**DRAWING LIST**

**EX.0.00**  **GENERAL**
- EX.0.01  COVER PAGE
- EX.0.02  DRAWING LIST

**EX.1.00**  **EXECUTIVE SUMMARY**
- EX.1.01  CONCEPT STATEMENT
- EX.1.02  SUBJECT
- EX.1.03  AUDIENCE
- EX.1.04  GOALS
- EX.1.05  CLIENT
- EX.1.06  THESIS STATEMENT
- EX.1.07  FORMAT
- EX.1.08  CONCEPT DIAGRAM
- EX.1.09  EXPERIENCE DIAGRAM
- EX.1.10  EXHIBITION CONTENT OUTLINE
- EX.1.11  SAMPLE SITE
- EX.1.12  PROGRAMMING
- EX.1.13  THE EXPERIENCE
- EX.1.14  MOBILE GAME
- EX.1.15  THE EXHIBITION
- EX.1.16  A1 - THE BEACH
- EX.1.17  REMOTE INTERACTION
- EX.1.18  THE RFID SCEPTER
- EX.1.19  A2 - THE WOODS
- EX.1.20  INTERACTIVE POD
- EX.1.21  THE RUMPUS
- EX.1.22  SIDE STORY
- EX.1.23  A3 - THE FORT
- EX.1.24  THE FORT CONT.
- EX.1.25  THE CELEBRATION
- EX.1.26  A4 - THE CAVE
- EX.1.27  A5 - THE WORLD
- EX.1.28  A5 2 - THE THINGS
- EX.1.29  A5 3 - THE SUPERMARKET
- EX.1.30  THE SUPERMARKET CONT.

**EX.2.00**  **SCHEDULES AND LISTS**
- EX.2.01  GRAPHIC SCHEDULE
- EX.2.02  GRAPHIC SPECIFICATION LIST
- EX.2.03  MATERIAL SCHEDULE
- EX.2.04  AV SCHEDULE

**EX.3.00**  **PLANS AND SECTIONS**
- EX.3.01  SITE GENERAL PLAN
- EX.3.02  GRAPHIC LOCATION PLAN
- EX.3.03  AV PLAN
- EX.3.04  POWER & DATA PLAN

**EX.4.00**  **GRAPHIC GENERAL ELEMENTS**
- EX.4.01  VISUAL IDENTITY
- EX.4.02  POSTER SINGLE
- EX.4.03  POSTER TRIPTYCH
- EX.4.04  TICKETS
- EX.4.05  WAYFINDING POLE SIGN
- EX.4.06  WAYFINDING
- EX.4.07  WAYFINDING CONT.
- EX.4.08  INTRO
- EX.4.09  INTRO CONT.
- EX.4.10  EXTERIOR GRAPHICS
- EX.4.11  EXTERIOR GRAPHICS CONT.
- EX.4.12  MURALS
- EX.4.13  MURALS CONT.
- EX.4.14  AREA INTRO
- EX.4.15  CONTENT GRAPHICS
- EX.4.16  CONTENT GRAPHICS CONT.

**EX.5.00**  **EXHIBIT AREAS**
- EX.5.01  A1 THE BEACH EXTERIOR
- EX.5.02  A1 GENERAL PLAN
- EX.5.03  A1 FLOORING PLAN
- EX.5.04  A1 SECTION
- EX.5.05  A0 ELEVATION
- EX.5.06  A1 ELEVATION
- EX.5.07  A1 TUTORIAL WALL
- EX.5.08  A1 THE BOAT
- EX.5.09  A1 TREES
- EX.5.10  A1 WILD THING
- EX.5.11  A2 THE WOODS EXTERIOR
- EX.5.12  A2 PLAN
- EX.5.13  A2 SECTION
- EX.5.14  A2 LED DOME
- EX.5.15  A2 TREES
- EX.5.16  A2 WILD THING
EXHIBIT EXECUTIVE SUMMARY
Where The Wild Things Are: Back to The Wild is an XR experience based on Where The Wild Things Are original story & movie, meant to celebrate the classic’s 60th anniversary.

Consisting of two parts, an online mobile game and a traveling exhibition, the experience uses XR technology to bring the remote and in-person audiences together and embark on a journey to explore emotions, loneliness and the meaning of companionship.

The experience aims to inspire emotional awareness through providing first-person experiences, and illustrate a new way to extend empathy and build connection in the increasingly remote-reliant post-pandemic world.
WHERE THE WILD THINGS ARE - A JOURNEY OF EMOTIONS & CONNECTIONS

Where the Wild Things Are is a 1963 children’s picture book by American writer and illustrator Maurice Sendak. The story is about a young boy named Max and his emotional journey.

Max, after making mischief and being sent to his room without dinner, is transported by his imagination to a mysterious island inhabited by the "Wild Things." There he begins a series of adventures with these Wild Things and finally returns to reality as he begins to feel lonely and misses the warmth of home.

