked limestone blocks, etched with Dakota designs. A circular graphic panel with a metal frame (16” round) is attached to the face of the top stone. It features original art by a Dakota artist. The graphic panel can be changed out to feature different seasonal or program-related content.

A rectangular post made of weathering steel (46” h x 8” w) stands next to the stacked stone configuration. It holds the exhibit text and houses a solar-powered audio feature with multiple tracks. The post and the graphic panel’s frame have cutout shapes in a Dakota floral pattern. Additional stone blocks arranged around the exhibit provide places to sit and gather.

Notes/Questions
- Stone sizes will vary depending on available stones. See the Component List for recommended height and width of overall exhibit.
- A cluster of prairie plants might be located near this teaching stone.
PS02-G04: ARTWORK PANEL: PRAIRIE CONEFLOWER

PS02-G05: ARTWORK PANEL: BLUE VERVAIN

PS02-G06: ARTWORK PANEL: WILD BERGAMOT

PS02-G07: ARTWORK PANEL: PRAIRIE ROSE
PS02-G08: POST PANEL

<Tataŋkahca oyate kiŋ>
Press a button to hear audio

- Listen in Daŋota
  XXX mins
- Listen in English
  XXX mins
- Listen to the land
  XXX mins

Visit www.websitehere.com for audio transcripts

<Visit www.websitehere.com Tataŋkahca oyate kiŋ>
Visit www.websitehere.com for audio transcripts

PS02-G09: POST CUTOUT

Everything is alive here
Ded Taku Owas Ni Uŋpi
PS03: SMALL TEACHING STONE: BALANCE

**Purpose**
Invites visitors to pause and attune themselves to their surroundings. Provides space for people to receive and share teachings from the land and those who care for it.

**Description**
The teaching stone is a configuration of stacked limestone blocks, etched with Dakota designs. A circular graphic panel with a metal frame (16” round) is attached to the face of the top stone. It features original art by a Dakota artist. The graphic panel can be changed out to feature different seasonal or program-related content.

A rectangular post made of weathering steel (46” h x 8” w) stands next to the stacked stone configuration. It holds the exhibit text and houses a solar-powered audio feature with multiple tracks. The post and the graphic panel's frame have cutout shapes in a Dakota floral pattern. Additional stone blocks arranged around the exhibit provide places to sit and gather.

**Notes/Questions**
- Stone sizes will vary depending on available stones. See the Component List for recommended height and width of overall exhibit.
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</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Large Star" /></td>
<td><img src="image2" alt="Small Star" /></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>PS03-G03: FRAME CUTOUT</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Frame Cutout" /></td>
</tr>
</tbody>
</table>
PS03-G04: ARTWORK PANEL: COTTONWOOD

PS03-G05: ARTWORK PANEL: BULRUSH/CATTAIL
PS03-G06: POST PANEL

Tataŋkahca oyate kiŋ
Press a button to hear audio

- Listen in Daŋota
  X:XX mins
- Listen in English
  X:XX mins
- Listen to the land
  X:XX mins

Visit www.websitehere.com
for audio transcripts

PS03-G07: POST CUTOUT

As it is above, so it is below
Kapemni
PS04: SMALL TEACHING STONE: COMPASSION

Purpose
Invites visitors to pause and attune themselves to their surroundings. Provides space for people to receive and share teachings from the land and those who care for it.

Description
The teaching stone is a configuration of stacked limestone blocks, etched with Dakota designs. A circular graphic panel with a metal frame (16” round) is attached to the face of the top stone. It features original art by a Dakota artist. The graphic panel can be changed out to feature different seasonal or program-related content.

A rectangular post made of weathering steel (46” h x 8” w) stands next to the stacked stone configuration. It holds the exhibit text and houses a solar-powered audio feature with multiple tracks. The post and the graphic panel’s frame have cutout shapes in a Dakota floral pattern. Additional stone blocks arranged around the exhibit provide places to sit and gather.

