# Acknowledgments

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Acknowledgments

This Master Plan has been guided by the Saugeen First Nation Chief and Council and all of those community members who attended the workshops and provided valuable input as well as the community drystone wallers who have been rebuilding the Amphitheatre for many years – their suggestions and the example they have set inspired all of us throughout the visioning and design process.

Saugeen First Nation Project Team
- Chief and Council
- Rita Roots
- Jennifer A. Kewageshig
- Dean McLellan
- Richard Nancarrow

Saugeen First Nation Dry Stone Wallers
- Andrew Cameron
- Ronnie Ritchie
- Dan Kimewon
- James Besito
- Jamie Cameron
- Rich Jacobs
- Dale Kewageshig
- Dylan Roote
- Preston Ritchie
- Henry Mandowoub
- Daniel Kimewon
- Christopher Lascelles

Master Plan Team
- Kateri Lucier-Laboucan
- Ella Kelly
- Rachelle Lemieux
- Calvin Brook
- Andrea Martin
- Afshin Ashari
- Albert Viljoen
- Wyatt Armstrong
- Tsugumi Kanno

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Master Plan Team Advisors
- Family of Chief James Mason
- Family of Rev. Earl Stotesbury
- Duke Redbird

Indigenous Design Studio/Brook McIlroy
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- Rachelle Lemieux
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- Daniel Kimewon
- Christopher Lascelles

Creators Garden
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  - Joseph Pitawanakwat

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  - Geoff White

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Acknowledgments

Amphitheatre and Gardens Master Plan
Saugeen First Nation
1.0 Executive Summary

- The following Master Plan has been guided by two well-attended community workshops and engagement sessions held at the site in 2019 and 2020 as well as guidance by Chief and Council; Saugeen First Nation’s Economic Development Officer; the Manager of Employment and Training and the Saugeen dry stone wallers who have led the site’s reconstruction over the past 7 years.

- The Master Plan takes advantage of the wonderful assets already on the land: beautifully restored stonework, including the historic Amphitheatre and surrounding dry stone walls and stairs; the existing outdoor wedding area; the monument to Murdered and Missing Indigenous Women and Girls (MMIWG) and other dry stone installations including a ceremonial Fire Circle on site.

- The Amphitheatre and surrounding dry stone walls will be fully restored by the spring of 2021. The Master Plan provides recommended systems related to a stage, lighting/sound towers, lighting, sound, video and electrical equipment to provide a permanent outdoor venue capable of hosting theatre, concerts, dance, ceremonies and other events. The design of these upgrades and other facilities is based on a careful balance in order to not obstruct the dramatic views to the Saugeen River and Valley.

- In addition to the Amphitheatre and Stage, a Stage Equipment Shed (for electrical, sound and video controls) and Green Room/Maintenance Building are provided in proximity to the Amphitheatre to support professional quality productions.

- The Master Plan provides ample opportunities to support cultural celebrations, educational programs and revenue-generating events throughout the upper and lower site areas.

- Improvements to the Amphitheatre, Gardens and new facilities prioritize the continued application of community skills as a long term source of job creation both during the construction process and through the on-going operations of the site as a destination for cultural events, concerts, theatre, dance, weddings, conferences, corporate/institutional retreats, and training workshops in traditional horticulture, artisan skills, dry stone walling and cultural training for truth and reconciliation.

- New facilities including a Cultural Centre, Visitor Centre, Stage Support and Equipment buildings, skating rink and a Wedding Pavilion extend the role of the site as a year-round destination providing venues that complement the outdoor functions of the Amphitheatre, The Gardens and the Clearing Wedding area, while providing indoor areas that will continue to host a wide range of events and visitor attractions throughout all seasons.

- All facilities will achieve a net-zero energy target supported by the site’s geothermal system and the use of stone and wood as the primary building materials. The project will achieve a LEED Platinum designation.
Executive Summary

• The name of the Amphitheatre and Gardens is Gzhe-minidoo Gi-ta-gaan which means Creator’s Garden.

• A range of economic development opportunities are associated with revitalized site. The Amphitheatre, Cultural Centre, Visitor Centre and Gardens are expected to draw a significant number of visitors. While the Gardens will be free to general visitors, they provide a complementary venue for weddings, events and ceremonies for which fees will be paid. These will be managed by the Creator’s Garden staff and will provide a source of permanent employment.

• The Cultural Centre draws on the skills in dry stone construction developed within the community providing an iconic pavilion building of 193 sq. metres (2,077 sq ft) that will feature both analog and digital interpretive displays related to Saugeen First Nation’s history and culture. The Cultural Centre will also provide an important venue for community ceremonies and meetings.

• The Visitor Centre provides a total of 879 sq.metres (9,461 sq.feet) on one level and is constructed of dry stone and mass timber.

• The largest space within the Visitor Centre, the Gathering Place, features a south-west facing floor to ceiling glass wall with views to the Saugeen River Valley. The interior of the Gathering Place can host catered table events for 200 people and conference seating for 300. The adjacent catering kitchen serves the room and the associated storage area permits the quick deployment of different furnishings depending on event needs. Doors open up onto a large outdoor terrace with a fire bowl permitting an expanded venue during the summer and shoulder season months.

• Other spaces within the Visitor Centre include Washrooms accessible from the exterior (for visitors to the Amphitheatre and outdoor wedding) as well as from the interior; Elder’s Room; Reception and Amphitheatre Ticket Sales office, Gift Shop, Catering Kitchen, Storage and Mechanical spaces.

• The Clearing Courtyard west of the Cultural Centre serves as an outdoor area for weddings and other events and ceremonies in the courtyard to the south which in the summer months is used for outdoor events and in the winter is transformed into an outdoor oval shaped skating area.

• The Wedding Pavilion supports summertime outdoor weddings that are hosted in the Clearing and act as a warm-up, skate change room in the winter when the Clearing is transformed into an oval skating rink. A smaller space is built into this structure on the east side for the storage of grounds maintenance equipment.

• The Lower Gardens, designed around a thematic interpretation of the 7 Grandfather Teachings, has the potential to provide an inspiring setting that will draw visitors from afar – catering to the global resurgence of interest and investment in Indigenous cultures and traditional medicines.

• An important focus for the renewal of the site is based on the concept of restoring Indigenous plant knowledge to the community through a planting strategy that supports the growth of traditional plant medicines.

• The Amphitheatre and Gardens site will form the nucleus of a centre of excellence, with many plant species on site in demonstration gardens and within a seed storage and preparation facility that will emanate outward to encompass Saugeen’s forests and other lands connected by an extensive trail network.

• The experience of the lower gardens is augmented by an immersive Medicine Path through the revitalized landscape supported with informative signage in Ojibwe, English and French that identifies plant species and their properties and traditional applications.

• Parallel to the Medicine Path, a Children’s Story Book Trail provides a fun and educational opportunity for families with children. These paths lead to the existing Nature Trail at the west end of the Gardens providing visitor’s with access to an extensive trail network.

• The Amphitheatre site will be the location of a centre of excellence for training and certifying dry stone wallers in North America.

• The Master Plan also includes engineering plans for all necessary site infrastructure including, power, water, storm water, septic and lighting systems.

• A Capital Cost estimate has been provided for all components identified in the Master Plan.

• The Master Plan provides sufficient design and cost information to facilitate the commencement of a detailed design phase in fall 2020 and spring 2021, and the commencement of construction in the Spring of 2021 with completion of all components by Spring 2023. The staging of projects will permit continued outdoor use of the Amphitheatre and the Clearing outdoor wedding venue during this period.

Section 1/ Executive Summary
Amphitheatre and Gardens Master Plan
Saugeen First Nation
2.0 Introduction

In the heart of Saugeen First Nation’s territory within the Bruce Peninsula, an embankment site overlooks the Saugeen River, a prime example of beautiful Canadian geography with breathtaking views. There is a deep human history to this area reaching back millennia and today Saugeen and its neighbouring community of Saugeen Shores are thriving communities supported by a robust visitor and tourism economy.

