

WIBBLY WOBBLY TIMEY WIMEY ADVENTURE

SHOW SET CONCEPTUAL DESIGN PACKAGE FOR A DARK RIDE

A Thesis Submitted to the Faculty of the Themed Entertainment Design Department
in Partial Fulfillment of the Requirements for the
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DEDICATION

To my mom and dad, the masterminds behind this creative engineer. My left and right side of the brain if I can say. It was those Saturdays and Sundays with dad and I running around the house fixing things. When dad taught me how to use all the tools in his toolbox when I was three, to change a tire when I was four, to think and wonder how things are made and how to make them work, and make them better and more efficient. While mom, always kept me busy. Taking me to piano class every Tuesday and Thursday, painting class every Saturday, and basketball practice the rest of the week (and both of them taking me to English class, what seem to be the pain of my existence back then). They taught me to commit, to expand my knowledge and have fun in the process. It was because of them that I would never hesitate to choose the course that allows me to push my limits and give it everything that I have got. This thesis is dedicated to them, who gave me a childhood of adventures full of imagination and creativity, who took me to Disney World as a kid and who taught me to imagine, dream and dare without limits. For supporting my most crazy ideas, from studying my bachelors in engineering and studying abroad, to doing the Disney College Program twice and a Masters in Themed Entertainment Design outside the country. They have always been there for me. For encouraging me, and support, now that I am older, to create and design adventures of my own. I will forever be grateful for all the opportunities that they not only made possible but for supporting every idea and dream I have ever had.

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TABLE OF CONTENTS

LIST OF FIGURES	1
ABSTRACT	2
INTRODUCTION	3
LOCATION IS IMPORTANT	4
INSPIRATION	6
THE STORY	7
High Concept	7
Story Development	7
Story Chart	9
RIDE SYSTEM RESEARCH	10
RoboCoaster	10
Harry Potter and the Forbidden Journey	10
SFX Coaster	12
Harry Potter and the Escape from Gringotts	12
The Amazing Adventures of Spiderman	13
Trackless Ride	13
Antarctica: Empire of the Penguin	13
Ratatouille: L’Aventure Totalement Toquée de Rémy	15
Vehicle Dynamics	16
Indiana Jones Adventure: Temple of the Forbidden Eye	16
Shooter Ride	17
Toy Story Midway Mania!	17
Changing Story Sequence	18
Star Tours: The Adventures Continue	18
Ride System Research Conclusion	19
THE RIDE	20
Concept Description	20
Location	20
Ride System	21
Audience	21
QUEUE LINE GUEST EXPERIENCE	22
Marquee - Cardiff Wales National Museum	22

Scene 0 - Temporary Queue Line - Art Gallery	22
Scene 1 - Lobby - Walking with Dinosaurs	22
Scene 2 - Space Exploration	23
Scene 3 - Egypt Teachings	24
Scene 4 - China Inventions	24
Scene 5 - Pandorica Throughout the History	25
Scene 6 - Pandorica Exhibit	25
Scene 7 - Loading	25
Scene 8 - Child Swap	27
Scene 9 - Exit - Art Gallery “Fixing time” ft. The Doctor	27
RIDE GUEST EXPERIENCE	28
Scene 1 - Pre-show / Tardis Console	28
Scene 2 - Kuka Arm 1 / Time Vortex	28
Scene 3 - Exterminate!	29
Scene 4 - Kuka Arm 2 / Time Vortex	31
Scene 5 - Valley of the Angels	31
Scene 6 - Byzantium Corridor	33
Scene 7 - Flight Deck	35
Scene 8 - Saved by the Doctors	36
Tenth Doctor	37
Eleventh Doctor	38
Twelfth Doctor	39
Thirteenth Doctor	40
Scene 9 - Kuka Arm 3 / Time Vortex	42
Scene 10 - Unload / TARDIS Console	42
Scene 11 - Store - Tardis Wardrobe	43
CONCLUSION	44
GLOSSARY	46
Concepts	46
Companions	47
Artifacts	49
Places	49
Monsters	50
REFERENCES	51
APPENDIX A	53
APPENDIX B	91

LIST OF FIGURES (table)

Fig. 1	Patent No. US8137205 – Motion-based attraction (Carousel) – Isometric view.	11
Fig. 2	Patent No. US8137205 – Motion-based attraction (Carousel) – Plan view.	11
Fig. 3	Patent No. US6871596 - Moving means, particularly for amusement parks, fairs and the like (Busbar conveyance for KUKA arm).	12
Fig. 4	Patent No. 9829149. Compensated motion base.	13
Fig. 5	Patent No. 6095926. Amusement Ride Vehicle.	13
Fig. 6	Oceanering Patent Application WO2012155120. Trackless dark ride vehicle, system and method.	14
Fig. 7	Patent No. US5623878A. Enhanced Motion Vehicle.	17

Abstract

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Marisela Piza Perez

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This thesis explores furthering an existing narrative by creating a three-dimensional immersive dark ride experience merged with the Doctor Who IP. The story and designs presented will be components of a show set conceptual design package. The guest experience will be explained in a scene-by-scene narrative, describing when guests are recruited as companions to go on an adventure to rescue the Doctor through space and time. Guests adventure through various interactive environments, which they modify by their actions and choices, making this experience unique every time. The design decisions are based on entirely immersing the guests into the story through the use of sets, media, and animation. The deliverables for this thesis will include story treatment, guest experience, ride track and vehicle design, Show Set Concept package of said attraction, demonstrating the design development on the hopes of such a fan-based IP.

Keywords: Theme Park, Dark Ride, Roller Coaster Hybrid, Storytelling, Concept Design, Set Design, Show Set Design, Ride Layout, Themed Entertainment, Doctor Who

INTRODUCTION

Saturday, November 23rd, 1963 at 5:16 p.m. — the pilot of Doctor Who aired, and was watched by 4.4 million people. Originally conceived as an educational television show about science and history, but in the second episode, “The Daleks,” an extraterrestrial race appeared, and it changed directions to become a science-fiction television show that would become a global phenomenon (Doctor Who 50 Essential Guide, 5).

Doctor Who is a significant part of British popular culture and elsewhere it has gained a cult following. In each episode, the Doctor and his companion travel to events that pique the Doctor’s interest and he tries to stop malevolent forces from harming creatures or activities that threaten to change the course of history (Hopkins).

The reason why this show needs an attraction is that, even though there have been numerous museum exhibits, studio tours, and conventions, Doctor Who was never meant to be static, on a shelf or a display, it was expected to be experienced, to be an adventure.

This thesis combines advanced robocoaster and trackless ride systems for creating a new type of attraction experience. It will play off of the tone of the show because it’s thrilling and fun at the same time. Guests will become immersed in the environments they are thrown into and interact with creatures, just like if they were in the show. The completed concept design package consists of an overall project location, site plans, ride-track layout, ride-vehicle engineering drawings, storyboard illustrations, as well as plans and elevations for various scenes.

LOCATION IS IMPORTANT

It is important to understand something: there is a fundamental cultural difference between fans in the United States and the United Kingdom. Like analyzed in the “PopMatters” website in the article titled: Doctor Who and the cultural divide fandom in America”:

The thing that American fandom kind of misses is that in the UK Doctor Who is not a small thing or a niche thing. Fans here (USA) want to cluster together at conventions because it’s a place where they can talk about Doctor Who and share their passion for it, whereas in the UK you do that at work. It’s in the papers. It’s a huge, popular show. The Christmas special is part of the culture (PopMatters).

As shared in “thedoctorwhosite”, the first permanent exhibition in the United Kingdom was set up at the stately home of Longleat, Wiltshire in 1973, and ran until 2003. The original display on the Golden Mile, Blackpool, Lancashire, operated between 1974 and 1985. It reopened again in 2004 to coincide with the relaunch of the program in 2005. The attraction finally closed on 8 November, 2009. It featured many costumes and props, some dating back to the 1960s. It closed in 2003. The “Doctor Who Exhibition” in Cardiff was the only semi-permanent exhibition in the UK. Situated in the Red Dragon Centre, Cardiff Bay, the museum opened December of 2005, in the city where the series is being recorded and produced. It was closed on 27 March of 2011.

The Doctor Who Experience, as mentioned above, opened on the other side of the city. On February 2011, an exhibition called “Doctor Who Experience” opened in London and moved to Cardiff one year later, closing its Tardis doors in September of 2017. (thedoctorwhosite)

The “Doctor Who Exhibition” closed its doors in September despite more than 12,000 people signing a petition against its closure (Bolter,WalesOnline).

With that said, the United States does not have a place to celebrate Doctor Who apart from the “Doctor Who USA Tour” / “Doctor Who Celebration & Tour” 87-88, which ran from 1986 to 1988 as well as some conventions like the “San Diego Comic-Con” and other similar meetings where the actors sometimes make an appearance. Rumors said the “Doctor Who Experience” would be relocated, but not much has been said as to where. Some say it will move to Manchester, others, like “Walesonline,” say it might cross the Atlantic, like in this article published by WalesOnline,

In early December (2017), Beach shared news of the “Doctor Who Experience” with a highly interested group of fans in Orlando, Florida, the theme park capital of the world. When asked whether the BBC might build a Doctor Who park similar to the recent Wizarding World of Harry Potter at Universal Studios, Beach thought the idea sounded reasonable. The BBC would like to expand Who’s popularity, and if there is a big enough market in the US, why not bring either the “Doctor Who Experience” to the US or build a park celebrating the Whoniverse in America? Nowadays the BBC seems eager to promote the Doctor and spread the Who franchise as far as possible, including in the US (Bolter, WalesOnline).

After analyzing all these news articles like the ones mentioned above, it can be said that the United States craves Doctor Who. Therefore, for this thesis, it has been decided to bring it to the United States and create a Doctor Who - themed area in Universal Studios Orlando. This thesis focusing on the E-Ticket main Attraction named: “Wibbly Wobbly Timey Wimey Adventure.”

INSPIRATION

“When I was a little girl...”, like Amy Pond once said, I wanted to be an astronaut, but I was afraid of the dark and of heights.

The Doctor Who IP was chosen for this attraction because it is a fun and interesting universe with a lot of lore to create an attraction with. On a personal note, I can relate myself in the Doctor. He’s curious, wants to help, and it’s a little bit crazy. While Doctor Who is an IP that is not Mexican, it was an essential part of my teenage years. Watching the Doctor and his companions go on their adventures gave a different perspective of what the universe could be like. This led me to become an engineer to create and design theme park attractions, but without leaving my inner dreaming curious child behind.

I want to build a show set design package because this is one of the areas where I will specialize in the theme park industry, and it challenges me to work in multiple stages of the attraction design process. While I’m working on the overall concept, I will be focusing on research, story, layouts, set decoration and renderings at the same time, moving from Blue Sky to Schematic design stages. I get to make it more narratively accurate because everything has a purpose in the design, and it gives me the ability to demonstrate knowledge I’ve acquired at SCAD, during my Bachelor’s in Engineering in Industrial Design and my Themed Entertainment Program.

THE STORY

High Concept

After the Doctor has sent out a distress signal, guests are recruited by River Song and the Unified Intelligence Taskforce to travel throughout time and space to save him.

Story Development

The first part of story development was spent researching the Doctor Who IP. So, who is this so-called “Doctor”? The Doctor is a Time Lord who travels through time and space in his TARDIS, which is a time machine. The TARDIS takes on the appearance of a police box, but “it’s bigger on the inside” and the interior changes every few seasons - everytime the TARDIS feels like it. The Doctor is also never seen without his highly versatile sonic screwdriver. It has a large array of functions from picking locks, and hacking into computers, to defending against assault weapons. “He is the last of the Time Lords. The last survivor of Gallifrey and he has traveled space and time, battling evil for over 900 years” (Doctor Who Doctors).

With such vast a lore as Doctor Who, it was difficult to determine what elements to use and which ones not to use while creating the attraction story. There have been 13 doctors already, but because the attraction needs to remain available to change and update every time the Doctor regenerates and also because each Doctor Who fan has a preferred doctor. One consistent quality in the show are always the bad guys, so I knew that I wanted to have the guests encounter Weeping Angels and Daleks, two of the major enemies of almost every Doctor. I collaborated with a show

writer to help me develop the story. We spent a whole day discussing concepts about how to tell the story with the appropriate ride system and we were finally inspired by one of the Eleventh Doctor's most famous accessories, a red fez.

The guest role is to play the Doctor's human companions. Companions are meticulously chosen humans; they are his closest friends, and know that he is not from Earth. They can use the Tardis because the Doctor trusts them. UNIT has samples of 4 companions: Rose Tyler, Amy Pond, Rory Williams and Craig Owen. The TARDIS will recognize this DNA and let these ride vehicles operate it. In the ride story, adding the DNA to the ride vehicles has caused them to change, making them respond and "react" as the companion would. Rose's is brave, adventurous, emotional, and curious. Amy Pond's is fiery, bold, adventurous, and confident. Rory's is decisive. Craig's reacts just like him, by being very nervous, socially awkward, prone to high anxiety but acting with a huge heart.

Story Chart

Park:	Universal Studios Orlando, FL.
Land:	London (Old “San Francisco” Area).
Theme:	Cardiff Wales National Museum
THRC	1,800
Duration	7 minutes 30 seconds
Story:	After the Doctor has sent out a distress signal, guests are recruited by River Song to travel throughout time and space to save him.
Guest Emotion:	Vulnerable, Panicky, Alarmed, Puzzled, Trapped, Fantastic, Thrilled, Trust.
Team Member Role:	Advanced UNIT agents. They are Fixed Points in time and this is the reason why they can’t save the Doctor themselves.
Retail Store:	TARDIS Wardrobe.

RIDE SYSTEM RESEARCH

In order to make this attraction successful, design elements from existing useful theme park attractions were taken into consideration. Various ideas, solutions, technologies, and systems were studied and incorporated in new ways to make this attraction a new and exciting type of attraction.

The attractions explored include: *Harry Potter and the Forbidden Journey* (Universal's Islands of Adventure, 2010), *Harry Potter and the Escape from Gringotts* (Universal Studios Orlando, 2014), *The Amazing Adventures of Spiderman* (Universal's Islands of Adventure, 1999), *Antarctica: Empire of the Penguin* (SeaWorld Orlando, 2013), *Ratatouille: L'Aventure Totalement Toquée de Rémy* (Walt Disney Studios, 2014), *Toy Story Midway Mania!* (Disney's Hollywood Studios, 2008), *Star Tours: The Adventures Continue* (Disney's Hollywood Studios, 2010), and *Indiana Jones Adventure: Temple of the Forbidden Eye* (Disneyland, 1995).

RoboCoaster

Harry Potter and the Forbidden Journey

In *Harry Potter and the Forbidden Journey*, the attraction's vehicle is an "enchanted bench" that guides guests around the "Hogwarts School of Witchcraft and Wizardry." This vehicle is a single row of 4 seats attached to the end of a robotic arm manufactured by KUKA Robotics.

Robot arms attach seats to industrial manufacturing robot arms, allowing guests to be whirled around from a static base. Robot Arms can also be synchronized with video screens to become a form of the simulator, or placed on the track to become Tracked Robot Arms or

RoboCoaster. This kind of RoboCoasters offer a wide degree of dynamics and can be synchronized with both physical sets and screens. More advanced versions of the Tracked Robot Arms include the Trackless Robot Arm and the positioning of a Robot Arm onto a Roller Coaster ride vehicle (Baxter, 423, 455).

In this attraction, a busbar-powered base follows the track, and attached to this base is the large robotic arm that supports the bench. Riders feel the sweeping motion of the robotic arm, so while the bench and riders are technically accelerating, the vehicle as a whole never does. The vehicle, like in *The Amazing Adventures of Spider Man*, directs riders towards different scenes and specific themed objects throughout the attraction. But unlike it, *Forbidden Journey* makes significant use of fully-sculpted set pieces and animatronic. Also, *Forbidden Journey* does not mix sets and screens within a single scene, instead transitioning between the two. At three points in the ride, there is a “carousel” of 180° domed screens where the benches spend about 30 seconds on their single screen. The carousel rotates at such a rate that each domed screen moves at the same speed as the benches. Each bench moves seamlessly from set to its display. During these sequences, the arm section of the vehicle stays mostly static while the bench end runs with the screen, similar to other simulator attractions (Parkpedia).

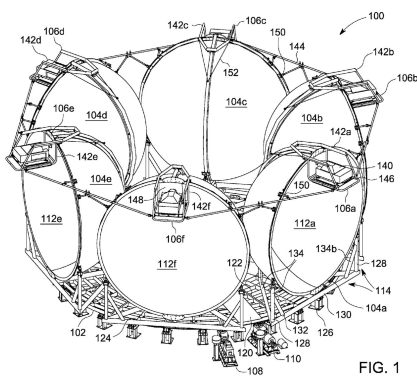


Fig. 1. Patent No. US8137205 – Motion-based attraction (Carousel) – Isometric view.

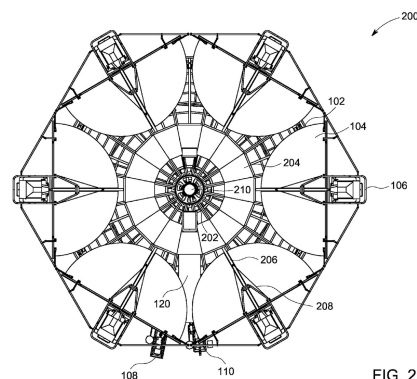


Fig. 2. Patent No. US8137205 – Motion-based attraction (Carousel) – Plan view.

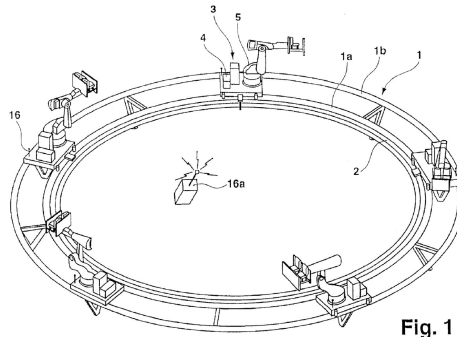


Fig. 3. Patent No. US6871596 - Moving means, particularly for amusement parks, fairs and the like (Busbar conveyance for KUKA arm).

SFX Coaster

Harry Potter and the Escape from Gringotts

Harry Potter and the Escape from Gringotts is a steel roller coaster or Special Effects Coaster which uses motion-based vehicles, very detailed sets, physical effects, and 3D projection screens which allow almost 360 degree screens where individual scenes can last as long as 40 seconds instead of just ten or fifteen as on other media-based attractions like *The Amazing Adventures of Spider-Man* (Universal' Islands of Adventure, 1999) and *Transformers: The Ride* (Universal Studios Orlando, 2013) with the exception that *Harry Potter and the Escape from Gringotts* also has a tilted track and motion-based tracks incorporated into the ride (Coaster101).

An SFX, or Special Effects Coaster, is a roller coaster that is integrated into an attraction which makes heavy use of special track elements, scenes, and video, which means although the roller coaster doesn't typically meet the speeds of the other roller coasters, it produces a wide variety of dynamic motions using roller coaster hardware (Baxter, 428).

The Amazing Adventures of Spiderman

The Amazing Adventures of Spiderman is a motion-based 3D dark ride and utilizes the EVOLUTION™ Tracked Ride System developed by Oceanearing in company with Universal City Studios LLC. The ride vehicles are mounted to a track-roaming platform (Fig. 1) that provides the forward motion to move the vehicle (Fig. 2) through each show scene. The ride vehicles can be choreographed to off-board video and 2.1 Audio, upgradable up to a 5.1 audio surround, they are fully programmable 4-DOF motion-base with pitch, roll, heave, and 360° continuous yaw and it can have integrated onboard gaming system, which we are entirely interested in (Oceanearing, Evolution).

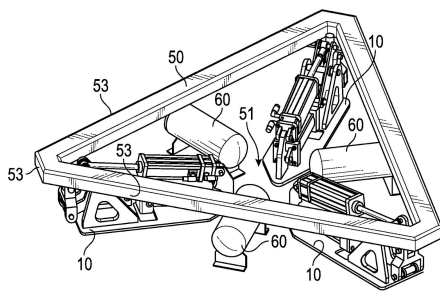


Fig. 4. Patent No. 9829149. Compensated motion base

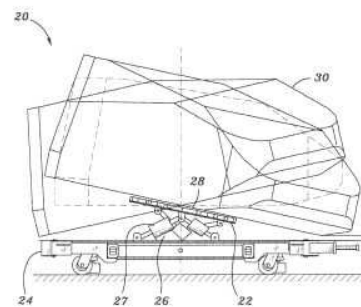


Fig. 5. Patent No. 6095926. Amusement Ride Vehicle

Trackless Ride

Antarctica: Empire of the Penguin

Antarctica: Empire of the Penguin is a motion-based, trackless dark ride and a penguinarium. The ride vehicle that this attraction uses is the REVOLUTION™ Tru-Trackless™ Motion-Base Ride System (Fig. 3) created by Oceanearing International (Spacenet).

Trackless Rides, also known as Automated Guided Vehicles or AGVs, are a major development for the theme park, which dramatically reinvent many of the rules of attraction design. While most attractions are physically locked into a linear track, trackless rides break these rules, able to alter route, show length, speed, and sequence as is required and applicable to the story. Most Trackless Rides work through computer chips or wires embedded into the floor, or use Local Positioning Systems (LPS, related to GPS - Global Positioning Systems) (Baxter, 423).

This attraction uses proven and patented omnidirectional automated guided vehicle (AGV) technologies to deliver creative freedom and levels of interaction that are not possible with vehicles locked to a fixed track. It's almost like giving personality to the ride vehicle. Dewayne Bevil of the Orlando Sentinel said that "the hottest attraction in Central Florida theme parks this week is also the coldest." The Tru-Trackless™ ride vehicles can move through a show space in any direction, stop and turn at will while providing a full motion-base experience to the guests. Vehicles can follow multiple independent ride paths, perform multiple motion profiles, and enter and leave the load and unload stations in first-available order, not the traditional "follow-the-leader" style. (Oceaneering, Revolution)

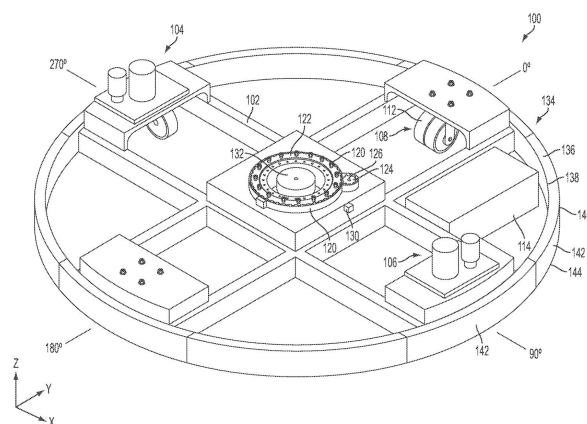


Fig. 6. Oceaneering Patent Application WO2012155120.
Trackless dark ride vehicle, system and method.

Ratatouille: L'Aventure Totalement Toquée de Rémy

Ratatouille: L'Aventure Totalement Toquée de Rémy, at Walt Disney Studios Park in Paris, uses LPS trackless ride technology, similar to *Pooh's Hunny Hunt* (Tokyo Disneyland, 2000) and *Mystic Manor* (Hong Kong Disneyland, 2013), which uses rat-shaped vehicles to slide across the ground and sets with no track. It also contains 3D dome segments of the ride that the vehicles ride-into. On the LPS-guided rides, three to four vehicles leave the loading station at once and proceed into the ride. They have the possibility of lining up and travel like an old dark ride, or they can each scatter and follow different paths. *Ratatouille: L'Aventure Totalement Toquée de Rémy* utilisés this trackless ride system developed by Walt Disney Imagineering. Although other trackless ride systems do exist on the market, *Ratatouille: L'Aventure Totalement Toquée de Rémy* differs in that it utilizes an array of sensors as opposed to a dedicated wire embedded in the floor. This means that the vehicles can even “dance,” swirling around each other and coming within inches, spinning or backing up precariously. These trackless rides provide a different experience every time, sometimes even taking different routes (Spacenet, Ratatouille).

The LPS control system works by directional data being relayed from a master control computer directly to the vehicles. This data is then used to move each ratmobile individually through a complicated matrix embedded in the actual floor tiles. The master computer then generates a random path every few seconds and ‘moves’ the ratmobile in real-time. Because of this, the vehicles can maneuver accordingly in just fractions of a second. This also allows for spontaneous and still synchronized ‘rat choreography’ with groups of rats (ThemeParkTourist).

Vehicle Dynamics

Indiana Jones Adventure: Temple of the Forbidden Eye

Indiana Jones Adventure: Temple of the Forbidden Eye is an enhanced motion vehicle dark ride attraction where guests accompany intrepid archaeologist Dr. Indiana Jones on a passionate quest, aboard military troop transport vehicles through a dangerously lost temple guarded by a supernatural power (Disneyland). The ride system was invented specifically for the *Indiana Jones Adventure: Temple of the Forbidden Eye* (Disneyland, 1995), *Indiana Jones Adventure: Temple of the Crystal Skull* (Tokyo DisneySea, 2001), and *Dinosaur* (Disney's Animal Kingdom, 1998) (opened as "CTX: Countdown to Extinction").

The EMVs or Enhanced Motion Vehicles are comprised of vehicles whose chassis ride along a flat path, guided or powered by an electric bar having the actual passenger component of the vehicle supported by motion-based technology (electrical actuators or hydraulic pistons) (Fig. 4). This EMVs ride on neoprene filled tires (for operational precision) driven by hydraulic rotors that provide forward motion. Hydraulic pressure is applied onboard each vehicle at 3,000 psi using DC pressurizers. However, its the Japanese counterpart uses linear-inductive actuators instead of three hydraulic rams. The technology also equips each EMV with synchronized onboard sound effects and music. Most interestingly, and the reason why this system is relevant for the creation of this new ride is that each vehicle is programmed with a "personality," with millions of minutely different combinations for each ride. On *Indiana Jones Adventure: Temple of the Forbidden Eye*, for example, some vehicles are "afraid" of loud noises, jumping, jostling, or even shutting off when "startled" while others react that way to heights, or darkness, or snakes (ThemeParkTourist).

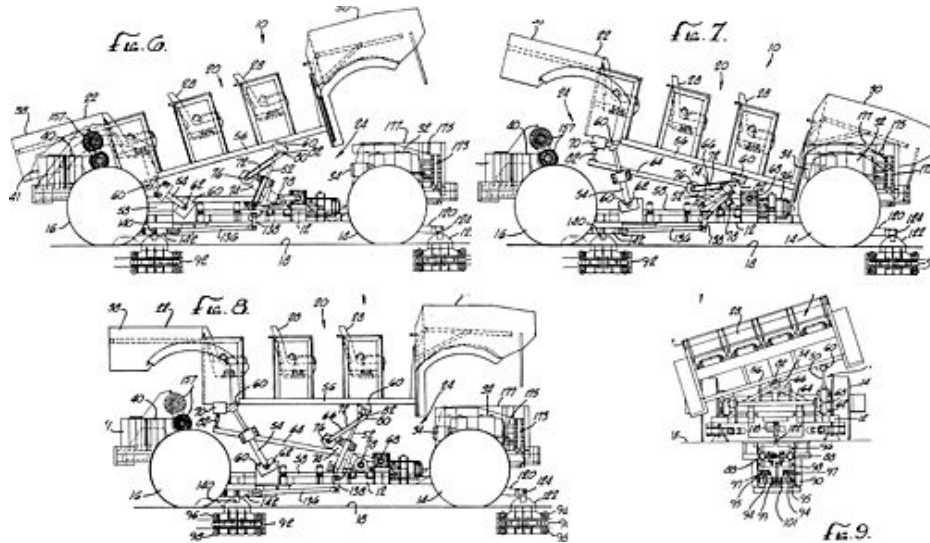


Fig. 7. Patent No. US5623878A. Enhanced Motion Vehicle.

Shooter Ride

Toy Story Midway Mania!

Toy Story Midway Mania! is an interactive 4D shooting dark ride which requires guests to aim and shoot at targets throughout the ride using vehicle-mounted light guns.

Shooters are attractions in which the guest is given a gun, or equivalent device, which they use to aim and shoot at targets throughout an attraction (Baxter, 423).

The more targets guests hit, the higher their scores at the end of the ride. The use of light guns varies between rides, from killing aliens on *Men in Black: Alien Attack* (Universal Studios Florida, 2000) to calling turkeys on *Gobbler Getaway* (Holiday World & Splashin' Safari, 2006). The innovative thing about *Toy Story Midway Mania!* is that it features a component that allows riders to be involved in the attraction's story and also uses a trackless vehicle instead of a conventional dark ride vehicle or omnimover rides.

At the end of the ride, guests get to see their score and how they ranked. For this attraction to work successfully, Walt Disney Imagineers had to develop a uniquely sophisticated system. Over 154 workstations are running on Windows XP that render the images on the ride screens at sixty frames per second. The workstations communicate with each other as well as the gaming systems onboard each ride vehicle using an industrial-strength wireless network based on 802.11 technology. The wireless network integrates a vast amount of real-time information gathered from the ride; the exact location of the vehicle, the rotation of the four turrets on each end of the vehicle, as well as the pitch, yaw, and activity of each onboard shooting device. This information is then sent to the graphics workstations so they can accurately render images of the various shooting graphic media that is coming out of the shooting devices (Walt Disney World).

Changing Story Sequence

Star Tours: The Adventures Continue

Star Tours: The Adventures Continue is an Advanced Technology Leisure Application Simulator (ATLAS for short). To put it simply; it's a hydraulic motion simulator attraction. The ATLAS was created for military flight simulation. It comprises of a base situated on six hydraulic actuators to provide a broad range of movement. The re-design specifically had theme parks in mind. This attraction is based on the "Star Wars" series created by George Lucas. It originally opened in 1987 in Disneyland and 1989 in MGM Studios and was refurbished in 2010 as *Star Tours: The Adventures Continue* in both parks. Every time a new movie comes out, Walt Disney Imagineers add a scene or characters from the most current film.. With the opening of the new land next year in both, Disneyland and Disney's Hollywood Studios, there is a "Star Wars: Galaxy's Edge" sequence added. While the original attraction featured Endor as the only and one flight experience, the new

version takes guests to more than 50 different combinations of the film elements which include: 2 different opening scenes, four different second scenes, four different character interactions, and three different finales. Some of the destinations include Naboo, Tatooine, Hoth, Kashyyyk, and Coruscant, as well as Crait from “Star Wars: The Last Jedi” and Batuu from “Star Wars: Galaxy’s Edge” for the new additions. All the footage was filmed in digital 3D, giving it additional depth and realism. The 40-seat flight simulator combines motion with an action-packed 3D video (AllEars).

Ride System Research Conclusion

Wibbly Wobbly Timey Wimey Adventure will utilize two central ride systems: the RoboCoaster carousel system, and the REVOLUTION™ True-Trackless Ride system.

For the scenes where the “CompanionMobile” vehicles are imitating the Tardis Movements and working as a transition from full decorated sets to a different full decorated scene, the Trackless vehicle will lock into a platform in the KUKA arm. In the full-decorated sets, the CompanionMobile will be able to wander outside of a single line using the Trackless Ride technology like the REVOLUTION™ ride vehicle. The perfect example for this is in the scene “Valley of the Angels” where guests will be able to explore the area, hear how the vehicles communicate with each other, and interact and respond to what is around them and maybe even to run from what is chasing them. For this last part, the ride vehicle will use the Vehicle Dynamics technology. Each vehicle will have “its personality,” this to give the guest a more real and “tangible” experience.

As for the interactive component, every guest will have a “Sonic Blaster” shooter mounted on the ride vehicle. They will be able to stun Daleks, use it as a flashlight, and to keep a power generator on.