Through a childlike lens, the fantasy story explores how children process various feelings, and their connection with the world around them. The book has been adapted into other media, including an animated short in 1973, a 1980 opera; and a live-action 2009 feature-film adaptation.
OVERVIEW | Audience

FINDING THE INNER CHILD IN EVERYONE

Primary
FAMILIES + CHILDREN

Experience Seekers & Facilitators
The experience’s main audience is families with young children. They look for entertaining opportunities to bond and stimulate growth. They enjoy engaging activities that shape memories and spark meaningful conversations.

Hobbyists
The experience’s secondary audience is the adult professional hobbyists who grew up with the story and look for a fresh take as well as familiar elements to revisit their memories with the beloved classic.

Secondary
YOUNG ADULTS

Experience Seekers
The exhibition is also expected to attract experience seekers who look for novel experiences to enrich their personal and social lives. They enjoy unconventional activities with visually impressive photo moments.
PROJECT GOALS

To find new ways to engage and inspire the new generation with the story of Where The Wild Things Are.

To promote emotional well-being by raising awareness around personal emotions and social connections.

To explore new forms of togetherness to enhance social connectedness and emotional well-being in our increasingly remote-reliant post-pandemic world.

EXPERIENCE GOALS

The audience will be immersed in the environment of the island that the Wild Things inhabit.

The audience will engage in remote interactions with the Wild Things.

The audience will explore a range of emotions including awe, fear, excitement, loneliness, and warmth.

EDUCATION GOALS

The audience will learn the story, meaning and art behind Where The Wild Things Are.

The audience will learn about the various emotions that may affect, arise from, or be diffused by interpersonal relationships.

The audience will learn how they can show empathy and emotional support in the post-pandemic era.
The Maurice Sendak Foundation is a non-profit organization devoted to support the artistic legacy of Maurice Sendak.

The Foundation nurtures artists in the fields of children’s literature and theater design with a goal to promote greater public interest in literary, visual, and performing arts. The Foundation also promotes the rights and well-being of children and animals.

HarperCollins, the second-largest consumer book publisher in the world, is the publisher of the original Where The Wild Things Are story book.

The company provides authors with editorial expertise, marketing reach, insight into reader and consumer behavior as well as digital technology to create unique reading experiences and expand the reach of its authors.


The company is committed to diversity, equity and inclusion. They find ways to help develop the next generation of storytellers from diverse backgrounds.

The mission of the Coalition to End Social Isolation and Loneliness is to increase public awareness, promote innovative research, and advocate for approaches that improve social connectedness for all Americans.

Their vision is for all Americans to have the opportunities and support networks necessary to be socially engaged in society.
During the prolonged social isolation of the COVID-19 pandemic, people experienced decreased well-being resulting from the lack of meaningful connection with others.

As a key to forming interpersonal bonds, shared emotional experiences can be created in remote settings through sharing a synchronized multisensory experience, interactivity, and emotional content among physically distant participants.

By designing with these three elements, institutions can create engaging, emotional and social experiences for physically distant audiences to build personal connections, shape loyal communities and foster personal and societal well-being.
A TWO PART EXPERIENCE

**Virtual**

**MOBILE GAME**

With the entire island available for free exploration, the mobile game invites players into the world of Where The Wild Things Are as their own Wild Things.

The game features interactive tasks to engage the players with other online players, as well as in-person audience.

Players can express their emotional state and develop lasting connections with other Wild Things through this platform.

**Physical**

**TRAVELING EXIBITION**

The physical exhibition brings parts of the Wild Things Island into immersive environments and invites the audience into the fantasy world as first person.

Through the use of XR technology, the audience can interact with the Wild Things played by the online audience and create their own wild memories together.

The exhibition will be traveling for 6 months, each month bringing new visitors into the world of Where The Wild Things Are. Prospect Park in Brooklyn, NY will be used as a sample site.
Inspired by the name of the book, the concept diagram includes three key concepts that ultimately lead people to think about the Wild Things within and around us, and what we can do to lend a friendly hand to the Wild Things in real life.
REMOTE INTERACTION THROUGH MOBILE GAME & MIXED REALITY ENVIRONMENTS

OVERVIEW | Experience Diagram

MOBILE GAME

THE WILD ISLAND

- The Desert
- The Mountain
- The Woods
- The Fort
+ More

PHYSICAL EXHIBITION

THE WORLD

- The Beach
- The Cave
- The Art
- The Things
- The Room
- The Office
- The Classroom
- The Supermarket

WILD THINGS

- Avatar missions
- Social, explore, connect

MOBILE PLAYERS = WILD THINGS AVATARS

IN-PERSON VISITORS = HUMAN CHILD AVATARS

RETURN TO THE WILD
Overview | Exhibition Content Plan

A0
The ROOM
Check in at this entry inspired by Max's room to receive your scepter and begin a wild journey of your own!

A1
The BEACH
Get ready to roar, gnash, roll and show all your terribleness. Learn the way of the wild and meet some wild friends in their wildest shapes.

A2
The WOODS
Let the wild rumpus start! Unleash your wild acts with your friends to start a wild rumpus... or three!

