

# WAĞAN ȚÍPI EXHIBITS

## Final Design Development (100%)

May 26, 2023



**106GROUP**

Connecting People + Place + Time

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**Prepared for:**

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# INTRODUCTION

## BACKGROUND

Waḡaḡ Țipi Awanyankapi (WTA) and the City of Saint Paul are partnering to develop the Waḡaḡ Țipi 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 distinctly Daḡota perspective.

Waḡaḡ Țipi means, according to one translation, Dwelling Place of the Sacred in the Daḡota 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 Daḡota people. Various bands of the Daḡota Oyate and other Indigenous Nations met here over generations to build and strengthen alliances with one another. It is also intimately connected to the maḡa paha, the burial mounds atop the bluff, where the spirits of the ancestors dwell.

Waḡaḡ Țipi lies at the heart of Mniḡota Maḡoce, the Daḡota Homeland in what is now the state of Minnesota. It is part of the Mdot area around the confluence of the Wakpa Mniḡota and Wakpa Țanka, the Minnesota and Mississippi Rivers. This is the place where the Daḡota 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 Daḡota place.

After the English army officer Jonathan Carver documented the site in the 1760s, the Waḡaḡ Țipi 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.



Waḡaḡ Țipi cave exterior, about 1870



Waḡaḡ Țipi cave interior, about 1870

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 Waḡaḡ Țipi Awanyankapi: those who take care of Waḡaḡ Țipi. WTA is committed to restoring Daḡota and other Indigenous people's connection to Waḡaḡ Țipi so that they can practice their traditions, share their teachings, and care for this holy place.

## PLANNING 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 Waḡaḡ Țipi. In response to the survey, more than 1,200 diverse local residents and park users, including Twin Cities Indigenous Peoples, expressed enthusiasm for authentic Daḡota interpretation of this site through an Indigenous lens.

From 2019-2021, a Daḡota-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 Daḡota 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 Waḡaḡ Țipi 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** (TR01, TR02, etc.) in the Exhibits section of this document.

### Translation

At the time of submittal, we are waiting to receive Daḡota translations for all exhibit text. If we receive translations by **June 7, 2023**, we will include the Daḡota 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

Planing Meeting 2: October 6, 2022

Planning Meeting 3: November 3, 2022

Planning Meeting 4: December 1, 2022

SD100 Deliverable: February 10, 2022

### Design Development

Steering Committee Meeting (DD50 Deliverable): March 9, 2023

Steering Committe Meeting (Open House): May 11, 2023

DD100 Deliverable: May 26, 2023

**WE ARE HERE**

Production-Ready Files: June 30, 2023

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

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# FOUNDATIONS

# VISION, MISSION & GOALS

## WTC VISION

**Tag Owasiŋ Iciŋoyake: Everything is connected.**

Waŋaŋ Țipi 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

Waŋaŋ Țipi Center is an intergenerational gathering place that honors Waŋaŋ Țipi and the maŋa 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 Waŋaŋ Țipi 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 Waŋaŋ Țipi 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 Waŋaŋ Țipi 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 Waŋaŋ Țipi 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 Waŋaŋ Țipi Center will ...

- Feel **welcomed**.
- Recognize Waŋaŋ Țipi and the maŋa 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 Waḡaŋ Țípi 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 Šakowin (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



Dakota people are interconnected with all life at Waḡaŋ Țípi

TEN X TEN, 2019

# 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 OWASIŃ: We are all related

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

### HDI UN̄HIPI: 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.

### WÓKSAPE: Sharing wisdom gained over time

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

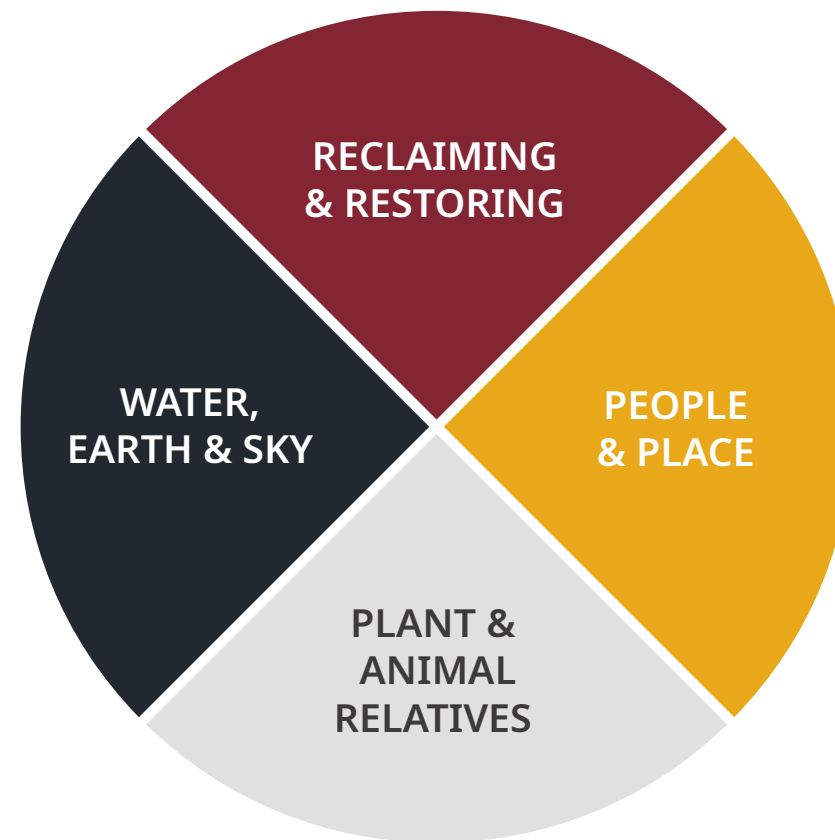
### HINAĤ UN̄HIPI: We are still here

Through perseverance, resilience, and resistance, Daḡota and other Indigenous people remain here today. There is a continuity of Daḡota 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

### WaḡaŃ Maḡoḡe This is a sacred place



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

## 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
- Imniḡa Ska: The white cliffs
- Maḡa paḡa: The burial mounds
- WaḡaŃ Ṭipi cave and other caves
- Site and regional geology
- Star connections and knowledge



### 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 Daḡota presence and connection to this place
- Indigenous futures



### People & Place

This is Daḡota Homeland and an Indigenous gathering place.

- Daḡota Oyate, Oceti ŠakowiŃ, and other Indigenous people connected to this place
- Generations of Daḡota ancestors and living relatives
- Connection to Bdote and other river places
- Language and the land
- Daḡota Wicoḡ'aŃ: Daḡota lifeways
- Daḡota teachings
- Who and where Daḡota 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

# 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**.





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# SITE EXPERIENCE

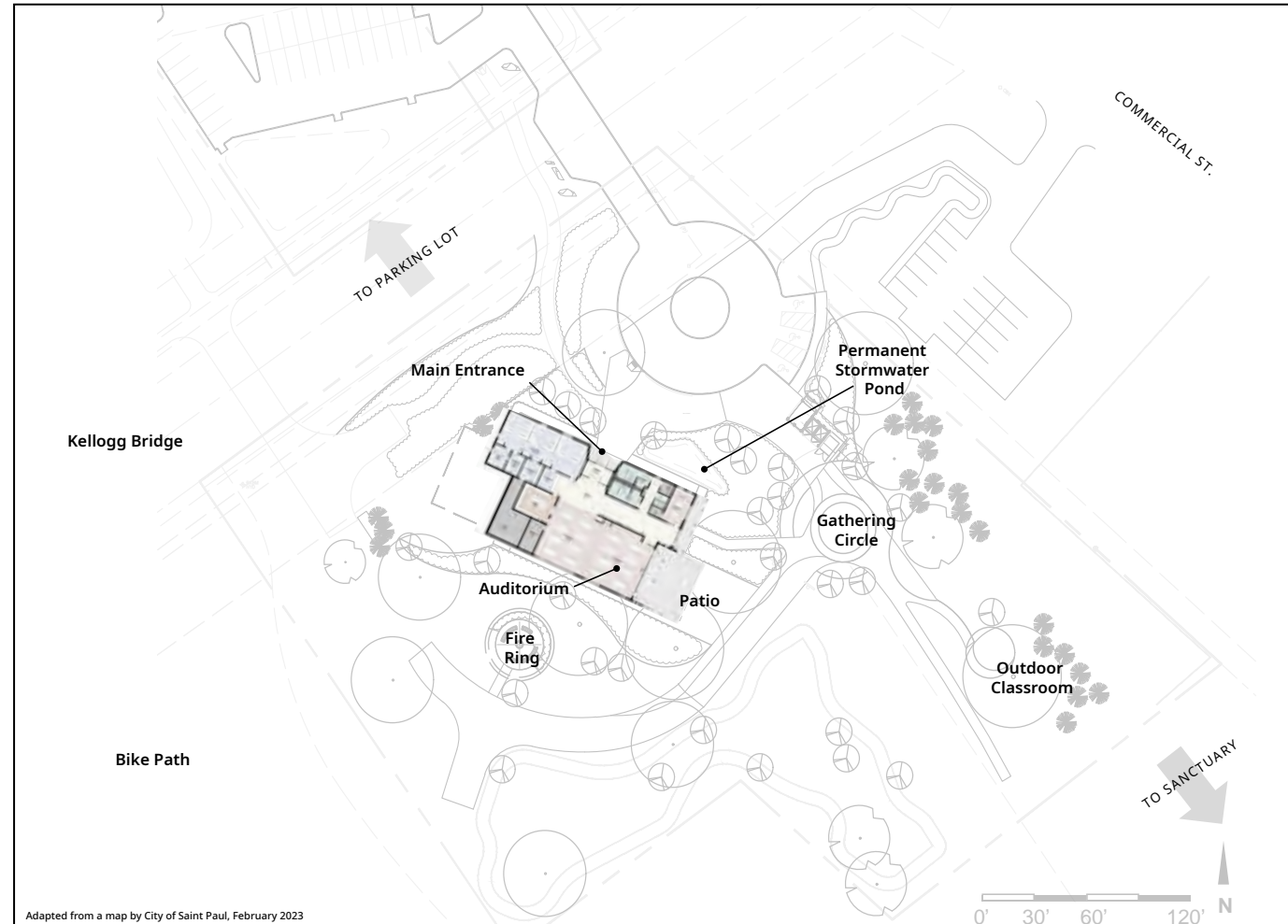
# SITE MAPS



The Waḡaḡ Típi 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, Waḡaḡ Típi 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.

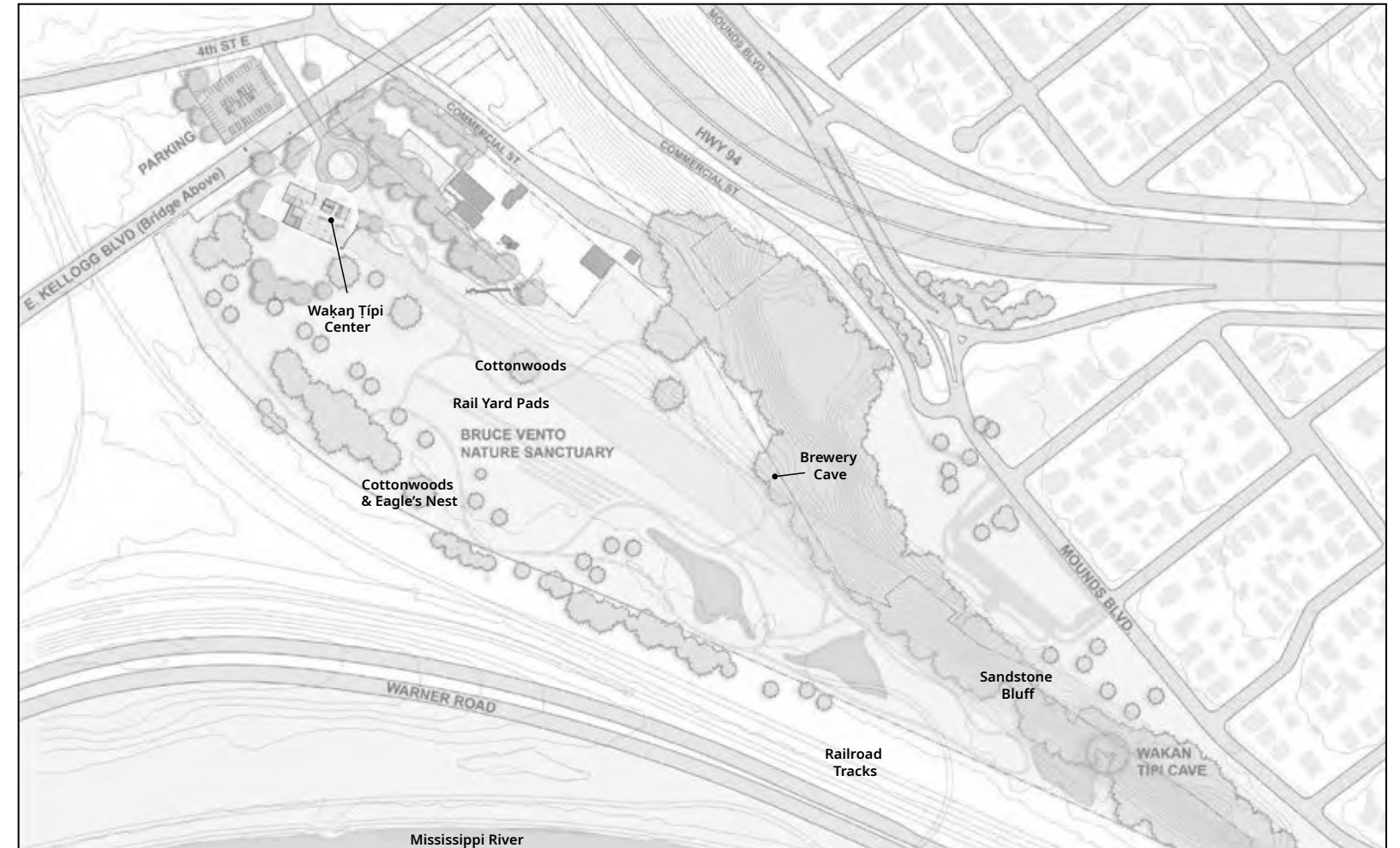
# SITE MAPS

## Waḡaŋ Típi Center



Visitors enter the site from the northwest, crossing under the Kellogg Boulevard bridge. The new Waḡaŋ Típi 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.

## Waḡaŋ Típi 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.

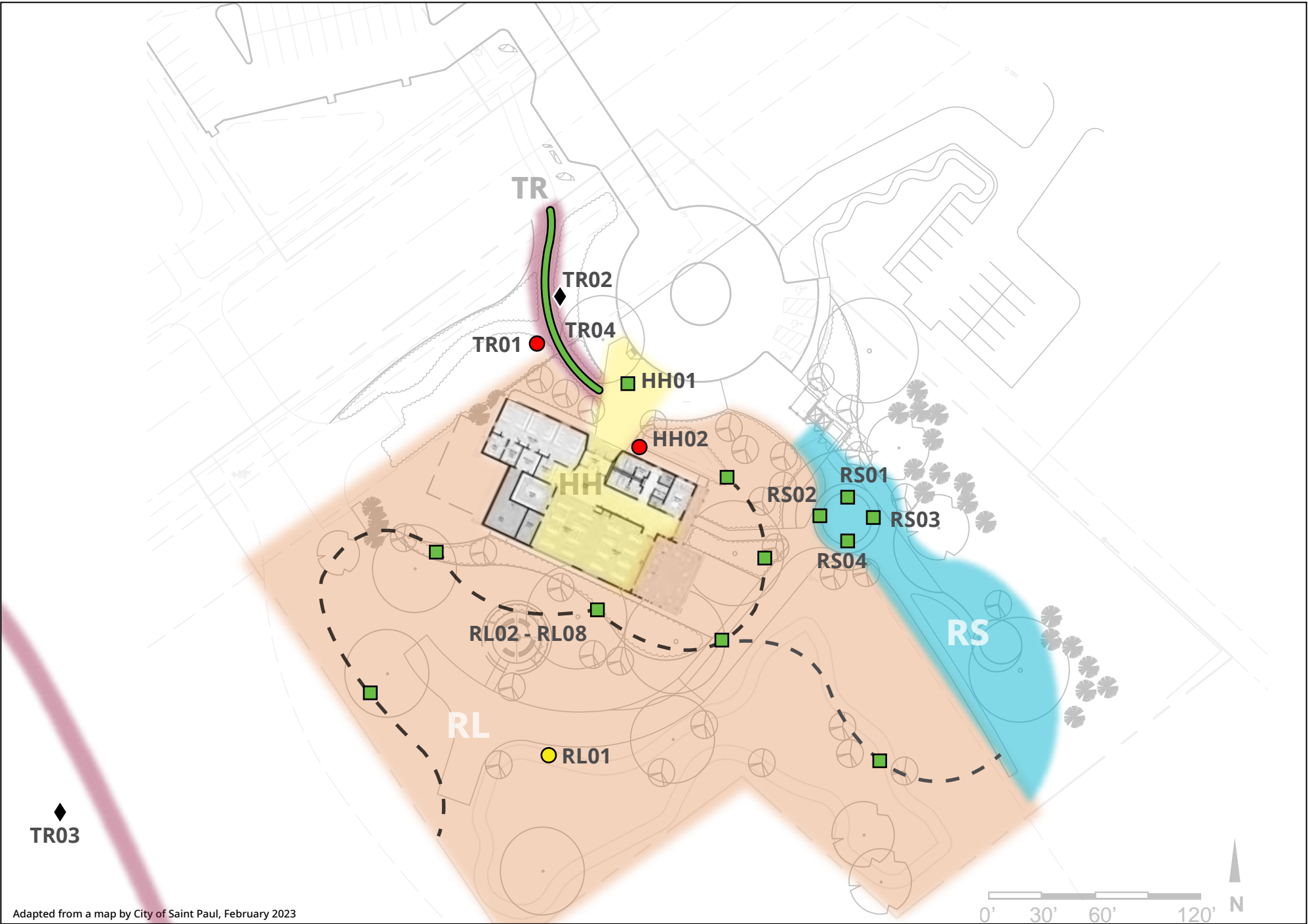
Zone names (abbreviated with a two-letter code) indicate the zone's purpose and/or messaging and convey something of the overall visitor experience:

### Building Area

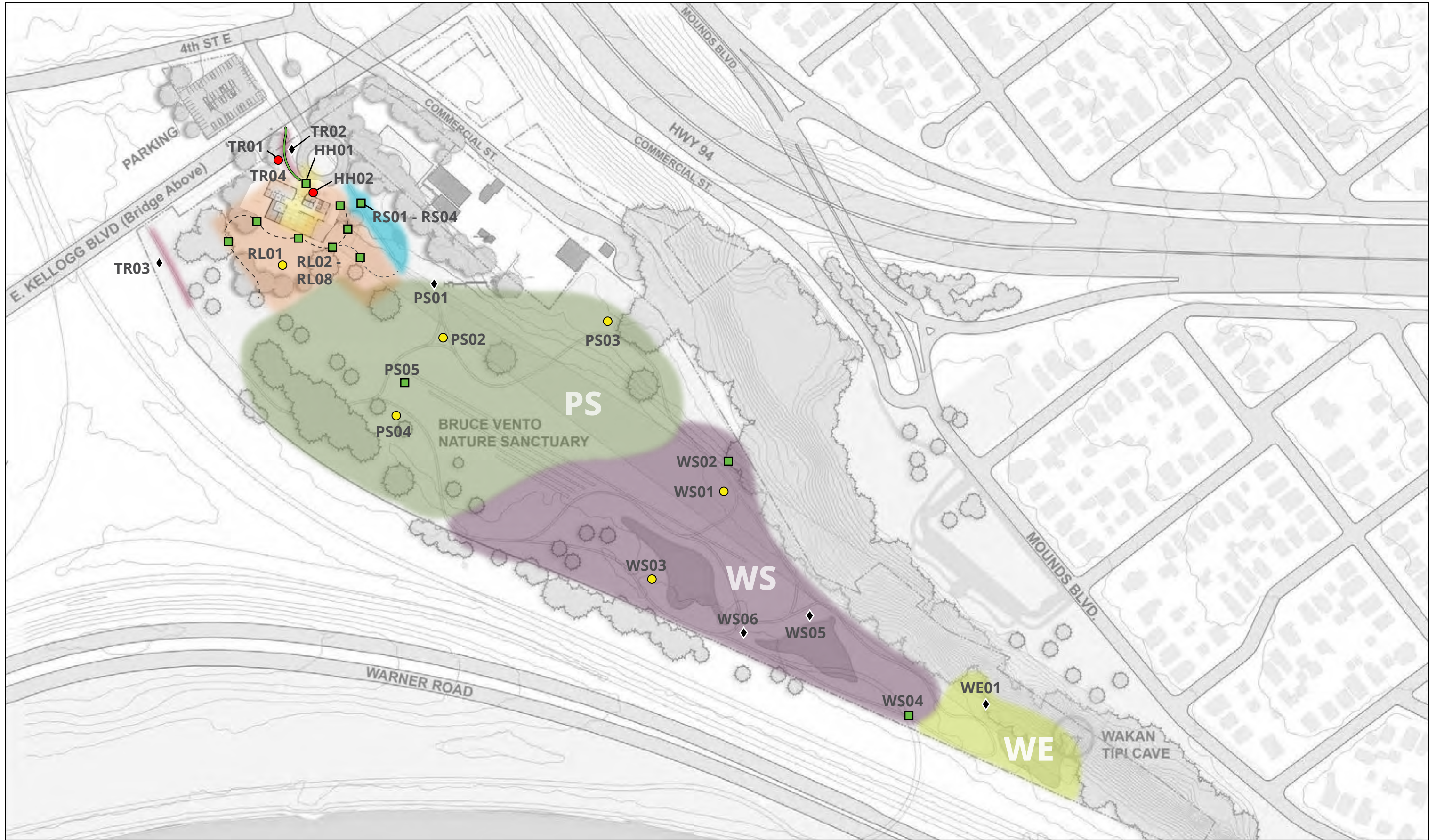
- TR: Transition
- HH: Home/Homeland
- RL: Relation
- RS: Restoration

### Sanctuary

- PS: Plant Stories
- WS: Water Stories
- WE: Water, Earth & Sky



- ◆ Etiquette Sign
- Large Teaching Stone
- Small Teaching Stone
- Other Exhibits



◆ Etiquette Sign    ● Large Teaching Stone    ● Small Teaching Stone    ■ Other Exhibits

# VISITOR EXPERIENCE NARRATIVE

Different kinds of audiences will experience the site and the exhibits in different ways. Dakota people have a unique relationship to Waḡaŋ Ṭípi 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 Waḡaŋ Ṭípi, this narrative describes an experience that is available to all.

## ARRIVAL

### **Core Message: Maḡoḡe Waḡaŋ (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 Wašte (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 Waḡaŋ Ṭípi'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 Waḡaŋ Ṭípi 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: Maḡoḡe Ṭeunḡiŋdapi (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 Waḡaŋ Ṭípi cave, there is only one small etiquette sign. Here, the land speaks for herself.



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**DESIGN STYLE**

# DESIGN STYLE

Design inspiration has been gathered from a range of sources including Dakota cultural design, artwork, and artists; the landscape on site; and guidance from the Dakota 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 Waḡaŋ Țípi.



nipponsteel.com



dyanwhitehawk.com

Art by Dyani White Hawk



Art by Cole Redhorse Jacobson



Art by Cole Redhorse Jacobson



Art by Cole Redhorse Jacobson

Courtesy Cole Redhorse Jacobson



nativeamericanroots.net

Cord-marked pottery made by Dakota ancestors



Courtesy Jeremy RedEagle  
Instagram.com/wambol\_dua

Art by Jeremy RedEagle

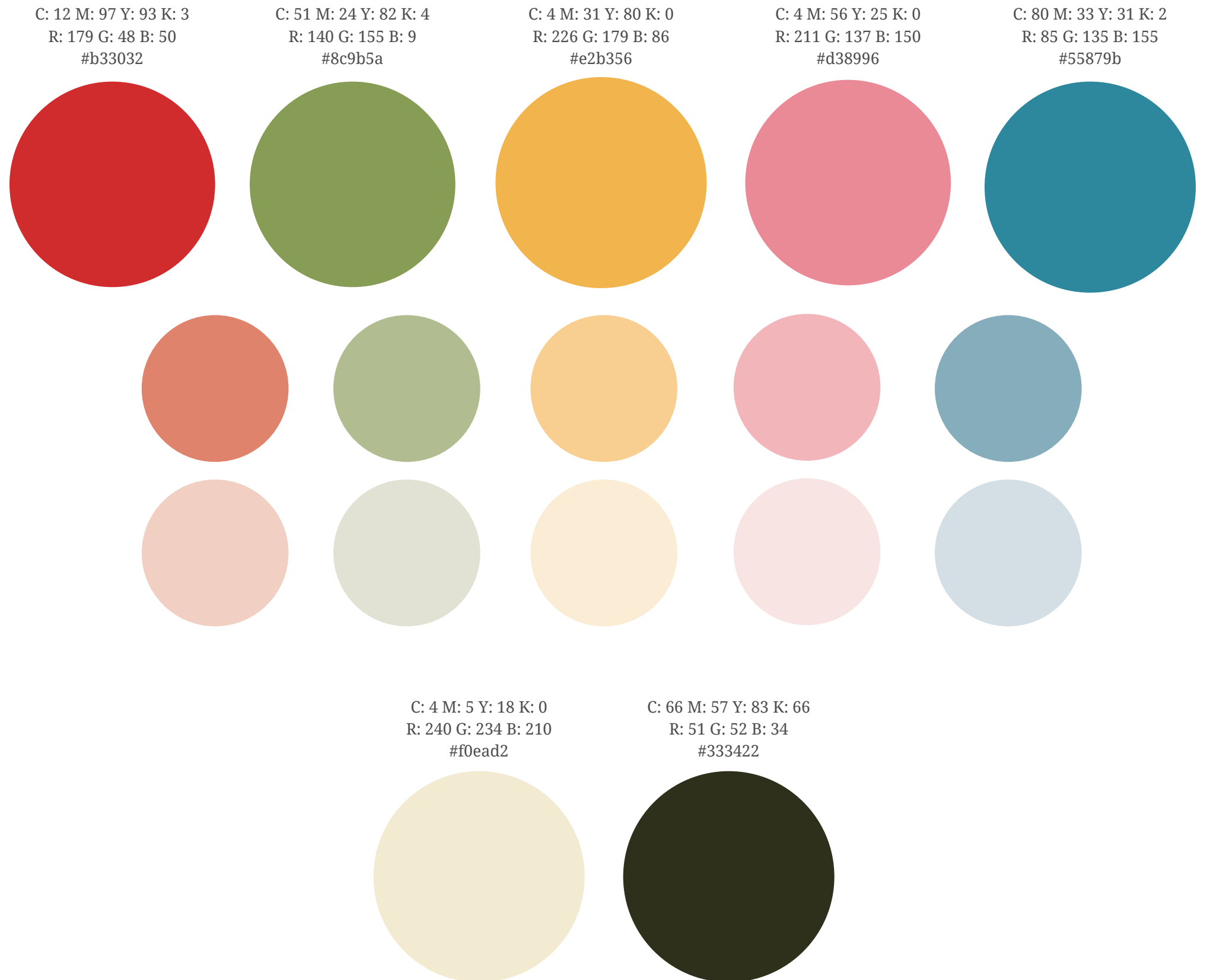


## COLOR PALETTE

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.

### Noto Sans

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

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0123456789!@#\$%^&\*()

Noto Sans Serif Thin

Noto Sans Serif Regular

Noto Sans Serif Medium

**Noto Sans Serif Semibold**

**Noto Sans Serif Bold**

**Noto Sans Serif Extra Bold**

### Noto Serif

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abcdefghijklmnopqrstuvwxyz

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0123456789!@#\$%^&\*()

Noto Serif Regular

**Noto Serif Bold**

## VOICE

The Waḡaŋ Țípi 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.

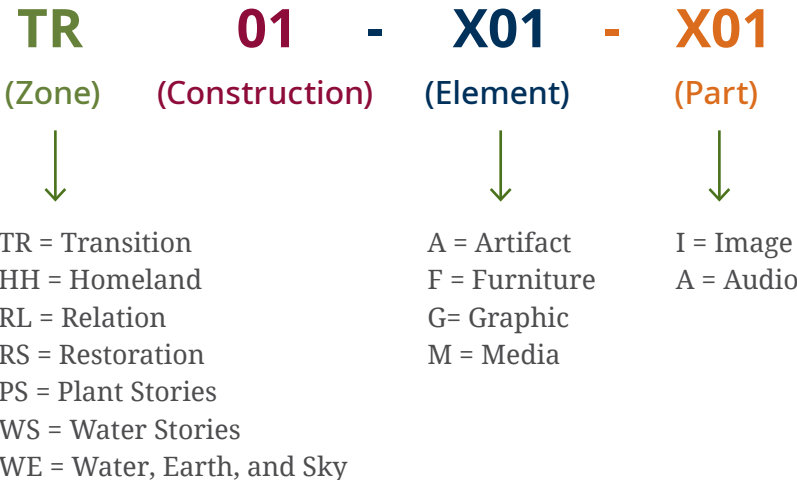
All exhibit text is bilingual in Dakota and English, with the Dakota language taking precedence. The Dakota text is written using the Santee dialect and the Minnesota orthography.

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# EXHIBITS

# 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.



### 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

PLAN VIEW



# 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

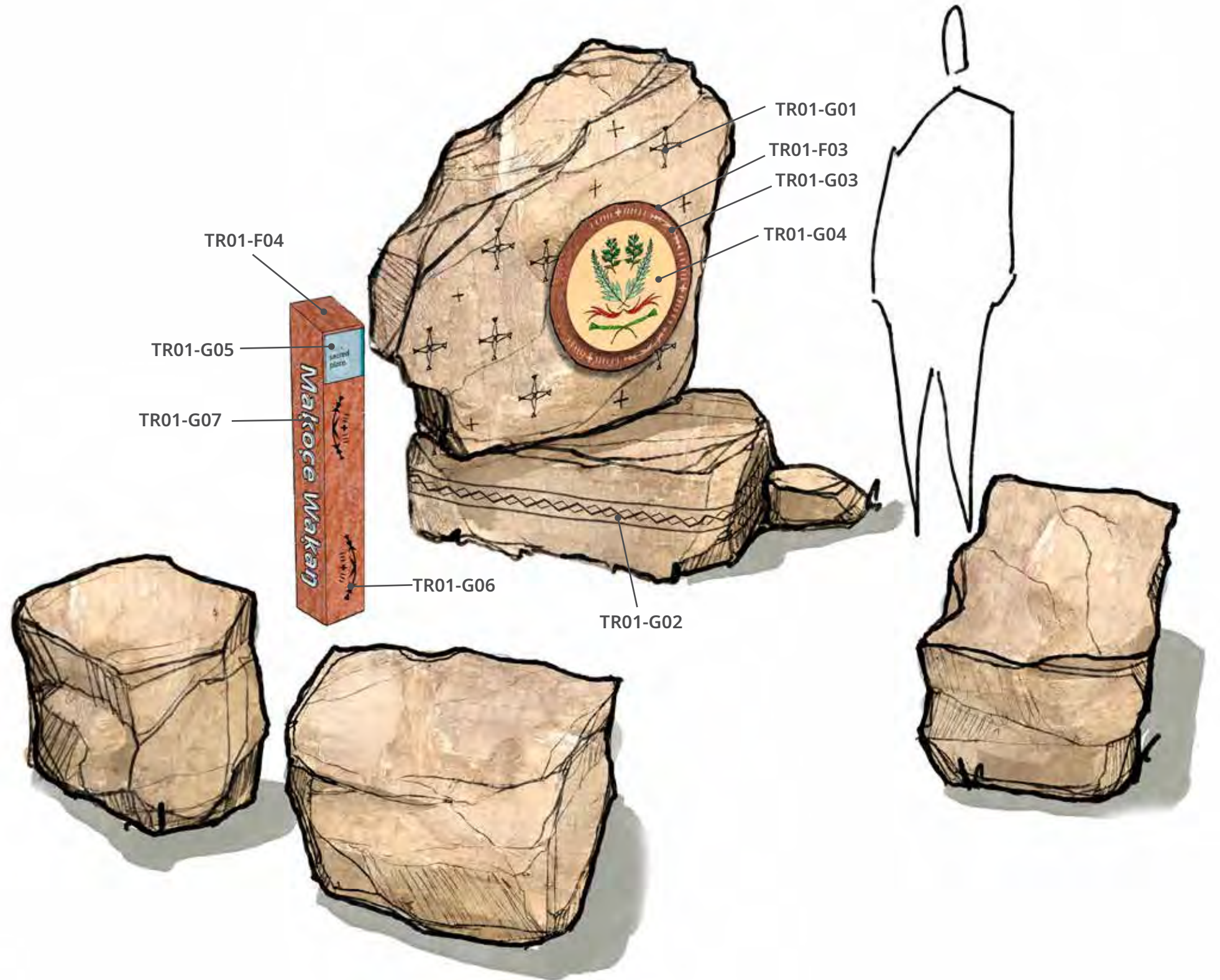
The teaching stone is a configuration of stacked limestone blocks, etched with Dakota designs. A circular graphic panel with a metal frame (20" round) is attached to the face of the top stone. It features original art by a Dakota artist. A rectangular post made of weathering steel (46" h x 8") stands 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.

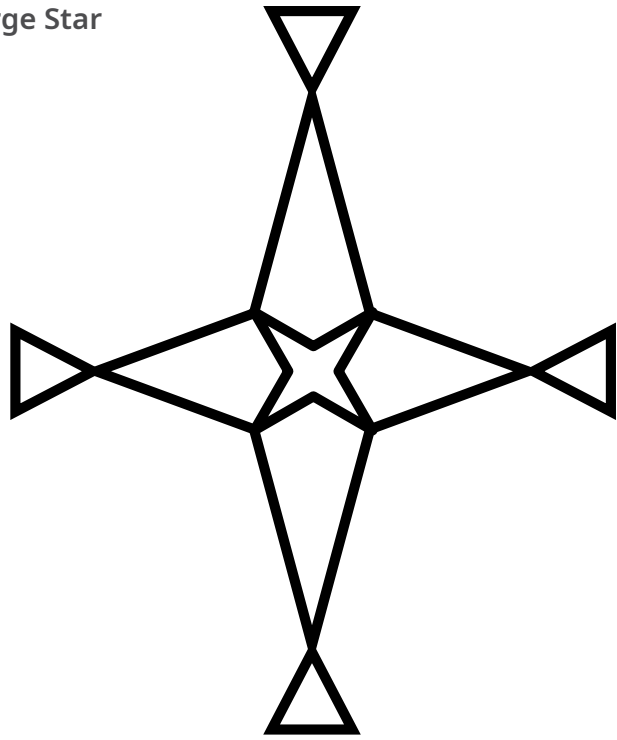


## PERSPECTIVE VIEW

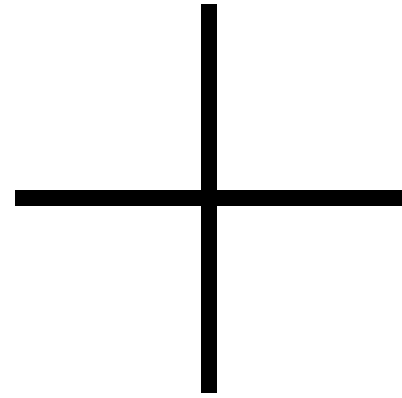


TR01-G01: STONE PATTERN A

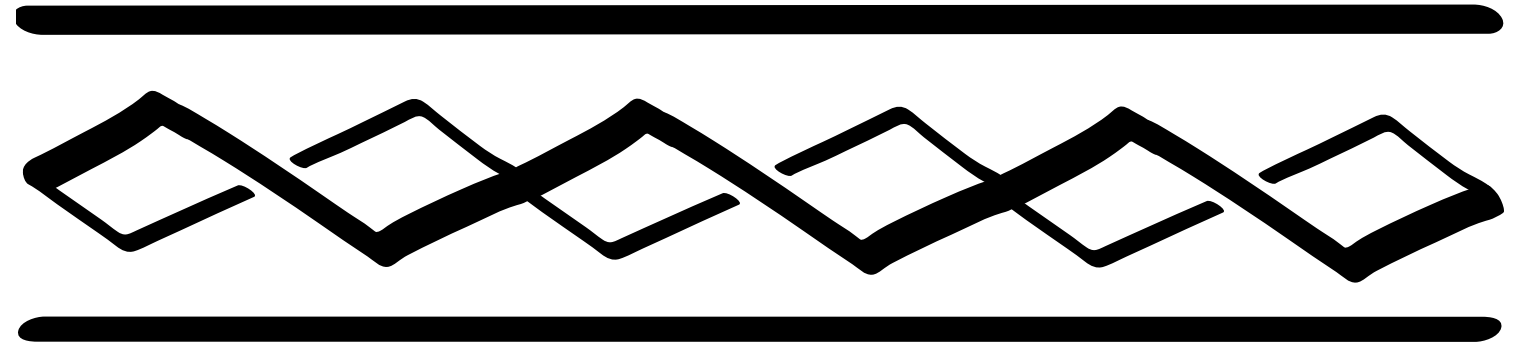
Large Star



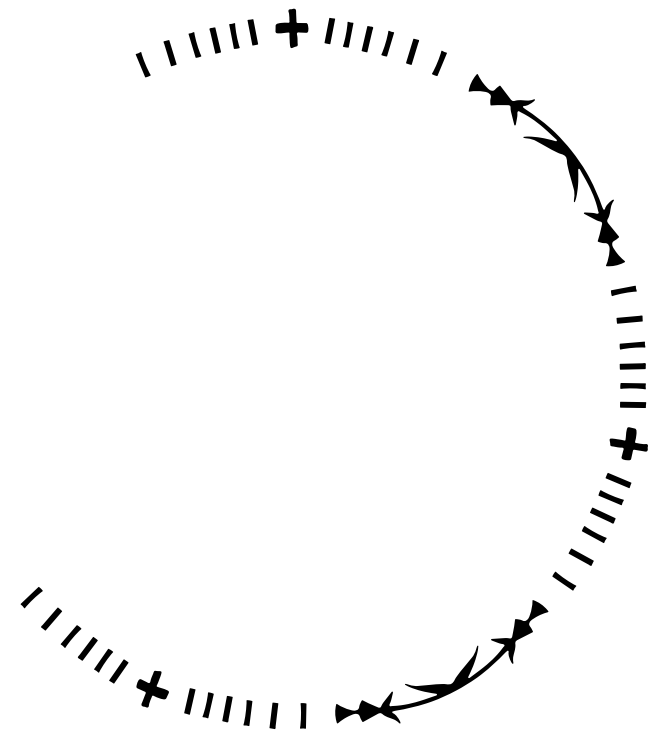
Small Star



TR01-G02: STONE PATTERN B



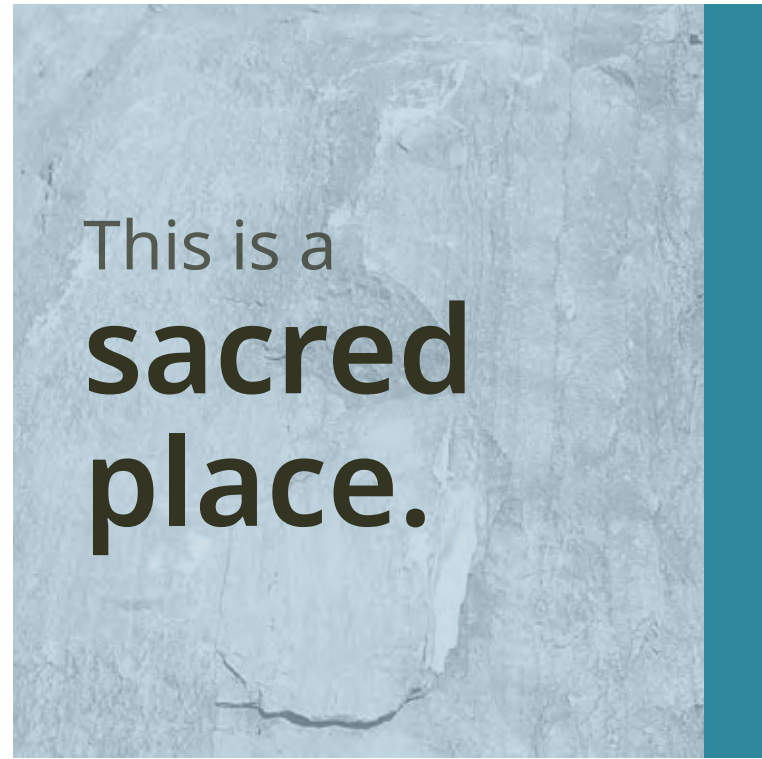
TR01-G03: FRAME CUTOUT



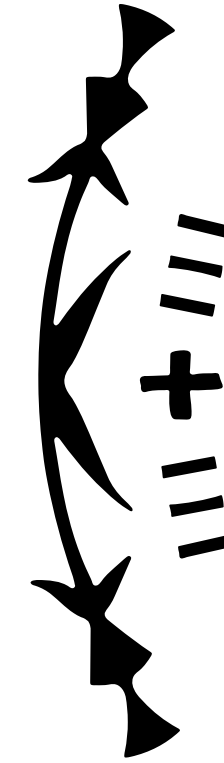
TR01-G04: ARTWORK PANEL: SACRED PLANTS



TR01-G05: POST PANEL



TR01-G06: POST CUTOUT



TR01-G07: POST WORDS

**Maçoce Waqaŋ**



# TR02: ETIQUETTE SIGN

## Purpose

Reminds visitors to treat the Waqan 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.