THE RIDE

Concept Description

River Song and the Unified Intelligence Taskforce (U.N.I.T.) recruit a group of new Companions to find the Doctor after he sent out a signal for help from the distant Planet of the Daleks, Skaro... Watch out Companions! After jumping into the Tardis and following this signal, the Companions are found in Wester Drumlins, where Weeping Angels dwell... Don't Blink! Once they see the Doctor, it's the Tardis mission to transport everyone back to the museum. in one piece.

Location

This brand new Doctor Who attraction will be located in an Extended "London" Area where the "San Francisco" area is located right now at Universal Studios Orlando.

When we add a new element to this system, we have to consider very carefully what the facility is and what it will do to round our guest's day. It's got to be a new experience, but it's got to fit harmoniously with the others that are here (Baxter, 389).

Following the London theme before the "Kings Cross Station" and "The Wizarding World of Harry Potter - Diagon Alley" which facade is already "United Kingdom" themed. This new area will be part of the "Cardiff Wales National Museum" where the TARDIS was found after crashing against the building.

Ride System

The *Wibbly Wobbly Timey Wimey Adventure* is a Hybrid Trackless 3D RoboCoaster.

This means that the RoboCoaster will have a platform which the Trackless vehicle will lock onto. This attraction includes trackless ride technology, special effects in a controlled-lighting environment and also employs 3D dome segments of both animation and live-action sequences to enhance the experience. The ride encompasses trackless vehicles, detailed sets, physical effects, and 3D projection screens. An interactive element will also be added, like the Sonic blaster. RoboCoaster or KUKA Arm segments for the traveling TARDIS sequence and segments where the vehicles go out exploring like individual companions with the Trackless technology.

Audience

The phrase "hiding behind (or 'watching from behind') the sofa" entered British pop culture, signifying in humor the stereotypical Doctor Who early-series behavior of children who wanted to avoid seeing scary parts of a television programme while remaining in the room to watch the remainder of it.

The target audience for the "Wibbly Wobbly Timey Wimey Adventure" is pre-teen through adult, with a height restriction of 48" (121.9 cm). Doctor Who is a "family franchise," which means there's something in it for all ages. But it does not mean that all content is appropriate for all ages. This means that even though the IP attracts all ages, this attraction is not for the faint of heart. It has scary moments when guests have to fight off Daleks and not blink because of the Weeping Angels and other dangers that might wait for them.

QUEUE LINE GUEST EXPERIENCE

Marquee - Cardiff Wales National Museum

When guests walk up to the entrance of the attraction, they are welcomed by the white stone facade that derives inspiration from greek architecture. A light blue dome sits at the top of the building.

On one of the walls, there is a rectangular hole in the shape of a police box. There is police tape around the area, so guests cannot get too close to the weird hole.

Scene 0 - Temporary Queue Line - Art Gallery

As the guests walk inside, if there are a lot of people waiting in line, they will be ushered into the art gallery. They will be able to see paintings from notable Welsh artists and paintings from old masters.

The walls are white with only the paintings to give them color. The floor is made of a lightly colored wood.

Scene 1 - Lobby - Walking with Dinosaurs

The first room, the lobby, guests will enter in is the Walking with Dinosaurs hall. It is filled with fossils, and in the center, a giant dinosaur statue. As guests round each bend, they are greeted with skeletons of different dinosaurs (ex: raptors, t-rex, etc.). Hanging from the ceiling are a few pterodactyls that circle around the exhibit.

Guests can get up close and personal with dinosaur bones and fossils. They can learn about life during the time of the dinosaurs and how it differs from today. It also talks about how dinosaurs are close relatives to birds today.

At the end of the exhibit, it closes with an area about the asteroid that killed all lifeforms on Earth. It leads them into the space exhibit to talk about where that asteroid came from.

Scene 2 - Space Exploration

As guests enter into the space exhibit, in the center of the exhibit is a rocket ship and planets. On the walls are plaques about how much we have learned about space. There are hanging from the ceiling in the order they are in the galaxy.

The first part of the exhibit focuses on how people learned about space before being able to go into space. There are mini exhibits for the great astronomers (ex: Galileo, Isaac Newton, and Ptolemy). There is a small planetarium where different constellations are outlined as the guests walk by.

The second part of the exhibit focuses on how humans have ventured out into space. There is an image of the first steps on the moon. There are facts about advances in technology for going into space and then facts about astronauts throughout the years. Towards the end of the second half is pictures of drones on the landscape of Mars.

At the end of the exhibit, the guests walk through an interior of a rocket ship to walk out onto a dirt path...

Scene 3 - Egypt Teachings

The guests are transported into Ancient Egypt (well an exhibit about it at least). The floor is covered in dirt and the walls look like they have been transported into the desert. There are stone structures placed around the area and in the center of the room is a small pyramid model.

Around the exhibit are paintings of hieroglyphs and explanations on their meanings. There are also different artifacts around the exhibit like a sarcophagus, ancient cat statues, anks, and canopic jars. One of the displays explains the mummification process that pharaoh's went through after they died.

As the guests walk to the end of the exhibit, one of the transition displays talks about China's relations with Egypt and the Silk Road. They leave the dirt path and are transported into...

Scene 4 - China Inventions

Ancient China with walls covered in forest like photos that show the range of the landscape. The sounds of water flowing and serene wildlife fill the room. The displays at the beginning of the exhibit talk about the Silk Road, Chinese art, and Chinese culture.

As the guests continue throughout the exhibit, they learn more and more about the inventions made by the Chinese. There are displays on fireworks, the abacus, the compass, paper, kites, umbrellas and

roads. All of the displays go into detail about these inventions: how they were made and how they work today. The paper exhibit has a live demonstration on how the Chinese used to make paper.

The guests move through the serene exhibit and then leave to enter a hallway of multiple exhibits.

Scene 5 - Pandora Throughout the History

The mini-exhibits down this hallway show the Pandora as it has made its way through history. Each area has props from each of the time periods it was in. There is a mini exhibit with polar bears and penguins. Next to that are two petrified Dalek statues. On the other side of the mini-exhibits are the Egyptian and Chinese exhibits. The Egyptian exhibit shows the Pandora in its carvings and there is a coffin. In the China exhibit, there are vases that depict the Pandora and a few statues of dragons made of gold and jade.

Scene 6 - Pandora Exhibit

At the end of the exhibit, guests are able to get up close and personal with the Pandora. The line lets them wrap around it, to get the full scope of this massive cube prison. As they make their way out of exhibit, the guests are able to pick up their white rimmed red and blue 3D glasses.

Scene 7 - Loading

While guests wait for load, Mickey Smith (UNIT Operative) talks to them through a legally required safety video.

MICKEY SMITH

Do not put on your 3D glasses until you are seated in your CompanionMobile. Mind the gap as you board and please keep your hands, arms, feet and legs inside the vehicle at all times. Be sure to pull down the bar in front of you before you start your journey. There will be no eating, drinking, smoking, or flash photography while traveling through time and space.

After loading into the CompanionMobile and as guests move into the TARDIS. While they make their way inside, River Song talks to them.

RIVER SONG

The Doctor was last seen on Skaro, the Dalek home planet. It is the last location he sent his distress signal from. I would join you on your mission, but... Spoilers! In front of you are the new version of the sonic blasters. You can use them to stun some dangers that you might encounter enemies or use as lights if you're ever in the dark. Do not use them unless you have to. Good luck.

The guests then enter inside the TARDIS as River Song's audio cuts out.

Scene 8 - Child Swap

Scene 9 - Exit - Art Gallery “Fixing time” ft. The Doctor

Along the walls before the guests enter the TARDIS are pictures of the Doctor throughout time. He’s with the dinosaurs, in the Last Supper, in Rome, in the streets of old London, and one of him in World War II.

RIDE GUEST EXPERIENCE

Scene 1 - Pre-show / Tardis Console

Once inside the TARDIS, a projection of the Eleventh Doctor is displayed in the middle of the room as part of the 712 emergency protocol. It's the guests first introduction to the doctor. He explains that since they are on their own, each ride vehicle has integrated sonic blasters just like the doctor's screwdriver at every guests reach just in case they need them, (which they will).

ELEVENTH DOCTOR

Ah! Rose, Pond, Rory, Craig! Welcome back! So good to see you. Well, you can see me. I can't see you. I'm in trouble. Big trouble. That's why you're here. I need you to find me. Since I'm not around, you should have some emergency sonic blasters. Use them if you run into trouble, but not for anything else! I don't want you to poke your eye out. Come along, Pond! Hurry up and find me! Geronimooooooooo!

The CompanionMobile are launched into the Time Vortex.

Scene 2 - Kuka Arm 1 / Time Vortex

The guests twist, turn, and move up and down in their vehicles like the TARDIS is traveling through the vortex. The lights inside the vortex will be different colors of blues, purples, and pinks. The TARDIS theme song will play in this section.

Scene 3 - Exterminate!

The guests arrive in Skaro. They are in an army-like facility, filled to the brim with Daleks. They are all a dark metallic yellow color. They move slowly and look around with their eyes.

RIVER SONG

(Whispering) This is Skaro, home of the Daleks. They're not too fond of the Doctor, so I'd be careful while you're looking around. Keep an eye out for the Doctor and don't get caught. If you do, use the sonic blasters to stun.

River's audio cuts out. Off in the distance a Dalek can be heard making its way over to the guests.

DALEK 1

HAVE YOU FOUND THE DOC-TOR?

DALEK 2

HE TRANSPORTED BEFORE WE COULD EXTERMINATE HIM.

DALEK 1

OUR ARMY WILL BE READY SOON. THEN WE WILL FIND HIM AGAIN.

The CompanionMobs move off into their individual hiding spaces. A few Daleks roam past the guests. Craig's CompanionMobile moves out "too early" and is noticed by one of the Daleks.

DALEK 1

IN-TRU-DERS! IN-TRU-DERS! EX-TER-MIN-ATE!

The guests' sonic blasters light up to give them a hint to use their blasters to shoot the Daleks. Once the guests shoot the Daleks, they will be stunned long enough for the guests to escape from the facility.

DALEKS

EX-TER-MIN-ATE! EX-TER-MIN-ATE! EX-TER-MIN-ATE!

Daleks continue to chase after them and the guests must shoot them to slow them down. The CompanionMobs make it back into the TARDIS and transport out of Skaro.

RIVER SONG

You've been spotted! You need to get out of here!

The CompanionMobs get launched to the Time Vortex.

Scene 4 - Kuka Arm 2 / Time Vortex

After escaping the Daleks, the guests move to their individual screens as they transport through time and space. The guests twist, turn, and move up and down in their vehicles like the TARDIS is traveling through the vortex. The lights inside the vortex will be different colors of blues, purples, and pinks. The TARDIS theme song will play again.

Scene 5 - Valley of the Angels

After going through the transport, the guests exit through a cave into a forest that looks like it's inside a spaceship. Trees have neon lights and wires coming from their insides.

RIVER SONG

We were able to track the Doctor's screwdriver to Alfava Metraxis, the seventh planet of the Dundra System. You need to be careful. Our readings say you are not alone.

The forest lights flicker, but continue to stay on. The Doctor emerges from behind a tree. He picks up a red fez from the ground and puts it on. The Doctor looks up to see the Companion Mobiles facing towards him. He stares at the guests.

ELEVENTH DOCTOR

Wait. Pond, Rory, Craig and Rose? What are you doing here? You are not supposed to be here. I must have activated 712 by accident. I was just out looking for my Fez. Hm. Well, since you're here, follow me. I know a way out.

The CompanionMobiles turn and follow The Doctor throughout the forest.

ELEVENTH DOCTOR

You're going to love this. These trees, you see, they're more than trees. They're tree Borgs-- trees plus technology. Branches become cables. They become sensors on the hull. It's a forest sucking in starlight and breathing out air.

A twig breaks in the distance. The CompanionMobiles and the Doctors stop. River Song cuts in.

RIVER SONG

You are not alone! Readings say... It's the Angels!

River's audio cuts out. The lights flicker again, but this time everything goes dark. The guests' sonic blasters light up to give them a hint to use their blasters as a flashlight.

ELEVENTH DOCTOR

Don't blink! Point the light at them. Into the ship, now all of you. Rose, you first! Don't take your eyes off the Angels. Come on Craig! Move, move, move!

Weeping Angels are behind the trees. Each time they are hit with a screwdriver flashlight, they seem to be getting closer. The CompanionMobiles shake and turn fast. The CompanionMobiles move through the woods. They turn right and are greeted with a metallic aperture.

ELEVENTH DOCTOR

Here. I'll hold it open.

The Doctor uses his sonic screwdriver to open the aperture.

Scene 6 - Byzantium Corridor

The CompanionMobs enter the corridor and the aperture closes right behind them. The Doctor uses his sonic screwdriver here and there.

Eleventh Doctor

We need to find a way out, before the angels--

The Doctor is cut off by an alarm.

ELEVENTH DOCTOR

They're here. Let's move!

The CompanionMobs move inside the corridor trying to find a way out. The guests go down a long corridor and reach a door. It's locked. They reach a dead end.

ELEVENTH DOCTOR

Okay. Nobody panic. I'll think of something.

There is a clattering down the hall. The aperture opens. The Angels stand in the doorway.

ELEVENTH DOCTOR

Keep watching them. And don't look at their eyes, anywhere else, not the eyes. I'm going to open this door.

The Doctor opens the small door to the power grid. The whirr of his sonic screwdriver can be heard.

Every few moments, they move down the corridor.

ELEVENTH DOCTOR

When the lights go down, the wheel should release. That's when you run through the door. Ready? On my count then. Three, two, one.

The Doctor has his screwdriver ready to drop the lights. He hits it with his sonic screwdriver.

ELEVENTH DOCTOR

Run!

Everything goes completely black. The door opens in front of them. The CompanionMobiles quickly move into the next scene.

Scene 7 - Flight Deck

Guests find themselves inside the Secondary Flight Deck Room. The forest has reclaimed the interior of the ship. There are roots covering the control panels.

ELEVENTH DOCTOR

While I close the door, look for the power generator. It's our only hope.

Guests then move through the room, looking at all the cables, wires and roots. The Doctor works on the door while the CompanionMobs move around the space. The door locks into place. Amy's car starts to shake in excitement. The Doctor looks to the vehicle.

ELEVENTH DOCTOR

Pond! You found the power generator.

The Doctor moves towards the power generator and starts working on it with his sonic screwdriver.

ELEVENTH DOCTOR

I might need a little bit of help here.

The Sonic blasters start lighting up as a hint. The CompanionMobs make their way over to Amy's vehicle to look at the power generator. The guests must use the sonic blasters on the power generator to help the Doctor.

The lights go out. The doors open. There is clattering and twigs breaking close-by.

ELEVENTH DOCTOR

The Angels, they've found us.

The lights flicker enough so guests are able to see the Angels behind the trees.

The lights go down again. Lights go up. They're closing in.

Lights go off again and angels are about 8 feet from the guests.

Lights down and up. They 5 feet from the guests.

Lights off and on. Right in front of the guests is a scary Weeping Angel. The Weeping Angels "touches" the CompanionMobiles and a pulse of air shoots at the guests.

Scene 8 - Saved by the Doctors

This sends them into darkness and each of the vehicles into individual simulation chambers. Each CompanionMobile is sent to a different time period to be saved by different Doctors.

A) Tenth Doctor

The Rose CompanionMobile goes into its own chamber that sends them back to 1830's London. The streets are filled with people and horse-drawn carriages. The CompanionMobile moves in between the people. They are dressed in Victorian age clothing and act shocked as the guests make their way through the crowd. It goes over the Thames River via bridge. It drives past the Globe Theater.

A police officer stops the CompanionMobile by blowing its whistle. The TARDIS appears beside him and the Tenth Doctor steps out of it.

TENTH DOCTOR

Ah! Found you!

He looks at the police officer and smiles at him.

TENTH DOCTOR

How do you do, sir? I'll just be taking this one back with me.

He shows him his psychic-paper before he pulls the CompanionMobile into the TARDIS. The officer watches in confusion until the TARDIS closes its doors.

TENTH DOCTOR

It's good a thing you had those Sonic blasters. Made it easy for me to track.
Time to get you back!

The Doctor pulls a lever to start the TARDIS and the vehicle moves forward into the Time Vortex.

B) Eleventh Doctor

The Amy CompanionMobile goes into its own chamber that sends them back into the time of the dinosaurs. Guests can see 8 of them in the distance in a field in the distance. There are loud and rumbling footsteps behind the guests.

The CompanionMobile turns around to see a large T-Rex. It roars. The CompanionMobile moves backward at top speed. The T-Rex runs after the guests. The CompanionMobile turns around and the guests are now in the middle of the field of dinosaurs.

Guests bob and weave between the legs of larger dinosaurs (ex: Brontosaurus), avoiding tails (ex: Stegosaurus), and avoiding smaller dinosaurs all together (ex: Gallimimus). While still trying to avoid the dinosaurs, The TARDIS appears and the Eleventh Doctor reaches his arm towards the guests. He's wearing his fez.

ELEVENTH DOCTOR

Aha! There you are! Quickly! Back inside!

The CompanionMobile follows the Doctor back inside the TARDIS. The Doctor rushes around-- flipping switches and pressing buttons.

ELEVENTH DOCTOR

Found you! You're sonic blasters have trackers. Not that I put trackers in there or anything for any reason. It's not important. Anyway. Let's go!

The Doctor pulls a lever forward and the ride vehicle moves forward into the Time Vortex.

C) Twelfth Doctor

The Rory CompanionMobile goes into its own chamber that sends guests back in time to 1920's London. They appear in the middle of a London street filled to the brim with cars and a thick layer of fog preventing anyone from seeing five inches in front of their noses.

The CompanionMobile maneuvers its way between each and every car. People scream and honk their car horns at the fast moving police box. It stops in front of a horse, which neighs and stands on its hind legs from surprise. The CompanionMobile keeps on moving down the streets.

The CompanionMobile goes through Tower Bridge. Guests are able to look at the Thames and the industrial skyline of London. The CompanionMobile makes its way to the Tower of London. Ravens caw at the sight of the CompanionMobile. Guards start to chase after the guests and the ravens fly around the CompanionMobile. The guests keep pushing forward.

The TARDIS appears and the Twelfth Doctor opens up the door.

TWELFTH DOCTOR

What are you doing around here? We need to get you back.

The Ravens start to attack the Doctor.

TWELFTH DOCTOR

Quickly! Get inside!

The Doctor pulls the CompanionMobile quickly inside and slams the door. The caw of the Ravens can still be softly heard from outside. The Doctor runs around the console and meticulously picks which buttons he needs to press.

TWELFTH DOCTOR

You all weren't easy to find. Your trackers and all this new technology made it extremely hard to pinpoint your location. But! I did it! Aha!

The Doctor pulls down a lever and the CompanionMobile moves into the Time Vortex.

D) Thirteenth Doctor

The Craig CompanionMobile goes into its own chamber that sends guests back in time to World War II. They appear on the street in London. It's empty. Some buildings are just debris, others are

still standing. Smoke in the air. The vehicle moves slowly through the streets, trying not to make any sudden movements.

A few people start to appear on the street. They climb over the debris of the destroyed buildings. Staring agape at their surroundings. The CompanionMobile continues down the street, looking around at its surroundings.

An ALARM starts to sound.

VOICE

Take cover!

The people filling the streets scurry out to find somewhere to hide. The CompanionMobile hurries and finds an entrance to a Tube Station. It quickly goes down the steps. The walls rumble from the bombings outside.

The CompanionMobile hides in a corner. The TARDIS appears in front of the CompanionMobile and the Thirteenth Doctor steps out.

THIRTEENTH DOCTOR

This is a dreaded time to be sent back to. Well, come on! Let's get out of here!

The CompanionMobile goes into the new TARDIS for the Doctor. She moves around the TARDIS and looks at the center console.

THIRTEENTH DOCTOR

I'm a little unfamiliar with all these controls.

The Doctor inspects the central console closely. She pushes a few buttons and smiles at the guests.

THIRTEENTH DOCTOR

I think that ought to do it!

The Doctor pulls down a lever and the CompanionMobile moves into the Time Vortex.

Scene 9 - Kuka Arm 3 / Time Vortex

The guests reunite after all of them being saved by the Doctor. They move into the Time Vortex one last time before traveling through time and space. When the guests finish, they are inside of the TARDIS. The TARDIS music plays.

Scene 10 - Unload / TARDIS Console

Inside the TARDIS is the Eleventh Doctor with the fez on his head. As he speaks, the guests move around the center console.

ELEVENTH DOCTOR

Sorry, I'll be more careful when I'm messing around with my jacket. Thank you for coming to help. Even though I put you into danger. But it was nothing we couldn't handle. Rose, Pond, Rory, and of course, Craig, thank you for all your hard work. I'll be back soon!

Once at the other side of the TARDIS, guests are able to unload from the CompanionMobiles.

MICKEY SMITH

Be careful stepping out of the CompanionMobiles. Make sure you take all of your belongings with you. As you exit, please put your 3D glasses into the bin. Thank you and have a nice day!

As guests walk toward the store, there are lockers to the side where guests can get their large bags and items they kept in there before the ride.

Scene 11 - Store - Tardis Wardrobe

Guests exit the TARDIS and are welcome into the TARDIS wardrobe. The cash registers look like they are part of the center console. The walls are covered with images of space and the cast of Doctor Who throughout the years. There are isolated gift stands that are TARIS shaped with the police box light and name plate on it. The Doctor Who soundtrack plays throughout the store.

CONCLUSION

Wibbly Wobbly Timey Wimey Adventure is more than a dark ride, a show, or a showcase. It is a place where *Doctor Who* fans and non-fans of all ages can gather and be part of the adventure. They can experience being a companion and traveling onboard the Tardis to - what else - than save the Doctor.

Doctor Who has so much meaning to me, because the show allows viewers of all ages to escape from reality and help believe that everything can happen. It transports them to other planets, but also puts the characters into situations where without friends, and a little bit of craziness, they wouldn't have survived otherwise. This show has inspired me to do the impossible and pursue my career in themed entertainment, an industry filled with people who want to do the impossible with their friends, who are also a little bit crazy too.

Wibbly Wobbly Timey Wimey Adventure was created and designed to transport guests into situations to "live out the Doctor's adventures". This attraction is a love letter to everything *Doctor Who* has taught me throughout its seasons. I want the guests (whether they have watched the show or not) to be able to enjoy the ride, to escape from reality, and to realize that everything we know is so small in comparison to the universe we live in.

"This is one corner... of one country, in one continent, on one planet that's a corner of a galaxy that's a corner of a universe that is forever growing and shrinking and creating and destroying and never remaining the same for a single millisecond. And there is so much, so much to see" (The Doctor, Season 7, Episode 4).

The most significant challenge of creating this attraction was explaining the IP to people who haven't watched the show. I wanted to tell the Doctor's story for the fans and. For guests who have never seen the television show, the explanation and introduction of characters will happen as the guests adventure themselves throughout the queue. Instead of having the binge watch 826 episodes, I wanted the guests to be able to go on this ride and be pulled into the Doctor Who universe., because the Doctor Who show was meant to be lived, experienced.

“Amy Pond, there’s something you’d better understand about me ‘cause it’s important, and one day your life may depend on it: I am a madman with a box!” (The Doctor, Season 5, Episode 1).

More than a static exhibition, more than a show, being part of the experience is this attraction's goal. It doesn't matter if some of this guests have followed the Doctor's adventures for over 10 or 20 years or if this is the first introduction of the Doctor to them. This experience will transport them to distant planets and to face some of their worst fears but also biggest joys as it is traveling on board the Tardis, becoming a companion, and saving the Doctor.

“We’re all stories, in the end. Just make it a good one, eh?” (The Doctor, Season 5, Episode 13).

GLOSSARY

Concepts, people and things you want (and need) to know

Concepts

Doctor Who	Doctor Who is a British science-fiction television programme produced by the BBC since 1963. The show follows the adventures of a rogue Time Lord from the planet Gallifrey, who goes by the name "the Doctor". 7.96 Million viewers is the average of the 826 episodes. If you'd watch the entire 826 episodes, it'd take you 16 days, 8 hours, 13 minutes and 51 seconds (Guerrier, 206).
The Doctor	The "Doctor" is a Time Lord from the planet Gallifrey, who travels in time and space in the TARDIS with companions. He's over 2,000 years old and has a unique fondness for Earth and its inhabitants. He can speak over five billion languages, including horse, baby and dinosaur (Donaghy, 6).
The Tardis	TARDIS stands for "Time and Relative Dimension in Space". The TARDIS is a time-traveling vehicle that goes anywhere, anywhen and anyhow. It looks like an old 1960s police phone box and it is bigger in the inside. TARDISEs are created using Time Lord science. They are dimensionally transcendental, meaning they are not just bigger in the inside, but host their own dimension. (Donaghy, 18) The External appearance of a normal TARDIS can change to suit its surroundings but this one got stuck in the phone booth shape because there is a fault with the chameleon circuit (Guerrier, 165).
Time Lords	Time Lords are the guardians of time. They can see everything that has been, everything that is and everything that will be. They were inhabitants of the planet Gallifrey, who were most famous for the creation and attempted monopolization of time travel technology. Time Lords are very different from humans. For a start, they've got two hearts. And they can regenerate. That means that if they are seriously injured, they become a brand-new person. They'll look different and act different, but they're still the same (Donaghy, 7).
Fixed Points in time	Fixed points in time are moments or individuals who have such long-standing impacts on the space-time continuum timeline that no one, not even Time Lords, dared interfere with their natural progression. Fixed points can be flexible and do not have to happen exactly the way they had in the original timeline but meddling with one could potentially result in reality falling apart (Donaghy, 7).
Security Protocol 712	Security Protocol 712 was a security feature aboard the Doctor's TARDIS which would cause the ship to dematerialise and re-appear at a predetermined point in space and time without its pilot when activated. It could be programmed to be triggered by different events or objects or the activation of the echelon circuit. A

holographic recreation of the incumbent Doctor would generally be projected to inform anyone within the TARDIS of the protocol being activated (BBC One).

Companions

Doctor's Companions role	“Companion” is the title for the Doctor's closest friends and they get the best out of the Doctor. Such people know the Doctor's "secret": that he is an alien who travels in time and space in the TARDIS. They often save his life and/or provide him with a perspective that prevents him from abusing his Time Lord powers. On some occasions, they are the reason that the Doctor sacrificed his then-current life and caused him to regenerate (Donaghy, 13).
Rose Tyler	Rose Tyler, was a companion of the Ninth Doctor and the first companion of the Tenth Doctor. Rose is a seemingly normal teenager working in a shop when she runs into the Doctor. She later proves herself as a Companion and the Doctor clearly sees something in her from the start, but to the untrained eye, she is a rather unremarkable young woman. Rose is brave, adventurous, emotional, and curious. She is a vocal supporter of the Doctor and his way of life, refusing to allow him to shuttle her off safely to the sidelines. Rose is shown to have excellent judgment in general and to be a particularly good judge of character. She truly loves the Doctor and traveling with him in the TARDIS and this enthusiasm and happiness is infectious (Popoptiq. Doctor Who Companion Profile: Rose Tyler).
Mickey Smith	Mickey is a fairly nondescript young man when his girlfriend Rose encounters the Doctor. Mickey is a pleasant, charming young man more concerned with watching football at the pub than alien invasions. Though he starts out incredibly fearful and unable to handle or process alien life and the dangers that come with the Doctor, he becomes incredibly brave, a highly trained fighter, and defender of the Earth, never losing his sense of humor. An apparently typical teenager, rose to become a principal defender of not just one, but two planet Earths. After years of living with the Tyler family on a parallel Earth, he returned to his "home Earth" and married Martha Jones. Despite close ties to the Torchwood Institute of a parallel Earth, he and his wife ultimately struck out on their own to become "freelance" alien fighters (Popoptiq. Doctor Who Companion Profile: Mickey Smith).
K-9	Built in the year 5,000, this robot dog was a gift to the Doctor from an eccentric professor. K-9 had 4 versions and each one of them addressed whoever was directing them as "Master" or "Mistress" depending upon gender, they were also programmed to be both loyal and logical, with a penchant for taking orders literally (Donaghy, 25).
Martha Jones	Dr. Martha Smith-Jones, or simply Martha Jones, is a British physician. She met the Tenth Doctor while in residency. Martha is curious, very intelligent, and a pragmatic thinker. She's fierce and intrigued by the Doctor, but stands up for

herself when he refuses to commit to her continued role as his Companion. She decided to stop travelling with the Doctor as he could not return her affection, but continued to have a number of adventures, both with and without him, thanks to her work with UNIT and Torchwood. Martha also went onto marry Mickey Smith, and the two broke out on their own to become alien fighters despite having ties to Torchwood from two different Earths (Popoptiq. Doctor Who Companion Profile: Martha Jones).

Amy Pond

“The girl who waited.” was the first companion of the Doctor in his eleventh incarnation. She waited twelve years for the Doctor to return. She was Rory’s fiancée, then wife and mother of Melody Pond, who later became known as River Song. She is fiery, brave, adventurous, and confident. No one puts Amy Pond in the corner, and she’s happy to tell them so herself. Amy leaps first and looks later. She once bragged, “I never could resist a ‘Keep Out’ sign.” Her bold love of adventure makes her an ideal time-traveling companion, although she sometimes puts on a brave face to hide her vulnerabilities (Popoptiq. Doctor Who Companion Profile: Emily Pond).

Rory Williams

“The Lone Centurion”. Rory is a nurse who has grown up hearing stories of the Doctor from his fiancée and now wife Amy. He became a companion of the Eleventh Doctor on the night before their wedding. He went on to marry Amy and resumed travelling with her and the Doctor. Rory sticks to what he believes in and who his loyal to very strongly. He has strong beliefs of virtue, whether it is to stick by Amy’s side for years or perform his duties as a nurse. He is not extremely expressive in his show of emotions or verbalize what values drive him very often, but his emotions and convictions drive all of his actions. He has the ability to just look at the moment and do what needs to be done (Popoptiq. Doctor Who Companion Profile: Rory Williams).

River Song

River Song, also known as Melody Pond, is an archaeologist, time traveler, and adventurer whose connection to the Doctor is only revealed slowly over time. Within the story we discover that she is child of the TARDIS who got all sorts of Vortex powers. River is playful, sarcastic, and incredibly flirtatious with The Doctor. She is impulsive, dangerous, and extremely useful in any situation. She could regenerate and fly the TARDIS. She was taken by the silence when she was born and was raised to kill the Doctor. She sort of married the Doctor. She loved the Doctor, and shared a long-lasting relationship with him. River was one of the very few people who knew the Doctor's true name (Popoptiq. Doctor Who Companion Profile: River Song).

Craig Owens

“The Doctor’s friend”. The Eleventh Doctor was Craig’s lodger for a while when the Doctor was trapped on Earth. Craig has helped the Doctor battle an alien spaceship auto-pilot and Cybermen - just by being himself. Someone who is very nervous, socially awkward type, prone to high anxiety but with a huge heart. He is happy where he is and in love with his family (Popoptiq. Doctor Who Companion Profile: Craig Owens)(The companion’s Companion, 152).

Clara Oswald “The Impossible Girl”. Many versions of Clara have existed in the Doctor’s timeline. The first incarnation is Oswin Oswald, who has been turned into a Dalek herself. Next is Clara Oswin Oswald, a governess in nineteenth century London who moonlights as a barmaid. The final version is Clara Oswald, the original and a babysitter in 21st century London. She’s an enigma and a paradox at the same time. Clara is empathetic, intuitive, and often times belligerent, willing to tell off the Doctor one moment and trust him implicitly the next. The Doctor brings Clara with him onto the TARDIS in the hopes of discovering more about who she is and how and why she keeps showing up in other times (Doctor Who Companion Profile: Clara Oswald).