Notes/Questions
- Stone sizes will vary depending on available stones. See the Component List for recommended height and width of overall exhibit.
PS04-G01: STONE PATTERN A
Large Star

PS04-G02: STONE PATTERN B
Small Star

PS04-G03: FRAME CUTOUT

PS04-G04: ARTWORK PANEL: BIG BLUESTEM
PS04-G05: ARTWORK PANEL: LITTLE BLUESTEM

PS04-G06: ARTWORK PANEL: EAGLE
Tataŋkahca oyate kįŋ
Press a button to hear audio

Listen in Daköta
X:XX mins

Listen in English
X:XX mins

Listen to the land
X:XX mins

Have compassion for all our relatives

Tataŋkahca www.websitehere.com
Tataŋkahca oyate kįŋ
Visit www.websitehere.com for audio transcripts
Wówaunšida
PS05: INDUSTRIAL HISTORY: RAILROAD

**Purpose**
Interprets the site's industrial history and its impact on the land.

**Description**
A low-profile sign (40” h x 14” w) stands at the western end of the rail yard pads. It has a graphic panel on a weathering steel base.

**Notes/Questions**
N/A
In the 1870s, the railroads cut a path of destruction across Waḳaŋ Ṭípi. To build tracks through the area, railroad owner J.J. Hill filled in the marshes where the creek met the river. Railroad workers dynamited the cliffs, damaging the sacred cave. The tracks severed the land’s connection to Wakpa Tąŋka (the Mississippi River).

Rail yards occupied the site for decades. The concrete strips still on the ground were used for train maintenance.

In the 1870s, the railroads cut a path of destruction across Waḳaŋ Ṭípi. To build tracks through the area, railroad owner J.J. Hill filled in the marshes where the creek met the river. Railroad workers dynamited the cliffs, damaging the sacred cave. The tracks severed the land’s connection to Wakpa Tąŋka (the Mississippi River).
WS: WATER STORIES

PURPOSE
Encourages visitors to notice, connect with, and care for the water on site and the plant and animal relatives that depend on it.

DESCRIPTION
This zone features the spring-fed streams and wetland ponds as well as the plants that grow in and near the water. Aquatic birds, mammals, amphibians, and other water creatures also are found here.

THEMES
- Water, Earth & Sky
- Plant & Animal Relatives
- People and Place
WS01: SMALL TEACHING STONE: SACRED WATER

**Purpose**
Invites visitors to pause and attune themselves to their surroundings. Provides space for people to receive and share teachings from the land and those who care for it.

**Description**
The teaching stone is a configuration of stacked limestone blocks, etched with Dakota designs. A circular graphic panel with a metal frame (16” round) is attached to the face of the top stone. It features original art by a Dakota artist. The graphic panel can be changed out to feature different seasonal or program-related content.

A rectangular post made of weathering steel (46” h x 8” w) stands next to the stacked stone configuration. It holds the exhibit text and houses a solar-powered audio feature with multiple tracks. The post and the graphic panel’s frame have cutout shapes in a Dakota floral pattern. Additional stone blocks arranged around the exhibit provide places to sit and gather.

**Notes/Questions**
- Stone sizes will vary depending on available stones. See the Component List for recommended height and width of overall exhibit.
WS01-G01: STONE PATTERN A
Large Star

WS01-G02: STONE PATTERN B
Small Star

WS01-G03: FRAME CUTOUT

WS01-G04: ARTWORK PANEL: SWEETFLAG
WS01-G05: ARTWORK PANEL: SANDBAR WILLOW

WS01-G06: ARTWORK PANEL: MARSH MARIGOLD
WS01-G07: POST PANEL

Tataŋkahca oyate kiŋ
Press a button to hear audio

- Listen in Dakota
  X:XX mins
- Listen in English
  X:XX mins
- Listen to the land
  X:XX mins

Visit www.websitehere.com for audio transcripts

Tataŋkahca www.websitehere.com
Tataŋkahca oyate kiŋ

WS01-G08: POST CUTOUT

Water is sacred

Water is sacred

Tataŋkahca oyaṫe ḳiŋ
Visit www.websitehere.com for audio transcripts
Mni Kiŋ Waŋaŋ
**WS02: INDUSTRIAL HISTORY: NORTH STAR BREWERY**

**Purpose**
Interprets the site's industrial history and its impact on the land.

**Description**
A low-profile sign (40” h x 14” w) stands outside the North Star Brewery cave. It has a graphic panel on a weathering steel base. The base has cutout shapes in a Dakota floral pattern that echoes the cutout design featured on the teaching stones.