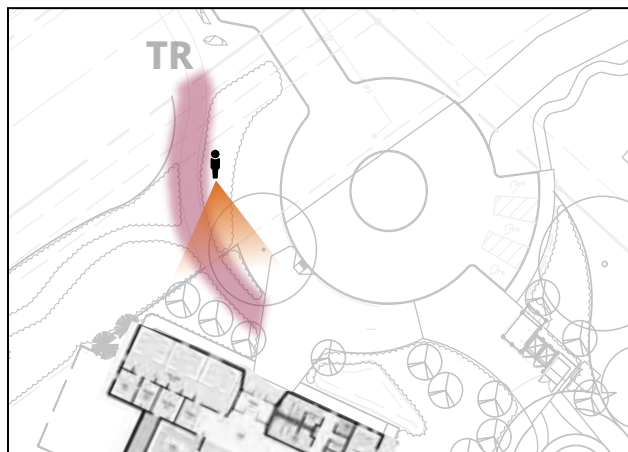
## Messages

Wóohoda: Respect this place.

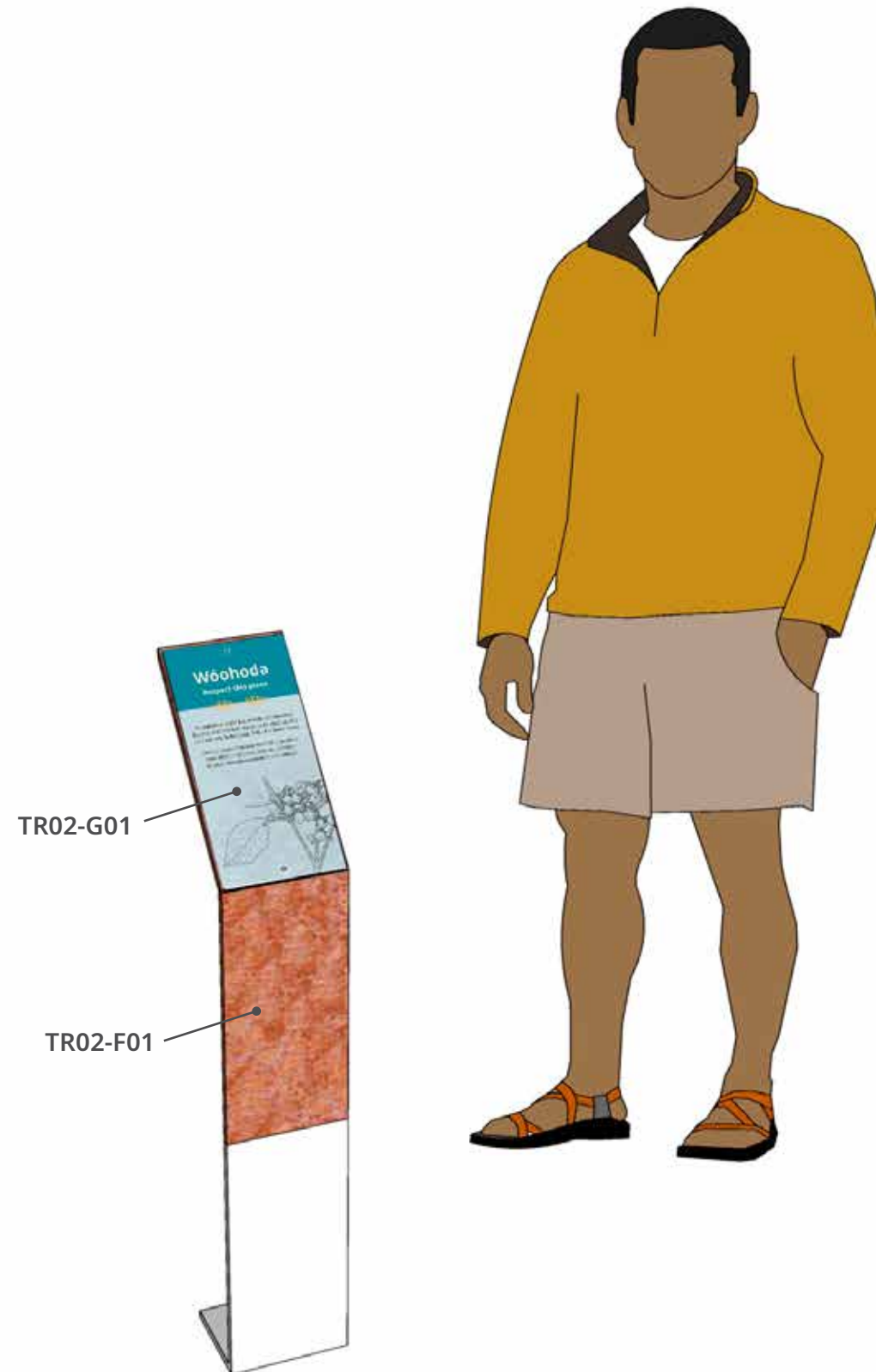
Suggestions/guidelines of how to behave respectfully here.

## Notes/Questions

N/A



## PERSPECTIVE VIEW



# Wóohoda

Respect this place



Tatan̄kaḥca oyate ḵiṅ wotakuye ḵiṅ owas  
tan̄yan̄ sdodwicaye. Hotun̄kada etan̄han̄ k'a  
ikce wicaṣta hehan̄yan̄. Taḵu 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 Waqan 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.

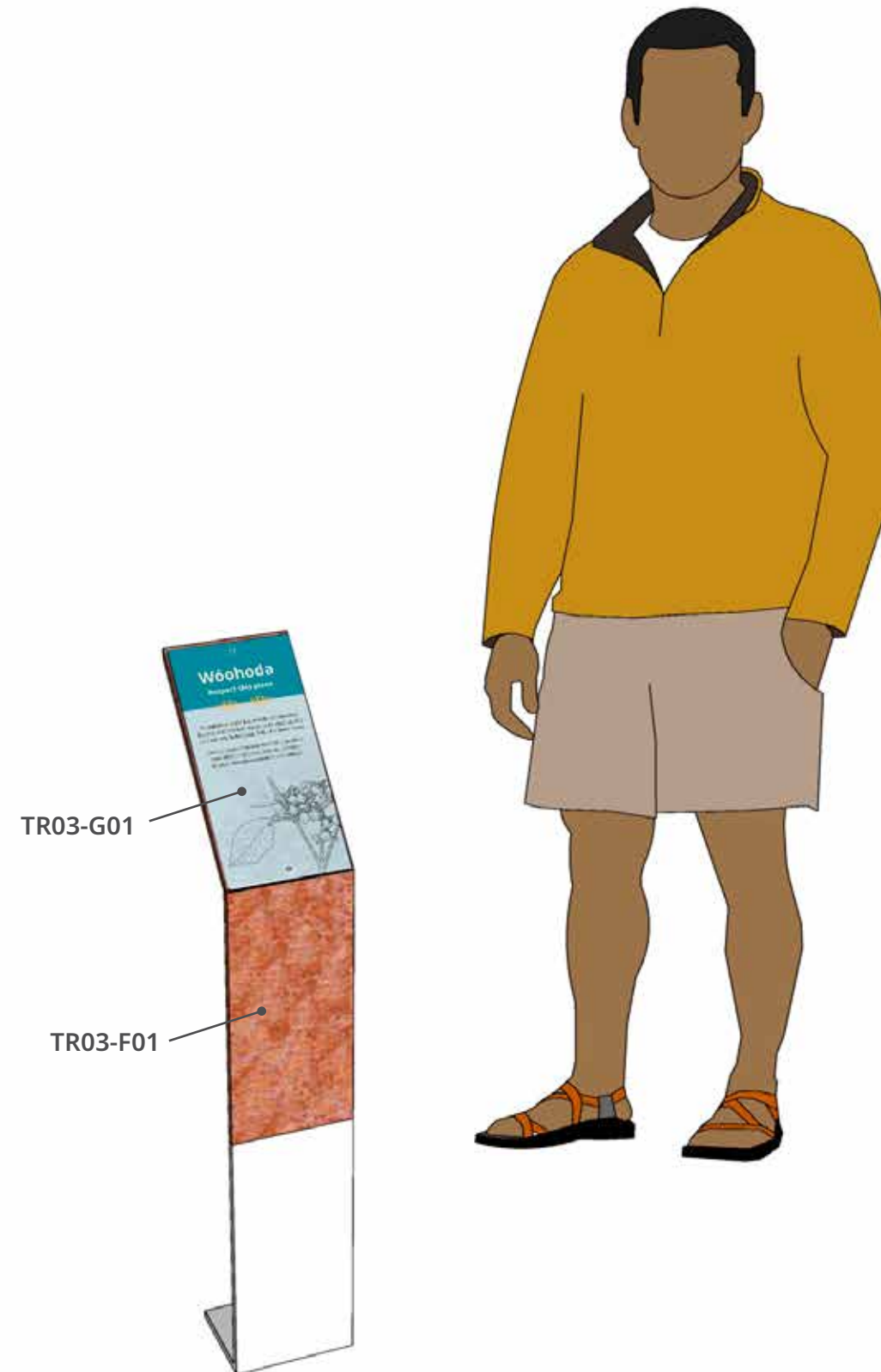
Suggestions/guidelines of how to behave respectfully here.

## Notes/Questions

N/A



## PERSPECTIVE VIEW



# Wóohoda

Respect this place



Tatan̄kaḥca oyaṯe ḵiṅ wotaḵuye ḵiṅ owas  
ṯanyaṅ sdodwicaye. Hotuṅkada eṯaṅhaṅ k'a  
ikce wicaṣṯa hehanyaṅ. Ṭaḵu k'a ṯuwe 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).

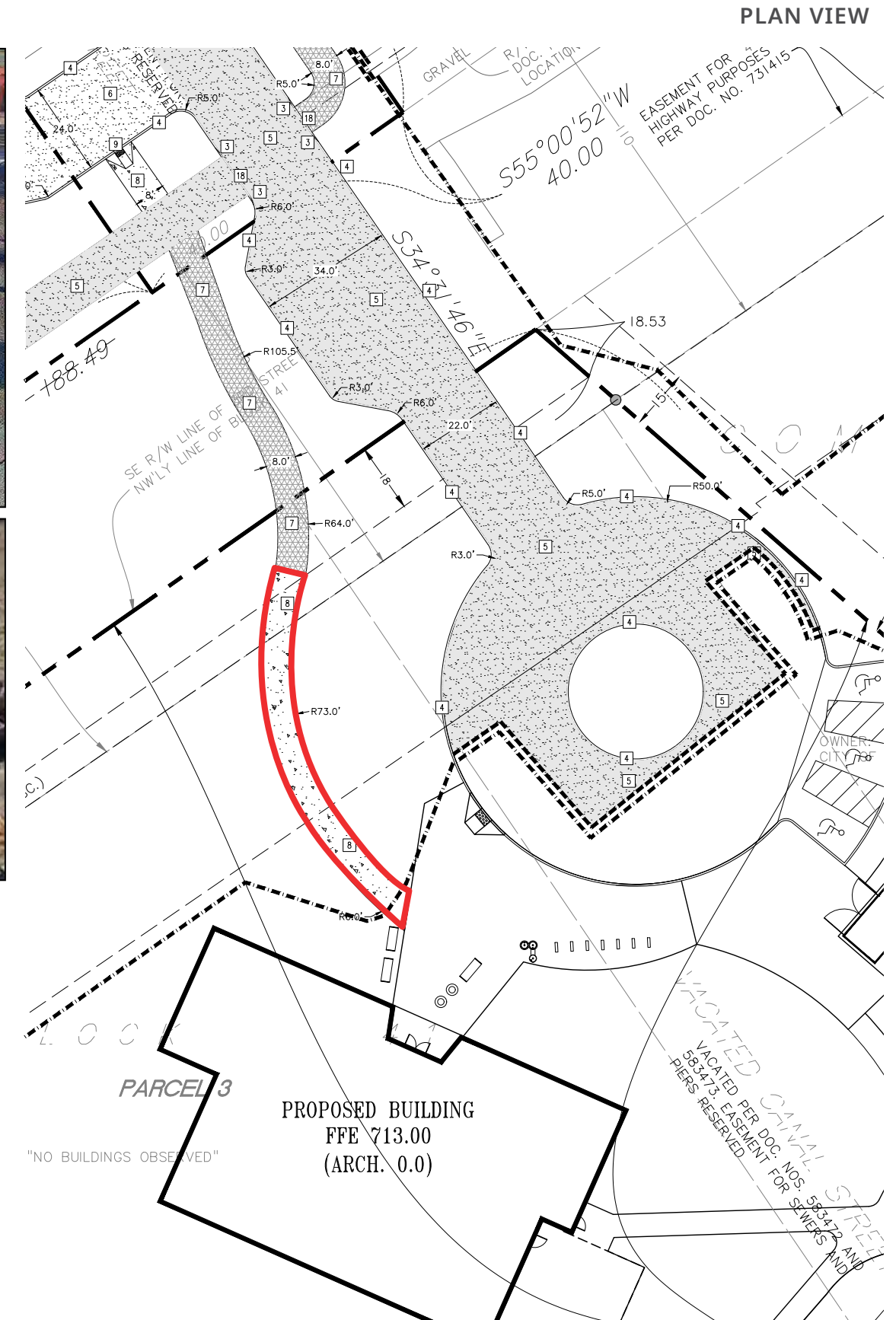
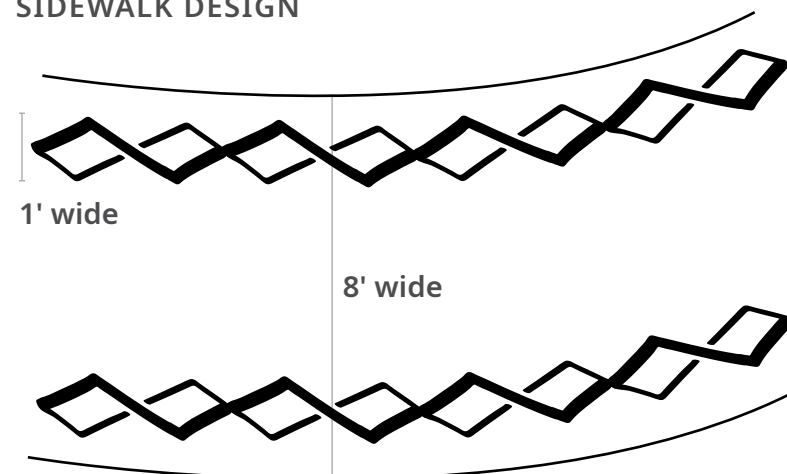
## Notes/Questions

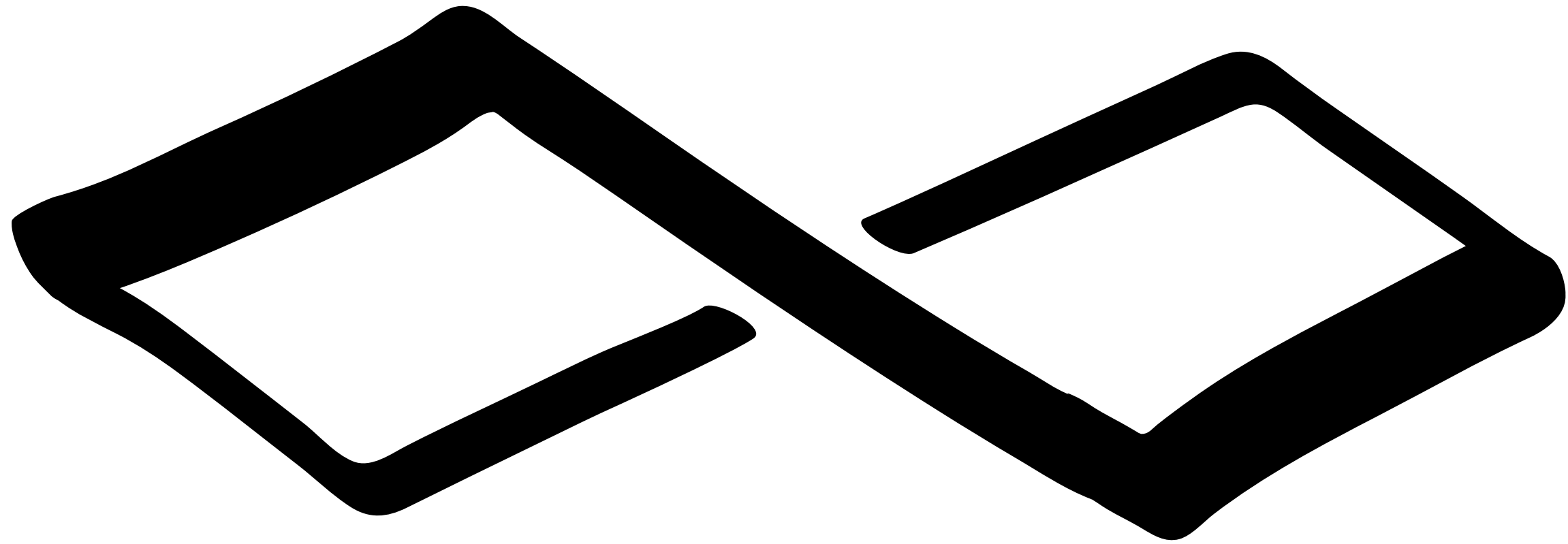
- The stamped design will not exist on the bituminous portion of the sidewalk.

## INSPIRATION IMAGES



## SIDEWALK DESIGN





# HH: HOME/HOMELAND

## PURPOSE




Reveals Waḡaŋ Ṭípi as a Daḡota place and creates a sense of welcome and homecoming.

## DESCRIPTION

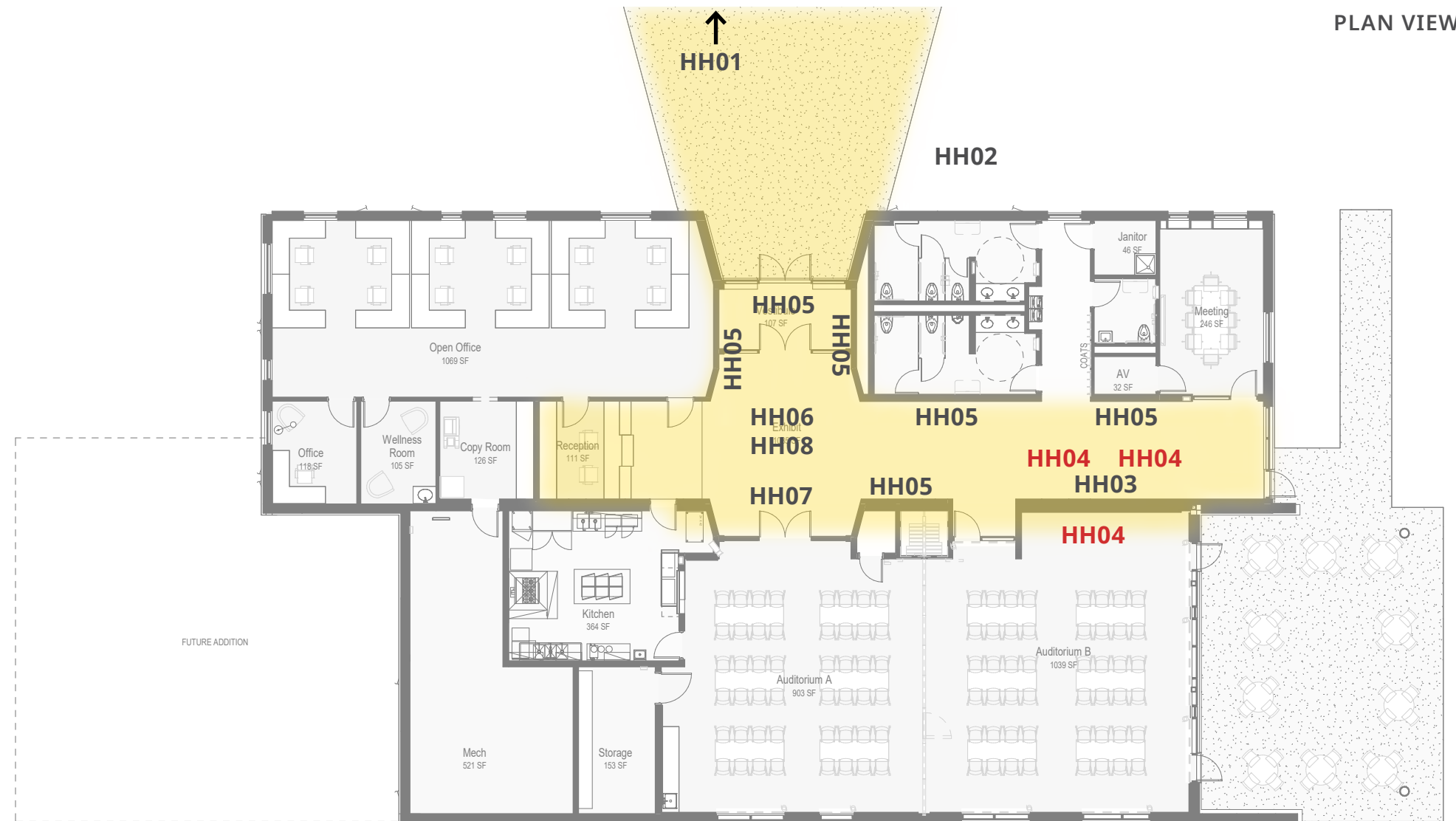
Home/Homeland is an indoor/outdoor zone that is centered on the building. It includes the exterior and interior entrance spaces, the plaza in front of the building, and the central lobby and exhibit hall inside.

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 Daḡota people, the Center provides a sense of homecoming and joyful return.

## THEMES

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

PLAN VIEW



**HH-04:** Possible locations to store/deploy mobile creation stations

# HH01: WATERWAYS MAP

## Purpose

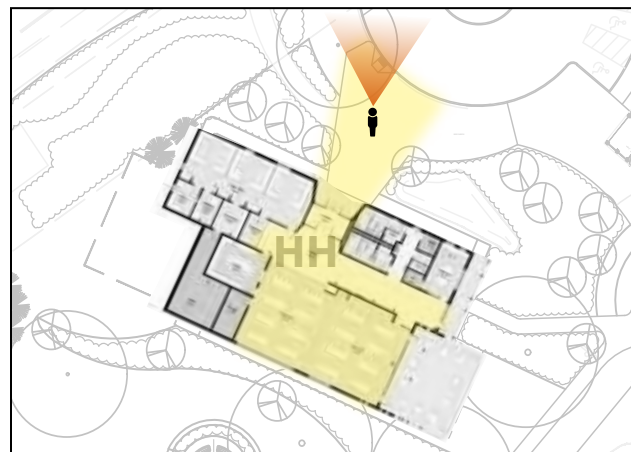
Reveals how the Waḡaŋ Ṭípi site is part of a network of interconnected Dakota places along the waterways of what is now the Twin Cities.

## 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 Dakota place names.

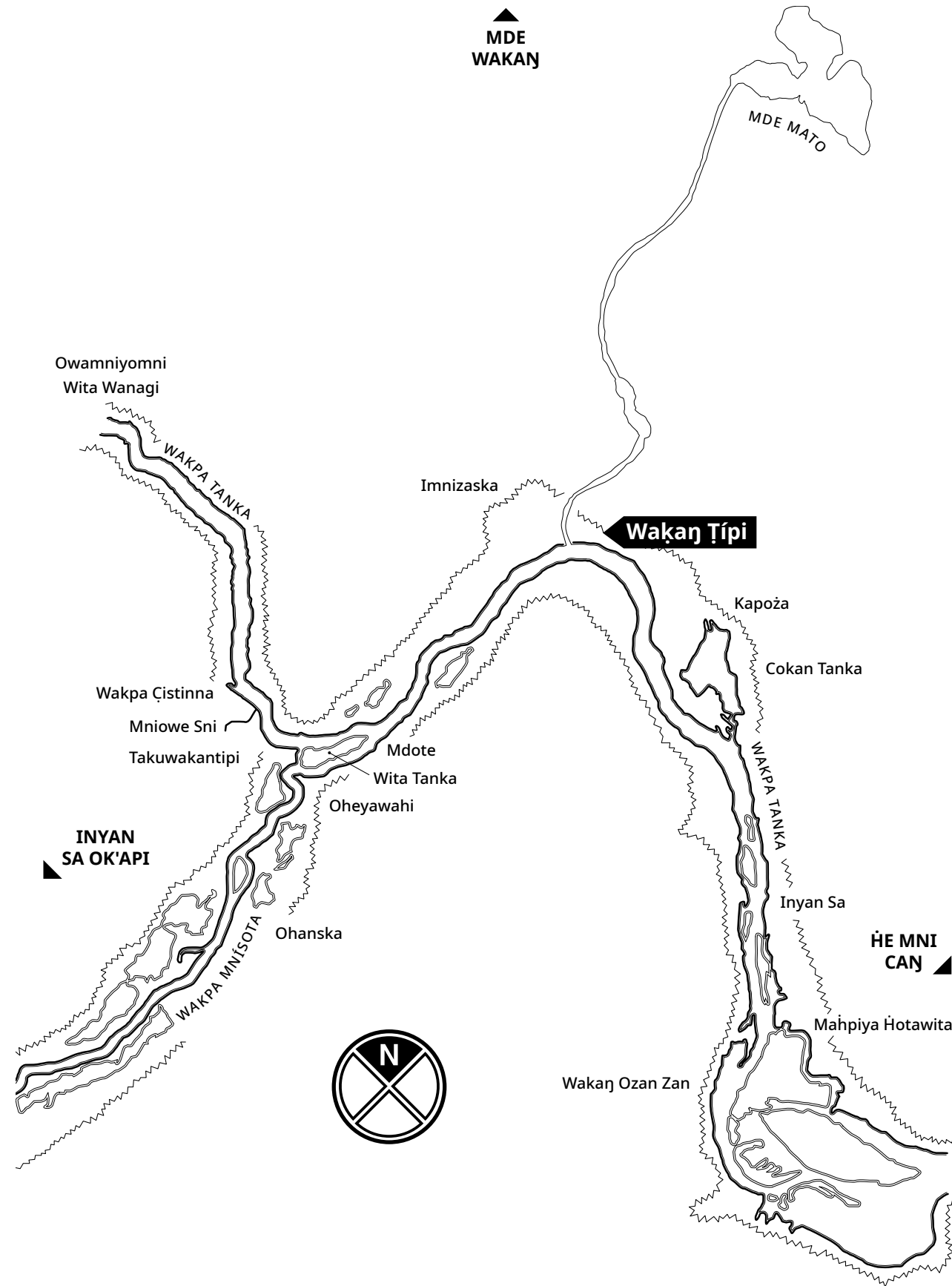


Example of concrete etching



# 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.

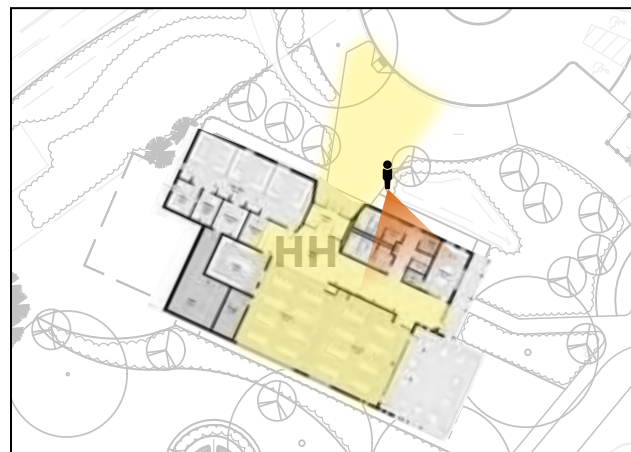
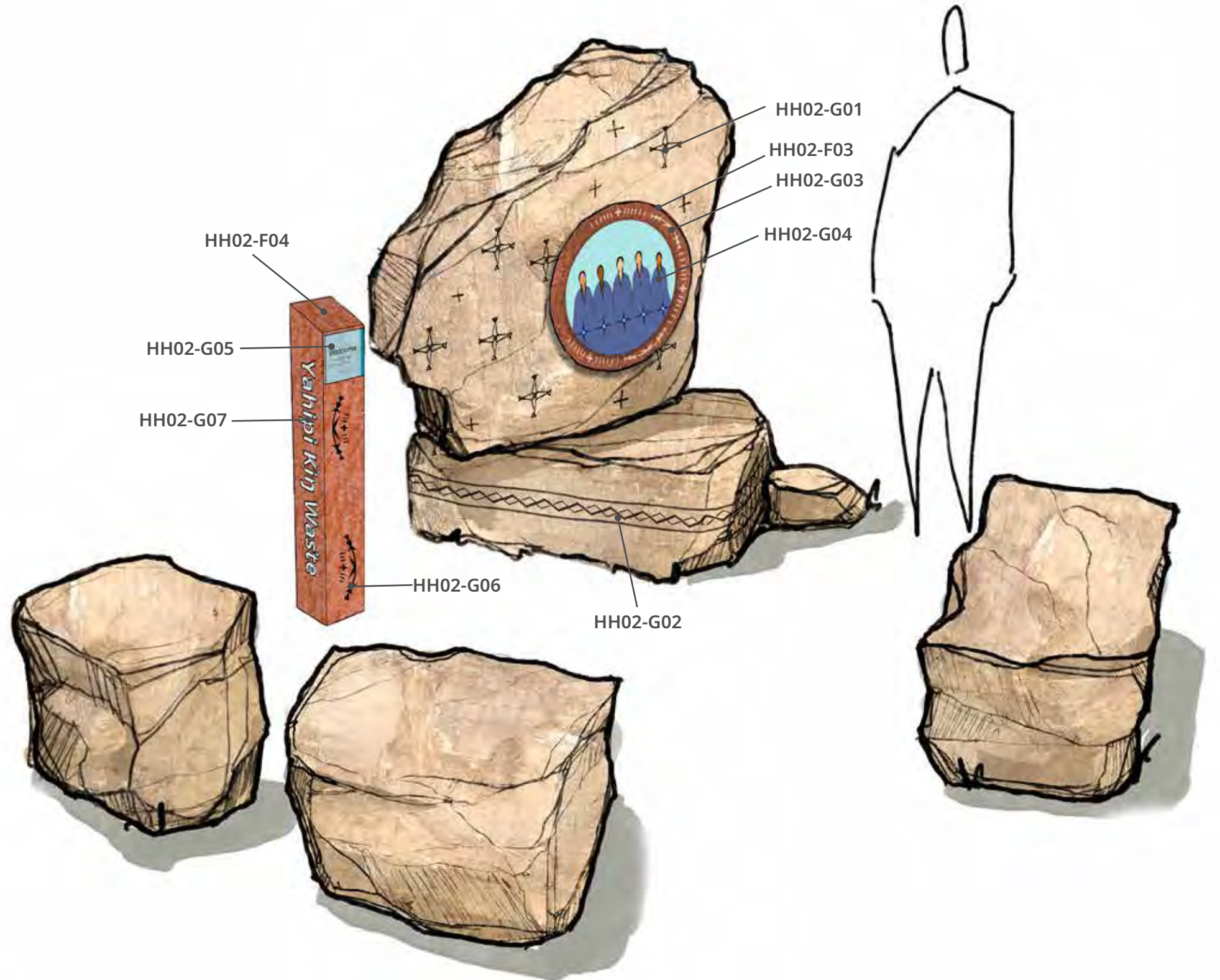
## Description

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

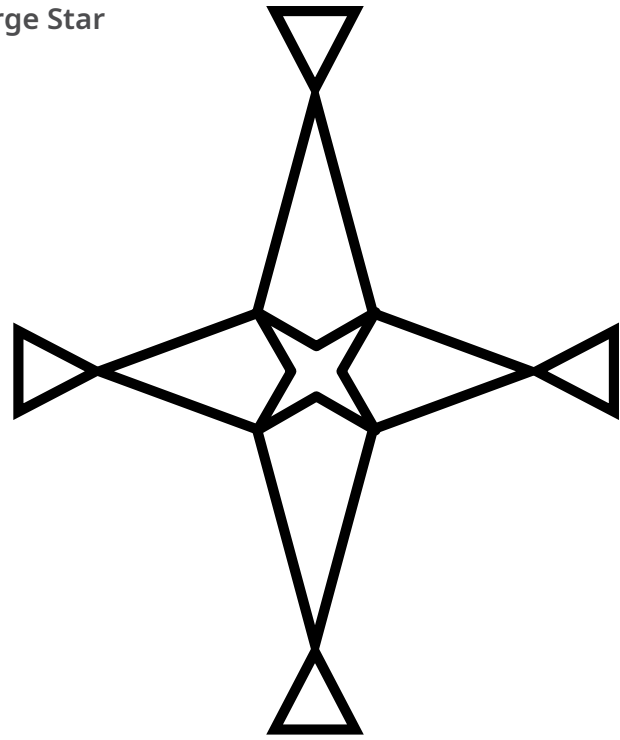
- Stone sizes will vary depending on available stones. See the Component List for recommended height and width of overall exhibit.
- A plant bed or container growing a welcoming plant might be located near this teaching stone.