Artifacts

Timey Wimey Detector Temporal anomaly-detecting device. It basically looks for time disturbances. This "stuff" was loosely described by the Doctor as "wibbly-wobbly, timey-wimey stuff", hence the name of the device. It’s made from bits and pieces of everyday things from the sixties, like a kettle and a radio. (How to be a time Lord. Official Guide, 138)

Vortex Manipulator A vortex manipulator is a form of basic time travel used by the Time Agency of the 51st century. The Tenth Doctor took a dismal view of it, claiming that it was a "space hopper" compared to his "sports car," his TARDIS. (How to be a time Lord, 138-139)

Sonic Screwdriver The Sonic Screwdriver has more than 2,500 settings. It is used to opening doors, as a sophisticated scanning device, it has the ability to hack into computers, provide geolocation and actively defend against some types of assault weapons by frying their internal mechanics and causing the weapons to burst into flames and spark from the inside. The tool seems to have electromagnetic properties and abilities, as it can be used to electrify the nervous system, and can create powerful frequencies and signals, as well as use sound to carry out its functions. (Guerrier, 132) (How to be a time Lord, 126)

Species Matcher “Need to identify an alien? Then this is the gadget you need. Just point the mirror at the alien of your choice and await the handy print-out that will name the species and place of origin of the creature.” - The Doctor” (Donaghy,25)

Places

Gallifrey Gallifrey was the homeworld of the Time Lords, it is located in the constellation of Kasterborous. Was 250 million light years away from Earth. It was believed to have been destroyed in the Last Great Time War - a great big battle with the Daleks - but it was frozen in a pocket universe by the first thirteen incarnations

of the Doctor, and later discovered at the end of the universe (How to be a time Lord, 9) (Donaghy, 6).

- Skaro Skaro is the homeworld of the Kaleds and the Thals, devastated by the Thousand Year War. It was during this conflict that Davros created the Daleks, who took Skaro for themselves. Subsequent attacks on Skaro caused by the Dalek occupation would nearly destroy it in its entirety, until it was remade by the Daleks and returned to power with the assistance of Davros (Donaghy, 6).
- UNIT UNIT stands for Unified Intelligence Taskforce. They're top secret and guard the Earth against alien attacks. They can trace the Doctor's visits to Earth using an algorithm that generates probabilities, based on crisis point, anomalies, anachronisms and keywords such as 'blue box' and 'Doctor' (How to be a time Lord, 120-121).
- Torchwood Three Queen Victoria decided to set up an organization to combat alien threats, naming it after the house in which she was attacked by a werewolf - Torchwood. Torchwood Three — also known as Torchwood Cardiff — was a branch of the Torchwood Institute. It became the only major branch of the institute after the Battle of Canary Wharf, and effectively ceased to exist in 2009 after several casualties, although some members continued to use the name "Torchwood" as an informal team. In 2017, Gwen Cooper reactivated Torchwood Cardiff, and it was still in operation by 2069 (How to be a time Lord, 120-121).

Monsters

- Daleks Warrior race created by the Kaled mad genius Davros during their war with the Thals in Skaro, these metal monsters have a squashy Kaled mutant inside. All they know is hate - and they want everything that is non-Dalek exterminated. On many occasions, the Daleks openly acknowledged a single Time Lord, the Doctor, as their greatest enemy. Their most common phrase is EXTERMINATE! (Donaghy, 33).
- Weeping Angels "The Lonely Assassins". The Weeping Angels are an extremely powerful species of quantum-locked humanoids, which means they can't move if someone's looking at them, otherwise they become stone statues. They often cover their faces with their hands to prevent trapping each other in petrified form for eternity by looking at one another. This gave the Weeping Angels their distinct "weeping" appearance. They are extremely fast when no one is looking. One touch of them sends their victim back in time and they feed off the energy from the life they would have lived. Anything with the image of a Weeping Angel, such as pictures or film, also gain the abilities of an Angel and would eventually become an Angel, provided the image isn't broken; for example, in the case of a video recording, the image of an Angel could be stopped by pausing it on a blip as "What takes the image of an Angel, is itself an Angel. The Eleventh Doctor" Don't blink! (Doctor Who: The Essential Guide, 174).

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APPENDIX A

Show set Design Package List of Figures

Overall

1	D-000	Cover Sheet	56
2	D-100	Overall Notes	56
3	D-101	Overall Index	57
4	D-201	Overall Plan	57
5	D-202	Overall Elevation	58
6	D-203	Overall Key Art	58
7	D-300	Ride Vehicle - Detail	59
8	D-301	Ride Vehicle - Variations	59
9	D-302	Shooters - Sonic Blasters	60
10	D-303	3D Glasses	60
11	D-400	Overall Detail References	61
12	D-401	Ride Vehicle - Detail References	61
13	D-402	3D Glasses - Detail References	62

Queue Line

14	D-Q00-100	Temporary Queue - Art Gallery - Key Art	62
15	D-Q00-300	Temporary Queue - Art Gallery - Floor Plan	63
16	D-Q00-301	Temporary Queue - Art Gallery - Sections and Elevations	63
17	D-Q00-302	Temporary Queue - Art Gallery - Sections and Elevations	64
18	D-Q01-100	Scene 1 - Walking with Dinosaurs - Key Art	64
19	D-Q01-101	Scene 1 - Walking with Dinosaurs - Reference Images	65
20	D-Q01-300	Scene 1 - Walking with Dinosaurs - Floor Plan	65
21	D-Q01-301	Scene 1 - Walking with Dinosaurs - Sections and Elevations	66
22	D-Q01-302	Scene 1 - Walking with Dinosaurs - Sections and Elevations	66

23	D-Q02-100	Scene 2 - Space Exploration - Key Art	67
24	D-Q02-300	Scene 2 - Space Exploration - Floor Plan	67
25	D-Q02-301	Scene 2 - Space Exploration - Sections and Elevations	68
26	D-Q02-302	Scene 2 - Space Exploration - Sections and Elevations	68
27	D-Q03-100	Scene 3 - Egypt Teachings - Key Art	69
28	D-Q03-300	Scene 3 - Egypt Teachings - Floor Plan	69
29	D-Q03-301	Scene 3 - Egypt Teachings - Sections and Elevations	70
30	D-Q04-100	Scene 4 - China Inventions - Key Art	70
31	D-Q04-300	Scene 4 - China Inventions - Floor Plan	71
32	D-Q04-301	Scene 4 - China Inventions - Sections and Elevations	71
33	D-Q05-100	Scene 5 - Pandorica throughout the time - Key Art	72
34	D-Q05-101	Scene 5 - Pandorica throughout the time - Floor plan	72
35	D-Q05-300	Scene 5 - Pandorica throughout the time - Sections and Elevations	73
36	D-Q05-301	Scene 5 - Pandorica throughout the time - Sections and Elevations	73
37	D-Q06-100	Scene 6 - Pandorica Exhibit - Key Art	74
38	D-Q06-101	Scene 6 - Pandorica Exhibit - Floor plan	74
39	D-Q06-300	Scene 6 - Pandorica Exhibit - Sections and Elevations	75
40	D-Q06-301	Scene 6 - Pandorica Exhibit - Sections and Elevations	75
Ride			
41	D-R01-100	Preshow - TARDIS Console - Key Art	76
42	D-R01-101	Preshow - TARDIS Console - Reference Images	76
43	D-R01-300	Preshow - TARDIS Console - Floor Plan	77
44	D-R01-301	Preshow - TARDIS Console - Sections and Elevations	77
45	D-R02-100	Time Vortex 1, 2 & 3 - Reference Images	78
46	D-R02-300	Time Vortex 1, 2 & 3 - Floor Plan	78
47	D-R02-301	Time Vortex 1, 2 & 3 - Sections and Elevations	79
48	D-R03-100	Exterminate! - Key Art	79

49	D-R03-101	Exterminate! - Reference Images	80
50	D-R03-300	Exterminate! - Floor Plan	80
51	D-R03-301	Exterminate! - Sections and Elevations	81
52	D-R03-302	Exterminate! - Sections and Elevations	81
53	D-R05-100	Valley of the Angels - Key Art	82
54	D-R05-101	Valley of the Angels - Reference Images	82
55	D-R05-300	Valley of the Angels - Floor Plan	83
56	D-R05-301	Valley of the Angels - Sections and Elevations	83
57	D-R06-101	Byzantium Corridor - Reference Images	84
58	D-R06-300	Byzantium Corridor - Floor Plan	84
59	D-R06-301	Byzantium Corridor - Sections and Elevations	85
60	D-R07-100	Flight Deck - Key Art	85
61	D-R07-101	Flight Deck - Reference Images	86
62	D-R07-300	Flight Deck - Floor Plan	86
63	D-R07-301	Flight Deck - Sections and Elevations	87
64	D-R07-302	Flight Deck - Sections and Elevations	87
65	D-R10-100	Unload - TARDIS Console - Key art	88
66	D-R10-101	Unload - TARDIS Console - Reference Images	88
67	D-R10-300	Unload - TARDIS Console - Floor Plan	89
68	D-R10-301	Unload - TARDIS Console - Sections and Elevations	89
69	D-R10-302	Unload - TARDIS Console - Sections and Elevations	90
70	D-EXIT	Store Exit - Key Art	90

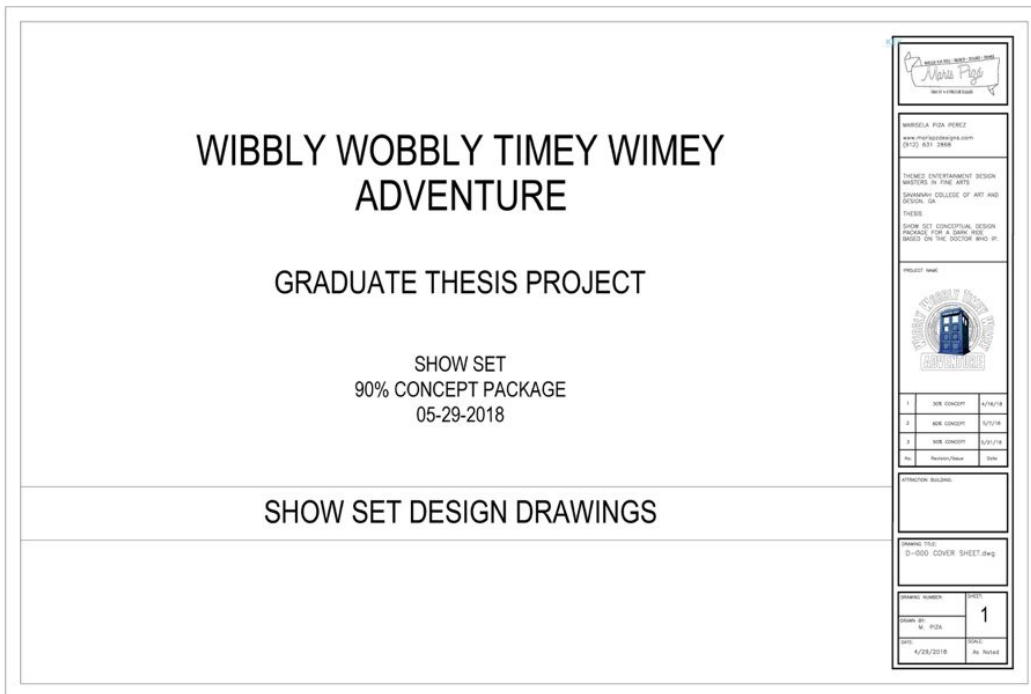


Fig. 1. D-000 | Cover Sheet

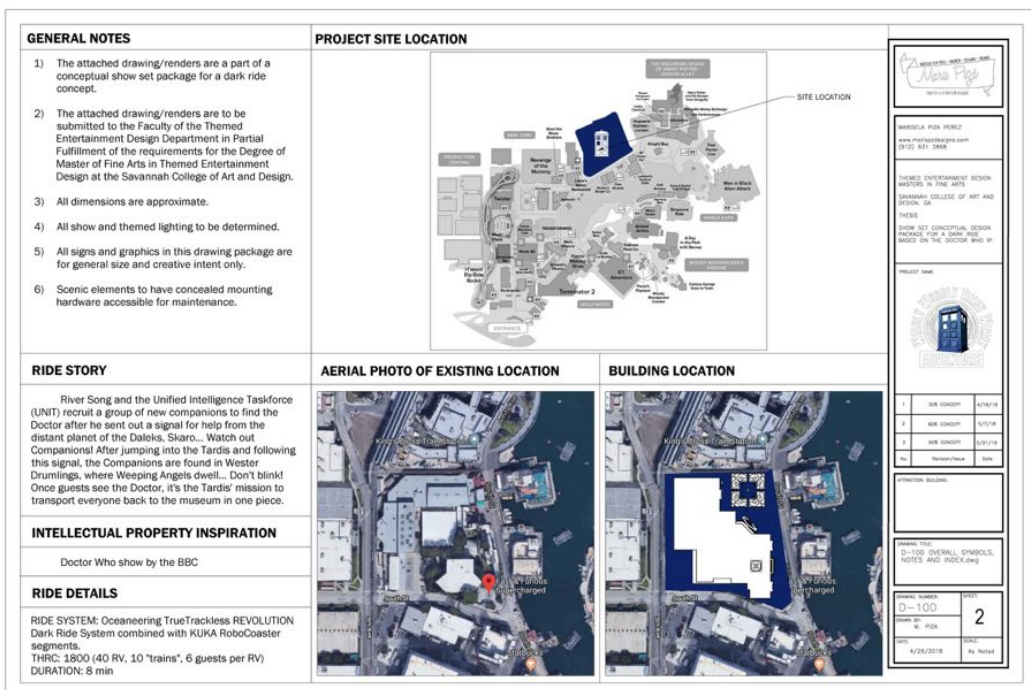


Fig. 2. D-100 | Overall Notes

SHEET LIST TABLE					
SHEET #	DRAWING #	SHEET TITLE	SHEET #	DRAWING #	SHEET TITLE
1	D-000	COVER SHEET	41	D-R01-100	PRESHOW-TARDIS CONSOLE - KEY ART
2	D-100	OVERALL NOTES	42	D-R01-101	PRESHOW-TARDIS CONSOLE - REFERENCE IMAGES
3	D-101	OVERALL INDEX	43	D-R01-300	PRESHOW-TARDIS CONSOLE - FLOOR PLAN
4	D-201	OVERALL PLAN	44	D-R01-301	PRESHOW-TARDIS CONSOLE - SECTIONS AND ELEVATIONS
5	D-202	OVERALL ELEVATION	45	D-R02-101	TIME VORTEX 1, 2 & 3 - REFERENCE IMAGES
6	D-203	OVERALL KEY ART	46	D-R02-300	TIME VORTEX 1, 2 & 3 - FLOOR PLAN
7	D-300	RISE VEHICLE - DETAIL	47	D-R02-301	TIME VORTEX 1, 2 & 3 - SECTIONS AND ELEVATIONS
8	D-301	RISE VEHICLES - VARIATIONS	48	D-R03-100	EXTERMINATE! - KEY ART
9	D-302	SHOOTERS - SONIC BLASTERS	49	D-R03-101	EXTERMINATE! - REFERENCE IMAGES
10	D-303	3D GLASSES	50	D-R03-300	EXTERMINATE! - FLOOR PLAN
11	D-400	OVERALL DETAIL REFERENCES	51	D-R03-301	EXTERMINATE! - SECTIONS AND ELEVATIONS
12	D-401	RISE VEHICLE - DETAIL REFERENCES	52	D-R03-302	EXTERMINATE! - SECTIONS AND ELEVATIONS
13	D-402	3D GLASSES - DETAIL REFERENCES	53	D-R05-100	VALLEY OF THE ANGELS - KEY ART
14	D-000-100	ART GALLERY - KEY ART	54	D-R05-101	VALLEY OF THE ANGELS - REFERENCE IMAGES
15	D-000-300	ART GALLERY - FLOOR PLAN	55	D-R05-300	VALLEY OF THE ANGELS - FLOOR PLAN
16	D-000-301	ART GALLERY - SECTIONS AND ELEVATIONS	56	D-R05-301	VALLEY OF THE ANGELS - SECTIONS AND ELEVATIONS
17	D-000-302	ART GALLERY - SECTIONS AND ELEVATIONS	57	D-R06-101	BYZANTIUM CORRIDOR - REFERENCE IMAGES
18	D-001-100	WALKING WITH DINOS - KEY ART	58	D-R06-300	BYZANTIUM CORRIDOR - FLOOR PLAN
19	D-001-101	WALKING WITH DINOS - REFERENCE IMAGES	59	D-R06-301	BYZANTIUM CORRIDOR - SECTIONS AND ELEVATIONS
20	D-001-300	WALKING WITH DINOS - FLOOR PLAN	60	D-R07-100	FLIGHT DECK - KEY ART
21	D-001-301	WALKING WITH DINOS - SECTIONS AND ELEVATIONS	61	D-R07-101	FLIGHT DECK - REFERENCE IMAGES
22	D-001-302	WALKING WITH DINOS - SECTIONS AND ELEVATIONS	62	D-R07-300	FLIGHT DECK - FLOOR PLAN
23	D-002-100	SPACE EXPLORATION - KEY ART	63	D-R07-301	FLIGHT DECK - SECTIONS AND ELEVATIONS
24	D-002-300	SPACE EXPLORATION - FLOOR PLAN	64	D-R07-302	FLIGHT DECK - SECTIONS AND ELEVATIONS
25	D-002-301	SPACE EXPLORATION - SECTIONS AND ELEVATIONS	65	D-R10-100	UNLOAD-TARDIS CONSOLE - KEY ART
26	D-002-302	SPACE EXPLORATION - SECTIONS AND ELEVATIONS	66	D-R10-101	UNLOAD-TARDIS CONSOLE - REFERENCE IMAGES
27	D-003-100	EGYPT TEACHINGS - KEY ART	67	D-R10-300	UNLOAD-TARDIS CONSOLE - FLOOR PLAN
28	D-003-300	EGYPT TEACHINGS - FLOOR PLAN	68	D-R10-301	UNLOAD-TARDIS CONSOLE - SECTIONS AND ELEVATIONS
29	D-003-301	EGYPT TEACHINGS - SECTIONS AND ELEVATIONS	69	D-R10-302	UNLOAD-TARDIS CONSOLE - SECTIONS AND ELEVATIONS
30	D-004-100	CHINA INVENTIONS - KEY ART	70	D-EXIT	STORE EXIT - KEY ART
31	D-004-300	CHINA INVENTIONS - FLOOR PLAN			
32	D-004-301	CHINA INVENTIONS - SECTIONS AND ELEVATIONS			
33	D-005-100	PANDORICA THROUGH TIME - KEY ART			
34	D-005-101	PANDORICA THROUGH TIME - REFERENCE IMAGES			
35	D-005-300	PANDORICA THROUGH TIME - FLOOR PLAN			
36	D-005-301	PANDORICA THROUGH TIME - SECTIONS AND ELEVATIONS			
37	D-006-100	PANDORICA EXHIBIT - KEY ART			
38	D-006-101	PANDORICA EXHIBIT - REFERENCE IMAGES			
39	D-006-300	PANDORICA EXHIBIT - FLOOR PLAN			
40	D-006-301	PANDORICA EXHIBIT - SECTIONS AND ELEVATIONS			

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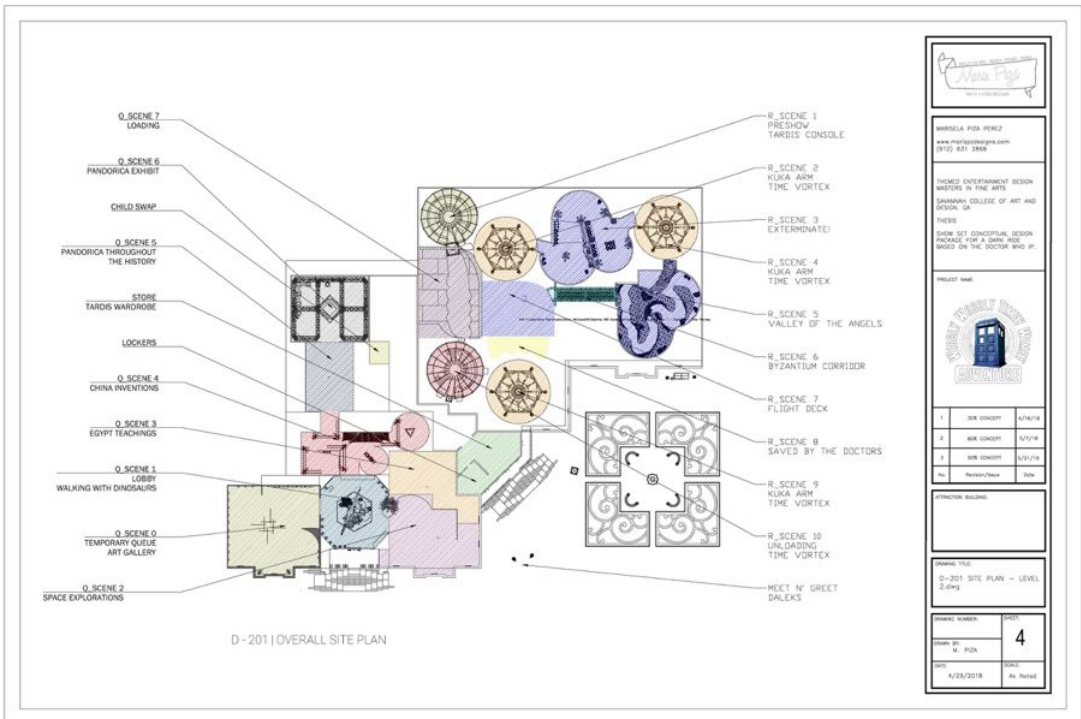
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D-101 OVERALL INDEX.dwg

DRAWING NUMBER	SHEET
DRAWN BY M. PIZA	3
DATE 4/25/2018	SCALE As Noted

Fig. 3. D-101 | Overall Index



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1	30K CONCEPT	1/14/18
2	60K CONCEPT	3/17/18
3	90K CONCEPT	5/17/18
Rev	Revisions/Issues	Date

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DRAWING TITLE
D-201 SITE PLAN - LEVEL
2.dwg

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DATE 4/25/2018	SCALE As Noted

