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# Table of Contents

Introduction ........................................................................................................ 1

Goals for Exhibit Experiences ........................................................................... 3

Goals for Museum Environments ........................................................................ 4

Goals for Accessibility ....................................................................................... 4

Toward a New Vision ........................................................................................ 5

Floor Plans ........................................................................................................ 8

Axon .................................................................................................................. 10

Big Ideas .......................................................................................................... 11

Concept Briefs ................................................................................................ 13

   Northern Lights ............................................................................................. 13

   Toon Town ..................................................................................................... 15

   The Gathering Place .................................................................................... 17

   Little Bridges Tots Area ............................................................................. 19

   Media Zone .................................................................................................. 21

   The Climber/Climber Connections ............................................................... 23

   Boxes o’ Fun ............................................................................................... 25

   Subterranea ................................................................................................. 27

   Create Spaces: Maker Space and The Art Space ......................................... 29

   Splash! (Phase II) ....................................................................................... 31

Exhibit Space Program .................................................................................... 32
Introduction

The Children’s Discovery Museum on the Saskatchewan (CDM) has resided in Market Mall for nearly six years, taking root as a small but significant part of the cultural life of Saskatoon. With the plan to relocate to the Mendel Art Gallery, the CDM will establish a centre for child and family learning that stands with other city cultural and historic sites and opens a path to the wider world.

A children’s museum in the 21st century is tasked with more obligations than ever, but can be perhaps the best vehicle for informal education as well as for community building. The Mendel is located along the west bank of the South Saskatchewan River near Kinsmen Park and the PotashCorp Playland. The Saskatoon Civic Conservatory will remain in place, as will public access and services in the building. All these features will help draw new visitors and place the CDM within the network of area activities and attractions.

The completed CDM, which will welcome visitors in 2017, will offer a community-focused environment, a region- and site-specific experience, and a flexible, attractive centre for students, educators, residents and visitors to learn, play, and grow. It will become a centrepiece of civic life in the greater Saskatoon area.

Argyle Design, Inc., working with the Museum’s Exhibits and Programming Committee, the Board of the CDM, students, and community stakeholders, has created a master plan for the CDM galleries and exhibits. Overall, the CDM will offer:

- Intergenerational activity and learning.
- Community gathering: spaces and events that are flexible and accommodating.
- Programs and activities, as outlined in the Program Development Guide, that support learning in arts, culture, diversity, health and wellness, language and literacy, STEM subjects, and environmental awareness and stewardship.
- An “all-ages” destination, serving every member of the family, as well as a draw for out-of-town visitors from the province and beyond.

Although the largest audience for most children’s museums lies in the 6–7 year-old range, bracketed by the 4–5-year-old and 8–10-year-old age groups, to be a true family resource and destination, the Museum must also design for their youngest visitors—0–3 years old—as well as the underserved 11- to 12-year-olds. This wide range of developmental needs among visiting children will be addressed by designated areas and activities for toddlers, and special programs for tweens.

Just as important, adult visitors to the Museum form a valued constituency. The designs for CDM must also serve the needs and interests of parents, grandparents, and caregivers.
From many possible exhibit themes and directions, these have emerged as the focus of CDM:

- Creativity development: allowing children to explore modes of creative expression outside the classroom.
- Understanding of science, technology, and industry through Saskatchewan’s particular strengths and natural features.
- Appreciation for the many people and cultures of Saskatchewan.

Finally, CDM exhibits and spaces will offer all audiences:

- Hands-on activities that encourage learning by doing.
- Intellectual and physical challenges.
- Sparks for creative expression.
- Environments that encourage imaginative free play.
- Opportunities to experience wonder.

**How we got here**

Through meetings, focus groups, surveys, and discussions, we’ve learned about the goals and aspirations for the Museum; areas of particular importance to the community and to educators; and the significance of community engagement to the future of the region. We’ve synthesized these objectives in our master plan.

The CDM is fortunate to have the involvement of a strong, knowledgeable Board and Exhibits and Programming Committee with deep roots in the community and deep commitment to the Museum’s goals of outreach, inclusiveness, and child development. Here is a brief tour of the development process that led to the final designs for the new CDM.

We began with exploratory meetings in Saskatoon in October, 2014 that included the CDM Exhibits and Programming Committee, the CDM Board, educators, and community leaders. In November we conducted an additional six discovery meetings with educators, stakeholders, students, and community groups.

We presented three concept alternatives over two days in February, 2015 during an all-day open house at the Mendel, and then met with an additional five stakeholder groups to get feedback on the alternatives the following day. With group responses collated, the Exhibits and Programming Committee reviewed, commented, and discussed possible alternatives. This design, based on input from these meetings, forms the basis of the CDM Master Plan. Like all master plans, it will continue to evolve as the CDM vision becomes reality.
Goals for Exhibit Experiences

CDM exhibits are designed to meet important goals in child development, adult-child interaction, and community-building. As well, the exhibits aim to further the goals of the various constituencies of Saskatchewan as well as the Museum’s supporters and educators.

Child-Development Goals

For every age level, CDM exhibits will foster developmentally appropriate learning opportunities that:

- Exercise critical-thinking skills and problem solving through open-ended exploration.
- Challenge children intellectually and physically, with science, engineering, real-world, and creative-arts educational activities.
- Encourage learning by doing, through hands-on activities.
- Enlarge their experience of the world with appropriate technology.
- Spark their imagination and creativity.
- Discover something new about themselves.

Social and Civic Goals

As important as pedagogic and cognitive goals for children are, the exhibits will also foster social and civic growth, as they:

- Create opportunities for children to interact with others—peers and adults, one-to-one or one-to-many.
- Engage in fun, challenging activities that involve children with parents and caregivers.
- Support adults in helping children learn and explore.
- Support educators in their learning objectives for students.
- Draw the underserved 11–12-year-old age range into new, exciting activities and programs.
- Offer experiences in problem solving and conflict resolution.

Community Goals

CDM exhibits will reflect the interests and vision of the community for:

- True cultural inclusiveness that is embedded, not added on: a place where visitors of all ages and abilities, of all cultural backgrounds, languages, and experiences, will belong.
- Programs and activities that offer diverse cultural experiences.
- Acknowledging, through design, Saskatchewan’s specific physical and historical qualities.
- Experiencing and understanding the world in its local and provincial context.
- Encouraging and stimulating engagement with the wider world.
- Supporting educational goals of the region for children up to age 12.
Goals for Museum Environments

A museum is more than just a collection of galleries or spaces; it must have an atmosphere, a presence. The CDM will be:

- An attraction, with exciting, statement-making experiences.
- A draw for visitors: a place to bring guests, to recommend to tourists.
- A community place to look to for gatherings, activities, events.