A3
The FORT
Collaborate with your wild friends to make the fort and enjoy seeing your hard work bloom!

A4
The CAVE
It's time to get deep with your wild friends. Connect over a play session with the Wild Things' Dream City model to exchange the deep desires inside your wild hearts.

A5-1
The ART
Get to know Maurice Sendak's amazing art and the many adaptations of this classic.

A5-2
The THINGS
Bring back a few items from the wild island before returning to the real world.

A5
The WORLD
Say goodbye to your wild friends and return to the real world where you might find that the wild friends are not just in the mystical land, after all...

Remote Interactives
Local Experiences
Prospect Park in Brooklyn, NY has been chosen as a sample site for the traveling exhibition. Known as the central park in Brooklyn and adjacent to the Brooklyn Museum, Grand Army Plaza, and the Brooklyn Botanic Garden, Prospect Park attracts a wide range of visitors, including local residents as well as tourists.

Groups of visitors young and old can be seen playing, reading, exercising and hanging out in the park. The popularity of the site and the abundance of family and young adult audiences makes it an ideal spot for the exhibition in NY.

The physical exhibition also plans to travel to other major cities including Chicago, San Francisco, Houston, Phoenix, and Atlanta.
OVERVIEW | Programming

MOBILE GAME

GAME LAUNCH

PLAYER ACQUISITION

PHYSICAL EXHIBITION

FABRICATION & PERMIT APPLICATION

VIRTUAL X PHYSICAL EVENT

HYBRID MISSION SEASON

NEW IN-GAME SEASONS...

ADVERTISING

NEW YORK

CHICAGO

SAN FRANCISCO

HOUSTON

PHOENIX

ATLANTA
THE EXPERIENCE
EXPLORE THE WILD ISLAND

With the entire island available for free exploration, mobile players can explore the different terrains and environments.

UNCOVER STORIES
Find the story elements hidden across the Wild Island to uncover the stories that once took place in this wild island.

EXPRESS EMOTIONS & CONNECT
The game offers a wide range of expressions as well as engaging missions that encourage players to express their emotions and develop meaningful connections with other Wild Things.
CHECK-IN

Max’s room inspired entry is where visitors check in, receive the RFID scepters, enter personal information at the kiosks and begin their wild journeys.
EXPERIENCE | A1 - The Beach

VISITORS MEET THEIR AVATARS FOR THE FIRST TIME AND FOLLOW THE TUTORIAL TO LEARN THE BASIC EXPRESSIONS/GESTURES, HOW TO MAKE WILD FRIENDS AND WHAT THEY CAN DO IN THE SPACE.

THE SLEEPING BULL’S MEMORY
A story element that can be activated by two or more participants collaboratively. The in-person visitors activate the memory by extending the scepter close to the Wild Thing’s heart.

The story reveals on screen the bull’s memory of the day Max arrived at the wild island and encourages the visitors to venture forward to the next area...

MAKE A WILD FRIEND
The visitors move into the palm surrounded beach and find Wild Things roaming about on the screen. They can interact with each other through expressions and make friendship connections with each other through a series of gestures.
In-person visitors use gestures to control their avatars and interact with the remote participants (the Wild Things).

Mobile Player Experience

Remote audiences participate through the mobile game interface. The daily missions motivates the players to interact with the in-person visitors.
EXHIBITION ELEMENT | The RFID Scepter

The RFID scepter can be used to activate story elements and special effects where it is applicable. Each RFID scepter carries a unique ID representing each in-person visitor. In the friend making process, as visitors extend their scepters forward, the RFID reader reads the tag and the system records the connection made between the specific mobile player and the identified in-person visitor.

Make Wild Friends

Activate Stories & Effects

The RFID scepter can be used to activate story elements and special effects where it is applicable.
A story element that can be activated by two or more participants collaboratively. The story reveals on screen the Dancing Wild Thing’s memory of the day Max and the Wild Things rumpused. The memory encourages the visitors to explore with friends and start a wild rumpus of their own...

Other than making new friends in the new area, in-person visitors can scan their scepter at the area intro to invite the wild friends they made earlier to join them in the new area.

Three different types of wild rumpus can be activated through three different actions: dancing, jumping and stomping. Once activated, the program takes over everyone’s avatar for a wild rumpus.
STRUCTURE | Interactive Pod

- MOTION CAMERA, MICROPHONE & SPEAKERS
- LED DISPLAY
- RFID ANTENNA & READERS
- VIBRATION SENSORS

Dimensions:
- 22'-3"
- 37'-9"
- 3'-4"
- 13'-10"
- 12'-0"
- 1'-6"
- 1'-0"
- 16'-7"
A goat hiding in the virtual bush acts as a side story element for the less social or active participants to explore.

The memory reveals a story of the wild thing that got hurt during the rumpus and teaches the participants how to offer/receive a hug.
THE WILD THINGS' UNFINISHED FORT

The Wild Thing reveals the memory of how they once collaborated to build a fort where "only the things you want to happen, happen."

