

The Falls Initiative

The First Season

Part 1 | Native Partnership Council

Part 2 | Community Engagement

Part 3 | Early Design Ideas

Part 4 | Programming & Partnership

Acknowledgments

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Section 1 - Executive Summary



Executive Summary

It has been our pleasure to work with *The Falls Initiative* Leadership Team to prepare this Conceptual Programming and Partnership Report, which contains recommendations for programming and partnership opportunities for *The Falls Initiative*. Over the past six months, we led five tabling sessions at various locations around the Twin Cities, two on-site focus groups at Owámniyomni - St. Anthony Falls, three additional off-site focus groups, one boat tour, and four expert interviews. Specifically we sought targeted engagement with Native community, elders and youth. Through these interactions, we talked to hundreds of individuals from the Twin Cities and beyond about what they'd like to see at Owámniyomni - St. Anthony Falls in the future. The result was a list of about 70 different programs to consider. These programs ranged widely in terms of scale, costs, and implementability. Some program recommendations—like food trucks or a popup restaurant—were commercial in nature. Others, like a sweat lodge or other ceremonial structures, were more reflective or even sacred in nature, and arguably at odds with programs that would bring a lot of traffic to the site. Some people tended to prefer programs that represented active recreation (for example, a skating rink or a basketball court), while others recommended more passive programs like walking trails or an observation deck. Some people prioritized natural features and emphasized the importance of designing the space to accommodate wildlife; for others, fun was what was important. Educational programs like a genocide memorial or a canoe school were popular with some people we talked to but not others. Some people prioritized practical infrastructure like bathrooms, bike rentals, and parking, while others did not.

To evaluate these 70 disparate ideas, we used common-sense assumptions to rank them according to popularity (how often the program was selected in the card activity, written about in the free write section, or discussed at one of our other activities);

compatibility (how likely they are to be harmonious with other programs); cost, maintenance (how much staffing and maintenance they might require), and, perhaps most importantly, how they advance Native Partnership Council priorities. Following that, using the early design ideas as our base map, we did a simple scale analysis to see what programs would fit where. (The use of these early design ideas as our base map impacted this exercise significantly. For example, we limited our siting of food trucks, popup restaurants, and other more urban elements to areas the plan designated as hard scape, and resisted siting programs on areas reserved for natural restoration.)

The result of this was a whittling down that left us with 30 or so programs that we think are worth exploring further in a re-imagined Owámniyomni - St. Anthony Falls. Please note that these are not programs we are necessarily recommending; while there are some that seem like “no brainers,” our goal with this report is to report back on which programs people want to see (see our “Analysis of Engagement Findings” chapter), perform a basic amount of due diligence on these programs (see our “Program Evaluation” chapter), outline their pros and cons for the *The Falls Initiative* Leadership Team (see our “Recommendations for Programs & Partnerships” chapter), and indicate how they might be incorporated (see our “Site Plan Considerations” chapter).

Executive Summary

We organized these programs into eight categories:

Restore Nature

Eagle Habitat
Medicine Garden
Fishing Pier
Greenhouse

Include Spaces and Structures for Ceremony

Sweat Lodge
Fire Pit
Pavilion
Campground

Offer Opportunities to Grow, Harvest, Sell, and Eat

Food
Food Truck / Market
Picnic Tables / Grills
Popup Restaurant

Include Spaces and Structures for Dance and Performance

Bandshell / Amphitheater
Dance Circle

Engage the River

Boat Launch
Canoe Building
Shoreline Access
Kayak Rental

Include Public Art

Graffiti Wall
Public Art / Outdoor Sculpture

Play

Nature Playscape
Basketball Court

Learn, Reflect, Memorialize

Tool Library
Library
Canoe School
Genocide Memorial
Interpretive Station / Signs
Observation Deck
Outdoor Classroom

Below are some high-level takeaways related to programming:

Beware of over-programing the site.

It's important to remember that Owámniyomni - St. Anthony Falls doesn't have to do everything. And neither can it do everything: while the early design ideas are flexible and introduce many spaces that can be programmed, from open, hardscape, plaza areas, to riverfront environments, to more secluded green spaces, it's not large enough to accommodate the +/- 30 programs listed above. Programs like a skating rink, library, or bandshell could of course be scaled down, but only so much. In any case, it's important not to overcrowd the space. One reason not to overcrowd the space has to do with the fact that some programs would be significantly undermined by their proximity to others. Our proposed site plan strategy, which proposes arranging the programs along a gradient of intensity, with more intense / commercial programs towards the left (west) and more quiet / sacred programs towards the right (east), can help mitigate cacophony, but it can't prevent it entirely.

Consider at least one program from each of the categories from above.

Owámniyomni - St. Anthony Falls doesn't have to do everything, but neither should it only do one thing. Spaces and structures for ceremony are potentially at odds with, say, a bandshell or a graffiti wall, but if sited and designed well, such programs can live together. A simple strategy would be to Include at least one program from each of the categories from above.

Executive Summary

Restore nature as much as possible.

In conducting our card activity, the most popular cards were the ones that have to do with restoring nature. 35 people picked these cards, which included “landscape restoration,” (picked 15 times), “eagle habitat,” (picked 12 times), and “shade trees” (picked 8 times). In free responses (i.e., in response to the prompt “My great day at the Falls includes . . .”) and in conversations, the word “restore” was used 18 times and the word “natural” 11 times. Of all the free responses under the heading “landscape,” Native materials dominated. “Native plants” were mentioned four times, and “prairie” and “wildflowers” were each mentioned once. More broadly, the theme of “nature” dominated both the card selection and the free responses. Water-related activities including boating, fishing, and splashing / swimming were popular ones. Growing was among the most popular activities cited in the free responses. Camping and hiking were mentioned multiple times in the free responses as well. Interestingly, when participants referred to what we called “users” in their free responses, 37 percent of the time they were referring to non-human users like fish, pollinators, and butterflies. For these reasons, we recommend doing as much nature restoration as possible.

Of course, successfully integrating any of these programs into Owámniyomni - St. Anthony Falls will require strong partnerships. Partners will be critical to every aspect of program realization: partners will be required to ensure that the program is designed well; is culturally meaningful and appropriate; is technically feasible; is well-staffed and maintained; and can be adequately funded. Included in our “Considerations for Programs & Partnerships” chapter are suggestions for who we think could be a good partner for any given program. These suggestions were heavily influenced by the

expert interviews and focus groups we conducted, by conversations with *The Falls Initiative* Leadership Team, and by our own independent research.

Next Steps

This report presented recommendations for programming and partnership opportunities for the *The Falls Initiative*. These recommendations were informed by five tabling sessions at various locations around the Twin Cities, two on-site focus groups at Owámniyomni - St. Anthony Falls, three additional off-site focus groups, one boat tour, and four expert interviews. We talked to hundreds of individuals from the Twin Cities and beyond about what they’d like to see at Owámniyomni - St. Anthony Falls in the future, and ended up with a list of about 70 different programs that range widely in terms of scale, costs, and implementability.

While a lot has been done to identify implementable programs that are compatible with both the values of the Native Partnership Council and the existing early design ideas, much more needs to be done before these programs can be realized.

First, once the conveyance process is complete, these recommendations should be presented to and discussed with the new owners / stewards. Should the land be restored to the Dakota people, for example, further engagement should be done to determine if these programs are the right ones for them. While we completed a significant amount of outreach to create this report, we didn’t connect with as many Dakota as we would have liked to.

Second, the site design should be further developed before doing too much more work in the program and partnership arena. Any good site plan is the product of a feedback loop between physical, programmatic, and partnership considerations. The existing early design ideas are no exception: GGN and Interboro met often to ensure that our respective outputs were influencing each other. The next step, however, should be on the physical plan side: having a plan that takes our program recommendations into account and is subsequently brought into schematics and

design development would afford an opportunity to further test the spatial feasibility of the recommended programs.

Third, as the site design is developed and there is more certainty around the spatial feasibility of certain programs, conversations with partners should begin in earnest. As mentioned earlier, given the preliminary nature of our program recommendations, we didn’t think it appropriate to reach out to the partners we identified to begin conversations in earnest about potential collaborations. This would obviously need to happen, since just about all of the programs require strong partnerships for design, funding, operations, and maintenance.



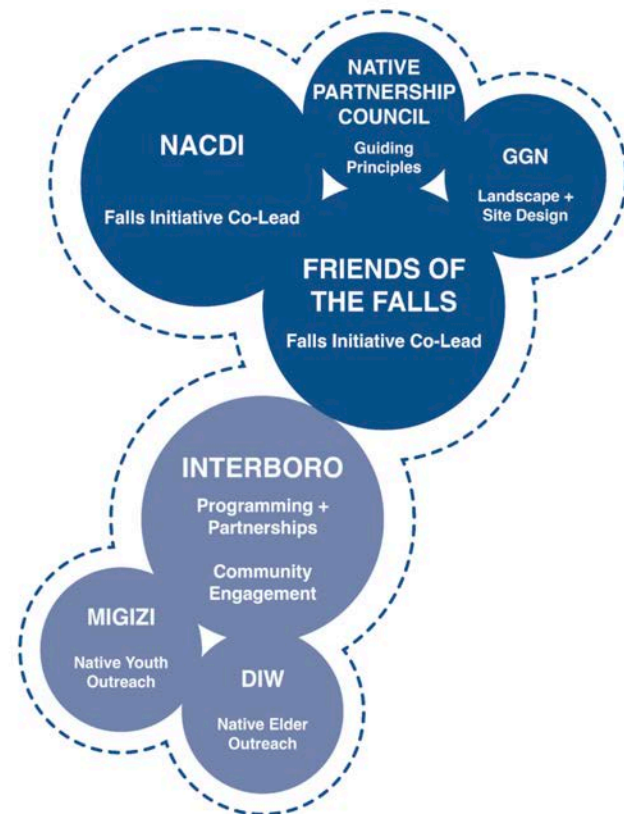
Overview

Team

Interboro Partners is an award-winning, multi-disciplinary design firm that offers inventive and inclusive planning, design, and community outreach. Our work is founded on good listening, keen observation, and productive community engagement. We use a participatory, place-specific approach to create consensus around complex projects ranging from buildings, parks, and open spaces to neighborhood, city, and regional plans. We work closely with clients and communities to creatively program, design, and realize beautiful, inclusive environments that are inviting to everyone. Interboro is based in Brooklyn, Detroit, and Boston, and we work nationally and internationally.

MIGIZI, led by Kelly Drummer, is a nonprofit that has nurtured the educational, social, economic, and cultural growth of American Indian youth since 1977. For *The Falls Initiative*, MIGIZI supported our youth engagement.

The Division of Indian Work, led by Louise Matson, has a nearly 70-year history of supporting and strengthening urban American Indian people through culturally-based education, traditional healing approaches, and leadership development. For this project, DIW helped us engage with elders.

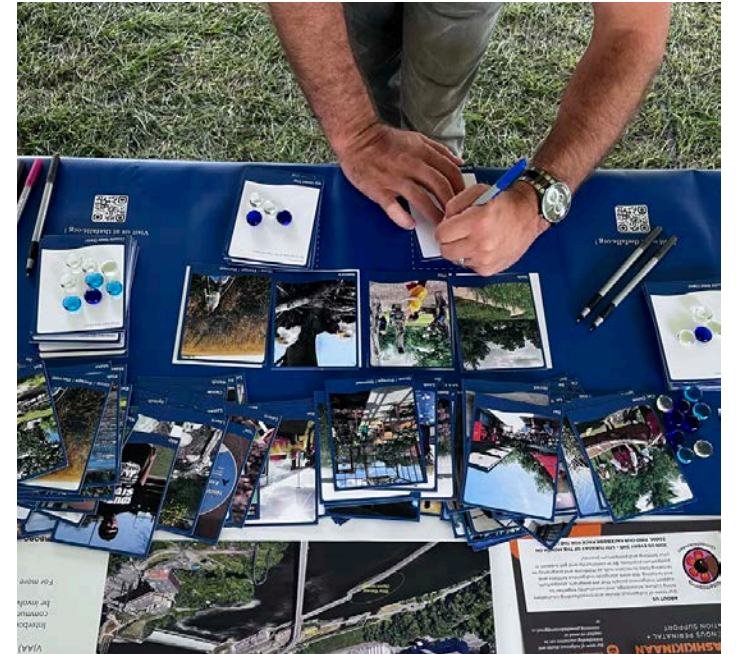


Project team relationships

Role

Identifying programming and partnerships: In the spring of 2022, Friends of the Falls put out a call for consultants to work closely with *The Falls Initiative* Leadership Team and the design team led by GGN to prepare a conceptual programming and partnership report and recommendations for *The Falls Initiative*. Interboro Partners answered the call and were brought on board in June, 2022. Specifically, our role was to:

- Work with the Leadership Team to understand the priorities of the Native Partnership Council
- Identify and engage other parties who are interested in participating in and contributing to *The Falls Initiative*
- Co-create goals, objectives, and recommendations for programming and partnership opportunities
- Explore opportunities for language preservation, environmental restoration, educational opportunities, food, sovereignty, Indigenous world views, creativity and art, tourism, recreation, gathering, rights of water, culture keeping, and more
- Coordinate programming recommendations with GGN's early design ideas for the site



Engagement table set-up



Engagement table at the St. Paul Public Schools Powwow

What Is Programming?

We adopted the definition of programming found in *"The Falls Initiative - Programming Discussion,"* a document that was shared with us as part of our on-boarding process:

"Programming" is a term of art in planning, design and real estate. It includes (1) identifying the specific uses and activities that will be included in a building, park, or place, (2) gaining an understanding of those uses' functional requirements, and (3) establishing the relationships and agreements necessary to bring those uses and activities to life. Programs can be fully outdoor, fully indoor, or some form of hybrid. Part of the exercise to align *The Falls Initiative* design and programming will be to determine what should happen here, and what kinds of space will best support those activities in the ongoing life of this place.

Building on Previous Initiatives

The Study builds on a tremendous amount of work that has already been done, including *"The Falls Initiative Community Engagement Plan,"* the goal of which is to "guide community engagement regarding the future of property at the Upper Lock." This Study builds on the findings of the three phases of engagement that were completed by the time we started this Study in June, 2022 (Coalition Building, Inform & Connect, and Grounding), but also a set of guiding policies that were adopted in *"The Falls Initiative Community Engagement Plan,"* and that we were happy to inherit. As with the Community Engagement Plan, our Study seeks to contribute to equitable engagement by expanding community engagement strategies and methods, and embraces a process acknowledging the Core Principles of Community Engagement from the International Association of Public Participation, adopted by the City of Minneapolis in 2007:

- Right to be involved
- Contribution will be thoughtfully considered

- Recognize the needs of all
- Seek out involvement
- Participants design participation
- Adequate information
- Known effect of participation

Moreover, we have embraced the Community Engagement Plan's Engagement Goals & Principles:

- Prioritize Native voices and experience
- Uphold the principle of public access
- Cultivate a holistic understanding of the Central Riverfront and the Mississippi River
- Connect people to the river
- Demonstrate responsiveness to the direction and values of the Native Partnership Council and other stakeholders
- Cultivate opportunities for truth telling and healing

Finally, we have prioritized the Community Engagement Plan's "key audience:"

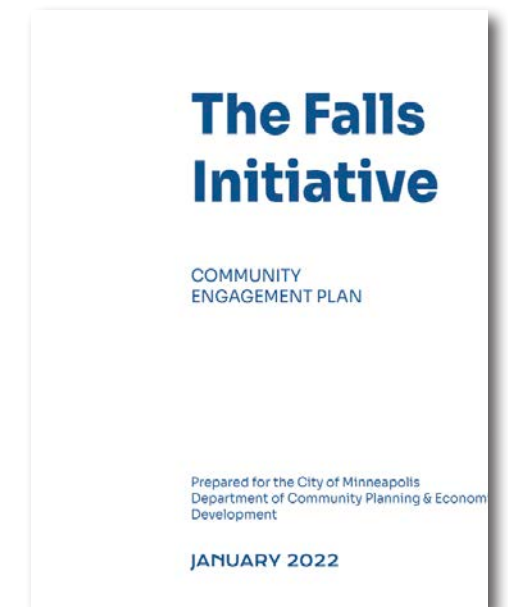
- The diverse Indigenous community, including sovereign Tribal nations, urban Indians and those in exile, and those held up by the community as important voices for the future
- Community and riverfront stakeholders, including recreation interests, neighborhood interests, business and tourism interests, river and environmental interests, education interests, and historic resources interests
- The greater BIPOC community and those engaged in the work of truth and reconciliation, recognizing the importance of acknowledging their shared experience of racism

Another previous report is the Early Design Ideas led by GGN, this document was in-progress when we started work on this Study in June, 2022. These Early Design Ideas were critical to our work in two ways. First, we adopted the Native Partnership Council's (NPC) major priorities: "Restoring a Story Disrupted" refers to the fact that "the future of the Falls must

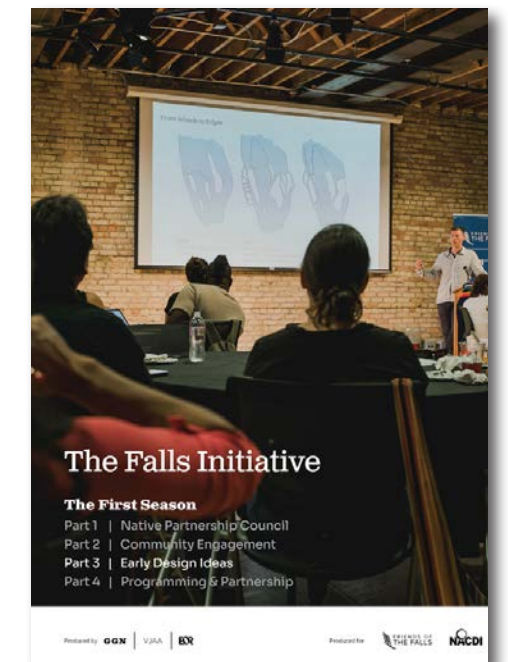
engage the truth of all that happened in this place and support a process of building relationships among all that colonization disrupted." "A Powerful Place" invites us to "look to the deeper spiritual power of the Falls and truth of this place to guide the future and all who connect here." "Mitakuye Owas'in" (Dakota for "all my relations") asks us to take "the focus away from human activity as the center of the story and [look] to the land, water, and other relatives to shape what is best for the place." Finally, "Mní Wi óni" (Dakota for "water is life") reminds us that "the river is a spirit that connects and supports all life," and that we should "[shift] the focus away from a solely human experience or benefit of the place to the broader power of the place."

Second, because GGN was exploring programs and partners through a site design lens with the NPC at the same time we met often with the GGN team in order to create a feedback loop. This meant sharing our insights with the GGN team as they became available, but also evaluating some of GGN's initial reflections on NPC Key Themes. However, because early design ideas were completed before this Study, we have included additional insights about programming that ideally would be incorporated into the next design phase.

One more document that was influential was *"The Falls Initiative - Programming Discussion,"* a document shared with us by the project director at Studio Civic | Duval as an on-boarding memo to ensure that our team understood the specific programming themes and priorities and that had already been defined by the Native Partnership Council in the months preceding our Study. These included: Water is Life, Ceremony, Knowledge-Sharing, Arts & Culture, and Indigenous Food Systems, and listed programs and partners that had been discussed in prior engagement phases.

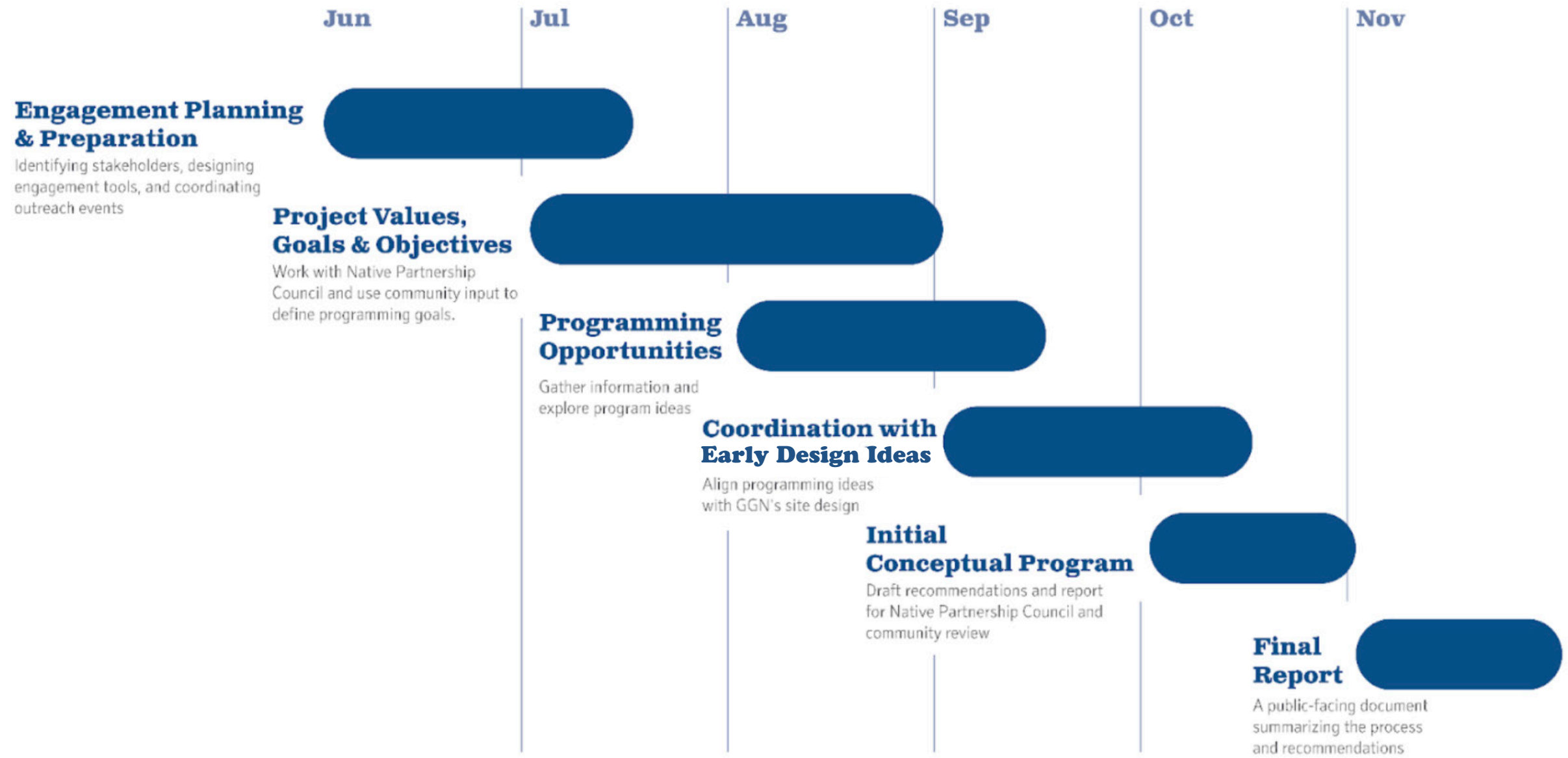


The Falls Initiative, Community Engagement Plan



The Falls Initiative, Early Design Ideas

Engagement Process



Summary of Events

In total, we conducted two events on the river near the site of Owámniyomni - St. Anthony Falls, three off-site focus groups, three intercept sessions, and six interviews.

Events on the River

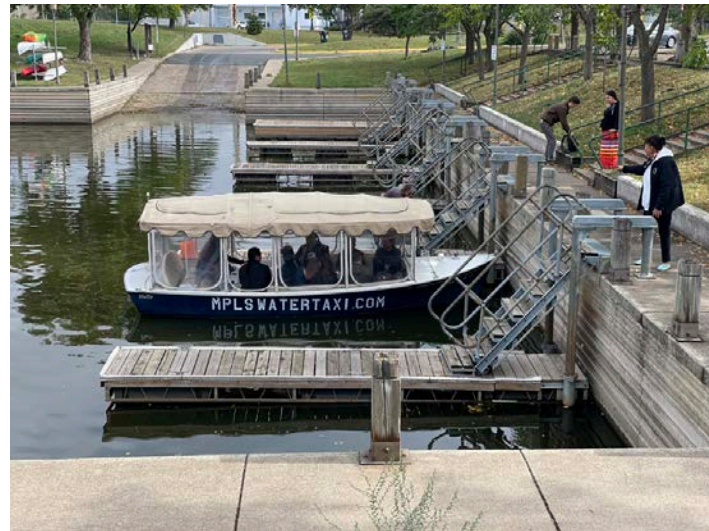
We held several events on the river near the site of Owámniyomni - St. Anthony Falls. Our hope was that by bringing people to Owámniyomni, people would have ideas for programs that they otherwise might not have. As such we conducted two on-site events: a photography activity with youths from MIGIZI on 8/10/22, and a Boat tour with elders from DIW on 9/24/22.

On Wednesday, 8/10/22 we brought 10 students from MIGIZI's Culture Leadership Academic Well-Being (CLAW) program to Owámniyomni. Many had never been to the site. While there, we gave the students Polaroid cameras and asked them to take pictures of things that in one way or another spoke to them.

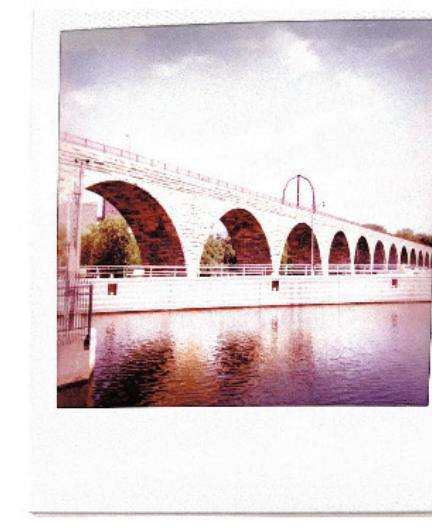
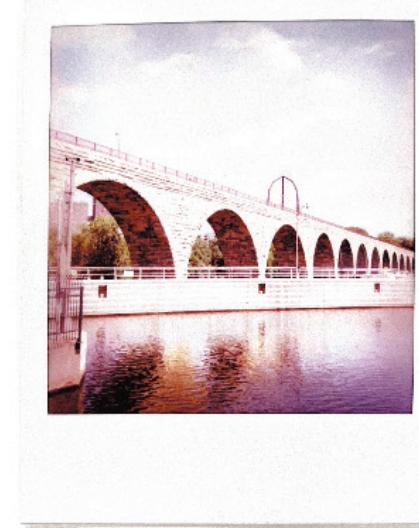
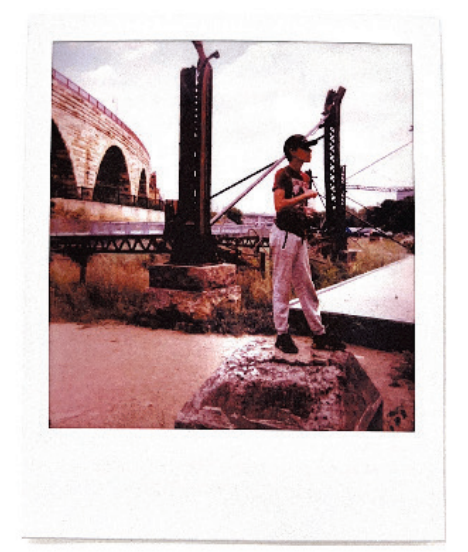
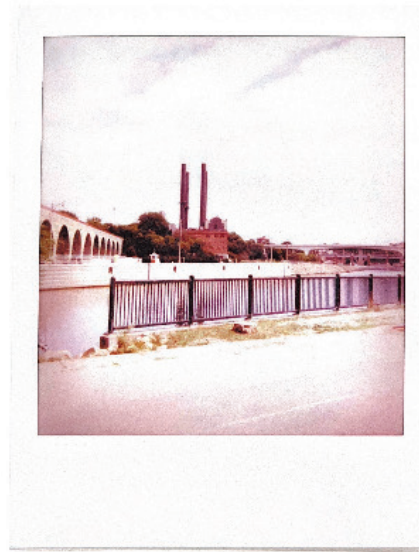
On Saturday, 9/24/22, we organized a boat tour for a group of elders. Working with Carrie Aspinwall and others on the client team, we reached out to a group from Leech Lake Urban Elders, Little Earth, the Bii Di Gain Dash Anwebi senior community, and other places. This was the second on site event we had. As with the previous on site event, our hope was that by bringing people to Owámniyomni, people would have ideas for programs that they otherwise might not have. After a Pow Wow Grounds-catered breakfast and a prayer led by Fred Desjarlait, about ten people boarded Captain Corey's boat of Minneapolis Water Taxi at the Boom Island marina.



LaMoine LaPointe shares opinions about programs

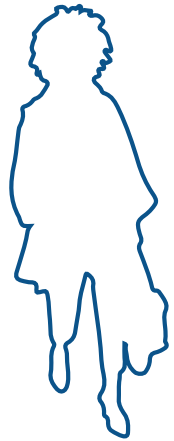


Elders about to explore the Falls on via Water Taxi

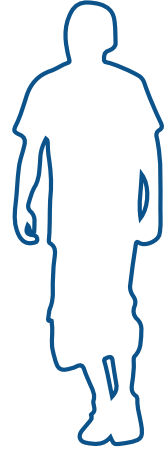


Owámniyomni captured by MIGIZI youth.

"There is wild rice on this river. I know because my family has harvested rice on this river for generations."



"The Anishinaabe would come and we'd trade, whether it was medicine, food, or knowledge. That's how we existed: we always shared. This area was always rich in that trade-that friendship."



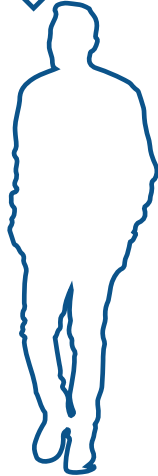
"Gichi-ziibi, the Mississippi, the big river, is one of the veins of Mother Earth. When it's dirty, when it clouds up, when these dams are here, it can't filter the blood system of Mother Earth."



"Imagine canoes out here as part of the lifeways of the people. Right now, all you see is the memory of the industrialization of the falls."



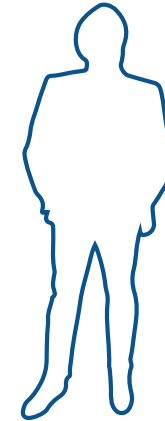
"This used to be an area we called Gakaabikaang, The Place of the Fall. It was a gathering point. All our tribes used it as a hub for trade, for medicine, for games-it was a place of life."



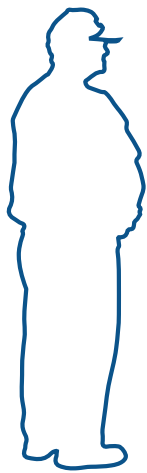
"That trade of knowledge and camping and sharing medicines at different times of the year. . . I'm sure it was a lively hub for all tribes, because This river was our freeway."



"The river is alive. if they hadn't encased it in concrete, it might be a hundred or two hundred feet further this way. It used to be at Bdote. If you set the river free, it would do its own thing."



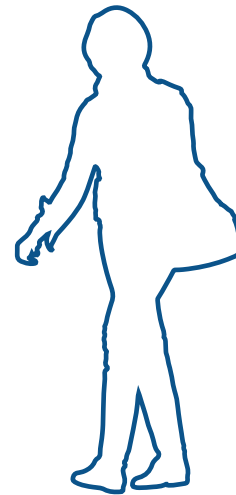
"Part of the design process is to think about: what can you see here that recalls the Dakota presence and the different activities and life that existed before [industrialization]?"



"The source of water is power, especially by the falls, so there has to be a lot of ceremonial life."



"There are discussions about what used to happen. But what's going to happen today and tomorrow? Indigenous culture isn't static. How can we bring back activity here?"



"The history goes beyond anything I know. It's a powerful thing: it's the lifeblood, it's the freeway, it's the gathering place."



What we heard from Elders aboard Captain Corey's Boat

Off-site Focus Groups:

Focus groups allowed us to have small-group discussions with people in the community who we thought would have important insights about programs and partners. In most of these Focus Groups we ran the card activity (see "Card Activity" section). However the setting of the Focus Groups allowed us to have lengthy, more in-depth conversations with the participants. We conducted a Focus Group with the audience from Community Conversation 5 on 6/28/22, with youths from MIGIZI on 8/10/22 with elders from DIW 8/11/22.

On Tuesday, June 28th, Interboro and DIW participated in the Native Partnership Council's Community Conversation 5. Following a presentation by GGN on the design progress, we led a focus group about programs and partners. Twelve people participated in the discussion. We asked the following questions: How would you spend a perfect day at Owamniyomi St. Anthony Falls)? What would you do? Where would you go? With whom? And, can you do these things now, or would something at the Falls need to change to make it possible?

Many participants stated a desire for the Falls to be a quiet place: a refuge from the hustle and bustle of the big city. As one participant put it, "I'd like to go there and not know I'm in the city." The adjective "peaceful" was used more than once. Correspondingly, many of the programs that were recommended had to do with nature and habitat restoration. One participant asked "what did it look like before?" Another participant said that it should be "heavily wooded," adding that it should be "the opposite of Starbucks" (that is, a place free of commerce). The same participant wondered if it could be a place to camp. Another participant said that it should be a place for "peace and connection," and wondered if we should include an observation deck to take in views of the water. Other programs that were mentioned included bike trails, canoe / kayak launches, and housing for homeless people.