The environment will:

- Feel light, bright, and natural.
- Be tactile, sensory, interactive, physical, and hands-on.
- Look and feel artistic, eclectic, and imaginative.
- Be intriguing, with the possibility of surprise around every corner; energetic in some places and calm in other places.
- Encourage sharing and learning with one another, across generations and cultures.
- Celebrate the people and cultures of Saskatchewan through design and activities.
- Allow for flexible programming configurations; plan and adapt for change and for growth.
- Work within the parameters established by the leasing agreement.
- Be welcoming and, by design, truly inclusive.

Goals for Accessibility

The new CDM is committed to the principles of universal, or accessible, design in order to create the best museum experience for the widest possible audience. This means, among other details:

- Elevator access or appropriate ramps to every exhibit level.
- Multiple entry points to catch the broadest range of abilities.
- Adequate space for wheelchairs and mobility devices to maneuver in exhibits.
- Smooth flooring to accommodate crutches, wheelchairs, or walkers.
- Appropriate-level heights for tables, counters, and signage.
- Exhibit pieces (cranks, spinners, and controls) that do not require too much physical effort.
- Reach zones that work for visitors sitting in wheelchairs.

Accessible design also means:

- Plenty of places to sit, at varying seat heights.
- Balance between quiet and noisier spaces (retreats in every gallery).
- Proper lighting levels for those with reduced vision.
- Controlling sound levels through acoustic treatment.
**Toward a New Vision**

The first CDM at Market Mall established itself in the communities of the greater Saskatoon area. From this base, the expanded CDM will broaden its reach to serve as a learning bridge between home and school; to provide learning opportunities to more age groups, from babies and toddlers to pre-teens; to become a community resource for all citizens, and a destination for visitors to Saskatchewan.

The new CDM, with unique exhibits, educational programming and commitment to diversity and local heritage, will become a creative springboard for the children of Saskatchewan, fostering a lifelong love of learning.

**A walk through the new museum**

The modernist building that for 50 years housed Saskatoon's renowned Mendel Art Gallery is now the home of something new. Hikers from the Meewasin Valley trail, families coming across from Kinsmen Park, and visitors to the Civic Conservatory are standing in the lobby counting the dozens of languages spelling out “Welcome” in colourful letters. A brightly glittering scene inside the doors to the main gallery beckons them into the new home of the Children's Discovery Museum on the Saskatchewan.

Also in the lobby is 11-year-old Tyler, gazing at the words of the Welcome sign and trying to sound out the ones he doesn’t know. His mother, Julie, age 35, was born and raised in Saskatoon. She remembers the Mendel from her own school trips, and later, as an art-loving university student. Today, though, she's here for her kids. Ever since she heard about the new CDM she's been eager to visit, especially while her mother-in-law is in town. Three-year-old Dierdre is jumping up and down at the end of Julie's hand, she's so excited about what she sees just beyond the admissions desk: an undulating curtain of Northern Lights that spirals up to the ceiling.

As the family moves into the high-ceilinged gallery, closer to the curling curtain of light, Dierdre spots a ramp going up and up. She sees some other children moving higher up among the lights. She lets go of Julie's hand and runs over to climb the ramp. While Julie watches Dierdre, Tyler notices that there's a room, sort of inside the spiral steps, with lights coming out of it, and something moving. He steps inside, and in the dimmed light sees an amazing, animated show of coloured shapes forming and breaking apart. He hears the voices of several children on the other side of a translucent screen; they are the ones creating the series of images that are flowing across the zoetrope. As it spins it becomes one moving picture. Tyler walks around to the other side of the screen; there's plenty of space for him to join in, and he does.

Ellen, Julie's mother-in-law, keeps walking, following the curtain of lights as it flows along the ceiling. Just around the curve of the structure she sees some inviting chairs and tables, part of the café, and she takes a seat to wait for the rest of the family. From where she's sitting she can see all the way across the gallery. There's an intriguing set-up of a town in small scale, with that old-timey Capitol Theatre façade facing her. On the other side of a low wall she sees a procession of toddler-age kids crossing and re-crossing a series of miniature bridges. Farther ahead is a domed area. She can hear some faint music—a fiddle and drum.

Another woman is sitting near Ellen at the café, and they strike up a conversation. Her name is Lena, visiting from Prince Albert, and her twins are “somewhere over there,” she says, pointing in the direction of Toon Town. Just then, two identical, pony-tailed heads pop out of the storefront window of “the market”—a panel in the town's two-dimensional flats.

“Fresh apples! Come and get ‘em!” shout Lucy and Maggie, Lena's twin girls. Other kids converge on the market, making a buzz of apple buying and selling. In one corner a few older kids are huddled around a table that holds a
smaller model of the Town itself, discussing various ways to rearrange the flat sections to make a different style of town—one where they can shoot a movie.

Meanwhile, the fiddle and drum music have summoned a clutch of children of various ages, including Dierdre and Tyler, to hear one of the Museum’s staff members tell stories she learned from her grandmother about her Métis culture.

The twins are done with Toon Town. They race ahead, following the pulsing curtain of light above them, to the next gallery. In front of them is another climbing light display. This time, the Northern Lights seem to call them to a structure that rises all the way to the ceiling. The Climber looks complex but they quickly spot a way into it, and just as quickly start their ascent. Every time the structure seems to level out, there’s another interesting object to explore. At one stage, they use a set of binoculars fixed to a railing to spy on Lena, who is watching from ground level. Higher up, they help crank up the bucket lift, loading the ball run and releasing it towards the ground. Lena returns the favor by launching the air cannon to send the balls back up to the top. At The Climber’s pinnacle, the twins see that the Northern Lights have turned into a colourful, giant xylophone. They reach up and play a rhythm, announcing their achievement to the whole gallery.

At floor level, Dierdre and Tyler arrive, trailed by their mother and grandmother. The Climber draws their attention, but so does something else: there are unusual, box-shaped structures. Each one is different on the outside. How about the inside? Dierdre steps inside the nearest box, followed by Tyler. Their footsteps and their voices ring against the metal interior. They see an array of gears, cogs, ball races, and turning handles, all stuck magnetically to the walls. Tyler gets it right away and begins arranging components against two bare walls. Dierdre helps. When Tyler gives the signal, Dierdre turns the gear handle and shouts in delight as colourful cogs and wheels turn and shift all around her. Through the open top of the box they can see a giant ball run up in The Climber, and Tyler decides to make a little one for Dierdre right there on the wall.