The memory asks the participants to collaborate and finish the fort for the Wild Things.

BUILD THE FORT

Visitors and mobile players will collaborate to build the fort and enjoy watching their hardwork blossom upon its completion and gaining new social actions.
EXPERIENCE | The Fort

THE NEST BUILDING

Other than the main fort, a series of smaller nests on the side are available for solo or collaborative building. Once completed, the nests will bloom and a side story element will be revealed.

THE WILD THING THAT FELT LEFT OUT

Inside the virtual nests, a hiding bull tells a story of feeling left out and unheard during the fort building process.

The bull asks the participants to plant seeds at the fort.
EXPERIENCE | The Celebration

Semi-interactive Cutscene
Animation displayed on LED dome
EXPERIENCE | A4 - Thw Cave

INVITE WILD FRIENDS TO JOIN

Story
THE WILD THING’S DREAM CITY

A Wild Thing in the virtual side of the cave reveals the reason why he built the model and the life he dreamed of having within it...

The Wild Thing invites the participants to play with the model and imagine how they would live in it.

Interactive
COLLABORATIVE MODEL PLAYING

The in-person visitor and mobile player each have access to half of the model in which they can move the figurines around and activate various effects like rain, snow, river streams, etc.

In a joint play, special effects may occur when two or more effects are activated, such as rainbow, which happens when both the sun and the rain effects are activated.
The Wild Thing recalls the memory of saying goodbye to Max. The Wild Thing then has the human and Wild Thing friends hug goodbye, and then the program sends both avatars away.

The visitors will continue on to experience local contents.

**Connect & Farewell**

**INVITE WILD FRIENDS TO JOIN**

**Story**

**PLEASE DON'T GO, WE LOVE YOU SO**

The Wild Thing recalls the memory of saying goodbye to Max. The Wild Thing then has the human and Wild Thing friends hug goodbye, and then the program sends both avatars away.

The visitors will continue on to experience local contents.

**Local Experience**

**THE ART BEHIND THE WILD THINGS**

This section introduces visitors to the man behind the original story – Maurice Sendak. Visitors will learn about the initial controversy around the beloved classic, and Sendak’s lifelong intent of acknowledging children’s emotional hardships and the ability to process and connect creatively.

Visitors will also learn the fun back stories of Sendak’s creating process, alongside some of his original artwork, clips and artifacts from other adaptations in which Sendak took part.
Before leaving the space, visitors can stop by the gift shop to bring something home to remind them of this wild journey. The shop offers traditional merchandise as well as physical merchandise with an NFC in-game feature which visitors can enjoy virtually in the Where The Wild Things Are: Return To The Wild mobile game. The shop also helps visitors download the game and receive their free virtual takeaway - the crown. This encourages visitors to continue their emotional journey and connect with other Wild Things to support and grow with each other.
RETURN TO THE WILD

WILD THINGS IN THE WORLD

Three outdoor areas present real world scenes: the school, office and supermarket to encourage visitors to extend their emotional sensitivity and empathy into their daily lives.

Reflection
WHERE, WHO & WHAT

The reflection side invites visitors to reflect on where the wild journey could take place, who could be the Wild Things, what it could look like, and what we can do to extend a friendly hand.

Interactive
THE LAST RUMPUS

Visitors can scan their scepter to invite their wild friends to join them at these real world scenes for a 30 second rumpus and photoshoot.
If you look for it, you might find that the Wild Things are right among us!

What in the supermarket makes others turn into a Wild Thing?

What do these Wild Things look like?

How could you tame a Wild Thing in a supermarket?
SCHEDULES & LISTS
### Where the Wild Things Are: Return to the Wild

