ON THE END TO NATIVE GENOCIDE

SHEDDING LIGHT
SHEDDING LIGHT | ON THE END TO NATIVE GENOCIDE

PINE RIDGE RESERVATION
SHEDDING LIGHT | ON THE END TO NATIVE GENOCIDE
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© Aaron Huey
“And while I stood there I saw more than I can tell and I understood more than I saw, for I was seeing in a sacred manner the shapes of all things in the spirit, and the shape of all shapes as they must live together like one being.”

- *Black Elk Speaks*, Nicholas Black Elk
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RED CLOUD INDIAN SCHOOL
“So often the narrative of the Pine Ridge Reservation is that of deep and immense poverty, of incredible violence or sadness. But Red Cloud is a pocket of hope. I think that's exactly what we provide here, is hope for the future. And the tools in order for our students to open those doors.”

- Maka Akan Najin Clifford
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Greetings from RED CLOUD
Indian Art Show
DESIGN INSPIRATION
A visual language communicates a system of visual elements. Native American tribes represent themselves significantly through the use of imagery that pertains to their traditional cultures. Tribal imagery expresses messages that signify their identity amongst other indigenous nations.

All Lakota language originates in the **line**, the **triangle**, and the **square**. This line and plane-based vocabulary evolved as the Lakota used porcupine quills to create the traditional figures because the quill cannot form round shapes, like the circle.

Each of the 11 traditional Lakota shapes function as a symbol. The symbols are metonymical and represent the things in which tribal life is associated with.

<table>
<thead>
<tr>
<th><strong>LINE</strong></th>
<th><strong>TRIANGLE</strong></th>
<th><strong>SQUARE</strong></th>
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<tbody>
<tr>
<td></td>
<td><img src="image" alt="Line" /></td>
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<tr>
<td><strong>STAR</strong></td>
<td><img src="image" alt="Star" /></td>
<td><img src="image" alt="Triangle" /></td>
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<td><strong>HORSE TRACK</strong></td>
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<tr>
<td><strong>THUNDER</strong></td>
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<tr>
<td><strong>LIGHTNING</strong></td>
<td><img src="image" alt="Lightning" /></td>
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</tbody>
</table>
PLAINS TIPI

© Aaron Huey
The **Sioux 3 pole tipi** was a staple for the nomadic Plains Indians. The profile of the structure resembled a tilted cone with its steeper side facing westward, the direction of the prevailing winter winds. A double-skin system was also used during the winter months as an insulative barrier to these brutal winds. The entry condition of the Plains tipi predominately faces East, symbolizing the beginning of a new day and new life.

The Oglala Lakota, like most Plains tribes, arranged their tipis into highly organized and well policed camps. When nomadic bands assembled for ceremonies or councils, each tribal division, band, and individual tipi had its assigned location, sometimes upwards to a thousand tipis in a ring three to four dwellings deep, and extending up to a mile in diameter.
North (Red) - North brings the cold, harsh winds of the winter season. These winds are cleansing. They cause the leaves to fall and the earth to rest under a blanket of snow. Often depicting hardship, the North suggests endurance, power, and resiliency.

East (Yellow) - The direction from which the sun comes. Light dawns in the morning and spreads over the earth. This is the beginning of a new day and new life.

South (White) – As the sun is at its highest, this direction stands for warmth and growing. The sun's rays are powerful in drawing life from the earth. It is said the life of all things comes from the south.

West (Black) - To the west, the sun sets, and the day ends. For this reason, west signifies the end of life.
The Badlands were the hunting grounds of indigenous tribes thousands of years before it was taken from them during the 19th century. Today, Pine Ridge Reservation occupies nearly two-thirds of the dramatic landscape’s sharply eroded rock formations, steep canyons, towering spires and the largest undisturbed mixed grass prairie in the United States. The Badlands National Park in western South Dakota continues to hold prevalence in the lives of the Oglala Lakota.

**SACRED BADLANDS**
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RED CLOUD INDIAN SCHOOL
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SHEDDING LIGHT | ON THE END TO NATIVE GENOCIDE
1 MAIN ENTRANCE
2 GIFT SHOP
3 LOBBY
4 CHILD CARE
5 RESTROOM
6 SECONDARY ENTRANCE
7 ASSEMBLY
8 ART GALLERY
9 CONTEMPLATION
10 STORAGE
11 SUPPORT
12 CLASS/CONFERENCE
13 WORKSHOP
14 GEOTHERMAL
15 ELECTRICAL
SHEDDING LIGHT | ON THE END TO NATIVE GENOCIDE

FLOOR PLAN

1. MAIN ENTRANCE
2. GIFT SHOP
3. LOBBY
4. CHILD CARE
5. RESTROOM
6. SECONDARY ENTRANCE
7. ASSEMBLY
8. ART GALLERY
9. CONTEMPLATION
10. STORAGE
11. SUPPORT
12. CLASS/CONFERENCE
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14. GEOTHERMAL
15. ELECTRICAL
1. MAIN ENTRANCE  
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EXPLODED AXONOMETRIC
SHEDDING LIGHT ON THE END TO NATIVE GENOCIDE ART MURAL ENTRY
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THE HERITAGE CENTER - LOBBY

the heritage center
SHEDDING LIGHT ON THE END TO NATIVE GENOCIDE CHILD CARE
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<thead>
<tr>
<th>Number</th>
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<tr>
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<td>Gift Shop</td>
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<tr>
<td>3</td>
<td>Lobby</td>
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<td>4</td>
<td>Child Care</td>
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<td>Restroom</td>
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<td>6</td>
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<td>7</td>
<td>Assembly</td>
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<td>Art Gallery</td>
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<td>Contemplation</td>
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</tbody>
</table>
MITÁKUYE OYÁS’ÍN
WE ARE ALL THE SAME