Two energetic brothers—Sadi, age 7, and Rafi, age 9—have already conquered a wall-sized, computer-video installation, for which they’ve chosen and coloured in paper pictures of trains, cars, and other vehicles; scanned them; and manipulated their images through the video version of the city up on the wall. Rafi helped Sadi find his car on the wall, and “drive” it through the town, almost all the way around, in fact, until, in an unfortunate collision with a vehicle piloted by one of Lena’s twins, Sadi’s car vanished in a puff. Sadi would’ve started over with a new car, but his father, Hasan, urges him and Rafi toward an elevator in a side hall that takes them to the lower level.

Hasan has a secret mission at the Museum. He works underground at one of Saskatchewan’s many mines, and he wants to give his boys a glimpse of what it’s like. When they get to the locker room, they check out helmets, headlamps, and safety vests from the racks on the wall. Sadi likes the look of a furry prairie-dog hat and decides to wear it instead of the helmet. Flashing numbers measure the distance of the descent as the elevator travels and then opens to Subterranea, a cave-like opening to an area of rock walls and subdued lighting. Sadi and Rafi dash ahead, while Hasan admires the way Subterranea looks like his own daily environment, but on a child-size scale. All along the path, Sadi and Rafi discover things to do: conveyors to load, ore samples to examine, fossils to uncover. Some children are figuring out how to put together the fossil bones of a small dinosaur; a couple of adults are helping them decide. Rafi gets involved with the loader, helping fill it and push it along its track. Sadi crawls into the prairie-dog tunnels and frequently “pops up,” along with two younger kids.

After exiting Subterranea, Sadi and Rafi follow the signs to the Art and Maker Spaces; all around them children are busy hammering, sawing, drilling, drawing, making clay figures, and assembling some kind of gadget. In the middle section, museum staffers are operating a laser cutter and helping children put together a giant puzzle they designed. At the Art Counter, there’s a sign: “Tell us your Wolf Clan (or any other Clan) story and we’ll show you how to make a broken-tile mosaic tray!” The twins, Lucy and Maggie, are already seated at the Counter with pencils and paper. A staffer is helping them translate their story into a picture—the first step in the mosaic project.
Lena and Hasan both stand off to one side, watching as their families work together. They introduce themselves, and Lena mentions that there are a couple of programs beginning that afternoon; she can't decide which one the kids would like best. Hasan looks at the events flyer she hands him; there's going to be a planetarium sky show upstairs in The Gathering Place that very afternoon, so he can take Sadi and Rafi. And if he had more time, Hasan adds, he'd make sure to be there for the evening’s concert in the auditorium, since it features singers from a local group he admires.

While Dierdre and Tyler are having a snack in the café with their grandmother Ellen, Julie takes a minute to go down the stairs to check out The Art Space. In one way, it’s nostalgic; she remembers how excited she could get over creating her own paintings and sculptures as a child. But it also makes her feel glad for her own kids—and a bit envious, she admits—that they’ll have a place like this to do their own artistic exploring. When Julie returns to the main level, she spots Ellen and Dierdre in the Bridge Tots Area, making friends with a baby less than a year old, who is crawling along the padded pathways under the bridges. Dierdre is helping her get close to the trains and planes that are rolling along the giant vehicle table, and to play with the cars they can drive over the bridges, but the baby is a little too young. Dierdre will need more patience with her new friend. Ellen and Julie chat with the baby’s caregiver. Everyone agrees that this museum is a great place for growing.
Lower Level Plan

- MAKER SPACE
- WKSHP AREA
- PARTY/PROGRAM ROOM
- PERFORMANCE/MULTI-PURPOSE DOCK
- LOBBY
- PARTY/PROGRAM ROOM
- WKSHP AREA
- MECH
- MECHVAULT
- MECH
- SUBTERRANEA
- ART SPACE
- ART SPACE
- NEW ELEV TO EXHIBIT
- ELEV TO EXHIBIT
- PALEONTOLOGY
- PRAIRIE DOG CRAWL
- MECH
- MECH
- MECH
- SUBTERRANEA
- NEW ELEV
- NEW ELEV
- WORK SHOP
- VAULT DOCK
- VAULT
- DOCK
- STORAGE/WORKSHOP/LAUNDRY
- SPLASH! (PENDING)
- ART SPACE
- ART SPACE
**Big Ideas**

Exhibits are the heart of a children’s museum and carry the responsibility of engaging the audience, stimulating memberships and funding, drawing attention and praise, satisfying creative and educational standards, looking great, and remaining relevant. To succeed on every one of these demanding levels, each gallery exhibit depends on an overarching concept—a Big Idea—that expresses itself in multifaceted ways through design and interaction.

The new exhibits at the CDM will be a gateway for children to discover and experience the world around them. They will present tools to learn about the natural and built world, as well as to explore and express creativity. They’ll offer environments that foster communication, gathering, and sharing for all visitors. They’ll be open-ended and invite repeat visits.

Flexibility is a key concept in designing the exhibits and galleries. The plan minimizes the number of hard, built-in spaces and maximizes the number of galleries that are changeable, either in configuration and use of space (e.g., Boxes o’ Fun, Toon Town, and Create Spaces) or in content and direct experience (e.g., The Gathering Place, Subterranea, Media Zone), or both. Almost all exhibits and areas provide the infrastructure (such as movable walls; changeable lighting grids; multifunction surfaces; tools and materials close to hand) for whatever adventurous program, community activity, or free play and investigation we can imagine.

**What will visitors see and do in the new CDM?**

**MAIN LEVEL**

**Northern Lights * **
Follow the lights! This beloved symbol of provincial latitudes and of the wonder of nature is also the pied piper of the CDM, leading visitors in, up, around, and through the main-floor galleries. Ever-changing, the Northern Lights reveals continual surprises to those who follow its path.

**Toon Town**
An unfolding, ever-evolving, changeable townscape is the setting for unlimited imaginative play, group planning and organizing, theatrical productions, and for collaborative programs and projects. It is designed for maximum flexibility, combining hands-on activity and connecting to exhibit elements in other parts of the Museum.

**The Gathering Place**
This is where children, families, classes, and programs will meet in the main gallery for an array of activities. They’ll gather for storytelling; campfires; light-show and planetarium-style presentations; and small-group community events.

**Little Bridges Tots Area**
Right off the main gallery area, bridges are the theme for toddler-age sensory play. Here, the bridges cross and re-cross scenic “water”, make music, explore cause-and-effect, and reward the perpetual motion of tots on the go.