## PERSPECTIVE VIEW

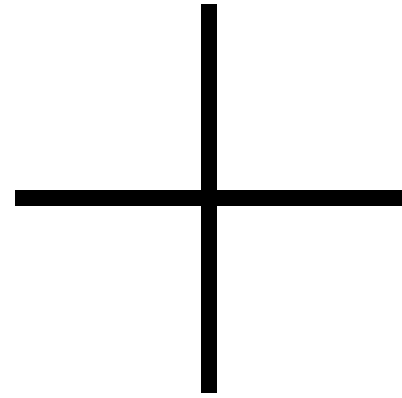


## HH02-G01: STONE PATTERN A

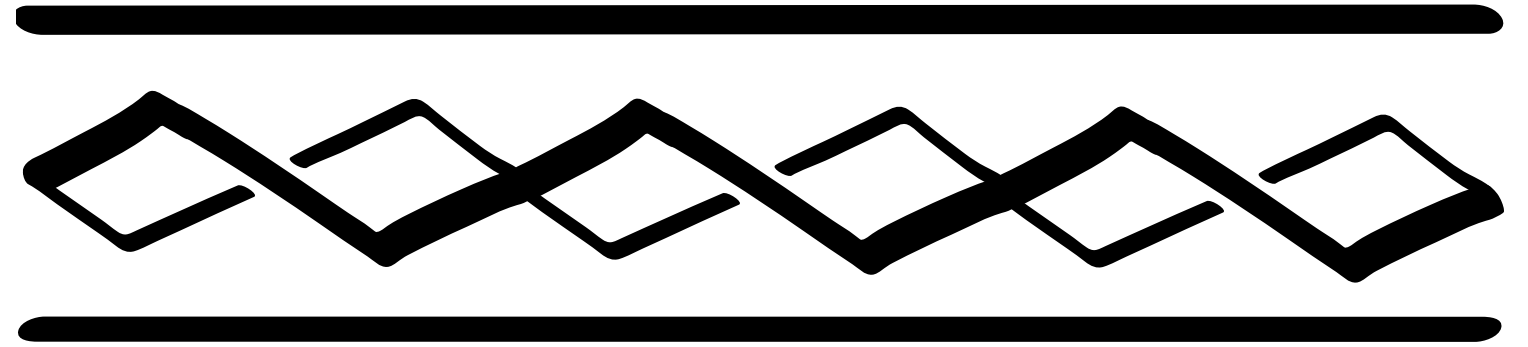
Large Star



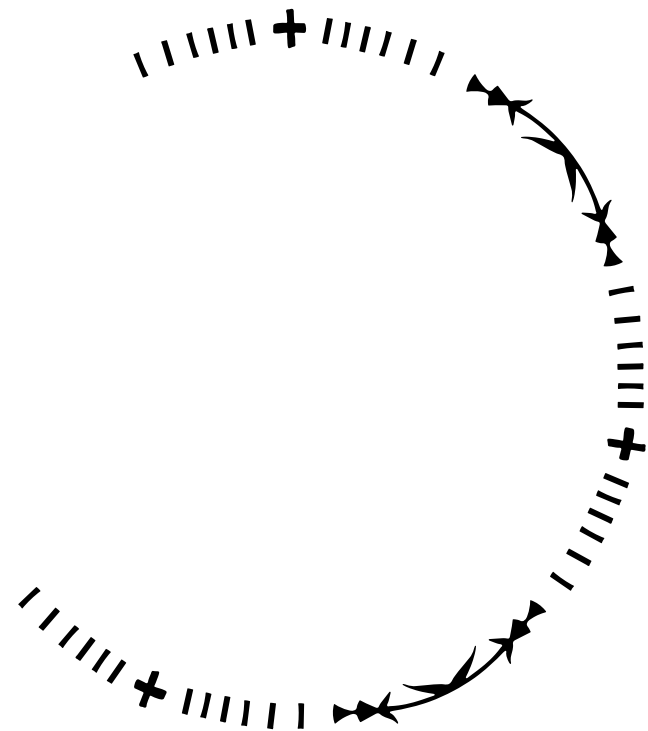
Small Star



## HH02-G02: STONE PATTERN B



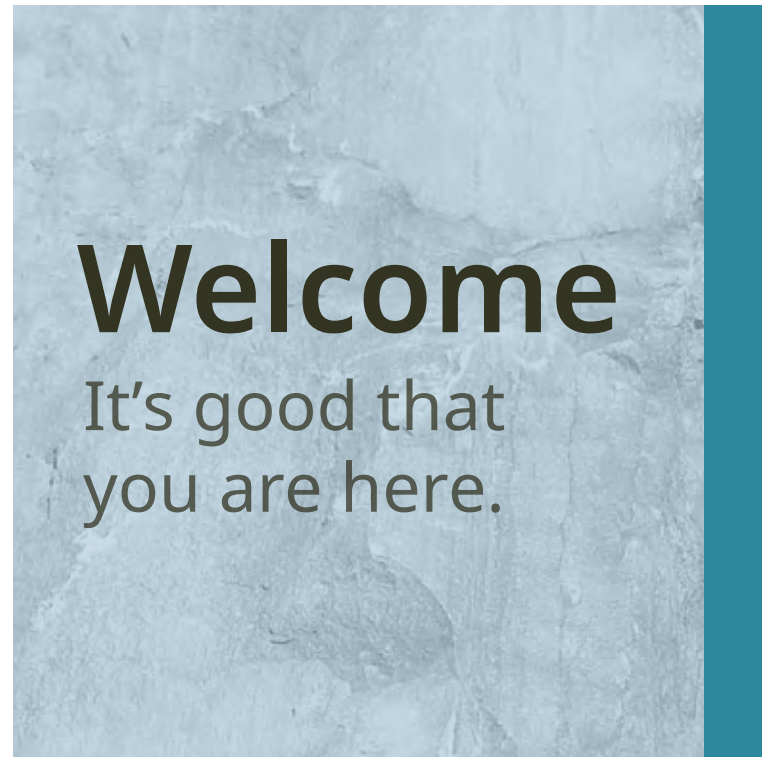
## HH02-G03: FRAME CUTOUT



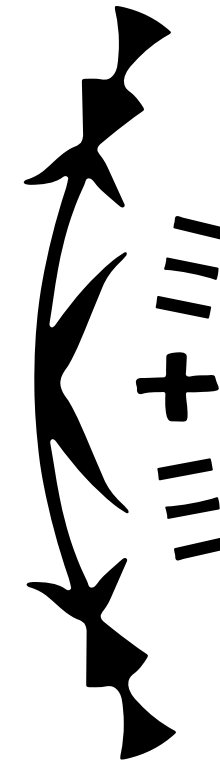
## HH02-G04: ARTWORK PANEL: PEOPLE



HH02-G05: POST PANEL



HH02-G06: POST CUTOUT



HH02-G07: POST WORDS

**Yahipi Kiņ Wašte**

# HH03: CULTURAL OBJECTS

## Purpose

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

## Description

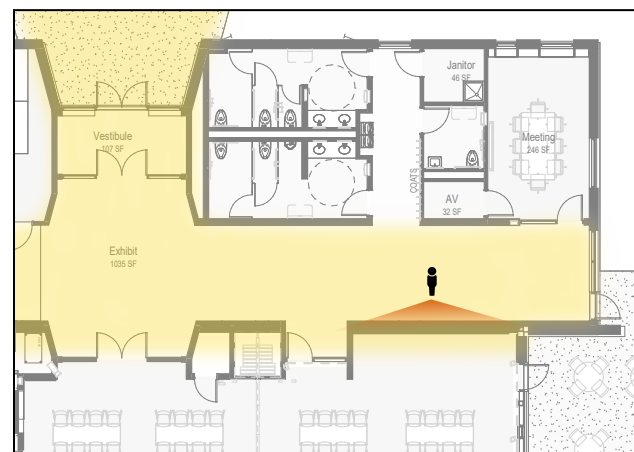
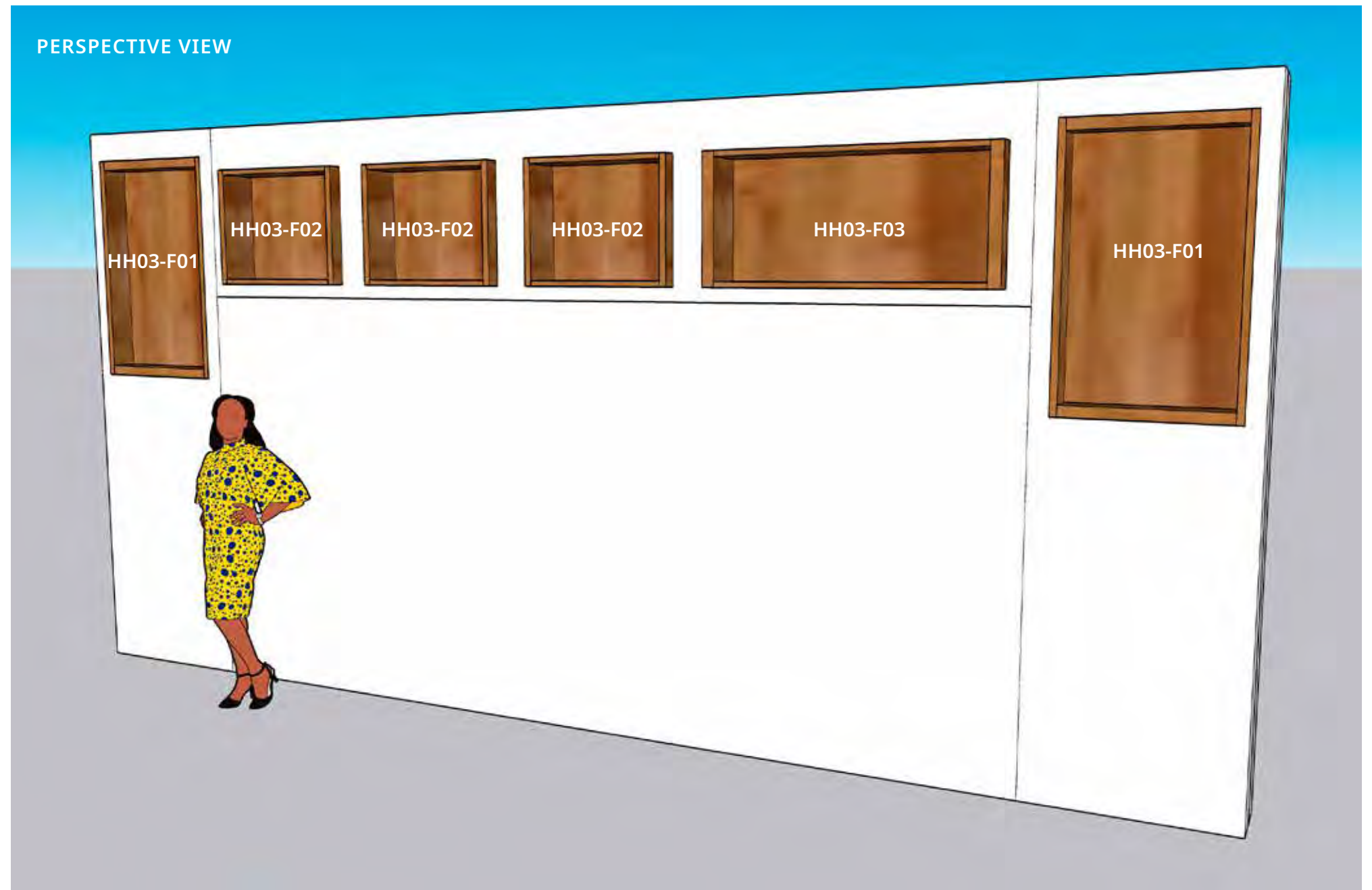
Items made by contemporary Dakota people are displayed in the exhibit hall in cedar boxes embedded in the wall. The displayed objects incorporate materials, techniques, and skills that relate to the activities supported by the creation stations (HH-04), which can be deployed in the exhibit hall below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

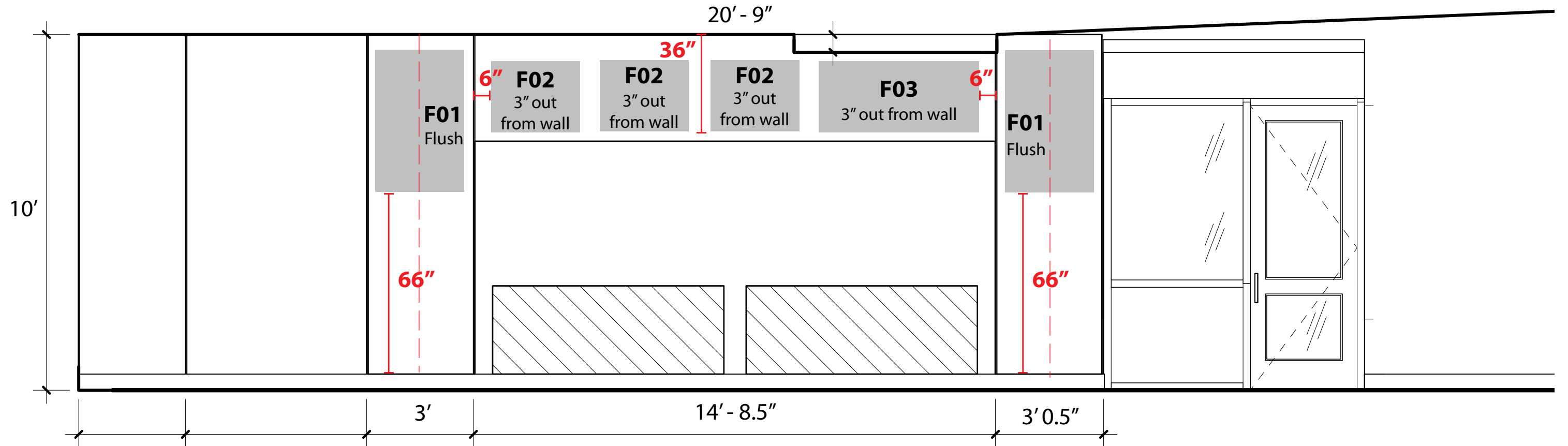
- Featured objects TBD by WTA staff on a rotating basis.



# HH03-F01\_F02\_F03: CULTURAL OBJECTS

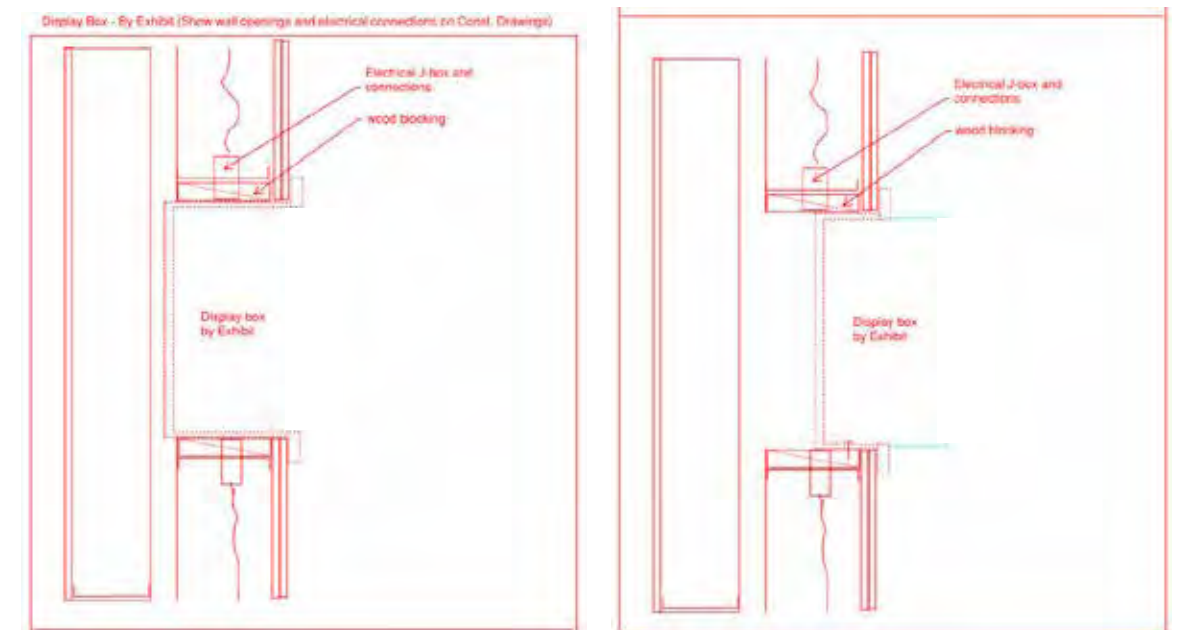
ELEVATION VIEW

**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

F02 & F03



# HH03: CULTURAL OBJECTS



Pishomani pottery at the Minnesota Science Museum: www.stcroix360.com



Mike Krebs: www.record-eagle.com



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

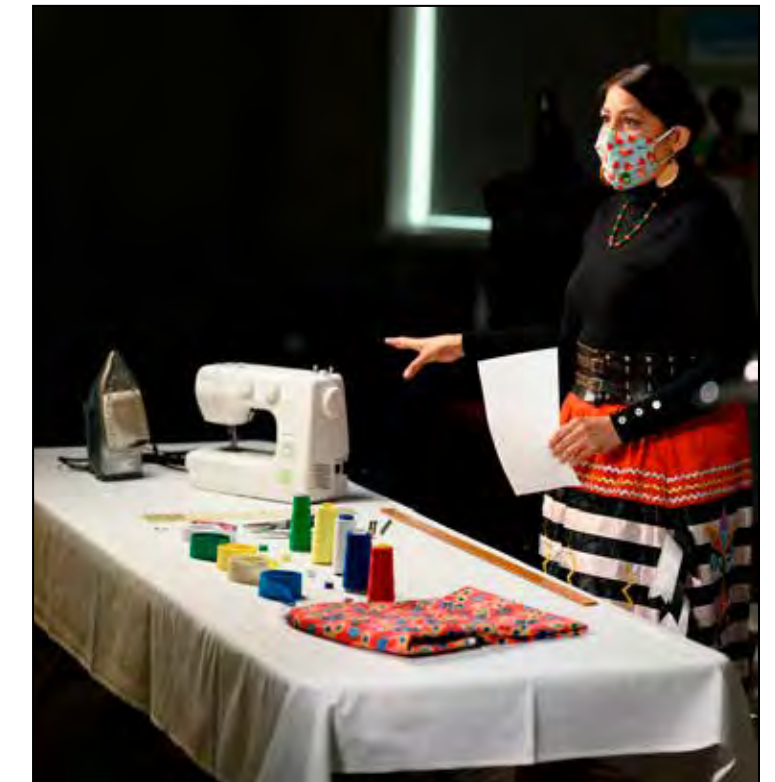
- Each station can be customized for its particular purpose. They will be outfitted by WTA staff in consultation with Dakota creators.
- Finishes on stations are to be determined by WTA staff in consultation with the architect to integrate with the building interior.



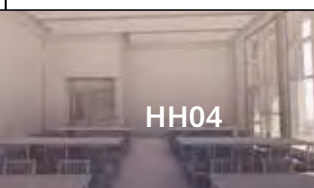
The example shown is the Model 8090 Sewing Cabinet by Horn of America. It comes in four finishes: white, light wood grain, dark wood grain, and gray wood grain.



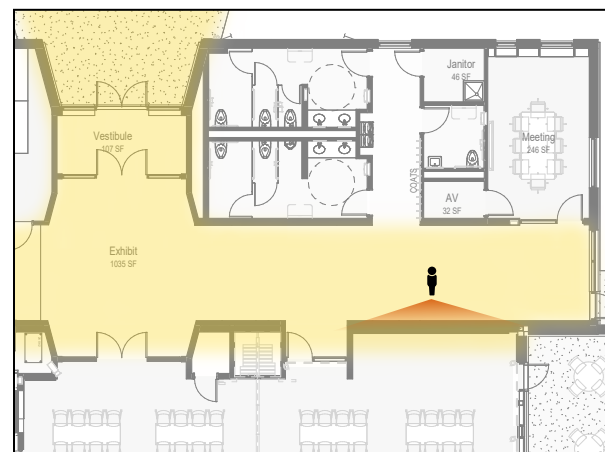
## INSPIRATION IMAGES



Deployed location option



Stored location option





# 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 Waḡaŋ Țípi features as graphic wallpaper along the north wall.

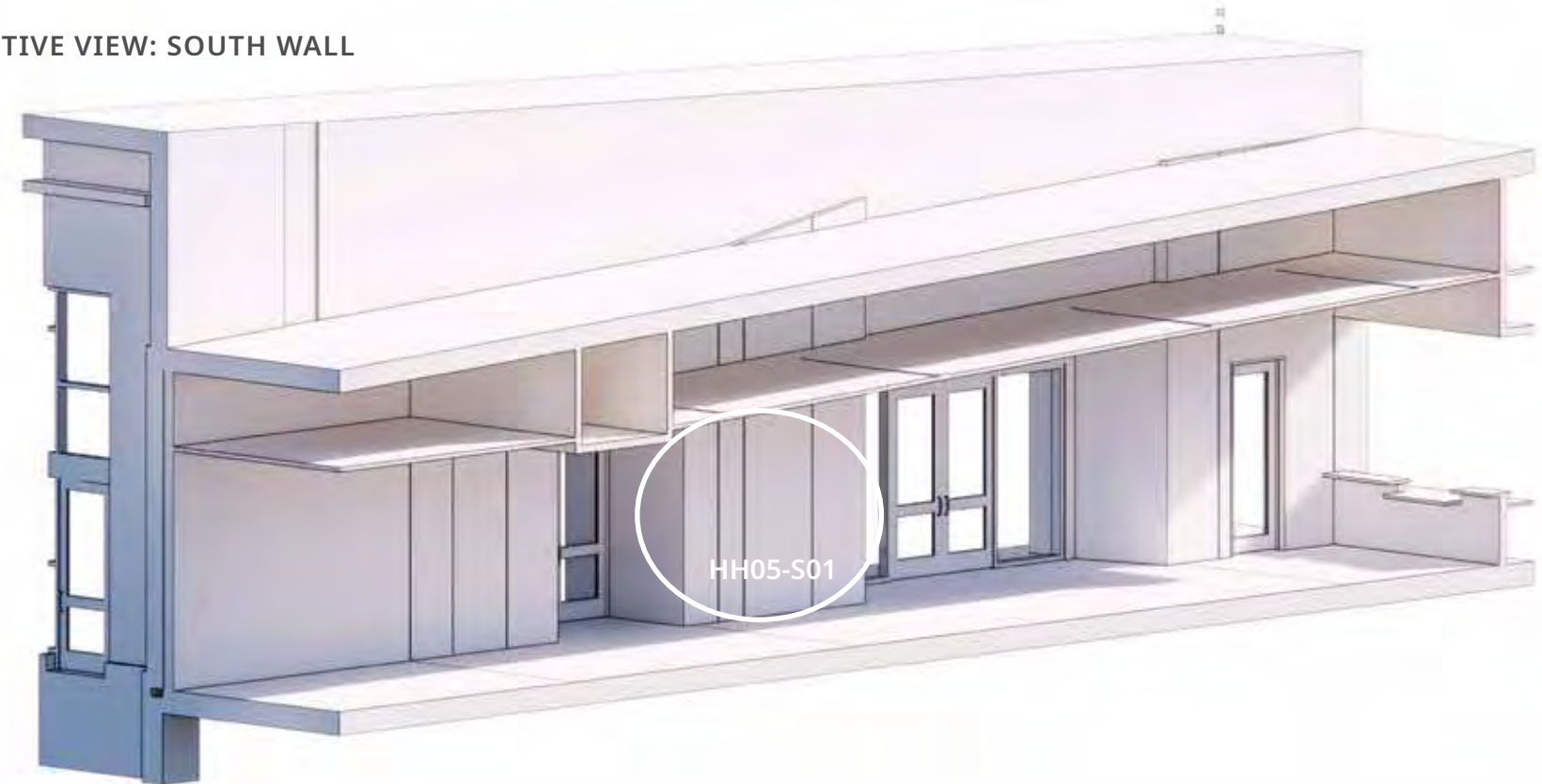
### HH05-M02: Digital Interactive

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.

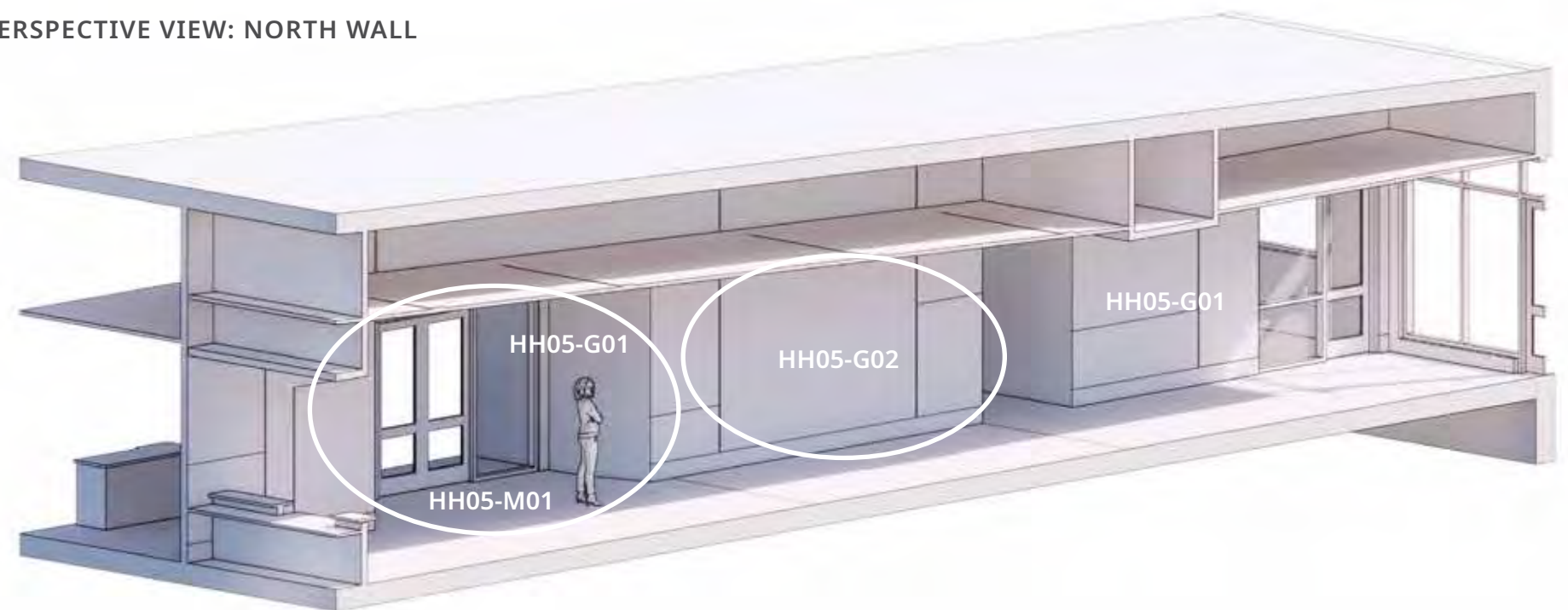
## Notes/Questions

- 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.

PERSPECTIVE VIEW: SOUTH WALL



PERSPECTIVE VIEW: NORTH WALL



# 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.

## INSPIRATION IMAGE



# HH05-G01: FRAMED PHOTOS

## Notes/Questions

- Featured photos and their locations are TBD by WTA staff.

## INSPIRATION IMAGES



Examples of images of Dakota people, past and present

# HH05-G02: LANDSCAPE MURAL

## Notes/Questions

- Mural location and featured image are TBD by WTA staff.

## INSPIRATION IMAGES



Example of possible landscape photo



Example of landscape photo mural in a hallway



# 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.

## INSPIRATION 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 Dakota people's connection to the stars and orients visitors within Dakota knowledge systems.

## Description

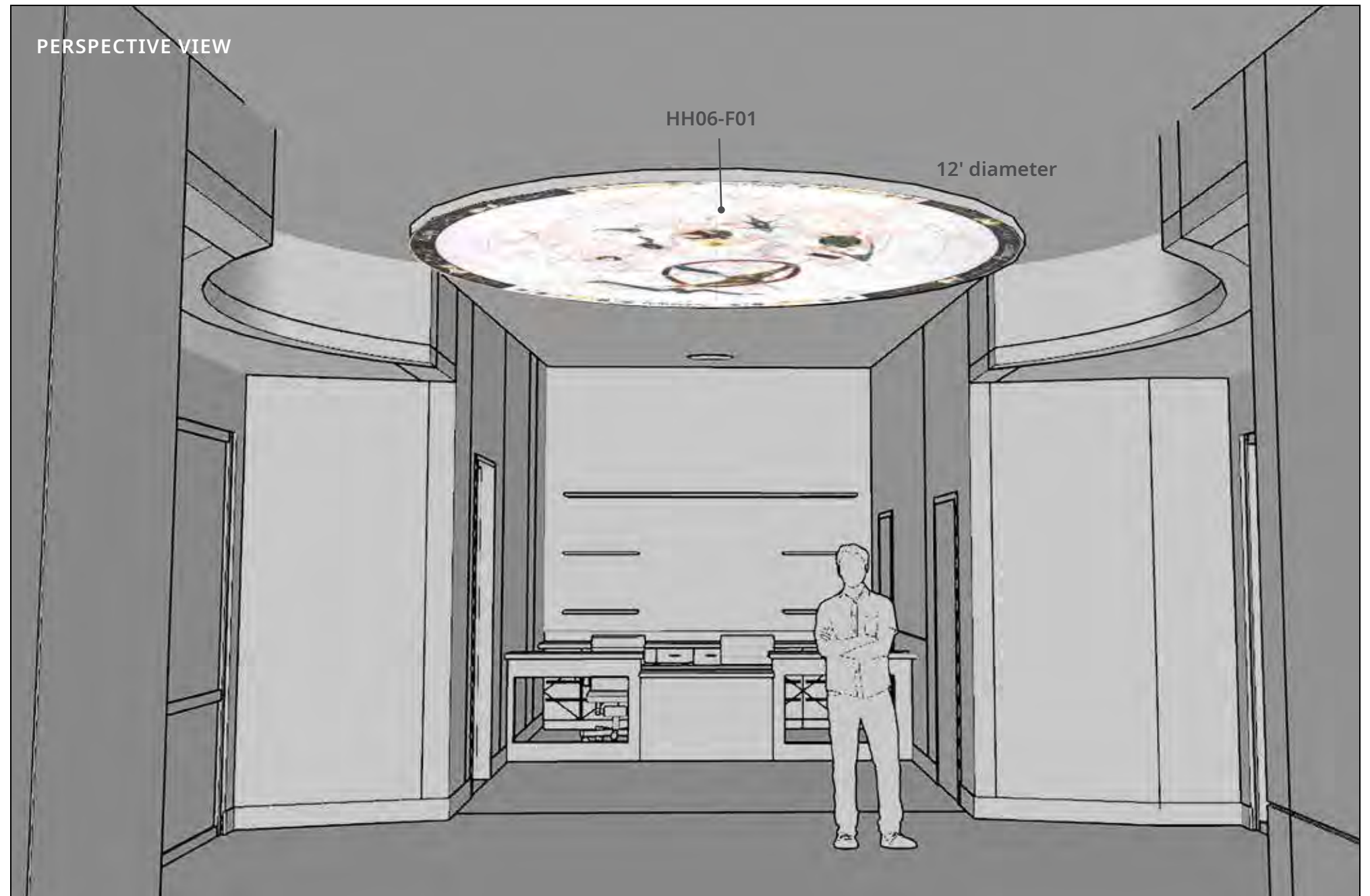
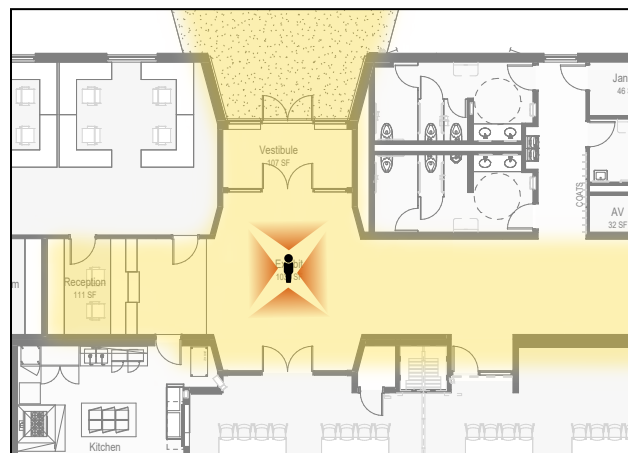
On the ceiling above the central lobby, a lighting system displays changing Dakota constellations. Lights shine through holes drilled in a circular disc suspended from the ceiling, with each light representing a star. The lights are programmable so that they can be turned on or off to represent different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



Mockup of where the star map will be located on the ceiling

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.

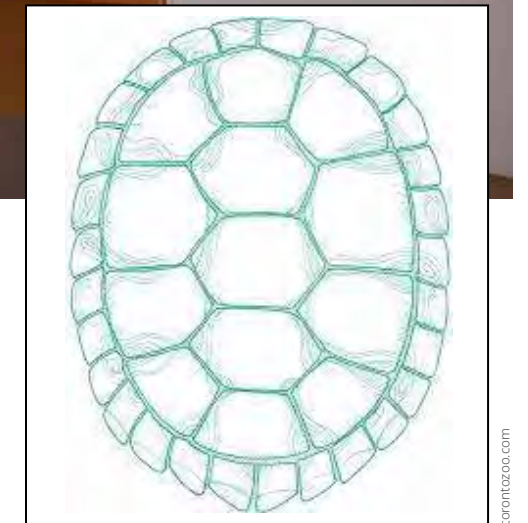
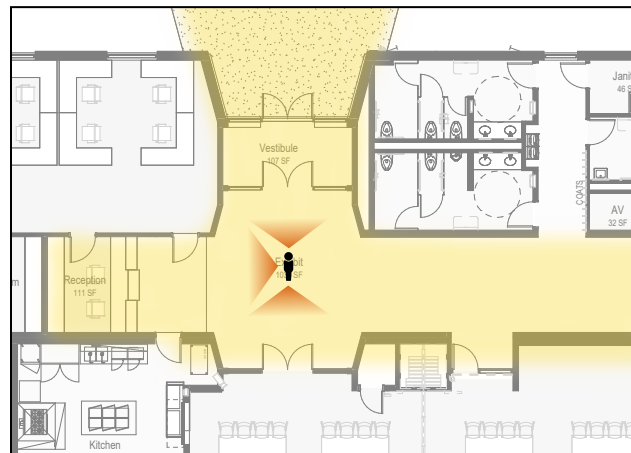
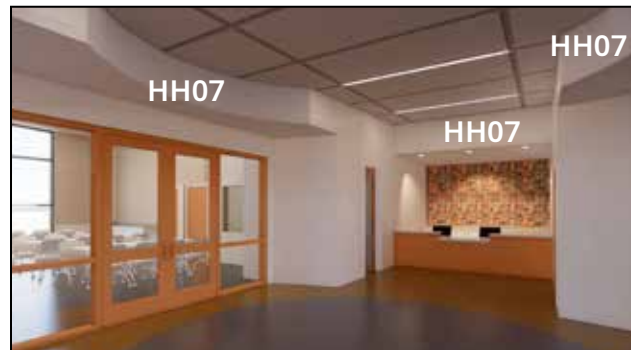
Together with the curved soffits and the other exhibits in the central lobby, the moon graphics helps to inscribe a sense of circular space at the building's heart.

## 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.

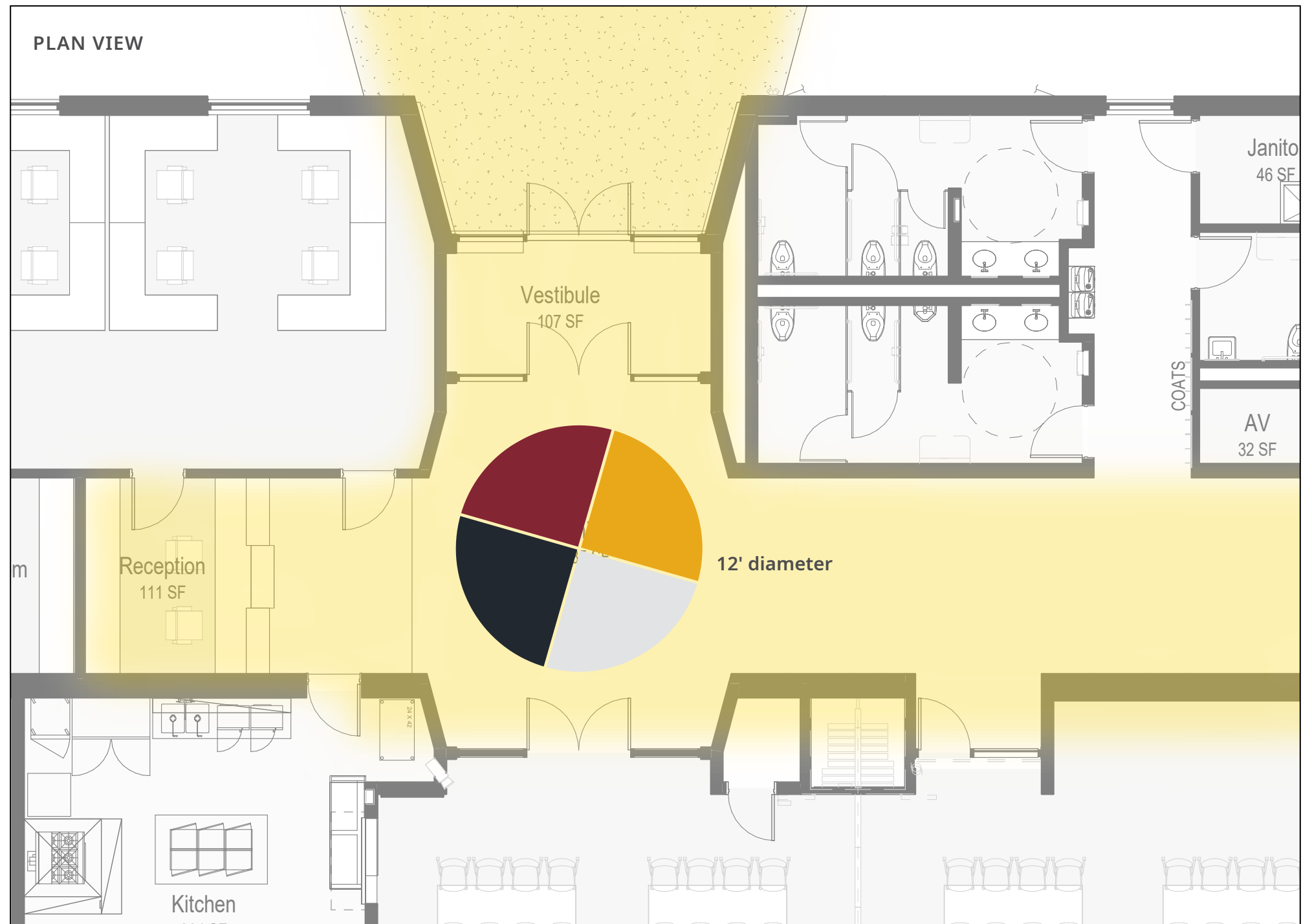
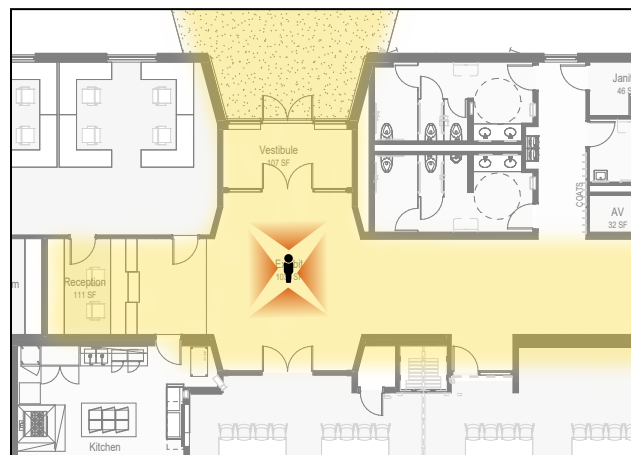
## Description

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

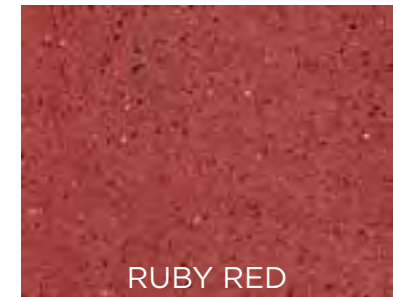
- Please confirm if red represents north on the medicine wheel.