Fig. 4. D-201 | Overall Plan

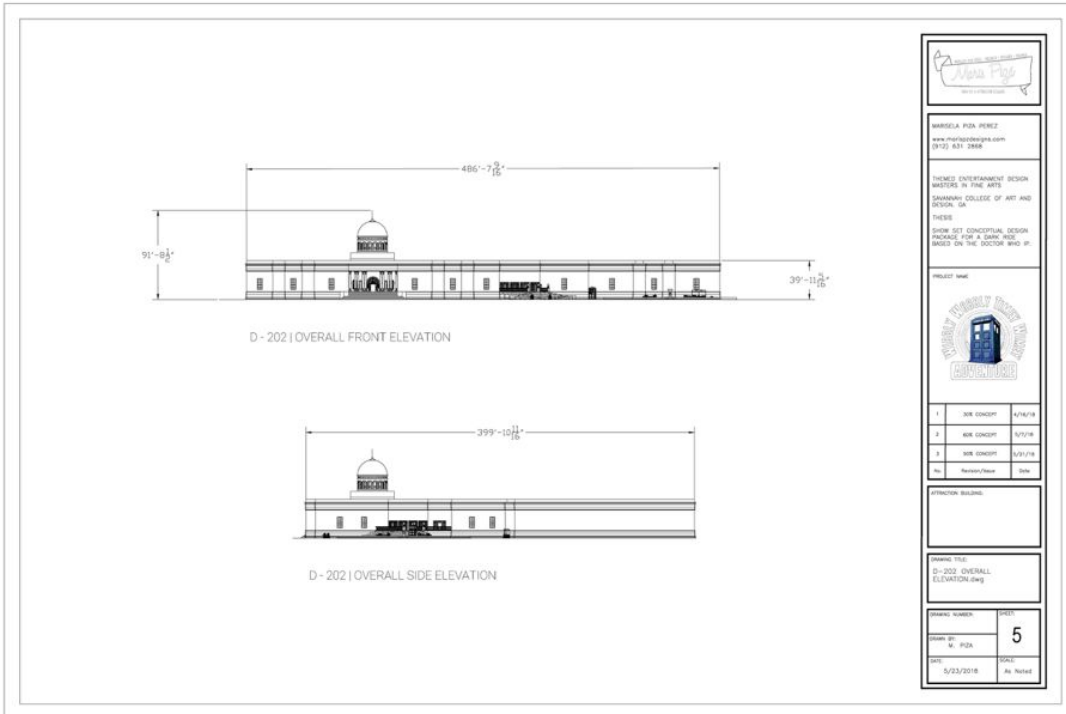


Fig. 5. D-202 | Overall Elevation



Fig. 6. D-203 | Overall Key Art

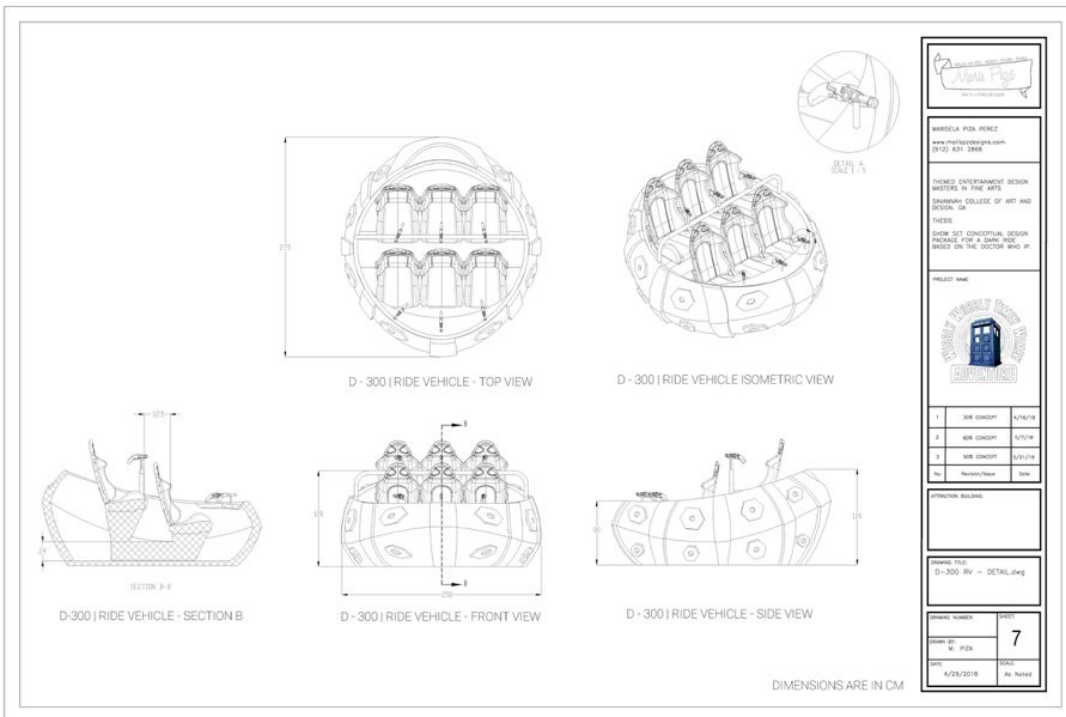


Fig. 7. D-300 | Ride Vehicle - Detail

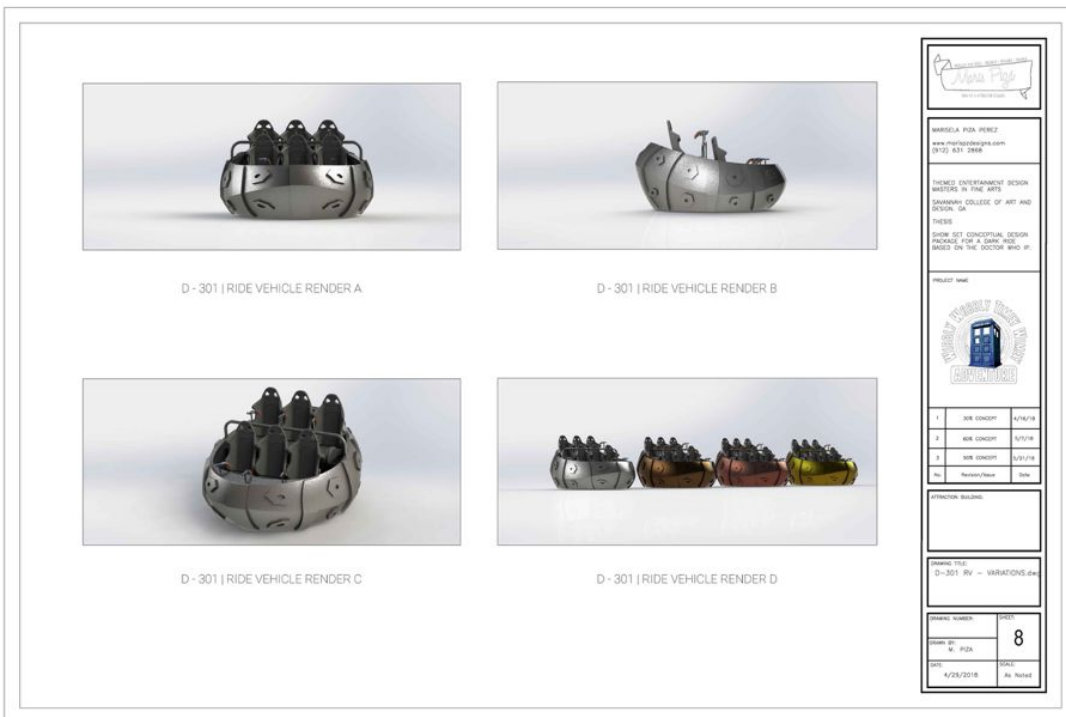


Fig. 8. D-301 | Ride Vehicle - Variations

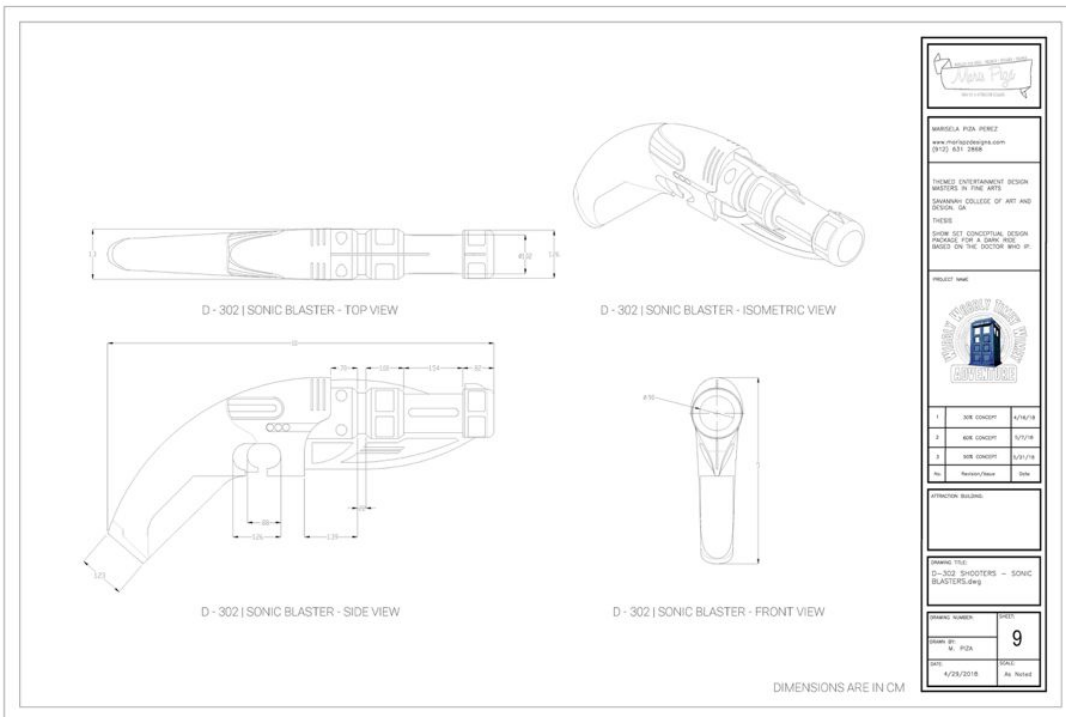


Fig. 9. D-302 | Shooters - Sonic Screwdrivers

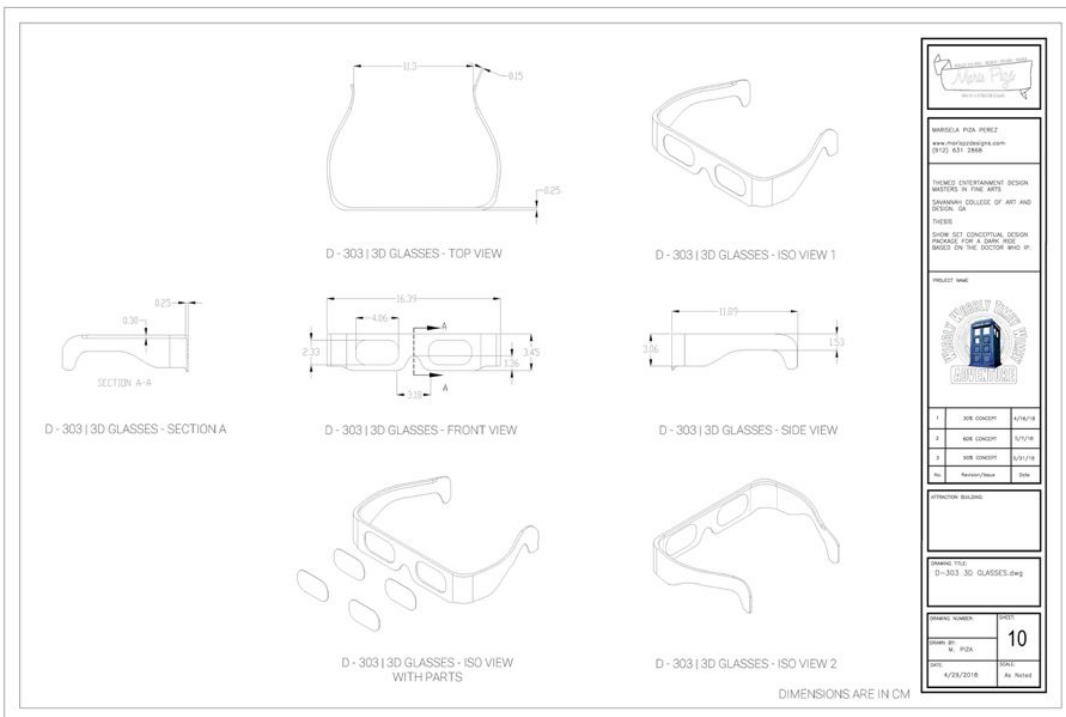


Fig. 10. D-303 | 3D Glasses

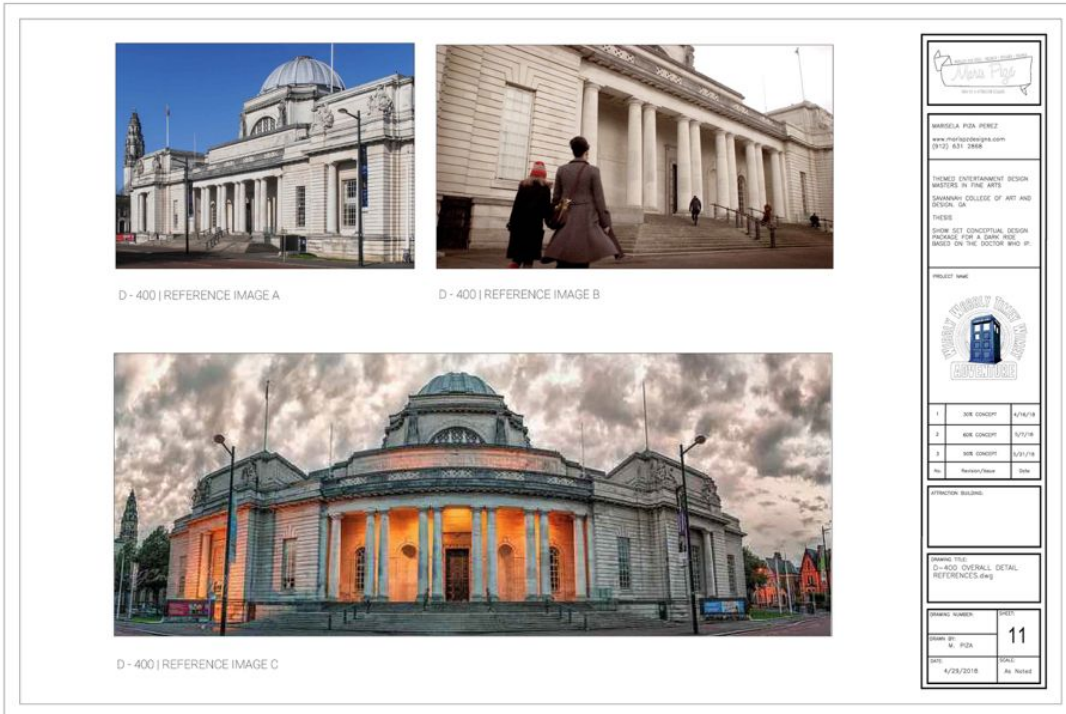


Fig. 11. D-400 | Overall Detail References

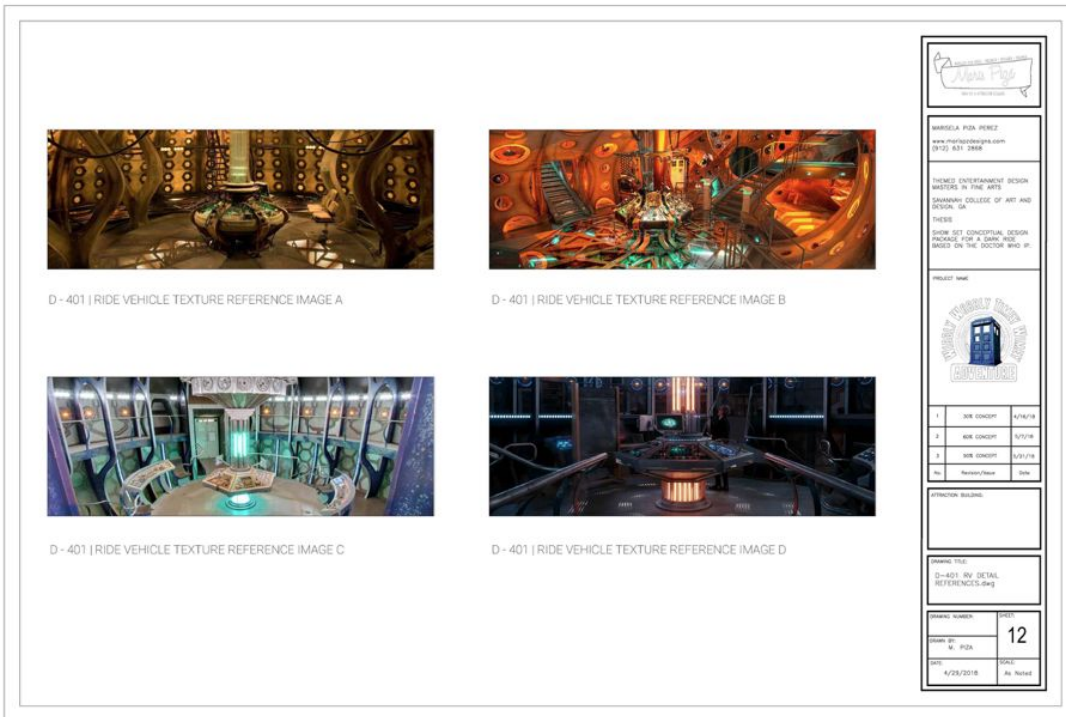


Fig. 12. D-401 | Ride Vehicle - Detail References

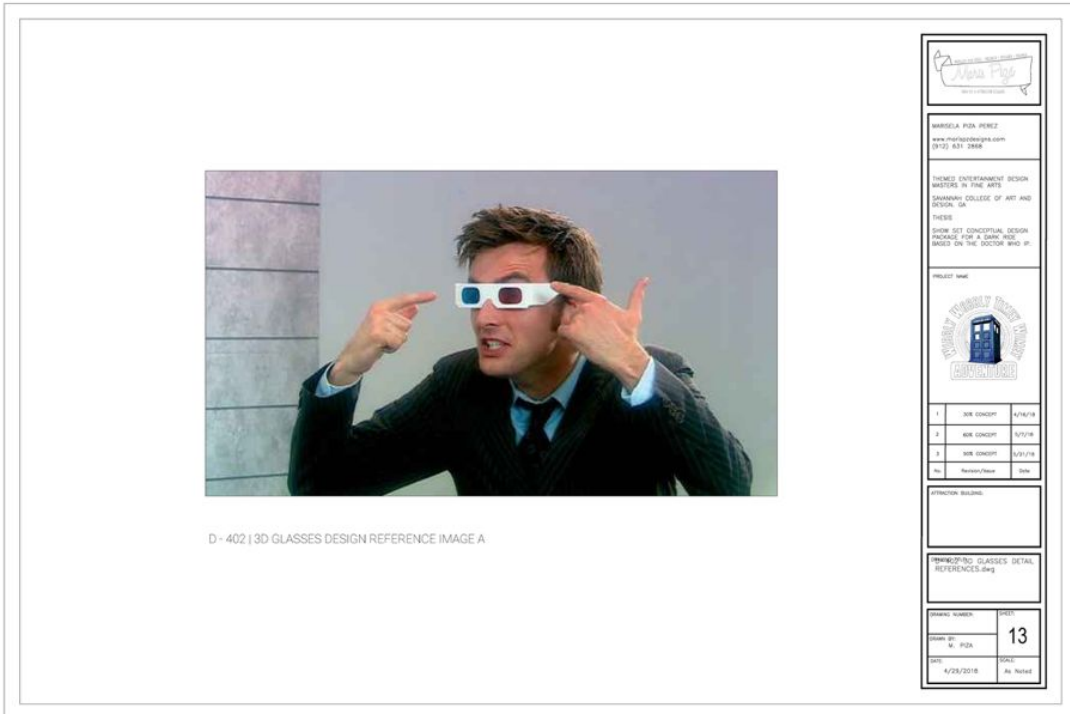


Fig. 13. D-402 | 3D Glasses - Detail References

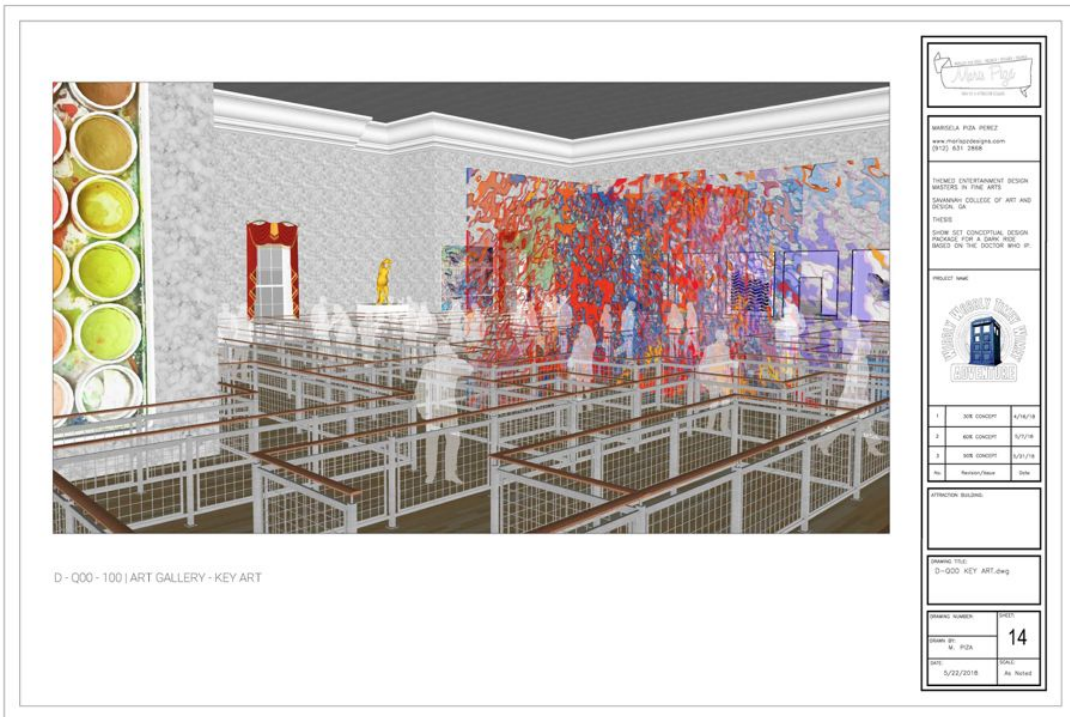


Fig. 14. D-Q00-100 | Art Gallery - Key Art

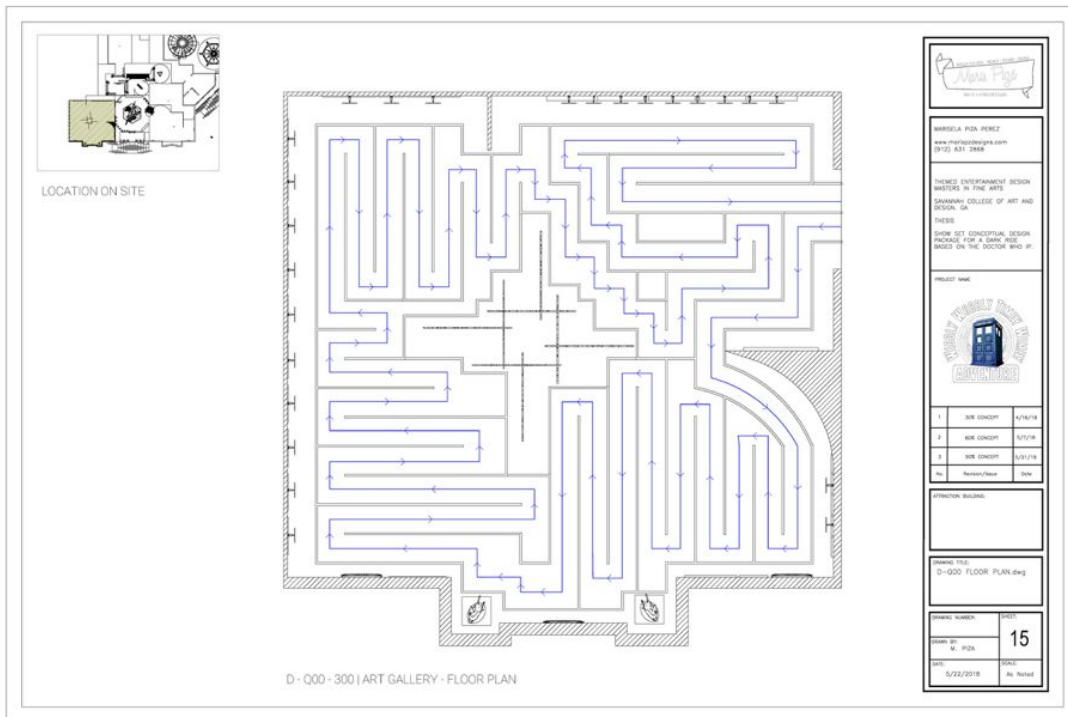


Fig. 15. D-Q00-300 | Art Gallery - Floor Plan

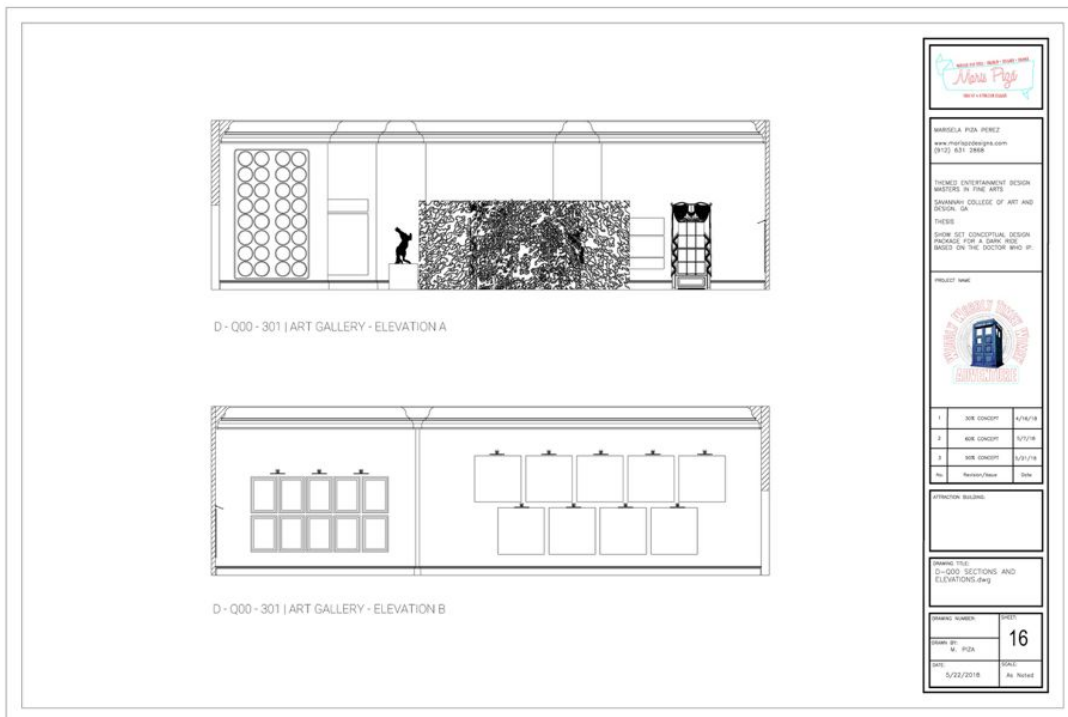


Fig. 16. D-Q00-301 | Art Gallery - Sections and Elevations

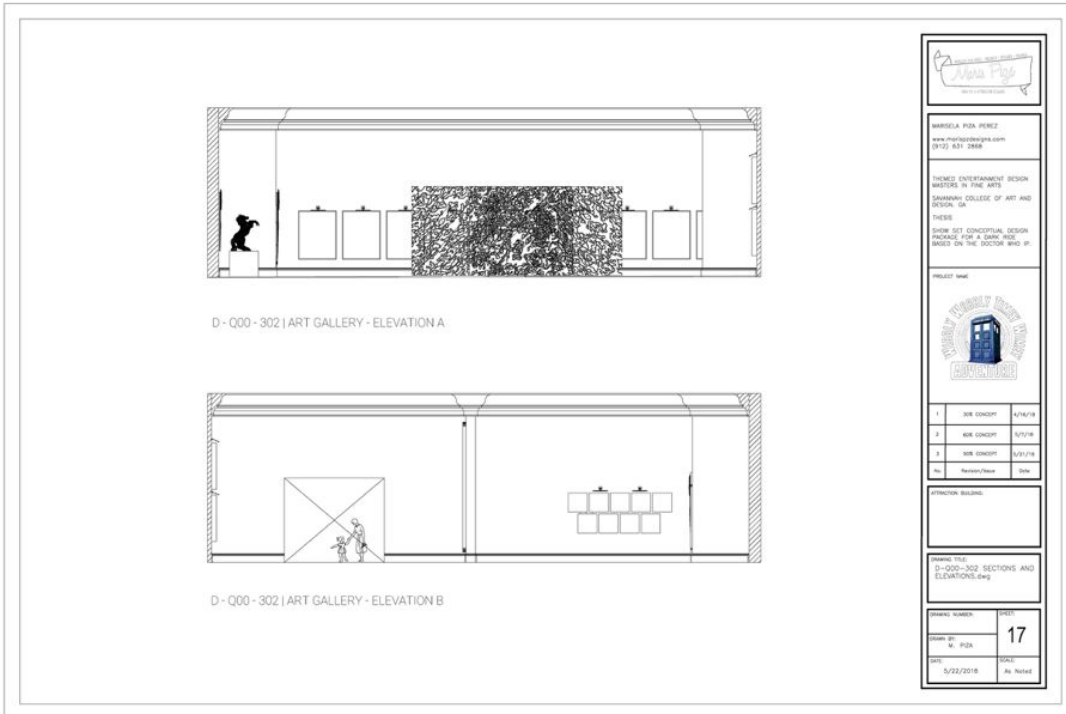


Fig. 17. D-Q00-302 | Art Gallery - Sections and Elevations

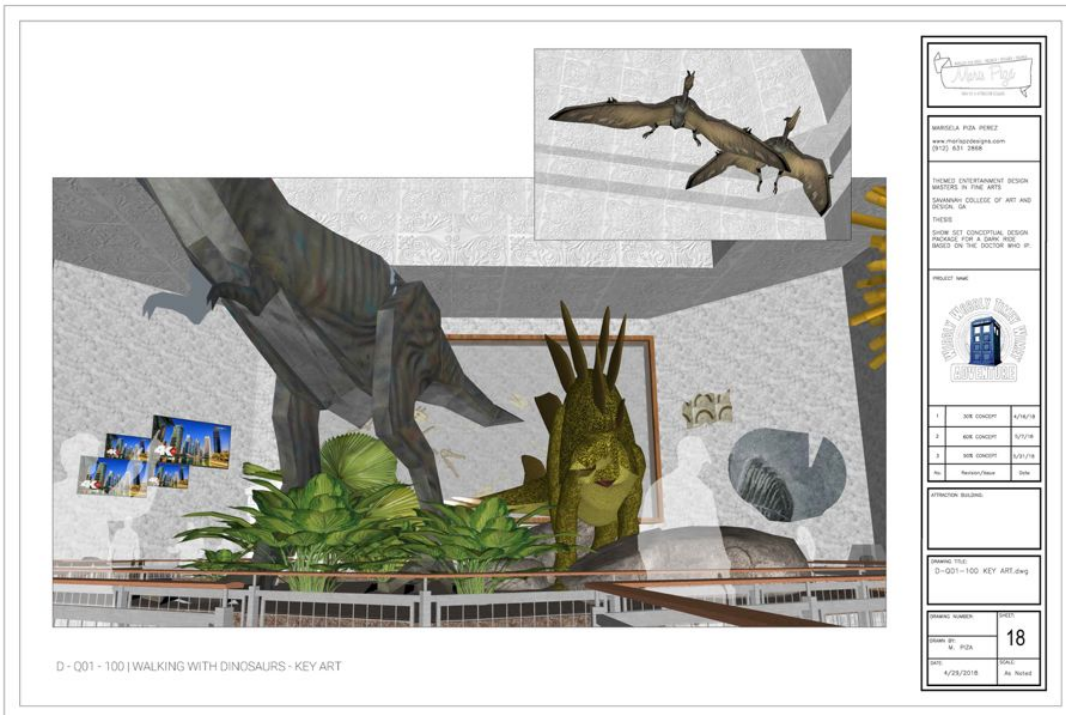


Fig. 18. D-Q01-100 | Walking with Dinosaurs - Key Art

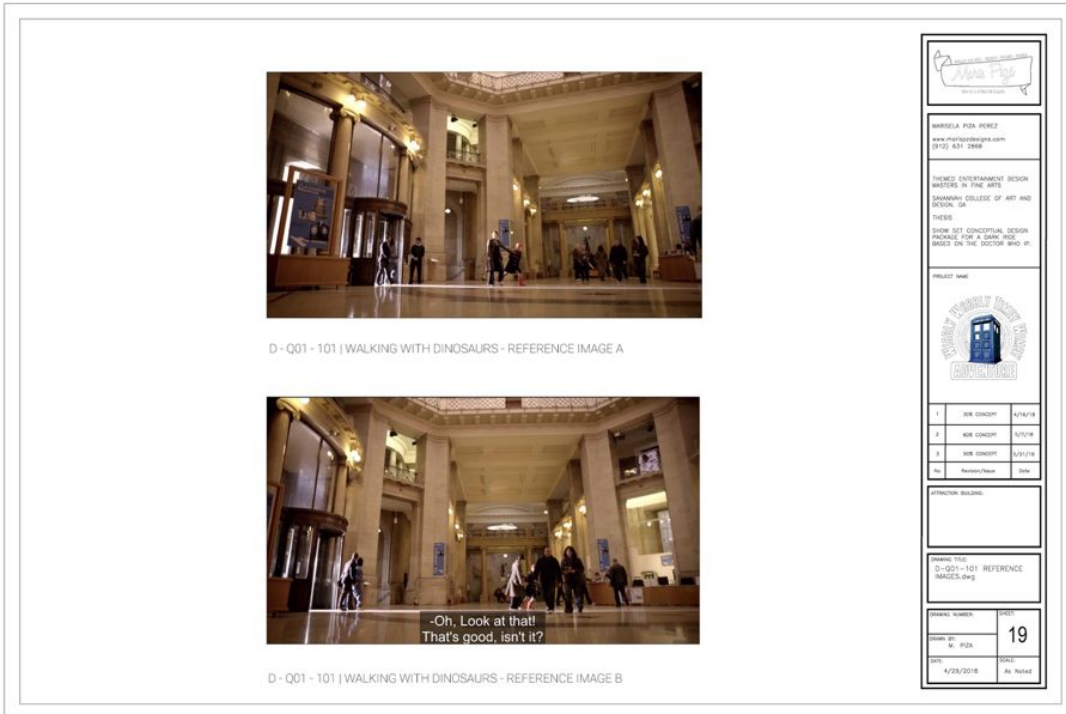


Fig. 19. D-Q01-101 | Walking with Dinosaurs - Reference Images

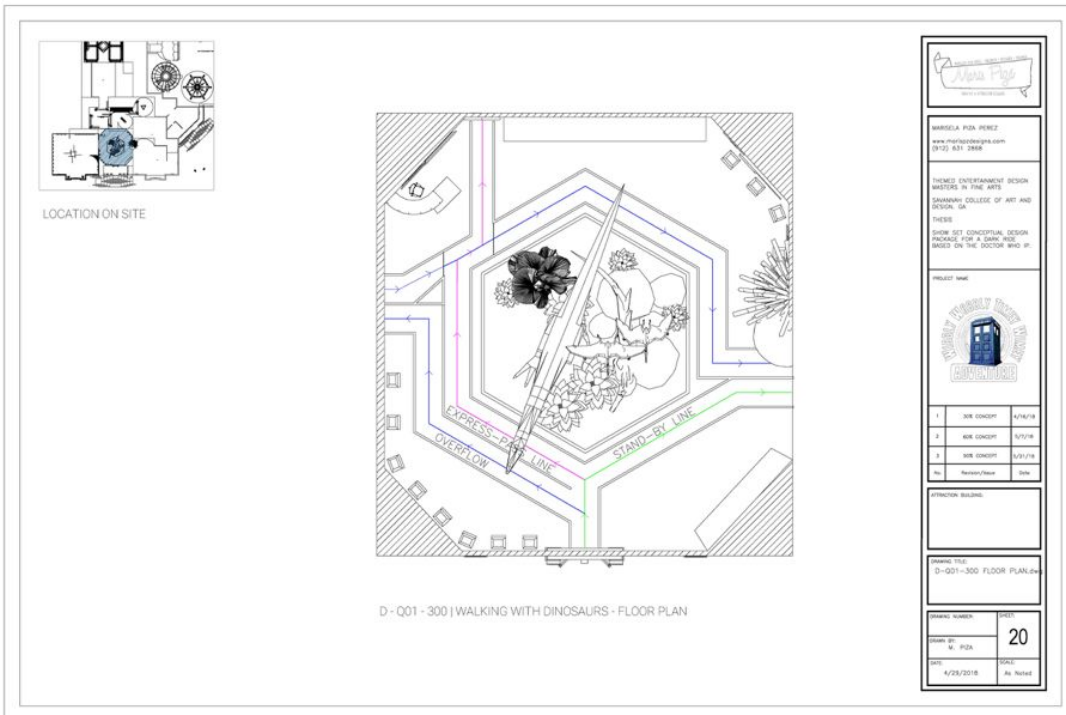


