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Theme Parks:

An Analysis of Disney's Planning, Design, and Management Philosophies in Entertainment Development

A Thesis
Presented for the
Master of Science in Planning
Degree
The University of Tennessee, Knoxville

Stephen Joseph Rebori
August, 1993

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Dedication

•

This study is dedicated to

God,

my parents,

and my friends.

•

I am inspired

and motivated by each,

and each one helps to make life

one great thrill ride.

(Without the long line.)

•

Acknowledgments

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Abstract

The methods of research undertaken in this study are based on a comprehensive literature review and personal interviews. This study analyzes the historical evolution of the theme park and describes a cross section of existing parks. It examines the different aspects of the Disney parks in planning, design, management, maintenance, entertainment, and technology. It also reviews the evolving role of the theme park as an entertainment center and magnet for development, and it explores the design philosophies within the parks as they are and might be applied to development outside the park gates.

It is concluded that the theme park proves to be a noteworthy example for the planning of public space. The theme park's unique design orientation encompasses current trends in popular culture to meet both the needs and desires of the public they serve. The theme park is at the same time closely attune to the needs of a pedestrian oriented public. Because of this, the theme park is found to have influenced an increasing number of trends in planning, design, and development within the contemporary public realm.

Preface

A goal of this study was that it be a useful academic research tool for the student with an interest in learning about any particular sub-element of this study. In achieving this end, background information concerning a particular topic is likely to be repeated. This was done so that one might explore the contents of any particular topic and have a good understanding of that subject in relation to its context and without the need to research first the entire document for its background information.

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Volume One

Chapter I

Introduction

Rest and relaxation are two essential human needs, allowing the body to recuperate and the mind to mentally regroup from the stresses of daily life. The role of entertainment has long played an important part in aiding one to regroup and unwind by providing alternate outlets that help one to shift her or his attention away from stress-related activities. Because of its importance and interrelation upon the human condition, entertainment options have grown both numerous and varied along with social progression and have done so in synchronization with the trends of popular culture.

The amusement park holds one of the most extensive and diverse collections of entertainment options, grouping numerous amusements into a single geographic locale. The role of the amusement park had progressed steadily and had reached its apex when New York's Coney Island witnessed its height of popularity. This popularity, however, began to decline rapidly with the advent of films' golden age and with the transition of North America into an automotive society. Most parks fell victim to these trends and began to suffer from diminishing attendance; and this, in turn, manifested itself in low-quality management, disrepair, and an increasing reputation for unclean, unsafe environments that were the hangouts of troublesome delinquents. As a result, parks fell victim to social change.

Outdoor amusement centers are witnessing a revival today. The most popular contemporary amusement parks are known as theme parks. These new centers of amusement are highly popular; they are clean, orderly, and safe "family" oriented environments which surpass in popularity, perhaps, even Coney Island in its hey-day. Like the grand amusement parks of the past, these new "super parks" are closely in-tune with current trends in society and popular culture.

Theme parks began to open in the wake of the baby boom of the 1950s, a time that brought with it an increase in families and need of family oriented entertainment. A strong, growing economy, rising levels of disposable income, and increased leisure time gave the theme parks a foundation for success. Film, television, and the automobile, which previously had done much to take patrons away from the amusement park, now began to bring them back to the theme park.

A primary difference between these new centers of amusement and their predecessors is found in a planning and design orientation that was truly unique to any development project. In these new amusement

centers an almost equal amount of attention is focused on the environment and its quality as on entertainment.

The father of the theme park was Walt Disney. A man of the film industry who specialized in the art of animation, Walt Disney pulled freely from these two realms when he planned the first theme park -- Disneyland. His park, relying heavily on theatrics and storytelling, breathed new life into the outdoor amusement industry and brought with it new formulas for fun that would not find themselves the victims of social change, but instead an embracement of social desires and trends.

Walt Disney's success with Disneyland was made manifest through attendance numbers unseen for years by any outdoor amusement center. Much of this success and of the success to embrace society and its trends, could be attributed to Walt Disney's knack for understanding social trends and popular culture. Because he himself was a product of middle-class America and its values, Disney could identify closely with the American middle-class and thus give the public what it desired.[7] For Disney, a film man, success in all of his entertainment endeavors was dependent upon this understanding of the masses, their trends, and their desires.

With contemporary American society hooked on the growing mediums of film and television, Walt Disney turned to and embraced these channels to both market his park and to influence the form of its design envelope. Drawing from his experience in film and television, Walt Disney looked upon his theme park as a series of movie sets made for people to step into. Disney's theme park placed much emphasis on visually compelling surroundings that would function as elaborately choreographed "theaters of imersion."[5] This set apart the theme park from its amusement park predecessors. The theme park created an atmosphere of another place or time through architecture, landscaping, costume, attractions, merchandise, and food that plays upon a particular theme.[10]

The total theme park experience is designed to offer the family unit an environment in which there is something of interest to each member of the group.[11] Here, park patrons are removed from their daily world and enveloped within "themeing" and stage-set fantasy-like environments where they can find themselves at play, escape from their conventional behavior and "cut loose," or participate in riskless risk, taking chances that are really not chances at all.[9]

The theme park industry has grow at a steady rate ever since the opening of Disneyland in 1955. By 1970 there were approximately seven major parks in the United States that were over 10 years old. Since that time the number of theme parks grew by approximately two a year through 1976.[1] To date, over 40 parks have opened around the country with varying themes and with varying degrees of success.[10] On the average, these parks are quite noteworthy in a number of respects.

On an uppermost level, the theme park is quite successful in achieving the goal of its main function. While entertainment is meant to draw participants into another frame of mind to temporarily escape the pressures of daily life, the theme park provides the means for a total involvement of the senses. University of Virginia Social Psychologist, Darren Newtson tells us that theme parks are:

> ...tailor-made for today's stressful world...They're by far the most efficient means of adding variety to modern-day life, of saturating people's need for a change of pace within the shortest possible period of time. In seven or eight hours you get as much essence of vacation -- variety, relaxation and excitement -- as in a normal two-week vacation. You can rent for a day the means of enjoyment that, psychologically, will provide the same release as a two-week trip to Europe.[2]

Another significant attribute of the theme park is that the theme park represents some of the construction industry's largest, most expensive, and comprehensive developments. Most parks are quite large in size, utilizing hundreds of acres in their development. Disneyland, for example, is developed on approximately 185 acres[13] in southern California, while the whole of Walt Disney World encompasses some 30,000 acres of land in central Florida.

The cost associated with the development of a theme park is also significant. The cost of development has grown at a phenomenal rate, and the most recent Disney park projects represent some of the most expensive development projects in the world. The original development costs of Walt Disney World in the late 1960s and early 1970s was $320 million, while the cost of construction of the Epcot Center theme park, alone, brought a price tag of over $1 billion in the early 1980s.[10] Disney's most current theme park related projects, Euro Disneyland in France, and Disneyland's "Westcot" expansion in southern California, represent multibillion dollar projects.

In the realms of tourism and entertainment, the theme park also makes a notable impression. Theme parks attract more people each year than do all professional sporting events.[11] Disneyland in Anaheim, California and Walt Disney World in central Florida are the two most visited attractions in the United States with attendance at each theme park (Walt Disney World has three separate full scale theme park attractions on its grounds) ranging from around 16-18 million each year. While many might assume that the attendance at these parks is made up primarily of children, it should be noted that adults outnumber children by a ratio of four to one.[7]

The theme park represents a significant economic contribution to both the community and to industry. Governments and local businesses look favorably upon the theme parks for their tax revenue and employment-generating potential. For the parent company or the ownership interest in the theme park, the prospect of profitability is great. Within the Walt Disney Company, for example, a company founded on and known for its films, theme parks represent the company's largest single financial contributor.[12]

With all of their significance in relation to the realms of entertainment, planning, design, construction, and economics, however, relatively little comprehensive analysis has been made of the theme park and of its influence in society. These entities, nevertheless, do have their share of critical review. In many cases, these have been presented in the form of accusations by elitists in architectural and planning circles that the Disney parks are "mindless" and "plastic." In fact, within the context of the "professional" realm, an examination or exploration of the Disney parks as holding some level of intellectual promise is a subject that is quite sensitive. Margaret J. King writes that :

> To the uneasy or taboo conversation topics of politics and religion might now be added Disneyland. Some of the most vitriolic debates on this subject--in faculty lounges, at conferences, at club and party--its merits and demerits, have devil's advocate often played by those who have never been there and declare having no intention whatever of going. This lack has never slowed the ongoing argument about the worthiness of this institution to exist or not to exist. The controversy points to the first rule of popular culture study, which is also the first rule of any other field of inquiry: judgements can never be made fairly until some study and experience are undertaken and some careful readings made. Examination must precede diagnosis.[8]

Particularly in its beginning, Disneyland was looked upon as a national monument to vulgarity and as the epitome of total opposition to art and architecture. At the same time, however, prominent professionals of these circles began to see the validity and merits of the Disney parks.[7] These professionals found not just an elaborate entertainment center; but upon closer examination many realized that the Disney parks and Walt Disney World offered many lessons that were applicable to both planners and architects alike. Those who took the time to explore these "super" developments brought with them critical acclaim and the encouragement of others to examine and study these environments for themselves.

Derek Walker, in a 1982 issue of *Architectural Design* devoted to "Animated Architecture," found the theme park to be nothing less than "*...a new town dedicated to leisure.*"[13] Similarly, noted architect and architectural critic, Peter Blake, in his 1972 article "Walt Disney World" for *Architectural Forum* found Disneyland and Walt Disney World to be, "*...serious and creative experiments in urban design...two incredible New Towns.*"[7] Blake further drew the conclusion that, "*In a great many respects, the most interesting New Town in the United States is Walt Disney World.*"[3]

In his 1972 article for the *New York Times*, "Mickey Mouse Teaches the Architects." Paul Goldberger called the Disney parks "*...a symbolic American utopia...perhaps the most important city planning laboratory in the U.S.*" Along those same lines, planner of the new city of Columbia, Maryland, James Rouse commented to the 1963 graduating class of the Harvard School of Design that in his opinion, "*The greatest piece of urban design in the United States today is Disneyland,*" particularly when considering, "*... its performance in relation to its purpose.*"[7]

It is the performance attribute of these parks and of Walt Disney World that has many professionals finding merit. In relation to the Disney design orientation, Robert Venturi of the vernacular school comments that, "*Disney World is nearer to what people really want than anything architects have ever given them.*" In relation to its ability to comfortably handle large numbers of people, Joseph Morgenstern raises the question, "*Who else but Disney has been able to build an American City that works.*" Similarly, city planner Robert Hart considers these parks to be "*Probably the best example of an urban environment where people are treated in a humane way.*"[7]

In its ability to generate ideas and lessons in planning, design, business, and management Richard Schickel comments that, "*Disneyland is...one of the most intelligently conceived pieces of architecture in America, and one well worth the study of anybody faced with the problem of creating structures to serve*

large numbers of people comfortably but with no loss of efficient revenue production."[7] Similarly, Mel Kaufman comments that an exploration of the Disney parks is, *"...a truly great learning experience."* Backing these words, Kaufman, like many planners and designers, also encouraged his staff to make an individual pilgrimage to these parks.[3]

The critical acclaim over the Disney parks, however, is more than by chance. These parks are creative experiments in planning, architecture, urban design, people management, and technology, much because Walt Disney was personally motivated to provide innovations in these areas. Problems with overcrowding, transportation, pollution, and the transience and alienation of city dwellers within the huge metropolis of Los Angeles -- a city formed by suburbs that seemed to lack a cohesive community atmosphere -- led Walt Disney to an interest in urban planning. These problems also sparked in Disney a focus in research toward technologies for his park that might result in some solutions for these persistent problems in ecology and city planning.[7]

Thus, present in the Disney parks are Disney's influences in theatrical set design and film making; and also present are some obvious experiments with new technologies that involve sociability, transportation, environmentalism, communications, city planning, urban and institutional engineering, and architecture. Because entertainment and the environment are key factors in a Disney park experience, these parks incorporate the applications of new technologies in a way that superbly demonstrates that technology can be tamed to serve instead of dominate mankind.[7]

Walt Disney's determination to provide a new kind of entertainment center and his interest in undertaking experimentation to find solutions to the ills plaguing the contemporary, automobile-oriented American city resulted in what Derek Walker and others referred to as new communities of leisure. In many ways, theme parks, particularly the Disney theme parks, are utopian societies in miniature. Although not actual cities in the truest sense since they lack schools and social programs, theme parks do provide reliable images of leisure, work, and human relations; and they do have the advantages of real cities but without their vices. These pseudo cities with their daily populations of tens of thousands of employees and patrons, are clean, orderly, and crime free. In the Disney parks, much attention in design is focused on providing humane public environments designed for the needs of the pedestrian. Here, every aspect of the "public" setting receives undue attention in order to channel perception, create a specific effect, or evoke a particular reaction.[6]

In Walt Disney World, Florida, where Walt Disney undertook some serious levels of experimentation, the idea of a "new town" is even more literal. The complex in its entirety is composed of 29,900 acres or 46.7 square miles[6a] and includes three full-scale theme parks, several resorts and hotels, residential areas, shopping villages, and the city of Lake Buena Vista. All are linked by on-site transportation systems, and the entire project is provided with its own municipal services and governing body.[6]

The idea that the Disney theme parks are successful in Walt Disney's attempt to contribute to the realm of urban planning is the fact that Disneyland began to function, as Paul Goldberger suggests, as "*The town square of Los Angeles,*" where citizens accustomed to an automobile dominated lifestyle are given, "*a chance to respond to a public environment.*"[7]

Disney's ideas, however, were not limited to his parks alone, for they began to influence the trends in parks to follow, as well as in planning, design, and development trends within the pubic realm. While Disney's concept of themeing provided the impetus for the resurgence of parks to follow, this themeing found application also outside the theme park concept in such areas as hotel and restaurant design.[14] Other ideas, such as the layout and designs of public space, crowd control, and people management found applications in the design of modern-day construction projects and development trends.

The theme park is a physical entity that deserves analysis. These large scale developments offer many examples and ideas in planning, design, development, technology, and business management, for they relate not only to entertainment design, but also to ideas that are useable in the "real world." Further, as little comprehensive analysis exists to date, a study of these unique planned entities becomes even more apparent. Several excerpts from Margaret J. King's analysis of the theme park, "The New American Muse: Notes on the Amusement/Theme Park.," express the interrelated presence that these centers have on society and the need for additional study. King writes that:

> Far from being a passing trend, these parks are here to stay as an enduring feature of American life--in fact, an American institution. But very little has so far been written about them or their unique and growing importance.
>
> * * *
>
> In symbiosis with the automobile and car culture, the theme park...has opened up new vistas and introduced new dimensions in other seemingly unrelated fields, such as television and film, highway and air travel, museums, world's fairs, urban planning, theater, set design, environmental planning, ecological experimentation, civil engineering and architecture, both private and public. The development and testing of innovative concepts in all these areas by Disney and others through the medium of theme park design has produced what amounts to a new technological and sociological art.
>
> Only since the early 1970s have a handful of observant urban planners, architects and other specialists begun to recognize the full social and psychological impact of theme parks. However, most often this thinking has been presented in the form of scattered and isolated remarks--and very occasionally as full articles--across the spectrum of specialty professional journals, institute seminars and conference proceedings.
>
> * * *
>
> Disney's concepts of crowd control design have influenced designers of shopping malls and other theme retail centers, so that we constantly see "Disneyesque" patterns moving into the everyday world. Not only are these concepts at work in the commercial realm, but also in the artistic / elite domain of historic preservation and restoration of individual structures and whole townscapes, very often modeled--consciously or unconsciously--on Disneyland's Main Street.

> Thus theme parks are becoming prototypes for more and more of the 'real' environments constructed in 1980s--the strip, shopping centers, malls, buildings public and private. They work, and have proven that intense control is acceptable and in fact desirable in many cases where improved circulation, heightened imageability, the drama of mood and tone, and controlled 'ambience' is the goal. Residential and commercial environments already show the impact of thematic design and control. The Disney effect is on the rise.
>
> * * *
>
> The parks are a feast for the interdisciplinary studies, and many a thesis awaits the specialist of historical, aesthetic, technical, business, sociological, geographical and even theological persuasion. Never, as a directly experienced setting, has a popular institution meant so much to so many. They have much to tell us about ourselves, and about our cultural imperatives; about our loftiest and most enduring ideals as well as our most fleeting fancies.[8]

Thus, the study of the Disney planning, design, and management philosophies, as they relate both to the theme park and to development within the public realm, is beneficial and useful, in their ideals and examples, to a wide range of entities. Such a study would be of benefit to anyone whose interest is concerned with the design of a theme park or of any other outdoor entertainment center. In the words of the designers of Britain's Wonderworld, "*Any company undertaking the development of a theme park can have no better living example than Disney World to emulate. Valuable information plucked from Disney World supplies many of the disciplines and designs for a new theme park.*" He states further that, "*It can be expected that a company with a serious ambition would be able to set out a plan, based upon the legitimate education gained by observing a quite extraordinary and admirable performance by Disney.*"[4]

The lessons and examples as provided by Disney, however, are not limited to theme and amusement park concerns, but instead offer numerous ideas and examples for applications in the fields of planning, design, development, and people management. The complexity and creativity involved in Disney projects and their attentive and intensive attention to detail provide a unique learning experience for anyone. Moreover, Disney's film industry techniques of design as applied to the physical and perceptual control of the built environment provide some real-life examples that allow one to consider the physical planned and built environment as more than two dimensional design on paper, but as multidimensional experiences that captivate and activate a multitude of senses.

