Imaginations: A Contest for Disney Imagineering

A Major Qualifying Project Report Submitted to the Faculty of WORCESTER POLYTECHNIC INSTITUTE in partial fulfillment of the requirements for the Degree of Bachelor of Science

by

Charlie Bickle

Date: November 6, 2016

Dean O'Donnell, Advisor

This report represents the work of one or more WPI undergraduate students submitted to the faculty as evidence of completion of a degree requirement. WPI routinely publishes these reports on its web site without editorial or peer review.

## Abstract

Imaginations is an interdisciplinary project in which a team of students developed a contest entry for Walt Disney Imagineering's yearly Imaginations contest. This year's prompt asked us to design a theoretical outdoor space for our campus, represented in a maximum of 8 slides and a 1 minute video. Our response to this prompt is *The Spark*, a semi-enclosed rooftop park atop the existing school library. I was responsible for all of the concept art, animation storyboards, and visual design for our submission.

# **Table of Contents**

Abstract	2
Table of Contents	3
Introduction	4
About Imaginations	4
The Prompt	4
Our Project	5
Development	5
Team	6
Constraints	7
Initial Concepts	8
The Spark	11
Projection and Interactivity	14
Presentations	15
Open Houses	16
Final Slides	17
Animation	25
Post Mortem	25
Concept Refinement	26
Post-It Brainstorm and Mockups	26
Scheduling and Division of Labor	27
Group Strengths	27
Conclusion	28
Bibliography	29
Appendix A: Concept Art	30
Initial Ideas	30
Spark Concepts	32
Logo Design	38
Appendix B: Video Storyboard	39

### Introduction

#### **About Imaginations**

The Imaginations contest is an annual competition designed and run by Disney's Imagineers. It is intended to scout out talent and find potential new Imagineers. Teams of college students design a concept based on a prompt, then submit an 8-slide presentation showcasing their work. These presentations are judged by the Imagineers, and the finalists are given a chance to present their work in person at the Disney Imagineering headquarters in California. The prompts change each year, and have included a range of themes from park attractions to traveling shows to new forms of interactive city transportation. All contest entries are meant to be purely conceptual.

Disney's Imagineers are responsible for the design of Disney's physical attractions, including theme parks, cruises, and more. The people who work in this department, called Imagineers, represent over 100 disciplines including art, science, storytelling, and technology. A critical part of this job is working with "blue sky," a concept in which Imagineers set aside cost and practicality to imagine the most ideal possible design.<sup>1</sup> This concept is what we were asked to do for this challenge: create something amazing, without worrying about what it would cost or whether it would ever be approved.

#### **The Prompt**

This year's Imaginations contest prompt is as follows:

"Our parks, resorts, cruise ships and entertainment venues are designed to be places for families and friends to gather and create memories together. Beyond the attractions, restaurants, shows and parades, our parks and resorts include outdoor spaces that are functional yet invite guests to pause and enjoy the time in between their activities. We challenge you to apply some of our same design principles to create a new outdoor space within your college or university that addresses current students, faculty and visitors needs while providing a respite from the stresses of college life."<sup>2</sup>

<sup>&</sup>lt;sup>1</sup> See "Walt Disney Imagineering" (<u>https://aboutdisneyparks.com/about/around-the-world/walt-disney-imagineering</u>)

<sup>&</sup>lt;sup>2</sup> See Disney Imaginations site (<u>https://disneyimaginations.com/</u>)

This prompt provides a number of unique challenges that make it different from many previous years. First, it asks teams to design a space that is passive rather than active. Imagineering is all about telling stories, but in this space that story needed to be told without any direct guidance. In an experience like a typical theme park ride, the guest is guided through a controlled sequential story that can be designed carefully in advance. However, this isn't possible in an open rest space. Visitors can pass through for any period of time and experience the space in almost any order, so the story needs to be clear no matter how visitors choose to experience the space.

Second, this project is removed from any actual Disney intellectual property; the prompt doesn't have any direct connection to Disney's characters, movies, or other familiar themes. Finally, the space is intended for our college campus, a space which is very different from something like Disneyland. The design needed to be serious enough to fit into an academic space without completely losing the sense of Disney magic.

#### **Our Project**

Our team is the first from WPI to enter the competition, so we were venturing into new territory. No one in our team had experience with this contest, including our advisor, so we had to come up with a process on our own. Also, because of our team's academic schedules, we had only a term and a half after the prompt was released to complete all of our work, so this project had a heavy time crunch.