**Notes/Questions**
N/A
Imniža Ska (The White Cliffs) hold sacred caves. This one was used as a storage cellar by the North Star Brewery, located here from 1855-1900. To enlarge the cave, the brewery’s owners cut into the sandstone, rock known to Daḳota people as a living relative. They used the water from sacred springs to make beer.

The North Star Brewery and the railroads occupied this site in the late 1800's. The brewery burned down in 1900.
WS03: SMALL TEACHING STONE: WATER CONNECTIONS

Purpose
Invites visitors to pause and attune themselves to their surroundings. Provides space for people to receive and share teachings from the land and those who care for it.

Description
The teaching stone is a configuration of stacked limestone blocks, etched with Dakota designs. A circular graphic panel with a metal frame (16” round) is attached to the face of the top stone. It features original art by a Dakota artist. The graphic panel can be changed out to feature different seasonal or program-related content.

A rectangular post made of weathering steel (46” h x 8” w) stands next to the stacked stone configuration. It holds the exhibit text and houses a solar-powered audio feature with multiple tracks. The post and the graphic panel’s frame have cutout shapes in a Dakota floral pattern. Additional stone blocks arranged around the exhibit provide places to sit and gather.

Notes/Questions
• Stone sizes will vary depending on available stones. See the Component List for recommended height and width of overall exhibit.
WS03-G08: POST PANEL

Tataŋkahca oyate kiŋ
Press a button to hear audio

- Listen in Dakota
  X:XX mins
- Listen in English
  X:XX mins
- Listen to the land
  X:XX mins

Visit www.websitehere.com
for audio transcripts

WS03-G09: POST CUTOUT

Water connects us
Owas Mni Waciŋunyapi
WS04: PRE-INDUSTRIAL RIVER ILLUSTRATION

Purpose
Helps visitors see the river as it existed prior to the 19th century, before European American settlement and industry changed the landscape.

Description
This is a full-color, custom illustration printed on a tempered glass panel. It overlays a “ghosted” image from the past on the current scene, which is faintly visible through the glass. The exhibit frame and base are made of weathering steel; the frame has cutout shapes in a Dakota floral design that echoes the design cut into the steel elements of the teaching stone exhibits.

The illustration depicts a section of the riverbank and river alive with Dakota people and activity prior to European American settlement and industrialization.

Notes/Questions
• The illustration content and style are still in development. Please provide any additional information or visual references that you want to inform the illustration content or design.

Exhibit mockup showing an example illustration in the proposed frame (not the actual illustration)
The vision for the illustration is a scene in spring. Dakota people are gathered on the riverbank as others arrive by canoe, coming to Waḳaŋ Ṭípi for their seasonal gathering. The scene is full of people, dwellings, and cultural activity. The canoes carry bundles containing Dakota relatives the people are bringing to bury at maka paha.

Annotations on the example illustration and references from Seth Eastman paintings are provided here to guide development of the illustration.
WS04-G02: FRAME CUTOUT
WS05: ETIQUETTE SIGN

**Purpose**
Reminds visitors to treat the Wakan Ṭipi site as sacred space.

**Description**
A small, low-profile, trailside sign (29” h x 8” w) with a graphic panel on a weathering steel base.

**Notes/Questions**
N/A
Wóohoda
Respect this place

Tataŋkacŋa oyate kiŋ woŋkuyuŋ kiŋ owas tançaŋ sodwikaye. Hotunŋkada etanhanŋ k’a ikce wicasa hehançaŋ. Taŋ k’a tuwe owas.

Welcome to Dakota Homeland.
Let all that remains here stay here.
Know that prayers are welcome.
Care for the land with us.
WS-06: ETIQUETTE SIGN (DUPLICATE)

**Purpose**
Reminds visitors to treat the Wakaŋ Tipi site as sacred space.

**Description**
A small, low-profile, trailside sign (29" h x 8" w) with a graphic panel on a weathering steel base.

**Notes/Questions**
N/A
Wóohoda
Respect this place

Tataŋkaŋca oyate kiŋ wokayuye kiŋ owas tanyaŋ sodwičaye. Hotunŋkada etanŋan k’a ikce wicasa hehanųŋ. Taŋ k’a tuwe owas.