This study will examine and analyze the large scale planned developments known as the theme park, with an inevitable emphasis on the parks of the Walt Disney Company, but with an examination of the industry's other parks as well. Elements unique to the theme park will be observed and discussed from their historical evolution to the particular aspects of planning, design, management, maintenance, entertainment, and technology. The influences of each of these aspects and the important role each plays upon the whole theme park experience require that each be fully examined. Theme parks and their individual philosophies will be explored in relation to their influence upon the public realm outside of their gates. As much has already been applied to the "real" world from their philosophies, it is hoped that many more ideas may be fostered upon a proper examination.

This study is organized into five areas. The first section is concerned with the background or historical advent of the theme park and the trends and influences that helped to shape these new amusement centers. The second section of this study focuses upon the planning and design philosophies for the park, its entertainment variables, and food and retail functions. The third section explores the underlying management philosophies of the theme park as they are integral to the success and longevity of a theme park. In the fourth section of this study, the philosophies of the theme park as they are and might be applied within the public realm, is explored and discussed. The fifth and final section of this study presents general conclusions and contains the appendix and bibliography for this study.

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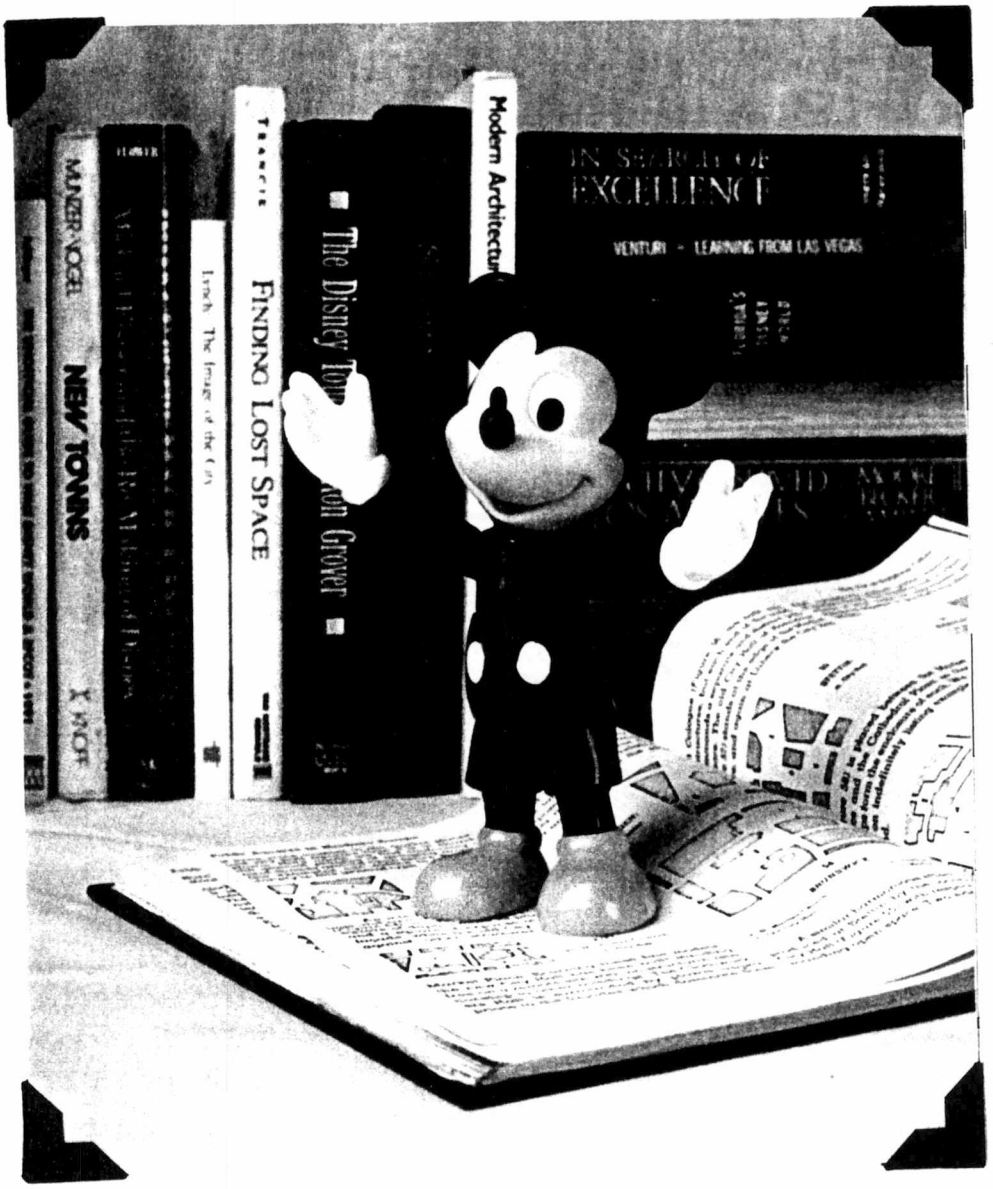
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Section One • Background



I only hope that we never
lose sight of one thing...that it all started with a mouse!

•

Walt Disney

Chapter II

The Historical Evolution of Theme Parks

Human need for leisure and amusement has always existed. Attitudes toward amusement have always been in a constant state of evolution. Society has played a major role in attitudes toward acceptable means of amusement. Likewise, one's own personal views on leisure are in a continual state of evolution as the child in all of us begins to be repressed, and as the views of social maturity take hold.

The evolution of today's theme parks from early forms of entertainment is the result of changes in social perceptions of leisure as well as the technological development of amusement machines. The mere mention of the term "Theme Park" often promotes skepticism in professional circles. However, planning and design are as important in the realm of leisure as they are in the home and work place. Many of the first amusement centers began as wooded areas or fields for relaxation and community gatherings. Today's theme parks are highly detailed developments designed to provide an outlet of pleasure that temporarily divorce park patrons from the outside world. Beyond entertainment offerings, recent amusement centers have become the testing grounds for urban spaces, mass technology, and even animal habitation.

Early Forms of Entertainment

Stone age cave paintings were thought to be a means of early entertainment, enabling cave men to escape daily chores of hunting for survival and enter into a world of dreams and fantasies. During the height of the Roman Empire, construction of coliseums brought mass entertainment with gladiatorial games, slave auctions, and later the persecution of Christians. After the Roman Empire fell, many returned to the fields in order to survive, leaving little time for entertainment.[9]

The 16th, 17th, and 18th centuries saw the rise of the middle class, the establishment of towns and commerce, and later the industrial revolution which brought time for leisure and entertainment. Activities included Shakespearean plays in England and bullfights in Spain. In France during the 17th century, "pleasure gardens" came into existence. These pleasure gardens began to appear throughout Europe and offered activities such as sharp shooting, tennis, shuffleboard, ringing, and bowling. Food and drink vendors were present. Flower beds, fountains, tree-lined paths, and colorful lighting during the evening provided a tranquil environment for strolling and relaxation.[9]

By the 18th century, pleasure gardens increased in popularity and brought an increasing variety of entertainment such as tightrope and trapeze acts, balloon ascensions, and even parachuting. Music also was an important element and helped to bring social dancing into vogue. Some pleasure gardens had a reputation for gambling and prostitution. The English pleasure gardens were thought to be an outgrowth of inns and taverns, while the French versions began as Gardens. In 1661, London's Vauxhall Gardens became internationally famous. In 1728, Visitors to Vauxhall gardens paid a one-shilling admission to enjoy music, sport, and other activities. On July 25, 1850, after almost two centuries of success, the park closed.[9]

Prater Park in Vienna replaced Vauxhall Gardens in popularity and in 1873 brought to the world new forms of outdoor entertainment that included a large array of amusement machines known today as "rides." Rides included a carousel, a wooden predecessor to the Ferris wheel, and a popular ride known as the "Russian Mountains" which was a forerunner of the roller coaster. Prater Park was similar to early versions of American amusement parks in that it included rides, slides, "fun houses," games of chance, and other fast-paced activities.[9]

There are many factors that influenced the development of the American Amusement Park. Like their European predecessors, the American amusement parks had their roots in public parks. International Exhibitions also played an important role in amusement park development as did the typically American State and County fairs. With American ingenuity, even the trolley system would played an important role in the evolution of the American amusement park.

Early Amusement Parks

The American park system was born in Philadelphia in 1812 on five acres of the east bank of the Schuylkill River. In the decades that followed, demands of an emerging and prosperous middle class for open spaces and natural surroundings saw the development of other city parks. In the mid-19th century, an explosion of urban dwellers led reformers to push for public parks in order to counteract the perceived

dangerous social effects of city-living. Public parks were seen as the antidote to the ills of the crowded city. In 1858, New York's Central Park was opened to the public. Park designers Frederick Law Olmstead and Calvert Vaux gave New Yorkers a passive natural retreat from city life and gave the nation a pattern and philosophy for the emerging national park system.[11]

The 19th century also saw the emergence of the "World's Fair." These expositions intended to take advantage of the urban environment as opposed to escaping from it. Early World's Fairs were held in London, Paris, and Vienna and served as examples for America's first major Worlds Fair. Philadelphia's Exhibition of 1876 commemorated the nation's centennial and exhibited arts, products, and technology. Following the success of the 1876 exhibition in Philadelphia, Chicago's Columbian Exposition of 1893 was designed as an ideal pattern of the modern city. The site was designed as a monumental "white city" that idealized city life as a good place for art, education, social participation, and uplift. Unfortunately for the fair's designers, most modern cities did not resemble this "white city." On the other hand, the fair was successful in the origination of another design within the park, the midway. The midway was a mile-long corridor that planners intentionally kept separate from the rest of the exposition. The area was made up of privately-operated shops, concessions, games, and shows. The midway served not only as a pattern for future fairs, but also laid the ground work for the modern amusement park.[11]

Also leading the way for the amusement park were the county and state fairs. These fairs were intended to promote commerce and education, but they also set aside sections for rides and concessions.[11]

In America, the amusement park saw rapid growth and development. Most of the American amusement parks started as picnic groves in the larger populated areas. One of the first large amusement parks was New York's Jones's Wood. In the early 1800s Jones's Wood covered 153 acres of woodland along the East River between 70th and 73rd Streets. The park was lined with tents and booths that sold refreshments and presented moving picture plays similar to a puppet show. Music and dancing were also an integral part of Jones's Wood and popular activities included bowling, billiards, foot races, wrestling matches, and donkey rides. Jones's Wood also offered the use of gymnastic equipment, shooting galleries, merry-go-rounds, and swings for children. Of all amusements, beer drinking was one of the most popular at Jones' Wood as well as at other American amusement parks. This is where the term "Beer Garden" originated. In the 1860s Jones's Wood came to an end as private development began to move into the area.[9]

The development of amusement parks as an American institution was mainly the responsibility of the traction companies which built the early street car lines. Regardless of how often the trolleys ran, the power and light companies charged the traction companies a flat monthly fee for the power to run the trolleys. To offset the problem of little usage on weekends, trolley companies looked for a solution to promote usage. The solution was to build an attraction at the end of the car line in order to increase trolley use on the weekends. The idea was an immediate success. In a time of few entertainment alternatives, a Sunday trolley excursion was quite enticing after a long work week in a dingy factory. For the traction

companies, weekend trolley usage was pure profit as there were no additional charges for electric power. The end of the line attractions typically consisted of a shady picnic grove and a few rides. So popular were the attractions that car line executives often spent more time in improving the attractions than running the street car company. Some added theaters and hired silent movie stars to make personal appearances. Often, traction companies found their stockholders unconvinced of the need for these attractions. In these cases, the stockholders insisted that the parks be sold to private operators. The unwillingness of the new owners to invest in improvements and maintenance led to run-down and dangerous equipment. As fraudulent advertising, larcenous mid-way games, and larcenous customers became commonplace, many city fathers and politicians found that the only solution was to buy and control the parks. If municipalities were unable to do so, county governments or civic groups often moved in to assume the property.[6]

Early amusement parks tended to develop around a single ride attraction such as a miniature railroad, Ferris wheel, or roller coaster; but in the early 20th century, these parks began to evolve into big business with dozens of permanent rides, elaborate picnic and boating facilities, restaurants, skating rinks, concert halls, and ball rooms. The success of these early parks was greatly fueled by the successfully diverse development of Coney Island.[6]

The Coney Island Era

A popular misconception is that Coney Island is itself an amusement park; however, Coney Island is actually a geographical location in New York. It is located at the lower end of Brooklyn, and is characterized as a sand pit with good beaches.[6]

Because of its location and layout, Coney Island's beginning was as a resort area for the upper class. In time, Coney's popularity brought people, amusements, and more people, and became the testing grounds of the American amusement park industry.

The era of the famous Coney Island amusement parks began in 1858 and coincided with a critical period in American history. This was an age of adjustment for America as an urban-industrial society. The basis of the newly emerging mass culture in the early 20th century resulted from changes in social and economic conditions. Nineteenth Century America was dominated by Victorian values that included industriousness, moral integrity, self control, and sober earnestness. As a result, a common belief was that all work and leisure activities should be constructive. Hard work, it was reasoned, would improve both an individual and society. Likewise, leisure time should be spent in edifying activities such as in visual arts, poetry, and fiction.[7]

Two influential projects of this time were the Chicago Columbian Exposition of 1893 and New York's Central Park. Unlike Coney Island, these two projects represented efforts to provide cultural leadership for an industrial society, to elevate public taste, to reform public conduct, and to present a model of social order. These projects represented the efforts of the Victorian cultural reformers to influence leisure activities. Both projects intended to go further than provide amusement; they sought to inspire users with a respect for cultural standards and instruct them in lessons in social responsibility and aesthetic taste.[7]

However dominant the Victorian ideals were during the 19th century, they did not influence all aspects of American culture. During the 19th century, the U.S. contained a diverse heterogeneous population varying in cultures and subcultures. Though genteel cultural reformers were determined to be influential, they were not very successful with the urban working class and the growing number of immigrant groups who choose to cling to their own values and cultural forms. To compound matters, children of the genteel middle class were growing impatient with their emotional and intellectual restraints and longed to step outside the restraining boundaries of genteel respectability. In the midst of the changing character of American culture, one of the finest examples and promoters of this change was the emergence of the American amusement park, and more specifically through the evolution of the Coney Island Parks. The Coney Island Amusement Parks can be viewed as laboratories of mass culture providing attractions and settings that would affect the rapidly changing behavior of American society .[7]

The Elegant Era

In 1829 the first shell road and the first beach hotel, the Coney Island House, were built on Coney Island. The Island was destined to become a popular resort area as the island's east-west orientation allowed for direct sunlight upon the beach throughout the day which was excellent for both sun and surf bathing. Coney Islands growing reputation as a pleasant resort area led to the steady development of hotels, bathhouses, pavilions, and beer halls. An iron pier stretched to the Atlantic for 1000 feet and offered food, games, and dancing, as well as 1,200 lockers for bathers. By the 1870s rail lines connected Coney Island providing rail transit to the Island and along with the existing steam boat lines brought some 50,000 daily visitors.[9]

Early Coney Island attractions included games such as clay duck shooting and concessions such as weight guessing and fortune-tellers. Pavilions offered melodrama, vaudeville, and slapstick. During the 1850s and 1860s, some attractions along West 1st, and West 3rd streets (the area known as the Gut) were filled with houses of prostitution and opium dens. This area was quite small in relation to the island's upper-class hotels that had followed the Coney Island House. It was these hotels which had a competitive pull for luxury and aristocracy, and which ushered in the Island's "Elegant Era." The first of these grand hotels was the Ocean Pavilion built by the creative entrepreneur and inventor of the hot dog, Charles

Feltman. Feltman's Ocean Pavilion, made possible by his hot dog fortune, offered some 20,000 luxury rooms and included a ballroom large enough for 3,000 dancers. The Ocean Pavilion's restaurant was known as the Island's best, and it was capable of serving some 8,000 people in a beautiful atmosphere of soft music and beautiful gardens.[9]

Other luxury hotels to follow the Ocean Pavilion were the Manhattan Beach Hotel (1876), the Brighton Beach Hotel (1878), the Sea Beach Palace (1879), and the Oriental Hotel (1880). These huge luxury hotels were known for their lavish rooms, ballrooms, shops, and restaurants. The Manhattan Beach Hotel included huge fireworks displays, and the Brighton Beach Hotel featured champagne on draft. Of all Coney Island's grand hotels, the one to signify Coney Island as a major center of entertainment and amusement was James V. Lafferty's Elephant Hotel (1882). The Elephant Hotel was shaped like an elephant standing 122 feet high with legs 60 feet in circumference. In addition to housing guest's rooms, the Elephant also housed a small shopping mall in its body with one front leg featuring a cigar store and the other housing a Diorama. Unofficially, the Elephant Hotel became the mascot of the American amusement park, and figures of elephants began to appear in most parks. Coney Island was now becoming an increasingly popular vacation resort. It also was the home of America's three largest and most successful racetracks: Brighton Beach, Gravesend, and Sheepshead. Coney was also the boxing capital of the world and home of the 10,000 seat Coney Island Athletic Club.[9]

As Coney Island began its transformation into a major amusement destination, it drew upon all social classes. Its predominant draw was the rising middle class and the prosperous working class such as salesmen, clerks, shop attendants, tradesmen, secretaries, and laborers. For the increasing number of immigrants residing in New York, Coney Island provided the means to participate on an equal footing in main-stream America. For most Americans, Coney Island was the place to be freed of normal societal demands, as opposed to environments such as the Columbian Exposition and Central Park which sought to create environments to discipline public life and reinforce existing social structures. Coney Island encouraged patrons to shed their accustomed status and roles, lessen personal restraints, and break down the sense of rigidity that dominated society at the turn of the century. This relaxation of conventional proprieties and sense of freedom proved especially enticing to young men and women, encouraging intimacy, easing inhibitions, and permitting public displays of affection.[7] The thrill ride helped in fulfilling these desires.

Early Thrill Rides

In 1884, LaMarcus Thompson, a Philadelphia Sunday school teacher, concerned about youth frequenting beer gardens introduced them to a new and purer form of entertainment. Thompson's idea was the Switch Back Railway which was the forerunner and father of today's thrill ride, the roller coaster. His idea stemmed from that of a young Philadelphian who charged admission for rides on abandoned mine cars.