### Development

#### Team

This project was developed by an interdisciplinary 3-student team:

- Charlie Bickle: IMGD art major
- Kelly Carlson: Mechanical Engineering and Design major
- Tom Farro: Robotics Engineering major, IMGD art minor

Of this team, I (Charlie) am the only one completing the project as an MQP, while Kelly and Tom both worked on the project as a single-term ISP.

The team was put together prior to the prompt release this year. Kelly was responsible for organizing the original team and initiating the project. Originally, the team was intended to include another mechanical engineer and an artist. I was chosen to fill the art role, but the second mechanical engineer was unable to continue with the project because she was offered an extension on her existing Disney Imagineering internship. Tom was chosen instead because we anticipated a prompt similar to previous years involving traditional Disney rides or attractions that would allow for animatronics or other robotics related design. However, once the prompt was released our concepts didn't allow for the incorporation of robotics. As a result, Tom switched to focusing on on the storytelling and writing side of the project, using his experience from his IMGD minor courses.

The entire team was heavily involved in initial concept development and design. Major decisions were made at team meetings, while detailed elements were designed individually and reviewed at the next meeting. Between meetings I created all art assets and concepts, Kelly designed mechanical elements and 3D SolidWorks mockups, and Tom worked on writing and story.

For the final presentation slides, Kelly created the text and initial layout concepts, while I refined those layouts and filled in the necessary art and graphic design elements. The video script

was written as a team, after which I created all the artwork and Kelly added music and embedded the final video for the PDF submission.

#### Constraints

The Imaginations prompt and submission requirements provided a number of specific constraints the team had to consider and work with throughout project development.

First, this year's prompt asked us to take the spirit of Disney's resorts and merge it with our school campus. This provided a significant challenge, as we wanted to create a fun space that wasn't so whimsical that it couldn't fit into a serious college environment. It would be difficult to imagine anything from Magic Kingdom appearing at WPI, so we needed to find a way to make the space work with both Disney and our school.

Secondly, this challenge required us to create a restful space rather than an active one. Unlike a theme park ride, which can tell an active story, this space needed to tell a passive, nonlinear story. The nature of our project made it almost impossible to directly control the order in which visitors experience elements of our space, so the concept needed to be clear regardless of how a visitor chooses to pass through the space or spend time there.

Finally, we had to consider the very limited final submission format to convey our big idea. We wanted to develop a large and complex space, but needed to communicate everything we had designed in only 8 slides and a short video.

#### **Initial Concepts**

Our team went through several different concepts before settling on our final choice. Our first story idea was to create something very literal, focused on the history of WPI and the surrounding Worcester area. We wanted to inspire students by making them feel connected to the rich innovative history of the area, including elements referencing famous people and inventions associated with the city. We looked into several designs associated with this concept (see Appendix A, Initial Ideas for additional art and concepts).

One was a set of interactive augmented reality binoculars that would be mounted on the library roof, similar to the tower viewers that are common in tourist viewing spots. These headsets would have two separate modes. The default mode would be a real-time view of the surrounding area with overlaid labels and information about landmarks and significant areas in the city. The second mode, which could be accessed via controls on the top of the binoculars, would show historical views of the city. Viewers could scroll through various time periods to find out about what the city looked like then, and see how it grew over time (see Figure 1).



Figure 1. VR binocular design with sample interactive and historical views.

We also spent some time designing a space around mechanical constraints. We came up with a concept for a pivoting roof that would convert the space between a closed winter oasis and an open multi-level rooftop park. One interesting feature of this design was that the summer seating moved onto the roof in winter (see Figure 2). We considered several options to make this work, including lighted seating that would become ceiling lights and pipework seats that would mimic the functional industrial pipework in other buildings on campus.

While the concept was interesting, this idea ended up being very limiting. Because the mechanical aspect was designed first, our visual and functional design felt clunky and inelegant. We didn't have a clear idea to tell in this space, and the space had a very boring overall shape.



Figure 2. Side views of moving roof building in different seasons and angled views of moving roof building in different seasons, with labeled seating areas showing how seating is incorporated into the roof in winter.

We also considered telling stories through "tableaus," static spaces that encourage the viewer to put together a story in their mind. We developed a few initial concepts for seating areas based on famous innovators' workshops (see Figure 3), but in the end decided that the idea was too heavy-handed and poorly suited for a calming outdoor space.