The Amphitheatre and Gardens were built in the 1970’s by Saugeen First Nation, led by Chief James Mason and Reverend Earl Stotesbury, the minister of the adjacent Wesley United Church. The goal was to promote reconciliation between First Nations and non-Indigenous peoples. The large stone amphitheatre and gardens, embedded in the hillside overlooking the Saugeen Valley has for the past 40-plus years provided one of the most dramatic settings for community gatherings, ceremonies, music and theatre in North America, attracting visitors from around the world.

The project has great significance as the result of the development of unique construction and stone mason skills within members of the Saugeen First Nation community and a source of local employment. The Amphitheatre and gardens were built almost entirely by people in the community, using band equipment and stone from local quarries.

The Amphitheatre design incorporates a surrounding dry stone wall enclosure built without the use of mortar. The gardens were added in the early 1980s and the site became very popular for local and international tourism and weddings, as well as being used by Saugeen First Nation for a variety of activities. People were attracted by the beautiful vista to the Saugeen River valley, the stone seating area and high walls made from local limestone.

Need for Restoration

After 40 years of continuous operation, problems were noted at the Amphitheatre site. Several of the staircases had shifted, and though repaired, required constant maintenance. The dry stone walls in several areas had been affected by tree roots and some segments were unstable. A main retaining wall at the west end of the site was failing and partially collapsed.

In 2013, Saugeen’s Chief and Council became concerned about safety and commissioned a site inspection by engineers and dry stone wall experts. The inspection...
was coordinated by Jennifer Kewageshig, Manager of Employment and Training at Saugeen First Nation. The report was presented to and accepted by Chief and Council. Funds for the restoration of the Amphitheatre and surrounding dry stone walls were raised through the Ontario and Federal governments, community members and businesses in the area.

A project team was established under the guidance of Chief and Council to prepare a plan to restore the Amphitheatre to the benefit of the Saugeen First Nation. The plan is now well into its implementation phase and has resulted in the development of a dry stone wall training program for a new generation of Saugeen members and the restoration of the Amphitheatre and dry stone walls which, as of September 2020, is now nearing completion.

The plan also calls for the development of a Master Plan to include Amphitheatre upgrades to enhance its use as a music and theatre venue; renewal of the Gardens and hiking trail access; and the development of visitor buildings and Amphitheatre support structures, which will result in a world-class visitor destination hosting events that feature local culture and significantly enhance local economic development.

This Saugeen Amphitheatre and Gardens Master Plan document addresses the next step in the realization of this vision, providing an overall concept for the site and a series of capital improvements that can be implemented over the next five years. The identification of the Master Plan’s focus and components has been shaped by two well-attended community workshops and engagement sessions held at the site in 2019 and 2020, as well as guidance by Chief and Council, Saugeen First Nation’s Economic Development Officer and the Manager of Employment and Training and the Saugeen workers who have led the site’s reconstruction over the past 7 years.

The design vision has been led by the Indigenous Design Studio/Brook McIlroy (Landscape Architects, Architects, Planners) working with: Creator’s Garden (Joseph Pitwanikwat plant specialist); Theatre Consultants Collaborative; TathamEngineering; RungeEngineering and Peto MacCallum Ltd.

Components of the Master Plan include:

- An overall Grounds Master Plan identifying a range of outdoor functional spaces including the Amphitheatre, Gardens, Outdoor Wedding Lawn; MMIWG monument; new building sites, parking, trail access.
- Amphitheatre Improvements: Stage, lighting, sound and video design to support professional music and theatrical events, community festivals and ceremonies.
- Gardens Renewal: The existing gardens will be reorganized and landscaped to provide an interpretive sequence based on the Seven Grandfather Teachings. The Gardens will feature a wide range of local traditional medicinal plants which have sustained Indigenous Peoples in this territory for thousands of years based on research and knowledge shared by plant specialist Joseph Pitawanakwat.
- Visitor Facilities: a new Visitor Centre able to accommodate daily visitors as well as group events for up to 300 people, catered weddings, group retreats, cultural/reconciliation training and other revenue generating activities. The Visitor Centre also provides services such as washrooms, gift shop, catering kitchen and ticket sales supporting outdoor venues including the Amphitheatre and weddings.
- Saugeen Cultural Centre: this building features interpretive and artifact displays and multi-media presentations celebrating the millennia-old culture of the Saugeen Peoples and the history of the Bruce Peninsula territory. The Cultural Centre also provides a meeting venue for learning and teaching supporting Truth and Reconciliation.
- Various Support Buildings: Wedding Pavilion, Green Room and Stage Equipment Shed.
- Cost Estimates for all components above.
Located along the shores of the Saugeen River, Saugeen First Nation is an Anishnaabe First Nation comprised of several reserves across the Bruce Peninsula with the main reserve being Saugeen 29. Traditional territory includes all of the Saugeen River Watershed and the Bruce Peninsula, situated between Lake Huron and Georgian Bay, and below Manitoulin Island.

Three and a half kilometres upstream from Lake Huron is the site of the Saugeen First Nation Amphitheatre and Gardens, occupying 20 acres of a 100 acre site. The Amphitheatre and Gardens are maintained and built by community members and feature extraordinary dry stone walls and staircases made from just under a million tons of limestone.

The project was initiated with the aim of fostering greater understanding and friendship between Indigenous and non-Indigenous Peoples. The amphitheatre and gardens are a popular location for cultural events and weddings, attracting thousands of visitors each year. Over the last several decades the site fell into disrepair and is now undergoing a dramatic revitalization led by community members.
Saugeen lands and boundaries and potential trail connections between the Amphitheatre and Sauble Beach.
Community Engagement Summary:

The objective of the Saugeen First Nation community engagement was to establish an open and positive communication process to help define a vision and set priorities related to the development of the Master Plan for the Amphitheatre and Gardens project.

Our approach to community engagement and consultation was modeled on the concept of the inclusive circle – bringing Indigenous and non-Indigenous Peoples together in a creative co-design process based on meaningful engagement with the community. The Indigenous-led design team guided an engagement process that emphasized listening and learning in the spirit of ‘nothing about us without us.’

Stories shared and lessons learned through the engagement sessions at Saugeen First Nation resulted in the design concepts that are presented in this Master Plan.

Workshop 1 – VISION

Date: November 23rd, 2019
Time: 11:00 – 14:00
Location: Wesley United Church - Saugeen First Nation

This first community workshop was hosted by the Saugeen Project Team and Brook McIlroy’s Indigenous Design Team. All community members and any other stakeholders identified were invited and transportation services were provided when required. The workshop was held on a Saturday to enable as many attendees as possible. A community meal was shared at the end of the presentation and gift cards and food baskets were distributed in gratitude for the time community members had dedicated to the visioning session.

Comments sheets were given out asking attendees: “What do you want to see? What stories do you want to tell?”

The following provides an overview of the workshop:

- Welcome/Blessing and Smudge was offered by Chief Lester Anoquot
- Jennifer Kewageshig provided an introduction of all participants and presenters and their role in the project and reviewed the project parameters including the community engagement process, schedule and opportunities building on work undertaken to date.
- Richard Nancarrow described a potential Saugeen Tourism Strategy and how the Master Plan will fit into and support this larger community process and vision.
What We Heard

• The Design Team shared materials prepared in advance including a site plan and project analysis illustrating key opportunities as well as precedent images of constructed Indigenous design installations to illustrate how cultural narratives could be integrated into the design.

• Community members then asked questions of the design team and engaged in an open dialogue on the appropriate function and cultural content for the site.

• The discussion included suggestions and concepts for the amphitheatre stage and supports for cultural events, a reception centre, trails, revitalized gardens, outlooks points with views to the river, fire pits, water features, lighting, signage and interpretive elements and other programmatic components.

• Opportunities were identified for the sharing of histories, the use of Anishinaabemowin language in naming and signage, inclusion of interpretive narratives related to history including the Ojibwe migration story, oral histories, local stories and other forms of Indigenous content, traditional plantings and medicines, sustainable environmental opportunities that the design team will explore as inspirations for the design, interpretive signage and displays.