Although ultimately exciting for its day, the switch back railway was quite tame in comparison to today's roller coaster rides. The cars held ten people who would leave the loading platform and make a straight-line course of slight dips and rises before resting at the bottom of the station approximately 450 feet away. At the station, passengers would climb to the top of the station while attendants pushed the cars the other 30 feet. Once at the top, the passengers would ride back to their starting point. This five-cent ride was so popular that customers would wait in line for hours to ride for its thrills. Thompson grossed $700 a day on this ride.[9]

In 1886, Thompson built the first of today's early roller coasters in Atlantic City. It was named the Oriental Scenic Railway and would automatically haul the loaded cars to the top of the incline and then set them free under gravity. At the ride's midpoint, the car would slowly enter a tunnel painted with scenes of the Orient, allowing couples a quick embrace and a kiss. This ride showed the two important ingredients for future rides, thrills and intimacy. From this point in time, the roller coaster race was on at amusement parks across the U.S. Each coaster tried to outdo the others with higher and longer coasters, dips of up to 100 feet and nearly vertical plunges. Sharply banked turns provided intimate moments as couples were forced into each other's laps.[9]

The success of outdoor amusement rides flourished as a chain of new rides began to appear at Coney Island. From the 1890s, rides named The Tickler, Witching Waves, Tumble Bug, Caterpillar, The Virginia Reel, The Scrambler, Helter Skelter, and The Human Toboggan Slide, brought notions of thrill. Coney Island continually brought an influx of thrill rides to visitors who generously paid to be bounced, spun, stunned, jostled, and thrown into each others laps. For intimacy-seeking couples, dark quiet water rides such as "Old Mills," or "Tunnels of Love," became quite popular. By 1894 Coney Island was bustling with dozens of rides; however, none was grouped, and each was a privately owned concession.[9]

The Spectacular Era

Coney Island's first actual amusement park, an example for all of Coney Island's major amusement parks to follow, was Billy Boyton's *Sea Lion Park.* Boyton was an Atlantic City lifeguard and later a promoter of a lifesaving inflatable rubber suit for timid ocean travelers. After unsuccessful exhibitions in Europe and later America, Boyton assembled a water circus and settled on Coney Island.[6]

On July 4th, 1895, Boyton opened the first amusement park as we know them today. Boyton's park was known as *Sea Lion Park.* It was Coney Island's first enclosed amusement park. One admission was charged at the gate, and inside, rides were grouped along with animal shows.[9]

Of all early amusement parks perhaps the one that epitomized Coney Island the best was George Cornelius Tilyou's *Steeplechase* park. Tilyou's Steeplechase park is considered to have been the best prototype of today's amusement park. A visit to the park provided total escape from the cares and burdens

of everyday life. George Tilyou was considered a great showman and fully understood the wants and needs of Coney Island's visitors. Tilyou and his father built Coney Island's first theater in 1882. The Surf Theater was the home of many early Vaudeville stars. To ensure easy access to the theater, the two men cut an alley through the park; and it soon became Coney Island's famous promenade, the Bowery. The Bowery grew with more amusements, sideshows, and rides and is considered the origin of the standard amusement midway.[9]

Tilyou's Steeplechase park evolved out of Paul Boyton's Sea Lion Park in 1895. Until then, Tilyou owned a few amusements including a Ferris wheel, a carousel, an aerial corkscrew slide, an imported bicycle railway, and, of course, a scenic railway. Looking at the Sea Lion Park as an example, Tilyou decided to enclose the attractions within a 15 acre site. Like Boyton's park, Tilyou felt the need for a new and exciting amusement that would be thematic and act as a drawing card to his park. His ride was a horse race imported from Britain; it consisted of eight wooden double-saddled horses which would coast from starting line to finish up and down an undulating curved metal track. In 1897 Steeplechase park opened with an admission price of 25¢ which covered all of the attractions inside the park.[9]

Attractions at Steeplechase were not competitive skill games that required self-control, but games that encouraged participants to shed self-consciousness while promoting a sense of free spirit. The park's motto became - "Steeplechase-the funny place," because visitors were participants in human comedy where they watched and unknowingly participated in stunts designed to catch patrons off-guard. The "Blowhole Theater" placed unsuspecting visitors on stage as concealed compressed air jets lifted skirts and sent hats flying. In return for the good humored humiliation, victims moved on to the "Laughing Gallery" to watch the new victims on-stage.[7]

An important element in Tilyou's park was in its enclosure. Tilyou wanted to exclude rowdy elements such as the gambling and prostitution found in Coney Island's Gut. By enclosing his park, Tilyou could attract families to a clean, neat, landscaped setting. Within the walls, he could deal quickly with rowdy behavior. Morals of women and children were safely kept from vulgar language by prohibiting their use by entertainers who were at the risk of losing their jobs.[10]

Tilyou's Park was an instantaneous success. George Tilyou knew the secret of keeping the park successful was to constantly change and add new attractions. This was another lesson Tilyou learned from Boyton's Sea Lion park which lost popularity due to a lack of change and additions.[9]

One new attraction at Steeplechase introduced Coney Island to the fantasy ride and to the creative talents of its inventor, architectural student Frederic W. Thompson, and his partner, Elmer Dundy. The new attraction, *A Trip to the Moon*, was one of Thompson & Dundy's amusement inventions to be displayed at the 1904 St. Louis Exhibition. The amusement, with thirty passengers boarding at a time, simulated a rocket trip to the moon. George Tilyou offered Thompson and Dundy 60% of the net profits if the two brought a trip to the moon to his Steeplechase Park. The partners agreed and brought, in addition to the moon trip, two other indoor amusements that Thompson invented.[9]

During Coney Islands 1902 season of constant rain, Steeplechase did exceptionally well; however, Boyton's Sea Lion Park floundered. In his need to sell his park without a loss, Boyton sold his Sea Lion Park to the newly creative amusement talents of Thompson & Dundy. Thompson felt that the new park would benefit all. On May 2, 1903, Thompson & Dundy opened the gates of their new $1,000,000, 22-acre Luna Park. The park more closely resembled the parks we know today.[9]

Thompson understood, probably more than anyone at that time, the importance of architecture in popular amusement. Moreover, Thompson felt that the success of an amusement park was not only to rely on its attractions, but also on a rich theatrical setting. While the Columbian exposition represented an architecture of responsibility and discipline in its neoclassical formalism of architecture, Luna park stressed pleasure and releases. Thompson's designs were extravagant and ostentatious illusions appropriating architectural symbols of luxury which gave middle and working class patrons a sense of aristocracy. Thompson felt that his park should provide an experience totally different from one's daily experiences, an important aspect even in the design of today's massive Theme parks. Unlike the formalism of the Colombian Exposition, Luna Park had a dynamic and complex order which stimulated and overwhelmed visitors, inviting observers to become active participants. Towers, arches, turrets, and flags combined with an abundance of detail. The park took on a different face by day and night as a quarter million electric lights brought the park to a magical glow.[7]

Design was an important factor in the success of Luna Park in the sense that it provided an element that fulfilled the desire for social progress. Luna Park was an enormous stage set in which patrons became the actors in a colorful fantasy world that contrasted with their every day world.

Luna Park was not only a dream world that democratized the sense of social elitism, but also a fantasy city of exotic attractions. Here one could find, among other things, Irish and Eskimo villages, a Venetian city, a Dutch windmill, a Chinese theater, and a Japanese garden. Chariots, elephants, and other animals joined soldiers, dancing girls and people from all over the world to complete the fantastic scene, quenching the middle and working class thirst for foreign realms.[7]

Luna Park was the first park to present a live spectacular show. The show was called "Fire and Flames" and consisted of the actual fighting of fire in a burning four-story building. The show consisted of an acting cast of firemen and a rescue squad that would save men and women as they jumped to safety nets from the upper stories. These live disaster shows were instrumental in the evolution of today's disaster films such as the earthquake, fire, ship, and airplane films of the 1970s and 80s.[9]

Rides were designed to overwhelm patrons in both excitement and terror. The rides provided guests a sense of exhilaration and thrilling drama without physical exertion or imagination. The rides also allowed for the use of technology to coordinate mass activity through the assembly and dispersion of crowds in an unoppressive means.[7] These concepts have been important ingredients in amusement parks that followed.

One year after the opening of Luna Park, Coney Island was to see the opening of its third and last grand amusement park, *Dreamland*. Dreamland was to be Coney's most lavish park with a 375 foot

beacon tower as its center piece that could be seen for miles at sea. Dreamland was painted completely white and was adorned with columns and arches. One million incandescent light bulbs lit the park by night. Many of Dreamland's amusements and rides were the same as those of Luna Park; however, they were always more grand in scale and more elaborate. Music was continuously performed, and 25,000 could dance to an orchestra playing under a giant sea shell.[9]

Dreamland was in many ways an expanded copy of Luna park. Design was perfected in Luna, but it was monumental in Dreamland. Architects for Dreamland designed an eclectic setting of lavish grandeur. A central court was surrounded by sculptures, columns, and facades of gleaming white. Attractions at Dreamland also rivaled those of Luna with identical attractions on a grander scale, such as two shoot the chutes (a boat and slide ride), two scenic railways, and a burning building attraction two stories taller than Luna's.[7]

Dreamland was not owned or planned by showmen but instead by politicians who were interested in producing an amusement park with beauty and grandeur. The opening of Dreamland heralded the "Spectacular Era" of Coney Island. The three elaborate amusement parks, Steeplechase, Luna, and Dreamland, offered every entertainment imaginable. All three parks provided a fantasy setting unlike any other. The color, music, lights, action, and excitement were everywhere. If one park was lacking in one area, the other parks were sure to offer it. The "Spectacular Era" of Coney Island lasted for seven years until 1911. That year a fire ignited in one of Dreamland's dark rides, ironically called "Hell Gate," and burned the park completely to the ground.[9]

The Nickel Empire

Though it was the most spectacular of the three parks, Dreamland was never as successful as Steeplechase or Luna. Dreamland's lack of showmanship resulted in smaller crowds. Most preferred the laughter-charged atmosphere of Steeplechase and Luna to the grandeur and beauty of Dreamland. The Dreamland Circus Sideshow was constructed upon the ashes of the Dreamland park. Within a 25-year span, Dreamland's Samuel Gumpertz brought some 3,800 "freaks" to Coney Island. The Dreamland Circus Sideshow proved to be one of Coney Island's great successes. In time even this would change, as modern medicine and surgery cured many of the physical disorders of the sideshow freaks. The freak craze of the 1910s eventually led to the screaming barkers of the 1920s. In the 1920s Coney Island was coined as "the Nickel Empire" when the New York subway linked the city with Coney for a 5¢ fare. By now the showcases, towers, spires, and minarets made way for the sideshows, barkers, games, rides, and hot dog stands. Coney Island was now offensively loud but still had an atmosphere charged with excitement as crowds of 1,000,000 lined the island by 1925.[9]

In 1938 the noise and litter of Coney Island came to a halt as the Commissioner of the Parks Department, Robert Moses, enforced new standards on the island and cracked down on barkers with threats of arrest. Visitors to the island in the 1940s found it quieter and cleaner, but more crowded.[9]

One ever-lurking threat, not only to Coney Island but to all amusement parks of the time, was fire. At that time amusement parks were not a secure investment, therefore cost were kept down as much as possible. Until the 1920s, most parks were constructed with an inexpensive composition of "staff and lath." Staff, a composition of hemp fiber and plaster of Paris, and lath, thin, strips of narrow wood, were used in abundance. With this composition, false building fronts and artificial mountains were molded and nailed to a framework. This material was highly flammable, resulting in escalated fire insurance rates. Fire altered many amusement parks, leading to the end for most. The Dreamland park was closed by fire in 1911, and Luna likewise succumbed to fire in 1946. Steeplechase also experienced its share of fires; however, due to financial security, George Tilyou was able to rebuild. Its fire in 1907 allowed Tilyou to rebuild and avoid the mistakes and inadequacies of the old park, putting to use his theories of amusement park success.[9]

These trial and error times for amusement parks laid the groundwork for modern day parks. Tilyou's rebuilt Steeplechase park, including his Pavilion of Fun, was considered the center for American humor. Tilyou's attitude was that people would gladly pay to provide their own entertainment. At Steeplechase, for a 50¢ admission, the visitor was the main show on stage. It was a place to laugh at others, with others, as well as to laugh at oneself. One key to its success was that it supplied boundary breakers for social attitudes. Tilyou knew that amusement parks were one of the few places in which public embrace was accepted. In amusement parks, it was not considered lewd or suggestive to have a flashy show of ankle under a floor-length dress. Likewise, amusements catered to public embrace.[9]

Some proponents of Coney Island have applauded it as a promoter of cultural innovation and as a cultural melting pot for individuals from all races and segments of society. Some critics, on the other hand, viewed Coney Island as partially responsible for the destruction of genteel "Victorian" cultural values. The period of popularity of Coney's elaborate amusement parks reflected the general crisis in America culture. Progressive reformers were critical of the popularity of the emerging recreation of the new mass culture. These middle class authorities distrusted attractions and amusements such a movie houses, dance halls, melodrama theaters, and amusement parks for the regressive character of their activities.[7]

Critics rejected the amusements of Coney Island on esthetic, social, and moral grounds. These critics were often a wealthier class who devoted themselves to traditional aristocratic leisure activities. Social reformers associated moral depravity with mechanized leisure, knowing that the sensory bombardment and sexual overtones ran counter to their contention that leisure should be a moral and spiritual "re-creation." Reformers also rejected Coney Island on its aesthetic basis. They felt that the natural environment, as opposed to the man-made environment for leisure, was more constructive in the

promotion of loftier and more refined desires, as well as for escape from the overcrowded and overworked labor associated with city life.[14]

The midway of Coney Island became popular for its fast-paced, extroverted, and structured amusements. The atmosphere of bands, lights, food and drink were sensual and sensuous, offering "sanitized sex" in rides that forced couples together in momentary fear, and as air jets in the fun houses slightly lifted girls' skirts.[14]

Though Coney Island aided in the displacement of genteel culture, it did provide cultural accommodations for a developing urban-industrial society through a stronger integration of leisure and work. The turn of the century saw a nation in transition from a predominantly production oriented economy to a consumption and leisure economy as well. While genteel reformers preached values of self-control, thrift, and productivity, popular amusements such as in Coney Island provided a momentary release from social perceptions and work demands by providing instant pleasures.[7]

As the use of electric lights became commonplace and rail transportation lagged behind the use of the automobile, Coney Island began to lose its aura of excitement and assumed the atmosphere of a small town carnival. In 1920, the subway connected New York City with Coney Island. The nickel ride brought subway clientele who wanted to pay subway prices for amusement. Amusement owners and entrepreneurs made this possible at the expense of Coney's original magic.[14]

By the 1920s, culture was catching up with Coney Island. Radio and film presented illusions that Coney Island could not compete with for the price. As a result, many found the illusions of Coney Island less grand. Although mass transit made possible the increasing crowds, picture shows made Coney Island a less meaningful experience.[7]

Growth of Amusement Parks

Due to the success of the Coney Island amusement parks at the turn of the century, the industry began to see tremendous growth throughout the U.S. By 1919 there were over 1,500 parks across the country, one in almost every good-sized city. Major cities had as many as six. Amusement parks were the mecca of the American family on warm summer nights. One reason for the early intense growth was the easy availability of transportation, since the parks were constructed at the end of the trolley lines. As a result, they became known as "Trolley Parks."[9]

Trolley Parks of the 1910s generally consisted of games and rides. With prohibition and jazz in the 1920s, spectacular shows and illusions came into vogue as well as an increasing desire for thrills and excitement. Charles Lindbergh's heroic flight across the Atlantic Ocean created the interest that brought on

circular airplane rides at the parks. Stunt drivers with their daredevil antics brought increasing interest in roller coasters. Ride designers and engineers were continually trying to satisfy customers with safe but faster and more thrilling rides.[9]

Penny arcades also were coming onto the scene in the 1910s as skill games such as shooting galleries, aimed to satisfy the desire for skilled target shooting. Dart throws at balloons, ring toss, and baseball throwing continued this desire for skill. Prizes were generally cheap wooden canes, candy, hats, or Kewpie dolls and were rarely worth the money that patrons paid. During depression years, prizes became practical food staples such as crackers, coffee, or sugar. Of the more successful skill games, the combination of gambling with exhibitionism proved to be the most popular. Of these, weight guessers were the most popular. They entertained crowds, guessed weight, and even picked the patron's pocket.[9]

One typical early amusement park, Parker's Grove, was located on the banks of the Ohio river, nearly twenty miles from Cincinnati. In 1850, Parker's Grove was converted from an apple orchard to a picnic grove with amusements that included refreshments, dancing, target shooting, and even a mule-operated carousel. In 1886, Parker's Grove came under new management, changed to an amusement park, and was renamed Ohio Grove, "the Coney Island of the West." By the turn of the century, Ohio Grove was known as Cincinnati's Coney Island, and was one of the nation's largest and most successful parks. Unlike other amusement parks, Cincinnati's Coney Island had a successful 86-year run. One reason was its location on the Ohio river. The river was known for flooding over in the spring. Several of the floods ruined the park, requiring renovation and allowing for change. As a result, a newer and better park was built after each flood. Owner of the park and son of the founder, Edward Schott stressed cleanliness and prompt maintenance and repair. Schott's "clean amusement park" was such a success that he was later selected as one of Disneyland's key planners. In 1971, Cincinnati's Coney Island was moved by its new owners, Taft Broadcasting Co., to prevent future flooding. The park reopened in 1972 as Kings Island.[9]

Unfortunately, there were only a few amusement parks to experience the success and longevity of Cincinnati's Coney Island. Another park which had an impact on other amusement parks at that time was Playland in Rye, New York. Built in 1928 along the shore of Long Island Sound, Playland was to be a place for wholesome family entertainment. The park was built on the site of Paradise Park by the Westchester County Department of Recreation. Before Playland, Paradise Park was a picnic ground known for its abundance of drunkards, pickpockets, and prostitutes. To shed its reputation, park designers felt the need to supply picturesque surroundings while satisfying the public's entertainment needs. The park's general manager, Frank Darling believed that beautiful surroundings helped to stimulate one's mind, thus preventing rowdy behavior. The park opened in 1929 and was a well designed and attractive park with flower beds and trees lining the main mall area. The center of the park had a large tower that played recorded music continuously. The park was planned to keep the picnic grounds and the children's ride area separated from the noise of the main amusement area. The park also had a beach available for swimming, with boat and seaplane rides over Long Island Sound.[9]

As visitors complained about the park's wilder rides, Darling saw to it that more tame rides were located next to the wilder rides. This allowed the more genteel patrons the satisfaction of mild rides in the presence of the more fierce ones. This idea still lives on today in large parks, as the big rides and small rides are placed in proximities which will feed on each other, keeping crowds homogeneous and smoothly flowing throughout the park.[9]

By the mid 20th century, many parks began to compete with modern technology for entertainment. Just as the trolley took patrons to the amusement parks, the automobile soon took them anywhere they wanted to go for entertainment. Amusement parks were now finding that they were not one of the places that people wanted to go to. Similarly, the increasing popularity of movies provided screens of ever-changing entertainment.