Welcome to Dakota Homeland.
Let all that remains here stay here.
Know that prayers are welcome.
Care for the land with us.
**WE: WATER, EARTH & SKY**

**PURPOSE**
Provides space for visitors to sense the sacred and encourages them to help protect it.

**DESCRIPTION**
This is the deepest part of the site. It includes the sandstone bluff, the sacred cave, and the water pooled in front of it. This zone has the fewest exhibit forms and the least interpretive content of the whole site: just one small, low-profile sign encouraging respect.

**THEMES**
- Water, Earth & Sky
WE01: ETIQUETTE SIGN

Purpose
Reminds visitors to treat the Wakan Tipi site as sacred space.

Description
A small, low-profile, trailside sign with a graphic panel on a weathering steel base.

Notes/Questions
N/A
WE01-G01: ETIQUETTE PANEL

Wóohoda
Respect this place

Tataŋkaŋca oyate kiŋ woʔakuye kiŋ owas taŋyaŋ s dódwičaye. Hoʔuŋkada taŋhaŋ k’a ikce wicašta hehaŋyaŋ. Taŋyuka k’a tuwe owas.

Welcome to Dakota Homeland.
Let all that remains here stay here.
Know that prayers are welcome.
Care for the land with us.
ACCESSIBILITY AND UNIVERSAL DESIGN
ACCESSIBILITY & UNIVERSAL DESIGN

Many features that make a space accessible for people with disabilities also make life easier and more convenient for everyone else. Large print and good lighting promote easier reading and better viewing by everyone, just as level and wide pathways provide for easier movement. Universal design is about inclusion. It goes beyond accessibility to define an approach that uses multisensory, multimodal experiences as an educational tool and means of communicating an exhibit’s message. It is the design of spaces, elements, and systems to make them as usable as possible by as many people as possible. Multisensory and multimodal imply choice—something for everyone—so that visitors with widely ranging ages, abilities, levels of interest and sophistication, learning styles, and cultural identities can access the exhibit’s main messages and have fun doing it.

Creating exhibits that are meaningful and fun for as many people as possible is a mindful balancing act; there is no way to make every part of an exhibit accessible to every visitor. Addressing a range of issues from a variety of viewpoints, and competing needs among people with different abilities, as well as architects, builders, designers, park staff, and maintenance personnel, must be considered at every project stage from concept through installation and evaluation.

Universal design affects the built space as well as how that space communicates to visitors.

WAYFINDING

Getting to and around the exhibit hall should be easy for all visitors. The use of consistent colors, graphics, or forms can provide clear signals about where to go and what experiences are available. The exhibits described in this report have built in such clear wayfinding cues.

VISUAL, TACTILE, AND AUDIO

Visitors learn in different ways. Visual cues determine most visitors’ first impression, and the use of color and materials is important for non-verbal communication. Exhibits, graphics, or interactives can communicate a wealth of information without requiring the visitor to read much text. Tactile experiences can be critical to communicating ideas and creating memorable experiences and are therefore designed into this program.

Audio tracks can be an enhancement or a detraction for visitors. People with attention deficits, for example, may find the competition between audio programs and the other exhibits too distracting.

106 Group recommends adding audio description to the exhibits for the benefit of visually-impaired visitors. Audio descriptions are typically produced as separate tracks for each interpretive exhibit. In some cases, a primary audio track is repeated at each exhibit in combination with a shorter, site-specific track. Audio descriptions are not interpretive tours for the visually capable. They are specifically designed for accessibility.

SIGNAGE AND LABELS

Consideration of placement, contrast, color, font style and size, and graphic use all contribute to creating labels that are easy for all visitors to see, read, and understand.

Following are guidelines for type size for probable viewing distances.

<table>
<thead>
<tr>
<th>Distance</th>
<th>Text Height</th>
<th>Font Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;3” (75 mm)</td>
<td>3/16” (4.5 mm) high</td>
<td>24 pt</td>
</tr>
<tr>
<td>39” (1 m)</td>
<td>3/8” (9 mm) high</td>
<td>48 pt</td>
</tr>
<tr>
<td>78” (2 m)</td>
<td>3/4” (19 mm) high</td>
<td>100 pt</td>
</tr>
<tr>
<td>118” (3 m)</td>
<td>1-1/8” (28.5 mm) high</td>
<td>148 pt</td>
</tr>
</tbody>
</table>

SAFETY & ACCESS

Wheelchairs and, even more so, scooters need maneuvering space to approach or leave an interactive exhibit. Scooters are longer and narrower than wheelchairs and have mechanisms in front of the seat, which make a head-on approach impossible. Scooter users need to approach from the side and either turn their upper bodies or swivel their seat. In contrast, wheelchair users need space to approach and use interactive exhibits head-on. Also, it’s important to leave room for family members and others to view the exhibit activity.