On Thursday, 8/11, 8 elders from Division of Indian Work joined us to share their ideas about the future of Owamniyomi. Following a breakfast catered by Pow Wow Grounds and a prayer led by Fred Desjarlait, we gave an overview of the site and the project, and invited participants to complete our card activity. The conversation focused on ceremony. One respondent identified a worship center as an important program. Another remarked that "We need a building for ceremonies." More so than in other sessions, participants expressed concerns about accessibility and comfort. One participant mentioned that the worship center should be a "building with heat and A/C for ceremonies, funerals, memorials, and weddings." Another mentioned that the site should have ample parking and security.



MIGIZI youths curate their perfect day at the Falls



The Focus Group was also an opportunity to reflect on the pictures from the earlier visit to the Falls

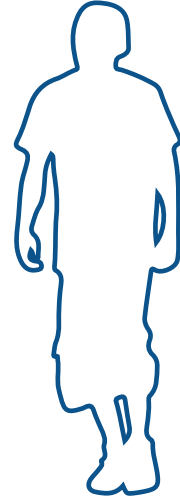
"Ceremony areas are limited in our urban area. The histories of all indigenous peoples are told in our ceremonies"



"We need a memorial to show why this is important. Visitors can walk and learn the importance + the history."



"[We need] a worship center - a "building with heat and A/C for ceremonies, funerals, memorials, and weddings."



"This specific site has traditional historic value for all tribes locally especially the Dakota. This is an important issue for me because our traditional lifeway is crucial to our identity."



What we heard from Elders from DiW



Elders from DiW curate their perfect day at the Falls



A sample response

Intercept Events

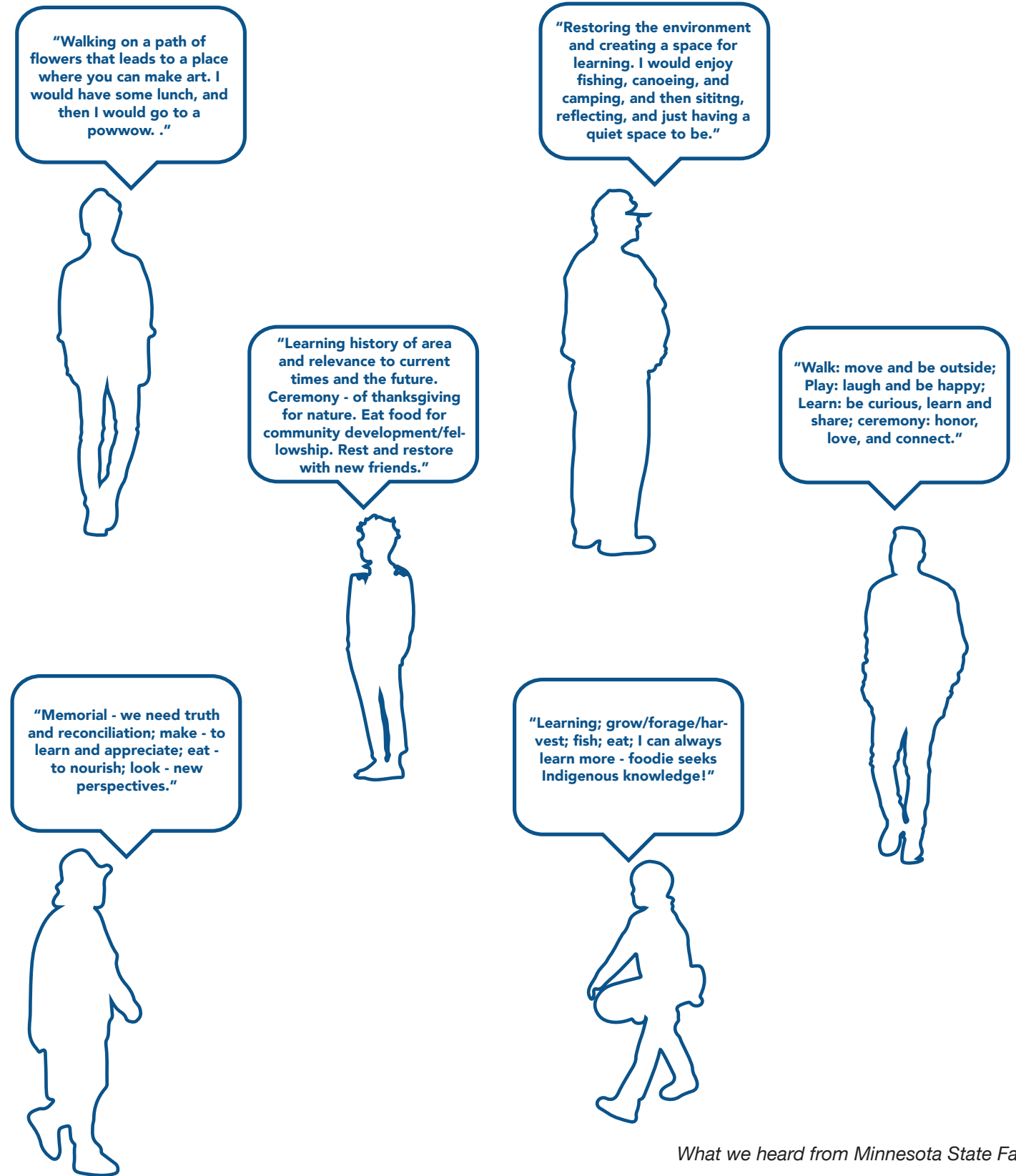
Intercept events afforded us the opportunity to engage with many people in a short period of time. For each intercept event, we set up our card activity on a table and invited people to talk to us about Owámmiyomni. We did intercept activities at the MN State Fair on 8/27/22, at the St. Paul Public Schools Powwow on 9/23/22, and at the Minneapolis Public Schools Powwow Tabling on 9/24/22.

On 8/27/22 we set up our card activity on a table at the Minnesota State Fair with NATIFS (North American Traditional Indigenous Food Systems) and DIW. "Learning" was a major theme here: of the 18 responses we got, nine identified learning as something they would like to do at the site. As one respondent put it, "[I'd like] to learn and look and listen, rather than do something." Another wished to "[Learn] the history of area and its relevance to current times and the future." Another identified a memorial as an important program, noting that "we need truth and reconciliation - to learn and appreciate."

Interestingly, this event attracted fewer individuals who identified as American Indian than others (of the 15 people who listed their race, only three identified themselves as American Indian.



Minnesota State Fair patrons visit the engagement station



What we heard from Minnesota State Fair

On 9/23/22 we set up our card activity on a table at the St. Paul Public Schools Powwow, which took place at the Hidden River Middle School. We set up a table in the gymnasium next to MIGIZI's table. During the three hours we were there, we had many meaningful conversations with the people who stopped by our table.

The following day we set up our card activity again at the North High School Field, the site of the Minneapolis Public Schools Powwow at a table in the gymnasium next to MIGIZI's. During the three hours we were there we had many constructive and rewarding conversations with the people who stopped by to talk.

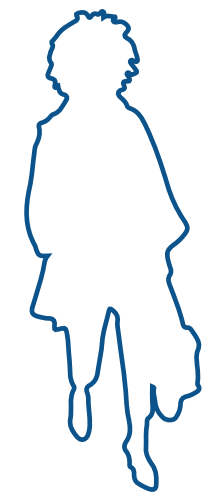


Visitors to our table at the St. Paul Public Schools Powwow

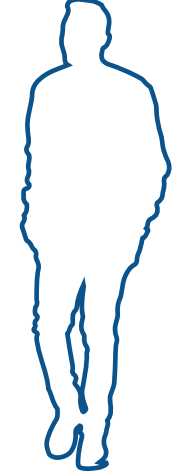


Our table at the Minneapolis Public Schools Powwow

"A sense of community, learning, historic, future, restoration. Walk, meditation, learn, classes, field trips, play. What Minnesotans are all about."



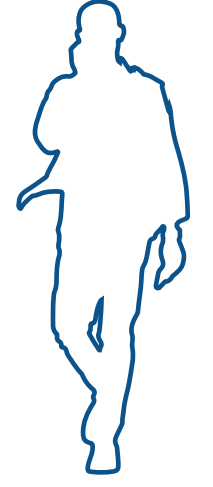
"Observing nature in its natural state; brining children to learn; recreate in a respectful way that is compatible with the environment."



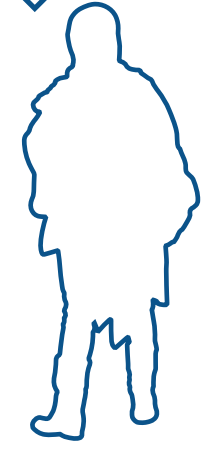
"Restoring the land to health then doing responsible watershed management, grow pollinators and food; a splash pad would be great as long as the water is clean."



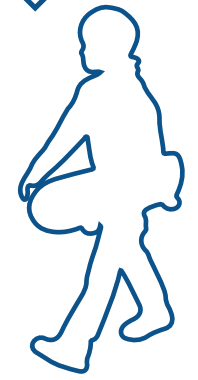
"Walking and seeing restored land: plants, eagles, food, and mediens. Regular social gatherings: dancing, singing, and hand-drumming."



"Learn the plants: their uses, history of them, beliefs about nature, etc. Restore and remember. Honor the land's memory and mix it with the new. Rap mixes modern and traditional culture."



"Grow: honor earth/preserve wildlife; Remember: honor generation and the original people; camp: save land for homeless family; play: give back to the community."



What we heard from the Public School Powwows

Interviews:

We did two types of interviews. For our first round of interviews, we wanted to ask general questions about programs and partners. We conducted an interview with Angela Two Stars on 8/11/22, and an interview with Ken Danielson on 8/12/22. For our second round of interviews—which took place after we had identified a series of preliminary programs—was to hone in on these specific programs. Our goal was to use these interviews to test their feasibility and identify possible partners. For each program we identified people in the community who had expertise and experience with these programs. We asked questions like:

Is program “x” feasible?

If so, what do we need to consider? What kinds of space are needed? What kind of infrastructure?

Who else might we talk to about this? Who might be a good partner?

We conducted interviews with: Andrea Carlson, Angela Two Stars, Charli Fool Bear, Hope Flanagan, and Ken Danielson.

Andrea Carlson:

Andrea Carlson is a visual artist of Ojibwe descent from Minnesota currently living in Chicago IL. By way of her own research, Carlson’s work confronts questions of narrative representation, possession, and decolonization. Her work has been acquired by institutions such as the Minneapolis Institute of Art, The National Gallery of Canada, The British Museum, and the Walker Art Center.

In our conversation with Andrea Carlson, we spoke about the variety of ways artistic intervention can be used to expand the historical understanding of the site. Drawing from her unique expertise of the site from her experience researching and realizing a video installation entitled “The Uncompromising Hand” cast on the walls of the St. Anthony Falls Lock in 2017, we heard from Andrea about her thoughts on strategies

for undoing the existing settler-colonial infrastructural imposition built on Owámniyomni. We also heard about the significance of this project in the broader context of Land-back movements across the country and the symbolic weight of transitioning interpretation of the site in such a way that Native voices are centered. Significantly, rather than proposing the installation of monumental, permanent work, Andrea advocated for the curatorial approach of temporary

Angela Two Stars:

Angela Two Stars is a public artist, curator, and director of All My Relations Arts, a project of the Native American Community Development Institute in Minneapolis, MN. She is an enrolled member of the Sisseton Wahpeton Oyate. Her work centers the native language of her tribe in order to increase awareness for its Angela’s work was selected as the finalist for the Walker Art Center’s Indigenous Public Art Commission which was installed in the Minneapolis Sculpture Garden. Angela is a board member of the Friends of the Falls.

In our conversation with Angela Two Stars, we spoke about the power of language learning and artistic production as ways of reconnecting the relationship between Native peoples and the river. It was noted that the cultural practice of learning language or making art on the site of the Falls performs the embodied preservation of traditional knowledge. Emphasizing the importance of listening to Dakota people with great openness and sensitivity, Angela encouraged the conversation with elders in order to center a Native led perspective in envisioning what the Falls could become.

Hope Flanagan:

Hope Flanagan is a leader from the organization Dream of Wild Health, a Minneapolis based Indigenous food organization which operates a thirty acre farm in Hugo MN which runs educational programming for Native American youth.

In our conversation with Hope, Hope emphasized the radical importance of centering the needs of plant and animal communities in shaping the future of the site. Taking the changing climate as inevitable reality, Hope advised that the preservation of Native species and the selection of new plantings should be chosen with high sensitivity given to the changes for long lasting survival.

Ken Danielson:

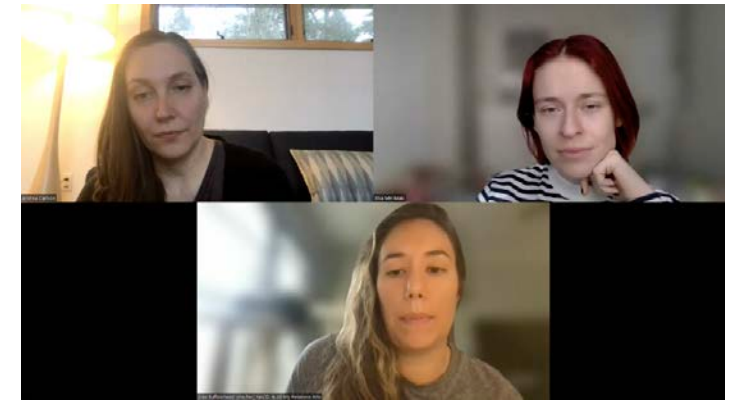
Ken Danielson, an Ojibwe elder, pipe carrier, and language teacher.

In our conversation with we spoke about the potential of the Fall’s site to be used for ceremonies. Emphasizing the communal significance of having such a place as the Falls for ceremonial gatherings throughout the year, Ken outlined various spatial requirements for the site to be used in this way. Ken also spoke to the potential of having language classes taught outside on the site as a way to better connect students to the embodied components of Ojibwe language rooted in the land itself.

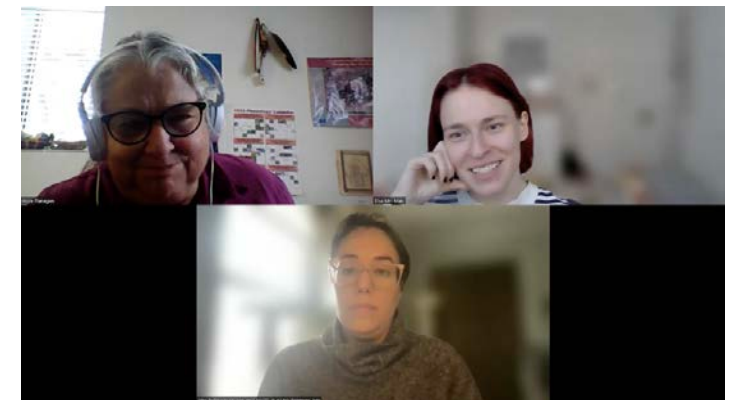
Charli Fool Bear:

Charli Fool Bear is a Yanktonai Dakota playwright, actor, and now Artistic Producer from the Standing Rock Indian Reservation in North Dakota. Charli is the Artistic Producer of New Native Theater, a theater company based in The Twin Cities which produces, commissions, and stages Native American stories in a range of community based theatrical programming.

In our conversation with Charli Fool Bear we heard about the various obstacles NNT faces in operating a company with no permanent performance space. We also heard from Charli the significance of performing near the river as a site with such cultural importance and the promising opportunities for gathering artistic community there.



Andrea Carlson, Elsa MH Maki, Alex Buffalohead



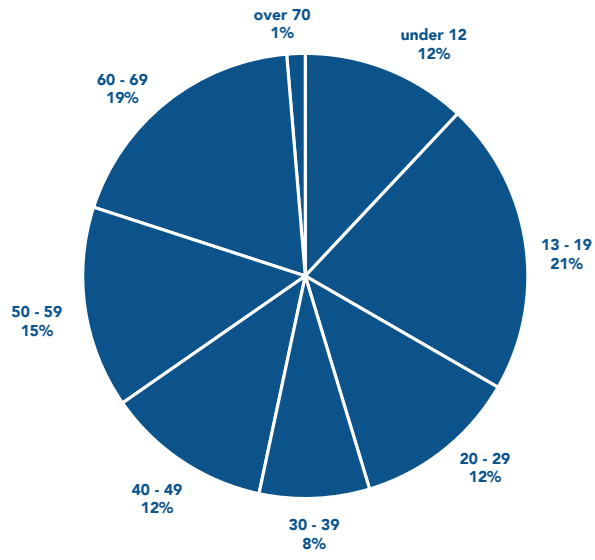
Hope Flanagan, Elsa MH Maki, Alex Buffalohead



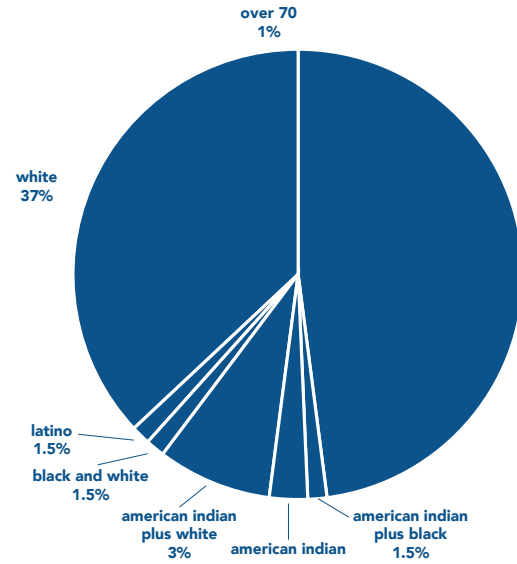
Charli Fool Bear, Elsa MH Maki

Engagement By the Numbers

Age of Respondents



Race of Respondents



85 completed card activities

5 intercept sessions

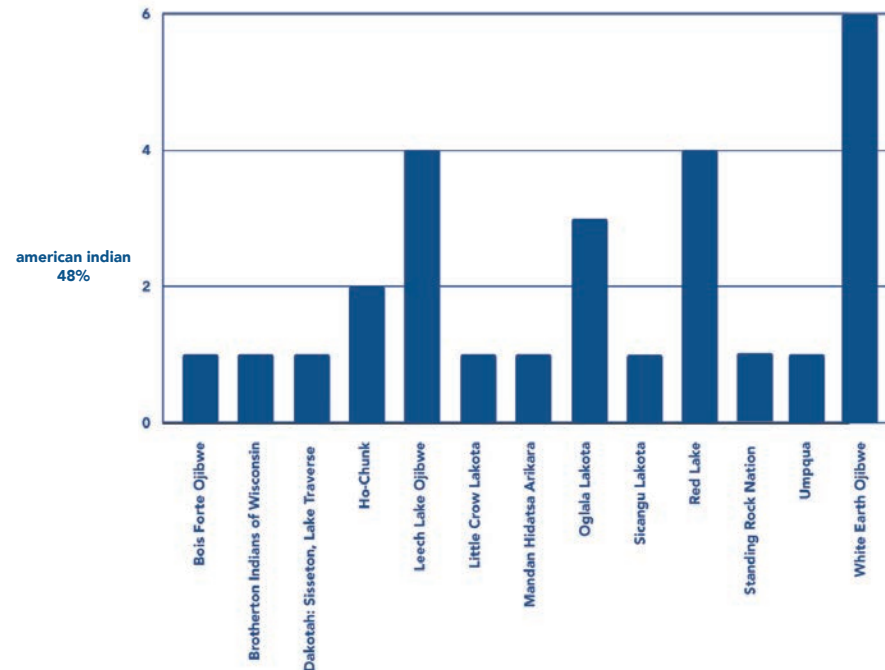
2 on-site focus groups

1 boat tour

3 focus groups

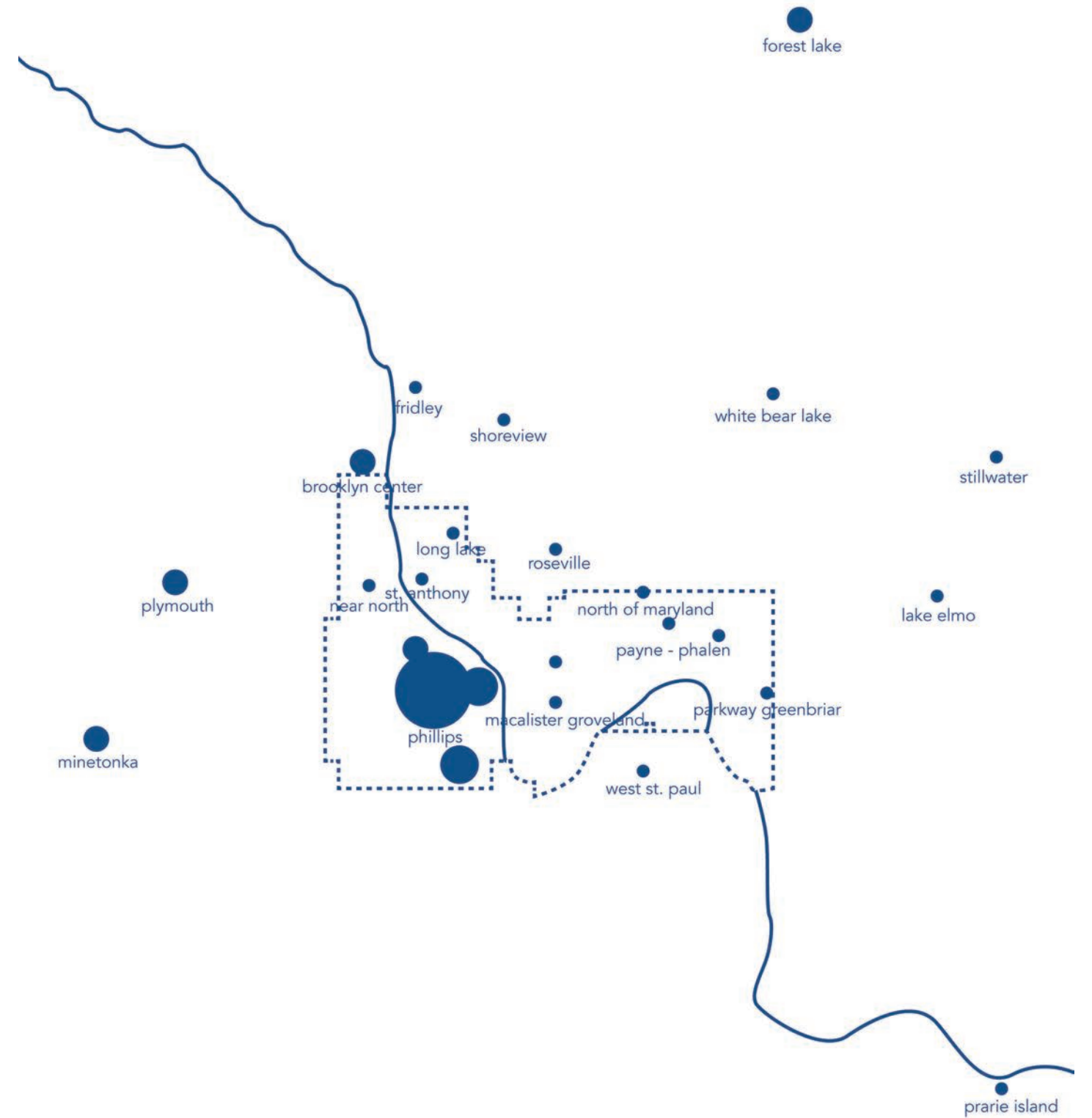
4 interviews

Tribal Affiliation



For our outreach efforts, we centered tribal communities. For future engagement efforts, more should be done to engage Dakota communities in particular.

Engagement by the Numbers



Geographic distribution of participating individuals



Section 2 - Card Activity

Card Activity

Our primary engagement activity took the form of a card game, the purpose of which was to discern what kinds of programs participants would like to see at the Falls.

How does it work? Participants were asked to select from a few dozen cards--each highlighting a unique program--and curate a "perfect day at the falls" by placing their top four programs / cards on a place mat. Participants were then asked to describe their day by filling out a blank card with the prompt "My great day at the Falls includes . . ." Blank cards gave participants the option to nominate their own programs. These programs were subsequently added to the deck and used for future events. What are the cards? Programs were selected in different ways. Some programs were suggested in earlier community engagement efforts. Others came from our own knowledge of successful precedents. Still others came from interviews we conducted with community leaders, focus groups we conducted with youths and elders, and early rounds of the card activity.

What was on the cards? Printed on the front of each card was an activity that spoke to the program (for example, "harvest" for the wild rice program, "watch" for the amphitheater program, "camp" for the campground program, and so on), and a precedent image. Printed on the back of each card was the program, a description of the program, a sentence or two about the precedent shown, and a tag indicating which of the five program priorities the program represents.

1. Look through the deck



2. Choose favorite activities



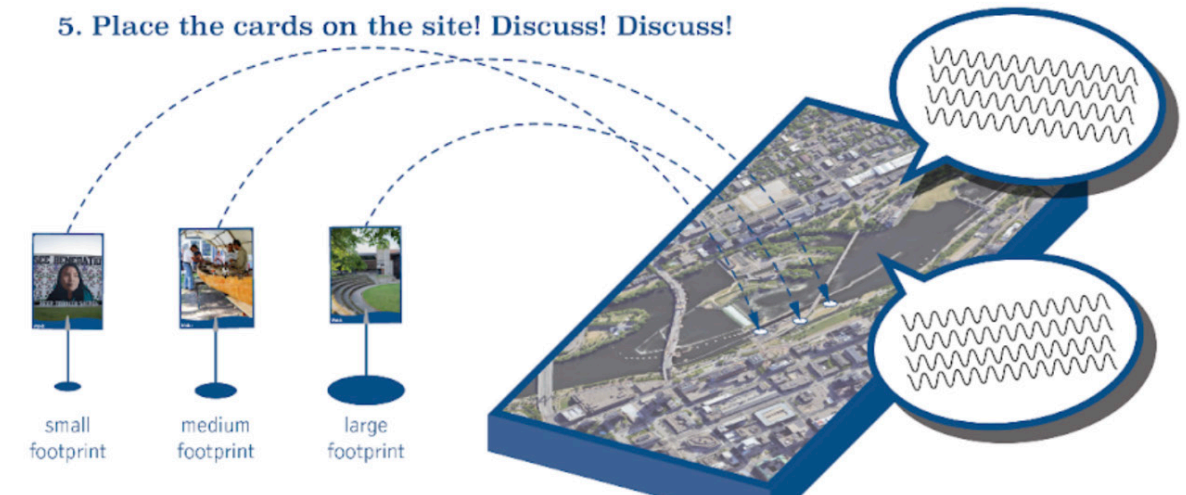
3. Arrange cards to tell a story



4. Discuss the story!



5. Place the cards on the site! Discuss! Discuss!



The process of the card activity.