Fig. 20. D-Q01-300 | Walking with Dinosaurs - Floor Plan

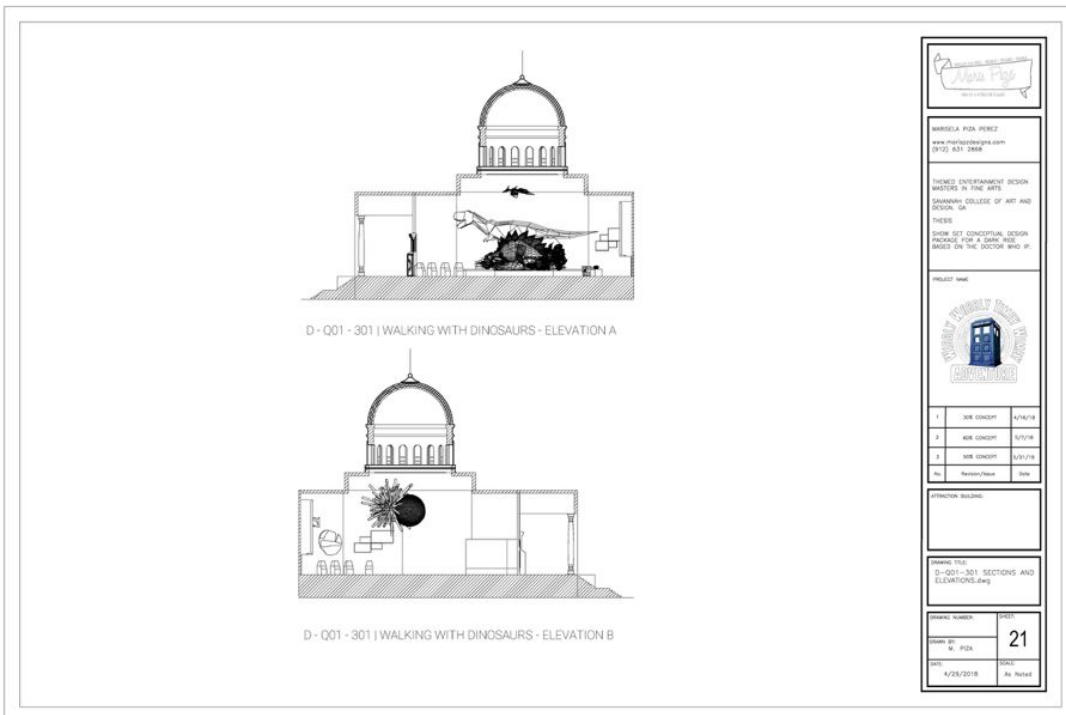


Fig. 21. D-Q01-301 | Walking with Dinosaurs - Sections and Elevations

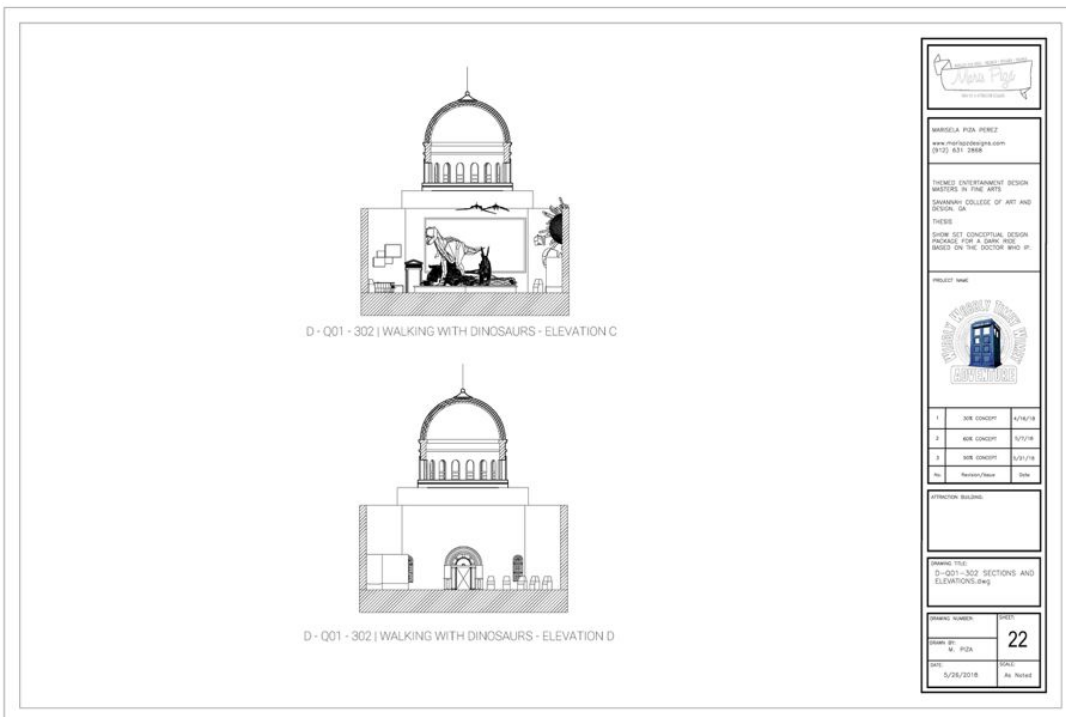


Fig. 22. D-Q01-302 | Walking with Dinosaurs - Sections and Elevations

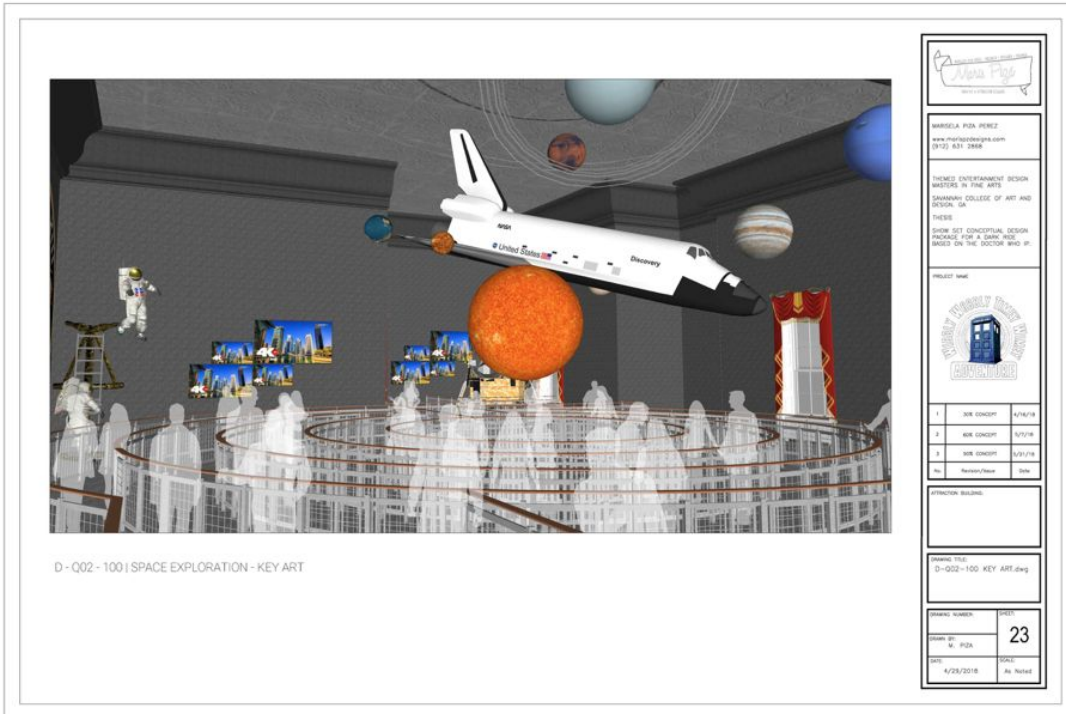


Fig. 23. D-Q02-100 | Space Exploration - Key Art

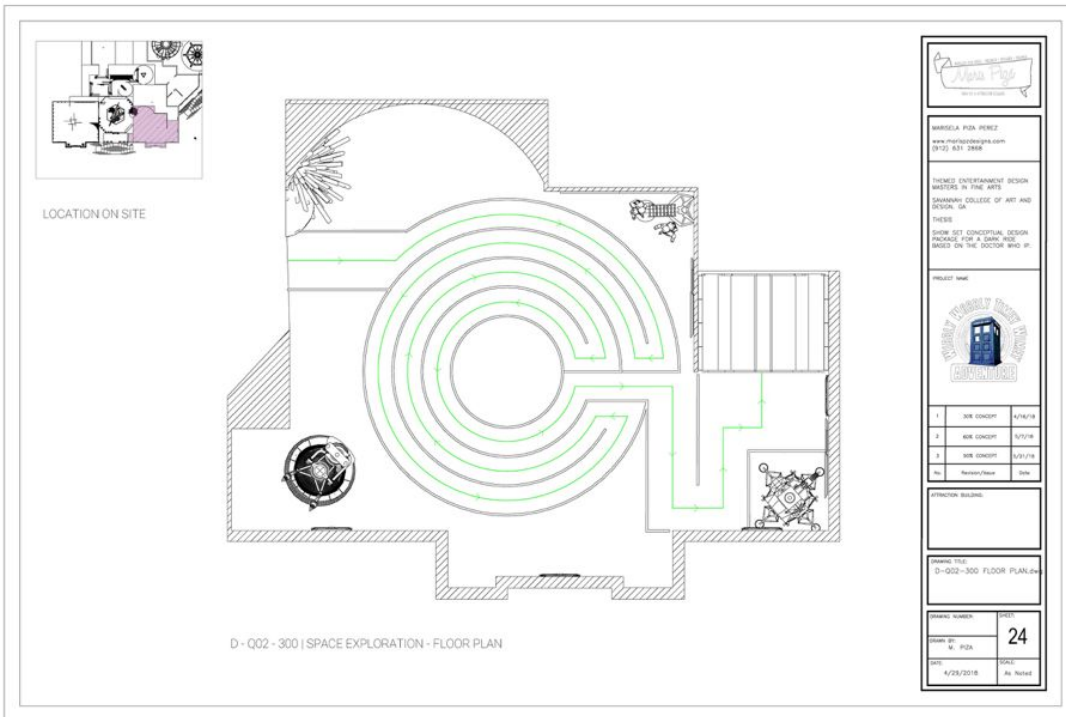


Fig. 24. D-Q02-300 |Space Explorations - Floor Plan

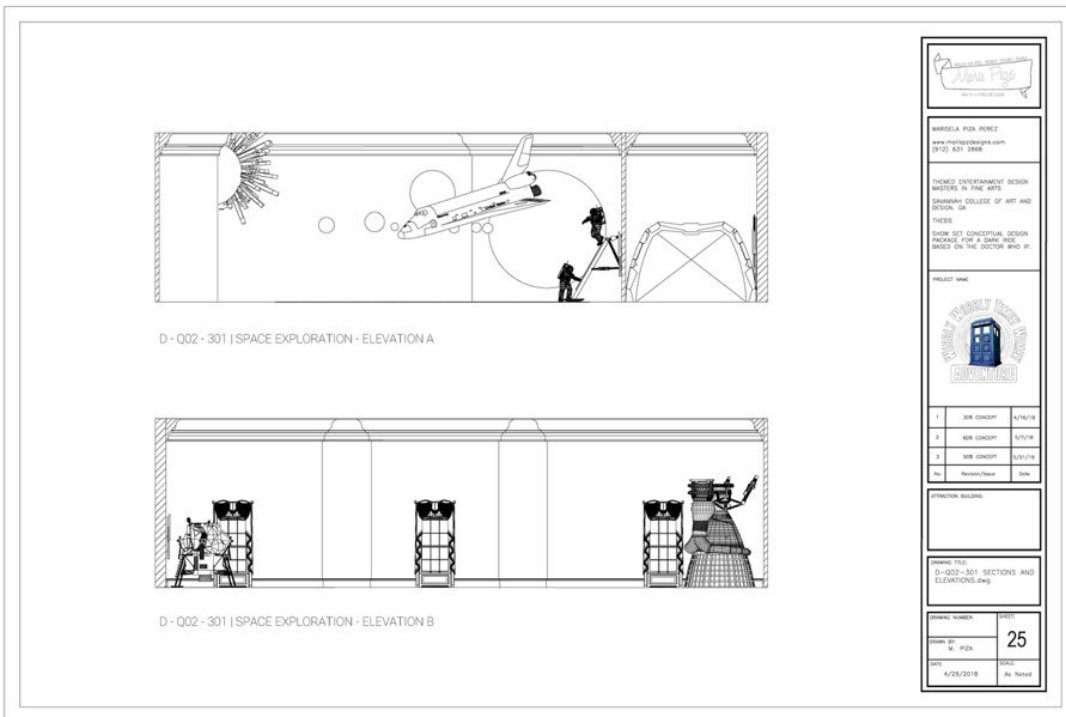


Fig. 25. D-Q02-301 | Space Exploration - Sections and Elevation

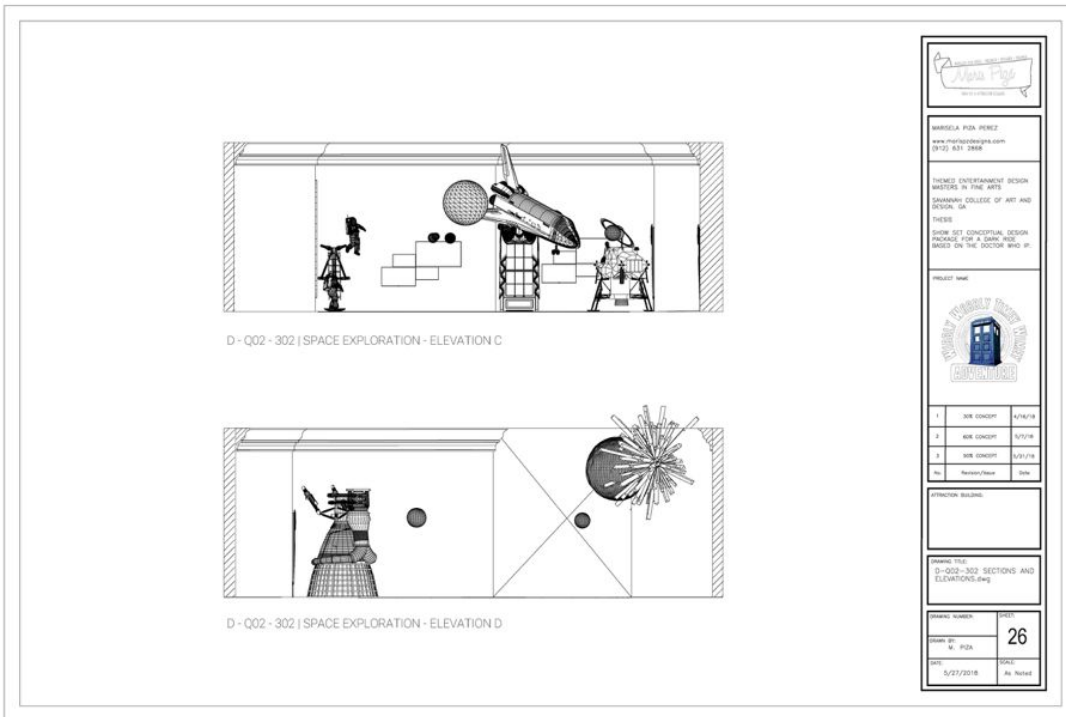


Fig. 26. D-Q02-302 | Space Exploration - Sections and Elevation

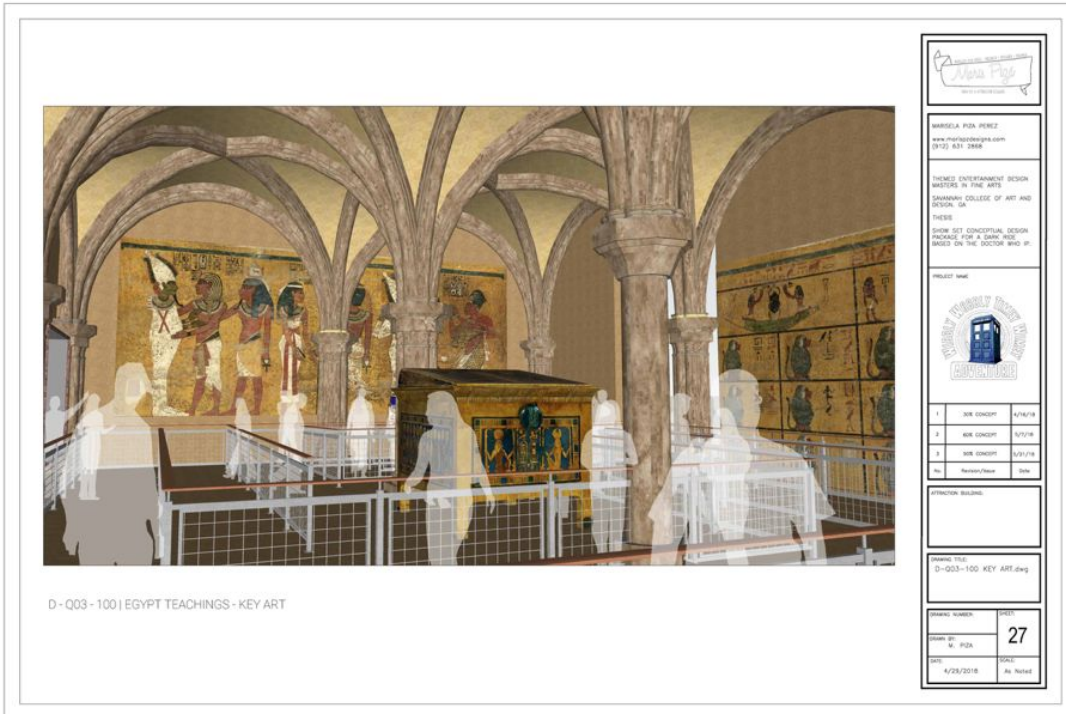


Fig. 27. D-Q03-100 | Egypt Teachings - Key Art

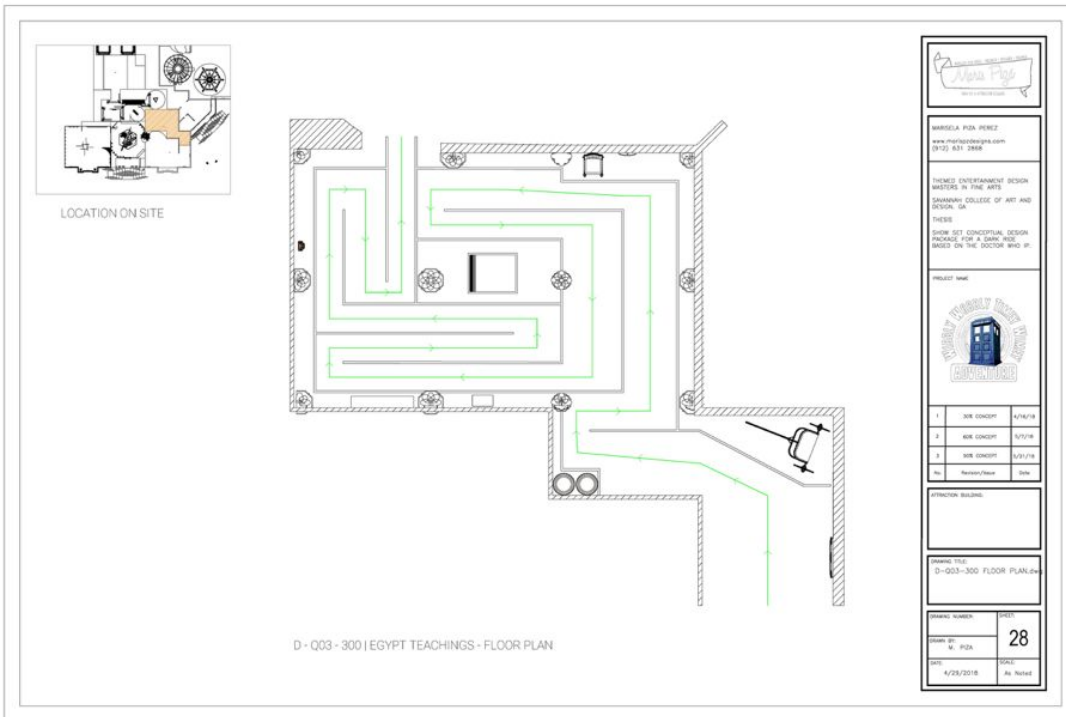


Fig. 28. D-Q03-300 | Egypt Teachings - Floor Plan

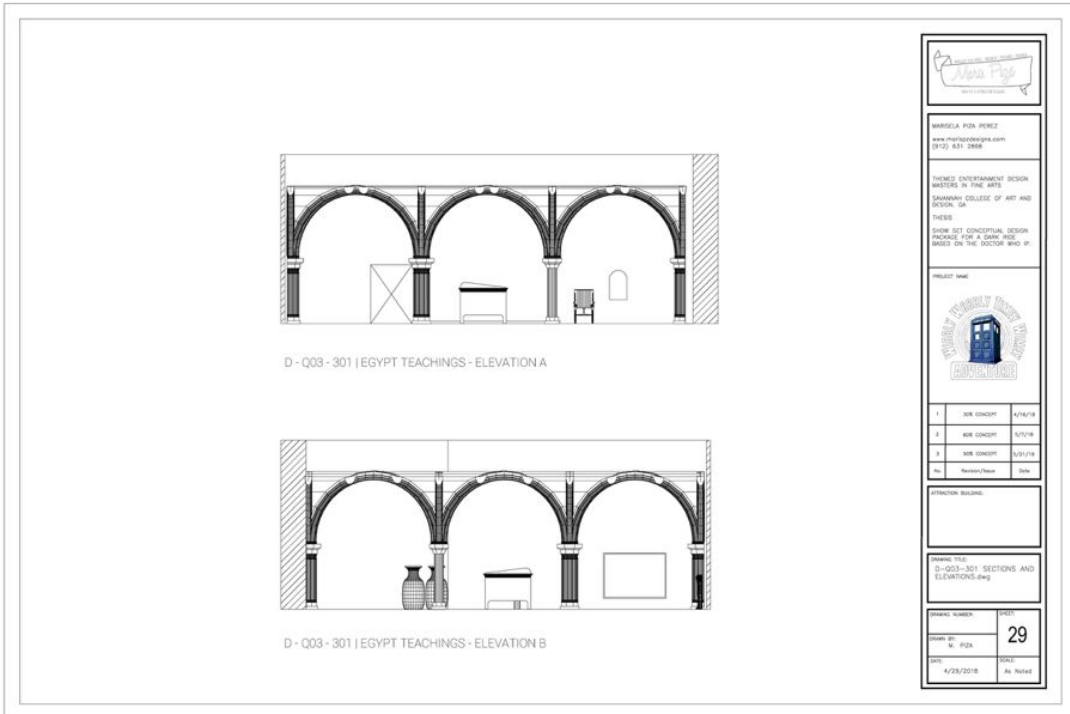


Fig. 29. D-Q03-301 | Egypt Teachings - Sections and Elevations

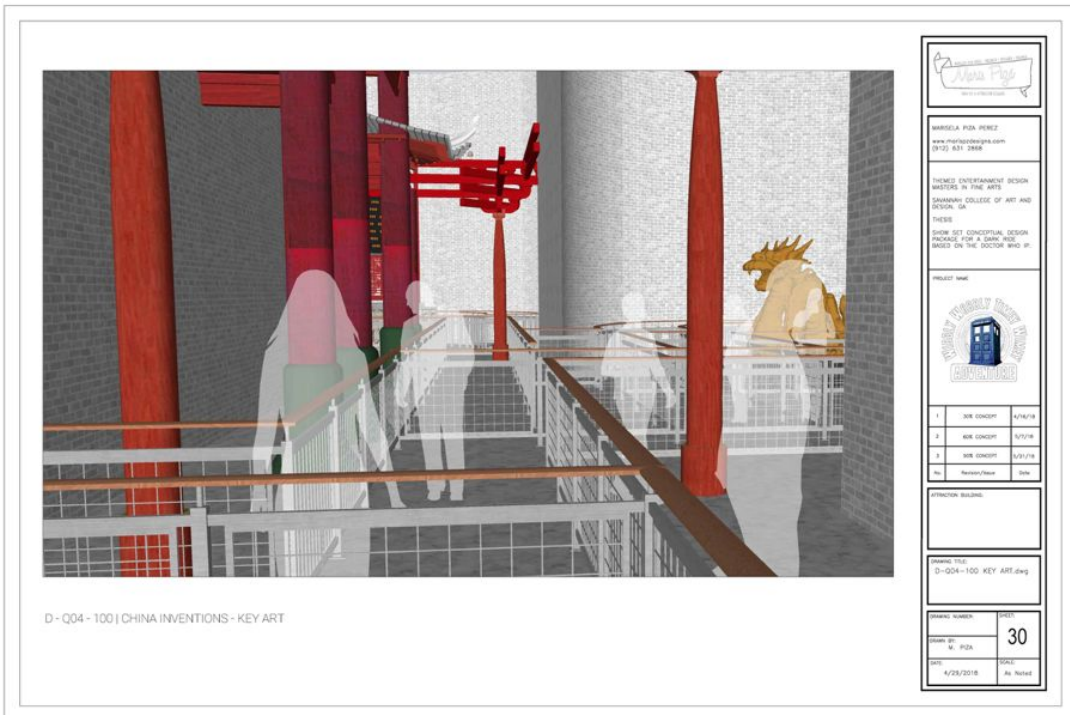


Fig. 30. D-Q04-100 | China Inventions - Key Art

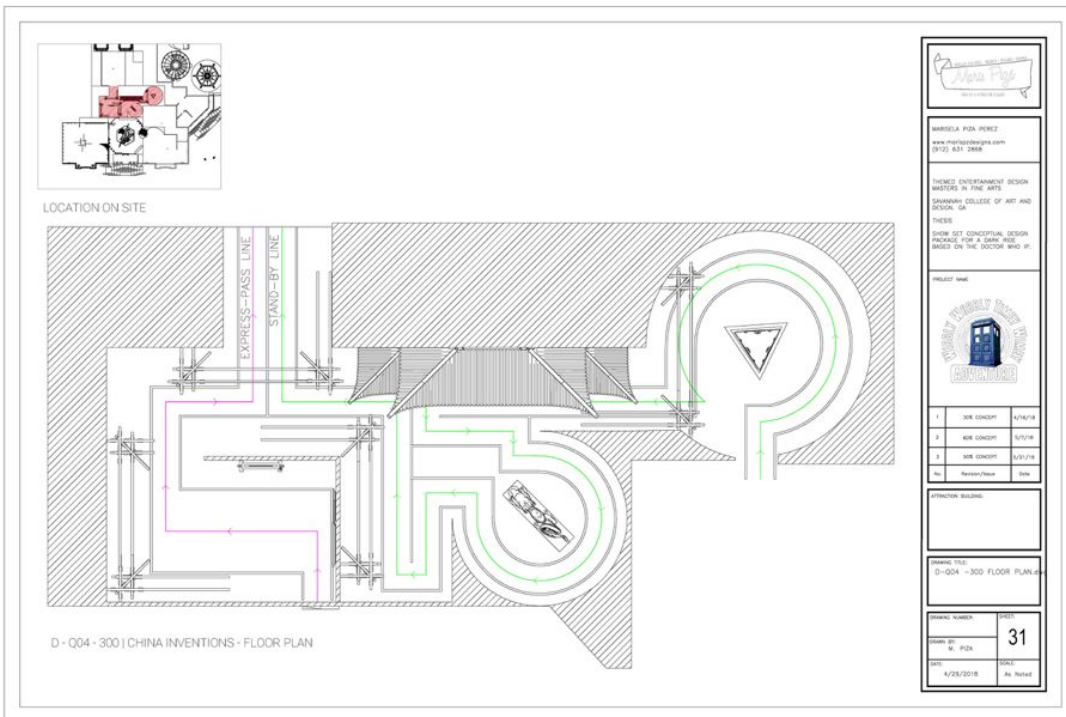


Fig. 31. D-Q04-300 | China Inventions - Floor Plan

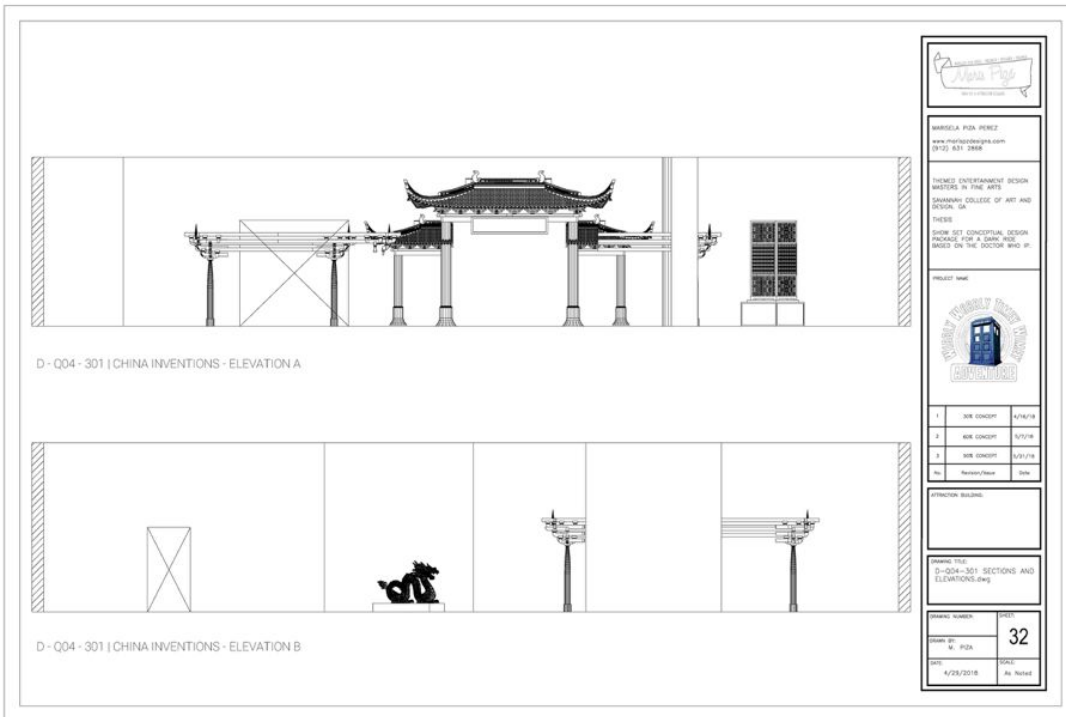


Fig. 32. D-Q04-301 | China Inventions - Sections and Elevations

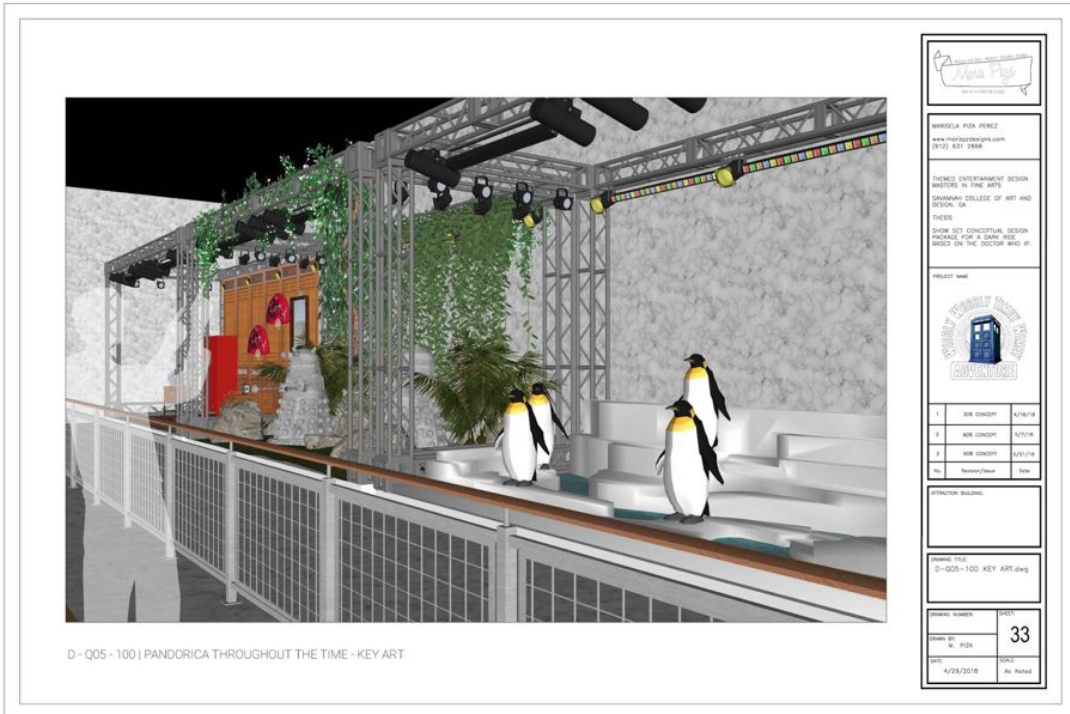


Fig. 33. D-Q05-100 | Key Art