• A closing prayer was offered by Elder Rita Roote to mark the end of the Workshop.

The workshop generated a lively discussion on the community’s vision for the Amphitheatre site, how it could be used, and the infrastructure and design features required to support the site’s potential for:

• Community gathering;
• Celebration, ceremonies and cultural events;
• Attracting visitors to the community;
• Generating income that benefits the community;
• Learning – where the deep millennial history of Saugeen can be shared;
• Sanctuary and healing that takes advantage of the beautiful natural setting;
• Sharing important teachings such as the Seven Grandfather Teachings and Migration Story.

The design team described the process going forward and established that they would return for a second Workshop to share a set of Guiding Principles and preliminary design ideas based on the identified and prioritized recommendations that had emerged from the Workshop.

After the presentation, participants were invited to the front of the room to see the presentation panels and to ask specific questions of the design team. The workshop was followed by a community meal bringing together all participants. The design team recorded the results of the workshop which were then distributed to the Saugeen Project Team for review and comment.
What We Heard

Comment Sheets were received after the workshop.

The following summarizes these comments:
"What do you want to see? What stories do you want to tell?"

- Grandfather teachings
- A path to the water towards the dam and bridge
- More lights
- Make it wheelchair friendly
- Replant trees, shrubs and flowers
- 7 lookouts, 1 for every teaching
- Benches on the path
- Information boards to show all the people and work that was done and how long everything took
- A place for story telling
- A wall to show our elders and the history of the church and land
- Donation box and pamphlets
- Elders knowledge and input
- "My father worked with Mr. Stotesbury. I would like to see something about the work they did, all by hand no machinery."
- "I’d like to see an elder speak about the true history of Saugeen"
- Artifacts on display (protected)
- Native craft store
- Tour guides
- Wedding and community events
- Promote jobs for the community members
- Ceremonies
- Display Saugeen artists work
- Restore the terraces that were used for shaking tent ceremony
- Maintain the original trails but make them safer and more efficient
- An area for the MMIWG
- Water fountain
- More parking
- More lighting
- Walkways
- 4’ or 6’ fence around where they perform and along the top for kids
- Handrails for elders where needed
- Ramp for wheelchairs and platform for wheelchairs only
- A story telling history of Saugeen’s treaties for the youth
- Waterfall with pond, cascading water, and lights behind the falls
What We Heard

Workshop 2 – PRELIMINARY CONCEPTS:

Date: February 22nd, 2019
Time: 11:00 – 15:00
Location: Wesley United Church - Saugeen First Nation

Introduction to the Guiding Principles and Presentation of the Preliminary Design for the Master Plan, Visitor Centre, Cultural Centre and Gardens Planting Strategy with an emphasis on Traditional Medicines.

This second community workshop was hosted by the Saugeen Project Team and the Design Team and open to all community members and any other stakeholders identified.

- Welcome/Blessing and Smudge by Council member Gayle Mason
- Opening remarks were provided by Jennifer Kewageshig as she provided an update on the project history and timeline. Jennifer also spoke of the positive impact that the project will have on the future of the community.
- Richard Nancarrow provided an update of the status of funding resources and reiterated economic opportunities
- Duke Redbird, a well known Elder originally from Saugeen First Nation, related a heartfelt story about his experience and shared a poem about the impact of residential schools.
- Kateri Lucier-Laboucan, a designer with the Indigenous Design Studio/Brook McIlroy team, introduced the rest of the design team and project roles.
- Kateri provided a recap of what was heard at the previous workshop and the resulting Master Plan design emphasizing the development of a multipurpose Visitor’s Centre, the Cultural Centre and Amphitheatre stage and improvements for hosting music, theatre, and cultural events. Kateri also described potential programming associated with the proposed design.
- Andrea Mantin, a landscape architect on the team, described the preliminary design of the overall master plan and drew attention to specific areas of the gardens.
- Joseph Pitawanakwat of Creators Garden presented a captivating description of the opportunities to use local native plants which are also known as traditional Indigenous medicines at the Amphitheatre site and surrounding region. He brought an abundance of medicines to emphasize the value of this knowledge and how important this knowledge is to be shared and can frame the Amphitheatre site as a centre for teaching and healing. Joseph also spoke to a strategy of healing the land through a phased planting program.
Attendees at the second workshop included community members from the first session but also brought many new faces. The presentation generated an animated exchange with participants asking questions and offering comments on the details of the design. Members of the community emphasized the following:

- The importance of providing spaces and programming for children and teenagers within the master plan. The plan should provide opportunities for interactive play, days camps, sports, hanging out, education and training.

- That one-on-one consultation with community Elders was again encouraged to learn the stories and teachings that have been handed down in the community for generations and should be gathered from Elders/Knowledge Keepers with love and respect.

- The desire for knowledge about plant medicine and opportunities to work with plant educators like Joseph to restore this knowledge within the community. There was excitement about the implementation of future programming, training, revenue, centred around plant medicine.

After the presentation, participants were invited to the front of the room to see the presentation panels and to ask specific questions of the design team. The workshop was followed by a community meal bringing together all participants. The design team again recorded the results of the session which were then distributed to the Saugeen Project Team for review and comment.
What We Heard

Comment Sheets were received after the workshop. The following summarizes the comments from the second workshop.

“What do you want to see? What stories do you want to tell?”

• More community meeting updates
• Elder/youth involvement
• Job creation
• Duke’s poem on plaque for reconciliation or residential school children that didn’t make it home
• Cultural facility: on-going, variety teachings (ex. Imbining Centre, Mount Pleasant, MI)
• Education Centre: children, plants, culture, language, crafts, interactive
• Learning: plant growth, different kinds of healing plants, medicine stories, crafts and how they are made
• Community involvement
• Medicine garden
• History (told by the Elders)
• All Chiefs/ hereditary Chiefs from Saugeen, boy Chief stories – research and monumentalize
• Medicine Walk
  - Someone to lead the medicine walk to answer questions and show the dried product
  - Opportunities for students to learn and experience for extended study
• Website Creation
  - Have regular updates provided by a website.
  - Show the plans and invite responses
  - Have information on how people can contribute financially and provide tax exemption by creating a numbered charity
  - Create a giving tree with donation leaves, purchasing a family bench or other facility requirements
• Play Area for Children
  - Interactive centre for children to give opportunities for knowledge and growth about treaties
  - Water walk to teach children that water is life and to know that our rivers were transportation centres to major areas across Turtle Island
• Tell the story of the last shaking tent ceremony held at this site. Provide information on Ojibwe ceremonies and teachings
• School House Exhibit
  - Display photographs and recordings and works of art from the Nation
  - Show the children who attended residential school (Plaque at band office)
• Could not hear the questions from the community, which took away from overall learning experience.
• Session was too long until the lunch break, as it was difficult to sit that long without any refreshments.
• Was the Saugeen Community medicine collector contacted to be part of this initiative? If not, why?
• I want to see this great project finished completely
• What about Saugeen together? Historical stories that have an impact on the present, stories that have been handed down the line, the warriors that went to war, Medicine women.
• Hear project history, where it all began
5.0 Guiding Principles

As a result of our discussions with the community and the Saugeen project team, the following Guiding Principles have been adopted to direct the proposed master plan. These Principles are modeled after the Seven Grandfather Teachings - the ancient Anishinaabe/Midewiwin teachings on the ethics of proper behaviour and conduct or ‘the good way of life’. These teachings identify priorities for both how the Master Plan has been created and the key directions proposed and the methods of its implementation through future construction and operations phases.

DEBWEWIN / TRUTH People of Place

Engage the communities who have host rights within the territory

- Meaningfully, on their terms.
- With the authority of Indigenous people of the area.
- With diverse members, including youth, women and Elders.
- Maximize opportunities for Indigenous involvement and economic development at every level (design, labour, craft, entrepreneurship, art, cultural programming).
- Ensure the living history of the area is supported, enhanced and rendered visible and that interpretive information has been consulted on and is clearly communicated.