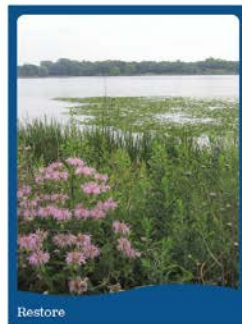
<p>Mural</p> <p>Murals turn blank walls into canvases. Murals don't cost much, but can make a big statement. They are great ways to connect artists and communities, and build local pride. Many murals have cultural or political messages, but not always.</p> <p>The mural on this card is located at the Minneapolis American Indian Center (MAIC) on Franklin Avenue. It is a collaboration between Native youth and professional mural artists.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Amphitheater</p> <p>An amphitheater is an open-air venue for concerts, performances, and other events. Amphitheaters usually have a central stage area surrounded by rows of raised seating. Amphitheaters can be huge like stadiums, or smaller, like the one shown on this card. Even small amphitheaters need a big open area.</p> <p>The amphitheater on this card is located at the Minneapolis American Indian Center (MAIC) on Franklin Avenue.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Scooters</p> <p>Electric scooters are a popular new way to get around our city. Have you seen them in action? Where can people ride scooters safely? Do you ever worry about how people are using them, and can you see a way to make this better? Where should scooters be stored? Are they easy to find?</p> <p>Electric scooters are a popular new way to get around our city. Have you seen them in action? Where can people ride scooters safely? Do you ever worry about how people are using them, and can you see a way to make this better? Where should scooters be stored? Are they easy to find?</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Bike Trail</p> <p>Not everyone likes riding their bike on the streets—bike trails can be a much safer and more pleasant experience, whether you have somewhere to go, or are just riding around for fun.</p> <p>Bike trails can also make waterfront areas more accessible to lots of people: wheelchair- or walker-users, families with strollers, and others can all benefit from these trails.</p> <p>This card shows a bike trail along the banks of Bde Maka Ska.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Canoe Launch</p> <p>Canoe and kayak launches make it easier for people to get in and out of the water safely. A shallow launch, a simple ramp, or a specially-designed dock can all do the trick. On a river with a current, make sure to have places both upstream and downstream.</p> <p>This card shows the docks at Boom Island, in the Mississippi River just above the Falls.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Canoe School</p> <p>First time in a canoe? Can't remember how to do a stroke? Maybe it's time to join a canoe school!</p> <p>A canoe school needs a place onshore for a group to gather. It also needs room to store canoes, paddles, and life jackets. And, there should be easy access to calm, protected waters where canoes can practice!</p> <p>This card shows the canoe school at Powderlens Park in South Minneapolis.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Playground</p> <p>This idea was suggested by a member of MIGIZI's summer youth program!</p> <p>Playgrounds are family-friendly and are a great place for kids to safely blow off some steam. They can come in all shapes, sizes, and styles.</p> <p>This card shows the playground at Powderlens Park in South Minneapolis.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Graffiti Wall</p> <p>This idea was suggested by a member of MIGIZI's summer youth program!</p> <p>This card shows a graffiti wall from the RedCan Youth Project, a Lakota arts event on the Cheyenne River Reservation, created by the Cheyenne River Youth Project.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Genocide Memorial</p> <p>In our community conversation series, members of the Falls Initiative's Native Partnership Council shared an idea about "healing parallel streams" by observing the St Anthony Falls Lock & Dam infrastructure alongside the site of Spirit Island and new healing components of our site. What kind of recognition could you picture here?</p> <p>This card shows the Cheyenne Brookland Monument built by the Northern Cheyenne Tribe in Northeast Nebraska.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Rap</p> <p>This idea was suggested by a member of MIGIZI's summer youth program!</p> <p>This card shows Tall Paul, an Anishinaabe and Ojibwa rapper born and raised in Minneapolis. He is standing in the outdoor amphitheater at the Minneapolis American Indian Center on Franklin Ave.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Fire Pit</p> <p>Fire pits are designated, safe places to light a fire outside.</p> <p>They can be places for gathering, cooking, ceremony, or simply to get warm.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Eagle Habitat</p> <p>According to the Minnesota DNR, Minnesota and Wisconsin are home to the largest population of nesting bald eagles in the U.S. outside of Alaska!</p> <p>Eagle numbers are growing, even in the cities—there are an estimated 30 nests in the metro area. But eagles are sensitive and their waterfront habitats need to be further protected and restored!</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>
<p>Building Canoes</p> <p>Birch bark canoes and other boat designs are an important part of Minnesota's Native American heritage. Canoes can be 15 feet long or more, and multiple people can work together to build one. To build a canoe, you'll need plenty of space to work, plus an area to store tools and materials, and maybe even a temporary structure to shelter everything (and everyone!) from the elements.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Harvesting Wild Rice</p> <p>Wild rice grows in shallow water in small lakes and slow-flowing streams. Wild rice is an important part of Ojibwe, Dakota, and other Native American cultures. The Ojibwe name for wild rice is manoomin. In Dakota, it is called pika.</p> <p>Wild rice is traditionally harvested by paddling a canoe up to the rice plants and knocking the grains into the canoe. Drying, "sanding" the rice, and storing it all require some room onshore.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Birchbark Canoe</p> <p>Using canoes to navigate the waters of this site can help community members build confidence in their canoe skills and rebuild a relationship with the water.</p> <p>If there were traditional boats on this site, would you bring your family to use them? Would it be your first time in a birchbark canoe? Is this an experience you would want to share with other communities in the city?</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Campground</p> <p>Seasonal ceremonies and visits can often include sleeping on the land. Because this site is in the city, not out in the bush, could you imagine camping here?</p> <p>Would this be a way to engage in healing on the site? Who would benefit from a campground? Could you picture permanent structures here, or a clearing for tents, learning to put up a tipi, or something else?</p> <p>This card shows Crow Fair in Montana.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Sweat Lodge Changing Room</p> <p>What kinds of structures would be needed to support ceremonial activities in an urban context?</p> <p>This card depicts a contemporary sweat lodge changing room in Wisconsin, designed by architect Chris Cornelius.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Sweat Lodge</p> <p>Would this site be a good place to hold ceremony? Would the presence of a sweat lodge or similar contribute to truth, healing, and reconciliation here?</p> <p>Would you want to use here? How can you imagine participating?</p> <p>This card shows the sweat lodge at Phoebe Field Park, located at Franklin and Chicago in the Phillips neighborhood.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Basketball Court</p> <p>This idea was suggested by a member of MIGIZI's summer youth program!</p> <p>Basketball courts are a park staple, and are popular hangout and workout spots—especially for teens and young adults.</p> <p>This card shows the basketball court at Phoebe Field Park, located at Franklin and Chicago in the Phillips neighborhood.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Nature Playscape</p> <p>A "nature playscape" is a specially-designed play area that uses all natural materials instead of metal, plastic, or rubber. Instead of swings, slides, and monkeybars, think balancing logs, boulder scrambles, and tree climbing.</p> <p>Nature playscapes can also emphasize more open space for plants and nature-based learning about plants, insects, and the natural environment.</p> <p>This card shows part of a nature playscape in Forest Park in St. Louis, MO.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Shade Tree</p> <p>Trees offer us many gifts—one of them is shade from the summer sun!</p> <p>What kinds of plant relatives would you hope to visit here? Would shade make the site more private for certain activities? What balance of sunny and shady areas can you imagine here?</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Projection Art</p> <p>Can the giant concrete walls of the lock be used as giant canvases for works of art? Yes, and it's been done before!</p> <p>How can you imagine repurposing the lock structure?</p> <p>This card shows an image of "The Unconquering Hand", an artwork by Andrea Carlson that was projected onto the surface of the lock during the Burninate the Lock event in 2017.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Swimming</p> <p>Go jump in a lake! Or river!</p> <p>If water restoration took place on this site, can you imagine swimming in the slowest part of the Mississippi River? Would this be a good place to learn?</p> <p>This card shows swimmers (human and duck!) enjoying Lake Nokomis at the 50th Street Beach.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Skate Park</p> <p>This idea was suggested by a member of MIGIZI's summer youth program!</p> <p>This card shows a picture of Eliot Skate Plaza, located on the edge of Downtown Minneapolis (and just a few blocks south of the Falls).</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>
<p>Seasonal Restaurant</p> <p>Seasonal restaurants can expand dining options in parks and public places when visitor traffic is at its peak. What are you imagining for food can you imagine for this site? What kind of food would you hope to find here?</p> <p>This card shows Sandcastle, a warm-weather restaurant at Lake Nokomis.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Dance Circle</p> <p>Gatherings and dancing can create a big open circle. What kinds of activities can you imagine in this type of area? Would having this space help local organizations and tribal communities gather in the city? Would you want to see local powwows, dance education, or contests held here?</p> <p>This card shows the Shakopee Moundwakanon Sioux Community (SMSC) Moundwakanon.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Tool Library</p> <p>Tool libraries are places where people can get access to tools (and learn how to safely use them) in order to work on their own DIY projects.</p> <p>This card shows one of the workshops run by the Minnesota Tool Library.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Bike Rental</p> <p>This idea was suggested by a member of MIGIZI's summer youth program!</p> <p>Nice bike rental stations allow people across the Twin Cities to borrow a bike, ride where they need to go, and drop it off near their destination.</p> <p>This card shows Mashikiiki Gitigan (medicine garden) created by the 24th Street Urban Farm Coalition in the Phillips neighborhood of Minneapolis.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Garden Bed</p> <p>Gardening beds can facilitate growing activities on the site while the physical space is changing—for example, during seasonal changes, during construction, or while long-term soil restoration efforts are happening. What plant relatives would you want to see growing here?</p> <p>This card shows Mashikiiki Gitigan (medicine garden) created by the 24th Street Urban Farm Coalition in the Phillips neighborhood of Minneapolis.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Grilling Station</p> <p>This idea was suggested by a member of MIGIZI's summer youth program!</p> <p>What relationships to food can you imagine for this site? What kind of food would you hope to find here?</p> <p>This card shows a public grilling station and picnic area in a park.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Seasonal Art Gallery</p> <p>Seasonal galleries allow direct, often playful contact between artwork and visitors. They give new artists opportunities to be seen and tend to be more flexible than more permanent institutions. They can also limit the types of artwork and support available due to weather, etc. Can you imagine an outdoor gallery here?</p> <p>This card shows the artist-created mini golf course hosted by the Walker Art Center each summer.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Permanent Art Gallery</p> <p>Permanent galleries can anchor artistic presence in a site. Can you picture a permanent gallery space here? What would it look like? Whose work would you want to see here?</p> <p>This card shows All My Relations Gallery, an art gallery on Franklin Avenue that features contemporary Native American art.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Smartphone Apps / AR</p> <p>QR codes, apps, and augmented reality (AR) use smartphones to quickly access information on the go. This technology could be used for self-guided audio tours, identifying native plants and animals, virtual museum exhibits, and much, much more.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Virtual Genocide Institute</p> <p>Sharing an expansive history, especially a traumatic one that is often not taught in American schools, is a big task. Some virtual platforms are designed to tell these stories from community perspectives, and allowing truth-telling directly from survivors and descendants to listening visitors. Would a virtual platform or partnership with an institute of this kind be restorative for this place? What would you want visitors to learn? Who would you want them to hear?</p> <p>This card shows a virtual memorial to the Armenian Genocide in multiple languages.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>QR Codes</p> <p>QR codes are a way to access online information using a smartphone. QR codes can link to websites, maps, sound clips, surveys, maps, and anything else that you can view on a smartphone.</p> <p>This card shows an example of outdoor garden signs with QR codes that visitors can scan to view more information about the plants in front of them.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Modern Outdoor Space</p> <p>Landscapes can be "modern" too. This card shows the contemporary-styled landscape at Minneapolis Waterworks Park, located just above the Falls.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>
<p>Food Truck</p> <p>What relationships to food can you imagine for this site? Would people bring their own meals and offerings to the river? Would a food truck be appropriate? What kind of food would you hope to find here?</p> <p>This card shows Takaika Truck, a Minneapolis food truck run by award-winning Lakota chef Sean Sherman, aka "The Sioux Chef." Sherman's permanent restaurant, Owanini, is located just above the Falls site.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Pop-up Restaurant</p> <p>What relationships to food can you imagine for this site? Would people bring their own meals and offerings to the river? Would a rotating market/stand of this type be appropriate? What kind of food would you hope to find here?</p> <p>This card shows a pop-up restaurant run by award-winning Lakota chef Sean Sherman, aka "The Sioux Chef." Sherman's permanent restaurant, Owanini, is located just above the Falls site.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Line Fishing</p> <p>This idea was suggested by a member of MIGIZI's summer youth program!</p> <p>This card shows pole and line fishing from the shore at Coon Rapids Dam Regional Park.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Spear Fishing</p> <p>This idea was suggested by a member of MIGIZI's summer youth program!</p> <p>This card shows nighttime spearfishing on Lake Minnetonka.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Greenhouse</p> <p>The growing season in Minnesota is short—greenhouses can help grow plants that like it warmer, longer.</p> <p>Would you want to see permanent greenhouses on this site? What kinds of plant relatives might you find here?</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Native Foods</p> <p>Seed-saving, Indigenous seed rematriation, and learning to grow Indigenous plant relatives in different contexts are major works led by local organizations like Dream of Wild Health.</p> <p>What relationships can you imagine building with first foods and plant relatives on this site?</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Public Art</p> <p>Public art can come in many different shapes and sizes, from sculptures and murals to light and sound installations, and more.</p> <p>This card shows "Spoonbridge and Cherry" at the Walker Art Center's Sculpture Garden—perhaps Minnesota's best-known work of public art.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Walking Trail</p> <p>Walking can be slow or fast, and it can be made easier or more difficult by different kinds of paving. What kinds of paths would you hope to see here? Would walkers share space with cyclists, scooters, and strollers, wheelchairers? Would you hope to walk here with large groups or solo?</p> <p>This card shows a walking trail at Coldwater Spring near Bde Maka Ska (where the Mississippi and Minnesota rivers meet).</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Contemporary Pavilion</p> <p>Contemporary Indigenous architectures and artworks could have a permanent home here. How would you feel visiting this kind of structure at the Falls?</p> <p>This card shows a contemporary outdoor pavilion designed by Chris Cornelius and his architecture firm, Studio Indegenous. It is a wellness ("wewas") inspired by the dwellings of the Miyaama people Indigenous to Indiana.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Restrooms</p> <p>When you gotta go, you gotta go!</p> <p>Not all public places these days have public restrooms—but there's no denying that restrooms are important. Would a public restroom be needed there to help you feel safe? Could you see the site?</p> <p>This card shows a wayfinding sign directing people to the nearest public restroom. It was created as part of Minneapolis' 100 Restrooms Project.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>NPS Ranger Station</p> <p>The Mississippi National River and Recreation Area is a 72-mile river park that stretches along the Mississippi River through the Twin Cities (from Dayton to Hastings). It's actually a type of national park!</p> <p>National Park Service (NPS) Park Rangers not only and educational programming at the lock's visitor center. Would you want to see this kind of structure anchoring this site?</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Pop-Up Library</p> <p>Temporary art installations can bring larger festivals and lots of people to a site for a specific experience. Can you picture Northern Spark returning to the river here? Can you imagine being at the Falls at night with your family? What would be needed there to help you feel safe? Could you see the site?</p> <p>This card shows the pop-up Night Library that was built on the Falls site, as a part of Northern Spark 2016.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>
<p>Restored Ecologies</p> <p>Long-term ecosystem restoration is an important part of healing human and river relationships, especially where large infrastructure projects have disrupted relationships. This kind of project can take many years. How can your imagination be involved?</p> <p>This card shows Lake Phalen, where Indigenous plants and healthy soil are being restored.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Growing Traditional Medicines</p> <p>Seed-saving, Indigenous seed rematriation, and learning to grow Indigenous plant relatives in different contexts are major works led by local organizations like Dream of Wild Health.</p> <p>What relationships can you imagine building with plant relatives on this site? Can you imagine this space in the summer? In the winter? What kinds of activities would you like to visit here?</p> <p>This card shows Mashikiiki Gitigan's first planting in Minneapolis.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Visitor Center</p> <p>A permanent visitor center can include an information desk, gathering space, permanent or rotating exhibits, educational events, tours, libraries, store, and more!</p> <p>Would this be the right kind of architecture for this site? Can you imagine this space in the summer? In the winter? What kinds of activities would you like to visit here?</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Dakota-Language Signs</p> <p>Restoring Indigenous languages through education, use, and visibility is an important act of healing and relationship. How would you like to interact with language here? What do you want Dakota language-learners to receive here? What would you want non-Indigenous visitors to learn about here?</p> <p>This card shows the installation of new signage at Bde Maka Ska in Minneapolis.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Interpretive Station</p> <p>Outdoor interpretive stations can include text, images, audio, and video with helpful information and stories about a place.</p> <p>This card shows an interpretive station from Spain. It includes an audio panel that allows visitors to listen to local stories and traditional music. The audio panel is operated by turning a crank—no electricity required!</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Audio Post</p> <p>Outdoor audio posts or listening stations can play sounds at the push of a button. Visitors could listen to Dakota language, stories, music, nature sounds, and more.</p> <p>This card shows a solar-powered wooden audio post located in a nature preserve in Wisconsin. This one plays frog sounds, with a voiceover in both English and Welsh language.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Healthy Food Options</p> <p>What relationships to food can you imagine for this site? Would people bring their own meals and offerings to the river? Would a mobile market be appropriate here? What kind of food would you hope to find at the site?</p> <p>This card shows the CityKid Mobile Farmers Market, a project connecting families in North Minneapolis with fresh groceries and local youth with urban gardening experience.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Shoreline Access</p> <p>Creating the water directly is an important part of offerings; and other traditional practices. How does water you want to get to the water? Should everyone, from small children to elders, be able to get their feet in the water?</p> <p>Would this access be connected to full immersion, like swimming or boating? Should there be a room for ceremony without play, fishing, or other activities happening there at the same time?</p> <p>This card shows wading areas near Minnehaha Falls.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Mural</p> <p>Murals turn blank walls into canvases. Murals don't cost much, but can make a big statement. They are great ways to connect artists and communities, and build local pride. Many murals have cultural or political messages, but not always.</p> <p>The mural on this card is located at the Minneapolis American Indian Center (MAIC) on Franklin Avenue. It is a collaboration between Native youth and professional mural artists.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Amphitheater</p> <p>An amphitheater is an open-air venue for concerts, performances, and other events. Amphitheaters usually have a central stage area surrounded by rows of raised seating. Amphitheaters can be huge like stadiums, or smaller, like the one shown on this card. Even small amphitheaters need a big open area.</p> <p>The amphitheater on this card is located at the Minneapolis American Indian Center (MAIC) on Franklin Avenue.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Scooters</p> <p>Electric scooters are a popular new way to get around our city. Have you seen them in action? Where can people ride scooters safely? Do you ever worry about how people are using them, and can you see a way to make this better? Where should scooters be stored? Are they easy to find?</p> <p>Electric scooters are a popular new way to get around our city. Have you seen them in action? Where can people ride scooters safely? Do you ever worry about how people are using them, and can you see a way to make this better? Where should scooters be stored? Are they easy to find?</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Bike Trail</p> <p>Not everyone likes riding their bike on the streets—bike trails can be a much safer and more pleasant experience, whether you have somewhere to go, or are just riding around for fun.</p> <p>Bike trails can also make waterfront areas more accessible to lots of people: wheelchair- or walker-users, families with strollers, and others can all benefit from these trails.</p> <p>This card shows a bike trail along the banks of Bde Maka Ska.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>
<p>Traditional Structures</p> <p>Can you imagine Indigenous architectures on this site? Have you ever participated in putting up a tipi, building a lodge, or something else? Would you want to see these structures on the site, and would they be temporary or permanent?</p> <p>This card shows the first Ojibwe-style longhouse built at Ninkii Aazhikiikong in Northern Ontario, 2017.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Paddle Share</p> <p>Don't have your own kayak? You can borrow one!</p> <p>This card shows a kayak rental station from Paddle Share Minneapolis, which allows people to check out a kayak upstream, paddle down the Mississippi River, and drop it off downstream. Their site at Boom Island is just north of the Falls.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Concert Stage</p> <p>Go to a concert or performance outside!</p> <p>What kinds of events, arts, and activities would you like to see here? How should they be set up—can you use it in the summer? The winter? What makes it accessible?</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Outdoor Classroom</p> <p>An outdoor classroom is a place to gather and learn in a group setting. What kinds of seasonal learning can you imagine for this site? Is a classroom just room to gather, or does it involve other kinds of furniture, storage, or something else? What would you want to learn or teach here?</p> <p>This card shows the observation deck at the Mill City Museum—with the Falls site, Stone Arch Bridge, Lock, and Owanini visible below!</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Observation Deck</p> <p>There are many vantages and views of the river from this site—some of them are very open, and others are sheltered and private. How much should visitors be able to observe and understand? Is there anything you wouldn't want observed from this kind of deck?</p> <p>This card shows the observation deck at the Mill City Museum—with the Falls site, Stone Arch Bridge, Lock, and Owanini visible below!</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Black Ash Basket</p> <p>Basket-making using black ash bark is a traditional artwork practiced by Ojibwe and other Indigenous nations. Black ash trees are native to the Great Lakes region, but are threatened by the invasive emerald ash borer today. Can you imagine craft and artwork happening on this site?</p> <p>The photo on this card shows the work of April Stone, a member of the Bad River Band of Ojibwe.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Mini Library</p> <p>Sometimes the smallest buildings can have a big impact on how people use the site. Can you imagine sharing books, seeds, or something else through this kind of tiny structure?</p> <p>This card shows a "little free library" in a community garden.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Storage Shed</p> <p>Not so glamorous, but necessary for lots of important things on how people use the site. Can you imagine a structure that requires storage (canoes? baskets? sewing food? paintings)? What would it be?</p> <p>This card shows the supply shed at Ninkii Aazhikiikong in Northern Ontario in 2018, painted by Christi Belcourt and others.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Building Canoes</p> <p>Birch bark canoes and other boat designs are an important part of Minnesota's Native American heritage. Canoes can be 15 feet long or more, and multiple people can work together to build one. To build a canoe, you'll need plenty of space to work, plus an area to store tools and materials, and maybe even a temporary structure to shelter everything (and everyone!) from the elements.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Harvesting Wild Rice</p> <p>Wild rice grows in shallow water in small lakes and slow-flowing streams. Wild rice is an important part of Ojibwe, Dakota, and other Native American cultures. The Ojibwe name for wild rice is manoomin. In Dakota, it is called pika.</p> <p>Wild rice is traditionally harvested by paddling a canoe up to the rice plants and knocking the grains into the canoe. Drying, "sanding" the rice, and storing it all require some room onshore.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Birchbark Canoe</p> <p>Using canoes to navigate the waters of this site can help community members build confidence in their canoe skills and rebuild a relationship with the water.</p> <p>If there were traditional boats on this site, would you bring your family to use them? Would it be your first time in a birchbark canoe? Is this an experience you would want to share with other communities in the city?</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>	<p>Campground</p> <p>Seasonal ceremonies and visits can often include sleeping on the land. Because this site is in the city, not out in the bush, could you imagine camping here?</p> <p>Would this be a way to engage in healing on the site? Who would benefit from a campground? Could you picture permanent structures here, or a clearing for tents, learning to put up a tipi, or something else?</p> <p>This card shows Crow Fair in Montana.</p> <p>Key Themes: Water to Life Arts & Culture Ceremony Knowledge Sharing Indigenous Food</p>

A photograph showing two people from behind, standing on a walkway with a black metal railing. They are looking towards a lush green roof. In the background, several large, grey concrete water storage tanks are visible under a clear blue sky. To the left, a blue building is partially visible. A white text box in the upper right corner contains the text 'Section 3 - Analysis of Engagement Findings'.

Section 3 - Analysis of Engagement Findings

Top 20 Cards Selected:

To evaluate the various programs, we could start by looking at which programs were the most popular. This page shows the top 20 cards that were selected.



Restore



Listen



(draw your idea here)



The Darkness



Grow / Forage / Harvest



Walk



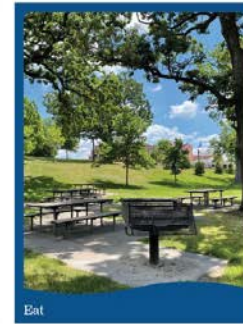
Ceremony



Eat



Fish



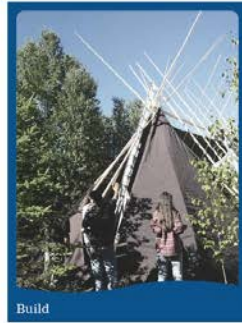
Eat



Learn



Grow / Forage / Harvest



Build



Remember



Make



Learn



Canoe



Play



Eat



Cool Down

Card Activities Top Themes

We can categorize the top 20 most popular cards into the following three themes.

Restoring Nature

The most popular cards were the ones that have to do with restoring nature. 35 people picked these cards, which included “landscape restoration,” (picked 15 times), “eagle habitat,” (picked 12 times), and “shade trees” (picked 8 times). In free responses (i.e., in response to the prompt “My great day at the Falls includes . . .”) and in conversations, the word “restore” was used 18 times and the word “natural” 11 times. Of all the free responses under the heading “landscape,” Native materials dominated. “Native plants” were mentioned four times, and “prairie” and “wildflowers” were each mentioned once. More broadly, the theme of “nature” dominated both the card selection and the free responses. Water-related activities including boating, fishing, and splashing / swimming were popular ones. Growing was among the most popular activities cited in the free responses. Camping and hiking were mentioned multiple times in the free responses as well. Interestingly, when participants referred to what we called “users” in their free responses, 37 percent of the time they were referring to non-human users like fish, pollinators, and butterflies.

Indigenous Structures

The second most popular cards were the ones that have to do with what we’re calling “Indigenous structures.” 30 people picked these cards, which included “sweat lodge” (picked 11 times), “sweat lodge changing room” (picked 8 times), “pavilion” (picked 6 times), and “traditional structures” (picked 5 times). A popular card in this category was the one depicting a contemporary sweat lodge changing room in Wisconsin, designed by studio:indigenous, a design firm founded by Oneida architect Chris Cornelius. studio:indigenous’ contemporary outdoor pavilion—a wiikiaami (“wigwam”) inspired by the dwellings of

the Miyaamia people Indigenous to Indiana—was another popular choice. In free responses (i.e., in response to the prompt “My great day at the Falls includes . . .”) and in conversations, people mentioned memorials, stages, rinks, theaters, and murals.

Food

The third most popular cards were the ones that have to do with food. Many of these have to do with eating food (as opposed to growing food, which was also popular). 24 people picked these cards, which included “food truck” (picked 6 times), “pop-up restaurant” (picked 6 times), picnic tables / grills (picked 5 times), “seasonal restaurant” (picked 4 times), and “mobile farmers market” (picked 3 times). A popular card in this category was the one depicting Tatanka Truck, a Minneapolis food truck run by award-winning Lakota chef Sean Sherman, aka “The Sioux Chef.” In free responses (i.e., in response to the prompt “My great day at the Falls includes . . .”) and in conversations, people referred to eating food on the site 22 times.

Cards depicting growing food were less popular, but when given the chance to elucidate in the free responses, many participants expressed a desire to grow food on the site. The words “planting” and “growing” were used 10 and 8 times respectively. “Foraging” was also mentioned. Blueberries, corn, rice, and squash were named as foods that people would like to see grown on the site.

Program Evaluation

These programs can be evaluated in other ways, too. In addition to looking at their popularity, we can consider their compatibility, cost, staffing requirements, and compatibility with the Native Partnership Council priorities.

Compatibility

We might also rank the programs by how likely they are to be compatible with other programs. While how these programs are realized will surely help determine how harmonious with other programs they really are, some common sense assumptions can be made. The five most compatible programs are:

- Signage
- Interpretive Station
- Canoe-mobile
- Graffiti Wall
- Dance Circle

Cost

We might also consider the relative expense of the various programs. Again, while how these programs are realized will surely help determine how expensive they will actually be—and while the cost of each of these programs could vary widely—some common sense assumptions can be made. The five least expensive programs are:

- Fishing
- Food Truck
- Graffiti Wall
- Fire pit
- Market

Maintenance

We might also rank the various programs for how much staffing and maintenance they might require in the future. The five programs which are projected to require the least intensive maintenance are:

- Signage
- Food Trucks
- Fishing
- Virtual Visitors Center
- Dance Circle

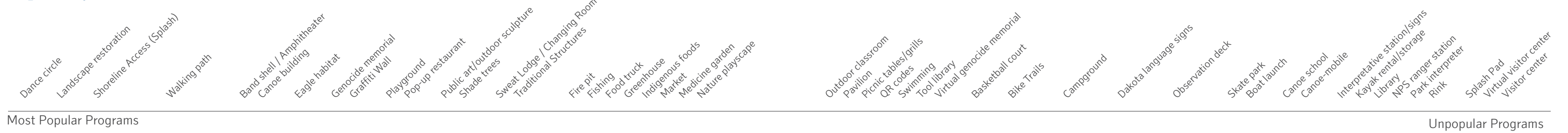
Values

We can also evaluate these programs by which advance Native Partnership Council priorities the most to the least. The five programs which were in accordance with NPC’s priorities the most are:

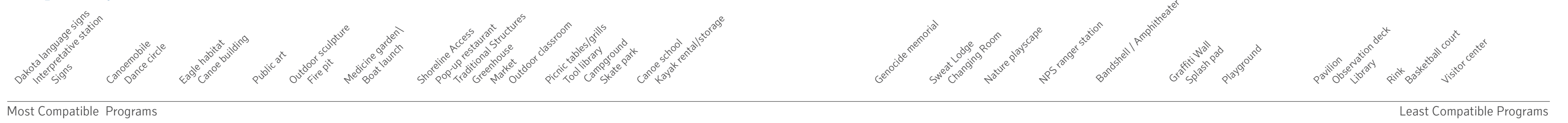
- Canoe Building
- Fishing
- Landscape Restoration
- Medicine Garden
- Traditional Structures

Program Evaluation

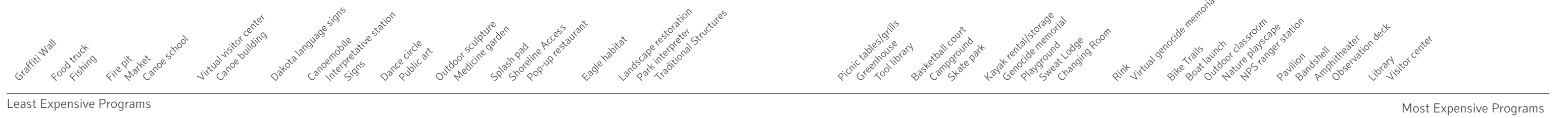
Popularity



Compatibility



Cost



Maintenance

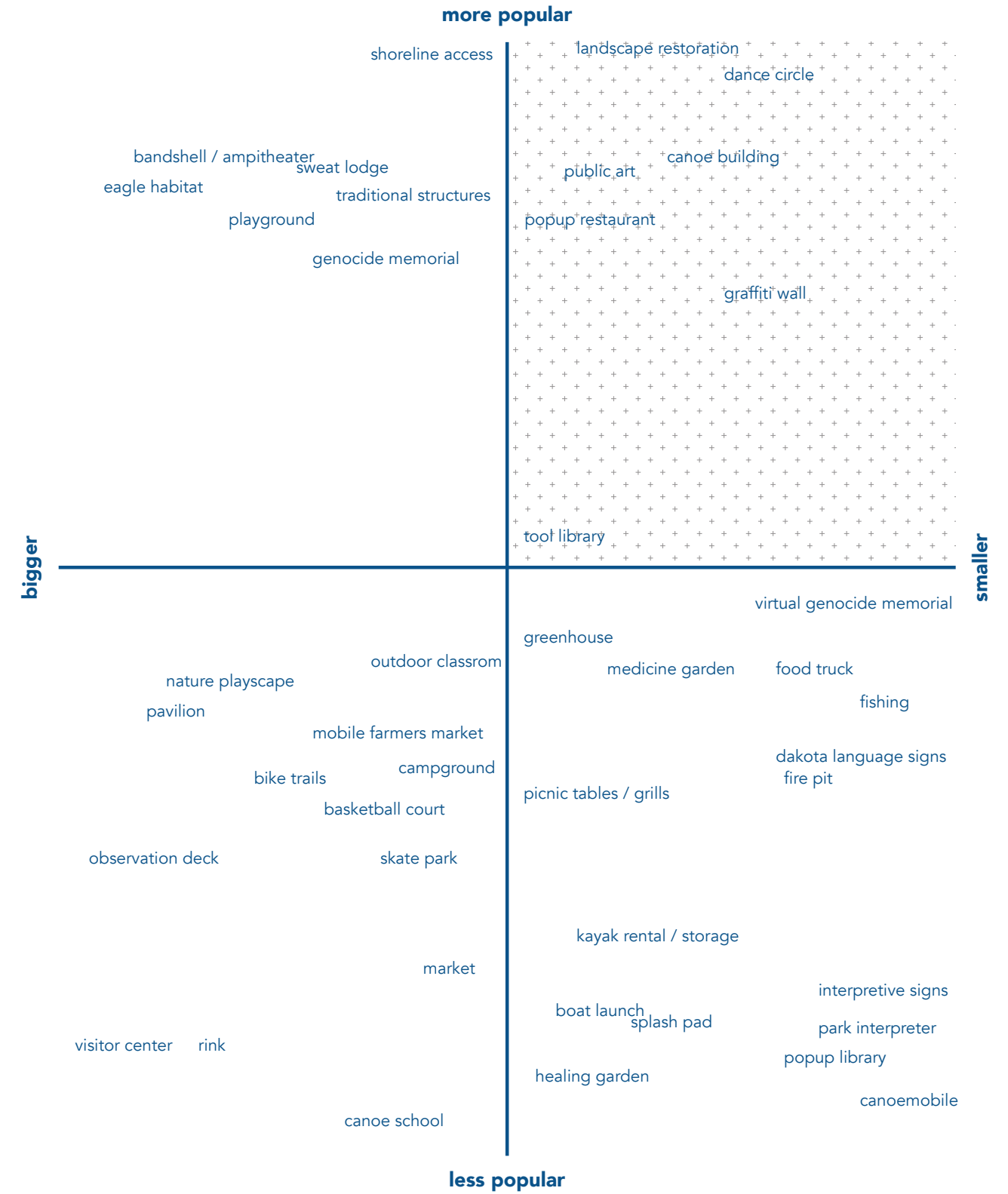
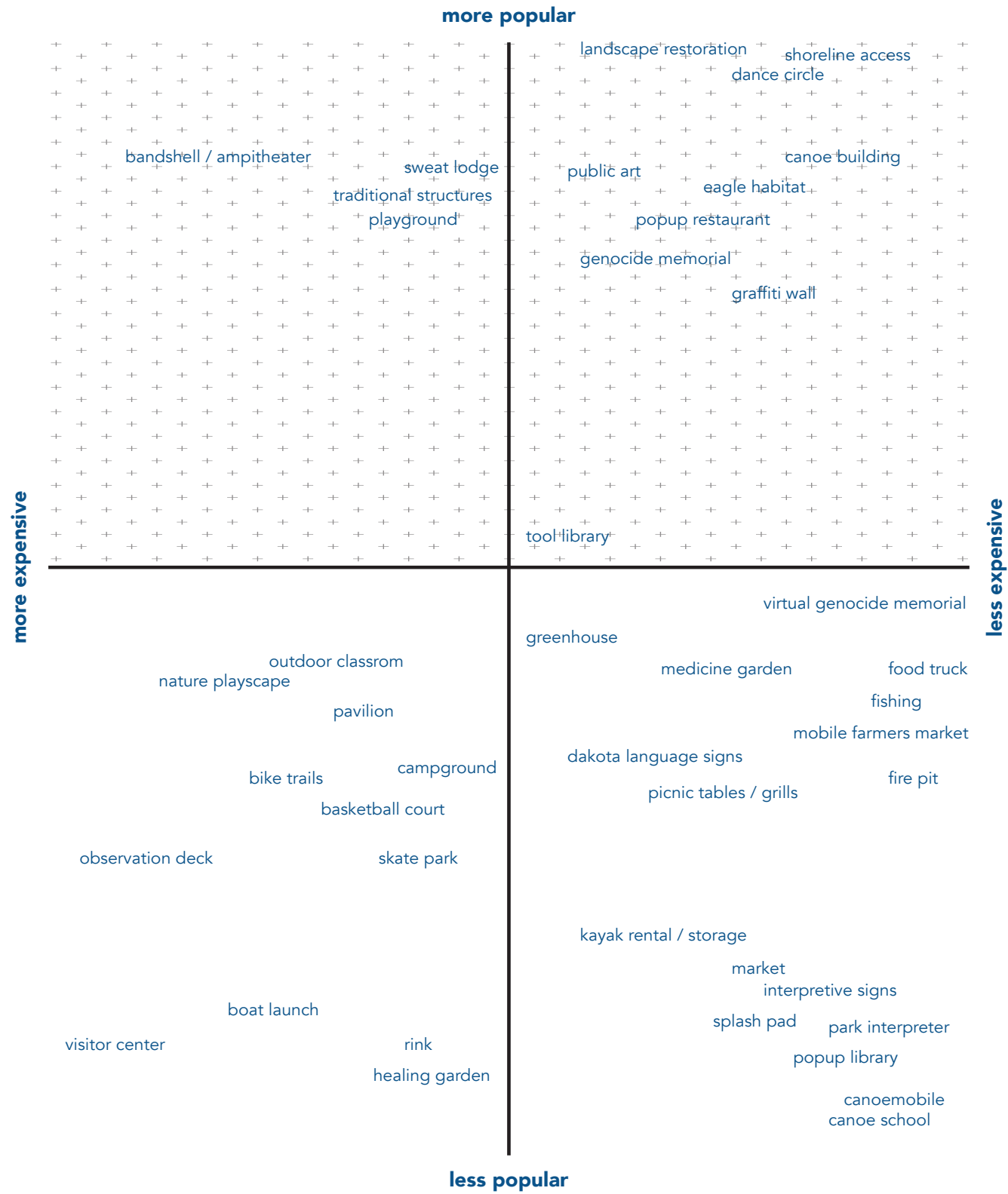