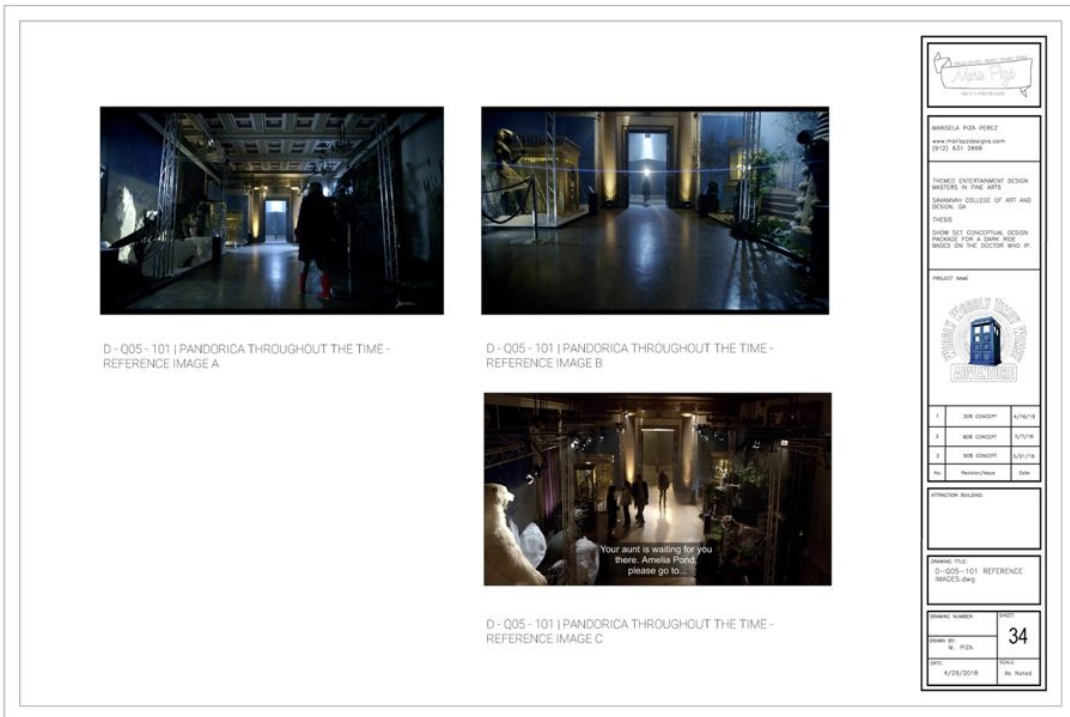


Fig. 34. D-Q05-101 | Pandorica throughout the time | Reference Images

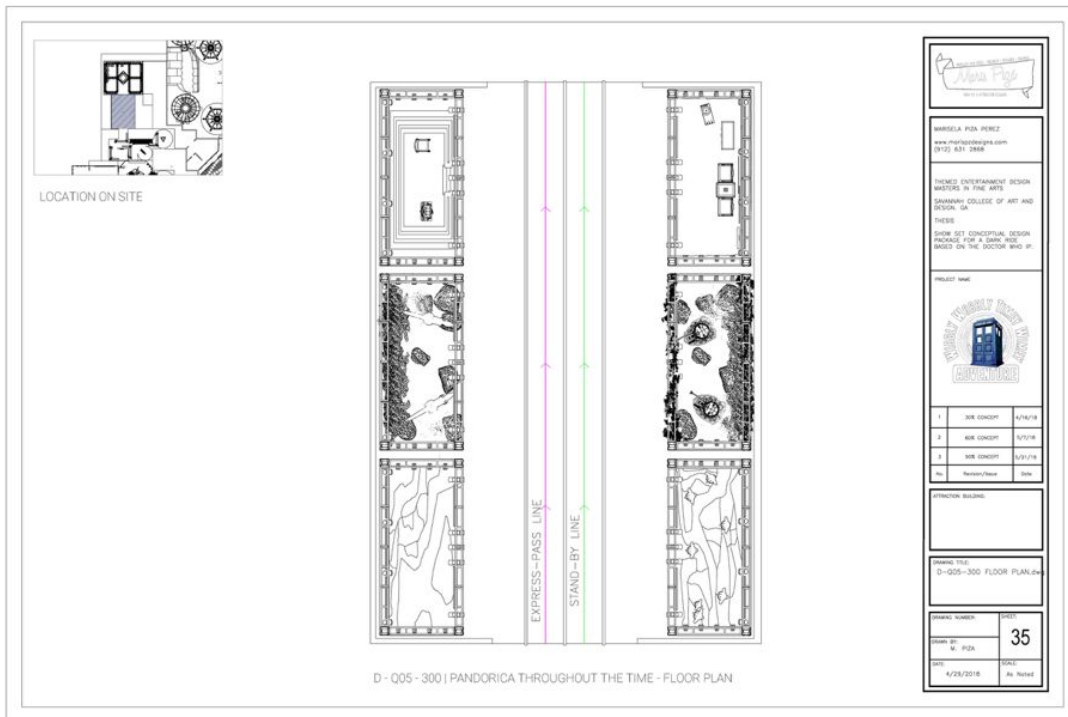


Fig. 35. D-Q05-300 | Pandorica throughout the time - Floor Plan

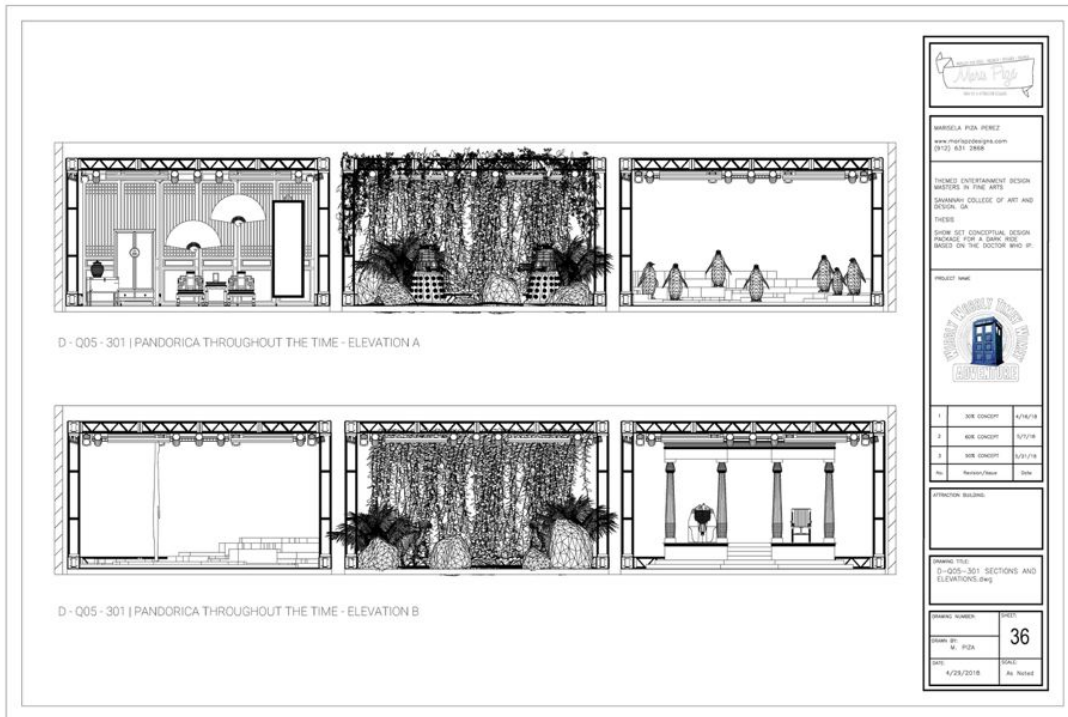


Fig. 36. D-Q05-301 | Pandorica throughout the time - Sections and Elevations

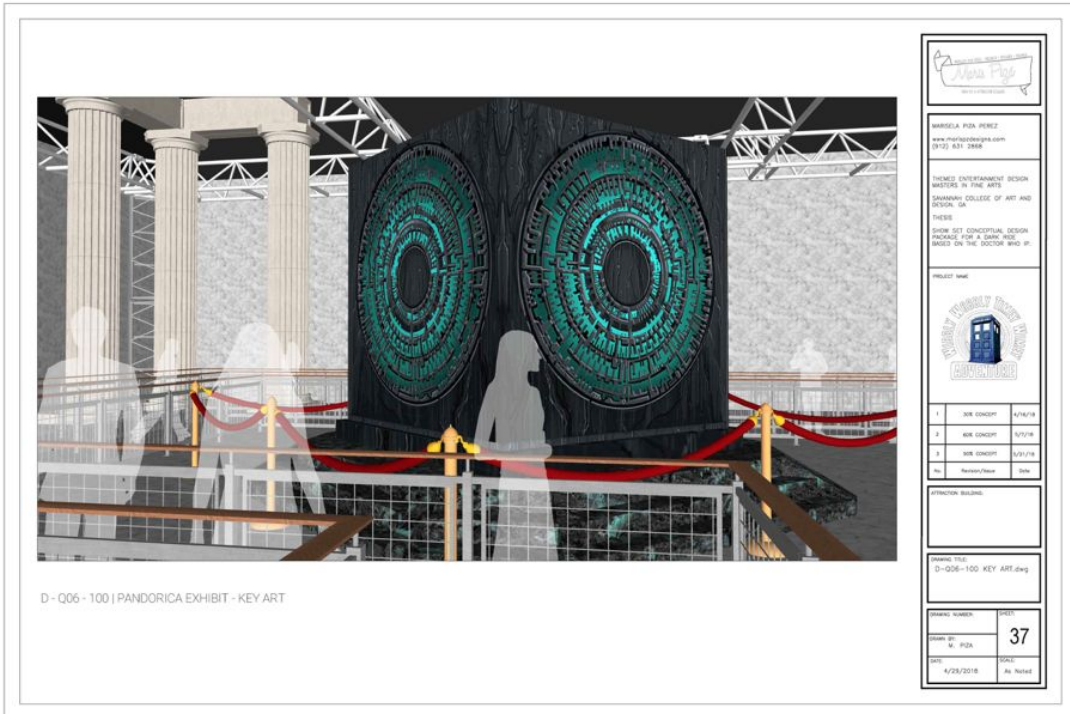


Fig. 37. D-Q06-100 | Pandora Exhibit - Key Art

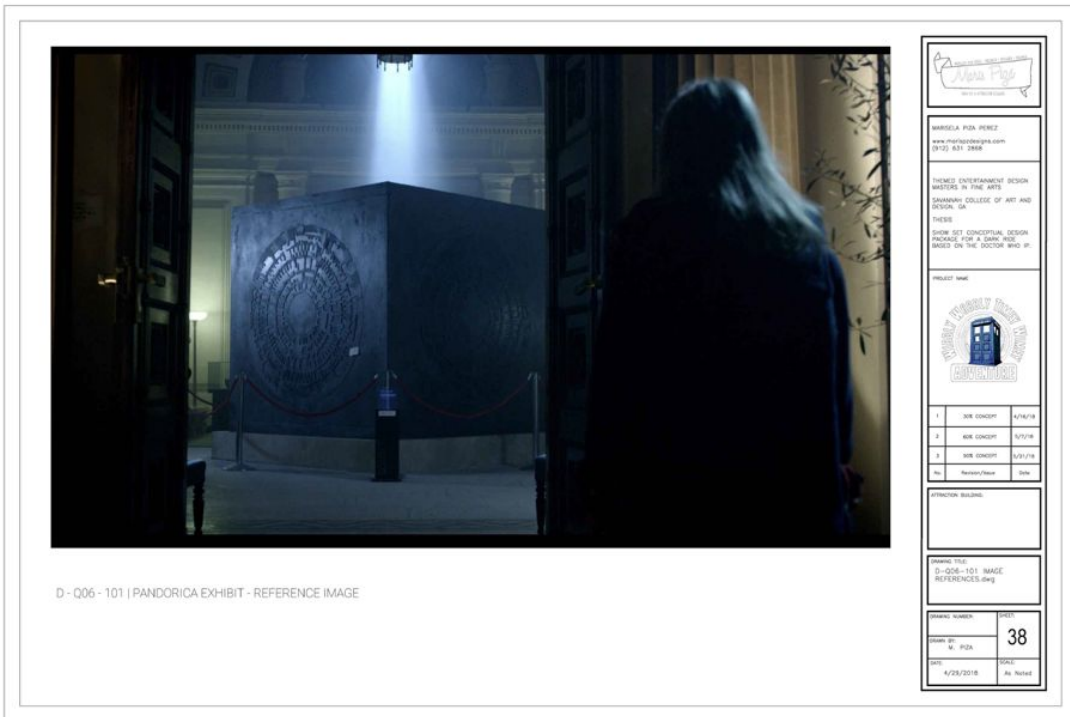


Fig. 38. D-Q06-101 | Pandora Exhibit - Reference Image

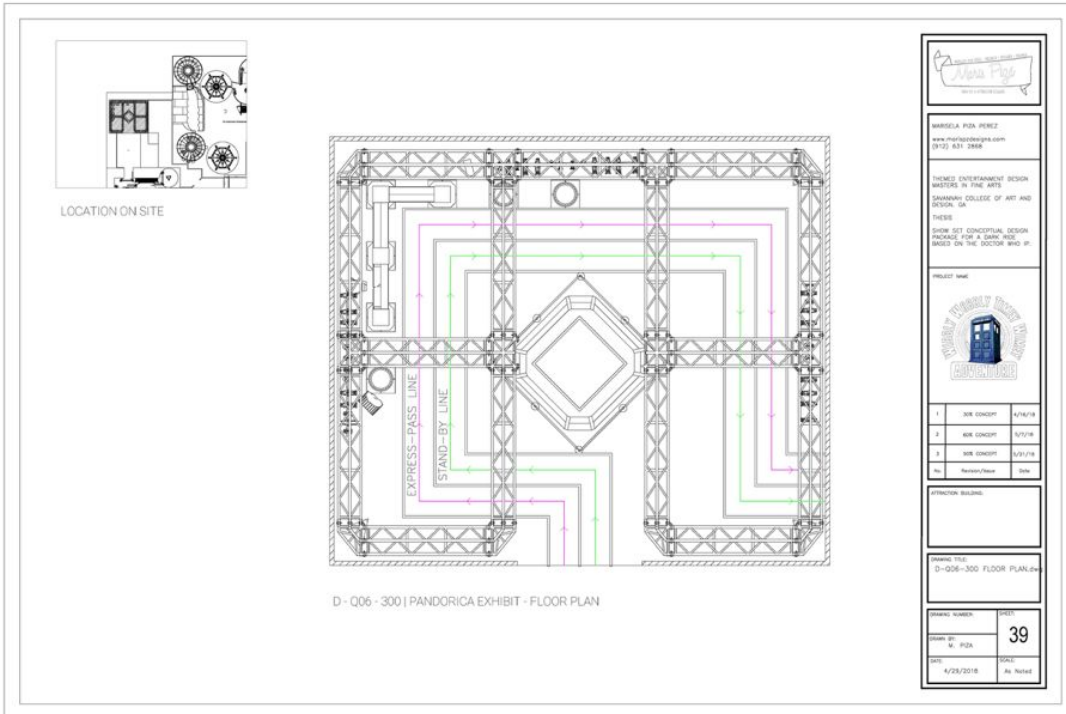


Fig. 39. D-Q06-300 | Pandorica Exhibit - Floor Plan

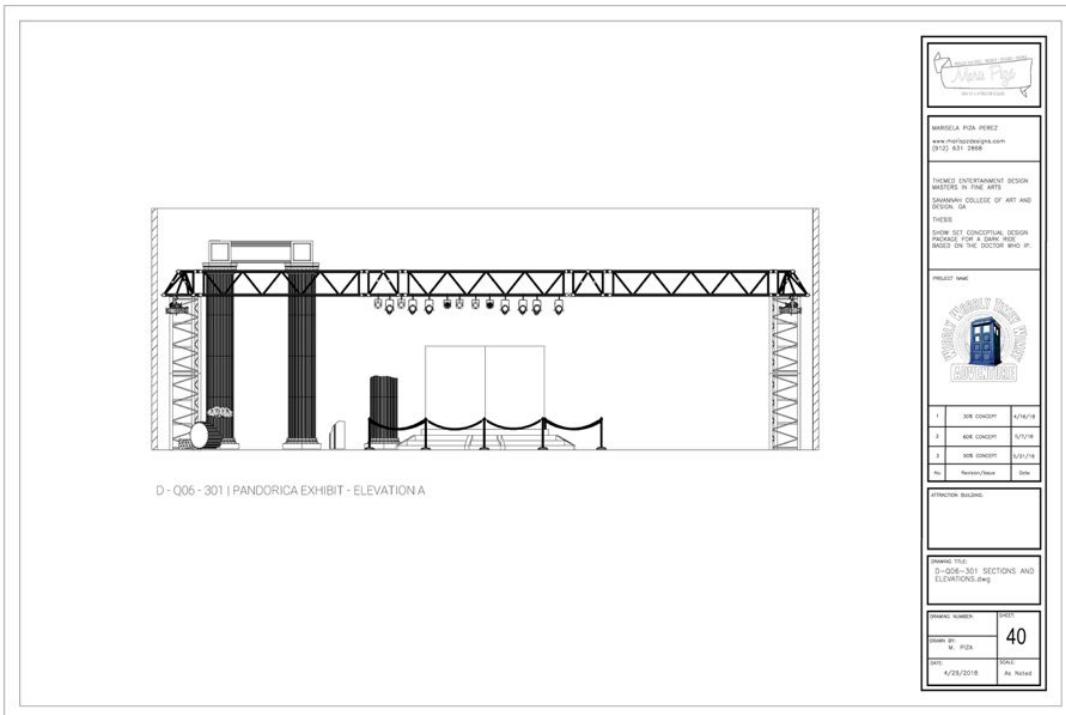


Fig. 40. D-Q06-301 | Pandorica Exhibit - Sections and Elevations

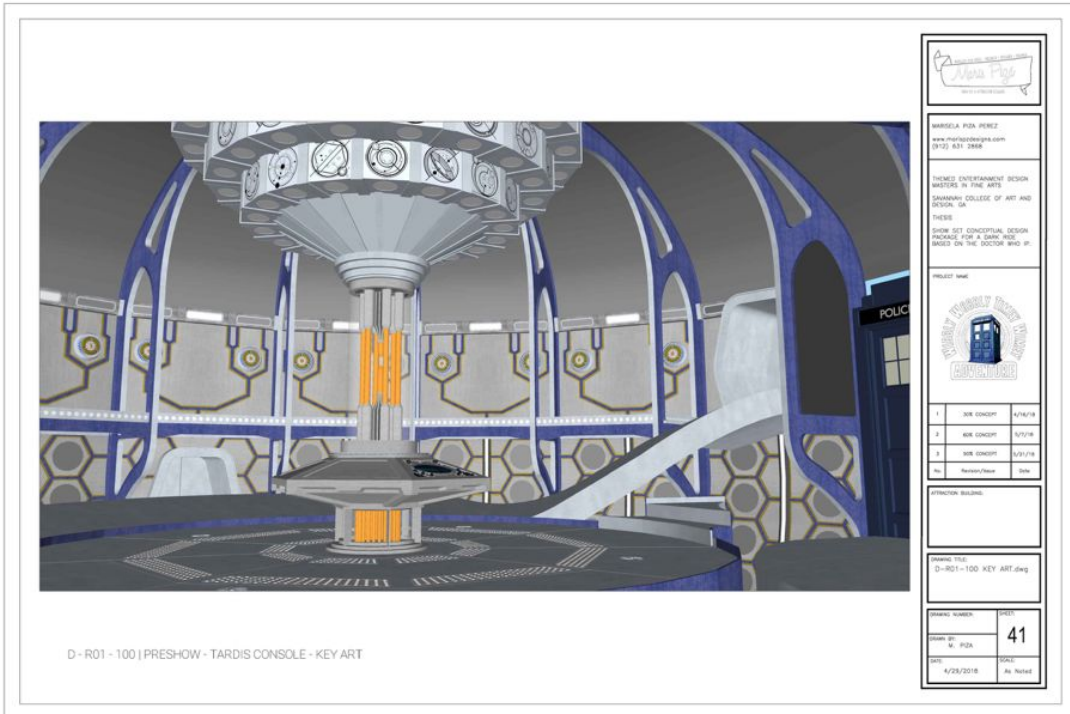


Fig. 41. D-R01-100 | Preshow - TARDIS Console - Key Art

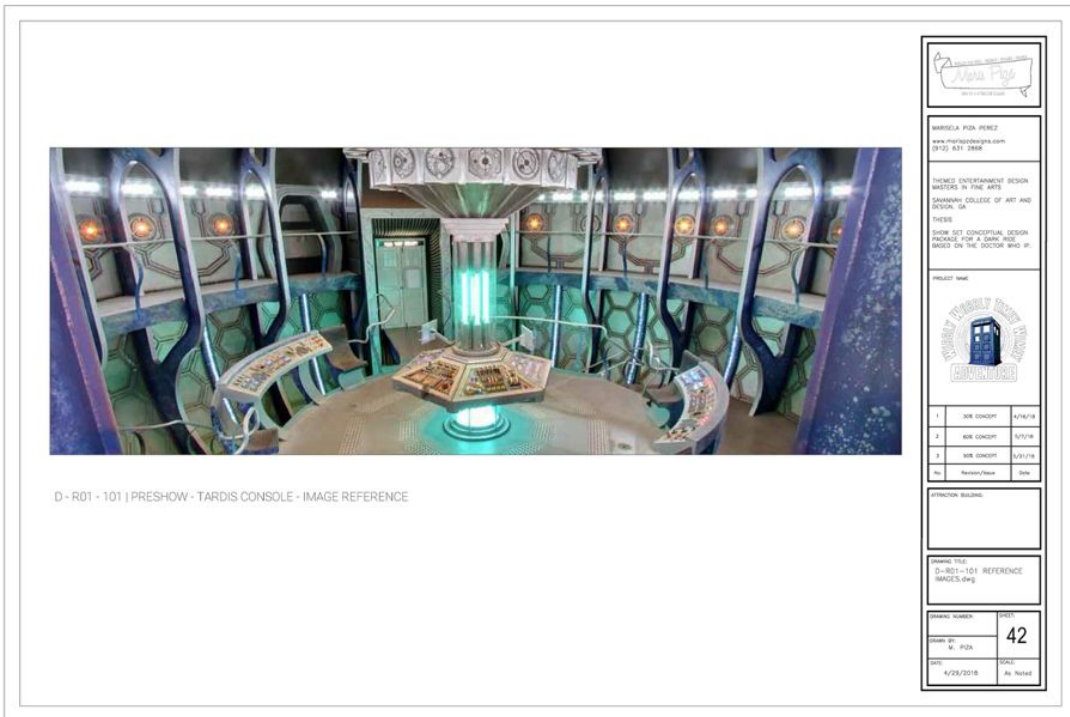


Fig. 42. D-R01-101 | Preshow - TARDIS Console - Image Reference

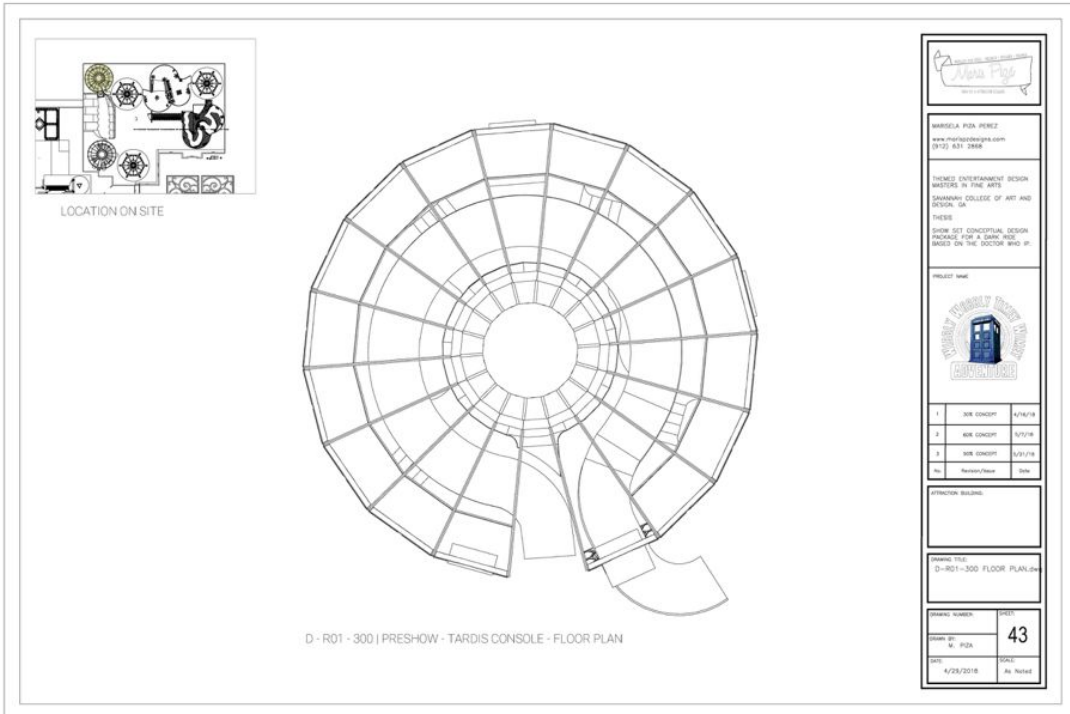


Fig. 43. D-R01-300 | Preshow - TARDIS Console - Floor Plan

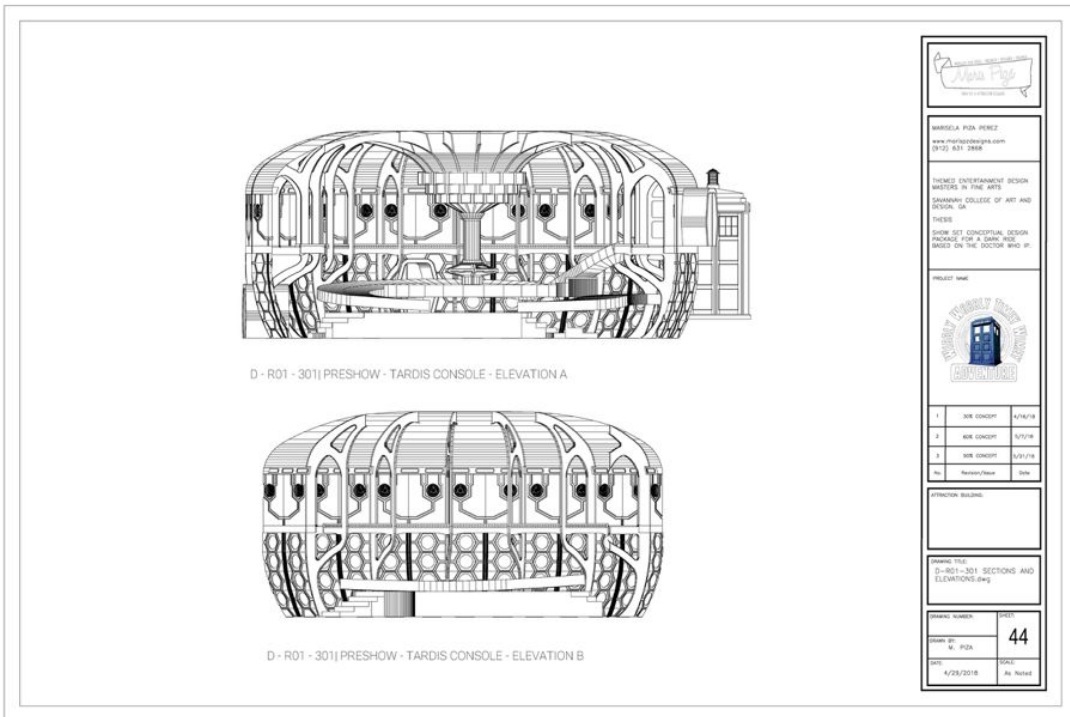


Fig. 44. D-R01-301 | Preshow - TARDIS Console - Sections and Elevations

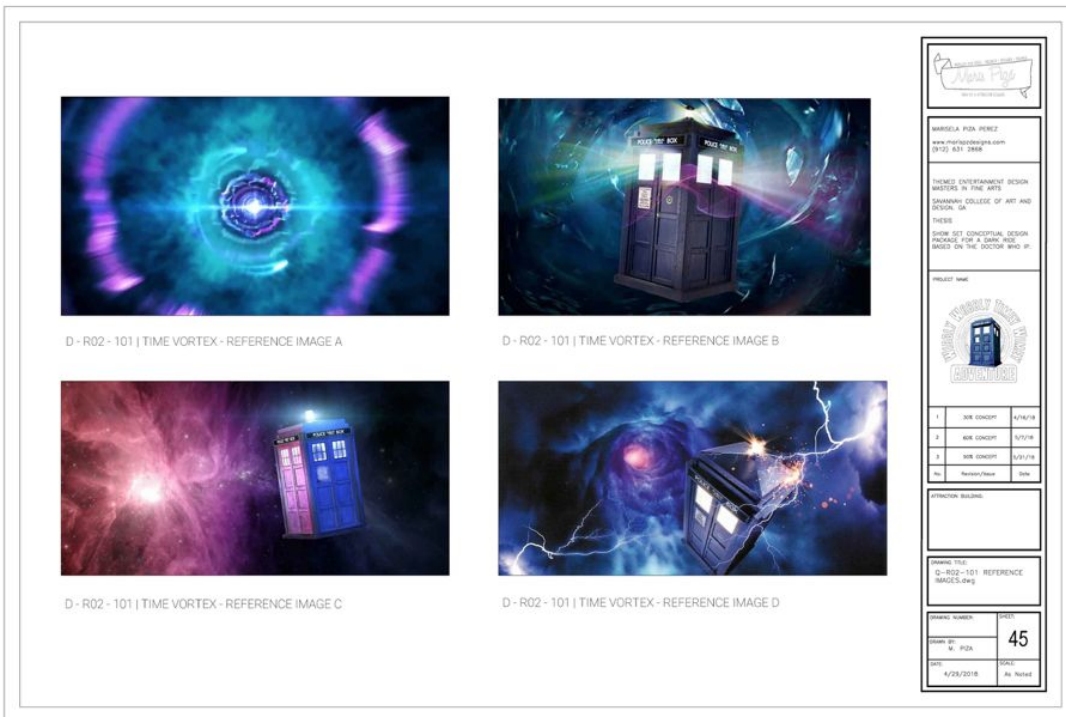


Fig. 45. D-R02-101 | Time Vortex - Reference Images

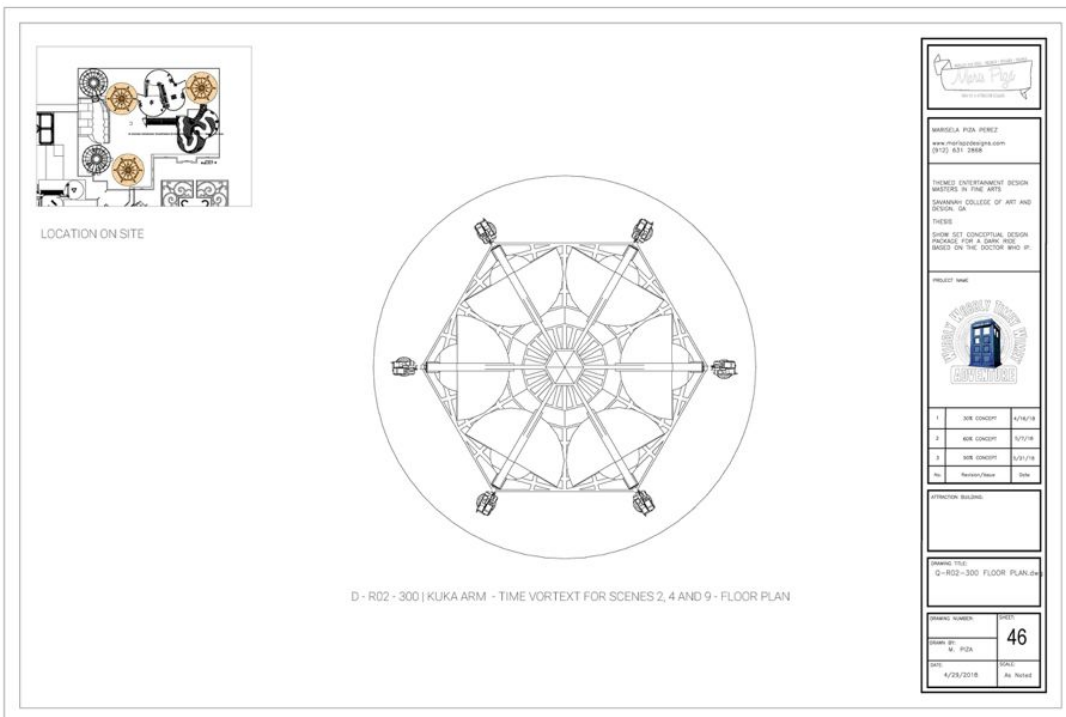


Fig. 46. D-R02-300 | Time Vortex - Floor Plan