Figure 3. Tableau seating area concepts. Includes general concept and notes for a meeting and hang out space that mimics the look of an engineer's workspace while still meeting student needs.

In the end, we decided to drop the historical perspective entirely. We wanted to create a clean, simple space that would allow students to experience relaxation and the outdoors year-round, and we felt that the historical content made our space feel cluttered and a bit too much like a museum. We also worried that being literally placed in front of grand, famous accomplishments from the past would make current students feel dwarfed or overwhelmed by comparison.

#### The Spark

Our final concept is *The Spark*, a giant glass rooftop park to be built atop the existing campus library. We wanted to keep the general rooftop idea from previous designs, but completely redesigned the look, function, and story of the space. We chose to place our park on the library because of its height, view, and central location. The library is very central to campus life, but currently lacks a completely relaxing space for students to get away from the academic environment. It is also in a central location on campus atop the hill, making it an ideal choice to create an iconic landmark structure that is visible from most places in the school.

As a landmark, one of the most important aspects we wanted to consider was the overall look of the building. Our initial inspiration was the "idea lightbulb," a light that appears or brightens when an idea becomes clear. Based on this, initial silhouette concepts were based on lightbulbs and upwards triangular shapes (see Figure 4).



Figure 4. Initial Spark silhouette concepts.

From these, we condensed our ideas into a single final design. *The Spark* features upwards mountain-like triangular shapes, representing the conceptual journey to the light of inspiration at the top (see Figure 5).



#### Figure 5. Final Spark silhouette design.

The story of the Spark is one of creativity, collaboration, and inspiration. The current WPI environment is saturated in academic spaces, leaving little room for the natural creative process that occurs while the mind is distracted. To make up for this, we designed a space that would be relaxing and positive to encourage students to feel inspired and refreshed. When students come up with an idea, interactive elements throughout the space allow them to express those ideas by brightening the light of the Spark. As the Spark brightens, one student's inspiration can serve as a light to encourage others throughout campus and beyond.

In addition to the overall story, we wanted the Spark to share all the typical functions of campus' outdoor space, including greenery, open lawns, seating, sun, and shade. WPI has a fluctuating climate and is cold for most of the school year, so our design needed to take the positive features of existing spaces, such as the Quadrangle, and adapt them for accessibility

during winter months. This helped inform our decision to enclose *The Spark* in glass. We also designed multiple separate spaces within *The Spark* that would allow students to experience both open and private environments.

#### **Projection and Interactivity**

Interactivity is a big feature of our project design and story, and is incorporated throughout *The Spark*.

One of the primary interactive elements are the Big Idea Buttons, which are mounted on pedestals scattered throughout the space at convenient locations (see Figure 6). Students can press them to express an idea or positive feeling, and watch the light of their idea "travel" over LED light trails in the building before reaching the light at the peak of the space.



Figure 6. Big Idea Button design. The glowing dome at the top of the pedestal is the pressable button. The pathway leading down to the floor represents the LED light strips in an off state.

Another interaction comes through the hanging cocoon chairs in the open areas of the space. The chairs feature interwoven LED lights that glow softly when the chairs are used, based on weight sensors. The longer a person sits in the chair, the brighter the light grows. Each chair has a Big Idea Button nearby in case inspiration strikes while a student is resting.

Finally, the most interactive areas are the Creativity Corners. These are the quieter areas of *The Spark*, featuring plenty of seating and shade area, as well as soundproofing between them and the main Garden. The main interactivity of these spaces comes from their unique Gazebos. The Gazebos are small enclosed structures meant to support one to six visitors at a time. Projection and motion tracking allows visitors to write with light directly on the Gazebo walls.

To increase the sense of atmosphere in these spaces, they cycle through a series of scenes every few hours throughout the day. These scenes are generally calming natural spaces, such as forests, oceans, or galaxies. The look of the light painting changes based on the scene as well - for example, a galaxy scene might allow visitors to paint with stars (see Figure 7), while an ocean scene might have bubbles or ripples (see Figure 8).



Figure 7. Visitors write equations and diagrams on a galaxy-themed background.



Figure 8. Visitors draw casually on an ocean-themed background.