Values

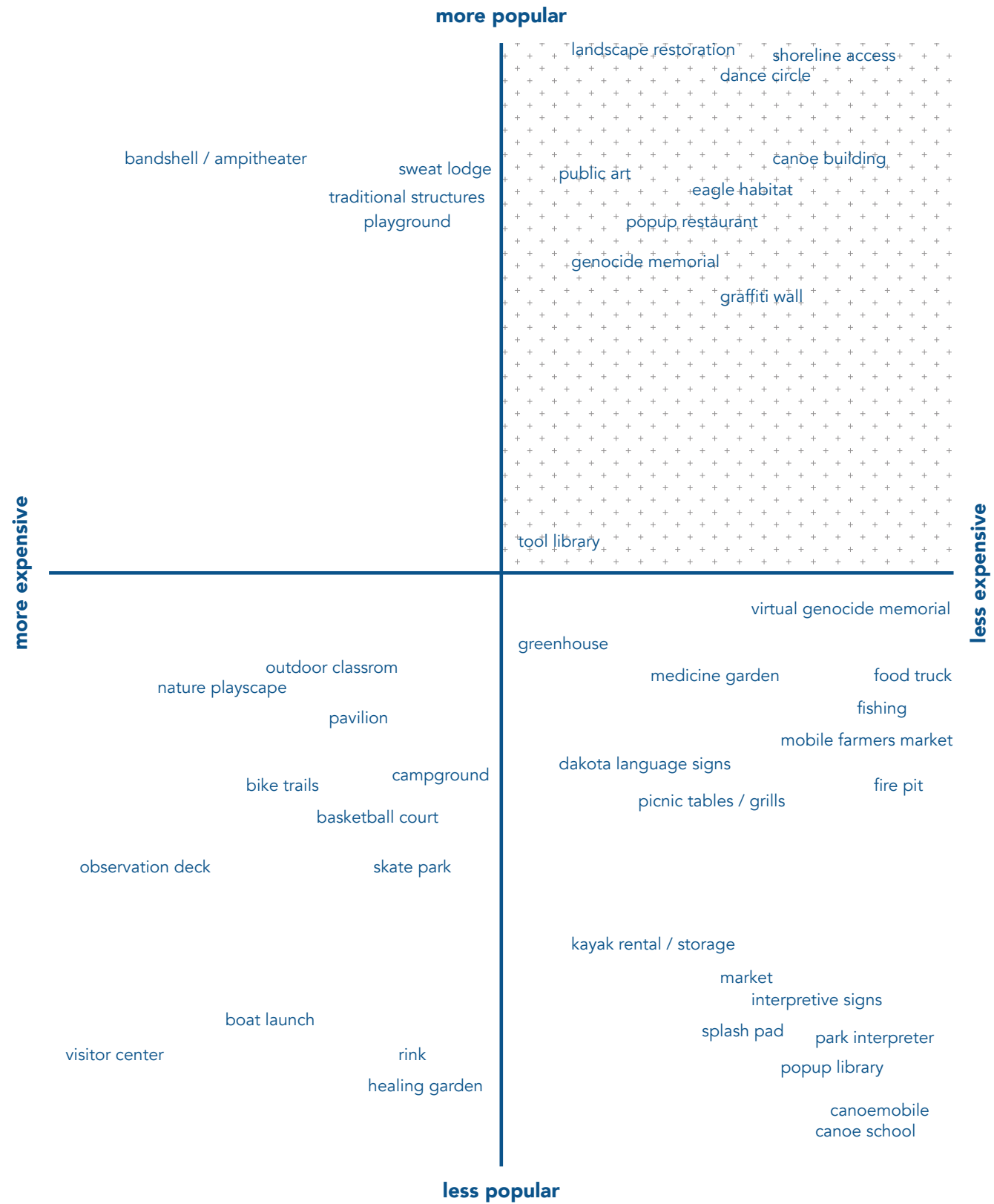


We can also plot these programs on a matrix to help us further evaluate them. For example, we might consider programs that are popular and inexpensive:

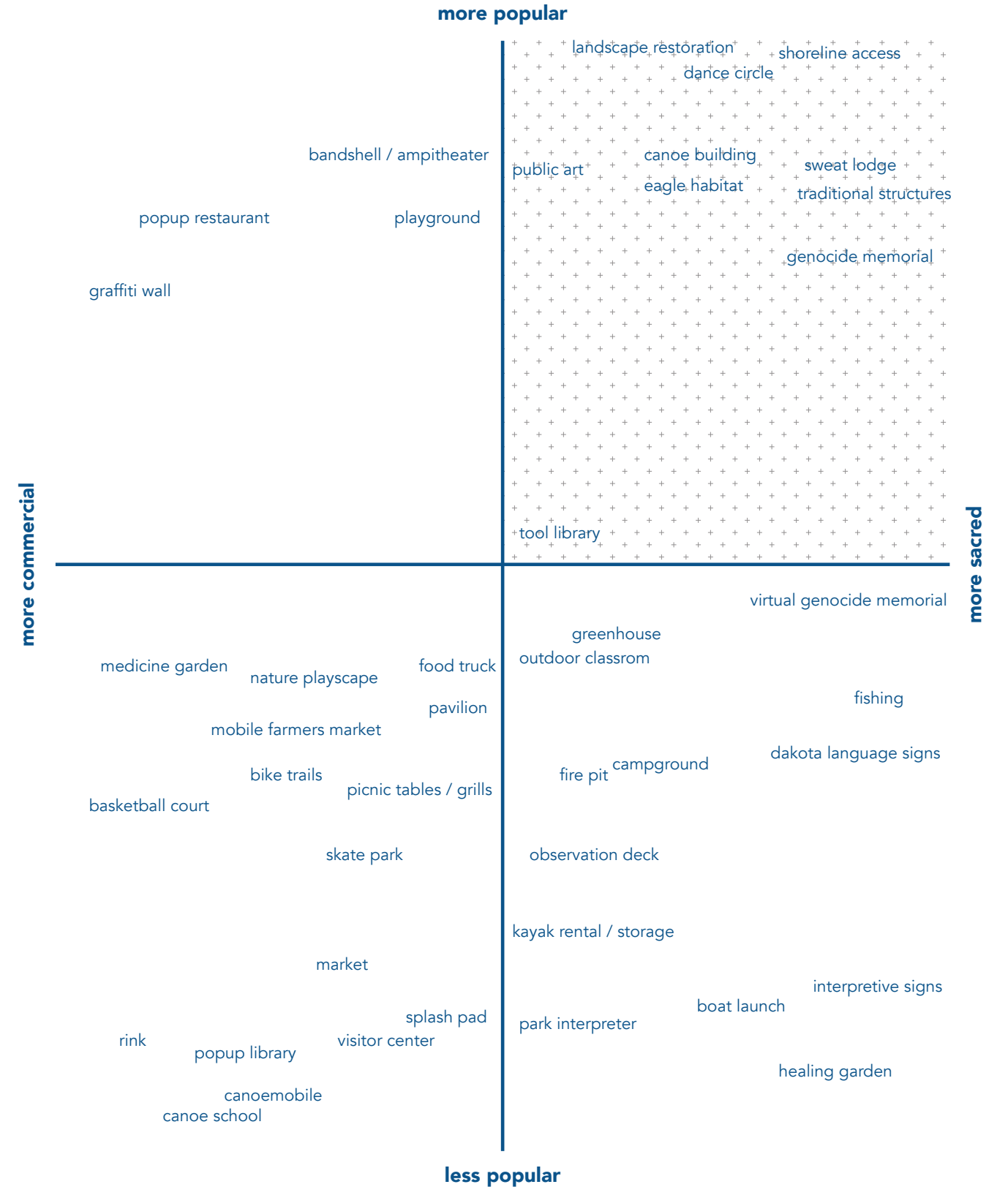
or popular and nibble...



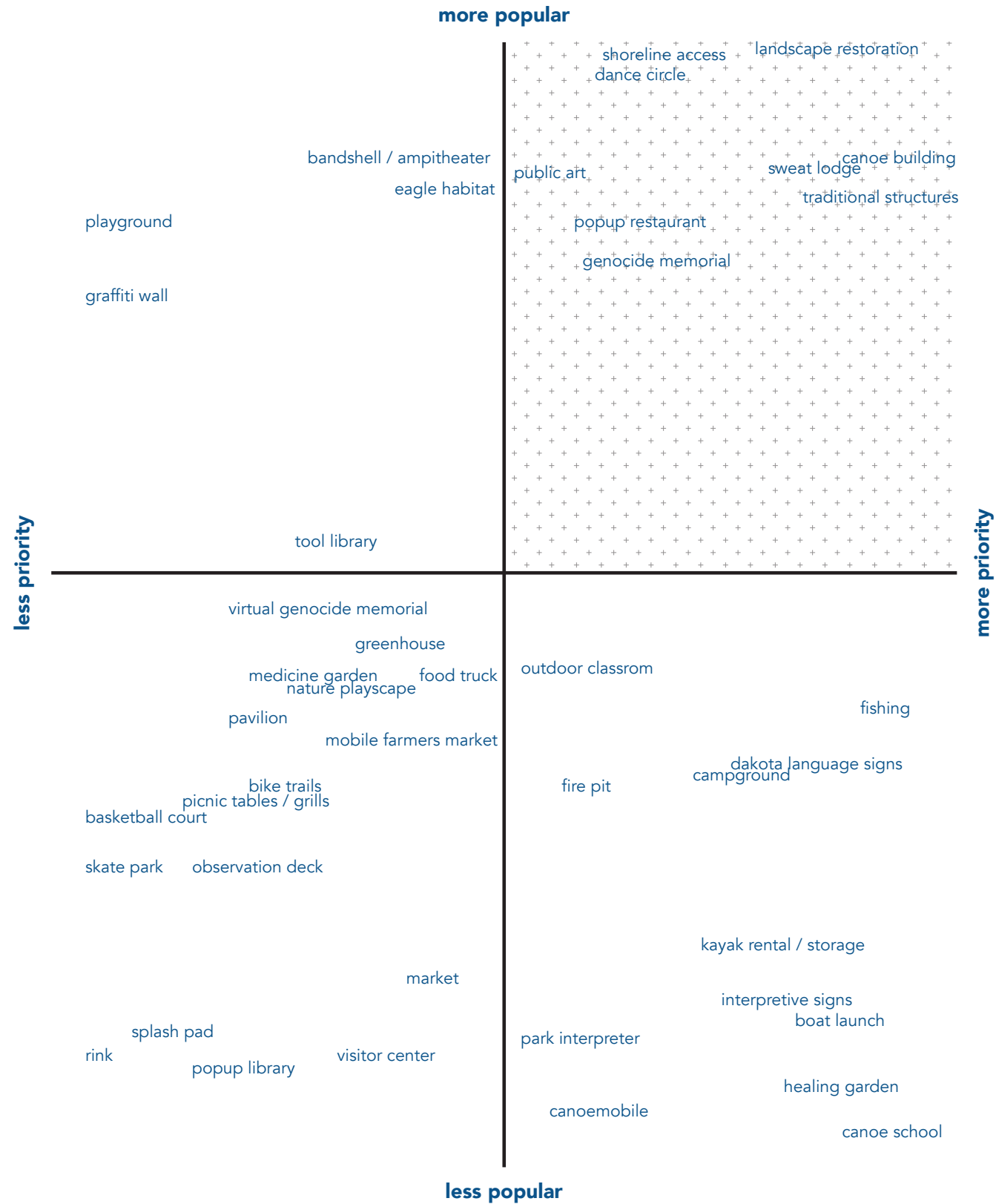
or popular and inexpensive...



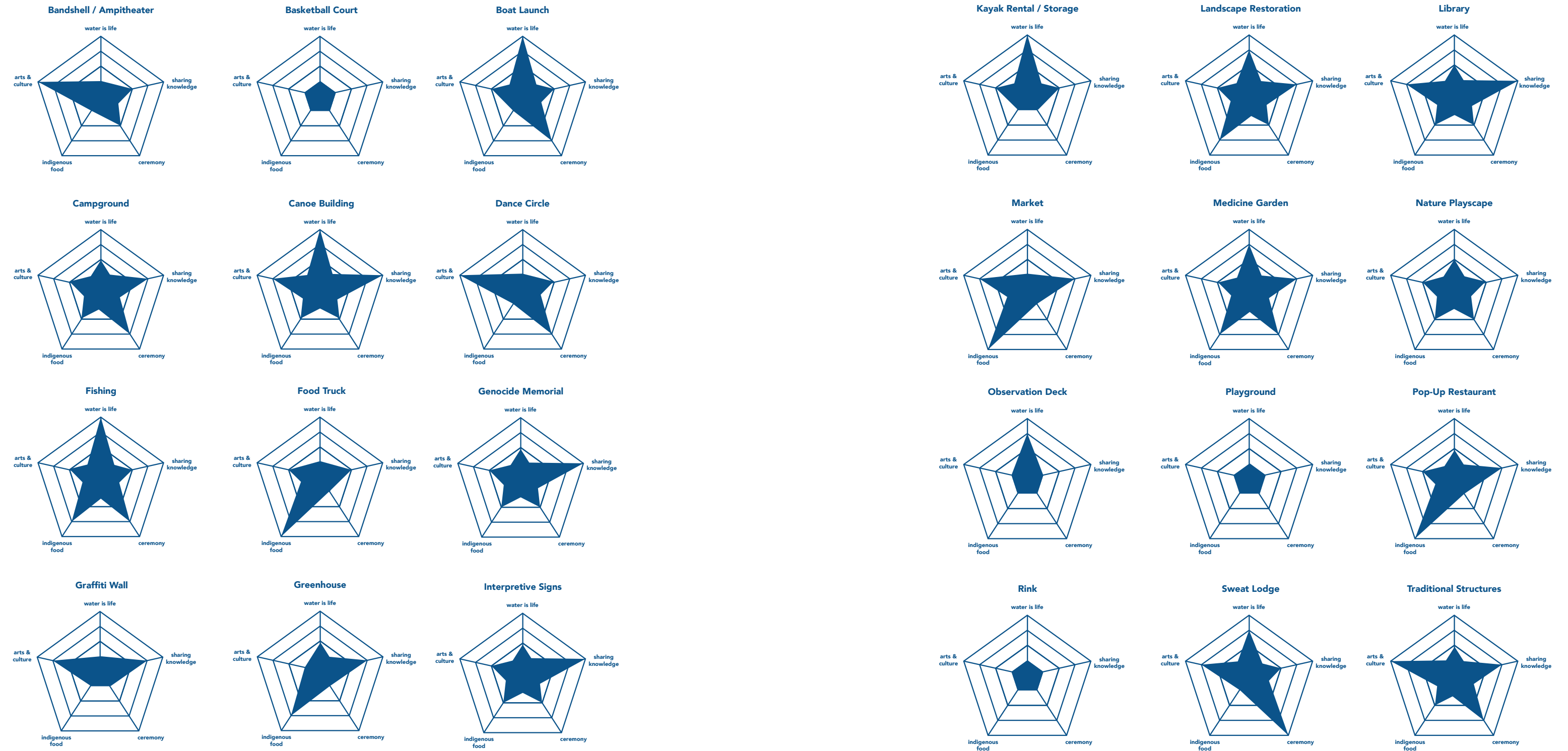
or popular and sacred.



A final matrix looks at programs that are popular and advance the NPC's Key Themes:



We can also evaluate the programs according to how well they advance the Native Partnership Council's "Key Themes:"



When we start to evaluate programs all these way, we see that certain programs reappear in the upper-right quadrant, which typically contains the most desirable programs. The following programs all appear in the upper right quadrant of the matrices we used three times or more:



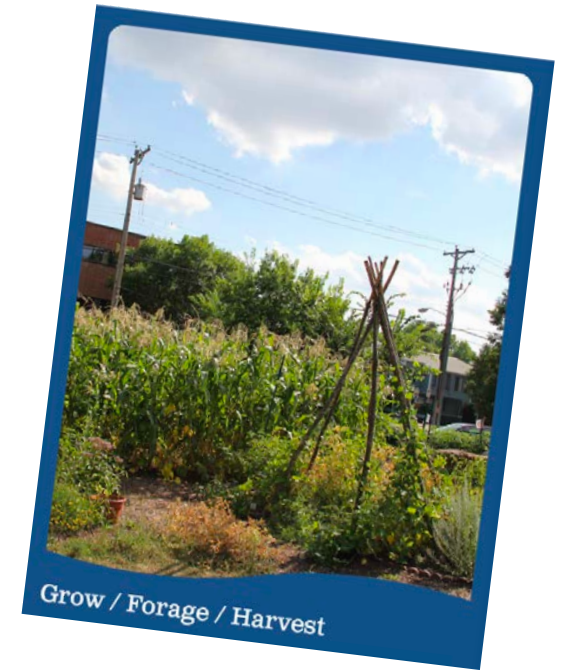
Eat



Watch



Dance



Grow / Forage / Harvest



Splash



Remember



Make



Restore



Section 4 - Recommendations for Programs & Partnerships

We have organized our recommendations into the following categories: Restore Nature, Include Spaces and Structures for Ceremony, Offer Opportunities to Grow, Harvest, Sell, and Eat Food, Include Spaces and Structures for Dance and Performance, Engage the River, Include Public Art, Have Fun, and Learn, Reflect, Memorialize. In this chapter we dive into each theme and begin to evaluate some of the different programs associated with these themes.

Theme 1: Restore Nature



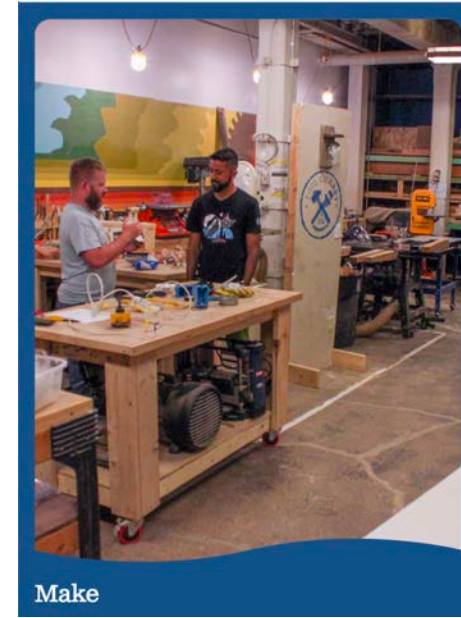
Restore



Grow / Forage / Harvest



Play



Make



Fish



Grow / Forage / Harvest

About this Theme

Long before the construction of the Upper Lock, and well before the 19th century industrialization of the Falls, the area surrounding Owámnnyomni was a thriving wilderness. Employing deep traditional ecological knowledge of this particular place, Native peoples harmoniously managed the river and its surrounding forests for thousands of years. Yet as a result of the occupation of this land by white settlers, beginning with soldiers in the 1820s, the health of these longstanding ecosystems in the area around Owámnnyomni was gradually degraded. Over the next two hundred years as the power of the falls were harnessed to fuel the growing settlements on its shores, Owámnnyomni's ecosystems were slowly overtaken by industrial and urban development. To "restore nature" includes the reintroduction of Native plants and trees to the site such that the pre-industrialized ecological health of this place might be in-part rehabilitated. The results of such efforts would

be a means to create habitat for a variety of plant and animal species.

From our engagement we heard that restoring nature was the thematic programming possibility with the greatest amount of interest. Given that Owámnnyomni and its neighboring Wita Wanagi are spiritually significant sites for many members of the Dakota Nations, many were interested in the restoration of native plants around the Falls for the purpose of re-enlivening the lived connection between people and this particular piece of land. By replanting native species which may have grown around Owámnnyomni for millennium, the restored landscape becomes a point of access to a historical past. We heard that the creation of a culturally informed landscape would provide the opportunity to access the history of the place in an embodied sense. We heard that in effect the reintroduction of native plants and trees could take

on an educational function. We also heard that people were interested in restoring nature as a means to create an attractive place to take a walk shaded from the sun. As a unifying feature of the site, the natural restoration of this area would serve the essential function of providing a contextual backdrop for a variety of other programming possibilities.

From what we heard from the Native Partnership Council, the narrative of restoring connections to that which has been disrupted is fundamental in informing *The Falls Initiative's* approach in its entirety. As one method to bridge the disruption of industrialization to the site, the restoration of natural landscape elements would serve to relink the present day experience of Owámnnyomni to an ancient Native genealogy of ecological stewardship. While the aim of this natural restoration would in no way create the illusion of time travel, the element of ecological intervention would

instead serve to create a point of partial continuity between the sensible conditions of the present and a culturally transmitted connection to a historical past. As such the coexistence with animal and plant communities constitutes a fundamental component of restoring that which has been interrupted.

Potential Partners:

- Dream of Wild Health
- Honor the Earth
- Indigenous Environmental Network
- Indigenous Food Network
- Lower Phalen Creek Project
- Minneapolis Park & Recreation Board
- Minnesota Tool Library
- Mississippi Park Connection
- North American Traditional Indigenous Food Systems (NATIFS)
- Water Keepers

Theme 1: Restore Nature

Nature Playscape

★ ★ ★ ★ ★ \$ \$ \$ \$ \$ 📅 📅 📅 📅 📅

popularity cost nimbleness



Play

What and Why?

A “nature playscape” is a dedicated environment for nature-based play, learning, and exploration that incorporates nature-based elements like logs, tree stumps, rocks and boulders, water, mud, and plants—as opposed to more conventional playgrounds with metal and plastic equipment.

Dedicated places for safe play and family recreation can be important features in outdoor public spaces, but brightly-colored, artificial-looking swings, slides, and structures don’t always fit in with a more natural environment. Nature playscapes can be a way to incorporate dedicated space for play in a way that is in harmony with natural surroundings—they invite play without screaming “playground.”

👉 👉 👉 👉 👉 ✓ ✓ ✓ ✓ ✓

maintenance npc priority

Nature Playscape

A “nature playscape” is a specially-designed play area that uses all natural materials instead of metal, plastic, or rubber. Instead of swings, slides, and monkey bars, think balancing logs, boulder scrambles, and tree climbing.

Nature playscapes can also emphasize more open forms of play and nature-based learning about plants, insects, and the natural environment.

This card shows part of a nature playscape in Forest Park in St. Louis, MO.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

Nature playscapes are also a way to teach about the natural world and foster meaningful connections with nature for people of all ages—particularly urban youth and families who may not have regular opportunities to experience nature in the city.

Why Not?

High maintenance: natural play materials like logs and stump steppers need to be refreshed often, and keeping play areas weed-free can require quite a lot of labor. A committed partner would have to be engaged.

Safety and liability are an important issue with playgrounds and playscapes, as there is always some risk of injury. There are clear safety standards that must be met when designing and building conventional

“On a day at the park with my kids we would want a place to splash to cool down.”

playgrounds. However, these guidelines can be difficult to adapt to nature playscapes, which often don’t use standardized parts or equipment; use natural materials that can’t be made perfectly smooth, level, soft, or slip-resistant; and may make heavy uses of materials like untreated wood that change and even biodegrade over time. The owner or steward of a nature playscape—as with a conventional public playground—will need to be prepared to take on extra liability.

How?

A natural playscape can be installed in such a way that it is integrated within the larger landscaping effort on the site. The design should be in an easily accessible location with plenty of view lines for parents or guardians to watch over younger children as they play.

Management and Operations

Nature playscapes require consistent monitoring and maintenance to occasionally refresh deteriorating natural elements and preserve the landscape planting scheme with mowing and weeding.

Spatial Considerations

Nature playscapes can range in size but they require proximity to naturalistic plantings along their edges. Accessibility can be a special challenge when designing nature playscapes, although there are many creative ways to accommodate diverse bodies and abilities in these spaces. While conventional playgrounds and equipment can be designed with exacting tolerances to provide ADA-compliant grades, smooth and stable surfaces, barrier-free paths, or sturdy rails and grab bars, these accessibility features are sometimes out of place in an environment that is trying to evoke a natural experience with all its irregularities and bumpiness. Play takes many forms, but can often be noisy and high-energy. This might not be a good match for sites that are trying to create atmospheres that are calm, reflective, or ceremonial.

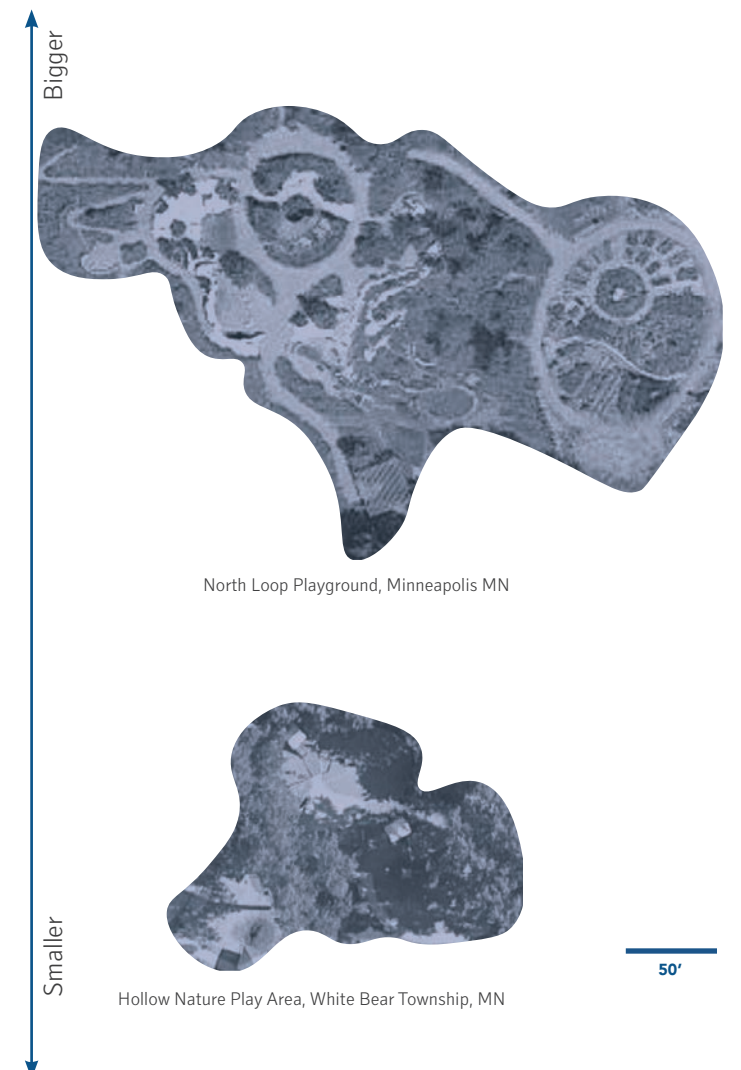
Recommended zones (see “Site Plan Considerations” chapter for more detail):

- Gather
- Celebrate
- Heal
- Reflect

Potential Partners

- Minneapolis Park & Recreation Board
- Mississippi Park Connection
- Lower Phalen Creek Project

Scale Precedents



Theme 1: Restore Nature

Eagle Habitat

★ ★ ★ ★ ★
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☹☹☹☹
✓✓✓✓✓

popularity cost compatibility maintenance npc priority



Restore

"See what the birds want and need. They are our elders, they haven't given up on their original instructions yet."

Eagle Habitat

According to the Minnesota DNR, Minnesota and Wisconsin are home to the largest population of nesting bald eagles in the U.S. outside of Alaska!

Eagle numbers are growing, even in the cities—there are an estimated 30 nests in the metro area. But eagles are sensitive and their waterfront habitats need to be further protected and restored!

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

What and Why?
According to the Minnesota DNR, Minnesota and Wisconsin are home to the largest population of nesting bald eagles in the U.S. outside of Alaska. Eagle numbers are growing, even in the cities—there are an estimated 30 nests in the metro area.

Why not?
We're including this program because it was a very popular one. In truth, while Owámniyomni has some of the features that are likely to attract eagles (for example, it's adjacent to the river), it lacks many others (for example, tall trees, open fields, etc.).

Management and Operations
Eagles require stands of mature old-growth trees to

perch, roost and nest. In order to achieve the kind of canopy eagles require, newly planted trees must be regularly watered to support root development for long term survival.

- Gather —
- Celebrate —
- Heal +
- Reflect +

- Potential Partners
- Indigenous Environmental Network
 - Lower Phalen Creek Project
 - Dream of Wild Health
 - Honor the Earth

Theme 1: Restore Nature

Native Plant Greenhouse

★ ★ ★ ★ ★
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☹☹☹☹
✓✓✓✓✓

popularity cost compatibility maintenance npc priority



Grow / Forage / Harvest

"Please leave as many indigenous plants that are there as possible"

Greenhouse

The growing season in Minnesota is short—greenhouses can help grow plants that like it warmer, longer.

Would you want to see permanent greenhouses on this site? What kinds of plant relatives might you find here?

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

What and Why?
A greenhouse can be assembled on a portion of the site to allow for the cultivation of Native plants.

Why not?
There may not be enough space to grow plants at a sufficient scale. It's not clear where such a structure could be sited based on the project's early design ideas. A greenhouse would require high maintenance and a partner

Management and Operations
A greenhouse should have a dedicated staff member, community garden board, or an organized network

of volunteers to operate the required organizational logistics. These duties might include: allocating and managing shelf space, coordinating a planting schedule, and establishing a watering routine.

Spatial Considerations:
Greenhouses can range in size from the small hobby structure (6'x4') to the large-scale commercial (40'x144').

- Gather —
- Celebrate +
- Heal +
- Reflect —

Theme 1: Restore Nature

Medicine Garden

★ ★ ★ ★ ★ popularity
 \$\$\$ cost
 ■■■■■ compatibility



Grow / Forage / Harvest

What and Why?

Gardening beds can facilitate growing activities on the site while the physical space is changing—for example, during seasonal changes, during construction, or while long-term soil restoration efforts are happening. An Indigenous Medicine Garden could offer a welcoming green space that exposes visitors to Indigenous knowledge / practice as it relates to medicine. More practically, medicinal plants can be grown for use.

Why not?

There may not be enough space to grow medicinal herbs at a sufficient scale to serve a sizable portion of

🌱 🌱 🌱 🌱 🌱 maintenance
 ✓ ✓ ✓ ✓ ✓ npc priority

Growing Traditional Medicines

Seed-saving, Indigenous seed repatriation, and learning to grow Indigenous plant relatives in different contexts are major works led by local organizations like Dream of Wild Health.

What relationships can you imagine building with plant relatives on this site?

This card shows Mashkiikii Gitigan's first planting in Minneapolis.

Key Themes:

Water Is Life Arts & Culture Ceremony
Knowledge Sharing Indigenous Food

the local community. High maintenance: a committed partner would have to be engaged.

How?

Plants for a medicine Garden can be planted throughout the site either in the ground or in constructed raised beds. In order to thrive a medicine garden must be tended to over the course of many seasons and years.

Management and Operations

Medicine gardens require sustained care by those who hold knowledge about the cultivation of the particular

"I envision walking and seeing restored land: plants, eagles, food and medicines."

species included in the garden. A dedicated staff member, community garden board, or an organized network of volunteers would be needed to facilitate the care of a medicine garden.

Spatial Considerations:

Medicine gardens should receive ample sunlight, have access to a water source, and have an enclosed secure area for the storage of gardening implements. It should have nearby parking to allow for access.

Recommended zones (see "Site Plan Considerations" chapter for more detail):

- Gather —
- Celebrate +
- Heal +
- Reflect —

Potential Partners

- Dream of Wild Health
- Indigenous Food Network
- Indigenous Environmental Network
- Honor the Earth



Mashkiikii Gitigan, Minneapolis MN

Scale Precedents

Bigger



Soo Line Community Garden, Minneapolis MN



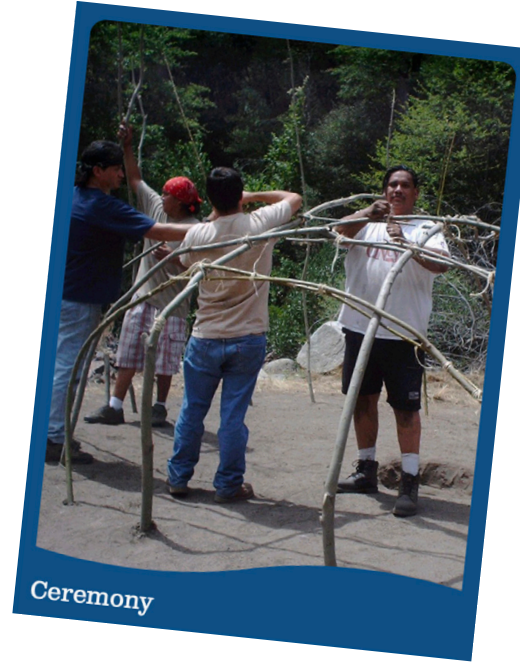
East Phillips Community Garden, Minneapolis MN



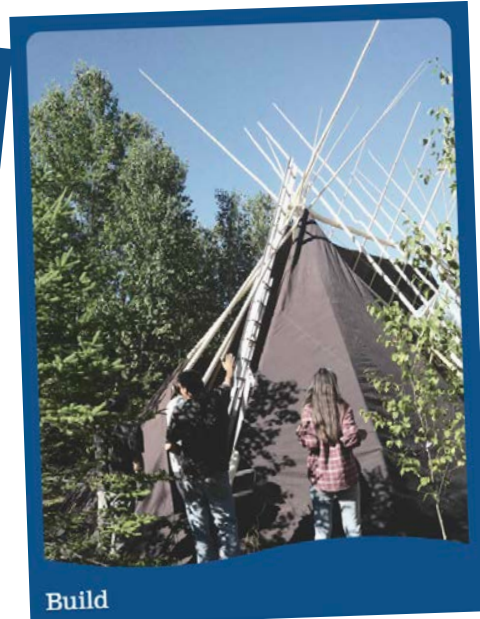
Mashkiikii Gitigan, Minneapolis MN

Smaller

Theme 2: Include Spaces for Structures for Ceremony



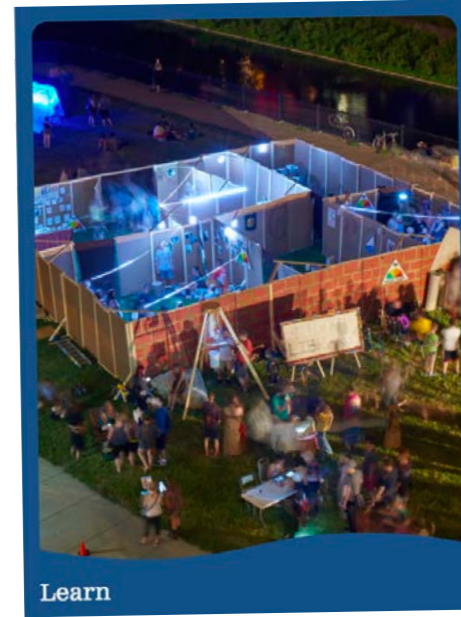
Ceremony



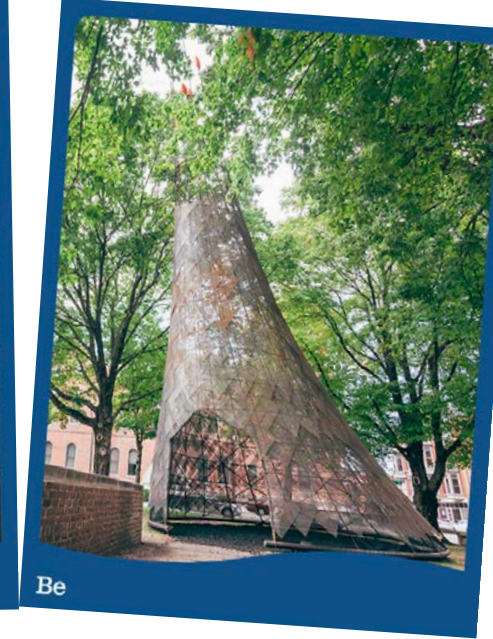
Build



Sit



Learn



Be



Camp

About the Theme

In envisioning the transformation of the sacred ground of Owámniyomni away from its previous use as a piece of concrete river infrastructure, we heard that creating space for the community to gather and hold ceremonies was an important allowance in restoring the connection of Native peoples to this place. Specifically as land which has deep spiritual meaning to Dakota people, the communal gatherings and ceremonies of people returning to this site is important in forming a reconnection between Native peoples and Owámniyomni's shores. These kinds of gatherings require certain spatial conditions which permit people to easily congregate in an urban context with relative privacy.