PRINCIPLES OF UNIVERSAL DESIGN

Equitable use
The design is useful and marketable to people with diverse abilities.

Flexibility in use
The design accommodates a wide range of individual preferences and abilities.

Simple and intuitive use
Use of the design is easy to understand, regardless of the user’s experience, knowledge, language skills, or current concentration level.

Compatible and perceptible information
The design communicates necessary information effectively to the user, regardless of ambient conditions or the user’s sensory abilities.

Minimal hazards
The design minimizes hazards and the adverse consequences of accidental or unintended actions.

Minimal physical effort required
The design can be used efficiently and comfortably and with a minimum of fatigue.

Size and space appropriate for use
Appropriate size and space is provided for approach, reach, manipulation, and use regardless of user’s body size, posture, or mobility.

http://www.fujixerox.com/eng/company/technology/design/universal.html
The following diagrams are provided for planning reference.

ABAAS Figure 305.5
Position of Clear Floor or Ground Space

ABAAS Figure 305.7.1
Maneuvering Clearance in an Alcove, Forward Approach

ABAAS Figure 305.7.2
Maneuvering Clearance in an Alcove, Parallel Approach

ABAAS Figure 304.3.2
T-Shaped Turning Space

60 in (1525 mm) Diameter Space

ABAAS Figure 308.2.1
accessible to adults and children ages 9 and above
Unobstructed Forward Reach

ABAAS Figure 308.2.2
Obstructed High Forward Reach

ABAAS Figure 307.2
Limits of Protruding Objects

ABAAS Figure 403.5.1
Clear Width of an Accessible Route

ABAAS Figure 308.3.1
accessible to adults and children ages 9 and above
Unobstructed Side Reach

ABAAS Figure 308.3.2
Obstructed High Side Reach

References:
Byways Grant Guidelines: http://www.byways.org/grants/application/information/category_4
USE: The RL Mace Universal Design Institute: http://www.udinstitute.org
North Carolina State University Center for Universal Design: http://www.ncsu.edu/project/design-projects/udi/
US Access Board: http://www.access-board.gov/
Programmatic Accessibility Guidelines for National Park Service Interpretive Media, August 2009:
ADA Turning Radius: http://www.ada.gov/reg3a/fig3.htm

UNIVERSAL DESIGN
The design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design.
Ron Mace, The RL Mace Universal Design Institute
Wakan Tipi Center Exhibits: DD100
Audio Content for Teaching Stones

*As of May 26, 2023

RL-01  Teaching Stone (small): Relation

Text

<table>
<thead>
<tr>
<th>Header: Dakota</th>
<th>Mitakuye Owasin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subhead: English</td>
<td>We are all related</td>
</tr>
</tbody>
</table>
| Body Text: Audio Instruction | Press a button to hear audio  
Visit [web page URL] for audio transcripts |
| Caption: Button 1 | Listen in Dakota  
x:xx mins |
| Caption: Button 2 | Listen in English  
x:xx mins |
| Caption: Button 3 | Listen to the land  
x:xx mins |

Art

| Art Image (1) | Illustration of prairie sage + wild mint (together in 1 illustration) |

Audio Tracks

<table>
<thead>
<tr>
<th>Content</th>
<th>Voice(s)</th>
<th>Source</th>
<th>Notes</th>
</tr>
</thead>
</table>
| Dakota + English:  
Grandfather: Dakota origins (we’re all related because we come from the Grandfather stone and Mother Earth). | Syd Beane + grandchild | unscripted for elder  
| Dakota + English:  
Grandmother: interdependence of plants, animals, and people (we’re more dependent on them than they are on us.) | Juanita or Betsy + grandchild | scripted | Juanita to write |
| Nature sounds: | | | |
| Wind & birds (meadowlark) | | | |
Dakota:  
Reminder that if we don’t use our plant medicines, they might go away, or become hidden or we become blinded to what they are, what they’re used for. Because this is home of Unktehi – acknowledge water spirits and that they brought medicine too. Connected to water – plants are there because of water.