NBWAAKAAWIN/WISDOM Respect for the Natural Environment

Create and restore healthy environments for human and other-than-human inhabitants

- Protect the natural environment through sustainable building, habitat creation, restoration,
- Enhance what is present - water, land, air, all species
- Seven Generations code: protect the future, take only what you need, leave for the future what you don’t need
- Dish with One Spoon Treaty means we have to share the responsibility of ensuring the dish is never empty by taking care of the land and the creatures we share it with
- Design with Indigenous flora and fauna/natural medicines
- Support waterway health
- Use natural materials, local materials with low embodied energy, recycled materials
- Use renewable energy/net zero building achievement

MNADENDIMOOWIN / RESPECT Language

Indigenous language revival is critical to reclamation and identity

- Understanding and applying original names of place and the meaning of the words
- Exploring how original names or new names can be acknowledged/represented
- Providing signage and information in Indigenous languages with translation/interpretation as appropriate to facilitate awareness.
- Use technologies to enhance language skills and translation.
DBADENDIZWIN / HUMILITY Inclusive Circle
Aspire to create welcoming spaces that embody Indigenous world-views, values and histories

• That can be shared and embraced by both Indigenous and non-Indigenous peoples
• In a manner that builds friendship, mutual respect, understanding and assists in reconciliation
• While explicitly acknowledging +30,000 years of pre-contact civilizations, the truth of post contact injustices and the contemporary realities of Indigenous Peoples

AAKIDE’EWIN / COURAGE Design Culture
Embrace Indigenous led design, construction and artisan skills and place-making opportunities

• As a means of contemporary expression including interpretations of Indigenous cultures that may reference traditions of place-making as well as explore new contemporary technologies and forms of expression.
• Revive traditional building practices, artisanship, craft while embracing contemporary technologies as a means to continue the Indigenous legacy of ingenuity and environmental stewardship and as a source of community job creation

WEKWAADIZIWIN/HONESTY Nothing For Us Without Us
Prioritize Indigenous authorship in the vision and design process and avoid cultural appropriation

• Ensure that the economic benefits of projects for Indigenous Peoples, are realized by Indigenous participants
• When consulting Indigenous advisors ensure they are compensated for their time through honoraria
• Encourage non-Indigenous professionals working on Indigenous projects to create employment and internship opportunities targeting Indigenous Peoples.
• Explore ways to improve procurement methods to optimize opportunities for Indigenous suppliers and trades to be employed in the construction process

ZAAGEDOWIN / LOVE Give Back
Strive to create places of inspiration and beauty for the benefit of its occupants

• Accessible and inclusive places of poetic inspiration that reveal the deep culture of Indigenous civilizations and the existential relationship to the land
• Places that support good work and create a supportive community culture
• Places that support success and prosperity for the community
• Through the design and place-making process create opportunities for others to find their voice, their path and sustainable ways to support their families and community
• Engage youth in the process at all stages
• Honour Elders and Ancestors at every opportunity
6.0 Master Plan - Landscape Plan
GZHE- MNIDOO GI-TA-GAAN -Creator's Garden

Traditional Indigenous Knowledge and Plant Medicines

Based on the engagement sessions with the community and vision sessions held by the design and project teams, an important focus for the renewal of the site is based on the concept of restoring Indigenous plant knowledge to the community through a planting strategy that supports the growth of traditional plant medicines. The Amphitheatre and Gardens site will form the nucleus of a centre of excellence, with many plant species on site in demonstration gardens and within a seed storage and preparation facility, but will emanate outward to encompass Saugeen's forests and other lands connected by an extensive trail network.

Plant knowledge and their respective medicinal roles have been a foundation for the Anishinaabe Peoples who have inhabited this territory for millennia. Making this knowledge accessible and traditional plant medicines available will support cultural practices and serve as an important rediscovery experience for the community and for visitors as well as a significant source of economic development. The Gardens, designed around a thematic interpretation of the Seven Grandfather Teachings, has the potential to provide an inspiring setting that will draw visitors from afar – catering to the global resurgence of interest and investment in traditional medicines.

A plant contains value and significance in all sorts of different ways, I want to show you just a few. In the case of Scouring Rush (which we had during one of the community consultations), was able to show how amazing a plant’s original Ojibwe name is. Scouring Rush, (Equisetem hymale) in our language is Gziibinashk, this name is extremely detailed! The name of this plant tells you where it grows, Ziibi, by creeks and rivers. It tells you what it sounds like (when rubbed together) Asiinwe, which is a screaming sound like a fox. It tells you what it tastes like, Gziiwabagan, to have a sour taste and finally even indicates to you an important utility use it has, Gziibi, to be used to wipe things or scrub things down! All this identity in one name.

When you walk through a forest acknowledging and understanding Ojibwe names it comes alive, upon speaking a plant’s name you know what it tastes like, sounds it makes, where it grows, utility uses, medicinal uses and sometimes its the names that unlock special relationships that particular plant has with other creatures and by understanding those relationships we are able to understand our role in this ecosystem.

Saugeen Ojibwe Nation is incredibly capable in its diversity and I think a project like this will be able to display potential, to be used as a tool to motivate and inspire other parts of the territory to accomplish what the land is truly capable of. When we can understand how important plants and plant knowledge is, we can be closer to achieving the life that The Great Lakes are capable of providing.

Joseph Pitawanakwat, Creators Gardens

NANEPIN - Wild Ginger  Asarum Canadense
Forest restoration, medicines, and habitat

Landscape Description

The restoration of the Saugeen First Nation’s lands surrounding the Amphitheatre are integral to the success of the future use of the site and to the well-being of all who visit. A healthy and thriving landscape is necessary for the good of all beings whether they come from the human, animal, plant or spiritual realm. The Garden’s emphasis is on medicine knowledge and land-based learning through interpretation and story-telling across the site. This emphasis heightens the potential for future programming based around medicine knowledge from a health, healing and a horticultural perspective.

A revitalization approach will be applied throughout the GZHÉ-MNDON O M-IDÓÓ GI-TA-GAAN (Creator’s Garden). The approach takes time, as soil health is restored and the plants and animals that are native to the region are invited back to the land. The introduction of shrubs and trees help create a suitable environment for the growth of native Ontario plant species. This illustration encapsulates the Landscape Plan’s approach to the incremental transformation of the Gardens over a number of years within a holistic ecological framework. Initial plantings include ground covers that require less shade combined with planting of a variety of trees that will ultimately support a wider range of plantings and medicines.

0 YEAR
- Disturbed site

0 - 10 YEARS
- Tree saplings
- Shrubs

10 - 20 YEARS
- Juvenile Trees
- Sub-Shrubs
- Shrubs

20 - 100 YEARS
- Mature forest trees
- Sub-Shrubs
- Shrubs

Culturally significant / storyteller plants:

**Trees:**
- Alder
- Ash
- Balsam fir
- Basswood
- Beech
- Birch
- Cedar
- Hemlock
- Ironwood
- Poplar
- Spruce
- Tamarack

**Shrubs:**
- Blueberry
- Currants/gooseberries
- Dogwoods
- High bush cranberry
- Juniper shrub
- Leatherwood
- Prickley ash
- Raspberry
- Stonefruits (chokecherry)
- Striped maple
- Sumac
- Sweet fern

**Sub-Shrubs:**
- Bearberry
- Bunchberry
- Partridge berry
- Pipsissewa
- Sweet gale
- Wintergreen

**Perennials:**
- Bloodroot
- Blue Cohosh
- Canada White Violet
- Canadian Wild Ginger
- Cardinal Flower
- Caribou Lichen
- Horned Bladderwort
- Northern Prickly Ash
- Purple Pitcher Plant
- Rough Horsetail
- Sageleaf Willow
Gardens

Upper Gardens

The landscape provides diverse experiences as visitors traverse the site:

- Tall native grasses front the existing stone GZHÉ-MNIDOO GI-TA-GAAN (Creators Garden) gateway sign and invite visitors into the upper entrance gardens.
- Meadow plantings flank pathways leading to the Visitor’s Centre and Cultural Centre while also encouraging exploration of the Amphitheatre and lower gardens beyond.
- Birch trees planted atop berms provide a buffer between the Visitor Centre and the parking area.
- An existing stone Fire Circle with intricate stone paving previously constructed by the community dry stone wallers is located north of the Visitor Centre.
- The Clearing Courtyard, west of the Cultural Centre, serves as an outdoor area for weddings and other events and ceremonies in the summer and in the winter is transformed into an outdoor oval shaped skating area. The existing elevated terrace on the south side of the courtyard will be resurfaced with a wood deck and electrical service to support wedding ceremonies and other outdoor stage events. A dry stone Wedding Pavilion, located on the north side of the courtyard, serves as a staging area for weddings and other events and ceremonies. During the winter the wedding pavilion is heated with a built-in fireplace and provides a warm-up and skate change shelter for skaters. The courtyard is separated from the visitor areas to the east by an existing stone pathway and allée of evergreen trees allowing multiple events to take place at the same time.
- A Children’s playground located in the shaded area west of the Courtyard will be built of natural materials supporting play-based learning and provides an area for day camps.
- The existing monument to MMIWG is located at the north-west corner of the site and is surrounded by an open lawn to facilitate visitors viewing the monument as well as annual ceremonies.