#### Designer
Jenny Hsin-Yi Chang

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

---

#### Graphical Schedule

<table>
<thead>
<tr>
<th>Number</th>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A0. The Room</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A0.GR01</td>
<td>C</td>
<td>Reception</td>
</tr>
<tr>
<td>A0.GR02</td>
<td>D</td>
<td>Mural / Content</td>
</tr>
<tr>
<td><strong>A1. The Beach</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A1.GR01</td>
<td>B1</td>
<td>Exterior Graphic</td>
</tr>
<tr>
<td>A1.GR02</td>
<td>B1</td>
<td>Interior Graphic</td>
</tr>
<tr>
<td>A1.GR03</td>
<td>B2</td>
<td>Floor Graphic</td>
</tr>
<tr>
<td>A1.GR04</td>
<td>C1</td>
<td>Area Identifier</td>
</tr>
<tr>
<td>A1.AV01</td>
<td>AV1</td>
<td>Tutorial Interactive Wall</td>
</tr>
<tr>
<td>A1.AV02</td>
<td>AV1</td>
<td>Interactive Wall</td>
</tr>
<tr>
<td>A1.AV03</td>
<td>AV1</td>
<td>Interactive Wall</td>
</tr>
<tr>
<td><strong>A2. The Woods</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A2.GR01</td>
<td>B1</td>
<td>Exterior Graphic</td>
</tr>
<tr>
<td>A2.GR02</td>
<td>B2</td>
<td>Floor Graphic</td>
</tr>
<tr>
<td>A2.GR03</td>
<td>C1-C3</td>
<td>Area Identifier</td>
</tr>
<tr>
<td>A2.AV01</td>
<td>AV1</td>
<td>Interactive Dome</td>
</tr>
<tr>
<td><strong>A3. The Fort</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A3.GR01</td>
<td>B1</td>
<td>Exterior Graphic</td>
</tr>
<tr>
<td>A3.GR02</td>
<td>B2</td>
<td>Floor Graphic</td>
</tr>
<tr>
<td>A3.GR03</td>
<td>C1-C3</td>
<td>Area Identifier</td>
</tr>
<tr>
<td>A3.AV01</td>
<td>AV1</td>
<td>Interactive Dome</td>
</tr>
<tr>
<td><strong>A4. The Cave</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A4.GR01</td>
<td>B1</td>
<td>Exterior Graphic</td>
</tr>
<tr>
<td>A4.GR02</td>
<td>B2</td>
<td>Floor Graphic</td>
</tr>
<tr>
<td>A4.GR03</td>
<td>C1-C3</td>
<td>Area Identifier</td>
</tr>
<tr>
<td>A4.AV01</td>
<td>AV1</td>
<td>Interactive Dome</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number</th>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A5. The World</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A5.GR01</td>
<td>B1</td>
<td>Exterior Graphic</td>
</tr>
<tr>
<td>A5.GR02</td>
<td>B2</td>
<td>Floor Graphic</td>
</tr>
<tr>
<td>A5.GR03</td>
<td>C1-C3</td>
<td>Area Identifier</td>
</tr>
<tr>
<td>A5.AV01</td>
<td>AV1</td>
<td>Interactive Dome</td>
</tr>
<tr>
<td>A5.1.GR01</td>
<td>D</td>
<td>Art Content Front</td>
</tr>
<tr>
<td>A5.1.GR02</td>
<td>D</td>
<td>Art Content Back</td>
</tr>
<tr>
<td>A5.1.AV01</td>
<td>AV1</td>
<td>Movie Clip</td>
</tr>
<tr>
<td>A5.3.1.GR01</td>
<td>D</td>
<td>Classroom Intro</td>
</tr>
<tr>
<td>A5.3.1.GR02</td>
<td>D</td>
<td>Classroom Intro</td>
</tr>
<tr>
<td>A5.3.1.GR03</td>
<td>D</td>
<td>Classroom Reflection Graphic</td>
</tr>
<tr>
<td>A5.3.1.AV01</td>
<td>AV1</td>
<td>Classroom Interactive Wall</td>
</tr>
<tr>
<td>A5.3.2.GR01</td>
<td>D</td>
<td>Office Intro</td>
</tr>
<tr>
<td>A5.3.2.GR02</td>
<td>D</td>
<td>Office Intro</td>
</tr>
<tr>
<td>A5.3.2.GR03</td>
<td>D</td>
<td>Office Reflection Graphic</td>
</tr>
<tr>
<td>A5.3.2.AV01</td>
<td>AV1</td>
<td>Office Interactive Wall</td>
</tr>
<tr>
<td>A5.3.3.GR01</td>
<td>D</td>
<td>Supermarket Intro</td>
</tr>
<tr>
<td>A5.3.3.GR02</td>
<td>D</td>
<td>Supermarket Intro</td>
</tr>
<tr>
<td>A5.3.3.GR03</td>
<td>D</td>
<td>Supermarket Reflection Graphic</td>
</tr>
<tr>
<td>A5.3.3.AV01</td>
<td>AV1</td>
<td>Supermarket Interactive Wall</td>
</tr>
<tr>
<td><strong>A6. Wayfinding</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A6.GR01</td>
<td>A2</td>
<td>Exhibition Intro Signage</td>
</tr>
<tr>
<td>A6.GR02</td>
<td>A2</td>
<td>Exit Directional Signage</td>
</tr>
<tr>
<td>A6.GR03-20</td>
<td>A1-A2</td>
<td>Wayfinding Around Parameters</td>
</tr>
</tbody>
</table>
### GRAPHIC SPECIFICATION LIST