Dakota + English:  
Everything has a spirit; the plant nation are as important as the two-legged nation. Everything is dependent on each. Spirits dwell here. Oceti Sakowin culture doesn’t center humans.

Nature sounds:  
Water (spring) flowing
### Text

<table>
<thead>
<tr>
<th>Header: Dakota</th>
<th>Kapemni</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subhead: English</td>
<td>As it is above, so it is below</td>
</tr>
<tr>
<td>Body Text: Audio Instruction</td>
<td>Press a button to hear audio&lt;br&gt;Visit [web page URL] for audio transcripts</td>
</tr>
<tr>
<td>Caption: Button 1</td>
<td>Listen in Dakota&lt;br&gt;x:xx mins</td>
</tr>
<tr>
<td>Caption: Button 2</td>
<td>Listen in English&lt;br&gt;x:xx mins</td>
</tr>
<tr>
<td>Caption: Button 3</td>
<td>Listen to the land&lt;br&gt;x:xx mins</td>
</tr>
</tbody>
</table>

### Art

| Art Images: 2<br>2 separate graphic panels (changing content) | 2 separate illustrations of plants:<br>1. Eastern cottonwood<br>2. River bulrush + Broadleaved cattail (together in 1 illustration) |

### Audio Tracks

<table>
<thead>
<tr>
<th>Content</th>
<th>Voice(s)</th>
<th>Source</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dakota + English:&lt;br&gt;Star in cottonwood story</td>
<td>Mary Louise Defender Wilson</td>
<td>use existing audio</td>
<td>Use recording from the CD: “My Relatives Say”</td>
</tr>
<tr>
<td>Dakota and/or English:&lt;br&gt;Use bulrush and cattails for everyday life (textiles). Direct viewers gaze to across the river to last location of K’aposia (connect to bulrush and cattails now); functional use.</td>
<td>Cole</td>
<td>scripted</td>
<td>Cole to write</td>
</tr>
<tr>
<td>Dakota:&lt;br&gt;Use of the cottonwood tree in sun dance. Crotch/fork of cottonwood mirrors the kapemni shape. Also is a perch for thunder beings + cottonwood provides home for tree-dweller spirits.</td>
<td>Jim Red Eagle</td>
<td>unscripted</td>
<td></td>
</tr>
<tr>
<td>Nature sounds:</td>
<td></td>
<td></td>
<td>Wind in cottonwoods, bulrush &amp; cattail</td>
</tr>
</tbody>
</table>
Header: Dakota | Wówaŋšida
---|---
Subhead: English | Have compassion for all our relatives
Body Text: Audio Instruction | Press a button to hear audio
Visit [web page URL] for audio transcripts
Caption: Button 1 | Listen in Dakota
x:xx mins
Caption: Button 2 | Listen in English
x:xx mins
Caption: Button 3 | Listen to the land
x:xx mins

Art Images (3) | 3 separate photos:
3 separate graphic panels | 1. Big Bluestem
(changing content) | 2. Little Bluestem
3. Eagle

Audio Tracks

<table>
<thead>
<tr>
<th>Content</th>
<th>Voice(s)</th>
<th>Source</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dakota + English: Story/stories about eagle and/or compassion</td>
<td>Glen Wasicuna</td>
<td>unscripted</td>
<td>Dependent on Glen’s health</td>
</tr>
<tr>
<td>Examples: After the flood, one woman left, eagle became a man; have compassion for relatives. Association with thunder beings. They advocated for humans in battle with Unktehi that allowed humans to live – eagle says that people pray &amp; that they have compassion.</td>
<td>LaVita Wells (PIIC)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nature sounds: Bird calls (no eagle)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
WS-01  Teaching Stone (small): Sacred Water