**Media Zone**
Table and wall installations present interactive audio and visual activities, including video and animation.
The Climber
Inspired by the natural and built elements of the city and province, The Climber not only provides physical challenges as children climb their way to the top or slide to the bottom, but it also creates opportunities for physical engagement with art, engineering, and science activities—there are surprises at every level. Children can use cranes and pulleys to lift balls high up, launching the province’s tallest ball-run. Climbers who reach the top are rewarded with the opportunity to “play” the Northern Lights where it turns into a musical xylophone. Lower down, air pumps can launch balls up to the top.

Boxes o’ Fun
These stand-alone, walk-in structures quickly reveal their true purpose: engaging visitors in exploration of art and science activities. Possibilities include light and sound phenomena; magnetics and physical science, and “building” environments using recyclables, newspaper, or tape. One structure may be dedicated to toddler activities.

LOWER LEVEL
Subterranea
The “go-to” place for underground exploration, whether for mining, fossils, or exploring caves or prairie dog holes. Visitors ride the simulated half-mile deep elevator or take the stairs from the main floor down to the Subterranea entrance on the lower level. They can also enter Subterranea directly from the lower level. Subterranea will offer a changing menu of underground experiences, from paleontology to caving to mining; from dark and scary to light and noisy.

Create Spaces: Maker Space and The Art Space
These bright, focused areas, joined by shared workstations, are for makers and creators, in collaboration as well as for individual efforts. Facilitators at the Art Counter dispense materials and guidance. Specialized tools and work tables are for building, prototyping, and constructing objects, gadgets and devices of all kinds, and for maker-space-type programmed activities.

FLEXIBLE PROGRAMMING SPACES
Performance/Multi-Purpose Room
The existing auditorium, a 2,000 SF space on the lower level, will be utilized by the Museum as a gallery for travelling exhibits; portable planetarium shows; or as a performance theatre for resident companies or visiting artists. Notably, this space can be used for events, such as seasonal or ethnic celebrations and ceremonies, music or dance performances, or artistic collaborations by outside cultural institutions, benefitting both their constituents as well as visitors at large. The space will be made accessible from the museum interior as well as accessible from the lower lobby during special events.

Party/Program Rooms
Four rooms, totalling around 1,860 SF, will be located in the Museum. Three of them, some with a river view, will be on the mezzanine, which will be accessible by stairs or elevator. The fourth room, on the lower level, will be accessible from outside the Museum. Rental or program possibilities for these rooms include: private parties; community group meetings; small-group cultural events, such as storytelling and ceremonies, craft work, and music or language instruction.

*All names are placeholders.
Northern Lights

The Big Idea
Follow the lights! This beloved feature of northern latitudes, and of the wonder of nature, is also the pied piper of the CDM, leading visitors in, up, around, and through the main-floor galleries. Ever-changing, the Northern Lights reveals continual surprises to those who follow its path.

Opportunities for Learning
Each section of the Northern Lights offers something different:

- Smaller children climb the spiral ramp, reach, touch, and explore objects using their senses.
- Children and adults open conversations about the aurora borealis, the natural phenomenon in their own backyard.
- They continue to learn about natural phenomena in the skies.
- Children can make their own zoetrope animation (see photo next page).
- Following the light curtains leads families to different areas of the Museum.

Design Qualities
Theatrically lit “ribbon” of various materials coils and uncoils through the length of the Museum.
Northern Lights (continued)

What will visitors see?
The Northern Lights begins just past the admissions desk with a giant spiral that reaches from floor to the ceiling and dances along at high altitude through the main gallery, leading visitors past Toon Town to The Gathering Place. In some areas they are reflective; in other areas they are programmable lights with changing colours, or they are lenticular (from the front they are colourful northern lights, from the opposite direction they are clouds on blue sky). At the entrance to the North Hall gallery, the light curtain begins low and ascends past the staircase, rising above The Climber and ending in a playable set of xylophone tubes.

What will visitors do?
Visitors will:

• Climb the spiral to view the gallery in its entirety.
• Look up into the overhead spiral to see an animation created by a local artist.
• Create their own light animations and view them in the zoetrope.
• Follow the changing light effects as they travel through the galleries.
• From the North Hall gallery, turn and see reverse effects.
• From the top of The Climber, “play” the Lights when they turn into xylophone tubes.

Support for Activities
Light effects are programmable by staff. More possibilities for interaction will be explored.

Artist Bill Brand working on large-scale zoetrope art in late 70s. It can be viewed on https://www.youtube.com/watch?v=p8Q1sAOPKB8

(Top) Zoetrope reveals animation. (Bottom)
Many materials can be used to create Northern Lights effects
Toon Town

The Big Idea
An unfolding, changeable townscape is the setting for unlimited imaginative play, group planning and organizing, theatrical productions, and for collaborative programs and projects. It is designed for maximum flexibility, combining hands-on activity and connecting to exhibit elements in other parts of the Museum.

Opportunities for Learning
• The extreme flexibility of the components invites almost endless imaginative activity for several age ranges.
• Young children use it for everyday role-play activities.
• Older siblings plan, participate in, and direct theatricals with the Town setting and backdrop.
• 11s and 12s produce and narrowcast TV/video segments using portable camera packs.
• All ages can collaborate on productions and in free play.
• Staff can program themed or specific activities or refresh the setting for renewed interest.
• Adult caregivers participate or become the supportive audience.

Design Qualities: Exciting, magical, theatrical.

What will visitors see?
Reconfigurable flats and large box structures provide the background for dramatic play. Some flats are abstract, others are more representational (wallpaper with cutouts for windows), and still others are faced with VELTEX loop fabric. Scenes can be created by attaching props with Velcro hooks. The two-sided flats can be connected in endless ways. A series of rolling carts hold the quintessential play elements and props for varied themes.
What will visitors do?

- Children can decorate the walls, move small pieces, and arrange the props to suit their imaginings.
- Staff can reconfigure a “town” setting as often as they like.
- “Business” signs and other visual cues will prompt visitors to create scenarios for role-play and dramatics.
- Plan the Town/Town Meeting: On a nearby table, a smaller-scale “model” town, using miniature set pieces, will allow older children to take on the role of town planners or designers as they arrange another configuration of the town.
- On the set: With a portable video cam pack, older children can produce TV/video segments later screened/broadcast in The Gathering Place (see next page).