North on the medicine wheel (red) should be poured facing true north.



Concrete Stains



# RL: RELATION




## PURPOSE

Reveals and nurtures the relationships among all living beings who are connected to this place.

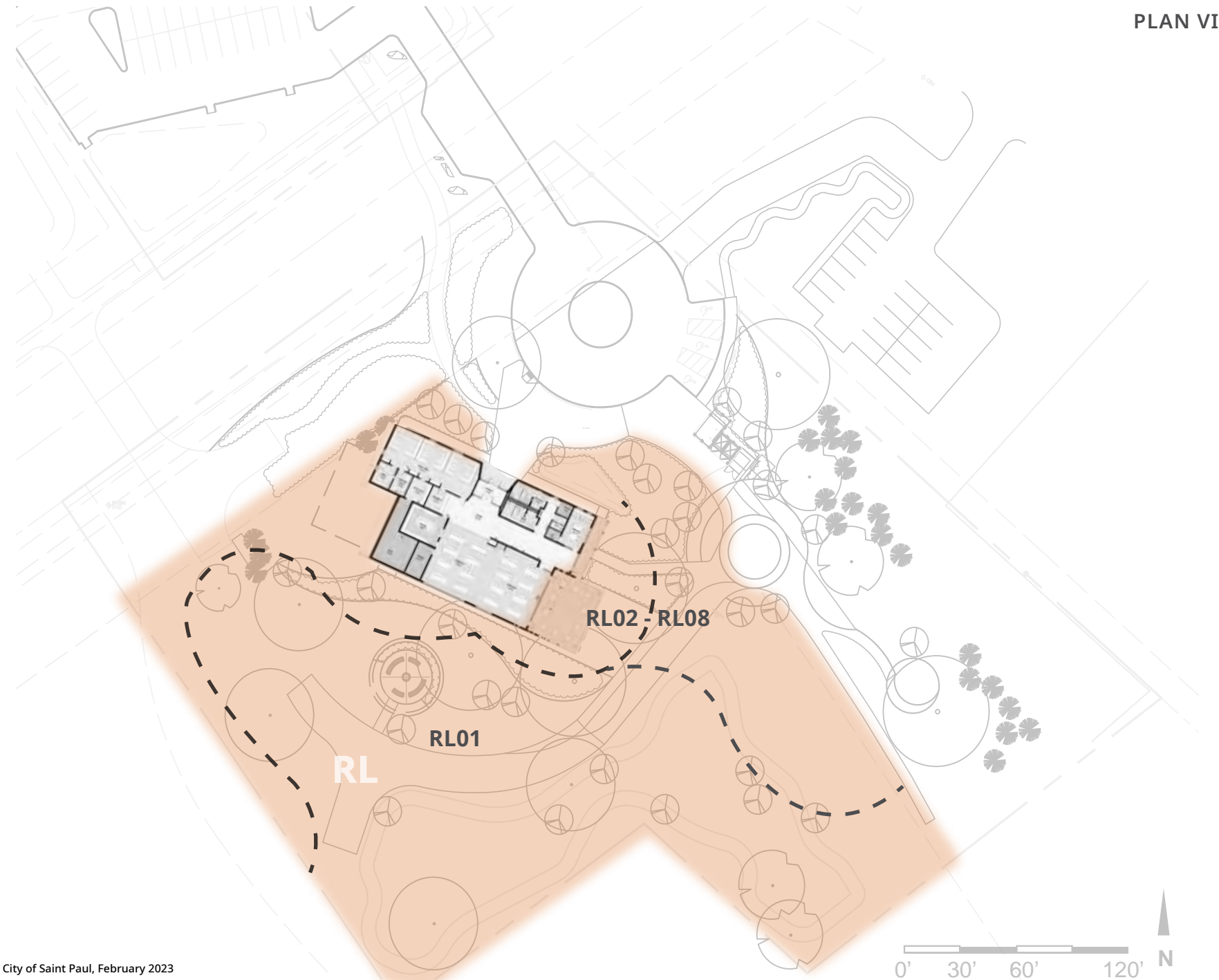
## DESCRIPTION

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

PLAN VIEW



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.

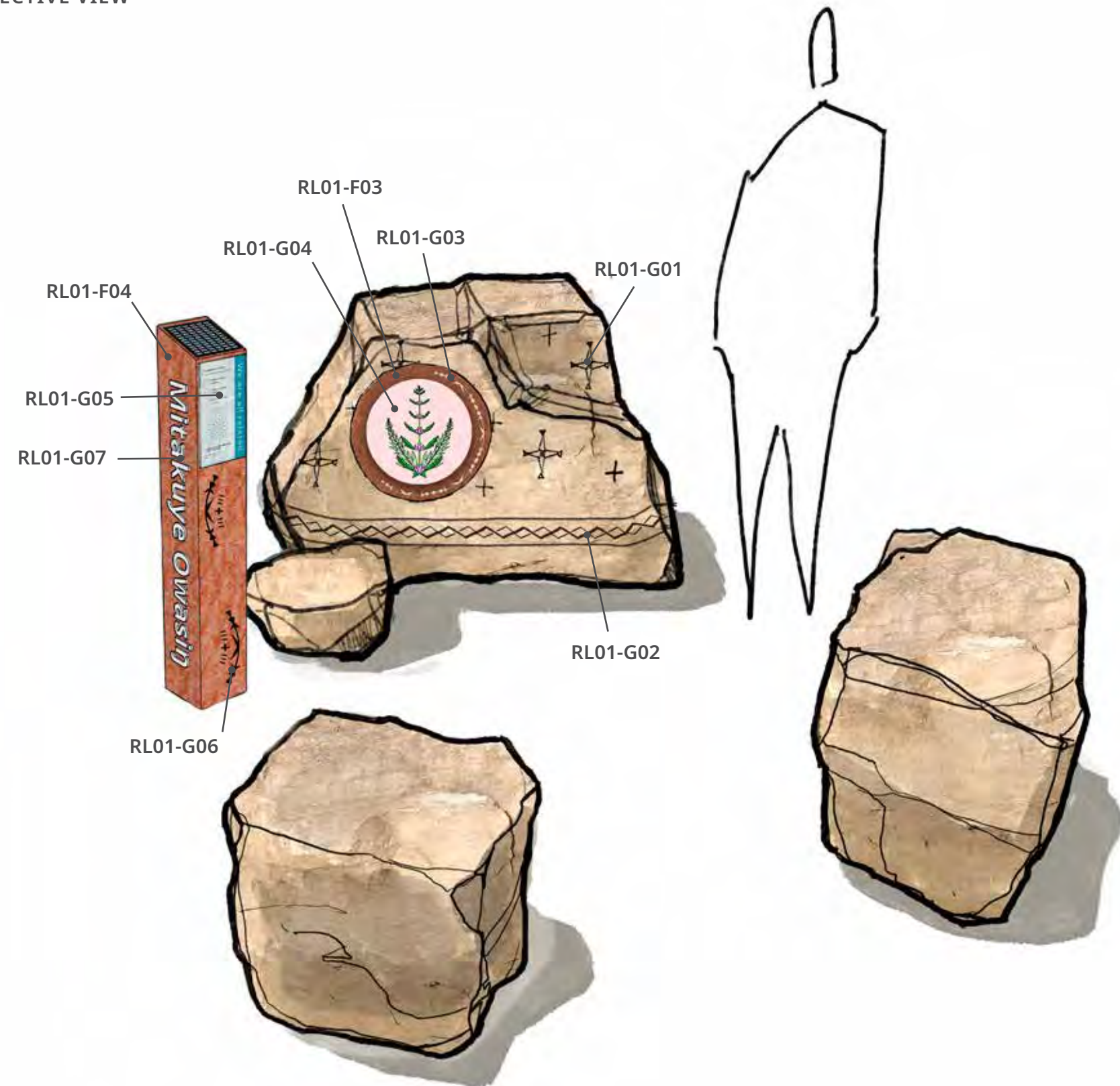
Additional stone blocks arranged around the exhibit provide places to sit and gather.

## Notes/Questions

- Stone sizes will vary depending on available stones. See the Component List for recommended height and width of overall exhibit.

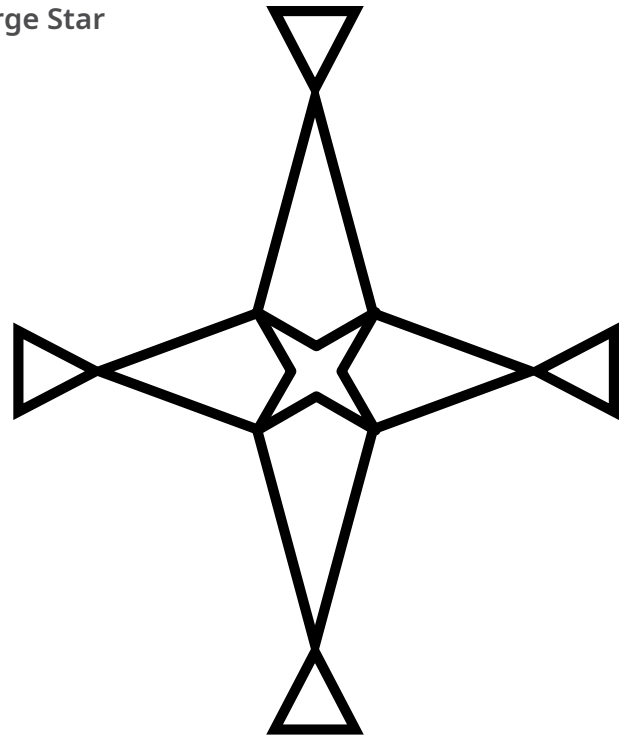


## PERSPECTIVE VIEW

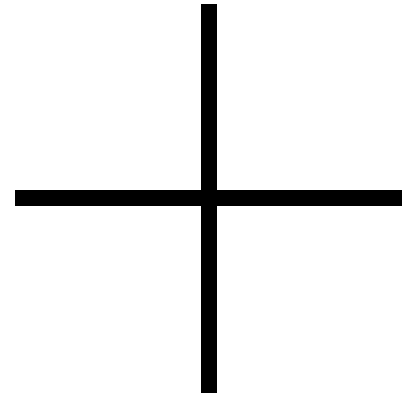


RL01-G01: STONE PATTERN A

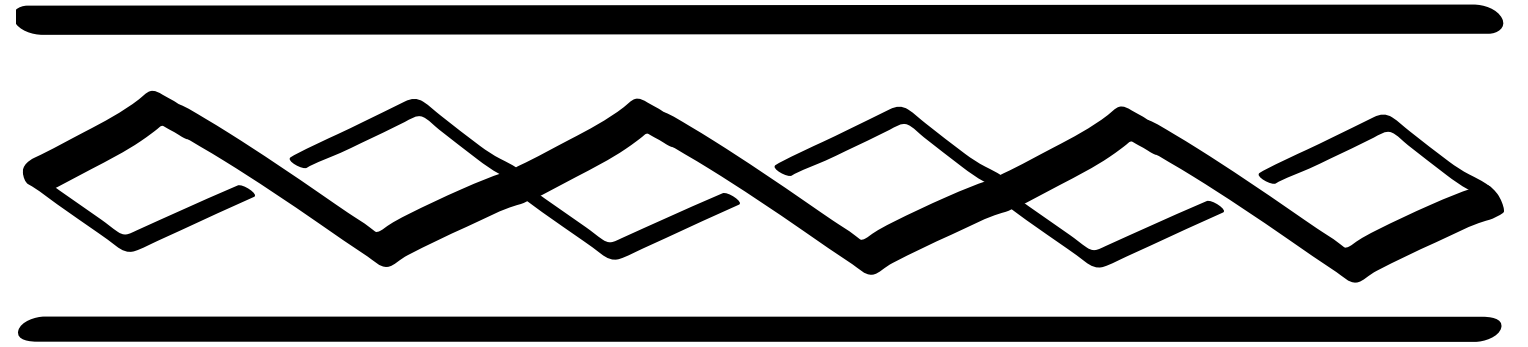
Large Star



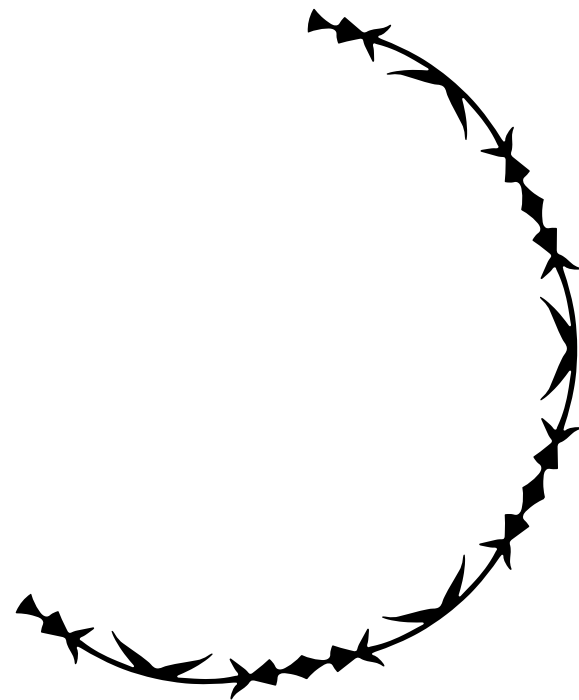
Small Star



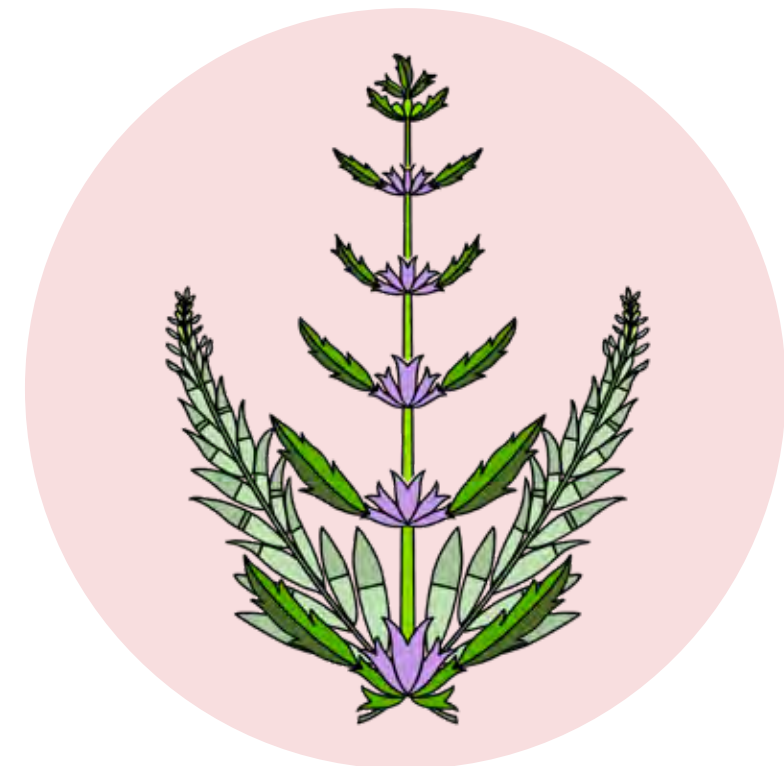
RL01-G02: STONE PATTERN B



RL01-G03: FRAME CUTOUT



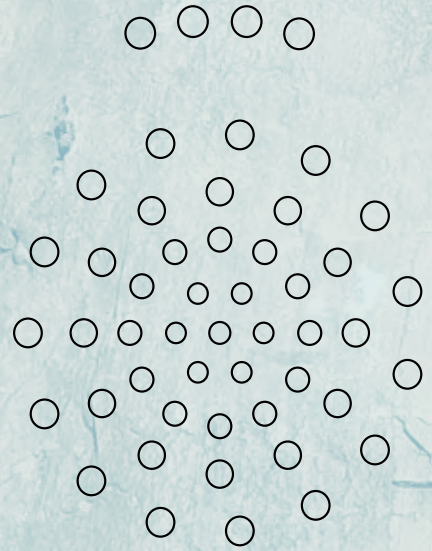
RL01-G04: ARTWORK PANEL: PRAIRIE SAGE/MINT



## RL01-G05: POST PANEL

**Tataŋkaŋca oyate ƙiŋ**  
Press a button to hear audio

- Listen in Daƙota**  
X:XX mins
- Listen in English**  
X:XX mins
- Listen to the land**  
X:XX mins

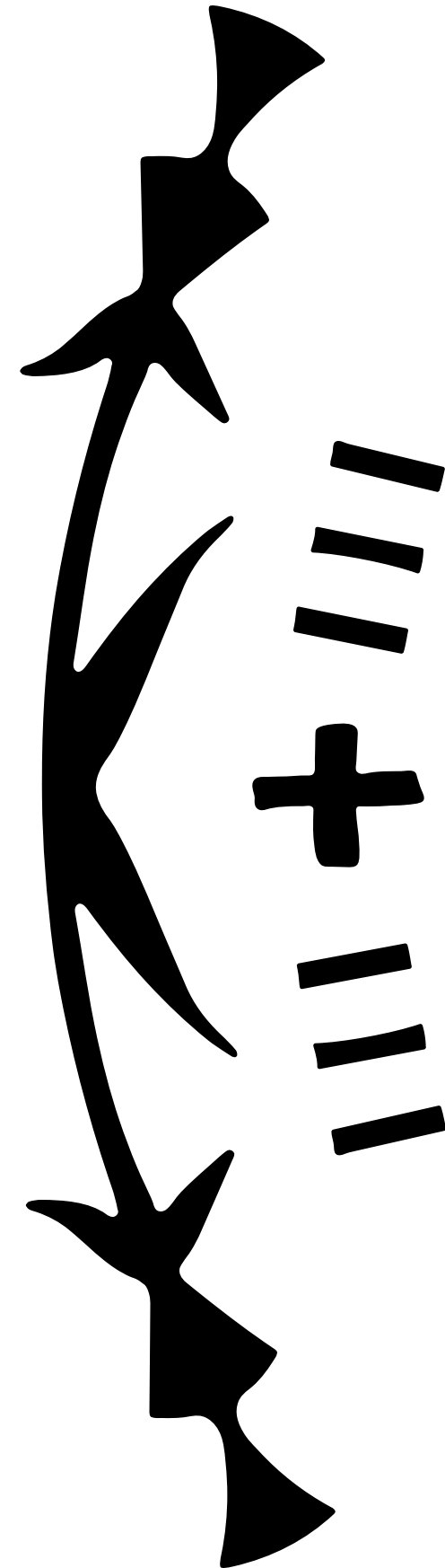


Tataŋkaŋca [www.websitehere.com](http://www.websitehere.com)  
Tataŋkaŋca oyate ƙiŋ

Visit [www.websitehere.com](http://www.websitehere.com)  
for audio transcripts

**We are all related**

## RL01-G06: POST CUTOUT



# Mitakuye Owasin

# RL-02 - RL-08: PLANT IDS

## Purpose

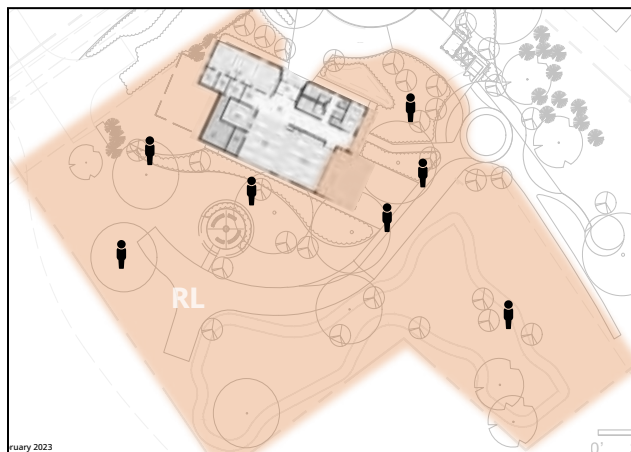
Highlights the interconnection between people and the plant relatives that grow on site.

## Description

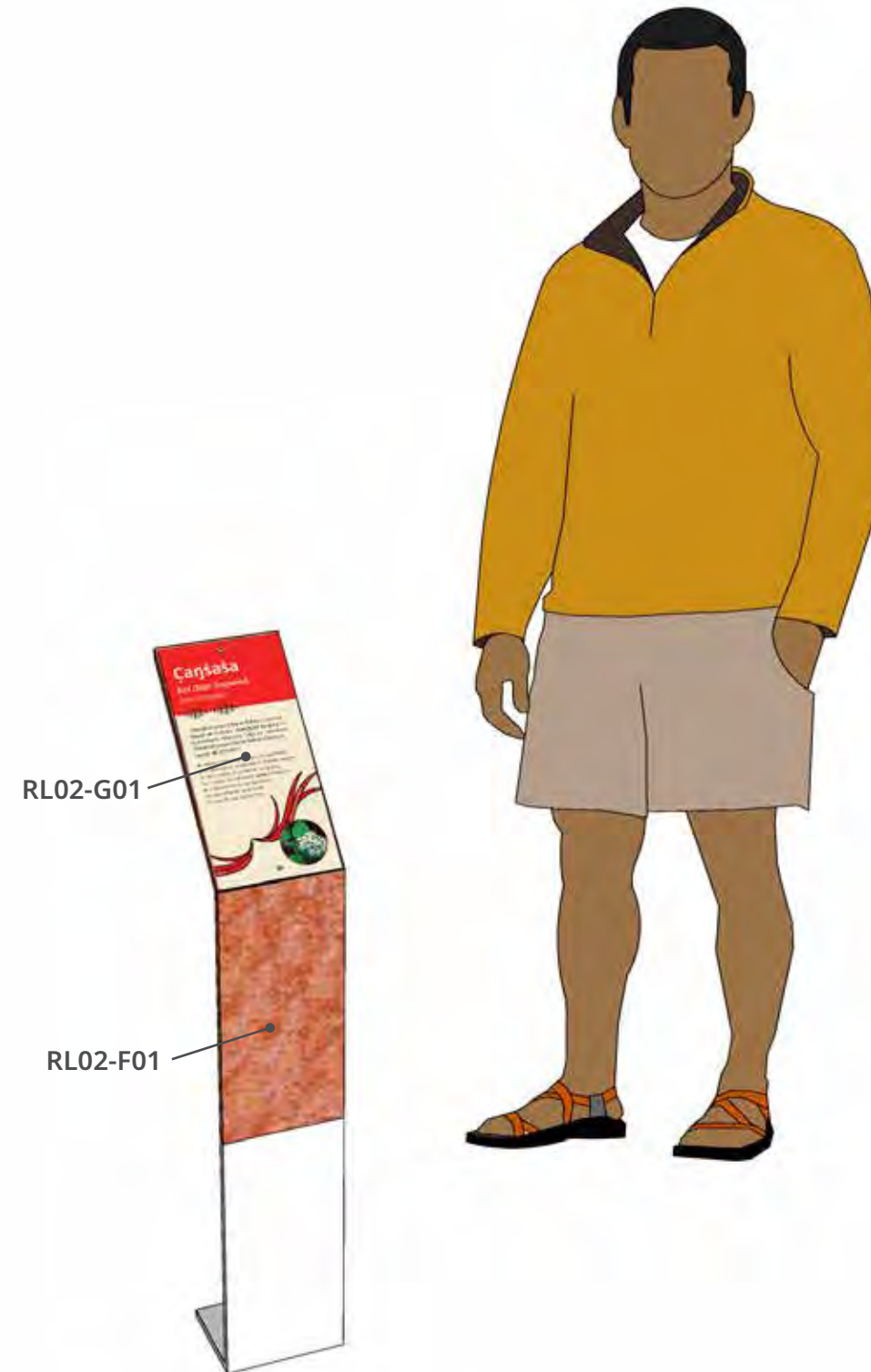
Multiple small, low-profile, trailside signs (16" h x 8" w) are placed in the Teaching Gardens surrounding the building and between the building and the entrance to the sanctuary. The signs have graphic panels on weathering steel bases. Each sign interprets a type of tree, shrub, grass, or perennial 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.



## PERSPECTIVE VIEW



# Ǫaᅇte

Northern White Cedar

*Thuja occidentalis*



<Tataᅇkaᅇca oyate ᅇiᅇ wotaᅇuye ᅇiᅇ owas taᅇyaᅇ sdoᅇwicaye. Hotuᅇkaᅇda eᅇaᅇhaᅇ k'a iᅇce wicaᅇta hehaᅇyaᅇ. Taᅇu k'a tuwe owas. Hotuᅇkaᅇda eᅇaᅇhaᅇ k'a iᅇce wicaᅇta hehaᅇyaᅇ. >

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.



# <Daᅇota>

Swamp Milkweed

*Asclepias incarnata*



<Tataᅇkaᅇca oyate ᅇiᅇ wotaᅇuye ᅇiᅇ owas taᅇyaᅇ sdoᅇwicaye. Hotuᅇkaᅇda eᅇaᅇhaᅇ k'a iᅇce wicaᅇta hehaᅇyaᅇ. Taᅇu k'a tuwe owas. Hotuᅇkaᅇda eᅇaᅇhaᅇ k'a iᅇce wicaᅇta hehaᅇyaᅇ. >

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.



# <Dakota>

## Sweetgrass

*Hierochloe odorata*



<Tataŋkaŋca oyate ƙiŋ wotaƙuye ƙiŋ owas taŋyaŋ sdodwicaye. Hotuŋƙada etaŋhaŋ k'a ikce wicaŋta hehaŋyaŋ. Taƙu k'a tuwe owas.>

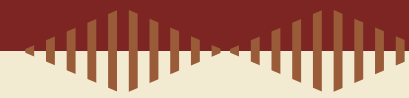
Sweetgrass is the oldest grass, the first grass of Mother Earth, thought of as her hair. She blooms in early summer and leaves a scent of vanilla in the air. Sweetgrass is a medicine, a smoke that opens the door to the Grandfathers. 21 strands make a braid.



# <Dakota>

## Chokecherry

*Prunus virginiana*



<Tataŋkaŋca oyate ƙiŋ wotaƙuye ƙiŋ owas taŋyaŋ sdodwicaye. Hotuŋƙada etaŋhaŋ k'a ikce wicaŋta hehaŋyaŋ. Taƙu k'a tuwe owas. Hotuŋƙada etaŋhaŋ k'a ikce wicaŋta hehaŋyaŋ.>

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.



# Çaŋšaša

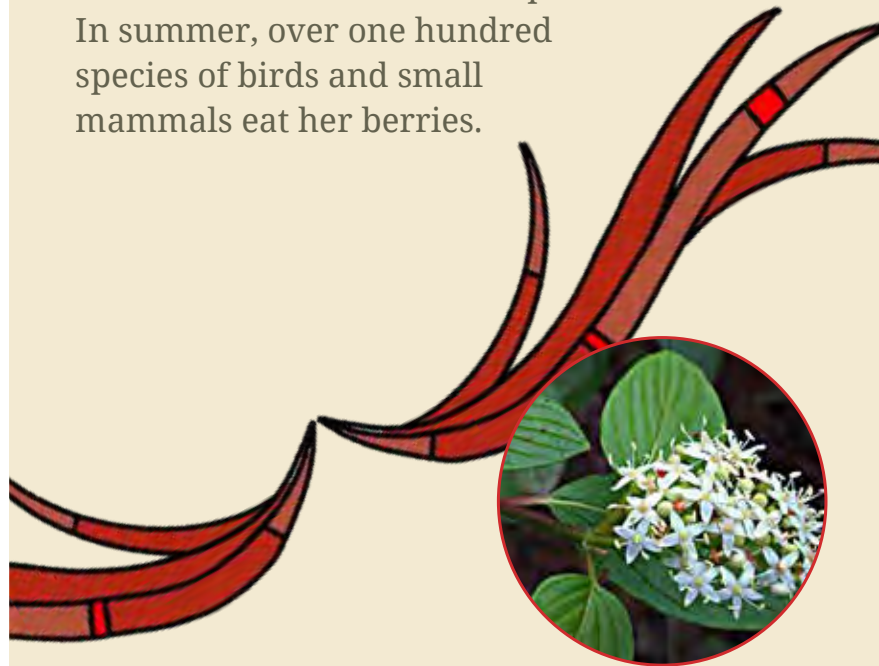
Red Osier Dogwood

*Salix laevigata*



<Tataŋkaŋca oyate ƙiŋ wotaƙuye ƙiŋ owas taŋyaŋ sdodwicaye. Hotuŋƙada etaŋhaŋ k'a ikce wicaša hehaŋyaŋ. Taƙu k'a tuwe owas. Tataŋkaŋca oyate ƙiŋ wotaƙuye ƙiŋ owas taŋyaŋ sdodwicaye.>

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.



# <Dakota>

Nettle

*Urtica*



<Tataŋkaŋca oyate ƙiŋ wotaƙuye ƙiŋ owas taŋyaŋ sdodwicaye. Hotuŋƙada etaŋhaŋ k'a ikce wicaša hehaŋyaŋ. Taƙu k'a tuwe owas. Hotuŋƙada etaŋhaŋ k'a ikce wicaša. Taƙu k'a tuwe owas.>

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*



<Tataŋkaŋca oyate ŋiŋ wotaŋuye ŋiŋ owas taŋyaŋ sdodwicaye. Hotuŋkada eiaŋhaŋ k'a ikce wicaŋta hehaŋyaŋ. Taŋu k'a tuwe owas. Tataŋkaŋca oyate ŋiŋ wotaŋuye ŋiŋ owas taŋyaŋ sdodwicaye. Hotuŋkada eiaŋhaŋ k'a ikce wicaŋta hehaŋyaŋ. Taŋu k'a tuwe owas.>

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

PLAN VIEW



Adapted from a map by City of Saint Paul, February 2023

# RS01: WAḠAŇ ṬÍPI

## Purpose

Tells the story of how WaḡaŇ Ṭípi always has been, is, and will remain a sacred Daḡota place.

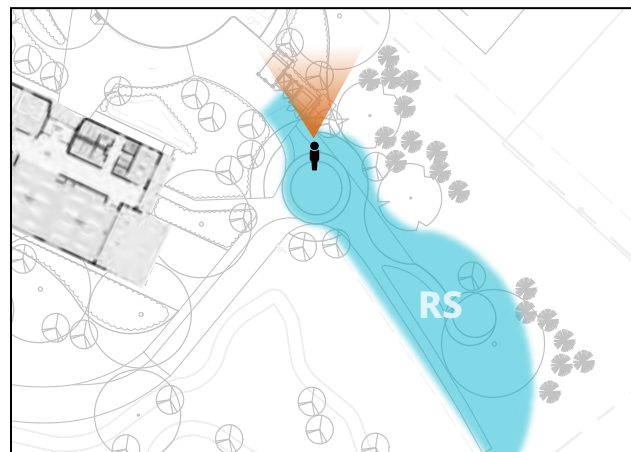
## Description

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.



ELEVATION VIEW

RS01-G01

RS01-F01

MAKA PAHA  
(BURIAL MOUNDS)

IMNÍZA SKA  
(THE WHITE CLIFFS)

WAKAŦ TÍPI CAVE

WAKPA TÁŦKA  
(MISSISSIPPI RIVER)

<ŦaŦu k'a tuwe owas. TatanŦaŦca oyaŦe ƙiŦ woŦakuye ƙiŦ owas Ŧanyan sdodwicaye.>  
The elements of life converge here:  
birth, death, water, earth, and sky.

## Wakȁŋ Típi

### A Sacred Place

<ŦaŦu k'a tuwe owas. TatanŦaŦca oyaŦe ƙiŦ woŦakuye ƙiŦ owas Ŧanyan sdodwicaye.>  
Wakȁŋ Típi remains a sacred Dakota site and a beloved gathering place.

<TatanŦaŦca oyaŦe ƙiŦ woŦakuye ƙiŦ owas Ŧanyan sdodwicaye. HotuŦƙada eŦaŦhaŦ k'a iƙce wicaŦa hehanyaŦ. ŦaŦu k'a tuwe owas. TatanŦaŦca oyaŦe ƙiŦ woŦakuye ƙiŦ owas Ŧanyan sdodwicaye. HotuŦƙada eŦaŦhaŦ k'a iƙce wicaŦa hehanyaŦ. TatanŦaŦca oyaŦe ƙiŦ woŦakuye ƙiŦ owas Ŧanyan sdodwicaye. HotuŦƙada eŦaŦhaŦ k'a iƙce wicaŦa hehanyaŦ.>

Wakȁŋ Típi lies at the heart of Dakota Homeland. For centuries, Dakota people have gathered here to hold ceremonies and bury their relatives. This also has long been a meeting place for the Oceti Šakowin, Hočąk, Ioway, and other Native nations.

<ŦaŦu k'a tuwe owas. TatanŦaŦca oyaŦe ƙiŦ woŦakuye ƙiŦ owas Ŧanyan sdodwicaye.>  
Dakota people from villages along the river came together seasonally at Wakȁŋ Típi.

# RS02: INDUSTRIAL DAMAGE

## Purpose

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

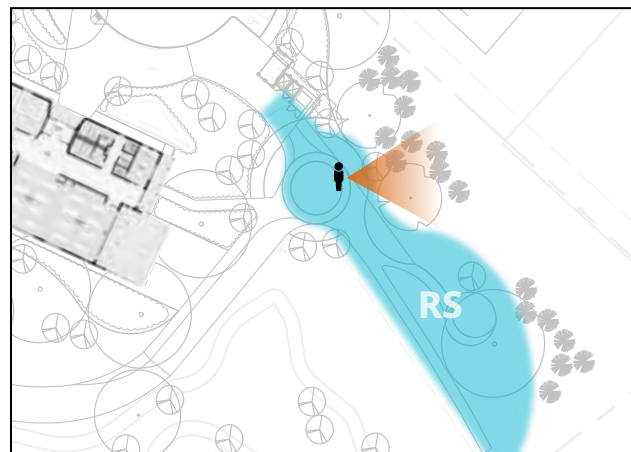
## Description

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.



ELEVATION VIEW

# Maꞩoꞩe Țeuŋhiŋdapi

## We Cherish This Place

<Tataŋkaŋca oyaŋe kiŋ woŋakuye kiŋ owas ŋanyan sdoŋwicaye. Hoŋuŋkada eŋaŋhaŋ k'a iŋce wicaŋŋa hehaŋyan. Țaku k'a tuwe owas. Tataŋkaŋca oyaŋe kiŋ woŋakuye kiŋ owas ŋanyan sdoŋwicaye. Hoŋuŋkada eŋaŋhaŋ k'a iŋce wicaŋŋa hehaŋyan.>

Hoŋuŋkada eŋaŋhaŋ k'a iŋce wicaŋŋa hehaŋyan. Tataŋkaŋca oyaŋe kiŋ woŋakuye kiŋ owas ŋanyan sdoŋwicaye. Hoŋuŋkada eŋaŋhaŋ k'a iŋce wicaŋŋa hehaŋyan.>

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.



<Țaku k'a tuwe owas. Tataŋkaŋca oyaŋe kiŋ woŋakuye kiŋ owas ŋanyan sdoŋwicaye.>  
All living beings depend on the land, water, and each other to thrive.

<Țaku k'a tuwe owas. Tataŋkaŋca oyaŋe kiŋ woŋakuye kiŋ owas ŋanyan sdoŋwicaye.>

From 1850-1900, urban growth and industry took over the site.



<Țaku k'a tuwe owas. Tataŋkaŋca oyaŋe kiŋ woŋakuye kiŋ owas ŋanyan sdoŋwicaye.>  
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.

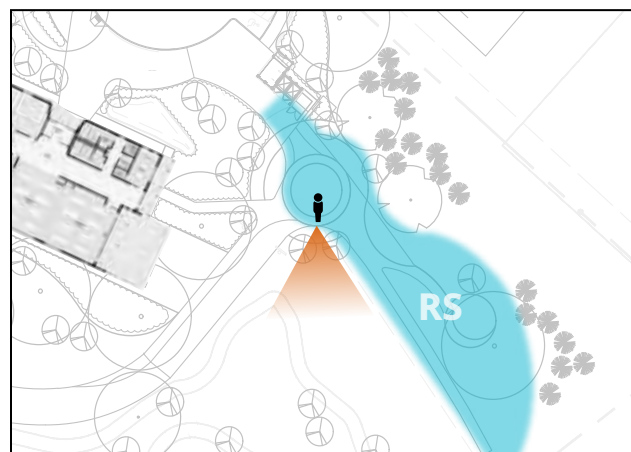
## Description

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.



# Ekicetu Restoration and Healing



Tatankaŋca oyate kiŋ woŋakuye kiŋ owas tanyan sodowicaye. Hotuŋkada eŋaŋhaŋ k'a ikce wicaŋia hehaŋyaŋ. Taŋu k'a tuwe owas. Tatankaŋca oyate kiŋ woŋakuye kiŋ owas tanyan sodowicaye. Taŋu k'a tuwe owas. Taŋu k'a tuwe owas.

Hotuŋkada eŋaŋhaŋ k'a ikce wicaŋia hehaŋyaŋ, Tatankaŋca oyate kiŋ woŋakuye kiŋ owas tanyan sodowicaye. Hotuŋkada eŋaŋhaŋ k'a. Taŋu k'a tuwe owas. Tatankaŋca oyate kiŋ woŋakuye kiŋ owas tanyan sodowicaye. Hotuŋkada eŋaŋhaŋ k'a ikce wicaŋia hehaŋyaŋ.

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.

Dakota people have reclaimed their ancestral connection here. Tribal elders have shared the site's history and guided its restoration. Once again, Dakota people are fulfilling their responsibility as Waŋaŋ Ŧipi Awanyaŋkapi: the ones who care for Waŋaŋ Ŧipi.

Taku k'a tuwe owas. Tatankaŋca oyate kiŋ woŋakuye kiŋ owas tanyan sodowicaye. Together with all those who love it, Dakota people look after the land.



Taku k'a tuwe owas. Tatankaŋca oyate kiŋ woŋakuye kiŋ owas tanyan sodowicaye. East Side and Lowertown residents and youth have volunteered many hours to restore the site.



Taku k'a tuwe owas. Tatankaŋca oyate kiŋ woŋakuye kiŋ owas tanyan sodowicaye. Tatankaŋca oyate kiŋ woŋakuye kiŋ owas tanyan sodowicaye. Taŋu k'a tuwe owas.

The Lower Phalen Creek Project established and protected the site as a nature sanctuary. Over time, LPCP members transferred the organization to Dakota leadership, who gave it a new name.