From our engagement we heard that there was a great deal of interest in the potential installation of several different kinds of spaces for ceremony on the site. We heard that within the city of Minneapolis people

feel that there are not enough ceremonial spaces for Native people to assemble. As a central location, people voiced the importance of having ceremonial spaces be easy to get to and accessible via public transportation. We heard that space for ceremonies on the site would allow for the community to gather in a socially beneficial way. We also heard that ceremonies on the site would allow for access to cultural memory and traditional knowledge passed on through elders. Having the experience of ceremony on the site has the potential ability to simultaneously unite experience and memory of the place.

In our conversation with Ken Danielson, an Ojibwe elder, pipe carrier, and language teacher, we heard about the range of ways ceremonies could be practiced on the site and various spatial needs for each of the various uses. From a single person making an offering to a large-scale gathering with many people, the site should allow for people to comfortably assemble

there, i.e. it should include bathrooms, running water, and cooking facilities. Danielson also emphasized the public facing nature of the performing ceremony site as a means of greater visibility for Native community. In describing how he envisioned the site to be used, he remarked: "What I'd want to do at the site is like a use of sacred ground, but that's not common knowledge [outside the Native community] – so helping people recognize that there are four directions, six directions, seven if you want, and that those are somehow integrated...you would just know that's what the place was meant for: doing ceremony."

Potential Partners:

Dakota Wicohan
 Division of Indian Work (DIW)
 Hennepin County Library
 Hockata Ti Cultural Center
 Meet Minneapolis
 Minneapolis American Indian Center

Minneapolis Fire Department
 Minneapolis Park & Recreation Board
 Minneapolis Technical and Community College
 Minnesota Historical Society
 Mni Sota Dakota Tribal Nations
 Studio:Indigenous
 We Are Still Here MN

About the Programs

Many programs we looked at support this theme. Here we will look at a few of them in a little more detail.

Theme 2: Include Spaces for Structures for Ceremony

Sweat Lodge



popularity



cost



compatibility



maintenance



npc priority



Ceremony

Sweat Lodge

Would this site be a good place to hold ceremony?
Would the presence of a sweat lodge or similar contribute to truth, healing, and reconciliation here?

What would you want to see here? How can you imagine participating?

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

What and Why?

A Sweat Lodge on the site could have spiritual, cultural and practical purposes. Sweat Lodge was a very popular program, and could significantly advance the Native Partnership Council's priority programs. It is also very nimble, and wouldn't require massive infrastructure.

Why not?

Depending on how the site is designed and what other programs are included, Owámniyomni may not be the best site for a Sweat Lodge. Presently in the program mix, there are programs that are, for lack of

a better word, commercial: programs like a food truck, a bandshell / amphitheater, a restaurant, and many others will be noisy, and will bring in a lot of tourists. Such activity may be at odds with some of the more "sacred" programs that might be more introspective.

How?

A sweat lodge and a sweat lodge changing room can act in tandem to create a program with sacred significance for members of Native communities on the site.

"I also think it's important to give young people spaces to learn traditional teachings from elders, such as powwow culture and ceremony."

Management and Operations

As a temporary structure a sweat lodge requires seasonal assembly. In addition to assembly and disassembly, a sweat lodge requires periodic maintenance to clean the space and refresh expended materials such as fire wood. A sweat Lodge changing room would also require routine cleaning and maintenance.

Spatial Considerations:

A sweat lodge and a sweat lodge changing room are small temporary structures that may be easily moved based on seasonal use. They should be sited close to one another in a secluded area which has plenty of privacy.

- Gather
- Celebrate
- Heal
- Reflect

Potential Partners

- Mni Sota Dakota Tribal Nations
- Dakota Wicohan

Precedents:



Frame for Ojibwe sweat lodge



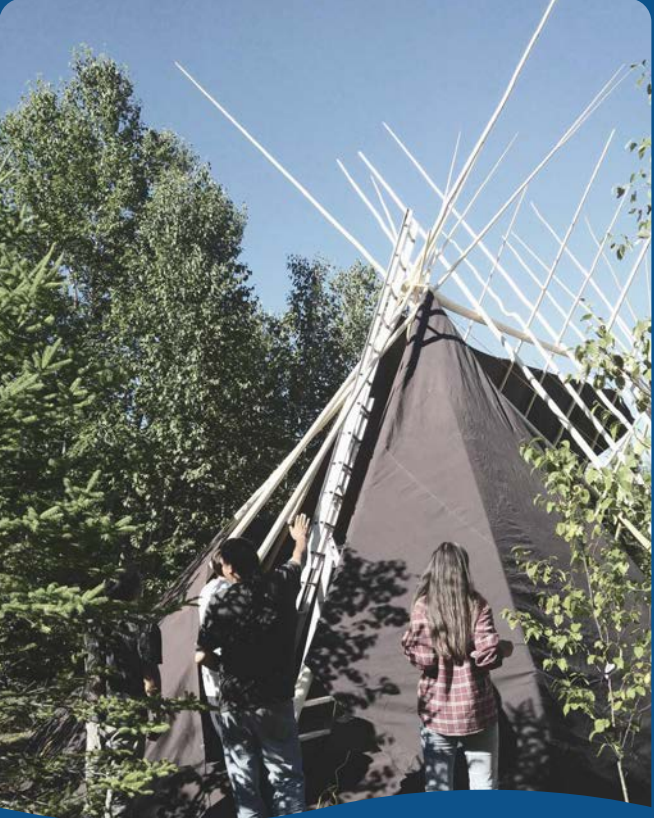
Sweat Lodge Changing Room, studio:indigenous

Theme 2: Include Spaces for Structures for Ceremony

Traditional Structures

★ ★ ★ ★ ★
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■■■■■
☹ ☹ ☹ ☹ ☹
✓ ✓ ✓ ✓ ✓

popularity cost compatibility maintenance npc priority



Build

Traditional Structures

Can you imagine Indigenous architectures on this site? Have you ever participated in putting up a tipi, building a lodge, or something else? Would you want to see these structures on the site, and would they be temporary or permanent?

This card shows the first Ojibwe-style longhouse built at Nimkii Aazhibikoong in Northern Ontario, 2017.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

What and Why?

Indigenous structures on the site such as a lodge or a tipi could have spiritual, cultural and practical purposes. "Indigenous Structures" was a very popular program, and could significantly advance the Native Partnership Council's priority programs. They can also be very nimble, and wouldn't require massive infrastructure. One consideration would be to include temporary structures. Design / build competitions could be held to give an opportunity to young Indigenous designers.

Why not?

See the note above about the Sweat Lodge.

How?

Traditional structures may be erected around the site by those knowledgeable of the particular relevant practices.


Gather —
 Celebrate +
 Heal —
 Reflect —

Potential Partners

Minnesota Historical Society
 Mni Sota Dakota Tribal Nations
 Dakota Wicohan
 Hockata Ti Cultural Center

Theme 2: Include Spaces for Structures for Ceremony

Fire Pit



Sit

Fire Pit

Fire pits are designated, safe places to light a fire outside.

They can be places for gathering, cooking, ceremony, or simply to get warm.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

What and Why?

Given Minnesota's climate, fire pits offer a simple means of ensuring that the site can be used in the colder months. A simple patio with chairs around small stone fire pits can serve as a gathering space, especially at night.

Why not?

With fire pits comes a very real risk of unwanted fire. In previous public space projects we have worked on, fire pits could only be included if fire marshals were present on site. Continually supplying wood is an obvious maintenance issue.

How?

Fire pits can be installed in various locations across the

site in informal clusters. Otherwise, fire pits could also be installed on a central pavilion.

Spatial Considerations:

There should be waste disposal repositories nearby and access to fire hydrants. The areas around fire pits should be cleared to eliminate fire hazards.

Gather +
 Celebrate —
 Heal —
 Reflect —

Potential Partners

Minneapolis Park & Recreation Board
 Minneapolis Fire Department

Theme 2: Include Spaces for Structures for Ceremony

Pavilion



Be

What and Why?

Ideally, contemporary Indigenous architectures and artworks could find a place at Owámniyomni. We were inspired by a contemporary outdoor pavilion designed by Chris Cornelius and his architecture firm Studio:Indigenous—a wiikiaami (“wigwam”) inspired by the dwellings of the Miyaamia people indigenous to Indiana.

Contemporary Pavilion

Contemporary Indigenous architectures and artworks could have a permanent home here. How would you feel visiting this kind of structure at the Falls?

This card shows a contemporary outdoor pavilion designed by Chris Cornelius and his architecture firm Studio:Indigenous. It is a wiikiaami (“wigwam”) inspired by the dwellings of the Miyaamia people indigenous to Indiana.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

Why not?

A temporary or permanent pavilion may be installed in a suitable location to receive such a structure. Certain site grading and ground treatment might be necessary before installation.

How?

A temporary or permanent pavilion may be installed in a suitable location to receive such a structure. Certain site grading and ground treatment might be necessary before installation.

“I would love to see more dancing with ceremony and of course fish and camping for us all. We need this to stay together as a community.”

Management and Operations

Depending on their form, pavilions require periodic maintenance and cleaning. Pavilions also might require a programming management team to schedule, organize, and host events throughout the year.

Spatial Considerations:

Pavilions should be strategically sited in accordance with the surrounding landscape and topography.

- Gather +
- Celebrate +
- Heal —
- Reflect —

Potential Partners

- Studio:Indigenous
- Hocokata Ti Cultural Center
- Meet Minneapolis



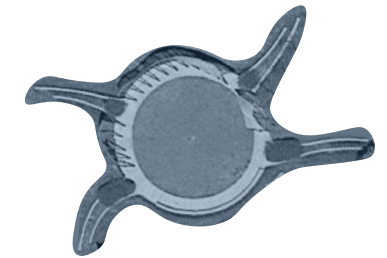
Spirit Garen, Thunder Bay Ontario

Scale Precedents

Bigger



Bde Saka Ska, Minneapolis MN



Spirit Garen, Thunder Bay Ontario



Wiikiaami, studio:indigenous

Smaller

Theme 2: Include Spaces for Structures for Ceremony

Campground

★ ★ ★ ★ ★ popularity
 \$\$\$ cost
 ||||| compatibility

👤 👤 👤 👤 maintenance
 ✓ ✓ ✓ ✓ ✓ npc priority

Campground

Seasonal ceremonies and visits can often include sleeping on the land. Because this site is in the city, not out in the bush, could you imagine camping here?

Would this be a way to engage in healing on the site? Who would benefit from a campground? Could you picture permanent structures here, or a clearing for tents, learning to put up a tipi, or something else?

This card shows Crow Fair in Montana.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food



Camp

What and Why?

Seasonal ceremonies and visits can often include sleeping on the land. While campgrounds are not typically found in urban areas, enough people brought up the idea that we thought it was worth keeping on the table.

Why not?

The idea of camping in the middle of the city may not appeal to people, in part because of real and perceived safety issues.

Why not?

Campgrounds might be installed via clearing a patch of vegetation and debris to make an area for pitching a tent, and perhaps a fire pit.

How?

Campgrounds might be installed via clearing a patch of vegetation and debris to make an area for pitching a tent, and perhaps a fire pit.

Management and Operations

Campgrounds need to be routinely cleaned and raked.

Spatial Considerations:

Campgrounds require open space and should be secluded away from large paths.

- Gather +
- Celebrate =
- Heal =
- Reflect +

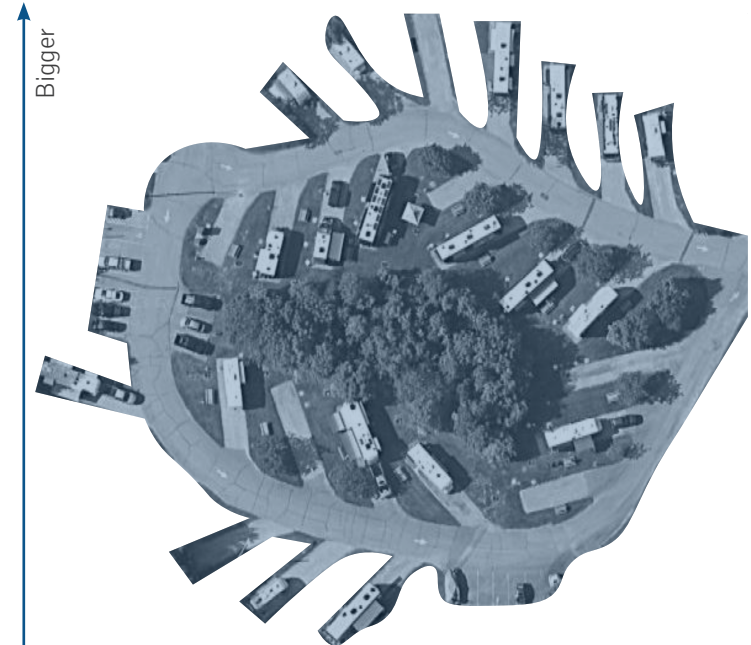
Potential Partners

Minneapolis Park & Recreation Board

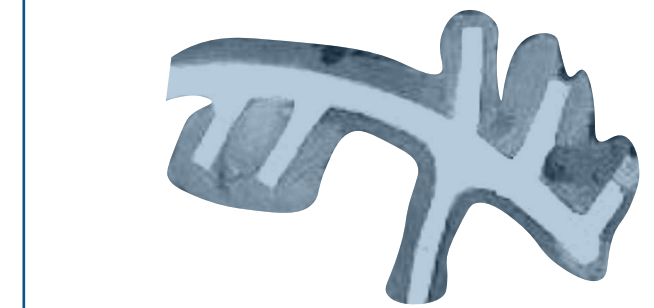


Lebanon Hills Regional Park Campground, Saint Paul MN

Scale Precedents



Lebanon Hills Regional Park Campground, Saint Paul MN

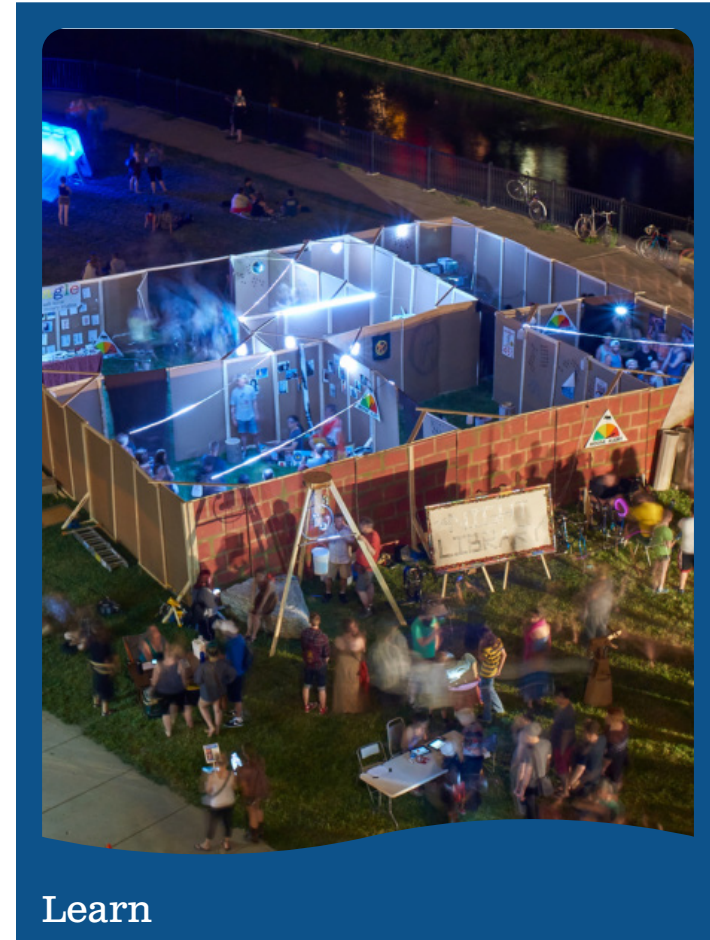
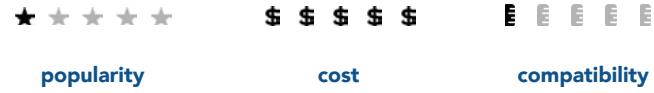


Cleary Lake Regional Park Campground, Prior Lake MN

Bigger
Smaller

Theme 2: Include Spaces for Structures for Ceremony

Library



Learn

What and Why?

This program has a close precedent: a popup library was built on the Falls site, as a part of Northern Spark 2016. A similarly-scaled popup library could be a good addition to the site, an inexpensive means of sharing knowledge about Indigenous history and culture. Libraries are places to gather and share knowledge. As a place which supports a variety of public programs for all ages, libraries are widely understood as important civic spaces for the distribution of community resources. Yet, not all libraries are rooms filled with books. There are a number of small scale, miniature community based libraries which require less



Pop-Up Library

Temporary art installations can bring larger festivals and lots of people to a site for a specific experience. Can you picture Northern Spark returning to the river here? Can you imagine being at the Falls at night with your family? What would be needed there to help you feel safe? Could you see the stars?

This card shows the pop-up Night Library that was built on the Falls site, as a part of Northern Spark 2016.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

resources than that of the conventional city branch and lend other things besides books. For instance, a library could lend movies, artifacts, seeds, tools, or music. A library of some variety at this site would be a complimentary amenity to many other uses for the site's history.

Why not?

The creation of independent libraries can be complicated in arranging the organizational structure for maintaining the collection, staffing, and building on the site. While libraries are familiar and effective ways for the distribution of information and resources,

depending on the nature of the collection, the formation of a libraries' collection can be expensive.

Management and Operations

Libraries require active management to operate lending services. A staff would be necessary to check-in and out media, regulate inventory, and perform necessary maintenance on the circulating collection.

Spatial Considerations:

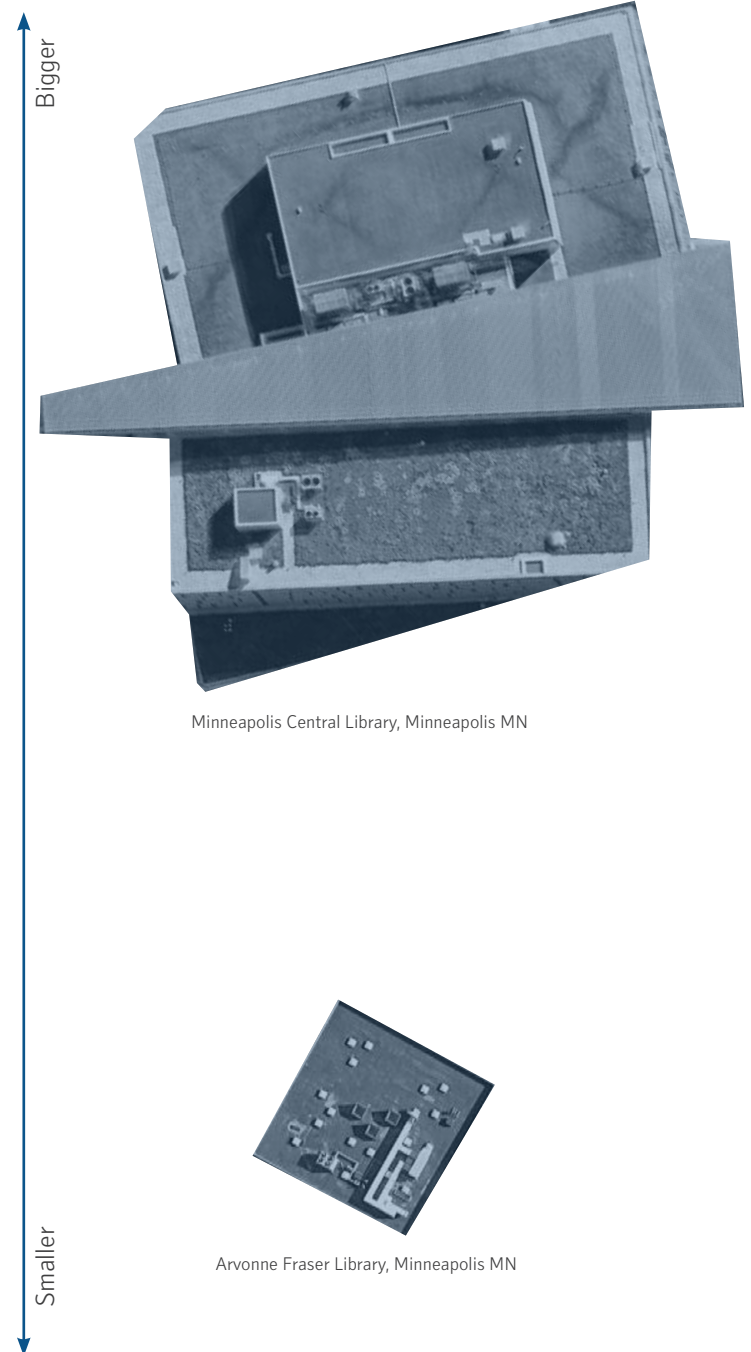
A library requires a secure enclosed structure with ample storage space, a circulation desk, and a place to browse media.

- Gather +
- Celebrate +
- Heal =
- Reflect =

Potential Partners

- Rebecca Wolf and Amy McNally from the Hennepin Library expressed initial enthusiasm about this idea.
- Minnesota Historical Society
- Hennepin County Library - Central
- Hennepin County Library - Franklin
- Division of Indian Work (DIW)
- Hocokata Ti Cultural Center
- Minneapolis Technical and Community College
- We Are Still Here MN

Scale Precedents



Minneapolis Central Library, Minneapolis MN

Arvonne Fraser Library, Minneapolis MN

Theme 3: Grow, Harvest, Sell, and Eat Food



About the Theme

The connection between people and food is fundamental to any community. In conceiving of ways to create space for gathering and points of cultural access to the sacred space of Owámmiyomni, providing places to grow, harvest, sell and eat food all offers positive amenities to make access to the site easier for Native communities. The practice of growing and harvesting food, such as wild rice, is also an activity with cultural significance and provides an programmatic opportunity to a practice of cultural heritage.

We heard from many people an interest in there being access to food at the site so that people could enjoy the site with a snack or a meal. We also heard that people were interested in growing food or medicine on the site and being able to pick it at their leisure. Some people were also interested in the act of growing or harvesting food on the site as a means to honor the earth and plant relatives. Relating to the topic of

Indigenous food production we spoke with Hope, a leader from the organization Dream of Wild Health, a Minneapolis based Indigenous food organization which operates a thirty acre farm in Hugo MN. In this conversation Hope emphasized the importance of preserving Native plant species already existing on the site and providing as much habitat for animal and microorganism communities as possible. Rather than understanding the food produced on the site to merely serve human needs, Hope voiced the importance to take into consideration the needs of other animals for habitat and food sources.

We also heard from Ojibwe elder Fred Desjarlait about the way this site was used in the past as an important meeting place for trade and commerce. Fred told us: "The place of the Falls... was a gathering point for the tribes, Ojibwe, Dakota—all our tribes used to use it for a hub for trade, for medicine, for games, for whatever it may be. It was a place of life, you know? One part

of the river the Anishinaabe would come and we'd have a conference, trade, whether it was medicine, foods, or knowledge. That's how we existed, we always shared... so this area was always rich in that trade, that friendship." By means of commercial activity, historically this site was the meeting point of different tribes where goods and ideas could be shared.

Potential Partners:

- Dream of Wild Health
- Four Sisters Farmers Market
- Indigenous Food Network
- Little Six, Inc.
- Meet Minneapolis
- Minneapolis Park & Recreation Board
- NATIFS
- Owamni
- Tatanka Truck
- The Sioux Chef

About the Programs


Many programs we looked at support this theme. Here we will look at a few of them in a little more detail.

Theme 3: Grow, Harvest, Sell, and Eat Food

Food Truck / Market

★ ★ ★ ★ ★ \$ \$ \$ \$ \$ E E E E E ♻ ♻ ♻ ♻ ♻ ✓ ✓ ✓ ✓ ✓

popularity cost compatibility maintenance npc priority



Eat

Food Truck

What relationships to food can you imagine for this site? Would people bring their own meals and offerings to the river? Would a food truck be appropriate? What kind of food would you hope to find here?

This card shows Tatanka Truck, a Minneapolis food truck run by award-winning Lakota chef Sean Sherman, aka "The Sioux Chef." Sherman's permanent restaurant, Owamni, is located just above the Falls site.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

What and Why?
 This program offers a temporary, flexible, way to provide multiple options for food across the site. The twin cities have a wide range of food trucks and food vendors with many kinds of cuisine and offerings. The number and type of food truck and vendors could vary across the year and could respond to events with high attendance. This program is an inexpensive way to provide food.

Why not?
 Food trucks take up a lot of space and potentially parking spots. In the colder months it is less desirable to eat outside.

How?
 Areas of the street may be designated areas for food trucks to temporarily park on certain days. In order to attract food trucks there must be a critical mass of existing foot traffic and potential business already at the site.

"The place of the Falls was a gathering point for the tribes, Ojibwe, Dakota all our tribes used to use it for a hub for trade, for medicine, for games, for whatever it may be."

Management and Operations

Food trucks require minimal management beyond the logistical organization of designated days for when food trucks are allowed to park on the site.

Spatial Considerations:

Food Trucks need open space to park along a road. There should be waste receptacles nearby to reduce litter. There should be ample space for pedestrians to walk around the trucks.

- Gather +
- Celebrate -
- Heal -
- Reflect -

Potential Partners

- Tatanka Truck
- El Tapatío Mexican Street Food
- Boomin' Barbecue
- Que Chula es Puebla
- Baldy's
- Wholesoul Eatery
- Soul Lao
- Sizzling Wagon
- Hometown Creamery

Precedents

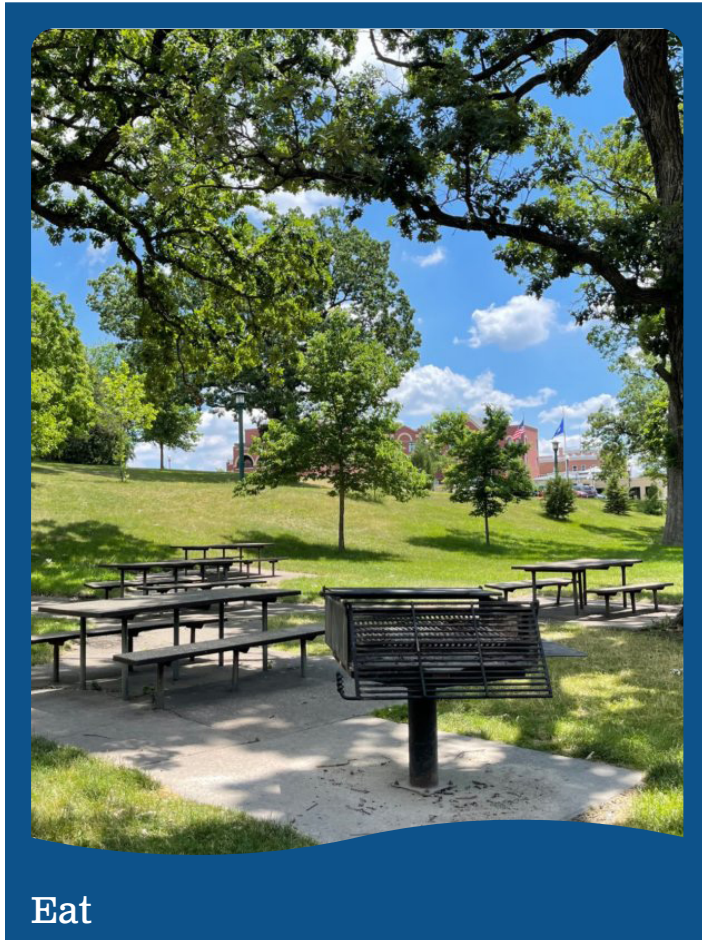


Minneapolis Food Trucks



Tatanka Truck

Picnic Tables / Grills



Eat

Grilling Station

This idea was suggested by a member of MIGIZI's summer youth program!

What relationships to food can you imagine for this site? What kind of food would you hope to find here?

This card shows a public grilling station and picnic area in a park.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food**

What and Why?

Picnic tables and built in grills are a common recreational amenity in many public landscapes areas. These ubiquitous pieces of outdoor furniture provide people the ability to bring food and hold gatherings.

Why not?

Most often solidly fixed in the ground on concrete pads, standard park picnic tables and grills are fairly prescriptive in the ways in which people may use them. For instance, they can not be moved or arranged to more comfortably accommodate smaller or larger groups of people.

Management and Operations

Picnic tables and/or grills require minimum maintenance beyond routine cleaning and litter pick-up.

Spatial Considerations:

Picnic tables and/or grills should be sited near waste disposal receptacles.

- Gather **+**
- Celebrate **▬**
- Heal **▬**
- Reflect **▬**

Potential Partners

Minneapolis Park & Recreation Board

Fishing

★ ★ ★ ★ ★ \$ \$ \$ \$ \$ E E E E E ♻️ ♻️ ♻️ ♻️ ♻️ ✓ ✓ ✓ ✓ ✓

popularity cost compatibility maintenance npc priority

Line Fishing

This idea was suggested by a member of MIGIZI's summer youth program!

This card shows pole and line fishing from the shore at Coon Rapids Dam Regional Park.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food**

Fish

What and Why?

Fishing could perhaps be accommodated at Owámníyomni in the future via a fishing pier. It's a popular activity that would cost relatively little to host at the site.

Why not?

Fish caught in and around Owámníyomni have high levels of contaminants and should not be consumed regularly.

How?

If there are fish in the water, very little needs to be done to introduce fishing as a program at the site beyond introducing easy access to the water's edge with ample space to cast.

Spatial Considerations:

Fishing requires open space near the water's edge to allow for the unencumbered cast.

- Gather **+**
- Celebrate **▬**
- Heal **+**
- Reflect **▬**

Potential Partners

North American Traditional Indigenous Food Systems (NATIFS)
Honor the Earth
Water Keepers

Theme 3: Grow, Harvest, Sell, and Eat Food

Pop-Up Restaurant

★ ★ ★ ★ ★
 \$\$\$
 |||||
 ☹ ☹ ☹ ☹ ☹
 ✓ ✓ ✓ ✓ ✓

popularity cost compatibility maintenance npc priority



Eat

Pop-up Restaurant

What relationships to food can you imagine for this site? Would people bring their own meals and offerings to the river? Would a rotating market/stall of this type be appropriate? What kind of food would you hope to find here?

This card shows a pop-up restaurant run by award-winning Lakota chef Sean Sherman, aka "The Sioux Chef." Sherman's permanent restaurant, Owamni, is located just above the Falls site.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food**

What and Why?

This program offers a temporary unique culinary experience for visitors to eat on the site in a restaurant which caters directly to the site's history and present day reinterpretation. NATIFS, North American Traditional Food Systems, an organization devoted to rebuilding lost Native-food-ways offers a potential model for a methodology for a pop-up restaurant's sourcing, cultivation and preparation of ingredients.

Why not?

Pop-up restaurants can be complicated to organize and manage.

How?

A pop-up restaurant could be installed in a temporary tent structure or a dedicated interior commercial space on the site which is set up to have an industrial kitchen.

Management and Operations

A pop-up restaurant should be contracted with a private vendor or catering company. Beyond providing a venue for the pop-up space, management of the restaurant itself should be conducted by an independent business.

"Eat food for community development and fellowship."

Spatial Considerations:

A pop-up restaurant needs ample space. There also should be access to water, electricity and nearby toilet facilities.