The 1960s began to see amusement parks as places of gang and racial conflicts. Poor management and maintenance of amusement parks brought less pleasurable experiences to park patrons. As the reputation of amusement parks dropped, so did their attendance. In 1919 there were approximately 1,500 amusement parks. The 1930s saw the closing of many amusement parks. By 1936 approximately 500 parks were left. The automobile and depression were the two main reasons for this trend; however, the 200 large parks of the 1940s saw a good deal of business. In 1946, a post-depression and World War II spending spree saw over $100,000,000 being spent by Americans and Canadians at amusement parks.[9]

Theme Parks

While park business continued to rise in the 1940s, television and motion pictures took patrons away in the 1950s. As the amusement park industry began to look bleak in the 1950s, one man, Walter Elias Disney, began to change the concept of the amusement park forever. Walt Disney was not only the father of Mickey Mouse, he was also a revolutionist for the American Amusement park. Dissatisfied by the current conditions of the typical American amusement park, Walt Disney began planning a park of his own. Disney's park was to be different from the traditional amusement park in several ways. His park was to be a clean haven for young as well as old to enjoy in a highly detailed fantasy setting of yesteryear and tomorrow. Disney's idea stressed themed areas as a means to unify and structure his park. His idea stemmed from the belief that rides and attractions would hold more interest to patrons when revolving around a specific historical, geographical, or cultural theme and also would aid in keeping the park attractive and better organized. Disney's park also had a unique twist in that it was to incorporate his cartoon characters and animated feature films to link the past and future. Another successful twist was Disney's use

of corporate sponsorship to help sell his park to the public. A contract with ABC-TV led to weekly televised Disney Shows which also kept the public up to date on his park's progress.[9]

When Walt Disney's park opened, guests found a place completely different from the traditional amusement park. Here there were no thrill rides and skilled games of chance were few. There were only a handful of traditional rides, two of which were a miniature train and a carousel. Disneyland proved to be an unparalleled success. The aspects that doomed the traditional amusement parks helped to make Disney's park work. Film and television shows, which previously substituted amusement needs, now coaxed middle class families to visit the Disney park. The automobile which previously aided families to find newer forms of entertainment other than amusement parks, were now taking them to the Disney park. At Disney, the dirty carnival atmosphere that turned families away was replaced by an immaculately clean world of fantasy. In several aspects, Disney's park was similar to Coney Island's Luna and Dreamland parks, but in modern form.[9]

Walt Disney's Disneyland concept evolved over time from a number of interests in his life. At the suggestion of his doctor, Disney began to look for a leisure activity to provide a means of escape from the pressures of his studio. Disney's interest in railroads was further encouraged by the fact that two of his top animators were also serious railway buffs. This common interest led Disney to the construction of a scale model train in his back yard. A half mile track wound around Mrs. Disney's flower garden, over bridges and through a tunnel. The backyard railroad led to Disney's interest in developing a similar line for his studio. Fortunately, it was soon realized that there was not enough space at the studio lot, and this eventually led to the concept of Disneyland.[5]

The idea of Disneyland was not new to Walt Disney when it opened in 1955. Walt Disney had been considering the park for about twenty years. Dissatisfied with the amusement parks he visited with his daughters, Disney began to consider elements that could be enjoyed by people of all ages. As a result, Walt Disney formed an organization to plan the Disneyland park in 1952. The organization was known as WED enterprises (also known today as Walt Disney Imagineering) which was derived from the initials of Disney's name. Park planners consisted mainly of designers who co-opted from Disney's animation department. These designers were the best equipped to understand Disney and interpret his ideas. Even before a site was chosen, plans and models of the park were made which paid no attention to potential topographical limitations. In time a site was selected for the park by the Stanford Research Institute. The site was located within the greater Los Angeles area on 160 acres of orange groves in Anaheim, California.[5]

The park had an inventive design concept that many parks later imitated. The park's boundaries and scale were defined by a scaled-down train, replicated to the slightest detail. The entrance of the park was also the main train station. Once past the station, guests passed through a reproduced Main Street setting of high Victorian store fronts. The streetscape was to correspond with one of the archetypes of the American imagination and provide the main location for concessions. More importantly, Main Street was

to establish an ambiance that would place guests in a receptive state of mind. From this corridor guests would enter the other themed areas.

Disneyland was divided into five sections consisting of Main Street U.S.A. (a turn of the century Victorian streetscape); Adventureland (imitating the jungles of Africa); Frontierland (a representation of America's early West); Tomorrowland (a futuristic amusement area), and Fantasyland (a home to some of Disney's animated characters brought to life through various rides and attractions).[9]

A unique function of Disney's park was that it was designed like a movie lot, utilizing the skills of designers and builders of film sets. While most film sets are mere facades opening to nowhere, the park's facades are actual entrances to stores, restaurants, rides, and other forms of entertainment.[5]

Disney's new "theme park," as it was known, was seen as a proven money-maker. Soon after its opening, several other parks began to test Disney's theme formula. One of the first to try was Denver's Magic Mountain, scheduled to open in 1958. Magic Mountain's attractions were to include a cable-car ride on a scaled-down mountain, a miniature Colorado river boat ride and a train ride through a western town. Unfortunately, the park was never completed because of a lack of enthusiastic backers and over-expenditure in promotion.[9]

The year 1959 was to see another unsuccessful attempt with Pleasure Island, near Boston Massachusetts. Pleasure Island, an 80 acre park costing $4,000,000, was to have themed areas such as a western town, a pirates' island, engine city (with the history of transportation), and a whaling port with Moby Dick. The park failed in its theme attempt, and thrill rides were later added to bring crowds, thus reverting the park back to a traditional amusement park.[9]

The first successful park since Disneyland also suffered a short life. In 1958, Pacific Ocean Park in Santa Monica, California, was converted from a traditional amusement park to a theme park by its new owners, The Hollywood Turf Club and CBS-TV, at a cost of $16,000,000. In order to keep up with the new theme trend, the park had a marine theme. Attractions and themed areas included Neptune's Kingdom, a Sea Circus, a double diving bell, a glass bubble ride, a "flight to Mars," a "sea serpent roller coaster," and a South Sea Island with a banana train ride. Pacific Ocean Park was successful, but it was too large and contained too many attractions and rides. A low admission price was not enough to recover cost. Because of little maintenance and deterioration, crowds decreased and bankruptcy followed in 1968, ten years after it opened.[9]

In 1960, the most disastrous of all the new theme park attempts was introduced. Freedomland, USA opened in the New York Bronx, at a cost of $33,000,000. Freedomland's theme was U.S. History, and the entire park was shaped like the United States. Attractions included little old New York (circa 1850), with New York Harbor tug boat rides and horse drawn street cars; New England with whaling ports, fishing villages and a 1909 Cadillac car ride; San Francisco's China town and earthquake; The New Orleans Mardi Gras; battle grounds of the civil war; a Great Lakes stern-wheeler ride; a fur-trapper ride through the north west passage; a Santa Fe train robbery, and the Chicago fire. The park lacked the two necessities for

success: the thrill rides of the traditional amusement parks and the magic of the Disney theme park. A lack of either of the two elements left patrons dissatisfied. After three years of running in the red, all theme attractions were replaced by thrill rides and overhead was tightened. Not even this could save the park, as it continued to loose $5,000,000 a year. It closed in 1964.[9]

After a half decade of unsuccessful attempts from the mid' 50s to the early '60s the first theme park to succeed via a non-Disneyland style was Six Flags over Texas which opened in 1961. The park was built by real estate developer Angus Wynne, and was located on a 35-acre site between Dallas and Ft. Worth Texas. Planners and designers of the Six Flags park displayed the history of Texas through the succession of flags whose ruling they represented: Mexico, Spain, France, the Republic of Texas, the Confederacy, and the U.S. Themed areas branched off of a central 300-foot lookout tower designed like an oil derrick. In each of the six sections, rides, attractions, and architecture were represented by a particular flag. The park also offered shows and music. Shading and ventilation was provided by trees with electric fans and awnings with air conditioning. Like most other parks (except for Disneyland at that time), one admission price paid for all rides, attractions, and shows. So successful was the Six Flags park that two parks were added to the new Six Flags Inc. with Six Flags over Georgia, near Atlanta and Six Flags over Mid-America near St. Louis.[9]

The success of the Six Flags chain led to a theme park surge. The park's formula for success was soon found repeated in other parks. Their formula consisted of six or seven themed areas with careful attention to detail. Design is well thought out, as well as the placement of attractions, shows, and rides. Most rides are spaced apart to keep from having bottlenecks, and all are high capacity. Unlike the Disney rides, most theme park rides are thrill rides. Rides and attractions are typically the same from park to park, but are designed to meet themed surroundings. Another important rule of the modern theme park is cleanliness. Park staff generally consists of clean cut, all-American high school or college-age youths. Most theme parks have comparably priced admissions that include all attractions, rides, and shows.[9]

After the success of the Texas Six Flags park, businessman Roy M. Hofheinz decided to open his own theme park in Houston. Astroworld USA was built across from Houston's Astrodome to allow the two attractions to promote each other. Astroworld boasted of ten themed areas. Unfortunately, the ten areas tended to be too much and tended to confuse guests. The 57-acre park opened in 1968, but because of a lack of experience in this area, the park could not compete with the Six Flags park 200 miles away and was eventually sold in 1975 to Six Flags Inc. Other theme parks opened shortly after the success of the Six Flags parks and included Worlds of Fun in Kansas City. The park opened in 1970 with four well-divided theme areas. The park was smaller than most other parks yet has been quite successful. In 1974, Leisure and Recreation Concepts, Inc. opened Marco Polo park near Daytona Beach Florida. The park consists of the five explored worlds of Marco Polo: Japan, China, Turkey, India, and Venice. The Park was smaller than Worlds of Fun, but the originality of the parks themed area proved to be successful. Also opening in

1974 was Carrowinds. This park saddles the North and South Carolina state lines, and its theme is the history of the Carolinas. The park is still very successful.[9]

The early '70s saw profitability and success in theme parks as a stream of them began to open. With this stream of theme parks came more lessons to be learned as the kinks in the modern theme park formula began to be worked out. Just as the theme park race began, one park proved to be a case study full of lessons to be learned. In 1971 the Newhall Land and Farming Company and Sea World, Inc. launched an ambitious park north of Los Angeles, called Magic Mountain. The park immediately saw problems as it opened prematurely, with half-landscaped grounds, inexperienced staff, and constant equipment malfunctions. Even after improvements, word of mouth deterred patrons from its 1972 season. As financial disaster seemed apparent, Sea World sold off its share. In order to save the park, the Newhall Company attempted to reverse its poor image. By this time the park's landscape had matured, staff was experienced, food services had improved, and ride capacity had almost doubled, yet the only things missing were the crowds. To bring in the crowds and sell the park to the people, the Newhall company brought in big name entertainment. In 1973 Magic Mountain had an impressive summer line up of week long shows with stars such as the Supremes, the Lennon Sisters, Sonny and Cher, and the Comedy talents of Bill Cosby, Rich Little, and Phyllis Diller. As a result of incorporating popular entertainment personalities, crowds increased at a phenomenal rate each season.[9]

Taft Broadcasting, the last owners of Cincinnati's Coney Island, was beginning to become more involved in the theme park industry. With the relocation of the Cincinnati Coney Island park to King's Island in 1972, Cincinnati's Coney Island was now to become one of King's Islands five themed areas, with a one-third-scale replica of the Eiffel Tower as its centerpiece. In 1975, Taft Broadcasting, in association with Top Value Enterprises, opened a sister park, Kings Dominion, in Richmond, Virginia, at a staggering cost of $50,000,000.[9]

With the Six Flags and King's parks, the idea of "chain" amusement parks was gaining in popularity. Taking this idea one step further was the Marriott Corporation, an international hotelier and restauranteur. Its parks were known as "Great America Parks," and their unique twist was that three identical parks were to be built simultaneously. The $40,000,000 Great America parks are considered some of the best planned and most detailed of theme parks. Each of the five themed areas is as authentic as possible, down to each individual prop, plant, food, and merchandise. To prevent themed sections from running together, each themed area is transitioned by abundant shrubbery or visual barriers such as covered bridges. Visual intrusion of the outside world is prevented by a twenty-foot high berm that surrounds the park. The Great America parks are built in a circular format to aid the flow of crowds, assist in placement and transition of themed areas, and prevent confusion. An arterial road leads from the employee parking lot to the center of the park and is well hidden from patrons. The "center core" design prevents costumed workers from having to cross through other themed areas. This circular design with its center core was a less expensive, efficient, and neat design alternative in park design.[9]

As theme parks became more prosperous, various new themed concepts began to launch other unique parks. New themes include western parks, safari parks, aquatic parks, and even one devoted primarily to music.

Of the western parks, perhaps the most successful has been that of the original such park: Knott's Berry Farm in southern California. Knott's Berry Farm is located just a few miles from Disneyland but it did not begin as a theme park. Knott's Berry farm was not considered an amusement park until 1970, although it had been a theme attraction since 1940. During the depression the Knott's tearoom served chicken dinners to supplement their income. Popularity of the Knott's dinners led to non-stop expansion. In order to passify the long waits the Knotts began to build up the farm with a western theme. As tourists waited to eat, they would roam the western town. As the Berry Farm continued to increase in popularity, it continued to expand. Knotts' added a covered wagon show that was an indoor historical presentation. For authenticity, a ghost town was constructed from buildings found in deserted gold rush towns. Rides and amusements were continually added, including a western train ride, a stage coach ride, the "Calico Lost Mine Ride," a "haunted shack", and even a gold mine with real gold guests could pan. In 1970 Knott's Berry Farm became an actual theme park as thrill rides were added and three themed areas were designated. The theme areas included an Old West Ghost Town; a depiction of early California in the Fiesta Village; and an area depicting amusement parks of the late 1920s in a roaring twenties section.[9] In 1976 rampaging teenagers on motorcycles led to the enclosure of the park and the charging of an admission price.[8] To date, the park undergoes constant improvements and is considered one of the nation's finest theme parks.

The success in the design of Knott's Berry farm was a gradual evolution envisioned by founder Walter Knott and designed and implemented by Paul Von Klieben, immigrant from Austria and manager of the 300 artist art colony for the 1893 Chicago World's Fair. Some of the various buildings for the site were transplanted from their original site. Those which could not be moved were constructed on site and burned, sandblasted, and scraped to instantly age the structure a hundred years.[16]

A theme park with a unique twist is the predominantly musical park of Opryland in Nashville, Tennessee. When the owners of the famous Grand Ole Opry in Nashville, Tennessee, decided to find a new home for the Opry they built a 4,400 seat auditorium and broadcast studio on a 369-acre site nine miles from Nashville, as part of an entire entertainment park.[12]

A key aspect to the Opryland park is that unlike most theme parks which rely greatly on thrill rides and adventurous adolescents, Opryland is devoted to the performance and preservation of American music which interests patrons of all age groups. The park is divided into five musically themed areas: the *American West*, where western and Mexican music is performed; *New Orleans*, were Dixieland is performed; *Hill Country*, with country music performances; the *Music of Today*, with contemporary music; and the *Opry Plaza*, which is home to the Grand Old Opry. Each area is designed with architecture, landscape, and rides to fit that area.[2]

The Opryland park is impressively designed to incorporate the natural environment. Heavily wooded areas were retained and created by transplanting some 5000 trees within the developed site.[2] The site was once 400 acres of farmland on the banks of the Cumberland river. Much of the site has been preserved in its natural state for the elk, cougar, wolves, bear, and buffalo that live there. Like many theme parks since Disneyland, Opryland has learned a great deal about design and control. To prevent the wildfire development of property surrounding the park, its owners also purchased land surrounding the park. A boundary of a four lane highway on one side and the Cumberland river on the other side insures the control of development.[15]

As technology and design continue to change so does the form of theme parks. One unsuccessful but highly innovative attempt was the World of Sid and Marty Krofft in Atlanta, Georgia. As most theme parks are located in predominantly undeveloped suburban areas, the Krofft park was developed as an eight story park inside of the Atlanta Omni International Center. A modern version of Coney Island, the Omni contains a 470 room hotel, skating rink, two office buildings, elegant restaurants and shops, and six movie theaters, all of which adjoin a sports coliseum and convention center.[4]

The eight story indoor park substituted Disney's promenade down Main Street USA for a 205-foot two-minute ride on the longest known clear span escalator rising 90 feet within the Omni's eight-million-cubic-foot atrium. Attractions within the park included a pinball machine ride in which guests glided by bumpers, bells, and scoring holes inside mammoth six-foot pinballs. A floating carousel weighing 60-tons glided on cushions of air. A "renaissance Midway," known as fantasy fair, featured gala show productions with jugglers and minstrels. Other shows featured in the "tranquility Amphitheater" and the "Lidsville theater" featured various puppet productions. Unlike typical theme park cuisine, the World of Sid & Marty Krofft featured crepes and french-fried mushrooms along with the traditional hot dogs, hamburgers and pizza. As the entire park was indoors, it could operate year round at a constant comfortable temperature without rain or snow. Tickets sold each day were limited so as to insure few lines and maximize comfort for all guests.[13] Still, for a park that seemingly had a number of unique differences, the park had a relatively short life-span.

