UNIVERSITAS INDONESIA

“THE DISNEY WAY OF IMAGINEERING”

UNDERGRADUATE THESIS

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FACULTY OF ENGINEERING
DEPARTMENT OF ARCHITECTURE
DEPOK
JUNE 2015

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UNDERGRADUATE THESIS

Proposed as one of the requirements
to obtain the Bachelor of Architecture degree

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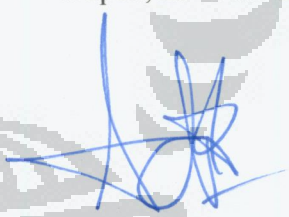

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ABSTRACT

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Experience in architecture is a sensation in which some spaces could trigger childhood memories, while some can become places from the imagination. This topic will focus on how Walt Disney Imagineering create memorable experience in the theme parks through its importance on storytelling that became the primary basis of creation. By looking at some of the Disney theme parks, it will give an image of how each park is distinct yet have some similarities to each other. From this analysis, experience is achieved when its user is able to perceive illusions inside the theme parks that evokes both nostalgia and wonder.

Keyword:
experience, perception, storytelling, theming

ABSTRAK

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Pengalaman arsitektur adalah sensasi yang dirasakan dalam suatu ruang baik secara temporer maupun permanen. Beberapa ruang dapat menghadirkan kejadian-kejadian masa lalu atau membawa kita ke tempat yang hanya ada dalam imajinasi. Topik ini akan membahas bagaimana imajinasi kerekayasaan cara Disney (Walt Disney Imagineering) menciptakan sebuah pengalaman yang mengesankan pada tempat hiburan dimana mendongeng merupakan prinsip utama dalam mendesain ruang. Dengan mengambil beberapa contoh taman hiburan Disney, dapat digambarkan bagaimana setiap taman hiburan memiliki persamaan dan juga perbedaan yang khas. Dalam analisis ini, suatu pengalaman dapat tercapai jika penggunanya dapat mempersepsikan ilusi sebuah taman hiburan yang menimbulkan perasaan nostalgia dan takjub.

Kata kunci:
pengalaman, persepsi, mendongeng, tema

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CHAPTER 1:

INTRODUCTION

1.1 Background

Experience is important as life itself, where each passing day people live, breathe, and learn many things. In architecture, experience become more involve with the spaces that people genuinely utilized in their lives. Some of these spaces could even tapped into a person's memory and it evokes feelings of nostalgia and a sense of imagination. Who could've better create these imaginative spaces by none other than a creative team under the leadership of Walt Disney. He was a visionary, entrepreneur, and pioneered in the art form of animation. Not only did he created films that brought beloved characters, stories, and worlds to life, but he also expands his medium under an ingenious word.

Imagineering is a combination of the words imagination and engineering which means *"devise and implement a new or highly imaginative concept or technology"* (Oxford, 2015). It is widely known as the name for Walt Disney Imagineering (WDI), a development firm for designing theme parks and other properties around the world. The people who worked at Imagineering were called Imagineers, and each varied based on their own expertise from architecture, interior design, and lighting to mechanical and civil engineering.

The firm was established in 1952 by a group of artists under Walt's leadership who were the ones that created the animated films. Those artists brought the essence in filmmaking into the theme parks by combining imagination with technical knowhow. Throughout the years, Walt Disney Imagineering have developed many ideas for not only theme park rides and attractions, but also to resort hotels, recreational activities, and even a cruise ship.

When Walt first opened Disneyland in 1955, he was fulfilling a promise for his two daughters that one day he will built a place where families can enjoy spending time together in a place unlike any other. Disneyland is described as the "architecture of reassurance" (Marling, 1998), which signifies the theme park as a

refuge and a place where one can escape the world of everyday and enter a world where yesterday, tomorrow, and fantasy exists. Visitors of the park were called guests, and they were treated as one where they will feel comfortable and experience a magical journey there.

Part of the experience in a Disney theme park is through the importance of storytelling. In general, it is a form of communication in telling stories that captivate the hearer about a particular moment in time. Stories can also resonates into the hearts and mind of people everywhere, where they could feel moved by the moral or main points of a story. In Disney's case, storytelling has been a staple in the creation of their projects whether it's an animated film to a theme park attraction. The only similarities are stories that almost speaks for itself. They are carried by both visual and sound that could evoke mood and sensation that reminiscent our own personal thoughts and memories.

As a personal admirer of all of his creations, I'm very much honored to consider his Imagineering as the main subject matter topic for this thesis. Not only for what made his theme parks successful, but also what makes them memorable that guests will keep on coming back time and time again. Experience and perception becomes the focal point in the entirety of the Disney theme parks, while knowing what makes each experience unique through an architectural point of view.

1.2 Issue

The writer formulate several questions which will be discussed through the length of this thesis:

- What makes each Disney theme parks special?
- How do Disney create memorable experiences in their parks?

1.3 Research Objective

In general, the purpose of this observation is to understand what makes a visit to a Disney theme park memorable. By looking at some of the architectural elements found in experience, we're able to find connections with the concept and theories developed by Disney. In addition, the thesis will also uncover how each theme park as case studies similar and different from each other.

1.4 Extent of Research

The topic will cover as far as how it is relevant to architecture in terms of experience and perception, as Walt Disney Imagineering also covers other fields such as robotics, mechanical and electrical engineering.

1.5 Research Method

For this topic, I will obtain information solely from books, publications, and even personal experiences. Some of these books range from not only architectural, but also in relations with Walt Disney Imagineering. Maps, diagrams and photographs supports for each statements made for each case study and analysis.

1.6 Thinking Process

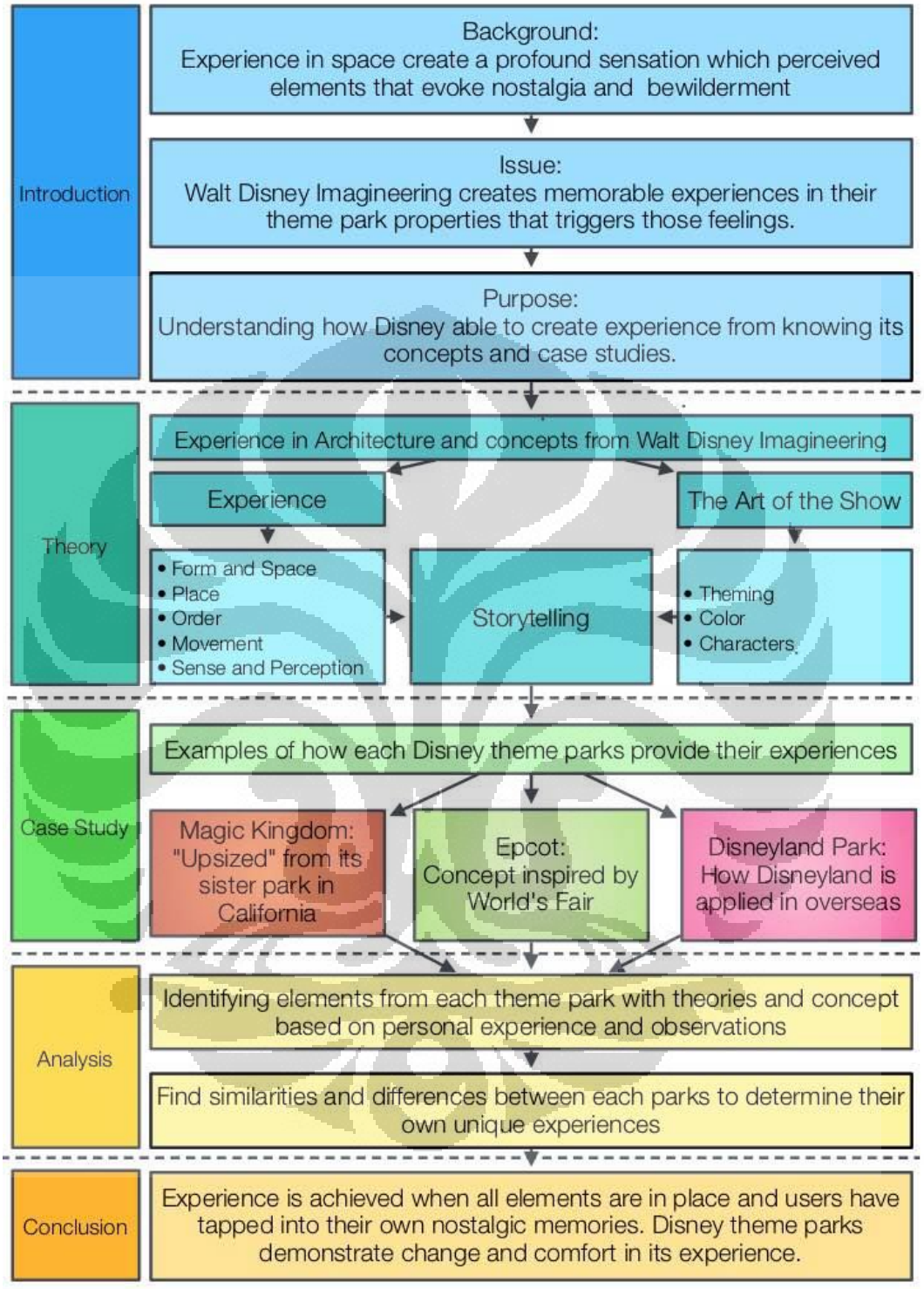

Figure 1.1: Thinking process diagram

1.7 Writing Sequence

For this thesis, its writing sequence has five parts and each will go as follows:

- **Chapter 1: Introduction:**

  Serve as the preliminary opening that briefly describes the background and issue of the thesis' topic.

- **Chapter 2: Theory**

  It discusses existing architectural theories that had been applied, while introducing a new, yet familiar concept originated from Disney Imagineering that will later apply in the analysis.

- **Chapter 3: Case Study**

  The case studies provide an insight on some of the fine examples that not only corresponds to several theories, but also how each case study is distinct from one and another.

- **Chapter 4: Analysis**

  In conjunction with theory and case studies, the analysis chapter show how both sides influence one another, while adding a bit of personal experience into the analysis.

- **Chapter 5: Conclusion**

  This last part restate all that were mentioned in previous chapters, while answering the question that appeared at the beginning of the thesis.

CHAPTER 2:

ARCHITECTURE & DISNEY

Theories presented here derive from both architecture and the case studies it's based on. Architectural theories establish ground rule in the characterization of experience, and how it widely connected to other elements such as space, perception, and order. And lastly, concepts and theories from Walt Disney Imagineering were introduce to get an understanding how they work and its application to the theme parks.

2.1 Experience

Experience is derived from a collection of architectural theories, some of which is based on phenomenology by Christian Norberg-Schulz (Nesbitt, 1996, pp. 414-426). As a starting point, a phenomena can be found everywhere, whether it is the real or intangible kind. It is what gives reality shape and form. Architecture is a total environment made visible to the user. It give rise to the importance of place within their everyday lives. By understanding the structure of a place, one would be able to obtain "genius loci" or the spirit of place.

Place:

A place is structured by its elements, character, and relationships with its surroundings. The elements of a place can be distinguish from the natural (something geographical like mountains, forest, or lake) and man-made (such as paths made by people who also form settlements). Every place has its own character, and it can determine what kind of an atmosphere does that place has, like hot or cold, or dark or bright. In addition to having a personality of place, different actions demand places with different characters which suited to the users criteria. And lastly, it is important to know that a place has a connection with other elements in the environment, particularly with the earth and sky, or as basic as inside and outside. According to Norberg-Schulz, the spirit of a place or "genius loci" can be described as a way to determine a culture's way of life (Nesbitt, 1996, p. 422). Once

a place is inhabit by its users, it develop its own system of orientation that they will utilize to experience their daily needs.

Form & Space:

In the basis of experiencing architecture, form and space exists one with another. Space makes up a variety of elements from the tangible to intangible (Ching, 2007). Meanwhile, the form could be many things and it has a distinct shape to it. It establish a distinction between positive and negative spaces which is part of the idea of distinction between foreground and background. In addition, horizontal and vertical elements are part of the variety found within an architectural space. Once the elements are in place, it then establish an order in which brought over to organization.

Organization:

The idea of organizing architecture within an experience involves with spaces which are linked to one another, whether it be through its function, the distance between, or its orientation. From there, relationships form and organized in a way to ease the user's presence in space. Organization can be considered as composition as well, for it effectively arranging spaces in a certain way. The observant would normally viewed his perception when he thinks the composition is right. However in architecture, composition is simply put to create a still image of elements joined together to create a unity.

These relationships could involve with space within a space, in which a large space encompass smaller spaces which have a spatial relationship between them. Then there are interlocking spaces (similar to a Venn diagram) which revolve around overlapping spaces that created a shared unit. After that there's adjacent spaces, where there can be many ways to connect two adjacent spaces, whether it involves with openings, partitions, or levels. And lastly, spaces that's linked by a common space refers to as two spaces in between united with an additional space that acts as a transitory space (Ching, 2007, pp. 184, 185).

Movement:

"People move in time through a sequence of spaces" (Ching, 2007, p. 240)

Movement is what makes spaces connected to each other, and how it is important that circulation within movement forms experience within a place. With movement, it has the capability of bringing a sense of existence within the space. According to Ching, the utilization of movement within space are described through various act, such as approach when someone first set their sights on a building or a space, which their approach towards it comes into various outcomes. Another comes the entrance, in which an act of entering a space brings a subtle effect that placed the user from one space into another. (Ching, 2007, pp. 250-251)

Apart from the actions that must undertake, one must be able to adjust their configuration of the path. When the user place himself within a space, he orient himself through movement. A configuration of the path could vary depending on how it influences the space around it. These configurations are an extension from the typical linear paths, and they can be either radial or spiral, which can establish a grid, a network, or a composite of paths which makes up the orientation of a space.

It is important to note that there is always a relationship between space and path, depending on their arrangement in between. In addition, a specific kind of space needed to create transition between spaces. A circulation space could be considered as hallways, which allow passage in between spaces while at the same time being in space. There can be several forms of a circulation space, whether it is enclosed which could form a closed galleria, open on one side which could provide an extension to external spaces, or open on both sides which physically links two spaces together.

Proportion:

Architecture is something larger than life. It is a greater part of our lives in a literal senses. These architectural spaces are designed with proportion and scale in mind. All forms within a space must have relationships that would form a uniting composition. The structural elements has to sustain the physical being of a space, while materials varied by texture, durability, and size require the need to create contrasts between each of them within space.

Various systems that went into the configuration of proportion in space are used, whether by the golden section, methods from the Renaissance era which influence the importance of proportion in architecture, and scales that define the relationships between elements within a space such as the users and other embellishments (Ching, 2007). However, it is always important that proportion has to have relations with its users whether through body size or its weight. As architecture dominates the way people live, their connection to these spaces are sacred (Abercrombie, 1986).

Despite with its relativity to the users and formulas that could determine the proportions of objects within space, some would add that proportion is a result of function, construction materials, scale, and time. The function of an object in this case a door, is supported by its material which is wood that give form into the door. Then scale play a role in determining relativity with the user, and lastly time ensure the change in perception and views of the particular door (Raskin, 1954, pp. 71-83).

Sense & Perception:

Part of the sensation in experiencing architecture, one sought to understand deeply about the world around them. Environmental perception is described as a way to perceive the environment, while figuring out through the spaces and objects within it (Tolley, n.d.). People perceive the environment as both natural and man-made, and their attitudes also influence with how they see their environment. There are several theories that explains the inner workings of perception. (Tuan, 1990; Bloomer, et al., 1977; Pallasmaa, 2012; Norberg-Schulz, 1991)

The most basic element in perceiving the environment is through usage of four of the five senses (seeing, hearing, smelling, and haptic). Vision or seeing evolve in an arboreal environment, while hearing is a connotation of passivity (receptivity). Interestingly, smelling odor has the power to evoke vivid, emotionally-charged memories of past events. And the tactile sense (or touch) detects haptic information that concerning the world (even there is a phrase "always keeping in touch"). With all the basic senses, one can see beautiful vistas of mountains, while hearing the birds chirping, the wind blows to your direction, and sometimes you could even taste a bit of that wind. It is said by J.J. Gibson that types of environmental information dealt by haptic systems. The sense of dwelling is a different kind of sense in which there is an experience satisfaction in architecture by desiring and dwell in it. Sometimes dwelling can be temporal or it can be permanent, depends on how the users nurture it.

"Humans are polymorphic beings capable of perceiving many things, but the idea of behavior is based on the person's inner being." (Tuan, 1990)

The social property of the human body is for interaction and reaction from people and objects. They can be inflicted by memory or experience to which they perceive its environment, whether they're inspired by their childhood of discovering their world around them or an adult who is capable of understanding more about his environment. What also differentiate each individual is by age, gender, and cultural background, as each distinguish each person's view of their environment.

Perception is an activity, reaching out to the world. A word to describe environment and perception is Topophilia (Tuan, 1990), as a result for having an emotional attachment with the place or environment. The scale of human perception expands into culture, society, and community. It involves with a collective group of individuals with distinct characteristics, and they perceive certain parts of the environment in a deeper level. For instance, Ancient Egyptians used to believe that their relationship with their environment is sacred, from the rivers, the sun, and the pyramids.

From the description on phenomenology, the importance of place within an experience, and other architectural elements that are also part of experience, they can be described to have spatial relationships between each other. Because every element has a link that can modify or configure the experience within architecture itself.

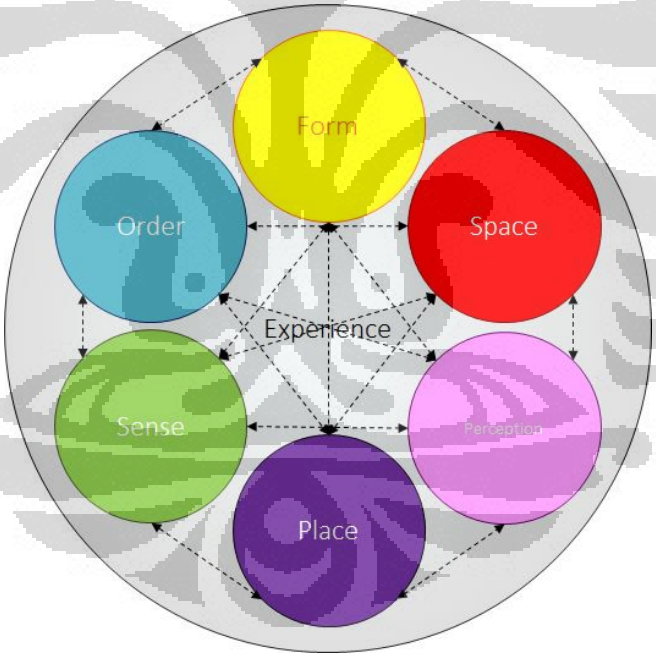

Figure 2 1: Relationship diagram of architectural elements within experience

(Source: Personal Illustration, 2015)

2.2 The Art of the Show

Aside from architectural theories, Walt Disney Imagineering establish their own set of rules or concepts that apply into the making of their projects. From small scale projects like a single theme park attraction to as large as an entire resort complexes. As it was stated at the start of this thesis, storytelling is an essential tool to tell stories with ways that can captivate people and inspire them to imagine. Stories can come from anywhere, and stories function as the glue that holds all the elements together. The goal in attracting guests into the park and provide with a personalized experience with the guests in mind.