- Gather +
- Celebrate —
- Heal —
- Reflect =

Potential Partners

- Owamni
- NATIFS
- Tatanka Truck
- Indigenous Food Network
- Dream of Wild Health
- Little Six, Inc.
- Meet Minneapolis
- The Sioux Chef

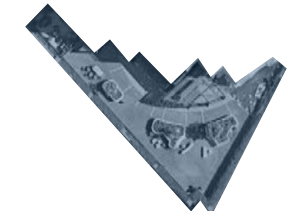


Indigenous Food Lab, Minneapolis MN

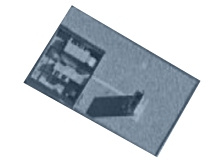
Scale Precedents

Bigger

Smaller



Rivo Riverplace, Minneapolis MN



Owami by the Sioux Chef, Minneapolis MN



Watermark Pop-Up, New York, NY

Theme 4: Include Spaces and Structures for Dance and Performance



About the Theme

Dance and performance are sources of collective experience where all those participating are temporarily transported elsewhere. On the shores of Owámmiyomni we envision performance to be a source of communal assembly, and a space for artistic generation and exploration. In order to effectively hold such events it is necessary to provide spaces for an audience to comfortably gather and watch or participate in performative activity. Such spaces could include seating arranged around fire pits, a semi-enclosed pavilion structure, a bandshell/amphitheater space, or flexible space to hold a dance circle.

From our engagement we heard that there was lots of interest in the creation of spaces for the public display and performance of art, and theater. We heard that the enactment of Dance and Performance on the site would further contribute to the visibility of Native peoples inhabiting the place through an embodied cultural tradition. In our conversation with Andrea

Carlson, an artist of Ojibwe descent, she spoke about the ways in which performance is deeply interconnected with other components of indigenous life. Andrea explained that art cannot be separated from language which cannot be separated from performance which cannot be separated from food sovereignty. Together all these components of cultural tradition defiantly represent a presence of Native survival.

In our conversation with Charli Fool Bear, a Yanktonai Dakota playwright, actor, and artistic producer working with the Twin Cities based New Native Theater company, Charli spoke to us about the societal significance of Native lead theater. Voicing the vital nature of artistic expression in the fabric of Native community, Charli told us: "If it's an Indigenous lead project, performance and art is an inherent part of Indigenous practice as prayer." In a way similar to the importance of traditional ceremonial practice on the site, the activation of the place through performance is also culturally indispensable. When discussing the potential of the

site as a venue for theatrical performance Charli went on to explain: "The idea of performing near the river, near this land being fostered and nurtured again, is the perfect place to share performance, visual art, dance, exhibits."

Potential Partners

Dakota Wicohan
Minneapolis Park & Recreation Board
Mni Sota Dakota Tribal Nations
New Native Theater

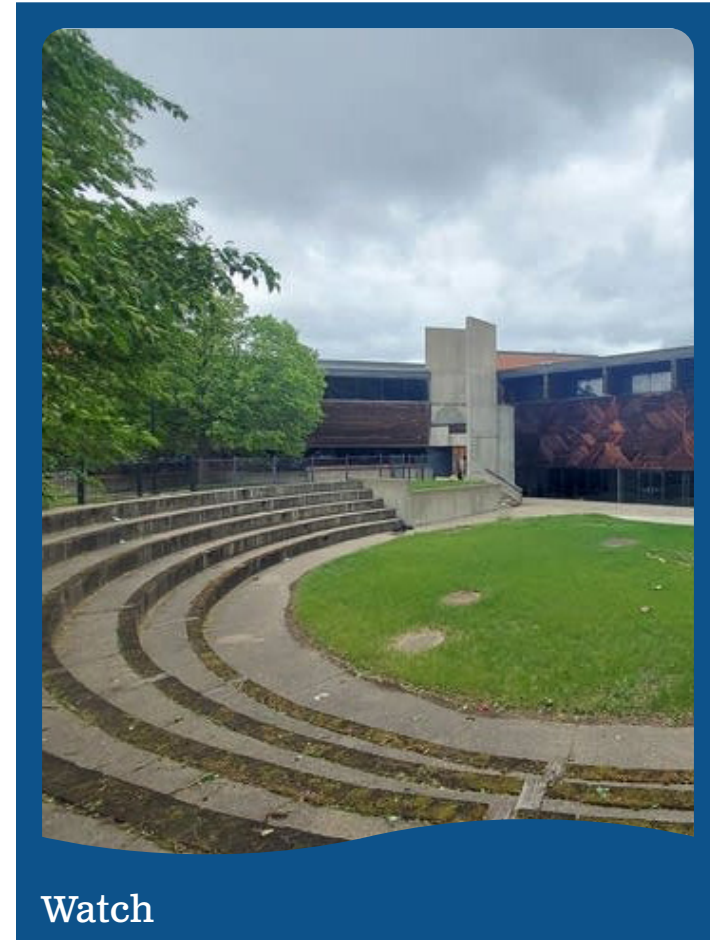
About the Programs

Many programs we looked at support this theme. Here we will look at a few of them in a little more detail.

Theme 4: Include Spaces and Structures for Dance and Performance

Amphitheater / Bandshell

★★★★★ popularity
 \$\$\$\$\$ cost
 ||||| compatibility



Watch

What and Why?

In order to stage a play or a dance performance outside, you need a space to do so. An amphitheater or bandshell would create a centralized open-air venue for concerts, performances, and other events. Amphitheaters usually have a central stage area surrounded by rows of raised seating. Amphitheaters can be huge like stadiums, or smaller. Even small amphitheaters need a big open area. As a permanent structure, the introduction of this program would enable outdoor performances to take place with less cost and greater ease compared to the installation of a temporary stage.

👤👤👤👤👤 maintenance
 ✓✓✓✓✓ npc priority

Amphitheater

An amphitheater is an open-air venue for concerts, performances, and other events. Amphitheaters usually have a central stage area surrounded by rows of raised seating. Amphitheaters can be huge like stadiums, or smaller, like the one shown on this card. Even small amphitheaters need a big open area.

The amphitheater on this card is located at the Minneapolis American Indian Center (MAIC) on Franklin Avenue.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

Why not?

While the permanence of a bandshell may be convenient in the organization for certain kinds of performance, depending on the size, time of year, and spatial needs of a particular events, the standardized form of a bandshell or amphitheater may not be ideal for every single performance

How?

A bandshell or amphitheater could be designed and constructed on the site permanently with intermittent programming. Storage space for equipment and seating may be necessary in addition to a central stage area.

"The idea of performing near the river, near this land being fostered and nurtured again, is the perfect place to share performance, visual art, dance, exhibits."

"If it's an indigenous lead project, performance and art is an inherent part of indigenous practice as prayer."

Management and Operations

A bandshell or amphitheater could have a range of uses requiring a range of managerial implications. For instance, a bandshell/amphitheater could be installed with limited programming oversight, allowing whomever to use the space however they see fit, to another extreme where every performative program exhibited in the space is produced by a managerial staff. From what we heard, providing performance groups with a basic set of infrastructure such as access ramps and accessible seating is a priority

Spatial Considerations:

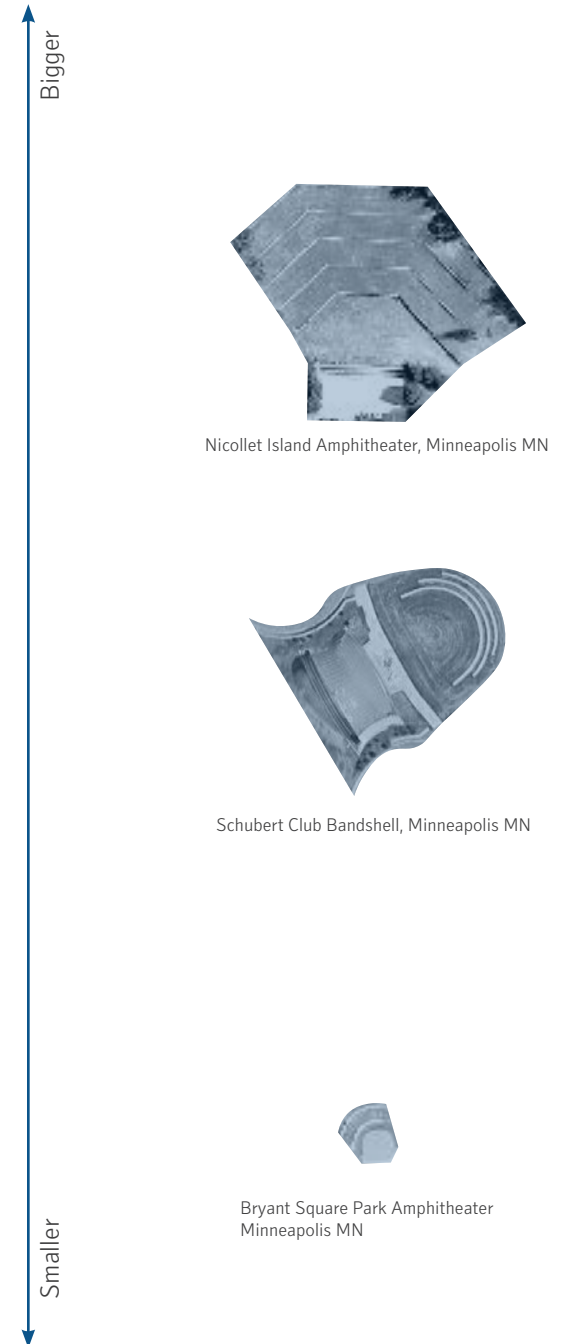
A bandshell/ amphitheater requires quite a large amount of space to install. This program could only be realized in certain areas of the site. However, this infrastructure would likely not be utilized for performance most of the time, instead opening potential for a variety of other kinds of programming and uses to operate within the space.

- Gather +
- Celebrate +
- Heal =
- Reflect =

Potential Partners

- New Native Theater
- Minneapolis Park & Recreation Board

Scale Precedents



Theme 4: Include Spaces and Structures for Dance and Performance

Dance Circle

★ ★ ★ ★ ★ popularity
 \$ \$ \$ \$ \$ cost
 E E E E E compatibility



Dance

👉 👉 👉 👉 👉 maintenance
 ✓ ✓ ✓ ✓ ✓ npc priority

Dance Circle

Gatherings and dancing can create a big open circle. What kinds of activities can you imagine in this type of area? Would having this space help local organizations and tribal communities gather in the city? Would you want to see local powwows, dance education, or contests held here?

This card shows the Shakopee Mdewakanton Sioux Community (SMSC) Wacipi Grounds.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

What and Why?

This program seeks to provide ample flexible space on the site to allow for gathering and celebration of Native peoples on Dakota sacred land. This program would allow for the enactment of important ceremonial practices to take place once again at the site. As there are relatively few locations for ceremonies near the center of Minneapolis, there is an opportunity to create a valuable site for gathering which is easily accessible by public transportation.

Why not?

The site's proximity to other public areas, the

drawback of having a Dance Circle would be finding ways to redirect curious passersby from the sacred activities being performed. Potentially this could be remedied by the installment of a security detail.

How?

A dance circle could be organized with help from Native leadership.

- Gather +
- Celebrate +
- Heal +
- Reflect +

"Dance, remember our ancestors and the land."

"A gathering and performance place for Native music, art, theater."

Potential Partners

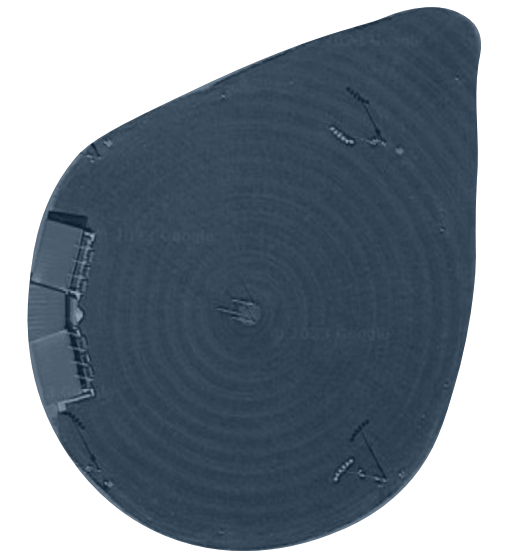
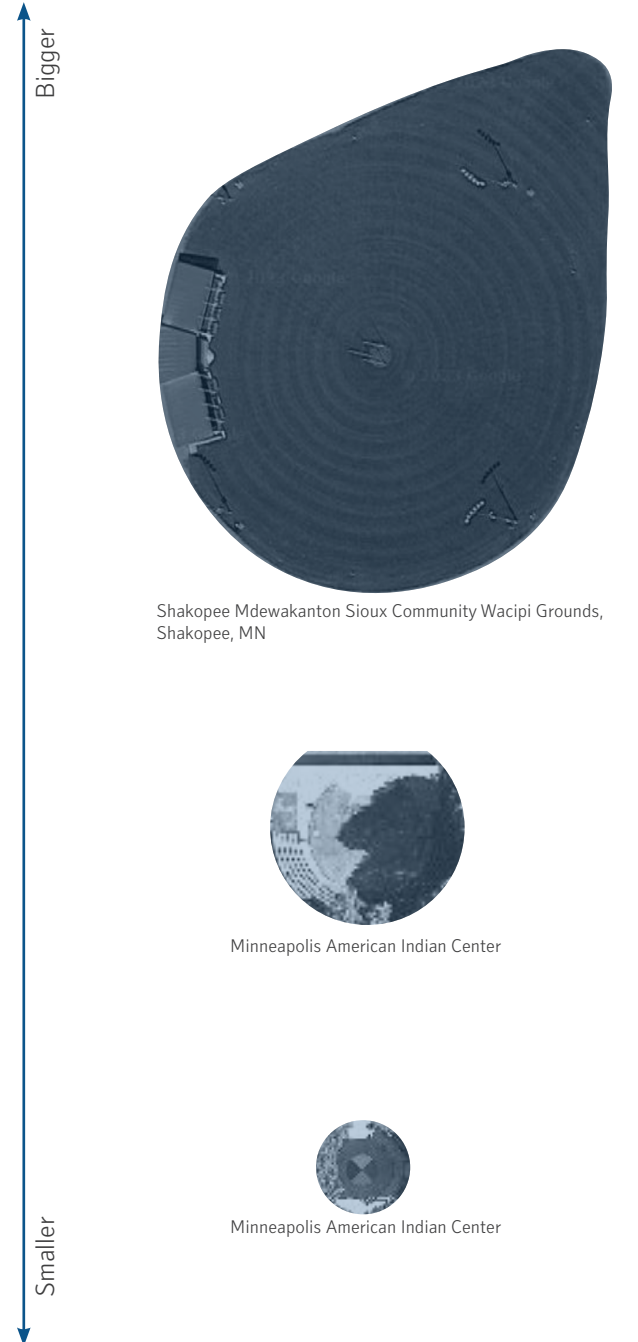
- Mni Sota Dakota Tribal Nations
- Dakota Wicohan

Precedents



Minneapolis American Indian Center

Scale Precedents



Shakopee Mdewakanton Sioux Community Wacipi Grounds, Shakopee, MN

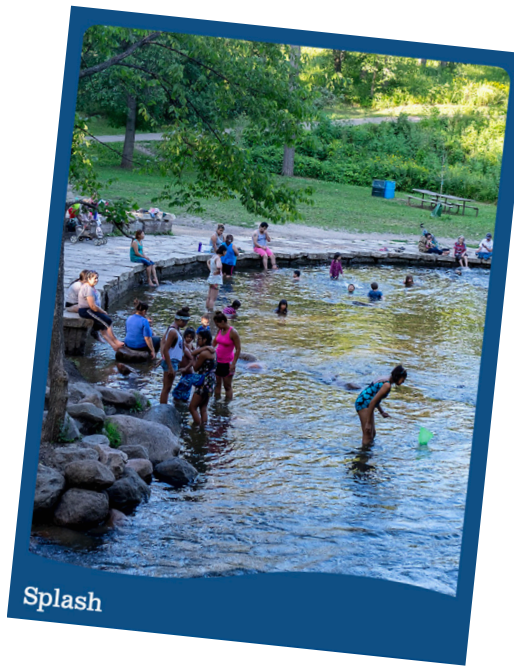


Minneapolis American Indian Center



Minneapolis American Indian Center

Theme 5: Engage the River



Splash



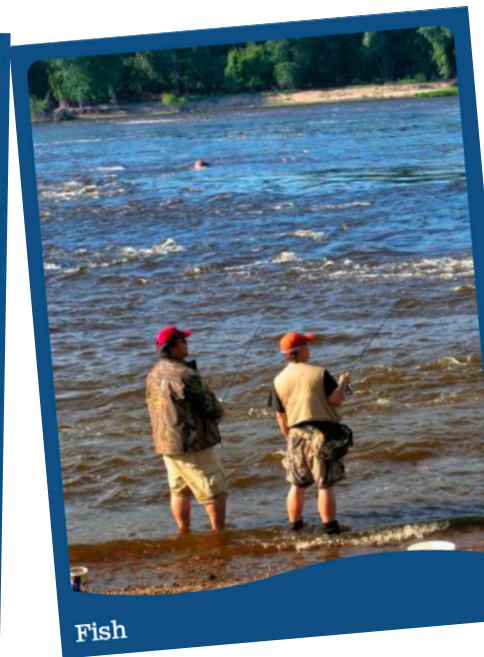
Canoe



Canoe



Kayak



Fish



Make

About the Theme

In the present day the relationship between people and water on the shores of Owámníyomni has been disrupted. Having been fenced off and public access forbidden for many years, the restoration of connection between people and the flow of the river is an important component of the transformation of the site. In addition to easing the spatial relation and physical approach to the water's edge, the introduction of a variety of programs to provide the opportunity to touch, play, fish, and boat in the water would serve the purpose of reestablishing this lost connection at this place.

From our engagement we heard that as a sacred land and water, the reestablishment of access to the water's edge was a key priority for many people. There was great interest in engaging directly with the water through using it for fishing, canoeing, or kayaking. In addition to these activities we heard that there was profound spiritual meaning to be gained from reconnection to the water at this place. In our

conversation with Sam Olbekson, an Indigenous architect based in Minneapolis, Sam explained the historical significance of boating on this portion of the river. Describing the ways Native peoples boated in the area in the past, Sam explained: "Imagine canoes out here as part of the life ways of the people; and having to come, know where it is... there was a portage that you could walk down, so the project we're looking at was part of that portage system, and I'm sure there were other portages too. Right now, all you see is the memory of the industrialization of the falls, and so part of the design process is to think about: what can you see here that recalls the Dakota presence and the different activities and life that existed before all that?" Providing the opportunity for boating would thus create a cultural connection between the ways Native people used the river in the past through a continued use of the river in a similar way by Native peoples in the present.

In telling us the importance of the guiding project principal that 'Water is Life, Angela Two Stars, a member of the Friends of the Falls board with Dakota, Sisseton Wahpeton Oyate ancestry, explained: "'Water is Life' stands out [to me] because it's such a strong statement and it's a reinforcement of the knowledge that we take for granted: of how water is such a vital component to our survival." Ojibwe elder Fred Desjarlait also provided us with some historical insight as to the ceremonial significance of this place. Fred told us: "There has to be a lot of rich history. The source of water is power, especially by the falls, so there has to be a lot of ceremonial life, a lot of history in general: camps, seasonal camps that flourished here, and just that trade of knowledge and camping and sharing medicines at different times of the year. I'm sure it was a lively hub for all tribes, because this river was our freeway."

Potential Partners

Minneapolis Water Taxi
Mississippi Park Connection
Mississippi River Paddle Share
Urban Boat builders
Wilderness Inquiry

About the Programs

Many programs we looked at support this theme. Here we will look at a few of them in a little more detail.

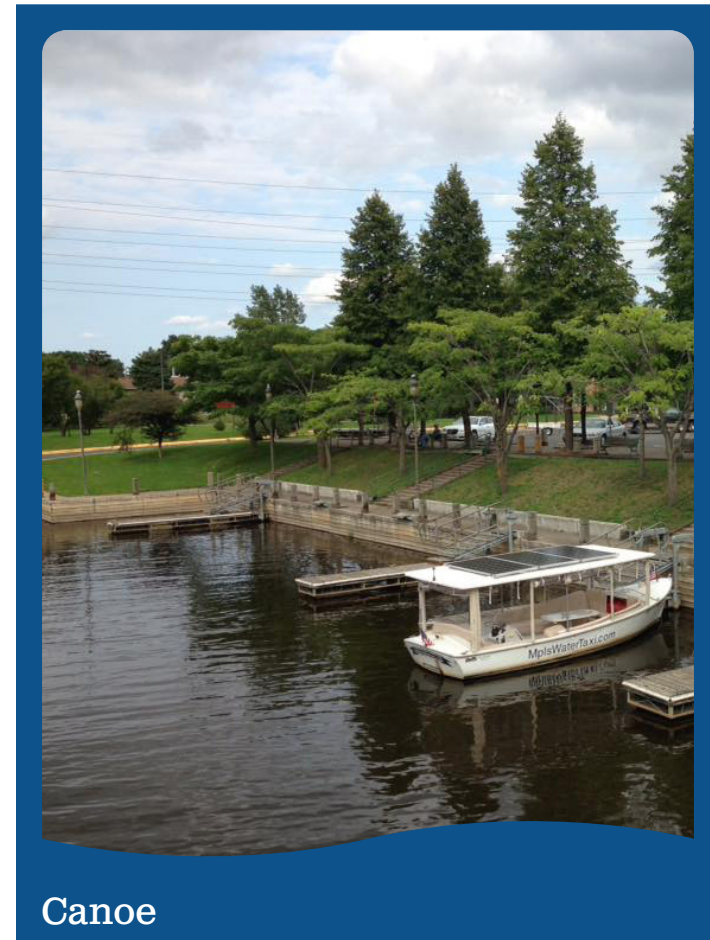
Nature playscape
[See above]

Theme 5: Engage the River

Boat Launch

★ ★ ★ ★ ★ \$ \$ \$ \$ \$ 🚶 🚶 🚶 🚶 🚶

popularity cost compatibility



Canoe

What and Why?

Canoe and kayak launches make it easier for people to get in and out of the water safely. A shallow riverbank, a simple ramp, or a specially-designed dock can all do the trick. This program would make the launch and use of boats around the waters of Owámniyomni easier and more accessible. While access to the water at the shore's edge alone is of fundamental importance to the project goals for the site, providing a variety of ways for people to experience the water is also a priority. Boating offers a fun, relaxing, way to experience the water directly.

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maintenance npc priority

Canoe Launch

Canoe and kayak launches make it easier for people to get in and out of the water safely. A shallow riverbank, a simple ramp, or a specially-designed dock can all do the trick. On a river with a current, make sure to have places both upstream and downstream!

This card shows the docks at Boom Island, in the Mississippi River just above the Falls

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

Why not?

A boat launch requires a lot of room and alone does not offer a publicly accessible program in and of itself. Rather a boat launch would have to exist in conjunction with Kayak, Canoe, or boat rental/or share programs which would permit people who do not own boats to go out on the water.

How?

A boat launch would exist at the water's edge at an area accessible by cars/boat trailers.

"Everyone needs a place to go in the water"

Management and Operations

A boat launch requires a variety of maintenance depending on its construction. While an inclined concrete boat launch might require minimal maintenance, some floating docks for canoe and kayak launch might need to be seasonally removed to prevent damage from ice conditions.

Spatial Considerations:

A boat launch should be easily accessible by cars and trucks for the drop off and pick up of boats.

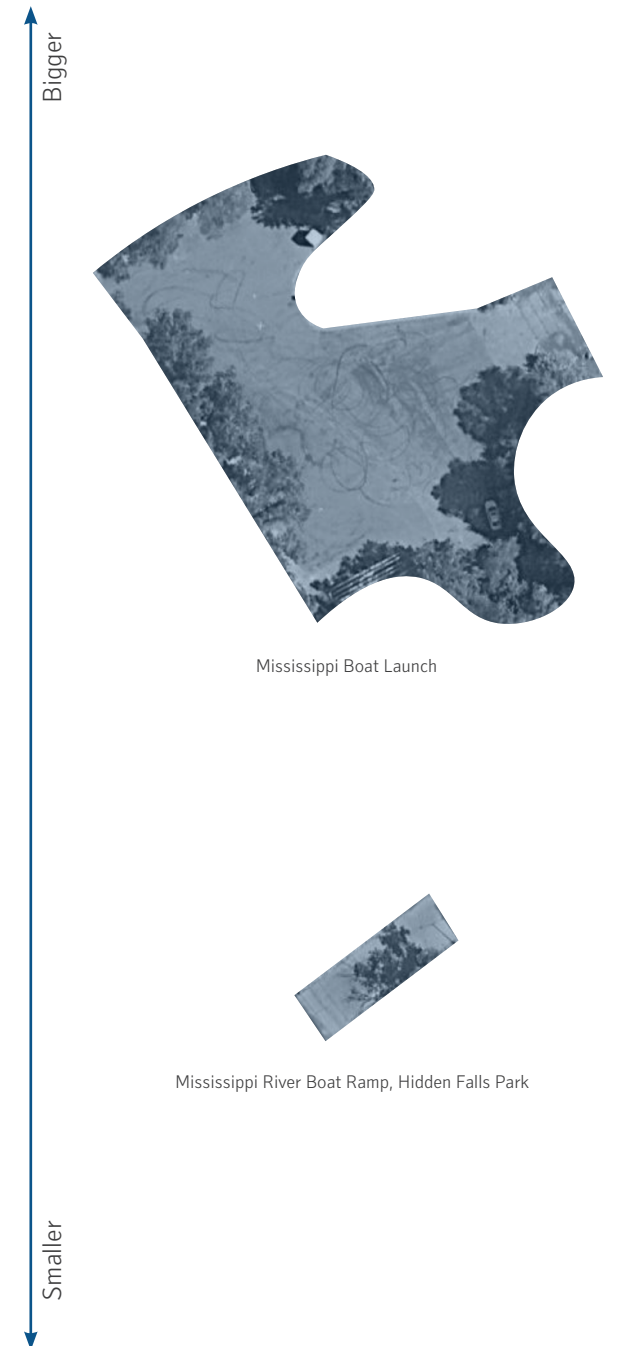
- Gather +
- Celebrate +
- Heal =
- Reflect +

Potential Partners

- Minneapolis Park & Recreation Board
- Mississippi Park Connection
- Minneapolis Water Taxi
- Mississippi River Paddle Share

Scale Precedents

Scale Precedents

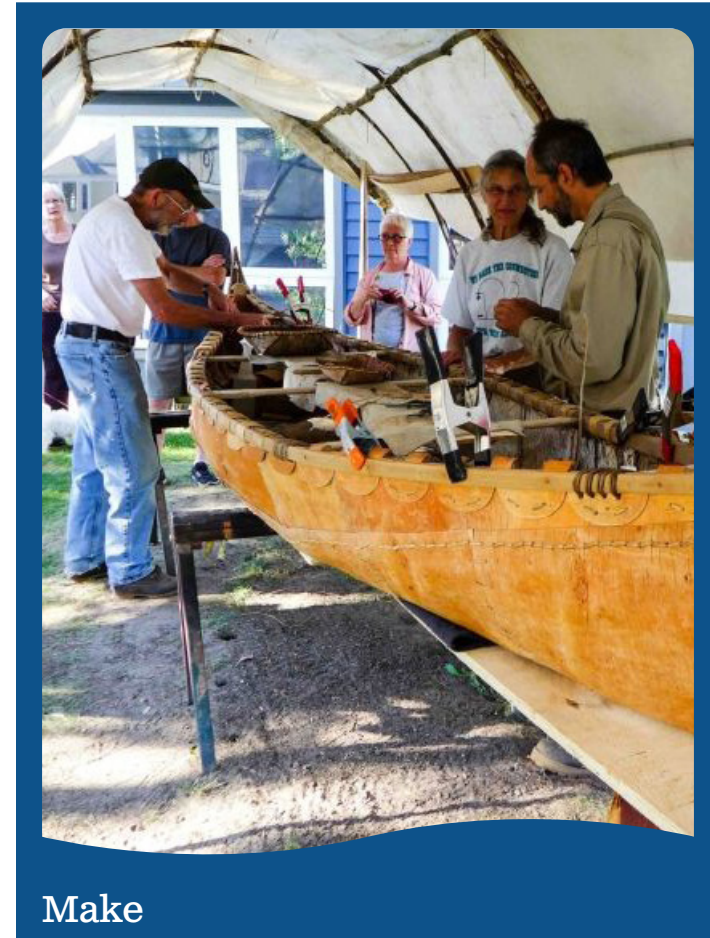


Theme 5: Engage the River

Canoe Building

★ ★ ★ ★ ★
\$\$\$
|||||

popularity cost compatibility



Make

What and Why?

Birch bark canoes and other boat designs are an important part of Minnesota's Native American heritage. Canoes can be 15 feet long or more, and multiple people can work together to build one. To build a canoe, you'll need plenty of space to work, plus an area to store tools and materials, and maybe even a temporary structure to shelter everything (and everyone!) from the elements.

Why Not?

Canoe building requires expertise and time. In order to organize a canoe building workshop there must be

|||||
✓ ✓ ✓ ✓ ✓

maintenance npc priority

Building Canoes

Birch bark canoes and other boat designs are an important part of Minnesota's Native American heritage. Canoes can be 15 feet long or more, and multiple people can work together to build one. To build a canoe, you'll need plenty of space to work, plus an area to store tools and materials, and maybe even a temporary structure to shelter everything (and everyone!) from the elements.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

an investment in sharing knowledge over a medium to long term time frame. Building a Canoe also takes space. Portions of covered areas would have to be set up to shelter the building process and store tools and materials.

Management and Operations

Operating a canoe building program requires a managerial team to organize specialized canoe builders/instructors, order materials, schedule workshops/open demonstrations.

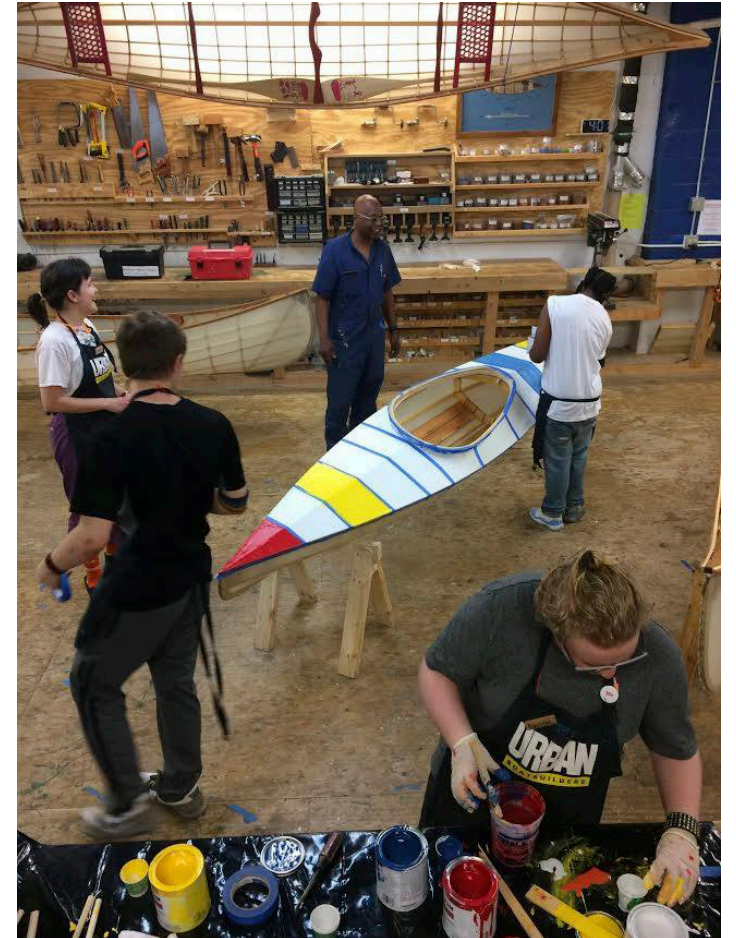
Spatial Considerations:

Canoe building needs ample workshop space for construction and to securely store tools and materials. Workshop and storage space should be sited in close proximity to one another.