Support for Activities

There are several rolling carts. Each one contains fixtures, prop pieces and costumes for one theme, among them: hospital or vet clinic (stethoscopes, casts, patient charts, lab coats); kitchen or restaurant (sink/stove/oven unit, movable counter, kitchen equipment, dishes, model food); fix-it shop for house, auto, or bike (tools, parts, bench, clamps, jacks); store or market (cash register, fake currency and credit cards, market supplies, price stickers, counter, bins, display rack). There are tables, stools, and other town furnishings.
The Gathering Place

The Big Idea
This is where children, families, classes, and programs will meet in the main gallery for an array of activities. They’ll gather for storytelling; campfires; light-show and planetarium-style stargazing presentations; and small-group community events. Inside the dome is a projection surface for child-made videos, including narrowcasting TV/video segments from Toon Town.

Opportunities for Learning
• Enjoy and experience storytelling; participate in story-making.
• Share knowledge about other cultures through group activities, presentations.
• Facilitate class groups, meetings, science, and art presentations through built-in projection equipment.
• Encourage gatherings and groupings in informal settings.
• When role-play props are set out by staff, the area becomes a rural or forest setting.

Design Qualities:
Semi-enclosed, pre-set lighting for dark or light, with built-in projection equipment.

What will visitors see?
Staff determines how the area will be presented, and places the appropriate props and seating. Here you might see:
• Above the circle, light projections play across the surface of the inside of the dome, providing a backdrop for imaginative play. (Role-play possibilities: camping/campfire; storytelling).
• The dome can be fitted with a mobile planetarium projector to present astronomy programming.
• The dome can also be lit from above, and holes in the dome surface would create constellations for visitors.
The Gathering Place (continued)

What will visitors do?

Visitors will:

• Listen to stories, participate in story making.

• Relax and read, or be read to, when there is no program on.

• Watch presentations and participate in events run by staff or cultural partners.

• Meet with classmates, program directors for planning, and/or executing plans.

• View child-produced TV/video segments produced in Toon Town, or animations produced in the Create Spaces.

Support for Activities

Projection and light effects preprogrammed/selected by staff; cushions, movable padded seating; camping props including campfire, canoe, tent, and sleeping bags; portable planetarium projector.
Little Bridges Tots Area

The Big Idea
Right off the main gallery area, bridges are the theme for toddler-age sensory play. Here, the bridges cross and re-cross simulated water, make music, explore cause-and-effect, and reward the perpetual motion of tots on the go.

Opportunities for Learning
Through play and movement in this area:
• Babies and toddlers have safe areas to develop gross motor and coordination skills.
• Babies, toddlers, and young children explore objects through all their senses.
• Toddlers and young children use materials to observe cause-effect actions.
• Adult caregivers observe and support their children’s learning.

Design Qualities: Open, active, happy, secure.

What will visitors see?
Adults and caregivers let the children loose in this safe environment with a low gate and wall that separates it from the seating area for the Museum Café. New windows along the exterior wall will make this a perpetually light-filled, pleasant, and active place.

There are both small-scale and large-scale bridges to walk over and under. Boats and canoes “float” on the faux river.

Concept Brief
Target Ages:
Children 0 to 4 years and their caregivers

Experiential Qualities:
Multi-sensory, nurturing
Little Bridges Tots Area (continued)

What will visitors do?

- Crawlers have a soft, padded “river valley” flooring to traverse.
- Beginning walkers can practice their steps up and over the bridges.
- Children can pop up in the middle of the car and train table. Bridges can be raised and lowered.
- Music-making elements line the pathway of one bridge, while another has touchable, sensory elements embedded along its walkway.

Support for Activities

To create the experience are: cars and trains for pop-up table; padded vinyl furnishings; loose toys; floor pads with embedded mirrors; sensory tubes. To create a comfortable, clean, safe environment are ample seating (movable and built-in); bags for dirty and clean toys; cubbies for shoe storage; and ample room for stroller parking.
Media Zone

**Concept Brief**

**Target Ages:**
Children 5 to 12 years and their caregivers

**Experiential Qualities:**
Collaborative, artful, imaginative

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**The Big Idea**

The wall-size installation invites interaction from all visitors, from producing and scanning the moving parts to hands-on manipulation of their on-screen activity. Inspired by Team-Lab’s 3D Sketch Town interactive, a whole city awaits visitors’ participation.

**Opportunities for Learning**

- Children tell their stories through various media.
- To participate in the wall-size installation, children draw, colour, and create objects for scanning.
- Children are the authors of what they see on the screen; they make it happen; they tell their stories.
- Children manipulate the visual results, from colouring to scanning to touch-screen activities.
- They collaborate with one another for special effects.
- Adults can participate, too.

**Design Qualities:** Energetic, colourful, mesmerizing.

**What will visitors see?**

On one side of the gallery is a giant wall-size screen displaying a farm, a city, an airport, etc. In front of the screen, tables and scanners direct drawing activities that are continually depicted on the touch-sensitive screen. Overall lighting in this area is dimmed; tables are illuminated with spot lighting. The screen and its perpetual activity is visible to all who pass from the main gallery area to the North Hall area.

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Inspired by Team-Lab’s Sketch Town, CDM can create an area-specific interactive mural that features city-specific industries and landscapes.
http://www.team-lab.net/all/products/sketchtown.html
Media Zone (continued)

What will visitors do?

- Children can create their own animations (drawn, claymation or stop-motion) at tabletop stations.
- Children can participate in a large-scale, interactive mural.

The Interactive Mural

Children draw a vehicle or building, scan it in, and watch it appear on the large projected mural depicting the farms outside the city (draw a tractor, produce truck) as well as the infrastructure of a city. Children can choose from cars, trucks, tractors, excavators, airplanes, trains, boats to fill in. After scanning, they can follow their vehicle around the mural as it interacts with other vehicles. Various actions are programmed into the vehicles. Tractors will plow a field, train cars will make an increasingly longer and longer train, airplanes will land and take off, etc. Seasons can be depicted as well, and a snowstorm can shut down the whole city. Future iterations could be programmed to include an underwater world, forest, or outer space.

Support for Activities

Rolling tables hold connected scanners and animation stations, some with greenscreens; carts with supplies such as image templates, coloured markers, crayons, etc.
The Climber/Climber Connections

The Big Idea

Inspired by the city’s bridges and the Northern Lights, The Climber not only provides physical challenges as children twist their bodies to wind their way to the top or walk along its heights, but also creates opportunities for physical engagement with art, engineering, and science activities below. There are surprises at every level.

Opportunities for Learning

- Children use gross motor skills and their muscles to climb, grip, and grapple their way to the top.
- Children engage in exploration and risk-taking.
- They experience changing perspectives and points of view as they ascend.
- Visitors at a different level can work cooperatively to send balls up to visitors within The Climber.