The process of creation behind every project in Walt Disney Imagineering begins with the spark of an idea. An idea can come from anywhere as long as imagination remains. Brainstorming and group discussions are ways to toss the idea around and keeping the spark of an idea alive. Once the spark burns brightly, it then ignites a fantasy. The idea then expands further through preliminary artworks, modelling, and planning. From here on, the Imagineers plan and organize the sequences, movement, and action for the show to take place. With a little bit of blood, sweat, and tears, the fantasy is prepared to be realized. It takes a collaboration and a collective group of over 200 different specialties including several ones from architecture. And finally, the fantasy becomes a reality where construction of the project takes place. Every project is unique and distinct for a variety of reasons, whether it deals with sophisticated technology that was experimental at the time, or with weather conditions during construction within certain areas. Once a project is completed, it becomes part of the magic of Disney theme parks (Rafferty, et al., 1996).

Walt Disney Imagineering describes the power behind their design as the art of the show, where guests were part of the stories told inside the parks. On top of that, it's derivation to architecture adds depth in the telling of the story. There are number of concepts that apply into the "art of the show" within the Disney theme parks (Hench & Pelt, 2008; Rafferty, et al., 1996; Malmberg & Imagineers, 2010).

Theming:

As followed with the importance of story, theming gave rise to the art of visual storytelling as a design approach in designing spaces while incorporating storytelling into the mix. From there it resulted in the creation of theming, where all the essential elements meld together.

Theming is closely associated with not only story and space, but also time, to create a place where guests travel between spaces and the time given to them (Hench & Pelt, 2008, p. 5), while at the same time feel like they're frozen in time. This illusion about time is what created these wonderful, memorable places that can only exist anywhere else from the guests' imaginations. While being in these spaces, the guests' senses acts like a camera from their point of view to project their experience like being in a movie set. But once they take part in the stories of the attraction rides, the vehicle systems are the camera that let guests witness the action unfolds.

Not only does theming focus on the elements of time, but also with its surroundings. These elements became part of a story place, where the space feels more alive and it has a spatial relationship with nature. For example, every theme park must have elements of water to counterbalance with the hardscapes of the park. It can be a fountain, a lake or a river. In addition, other structural elements such as entrances, façade, and windows were designed with attention to details.

Apart from the architectural elements, the entire experience of theming adds another layer into the mix, which involves with bringing them to life. People, smell, and sound that made the themed lands come alive. Employees who work in the parks are called Cast Members, and they are entitled by giving guests a comforting and magical time where each member wears different costumes to match their respective themed lands.

And lastly, scent and sound are varied to each land, where each scent can come from special delicacies that certain themed lands offer, or it can be found inside an attraction ride as part of a sensory experience. Meanwhile, sound is vital in the enhancement of the ambience throughout the park. Sound can be either background music that support the story, or it could be sound effects depicting nature like rain, waterfall, and lightning.

Characters:

In every Disney theme parks, characters are portrayed in three-dimensions which enhances theming. Characters consider themselves architecturally for they embody the spaces to which they accommodate to. In other words, they're no different to the guests who also envelop the space as well, however characters have a specific function. They're design to carry the emotional weight of a story which is also felt and experienced by guests while being in the attraction to which a particular story takes place.

Characters in a Disney parks are dominantly based on the animated films. This shows how characters are diversely utilized in the advantage to story progression found throughout the park's ride and attractions. Characters could appear as real people in costumes while they're out and about in the park's outdoor spaces, or they could be in the form of sculpture or mechanical robots known as Audio-Animatronics. However, the most important element of characters is its consistency in form and identity. It's something that guests who're familiar with these characters would easily determine what and who they are.

Figure 2 2: Several characters found within Disney theme parks

(Source: http://parksandresorts.wdpromedia.com/media/disneyparks/blog/wp-content/uploads/2014/02/0228ZW_0144DR.jpg)

Colors:

According to John Hench, a famed Disney Imagineer, *"Where there is color, there is life."* (Rafferty, et al., 1996, p. 94). Indeed that color is a powerful tool, something that is directly experience in everyday life. In the Disney theme parks, colors are playing with the guests' perception of space, and it allowed them to draw the eye into experiencing the vibrancy of colors.

One of the roles of colors is to help guests in telling stories. Colors are associated with memory, and it helps guests evoke a feeling of nostalgia. Throughout the experience in the park, guests will see colors everywhere from the moment when they first arrive, to when guests are making decisions as to which attraction they would like to go first, until they ended their time at the parks.

Colors are applied in the architecture, interior, and even post signage in every ride of the parks. It establish a sense of identity that would help guests on decision making, and to give a significance to a particular element in the park. Also colors supports the story progression within each ride that structured the sequence based on certain color schemes that resembles to filmmaking (Hench & Pelt, 2008, p. 112).

Their usage of color has also deep meaning to it, which brings forth the idea about how color is perceive differently in the parks. For instance, reds and purples represents power and elegance respectively, which became attention-seeking colors used in a majority of elements found in the parks. While colors such as blue, green, and brown suggests freedom, abundance, and strength respectively.

In addition, different shades of both colors allow different moods and intensity into the ambient. Whether it evokes a haunting mood which uses dark shades of grey and white, or bright, vivid colors that evokes the tropics in the South Seas. From then on, colors becomes a visual language for guests to interpret and to experience within the parks.

CHAPTER 3:

THE THEME PARKS

In order to understand how theories and concepts apply into the perception and experience in theme parks, three case studies were chosen based upon several criteria. The first case based on its significance for being Walt's second theme park and how it aims in perfecting his previous park. While the second case continued where the previous one left off as it presented itself with a new concept while keeping with the spirit of Disney storytelling. And finally, the third case showed how the idea of a Disneyland could be applied and accepted in overseas.

Figure 3.1: Map showing Disney theme parks around the world

(Source: https://gregmaleticwork.files.wordpress.com/2014/04/pastedgraphic-3.png?w=510&h=174)

3.2 Case Study 1: Magic Kingdom

The Magic Kingdom in Walt Disney World in Orlando, Florida is a great example of how the Disney way of Imagineering is applied. When the park was first designed, Walt knew that he wanted to make this park better than in Disneyland in California, because he knew that the site area is large enough to accommodate more ideas and even upsize everything from the buildings on Main Street U.S.A. to its buildings like their iconic Disney castles. In addition to enlarge the property, he sought to continue improving the quality of his parks by providing experiences that were different from its sister park. The park officially opens in 1st October 1971.

Figure 3.2: Map of Case Study 1 (Magic Kingdom)

(Source: http://www.wdwmagic.com/other/maps/gallery/26feb2014-2014-walt-disney-world-park-maps-with-fastpass/20424.htm)

3.2.1 Entering the Park

When guests first arrive at the park, they are greeted by the train station of Main Street U.S.A. and accompanied by the sounds of an incoming train. It already indicates that something interesting is about to happen. Then they proceed into the park by going underneath the train station, where a plaque could be found on top that reads: *"Here you today and enter a world of yesterday, tomorrow, and fantasy"* (Walt Disney). It is a promise for the guests to have a great and enjoyable time in the park. Along the hallways, posters are displayed showcasing the number of attractions that the park offers and give guests a sneak preview.

3.2.2 Main Street U.S.A.

Main Street U.S.A. is the first land that guests will experience, for it evokes the sense of memory and nostalgia. The land is a place where it embodies the American spirit, and it resonates throughout the place through its architecture, layout, and atmosphere. The use of heightened reality (Walker & Imagineers, 2009, p. 23) effectively gives the land its sense of nostalgia by emphasizing the elements that could be found within late 19th century of America. In this case, the land is based on Walt's personal childhood growing up in Marceline, Missouri. When guests arrived, they are walking towards the plaza, where the castle can be seen from afar (even before entering the park). The plaza is an area where bypassers could watch a marching band play nostalgic tunes, a horse drawn trolley carrying people around Main Street, take a train ride around the Magic Kingdom, and meeting their favorite Disney characters.

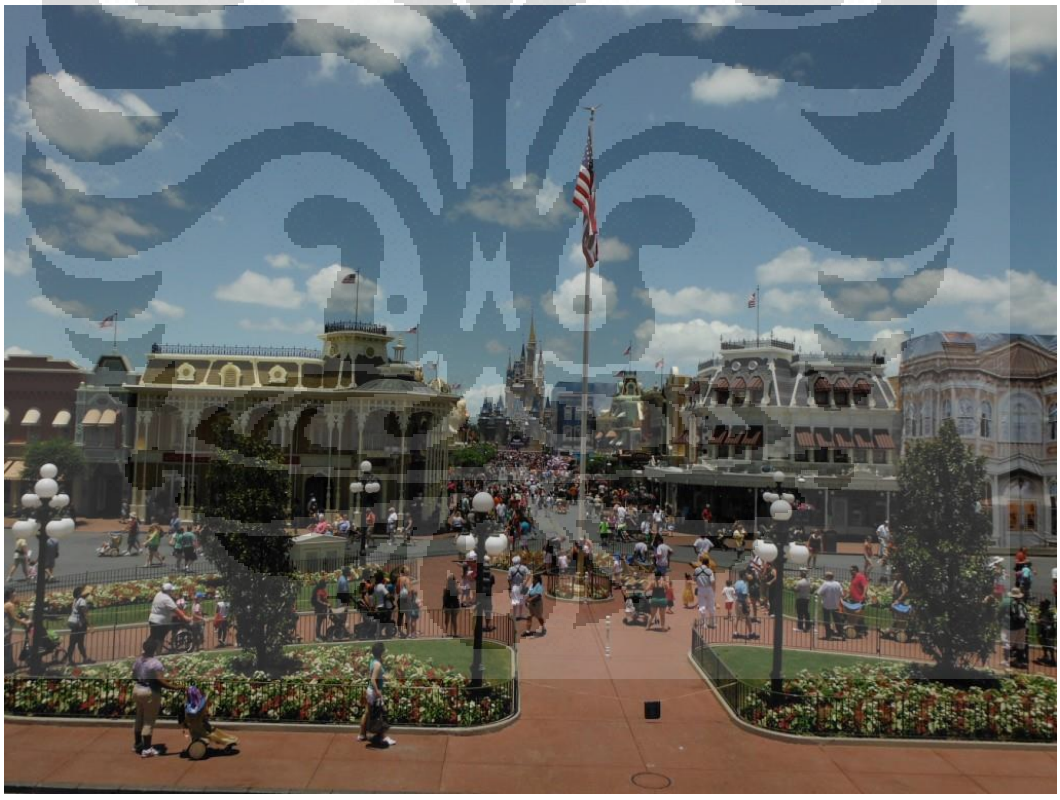

Figure 3.3: Main Street U.S.A.

(Source: http://www.disneyvacations4families.com/blog/wp-content/uploads/2012/07/DSCF5115.jpg)

From the plaza, guests were drawn into the main street where an array of shops and restaurants lined the streets. As mentioned earlier, the buildings in Main Street were taller than the ones in Disneyland, and it also made use of another important device by the Imagineers. Forced perspective allowed our perception of space by playing with scale and to adjust the buildings to match with its surroundings (Walker & Imagineers, 2009, p. 24). The buildings in Main Street U.S.A. are about three story high, and each level reduced its height by 0.6 meters. If guests look up toward the roof, they could feel that the buildings were taller than they actually appear to.

The buildings serve as boundaries of the land, as it doesn't detract the guests' views of the other lands in the park and to have consistence in the land's theming. In the detail of each building, windows display names of the "inhabitants" of Main Street U.S.A. who also were the names of people working at Walt Disney Imagineering. Apart from the outside, the interiors display props and embellishments that give the spaces a sense of life, and to tell a story that takes place during that era. Every building is a part of the story structure in Main Street U.S.A., as they provide long, medium, and close-up views to the guests' perception and bring forth elements that would enhances their experience within the themed land (Walker & Imagineers, 2009, pp. 32-33).

Figure 3.4: Buildings of Main Street U.S.A. using forced perspective

(Source: http://www.itats.org/wp-content/uploads/2015/01/image01.png)

As the guests leave the main street behind, they approach the hub of the park. The hub is notable for having parade shows performed daily, and where guests would normally would take their picture in front of the castle. Guests always begin their visit to the park in Main Street U.S.A., then they're able to choose which land to go next. While being inside the park, the guests' sense of orientation in space is defined by paths, districts (lands), and landmarks ("wienie") and they determine their experience based on various criteria whether it's a thrilling attraction ride or opted for a more casual route circling around the Magic Kingdom.

Each visit to the park will always be different, whether it involves with the paths which the guests take, the weather conditions (although Orlando has an ideal climate for the park), or what new attractions that the park will offer. And by the end of their journey in the Magic Kingdom, guests will always return back to Main Street U.S.A., as a reaffirming notion in returning to nostalgia and to ensure the neutrality of the guests' emotional palette throughout their time at the park.

Figure 3.5: Aerial view of the park's hub

(Source: http://attractionsmagazine.com/wp-content/uploads/2014/02/Magic-Kingdom-hub-overview-from-above-620x375.jpg)

3.2.3 Adventureland

Figure 3.6: (L-R) Entrance to Adventureland, Caribbean inspired building exteriors, an African nuance in Adventureland and entrance to Pirates of the Caribbean

(Source: Personal Documentation, 2012)

Adventureland is located on the southwest of the park, where guests will embark on an adventure of a lifetime. Ideas that come in mind when designing Adventureland were based on a range of exotic locales such as the African jungle, the tropical South Seas, and the Spanish Main where swashbuckling pirates sail. As a whole, the land is a melting pot of various locales which blends naturally with its surroundings. Another inspiration for Adventureland came from Disney's own nature documentary series called the True-Life Adventure. In addition, other ideas came into fruition as part of the land's storytelling experiences such as the film African Queen (inspired the Jungle Cruise ride) and Disney's 1992 animated film Aladdin (Magic Carpets of Aladdin). Every attraction ride suggest various experiences that evokes a sense of adventure and wonder, from its setting to the ride system like the classic ride Pirates of the Caribbean, where guests embark on a dark boat ride through the Spanish Main, where pirates roam towns and sail the seven seas on a search for the hidden treasures.

An important key in theming is about transitioning from one theme to the next. In this case, Adventureland transitions from Main Street U.S.A., and the key of making it happened is with the appearance of the Crystal Palace Restaurant. The restaurant boasts an architectural style which reminiscent of the Victorian era which transitions into the colonial era of Africa and Asia (Walker & Imagineers, 2009, p. 39). Visual intrusion is important to distinguish each theme from another by adding an element which blends between the two. Also another case, the rooftop of the Enchanted Tiki Room attraction which feature figures of Asian water buffalos serve as a viewing point from Frontierland, thus it creates a visual intrusion between the two lands. As it happened in the first example, the architectural styles of each themed land must seamlessly transition from one to the other, like the Victorian style of Main Street U.S.A. matched with the eastern colonial style of Adventureland. Within Adventureland, the various styles also flow from the tropical setting of Africa to the dry areas of Spanish-influenced US architecture which then links to Frontierland (Walker & Imagineers, 2009, pp. 44-45).

Figure 3.7: The Crystal Palace Restaurant which combines architectural elements from Main Street U,S,A, and the vegetation of Adventureland.

(Source: http://sabatofamily.blogspot.com/2014/01/magic-kingdom-main-street-usa-crystal.html)

3.2.4 Frontierland & Liberty Square

Figure 3.8: An icon of Frontierland, Big Thunder Mountain Railroad
(Source: Personal Documentation, 2012)

Frontierland, and Liberty Square share a similar theme with Main Street U.S.A., which depicts America's history from the country's foundation into the 20th century. The former is a place that celebrates the pioneering days of America during the 17th and 18th century. Much like Main Street U.S.A., it boasts a kind of excitement that is both new and familiar where guests have a sense of nostalgia. It's a place where some of the great American legends once stood and cowboys roam the Wild West.

The design of Frontierland is considered as one of the finest from all the themed lands in the Magic Kingdom, due to its influence from various Western films made in Hollywood. Details are important here as well, because it provided the enhancement in experiencing the land. From the materials used for flooring such as wood to the graphics such as posters and text that were used during that era (Walker & Imagineers, 2009, p. 53). Forced perspective is apply in its landscape

unlike other lands, in which an array of plants placed differently from how the guest's view from afar.

The latter presents itself during times when the country first formed in the 17th century. The land brought a strong influence on Colonial America that can be found in its architecture and interior (Walker & Imagineers, 2009, p. 66). From Liberty Square until Frontierland, part of the storytelling aspect of both lands comes from the exterior of the buildings. Each building's architectural style flow from one to another, as it transition based on its year and time period, and it flowed from the Haunted Mansion of the 1770s to Splash Mountain of the 1880s in Frontierland (Walker & Imagineers, 2009, p. 75). Not only that the buildings flow within the same theming, but it has to flow with the rest of the theme park in order to create a unifying atmosphere between each themed lands.

Figure 3.9 (L-R): Buildings of Liberty Square, The Haunted Mansion, entrance to the Hall of Presidents, haunting busks at the queue for the Haunted Mansion

(Source: Personal Documentation, 2012)

3.2.5 Fantasyland

One of the most magical and beloved lands in the Magic Kingdom, Fantasyland is home of many beloved Disney characters from its animated features. It is a place where dreams come true and guests live out their childhood dreams into the imagination. Theming is strong in Fantasyland as it connects with the guests deeply through their own memories of childhood and their familiarity on fairytales. This land in particular appeals more to children, because the ambience is reassuring, quaint, and appealing. It could be seen from its imagery of castles, carousels, as well as the sights, sound, and color.

Figure 3.10: Front, right, and back views of Cinderella Castle

(Source: Personal Documentation, 2012)

When guests enter Fantasyland, they go through an iconic landmark, the Cinderella Castle. It stands 58 meters tall and it is one of the tallest buildings in the Magic Kingdom. The castle is based on French Gothic style architecture, which are renowned for its ornamentation and attention to detail. It also use forced perspective technique in a more extreme manner, where proportions of the castle appear slightly smaller at each levels (Walker & Imagineers, 2009, p. 89). The castle not only functioned as a shop, restaurant, and maintenance, but also a private suite for exclusive guests located at the mid-level of the castle.

Figure 3.11: (L-R): Fantasyland, It's a small world Queue line, A Beauty and the Beast-themed restaurant under construction, Cinderella's Carousel

(Source: Personal Documentation, 2012)

The setting takes place once guests have entered through the castle, which reveals a whimsical medieval village. Some of the attractions in Fantasyland were based on the stories from Disney's animated features. The challenge in condensing a 90-minute film into a three minute ride is by placing important moments from the film into the ride, allowing guests to experience them quick and seamlessly. Examples for this can be found in rides such as Snow White's Adventure, Peter Pan's Flight, and The Many Adventures of Winnie the Pooh. Each ride has its own unique style and ambience to match with its corresponding theme whether it's based on a film or a completely different idea, such as "it's a small world" ride which embody the theme peace and harmony with the children of the world, using a colorful palette and an array of geometric patterns from around the world, take guests on the happiest cruise that ever sailed.

3.2.6 Tomorrowland

Tomorrowland is a place where guests take a glimpse into the future. However the land is portrayed more as a kind of future envisioned by people from the past. As Walt once said, *"The only problem with anything of tomorrow is that at the pace we're going right now, tomorrow would catch up with us before we got it built."* (Walker & Imagineers, 2009, p. 108) Therefore, perception that guests will imagine would be something that reminded them of future ideals or retro-futuristic concept for that matter. This land in many ways tied to the next case study Epcot for its similar theme and concepts, however Tomorrowland is being limited to the notions of a future that never was and what it could be.

Figure 3.12: Entrance to Tomorrowland

(Source: Personal Documentation, 2012)

When guests imagine a future world, they'll be mostly think about rockets, space travel, aliens, and all sorts. In Tomorrowland, guests will experience all that using cutting edge technology that is apply to a number of attractions that the land offers, from the simulated ride Stitch's Great Escape to the space voyage in Space Mountain. The land embrace its retro-future concept by emphasizing on some of the fining details of metal works found in every building, the neon lighting that were used to make Tomorrowland alive at night, and the colors that evokes a sense of futurism and nostalgia. Tomorrowland also provide guests a glimpse of progress, with transportation vehicles such as the PeopleMover that carry guests circulating the land, and an Audio-Animatronics show called Walt Disney Carousel of Progress, which followed the progress of technology from the point of view of a family spanning three generations (Walker & Imagineers, 2009, pp. 166, 124).