<table>
<thead>
<tr>
<th>GRAPHIC TYPE</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. WAYFINDING</strong></td>
<td></td>
</tr>
<tr>
<td>A1. POLE SIGN</td>
<td>BLIND FASTENERS ADHERE ALUMINUM GRAPHIC TO WRAP POLE</td>
</tr>
<tr>
<td>A2. FREESTANDING SIGN</td>
<td>FLOOR MOUNT ALUMINUM WITH EMBEDDED GRAPHIC</td>
</tr>
<tr>
<td><strong>B. IMMERSIVE GRAPHICS</strong></td>
<td></td>
</tr>
<tr>
<td>B1. DOME GRAPHICS</td>
<td>CUSTOM PRINT PVC COVERS TO GO OVER DOME FRAME</td>
</tr>
<tr>
<td>B3. FLOOR GRAPHICS</td>
<td>PRINTED VINYL GRAPHICS</td>
</tr>
<tr>
<td><strong>C. AREA INTRO</strong></td>
<td></td>
</tr>
<tr>
<td>C1. AREA TITLE</td>
<td>WALL MOUNT NATURAL WOOD SIGN WITH ENGRAVED AND PAINTED TEXT</td>
</tr>
<tr>
<td>C2. INTRO TEXT</td>
<td>DIRECT SILK PRINT ON WALL</td>
</tr>
<tr>
<td>C3. SCANNER</td>
<td>ACRYLIC CASING FOR RFID READER</td>
</tr>
<tr>
<td><strong>D. CONTENT GRAPHICS</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>EXTERIOR GRADE PRINTED VINYL APPLIED TO STRUCTURE</td>
</tr>
</tbody>
</table>

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
**MATERIAL SCHEDULE**

<table>
<thead>
<tr>
<th>TYPE</th>
<th>CODE</th>
<th>DESCRIPTION</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>METAL</td>
<td>ML.01</td>
<td>ALUMINUM GEODESIC DOME FRAME</td>
<td>DOME STRUCTURE</td>
</tr>
<tr>
<td></td>
<td>ML.02</td>
<td>METAL BOX TRUSS</td>
<td>HANGING TRUSS</td>
</tr>
<tr>
<td></td>
<td>ML.03</td>
<td>CURVED LED SUPPORT</td>
<td>A1 INTERACTIVE WALL</td>
</tr>
<tr>
<td></td>
<td>ML.04</td>
<td>ALUMINUM LED DOME FRAME</td>
<td>A2 LED DOME</td>
</tr>
<tr>
<td></td>
<td>ML.05</td>
<td>ALUMINUM SCULPTURE</td>
<td>WAYFINDING</td>
</tr>
<tr>
<td>FABRIC</td>
<td>FB.01</td>
<td>PVC PRINTED FABRIC</td>
<td>DOME COVER</td>
</tr>
<tr>
<td></td>
<td>FB.02</td>
<td>PVC CLEAR FABRIC</td>
<td>DOME COVER</td>
</tr>
<tr>
<td></td>
<td>BF.03</td>
<td>CANVAS FABRIC</td>
<td>A1 BOAT SAIL</td>
</tr>
<tr>
<td>VINYL</td>
<td>VL.01</td>
<td>PRINTED FLOOR VINYL</td>
<td>FLOORING SURFACE</td>
</tr>
<tr>
<td>PANEL</td>
<td>PN. 01</td>
<td>RAISED FLOORING WITH ALUMINUM PROFILE, GALVANIZED SUPPORT AND</td>
<td>FLOORING</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3/4&quot; NONSLIP PLYWOOD</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PN.02</td>
<td>PAINTED MDF</td>
<td>WALL</td>
</tr>
<tr>
<td>ARTIFICIAL</td>
<td>AT.01</td>
<td>ARTIFICIAL TURF</td>
<td>A1 FLOORING</td>
</tr>
<tr>
<td></td>
<td>AT.02</td>
<td>ARTIFICIAL MEADOW TURF</td>
<td>A2 FLOORING</td>
</tr>
<tr>
<td>WOOD</td>
<td>WD.01</td>
<td>PLYWOOD</td>
<td>A1 BOAT</td>
</tr>
<tr>
<td></td>
<td>WD.02</td>
<td>NATURAL WOOD</td>
<td>AREA INTRO SIGN</td>
</tr>
<tr>
<td>SCENIC</td>
<td>SN.01</td>
<td>SCENICALLY BUILT TREES</td>
<td>A1, A2, A5</td>
</tr>
<tr>
<td></td>
<td>SN.02</td>
<td>SCENICALLY BUILT ROCK</td>
<td>A1 TUTORIAL WALL</td>
</tr>
<tr>
<td></td>
<td>SN.03</td>
<td>WILD THING SCULPTURES</td>
<td>A1-A5</td>
</tr>
<tr>
<td>LED</td>
<td>LD.01</td>
<td>10' CURVED LED WALL</td>
<td>A1 INTERACTIVE WALL</td>
</tr>
<tr>
<td></td>
<td>LD.02</td>
<td>LED DOME</td>
<td>A2, A3, A5</td>
</tr>
</tbody>
</table>