The future landscape takes advantage of the assets already on the land: beautifully restored stonework, including the historic Amphitheatre and surrounding dry stone walls and stairs; dramatic views of the Saugeen River and ample opportunities to offer cultural celebrations and revenue-generating events throughout the upper and lower landscape.

The renewed landscape is designed to support a horticultural teaching program with an emphasis on traditional Indigenous knowledge related to medicinal plants of the region, bringing visitors to the site as well as providing employment training for the Saugeen community members. A dedicated room in the Green Room/Maintenance Building is provided to support the harvesting and preparation of medicines and includes a seedbank, teaching space and indoor/outdoor areas for medicine preparation.

With the growing of herbs, fruits and vegetables on the grounds, the planting can support onsite event catering and also has the potential to support a culinary training program in the main pavilions.

Lower Gardens

Acting as ceremonial gateway to the lower gardens, a universally accessible dry stone ramp becomes a destination in itself with outstanding views over the river valley as well as seating and planting along the journey. Fruit trees would be trained to grow on the south facing walls.

Rainwater gathered from higher points on the land will flow through an ornamental archway to a rainwater feature in the lower gardens. The feature is in turn connected to a restored spring-fed pond and the historic well to the east. The water outlets in a planted raingarden to the west recall the migration journey once travelled by the Anishinaabe Peoples.
Seven Grandfather Teachings Gardens

The Seven Grandfather Teachings are the ancient Anishinaabe/Midewiwin ethics of proper behaviour and conduct or ‘the good way of life’. These teachings are linked to the lands that were for thousands of years the source of life for the Anishinaabeg peoples who gathered foods, medicines and materials from the forest in the area that is the territory of the Saugeen First Nation. The redesign of the Gardens builds on the Guiding Principles adopted for the Master Plan (section 5) and is also based on an exploration and interpretation of the Seven Grandfather Teachings linking each teaching to appropriate plant and tree selections.

The Gardens offer multiple types of experiences and the potential for varied programming. Seven landscape ‘rooms’ are created moving from east to west with each room celebrating one of the Seven Grandfather teachings with custom stone inlays relevant to the specific teaching. Signage in Anishinaabemowin indicates the name of each teaching and is accompanied by interpretive signage explaining the significance of the teachings and their relationship to the garden and plant design.

These outdoor ‘rooms’ offer unencumbered views to the river valley and provide seating as well as culturally-significant elements like fire, water and medicines. The gathering places vary in size, with appropriately sized-spaces for different ceremonies and public events. The themes for the seven Garden areas are taken from the Teachings described in the following.

NIIZHWASIGMISHOOOMSINAAN
KINOOMAAGEWINAN (The Seven Grandfather Teachings)

DEBWEWIN (Truth)
...to learn the truth, to live with truth, to walk with truth, to speak truth.

NBWAAKAAWIN (Wisdom)
...to cherish knowledge is to know wisdom. Wisdom is given by the Creator to be used for the good of the people. In the Anishinaabe language this word expresses not only wisdom but also prudence or intelligence.

MNADENDIMOOWIN (Respect)
...to honor all creation is to have respect. All of creation should be treated with respect. You must give respect if you wish to be respected.

DBADENDIZWIN (Humility)
...humility is to know yourself as a sacred part of Creation. In the Anishinaabe language, this word can also mean compassion. You are equal to others, but you are not better.

AAKIDE’EWIN (Bravery)
...bravery is to face the foe with integrity. In the Anishinaabe language, this word literally means “state of having a fearless heart.” To do what is right even when the consequences are unpleasant.

GWEKWAADIZIW’WIN (Honesty)
...honesty in facing a situation is to be brave. Always be honest in word and action. Be honest first with yourself, and you will more easily be able to be honest with others. In the Anishinaabe language, this word can also mean righteousness.

ZAAGEDOWIN (Love)
...to know peace is to know Love. Love must be unconditional. When people are weak they need love the most. In the Anishinaabe language, this word with the reciprocal theme /idi/ indicates that this form of love is mutual.

The experience of the lower gardens is augmented by an immersive Medicine Path through the revitalized landscape supported with informative signage in Anishinaabemowin, English and French that identifies plant species and their properties and traditional applications. The sharing of medicine knowledge is specifically emphasized along the path but teachings about significant medicinal planting play an important role throughout the entire site.

Parallel to the Medicine Path, a Children’s Story Book Trail provides a fun and educational opportunity for families with children. This illustrated trail weaves throughout the lower gardens with colourful signage panels that narrate a story derived from Anishinaabe culture and story-telling traditions. The content of the Story Book, provides an on-going curatorial opportunity with new stories provided every year.
The central gathering place and water feature honours one of the Seven Grandfather Teachings and provide a meaningful space for important celebrations.
One of seven gathering places along the cultural path, each one marking one of the Seven Grandfather teachings. The fire pit, surrounding stone seating and views of the river provide an intimate space for ceremony and celebration.
Interpretive signage is associated with garden areas dedicated to traditional Indigenous plant knowledge. This sequence within the Gardens is known as the Medicine Path which provides visitors with important botanical knowledge known to Indigenous Peoples of this region for millennia.
Economic Development and Employment Benefits

A range of economic development opportunities are associated with the Gardens which are expected to draw significant number of visitors. While the Gardens will be free to general visitors, they provide a complementary venue for weddings and ceremonies for which fees will be paid. These will be managed by the Creator’s Garden staff and will provide a source of permanent employment. In addition, the medicine plant program and associated seed facility will provide revenues through gift shop sales, and fee-based educational and training programs managed by community-based traditional horticultural staff. Maintenance of the Gardens will also require a team of community staff working through all seasons. As awareness of the Amphitheatre and Gardens expands over the next decade it is anticipated that demand for lodging in proximity to the site will be significant. An eco-lodge development within Saugeen, close to the site, that provides a range of wellness programs based on traditional Indigenous traditions and knowledge is anticipated to be a natural spin-off from the Amphitheatre and Gardens and will provide significant revenue and employment to the community.
The Storybook Trail weaves through the Gardens providing children and families with a fun and educational experience.
Saugeen First Nation
Amphitheatre and Gardens Master Plan

Noted Site Plan

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With larger stone circle (2 tiers on the north side) and firepit (covered and lockable) overlooking the valley.

Stone paving with unique patterning. LED strip lighting under wood top.

Rain garden - water feature with perennial seed mix, 50% shrubs, and groundcovers.

Grandfather teaching nodes (7) stacked stone edging overflow.

Drystack stone wall finished with custom wood top seat on woodland planting including trees, shrubs, groundcovers.

Around tree - gathering place becomes last outfall to wards the valley.

Quantiues as indicated.

70mm caliper trees with 3m vehicular access.

Gravel road to pattern (dashed line denotes extent). Grandfather teaching nodes (7) - weathering steel edge along walkway and naturalized grandfather teaching node.

Water feature rill with perforated weathering steel cover flush with the walkway.