Figure 3.13: Neon lights illuminate the night in Tomorrowland

(Source: http://www.doctordisney.com/wp-content/uploads/2013/12/tomorrowland.jpg)

3.3 Case Study 2: Epcot

Epcot in Walt Disney World is a realization of Walt's dreams about progress, technology and humanity. Opened in 1st October 1981, the theme park is designed as a permanent world's fair, showcasing a range of topics from communication and space travel to world cultures. Unlike the previous case study, this theme park in particular is a departure from his Disneyland-like parks. It's inspired by one of Walt's experience in participating the 1964-1965 World's Fair, where he presented four attractions for the show. The World's Fair showed how Walt can bring the magic of Disneyland rides into the exposition and that it had a profound impact that happened in the beginning of Epcot's creation.

Figure 3.14: Epcot was originally planned as an urban development, before it was abandoned until it later became the theme park today

(Source: https://superradnow.files.wordpress.com/2011/09/epcot_city_rend_1971.jpg)

When Walt first conceive Disney World, he wanted to expand beyond the theme park entertainment business. Originally conceived as an urban planning project under the name Experimental Prototype Community of Tomorrow (EPCOT), it was planned to be built within the Wat Disney World property, as a model to depict a better living community in the United States, complete with an integrated system of public transport, controlled climate, and maintenance. However, the ambitious idea fell by the wayside until the 1980s in which the spirit of Epcot transforms into a theme park. The land of Epcot is around 260 acres, and it's almost twice the size of the Magic Kingdom at 120 acres (Wright & Imagineers, 2010, p. 17).

3.3.1 Entering the Park

Unlike most parks, Epcot has two main entrances, one from Future World and one in World Showcase for guests who're staying at the nearby resorts to the theme park. This allow for different orientation and experiences while visiting Epcot in comparison to other Disney theme parks.

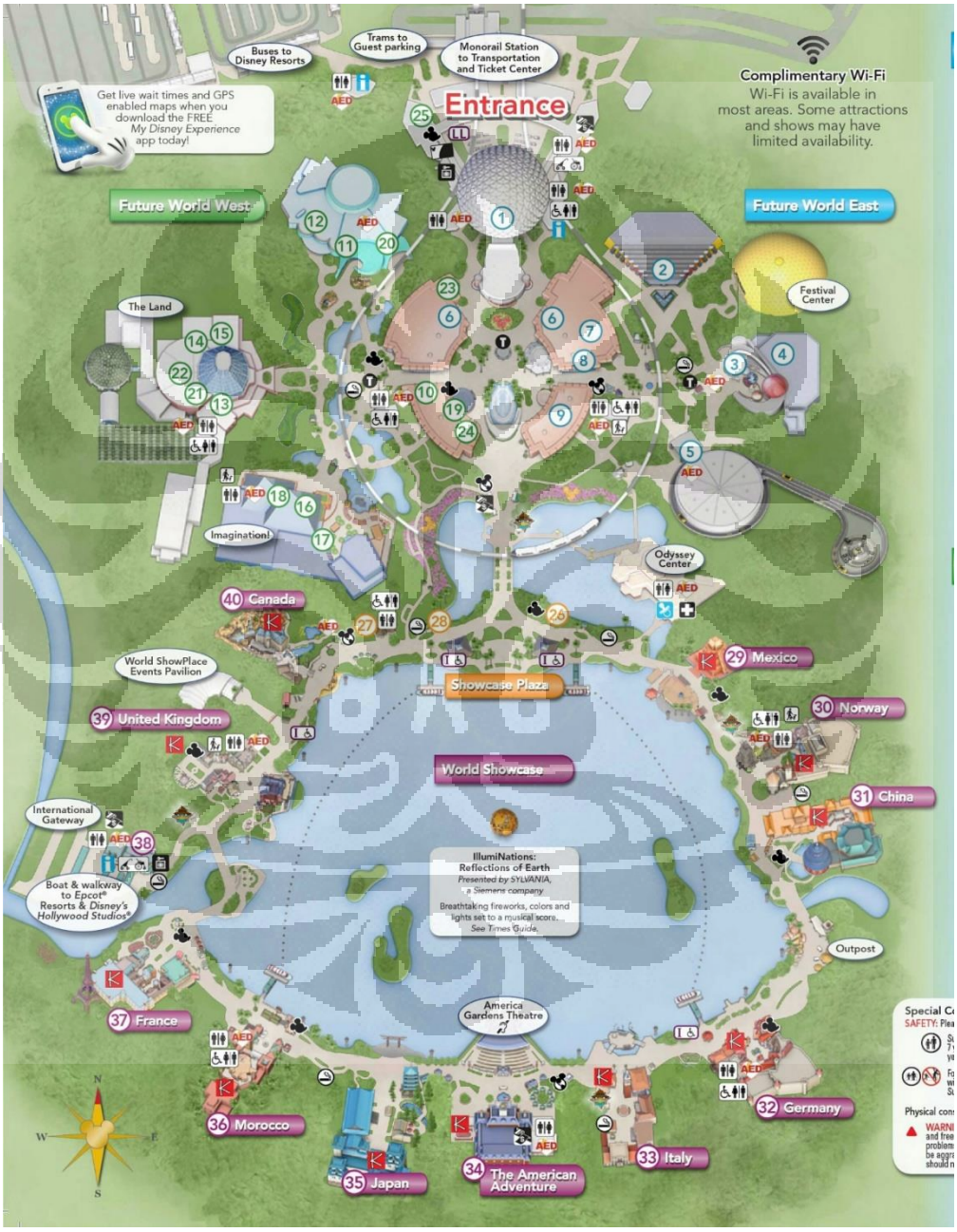

Figure 3.15: Map of Case Study 2 (Epcot)

(Source: http://www.wdwmagic.com/other/maps/gallery/26feb2014-2014-walt-disney-world-park-maps-with-fastpass/20422.htm)

3.3.2 Future World

Future World could be described an extension to the Magic Kingdom's Tomorrowland in many ways as more a visionary and ambitious land than the latter. The land dealt with further serious topics that isn't found in any land of a Disney theme park, and it's the Imagineers' challenge to bring them into the familiar Disney storytelling approach. Characters are a way to attract guest into experiencing the stories that each ride presented and they help establish emotional responses to the guests. Each ride have a variety of characters range from originals (like Figment from Imagination!), real-life people (Ellen DeGeneres from Universe of Energy), and even existing Disney/PIXAR characters (The Seas with Nemo and Friends).

Aside from storytelling, the design approach for the pavilions in Future World came from the understanding of each of their respective themes. Unlike in the Magic Kingdom, the pavilions rely on its main ideas and concept of the theme which then create an abstract form as a representation for its theme. For instance, the pyramid shaped pavilion of Imaginations! depicts prism that captures light of a rainbow, thus signifies imagination is at work. Another instance, like The Seas with Nemo and Friends where wave-like forms filed the exterior of the building apart from its cylindrical shape. (Wright & Imagineers, 2010, p. 50)

When guests experience Future World, almost everything around them is interactive. From the rides itself to the smallest details such as installations and lighting. The exterior spaces made use of various elements like water, which is use for the Millennium Fountain near the park's entrance and a wet play area for the children. In addition, kinetic elements such as motorized whirlwigs and spinners were placed throughout the land. Fiber optics were installed in the pavements to light up the streets during nighttime (Wright & Imagineers, 2010, pp. 36, 37, 45). There are over nine pavilions spread across Future World, and they're divided by three areas which are Central, East, and West.

Central Future World*:*

As with Cinderella's Castle, every theme park needed a landmark or "weinie" and Epcot has one that stood out as its own. Located in Central Future World, the geodesic dome Spaceship Earth is an engineering marvel in Epcot which stands at 55 meters tall. It uses a tetrahedron grid as part of the structure since spheres are capable of resisting internal pressure and enclosed it with over 11,324 triangular aluminum panels (Wright & Imagineers, 2010, p. 33). Inside the dome there is a secondary sphere, which serve as the building's membrane and the ride itself. Spaceship Earth house an attraction that take guests on a journey through time to explore the history of communication from prehistoric time to the modern age. It culminates all the themes from both lands of the theme park about progress and the spirit of mankind.

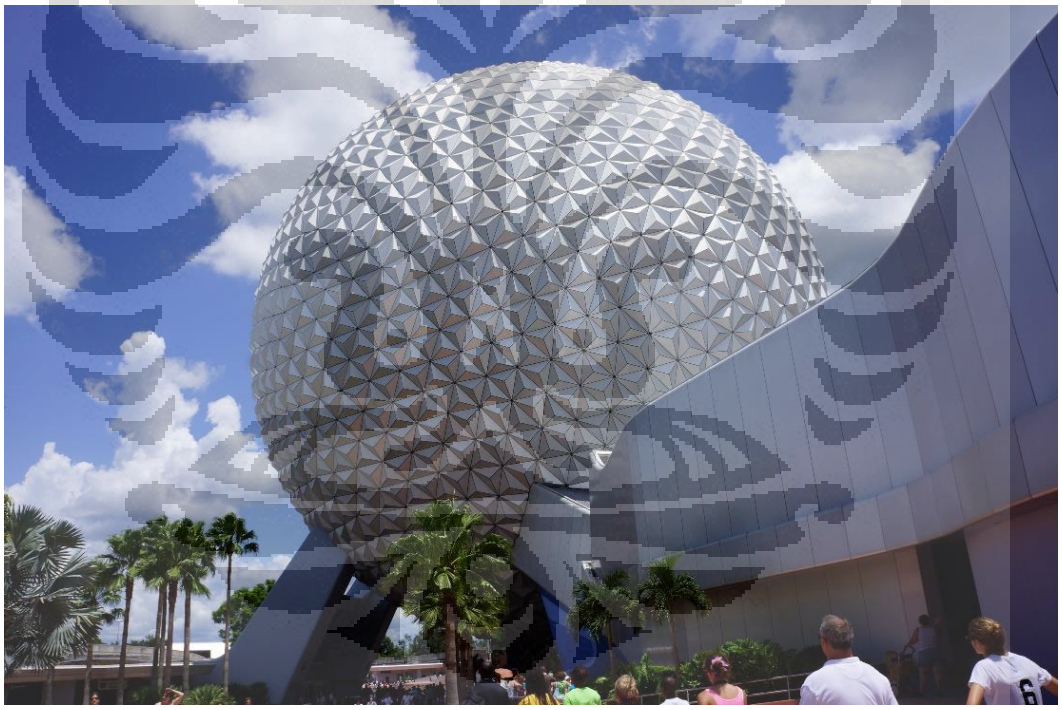

Figure 3.16: Spaceship Earth, the icon of Epcot

(Source: Personal Documentation, 2012)

East Future World:

Over to the East side of Future World are pavilions which represented the natural science and industrial technology of this world. Guests will embark on extraordinary adventures 6,5 billion years into the past, the world of automotive, and even into outer space. In Universe of Energy, the pavilion has a specific design in mind. The pavilion has over 80,000 photovoltaic cells installed in the roof that provide 15% of electricity needed to generate the ride inside (Wright & Imagineers, 2010, p. 43). Furthermore, the position is placed specifically to ensure an optimal exposure to the sun. This mammoth-sized pavilion holds the ride Ellen's Energy Adventure, a thrilling journey with Ellen and Bill Nye the Science Guy through time in learning about where energy comes from.

Figure 3.17: Universe of Energy

(Source: Personal Documentation, 2012)

One of EPCOT's newest attraction in recent memory Mission: SPACE is a culmination of a long journey in which Walt wanted to bring guests into outer space. In 2005, the Imagineers collaborate with real-life astronauts and scientists from NASA to bring space travel possible to the guests in Future World. The pavilion has a striking "wienie" in the form of a red, giant sphere which resembles the planet Mars (Wright & Imagineers, 2010, p. 44) and it's surrounded by a sweeping belt of planets.

Figure 3.18: A red planet as a beaming "wienie" to MISSION: Space

(Source: Personal Documentation, 2012)

Right next to Mission: SPACE is Test Track, a pavilion celebrates the progress of the automotive. Guests will take part in a test drive through all kinds of driving conditions, from temperature conditions until it speeds up to 65 miles per hour, as one of the fastest ride in Walt Disney World. When it comes to concept, the pavilion is no stranger to evolution. Test Track was first opened as World of Motion, with the grounded idea how automotive works. Later it was revamped in 1999 to attract more thrill-seeking guests.

West Future World:

Meanwhile on West Future World, the pavilions serve as the vehicle to portray the Earth's natural environment and the power of creativity. Unlike the East, the West has a more organic, warm ambient in its surrounding. This not only affected the hardscapes of the land, but also with vegetation which are planted to suit the theming of each pavilion (Wright & Imagineers, 2010, p. 60). The West has more vegetation due to the location of The Land, a pavilion dedicated to agriculture and the resources that have sustain life on this planet. The land area is large enough to accommodate an agricultural site for the ride Living with the Land, home of the many vegetation and cultivation that is also use for food supply throughout the Walt Disney World property. In addition, a film called Circle of Life featuring characters from the Lion King, and a thrill ride flying through California called Soarin' attract young and thrill-seeking guests respectively.

Figure 3.19: (L-R): Vegetation grow inside a greenhouse dome at Living with the Land and Soarin' Entrance and Queue façade

(Source: Personal Documentation, 2012)

Located in between The Land are Imagination! And The Seas with Nemo & Friends pavilions take guests into uncharted realms from the minds of creativity into the depths of the ocean. The Imagination! pavilion is designed with glass pyramids to represent prisms capturing spectrums of light. Interestingly, there is a fountain near the pavilion which flows upwards. It resulted in fooling our perception within the space, and it remains connected to the main idea of the pavilion about perception and imagination (Wright & Imagineers, 2010, p. 67).

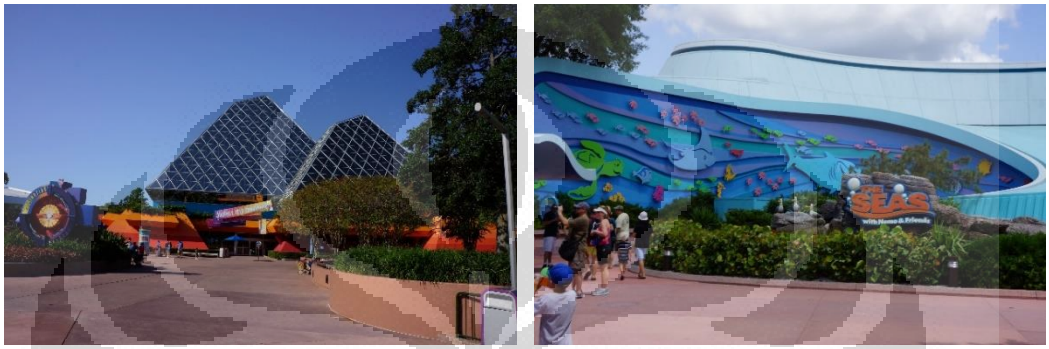

Figure 3.20: (L-R): The Imaginations! Pavilion and The Seas with Nemo and Friends

(Source: Personal Documentation, 2012)

The Seas with Nemo & Friends had undergo several transformations, however the core theme of the pavilion remains the same. It was first opened in Epcot as The Living Seas, the pavilion exhibits an aquarium with over 200 species type of fish. When the attraction is revamped with the inclusion of characters from Finding Nemo, it allowed the Imagineers the opportunity to create new experiences for guests to embark and attracting younger guests to see their favorite Disney/PIXAR characters. This resulted in revamping the vehicle system which resemble clams, condensing story elements from the film into the ride, and added an additional interactive experience in the form of Turtle Talk with Crush.

3.3.3 World Showcase

Continuing with the idea that Epcot is designed as a world's fair in mind, World Showcase celebrates the people and culture that every nation has to offer. One of the most striking aspect of each nation's pavilions is found in its architecture. Each nation is depicted in its own distinct style of buildings that can easily be identified with to their respective countries. In addition, guests' will instantly recognize the importance of perception and identity found in every nation through not only its architecture, but the smell, the colors, the sound, and the sights. There are 11 nations that spreads across the lagoon, Mexico, Norway, China, Germany, Italy, The American Adventure, Japan, Morocco, France, Canada, and the United Kingdom.

Figure 3.21: (L-R) The outside and inside of Mexico Pavilion

(Source: Personal Documentation, 2012)

Mexico is inspired by the local cultures of the Mayan, the Toltec, and the Aztecs. Even the building itself in the form of an ancient pyramid that are found in Mexico. Inside the pavilion, the architecture change into a Spanish colonial style where guests will immerse themselves with the culture of Mexico through the food and its exhibition of local arts and crafts (Wright & Imagineers, 2010, p. 76). The ambient inside resembles nighttime where open night markets are the people's pastime. Music is an essential part of every nation, and Mexico is best represented with music performed by mariachi bands. In addition, cast members from each nation were also native to their respective countries in World Showcase.

Figure 3.22: (L-R): Norway and China Pavilion

(Source: Personal Documentation, 2012)

China and Norway couldn't be anymore closer than in World Showcase in Epcot. Norway is right next to Mexico in just a two minute walk. One of the unique architectural elements found in Norway are its stave churches. It became a landmark in the pavilion for its striking dragon-like roof exterior which derived from Norse mythology. Much like the latter, China takes its design from the architecture of its nation, from the Great Wall to the Forbidden City. The entrance is greeted with the "Gate of the Golden Sun," inspired by the gates found in the emperor's summer palace. The pavilion feature a religious site as the Hall of Prayer for Good Harvest, an imperial prayer temple use to bring good luck from those who have passed (Wright & Imagineers, 2010, p. 84).

Two nations in World Showcase has an interesting design aesthetic which prevails throughout the pavilions. First off, Germany is located right in between China and Italy. It depicts a Bavarian-style village filled with niches and embellishments that creates an atmosphere that reminds guests of Germany. And then its neighbor Italy has many different architectural styles, but for World Showcase the nation is very much depicted as the Piazza di San Marco in Venice. The entire pavilion features several landmarks replicated such as the Doge Palace and Campanile bell tower (Wright & Imagineers, 2010, p. 90). Both national pavilions emphasize the importance of public, open space with the Biergarten in Germany, and the piazza in Italy where a display of colors, details, and performers that evokes the feeling of both nations respectively.

Figure 3.23: (L-R): A Bavarian village in Germany Pavilion and a replica of the Doge Palace in Italy Pavilion

(Source: Personal Documentation, 2012)

The American Adventure serve as the host nation of World Showcase. The pavilion is in the form of a colonial style mansion overlooking the lagoon. The pavilion is intricate for several reasons, and one of them is utilizing forced perspective in a reversal way. The scale of the building were made larger as each level rises to meet with the requirements of the attraction ride of the same name, in which windows and structural elements were made higher. Additionally, the Imagineers paid close attention to the reds, whites, and blues of the building, and how it interacts between the guests' perception and its surroundings (Wright & Imagineers, 2010, p. 96).

Figure 3.24: The American Adventure, host nation of World Showcase

(Source: http://www.magicalmouseschoolhouse.com/wp-content/uploads/2013/02/American-Pavilion.jpg)

From the west side of American Adventure comes Japan and Morocco, another set of two nations distinct in its architecture. While the former presented itself as a traditional Japanese setting complete with a tori gate, a palace, and a five story pagoda, the latter depicts a marketplace heavily influenced by Islamic motifs such as minarets, geometric patterns throughout the building's exterior (Wright & Imagineers, 2010, p. 106).