**Text**

<table>
<thead>
<tr>
<th>Header: Dakota</th>
<th>Mni Kíŋ Wáŋtíŋ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subhead: English</td>
<td>Water is sacred</td>
</tr>
<tr>
<td>Body Text: Audio Instruction</td>
<td>Press a button to hear audio</td>
</tr>
<tr>
<td></td>
<td>Visit [web page URL] for audio transcripts</td>
</tr>
<tr>
<td>Caption: Button 1</td>
<td>Listen in Dakota</td>
</tr>
<tr>
<td></td>
<td>x:xx mins</td>
</tr>
<tr>
<td>Caption: Button 2</td>
<td>Listen in English</td>
</tr>
<tr>
<td></td>
<td>x:xx mins</td>
</tr>
<tr>
<td>Caption: Button 3</td>
<td>Listen to the land</td>
</tr>
<tr>
<td></td>
<td>x:xx mins</td>
</tr>
</tbody>
</table>

**Art**

<table>
<thead>
<tr>
<th>Art Images</th>
<th>3 separate illustrations of water plants:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. sweetflag (bitterroot)</td>
<td></td>
</tr>
<tr>
<td>2. sandbar willow</td>
<td></td>
</tr>
<tr>
<td>3. marsh marigold</td>
<td></td>
</tr>
</tbody>
</table>

**Audio Tracks**

<table>
<thead>
<tr>
<th>Content</th>
<th>Voice(s)</th>
<th>Source</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dakota + English: Marsh marigold is a living fossil (prehistoric plant)--been here as long as Dakota people--forever. It has survived much change in the world (resilient plant!); be careful around this plant (ethnobotanist - hidden treasure).</td>
<td>Keeli Siyaka</td>
<td>scripted</td>
<td>Keeli to write</td>
</tr>
<tr>
<td>Dakota + English: Grandmother: water as a lifeline for plants, animals, and people.</td>
<td>Juanita + grandchild</td>
<td>scripted</td>
<td>Juanita to write by end of June</td>
</tr>
<tr>
<td>Dakota + English: All the water features here: floodplain, wetlands, streams, daylighting the creek (water present here in many forms)</td>
<td>Dakota: Summer Dumarce, English: Gabby</td>
<td>scripted</td>
<td>Summer &amp; Gabby to write</td>
</tr>
</tbody>
</table>
Text

<table>
<thead>
<tr>
<th>Header: Dakota</th>
<th>Owas Mni Wačιŋpxygenpi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subhead: English</td>
<td>Water connects us</td>
</tr>
</tbody>
</table>
| Body Text: Audio Instruction | Press a button to hear audio  
Visit [web page URL] for audio transcripts |
| Caption: Button 1 | Listen in Dakota  
x:xx mins |
| Caption: Button 2 | Listen in English  
x:xx mins |
| Caption: Button 3 | Listen to the land  
x:xx mins |

Art

<table>
<thead>
<tr>
<th>Art Images</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 separate photos or illustrations of water animals</td>
</tr>
<tr>
<td>1. muskrat</td>
</tr>
<tr>
<td>2. barn swallow + cliff swallow (together in 1 image)</td>
</tr>
<tr>
<td>3. green heron + blue heron (together in 1 image)</td>
</tr>
<tr>
<td>4. painted turtle</td>
</tr>
</tbody>
</table>

Audio Tracks

<table>
<thead>
<tr>
<th>Content</th>
<th>Voice(s)</th>
<th>Source</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dakota + English:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When we take care of the water, then the plant &amp; animal relatives come back. When Dakota people are able to come home to this place and take care of it, this is what happens. This is what has been happening in recent years. (e.g., muskrat returned.)</td>
<td>Mishaila + Maddie</td>
<td>scripted</td>
<td>Mishaila + Maddie to write</td>
</tr>
<tr>
<td>Dakota + English:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Muskrat played important role in creation of the world; relation to the water spirits.</td>
<td>Maggie</td>
<td>script</td>
<td>Maggie to write</td>
</tr>
<tr>
<td>Dakota (+ English?):</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-- Swallow as helper for thunder beings (flying over the pond to catch insects)</td>
<td>Leonard</td>
<td>unscripted</td>
<td>Juanita to ask Leonard</td>
</tr>
<tr>
<td>--Heron that stayed for winter story</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nature sounds:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kerplunk of frog/turtle entering the water, sounds of animals in/on the water (e.g., ducks landing on the water)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Transition TR