### Presentations

### **Open Houses**

Unlike most IMGD MQPs, which result in a finished product such as a game, the goal of our project was to create a conceptual presentation. Finalists in the Imaginations contest are given the chance to present their project submission live in front of an audience of Imaginations executives.<sup>3</sup> To prepare for this possibility, we arranged a number of practice-run presentations for WPI open houses.

<sup>&</sup>lt;sup>3</sup> See Disney Imaginations site (<u>https://disneyimaginations.com/about-imaginations/what-is-imaginations/</u>)

### **Final Slides**

The following are the final slides included in the project submission.



9A757A

The Spark

Our campus is home to four thousand involved students, who chose our school to help them become the leaders and innovators of tomorrow. Students use classrooms for most academic and club commitments, and often find themselves in a rut because of the lack of space on campus to escape from their responsibilities. The campus houses a gorgeous quad and an abundance of outdoor seating and gardens, but the often cloudy and snow-covered campus limits the use of outdoor spaces to summer months.

The Spark offers a respite from the elements, while providing students a place to decompress and think up their greatest ideas. Best known for the iconic light bulb which glows brighter the more the space is utilized, The Spark sits atop the library, but has a warm and welcoming glow which can be seen from various locations on campus.

The all glass building houses a Park which sits between secluded Creativity Corners. The greatest ideas tend to come to people while they are distracted, and The Spark is designed to be that distraction for individuals or groups of students. Regardless of where you are in The Spark, a "Bright Idea" Button is never far from reach. When the "eureka" moment occurs, students can push a Button and send their signal of success to the light bulb suspended above them. The ever-growing brightness of The Spark provides a beacon of hope to students, professors, and visitors on campus that their next great idea will come to them.

Team Member	Major/Minor/Concentration	Role/ Contribution to project
Participant #1	Interactive Media & Game Development	Concept Art, Animation, Visual Design
Participant #2	Mechanical Engineering/Mechanical Design	3-D Model, Text, Concept Development, Presentation Layout
Participant #3	Robotics Engineering/Interactive Media and Game Design	Interactions, Layout, Concept Development
Participant #4	N/A	N/A

© Dis ney

#### Figure 9. Final presentation, slide 1.

This slide is the first required slide, following a strict template provided by Disney. It includes information about each teammate, along with an overview of our submission concept written by Kelly.

#### Story behind the design

Every student at our university came because at some point in their lives they solved a problem, and they liked how that felt. We wanted to tell the story of that feeling, and remind everyone of the reason they joined our community. We have found that problems often get solved while our minds are on something else. We wanted to tell the story of that time you were out running and suddenly you knew how to *do that thing*, or when you woke up with the sun pouring in and you *knew the answer*.

We made a space that would be accessible year-round, even in the darkest days of winter. The Spark became a place where you could play with others, and bounce ideas around by writing them in light. Every time someone's idea becomes a reality they can upload it to the cloud and add a little light to The Spark. We put The Spark in a central place on our campus to remind people who were walking by that this is a place where ideas happen, and that they were part of it. The Spark becomes a place to put aside your cares, brainstorm, and inspire others.

#### User/ Guest Experience

A tired student leaves their cubicle in the library and ascends to the roof. As they leave the stairwell, light and greenery surrounds them. In the summer a breeze blows through the open, cantilevered panes, in the winter, warmth flows from sunlight captured in glass. The student can settle into one of the soft Cocoon Chairs and gaze out from above campus, or look inside The Spark to other students playing or lazing about in the garden area.

When they have gathered their thoughts, they can head into one of the Creativity Corners, and doodle with light, or noodle around with equations or designs. When they hit on something they like, or even if they want to save something for later, they can push one of the Idea Buttons and upload their inspirations to an online server, and add a bit of light to The Spark itself in the form of a giant light bulb over their heads. That Spark can be seen from the rest of the campus, and acts to attract other guests to The Spark.

#### Figure 10. Final presentation, slide 2.

This is the second template-based slide. It includes the story behind the design and the

user experience, both written by Kelly.



#### Figure 11. Final presentation, slide 3.

This slide serves as the first visual introduction to our concept. It shows the current library space at the upper left, with the proposed addition at the center. Text at the top right describes the general intent of our overall visual design.

The center image set showcases the space in different weather and seasons. The lower left provides context for these images, telling the story of how the space is meant to function throughout the year.

The bottom right section shows Kelly's mechanical design for the rotating windows with accompanying explanations.



#### Figure 12. Final presentation, slide 4.

This slide shows our Disney-style "fun map," which I created to show scale, layout, and general features of the proposed park.