Figure 3.25: (L-R): Japan, France, Mexico, and the United Kingdom Pavilion

(Source: Personal Documentation, 2012)

And finally, two French speaking nations France and Canada located in between the United Kingdom. France presented itself as a condensed version of Paris, which features a replica of the Eiffel Tower standing at about half of its original size using the forced perspective technique, and the 200° film through the majestic landscapes of France in Impressions de France (Wright & Imagineers, 2010, pp. 110, 112). Meanwhile, the United Kingdom pavilion is a trip down memory lane through its architecture styles from the 1500s to 1800s.

And lastly in Canada, the pavilion pays tribute to both its natural wonders and cultural heritage. Canada's "wienie", the Hotel du Canada is a replica of the original building and it used forced perspective similarly to the Cinderella's Castle in the Magic Kingdom. The details and windows of the building reduce it size as its height increases. This is one of the many examples in Epcot that used this technique. In addition to an icon, the pavilion also features a Circle-Vision 360° called O' Canada showcasing Canada's diverse beauty. (Wright & Imagineers, 2010, p. 100).

Figure 3.26: The Hotel du Canada, an icon in Canada Pavilion

(Source: Personal Documentation, 2012)

3.4 Case Study 3: Disneyland Park

When Disneyland first open in 1955, no one would imagined how far the dream could soar. It wasn't long until Walt Disney World was unveiled to the public that Walt's dream began to take flight. During the 1980s, the company faced its resurgence with its expansion of their properties, such as in film, television, and theme parks. In 1983, Disney had just opened their first international park Tokyo Disneyland in Japan. And in the midst of this optimistic growth, the company we're in the midst of expanding the parks to Europe. Initially the Imagineers set their sights on a number of cities in Spain, Germany, and France (Littaye & Ghez, 2013, p. 9), before finally settling with the latter's capital city of Paris.

Figure 3.27: Espace Euro Disney opened prior to the resort's completion, to get the guest's attention on the upcoming project

(Source: http://media.designingdisney.com/sites/default/files/images/preview-1/ESP%202.jpg)

Disneyland Park (*Parc Disneyland*) in Disneyland Paris is a realization and implementation of Walt's dream outside the America. Unlike Tokyo, Disneyland Park is fully owned by the company through its own independent company Euro Disney S.C.A. It's aimed to present Europeans a unique experience in family entertainment. The challenge in bring that idea into fruition deals with what Europeans would expect when they think of America, as well as finding a unique way to present ideals of Disneyland into a European context.

3.4.1 Entering the Park

Unlike the first case study, guests enter the theme park underneath a grand Victorian themed hotel named after the park, Disneyland Hotel. The hotel is consistent with the theming of the park in several ways. The Victorian style architecture ties with the design area for Main Street U.S.A. In addition, the shape of the castle's spires is integrated into the hotel's roof. One of the major factors that is vital to the park's entrance is the weather. The Imagineers designed the park entrance underneath the hotel in a way to protect guests from inclement weather (particularly during winter and rainy seasons). Another reason is because of the need to build a hotel right next to the theme park as it will be any guests' dreams to stay right next to Disneyland Park (Littaye & Ghez, 2013, pp. 290, 291).

Figure 3.28: Entrance to Disneyland Park through the Disneyland Hotel

(Source: http://www.themeparkinsider.com/photos/images/P7173422.jpg)

Figure 3.29: Map of Case Study 3 (Disneyland Park, Paris)

(Source: http://disney-pal.com/Disneyland%20Paris/images/disneyland_paris_map_2010.jpg)

3.4.2 Main Street U.S.A.

When guests enter Main Street U.S.A., they can expect almost the same things that are found from the first case study. The locomotive train that takes guests on a trip around the park, shops and restaurants lining up the main street, and a hub which direct guests to each respective lands of the park. In the case for Paris, European guests in particular would imagine Hollywood, New York City, and Chicago when they think about America (Littaye & Ghez, 2013, p. 27). Although the land being inspired by Walt's own childhood, Main Street U.S.A. took the foundation of that idea and "plussing" it with additional elements which enhanced the atmosphere for European guests.

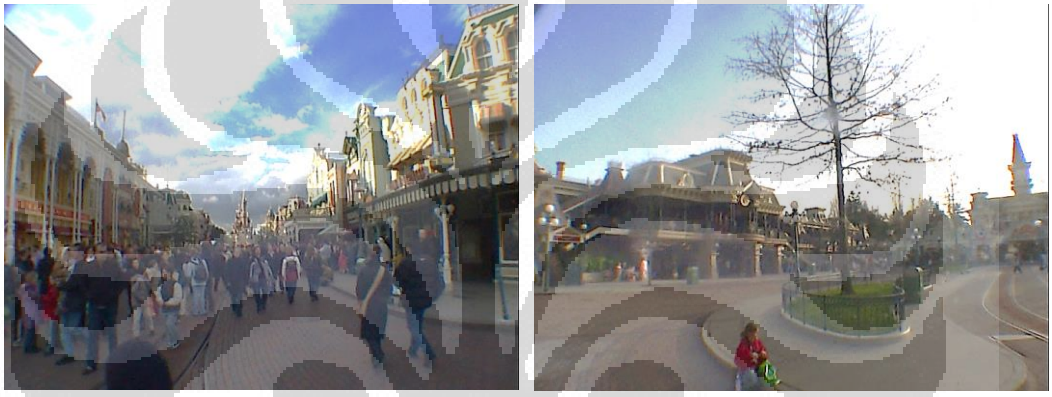

Figure 3.30: (L-R): Main Street U.S.A. and the Train Station overlooking the Plaza

(Source: Personal Documentation, 2004)

It is the attention to detail that enhances Main Street U.S.A, from the music, costuming, and architecture. European guests are familiar with famous American musicals like Hello Dolly and Oklahoma which became part of background music (Littaye & Ghez, 2013, p. 42). The number of shops and restaurants in the main street for instance have billboards promoting typical American commodities during the 20th century such as drinks, baseball, and boats. Furthermore, the interiors of shops and restaurants embellished with precious memorabilia from their respective time periods. Walt: An American Restaurant is a table-service diner as an example in which memorabilia are storytelling devices, and in this case European guests are treated to Walt's story from "rags to riches." (Littaye & Ghez, 2013, p. 69)

Figure 3.31: Walt: An American Restaurant, a fine dining experience

(Source: http://www.enclav.ru/wp-content/uploads/2014/06/walts.jpg)

Transitioning is as important as everything else in theming, and Main Street U.S.A. does it by having two indoor arcades located by each side of the land. Liberty Arcade and Discovery Arcade links the land with Frontierland and Discoveryland respectively. Aside from providing indoor space for weather protection, it also features a number of displays showcasing a kind of transitions found between each lands with Main Street U.S.A. While Liberty Arcade displays artefacts of the relations between the Americans and the French while building the Statue of Liberty in 1865, Discovery Arcade showcases models of inventions at the turn of the century as well as visions of what American cities might look like in the future (Littaye & Ghez, 2013, pp. 46-49).

Figure 3.32: The halls of Discovery Arcade displaying inventions of the 20th century

(Source: http://viviparigi.it/images/Parco-Walt-Disney-Studios-Arcade.jpg)

3.4.3 Frontierland

In a typical Disneyland-type park, Frontierland would've been located inbetween Adventureland and Fantasyland. However, the land's location has a direct consistency in theming with Main Street U.S.A. (as with the first case study) and time flows back into the past. Europeans expect Frontierland to have elements found in Western films such as cowboys, Indians, and mythologies from the Wild West. The staging and atmosphere of Frontierland is similar to the first case study, with Big Thunder Mountain ride as a strong visual emphasis.

Figure 3.33: Attractions in Frontierland (L-R): Phantom Manor and Big Thunder Mountain

(Source: Personal Documentation, 2004)

Of all the many attractions in Disney parks, not many could fit with a variety of themes than with The Hauned Mansion. The main idea of a haunted house blends in well within various theme lands, such as New Orleans Square (Disneyland), Liberty Square (Magic Kingdom), and Fantasyland (Tokyo). For Paris, the attraction is under the name *Phantom Manor* sets in a western style mansion which was abandoned for many years. The content of the ride remains the same, while the building's exterior present itself to look decayed.

3.4.4 Adventureland

Adventureland is distinct amongst its other parks for several reasons. As mentioned earlier, weather conditions is crucial when designing the theme park. Not only has it concerned with the guests' protection from inclement weather, but also to its surroundings as the tropical vegetation that couldn't adapt to Europe's climate. To that end, Adventureland lacks a lush, jungle-like atmosphere in favor of a more oriental, nautical landscape that evokes the deserts of Africa and the Caribbean seas (Littaye & Ghez, 2013, p. 125).

Figure 3.34: The entrance of Adventureland evokes a mysterious land based on the 1001 Tales

(Source: http://www.dlpguide.com/images/pages/975/adventureland.jpg)

A journey through Adventureland begins at its entrance, which evokes mysticism and wonder inspired by the tales of a 1001 Nights. It features a bazaar and a walkthrough attraction based on Disney's 1992 animated film Aladdin. Then the atmosphere flows into a more African and Asian setting, with bamboos planted as part of the main vegetation in Adventureland as well as a Buddhist temple in the distance that houses a coaster ride called *Indiana Jones et le Temple du Peril* (Indiana Jones and the Temple of Peril).

Figure 3.35: Wonders of Adventure Isle: La Cabane Des Robinson, *Captain Hook's Pirate Ship, and Skull Rock*

(Source: Personal Documentation, 2004)

In the heart of Adventureland lies Adventure Isle, an exploration area range from *La Cabane Des Robinson* which serves as the land's visual emphasis, to Captain Hook's Pirate Ship and Skull Rock inspired by tales of Peter Pan (Littaye & Ghez, 2013, p. 142). Speaking of pirates, Adventureland is also home of Pirates of the Caribbean, one of many Disney's famous attractions. The ride in Disneyland Paris is enhanced with the addition of Blue Bayou Restaurant serve as an ambient restaurant located right in the middle of the ride.

Figure 3.36: Pirates of the Caribbean

(Source: http://www.enclav.ru/wp-content/uploads/2014/06/pirates-of-the-caribbean.jpg)

3.4.5 Fantasyland

Figure 3.37: Le Chateau de la Belle au Bois Dormant, *the heart of Disneyland Park*

(Source: http://disneylandparis-news.com/wp-content/uploads/2014/11/n013047.jpg)

Fantasyland in Disneyland Park is one of the most immersive version from all of the Disney theme parks around the world. The land pay homage to Europe as the place where fairy tales were created. The significant difference from previous Fantasylands were its atmosphere depicting a typical Bavarian village, while Fantasyland in Disneyland Paris further emphasize its ambient with more fantasy elements throughout the land, from its attractions, landscape, and architecture (Littaye & Ghez, 2013, p. 181).

The park's major landmark ("wienie") *Le Chateau de la Belle au Bois Dormant* (Sleeping Beauty Castle) is an immersive, fanciful castle than its counterparts in Disneyland (California) and the Magic Kingdom (Florida). Unlike the two parks which draws inspiration from real life castles in Europe, the castle is inspired by the medieval, fairytale-like style from the 1959 classic Disney film Sleeping Beauty. It has a unique landscape that comes with the geometric-shaped trees which resemble trees from the film (Littaye & Ghez, 2013, p. 184). In addition, the role of water provides not only surrounding the castle, but also use for nighttime spectacles in the park. The castle is immersive for having two distinct areas inside, one is a cavern where a dragon lies in slumber, while another is a walkthrough gallery displaying tapestries and stained glass windows that tells the story of the fairytale.

Figure 3.38: The galleries of the castles displaying tapestries of the fairy tale

(Source: http://www.dlpguide.com/images/pages/975/la-galerie-de-la-belle-au-bois-dormant.jpg)

Fantasyland features a number of "minilands" that guests can experience. Dark rides are staple attractions in Fantasyland, which takes guest on a "dark" trip through moments from their favorite Disney animated classics such as Peter Pan's Flight, Pinocchio's Fantastic Journey, and *Blanche Neige et les Sept Nains* (Snow White and the Seven Dwarfs). Restaurants and shops were also part of the enchantments in the atmosphere of Fantasyland, bringing some emphasis towards fantasy elements such as a giant beanstalk that could be found outside of the shop *La Confiserie des Trois Fées*, and the Pumpkin Carriage in the restaurant *Auberge de Cendrillon* (Cinderella's Royal Inn) (Littaye & Ghez, 2013, pp. 197, 198). In addition, a number of restaurants in Fantasyland celebrate their country of origin such as Italy for Pizzeria Bella Notte and England for Toad Hall Restaurant.

Figure 3.39: (L-R): Cinderella's Carriage and a Beanstalk

(Source: Personal Documentation, 2004)

Figure 3.40: Alice Curious Labyrinth, a sensory maze through Wonderland

(Source: http://www.photosmagiques.com/wp-content/uploads/2011/12/header-alices-curious-labyr.jpg)

One of Fantasyland's most unique minilands were Alice's Wonderland and Storybook Land. Not only the infamous Mad Hatter's Tea Cups managed to bring guests spinning topsy-turvy, but also a maze called Alice Curious Labyrinth which really created the whole Wonderland experience to life. The maze is designed in a way to not let guests be easily lost while at the same time not to make the maze appear easy (Littaye & Ghez, 2013, pp. 208, 209).

Unlike Wonderland, Storybook Land brought the calm and reassurance to the young at heart. In terms of colors, the latter has softer color palette that conveys innocence and quaintness of childhood. *Le Pays des Contes de Fées* (Storybook Land Canal Boats) inspired by the Netherlands miniature park Madurodam and its Californian park, take guests to several miniaturized locations from Disney animated films (Littaye & Ghez, 2013, p. 218), while *Casey Jr. - le Petit Train du Cirque* takes guests around Storybook Land.

Figure 3.41: Le Pays des Contes de Fees, a miniaturize tour of Storybook Land

(Source: http://www.photosmagiques.com/wp-content/uploads/2011/12/header-pays-des-contes-de-f.jpg)

3.4.6 Discoveryland

Discoveryland isn't just the archetype land of Tomorrowland. The land is envisioned as a place where ideals of the past can fuel dreams of Tomorrow. Furthermore, this idea of a futuristic past presents an interesting atmosphere that evokes nostalgia and optimism for the future. For instance, a dirigible can be found in the exterior of the theatre and restaurant Videopolis. It reminded guests of times when air travel was a new discovery and it is depicted in a grandiose way. Also colors play a role in keeping with the tone of future and nostalgia within all aspects of the land.

Figure 3.42: Videopolis and Space Mountain in Discoveryland

(Source: https://yensiditesunite.files.wordpress.com/2014/04/discoveryland.jpg)

Discoveryland in particular celebrates the great minds of Europe such as H.G. Wells, Jules Verne, and Leonardo da Vinci (Littaye & Ghez, 2013, p. 237). Each of their ideas give creations to stories that were used for the attractions. For example, Jules Verne's classic tales of 20,000 Leagues Under the Sea and From the Earth into the Moon is the inspiration for *Les Mystères du Nautilus*, a walkthrough attraction inside the famous submarine itself, and Space Mountain, a cosmic journey to the vast of space. While ideas from H.G. Wells' The Time Machine serve as the main idea for a former attraction named *Le Visionarium*, a CircleVision film that follows Timekeeper and his companion 9-eyes and take guests on a trip across time and space.

CHAPTER 4:

ANALYSIS

In terms of architecture, each park demonstrated how effective every element is placed to create a memorable experience. Part of this analysis is by looking at elements that had transpired from the previous sections of this thesis, and come into terms with how theories were applied into the parks. In addition, maps which showed paths, visual interests and areas of water that were experienced by the guest, and in this case it's based on personal experience of being in the parks.

To begin with, maps are showing the layout, arrangement, and shape of the park itself. From there on, each theme park has a different story to tell, whether it's because of having a specific journey in mind or one that can have different outcomes along the way. The 1st and 3rd case study have a similar *"pattern language"* (Christopher Alexander), because it derives from the original Disneyland in California where as the 2nd case study is from a world's fair.

What all parks share together is their ability to tell stories in their own unique way. In addition, each of the three case studies have a similar "genius loci" based on the description from the previous chapter. The character of a Disney theme park is reassuring, safe, and wonderful for that it made the whole experience being there vibrant and fun. Also due to the weather condition for each case study, it ensures that every visit to the parks can be experience all year long.

Organization:

In terms of order, all case studies demonstrated the importance of organization through axis, arrangement, and theming. Each case study has a distinct land which are divided seamlessly by an axis. The 1st and 3rd case study depict an axis that spread from the hub at the center and into the edges of the park, creating a star formation. While the 2nd case study divided the lands equally, and it felt like visiting two in one theme parks.