- Gather
- Celebrate
- Heal
- Reflect

Potential Partners

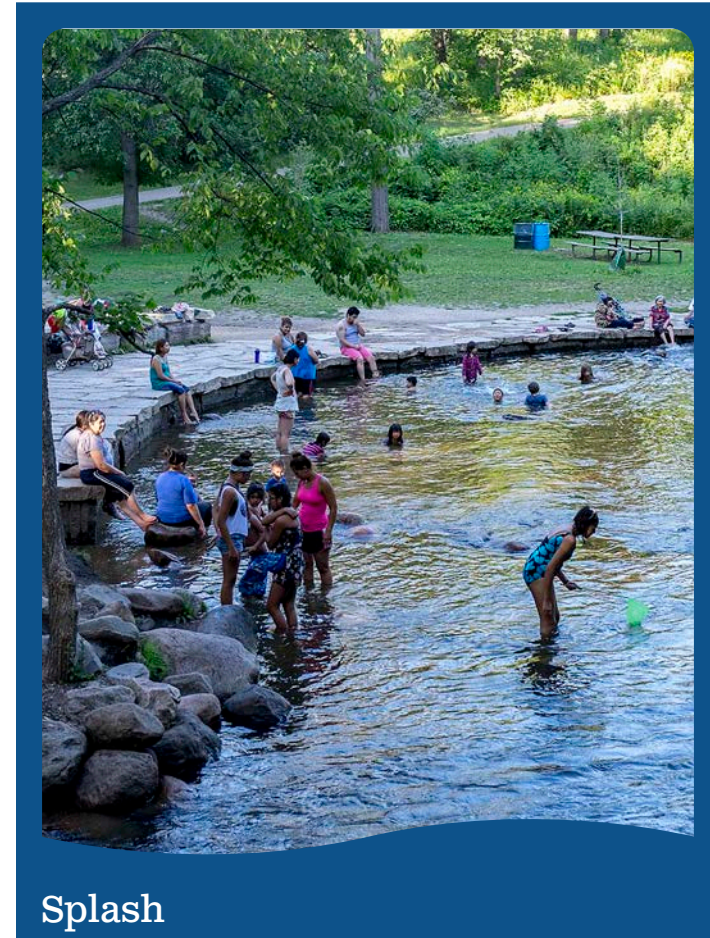
Urban Boat builders



Urban Boatbuilders

Theme 5: Engage the River

Shoreline Access



Splash

"Spending time in the water or near water is important to me."

Shoreline Access

Greeting the water directly is an important part of offerings and other traditional practices. How close would you want to get to the water? Should everyone, from small children to elders, be able to put their feet in the water?

Would this access be connected to full immersion, (like swimming or boating)? Should there to be room for ceremony without play, fishing, or other activities happening there at the same time?

This card shows wading areas near Minnehaha

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

What and Why?

Greeting the water directly is an important part of offerings and other traditional practices. After decades of inaccessibility, returning the ability to approach the water edge's has profound cultural significance. Whereas the construction of the lock both symbolically and physically severed the relationship between Native peoples and the sacred waters of Owámniyomni, providing people access to the water once again is a crucial step in healing long historic trauma associated with the place.

How?

Shoreline access should be restored for the sake of a number of activities including areas to touch, enter, play, or make offerings.

Spatial Considerations:

Points of shoreline Access should be prominently visible, and easily accessible.

- Gather
- Celebrate
- Heal
- Reflect

Theme 5: Engage the River

Kayak Rental

★ ★ ★ ★ ★

popularity

\$\$\$ \$ \$ \$ \$

cost

|||||

compatibility

🔧 🔧 🔧 🔧 🔧

maintenance

✓ ✓ ✓ ✓ ✓

npc priority

Paddle Share

Don't have your own kayak? You can borrow one!

This card shows a kayak rental station from Paddle Share Minneapolis, which allows people to check out a kayak upstream, paddle down the Mississippi River, and drop it off downstream. Their site at Boom Island is just north of the Falls.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

Kayak

What and Why?

This program allows people to check out a kayak upstream, paddle down the Mississippi River, and drop it off downstream.

Why Not?

Kayak Rental equipment can occupy large amounts of space near shore.

Managerial Operations:

Kayak rental and storage requires operational management to operate rental services, instruct safe usage, and maintain boats, life jackets, and paddles.

Spatial Considerations:

It is necessary for the kayak rental to be near a boat launch and water access. There should be a storage area for boats near the rental kiosk however additional storage for kayaks and trailers may be placed elsewhere on the site.

- Gather
- Celebrate
- Heal
- Reflect

Potential Partners

Mississippi River Paddle Share
Paddle Share Minneapolis

Theme 6: Include Public Art



About the Theme:

Public art can be understood as an expression of public life. Whereas certain sacred Native artistic traditions may be held internally within tribal communities, the display of artistic works for an open kind of viewership offers the ability to unlock different kinds of questions for cultural dialogue. In envisioning what this sort of programming might include, we conceive of the temporary outdoor installation of artworks, spaces for art production, and places for ideas to gather.

From our engagement we heard broad interest in incorporating public artworks into the site. People voiced their interest for the site being a sort of center for Indigenous arts where one could access a variety of different forms of traditional artistic production. People also were interested in certain educational programs where classes on the production of traditional crafts such as baskets and canoes could be taught. In general, we heard that there was interest in providing artistic programming for the site as a way to

increase the presence of Native culture on the site. In our conversation with Angela Two Stars, an artist and member of the Friends of the Falls board with Dakota, Sisseton Wahpeton Oyate ancestry, she emphasized the ability of art to increase the visibility of Native peoples in the public realm. As a key source of context for non-Native people who might visit the site, she explained: "As an artist, I think art has a way of translating a lot of information around the history of – you know the past-present-future about the specific place – that could acknowledge everything, what this place is, the significance of the place. So, some type of art would be wonderful to have, and also information to non-Native people to know more about how this site was used historically, prior to colonization."

Speaking with Andrea Carlson, an artist of Ojibwe descent who conceived of the video installation "The Uncompromising Hand" cast on the walls of the St. Anthony Falls Lock in 2017, we spoke about the ability for temporary, non-monumental, works of art to shift

the meaning of a place through opening up space for public conversation. Andrea voiced her interest in public works which activated the space through the enacted performance of human behavior. Whether through interpretive signage or artistic works which provide conceptualization for the place, we heard from Andrea that these public works should not dominate the site by means of the name of a single artist.

Potential Partners

- All My Relations Gallery
- Dakota Wicohan
- Minneapolis Institute of Art (MIA)
- Minneapolis Public Art Program
- Mni Sota Dakota Tribal Nations
- Northern Lights (Northern Spark Arts Festival)
- Oyate Hotanin
- UMN College of Design
- Weisman Art Museum

About the Programs

Many programs we looked at support this theme. Here we will look at a few of them in a little more detail.

Theme 6: Include Public Art

Public Art / Outdoor Sculpture



Watch

What and Why?

Public art is made for the purpose of reaching a public viewership. Usually constructed at a large scale visible for a mass audience, public art can include permanent or semi-permanent outdoor sculpture or murals painted on horizontal or vertical concrete surfaces. Murals don't cost much, but can make a big statement. They are great ways to connect artists and communities, and build local pride.

Why Not?

Depending on its form, public art can be very expensive to commission, install, and maintain.

Mural

Murals turn blank walls into canvases. Murals don't cost much, but can make a big statement. They are great ways to connect artists and communities, and build local pride. Many murals have cultural or political messages, but not always.

The mural on this card is located at the Minneapolis American Indian Center (MAIC) on Franklin Avenue. It is a collaboration between Native youth and professional mural artists.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

Managerial Operations:

The installation, maintenance and de-installation of public art requires proper managerial oversight. A curatorial selection process for identifying artists to engage with the site would be necessary for the long term development of public art on the site. Artist selection should be overseen by a consulting curator, jury, or committee. Works of public art require a maintenance plan and proper custodial care over the duration of their public display.

"Art work installed temporarily would be appropriate for the site. No artistic interpretation should be permanent."

Spatial Considerations:

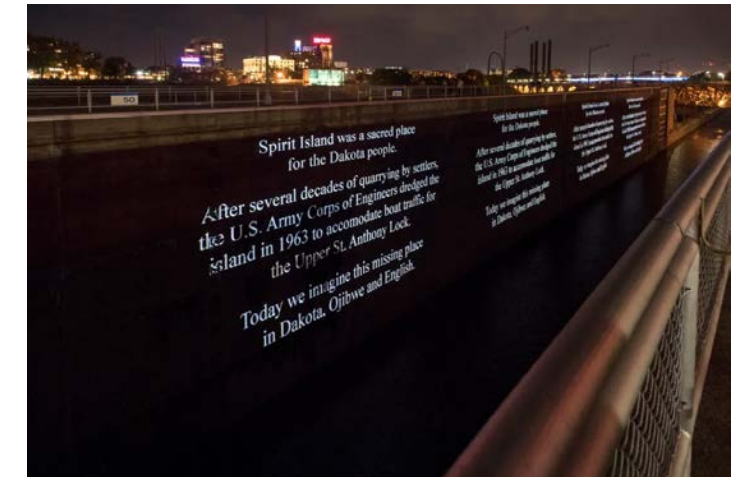
Art works should be placed in conversation with the artist and the managing curatorial/advisory board.

- Gather +
- Celebrate +
- Heal +
- Reflect +

Potential Partners

- Mni Sota Dakota Tribal Nations
- Minneapolis Public Art Program
- Weisman Art Museum
- All My Relations Gallery
- Northern Lights (Northern Spark Arts Festival)
- UMN College of Design
- Dakota Wicohan
- Minneapolis Institute of Art (MIA)
- Oyate Hotanin

Precedents:



"On the Uncompromising Hand: Remembering Spirit Island", Andrea Carlson



"Red Exit", 2020, Andrea Carlson (photo by Sheila Regan)


Theme 6: Include Public Art

Graffiti Wall

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✓ ✓ ✓ ✓ ✓

popularity
cost
compatibility
maintenance
npc priority



Graffiti Wall

This idea was suggested by a member of MIGIZI's summer youth program!

This card shows a graffiti wall from the RedCan Graffiti Jam, a Lakota arts event in on the Cheyenne River Reservation, organized by the Cheyenne River Youth Project.

Key Themes:

Water Is Life
Arts & Culture
Ceremony
Knowledge Sharing
Indigenous Food

Paint

What and Why?

Graffiti is a popular method of artistic expression. Having a designated public surface to contribute graffiti to, without risk of criminal prosecution was proposed by a member of the MIGIZI youth summer program. This wall would act as a way for members of the general public to claim ownership over a portion of the site by means of publicly visible mark making.

Why Not?

As an artistic culture which is intractable in nature, the regulation of what graffiti is and is not displayed on the wall would be inherently difficult to regulate.

How?

A surface of a building, or an independent separate

structure could be designated for the communal decoration of aerosol spray paint.

Managerial Operations:

Graffiti wall requires minimal maintenance beyond minimal managerial oversight, beyond the passive monitoring for hateful or violent provocations.

Spatial Considerations:

A Graffiti Wall should be in a visible location with plenty of foot traffic. It should not be near any air intake ventilation ports.

- Gather +
- Celebrate —
- Heal —
- Reflect —

Theme 7: Have Fun



About the Theme:

While the reconceptualization of the Falls certainly requires an attentiveness to the redress of the historical past it is also important to remember that it is a place where people can relax and have fun. As a location where families might come to visit it is important to provide places for younger visitors to safely play and connect with each other and the place itself.

From our engagement we heard that a number of people were interested in having areas for younger people to play and have fun. We heard that people were interested in natural playscapes, slides, water play areas, basketball courts, and graffiti walls. We also heard an interest in providing areas for recreation for all ages with recreational amenities such as picnic tables and grills.

About the Programs

Many programs we looked at support this theme. Here we will look at a few of them in a little more detail.

Potential Partners

Minneapolis Park & Recreation Board

Theme 7: Have Fun

Basketball Court



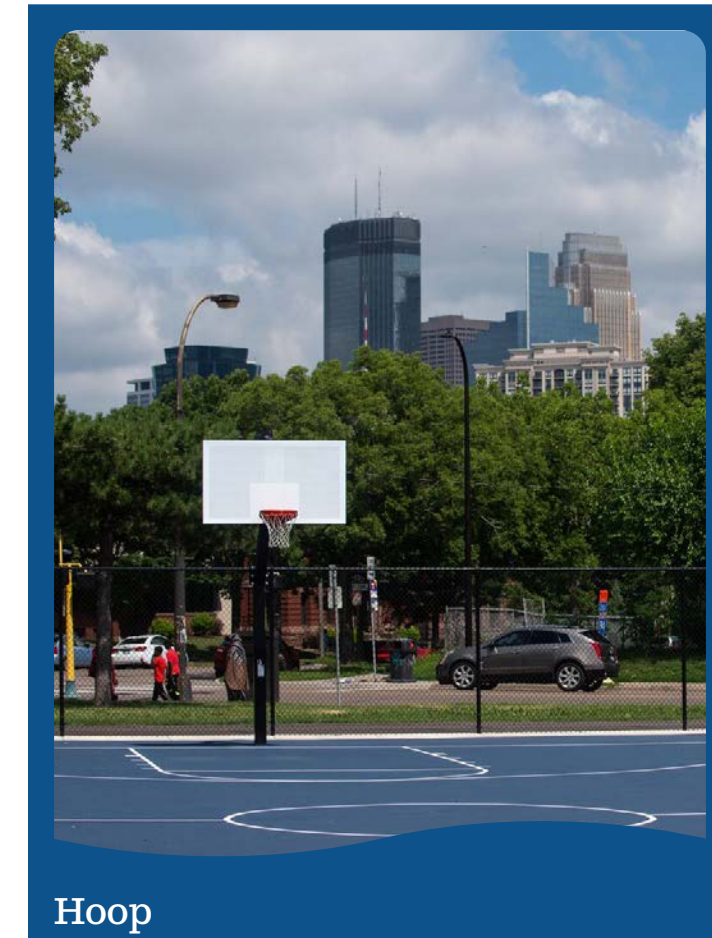
popularity

cost

compatibility

maintenance

npc priority



Basketball Court

This idea was suggested by a member of MIGIZI's summer youth program!

Basketball courts are a park staple, and are popular hangout and workout spots—especially for teens and young adults.

This card shows the basketball courts at Peavey Field Park, located at Franklin and Chicago in the Phillips neighborhood.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

- Gather
- Celebrate
- Heal
- Reflect

Potential Partners

Minneapolis Park & Recreation Board

What and Why?

Basketball courts are a park staple, and are popular hangout and workout spots—especially for teens and young adults. Basketball courts could provide an incentive for young people to utilize the site for sports recreation.

Why Not?

A basketball court introduces a substantial amount of paved impervious surface onto the site. There is currently a basketball court nearby at Holmes Park.

How?

A basketball court could be constructed by pouring a concrete pad and installing basketball hoops and court lines.

Theme 8: Learn, Reflect, Memorialize



Remember



Learn



Look



Learn



Listen

About the Theme:

The Falls is a site which has undergone tremendous change over the past two centuries. Given this particular history of settler colonialism which has transformed the shores of Owámniyomni in violent and unmistakable ways, it is essential to the site's reinterpretation to take into account the specific ways the story of this place has unfolded. Learning, reflecting, and memorializing thus take on central importance in commemorating what the Falls have been in the past, as well as for envisioning what they might become in the future. Given the varying degrees of knowledge of the history of Owámniyomni, it is important to provide contextualization for visitors who might not be familiar with its ongoing story.

From our engagement we heard from a range of perspectives on the use of the site as a place for remembrance. Closely intertwined with the practice of accessing memories of the past, we heard that learning and education about the site and its history should happen simultaneously with the process of memorializing the place. Angela Two Stars, an artist and member of the Friends of the Falls board with Dakota, Sisseton Wahpeton Oyate ancestry, told us

about what relevant information might be instructive to have on the site: "information to non-Native people to know more about how this site was used historically, prior to colonization. And also contemporaneously, like information about how we as Native people are trying to reconnect with our knowledge ways, through decolonizing our diets, reconnecting with our cultural practices – you know, all that knowledge that we held and knew but was then kind of beaten out of us at some points – and then taught that it was less than Western education. So being connected to all that through programming or seasonal information available for people – both Native and non-Native – to be able to come and know about our traditional knowledges and how we're bringing them back today."

There was also lots of interest in the concept of a memorial to concentrate communal remembrance of the past to one site or idea. This sort of memorializing could take on a range of forms. For instance, we heard about the restoration of Native plants and healthy ecologies was central to making points of connection between present day experiences of the site and its historical past. Alternatively we also heard about the potential implementation of a memorial with a digital

form. Yet regardless if there is a conventional physical memorial planted in the ground, the act of learning about the indigenous history of Owámniyomni and the critical remembrance of its story is essential. Such remembrance is wholly necessarily and should be embedded within all programmatic and interpretive components of the project.

Potential Partners

- Ain Dah Yung Center
- American Indian Family Center (AIFS)
- Bdote Learning Center
- Dakota Wicohan
- Dakota Wicohan
- Division of Indian Work (DIW)
- Honor the Earth
- Jewell Arcoren
- Meet Minneapolis
- Minneapolis American Indian Center
- Minnesota Historical Society
- Minnesota Tool Library
- Mississippi Park Connection
- Mni Sota Dakota Tribal Nations
- National Park Service
- Native Roots Radio

- Oyate Hotanin
- Shakopee Understand Native Minnesota Initiative
- The American Indian and Alaska Natives Tourism Association
- Tribal Historic Preservation Officers of the four Dakota nation
- UMN College of Design
- UMN Dakota Language Program
- We Are Still Here MN

About the Programs

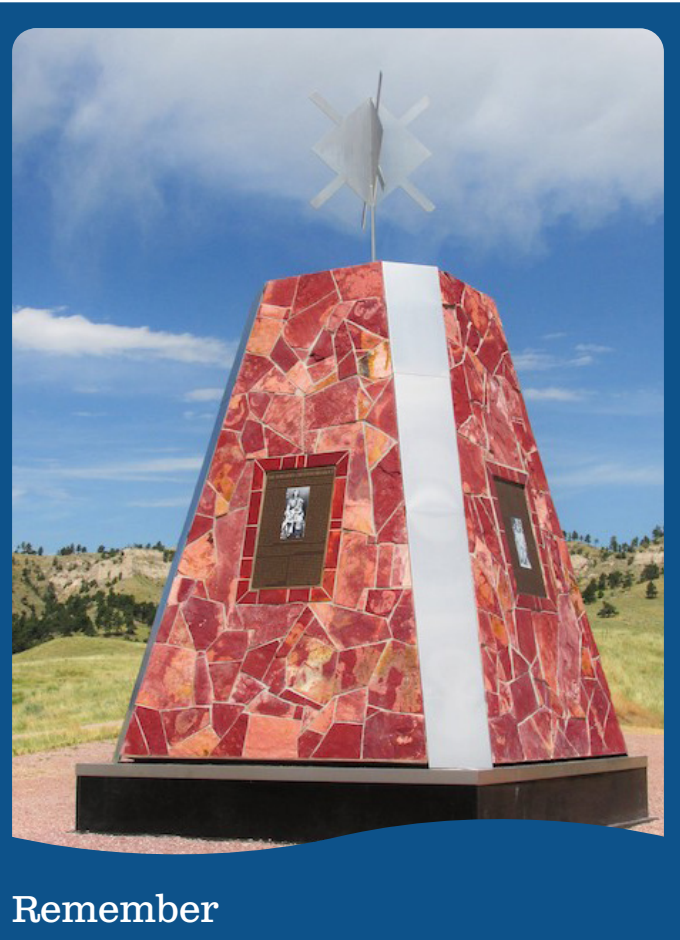
Many programs we looked at support this theme. Here we will look at a few of them in a little more detail.

Theme 8: Learn, Reflect, Memorialize

Genocide Memorial

★ ★ ★ ★ ★ \$ \$ \$ \$ \$ E E E E E

popularity cost compatibility



Remember

"I would like to see living monuments where people gather: monument making through behaviors rather than physical objects."

☹ ☹ ☹ ☹ ☹ ✓ ✓ ✓ ✓ ✓

maintenance npc priority

Genocide Memorial

In our community conversation series, members of the Falls Initiative's Native Partnership Council shared an idea about "healing parallel traumas" by observing the St Anthony Falls Lock & Dam infrastructure alongside the site of Spirit Island and new healing components of our site. What kind of recognition could you picture here?

This card shows the Cheyenne Breakout Monument built by the Northern Cheyenne Tribe in Northwest Nebraska.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

What and Why?
In our community conversation series, members of *The Falls Initiative's* Native Partnership Council shared an idea about "healing parallel traumas" by observing the St Anthony Falls Lock and Dam infrastructure alongside the site of Spirit Island and new healing components of our site. A memorial offers a physical space to reflect and gather as a clearly recognizable acknowledgment of atrocity.

Why Not?
Often a physical expression of state ideology, the idea of a memorial constructed as a static permanent object fixed in history may not necessarily achieve the NPC's goals.

How?
To construct a genocide memorial addressing the specific conditions of the Owámmiyomni site a design competition for a memorial should be held among Native community members, artists and designers.

Managerial Operations:
A memorial has the potential to take a variety of forms, however most often memorials take the physical form of a pavilion, sculpture, or plaque. Depending on the form the memorial takes, certain maintenance requirements may be necessary.

- Gather ☹
- Celebrate ☹
- Heal ☹
- Reflect ☹

Theme 8: Learn, Reflect, Memorialize

Interpretive Station / Signs

★ ★ ★ ★ ★ \$ \$ \$ \$ \$ E E E E E

popularity cost compatibility



Learn

"Lasting signage might be nice, but not of a particular artist but for information about Spirit Island."

☹ ☹ ☹ ☹ ☹ ✓ ✓ ✓ ✓ ✓

maintenance npc priority

Interpretive Station

Outdoor interpretive stations can include text, images, audio, and video with helpful information and stories about a place.

This card shows an interpretive station from Spain. It includes an audio panel that allows visitors to listen to local stories and traditional music. The audio panel is operated by turning a crank—no electricity required!

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

What and Why?
Outdoor Interpretive Stations/signs are a useful tool to orient people to the specific context of the Owámmiyomni site. This signage/station would guide visitors through the exceptional status of this reinterpreted site of the St. Anthony Lock, as well as tell the story of Spirit Island, centering Native voices. Given the NPC's properties, this interpretation is important as a means to reflect through learning about the ongoing transformative process of healing damaged relationships between people and place.

Why Not?
Interpretive signage is also necessarily fixed and semi permanent.

How?
Interpretive Stations/signs can be installed at strategic locations across the site at key entry points, hubs, and select programmed areas.

- Gather ☹
- Celebrate ☹
- Heal ☹
- Reflect ☹

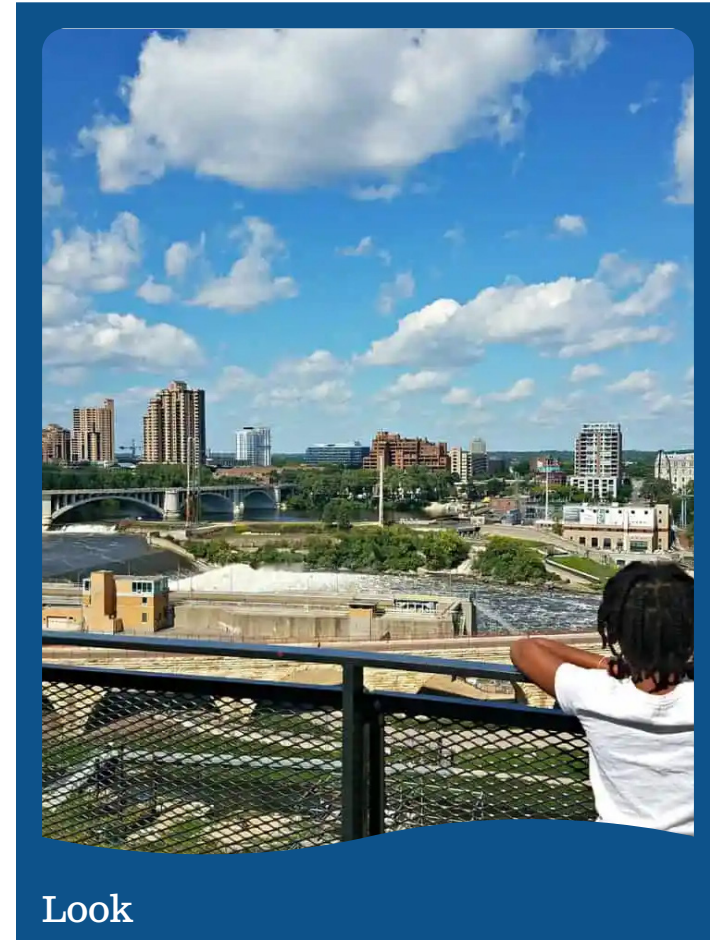
Potential Partners
Bdote Learning Center
The American Indian and Alaska Natives Tourism Association
Tribal Historic Preservation Officers of Mni Sota Dakota Tribal Nations

Theme 8: Learn, Reflect, Memorialize

Observation Deck

★ ★ ★ ★ ★ \$\$\$ \$ \$ \$ \$ ■ ■ ■ ■ ■

popularity cost compatibility



Look

What and Why?

An observation deck can leverage the existing lock infrastructure as a means to access the Mississippi River and the site of Owámniyomni. Such a view would allow visitors to understand the site as a totality by looking over the entirety of the project site. An observation deck can be a point in the city for people to meet and experience access to the river in a way previously forbidden. An observation deck on the lock effectively integrates the existing infrastructure of the recent past with a gesture towards future reinterpretation.

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maintenance npc priority

Observation Deck

There are many vantages and views of the river from this site - some of them are very open, and others are sheltered and private. How much should visitors be able to observe and understand? Is there anything you wouldn't want observed from this kind of deck?

This card shows the observation deck at the Mill City Museum—with the Falls site, Stone Arch Bridge, Lock, and Owamniyomni visible below!

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

Why Not?

As a passive means to experience the site via the lock and dam infrastructure, the implementation of such a deck could be considered to identify the extent to which it advances the NPC's priorities.

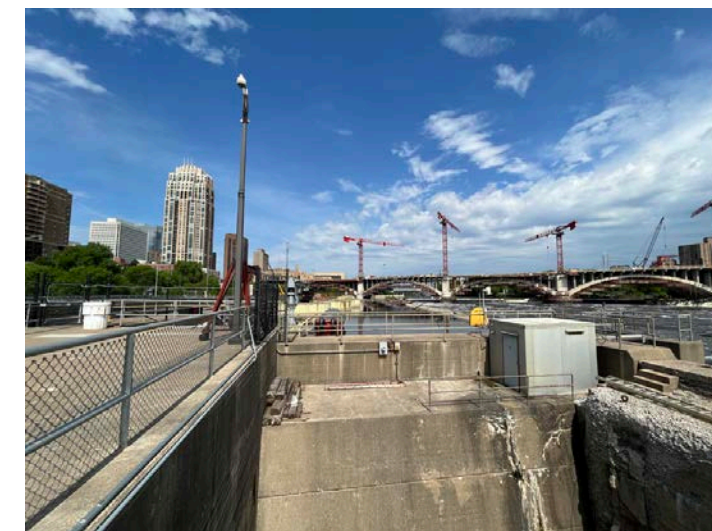
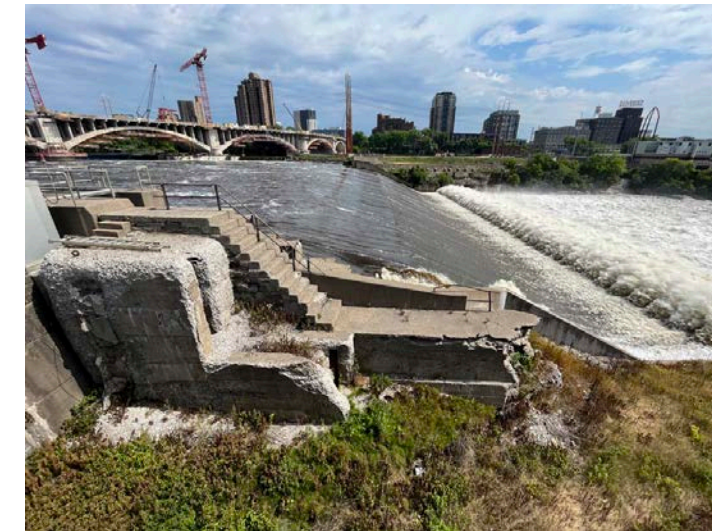
How?

An observation deck could be constructed on top of the existing dam and lock infrastructure. Depending on the exact location of the deck, views over certain portions of the site and rivers could be achieved

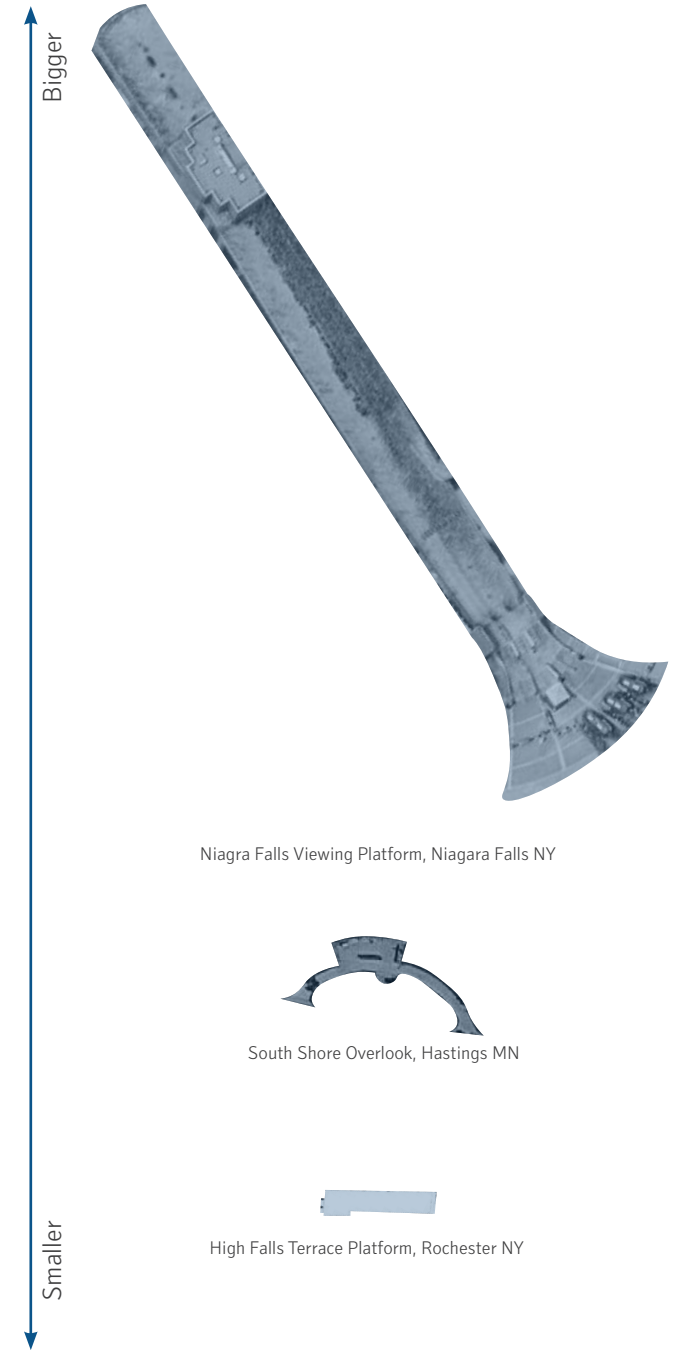
"I would see it as a safe space for all people to gather and to see it as an historical site of remembrance."

- Gather +
- Celebrate ■
- Heal ■
- Reflect □

Potential Partners
Meet Minneapolis



Scale Precedents



Theme 8: Learn, Reflect, Memorialize

Outdoor Classroom

"My day includes enjoying the beautiful scenery, learning about the history of the indigenous people who occupied and continue to occupy this land."



Learn

What and Why?

An outdoor classroom is a place to gather and learn in a group setting. We heard that there was a need for spaces for learning outside, specifically for Dakota language and culture, would be a particularly instructive educational environment. Outdoor classrooms allow for students to more directly connect with the land and access plant and animal relatives. Outdoor classrooms can be constructed via intentional landscape and furniture elements.

Why Not?

Outdoor classrooms require specialized landscape treatment to create intimate, protected and inspiring learning environments

Outdoor Classroom

An outdoor classroom is a place to gather and learn in a group setting. What kinds of seasonal learning can you imagine for this site? Is a classroom just room to gather, or does it involve other kinds of furniture, storage, or something else? What would you want to learn (or teach) here?

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

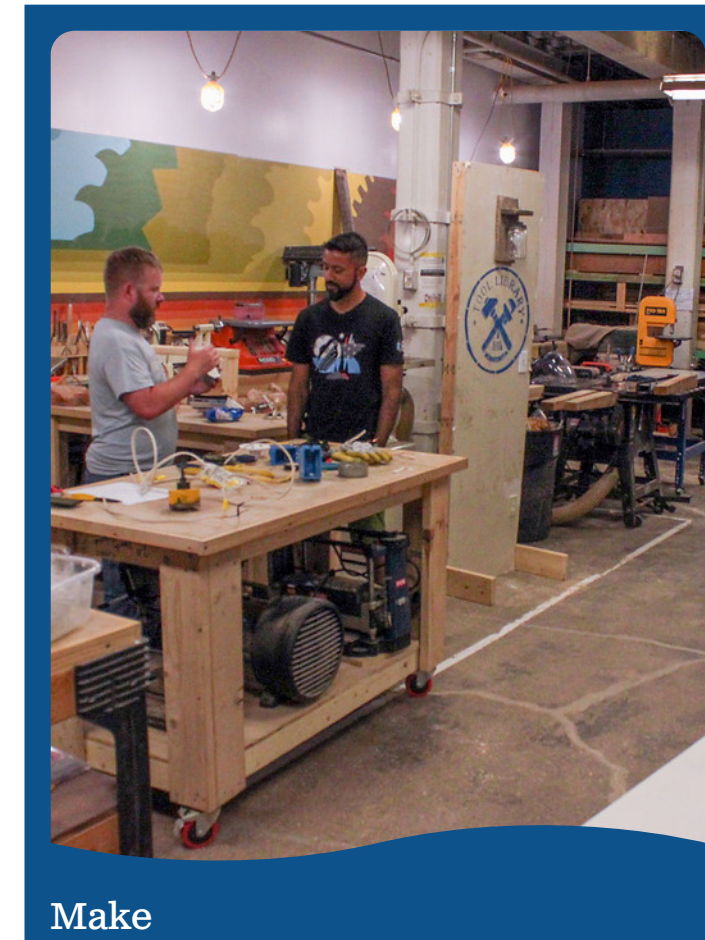
- Gather +
- Celebrate +
- Heal +
- Reflect +

Potential Partners

- Ain Dah Yung Center
- American Indian Family Center (AIFS)
- Bdote Learning Center
- UMN College of Design
- Dakota Wicohan
- Honor the Earth
- Shakopee Understand Native Minnesota Initiative

Theme 8: Learn, Reflect, Memorialize

Tool Library



Make

What and Why?