Other unique theme park concepts include the successful aquatic and safari themes. There are a number of safari type parks in existence today. Some are specifically that while others are a themed area within a park. The parks either allow patrons to drive through, or ride upon a monorail. Safari type parks are unique in that patrons can see animals in more natural environments that are less confining than a city zoo.[9]

The Busch Gardens parks are noted for their wildlife attractions. Busch Gardens originated in California as a beer garden in 1959. The park was originally intended as a nature park with gardens, lakes, waterfalls, and exotic birds. When a Tampa Florida Busch Gardens opened, it was soon expanded to feature an African theme that included over 800 wild animals of Africa in authentic habitats. Patrons ride a monorail safari through the section. In 1966 another Busch Gardens opened in Los Angeles with a tropical

theme. The park featured a walk-through bird aviary and trained bird shows. The parks were free until theme rides were later added, and a one price admission was put into effect.[9]

With the increasing number of animal theme parks, Busch Gardens' The Dark Continent proved to be more than the typical park. These parks are generally located on the same grounds of an Anheuser-Busch brewery. The required cleanliness of the adjoining brewery requires that the park itself be spotless. Though few visitors consider health an issue while visiting such parks, Busch gardens, as primarily animal parks, are noted for their exceptional veterinary care. Busch Gardens has its own full time veterinary hospital unit with operating rooms and a laboratory that constantly monitors young animals. A glassed-in nursery allows park visitors to view the care for the young gazelles, camels, chimps, and storks. The park boasts of a remarkably high birthrate in the nursery.[3]

As the idea of animal habitat parks began to appear, Harry Shuster felt that the African safari park could be expanded and thus formed Lion Country Safari Inc. In 1967 Shuster opened the first Lion Country Safari on 640 acres of the Florida Everglades. Visitors to the park could drive through or ride on a park bus. Zoologists as well as patrons find the animals in a better state than in the cramped quarters of a zoo. These safari parks have received zoological commendation for the conservation and care of the animals including some endangered species. With the popularity of the Florida park, subsequent parks opened in Los Angeles, California; Grand Prairie, Texas; and Stockbridge, Georgia. Taft's Kings Island and Kings Dominion parks also include Lion Country Safari sections in their parks.[9]

Interestingly enough, the first amusement park was that of Paul Boyton's Sea Lion Park on Coney Island. This was also the first park to go under. With a marine theme, Boyton's park was to be thematically revived in 1954 with Marineland. Marineland is located in southern California on a bluff overlooking the Pacific and was the first of many such marine life parks to follow. The park includes aquariums with hundreds of varieties of fish, and a series of aquatic shows that feature dolphins, sea lions, killer whales, pearl divers, and high rise diving. Simulated habitats include those for penguins, walruses, and rare elephant seals. Since the Marineland parks opened, other sea-life parks have followed, including the most successful aquatic parks of Sea World Inc., in San Diego, California; Orlando, Florida; and Aurora, Ohio.[9]

Future Trends

During the most recent decades, theme parks have begun to go international, and parks are now found all around the world. Europe and Asia are two of the most popular contemporary park markets.

Disney has developed parks in both Japan and France. Within these international markets, theme parks are successful, and plans for more international parks surface each year.

The theme park has undergone constant change since the first one was opened in 1955 in Anaheim, California, by Walt Disney. His original vision still holds true in the variety of parks that dot the globe. Most of these parks, regardless of theme or form of entertainment, have two elements in common: cleanliness and a beautiful and highly controlled environment.

Future trends in theme parks and their entertainment offerings will likely be a reflection of national and international trends. Changes will be seen in both attractions and innovative new theme concepts. With rapid changes in technology, new themes and attractions are bound to become more elaborate in detail. It is likely also that park attractions will gradually become more passive in nature, for as today's Baby Boomers and their children grow older, parks may find that they must change to meet the needs of a predominantly graying society.

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Chapter III

The Planning and Development of Walt Disney World

Walt Disney's dream of a theme park began with the idea for a small park across from his film studios in Burbank, California, but soon grew into his desires for a well-conceived 160 acre park in Anaheim, California, known today as Disneyland. After witnessing the shoddy developments that sprouted around Disneyland, Disney concluded that the Anaheim site was not large enough. Disney realized that if he could do it all over again he would need ample space and control. As such, Walt Disney began to look to the east for a new park site, and in the process purchased around 27,433 acres.[2]

Walt Disney World is a unique planned development. Its size, design, philosophies, and success have had positive impacts on today's planners, designers, and development. It has been said many times and in many ways that this single project has had probably the greatest effect on the entire state of Florida to date. Today, Florida is a center for tremendous growth and development. Its economy is flourishing, and its largest industry is tourism. There are both opportunities and problems associated with this tremendous growth and development. It is most interesting to note, however, that most of Florida's present prosperity and controversy can be attributed to the success of a cartoon mouse.

It is probable that the central Florida boom was destined with or without Disney. Florida's demographics, geography, and technology all had a share in its growth. For over two decades, the U.S. population has been moving from the Northeastern Frost Belt states to the southern Sun Belt states. Florida's excellent transit system, including rail service that links Miami and Tampa to New York, and its major highways that connect the entire state and intersect close to Orlando, all played a part in the state's growth. Another influence that is often overlooked but is integral to the growth and development of the state of Florida, was the invention of air conditioning.[1]

Even though Florida was destined for prosperity, Disney did play a key role in spurring its growth. Before Walt Disney World, the state was known as a retirement center, and hotels, particularly in Miami, literally closed during the summer months. Tourism that did exist at that time was dying as the space

program, a main tourism attraction, faced slowing times. Moreover, unemployment grew as Florida's main industries, such as Martin Marietta began tremendous layoffs.[1]

Before Disney came to central Florida, the area was little more than citrus groves, lakes, and cattle ranches. The region was quiet, and held little perceived value. The land selected secretly by the Disney organization was mainly low-lying swamp land, with little value. Making the land suitable for the construction of Disney World totaled $33 million, and involved moving 8.5 million cubic yards of earth, and raising the park area 12 feet. In the process, this low-valued swampland soon became one of the nation's most valuable pieces of real estate. Between 1964 and 1965 Disney purchased their land for an average of $180 an acre. After their public announcement in 1965, values jumped to around $40,000 an acre, with some land selling for more than $240,000 an acre. One local cattle rancher reluctantly sold off $7 million worth of land when his tax assessment jumped from $6 an acre to $16,000.[36]

Orlando, which before Disney World was not considered much of a destination, has become the world's No. 1 tourist destination. Today, the Orlando area has a growing inventory of over 70,000 hotel rooms, putting the Orlando area ahead of any other city in the world, including New York City. While the lodging industry regards 65% occupancy as the break-even point, the Orlando area boasts of occupancy rates of over 90%. By the late 1980s the Orlando International Airport, once an Air Force Base, now receives over 800 daily flights. In 1965, before Disney's entry into central Florida, the city of Orlando was a community of 30,000. By the late 1980s the Orlando population had grown to around 650,000. The six-county region which includes Orlando, Cape Canaveral, and Daytona Beach has grown to over 1 million as of January of 1989.[1]

Since tourism has become Central Florida's chief industry, tourists make up a great part of its daily population. Disney tourists are for the most part the cream of the American middle class. A State visitors study reports that on the average, one-third of all Florida tourists in 1988 had household incomes above $60,000. Of the most-visited spots within the state of Florida, Disney's Epcot Center was the No. 1 tourist attraction, visited by 23 percent of all of Florida's tourists, and Disney's Magic Kingdom was visited by twenty-two percent. In contrast, only 1.6 percent of the tourists visited the Everglades National Park.[1]

The Walt Disney Company has been recognized by over one hundred national organizations for their achievements in the design and development of Walt Disney World. Selected from among 200 nominees, it received the honorable Urban Land Institute Award of Excellence in recognition of its *"innovative land developments which embody superior design, relevance to contemporary issues and needs and resourceful utilization of land while improving the quality of the living environment."*[2]

In describing the Walt Disney World complex, Bud Lake, Jury Chairman, of the Urban Land Institute "Award of Excellence" commented that...*"Walt Disney World... is one of the finest mixed use developments that has ever been created in terms of its relevance to contemporary and future issues and*

the needs of society. It is a Master Planning effort unmatched in its scale, which will have great impact for the development industry as an influential research tool and project model." [2]

Today, Walt Disney World is the center of innovative systems in land use planning, design, construction, energy, transportation, communications, water management, and conservation. All were designed into a master-planned community[2] that is constantly changing and never complete. The Walt Disney Theme parks are seen by the Disney company as the anchor for grand scale, mixed use development. They include the development of parks, resort hotels, retail stores, and industry. Disney World provides many examples of planning, development, and technology. This chapter will look further into these subjects and will examine Disney World's common goals, plans, and technologies. The planning process involved in the development of Walt Disney World, its land acquisition process, initial development, and the innovative support systems, all unique to this planned community will be explored.

Project Plans

Walt Disney had something greater in mind than building another Disneyland in the eastern United States. On some 27,433 acres (the original amount of land purchased by Disney) in central Florida, Disney claimed he could hold all the ideas and plans possible to imagine. These 43 square miles of Disney-owned property were to incorporate a lifetime of ideas and philosophies.[2] The land acquired consisted of broad cypress groves and black-watered swamps. Raising a theme park and a city of the future from this untamed wilderness seemed forbidding; however, Walt Disney was quiet pleased.[32]

Both the land acquisition and planning of the Florida project were undertaken in total secrecy. A project planning committee was set up consisting of Walt Disney and two colleagues, Marc Davis and Major General William E. (Joe) Potter. A planning room was established at WED Enterprises, with only the three committee members holding keys for access.[29] Disney's motivation to control and improve the area surrounding his park stimulated his interest to try his hand at other experiments of urban design and outdoor entertainment. In his thinking, his interest began to broaden toward social experimentation, which soon grew into Walt Disney's plans for EPCOT, an Experimental Prototype Community of Tomorrow (EPCOT).

Disney's first plans were for a "Vacation Kingdom" to consist of an immense entertainment-resort complex of hotels, campgrounds, entertainment, shopping, theme park, and a conglomeration of land and water recreational diversities. By far, Disney's greatest ambition was for EPCOT.[2] With EPCOT as Disney's chief concern, little attention was paid to the details of the theme park. since it would be basically similar to the California park.[32]

Walt Disney's plans for EPCOT would be a model city of 20,000 that would house workers and executives of a model industrial complex for this proposed self-contained community. The complex would also include hotels, restaurants, and possibly convention facilities.[36] Further explanation of Disney's EPCOT was delivered to the public in an October 1966 Interview in which Walt Disney described his views of EPCOT to be:

> ...like the city of tomorrow ought to be, a city that caters to the people as a service function. It will be a planned, controlled community, a showcase for American industry and research, schools, cultural and educational opportunities. In EPCOT there will be no slum areas because we won't let them develop. There will be no landowners and therefore no voting control. People will rent houses instead of buying them, and at modest rentals. There will be no retirees. Everyone must be employed. One of our requirements is that the people who live in EPCOT must help keep it alive.[32]

A November 10, 1966 interview Disney further described EPCOT to be:

> ...an Experimental Prototype Community of Tomorrow that will take its cue from the new ideas and new technologies now emerging from the creative centers of American industry. It will be a community of tomorrow that will never be completed, but will always be introducing and testing new materials and systems.[32]

Obsessed with the City of Tomorrow concept, Disney wanted to include every possible scientific advancement. He commissioned Joe Potter to discover what industry was looking into for the future so as to take advantage of industrial know-how in their own planning. To do so, Potter arranged for five hundred corporations to be sent letters of inquires and personal visits were made to a hundred research centers, foundations, and factories. Walt Disney traveled across the country in search of new technologies that he could learn from and use in his planned city. His journeys included the Westinghouse Research Center in Pittsburgh, inspecting the company's rapid-transit system and other technologies for the future. He traveled to Rochester, Washington D.C., Philadelphia, Baltimore, and Dallas to study new shopping centers, strolling through the clusters of stores, observing pedestrian flow, examining groups and families, and determining their stimulation by the surroundings.[32]

Disney read attentively on city planning and model cities. He studied new cities and the often repeated and compounded errors of old cities. He found interest in the New Towns program of postwar England, but felt the communities most often were drab and dull. Disney was convinced that a model community with a high quality environment could be developed, and he was not discouraged by the problems of some previous model city projects. Problems often occurred with archaic building codes, building material contractors, protective labor unions, and shortsighted politicians, all of which made progressive change difficult. In light of this, Disney sought unprecedented freedom, without interference, in the development of a model city.[32]

On the morning of December 15, 1966, Walt Disney suffered from an acute circulatory collapse while fighting lung cancer, and passed away. Two months later, in February of 1967, Florida political and business leaders gathered to meet with the Disney representatives. During the meeting, the last film made

of and for Walt Disney was shown. In the film, Disney explained his plans for the Florida site, presenting details of many of the planned attractions.[29] His special emphasis, however, was placed on his visions for EPCOT as a living showcase for the creativity of American industry that would continually introduce, test, and demonstrate new ideas and technologies, always in a state of becoming. Walt Disney wanted his dream of EPCOT to be a blueprint of the future, and a place where one could live an optimum lifestyle unavailable anywhere else. Walt Disney found no greater challenge as important as finding solutions to problems within the modern city.[36]

Though the film emphasized the development of EPCOT, the primary goal was to develop an attraction. To support their efforts, General Potter and Walt Disney's brother, Roy Disney discussed the initial steps in the development of their theme park and resort, as well as the scope of progress the project would bring to Central Florida. In emphasizing what this would mean for the state and local economy, the Disney team was then able to ask for the legal foundation to make the Disney dreams a reality. The foundation they sought was in the assurance of legislative proposals to be presented in the next session of the Florida legislature. The specific details regarding the legislative proposals were described by Donn B. Tatum, vice-president and administrative assistant to the President of Walt Disney Productions. Florida's Governor Claude R. Kirk, Jr., himself gave wholehearted support for the project and outlined the economic growth that it would mean for the State of Florida, in the form of $6.6 billion in benefits generated in the first ten years. Of this $6.6 billion, $4.0 billion would come from expenditures by new tourists, $2.2 billion from the payrolls for new jobs created, and approximately $.4 billion would come from monies spent for construction, equipment, and materials.[36]

Land Acquisition

The success of Disneyland in Anaheim, California, and of the theme park industry as a whole, is based on Walt Disney's attempt to fill a void that was lacking in the amusement park industry. He felt that the amusement park owners and operators were primarily motivated by financial gain, often neglecting the public they served. Walt Disney found most amusement parks dirty, in disrepair, and lacking in any interest to parents. He felt that the philosophies of the Disney company could fill that void. The Disney philosophy was to serve the family as a group. This interest in serving all age groups is the prime factor in the success of the Disney parks; his appeal to the wonder-filled child in every person is evidenced by the fact that for every one child, four adults visit the Disney parks.[25]

Disneyland was a success, both for the Disney Company and the outdoor amusement industry. Disney, however, had also learned some hard lessons from this, their first park. Their biggest regret was in their lack of control over the quality of development outside their gates.

Previously an orange grove, the core of the Disneyland site in Anaheim, California, is a mere 160-acres in size. Not long after the park began its operations, numerous honky tonk establishments arose, surrounding the Disney property. It was inevitable that Disney would be blamed by many for these developments. As Walt Disney himself exclaimed;*"The one thing I learned from Disneyland...was to control the environment. Without that we get blamed for the things that someone else does. When they come here ....they're coming because of an integrity we've established over the years, and they drive for hundreds of miles and the little hotels on the fringe would jump up their rates three times."*[11]

Realizing, also, that Disneyland was playing to only one-fourth of the United States, Disney became interested in investigating markets on the other side of the Mississippi. With interest in investigating markets in the Eastern United States, Disney looked into participation in the 1964 New York World's fair. Disney saw this as a perfect testing ground for the Eastern United States, as well as an opportunity for developing new attractions and technology. Disney also saw this as a chance to develop exhibits for some of the nation's largest corporate participants. As such, Disney developed attractions for General Electric, Ford, Pepsi Cola/UNICEF, and the State of Illinois. His attractions proved to be some of the fair's most popular exhibits. At the end of the fair, the attractions were dismantled and shipped to Disneyland.[29]

In 1958, three years after Disneyland opened, Walt Disney began research on an eastern park. In that year Walt Disney commissioned Economics Research Associates to determine the most favorable location in the East.[29] In planning for the location of a new park, many elements were considered; these included:

1. What did other South East states offer as inducement to industry?
2. What planning parameters should be used?
3. What makes up a "Tourist family?" How does it think; what are its habits; how does it plan--and spend-- in California; Hawaii; Florida?
4. What sort of an Economic Master Plan is feasible?
5. How is a community planned? What mistakes have others made? Why? What is the logical procedure?
6. What was our experience in Disneyland?
7. How will our plans affect ...(the state) and the locality? What benefits will accrue to our neighboring states? [25]

A new location was sought east of the Mississippi river which would be within easy access to the large Midwestern and Eastern cities, in which large tracts of land of were available, and the weather was warm enough to permit year round operation.[36] The research concluded that an eastern park would be best suited in Florida, as its weather allowed for year-round operation. The only drawback of a Florida site related to its population. Disneyland had attracted about 5,000,000 park guests each year, of which 65% were from California. Florida, on the other hand, had a total population of only 6,500,000. Walt's remedy was to draw park visitors from outside the state.[29]

As would any successful company, Disney intended his project to be successful and make money. Walt Disney's plans in Florida, however, went beyond financial success. It provided a testing ground for conservation in harmony with urban and suburban planning. For this reason, he and his proteges set out to purchase a hundred times the land owned in Anaheim, and then proceed to use it to make a conceptual change for others to follow.[3]

With their prime motivation the desire to give direction to surrounding development, Disney's ultimate goal in Florida was in the development of Walt Disney's vision of an Experimental Prototype Community Of Tomorrow.[36] Walt Disney's interest in the development of an experimental community stems from his belief that the family deserved a better way of life. Disney felt that life in the American city was offering less and less to more and more people. He saw the growth of most American cities as unlimited and yet unable to meet their own public service needs. He was impressed with the development of the English Garden Cities. These English new towns were limited in size and provided for areas of green belts,[25] and seemed to offer alternatives that might be replicated in Disney's plans.