# RS-04: CHERISHED PLACE

## Purpose

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

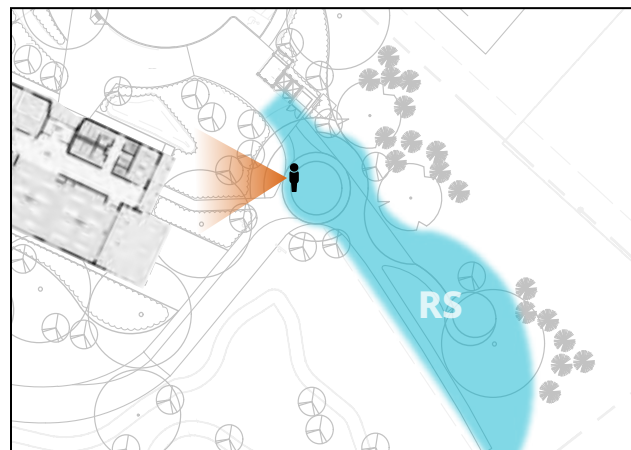
## Description

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.



ELEVATION VIEW

RS04-G01

RS04-F01



<Ŧaku k'a tuwe owas. TatanŦaŦca oyaŦe ŦiŦ wotaŦuŦe ŦiŦ owas.>  
After many years away, WanŦdi (eagle) is nesting here again.

## Hdi UŦhipi Returning Back Home Here

<TatanŦaŦca oyaŦe ŦiŦ wotaŦuŦe ŦiŦ owas Ŧanyan Ŧdodwicaye. HotuŦŦada eŦaŦhaŦ k'a ikce wicaŦa hehanyan. HotuŦŦada eŦaŦhaŦ k'a ikce wicaŦa hehanyan.>

TatanŦaŦca oyaŦe ŦiŦ wotaŦuŦe ŦiŦ owas Ŧanyan Ŧdodwicaye. HotuŦŦada eŦaŦhaŦ k'a ikce wicaŦa hehanyan. TatanŦaŦca oyaŦe ŦiŦ wotaŦuŦe ŦiŦ owas Ŧanyan Ŧdodwicaye. HotuŦŦada eŦaŦhaŦ k'a ikce wicaŦa hehanyan.>

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.

Dakota people are restoring their relationship with WaŦan Ŧipi 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.

<Ŧaku k'a tuwe owas. TatanŦaŦca oyaŦe ŦiŦ wotaŦuŦe ŦiŦ owas. TatanŦaŦca oyaŦe ŦiŦ wotaŦuŦes.>  
When the wetlands reemerged, <Dakota> (muskrat) returned to help rebuild the world again.



<Ŧaku k'a tuwe owas. TatanŦaŦca oyaŦe ŦiŦ wotaŦuŦe.>  
Like the Dakota OyaŦe, <Dakota> (marsh marigold) has always belonged here.





# PS01: ETIQUETTE SIGN

## Purpose

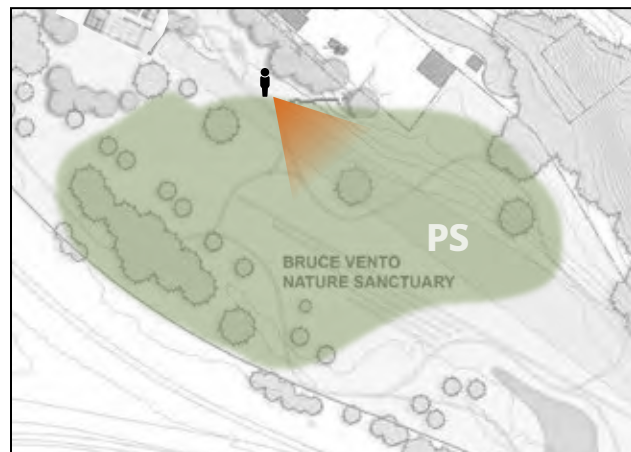
Reminds visitors to treat the Waqan̄ T̄ipi site as sacred space.

## Description

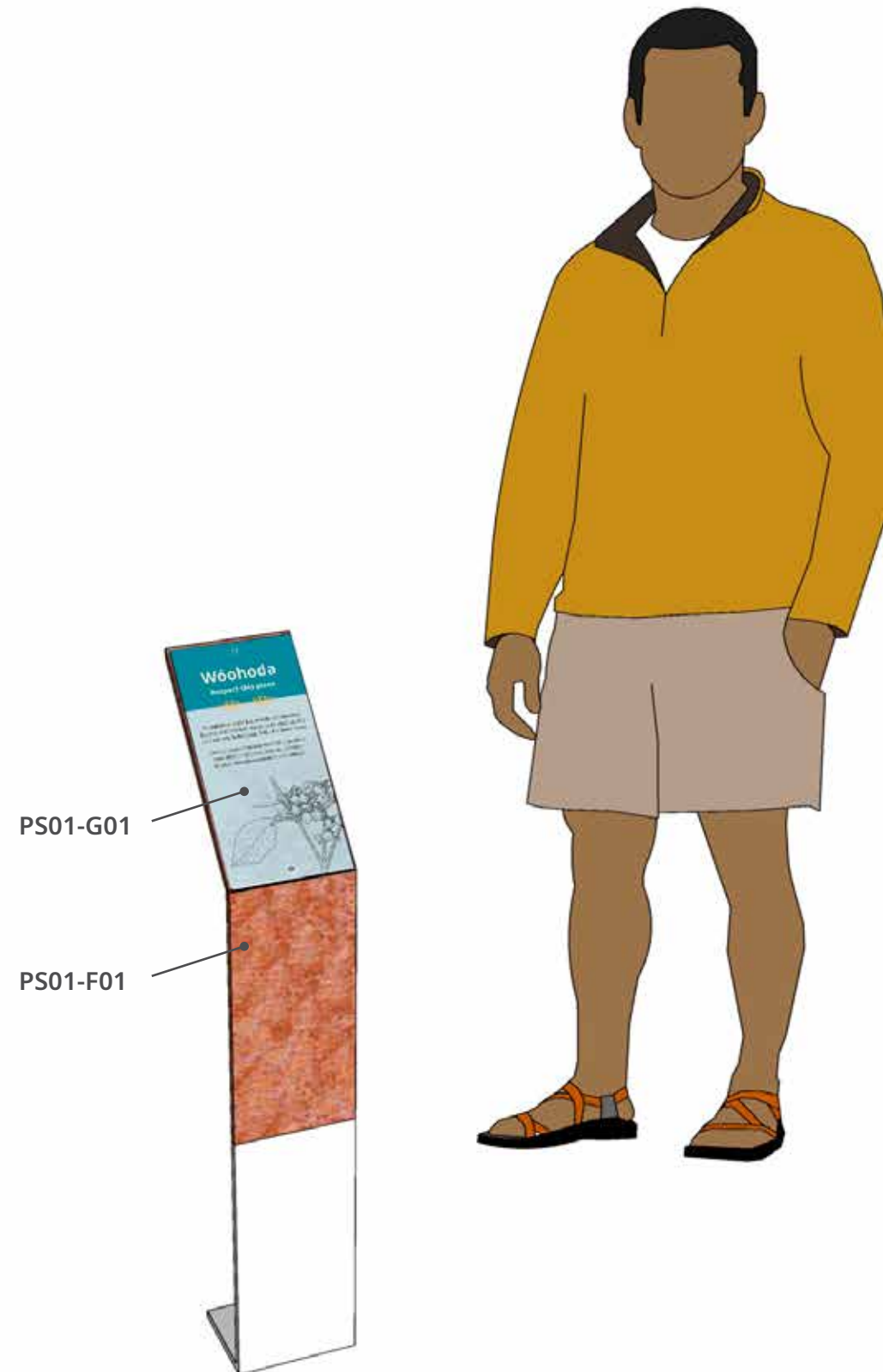
A small, low-profile, trailside sign (29" h x 8" w), with a graphic panel on a weathering steel base.

## Notes/Questions

N/A



## PERSPECTIVE VIEW



# Wóohoda

Respect this place



Tatan̄kaḥca oyate ḳiṅ wotakuye ḳiṅ owas  
tan̄yan̄ sdodwicaye. Hotun̄kada etan̄han̄ k'a  
ikce wicaṣta hehan̄yan̄. Taḳu 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.

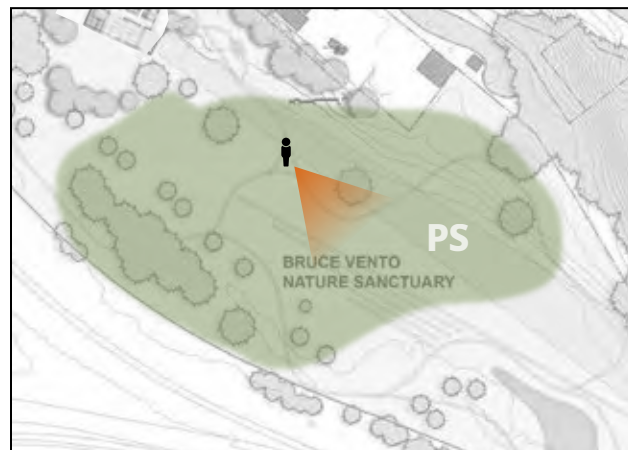
A rectangular post made of weathering steel (46" h x 8" w) stands next to the stacked stone configuration. It holds the exhibit text and houses a solar-powered audio feature with multiple tracks. The post and the graphic panel's frame have cutout shapes in a Dakota floral pattern. Additional stone blocks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

## Notes/Questions

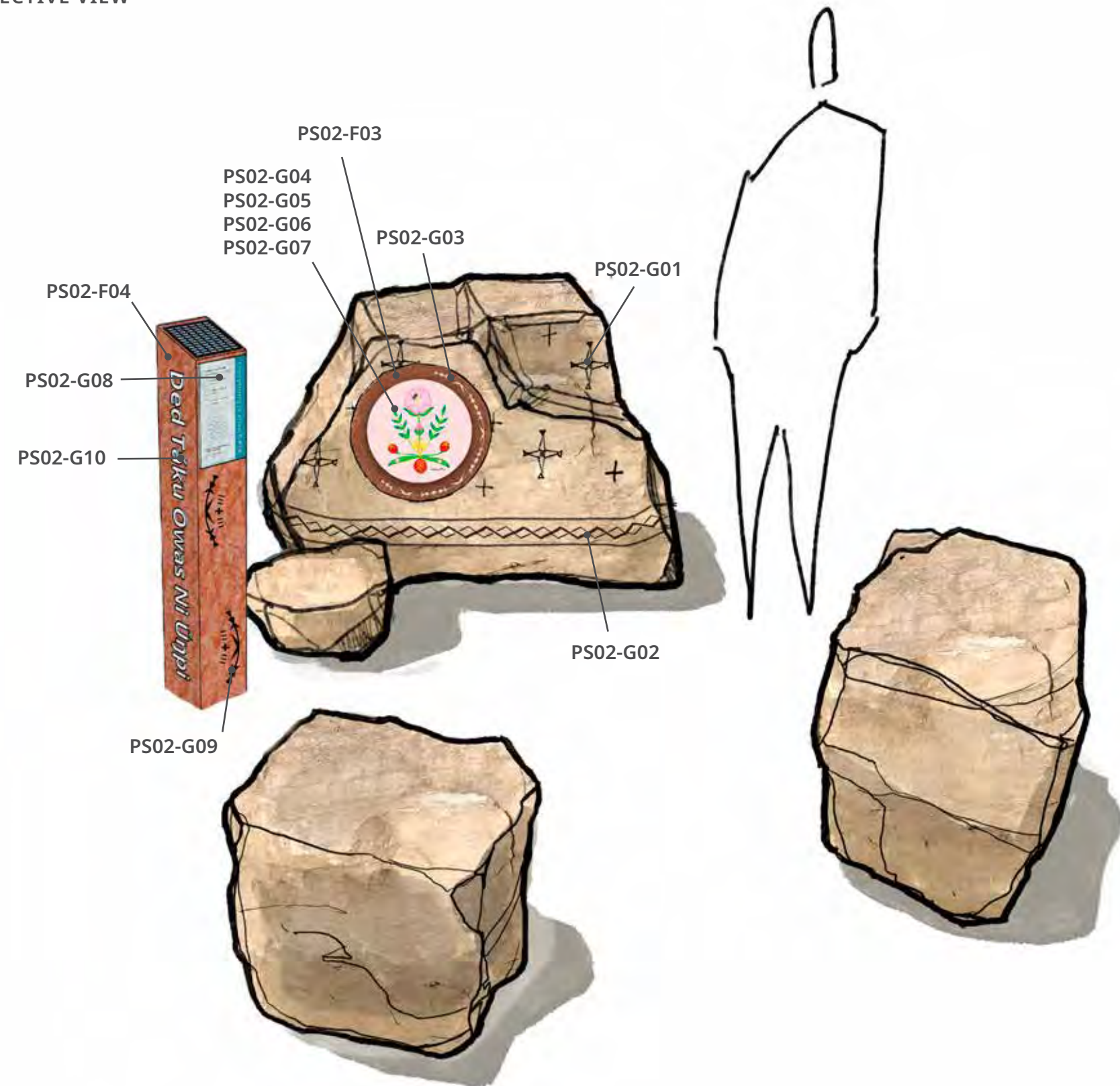
- Stone sizes will vary depending on available stones. See the Component List for recommended height and width of overall exhibit.
- A cluster of prairie plants might be located near this teaching stone.



PS02

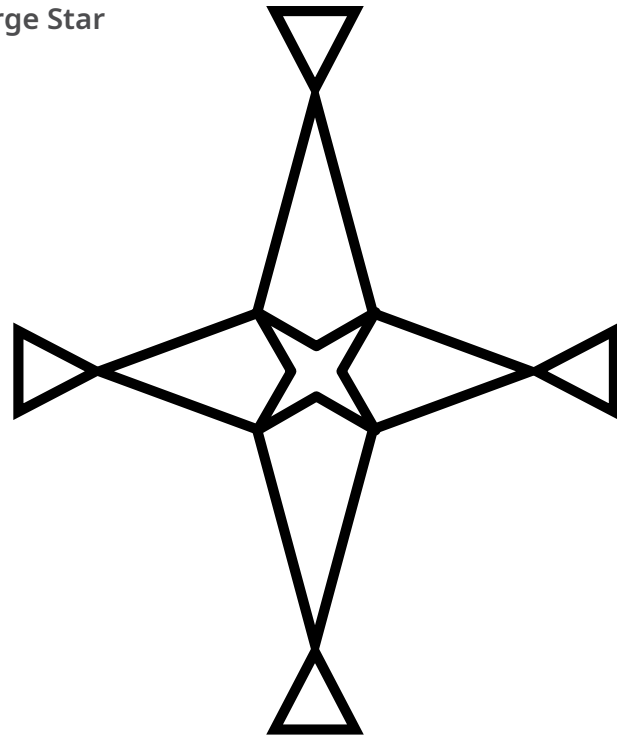


## PERSPECTIVE VIEW

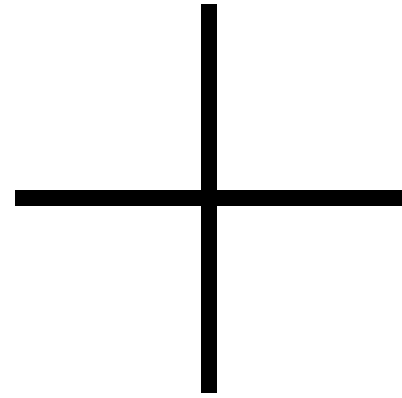


PS02-G01: STONE PATTERN A

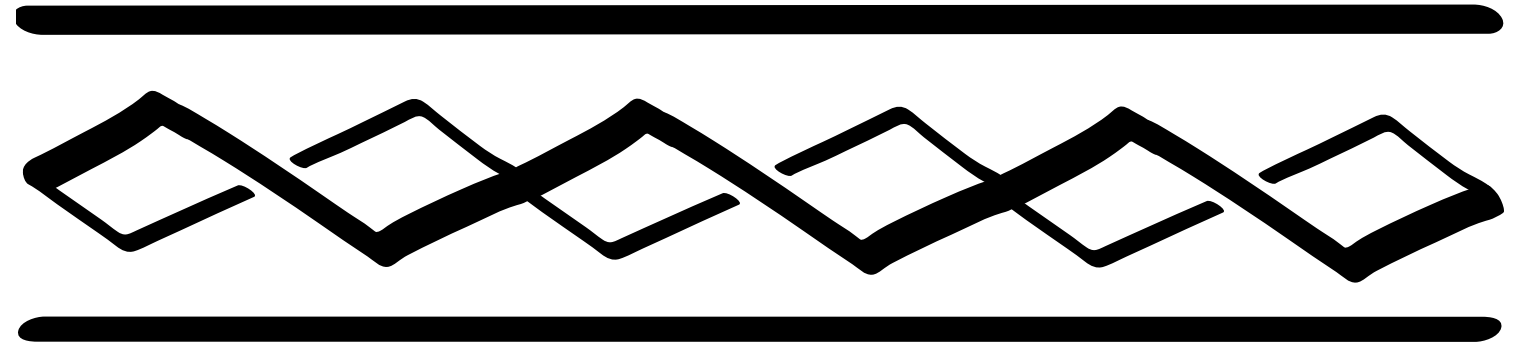
Large Star



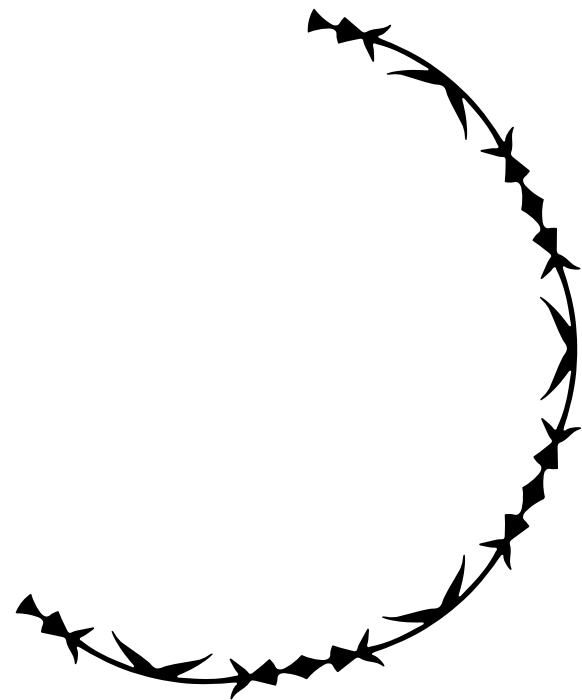
Small Star



PS02-G02: STONE PATTERN B



PS02-G03: FRAME CUTOUT



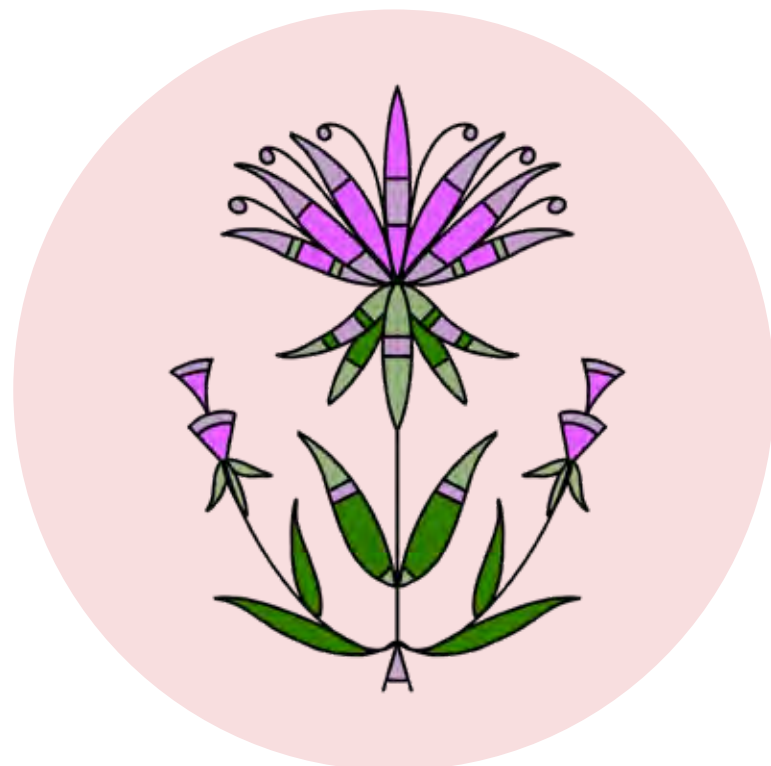
PS02-G04: ARTWORK PANEL: PRAIRIE CONEFLOWER



PS02-G05: ARTWORK PANEL: BLUE VERVAIN



PS02-G06: ARTWORK PANEL: WILD BERGAMOT



PS02-G07: ARTWORK PANEL: PRAIRIE ROSE





PS02-G08: POST PANEL

<Tataŋkaŋca oyate ƙiŋ>  
Press a button to hear audio

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

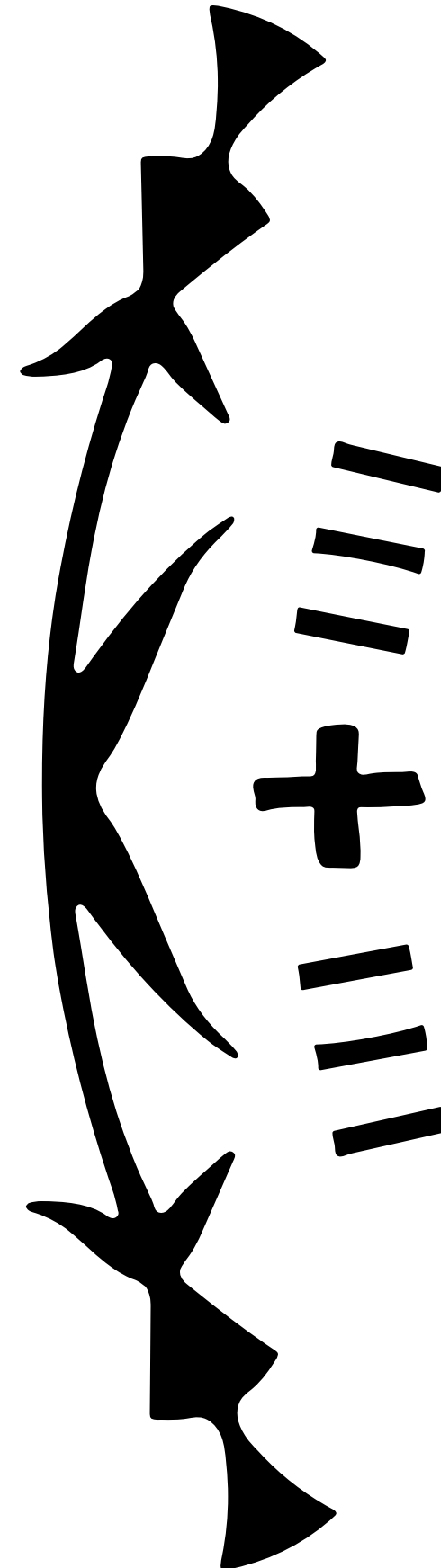


<Tataŋkaŋca [www.websitehere.com](http://www.websitehere.com)  
Tataŋkaŋca oyate ƙiŋ>

Visit [www.websitehere.com](http://www.websitehere.com)  
for audio transcripts

Everything is alive here

PS02-G09: POST CUTOUT



# Ded Taku Owas Ni Unppi

# 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.

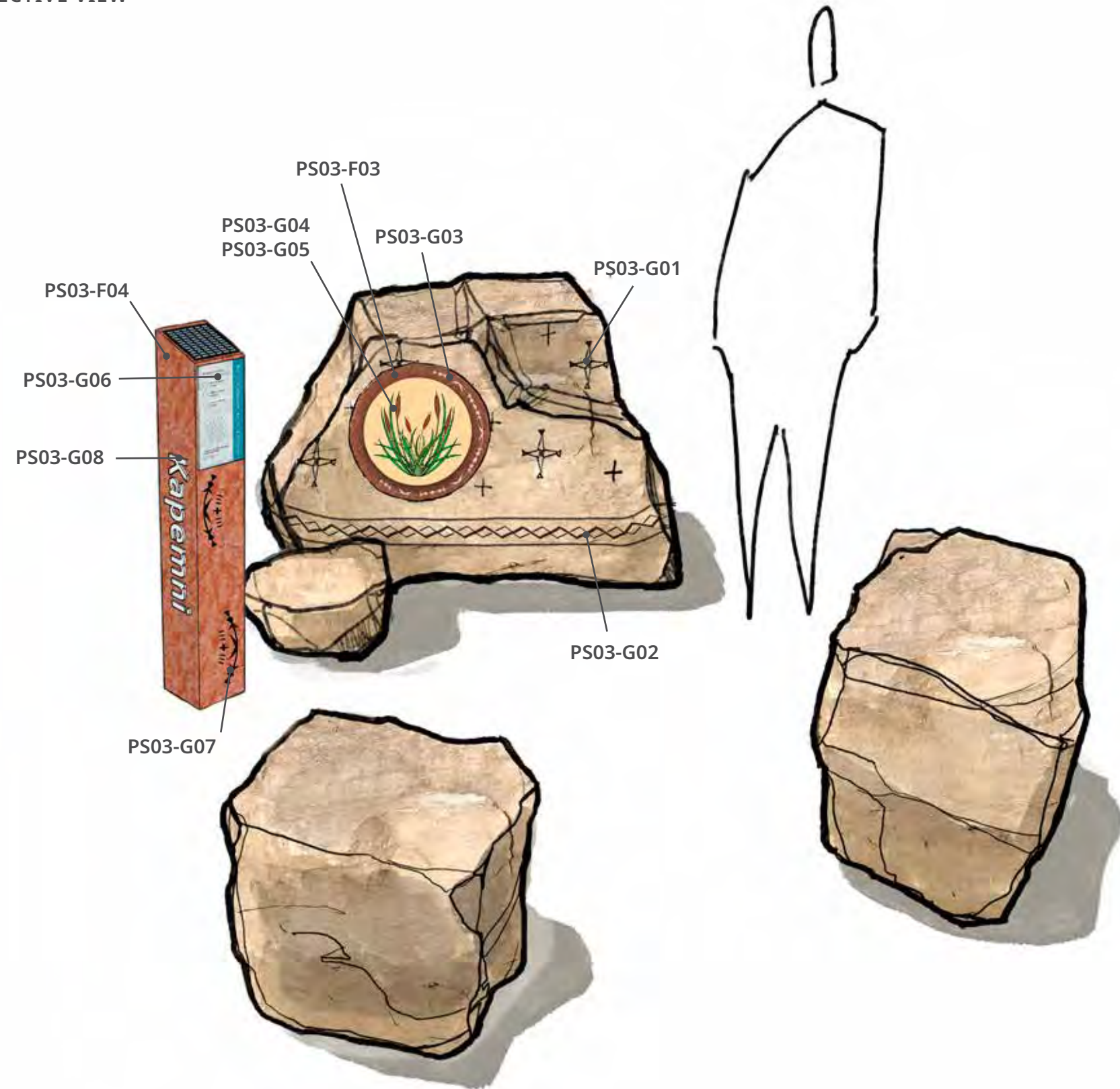
Additional stone blocks arranged around the exhibit provide places to sit and gather.

## Notes/Questions

- Stone sizes will vary depending on available stones. See the Component List for recommended height and width of overall exhibit.

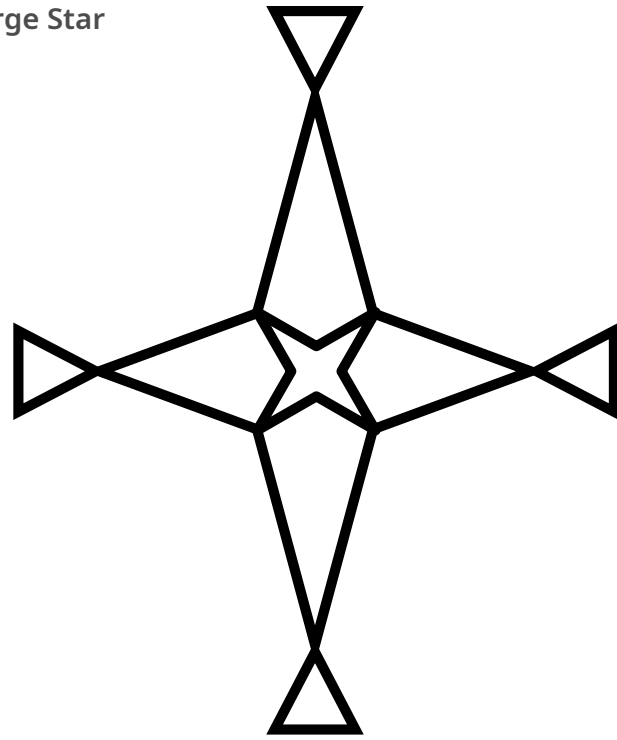


## PERSPECTIVE VIEW

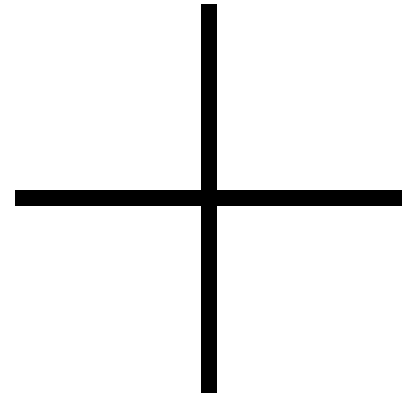


PS03-G01: STONE PATTERN A

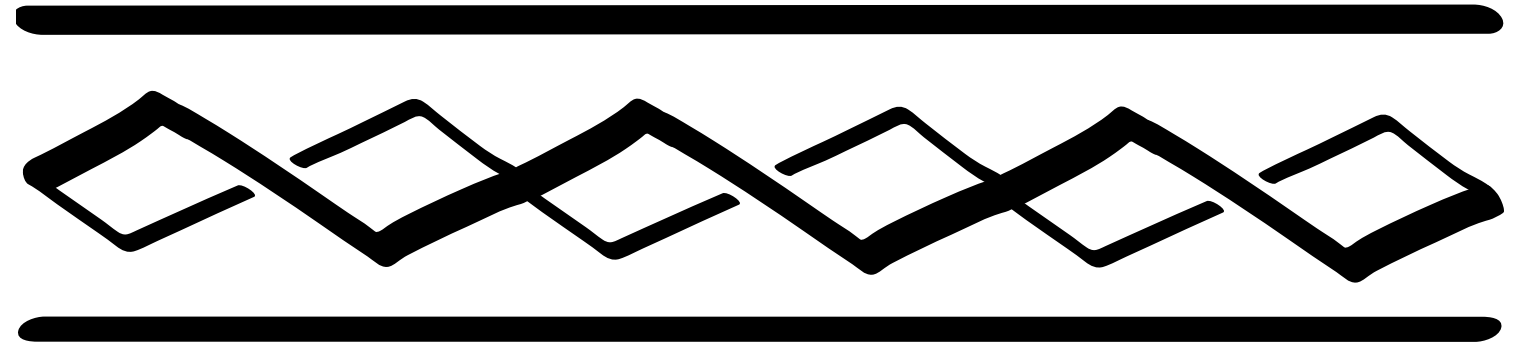
Large Star



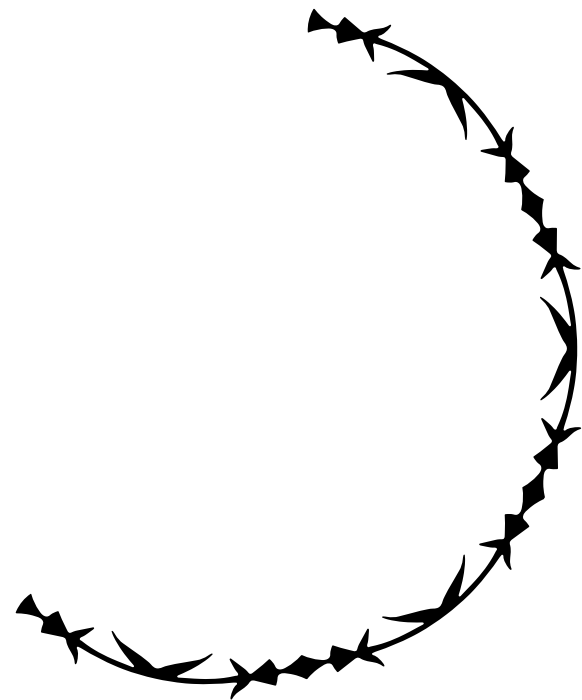
Small Star



PS03-G02: STONE PATTERN B



PS03-G03: FRAME CUTOUT



PS03-G04: ARTWORK PANEL: COTTONWOOD



PS03-G05: ARTWORK PANEL: BULRUSH/CATTAIL



## PS03-G06: POST PANEL

**Tataŋkaŋca oyate ƙiŋ**  
Press a button to hear audio

- Listen in Daƙota**  
X:XX mins
- Listen in English**  
X:XX mins
- Listen to the land**  
X:XX mins

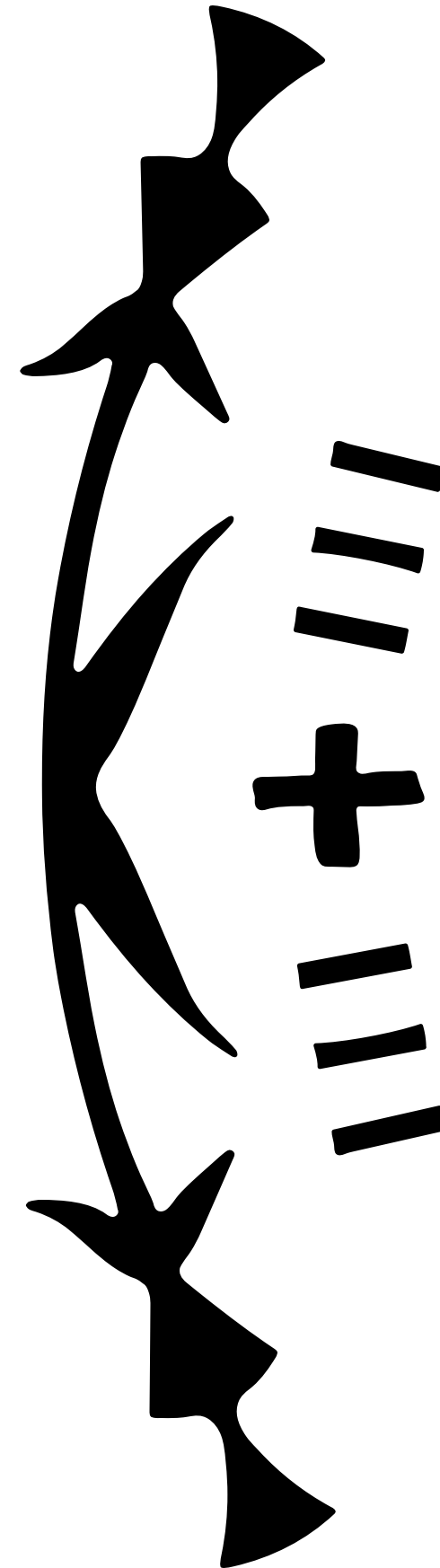


Tataŋkaŋca [www.websitehere.com](http://www.websitehere.com)  
Tataŋkaŋca oyate ƙiŋ

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for audio transcripts

**As it is above, so it is below**

## PS03-G07: POST CUTOUT



# 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

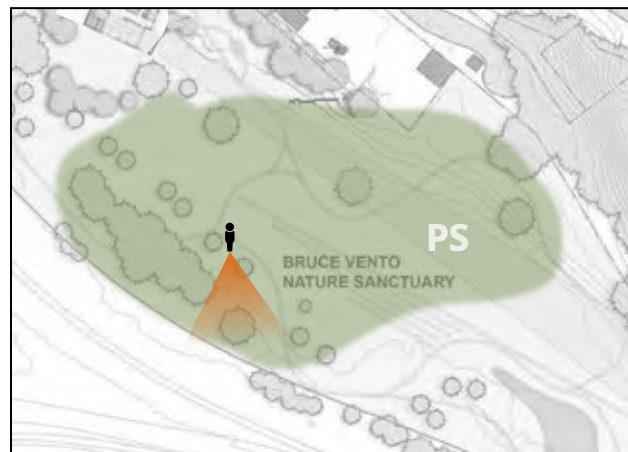
The teaching stone is a configuration of stacked limestone blocks, etched with Dakota designs. A circular graphic panel with a metal frame (16" round) is attached to the face of the top stone. It features original art by a Dakota artist. The graphic panel can be changed out to feature different seasonal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

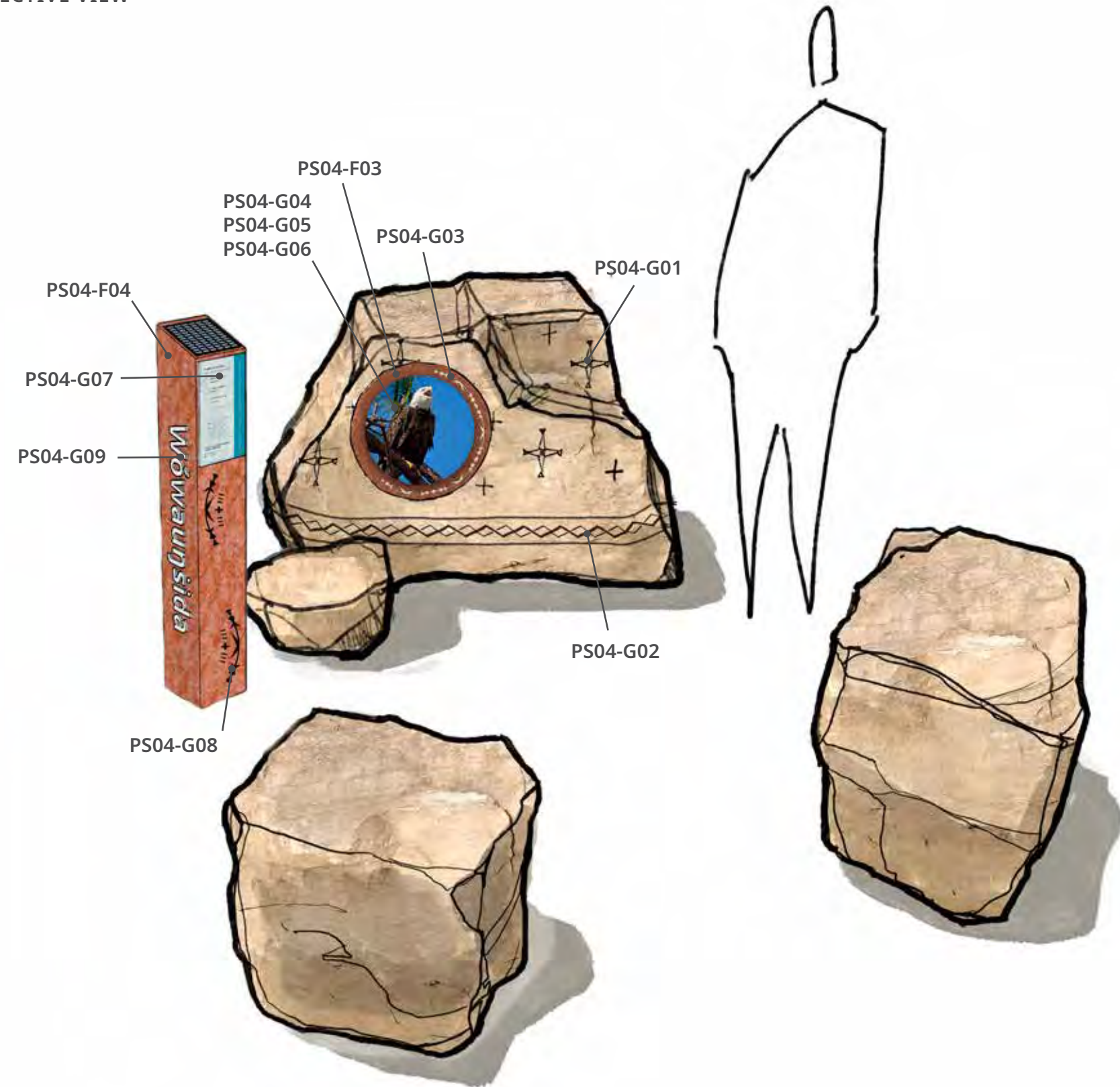
Additional stone blocks arranged around the exhibit provide places to sit and gather.