**SCALE**

EX.2.03

**DESCRIPTION**

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

**DATE**

DEC 09, 2022

**DRAWING NO.**

EX.2.03
AV SCHEDULE

<table>
<thead>
<tr>
<th>AV TYPE</th>
<th>BREN</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>AV1. LED DISPLAY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AV1-1 DOME LED DISPLAY</td>
<td>ELPORT DIGITAL</td>
<td>DIGITAL LED DOME DISPLAY</td>
</tr>
<tr>
<td>AV1-2 CURVED LED DISPLAY</td>
<td>FLEXCURVE</td>
<td>CURVED LED WALL</td>
</tr>
<tr>
<td>AV1-3 FLAT SCREEN LED</td>
<td>LG</td>
<td>22&quot; FLAT SCREEN LED DISPLAY</td>
</tr>
<tr>
<td>AV2 MOTION TRACKING CAMERA</td>
<td>OPTITRACK</td>
<td>PRIMEX 13 MOTION TRACKING CAMERA</td>
</tr>
<tr>
<td>AV3 PASSIVE RFID READER</td>
<td>ALIEN</td>
<td>MID RANGE, CIRCULAR RFID ANTENNA AND READERS. ALIEN F800 RFID READER &amp; ALIEN ALR-8698 RFID ANTENNA.</td>
</tr>
<tr>
<td>AV4 ACTIVE RFID SYSTEM</td>
<td>ALIEN</td>
<td>HIGH FREQUENCY RFID READER TO TRACK THE PLAYING FIGURINES CONTAINING ACTIVE RFID TAGS W/ ALIEN F800 RFID READER P AS EL R F I D T A G  W/ ALIEN F800 RFID READER &amp; ALIEN ALR-8698 RFID ANTENNA.</td>
</tr>
<tr>
<td>AV5 VIBRATION SENSOR</td>
<td>SIGNAL QUEST</td>
<td>SHOCK &amp; VIBRATION SENSOR TO TRACK FOOT STOMPING. VIBRATION SENSOR SQ-SVS.</td>
</tr>
<tr>
<td>AV6 PROJECTOR</td>
<td>PANASONIC</td>
<td>PANASONIC PT-RZ770 LASOR PROJECTOR</td>
</tr>
<tr>
<td>AV7 SPEAKER</td>
<td>FEONIC</td>
<td>INVISIBLE MULTI ZONE SURFACE SPEAKERS EMBEDDED IN FLOORING</td>
</tr>
<tr>
<td>AV8 MICROPHONE</td>
<td>SHURE</td>
<td>SHURE SM57 DYNAMIC MIC</td>
</tr>
<tr>
<td>AV9 IPAD</td>
<td>FELLO</td>
<td>RENTAL IPAD FOR CHECK-IN KIOSKS</td>
</tr>
</tbody>
</table>
PLANS & SECTIONS
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
WHERE THE WILD THINGS ARE: RETURN TO THE WILD

JENNY HSIN-YI CHANG

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

GRAPHIC LOCATION PLAN

GRAPHIC TYPE LIST
- Wayfinding & Intro
- Environmental Graphics
- Area Identification
- Content Graphics
- AV

LOCATION CODE
A0  The Room
A1  The Beach
A2  The Woods
A3  The Fort
A4  The Cave
A5  The World
  A5.1  The Art
  A5.2  The Things
  A5.3.1  The Classroom
  A5.3.2  The Office
  A5.3.3  The Supermarket
A6  Wayfinding

PROJECT NAME
WHERE THE WILD THINGS ARE: RETURN TO THE WILD

CLIENT
The Studio Schematics

DESIGNER
JENNY HSIN-YI CHANG

KEY PLAN

SCALE
1" = 25'-0"

DATE  DEC 09, 2022
DRAWING NO.  EX.3.02
AV TYPE LIST

- Truss
- LED Display
- Motion Tracking Camera
- Passive RFID Reader
- Active RFID System
- Vibration Sensor
- Projector
- Speaker
- Microphone
- iPad

AV PLAN

WHERE THE WILD THINGS ARE: RETURN TO THE WILD

JENNY HSIN-YI CHANG

CLIENT

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

DATE

DEC 09, 2022

DRAWING NO.

EX.3.03
WHERE THE WILD THINGS ARE: RETURN TO THE WILD

JENNY HSIN-YI CHANG

The drawings represent visual concepts and construction recommendations only. Chang does not assume responsibility for structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

SYMBOLS

Generator
Wall Mounted Quad Outlet
Ceiling Mounted Quad Outlet
Floor Mounted Quad Outlet
Wall Mounted Data Jack
Ceiling Mounted Data Jack
Floor Mounted Data Jack

197'-9"
GRAPHIC GENERAL ELEMENTS
WHERE THE WILD THINGS ARE: RETURN TO THE WILD

JENNY HSIN-YI CHANG

DEC 09, 2022

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

PROJECT NAME
WHERE THE WILD THINGS ARE: RETURN TO THE WILD

DESIGNER
JENNY HSIN-YI CHANG

CLIENT
The Maurice Sendak Foundation

KEY PLAN
NTS

DESCRIPTION

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

SCALE
NTS

DATE
DEC 09, 2022

DRAWING NO.
EX.4.01

GRAPHICS | Visual Identity

VISUAL IDENTITY

PARTIAL ILLUSTRATIONS

LOOK & FEEL

EXTRACTED COLORS

EXTRACTED SHAPES

TYPOGRAPHY

Original Typeface from the book

Aa BbCc DdEe Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Mumsies Regular

Aa BbCc DdEe Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
“WHERE THE WILD THINGS ARE: RETURN TO THE WILD”