Grandfather teaching nodes (7) - weathering steel panel 800mm laser cut and engraved.

Storyboard signage.

Bridge over rain garden

Steel grid to be installed 60mm below water feature pond and drystone.

Submersible pump installed in water feature pond.

For water feature

The walkway

Wall of drystack ramp & through water feature emerging from upper underneath LED strip lighting. Grandfather teaching node incorporated into site water feature.

Stone paving with patterning on drystack stone wall - finished height: 450mm.

Top seat section - seating section - the walkway.

Tread: 500
Riser: 180
Guard - + 110 lm
Railing height at 1100mm.
Ornamental steel guard with concrete walkway & drystone accessible ramp.

Existing flagstones to be removed and reinstated.

Proscenium wood deck.

Led strip lighting under every follow spot lighting tower.

Restored tree allee.

Multi-purpose lawn, earthscape natural, winter skating rink to be protected.

The drystack stone wall planted at the foot of fruit species to be frame for climbing cable & steel growing sculpture.

Drystack stairs with second tread.

Block seating.

Dry stackable ramp & through water feature emerging from upper.

Underneath LED strip lighting.

Water feature rill with perforated wooden top seating on drystack wall - finished height: 450mm.

Property line

Existing Princess stairs.

Side lighting tower.

Existin dry stack stone.

Restored tree allee.

2-Bus drop-off gathering area.

Parking lot.

Highway 21

Compacted fine throughout.

Signage wall.

Wooden post and chain gate.

Geothermal mechanical (asphalt) with CIP barrier curbs.

Bitterly.

Wooden post and chain gate.

Visitor’s centre.

Amendment to +/-300mm quantities as indicated.

Assume 75% perennial seed mix, shrubs, groundcovers and mulch.

Woodland planting including trees, meadow & trees.

Meadow & trees.

25% shrubs & 70mm caliper trees.

Assume 50% perennial seed mix, shrubs, groundcovers and mulch.

Landscaping rehabilitation along entire southern edge of the site.

Winter skating rink.

Nature-based playground.

Frame for climbing cable & steel growing sculpture.

Existing Prince stairs.

Side lighting tower.

Existing dry stack stone.

Restored tree allee.

2-Bus drop-off gathering area.

Parking lot.

Highway 21

Compacted fine throughout.

Signage wall.

Wooden post and chain gate.

Visitor’s centre.

Amendment to +/-300mm quantities as indicated.

Assume 75% perennial seed mix, shrubs, groundcovers and mulch.

Woodland planting including trees, meadow & trees.

Meadow mix seeding.

Water feature pond.
The Master Plan proposes a series of new facilities and upgrades to existing infrastructure to support the site’s capacity to host community uses as well as provide a major year-round visitor cultural destination that will generate a sustainable source of economic development for years to come. The revitalization of the Amphitheatre that has occurred since 2013 has created a unique skill set within the community and has resulted in sustainable employment for dozens of community workers. This work has instilled a sense of confidence and self-reliance within the community that positions Saugeen to be able to implement the majority of the construction activity identified within the Master Plan.

The design of future facilities prioritizes the continued application of these community skills as a long term source of job creation both during the construction process and through the on-going operations of the site as a destination for cultural events, concerts, theatre, dance, weddings, conferences, corporate/institutional retreats, and training workshops in traditional horticulture, artisan skills, stone masonry and cultural training for truth and reconciliation.

It is anticipated that Saugeen First Nation will become a centre of excellence for training and examining craftsman in the dry stone wall craft.

These facilities extend the role of the site as a year-round destination, providing venues that complement the outdoor functions of the Amphitheatre, the Gardens and the Clearing Wedding Area, while providing indoor areas that will continue to host a wide range of events and visitor attractions throughout all seasons.

All facilities will achieve a net-zero carbon sustainable energy target supported by the site’s geothermal system and the use of stone and wood as the primary building materials. The project will achieve a LEED Platinum designation.

Cultural Centre

The Cultural Centre draws on the skills in dry stone construction developed within the community providing an iconic pavilion building of 193 sq. metres (2,077 sq ft) that will feature both analog and digital interpretive displays related to Saugeen First Nation’s history and culture. The Cultural Centre will also provide an important venue for community ceremonies and meetings.

The walls are made of dry stone on both the interior and exterior faces, with an internal insulated structural wall that supports the roof. There are four large wood pivot doors oriented to the cardinal directions that can remain open during warm weather, providing views to the tree canopy and a seamless link between the Cultural Centre and the surrounding landscape. The East door is prioritized as the main entrance.

The timber roof is composed of four round vaults that touch the top of the walls between doors. The roof vaults are also aligned to the four cardinal directions. The interior of the roof incorporates a feature ceiling based on the tradition of star blankets. Star blankets have been used traditionally to serve as a witness to important life events. This ceiling mounted star blanket is composed of 8 central diamonds and 16 exterior diamonds. The interior diamonds contain 4200 wood diamond shaped cells, each with an internal micro-LED light source that flickers independently to compose a larger arrangement of flickering lights. These lit cells serve in memory of the 4200 Indigenous children who died in Canadian residential schools. The centre of the star is open as a skylight which brings direct sunlight into the space. At hours of the day when the sun is high, the star shape is projected on the floor, moving with the path of the sun.

The interior of the octagonal stone walls contain a number of recessed pockets for the display of significant cultural artifacts, artwork or interactive curations. The Cultural Centre can be seen as a space for cultural exchange with information and artifacts regarding the Saugeen Peninsula’s rich archeological and cultural history, Saugeen Ojibway artistic traditions and contemporary art. It can also function as a more intimate space for gatherings that complements events or meetings held in the Visitor’s Centre.

The Cultural Centre mechanical system is comprised of in floor heating and cooling powered by the geothermal system. The mechanical equipment is housed in the Visitor Centre and Green Room Buildings.

The star blanket inspired the design of the Cultural Centre and Visitor Centre.
Section 7.0 /Master Plan - Facilities Plan
Amphitheatre and Gardens Master Plan
Saugeen First Nation
Night rendering of Cultural and Visitor Centre looking South
Section 7.0 /Master Plan - Facilities Plan
Amphitheatre and Gardens Master Plan
Saugeen First Nation

Interior view of Cultural Centre during day time
Interior view of Cultural Centre at dusk
Cultural Centre

Section 7.0 /Master Plan – Facilities Plan
Amphitheatre and Gardens Master Plan
Saugeen First Nation
Visitor Centre

The Visitor Centre is composed of three dry stone pavilions that surround a large enclosed gathering space providing a total of 879 sq metres (9,461 sq feet). The shape of the pavilions is loosely derived from the diamonds of the star blanket. Each pavilion pinwheels from the centre and has a wall aligned with a cardinal direction. The main entrance to the Visitor’s Centre is the East door.

Each pavilion has a different function:
1. The North Pavilion hosts the Elder’s room and the Reception and Amphitheatre Ticket Sales office
2. The East Pavilion contains the gift shop, catering kitchen, storage and mechanical spaces
3. The South Pavilion is dedicated for washrooms and can be accessed either from the interior or the exterior.

At the core of the Visitor’s Centre, flanked by the three stone pavilions, the large Gathering Place features a vaulted Cross Laminated Timber (CLT) ceiling structurally supported by selectively harvested trees left in their natural state.

Whereas traditional engineered timber products rely on the strength of industrial bonding agents and the process of lamination, leaving the timber in its original form leverages the inherent structural capacity of timber and lowers the embodied energy in the finished product.

Much of the waste created in the timber industry comes from milling a round element into rectilinear strands. The structural use of timber branch forms greatly increases the value of a part of the tree which by traditional methods is unusable and serves primarily as a source of firewood and bio-mass.

In using novel digital techniques which incorporate scripting, parametric design, 3D scanning and robotic fabrication, the natural complexity of trees can be precisely arranged into integrated systems of structural columns and trusses. This emerging technology can be deployed within Saugeen and will develop another unique skill set within the workforce that reflects leading edge sustainable building techniques.