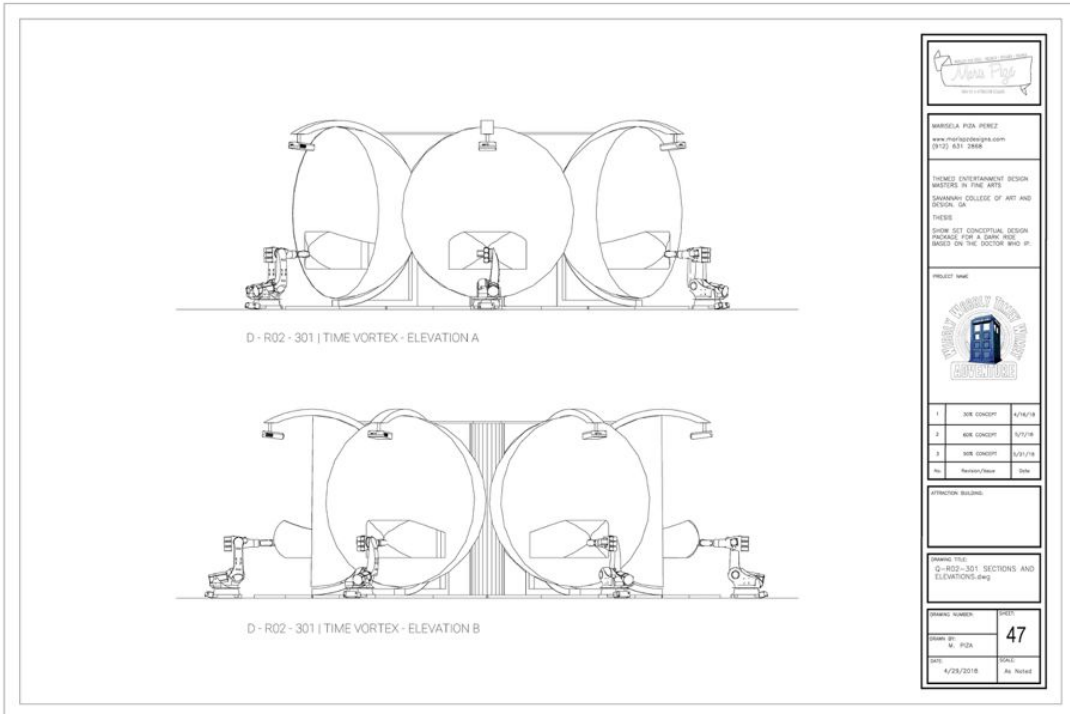


Fig. 47. D-R02-301 | Time Vortex - Sections and Elevations

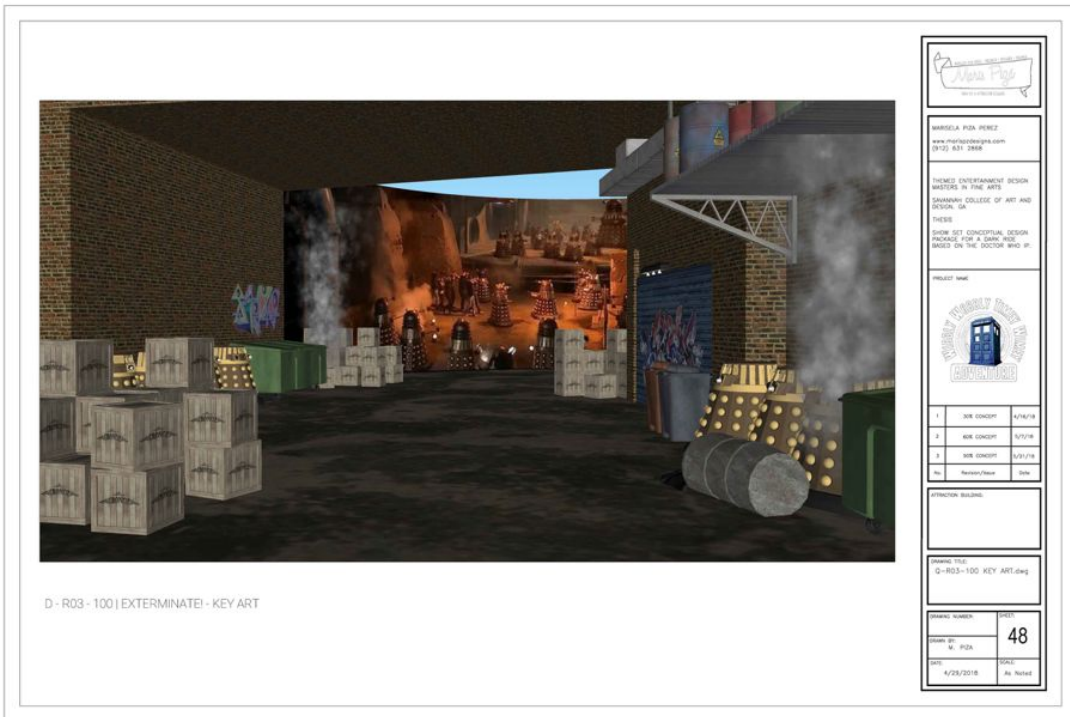


Fig. 48. D-R03-100 | Exterminate! - Key Art

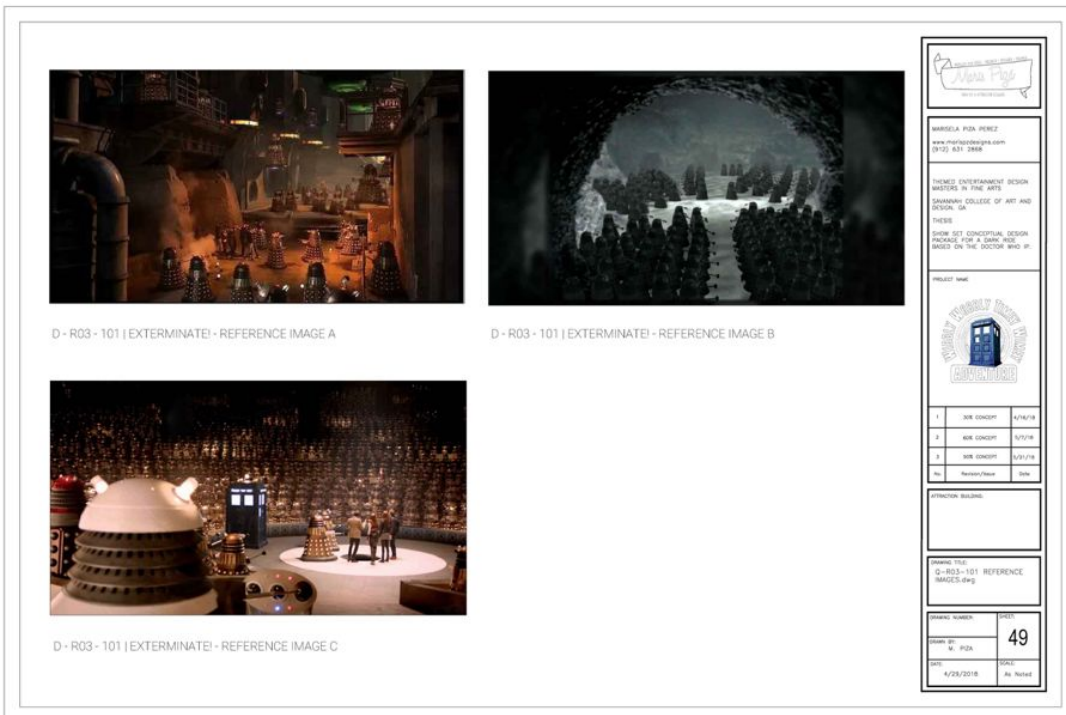


Fig. 49. D-R03-101 | Exterminate! - Reference Images

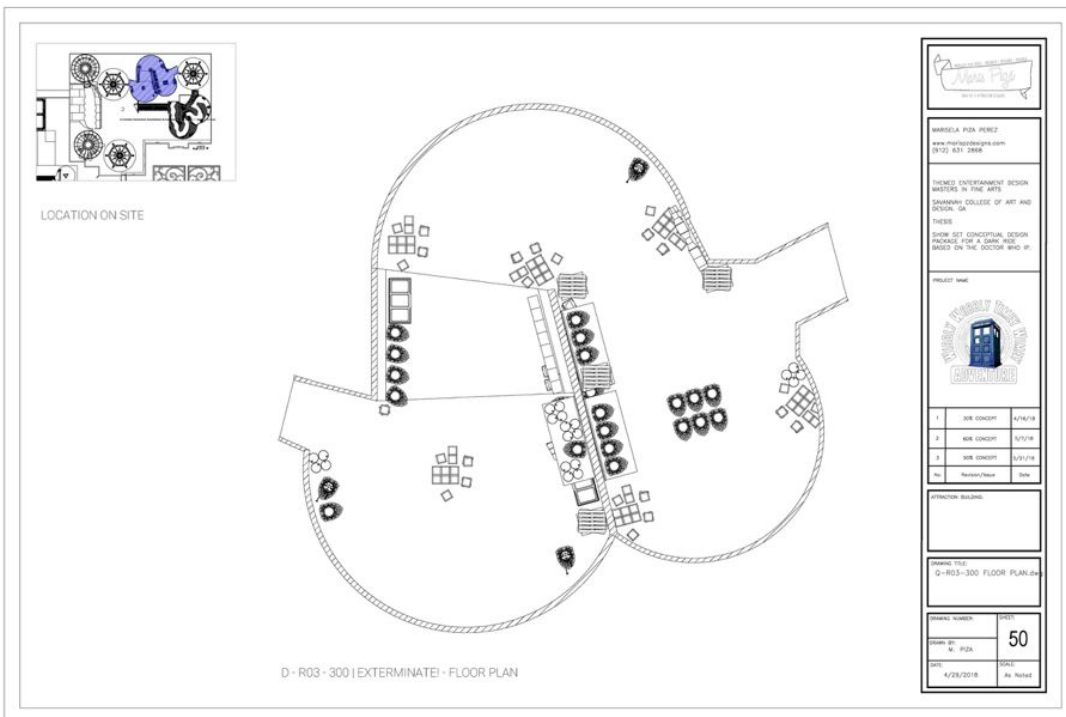


Fig. 50. D-R03-300 | Exterminate! - Floor Plan

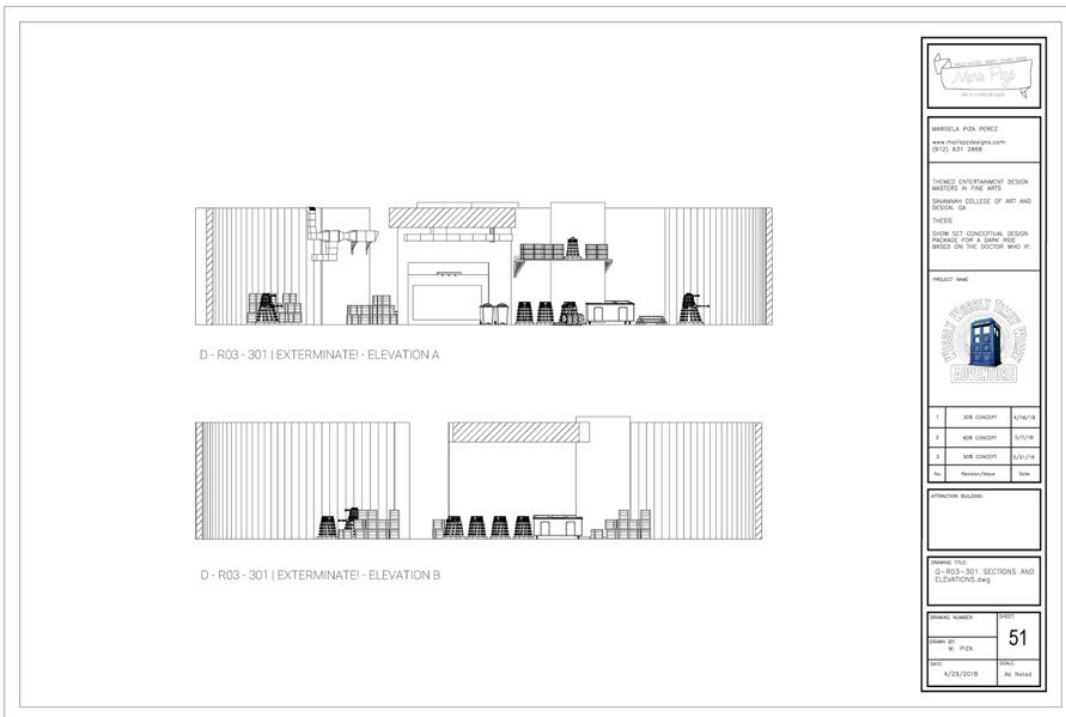


Fig. 51. D-R03-301 | Exterminate! - Sections and Elevations

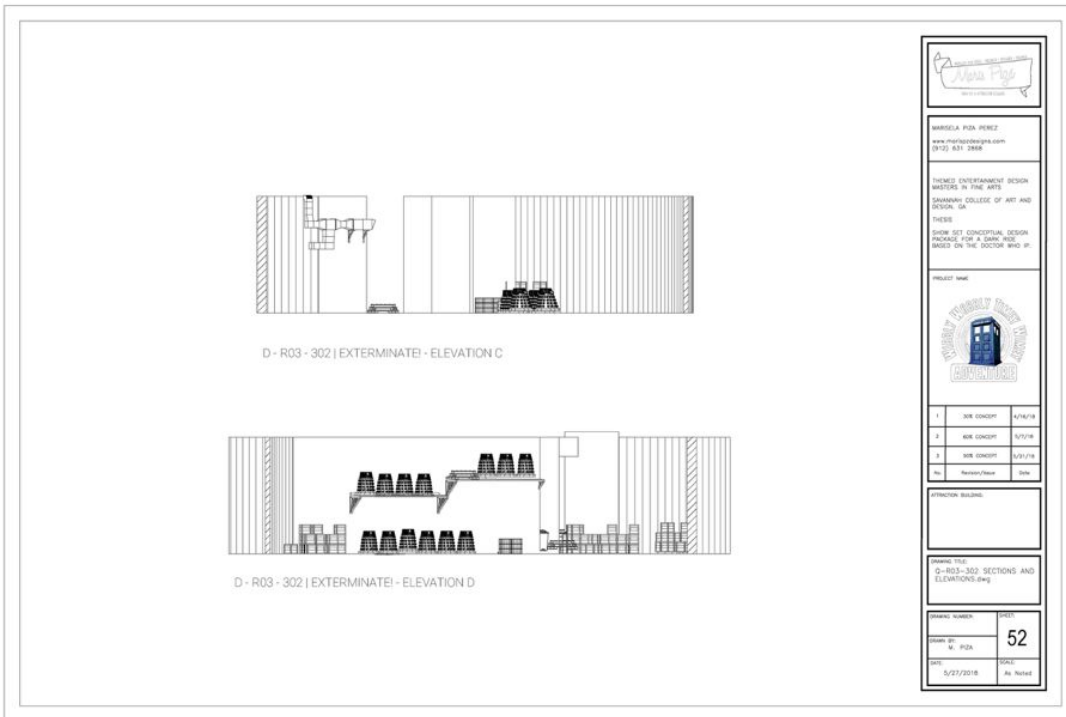


Fig. 52. D-R03-302 | Exterminate! - Sections and Elevations

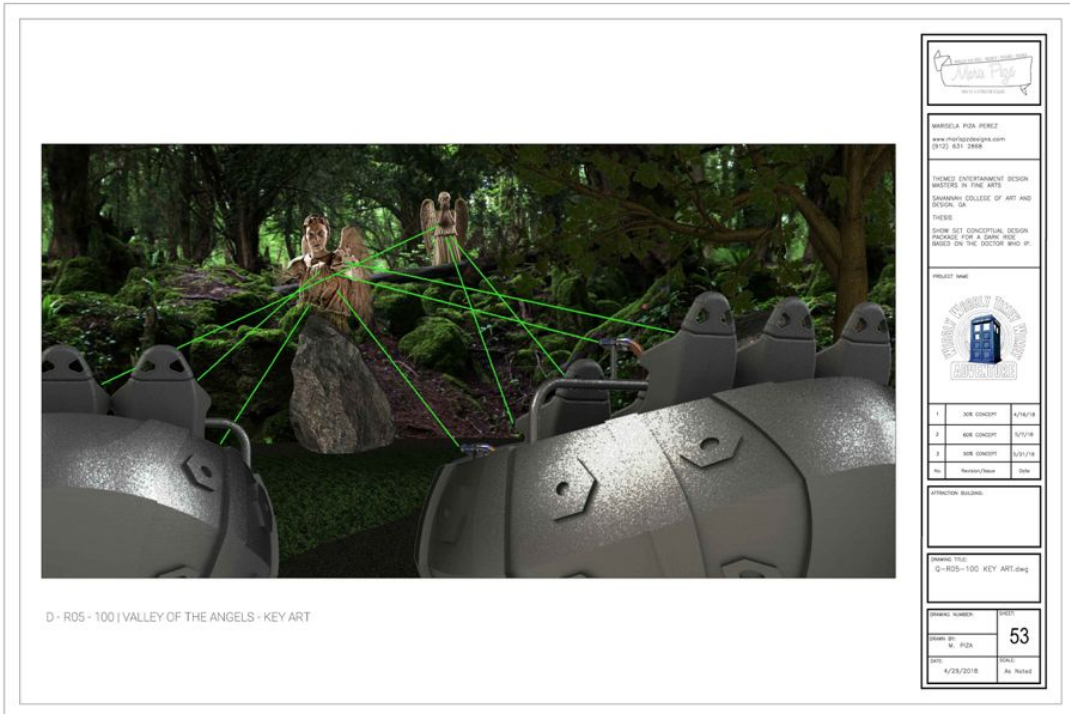


Fig. 53. D-R05-100 | Valley of the Angels - Key Art

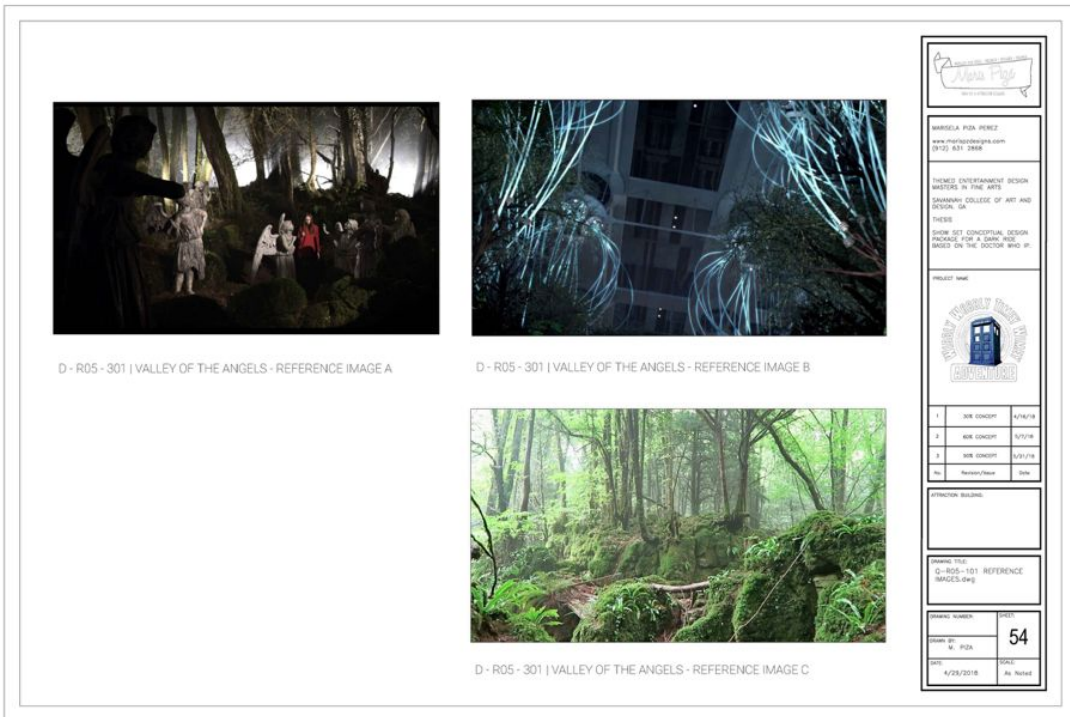


Fig. 54. D-R05-101 | Valley of the Angels - Reference Images

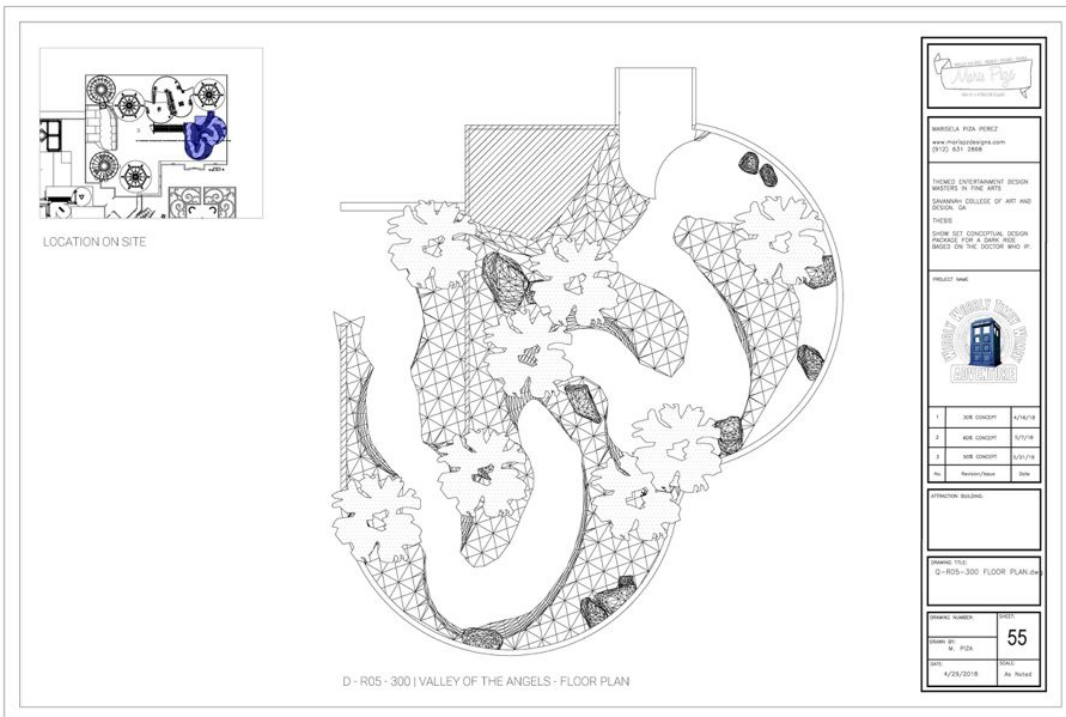


Fig. 55. D-R05-300 | Valley of the Angels - Floor Plan

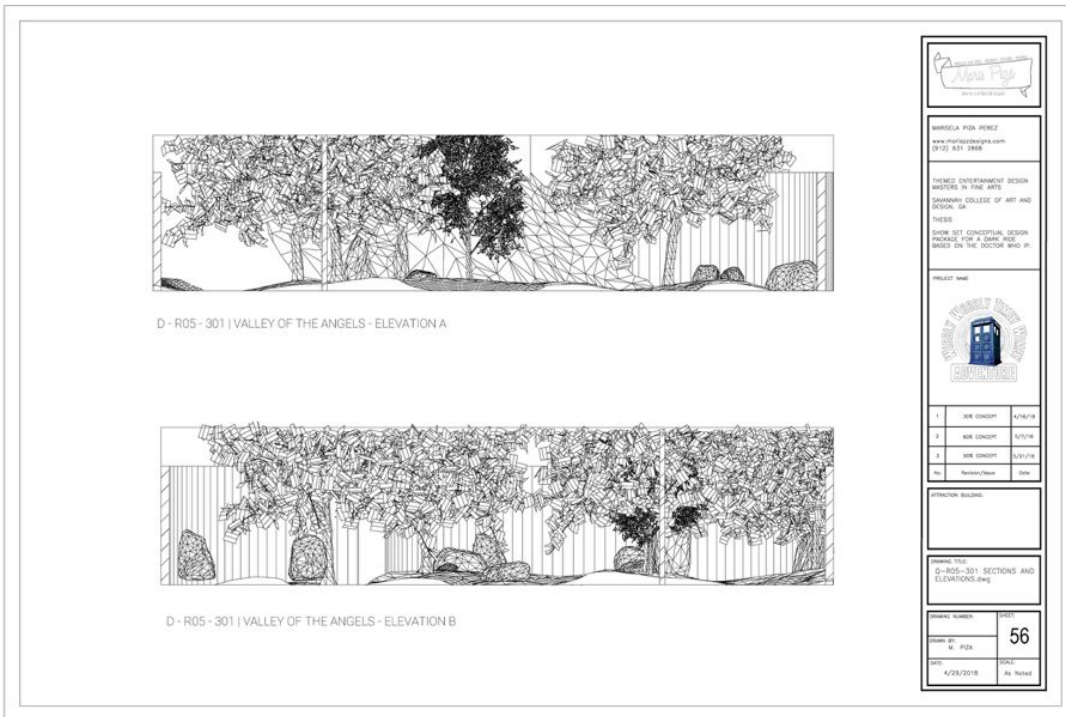



Fig. 56. D-R05-301 | Valley of the Angels - Sections and Elevations

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3	50% CONCEPT	5/31/18
PH	Revision/Name	Date

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3	50% CONCEPT	5/31/18
PH	Revision/Name	Date

ARCHITECTOR BUILDING:

DRAWING TITLE
D-R05-301 SECTIONS AND
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DRAWING NUMBER	SHEET
05 - PIZA	56
DATE	SCALE
4/28/2018	As Noted