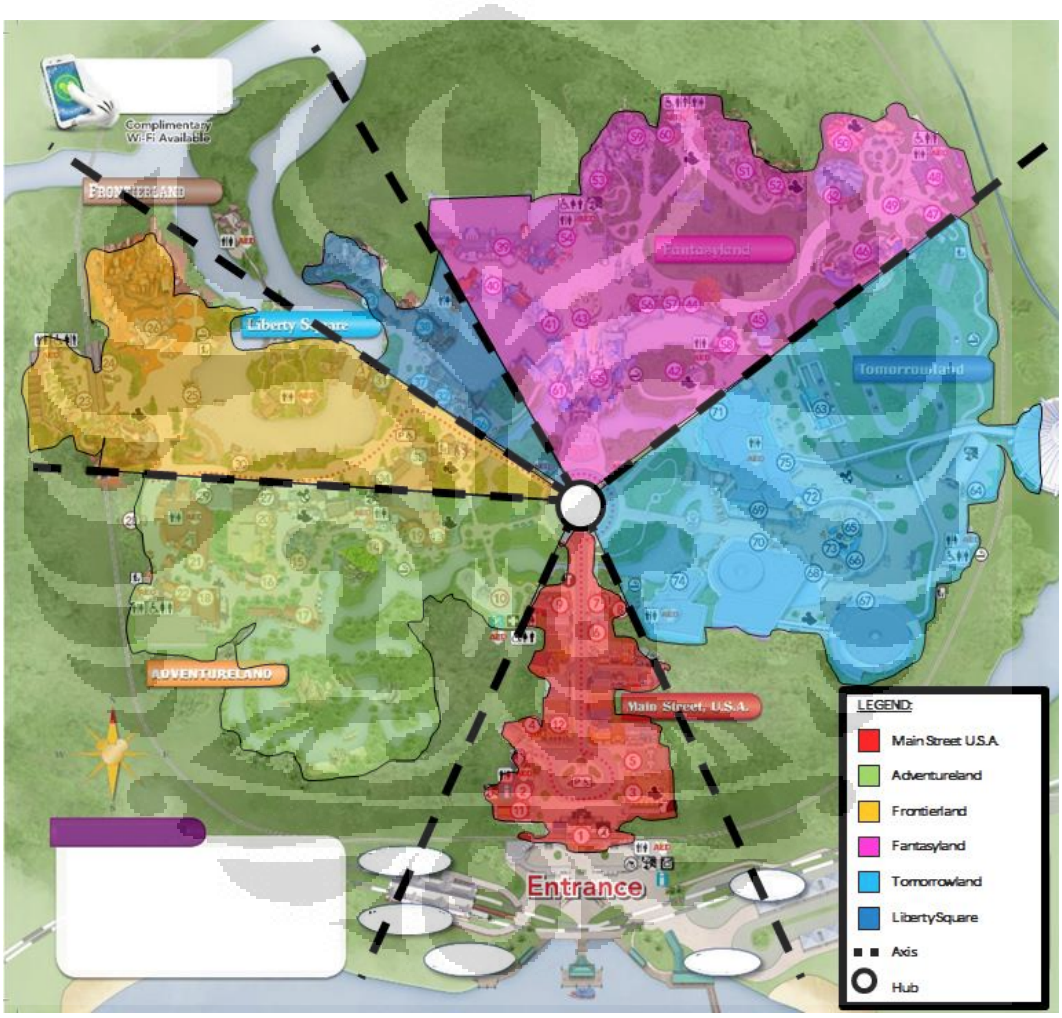

Figure 4 1: Axis and zoning in the Magic Kingdom

(Source: Personal Documentation, 2015)

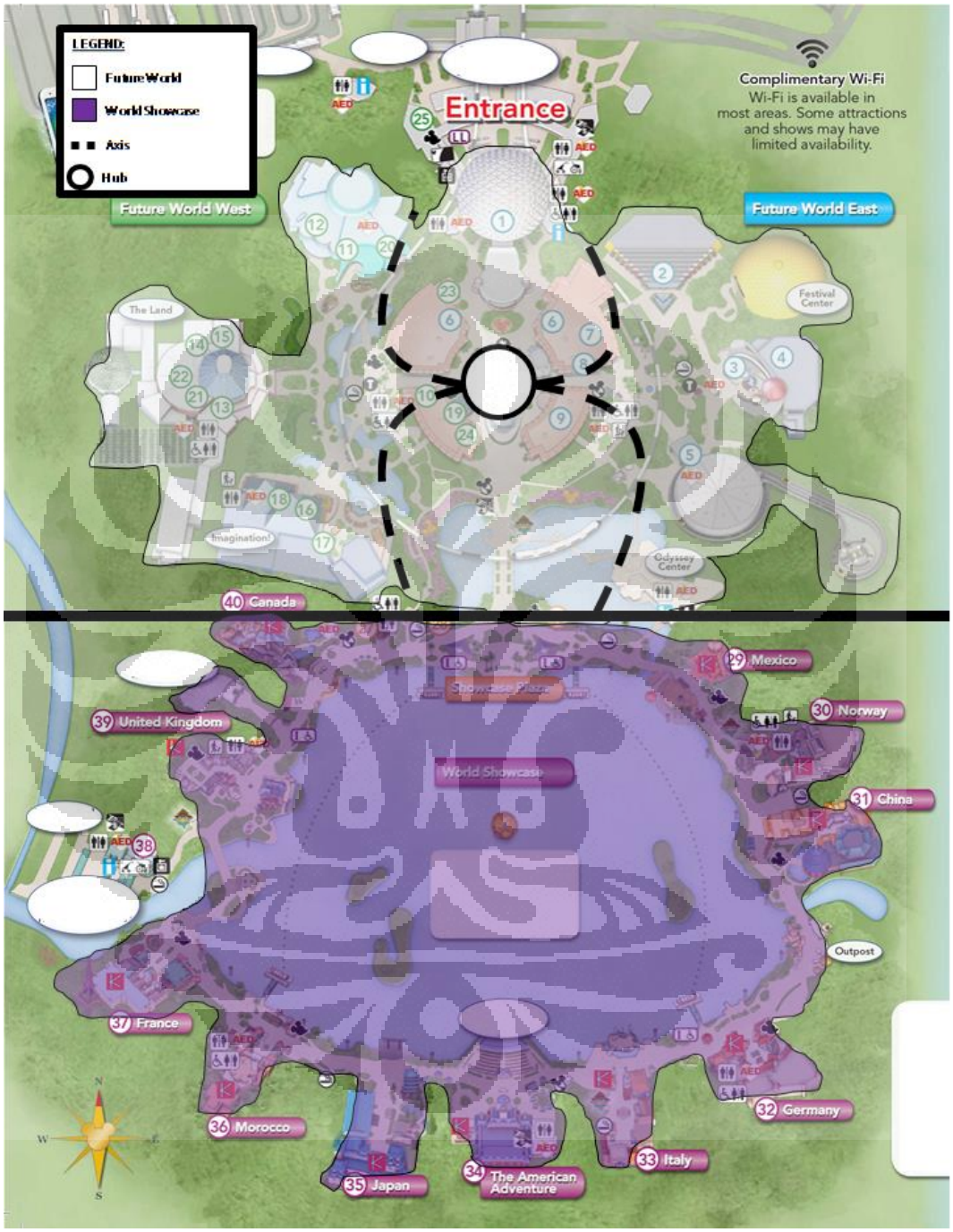

Figure 4 2: Axis and zoning in Epcot

(Source: Personal Documentation, 2015)

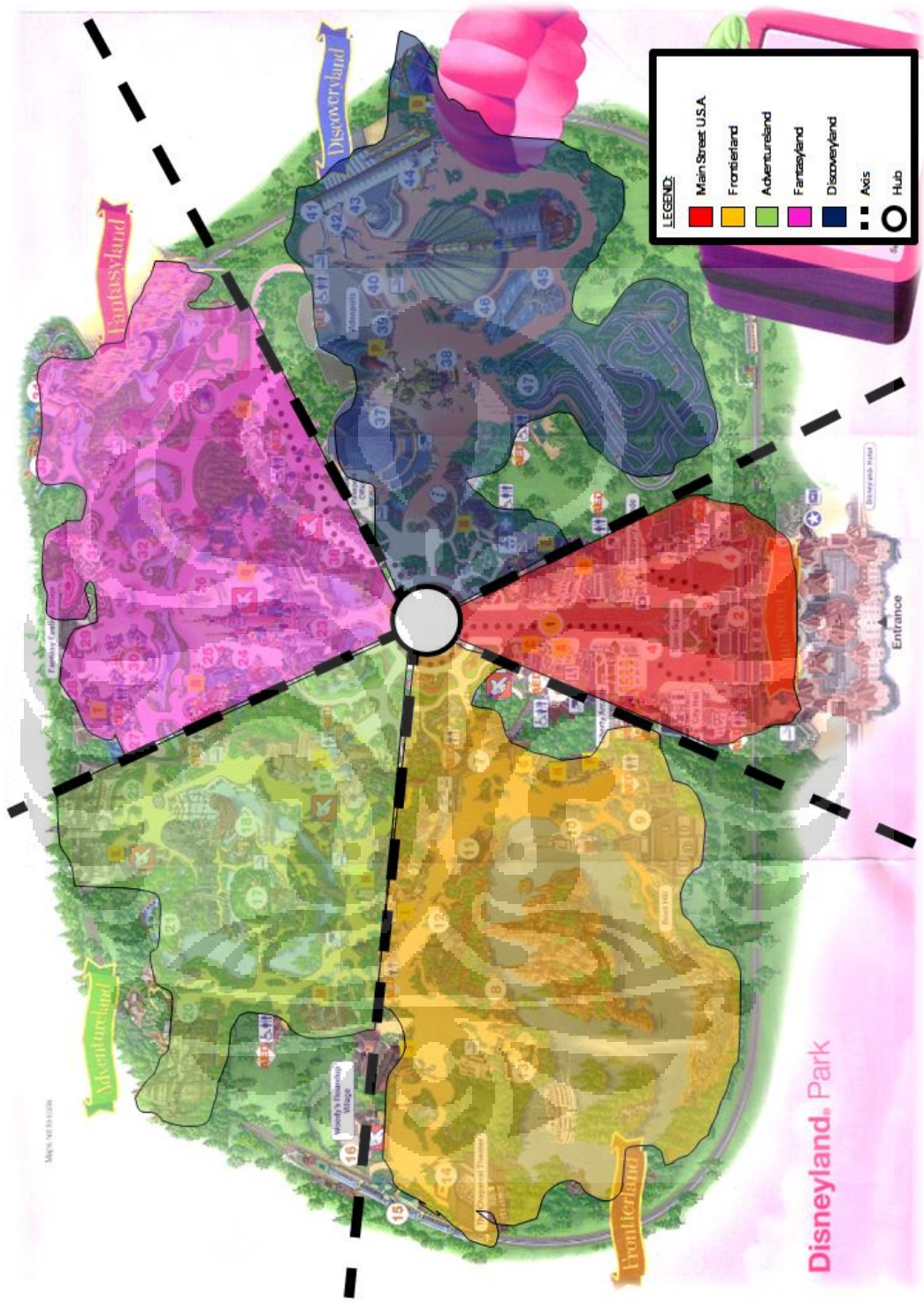

Figure 4 3: Axis and zoning in Disneyland Park

(Source: Personal Documentation, 2015)

In the center each park is a hub serves as a connection to the themed lands that it offers. The hub acts like a remote control, which guide guests to which "channel" they would like to surf into. With the exception of the 2nd case study, for it only has two themed lands which is connected by a large lagoon. This case is similar to another Disney park in Tokyo called Tokyo DisneySea which themed nautical exploration, and it absents a hub in favor of an organization revolve around a large lagoon. From the organization of themed lands, then it breaks down to the organization within the themed lands themselves. Each land revolves around a particular wienie that acts as a landmark to the guests while visiting there. Some landmarks could be as majestic as the castles or it could be natural-like as the canyons in Frontierland. Further description of these landmarks are described in the later part as points of interests.

Movement:

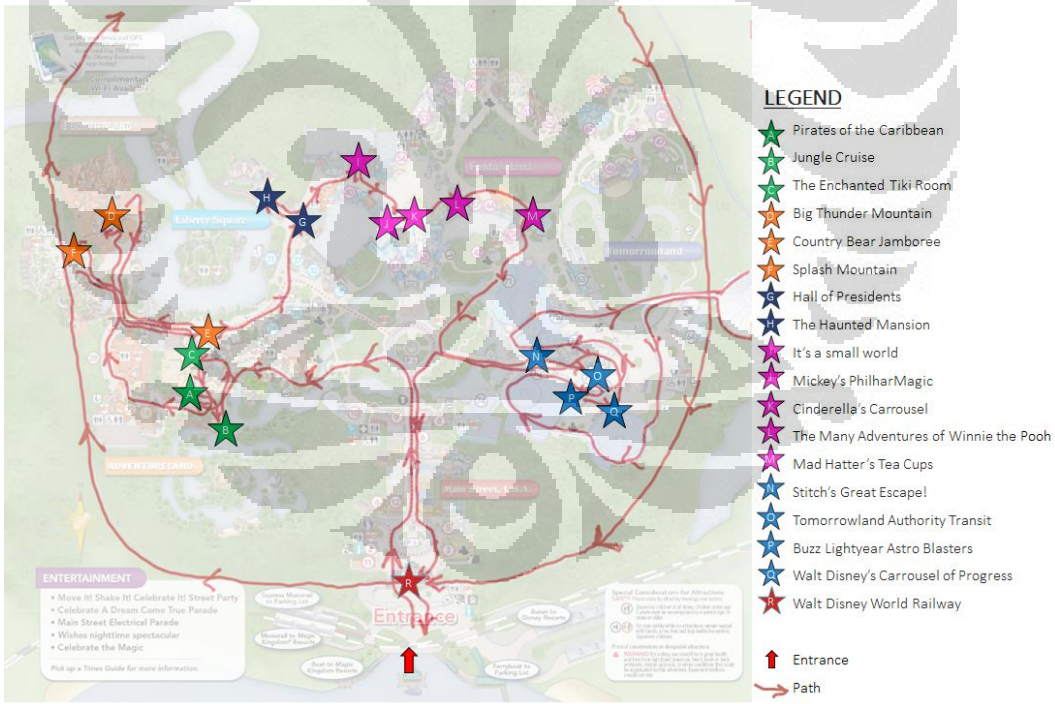

Figure 4 4: Movement inside the Magic Kingdom

(Source: Personal Documentation, 2015)

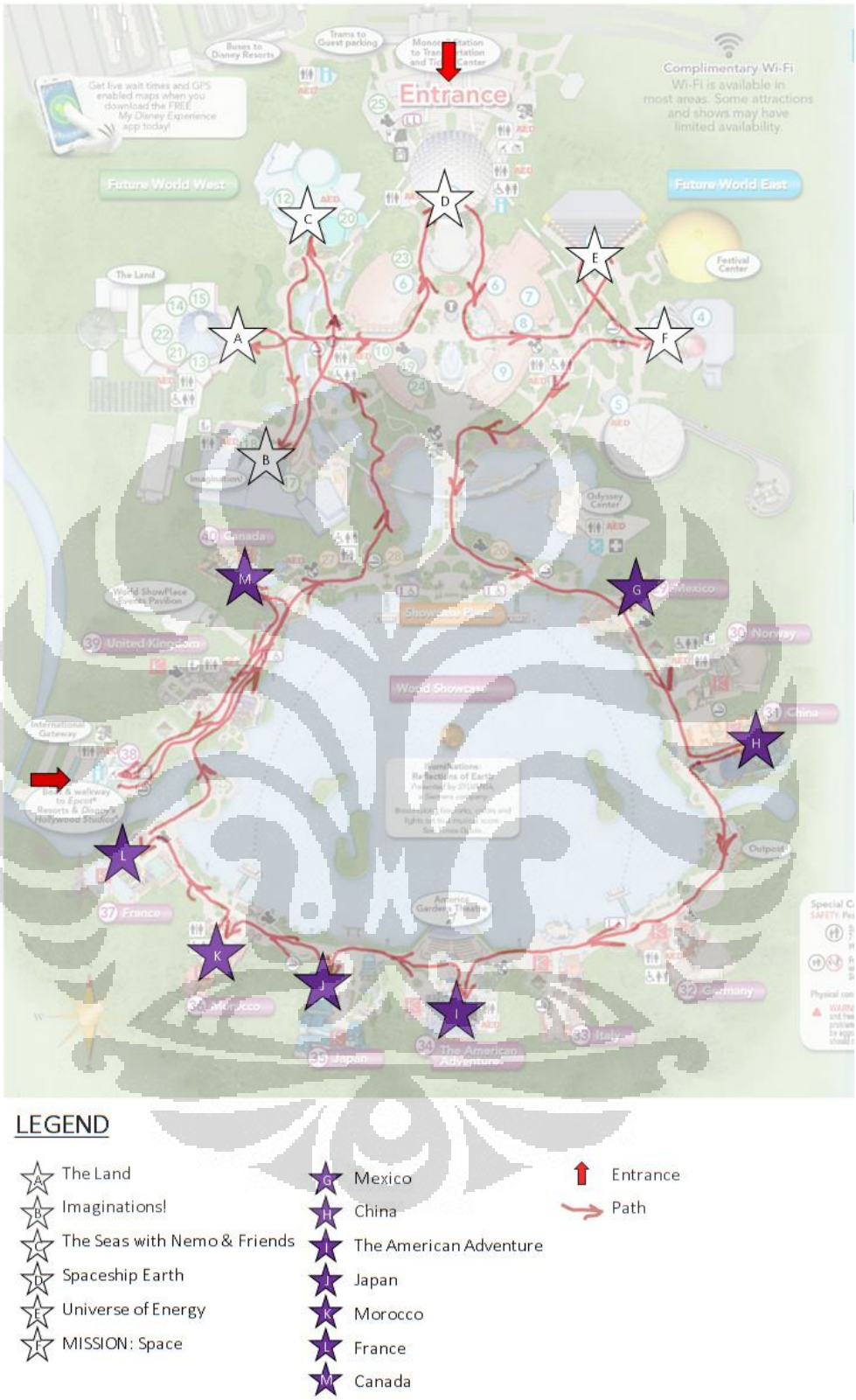

Figure 4 5: Movement inside Epcot

(Source: Personal Documentation, 2015)

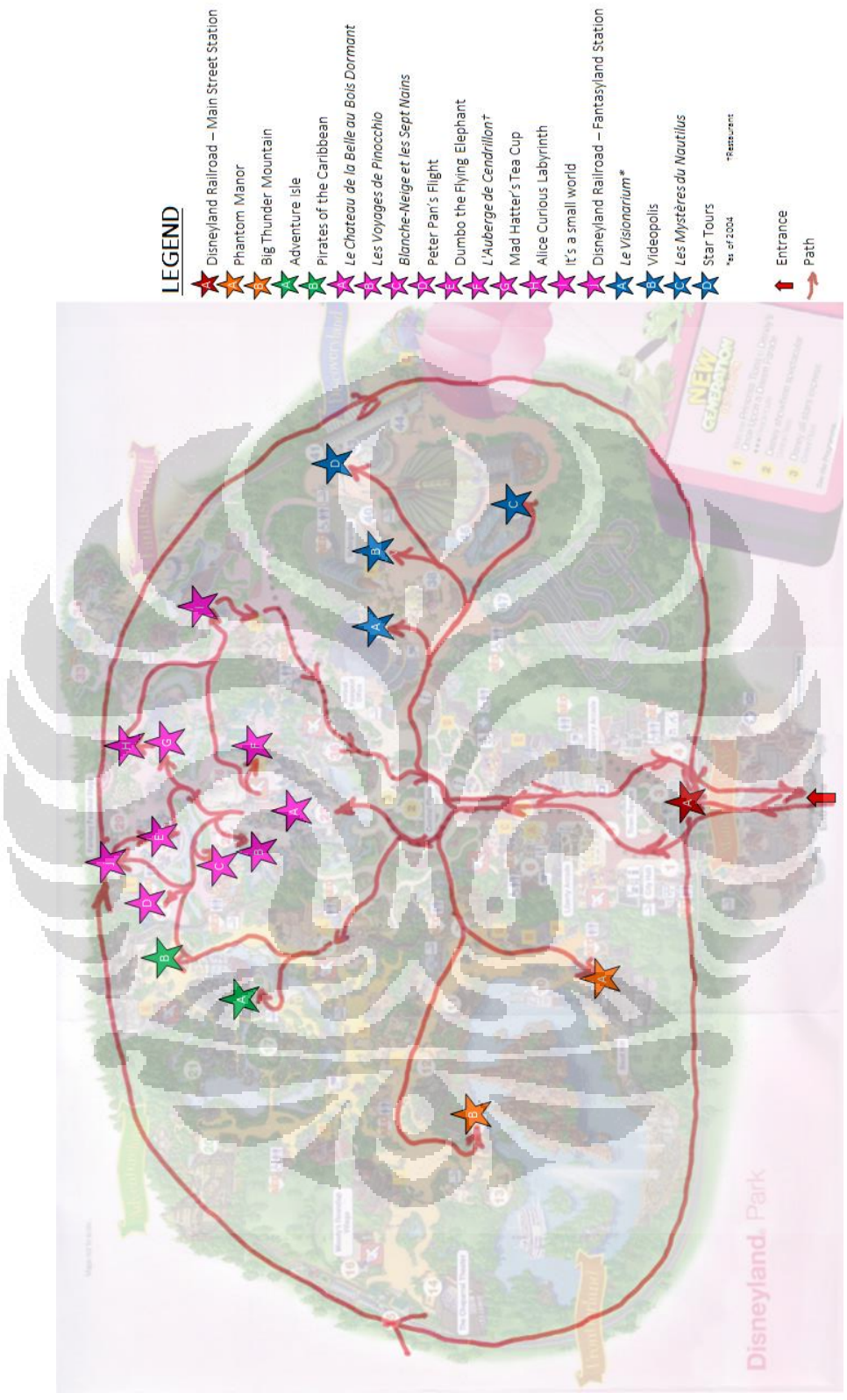

Figure 4 6: Movement within Disneyland Park

(Source: Personal Documentation, 2015)

Circulation within each case study is established by the emotional and physical response of the guests towards the space. It allowed for guests to have a moment at beginning their journey through the parks. The paths made in each map were based on personal experiences being in each of them, and from there I made my reasoning of why I chose this arrangement of paths.