## Notes/Questions

- Stone sizes will vary depending on available stones. See the Component List for recommended height and width of overall exhibit.



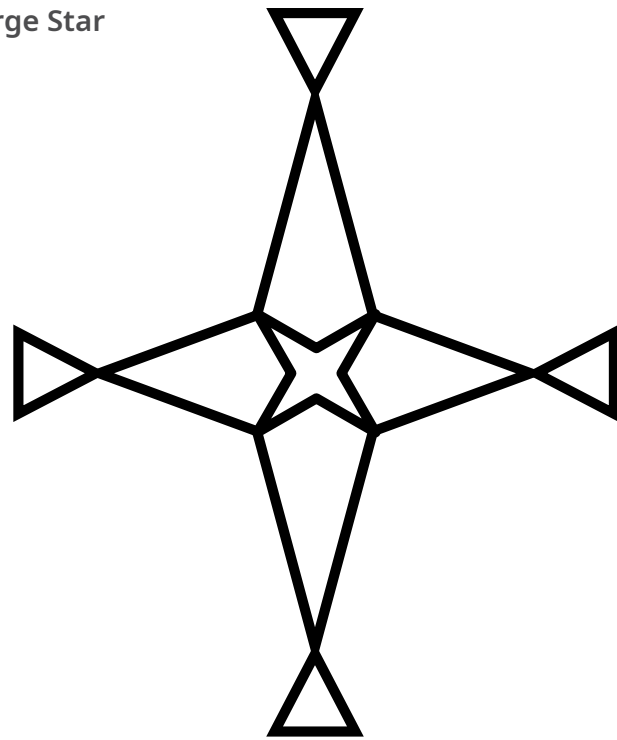
## PERSPECTIVE VIEW



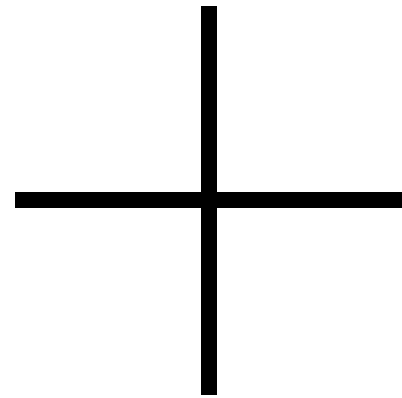


PS04-G01: STONE PATTERN A

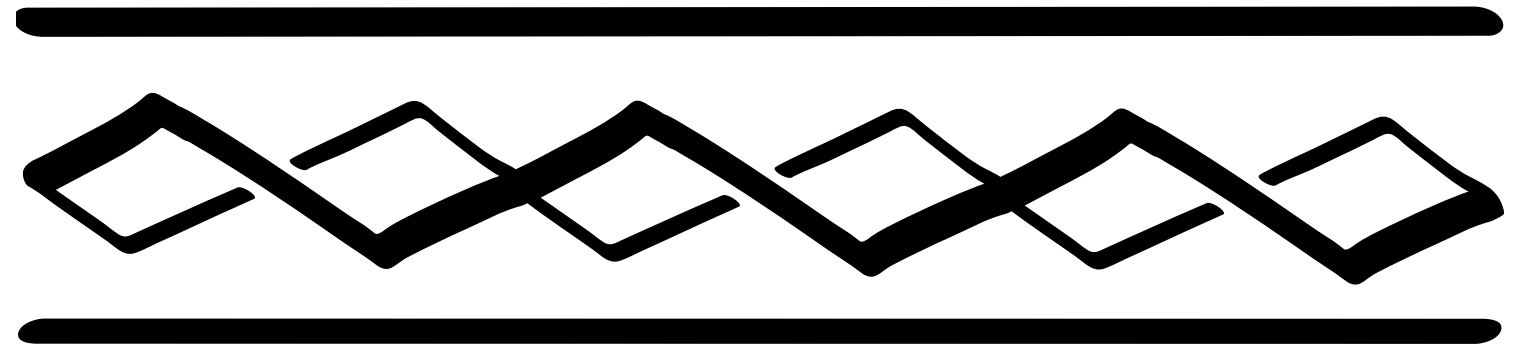
Large Star



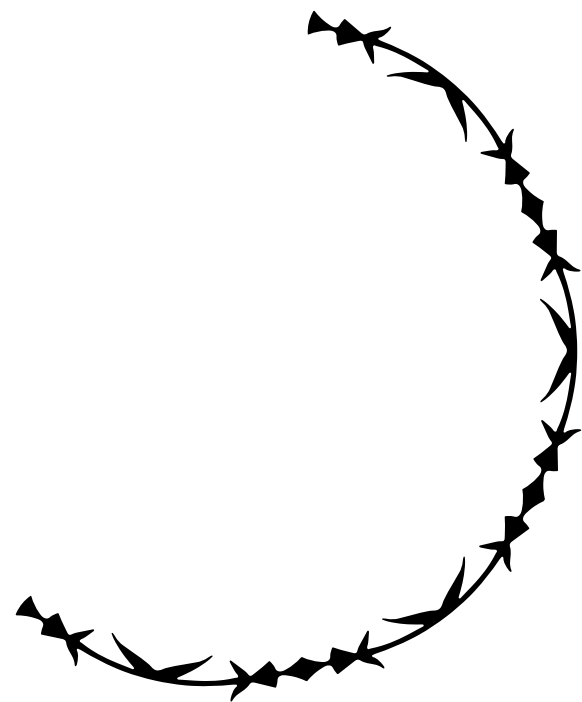
Small Star



PS04-G02: STONE PATTERN B



PS04-G03: FRAME CUTOUT



PS04-G04: ARTWORK PANEL: BIG BLUESTEM



FPO - HR

PS04-G05: ARTWORK PANEL: LITTLE BLUESTEM



PS04-G06: ARTWORK PANEL: EAGLE



## PS04-G07: POST PANEL

**Tataŋkaŋca oyate ƙiŋ**  
Press a button to hear audio

- Listen in Daƙota**  
X:XX mins
- Listen in English**  
X:XX mins
- Listen to the land**  
X:XX mins

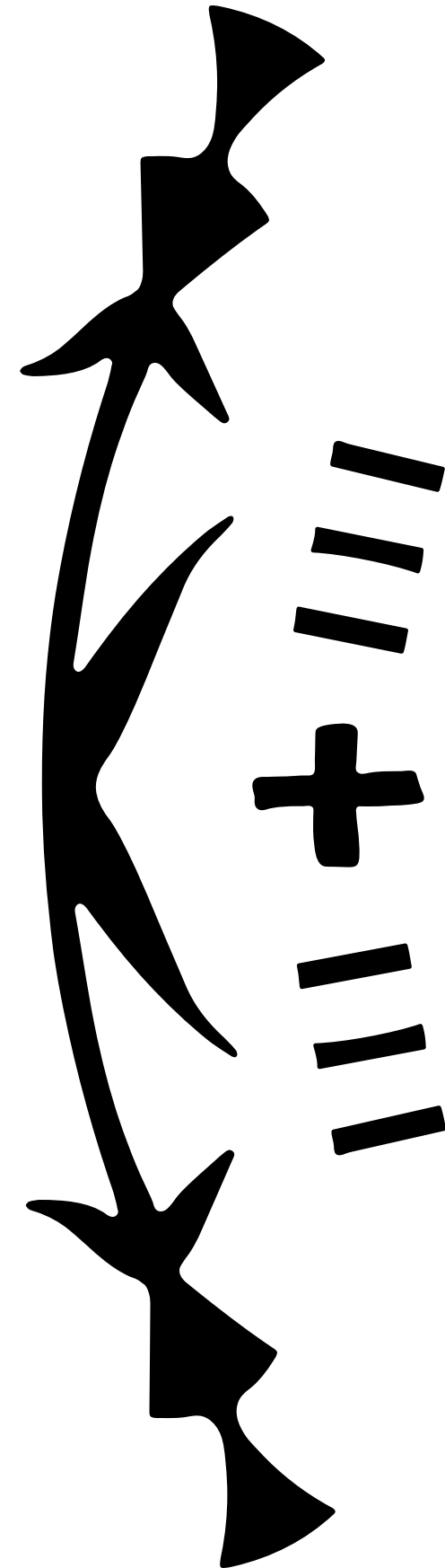


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for audio transcripts

**Have compassion for all our relatives**

## PS04-G08: POST CUTOUT



# Wówaunşida

# PS05: INDUSTRIAL HISTORY: RAILROAD

## Purpose

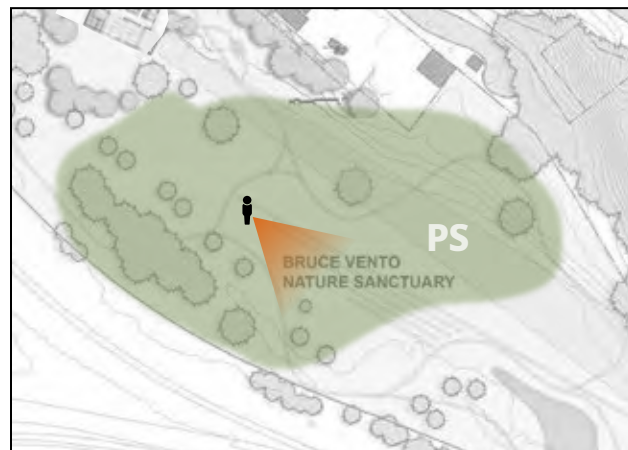
Interprets the site's industrial history and its impact on the land.

## Description

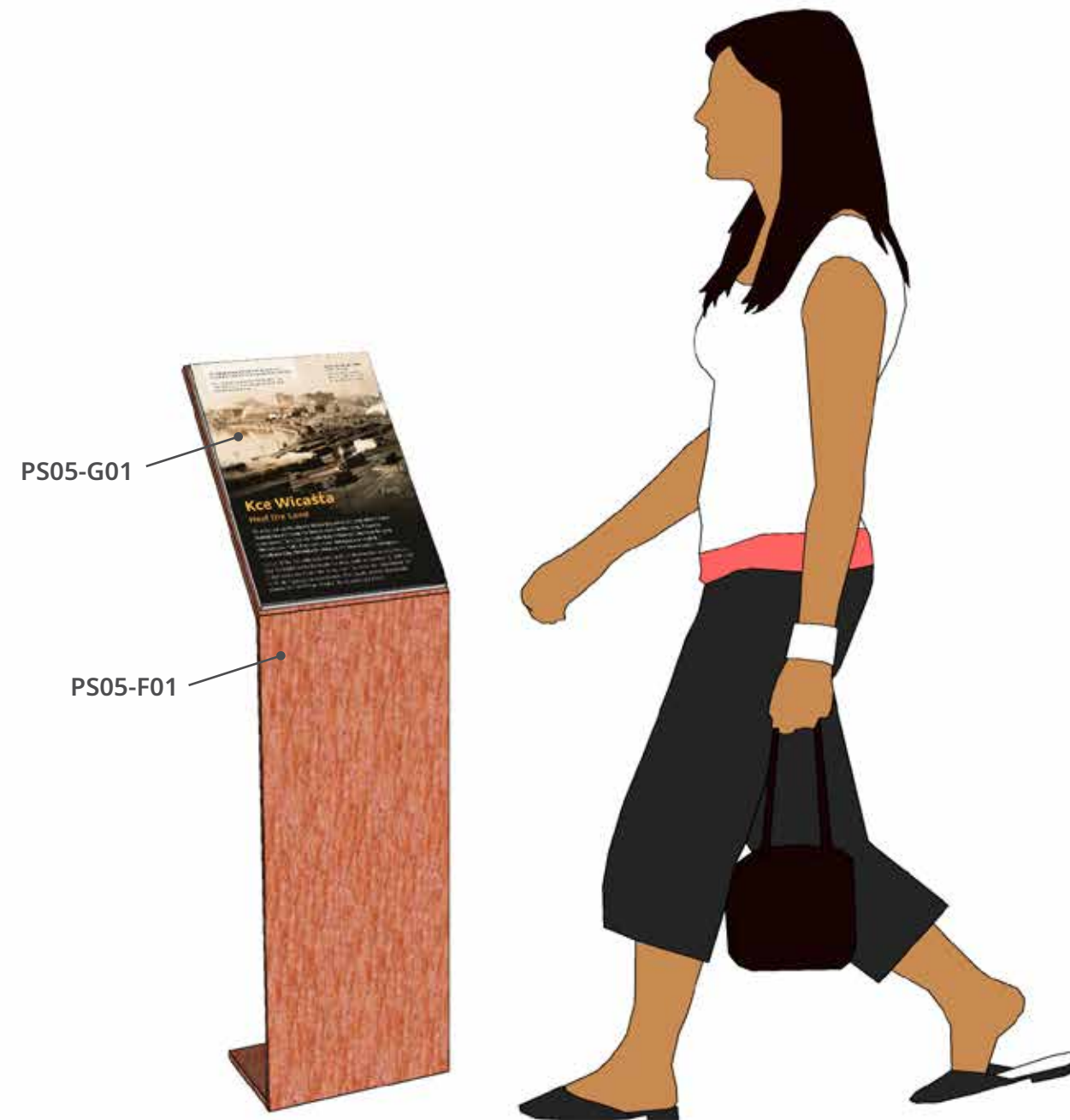
A low-profile sign (40" h x 14" w) stands at the western end of the rail yard pads. It has a graphic panel on a weathering steel base.

## Notes/Questions

N/A



## PERSPECTIVE VIEW



Hotuŋkada eiaŋhaŋ k'a ikce wicaŋŋa hehaŋyaŋ.  
Tataŋkaŋca oyate ƙiŋ woiaƙuye ƙiŋ. Taƙu k'a tuwe.

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

Hotuŋkada eiaŋhaŋ k'a ikce wicaŋŋa hehaŋyaŋ.

This 1925 photo shows downtown Saint Paul from the bluff above Waƙaŋ ƧiƧi.



## Kce Wicaŋŋa Heal the Land

FPO

Tataŋkaŋca oyate ƙiŋ woiaƙuye ƙiŋ owas iaŋyaŋ sdodwicaye.  
Hotuŋkada eiaŋhaŋ k'a ikce wicaŋŋa hehaŋyaŋ. Taƙu k'a  
tuwe owas. Tataŋkaŋca oyate ƙiŋ woiaƙuye ƙiŋ owas iaŋyaŋ  
sdodwicaye. Taƙu k'a tuwe owas. Tataŋkaŋca oyate ƙiŋ  
woiaƙuye ƙiŋ. Hotuŋkada eiaŋhaŋ k'a ikce wicaŋŋa hehaŋyaŋ.

In the 1870s, the railroads cut a path of destruction across Waƙaŋ ƧiƧi. 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 Taŋka (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

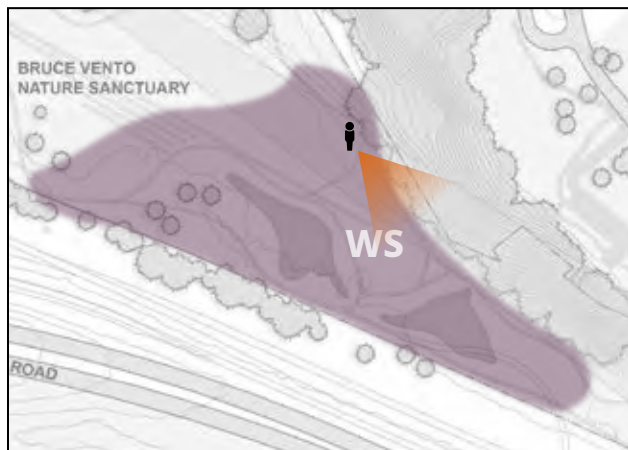
The teaching stone is a configuration of stacked limestone blocks, etched with Dakota designs. A circular graphic panel with a metal frame (16" round) is attached to the face of the top stone. It features original art by a Dakota artist. The graphic panel can be changed out to feature different seasonal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

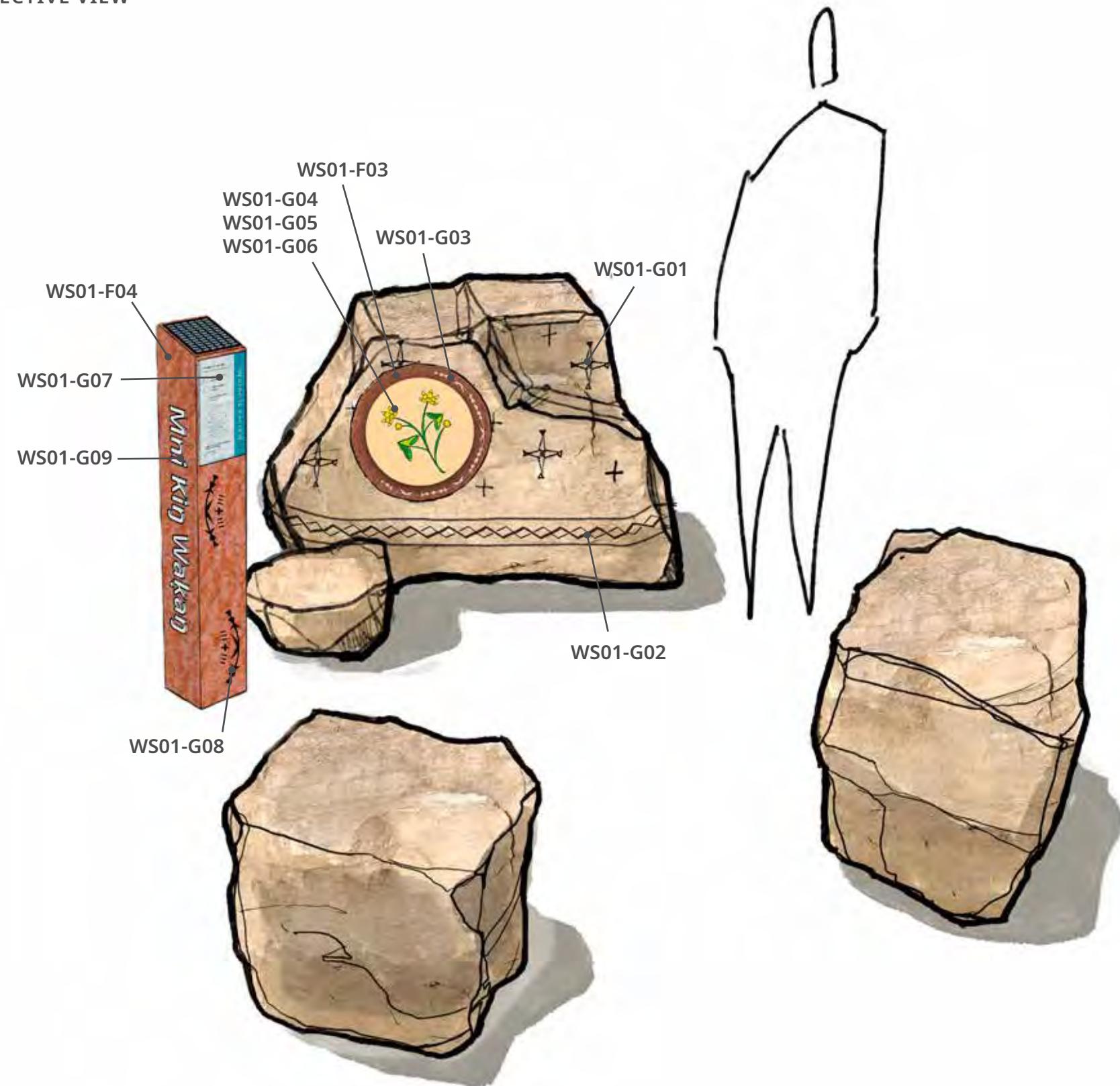
Additional stone blocks arranged around the exhibit provide places to sit and gather.

## Notes/Questions

- Stone sizes will vary depending on available stones. See the Component List for recommended height and width of overall exhibit.



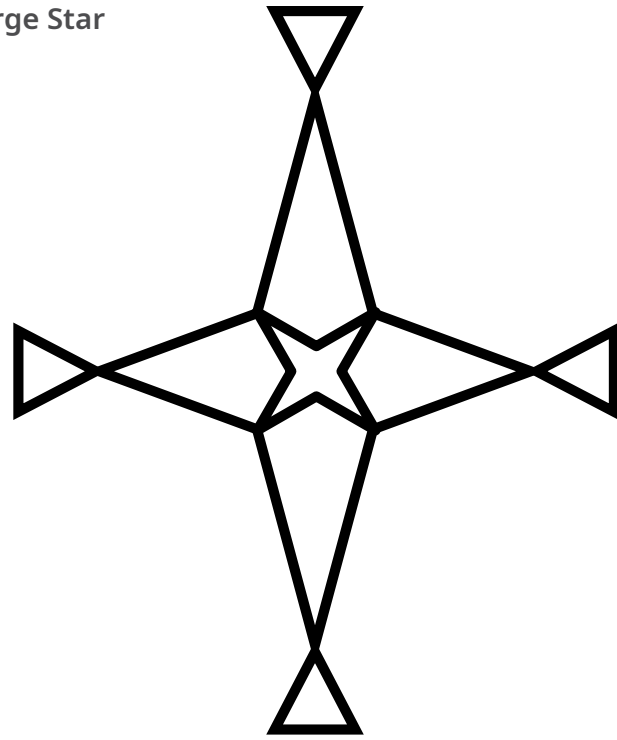
## PERSPECTIVE VIEW



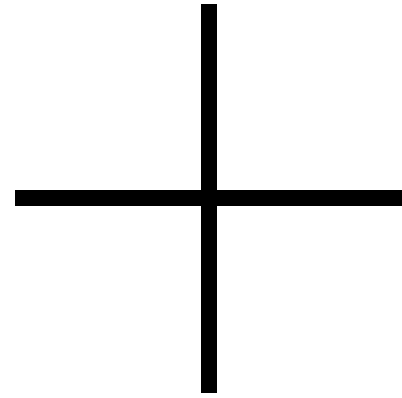


WS01-G01: STONE PATTERN A

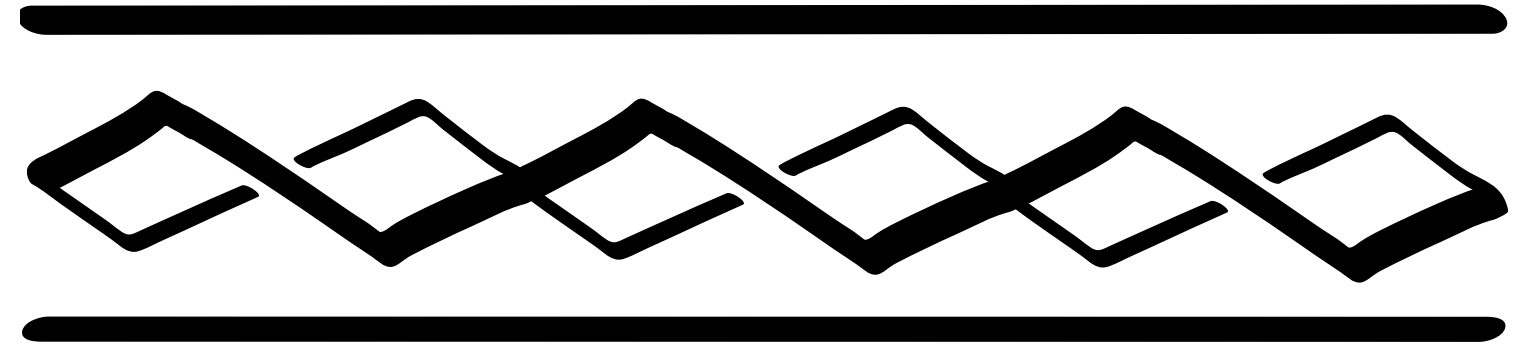
Large Star



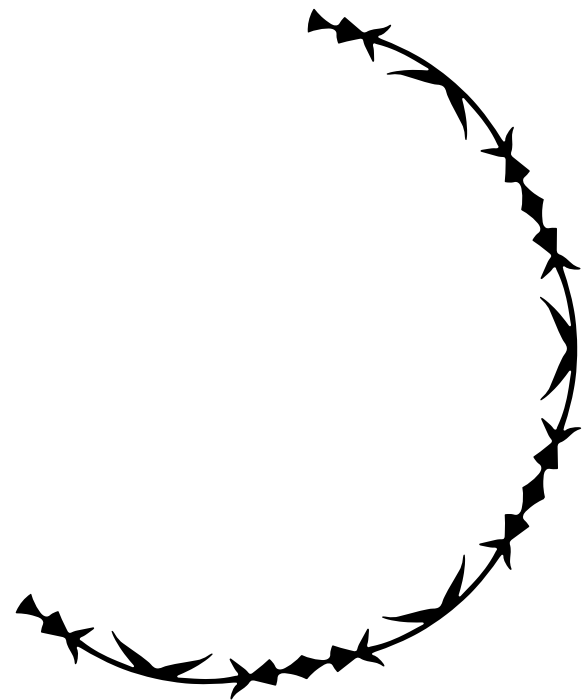
Small Star



WS01-G02: STONE PATTERN B



WS01-G03: FRAME CUTOUT



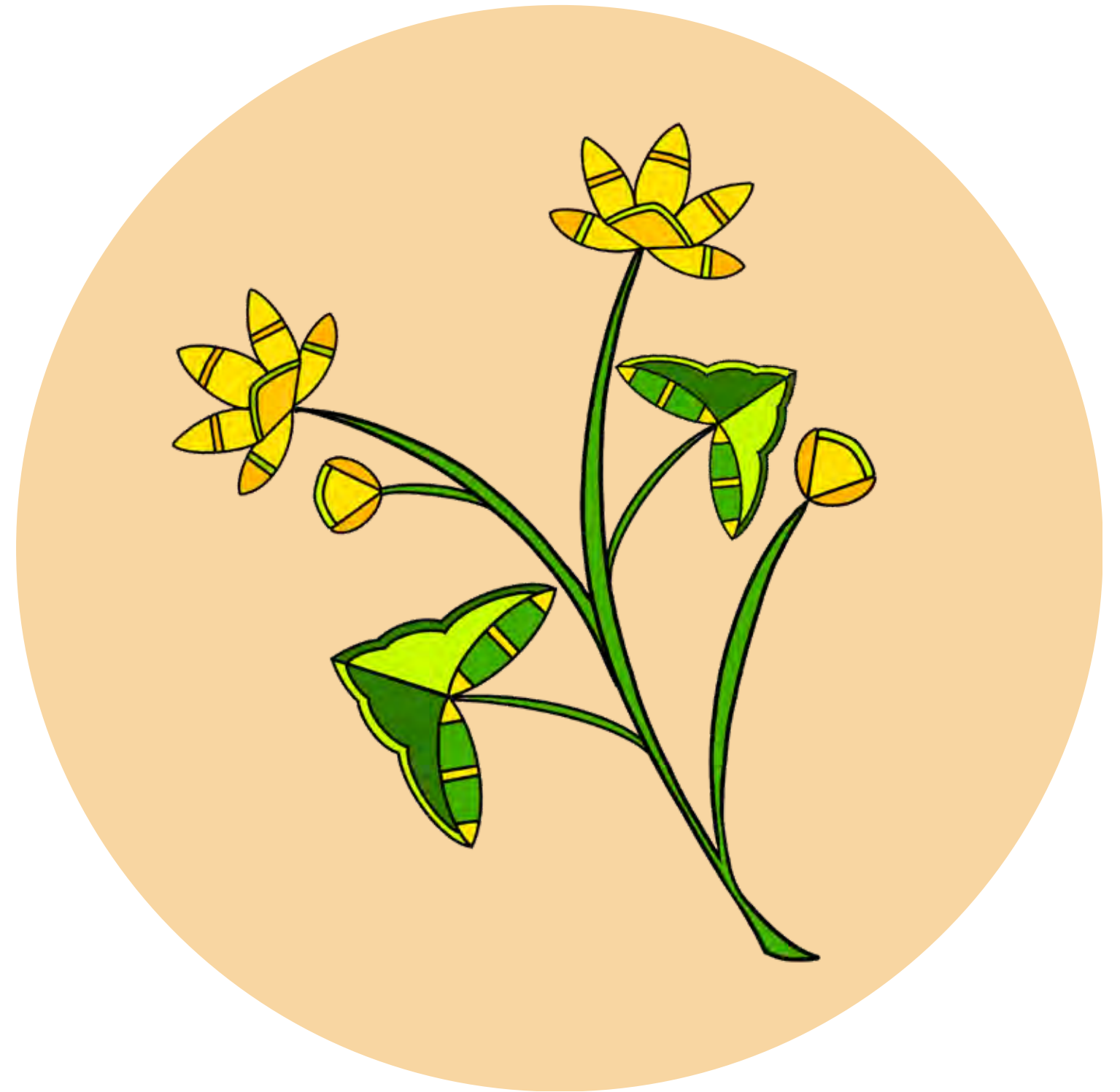
WS01-G04: ARTWORK PANEL: SWEETFLAG



WS01-G05: ARTWORK PANEL: SANDBAR WILLOW



WS01-G06: ARTWORK PANEL: MARSH MARIGOLD



## WS01-G07: POST PANEL

**Tataŋkaŋca oyate ƙiŋ**  
Press a button to hear audio

- Listen in Daƙota**  
X:XX mins
- Listen in English**  
X:XX mins
- Listen to the land**  
X:XX mins

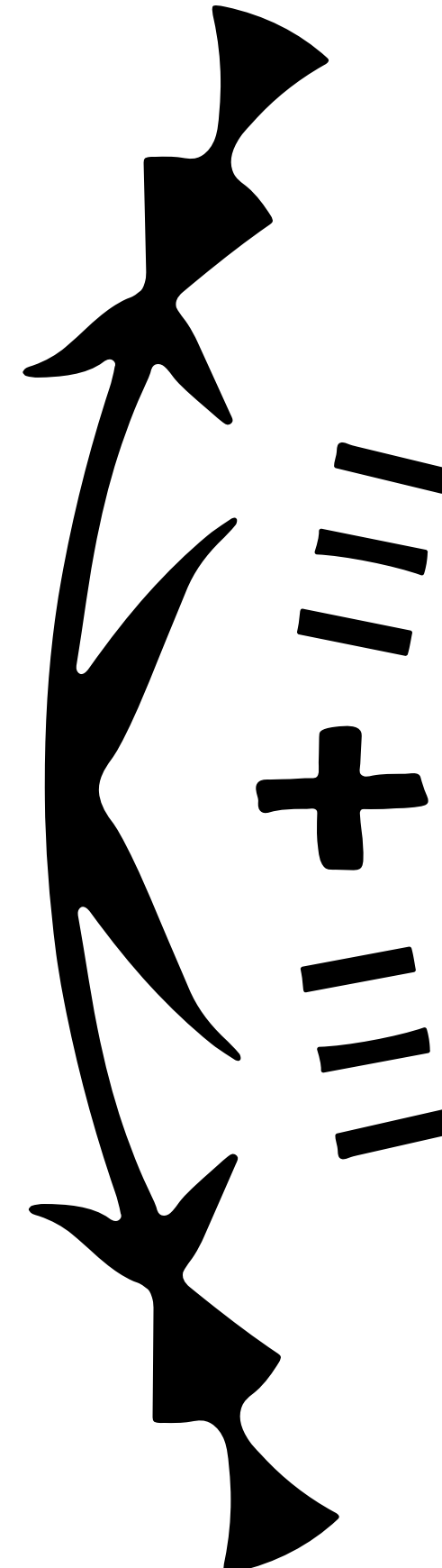


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**Water is sacred**

## WS01-G08: POST CUTOUT



# Mni Kin̄ Waḡan̄

# WS02: INDUSTRIAL HISTORY: NORTH STAR BREWERY

## Purpose

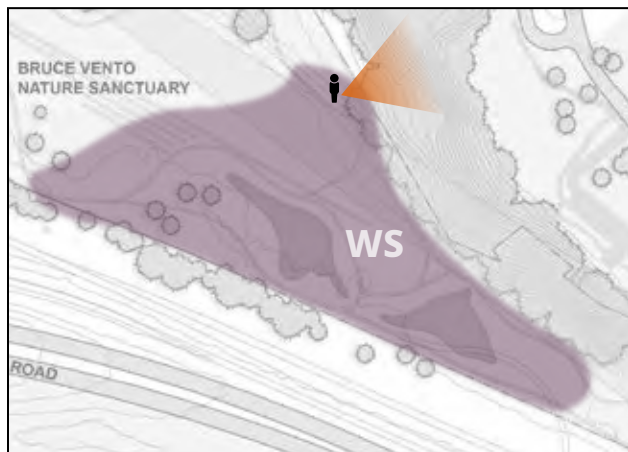
Interprets the site's industrial history and its impact on the land.