The Gathering Place features a south-west facing floor to ceiling glass wall with views to the Saugeen River Valley. Doors open up onto a large outdoor terrace with a fire bowl permitting an expanded venue during the summer and shoulder season months. The interior of the Gathering Place can host catered table events for 200 people and conference seating for 300. The adjacent catering kitchen serves the room and the associated storage area permits the quick deployment of different furnishings depending on event needs. A Coat Room flanks the interior entrance to the Gathering Place which has a folding wall partition separating it from the rest of the Visitor Centre. When not in use for functions the Gathering Place folding wall is open, allowing visitor’s to use it as an informal lounge space.

The East Pavilion has three rooms; a gift shop, a catering kitchen, and a mechanical and furniture storage space. The gift shop is located next to the East door vestibule. Here visitors can browse and purchase locally crafted goods. The catering kitchen allows for meals to be served during large events and has a door opening into the Gathering Place for access. The storage space is also connected to the gathering space, allowing for re-configurable seating arrangements to be neatly tucked away when not in use.

The South Pavilion contains the washrooms. It has a male and female washrooms, two gender neutral washrooms and a janitor’s room.

inside the North Pavilion there are two rooms, Reception and Ticket Sales office and the Elder’s room. The Elder’s Room is a smaller gathering space for community members that can function as a daily intimate space. It has a fireplace in the north corner. The reception office is the first point of contact for visitors coming in through the East door. Here they can get information on visiting the area, event schedules, and purchase tickets for events in the Amphitheatre.

The Gathering Place provides projection and audio-visual equipment to support weddings, conferences and cultural events including music, dance, and theatre. The Visitor Centre mechanical room provides in floor heating and cooling through all areas of the building powered by the geothermal system.

The Visitor Centre is an example of leading edge sustainable building techniques incorporating the natural beauty of the Saugeen landscape and the skills developed within the community to create a unique venue to host events and gatherings.
Exterior access to washrooms for amphitheatre and outdoor wedding events

Gathering Place layout illustrates capacity for 200 in banquet mode

Gathering Place

Storage

Mechanical

Gift Shop

Catering Kitchen

Reception / Office

Janitor

Coat Closet

Fire bowl

Outdoor Deck

Solid wood pivot door with CNC carved texture on surface

Wood burning stove

Mass Timber column

All glass display window and feature skylight for gift shop

Line of skylight above

Line of roof above

Elder's Room

Line of roof above

East Door

Solid wood pivot door with CNC carved texture on surface

Line of roof above

Retractable wall

Line of roof above

Retractable wall

All glass display window and feature skylight for gift shop

Line of skylight above
Exterior view of Visitor Centre during day time

Section 7.0 / Master Plan – Facilities Plan
Amphitheatre and Gardens Master Plan
Saugeen First Nation
Exterior view of Visitor Centre at night time
Visitor Centre

Section looking North-West

South-East Elevation

North-West Elevation

South-West Elevation

North-East Elevation

Section looking North-West

Section looking North-East

Section 7.0 / Master Plan - Facilities Plan

Amphitheatre and Gardens Master Plan

Saugeen First Nation
Green Room and Maintenance Building

The green room is a discrete structure set back behind the Visitor’s Centre along the edge of the site. It has four major functions:

1. Support the Amphitheatre
2. Equipment storage
3. Geo-thermal energy production
4. Seed bank and traditional horticulture training area

The outdoor performances held at the Amphitheatre require an indoor space for performers to prepare for shows and wait off-stage. At the south end of the building is the Green Room that supports Amphitheatre performers providing spaces to change and get ready, washroom facilities and costume storage. It is a short, direct walk to the Amphitheatre stage.

The middle of the building is dedicated to storage of Amphitheatre stage, lighting and sound equipment. A retractable garage door allows large items to be brought inside. There is a small space for stage staff to congregate with a kitchenette and a washroom. On the north side of the storage space, a dedicated room houses the mechanical equipment for geo-thermal energy production. This facility also provides heating to both the Cultural Centre and the Visitors Centre.

On the north end of the building a room is dedicated to the storage of seeds, the preparation of traditional medicines and small workshop events. This room has a glazed retractable garage door along the north wall for its program to spill outdoors and engage with visitors through outdoor workshops. The Green Room and Maintenance Building is constructed using a concrete slab on grade, timber construction and metal roof and siding.

Green Room and Maintenance Building plan
Wedding Pavilion

The wedding pavilion is a rectangular stone masonry building with a timber truss roof structure. Its primary function is to support summertime outdoor weddings that are hosted in the Clearing and as a warm-up, skate change room in the winter when the Clearing is transformed into an oval skating rink. The Pavilion features a large open room with a built-in stone Rumford fireplace for heating in the winter. On the south wall, facing the gardens, a large sliding barn door opens to the outdoors, allowing the room to play host to outdoor events.

A smaller space is built into this structure on the east side for the storage of grounds maintenance equipment. The building has electrical service, water supply but no mechanical heating and cooling equipment. Heat is provided only with the fireplace.
Overview - Amphitheatre Lighting, Sound, Video and Electrical Improvements

The stone Amphitheatre and surrounding dry stone walls will be fully restored by the fall of 2020. The Master Plan provides recommended systems related to a stage, lighting/sound towers, lighting, sound, video and electrical equipment to provide a permanent outdoor venue capable of hosting theatre, concerts, dance, ceremonies and other events.

The approach to the stage and permanent support facilities is to provide appropriate infrastructure for most events, while allowing for additional temporary equipment to be deployed for special events. In addition to the Amphitheatre and Stage a Stage Equipment Shed (for electrical, sound and video controls) and Green Room/Stage Storage Building are provided in proximity to the Amphitheatre and supports professional quality productions.

Stage

The rear of the stage is also accessible via a ramp. Given the desire to maintain views to the river valley from both the amphitheatre and the upper site areas, and given the stage is likely to be in use only during the summer and shoulder seasons, no permanent canopy is recommended above the stage. The Stage is designed as a wood platform elevated 2 feet above grade with a stepped perimeter which allows performers to move easily into an expanded area and throughout the Amphitheatre. As required, a temporary overhead fabric canopy can be provided over the stage.

The Amphitheatre is envisioned to have minimal permanently deployed equipment. Permanent infrastructure is power to major distribution points and signal (intercom and control) to those major distribution points. Seasonally the primary stage lighting will be installed and focused. Speakers, microphones, and a mixer will be deployed for each event using temporary cables. Because of distances and the lightning susceptible location, we envision using fiber for data connections wherever possible.
Section 8.0 / Amphitheatre Plan
Amphitheatre and Gardens Master Plan
Saugeen First Nation
Lighting and sound towers

Three timber post towers surround the Amphitheatre providing structures for lighting and sound equipment. The equipment is controlled remotely. The tower at the top of the Amphitheatre includes followspot lighting equipment which can also be operated by one lighting technician from the tower.

Performance lighting system

The performance lighting system will consist of a basic lighting plot that divides the stage into overlapping areas roughly 5 metres wide x five metres deep. Because a primary area of focus is on centreline there are always an odd number of areas running cross-stage. This would be roughly seven areas across x 3 deep. Each area is covered by a single front light from a tower at the rear of the audience seating. The cross-stage lighting is in overlapping zones. The primary fixtures are wash fixtures (ETC D60XTi).

Additionally, there are four automated profile front lights and four automated profile lights each side (SGM G-Profile). The Profile fixtures may be used as remote focus fixtures or as remote control followspots. All fixtures are color-changing fixtures.

Control signal will be wired DMX and Ethernet. Ethernet will run from the primary rack to the towers over fiber where it will be converted to DMX over copper. The primary control console is an ETC ION console with a Follow-Me ground control followspot system for four targets. Follow-Me uses the automated lights as followspots.

Power will be switched power using remote control breakers. Manufacturers would be ETC IQ System, Lytec RPC, or Benjamin Electric. These have an interface to the control system, so when not in use the equipment will be powered down to greatly extend its life.

All permanent equipment will be housed in the Stage Equipment Shed, stage right.