The entrance (1), located at the upper left, is an addition to the existing stairwell in the library.

The "Inspiration Garden" (3) is our central park space, featuring open lawns, foliage, and hanging cocoon chairs (2). At the very center of this area, the Seal (4) marks the point directly below the light of *The Spark*.

The "Creativity Corners" (5) are the shady areas in two corners of the space, providing a quiet area away from the busyness of the Inspiration Garden. It is a more contemplative space that features the Gazebos (6), small spaces in which visitors can play with their ideas through light projection.



#### Figure 13. Final presentation, slide 5.

This slide focuses on specific features of the Inspiration Garden, including the Bright Idea Buttons, Seal, and Cocoon Chairs. The left side outlines the relationship between the light of *The Spark* and the Seal beneath it, while the right side explains the function of the lightbulb and the interactive elements that connect to it.



Figure 14. Final presentation, slide 6.

This slide showcases the features of the Creativity Corners.





This slide is a placeholder that holds the video animation file.



#### Figure 16. Final presentation, slide 8.

This slide is the final "big impact" moment of the presentation. It is intended to bring the emotional message and story home, and discuss how *The Spark* behaves and impacts the campus at night.

#### Animation

In addition to the slide submission, I also created a short accompanying "trailer" video for our design. We felt that our slides did a good job of telling the technical story of our space, but didn't fully capture the impact. To fill that gap, we used a more storytelling focused perspective in the video, following the story of a single student experiencing *The Spark* for the first time (see Appendix B for the full video storyboard).

The video starts out with a tired student in a classroom who notices the light of *The Spark* outside the window. The student walks over and up into *The Spark* and sees the open grass Garden with students playing and resting in cocoon chairs. The student then moves into a Creativity Corner, where they look on in amazement as others paint with light before trying it themself. Finally, when the student is done, they press a Big Idea Button and watch their inspiration move up to brighten the light of *The Spark*. Another student walking home notices it brighten and is cheered up by the light of our student's idea.

I considered several stylistic options for the video, but ended up settling on colorful painted-over storyboards to capture a whimsical effect. Throughout the video, the colors within *The Spark* are more saturated than the outside world to emphasize how the space is supposed to be a retreat from the campus environment (see Figure 17). The primary student is consistently highlighted with a faint blue light to help keep attention focused on them. Light is used heavily throughout the video to focus and draw the viewer's attention.



Figure 17. Two sample storyboards from the final submission video. The left shows the desaturated colors of the "outside," while the right shows the saturated colors within The Spark.

### **Post Mortem**

Overall, I am happy with how the project came out, but we also made some mistakes in our process and execution that slowed us down and made things more difficult than they needed to be. One of the goals of this project was to help figure out the best process for creating an entry to the Imaginations competition, informing and aiding teams from WPI who choose to enter in the upcoming years.

#### **Concept Refinement**

The most important thing I would have changed about our project was the timing of the initial concept development. We spent over a month settling on a concept, which left us very little time to refine the final project. Throughout this time we were working using "sprints," very short deadlines at which point we tried to have the most complete possible project. At the end of that deadline, we would heavily rework the concept and start again.

The sprints were an effective way to work through a lot of concept revisions in a short time, but I feel that our sprints were too long to be effective. We tended towards 2-week sprints, when 1-week probably would have been a better way to go.

I also focused too much on finished or semi-finished art in the early stages, rather than producing large amounts of very rough concept drawings. Waiting to create polished artwork until after the slide layouts were designed would have been helpful to avoid putting time into unnecessary pieces.

#### **Post-It Brainstorm and Mockups**

One technique we used late in the project that I think worked particularly well was creating physical mockups for our ideas and presentation layouts. We created post-its to represent each part of the prompt and all the ideas we had and arranged them on the walls, grouped by concept. This was extremely useful for making sure we had addressed every part of the prompt, and helped us see the gaps in our ideas. Once we had all the post-its completed, we transferred them over to large poster boards to create mockups for the final 8 presentation slides. This helped us figure out what to put on each slide. We also used colored construction paper to block in approximate layouts and ideas for images to put on each of those slides. This provided a clear list of what art to create and prioritize to finish the slides. Until this point I had been working with vague guidelines, and I found it significantly easier to work with a clear to-do list.

We did end up deviating pretty significantly from the mockup in places, but I feel that it gave us a really solid starting point from which to build the rest of our project.