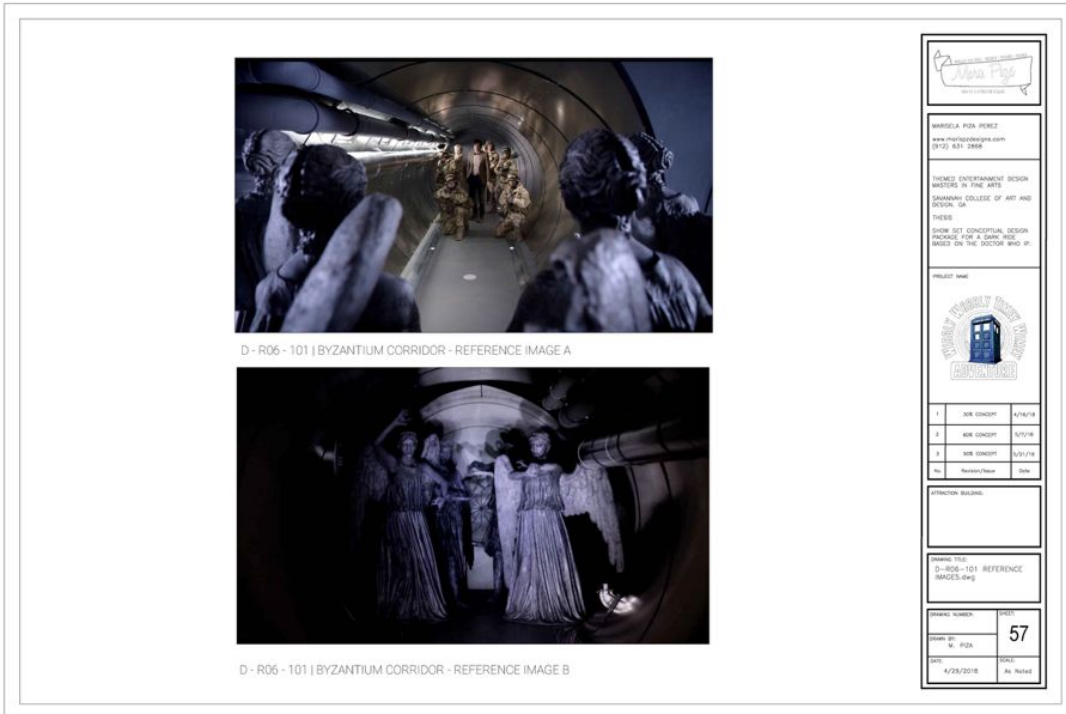


Fig. 57. D-R06-101 | Byzantium Corridor - Reference Images

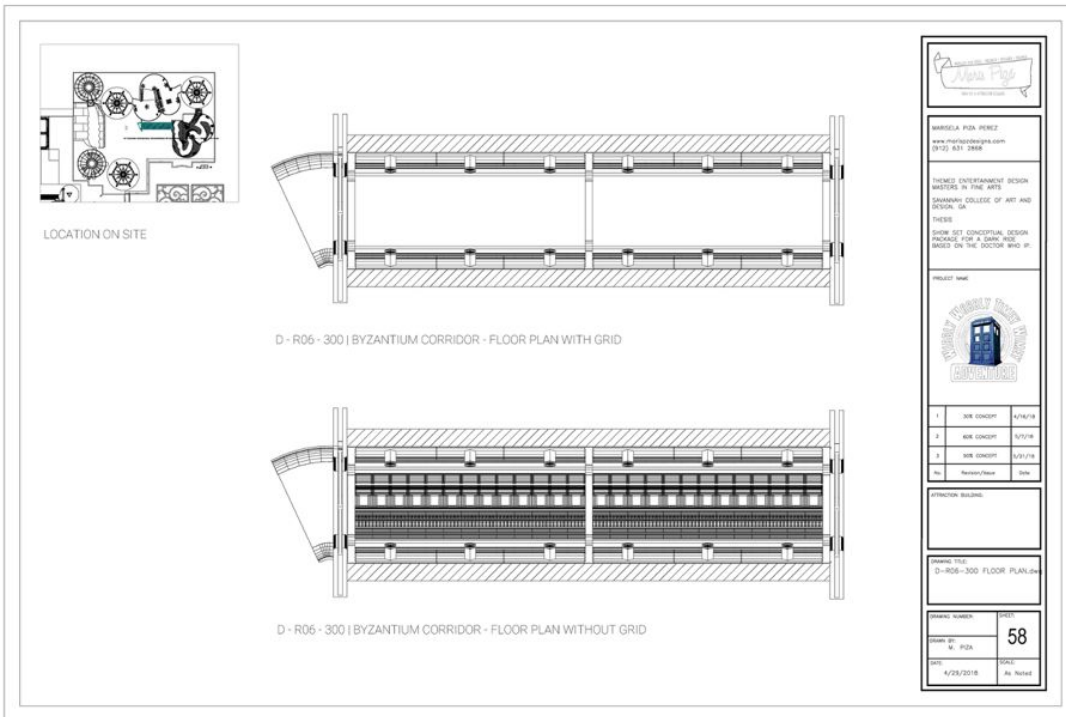


Fig. 58. D-R06-300 | Byzantium Corridor - Floor Plan

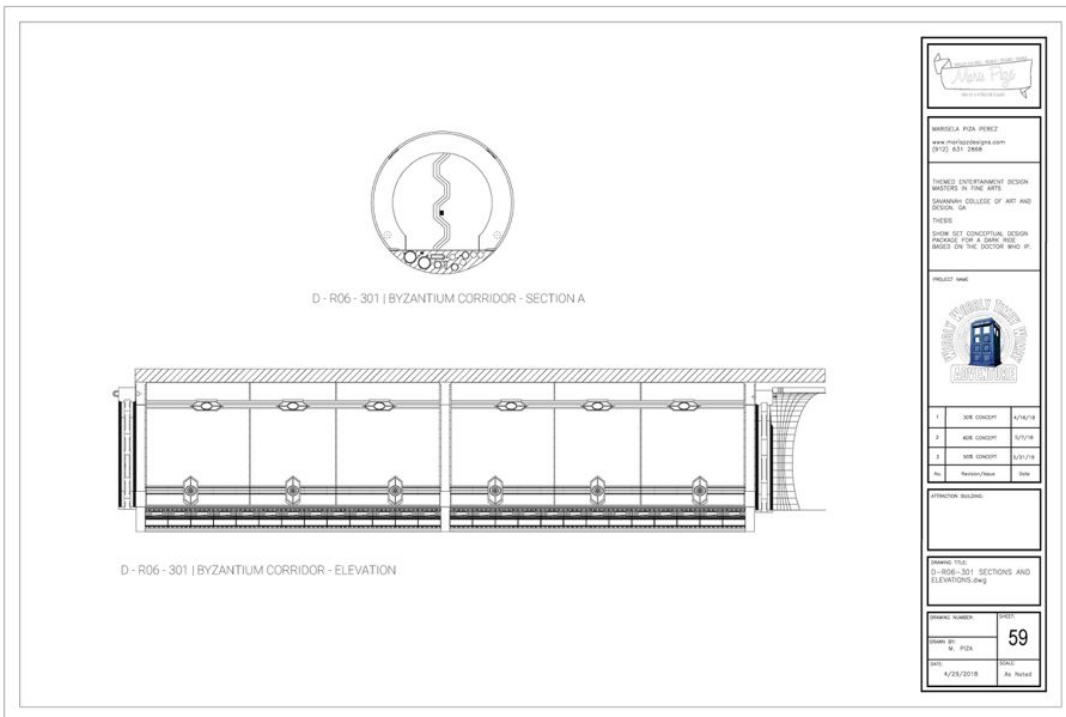


Fig. 59. D-R06-301 | Byzantium Corridor - Sections and Elevations



Fig. 60. D-R07-100 | Flight Deck - Key Art

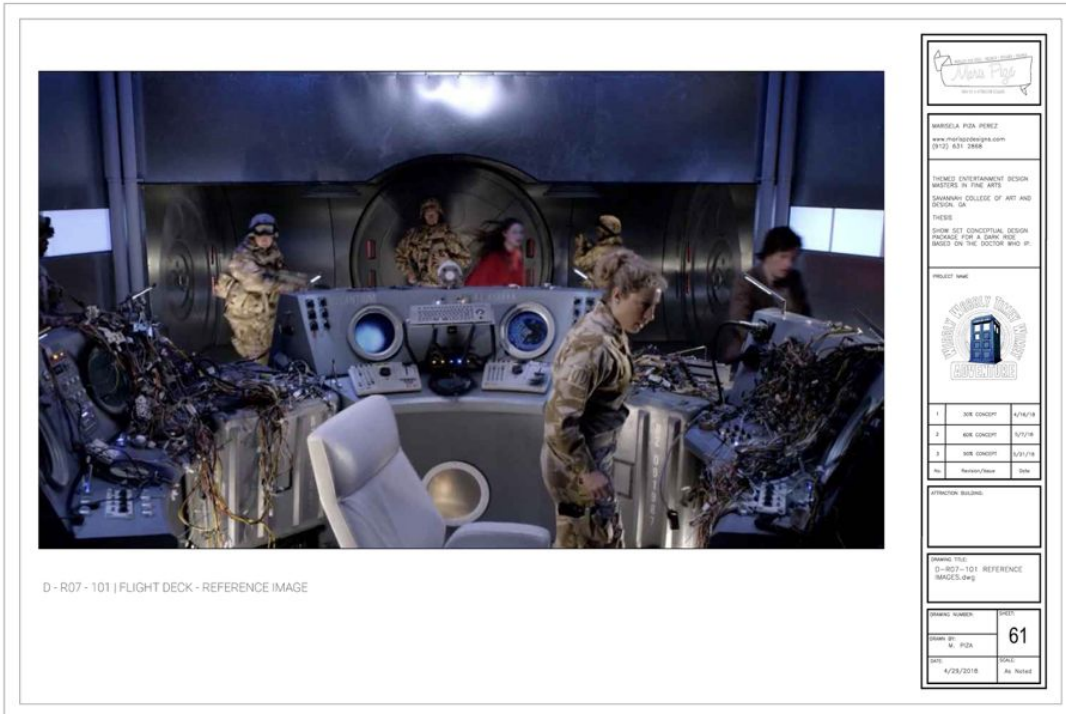


Fig. 61. D-R07-101 | Flight Deck - Reference Image

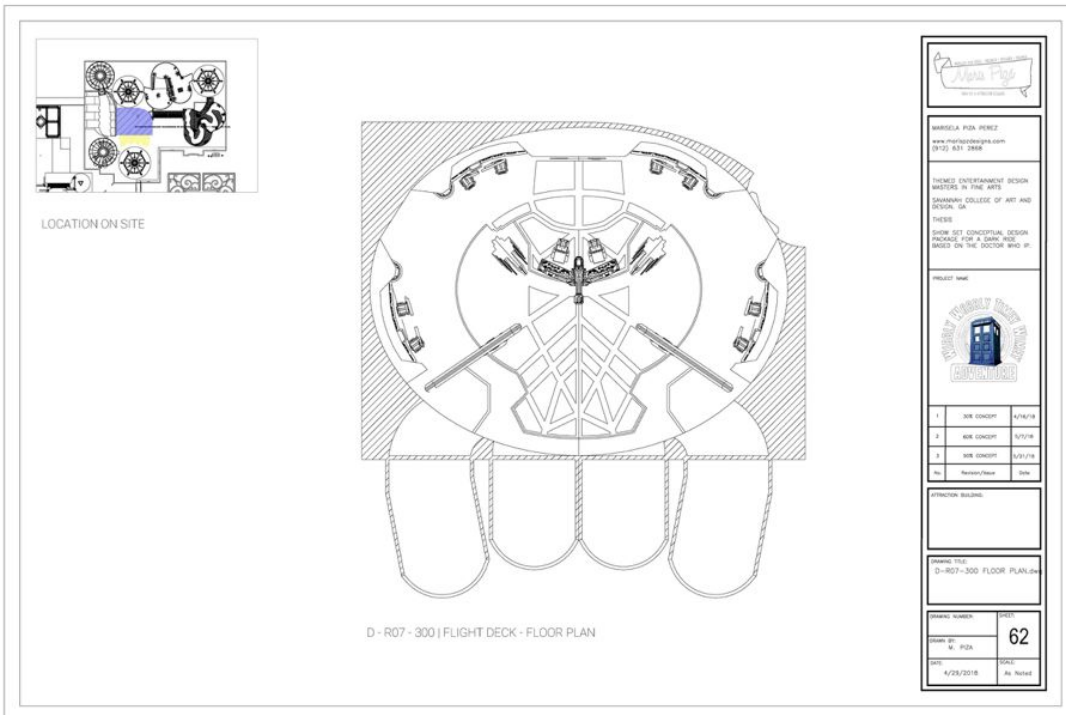


Fig. 62. D-R07-300 | Flight Deck - Floor Plan

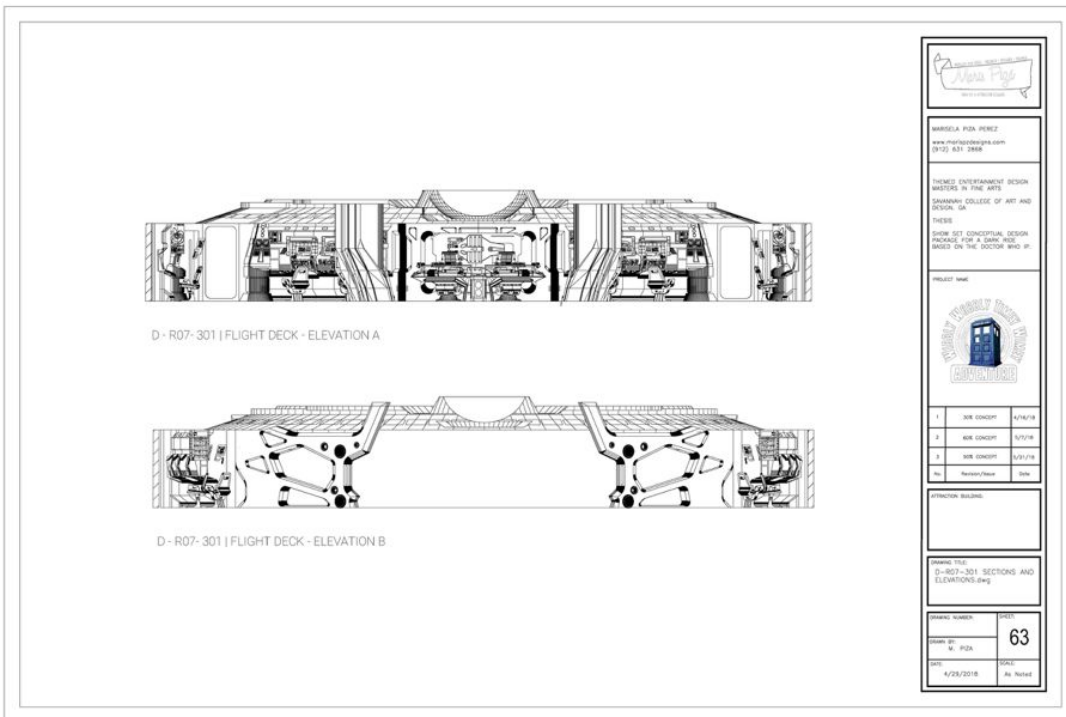


Fig. 63. D-R07-301 | Flight Deck - Sections and Elevations

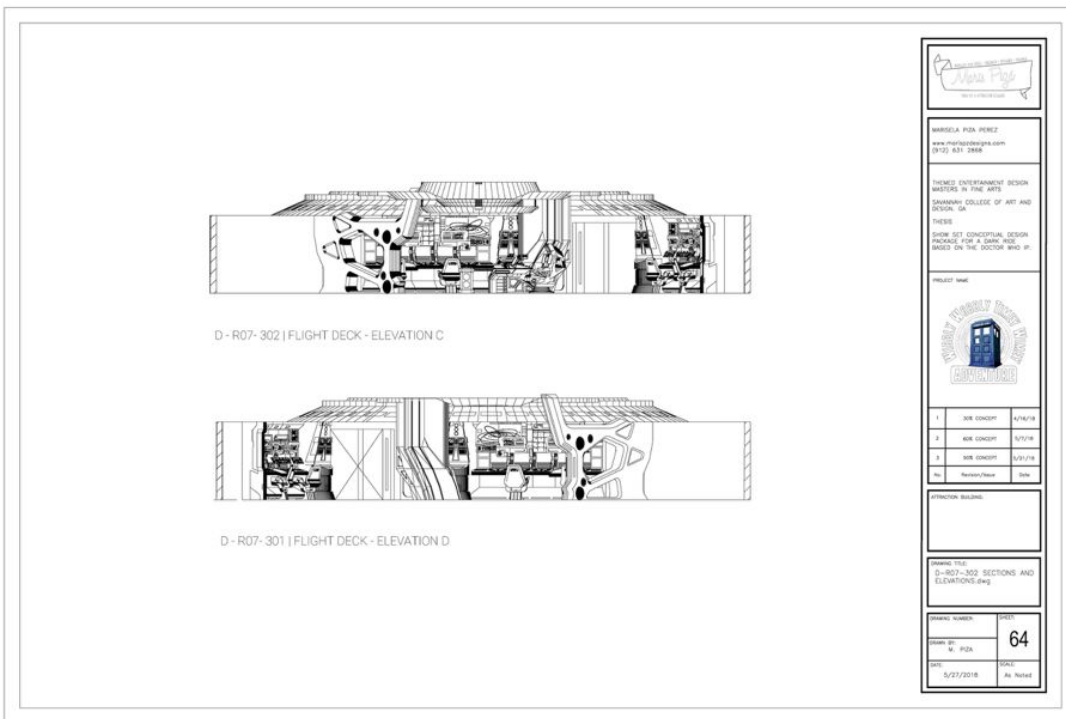


Fig. 64. D-R07-302 | Flight Deck - Sections and Elevations

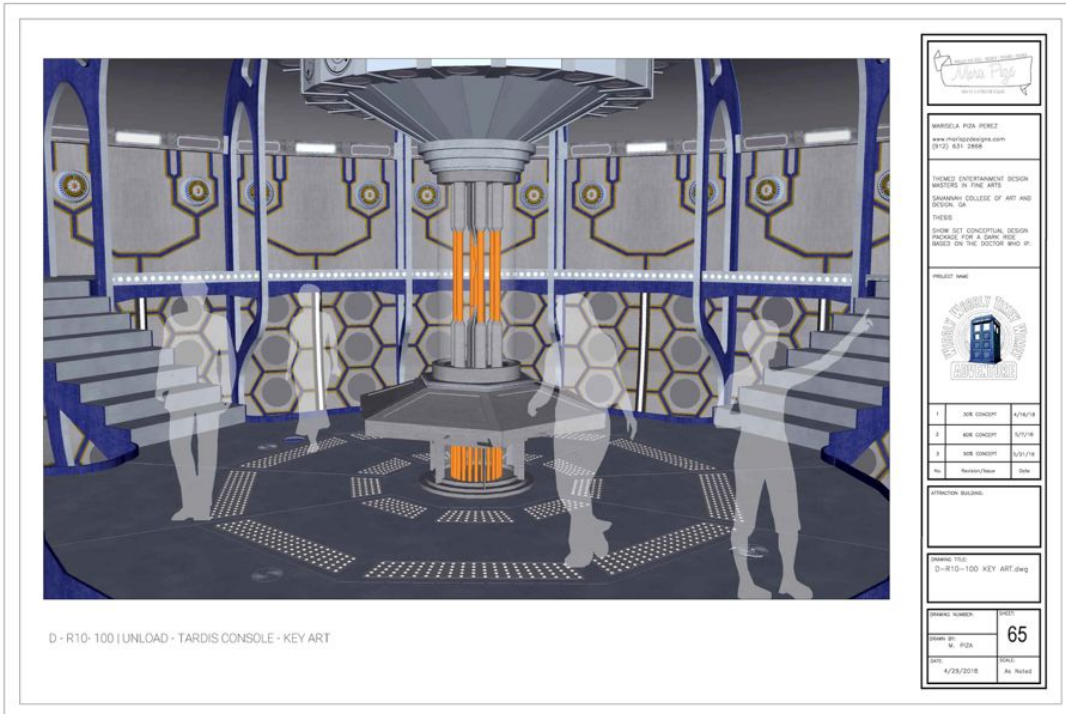


Fig. 65. D-R10-100 | Unload - TARDIS Console - Key Art

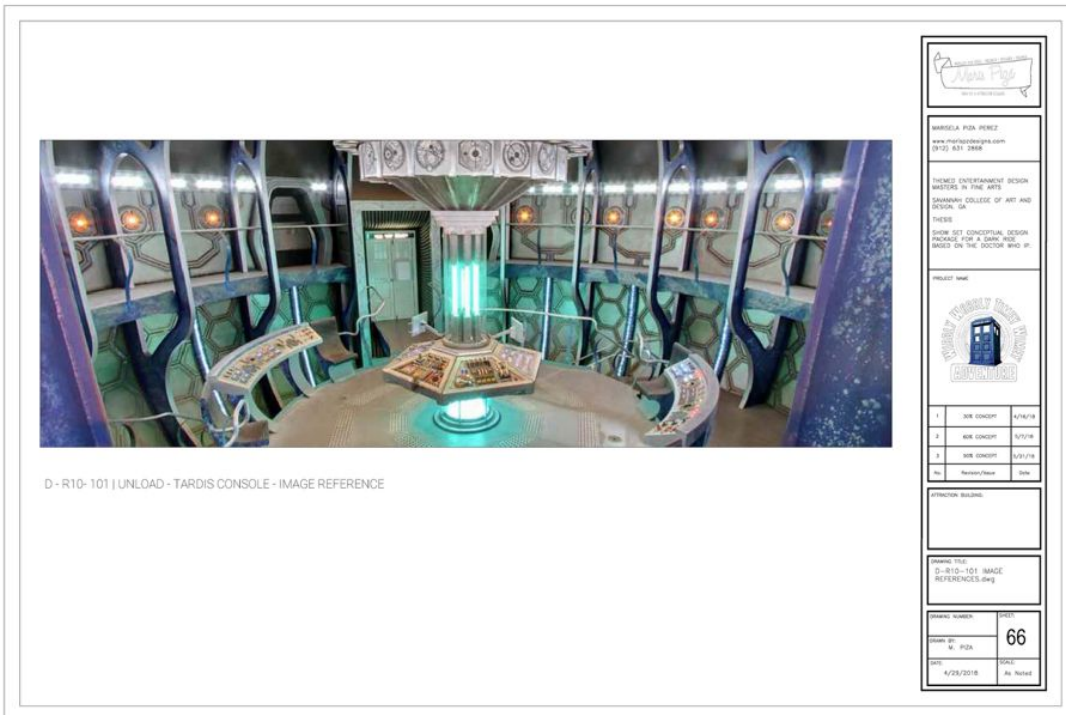


Fig. 66. D-R10-101 | Unload - TARDIS Console - Reference Image

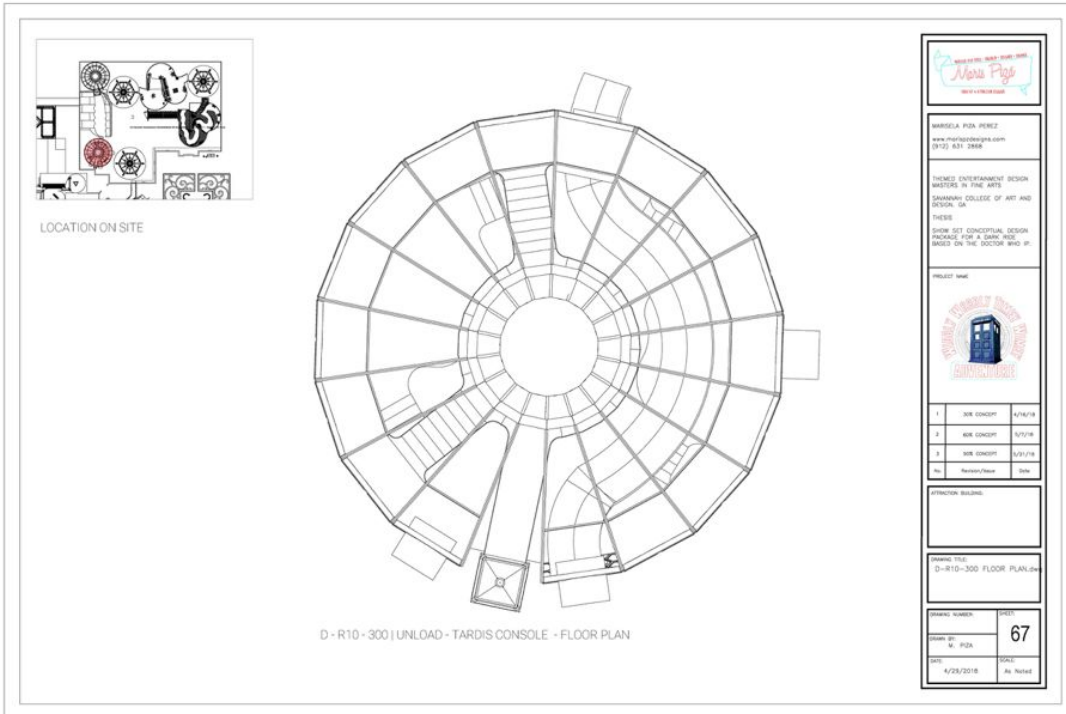


Fig. 67. D-R10-300 | Unload - TARDIS Console - Floor Plan

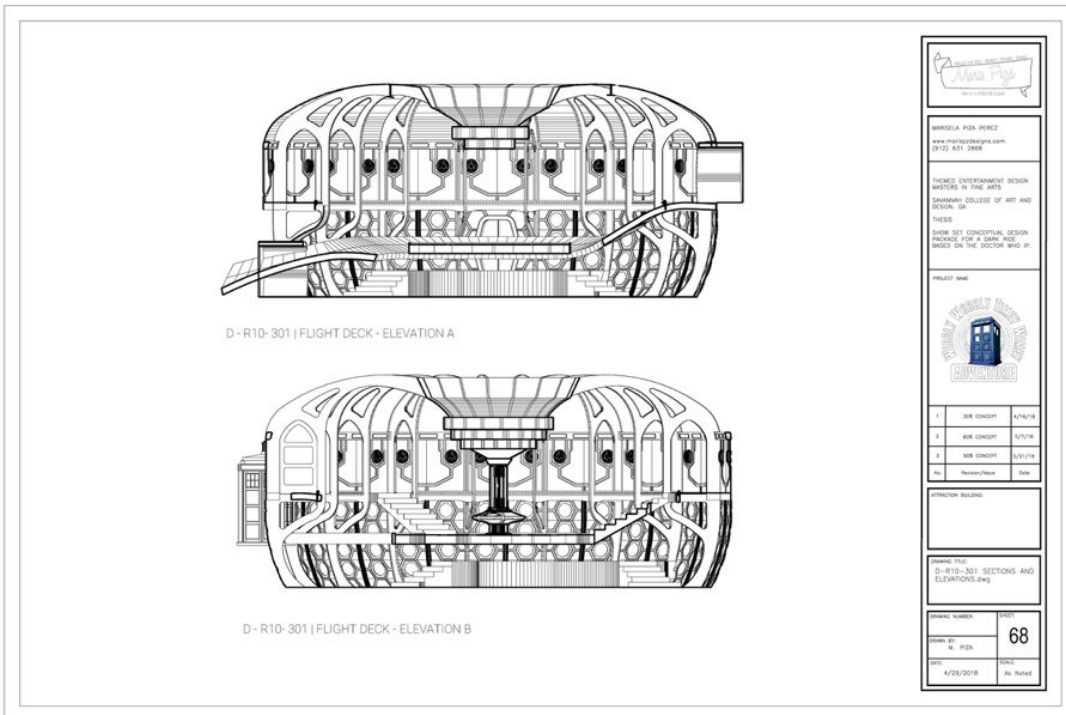


Fig. 68. D-R10-301 | Unload - TARDIS Console - Sections and Elevations

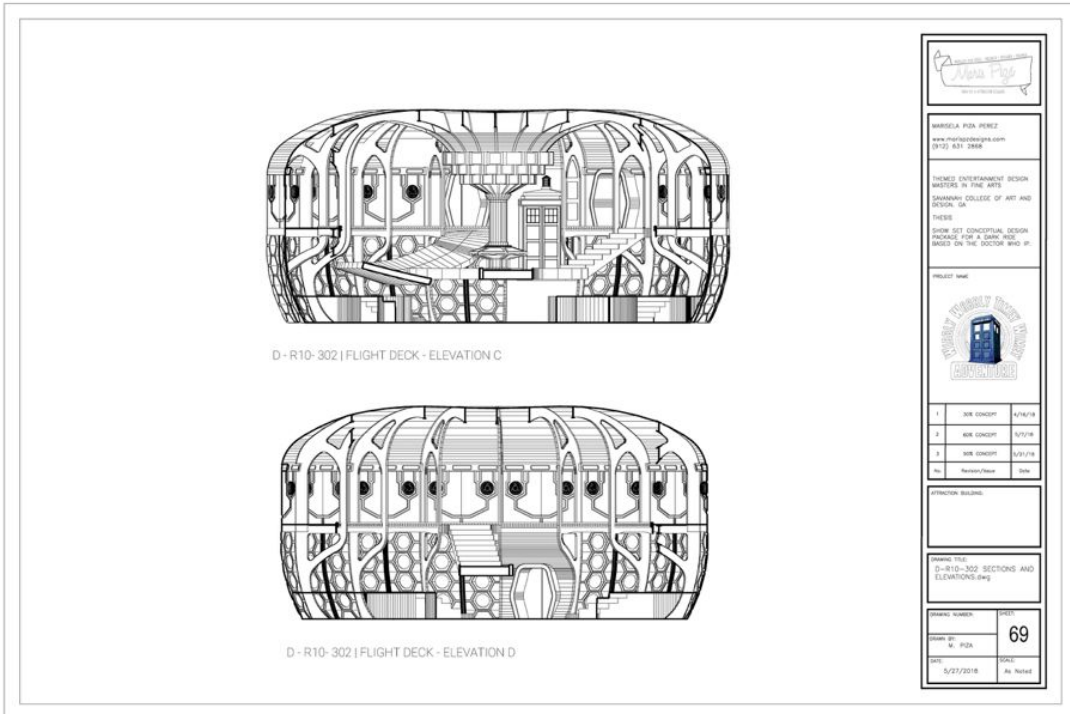


Fig. 69. D-R10-302 | Unload - TARDIS Console - Sections and Elevations



Fig. 70. D-EXIT | Store Exit - Key Art

APPENDIX B

Fig. 1B	Wibbly Wobbly Timey Wimey Adventure Attraction Logo	92
Fig. 2B	Wibbly Wobbly Timey Wimey Adventure Team Member Costumes and name tag	93
Fig. 3B	Wibbly Wobbly Timey Wimey Adventure Timeline Graphic	94
Fig. 4B	Wibbly Wobbly Timey Wimey Adventure Stress Chart	95



Fig. 1B. Wibly Wobbly Timey Wimey Adventure Attraction Logo



Fig. 2B. Wibbly Wobbly Timey Wimey Adventure Team Member costumes and name tag

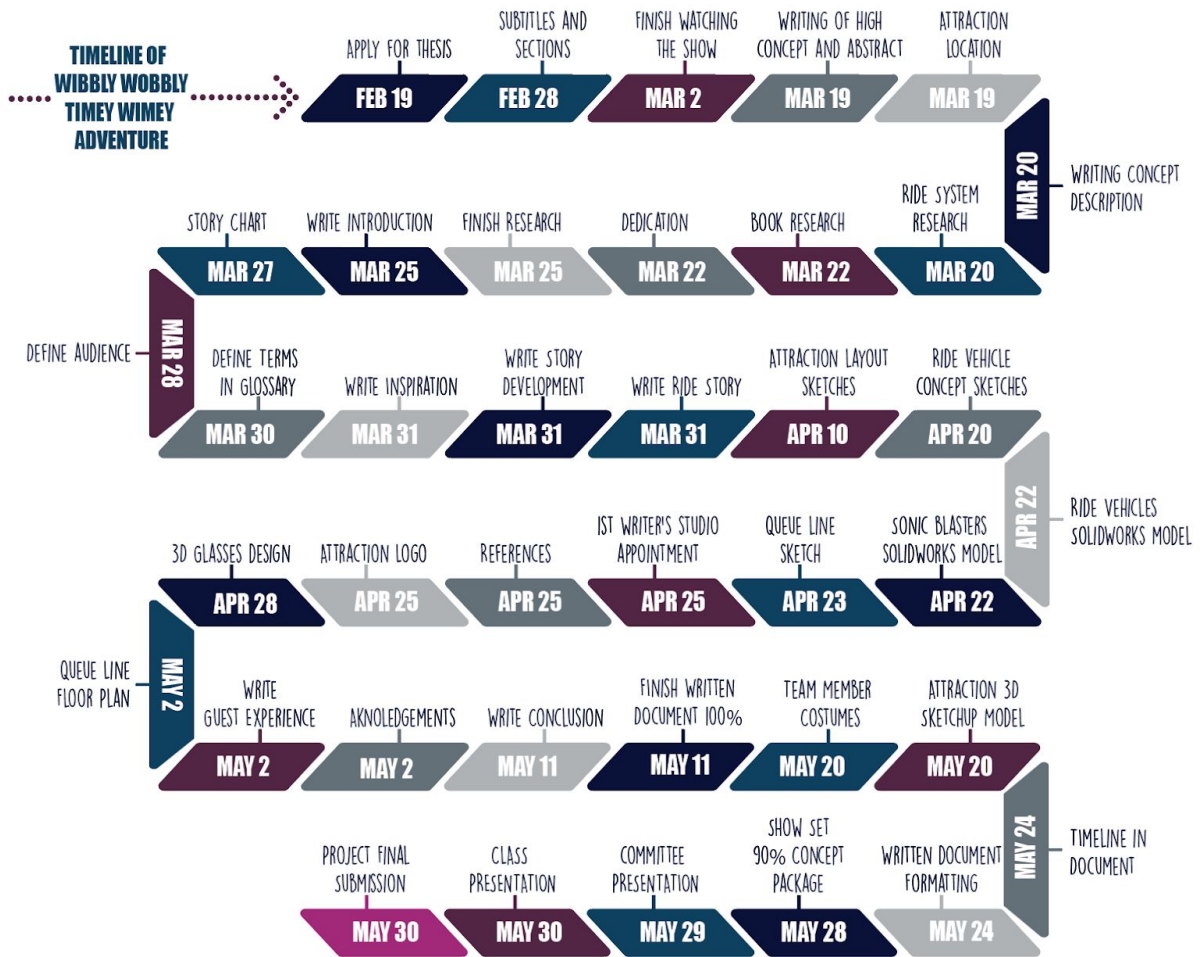


Fig. 3B. Wibbly Wobbly Timey Wimey Adventure Project Timeline

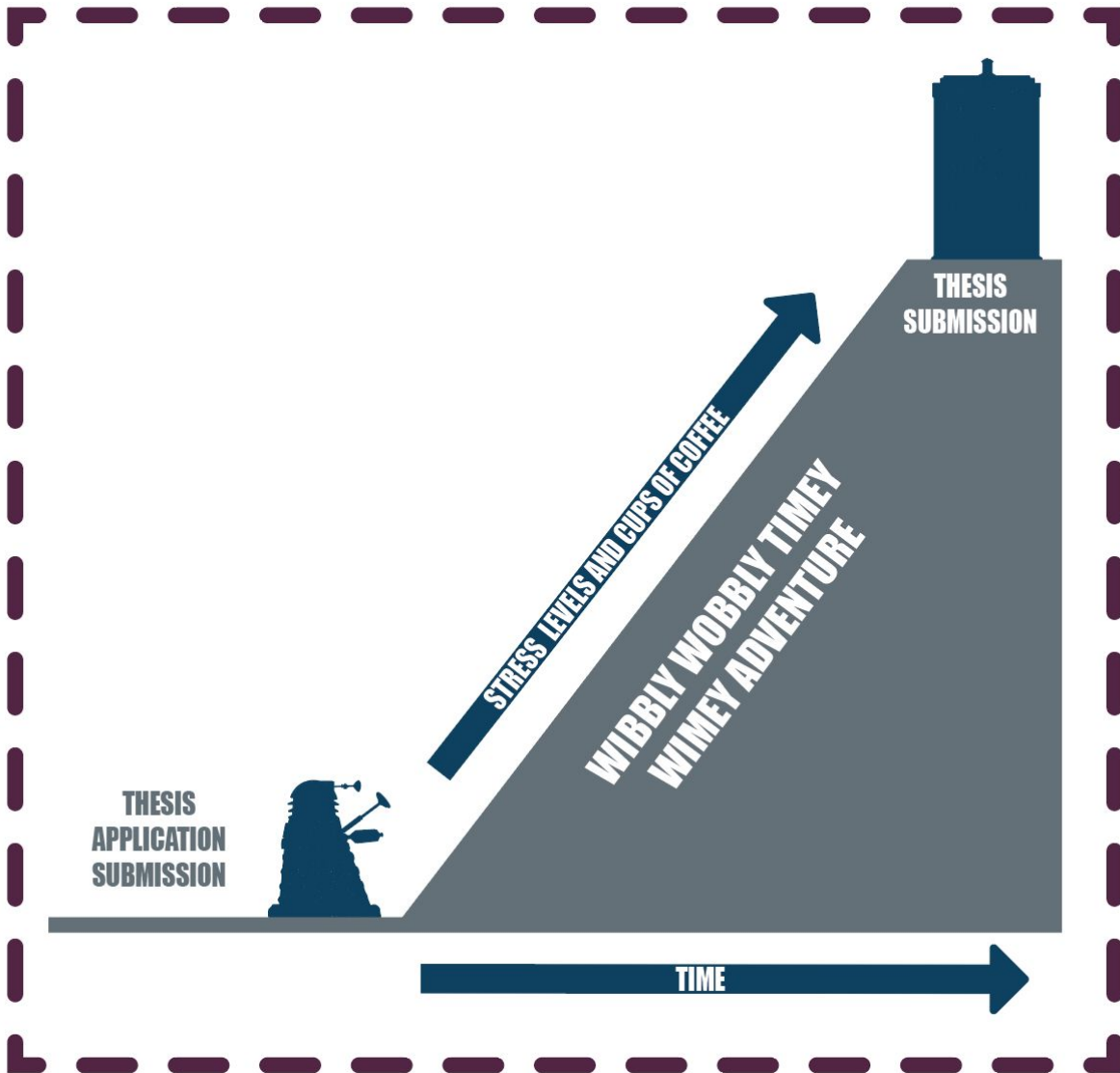


Fig. 4B. Wibbly Wobbly Timey Wimey Adventure Stress Chart