Looking at the park as a means of accomplishing a greater goal, Disney commissioned, in 1959, two more surveys to determine the park's prime location, and to evaluate the feasibility of an experimental prototype city.[29] Palm Beach was considered but eventually dropped because of Disney's disinterest in a site near the humidity and possible hurricanes of the ocean. Disney's interest were to be inland, away from the beach and competitive beach atmosphere.[32]

In 1961, another survey was commissioned to determine the ideal location. The survey selected Ocala as the first choice and Orlando as the second. Site selection had to be put on hold due to Disney's participation with the New York World's Fair. In 1963 the selection process continued. Another evaluation was commissioned to explore the previously overlooked influences of future routes of the Florida freeway system.[32] This time the new data pointed to Orlando as the prime location. With these findings, Orlando was deemed the best location for Disney's project. The Orlando area included available land at a reasonable cost, a good climate, established tourism, and major highway access.[29]

With the new project both Walt and Roy Disney agreed to seek enough of the central Florida property so as to prevent the repetition of the visual ruin of Anaheim and to develop the project as a totality.[32] Embittered by the Disneyland outcome, they decided upon the need for total control, and Disney felt the need to proceed without any interference from politicians and any other outside influences.

To buffer the project from developments which would inevitably grow up around the fringes, they would acquire ample acreage to ensure that the free-entrepreneurs would be kept miles away.[11]

With location determined, the acquisition process began. To aid in this process, Disneyland's Secretary and General Counsel, Robert Foster, was selected. In order to prevent the land prices from soaring, Foster, under the assumed name of Bob Price (his first and middle name), orchestrated an acquisition process that would take place in total secrecy.[29] Foster located Miami lawyer, Paul Helliwell, who had important connections within the state. Unaware of the company that Foster represented, Helliwell was asked for information on available land large enough for recreational purposes and for land use as well. Helliwell referred Foster to real estate dealer Roy Hawkins, who had state-wide experience in the field. Throughout these initial stages, Foster retained his assumed name. In time his identity and employer were revealed to Hawkins, though the name "Bob Price" was retained in the negotiations with landowners.[32]

To further aid in the project's secrecy, all mail was routed to a Kansas City post office box and then re-routed to the Disney studios, under the assumed name Compass East. After studying geodetic survey maps, reading real estate circulars, and searching through Lakeland, Ocala, and Orlando newspapers, Price gained access to three large sets of tracts.[29] In February, 1964, several of the Disney executives and Roy Disney flew to Florida, registered at hotels under assumed names, and made unobtrusive surveys of the areas. After reporting to Walt that several large parcels of land were available, they began to acquire options on the property.[32]

In May of 1964, the choices were narrowed by Foster and Hawkins to three areas which included one near Osceola City, one between De Land and Daytona Beach, and a third in Orange County near Orlando. A presentation was made to the Disney executives in Burbank arguing for the De Land-Daytona Beach property; but Walt argued against the northern location because the temperature would be too cold for some of the park's vegetation and for year-round operation. The Osceola City property was owned by a Florida senator. Irlo Bronson, who was committed to selling 2,500 of his 10,000 acres. The Disney efforts were centered on three major areas in Orange County. One tract consisted of 12,000 acres owned by two cousins; another, Bay Lake property, was owned by twelve Orlando couples; and a third lake area of 1,200 acres belonged to a pair of brothers. Also available were some forty-eight small parcels, each with separate owners. Three major holdings were tied down with options by August 1964. The Florida Senator decided that he would sell his entire 10,000 acres in Osceola City, and it was acquired by Disney as an alternative if the Orange County site proved unsuccessful.[32]

By August 1964, Price had acquired options in the form of two 10,000 acre tracts, and one 1,000 acre tract. With the major parcels tied down, the smaller tracts had to be sought and optioned. The major task included acquiring lake property which in 1913 had been subdivided and sold through mail-order catalogues. Acquiring each took a team of fifty in order to track down the descendants of the original buyers. These smaller tracts had to be acquired from owners located across the country.[29] Adding to the

problems, it was soon discovered that the owners did not control the mineral rights to the property: they belonged to Tufts College and a mineral company. Both agreed to a settlement and relinquishing their rights after lengthy negotiations.[32]

In one of the meetings, Bob Foster made note that a large parcel was available. Walt Disney told Foster to buy it over Roy Disney's protest of commitment to a huge amount of acreage. Walt replied, "*Yes, Roy, but wouldn't you have loved to own several thousand acres around Disneyland now? And anyway, we can always sell this parcel later if we have to.*" [32]

The Disney World land acquisition process was one of the best kept business secrets in Florida's history. Transactions were made by Disney through dummy corporations based in Miami, under such names as: the Latin-American Development and Management Corp., the Reedy Creek Ranch Corp., Florida Ranch Lands, Inc., and Bay Lake Properties, Inc.[36]

In October 1964, Florida Senator Irla Bronson confirmed reports of selling large tracts of land in Osceola County to several representatives of Miami-based dummy corporations. As evidence of large amounts of money being involved in land sales in central Florida became known, rumors began to flow as to the identity of the "mystery industry." By May of 1965, rumors of the mystery industry included Chrysler, Douglas Aviation, Ford Motor, Lockheed, McDonnell, Philco, Volkswagon, and Hercules Power Company. The public speculated also that the purchaser was David Rockefeller or Howard Hughes.[36]

Rumors also began to circulate that the acquisitions were for the Disney organization for an East Coast Disneyland. These rumors were soon dispelled with a statement by Walt Disney to The Orlando Sentinel at Cape Kennedy, saying that he was already spending $50 million to expand Disneyland in California and that he had no time or talent to look into a second venture.[36] The rumors were further covered by Roy Hawkins, who sent postcards from Seattle to friends in Orlando which threw Orlando into believing that the purchaser was Boeing.[32]

Less than three hundred acres remained to be acquired by October of 1965. In a press conference with eastern news reporters at the Disney Studios, one Orlando Sentinel news reporter asked Walt Disney if his company was buying land in Florida. Not dodging the question, Disney replied, "*I'd rather not say.*" The following Sunday the headline on the Orlando Sentinel proclaimed "WE SAY IT'S DISNEY." [32]

A series of invitations to the press for Disneyland's 10th anniversary promotion campaign opened the door to unsuspecting Disney personnel. When the invitation was extended to the Southeast, The Orlando Sentinel sent Emily Bavar, editor of the newspaper's Sunday Florida Magazine as their representative. Bavar arrived with instructions to ask Walt Disney himself about the rumors involving The Disney Company in the central Florida land acquisition process. Walt Disney was quite surprised, and unprepared to answer the inquisitions, and fended off the questions in a friendly, yet unconvincing manner.[36]

In November of 1965, about ten days before its officially-planned announcement, Emily Bavar revealed Disney as the mystery industry. After returning from a Disney press event in California, where she personally, among other journalists, interviewed Walt Disney, she was convinced that the $5 million dollar Orlando and Kissimmee tract belonged to Disney. Bavar's article was underplayed in the Orlando Sentinel. The following Sunday, however, she was given front page coverage. Bavar's article seemed so convincing that Disney officials felt the need to take action. They moved the official announcement date to the following Monday in Miami. Previously scheduled to speak to the Florida League of Municipalities Convention on Monday, October 25, Florida Governor Haydon Burns, who had worked for 18 months with Disney, used the occasion to make the formal announcement.[36]

The news from the Orlando Sentinel came as a shock to General William Potter, who was head of the Disney World project for only a month after leaving the New York World's Fair where he was executive Vice President. General Potter received the news that day during his Sunday breakfast while staying in an Orlando hotel. Soon Disney executives were flying to Miami for the unanticipated announcement.[36]

Since Emily Bavar was instrumental in the revelation of the mystery industry's identity, Disney went public with their plans prior to their intended November 15, 1965 date. This date was still set aside to address the public of the details of their plans. On November 15, Disney laid the groundwork to its receptive Florida audience. Disney's interviews were aimed at educating the public as to his intentions. Still, no final commitments were made, and time still existed to pull out of the project.[36]

The Disney announcement brought tremendous excitement to the Orlando area in anticipation of the Disney wonderland and the possible economic benefits it would bring to the area. While the fears of the "costs" involved began to surface, the "benefits" dominated discussions. The project was seen as a benefit to nearly every area of the state and local economy. To the Orlando area, benefits would include additional jobs and people, hotels, and conventions.[36]

With the news out and land acquisitions unfinished, the prices on the remaining parcels rose quickly from $180 per acre to $1,000. Fortunately for Disney they had acquired options at this time on some 27,000 acres at a price of $5,000,000, or approximately $185 an acre.[32] The Disney announcement was followed by anticipated land speculation. It was roughly estimated that within six years of Disney's announcement, over $200-million in property changed hands at values of up to 500 times its value in 1965. The highest bidders included oil companies and major hoteliers who raced to provide facilities to service the estimated 10-million expected tourists in Disney's first year. Land prices jumped from $3000 an acre to over $150,000 within a few years. This did not phase the corporate entities who knew the value of the location, and were only concerned with the parcels' availability and ease of acquisition.[15]

Legislation

The possibilities of the economic benefits from the Disney project seemed overwhelming to the Central Florida business community and public. With these benefits would come some compromise. Governor Haydon Burns understood that the Disney representatives needed cooperation from the state and local governments in order to develop the project. As such, no final commitments for the use of the property would be made until agreements could be worked out between the state and local governments and Disney. Among the request would be to establish two cities. To do so would mean assurances would have to be given to Disney in matters of planning and zoning.[36]

The years 1966 and 1967 were years of intense politics and planning. During this period, efforts were concentrated on economic and financial planning, master planning, site planning, architecture, engineering, and enabling legislation. The enabling legislation was needed to give legal sanction and to permit the implementation of Disney's plans. The legislation composed of three major bills that would permit Disney to construct drainage facilities, roads, and to provide for other public improvements.[36]

Highway Improvements

The new central Florida growth would necessitate the provision of improvements to its infrastructure. One essential improvement would be in the form of highway improvements that could adequately handle the millions of travelers expected to travel through Florida to the Disney park. In these early stages of the project, Florida voters rejected a $300 million state road bond issue. This was a crucial set-back to the Disney plans. A prerequisite to developing the tourist industry within the state would require an adequate highway system. As such, the issue of improved highways became a key issue in political negotiations with Disney. It was increasingly evident that the promotion of progress and growth would require more taxes.[36]

Adequate transportation facilities are generally one of the most expensive factors in the development of tourism projects. In the political realm, tourism projects are generally unpopular since they are highly dependent on adequate transportation systems for the movement of people and products. As they require government funds for the transportation improvements, monies are taken away from projects generally viewed by a community as more pressing social programs and problems which are considered more beneficial to the local community. In these cases, as in the Disney case, the community wants progress but not at the cost of increased taxes.[36]

Speaking for the improvements, Governor Haydon Burns expressed concern with the defeat of the $300 million road bond amendment, claiming that the Disney project is 100% dependent on motorists, and

that one of Disney's reasons for the selection of Central Florida was due to the proposed bond program of improvements to the state's primary highway network. Governor Burns committed to not advocating new taxes or increasing the state's gasoline tax to aid the improvements.[36]

In the fifteen months since their initial announcement, Disney representatives and members of the State Road Board worked together to improve the highway system to handle the vast increase in expected traffic. Analysis based on the experience of Disneyland, as well as on Florida traffic patterns, provided estimates of 50,000 guests, and 12,000 automobiles per day during peak times. To cope with the increased traffic patterns and to relieve traffic congestion, Disney officials asked the state to construct interstate highway interchanges and to provide land for entrance exchange interchanges.[36]

The Reedy Creek Improvement District

It was determined that a plan for governing Disney World was needed for presentation to the Florida legislature. As the property was twice the size of Manhattan, a governmental structure was necessary to provide services and fulfill the needs of EPCOT citizens. The Florida statutes permitted special assessment districts to perform the proprietary functions of government: water, sewer, fire protection, etc.[32]

The year 1966 was a time of engineering and planning. Though plans were being formulated, their outcome was dependent on the approval of a special drainage district. Major General Joe Potter assured the public that it would not be asked to pay for the $2 to $5 million project for reclamation and improvements of the Reedy Creek Drainage District. The details of canals, levees, water control structures, culverts, bridges, roads, and service facilities were in the proposal. The cost of the improvements included $2 million for roads that tie in with the road system off-site.[36] On February 2, 1967, Walt Disney Productions disclosed the updated plans for their Florida site in the form of news releases.[36] These were intended to inform the public as well as educate them. This was necessary to provide the foundations of public and legislative approval and support.

The basic elements of the proposal included a theme park similar to the Disneyland park in California. A series of themed hotels would surround the Theme Park complex along with outdoor recreational facilities that would include boating, camping, golf, tennis, and other recreational activities, all to coexist with the preservation of the natural environment. Other features of the plan included a 1,000 acre Industrial Park, a Jet Airport, an Entrance Complex, and the Experimental Prototype Community of Tomorrow.[36]

A second Disney News Release outlined the legislative proposals that related to the Disney project. Donn Tatum, Disney's Vice President, described the legislative proposals which consisted of three acts. The first two would create two municipalities. One of the municipalities would encompass the Disney

property for about two miles on both sides of State Road 530, the other would encompass the northern portion of the Disney property including Bay Lake and would be known as the City of Bay Lake. The third Act to be submitted to the local delegation would create the Reedy Creek Improvement District (RCID). This improvement district would assume the functions of the Reedy Creek Drainage District formed in May 1966, under Chapter 298 of the Florida Statutes, and it would encompass the entire Disney property.[36]

Tatum described the act as a composite of special assessment, improvement, and taxing districts already provided for under existing Florida laws. Each of the existing special districts provide for a separate and independent district under separate governing bodies. In the proposed act, all services of each district would be combined under a single governing body and within a single district.[36]

Elaborating on the act, Tatum explained that if the act were approved, the Reedy Creek Improvement District would have the powers necessary to implement and carry out the general purposes of the District. It was explained that the district would have the authority to perform the work of drainage, flood control, pest control, building and maintenance of roadways, utility and sewer systems, administer public transportation, provide fire protection, and regulate and administer land use and planning within the limits of the District.[36]

The act also would empower the district to issue bonds to finance improvements necessary to perform the services it was authorized to perform. The act would set up a governing Board of Supervisors for the district; the board would consist of five people who were qualified and elected in a similar manner as provided for under the Drainage District Act.[36] One qualification for election to this position would be that potential candidates are not employees of or affiliated with Disney or the Reedy Creek Improvement District.[20]

One of the principal purposes of the proposed District would be to permit landowners to control the planning, environment, operations of the services and construction essential to the improvement and development proposes.[36] In this way, Disney as the principal land owner would have more control over the quality of Walt Disney World's infrastructure and public services. Thus, the latest technological applications could be incorporated into this virgin land development project without other county residents having to share the financial burden or objecting to the cost of services. In Don Tatum's February 2, 1967 news release, he explained that:

> Thus, the landowners will be relying upon their own financial resources to provide the services frequently imposed upon existing governmental agencies in other newly developed areas. As justification for the financial burden that will be imposed upon Walt Disney Productions, the principal landowner, we would like to point out that an essential ingredient of a community of the Future is that it always remain in a state of becoming... In serving the needs of those residing there, our Experimental Prototype Community of Tomorrow must utilize the technological advances of American industry as they continually develop... To take advantage of these technological breakthroughs, the operating agency must have flexibility--the flexibility to assume that EPCOT will always be a showplace of the future.[36]

Arriving a few days before April 1967, when the Florida Legislature was to meet, Disney attorneys met to pave the way for the introduction of the Disney World legislation. A plan was drafted and presented to the Florida Legislature concerning the governmental powers of the improvement district. The three proposed acts defining the authority of the Reedy Creek Improvement District totaled 481 pages.[29]

Delegates of Osceola and Orange counties and the Disney organization, through the authority of existing legislation, proposed to the Florida legislature a multipurpose district that would operate under one body.[2] Only five objections were filed by the Orange County Commission to the bills that were presented. The objections were settled amicably between Disney and the Orange County Commission, and all three bills were approved by the various legislative committees to which they were assigned. The bills were passed by the House without debate with a vote of 109-1. From there, they were sent to the Senate where they were approved also.[36] The two counties within which the Walt Disney company resided agreed to consider Disney's undeveloped property as agricultural land.[29]

On Friday May 12, 1967, Governor Claude R. Kirk Jr. signed the bills into law. This ended 19 months of negotiation between the State of Florida and Disney. On the same day, the State Road Board voted to divert $5 million in five years for the construction of roads around the Disney property.[36]

Today, the Reedy Creek Improvement Districts operates as a Florida governmental entity in the form of an improvement district. Similar improvement districts are designed primarily for a small area for the ability to improve the water table and make changes in the flow of water on property. This form of legislation allows the district to get involved in improvements without getting involved in other governmental processes. For the Disney case, the legal entity was modified to encompass their entire property under the Reedy Creek Improvement District title.[4]