Architectural lighting control systems

Pathway illumination and seating bowl illumination will be integrated into the Amphitheatre stone tiers and surrounding stone walls. An architectural control system such as ETC’s Paradigm system provides an astronomical clock as well as button-initiated controls for this system.

Performance sound, video, and communications systems

Speaker coverage will use two portable line array stacks sitting on stage at the left and right and a cardioid subwoofer array on centreline. These speakers will be brought out with their supporting gear for each event. They will be fed by a portable digital mixer that can be located at the side stage or at the rear of the audience seating. The mixer will have two stage boxes which
convert analog signal from wired microphones and instruments to digital. There is a small inventory of wired microphones and eight wireless microphones (with handheld and headset mics.) Included would be a media player and a digital recorder for archival recordings.

There is an audio relay system that sends production audio (from the mixer) to the dressing rooms. This same system would carry pages from an interface stage right.

A technical intercom system is provided that is digital with a link to the Green Room dressing rooms (Clearcom HelixNet) including four belt packs and five wireless intercom beltpacks (Clearcom Freespeak II)

A two channel WiFi Based assistive listening system is provided. This would ride on the facility WiFi system. It allows users to use either purpose-built receivers or their smartphones to receive content. This can be used for listening assistance, visual description, or translation. All audio will run through a digital signal processor with the house equalization set and a control screen for selecting the source of the relay feed and other settings. All permanent equipment will be in a rack housed in a shed stage right.

**Electrical Infrastructure**

We expect the performance equipment on the facility to draw significantly less than 225A 3 phase. Primary power distribution will be through NEMA 3R 200A 3 phase company switches located on either side of the stage, NEMA 3R 100A 3 phase company switches located on either side of centreline at the rear of the audience, and two 50A 208v CS63 receptacles located at four points around the stage. Permanent power distribution will terminate in each tower at six L6-20 connectors and one L5-20 connector in a NEMA 3R enclosure. This permanent power will be switched via a motorized breaker panel.

Convenience power will be located throughout the facility. The motorized breaker panel and lighting and sound processing racks will be installed in the Stage Equipment Shed stage right.

**Stage Equipment Shed**

This small structure is required as a hub to secure the Amphitheatre’s mechanical, sound, lighting and video controls. It is placed to the east of the Amphitheatre stage out of view from the audience. The Shed is circular in shape and will be constructed of Masonry block clad in dark metal siding.

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*Section 8.0 / Amphitheatre Plan
Amphitheatre and Gardens Master Plan
Saugeen First Nation*
9.0 Engineering Works

Site Works

The Site Work consists of preparing the area for the proposed parking lot on the east side of the development. It will require clearing and grubbing of trees and brush along with topsoil stripping, excavation and grading and imported fill to prepare the subgrade for granular and asphalt placement. This section also includes siting and erosion control measures (silt fence and construction mud mat) along with an allowance for slope improvements. This allowance includes preparing the surface, imported material, benching, vegetation and slope stabilization material for the slope directly south of the Amphitheatre extending 10m west and 10m east of the Amphitheatre.

Parking Lot (On-Site)

The Parking Lot (On-Site) includes all items to construct the parking lot from subgrade to surface course asphalt, including granular 'A' and 'B', base course asphalt followed by tack coat and surface course asphalt. This also includes concrete barrier curb and subdrain, concrete sidewalk with surface indicator tactile plates at all road / parking lot crossings, barrier free parking signs and line painting.

Parking Lot (Off-Site)

This component consists of preparing an offsite area for a proposed parking lot on a site in proximity to the Amphitheatre but a specific location is yet to be determined. For budgeting purposes the following assumptions have been made: clearing and grubbing of trees and brush along with topsoil stripping, excavation and grading and imported fill to prepare the subgrade for granular and asphalt placement, siting and erosion control measures (silt fence and construction mud mat) as required. For storm water control the estimate is based on the following: two catch basins and three catch basin maintenance holes required to collect runoff from the proposed parking lot. A Stormceptor will be required to provide the requisite quality control, while the Cultec underground system will provide quantity control to match post-development peak runoff to pre-development levels. 300 mm dia. storm sewer will convey discharge from the underground system to an outlet location with two storm maintenance holes provided for repairs and upkeep.

Sanitary System

The sanitary system estimate includes an equalization holding tank, primary treatment septic tank, Ecoflo treatment units, pumps and pump chambers, force main, gravity sewer from the Green Room and Visitors Centre and the sanitary area disposal bed. The sanitary system design assumes daily sanitary volume of 9,000 L/day, based on an assembly hall use, with food services for 250 people per day. The design includes an equalization holding tank that allows for a service scenario that would include 600 people attending the site Saturday and Sunday, and 10 people working 8 hour shifts on site during the week with no other functions occurring during the week. The septic tank and treatment system would be dosed at 9,000 L/day from the equalization tank.

Water Distribution (Internal)

The internal water distribution system includes 150 mm dia. watermain, 50 mm dia. watermain and 25 mm dia. watermain along with the required valves, hydrants (assumed 3 will be required) and water spigots (assumed 6 will be required). The estimate includes three 50 mm dia. water services to the Visitors Centre, the Green Room and the existing Church. The estimate also includes a 150 mm dia. fire service for the Visitors Centre.

Storm Water

Two catch basins will be required to collect runoff from the proposed parking lot on the east side of the development. A Stormceptor will be required to provide the requisite quality control, while the Cultec underground system will provide quantity control to match post-development peak runoff to pre-development levels. 300 mm dia. storm sewer will convey discharge from the underground system to the proposed outlet location with two storm maintenance holes provided for repairs and upkeep.

Ramp

The Ramp works linking the upper plateau site to the Gardens and lower Amphitheatre include site preparation, constructing the ramp walls and fill material and filter cloth for support. A culvert and drainage tile will be required to convey runoff and it is assumed that a concrete walkway will be constructed to ensure a barrier free path. The estimate is based on the wall at approximately 120 m long with an average ramp width of 3.0m, an estimated maximum wall height of 4.2m and an estimated average wall height of 2.6m. The estimate
also assumes a steel railing to be constructed along the majority of the ramp.

**Electrical Site Works**

The electrical site infrastructure consists of the following items:
- New incoming electrical service including primary, secondary underground cables and a padmount transformer with the main distribution panel and meter located in the Visitors Centre. The other buildings will be sub-fed from the Visitor’s Centre with their own distribution panels which includes; the Cultural Centre, Green Room/Stage Support building, Stage Equipment building, Wedding Pavilion and the existing church.
- The electrical site lighting includes lighting for the wedding lawn/skating rink area, parking area, ramps, seating areas, and stairway locations consisting of pole mounted, bollards, embedded ramp and stairway dark sky compliant luminaries. The stage lighting distribution and control cables are included in this estimate.

All distribution power to lighting will be via underground ductwork from various distribution panels on the site. Lighting controls will be integrated to allow full control of the site for various events as required. Note that the interior electrical for the buildings is not included in this estimate but is included in the building estimates.

**Geothermal Energy**

The mechanical geothermal system will supply heating and cooling for the Visitor’s Centre, Cultural Centre and Green Room/Stage Support building. The underground works consists of 5 boreholes (vertical u-tube heat exchangers), one for each heating circuit. Vertical ground source heat pump units will be used inside the building(s) for further distribution the heating and cooling air handling units. Note that the interior mechanical for the buildings is not included in this estimate but is included in the building estimates.

**Amphitheatre Lighting**

The Amphitheatre performance lighting system will consist of a basic lighting design that divides the stage into overlapping areas roughly 5 metres wide x 5 metres deep. Each area is covered by a single front light from a tower at the rear of the audience seating. The cross-stage lighting is in overlapping zones. There are four automated profile front lights and four automated profile lights each side. The Profile fixtures may be used as remote focus fixtures or as remote control follow spots. All fixtures are color-changing fixtures. Control signal wiring will be DMX and Ethernet. Power will be switched using remote control breakers. See Amphitheatre Systems section of this report for additional information.
Section 9.0 /Engineering Works

Amphitheatre and Gardens Master Plan

Saugeen First Nation
Section 9.0 /Engineering Works
Amphitheatre and Gardens Master Plan
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