JENNY HSIN-YI CHANG

DEC 09, 2022

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
WHERE THE WILD THINGS ARE: RETURN TO THE WILD

JENNY HSIN-YI CHANG

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
WHERE THE WILD THINGS ARE: RETURN TO THE WILD

JENNY HSIN-YI CHANG

EX.4.05

A6.GR10

POLE SIGN

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for any decision. The structural appropriateness or integrity of completed structures, and materials and construction, must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

A6.GR10 RENDER
STORY INCORPORATED WAYFINDING

As a precursor to the experience, each free standing signage includes a fragment of the original story text on the side of the wild thing’s body part sculpture.
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

**LOGO PANEL DETAIL**

**DIRECTIONAL PANEL DETAIL**

**TAIL FRONT ELEVATION**

**TAIL SIDE ELEVATION**
WHERE THE WILD THINGS ARE: RETURN TO THE WILD

JENNY HSIN-YI CHANG

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

A6.GR01 RENDER
WHERE THE WILD THINGS ARE: RETURN TO THE WILD

JENNY HSIN-YI CHANG

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
WHERE THE WILD THINGS ARE: RETURN TO THE WILD

JENNY HSIN-YI CHANG

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

A1.GR01 EXTERIOR GRAPHIC

FRONT ELEVATION
1" = 1'-0"

BACK ELEVATION
1" = 1'-0"

SCALE
1" = 1'-0"
WHERE THE WILD THINGS ARE: RETURN TO THE WILD

JENNY HSIN-YI CHANG

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
Gather your friends and start a wild rumpus... or three!

WHERE THE WILD THINGS ARE: RETURN TO THE WILD

JENNY HSIN-YI CHANG

The drawings represent visual concepts and construction recommendations only. Chang does not assume responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

DATE
EX.4.14
DEC 09, 2022

SCALE

3/8" = 1'-0"
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

WHERE THE WILD THINGS ARE: RETURN TO THE WILD

WHERE THE WILD THINGS ARE: RETURN TO THE WILD

JENNY HSIN-YI CHANG

THE SUPERMARKET

AV GRAPHICS

GRAPHIC ELEVATION

GRAPHIC ELEVATION

GRAPHIC ELEVATION

GRAPH ELEVATION

GRAPH ELEVATION

A5.3.2.GR02

A5.3.2.GR01

A5.3.2.GR03

A5.3.2.GR01-03

A5.3.2.AV01

EX.4.16

RETURN TO THE WILD

DEC 09, 2022

A5.3.2.GR03

A5.3.2.GR02

A5.3.2.AV01

A5.3.2.GR01

A5.3.2.GR03

A5.3.2.GR02

A5.3.2.AV01

A5.3.2.GR01

A5.3.2.GR03

A5.3.2.GR02

A5.3.2.AV01

A5.3.2.GR01

A5.3.2.GR03

A5.3.2.GR02

A5.3.2.AV01

A5.3.2.GR01

A5.3.2.GR03

A5.3.2.GR02

A5.3.2.AV01

A5.3.2.GR01
EXHIBIT AREAS
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

**DESCRIPTION**

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

**SCALE**

1/8" = 1'-0"
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

Scale: 1/8" = 1'-0"
WHERE THE WILD THINGS ARE: RETURN TO THE WILD

JENNY HSIN-YI CHANG

December 09, 2022

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

SCALE
3/16" = 1'-0"
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
WHERE THE WILD THINGS ARE: RETURN TO THE WILD

JENNY HSIN-YI CHANG

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

The drawings are not intended for construction purposes without written confirmation from Chang.

CLIENT

PROJECT NAME

DESIGNER

SCALE

DATE DRAWING NO.

DESCRIPTION

1/4" = 1'-0"
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
WHERE THE WILD THINGS ARE: RETURN TO THE WILD

JENNY HSIN-YI CHANG

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
WHERE THE WILD THINGS ARE: RETURN TO THE WILD

JENNY HSIN-YI CHANG

The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.

LED DOME SIDE VIEW
1

LED DOME TOP VIEW
2

LED DOME AXON
3

LED DOME ELEVATION
4

PROJECT NAME
WHERE THE WILD THINGS ARE: RETURN TO THE WILD

DESIGNER
JENNY HSIN-YI CHANG

CLIENT

KEY PLAN

DESCRIPTION

SCALE
1" = 10'-0"

DATE
DEC 09, 2022

DRAWING NO.
EX.5.14
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for the structural appropriateness or integrity of completed structures, and materials and construction must comply with the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
The drawings represent visual concepts and construction recommendations only. Chang does not accept responsibility for any design or construction errors or omissions. All designs and recommendations are subject to change. The drawings reflect the most stringent applicable fire, safety, and building codes. Written dimensions shall have precedence over scaled dimensions. If a discrepancy is discovered as to which is correct, the fabricator shall contact Chang.
WHERE THE WILD THINGS ARE • Return to the wild