Both the Disney property boundaries and the boundaries of the improvement district are the same. As the Reedy Creek Improvement District lies within two counties, some governmental control over zoning, fire regulations and such were not adequately covered in the then existent county setup to meet the needs of Disney's comprehensive plans. With the exception of police power and the authority to issue building permits, Disney has the governmental authority to meet their specified needs and provide for their own services and infrastructure with their own tax money and not with the taxes of Orange and Osceola counties.[20] Disney, however, is dependent on the two counties for police power, and it must pay taxes to both counties as well as to the Reedy Creek Improvement District. The district is a legal entity separate from Walt Disney Productions. Taxes paid to the improvement district go to the upkeep of the governmental structure which maintains the quality of water on the property, fire services, and sewage control. The governmental body is elected by property owners, of which the Walt Disney Company is the largest.[4]

The Reedy Creek Improvement District government is unique among governmental entities in the United States. Though similar in many ways to other municipalities, the Reedy Creek Improvement District is not responsible for social programs and public education.[16] Also unique to the Improvement

District is that its utility services, water control system, and zoning and building codes are higher than those in most other communities within the United States.[3] It could be looked upon by some with skepticism or seen by others as a testing ground for a society based to a great extent on free enterprise. As quoted by Walt Disney Productions in a 1975 interview:

> ...the Magic Kingdom is an entity that in our time and place is unique: Basically, it is a virtually free society in miniature -- a society whose existence and prosperity is based on contracts freely made, where none participates except by choice, and any profits made are not based on legalized plunder. It is a world of experimentation, of technological advances, of progress -- a 'living test-tube' that *pays for itself*, for its mistakes as well as its successes, and forces no one to share in its risks, yet holds for everyone the promise of direct or indirect reward. [4]

Conservation

With the legislation passed, planning could commence at full scale. While planning for the initial entertainment-vacation complex, Disney's planners were also making long-range plans to encompass the entire project site. Plans for undeveloped land would include the potential sites for "theme resorts," and future hotels to be laid out along the shores of Bay Lake and the lagoon. Efforts in water conservation were necessary for maintaining the natural ecology of the area. As such, steps had been taken to preserve, protect, and maintain wilderness and wildlife areas which include natural stands of cypress, pine, and bay trees.[36]

These circumstances provided the opportunity to demonstrate how, with careful planning, development and the natural environment could exist in harmony. The Disney staff recognized that a comprehensive environmental analysis was needed for conscientious development to proceed. Starting in 1965, detailed studies in hydrology and drainage were initiated. In the findings, it became apparent that a major water control and reclamation plan was needed prior to development, in order to help maintain the natural surface and ground water levels.[2]

A primary ecological concern in Central Florida is water. In the dry season, the Walt Disney World site would normally be 25 per cent under water; in the summer, 75 percent would be under water. The main goal in view of this was to make most of the dry season areas dry, year round.[3] As Florida is the only peninsula at its latitude which is not a desert, its location is described as a sponge floating in a body of fresh water... the Floridian aquifer. Proper maintenance of the water table was seen as vital to the the site, region, and state, and its quality of life. Its contamination or depletion could result in the loss of drinking water, sinkholes, the intrusion of salt water, and even the destruction of the environment. In

1966, the Reedy Creek Drainage District was formed through the authority of the General Drainage Act of Florida, for the implementation and administration of the water conservation program.[2]

With it's history of over-drainage, this Florida land was stabilized by the Disney team using one of the most sophisticated water reclamation plans in the United States. The system allows for the control of flooding while preserving the normal water table. Water can be moved from the upper portions of the property to the lower swamp areas and released gradually to ensure protection of the natural biosphere. This system insures that other portions of the property are suitable for development and can be developed in such a manner without disturbing the growth of the natural environment.[18]

The Walt Disney World project began, and it continues to be a large scale experiment in environmental planning. This experimentation includes the control and preservation of the environment: both man-made and natural. Results of the maintenance, preservation, and control of both environments provide opportunities to influence mass recreation. As tens of millions of guests visit the central Florida area yearly, Disney's accommodations and influence on the environment are a good role model for others studying mass recreation on a large scale.[18]

The Disney interest in conservation and wildlife extended long before this Florida land was considered. In their efforts here, they ensured that their built environment would complement and coexist with the natural in design and function. Walt Disney had a keen sense of interest in animals and felt that it was essential in Walt Disney World to use the property without disturbing the natural growth of plants, trees, and wildlife.[36]

In their environmental study, six separate ecosystems were identified within the Disney property. Within this, land suitable for development was identified. Areas that were environmentally sensitive such as wetlands were, for ecological and practical reasons, considered unsuitable for growth. Some 7,500 acres of cypress swamp in the southwest portion of the site were designated as a permanent conservation area and wildlife sanctuary for ecological study. The area gives refuge for life and reproduction to many species, including several which are endangered, such as the bald eagle, the osprey, and the swallowtail kite.[2] This Everglades-style jungle is home to 136 species of birds, 35 species of trees, and 13 species of ferns. Its inventory includes a collection of red cockaded woodpeckers, deer, panther, Florida black bears, and dozens of alligators. This area is set aside for in-depth ecological studies which include experimental plant groupings, interrelationship of plants, animals, water conditions, and new changing ecological cycles.[3]

This area of conservation makes up a significant part of the overall water control system, and in times of peak rainfall, serves as a holding basin. A resident team of scientists maintains this area and provides insight into the diversity of flora and fauna.[2] To support the wildlife, plant life is continuously maintained and replenished.[3]

Another refuge for animals within the Walt Disney World property is the 11-acre natural island in Bay Lake, known as Discovery Island. The Island is the home of many native and exotic plants and animals and is an accredited member of the American Association of Zoological Parks and Aquariums.

The Island is noted for its successful breeding of exotic and endangered species. These include flamingo as well as over half of the nation's 180 captive scarlet ibises, many of which were hatched on the island.[2]

Long-range environmental planning has been guided by a Conservation Advisory Board comprised of some of the nations leading environmentalist. In 1971 the Improvement District established an Environmental Protection Department as a response to consulting with top representatives from the American Forestry Association, the Sierra Club, the World Wildlife Fund, and other environmentalists. A staff of chemists, biologists, and laboratory technicians make up the department. They monitor and maintain the lakes, canals, swimming beaches, lagoons, and pools across the site, as well as monitoring the waters entering and leaving the District. In this manner, potential problems and corrective measures are taken for the prevention of threats to the environment.[2]

In 1974 the Land Use Regulations and a Comprehensive General Plan was adopted by the Board of Supervisors. In-depth studies in drainage, soil, topography, and vegetation helped to establish a foundation on which to base future land use decisions; this foundation was established prior to the passage of the Florida Local Government Comprehensive Planning Act of 1975, which requires all counties and cities to prepare and adopt a plan for its future development. The Reedy Creek Improvement District Comprehensive Plan reflects planning for the property of Walt Disney World through the year 2000 and is re-evaluated every five years.[2]

• • •

In Walt Disney World, it is obvious that Disney's efforts in the conservation and protection of the natural environment and its wildlife residents receives a great amount of attention. Similarly, one finds a concern for the natural environment in evidence across the industry. Given the importance of these matters in today's social and political climate, many outdoor entertainment companies focus on these issues. As their parks and resorts deal with development on such a large scale and play host to immense numbers of guests each year, the respect of the environment becomes a large concern. In an analysis, one finds evidence of this respect clearly visible in the Opryland and Kings Island developments. Likewise, the Busch Entertainment Corporation takes this stance quite seriously and makes a "pledge and a promise" that the respect and preservation of the natural environment and its inhabitants is one of its primary corporate goals.[35]

Building Codes

In the planning of Disneyland, problems arose as Orange County building inspectors were unfamiliar with a development such as Disneyland. Under the normal building codes the park building costs would have been exorbitant. Standards for a high-rise office complex, for example, would not apply to Sleeping Beauty's Castle. By installing automatic sprinklers in all of the public buildings, inspectors allowed the park to be built with a variety of materials which might have otherwise been considered fire hazardous.[32]

As the Master Plan progressed for the Florida project, the problems faced in the development of Disneyland were compounded. The goals of EPCOT, in demonstrating new materials and methods, would be difficult to achieve with existing zoning ordinances and building codes. To add to the complexity, the existing codes of Osceola and Orange counties, which the Disney property straddles, differed in standards and regulations.[2] As such, Disney World could not have been built under customary building codes. By formulating their own building codes, Disney has unified codes and brought them up to date.[18]

Control of the building codes and zoning was necessary for Disney to construct its resort and theme parks. Under the existing zoning laws of the two counties in which the Reedy Creek Improvement District lies, construction of its park structures would not have been permissible. The use of products such as fiberglass, concrete and steel, in their present combination and design are not accepted in typical building codes; yet, under the Disney code's strict requirements to ensure safety allow for such innovations. All Disney development meets with the requirements of the law set by the Reedy Creek Improvement District and accepted by the Florida legislature.[4]

The architecture, facilities, and infrastructure are unlike those of any other city in America and possibly, the world. They are constructed with new and innovative products not previously possible with existing city building codes. These building codes have themselves provided a testing ground for more innovation in design for others to observe and translate. In many senses the often obsolete codes in existence in most cities today have been brought up to date in the codes. Requests allow for more liberal design, and a more aesthetically pleasing environment.[18] So concise were the Disney codes that several states including California have made changes in light of the codes' success.[25]

These codes are performance-type codes which allow for prototype construction and new construction techniques using both new and traditional materials. The codes took three years to develop and include electrical, plumbing, and fire prevention. They are written with clear phraseology and are aided by table summaries of important information to limit the need for interpretation. The codes draw broadly on four major model codes: the Southern Code, The Uniform Building Code, the Basic Building Code, and

the National Building Code; and they require no special variances on prototype construction as would ordinarily be required from local appeals boards. Under the codes, smoke control is given top priority.[22]

As such, the codes outlaw nothing that works. Research or tested findings acceptable to the district's directors are required. Under such findings, a building can be erected without any previous experience, and can be based purely on research. Acceptable findings and standards followed come from the American Society for Testing and Materials, industry standards, and findings of tests run by national laboratories.[22]

Traditional materials and techniques of construction are also re-examined. For example, the permitted working stress on steel members for pilings is 50% of the steel's minimum yield stress, up from the 35% cited in existing codes. Load requirements here are more stringent than are found in most other Florida districts. The code applies the standard method of reducing load limits on supporting floors of multi-storied buildings. The code also eliminates the phrase contained in all other codes "except for places of public assembly," because structural safeguards for such places are present in other provisions.[22]

Fire regulations are considered more stringent, yet more liberal. These regulations were drawn up by Los Angeles fire protection engineer, John G. Degenkolb, and were extensively tested in California's Disneyland. The regulations require that all permanent structures be equipped with an automatic sprinkler system, thus permitting the reduction of hourly fire endurance in any category by one hour. The sprinklers also add leeway to interior and ceiling finish. Materials such as wood surfaces and wall paper are permitted under the system in areas in which they would otherwise not be permitted. In the Disney code, permanent connection to a fire department is mandatory, and it includes a fail-safe mechanism which sounds an alarm in the event that a valve is accidentally turned off.[22]

As smoke and heat are most threatening to individuals in the event of fire, both are given added emphasis in the Disney code. The code requires that for each building over six stories, there be at least one smoke-protected stairwell. Within large auditoriums and public assembly areas, the maximum distance to exits set by the code is 150 ft. The distance is increased to 200 feet with the inclusion of an automatic sprinkler. With smoke detectors, this distance is increased to 250 ft. and 300 ft. when combined with Class I interior finishing materials.[22]

In the exterior finish of buildings, fire-retardant wood is permitted on buildings with non-combustible frames, provided there is a 10-ft horizontal separation from surrounding structures. These measures are intended to increase design options for special effects and might provide examples for alternative facade materials.[22] Adding to the environments safety and aesthetics, the codes require that all communication and electric lines be buried.[18]

Labor Agreement

Development of the initial phase of Walt Disney World took some 3,500 workers representing 18 unions and over 100 contractors.[28] To ensure timely and efficient construction, a three-year Project Agreement was signed, assuring continuity of construction without strikes or other work stoppages and allowing for a binding arbitration system in which misunderstandings and grievances would be quickly handled.[36]

National leaders of the AFL-CIO unions and Disney officials worked out the master contract which was ratified by the local unions. One of the major provisions was a pledge of no strikes, slowdowns, picketing, or lockouts by workers or unions. A neutral umpire would hold a hearing within 24 hours and issue a binding decision within three hours of the hearing's end. Under the agreement, contractors would be hired through union hiring halls; yet, jobs were not in any way affected by membership in a union. If a union could not supply a worker within 48 hours, the contractor was then free to hire from any other source. The agreement, signed in February, of 1969, was signed by the 18 representative unions and ran for three years. During the same time period, although the building industry was witnessing a plague of work stoppages and strikes, through Disney's unusual labor agreement, project development saw only a small number of work stoppages and none lasted more than four hours.[28]

Development and Support Systems

As a destination resort for vacationers, this first phase of construction included, the planning and development of an Entertainment-Vacation Complex built around the theme park. The theme park itself was to be only one in a number of recreation and entertainment attractions. Comprehensive planning and development staging was a three year effort which involved not only Disney's in-house planning and design staff, WED, but also the advice and concepts from experts in many fields. As the site was being prepared for the actual development in Florida, master planning was proceeding at WED Enterprises, Inc., in California. As the company's design subsidiary, WED designers, architects, and engineers were busy making plans for the first five years. Their 13 years of experience with Disneyland, the experience of independent specialists, and some of America's foremost companies experience provided criteria, economic feasibility studies, and recommendations which aided in developing innovations for improved design.[36]

Heading up the planning and development was Major General William Potter. Potter was second in command for the 1964-65 New York World's Fair Corporation. His experience included a degree in civil engineering from MIT, over $160 million in post-war engineering projects for the Army, over $1.8 billion in projects for special works in Washington as chief engineer, and division engineer of the Missouri River division, directing flood control, navigation, and water use for an area the size of one-sixth of the country. General Potter was named governor of the Panama Canal Zone in April, 1965, and ex-officio president of the Panama Canal Co. Potter's vast experience in hydraulics and flood control was necessary for the Florida project, as the land area acquired involved a great amount of swamp draining, dredging of canals, building of lakes and ponds, and other water-related engineering challenges.[36]

Before construction could begin, the ecology of the untouched wilderness and ranchlands had to be reconstructed. In doing so, 44 miles of canals were constructed, 9,000,000 cubic yards of earth were moved, and a 450 acre lake was drained, cleaned, and refilled.[29] Around the 3.8 mile perimeter of Bay Lake, 80 to 100 foot beaches were created by the white sand that lay below. To add to the effect, a computer-controlled wave machine was installed to produce various-sized waves from 6-inch to 4-foot in height. These early stages of development required the movement of more than 1.5 million cubic yards of earth in 1968 alone. The earth was used to form broad lagoons and water channels, and to raise the elevation of the Magic Kingdom park twelve feet.[36] Sewers, utilities, and roads were then installed. To help finance the project's construction, Disney sold two convertible bond issues totaling $90,000,000. Other funding was obtained through a $50,000,000 line of credit from banks.[29]

Starting from scratch allowed Disney the ability to start with the most sophisticated and functional utility and support systems. Early planning efforts considered technological innovations an important link within the overall development of the site. Plans included a "total integrated communications system" that included telephones, mobile radios, closed-circuit television, and automatic monitoring devices. A computer at the heart of the network links all individual systems.[36] Their goals in the development of a complete and innovative utility system were to encourage the experimentation with new energy systems, and to provide a redundant system that would generate enough energy in the case of an emergency. To assure this, a subsidiary of Walt Disney Productions, the Reedy Creek Utilities Company was created. The utility company provides nine utility services to the property which include drinking water, sewer and solid waste disposal, electricity, chilled and high temperature water, compressed air, natural gas, and fuel oil.[2]

Water Control

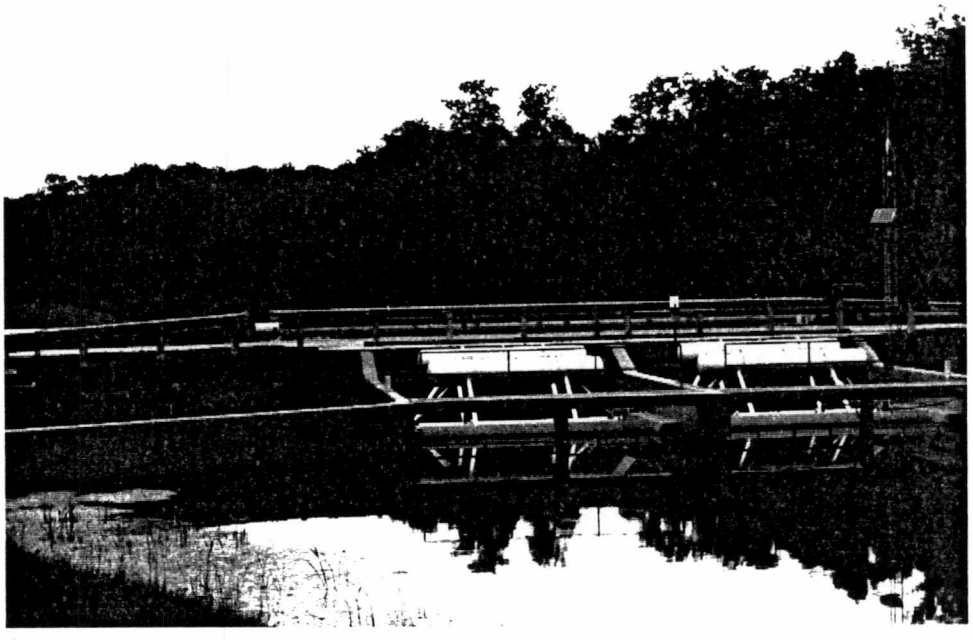
Deserving extra attention was the maintenance and management of the existing ground water. Its contamination or depletion would have devastating effects on Central Florida's quality of life. Some