<table>
<thead>
<tr>
<th>ZONE</th>
<th>CONST</th>
<th>ELEMENT</th>
<th>TITLE/DESCRIPTION</th>
<th>W'</th>
<th>H'</th>
<th>D'</th>
<th>QTY</th>
<th>MATERIAL</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>TR 01</td>
<td>G01</td>
<td>Stone Pattern A</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>Stone Pattern A</td>
<td>Carved in limestone onsite using design as template. Small star (~5) = 2.5&quot; tall. Big star (~7) = 6&quot; tall.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G02</td>
<td>Stone Pattern B</td>
<td>n/a</td>
<td>3</td>
<td>n/a</td>
<td>1</td>
<td>n/a</td>
<td>Carved in limestone onsite using design as template. One 3&quot; tall strip, spanning length of rock.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G03</td>
<td>Frame Cutout</td>
<td>19.25</td>
<td>19.25</td>
<td>n/a</td>
<td>1</td>
<td>n/a</td>
<td>Cut out of TR01-F04.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G04</td>
<td>Artwork Panel</td>
<td>16</td>
<td>16</td>
<td>1/2</td>
<td>1</td>
<td>High Pressure Laminate</td>
<td>Fabricator to determine final thickness based on mounting method.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G05</td>
<td>Post Panel</td>
<td>6</td>
<td>6</td>
<td>1/2</td>
<td>1</td>
<td>High Pressure Laminate</td>
<td>Goes on TR01-F04 front side. Fabricator to determine final thickness based on mounting method.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G06</td>
<td>Post Cutout</td>
<td>2.75</td>
<td>10</td>
<td>n/a</td>
<td>2</td>
<td>n/a</td>
<td>Cut out of TR01-F04.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G07</td>
<td>Post 3D Words</td>
<td>4.25</td>
<td>31</td>
<td>TBD</td>
<td>1</td>
<td>Powder-coated aluminum (color TBD)</td>
<td>Goes on TR01-F04, side left of front. Fabricator to determine final thickness based on mounting method. 300pt font used. Centered on both axis on post.</td>
</tr>
</tbody>
</table>

### Homeland HH

<table>
<thead>
<tr>
<th>ZONE</th>
<th>CONST</th>
<th>ELEMENT</th>
<th>TITLE/DESCRIPTION</th>
<th>W'</th>
<th>H'</th>
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**Water Stories WS**

| WS   | G01 Stone Pattern A | n/a n/a n/a n/a n/a | Carved in limestone onsite using design as template Small star (~5) = 2.5" tall Big star (~4) = 6" tall |
|      | G02 Stone Pattern B | n/a 3 n/a 1 n/a | Carved in limestone onsite using design as template. One 3" tall strip, spanning length of rock. |
|      | G03 Frame Cutout | 15.25 15.25 n/a 1 n/a | Cut out of WS01-F03 |
|      | G04 Artwork Panel | 12 12 1/2 1 High Pressure Laminate | Fabricator to determine final thickness based on mounting method |
|      | G05 Artwork Panel | 12 12 1/2 1 High Pressure Laminate | |
|      | G06 Artwork Panel | 12 12 1/2 1 High Pressure Laminate | |
|      | G07 Post Panel | 6 11 1/2 1 High Pressure Laminate | Goes on WS01-F04, front side |
|      | G08 Post Cutout | 2.75 10 n/a 2 n/a | Cut out of WS01-F04 front side |
|      | G09 Post 3D Words | 4.25 30.5 TBD 1 Powder-coated aluminum (color TBD) | Goes on WS01-F04, side left of front. Fabricator to determine final thickness based on mounting method. 300pt font used. Centered on both axis on post. |

| WS   | G01 North Star Brewery panel | 12 18 1/2 1 High Pressure Laminate | Fabricator to determine final thickness based on mounting method |

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*WS 03, WS 04, WS 05, WS 06, WE 01*
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## Exterior

### Transition TR

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### Homeland HH

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### Relation RL

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## KINZUA BRIDGE STATE PARK GRAPHICS LIST

### Zone Const Element Part Title/Description W" H" D" Qty Material Notes

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### Restoration RS

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<td>~60</td>
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<td>This base already exists on site. See DD100 for which to use with which panel.</td>
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**Water Stories WS**

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**Water, Earth and Sky (WE)**

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| HH 06 | F01 | Star Map Disc | 144 | 144 | TBD | 1 | TBD | On-going coordination with Jesse Heinzen |