The entrance to a park is just as important as the inside, and having a train station as an entrance gives that nostalgic feeling from the 1st and 3rd case study. The train is already indicating the excitement that is about to unfold, because for me it's not every day to see a railroad locomotive train found anywhere else. Meanwhile the 2nd case study opted for two kinds of entrances, specially designed for specific guests in mind and it slightly changes the orientation of how guests would get around the park. And in this case, I came from the entrance to World Showcase due to my accommodations located closely to the park.

From the entrance, guests are free to make their own choices in creating their experience. In most cases, guests won't be able to visit much until they've reached the hub, and from there they can chooses whichever themed land they want to visit. Conditions for these experiences made depends on what the guests want, whether they're opted for thrill rides, or rides that are safe for children, or they just want to walk around to experience the view around them.

My criteria for the 1st and 2nd case study was having to experience all themed lands, and thus the path I take involve in a circular motion where all attractions were visited in a single flow. For having previously visited the Magic Kingdom when I was very young, my 2nd visit became easier to get around. From Main Street U.S.A, I went to Adventureland first then consecutively went to Frontierland, Liberty Square, Fantasyland, and Tomorrowland in that order.

On the 2nd case study, my path in Epcot began in the second entrance at World Showcase, where then I went straight to Future World and visit most pavilions from west to east. Then I went on a circular path from East Future World and into World Showcase in a clockwise formation, beginning with Mexico, then take a break in The American Adventure, and continued until the path ends in Canada. From this experience, it gave me the impression that I'm really visiting two different theme parks in one, where the arrangement of sequence in the path is distinctly contrasts to one another.

However the 3rd case study took a different turn for when I was a young child at the time, I was more opted for a random visitation of the park, and tend to visit the same attractions twice. My main objective was the *Le Chateau de la Belle au Bois Dormant*, because considered it as one of the most beautiful castles I've ever seen in a Disney park so far, and used that as the main link to all the attractions that I visited. Most of the attraction rides I visited were in Fantasyland, due to my interests at the time were heavily influenced by the themed land.

In addition, the 3rd case study took several days to visit in comparison with the 1st two case studies. Some of the locations visited there took multiple visits and due to the demand that were made back then. Because of the criteria made at the time, it affects with how the orientation within the park, and that it gave me a different perspective on the experience.

By the end of the journey, guests will always come back to the main entrance, and this is also apply to the 2nd case study. In the 1st and 3rd case study, coming back to Main Street U.S.A. gave the feeling of returning to nostalgia, and it's a place that doesn't overwhelm guests as they make their way out of the park. This is a way to cleanse their palette, but also to have some extra time to eat or go shopping for souvenirs before the day ends. While the 2nd case study doesn't have a similar condition as the two latter cases, it only provide entrance and exit without a refreshment before leaving the park.

Water:

Water is a recurring, yet important element within all the case studies. Because it provides a cooling quality into the quality of space in the theme parks, and it also contrasts with the hardscapes of the park's landscape. Water is used in many ways in the parks, whether it's used for running a boat ride attraction, fountains, or even a nighttime spectacle in which water plays a main emphasis of the show.

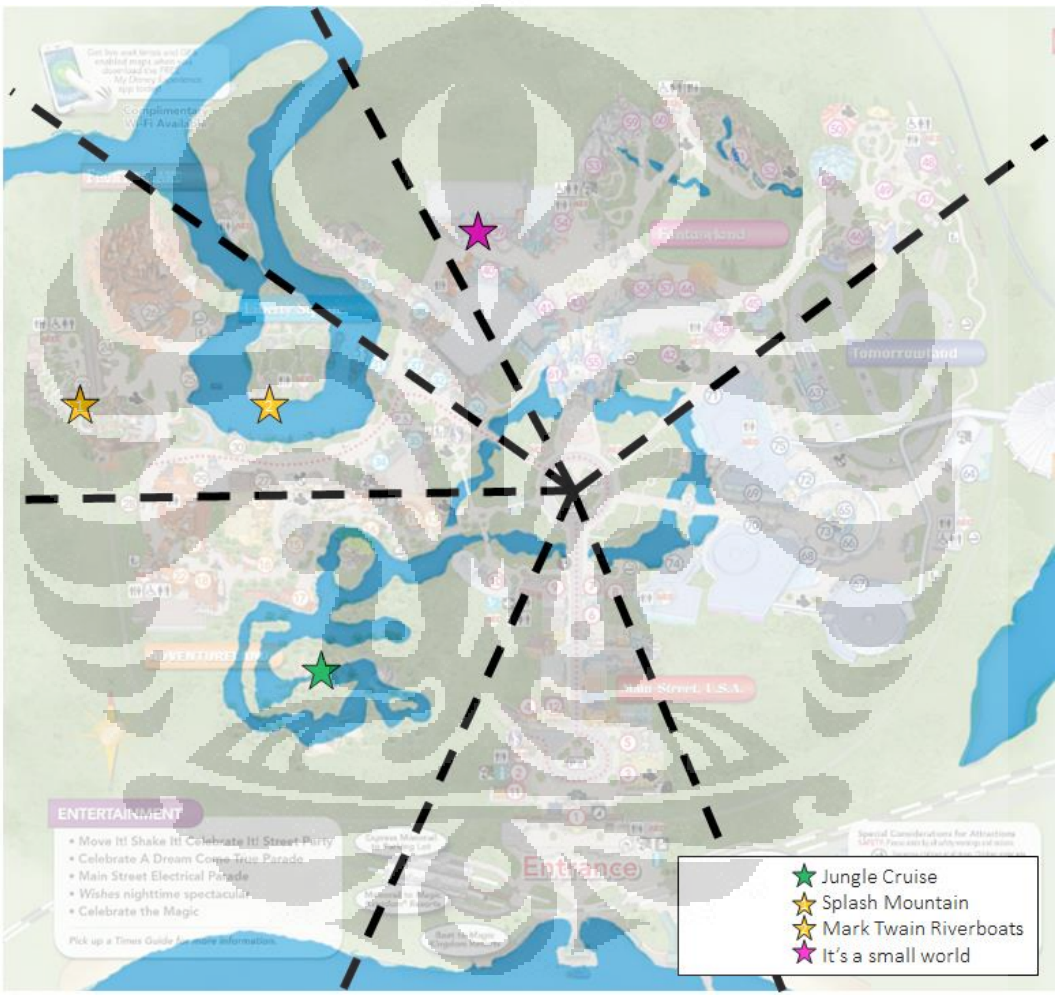

Figure 4 7: Water areas and its attractions in the Magic Kingdom

(Source: Personal Documentation, 2015)

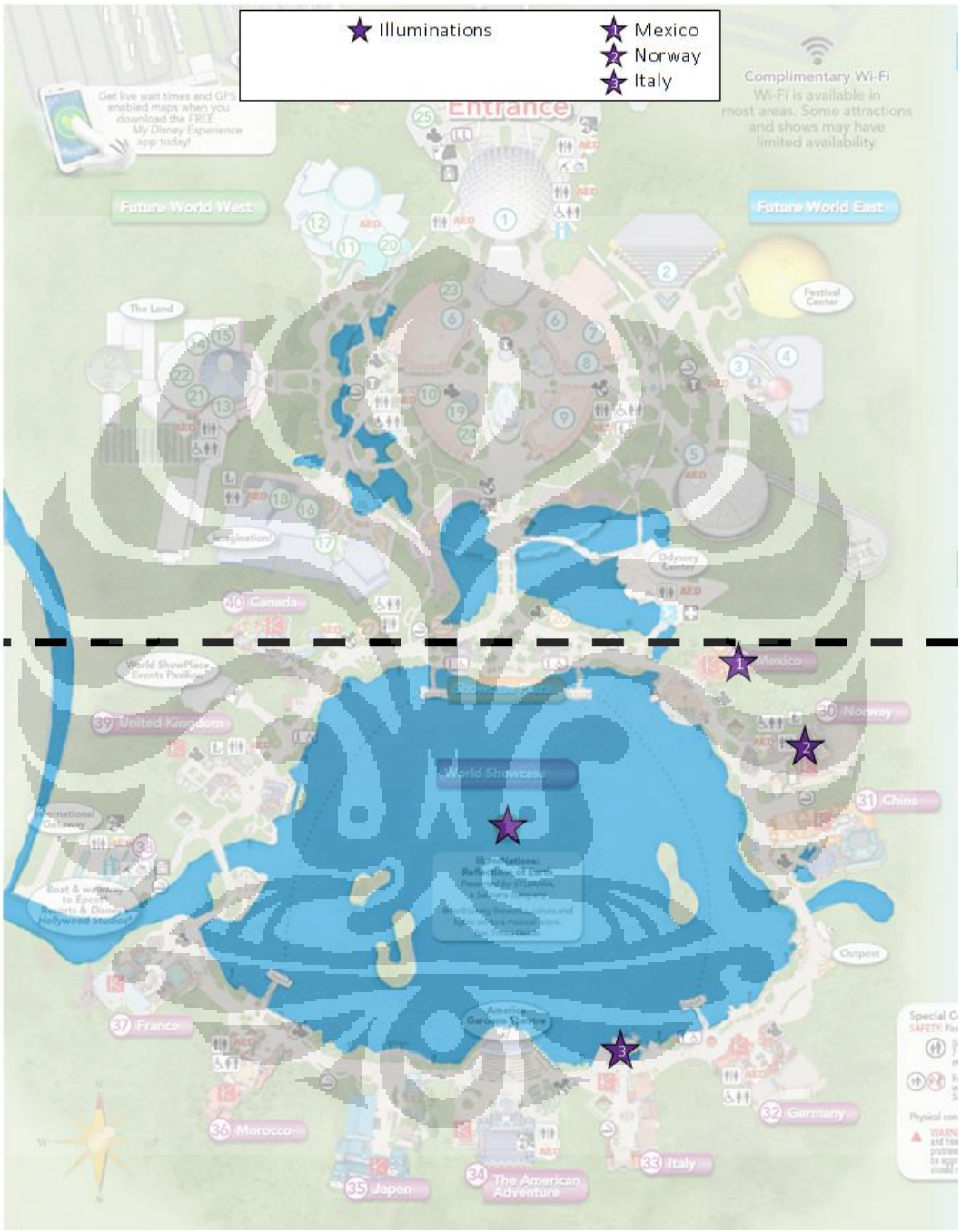

Figure 4 8: Water areas and its attraction in Epcot

(Source: Personal Documentation, 2015)

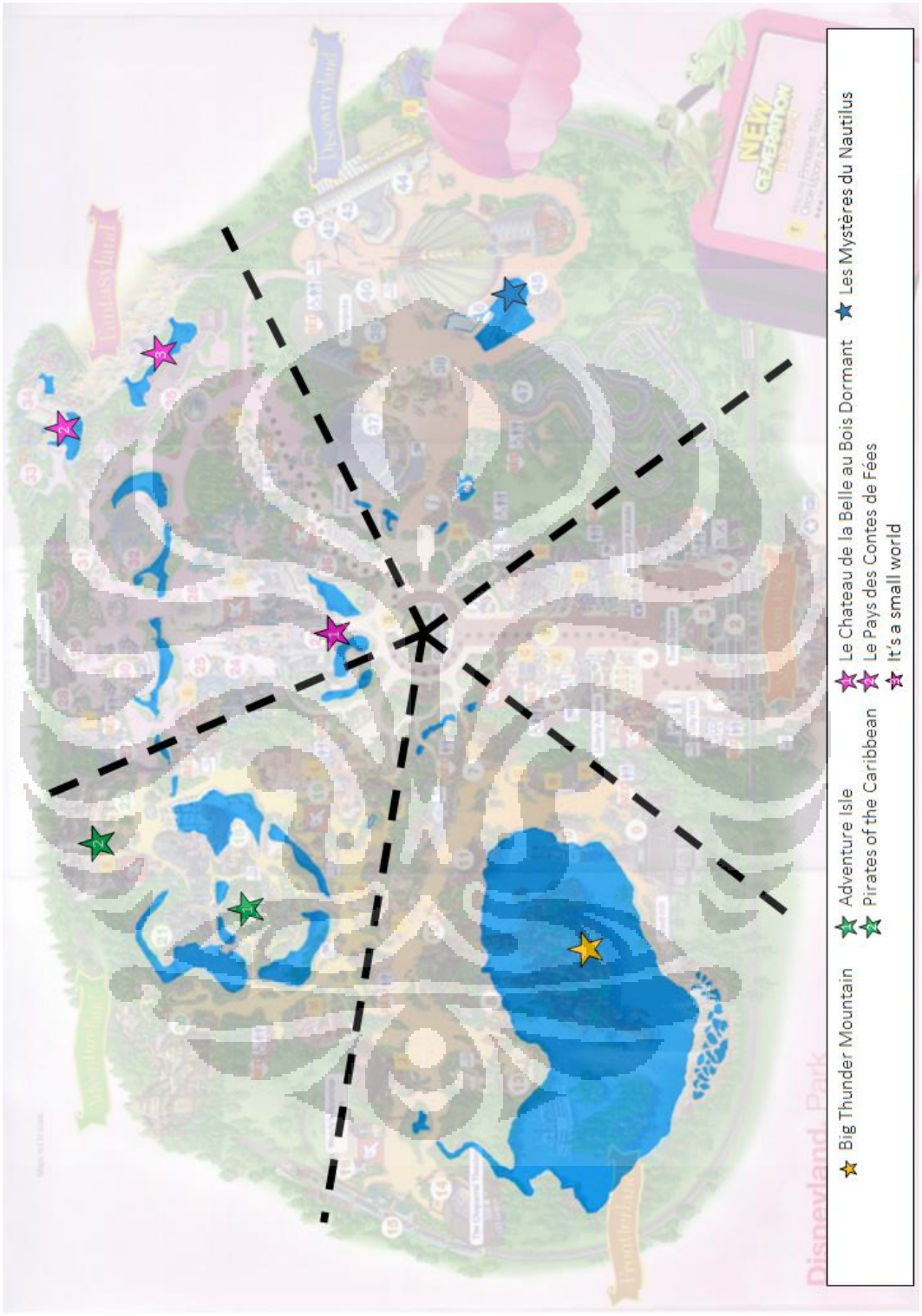

Figure 4 9: Water areas and its attractions in Disneyland Park

(Source: Personal Documentation, 2015)

From what all the case studies have shown, most of the water areas are lakes which is benefited by the appearance of a ride attraction. Taking examples of the 1st and 3rd case studies, there is a large lake over by both versions of Frontierland. However, the 3rd case study shows that the attraction is located in the lake. From a conceptual perspective, it gives guests a different experience of the same ride. Another one is the water areas in Fantasyland, particularly the moat area surrounding the castle, which provide a scenic view of its surroundings. However in the 3rd case study, there are more water areas throughout Fantasyland due to its emphasis towards fantasy elements in its landscaping.

The 3rd case study obviously has more water area in World Showcase in comparison to Future World. Something about the theme of World Showcase seemed to connect with the location of the large lagoon being circulating the pavilions and imagine like it's a globe. In addition, several pavilions have ports by the lagoon which serve for the water transport vehicle in Epcot circulating World Showcase. And at night, the lagoon is a stage for the nighttime spectacle Illuminations, using elements such as water, fire, and lights.

Theming:

Theming in each land is essential to the experience and perception of each park, as it creates a believability that these places were real through form, details, and segments. In addition, contradictions were handled in the most effective ways to ensure each land is distinct and yet it flows naturally from one to another. Several techniques mentioned in the case studies (such as visual intrusion and transitioning) are some of the many ways use to distinct one land from another.

For every themed land in a Disney park, theming is something that's already attached to it. From all case studies showed how theming of each land is distinguished between one and another. Some might have described important methods in creating illusions into the buildings (such as forced perspective), or just the result of the guest's profound experience having to see, hear, and experience the wonder each park offers.

Sound plays a key role in theming, for each land has a distinct background music to it. When I go to Tomorrowland or Future World, the music I hear were futuristic and avant-garde that portrays an idealistic future of the planet. Other lands such as Adventureland and Frontierland, I hear the sounds of rustic tropical trees and shooting guns respectively. And in Fantasyland, the background music plays songs from Disney animated films, which evokes the whimsical and attractive atmosphere in the land.

Points of Interest:

In all of the case studies, points of interest (or "wienie") establish nodes and landmarks throughout the theme park. They are what attracts guests into visiting them, and promising a good time while being there. Their arrangements vary from emphasizing a certain landmark for a single themed land (scattered), or a single themed land is dedicated to have a group of landmarks aligned with one after the other (clustered).

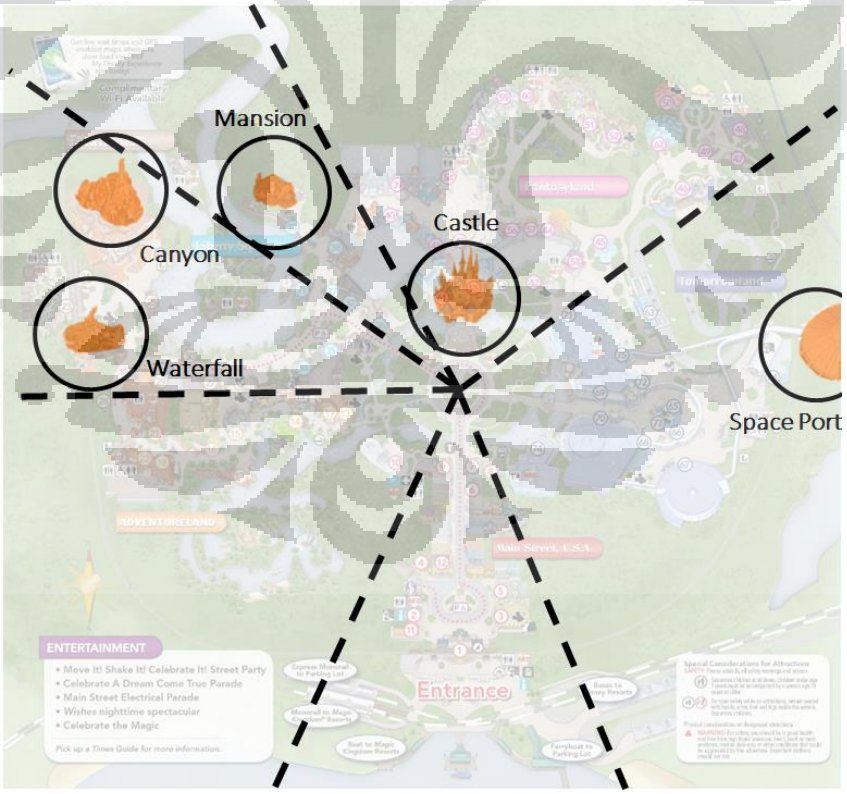

Figure 4 10: Paints of Interest in the Magic Kingdom

(Source: Personal Documentation, 2015)