Design Qualities:

BIG, busy, industrial, familiar.

What will visitors see?

The curling “ribbons” of the Lights create transparencies, screens, and glimpses of children going up and down. Bridges span the distance between the ribbons. There’s periodic movement—and plenty of sound—from the air-powered ball launcher going off with a whoosh to the top of the ball-run, all the way down its pathways. Familiar references from the city and the province connect The Climber to the community.
The Climber/Climber Connections (continued)

What will visitors do?
Visitors will wiggle, climb and crawl their way across the North Hall, navigating across bridges, through nets and tunnels.

Climbers who reach the top are rewarded with the opportunity to “play” the Northern Lights where it turns into a musical xylophone.

Children can use conveyors, pulleys and air launchers to lift balls 15 feet to 18 feet in the air. From there, children can place the colourful balls into the province’s tallest ball-run, and watch as they descend through a series of pathways, which are controlled at various points by visitors in The Climber.

At the base of The Climber, visitors can engineer and build bridges out of found materials, and test their strength by conducting weight tests.

Support for Activities
Components for bridge-building and testing activities; components for ball-launch, ball collection.
Boxes o’ Fun

The Big Idea
These stand-alone, walk-in structures quickly reveal their true purpose: engaging visitors in exploration of art and science activities. The design of the boxes invites participation, and that’s the point: to draw in visitors in a new way.

Possibilities include light and sound phenomena, physical science activities, and “building” environments using recyclables, newspaper, or tape. One structure may be dedicated to toddler activities.

Opportunities for Learning
• Older children engage in inquiry-based science investigations—each box may contain a single project.
• Children create their own interactive art, sound or light installations.
• Learning by doing (building challenges), including repurposing the box itself.
• Spaces within spaces make the museum experience manageable for visitors with sensitivity issues.

Design Qualities:
Intriguing, maybe secretive; each one different, inviting comparison.

What will visitors see?
Three or four variously-shaped and clad boxes are movable and can be reconfigured, even joined together, for new offerings, depending on staff ideas and needs. Boxes range in size from 10 ft to 20 ft high. Children at the top of The Climber will be able to view some box interiors. The boxes’ exteriors may (or may not) give clues to what’s inside. Part of the fun lies in investigating each one: “gift box” is a fair comparison.
Boxes o’ Fun (continued)

What will visitors do?
Boxes are themed and outfitted to provide support to a range of experiences including:

- **Box o’ Light** – Children create colour, light or shadow collages that are projected onto a large screen visible to other visitors. Various materials allow children to explore translucency, transparency, and opacity; mix and split colour lights; or experiment with mirrors, prisms or fibre optics. They can also tell stories using shadow puppets.

- **Box o’ Magnets** – Inside the box are steel-clad walls, all the better to hold any type of magnet. Constantly changeable, visitors can use magnetic pieces to create colourful walls of patterns, a never-ending story of words, gadgets and gears, a speeding roller coaster or a found object ball-run. Change the magnets, change the activity.

- **Box o’ Sound** – With acoustic treatment on all the walls of this box, children can make and record sound effects, build their own musical instrument, or use everyday objects to communicate (e.g., tin cans, funnels, tubes).

- **Box o’ Nothing [empty walls]** – The walls of this box are clad with dry-erase laminate for open-ended art activities/installations using different media such as dry-erase markers, tape, newspaper, or fabrics.

Support for Activities
Components include: lighting fixtures/effects, materials of varying opacity, mirrors; magnets of all types (giant word magnets, geometric wood shapes, tesselated shapes, gear wheels and drives, and Tegu blocks); sound makers; and a variety of art materials.
Subterranea

The Big Idea

The “go-to” place for underground exploration, whether for potash, fossils, diamonds, or spelunking. Visitors ride the elevator or take the stairs from the main floor down to the Subterranea entrance on the lower level. They can also enter the exhibit directly from the lower level. Subterranea will offer a changing menu of underground experiences, from paleontology to caving to mining; from dark and scary to light and noisy.

Opportunities for Learning

Through play in the exhibit and associated activities:

- Children engage in immersive experiences: mining, caving, fossil hunting, etc.
- Children assume the perspectives and roles of miners, paleontologists, geologists, or prairie dogs.
- Children develop a connection to Saskatchewan’s industries and geological history.

Design Qualities:

Dark, mysterious, theatrically lit; industrial in parts, natural in others.

What will visitors see?

The low-ceilinged entrance to Subterranea is staged like a mine that opens out to larger areas with varying activities: mine processing, geology lab, prairie dog crawl, dinosaur dig site.
Subterranea (continued)

What will visitors do?
Children choose the hat or tools of various professions: paleontologist, miner, or geologist (or the fur hat of a prairie dog) at the upstairs entry and then ride the elevator that opens to a large, cavernous space on the lower level.

In the mining area, children can scrape, dig and load a matrix (sand, aggregate, plastic mulch) and move it along conveyor belts, into bins, and through “processors” before they load it into a cart. All along the way, it is moved by kid-power. They can hop into a jeep, or go to the geologist’s lab to view different ores, minerals, or diamonds in a video microscope to see what they look like up close.

Each visit to Subterranea can be a different experience, with surprising features. Children may choose to focus on special activities and areas associated with mining, paleontology, geology, or wildlife. Offering children these different roles invites repeat visits.

Children can enter an animal crawl that takes them through a prairie dog hole, allowing them to pop out into various parts of the gallery. The roots of the prairie above reach down and tickle the heads of children as they pass through the holes. The burrows will be large enough for parents as well as children to navigate.

Budding paleontologists will discover, reveal, and examine fossils, or see how dinosaurs and prehistoric animals might have looked like by arranging bones in different configurations—just like early researchers did.

Support for Activities
Props include specialized caps and vests for the assorted themed underground experiences; tools; costumes; specimens.
Create Spaces: Maker Space and The Art Space

The Big Idea
These bright, task-focused areas, joined by shared work stations, are for makers and creators, in collaboration as well as for individual efforts. An Art Counter facilitator dispenses materials and guidance. Specialized work tables are for building, prototyping, and constructing objects, gadgets and devices of all kinds, and for programmed activities.

Opportunities for Learning
These spaces provide open-ended opportunities for:

• Creative expression for all age groups.
• Skill building by using various art media including clay, paint, printing, drawing tools.
• Exploring building techniques.
• Older children, using more advanced tools such as laser cutters and 3D printers, with guidance.

Design Qualities:
Colourful, well lit, flexible, industrious.