## 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.

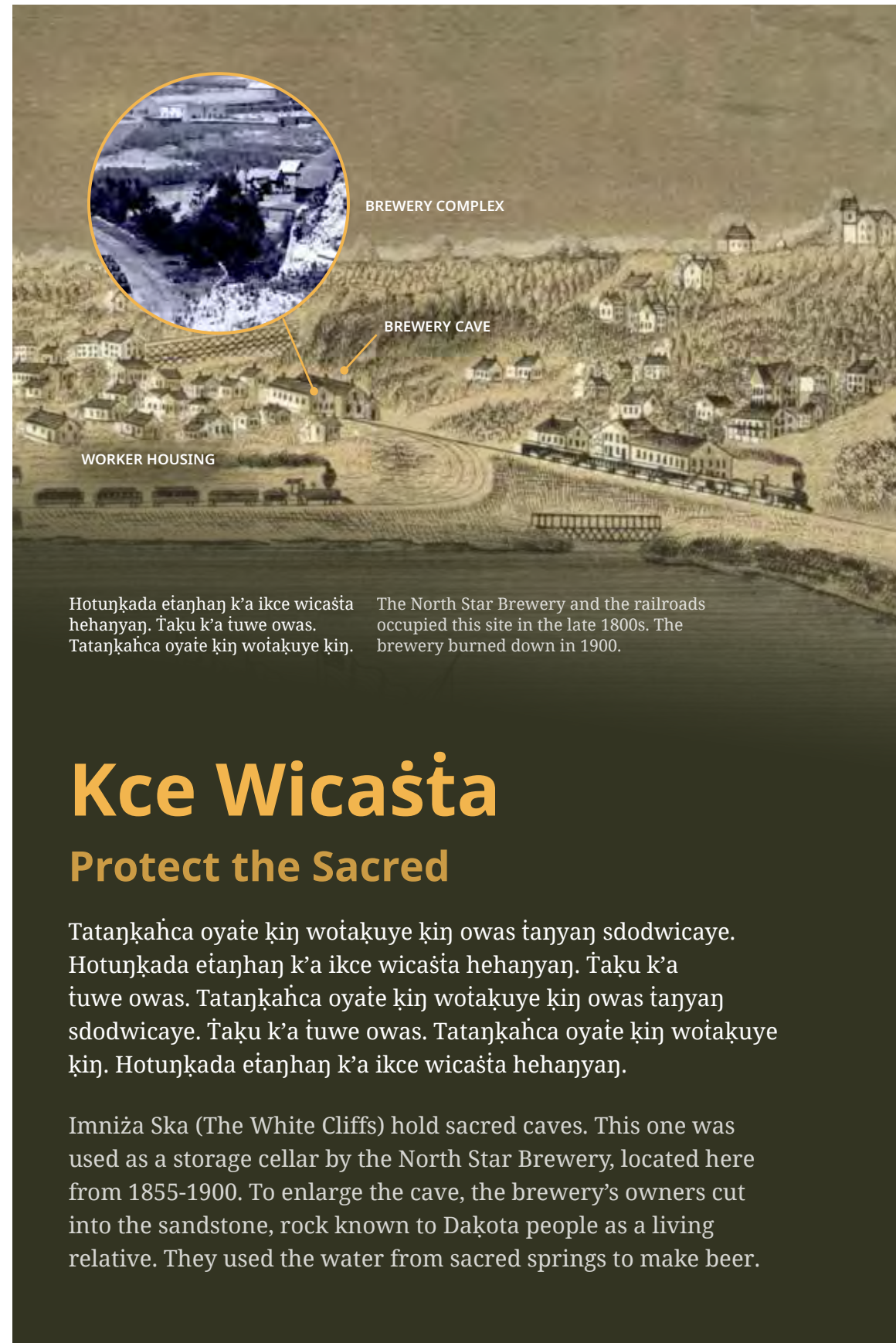
## Notes/Questions

N/A



## PERSPECTIVE VIEW





# 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

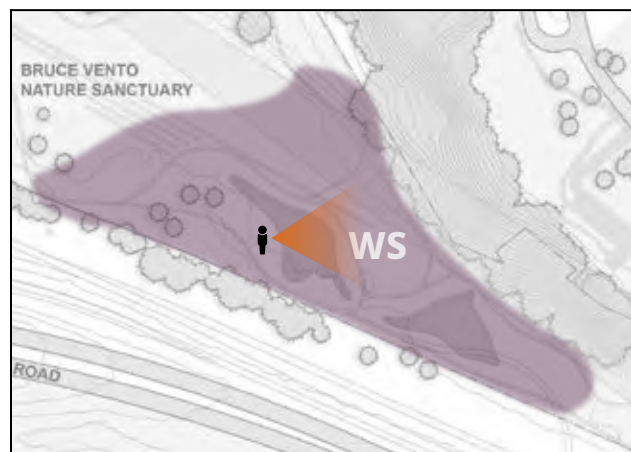
The teaching stone is a configuration of stacked limestone blocks, etched with Dakota designs. A circular graphic panel with a metal frame (16" round) is attached to the face of the top stone. It features original art by a Dakota artist. The graphic panel can be changed out to feature different seasonal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

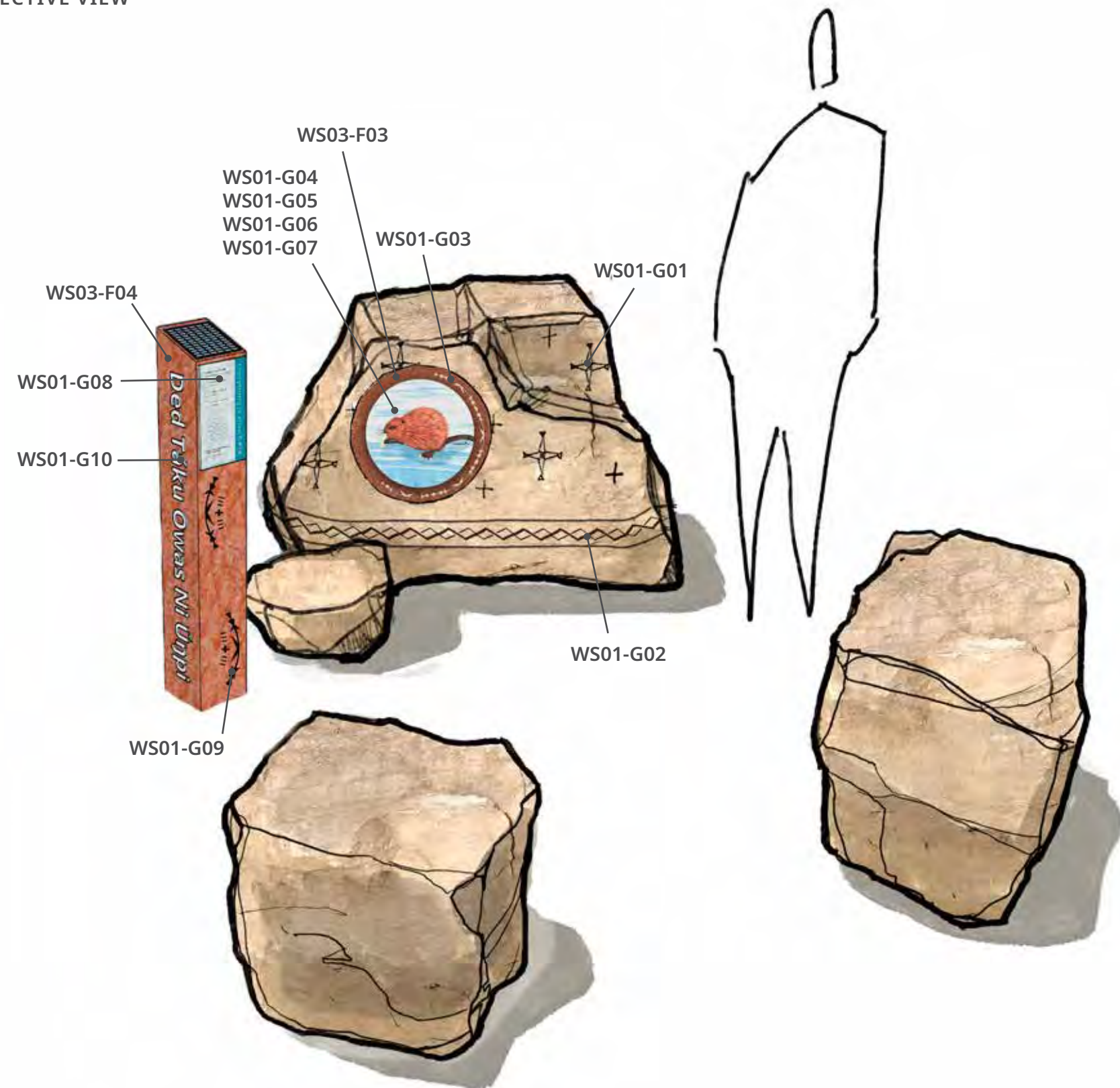
Additional stone blocks arranged around the exhibit provide places to sit and gather.

## Notes/Questions

- Stone sizes will vary depending on available stones. See the Component List for recommended height and width of overall exhibit.

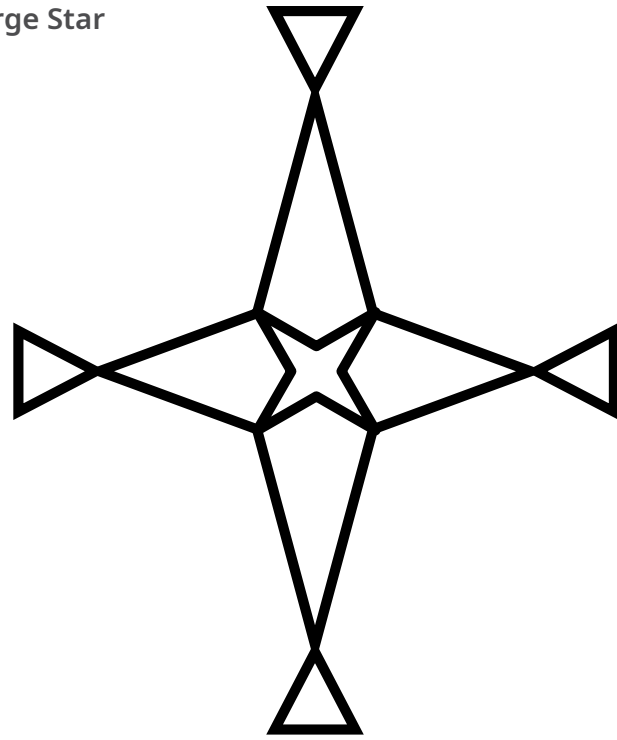


## PERSPECTIVE VIEW

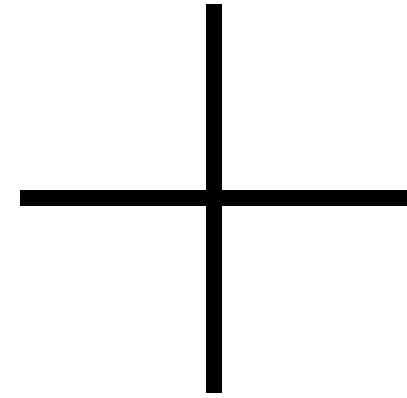


## WS03-G01: STONE PATTERN A

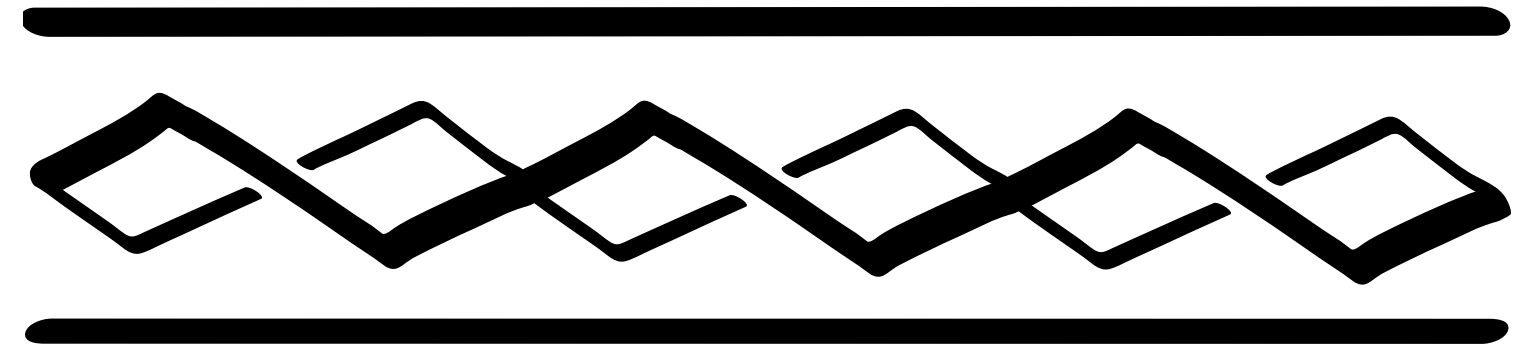
Large Star



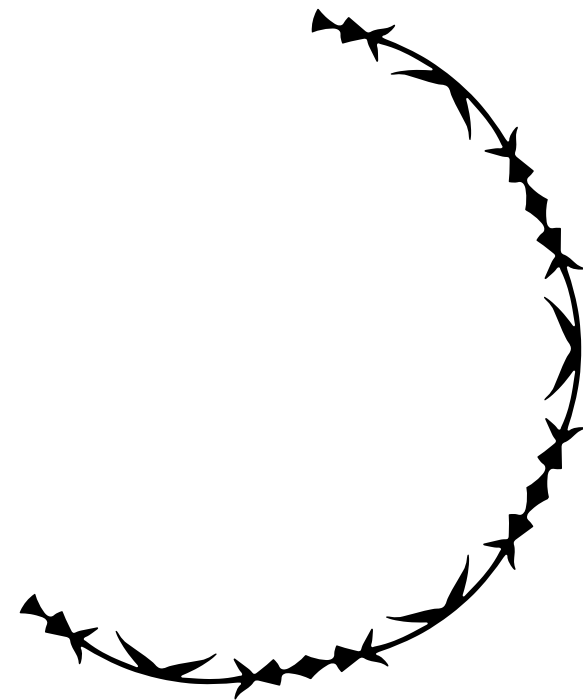
Small Star



## WS03-G01: STONE PATTERN B



## WS03-G01: FRAME CUTOUT





WS03-G04: ARTWORK PANEL: MUSKRAT



WS03-G05: ARTWORK PANEL: SWALLOWS



WS03-G06: ARTWORK PANEL: HERONS



WS03-G07: ARTWORK PANEL: TURTLE



**Tataŋkaŋca oyate ƙiŋ**  
Press a button to hear audio

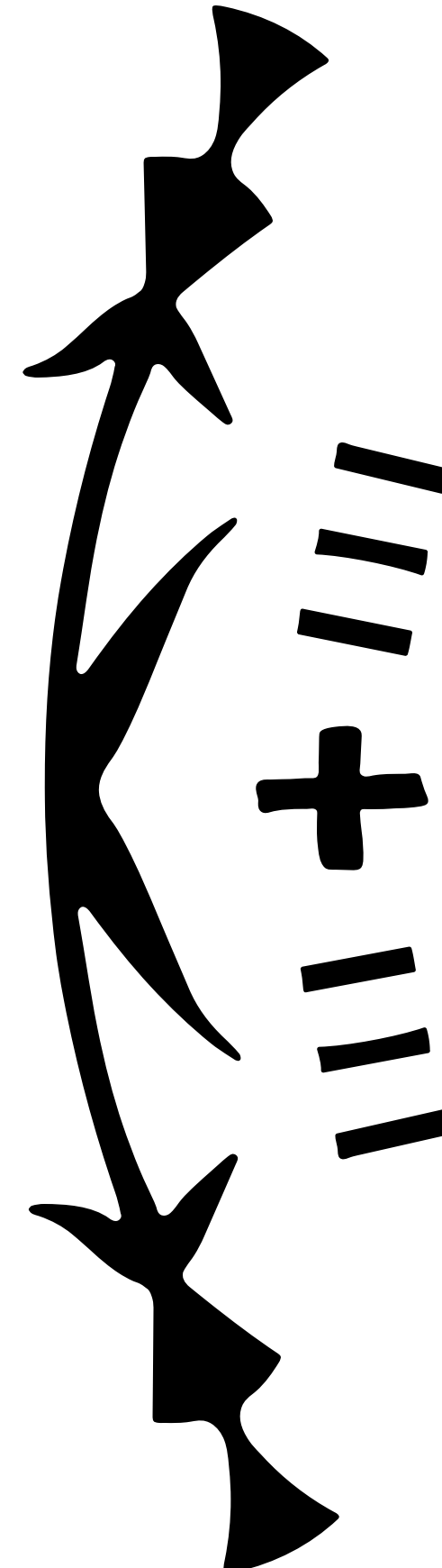
- Listen in Daƙota**  
X:XX mins
- Listen in English**  
X:XX mins
- Listen to the land**  
X:XX mins



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**Water connects us**



# Owas Mni Waciŋuŋyaŋpi

# 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.

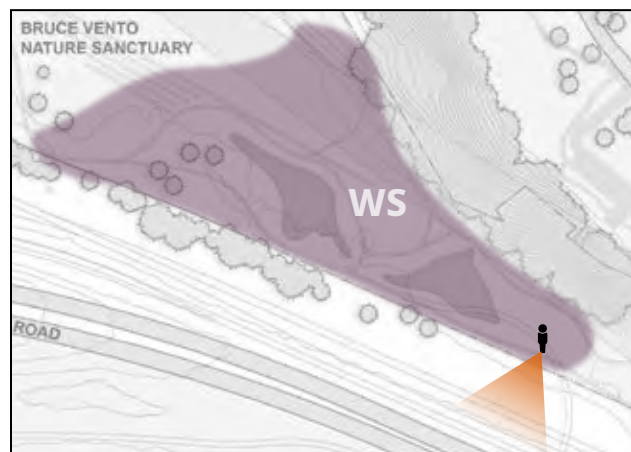
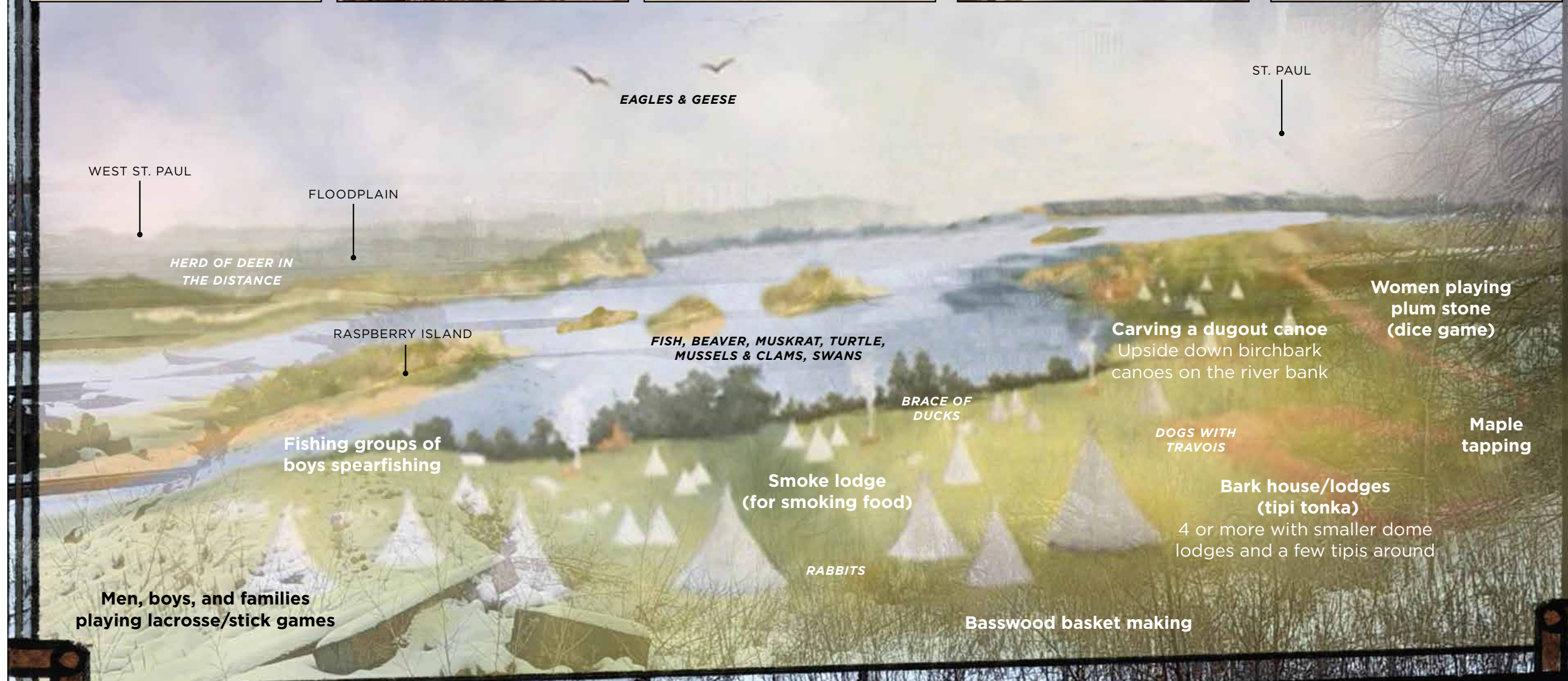


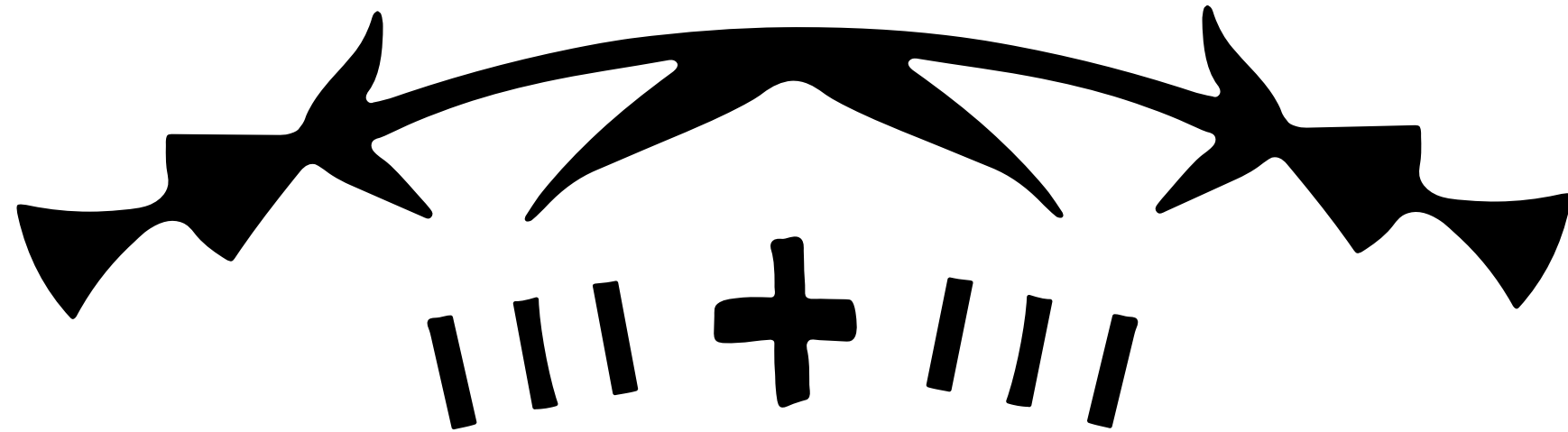
Exhibit mockup showing an example illustration in the proposed frame (not the actual illustration)

# WS04: PRE-INDUSTRIAL RIVER 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 Waḡaŋ 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 maḡa paha.

Annotations on the example illustration and references from Seth Eastman paintings are provided here to guide development of the illustration.





# WS05: ETIQUETTE SIGN

## Purpose

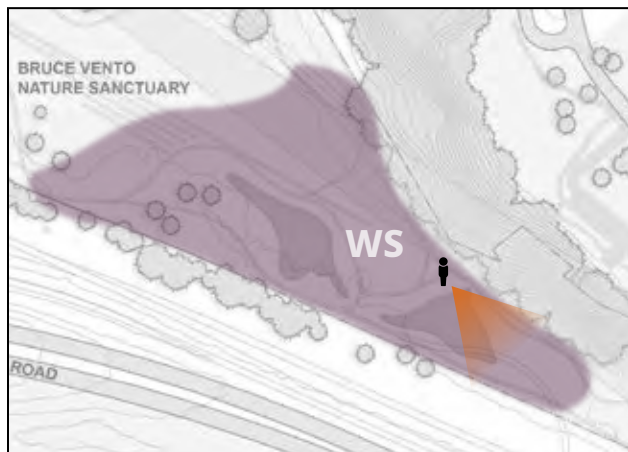
Reminds visitors to treat the Waqan̄ T̄ipi site as sacred space.

## Description

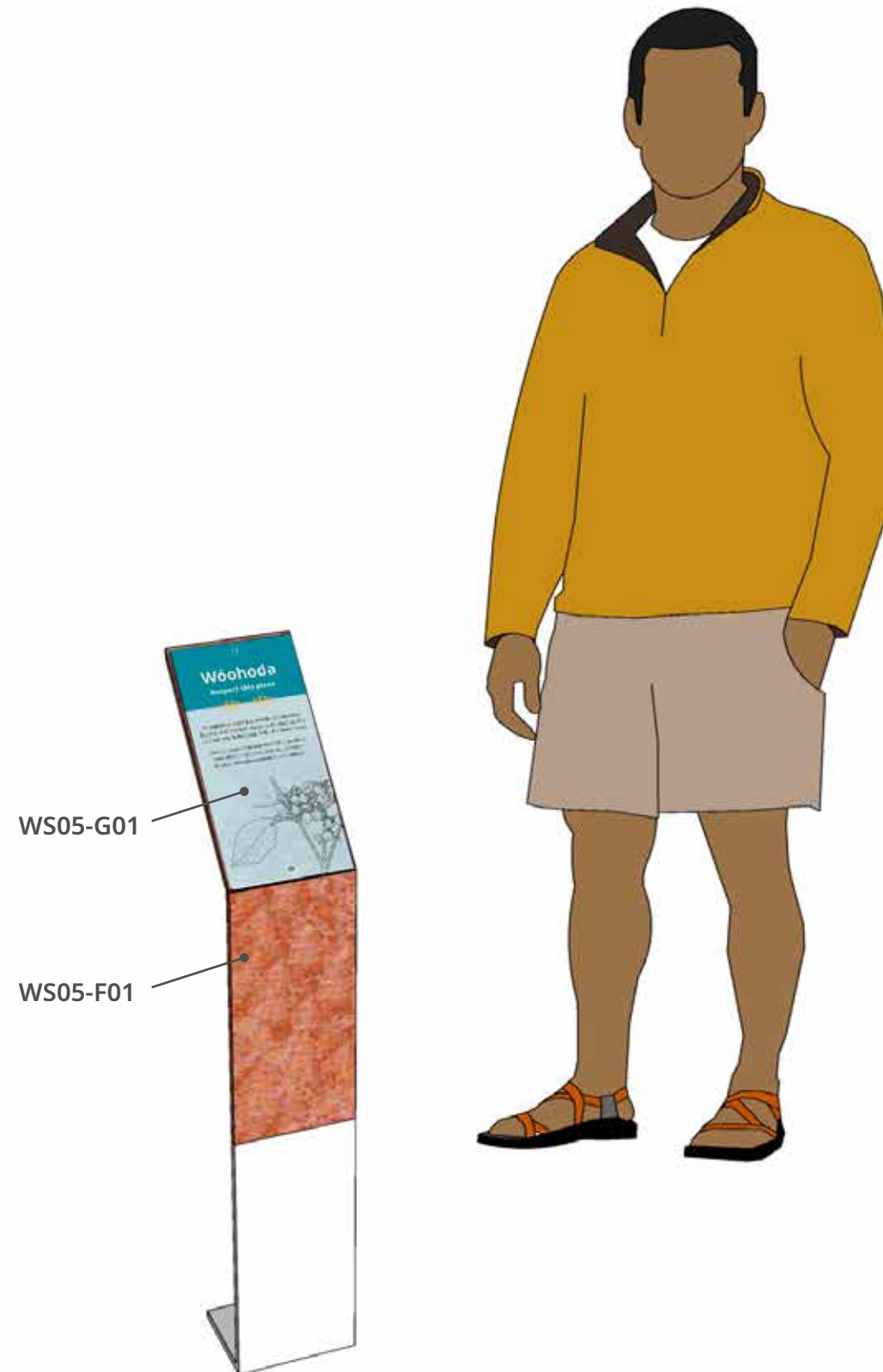
A small, low-profile, trailside sign (29" h x 8" w) with a graphic panel on a weathering steel base.

## Notes/Questions

N/A



## PERSPECTIVE VIEW



# Wóohoda

Respect this place



Tatan̄kaḥca oyaṭe ḵiṅ wotakuye ḵiṅ owas  
ṭanyan̄ sdodwicaye. Hotun̄kada etan̄han̄ k'a  
ikce wicaṣṭa hehanyan̄. Ṭaku k'a ṭuwe 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

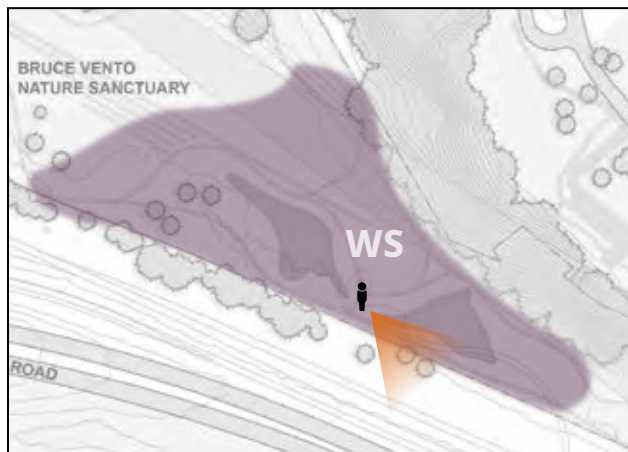
Reminds visitors to treat the Waqan̄ T̄ipi site as sacred space.

## Description

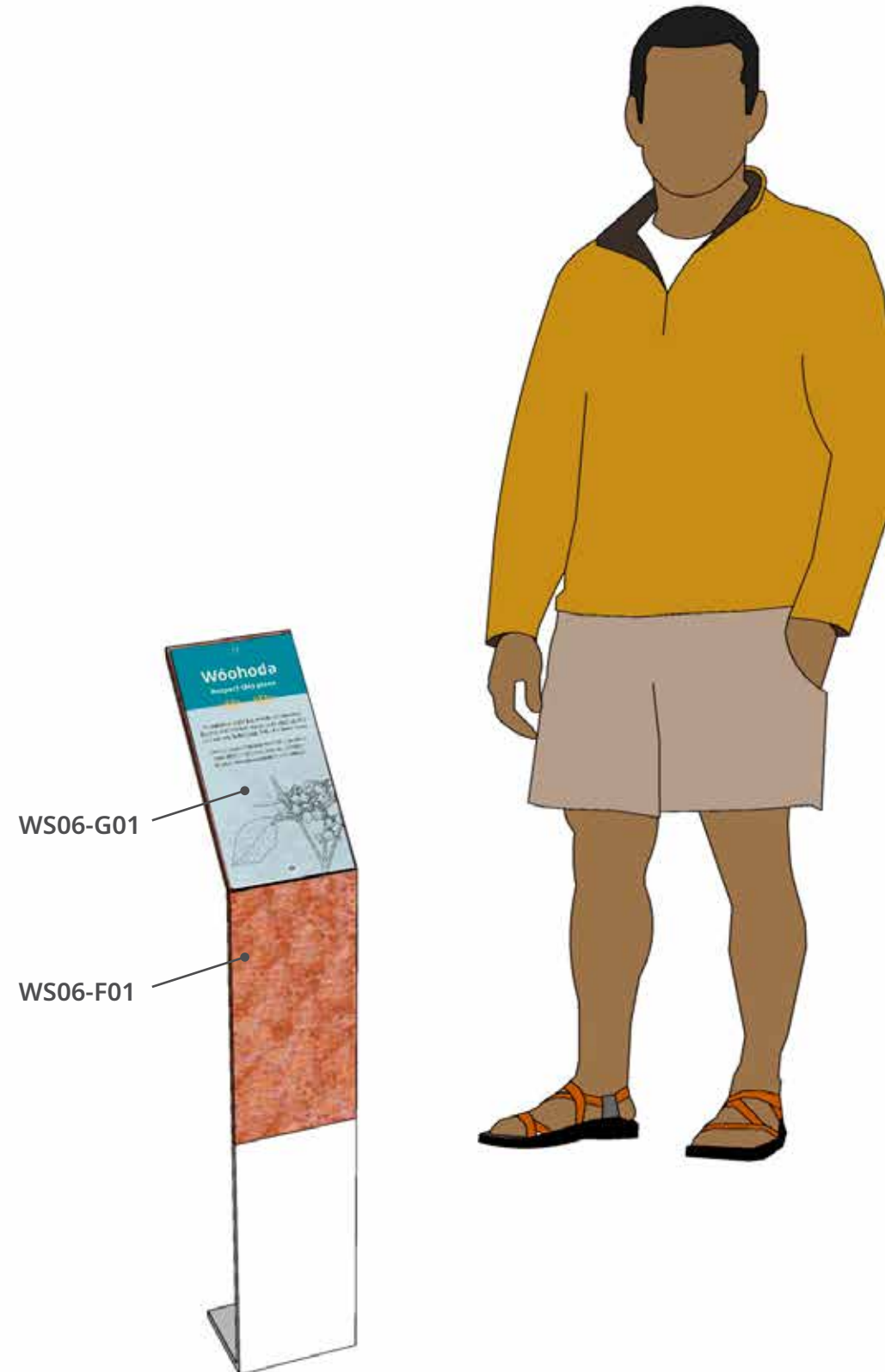
A small, low-profile, trailside sign (29" h x 8" w) with a graphic panel on a weathering steel base.

## Notes/Questions

N/A



## PERSPECTIVE VIEW



# Wóohoda

Respect this place



Tatan̄kaḥca oyaṭe ḵiṅ wotaḵuye ḵiṅ owas  
ṭaṅyaṅ sdodwicaye. Hotuṅkada eṭaṅhaṅ k'a  
ikce wicaṣṭa hehaṅyaṅ. Ṭaḵu 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

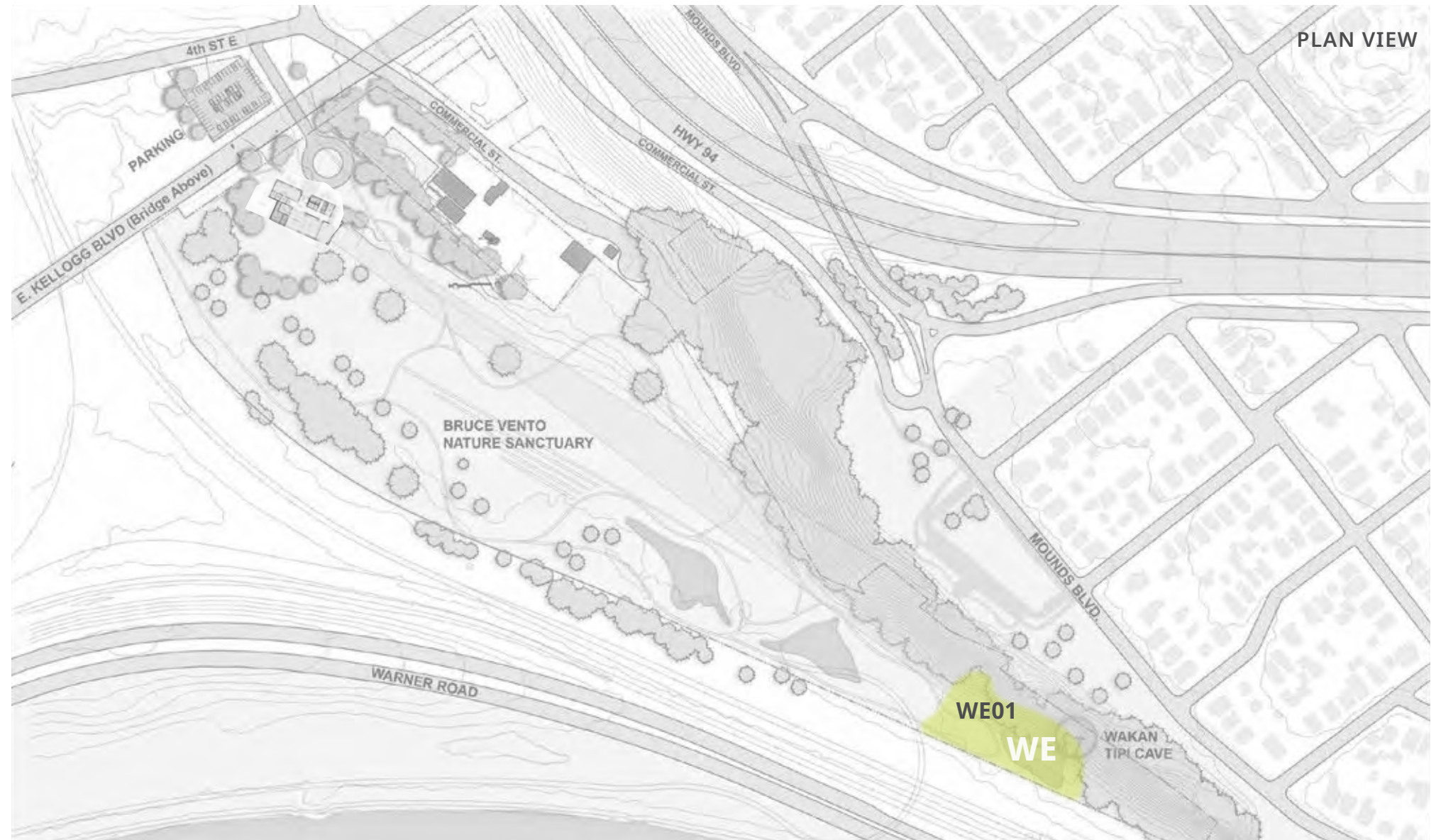
Provides space for visitors to sense the sacred and encourages them to help protect it.

## 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

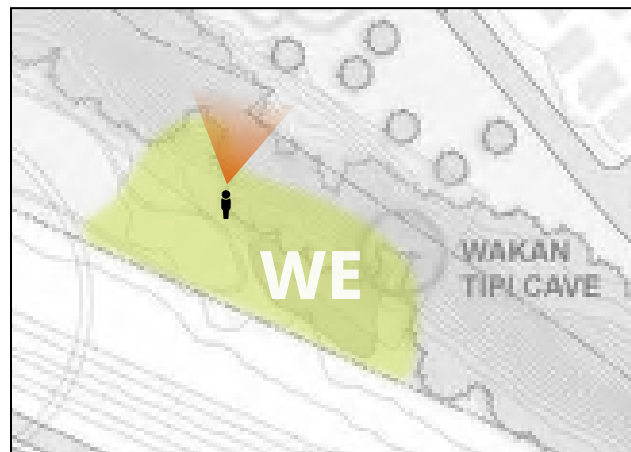
Reminds visitors to treat the Waqan̄ T̄ipi site as sacred space.

## Description

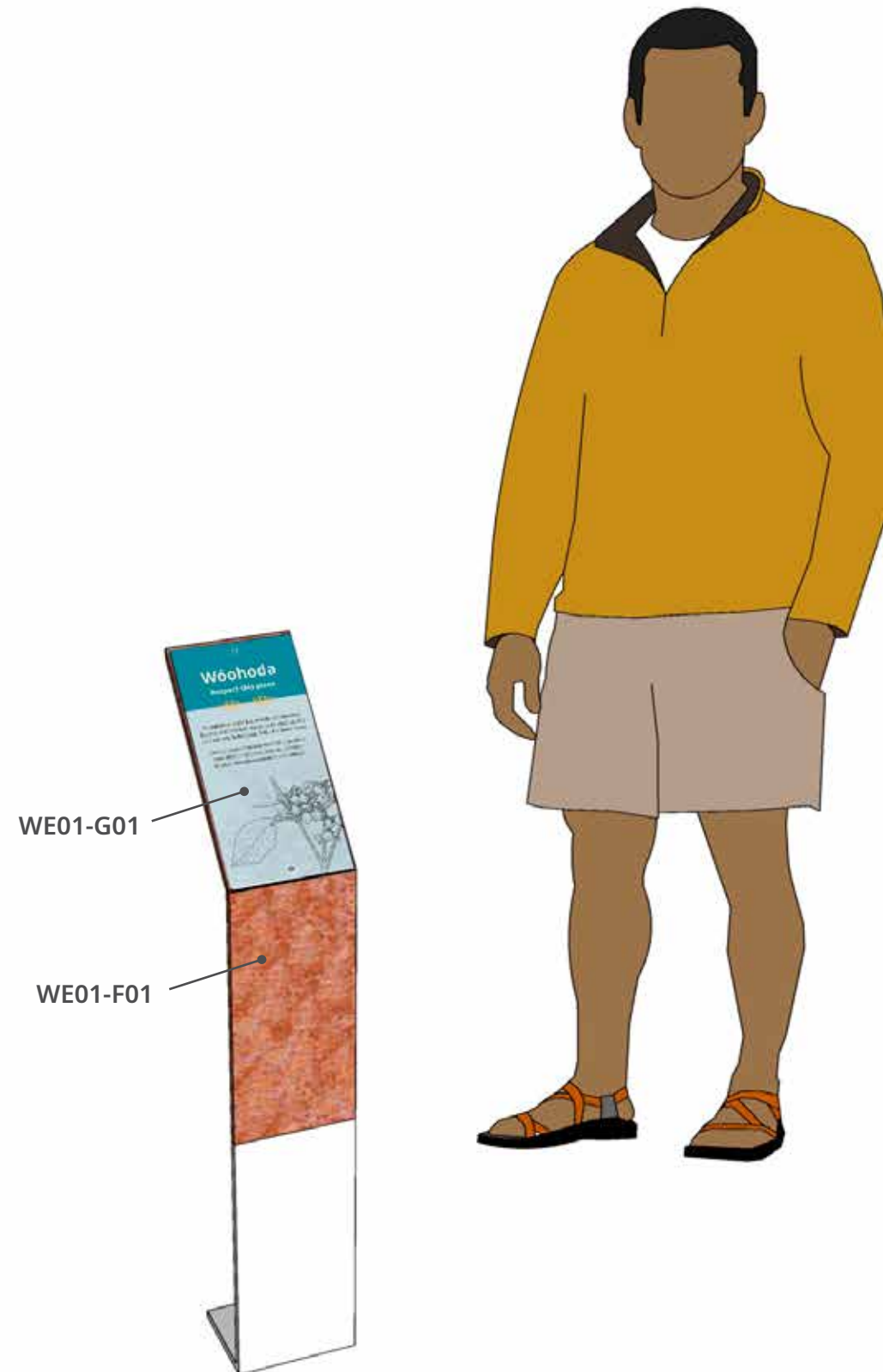
A small, low-profile, trailside sign with a graphic panel on a weathering steel base.