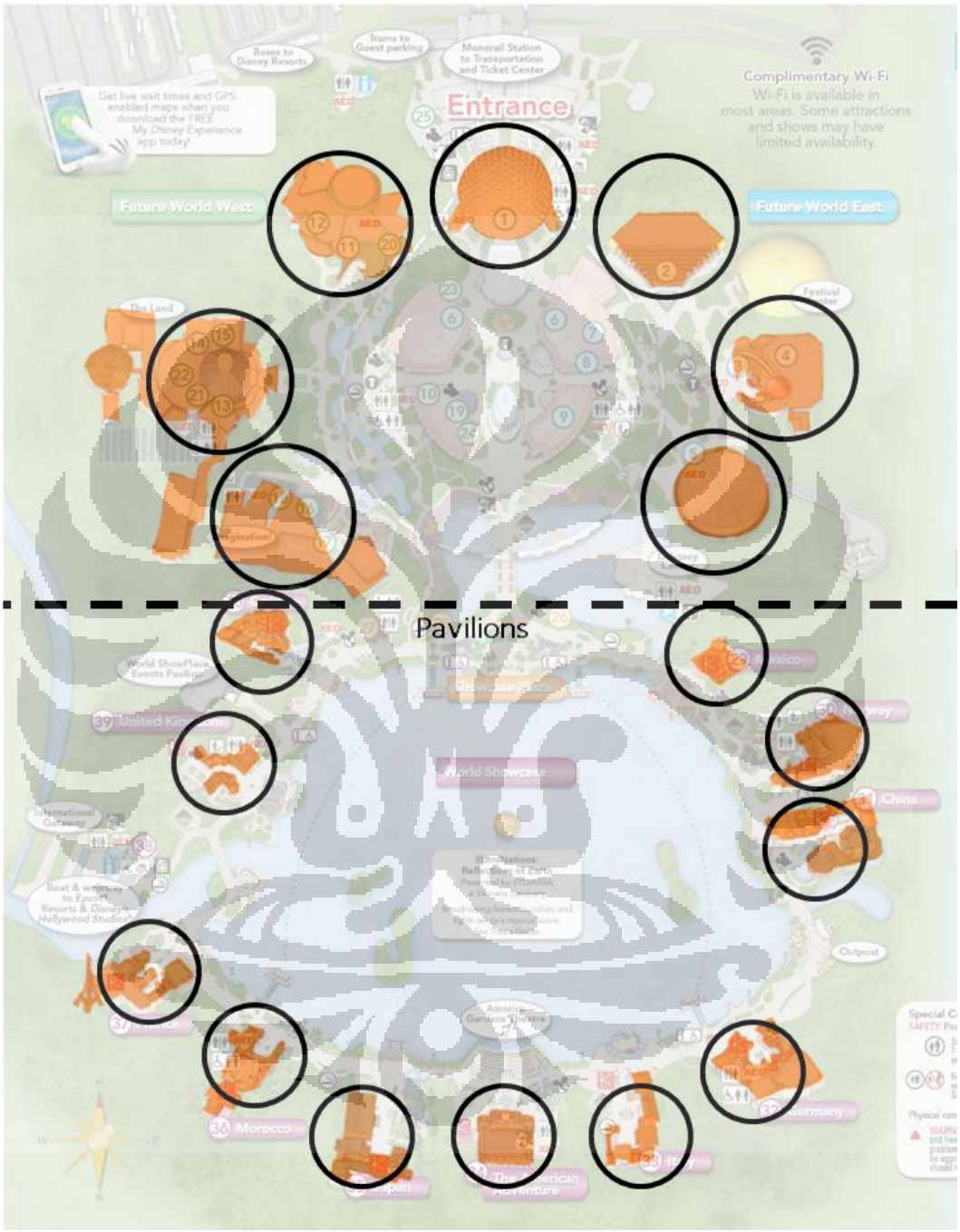

Figure 4 11: Points of Interest in Epcot

(Source: Personal Documentation, 2015)

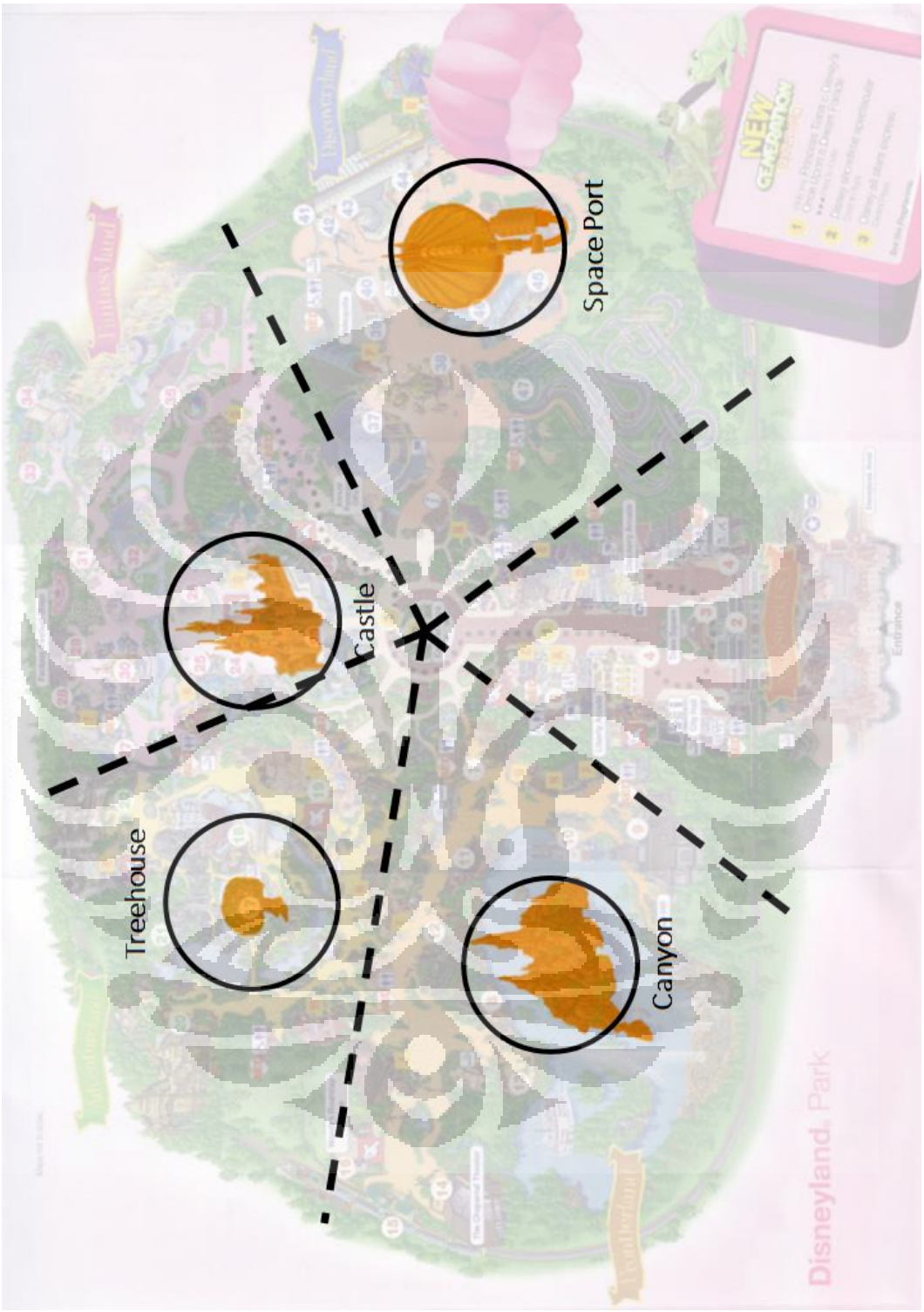

Figure 4 12: Points of Interest in Disneyland Park

(Source: Personal Documentation, 2015)

The 1st and 3rd case study have once again found its similarities in their points of interests, due to have similar theming in comparison to the 2nd case study. One of the most common types of landmarks found there are castles, canyons, and space ports which are representations of Fantasyland, Frontierland, and Tomorrow/Discoveryland respectively. This shows that both parks have a scattered arrangement which signifies their place to its designated themed land. From the marked areas shown, all three types have a distinct characteristic, where there's a pointy edge at the top which can heightens the guests feeling towards scale.

Of the three common landmark types, castles predominantly acts as a symbol for both case studies and to what Disney represents. Castles are the gateway to Fantasyland, as well as It's location, form, and theme is what makes castles more striking than its other landmarks. Canyons and space ports are representative of thrill rides found in their respective themed lands. While canyons are representational of the rocky landscapes in the Wild West, space ports aren't necessarily mountains in form but it evokes a kind of grandeur of space travel.

Other types of landmarks were found in their respective theme parks which shows their function to the themed land. For instance, the waterfall landmark in the Magic Kingdom is Splash Mountain, and it considered to be a second point of interest to Frontierland due to its position mirroring Space Mountain in Tomorrowland. And also the treehouse in Disneyland Park acts as the highest point in Adventureland, thus every themed land is defined by a point of interest.

Meanwhile, the 2nd case study is arranged in a clustered manner and every landmark is placed right next to the other. Unlike other point of interests in the other case studies, the pavilions acted as landmarks. As it was mentioned, pavilions dominate the landscape of Epcot and that it strongly represents its respective thematic ideas of the theme park.. In Future World, it can be seen from the top that each pavilion has a distinct geometric shape which refers to their respective theme in abstract form such as Spaceship Earth which represents a sphere.

The pavilions in World Showcase are aligned in a similar manner like Future World surrounding the large lagoon. Much like the latter, World Showcase portrays

the cultural diversity of every nation through its own architectural styles. Their placement ensure that each nation would feel very contrasting from one to the other.

Proportion:

Every building in the Disney parks were meant to play with the guests' perception and it also makes the experience worthwhile. Most buildings are visit able such as the iconic castles in the parks, the dark rides, and even man-made caverns while some are only beautiful to look at. From the descriptions in each case study, it already gives an image of how each building stands, and what they represent.

The role of scale is important to create these spatial relationships between the guests, the building, and its surroundings, whether it is a building as big as Spaceship Earth or as small as the miniatures in *Le Pays des Contes de Fées*. Guests perceive the buildings in these Disney parks as is if they're the real thing, although they all look more like movie sets. But it's effective in the telling of the stories, and bringing guests into these places.

Color:

Color and perception goes hand in hand with each other, for it enriches the experience even further. Disney Imagineering strongly play with colors to the advantage of the buildings, characters, and landscape of each park. Colors are in many ways establish storytelling devices that would signify a theme or attraction that it corresponds to.

Every theme land has a distinct color palette. On the one hand, Main Street U.S.A. in both case studies have a warm color palette range from reds, whites, and blues symbolizes America, while its counterpart Frontierland opted for a more gritty and rough colors such as brown and orange to evoke the Wild West. While the other hand, Fantasyland have a whimsical, colorful palette that give a storybook-like feeling in the space and Tomorrowland combines whites and greys to evoke a sleek, clean future with colorful neon lights that adds an additional layer to this retro future themed land.

	Location	Axis & Zoning	Theming	Movement (based on experience)	Water	Points of Interest Arrangement	Points of Interest
Case Study 1: Magic Kingdom	U.S.A. (Orlando)	Star (6 themed)	Disneyland (Adventure, Frontier, Liberty, Fantasy, Tomorrow)	Singular path	V	Scattered	Castle, Canyon, Space Port, Waterfall, Mansion
Case Study 2: Epcot	U.S.A. (Orlando)	Half (2 themed lands)	World's Fair (Future & Culture)	Singular Path	V	Clustered	Pavilions
Case Study 3: Disneyland Park	France (Marne-la-Vallee)	Star (5 themed lands)	Disneyland (Frontier, Adventure, Fantasy, Discovery)	Multi-day path	V	Scattered	Castle, Canyon, Space Port, Treehouse

Figure 4 13: Matrix graph summary

(Source: Personal Documentation, 2015)

In summary, every element within each case study has been identified to understand what makes them distinctly unique and similar to each other. From this matrix diagram, we can understand that while some elements frequently appear in each theme park, there are some compromises. It is clear that the 1st case study has all the elements most dominantly found in the theme park. Whereas the 2nd case study despite being distinctly different from the others, it also has some common similarity to the 1st case study. And the 3rd case study shows different conditions that were similar yet it lacks certain things from the 1st case study. For instance, the number of landmarks in 3rd case study isn't matched to the 1st one due to its theming, while all case study features water. We can now understand that the 2nd case study opts for a different concept altogether while compromising certain things from the 1st case study. While the 3rd case study being closely related to the 1st case study also has some of its factors (with cultural and geographical in particular). Therefore, each theme park has demonstrated different ways of portraying experience through its physical elements, while maintaining some similarities altogether.

CHAPTER 5:

CONCLUSION

From the analysis and case studies, experience within the Disney parks have proven to have a profound impact on guests, whether they remember their own childhood memories or they have a favorite moment from a Disney film. Logic take a back seat for the fantasy to come alive. Illusions in the parks are something that every guests endures during their visit in the parks. And that every time they come back, there will always be something new to do and to discover. These experiences is what makes Disney parks ahead of its competitors. The importance of storytelling goes back to the days when Walt first made his animated films, and from then on his dream started to flourish into the theme park industry.

In terms of architecture, the spaces that Walt Disney created does have its own "genius loci," in which guests are able to identify the setting, the characters, and the atmosphere of the themed lands inside the parks, and that there is a sense of orientation built upon the order of which the park was made. From then on, the guests can make their own choices in experiencing the spaces. Furthermore, the spaces themselves urge to captivate guests with all of their senses, and sometimes with bewilderment that something unexpected can happen there. Experience and perception goes hand in hand, there is no other reason to separate the two for they are inseparable.

Disney Imagineering has been creating magical spaces for over 60 years, and it's because they're tasked to make guests feel comfortable while being in the parks. As it was mentioned earlier, the Disney parks is considered as the "architecture of reassurance," for that it fulfill a promise from Walt that there will be a place to escape from the reality once we came, and enter to a place where dreams can come true. It might be just wishful thinking, but if guests can tapped into their inner most childhood dreams and memories, they'll surely able to experience those wonderful feelings again.

From this experience writing about experience in architecture and its relations to Walt Disney Imagineering, I learned that from the start until the final step in designing spaces, the role of storytelling is to create a sequence in time where the user. Architectural elements from the details to the whole building in general has the ability to tell stories and bring people into a place that has a deeper meaning. Whether it's as old as the pyramids in Egypt to place like Disneyland, every space has a story to tell. Part of this allows people's perception of things to shift from what is real and what is not, and that's the beauty in experiencing spaces that are both nostalgic and imaginative. I would like to pursue a career in architecture in which storytelling is a vital role in the creation of the spaces used by people. The story itself can be about a moment in time, a person's background, or even from other forms of media. Stories are the ones that would create an interesting sensation to the space with all its fine details, and one that can evoke a sense of nostalgia and wonderment into architecture.

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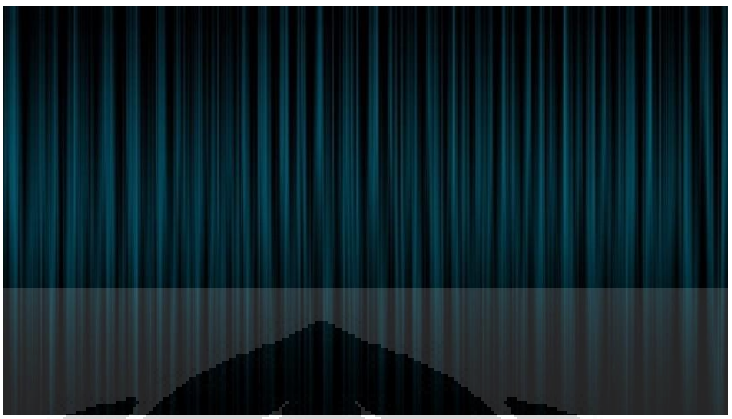
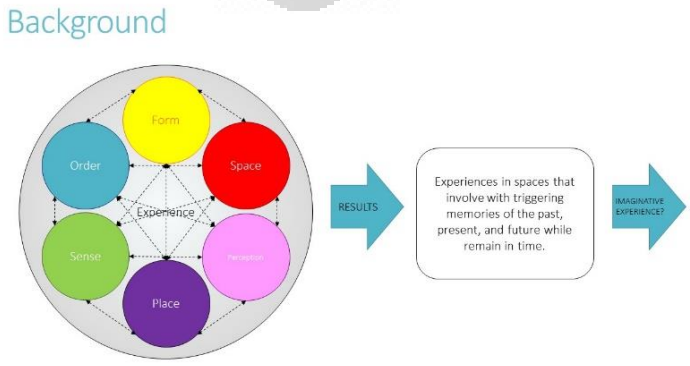


The Disney Way of Imagineering
Satria Rahmadi Djajasudarma
1106024142
Architecture
International Program

Introduction


Background
Form
Order
Space
Experience
Sense
Perception
Place
RESULTS
Experiences in spaces that involve with triggering memories of the past, present, and future while remain in time.
IMAGINATIVE EXPERIENCE?

Case Study 1: Magic Kingdom

Walt Disney World Resort
Orlando, Florida

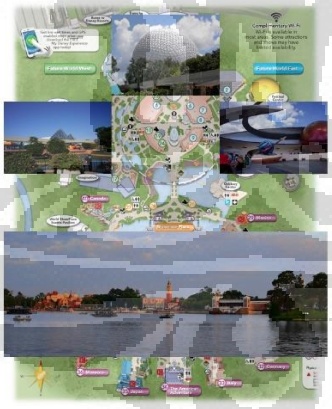
About the Magic Kingdom

- Opened in 1st October 1971
- Second theme park after Disneyland in Anaheim, California.
- Area: 120 acres
- Walt intends to "upsize" the park due to its immense area.
- Holds the all-time record for most visited theme park on Earth.
- Seven themed lands:
  - Main Street U.S.A. (20th century America)
  - Adventureland (Jungles of Africa & the South Seas)
  - Frontierland (Mid-18th century Wild West)
  - Liberty Square (17th century America)
  - Fantasyland (Disney animated classics)
  - Tomorrowland (Retro future)

Case Study 2: Epcot

Walt Disney World Resort

Orlando, Florida



About Epcot

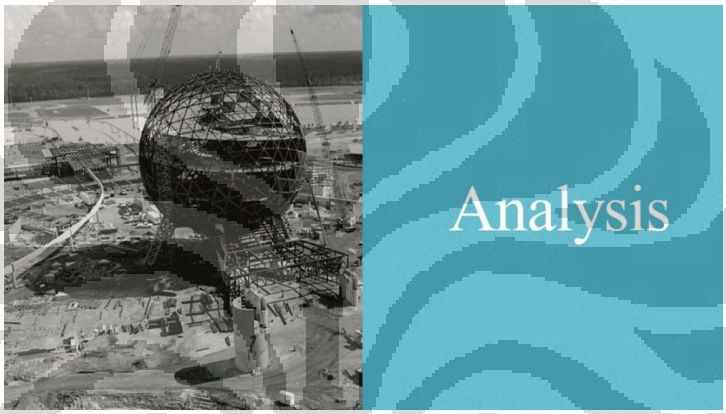
- Opened in 1st October 1981
- Area: 260 acres
- Inspired by Walt's experience during the 1964-1965 World's Fair.
- Originally an urban development project called "Experimental Prototype Community of Tomorrow"
- Themed: progress, technology, humanity
- Two themed lands:
  - Future World
    - Central (communications)
    - East (natural science & industrial technology)
    - West (Earth's natural environment & imagination)
  - World Showcase
    - Mexico, Norway, China, Germany, Italy, The American Adventure, Japan, Morocco, France, United Kingdom, and Canada