What will visitors see?
• Each space will have specialized equipment visible (if not always accessible) and an array of tables and chairs, all movable in order to create group or individual areas.
• Each space will have display areas for children’s finished artwork and projects: walls, shelves, and hangers.
• The Art Space will feature a counter with stools for distributing supplies and advice.
• The two spaces will share specialized tool stations, located in between the table areas.
Create Spaces: Maker Space and The Art Space (continued)

What will visitors do?

• Programs will support age-appropriate exploration of new, unfamiliar, or advanced art materials and techniques.

• Specific challenges: designing and building prototypes of gadgets or devices to meet particular challenges. Custom equipment will support the activities: light table; fan housing with acrylic tube for a launch or hover activity (e.g., can you make something that floats?); robot to program; solve-it type activities (can you build a better mouse trap?).

• They’ll engage in open-ended exploration of media: clay, paper, fabric, paint, for possible use in Media Zone animations.

• Other programs might invite parent-child creative activities; class projects; etc.

• Children may leave their work on display for other visitors to see, or they may take their masterpieces home.

What makes a maker space?

In short—facilitators make a maker space. Unattended, these spaces can overwhelm children with too many possibilities of tools and materials. And for safety purposes, many tools must remain behind locks unless there is a facilitator.

Individuals who are tinkers or crafters at heart bring not only knowledge of specialized tools, materials and processes (i.e., design it, build it, test it, and then improve it): most important, they also bring the passion of a subject, a love of materials, and the special joy of working with one’s hands.

The reality, though, is that it is difficult to always have a staff person or volunteer in the space. Balancing inventive challenges that can be done without facilitation with workshop-type activities requiring facilitation will allow the space to be used during all open hours.

Support for Activities

Movable walls covered in pegboard and write-on surfaces combine to form areas or dividers as needed for various activities. Other furnishings include: a utility sink, secure storage units, tables, stools, light table, laser cutter, and art-making tools; art materials of all kinds; industrial spare parts for recycled gadgets and constructions; and collected recyclable materials (newspapers, plastic containers, cans, bottles, etc.).
Splash! [Phase 2]

The Big Idea
A separate exhibit space for open-ended exploration of the kinetic and sensory properties of water.

Opportunities for Learning
Water exhibits allow visitors to:
- Engage in sensory exploration of water’s properties.
- Investigate fluid pressure and flow.
- Explore water phenomena (e.g., whirlpools, Bernoulli’s principle).
- Use the force of water to move objects.

Design Qualities:
Unexpected effects, with abundant flows of water (all water is recycled).

What will visitors see?
Falling from a height of 11 feet is a continuous waterfall with built-in lighting effects. In front of the waterfall is a large reservoir with six to eight “pop-ups,” allowing children to crawl under and up into the structure. Each pop-up hole can hold two children or one adult, and is surrounded by various water activities. The water in the large reservoir flows into a lower tank through a channel with locks before it swirls around a whirlpool. Against the west wall is a more naturalistic treatment, with several small waterfalls that children can use to fill funnels, test out water flow through pipes, or power moveable waterwheels.

In a dedicated tank for toddlers, bridges span the water, allowing cars to travel over and boats to float under. Cutouts allow children to “pop up” in the center of the tank. Both fixed and moveable bridges connect the land and islands.

What will visitors do?
Visitors will:
- Create and move landforms and diverters to affect water currents and control the force of flow.
- Open and close locks to raise or lower boats or other floating objects between levels.
- Test to see whether objects sink or float.
- Pour water through funnels; fill and dump containers and sieves.
- Raise, lower, or move bridges.

Support for Activities
Walls will have waterproof finish up to 6 feet. Floors will be trenched to run power, water supply, and drains. Water is re-circulated, treated, and filtered. Visitors will use floating objects. Waterproof smock and hot-air dryers will keep visitors dry.
### Exhibit Space Program

- **Note**: all new partitions to be gyp board with 3/4" plywood backer for attaching exhibits. Acoustic material to be attached to upper walls and ceilings where possible for maximum absorption. All floors to remain as is except where noted.

### Exhibit Space Program Workshop

#### Upper Level

<table>
<thead>
<tr>
<th>Location</th>
<th>Area/SF</th>
<th>Ceiling</th>
<th>Walls</th>
<th>Lights</th>
<th>Power/Phone</th>
<th>Sound</th>
<th>Plumbing</th>
<th>Acoustic Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MUSEUM CAFE (inside gated area)</strong></td>
<td>385</td>
<td>Gypsum board with 3/4&quot; plywood backer</td>
<td>Existing acoustic ceiling</td>
<td>Existing</td>
<td>Decorative panels</td>
<td>Wall outlets</td>
<td>Kitchen appliances</td>
<td>Contains space opens to Main Hall</td>
</tr>
<tr>
<td><strong>PUBLIC CAFE</strong></td>
<td>1,016</td>
<td>Existing acoustic ceiling</td>
<td>Gypsum board with 3/4&quot; plywood backer</td>
<td>Existing</td>
<td>Existing</td>
<td>Wall outlets</td>
<td>Kitchen appliances</td>
<td>Contains space, opens to public lobby</td>
</tr>
<tr>
<td><strong>STORE</strong></td>
<td>865</td>
<td>Existing ceiling</td>
<td>Gypsum board with 3/4&quot; plywood backer</td>
<td>Open</td>
<td>Open</td>
<td>Wall outlets</td>
<td>General</td>
<td>Contains space, opens to public lobby</td>
</tr>
<tr>
<td><strong>ENTRY</strong> (Lockers, Ticketing)</td>
<td>55</td>
<td>Existing ceiling</td>
<td>Gypsum board with 3/4&quot; plywood backer</td>
<td>Free-standing</td>
<td>Existing wood floor</td>
<td>Wall outlets</td>
<td>Selected floor and ceiling outlet locations</td>
<td>Roller garage doors</td>
</tr>
</tbody>
</table>