#### Scheduling and Division of Labor

I think our team could have been significantly more effective if we had had a full team for the entire project period, rather than having two of the members only fully dedicated for one term. I would strongly suggest that in the future this contest should be exclusively a 2-term MQP.

#### **Group Strengths**

It was extremely beneficial having a team member (Kelly) and advisor who were already familiar with Disney Imagineering prior to the project. I also believe IMGD disciplines are well suited for this kind of project. Tom and I came in with a good understanding of storytelling and level design in games, which translated smoothly to designing a real life physical space. Level design requires a sense of space, movement, viewer experience, and story, all of which are key elements of Imagineering.

I also feel that our open house practice runs were very helpful in refining the project and reducing anxiety. The end goal, should our project make it to the finals, is to present our concept in front of a team of Imagineers. The practice presentations gave us a chance to get comfortable talking about and explaining our ideas in front of a larger, unfamiliar audience, as well as to see what parts of our mockup slides were working best.

### Conclusion

Our final project was submitted to Imaginations at the end of November, 2016. On December 8th we received news that our team made it to the semi-finals, and are currently awaiting the announcement to see if we made it into the finals.

If we are selected as a finalist team, we will spend a week in January in Disney's Imagineering Headquarters in California learning from Imagineers and presenting our work for a chance to win first prize, which includes a monetary reward.<sup>4</sup> All members of finalist teams are also given the opportunity to interview for paid internships of three months to a year with Disney.<sup>5</sup>

Even if we don't make it to the finals, however, this project has been an incredible experience. I've had the chance to work on a very fast-paced, high stakes project, and was rewarded by being selected for the semi-final round of a nationwide competition. This project also allowed me to try applying my video game focused design education to a physical scenario, which has taught me more about how to design viewer experiences for both real-world and virtual media. I have also learned a lot about how to rapidly create large quantities of concept art on a deadline, which I believe will benefit me in future projects and works.

I also believe that our work laid out a solid foundation for any future WPI teams. The experience we gained will benefit students from our school who plan to enter the competition, as they will have a chance to learn from our successes and mistakes rather than doing everything on their own like we did.

This project creates a lot of exciting possibilities for us as individuals and a team, and I am excited to see where those possibilities lead as we move forward through the final stages of the competition.

<sup>&</sup>lt;sup>4</sup> See Disney Imaginations site (<u>https://disneyimaginations.com/about-imaginations/what-is-imaginations/</u>)

<sup>&</sup>lt;sup>5</sup> See Disney Imaginations site (<u>https://disneyimaginations.com/tips-faq/faq/#faq-5</u>)

### **Bibliography**

- "Dr. Robert H. Goddard, American Rocketry Pioneer." NASA. NASA, n.d. Web. 14 Dec. 2016.
- Designer Construction Ltd. "Electrically Operated Opening Glass Roof." LivingDaylight Ltd. LivingDaylight Ltd, 2010. Web. 14 Oct. 2016.

Disney Imaginations. Walt Disney Imagineering, 2016. Web. 20 Sept. 2016.

- Good, Jeremiah. "A Look Inside the New Disney Vacation Club Members Lounge Coming to Epcot." LaughingPlace. N.p., 01 June 2016. Web. 15 Dec. 2016.
- Jones, Rennie. "AD Classics: The Crystal Cathedral / Philip Johnson." ArchDaily. N.p., 05 Nov. 2013. Web. 15 Dec. 2016.
- "Orrb: The Futuristic Pod For Relaxation In Office Spaces." Hexapolis. N.p., 13 Feb. 2015. Web. 18 Oct. 2016.

"Pictures of Atwater Kent Radios." Atwater Kent Radio. N.p., 12 Dec. 2014. Web. 6 Oct. 2016.

"Walt Disney Imagineering." Walt Disney Parks & Resorts. Disney, n.d. Web. 14 Dec. 2016.

<a href="https://aboutdisneyparks.com/about/around-the-world/walt-disney-imagineering">https://aboutdisneyparks.com/about/around-the-world/walt-disney-imagineering</a>>.

# **Appendix A: Concept Art**

## Initial Ideas









### Spark Concepts

These are the extra art pieces created for the final Spark concept.



















### Logo Design

All iterations of *The Spark* logo concept.



# **Appendix B: Video Storyboard**

This is the full finished video storyboard used in the final submission.