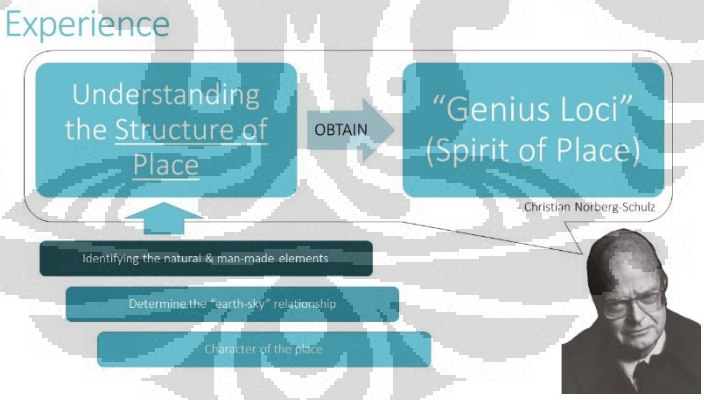
Case Study 3: Parc Disneyland

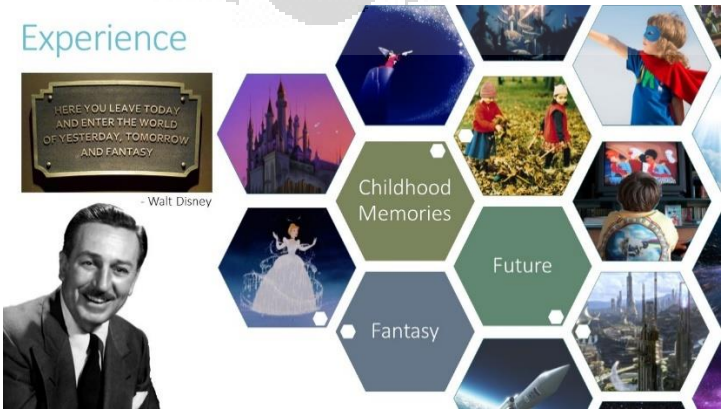
Disneyland PARIS

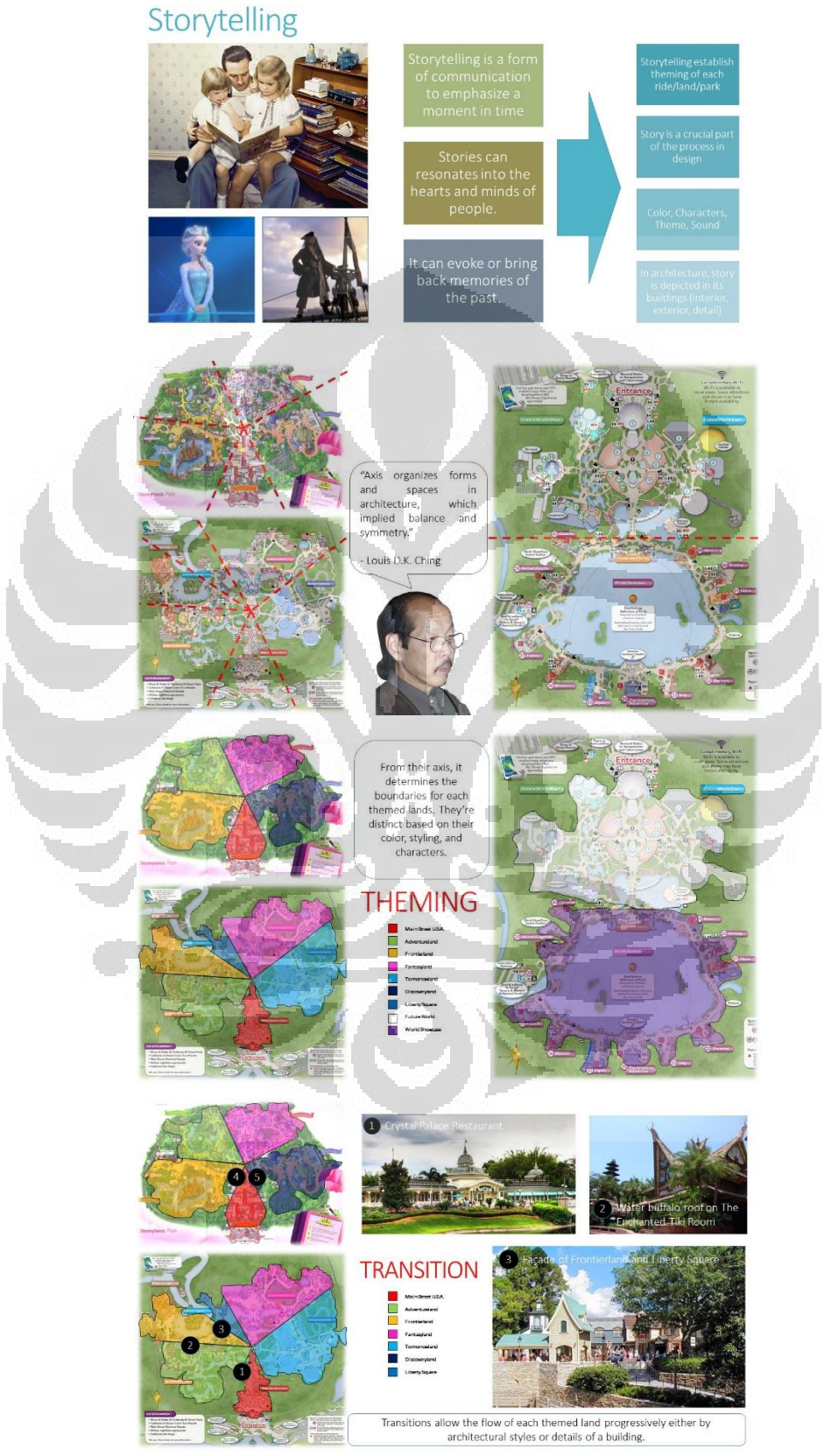
Marne-la-Vallee, France

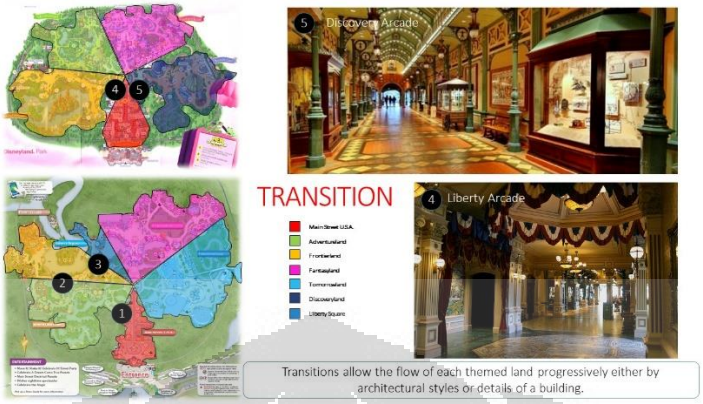
Disneyland. Park
About
Parc Disneyland
- Opened in 12th April 1992
- Area: 140 acres
- Second international theme park after Tokyo Disneyland in 1983.
- "How the concept of Disneyland applied overseas (Europe in particular)"
- One of the most visited tourist destination in Europe.
- Five themed lands:
Main Street U.S.A. (20th century America)
Frontierland (Mid-18th century Wild West)
Adventureland (Jungles of Asia & the Caribbean)
Fantasyland (Disney animated classics)
(Retro future)


Analysis

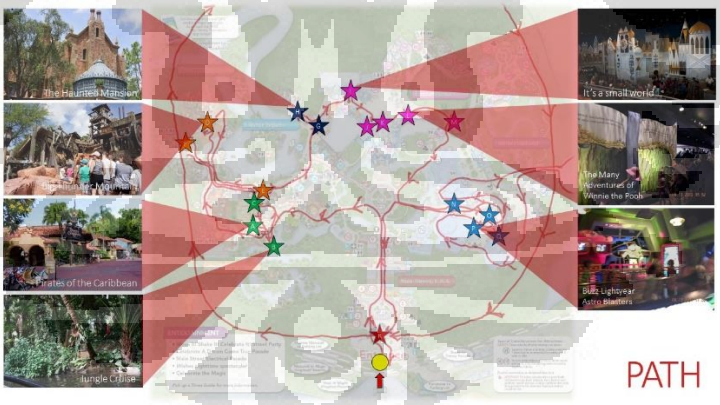

Experience
Understanding the Structure of Place
OBTAIN
"Genius Loci" (Spirit of Place)
Christian Norberg-Schulz
Identifying the natural & man-made elements
Determine the "earth-sky" relationship
Character of the place


Experience
HERE YOU LEAVE TODAY AND ENTER THE WORLD OF YESTERDAY, TOMORROW AND FANTASY
- Walt Disney
Childhood Memories
Future
Fantasy

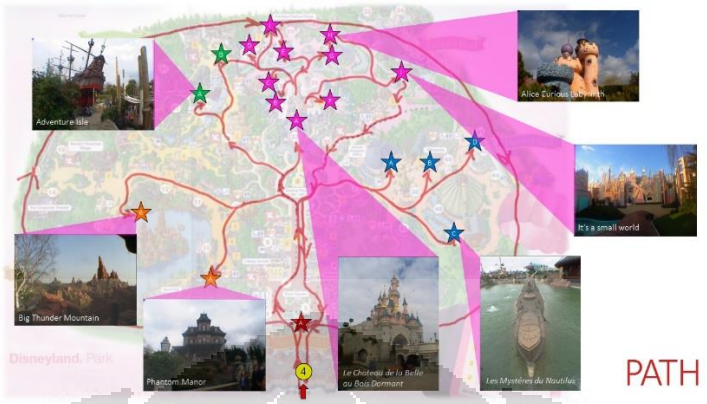

Storytelling
Storytelling is a form of communication to emphasize a moment in time
Stories can resonates into the hearts and minds of people.
It can evoke or bring back memories of the past.
Storytelling establish theming of each ride/land/park
Story is a crucial part of the process in design
Color, Characters, Theme, Sound
In architecture, story is depicted in its buildings (interior, exterior, detail)
"Axis organizes forms and spaces in architecture, which implied balance and symmetry."
- Louis D.K. Ching
Entrance
From their axis, it determines the boundaries for each themed lands. They're distinct based on their color, styling, and characters.
THEMING
Main Street USA
Adventureland
Frontierland
Fantasyland
Tomorrowland
Discoveryland
Liberty Square
Future World
World Showcase
1 Crystal Palace Restaurant
2 Water buffalo roof on The Enchanted Tiki Room
TRANSITION
3 Facade of Frontierland and Liberty Square
Transitions allow the flow of each themed land progressively either by architectural styles or details of a building.

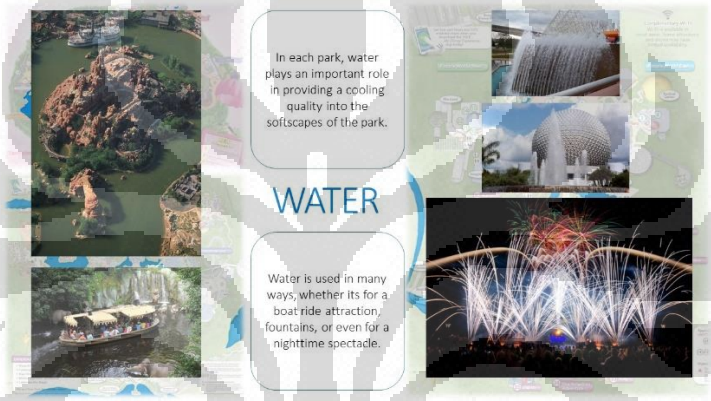

5 Discovery Arcade
TRANSITION
4 Liberty Arcade
Transitions allow the flow of each themed land progressively either by architectural styles or details of a building.

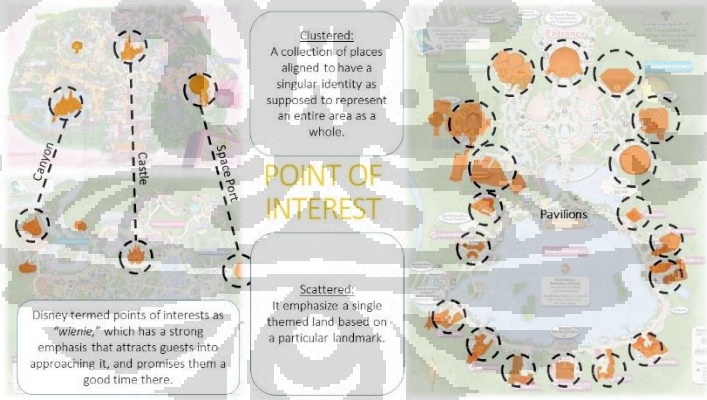
Movement
CONFIGURATION OF PATH AT A DISNEY PARK
It brings a sense of existence within space
Movement are described through various actions, such as approaching and entering the space.
A configuration of path is created based on the influence of space around them.
"People move in time through a sequence of spaces."
- Louis D.K. Ching

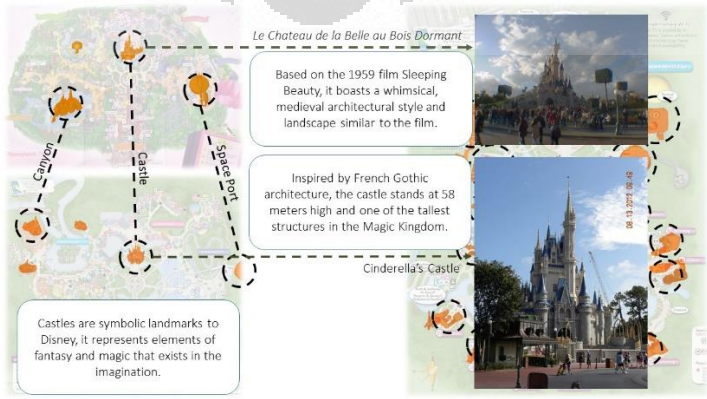

The Haunted Mansion
Pirates of the Caribbean
Jungle Cruise
It's a small world
The Many Adventures of Winnie the Pooh
Buzz Lightyear Astro Blasters
PATH

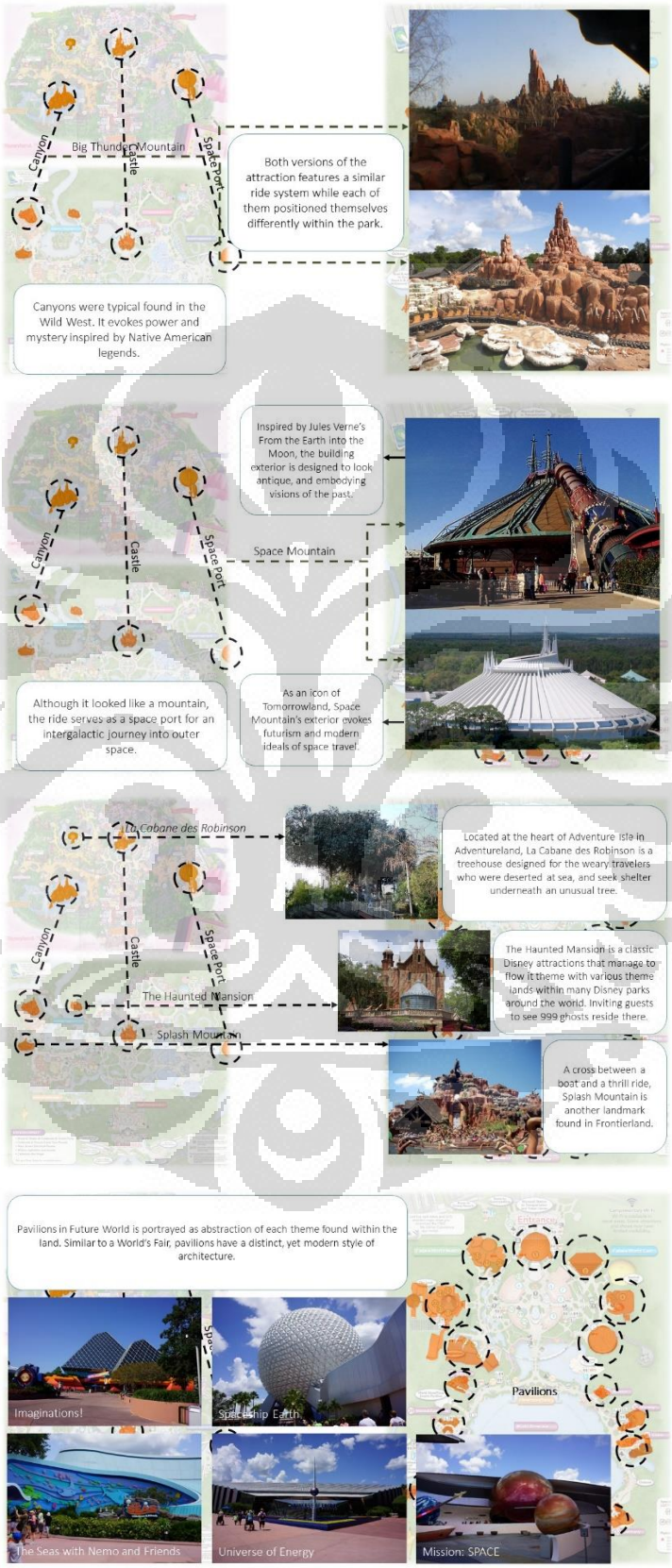
Spaceship Earth
SOARIN' (The Land Pavilion)
France Pavilion
Japan Pavilion
Universe of Energy
MISSION: Space
Mexico Pavilion
PATH


Adventure Isle
Alice Curious Labyrinth
It's a small world
Big Thunder Mountain
Disneyland Park
Phantom Manor
Le Chateau de la Belle au Bois Dormant
Les Mystères du Nautilus
PATH


In each park, water plays an important role in providing a cooling quality into the soft-scapes of the park.
WATER
Water is used in many ways, whether its for a boat ride attraction, fountains, or even for a nighttime spectacle.


Clustered:
A collection of places aligned to have a singular identity as supposed to represent an entire area as a whole.
POINT OF INTEREST
Scattered:
It emphasize a single themed land based on a particular landmark.
Canyon
Castle
Space Port
Pavilions
Disney termed points of interests as "wienie," which has a strong emphasis that attracts guests into approaching it, and promises them a good time there.


Le Chateau de la Belle au Bois Dormant
Based on the 1959 film Sleeping Beauty, it boasts a whimsical, medieval architectural style and landscape similar to the film.
Inspired by French Gothic architecture, the castle stands at 58 meters high and one of the tallest structures in the Magic Kingdom.
Cinderella's Castle
Canyon
Castle
Space Port
Castles are symbolic landmarks to Disney, it represents elements of fantasy and magic that exists in the imagination.


Canyon
Big Thunder Mountain
Castle
Space Port
Both versions of the attraction features a similar ride system while each of them positioned themselves differently within the park.
Canyons were typical found in the Wild West. It evokes power and mystery inspired by Native American legends.
Inspired by Jules Verne's From the Earth into the Moon, the building exterior is designed to look antique, and embodying visions of the past.
Space Mountain
Although it looked like a mountain, the ride serves as a space port for an intergalactic journey into outer space.
As an icon of Tomorrowland, Space Mountain's exterior evokes futurism and modern ideals of space travel.
La Cabane des Robinson
Located at the heart of Adventure Isle in Adventureland, La Cabane des Robinson is a treehouse designed for the weary travelers who were deserted at sea, and seek shelter underneath an unusual tree.
The Haunted Mansion
The Haunted Mansion is a classic Disney attractions that manage to flow it theme with various theme lands within many Disney parks around the world. Inviting guests to see 999 ghosts reside there.
Splash Mountain
A cross between a boat and a thrill ride, Splash Mountain is another landmark found in Frontierland.
Pavilions in Future World is portrayed as abstraction of each theme found within the land. Similar to a World's Fair, pavilions have a distinct, yet modern style of architecture.
Imagination!
Spaceship Earth
The Seas with Nemo and Friends
Universe of Energy
Mission: SPACE
Pavilions

Pavilions
In World Showcase, every pavilion is designed with a specific style which easily identifies the nation's architecture rather than today's modernism. The scent and sights of each pavilion attracts guests imagine as is if they're visiting the real place.

Conclusion

Each visit to a Disney theme park is always a new experience.
Storytelling helps Disney in creating experiences in the theme parks.
Theming in the parks is able to recall the guests' childhood memories.
Points of interests attracts guests into places of fascination.
Orientation within the parks determined by influence and conditions.
Disney theme parks are the architecture of reassurance.

The End