### Lower Level

<table>
<thead>
<tr>
<th>Location</th>
<th>Area/SF</th>
<th>Ceiling</th>
<th>Walls</th>
<th>Lights</th>
<th>Power/Phone</th>
<th>Sound</th>
<th>Plumbing</th>
<th>Acoustic Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NORTH GALLERY</strong></td>
<td>6,704</td>
<td>Existing wood baffles, unistrut attached to structural frame for suspending exhibit elements</td>
<td>Existing wood floor</td>
<td>Decorative tile</td>
<td>Decorative tile</td>
<td>Wall outlets</td>
<td>Sound group activities</td>
<td>Sound-harder than other spaces</td>
</tr>
<tr>
<td><strong>DIORAMAS/CONVERSATIONS (1,458 SF)</strong></td>
<td>2,578</td>
<td>Existing wood floor</td>
<td>Existing wood floor</td>
<td>Flexible grid, daylight e/o glass</td>
<td>Flexible grid, daylight e/o glass</td>
<td>Wall outlets, ceiling and floor grid</td>
<td>Lighting, interactive technology</td>
<td>Contains space within larger North Gallery</td>
</tr>
<tr>
<td><strong>BOXES o' Fun (1,120 SF)</strong></td>
<td>970</td>
<td>Existing ceiling</td>
<td>Existing wood floor</td>
<td>Gypsum board with 3/4&quot; plywood backer</td>
<td>Gypsum board with 3/4&quot; plywood backer</td>
<td>Wall outlets</td>
<td>Sound group activities</td>
<td>High visitor noise, music and sound group activities, speech</td>
</tr>
</tbody>
</table>

### Lower Level

<table>
<thead>
<tr>
<th>Location</th>
<th>Area/SF</th>
<th>Ceiling</th>
<th>Walls</th>
<th>Lights</th>
<th>Power/Phone</th>
<th>Sound</th>
<th>Plumbing</th>
<th>Acoustic Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ART SPACE</strong></td>
<td>3,582</td>
<td>Existing wood floor</td>
<td>Seamless tile</td>
<td>Flexible grid, daylight e/o glass</td>
<td>Flexible grid, daylight e/o glass</td>
<td>Wall outlets, ceiling and floor grid</td>
<td>Sound group activities</td>
<td>Sound-harder than other spaces</td>
</tr>
<tr>
<td><strong>MAKER SPACE</strong></td>
<td>1,068</td>
<td>Existing wood floor</td>
<td>Seamless tile</td>
<td>Flexible grid, daylight e/o glass</td>
<td>Flexible grid, daylight e/o glass</td>
<td>Wall outlets</td>
<td>Sound group activities</td>
<td>Sound-harder than other spaces</td>
</tr>
<tr>
<td><strong>SUBLATINUM (Including options above)</strong></td>
<td>1,772</td>
<td>Existing wood floor</td>
<td>Seamless tile</td>
<td>Seamless tile</td>
<td>Seamless tile</td>
<td>Wall outlets</td>
<td>Sound group activities</td>
<td>Sound-harder than other spaces</td>
</tr>
<tr>
<td><strong>MULTI-PURPOSE</strong></td>
<td>2,078</td>
<td>Existing ceiling</td>
<td>Existing ceiling</td>
<td>Existing ceiling</td>
<td>Existing ceiling</td>
<td>Wall outlets</td>
<td>Sound group activities</td>
<td>Sound-harder than other spaces</td>
</tr>
<tr>
<td><strong>PARTY/PROGRAM ROOM (Lower level)</strong></td>
<td>567</td>
<td>Existing wood floor</td>
<td>Existing wood floor</td>
<td>Existing wood floor</td>
<td>Existing wood floor</td>
<td>Wall outlets</td>
<td>Sound group activities</td>
<td>Sound-harder than other spaces</td>
</tr>
<tr>
<td><strong>VAULT/STORAGE (w/o Splats)</strong></td>
<td>2,748</td>
<td>Existing ceiling</td>
<td>Existing ceiling</td>
<td>Existing ceiling</td>
<td>Existing ceiling</td>
<td>Wall outlets</td>
<td>Sound group activities</td>
<td>Sound-harder than other spaces</td>
</tr>
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### Mezzanine

<table>
<thead>
<tr>
<th>Location</th>
<th>Area/SF</th>
<th>Ceiling</th>
<th>Walls</th>
<th>Lights</th>
<th>Power/Phone</th>
<th>Sound</th>
<th>Plumbing</th>
<th>Acoustic Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PARTY/PROGRAM ROOMS (Lower)</strong></td>
<td>1,204</td>
<td>Existing suspended ceiling</td>
<td>Existing suspended ceiling</td>
<td>Existing suspended ceiling</td>
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<td>Wall outlets</td>
<td>Sound group activities</td>
<td>Sound-harder than other spaces</td>
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</tbody>
</table>

### Lower Level (w/Splats)

<table>
<thead>
<tr>
<th>Location</th>
<th>Area/SF</th>
<th>Ceiling</th>
<th>Walls</th>
<th>Lights</th>
<th>Power/Phone</th>
<th>Sound</th>
<th>Plumbing</th>
<th>Acoustic Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>STORAGE/WORKSHOP (w/Splats)</strong></td>
<td>1,772</td>
<td>Existing ceiling</td>
<td>Existing ceiling</td>
<td>Decorative panel</td>
<td>Decorative panel</td>
<td>Wall outlets</td>
<td>General</td>
<td>Contains space, opens to public lobby</td>
</tr>
<tr>
<td><strong>SPLAT (PENDING)</strong></td>
<td>2,078</td>
<td>Existing ceiling</td>
<td>Existing ceiling</td>
<td>Existing ceiling</td>
<td>Existing ceiling</td>
<td>Wall outlets</td>
<td>General</td>
<td>Contains space, opens to public lobby</td>
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</table>

### Exhibit Total (w/Splats)

<table>
<thead>
<tr>
<th>Area/SF</th>
<th>Ceiling</th>
<th>Walls</th>
<th>Lights</th>
<th>Power/Phone</th>
<th>Sound</th>
<th>Plumbing</th>
<th>Acoustic Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>8,318</strong></td>
<td><strong>2,078</strong></td>
<td><strong>1,772</strong></td>
<td><strong>1,016</strong></td>
<td><strong>865</strong></td>
<td><strong>55</strong></td>
<td><strong>385</strong></td>
<td><strong>Total includes exhibits and Multi-purpose only.</strong></td>
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</table>

### Exhibit Total (w/o Splats)

<table>
<thead>
<tr>
<th>Area/SF</th>
<th>Ceiling</th>
<th>Walls</th>
<th>Lights</th>
<th>Power/Phone</th>
<th>Sound</th>
<th>Plumbing</th>
<th>Acoustic Requirements</th>
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</thead>
<tbody>
<tr>
<td><strong>11,329</strong></td>
<td><strong>970</strong></td>
<td><strong>1,156</strong></td>
<td><strong>970</strong></td>
<td><strong>385</strong></td>
<td><strong>55</strong></td>
<td><strong>385</strong></td>
<td><strong>Total includes exhibits, water, and Multi-purpose only.</strong></td>
</tr>
</tbody>
</table>
The CDM Master Plan is in no small measure the result of countless hours of consultation, collaboration and contributions from many individuals, institutions, and organizations.

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