## Notes/Questions

N/A



## PERSPECTIVE VIEW



# Wóohoda

Respect this place



Tatan̄kaḥca oyaṭe ḵiṅ wotakuye ḵiṅ owas  
ṭanyan̄ sdodwicaye. Hotun̄kada eṭan̄han̄ k'a  
ikce wicaṣṭa hehanyan̄. Ṭaku k'a ṭuwe owas.

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



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# 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 distraction for visitors. People with attention deficits, for example, may find the competition between audio programs and the other exhibits too distracting.

The 106 Group recommends adding audio description to the exhibits for the benefit of visually-impaired visitors. This is outside of the current scope, but can be added at a later time as funding becomes available. Audio description describes the visual content, including posted text, of any program in order

to provide individuals who are visually impaired with the information available to sighted 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.

Distance	Text Height	Font Size
<3" (75 mm)	3/16" (4.5 mm) high	24 pt
39" (1 m)	3/8" (9 mm) high	48 pt
78" (2 m)	3/4" (19 mm) high	100 pt
118" (3 m)	1-1/8" (28.5 mm) high	148 pt

## 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

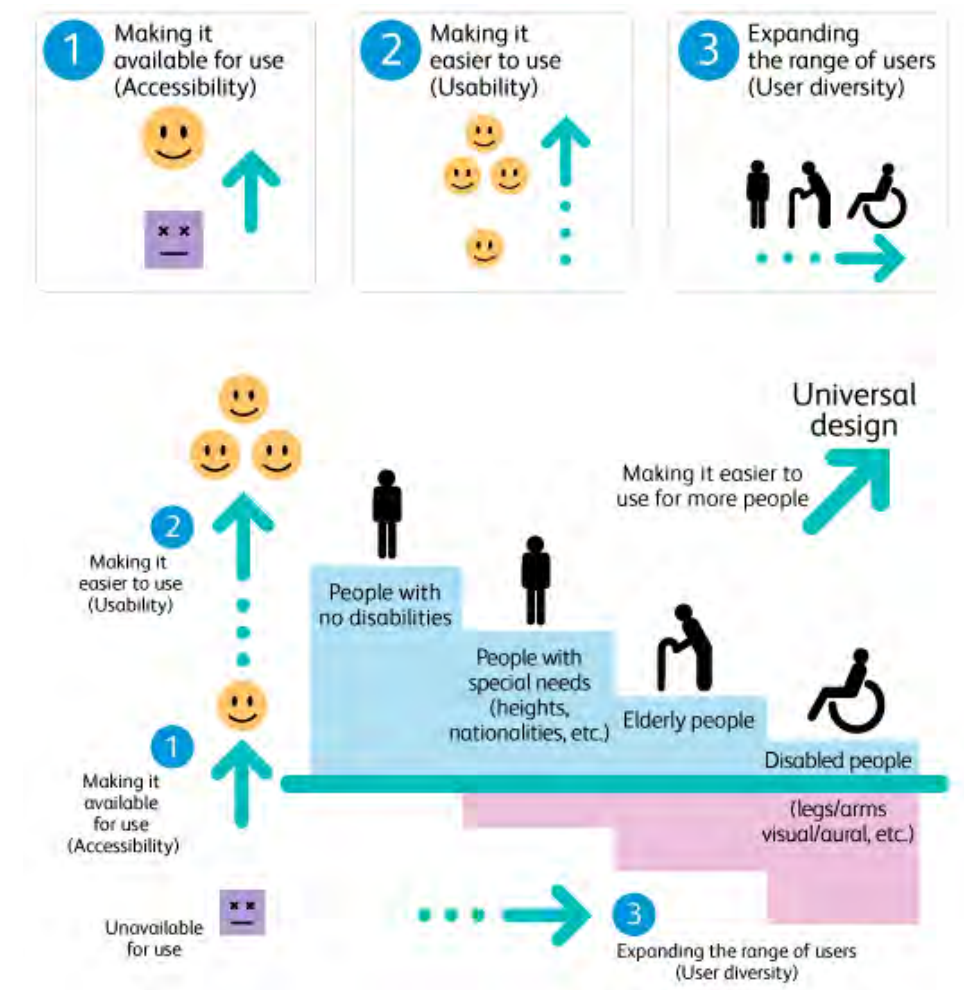
The design minimizes hazards and the adverse consequences of accidental or unintended actions.

### Minimal physical effort required

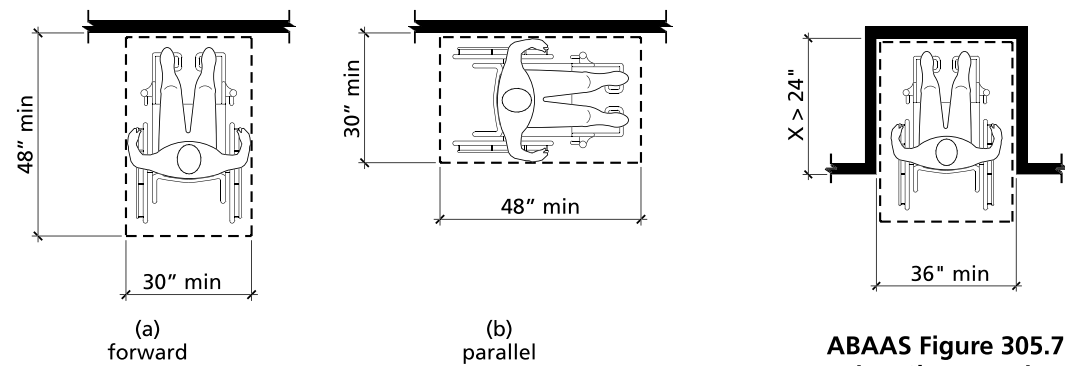
The design can be used efficiently and comfortably and with a minimum of fatigue.

### Size and space appropriate for use

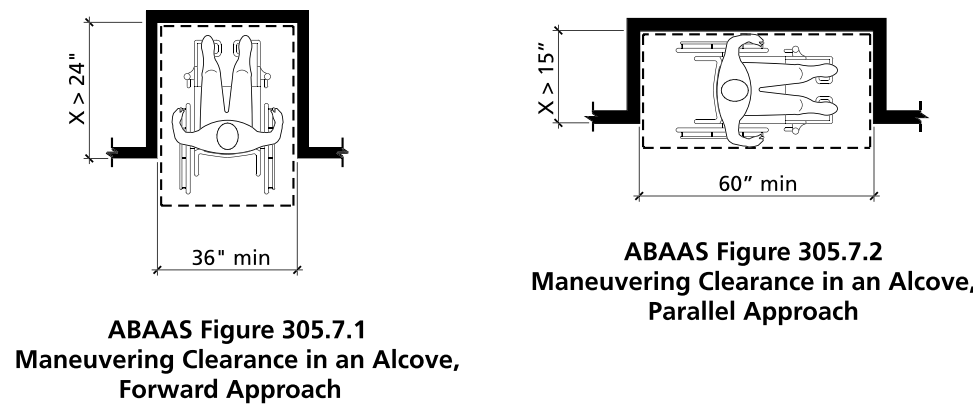
Appropriate size and space is provided for approach, reach, manipulation, and use regardless of user's body size, posture, or mobility.



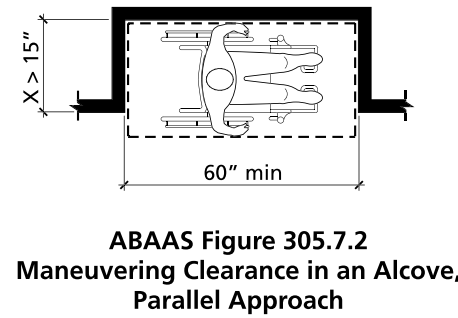
The following diagrams are provided for planning reference.



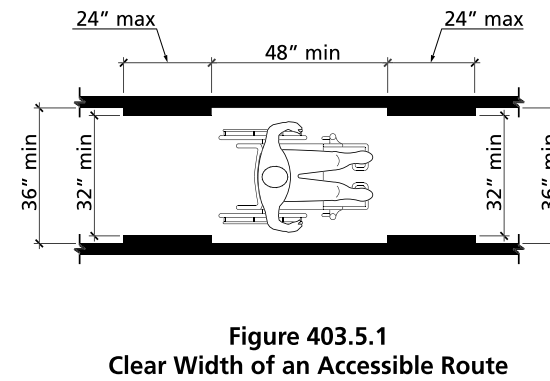
**ABAAS Figure 305.5**  
Position of Clear Floor or Ground Space



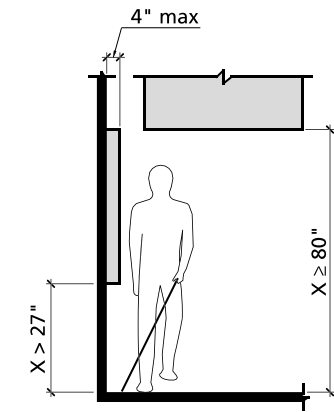
**ABAAS Figure 305.7.1**  
Maneuvering Clearance in an Alcove,  
Forward Approach



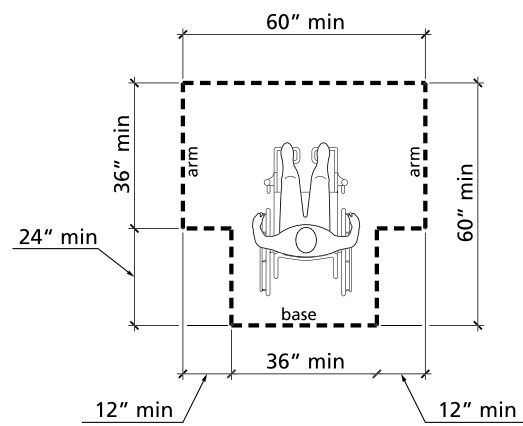
**ABAAS Figure 305.7.2**  
Maneuvering Clearance in an Alcove,  
Parallel Approach



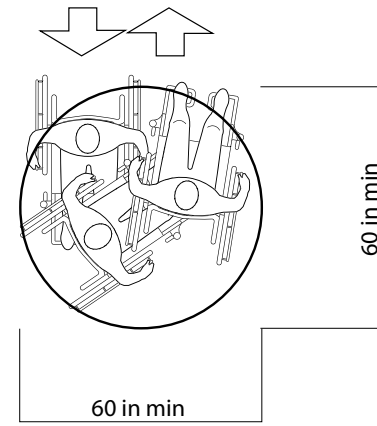
**Figure 403.5.1**  
Clear Width of an Accessible Route



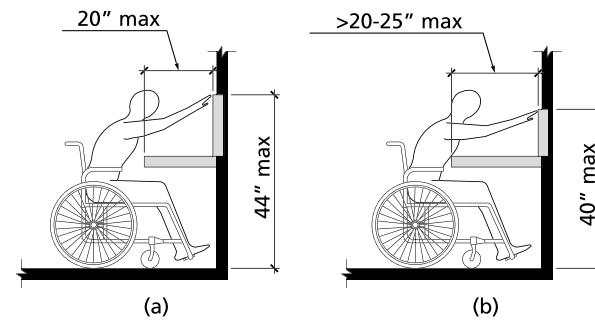
**ABAAS Figure 307.2**  
Limits of Protruding Objects



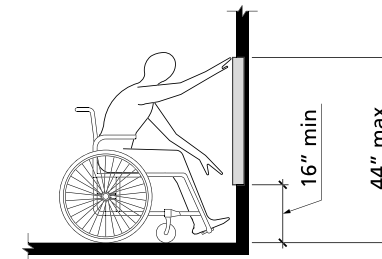
**ABAAS Figure 304.3.2**  
T-Shaped Turning Space



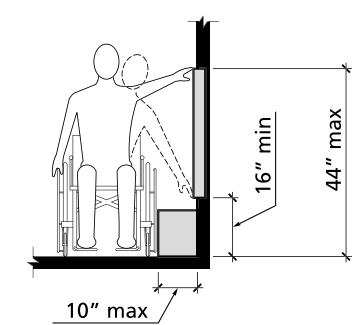
60 in (1525 mm) Diameter Space



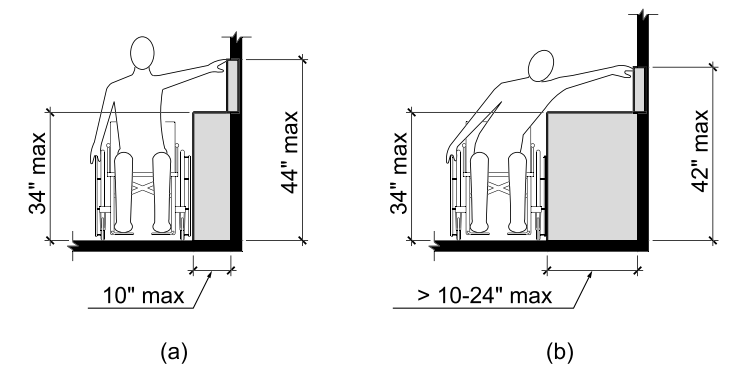
**NPS modified Figure 308.2.2**  
Obstructed High Forward Reach



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



**NPS modified Figure 308.3.1**  
accessible to adults and children ages 9 and above  
Unobstructed Side Reach



**NPS modified Figure 308.3.2**  
Obstructed High Side Reach

## 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

### References:

- Byways Grant Guidelines: [http://www.bywaysonline.org/grants/application/information/category\\_4](http://www.bywaysonline.org/grants/application/information/category_4)
- <http://www.fhwa.dot.gov/environment/bikeped/guidance.htm#access>
- UDI: The RL Mace Universal Design Institute: <http://www.udinstitute.org/>
- Museum of Science, Boston: <http://www.mos.org/exhibitdevelopment/access/>
- Smithsonian Institution Guidelines for Universal Design of Exhibits: <http://accessible.si.edu/gfude.htm>
- 2010 ADA Standards for Accessible Design: [http://www.ada.gov/2010ADASTandards\\_index.htm](http://www.ada.gov/2010ADASTandards_index.htm)
- Salmen, John P.S. (1998) Everyone's Welcome: The Americans with Disabilities Act and Museums.
- US Access Board: <http://www.access-board.gov/>
- North Carolina State University Center for Universal Design: <http://www.ncsu.edu/project/design-projects/udi/>
- Programmatic Accessibility Guidelines for National Park Service Interpretive Media, August 2009: <http://www.nps.gov/hfc/pdf/accessibility/access-guide-aug2009.pdf>
- ADA Turning Radius: <http://www.ada.gov/reg3a/fig3.htm>



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# APPENDIX A

# Wakan Tipi Center Exhibits: DD100

## Audio Content for Teaching Stones

\*As of May 26, 2023

RL-01 Teaching Stone (small): Relation

### Text

Header: Dakota	Mitakuye Owasiŋ
Subhead: English	We are all related
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

Content	Voice(s)	Source	Notes
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  scripted for child	Use the version about sun & earth from Santee. In book of Charles Eastman's writings recently published by Syd Beane.
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)			

PS-02 Teaching Stone (small): Alive

Text

Header: Dakota	Ded Táku Owas Ni Úŋpi
Subhead: English	Everything is alive here
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 Images (4) 4 separate graphic panels (changing content)	4 separate illustrations of prairie plants: 1. prairie coneflower 2. blue vervain 3. wild bergamot (bee balm) 4. prairie rose
---	---

Audio Tracks

Content	Voice(s)	Source	Notes
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.	Art Owen	use existing audio	recorded already, available at PIIC or MNHS?  Content focus might shift depending on what audio already exists.  Might become more than one track.
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.	Tara	scripted	Tara to write
Nature sounds:  Water (spring) flowing			

PS-03 Teaching Stone (small): Balance

Text

Header: Daḳota	Kapemni
Subhead: English	As it is above, so it is below
Body Text: Audio Instruction	Press a button to hear audio Visit [web page URL] for audio transcripts
Caption: Button 1	Listen in Daḳota x:xx mins
Caption: Button 2	Listen in English x:xx mins
Caption: Button 3	Listen to the land x:xx mins

Art

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

Audio Tracks

Content	Voice(s)	Source	Notes
Dakota + English: Star in cottonwood story	Mary Louise Defender Wilson	use existing audio	Use recording from the CD: "My Relatives Say"
Dakota and/or English:  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.	Cole	scripted	Cole to write
Dakota:  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.	Jim Red Eagle	unscripted	
Nature sounds:  Wind in cottonwoods, bulrush & cattail			

PS-04 Teaching Stone (small): Compassion

Text

Header: Daḡota	Wówaunḡsida
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 Daḡota x:xx mins
Caption: Button 2	Listen in English x:xx mins
Caption: Button 3	Listen to the land x:xx mins

Art

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

Audio Tracks

Content	Voice(s)	Source	Notes
<p>Dakota + English:</p> <p>Story/stories about eagle and/or compassion</p> <p>Examples: After the flood, one woman left, eagle became a man; have compassion for relatives.</p> <p>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.</p>	<p>Glen Wasicuna</p> <p>LaVita Wells (PIIC)</p>	unscripted	Dependent on Glen’s health
<p>Nature sounds:</p> <p>Bird calls (no eagle)</p>			

Text

Header: Daḡota	Mni Kiŋ Waḡaŋ
Subhead: English	Water is sacred
Body Text: Audio Instruction	Press a button to hear audio Visit [web page URL] for audio transcripts
Caption: Button 1	Listen in Daḡota x:xx mins
Caption: Button 2	Listen in English x:xx mins
Caption: Button 3	Listen to the land x:xx mins

Art

Art Images 3 separate graphic panels (changing content)	3 separate illustrations of water plants: 1. sweetflag (bitterroot) 2. sandbar willow 3. marsh marigold
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Audio Tracks

Content	Voice(s)	Source	Notes
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).	Keeli Siyaka	scripted	Keeli to write
Dakota + English:  Grandmother: water as a lifeline for plants, animals, and people.	Juanita + grandchild	scripted	Juanita to write  by end of June
Dakota + English:  All the water features here: floodplain, wetlands, streams, daylighting the creek (water present here in many forms)	Dakota: Summer Dumarce  English: Gabby	scripted	Summer & Gabby to write

Text

Header: Dakota	Owas Mni Waçiqunyanpi
Subhead: English	Water connects us
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 Images 4 separate graphic panels (changing content)	4 separate photos or illustrations of water animals 1. muskrat 2. barn swallow + cliff swallow (together in 1 image) 3. green heron + blue heron (together in 1 image) 4. painted turtle
---	--

Audio Tracks

Content	Voice(s)	Source	Notes
Dakota + English:  When we take care of the water, then the plant & 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.)	Mishaila + Maddie	scripted	Mishaila + Maddie to write
Dakota + English:  Muskrat played important role in creation of the world; relation to the water spirits.	Maggie	script	Maggie to write
Dakota (+ English?):  -- Swallow as helper for thunder beings (flying over the pond to catch insects) --Heron that stayed for winter story	Leonard	unscripted	Juanita to ask Leonard

Nature sounds:  Kerplunk of frog/turtle entering the water, sounds of animals in/on the water (e.g., ducks landing on the water)			
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# APPENDIX B

# GRAPHICS

Blue = 106 Group Recommendation or SRS/fabricator choice

Purple = Design details TBD by WTA

ZONE	CONST	ELEMENT	TITLE/DESCRIPTION	W"	H"	D"	QTY	MATERIAL	NOTES
<b>Exterior</b>									
<b>Transition TR</b>									
TR	01	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 (~7) = 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	19.25	19.25	n/a	1	n/a	Cut out of TR01-F04.
		G04	Artwork Panel	16	16	1/2	1	High Pressure Laminate	Fabricator to determine final thickness based on mounting method
		G05	Post Panel	6	6	1/2	1	High Pressure Laminate	Goes on TR01-F04 front side. Fabricator to determine final thickness based on mounting method
		G06	Post Cutout	2.75	10	n/a	2	n/a	Cut out of TR01-F04 front side
		G07	Post 3D Words	4.25	31	TBD	1	Powder-coated aluminum (color TBD)	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.
TR	02	G01	Etiquette Panel	8	16	1/4	1	High Pressure Laminate	
TR	03	G01	Etiquette Panel	8	16	1/4	1	High Pressure Laminate	
TR	04	G01	Path Stamping	12	TBD	n/a	2	n/a	Motif to repeat end to end for approximately 120 feet (or the length of the concrete portion of the sidewalk) on both sides. Rotate motif slightly as needed.
<b>Homeland HH</b>									
HH	01	G01	Waterways Map	168	228	n/a	1	n/a	Etched into concrete. Artwork provided at 1/2 scale
HH	02	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 (~7) = 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	19.25	19.25	n/a	1	n/a	Cut out of HH02-F03
		G04	Artwork Panel	16	16	1/2	1	High Pressure Laminate	Fabricator to determine final thickness based on mounting method
		G05	Post Panel	6	6	1/2	1	High Pressure Laminate	Fabricator to determine final thickness based on mounting method. Goes on HH02-F04, front side
		G06	Post Cutout	2.75	10	n/a	2	n/a	Cut out of HH02-F04 front side
		G07	Post 3D Words	4.25	34.5	TBD	1	Powder-coated aluminum (color TBD)	Goes on HH02-F04, side left of front. Fabricator to determine final thickness based on mounting method. 300pt font used. Centered on both axis on post.

ZONE	CONST	ELEMENT	TITLE/DESCRIPTION	W"	H"	D"	QTY	MATERIAL	NOTES
<b>Relation RL</b>									
RL	01	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 RL01-F03
		G04	Artwork Panel	12	12	1/2	1	High Pressure Laminate	Fabricator to determine final thickness based on mounting method.
		G05	Post Panel	6	11	1/2	1	High Pressure Laminate	Fabricator to determine final thickness based on mounting method. Goes on RL-01-F04 front side
		G06	Post Cutout	2.75	10	n/a	2	n/a	Cut out of RL01-F04 front side
		G07	Post 3D Words	4.25	35.5	TBD	1	Powder-coated aluminum (color TBD)	Goes on RL01-F04, side left of front. Fabricator to determine final thickness based on mounting method. 300pt font used. Centered on both axis on post.
RL	02	G01	Northern White Cedar Plant ID panel	8	16	1/4	1	High Pressure Laminate	
RL	03	G01	Swamp Milkweed Plant ID panel	8	16	1/4	1	High Pressure Laminate	
RL	04	G01	Sweet Grass Plant ID panel	8	16	1/4	1	High Pressure Laminate	
RL	05	G01	Chokecherry Plant ID panel	8	16	1/4	1	High Pressure Laminate	
RL	06	G01	Red Willow Plant ID panel	8	16	1/4	1	High Pressure Laminate	
RL	07	G01	Nettle Plant ID panel	8	16	1/4	1	High Pressure Laminate	
RL	08	G01	Basswood Plant ID panel	8	16	1/4	1	High Pressure Laminate	
<b>Restoration RS</b>									
RS	01	G01	Wakan Tipi panel	18	36	1/4	1	High Pressure Laminate	
RS	02	G01	Industrial Damage panel	18	36	1/4	1	High Pressure Laminate	
RS	03	G01	Restoration panel	18	36	1/4	1	High Pressure Laminate	
RS	04	G01	Cherished Place panel	18	36	1/4	1	High Pressure Laminate	
<b>Plant Stories PS</b>									
PS	01	G01	Etiquette Panel	8	16	1/2	1	High Pressure Laminate	Fabricator to determine final thickness based on mounting method

ZONE	CONST	ELEMENT	TITLE/DESCRIPTION	W"	H"	D"	QTY	MATERIAL	NOTES
PS	02	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 PS02-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	Artwork Panel	12	12	1/2	1	High Pressure Laminate	
		G08	Post Panel	6	11	1/2	1	High Pressure Laminate	Fabricator to determine final thickness based on mounting method. Goes on PS02-F04, front side
		G09	Post Cutout	2.75	10	n/a	2	n/a	Goes on PS02-F04 front side
		G10	Post 3D Words	3.5	39.5	TBD	1	Powder-coated aluminum (color TBD)	Goes on PS02-F04, side left of front. Fabricator to determine final thickness based on mounting method. 250pt font used. Centered on both axis on post.
PS	03	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 PS03-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	Post Panel	6	11	1/2	1	High Pressure Laminate	Fabricator to determine final thickness based on mounting method. Goes on PS03-F04, front side
		G07	Post Cutout	2.75	10	n/a	2	n/a	Cut out of PS03-F04 front side
		G08	Post 3D Words	4.5	19	TBD	1	Powder-coated aluminum (color TBD)	Goes on PS03-F04, side left of front. Fabricator to determine final thickness based on mounting method. 320pt font used. Centered on both axis on post.
PS	04	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.

ZONE	CONST	ELEMENT	TITLE/DESCRIPTION	W"	H"	D"	QTY	MATERIAL	NOTES
		G03	Frame Cutout	15.25	15.25	n/a	1	n/a	Cut out of PS03-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	Fabricator to determine final thickness based on mounting method. Goes on PS04-F04, front side
		G08	Post Cutout	2.75	10	n/a	2	n/a	Cut out of PS04-F04 front side
		G09	Post 3D Words	4.5	28	TBD	1	Powder-coated aluminum (color TBD)	Goes on PS04-F04, side left of front. Fabricator to determine final thickness based on mounting method. 320pt font used. Centered on both axis on post.
PS	05	G01	Railroad Yard panel	12	18	1/2	1	High Pressure Laminate	Fabricator to determine final thickness based on mounting method
<b>Water Stories WS</b>									
WS	01	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	Fabricator to determine final thickness based on mounting method. 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	02	G01	North Star Brewery panel	12	18	1/2	1	High Pressure Laminate	Fabricator to determine final thickness based on mounting method

ZONE	CONST	ELEMENT	TITLE/DESCRIPTION	W"	H"	D"	QTY	MATERIAL	NOTES
WS	03	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 WS03-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	Artwork Panel	12	12	1/2	1	High Pressure Laminate	
		G08	Post Panel	6	11	1/2	1	High Pressure Laminate	Fabricator to determine final thickness based on mounting method. Goes on WS03-F04, front side
		G09	Post Cutout	2.75	10	n/a	2	n/a	Cut out of WS03-F04 front side
		G10	Post 3D Words	3.25	38.875	TBD	1	Powder-coated aluminum (color TBD)	Goes on WS03-F04, side left of front. Fabricator to determine final thickness based on mounting method. 230pt font used. Centered on both axis on post.
WS	04	G01	Pre-industrail River Illustration panel	48	24	1/2	1	Printed Tempered Glass	
		G02	Frame cutout	9.25	2.5	n/a	4	n/a	One cutout centered (on both x and y axis) on each side of the frame
WS	05	G01	Etiquette Panel	8	16	1/2	1	High Pressure Laminate	Fabricator to determine final thickness based on mounting method
WS	06	G01	Etiquette Panel	8	16	1/2	1	High Pressure Laminate	Fabricator to determine final thickness based on mounting method
<b>Water, Earth and Sky WE</b>									
WE	01	01	Etiquette Panel	8	16	1/2	1	High Pressure Laminate	Fabricator to determine final thickness based on mounting method

ZONE	CONST	ELEMENT	TITLE/DESCRIPTION	W"	H"	D"	QTY	MATERIAL	NOTES
<b>Interior</b>									
<b>Homeland HH</b>									
HH	05	G01	Framed Photos	TBD	TBD	TBD	TBD	TBD	
		G02	Landscape Mural	TBD	TBD	TBD	TBD	TBD	
HH	07	G01	Lunar month symbol	TBD	TBD	TBD	1	TBD	
		G02	Lunar month symbol	TBD	TBD	TBD	1	TBD	
		G03	Lunar month symbol	TBD	TBD	TBD	1	TBD	
		G04	Lunar month symbol	TBD	TBD	TBD	1	TBD	
		G05	Lunar month symbol	TBD	TBD	TBD	1	TBD	
		G06	Lunar month symbol	TBD	TBD	TBD	1	TBD	
		G07	Lunar month symbol	TBD	TBD	TBD	1	TBD	
		G08	Lunar month symbol	TBD	TBD	TBD	1	TBD	
		G09	Lunar month symbol	TBD	TBD	TBD	1	TBD	
		G010	Lunar month symbol	TBD	TBD	TBD	1	TBD	
		G11	Lunar month symbol	TBD	TBD	TBD	1	TBD	
		G12	Lunar month symbol	TBD	TBD	TBD	1	TBD	
HH	08	G01	Floor Graphic	144	144	n/a	1	Multiple concrete floor stains	Center to align with HH06-F01 if possible. Red section needs to face true north

# PARTS

Blue = 106 Group Recommendation or SRS/fabricator choice

Purple = Design details TBD by WTA

ZONE	CONST	ELEMENT	PART	TITLE/DESCRIPTION	W"	H"	D"	QTY	MATERIAL	NOTES
<b>Exterior</b>										
<b>Transition TR</b>										
TR	01	A01		Exhibit Stone(s) (Large)	n/a	n/a	n/a	TBD	Limestone	Max height of grouping from grade = 68" Max width of grouping from grade = 60"
		F03		Panel Frame	20	20	TBD	1	Corten	Min 30" from grade (at center), nearer to top of exhibit
		F04		Post	8	46	TBD	1	Corten	
TR	02	F01		Trailside Base	8.3125	29.625	TBD	1	Corten	Refer to DD100 for base style
TR	03	F01		Trailside Base	8.3125	29.625	TBD	1	Corten	Refer to DD100 for base style
<b>Homeland HH</b>										
HH	02	A01		Exhibit Stone(s) (Large)	n/a	n/a	n/a	TBD	Limestone	Max height of grouping from grade = 68" Max width of grouping from grade = 60"
		F03		Panel Frame	20	20	TBD	1	Corten	Min 30" from grade (at center), nearer to top of exhibit
		F04		Post	8	46	TBD	1	Corten	Refer to DD100 for base style
<b>Relation RL</b>										
RL	01	A01		Exhibit Stone(s) (Small)	n/a	n/a	n/a	TBD	Limestone	Max height of grouping from grade = 52" Max width of grouping from grade = 56"
		F03		Panel Frame	16	16	TBD	1	Corten	Min 30" from grade (at center), nearer to top of exhibit
		F04		Audio Post	8	46	TBD	1	Corten	Refer to DD100 for base style
		M01		Audio Post Tech	TBD	TBD	TBD	1	Solar audio kit	
		M01	A01	Audio Post Tracks	n/a	n/a	n/a	3	Digital media	
RL	02	F01		Trailside Base	8.3125	29.625	TBD	1	Corten	Refer to DD100 for base style



ZONE	CONST	ELEMENT	PART	TITLE/DESCRIPTION	W"	H"	D"	QTY	MATERIAL	NOTES
RL	03	F01		Trailside Base	8.3125	29.625	TBD	1	Corten	Refer to DD100 for base style
RL	04	F01		Trailside Base	8.3125	29.625	TBD	1	Corten	Refer to DD100 for base style
RL	05	F01		Trailside Base	8.3125	29.625	TBD	1	Corten	Refer to DD100 for base style
RL	06	F01		Trailside Base	8.3125	29.625	TBD	1	Corten	Refer to DD100 for base style
RL	07	F01		Trailside Base	8.3125	29.625	TBD	1	Corten	Refer to DD100 for base style
RL	08	F01		Trailside Base	8.3125	29.625	TBD	1	Corten	Refer to DD100 for base style

Restoration RS										
RS	01	F01		Existing Upright Base	~38	~60	n/a	1	Re-purposed corten	This base already exists on site. See DD100 for which to use with which panel.
RS	02	F01		Existing Upright Base	~38	~60	n/a	1	Re-purposed corten	This base already exists on site. See DD100 for which to use with which panel.
RS	03	F01		Existing Upright Base	~38	~60	n/a	1	Re-purposed corten	This base already exists on site. See DD100 for which to use with which panel.
RS	04	F01		Existing Upright Base	~38	~60	n/a	1	Re-purposed corten	This base already exists on site. See DD100 for which to use with which panel.

Plant Stories PS										
PS	01	F01		Trailside Base	8.3125	29.625	TBD	1	Corten	Refer to DD100 for base style
PS	02	A01		Exhibit Stone(s) (Small)	n/a	n/a	n/a	TBD	Limestone	Max height of grouping from grade = 52" Max width of grouping from grade = 56"
		F03		Panel Frame	16	16	TBD	1	Corten	Min 30" from grade (at center), nearer to top of exhibit
		F04		Audio Post	8	46	TBD	1	Corten	
		M01		Audio Post Tech	TBD	TBD	TBD	1	Solar audio kit	
		M01	A01	Audio Post Tracks	n/a	n/a	n/a	3	Digital Media	
PS	03	A01		Exhibit Stone(s) (Small)	n/a	n/a	n/a	TBD	Limestone	Max height of grouping from grade = 52" Max width of grouping from grade = 56"
		F03		Panel Frame	16	16	TBD	1	Corten	Min 30" from grade (at center), nearer to top of exhibit
		F04		Audio Post	8	46	TBD	1	Corten	

ZONE	CONST	ELEMENT	PART	TITLE/DESCRIPTION	W"	H"	D"	QTY	MATERIAL	NOTES
		M01		Audio Post Tech	TBD	TBD	TBD	1	Solar audio kit	
		M01	A01	Audio Post Tracks	n/a	n/a	n/a	3		
PS	04	A01		Exhibit Stone(s) (Small)	n/a	n/a	n/a	TBD	Limestone	Max height of grouping from grade = 52" Max width of grouping from grade = 56"
		F03		Panel Frame	16	16	TBD	1	Corten	Min 30" from grade (at center), nearer to top of exhibit
		F04		Audio Post	8	46	TBD	1	Corten	
		M01		Audio Post Tech	TBD	TBD	TBD	1	Solar audio kit	
		M01	A01	Audio Post Tracks	n/a	n/a	n/a	3	Digital Media	
PS	05	F01		Small Wayside Base	12.25	44	TBD	1	Corten	Refer to DD100 for base style
<b>Water Stories WS</b>										
WS	01	A01		Exhibit Stone(s) (Small)	n/a	n/a	n/a	TBD	Limestone	Max height of grouping from grade = 52" Max width of grouping from grade = 56"
		F03		Panel Frame	16	16	TBD	1	Corten	Min 30" from grade (at center), nearer to top of exhibit
		F04		Audio Post	8	46	TBD	1	Corten	
		M01		Audio Post Tech	TBD	TBD	TBD	1	Solar audio kit	
		M01	A01	Audio Post Tracks	n/a	n/a	n/a	3	Digital Media	
WS	02	F01		Small Wayside Base	12.25	44	TBD	1	Corten	Refer to DD100 for base style
WS	03	A01		Exhibit Stone(s) (Small)	n/a	n/a	n/a	TBD	Limestone	Max height of grouping from grade = 52" Max width of grouping from grade = 56"
		F03		Panel Frame	16	16	TBD	1	Corten	Min 30" from grade (at center), nearer to top of exhibit
		F04		Audio Post	8	46	TBD	1	Corten	
		M01		Audio Post Tech	TBD	TBD	TBD	1	Solar audio kit	

ZONE	CONST	ELEMENT	PART	TITLE/DESCRIPTION	W"	H"	D"	QTY	MATERIAL	NOTES
		M01	A01	Audio Post Tracks	n/a	n/a	n/a	3	Digital Media	
WS	04	F01		Large upright base	60	72	n/a	1	Corten	Posts roughly 3.5" wide
WS	05	F01		Trailside Base	8.3125	29.625	TBD	1	Corten	Refer to DD100 for base style
WS	06	F01		Trailside Base	8.3125	29.625	TBD	1	Corten	Refer to DD100 for base style
<b>Water, Earth and Sky WE</b>										
WE	01	F01		Trailside Base	8.3125	29.625	TBD	1	Corten	Refer to DD100 for base style

ZONE	CONST	ELEMENT	PART	TITLE/DESCRIPTION	W"	H"	D"	QTY	MATERIAL	NOTES
<b>Interior</b>										
<b>Homeland HH</b>										
HH	03	F01		Cultural Display Box	30	48	6	2	Cedar wood	Material dependent on availability from WTA
		F02		Cultural Display Box	30	24	6	3	Cedar wood	Material dependent on availability from WTA
		F03		Cultural Display Box	54	24	6	1	Cedar wood	Material dependent on availability from WTA
HH	04	F01		Plant Creation Station	See URL			1	See URL	Model 8090 Sewing Cabinet by Horn of America <a href="https://www.hornofamerica.com/products/cabinets/8090cabinet-model-8090-sewing-cabinet">https://www.hornofamerica.com/products/cabinets/8090cabinet-model-8090-sewing-cabinet</a>
		F02		Beading Creation Station	See URL			1	See URL	Model 8090 Sewing Cabinet by Horn of America <a href="https://www.hornofamerica.com/products/cabinets/8090cabinet-model-8090-sewing-cabinet">https://www.hornofamerica.com/products/cabinets/8090cabinet-model-8090-sewing-cabinet</a>
		F03		Sewing Creation Station	See URL			1	See URL	Model 8090 Sewing Cabinet by Horn of America <a href="https://www.hornofamerica.com/products/cabinets/8090cabinet-model-8090-sewing-cabinet">https://www.hornofamerica.com/products/cabinets/8090cabinet-model-8090-sewing-cabinet</a>
HH	05	M01		Ambient Audio	TBD	TBD	TBD	TBD		
		M02		Digital Interactive	TBD	TBD	TBD	TBD		
		S01		Plant Display	TBD	TBD	TBD	TBD		
		F01		Historic Image Frames	TBD	TBD	TBD	TBD		
HH	06	F01		Star Map Disc	144	144	TBD	1	TBD	On-going coordination with Jesse Heinzen