Instead of books and traditional media, tool libraries are places where people can get access to tools in order to work on their own DIY projects. It could act as a lending library for mud boots, fishing poles, and other such pieces of equipment. A tool library at Owámmiyomni could partner with another tool lending organization to serve visitors to the site as well as the larger community. A tool library could be introduced as an independent structure or be housed in the visitors center

Why Not?

There aren't too many precedents for tool libraries. While the upfront costs aren't prohibitive, they need to

Tool Library

Tool libraries are places where people can get access to tools (and learn how to safely use them) in order to work on their own DIY projects.

This card shows one of the workshops run by the Minnesota Tool Library.

Key Themes:

- Water Is Life
- Arts & Culture
- Ceremony
- Knowledge Sharing
- Indigenous Food

Managerial Operations:

A tool library requires active management to operate lending services. A staff would be necessary to check-in and out tools, regulate inventory, and perform necessary maintenance on the circulating collection.

- Gather =
- Celebrate =
- Heal =
- Reflect =

Potential Partners

- Minnesota Tool Library

Partner Index

The partner index below was created using the following methods. First, in our focus groups, we always asked people who nominated a program who we might talk to about the program. Second, in our interviews, we asked interview subjects to recommend partners. Third, we reviewed all of the existing Falls plans and reports to see which potential partner organizations were already identified. Finally, we combed through our own contact lists to see if there were people or organizations we knew who might be a good partner for a given program.

In our “Recommendations for Programs & Partnerships” chapter, we offer suggestions for potential partners for each of the programs. Please note that these are merely suggestions about who to reach out to; given the preliminary nature of our program recommendations, we didn’t think it appropriate to reach out to these partners to begin conversations in earnest about a collaboration.

Ain Dah Yung Center
 All My Relations Gallery
 American Indian Family Center (AIFS)
 U.S. Army Corps of Engineers
 Augsburg University AISA
 Bde Maya To/Shakopee Mdewakanton Sioux Community
 Bdote Learning Center
 Cansa'yapi/Lower Sioux Indian Community
 Crow Creek Sioux Tribe
 Dakhota Iapi Okhodakichiye
 Dakota Wicohan
 Division of Indian Work (DIW)
 Dream of Wild Health
 Four Sisters Farmers Market
 Friends of the Mississippi River
 Hennepin County
 Hennepin County Library - Central
 Hennepin County Library - Franklin
 Hocokata Ti Cultural Center
 Honor the Earth
 Indigenous Environmental Network
 Indigenous Food Network
 Kwe Strong
 Little Six, Inc.
 Lower Phalen Creek Project
 MCTC - Minneapolis Community and Technical College
 Meet Minneapolis
 Michelle Buchholz
 MIGIZI
 Minneapolis American Indian Center
 Minneapolis Institute of Art (MIA)
 Minneapolis Mayor’s Office
 Minneapolis Park & Recreation Board
 Minneapolis Public Art Program
 Minneapolis Ward 3
 Minneapolis Water Taxi
 Minnesota Historical Society
 Minnesota Indian Affairs Council
 Minnesota State Senate
 Mississippi Park Connection

Mississippi River Paddle Share
 Mississippi Watershed Management Organization
 Mni Sota Dakota leadership
 MPS Indian Ed
 National Park Service
 Native American Community Development Institute (NACDI)
 Native Roots Radio
 NDN Collective
 New Native Theater
 North American Traditional Indigenous Food Systems (NATIFS)
 Northern Lights.mn
 Owamni
 Oyate Hotanin
 Pezihutazizi Oyate/Upper Sioux Community
 Shakopee Dakota
 Shakopee Understand Native Minnesota Initiative
 Sisseton Wahpeton Oyate
 Spirit Lake Nation
 The American Indian and Alaska Natives Tourism Association
The Falls Initiative Native Partnership Council
 The Sioux Chef
 Tinta Wita/Prairie Island Indian Community
 Tribal Historic Preservation Officers of the four Dakota nations
 UMN AIS Program
 UMN College of Design
 UMN Dakota Language Program
 Urban Boatbuilders
 US Representatives
 US Senate
 Water Keepers
 Water Walkers
 We Are Still Here MN
 Weisman Art Museum
 Wilderness Inquiry

Section 5 - Operational Considerations



Program Distribution

Now that we have zeroed in on some programs, let's consider where we might site them on early design ideas. For starters, in order to create a variety of experiences across the Falls' shore we propose creating four porous conceptual groupings. From left to right (west to east), they are: gather, celebrate, heal, and reflect. Our intent is to create a gradient of intensity, with more intense / commercial programs towards the left (west) and more quiet / sacred programs towards the right (east).

Gather:

On the western end of the site at the terminus of the Stone Arch Bridge we propose the programming focus on creating a space of convergence and orientation as a public facing gateway for the rest of the site. It is in this portion of the site that the Visitors Center, Food Trucks, Farmers Market, and places to publicly eat and gather takes the center stage. Also importantly, at this portion of the site there would be the greatest amount of interpretative, Native language (and translated) signage relaying the present day reinterpretation of the Falls as a place.

Celebrate:

Next, moving eastward along the main axis of the site, the area dedicated to celebration might include dedicated spaces for theatrical performance, art exhibits, constructed traditional structures, and educational spaces and resources for educational programming. This area would also include significant signage which could explain components of the programming and also illuminate the historical significance of the place. This area would aid in the recognition of the site for both members within and outside of Native communities.

Heal:

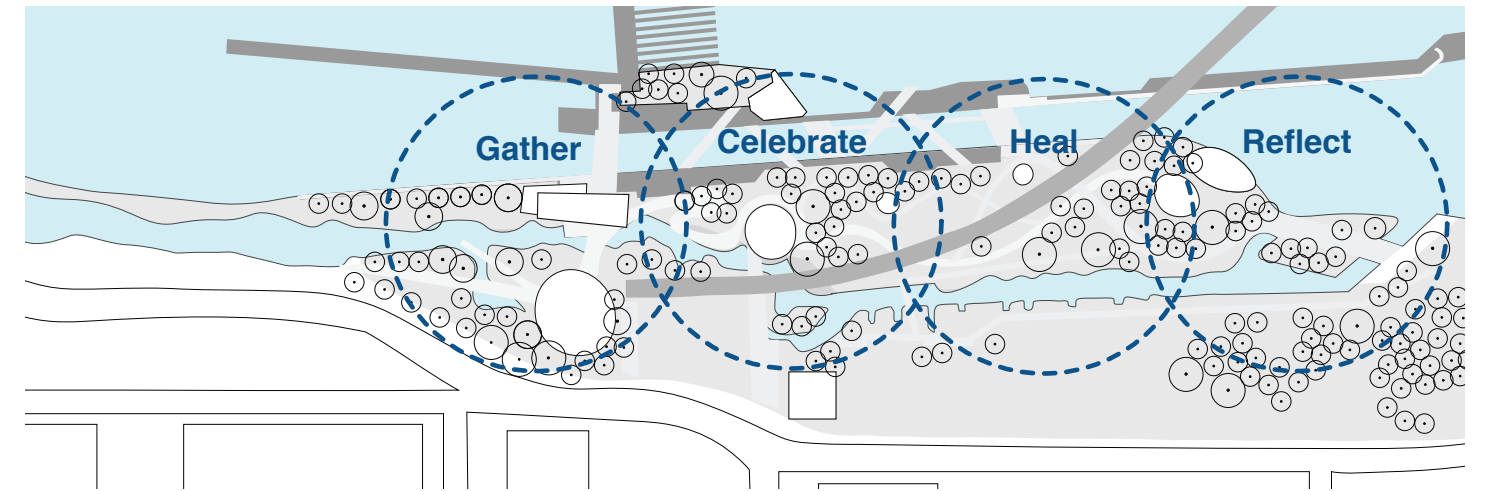
In the next portion of the site, the area categorized under heal, can be understood as a transitional threshold between the overtly programmed spaces with didactic interpretation and those areas which significantly highlight the experiential. Here the overwhelming impulse would be guided by the restoration of natural landscape and wildlife habitat. Significantly, the restoration of this area would in itself act as the programmatic function. Accordingly, this area could be used for a educational and youth programs relating directly to traditional knowledge of nature.

Reflect:

At the most secluded eastern end of the site, the area designated for reflection intentionally contains few explicitly defined activities. Instead, the focus of this space would most intensely center the co-existence with plant and animal communities. This area might have the primary purpose of being a place for the quiet communion with the place: the placement of offerings, the individual prayer, the contemplative stroll.

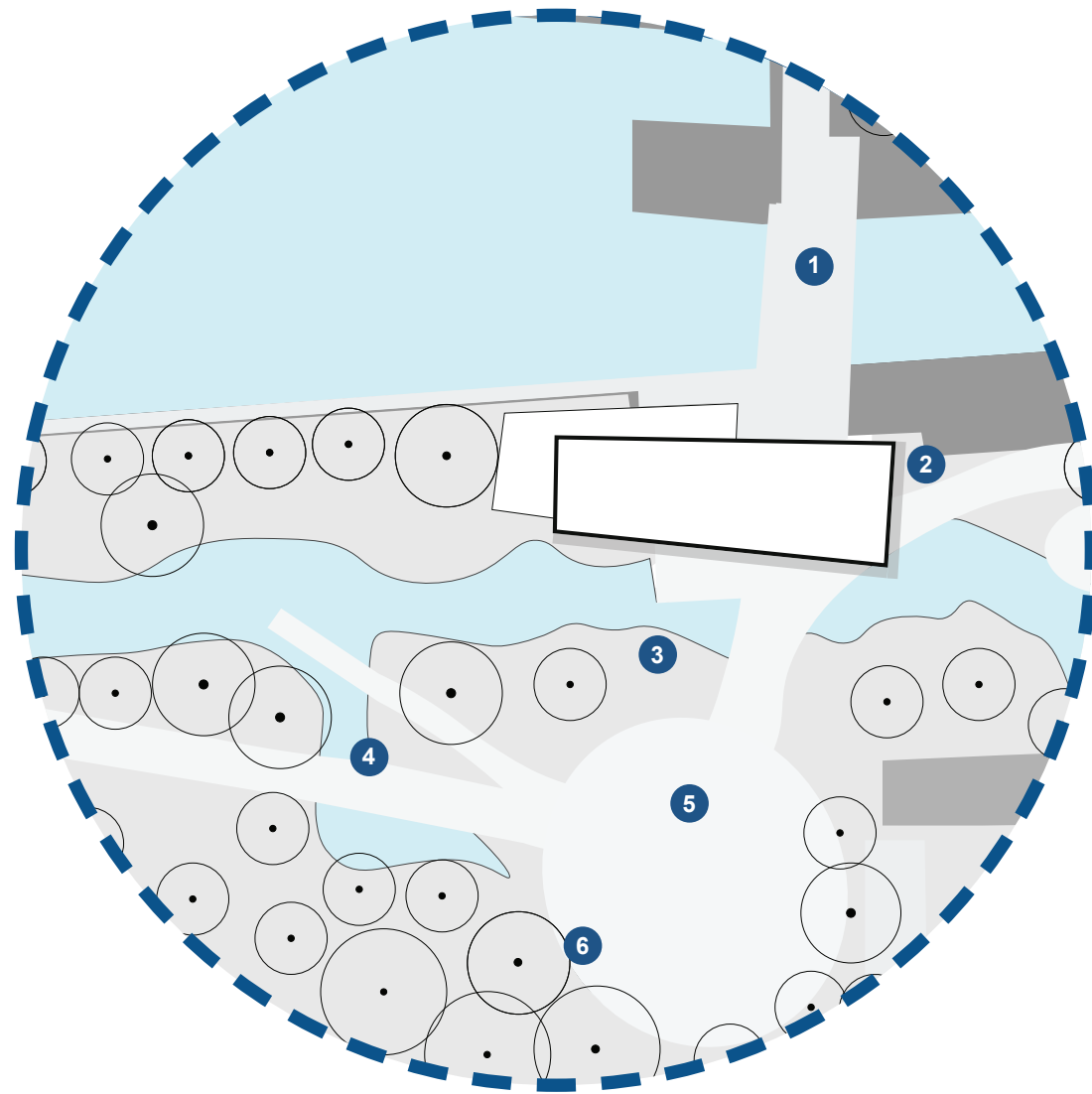
Key:

- + Suitable
- + Somewhat Suitable
- Somewhat Unsuitable
- Unsuitable



Amphitheater	-	+	-	-
Basketball Court	-	-	-	-
Boat Launch	-	+	+	+
Campground	-	-	+	-
Canoe Building	-	+	+	-
Dance Circle	-	+	-	-
Fishing	+	+	+	+
Food Truck	+	-	-	-
Genocide Memorial	+	+	+	-
Graffiti Wall	+	-	-	-
Greenhouse	-	+	-	-
Interpretive Signs	+	+	+	-
Kayak Rental/Storage	-	+	-	-
Landscape Restoration	+	-	-	-
Library	+	+	+	-
Market	+	-	-	-
Medicine Garden	-	+	+	-
Nature Playscape	-	+	+	-
Observation Deck	+	+	+	+
Playground	-	+	-	-
Pop-Up Restaurant	+	-	-	-
Rink	-	+	-	-
Sweat Lodge	-	-	-	-
Traditional Structures	-	+	-	-

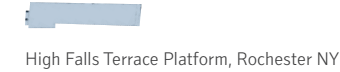
Gather



- ① **Observation Deck**
An observation deck could be located somewhere on the existing dam infrastructure.
- ② **Graffiti Wall**
The Visitors Center offers a potential location for a graffiti wall.
- ③ **Memorial**
This is a good spot for a memorial since it is in a central location near several paths and in close proximity to other interpretative signage. (Note: another possible site might be to the east closer to Spirit Island)

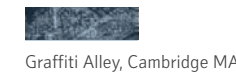
- ④ **Food Trucks**
This is a good spot for Food Trucks since it is a prominent paved road that connects to the central entryway to the site.
- ⑤ **Market**
This is a good spot for a market since it is an central open space accessible to cars.
- ⑥ **Pop-up Restaurant**
A pop-up restaurant could be placed here since it is an open space with delivery access.

Observation Deck



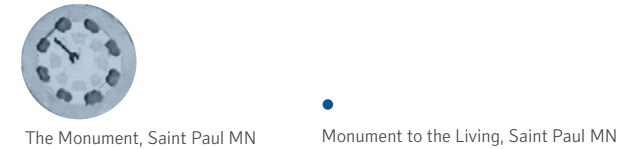
Observation Decks can take a range of shapes and sizes depending on their location and the views to which they are oriented. With the goal to provide a spectacular views of the surrounding area, the placement would have to take into consideration sight lines to ensure they were unobstructed.

Graffiti Wall



A graffiti wall should be in visible location that has plenty of foot traffic. It can either be a free standing structure, or the side of a building. The designated wall should not have any windows and should not be near any HVAC air intakes.

Memorial



A memorial can take many forms however it should be located in a easily accessible and visible place. Memorials commonly offer a place for public gatherings. The area around a memorial should be able to accommodate large collective engagement.

Food Trucks



Food Trucks need plenty of room to park and places to turn around. They should only drive on paved surfaces. There should be enough room for multiple food trucks to park together. There also should be picnic benches or temporary dining amenities nearby.

Market



Minneapolis Farmers Market

A market should be located in a open area that is easily accessible by cars, bike, or foot. The location needs to be able to accommodate cars and vans for vendors to temporarily set up and take down stalls. There should be spaces for these vehicles to park in close proximity to the site. It is also important to have access to water, bathrooms, and other amenities near by.

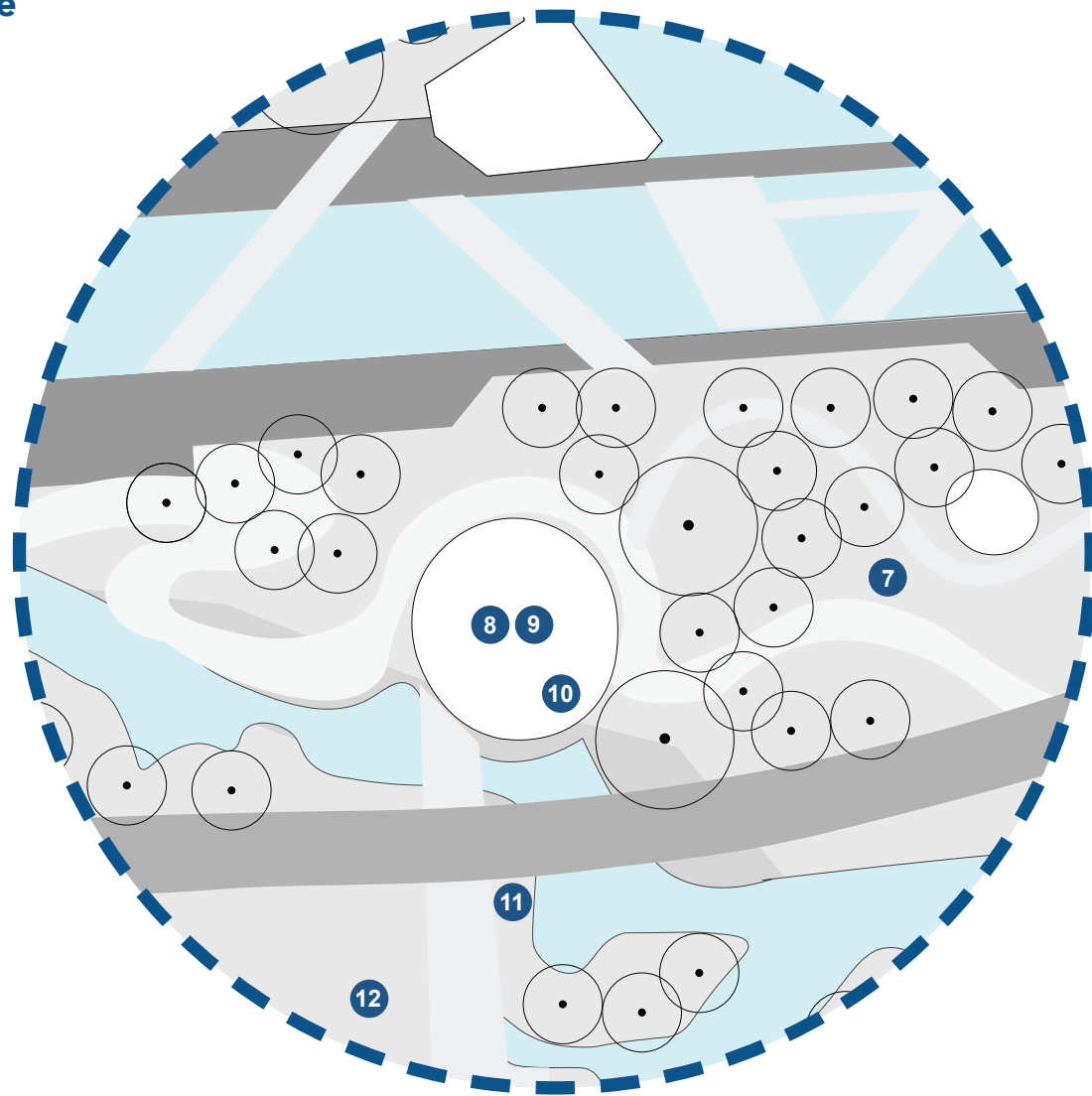
Pop-up Restaurant



Watermark, New York, NY

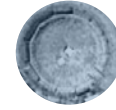
A pop-up restaurant should be in a visible location with plenty of traffic. There needs to be ample space and access for large delivery vehicles. Such a Restaurant could range from a small temporary tent, to a mid-sized temporary culinary pavilion. Pop-up restaurants ideally need access to water, electricity, and bathrooms.

Celebrate



- 7** Traditional Structures
A somewhat wooded area would be a good area for traditional structures.
- 8** Dance Circle
This central but relatively secluded location could be a good spot for a dance circle.
- 9** Ice Rink
This flat open space could be a good spot for a small ice rink.
- 10** Amphitheater
This could be a good spot for an amphitheater as a central open space.
- 11** Canoe Launch
Close to a path and near to the water, this could be an area with enough room to accommodate a canoe launch
- 12** Canoe Building
This could be a good place for canoe building

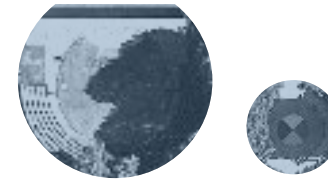
Traditional Structures



Earth Lodge, South Dakota

Traditional structures need open space to be constructed with enough room above the tree canopy. Since traditional structures can not be secured like their modern equivalents, safety in these enclosed spaces is a concern. In the urban context, placing traditional structures near busy paths and lighting is important.

Dance Circle



Minneapolis American Indian Center

A dance circle needs adequate space for active performance and the assemblage of large groups of people. There needs to be a flat area for performance to occur.

Ice Rink



Lions Park Ice Skating Rink, Minneapolis MN



Industry City Ice Rink, New York, NY

An ice rink requires a large flat open space to be seasonally installed. To assemble a rink, access for large trucks is required.

Amphitheater



Nicollet Island Amphitheater, Minneapolis MN



Bryant Square Park Amphitheater
Minneapolis MN

As a relatively permanent element on the site, an amphitheater should be constructed with sensitivity to the surrounding to the landscape features. For instance, the size, orientation, and form of the amphitheater should take into consideration the movement of the sun, the orientation to the falls, and surrounding acoustic levels.

Canoe Launch



Lake Lokomis Launch

A canoe launch needs to be easily accessible and close to roads to pick up and drop off boats. Consisting of a dock, a canoe launch needs to be well anchored to shore and the river bottom.

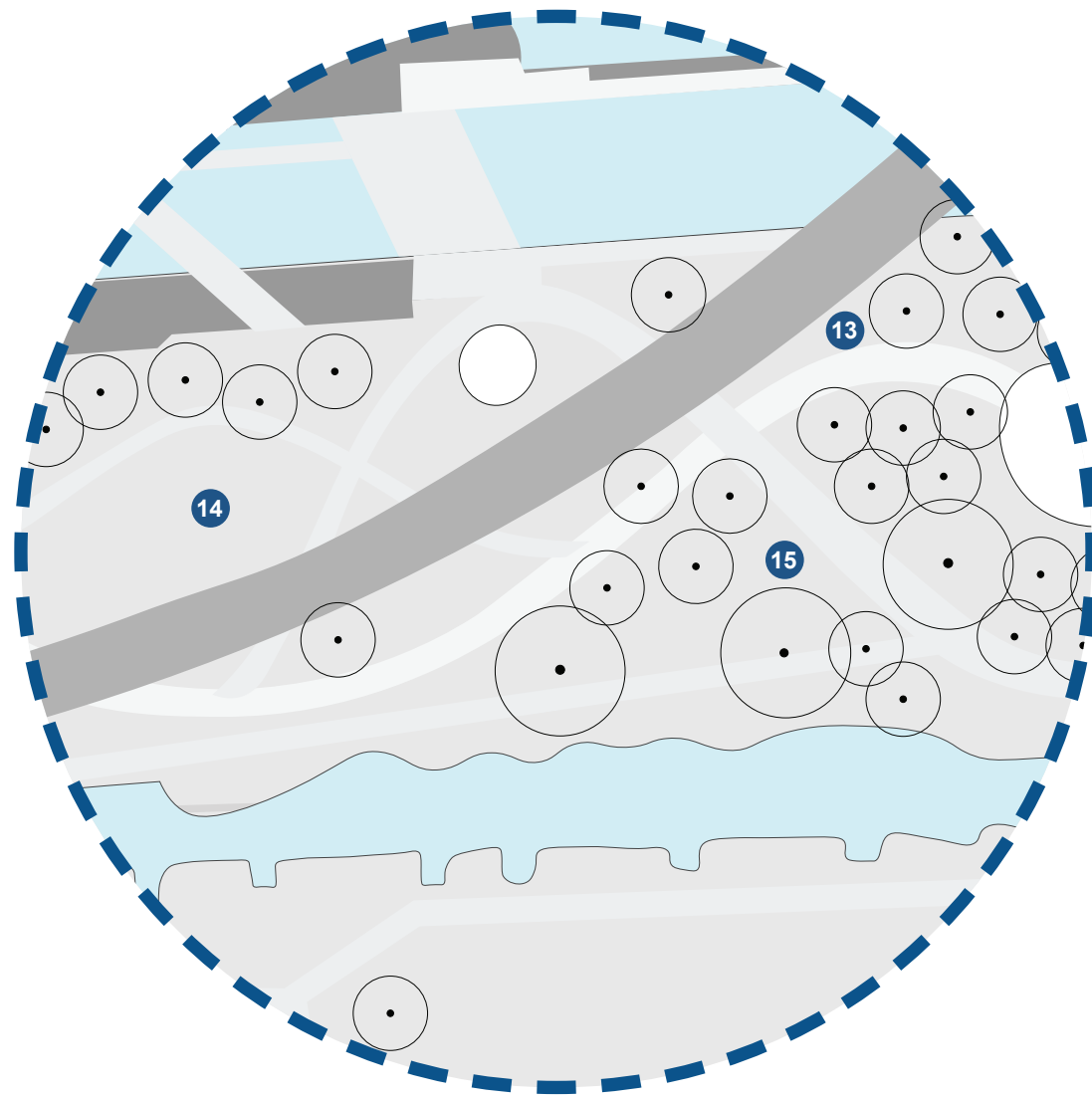
Canoe Building



Fourwinds Canoe Workshop

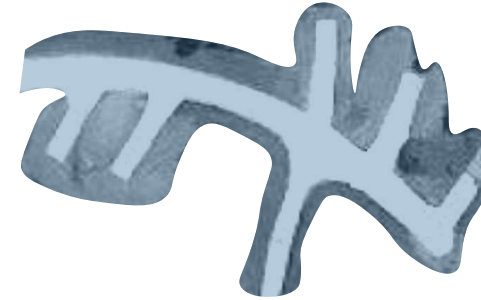
The activity of canoe building requires ample covered space for the construction process of canoes as well as the storage of materials.

Heal



- 13** Campgrounds
A somewhat private wooded area with more densely organized plantings and would be a good area for a few campgrounds.
- 14** Natural Playscape
This central but relatively secluded location could be a good spot for a dance circle.
- 15** Medicine Garden
This flat open space could be a good spot for a small ice rink.

Campgrounds



Cleary Lake Regional Park Campground, Prior Lake MN

Campgrounds should be sited in remote parts of the site preferably close to the water. They should be accessible but should be far enough from the trails to offer campers privacy.

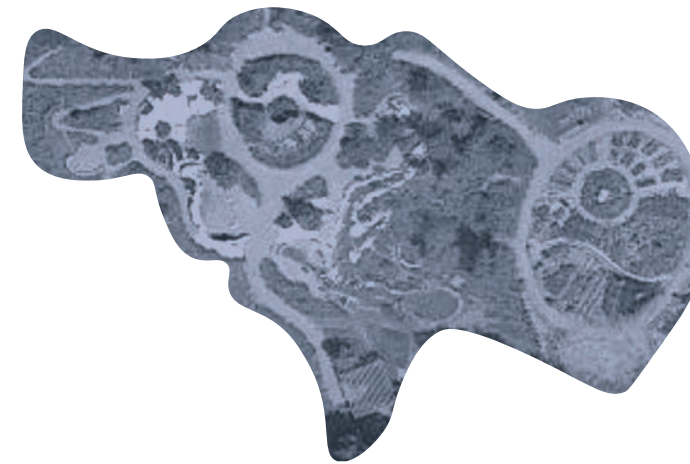
Medicine Garden



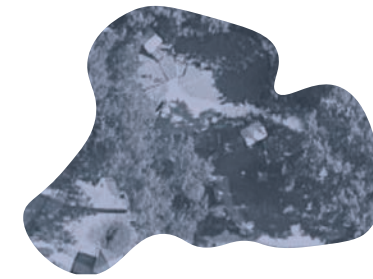
Mashkiikii Gitigan, Minneapolis MN

A medicine garden should be located in an area with plenty of light and access to water. There should be an area for the storage of garden tools and planting materials nearby.

Natural Playscape



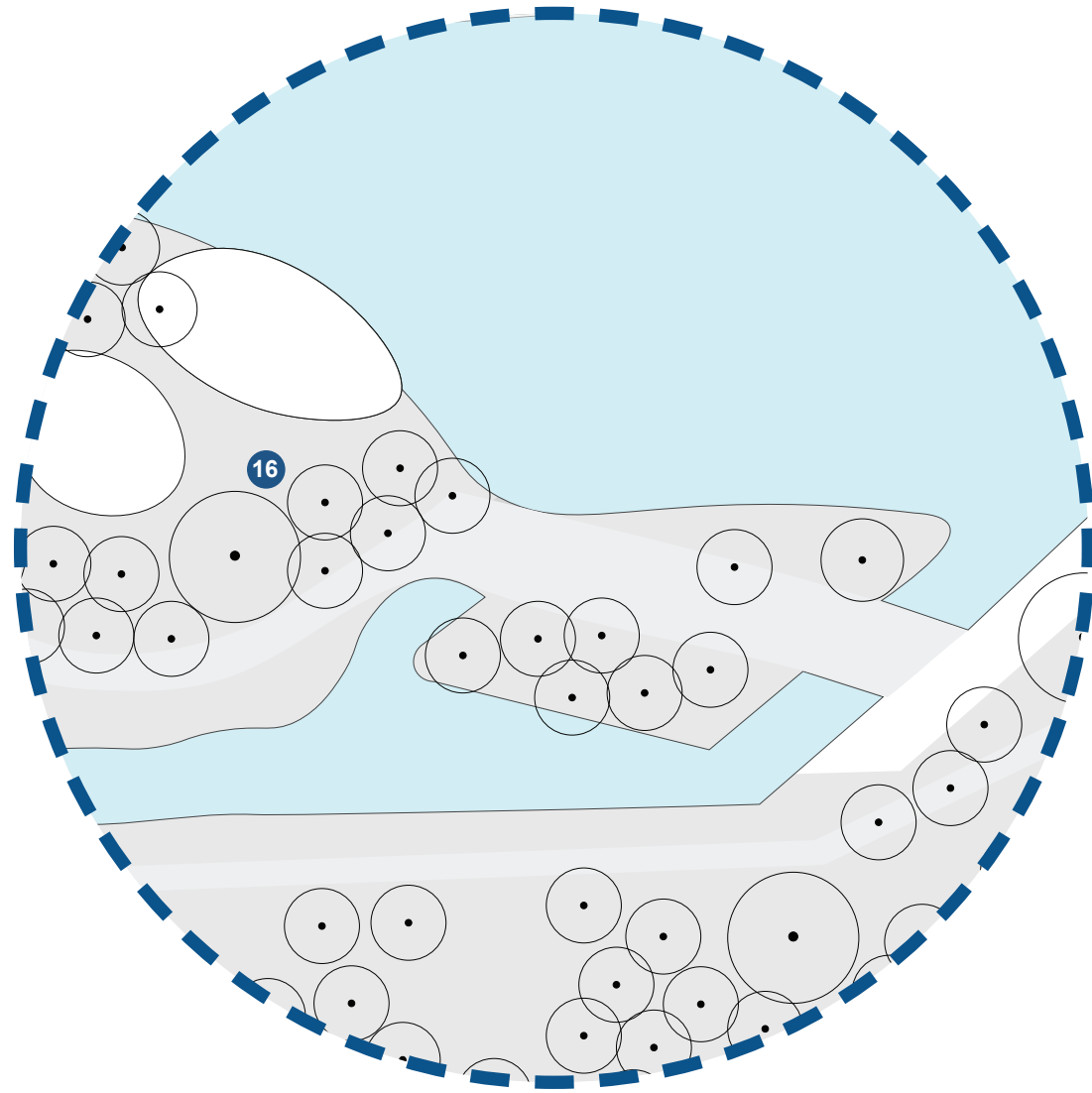
Hollow Nature Play Area, White Bear Township, MN



North Loop Playground, Minneapolis MN

A natural playscape should be in an area with naturalistic plantings. There should be natural materials and clear sight lines for parents and guardians to watch younger ones.

Reflect



- ⑩ Landscape Restoration
In the final section of the site, landscape restoration could be prioritized to create a space where plant and animal species can thrive. Selected for long term survival, native species could be specifically cultivated or reintroduced on to the site. Notably, given the emphasis on ecological rehabilitation, this portion of the site has the ability to have less explicit programming. Instead, this area is designated for reflection and the quiet communion with this sacred place.

50'



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