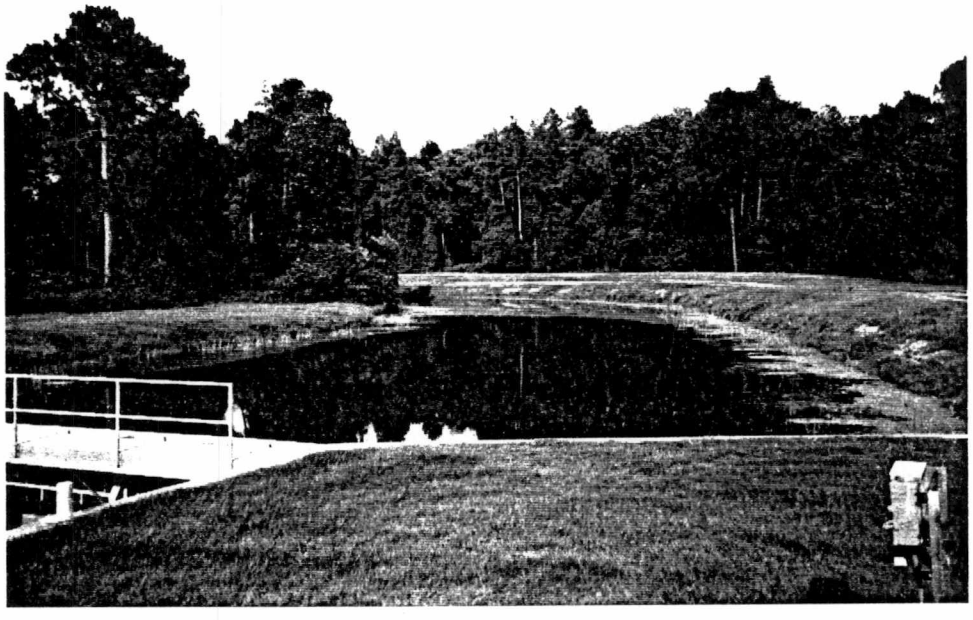
effects might include salt water intrusion, loss of drinking water, sinkholes, and perhaps the destruction of the environment. In 1967, the first critical task undertaken by the district was for the implementation of a reclamation and water control plan.[2] Approved by the Florida courts, the water control plan was designed to control water run-off equal to the most extensive recorded in central Florida and was coordinated and tied into existing water control projects within the central and southern areas of the state. The water control project allowed some 20,000 acres of the company's land to be highly developable.[36] The project was financed by ad valorem tax bonds at 7.2 million dollars and took four years to complete.[2]

As Florida is known for over-drainage, Disney developed one of the most sophisticated and complete water reclamation plans in the United States. The plan enabled the property to control flooding while preserving the normal water table. Flood water can be moved from the upper portions of the property down to the lower swamp area and be gradually released to prevent harm to the area below the Disney property, yet quickly enough to prevent disturbances to the ecology, plant, and animal life within the swamp area.[18] It is normal practice in Florida to locate canals along natural stream lines on the edges of woods. Though the lest expensive method, this system in Disney's case would occupy land that was good for development and would have produced unattractive canals lined on both sides with piles of excavated material.[25] The Disney plan included the construction of 44 miles of canal, 18 water control structures and 19 miles of levees.[2]

The water control structures used consist of highly sophisticated, French-patented, double-ballasted water control gates which permit water levels to be raised and lowered in response to natural fluctuations. The gates are balanced to float open when water reaches peak levels and then close when it subsides. All function without manual or electrical operation. The result is a constant level of water that insures the natural growth of wildlife, vegetation, and the protection from floods in periods of extreme rainfall. Designed and constructed to curve as natural stream threads when properly mulched and grassed, these canals appear as rivers which complement the natural environment. The eighteen self-regulated dams permit an approximately natural fluctuation in the water level. The 44 miles of canals form a protective dike around the Disney property, guarding against pollution from incoming waters.[2] The water draining through the Disney property is monitored daily and can be refused if the water quality is below acceptable standards.[19]

Claimed to be the largest privately built system, it is designed to control water drainage throughout the site during tropical rain and torrential downpours caused by hurricanes typical in Florida, as well as to maintain adequate water tables in periods of seasonal droughts that are known to extend for several years. The simplistic system is a patented AMIL gate that uses a buoyancy compartment on its upstream face. The upstream water level in the canal actuates the gate. Counter weights are adjusted for a particular upstream water level, and the gates function unattended. When the water level upstream rises, the gate is opened, and when the level drops the gate closes. The largest control structure measures 26 feet across its top and can handle flows from almost zero to 2,000 cfs.[5]





One of Walt Disney World's self-functioning double-ballasted water control structures. Walt Disney World's 44 miles of canal are designed to appear as natural stream threads.

Utility Systems

Besides the development of water control systems, early development required the completion of essential foundation elements such as a water supply and purification facility, a wastewater and solid waste disposal plant, and a Central Energy Plant.[36] To facilitate a centralized network of utilities and support systems in the Magic Kingdom park, the Disney planners conceived a utility corridor system to house utility and support lines in a centralized location that would allow easy access for maintenance.

Utilidor

A one-mile network of tunnels lying beneath the Magic Kingdom park form nine acres of "basement" known as the utilidor which house the park's utility lines and service functions.[2] In building the vast service basement beneath the Magic Kingdom park, the amount of fill necessary to elevate the theme park was reduced, which simultaneously produced an efficient utility infrastructure to service the park. The service basement also houses the electronic nerves of the park and aids in providing a network to distribute employees, supplies, and equipment throughout the park, without notice by the guests above, via tunnels wide enough to accommodate electric cart-trains.[3]

In the development of the Magic Kingdom, the rooms and corridors of the Utilidors were completed as basement, yet in reality were constructed on the ground level. Once complete, some eight million cubic yards of fill dirt that was excavated from the Seven Seas Lagoon was used to cover the utilidors. The park itself was built as the second and third stories above.[2] The utility basement, some 12 to 15 feet high, does not experience any problems in seepage as it is entirely above the ground-water level.[25]

These Utilidors are, to many, the most significant features of the park's design. Visiting city engineers and planners find Disney's utilidor system of significant interest as it houses much of the park's infrastructure by an easily accessible, and out-of-the-way means. Within the Utilidors, electric tractors pull food and supply carts below ground level leaving the street level clear to the pedestrians. All utility lines are within easy access for inspection, and maintenance can be made quickly, without unsightly digging or the disruption of the guests above.[19] As such, the cost of maintenance and repair are lowered with this system. In its installation, the utilidor network cost about as much as a conventional system used to support a city of 35,000.[18]

All utility lines for the park, including hot and chilled water, heating and cooling, compressed air, electricity, and communications, are placed along the walls of the utility tunnels beneath the park streets. The utility system also includes automatic, labor-saving equipment and monitoring devices,[18] as well as an innovative fire prevention system for air movement, smoke abatement, and smoke removal.[2] From the

ceiling of the utilidors, hangs a pneumatic trash collection system. A set of pipes, directly beneath this system carries recyclable waste water. Along the bottom of the utilidor run a series of other pipes carrying the reclaimed chilled and hot water. Electrical wiring and ventilation systems are also housed within these utilidors.[10]

Service areas within the Utilidor system include laundries and dry cleaning facilities, office space,[3] and a 200,000 square foot maintenance shop employing 500 workers holding skills that bring imaginative ideas to life.[23] Also located in the utilidors are employee support areas such as break areas, wardrobe rooms, and cafeterias. These corridors allow employees to travel throughout the park and arrive at their designated work locations totally underground.[2]

Trash Disposal System

AVAC

The Walt Disney World Magic Kingdom park was the first development in the United States to install the Swedish-built Automated Vacuum Assisted Collection system (AVAC). As part of the Utilidor system, The AVAC disposes of refuse which is deposited into any of seventeen collection points located around the Magic Kingdom park. With up to 70 tons of trash generated within the Magic Kingdom daily, the system eliminates the numerous trips that would ordinarily be made by garbage trucks. Every fifteen minutes, the system moves waste at speeds of up to 60 miles per hour to a central compacting station, through 24-inch acoustically insulated pneumatic tubes.[2] This system is forceful enough to distribute objects as heavy as a storage battery. Upon its arrival at a central collection point the trash is then compacted and hauled by covered truck one-and-a-half miles to an outside incinerator.[19]

This system is the largest such installation in the nation and is intended to meet the needs of the park while providing a testing ground for applications by public and private groups. In addition to serving the Magic Kingdom park, on-site kitchens, the Contemporary hotel, and storage areas, are connected via the AVAC system to Walt Disney World's central compacting station.[4]

Water Treatment

A variety of efforts are taken in recycling water to supplement the natural systems of replenishing the aquifer. Water which cycles through Walt Disney World's Waste Water Treatment Plant is supplemented with nutrients that promote the growth of algae and other plants when released directly into

surface waters. Through experimentation with advanced treatments, a higher quality effluent is released which allows Disney to surpass the state standards for discharge.[2]

In 1971, a spray irrigation system was initiated which uses effluent to water plants within an on-site experimental tree farm. This experimental system was developed in association with Walt Disney World Scientists and the University of Florida's Institute of Food and Agriculture Sciences (IFAS). Fed by the waste treatment plant, the farm initially of 100 acres processed approximately one million gallons of waste-water a day in the 1970s. With expansion, this spray irrigation system is expected to facilitate up to ten million gallons of waste water a day.[3] Using the natural filtrating ability of sand and plant root, the spray irrigation system removes nutrients from treated effluent before it returns to the water table. This filtered water meets and/or surpasses the state standards for advanced treatment.[2] Some of the treated water is recycled and used to spray onto stack gases emerging from the central incinerator to reduce air pollution. Gases and fly ash emerging from the furnace are sprayed to capture the fly ash, which is then used in the sewage plant as a flocculent to clarify the effluent. Likewise sludge from the sewage plant and the ashes from the incinerator are used as landfill, fertilizer, and soil conditioner.[19]

In 1977, a percolation pond/overland flow system, and a wetland/overland flow system were implemented, both of which have been successful systems as viable alternatives for waste water management. The Percolation Pond/Overland Flow System pumps treated water into six acres of holding ponds which is transferred by gravity to percolation ponds. Here, suspended solids and nutrients are removed as water filters through the ponds sandy bottom. Under-drain pipes collect the water and carry it to fourteen acres of wetlands to be released for further treatment. The wetland/overland flow system releases an average of four million gallons of treated water daily into 102 acres of wetland. The sandy Florida soil and vegetation acts as a natural filtration system and removes further nutrients as the water flows one mile to Reedy Creek.[2]

Although no longer in effect, another innovative water treatment system implemented by Disney was the prototypic Water Hyacinth Wastewater Treatment System. Begun in 1979 as a joint research and demonstration project involving the government, industry, and academia, it's primary goals as listed by the Walt Disney Company were:

1) To demonstrate an unconventional energy efficient wastewater treatment system;

2) To determine the ability of water hyacinths to treat primary effluent to secondary standards; and

3) To maximize the growth of plants with the potential for energy production through bio-mass conversion to methane gas.[2]

Results of the project were met with mixed success. Originally, however, it was found that the water hyacinths system might provide an alternative waste water treatment system requiring less than 50% of the energy needed to run a conventional secondary treatment system of comparable size. In the system's

process, water from a main waste water treatment plant flowed into quarter acre channels filled with the floating aquatic plants which would filter suspended solids, absorb nitrogen and phosphorus through their root system, and treat primary water to secondary standards. The original findings had shown that secondary water could be treated to advanced levels through future absorption of nutrients.[2]

In a co-experiment in bio-mass energy production by the Gas Research Institute, water hyacinths were harvested for anaerobic digestion to produce methane gas. The application, it was hoped, might prove practical in housing developments and small municipalities in tropical and subtropical climates. This process was also under consideration by NASA for possible future applications in space stations in which the plant might be used first in waste water treatment and then in the production of methane gas for the generation of electricity from fuel cells.[2]

Other efforts to control and recycle water and to prevent pollution include the reuse of cleaned water after it has been collected as rain water from the roofs of structures, parking lots, and other paved areas. The runoff is discharged into holding ponds where the oils and wastes are skimmed off, screened out, and recycled for reuse.[18]

Sewage and Solid Waste

Disney's utility network was initially designed to facilitate a city of 35,000 and is capable of serving up to 80,000 theme park guests.[18] An activated sludge sewage plant cleans 3.3 million gallons of water daily.[19] Effluent is passed through a three-stage "activated sludge" plant, which removes 97 percent of all suspended solids, and is chlorinated to a clear liquid that nearly meets public health drinking water standards. Some of the effluent is used to spray on fumes from the incinerator to keep them down, reduce air pollution, and capture fly ash. The suspended fly ash is in turn recycled to the sewage plant where it is used to clarify effluent. Remaining effluent contains nutrients to proliferate the growth of algae and weeds. As nitrates and phosphates in the effluent would stimulate detrimental algae and weed growth creating "over-enrichment" if released into lakes and streams, the treated water is used instead to spray-irrigate the golf courses and experimental tree farm on the grounds.[18]

With the help of agricultural experts from the University of Florida, Disney aims to show that sewage can be rendered harmless and may even be profitable. Since these initial efforts, the concept has been used to provide year-round spray irrigation of trees in Pennsylvania.[18]

With the perceived increase in park guests and services for the opening of Walt Disney World's Epcot Center park, additions and improvements were made to increase the capacity of support systems. In order to handle the vast increase in the number of park guests, WED, Andco, Inc. of Buffalo, N.Y., and the Department of Energy's Idaho Falls research facility, worked to develop a 100-ton-per-day pyrolysis plant.

The plant is designed to handle the solid waste generated by the Disney properties as well as some of neighboring Orange County in the off-season.[6]

Power

Theme parks are intensive users of energy. Power supplied to Walt Disney World's three theme parks, numerous resorts, office buildings, and businesses together is almost as great as in the neighboring community of Kissimmee. In peak-times, Kissimmee supplies around 156 MW of power a day. In comparison, the peak load for the summer of 1992 in Walt Disney World was 133.6 MW of power. The Reedy Creek Improvement District's power needs are quite extensive today when compared to the power demands of between thirty and forty MW consumed on Disney property when the complex first opened to the public two decades earlier. Today, Walt Disney World's Magic Kingdom park alone uses about that much each day.[33]

Power for the whole of Walt Disney World is provided by the Reedy Creek Improvement District's Reedy Creek Energy Services. The Reedy Creek Energy Services is responsible for producing, purchasing, monitoring, and maintaining power for all of the Walt Disney World complex. Approximately 30% of Walt Disney World's power needs are produced on-site with the remaining power purchased from outside vendors. The remaining power is purchased on an hourly basis from sources both within the state and from sources around the country. This power in turn is sold at a cost-effective rate to their Walt Disney World customers - the parks, resorts, office buildings, and businesses.[33]

Power produced on Walt Disney World property incorporates a unique co-generation system that is deemed worthy of special exploration. In seeking a power source for Walt Disney World, its planners knew the necessity for one that would not be affected by the thunderstorm-sensitive electricity grid of Florida. Their energy system would need to supplement the utility-owned, state-wide power grid to insure a continuous, uninterrupted source of power. The choice was an innovative fossil fuel system that relies heavily on fluid power technology. The system incorporates two single-turbine generators with an efficient "co-generation" design that also operates a steam turbine via waste heat from the gas turbine. The steam is recycled as a by-product employed for a number of other uses.[34]

Walt Disney World's co-generation power system is a combination of two thermodynamic cycles: the Brayton cycle using the gas turbine and the Rankin cycle using the steam turbine.[34] The gas turbine system uses two modified 8,000-hp jet aircraft engines that push a stream of 1500 degree air through turbines that are geared to electric generators.[19] These engines offer the flexibility to select the most cost effective fuel, operating with both #2 diesel oil or clean burning natural gas.[2] The gas turbine alone can generate all energy produced at the plant, while its attached electrical generator produces over 80% of the plant's energy output.[34]

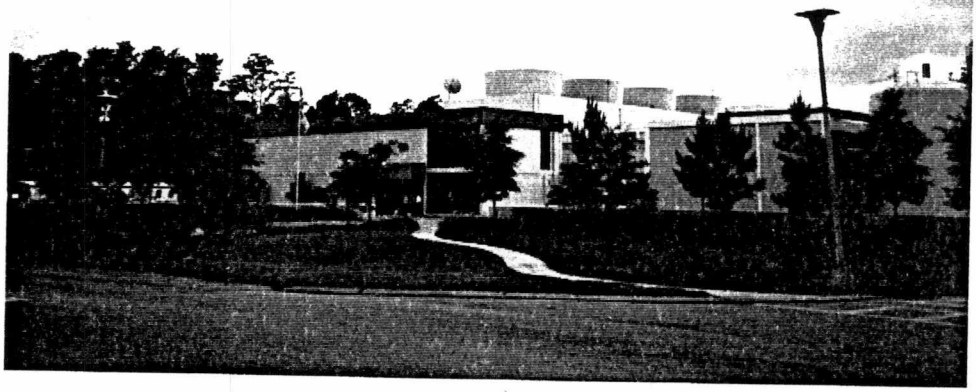
The system exemplifies a technology in which pollution control is shown to be practical and imposes no burden on surrounding counties. Instead of discarding waste heat water into the environment, the Disney energy plant is designed to capture and reuse over half of the waste heat.[19] Known as the heat recovery steam generator (HRSG), the steam turbine, with the exception of the supplemental fuel burned in the steam boiler, relies on exhaust heat from the gas turbine. The steam turbine provides only about 10% to 20% of the total output, yet almost every bit of energy and heat is used through a variety of waste prevention techniques.[34]

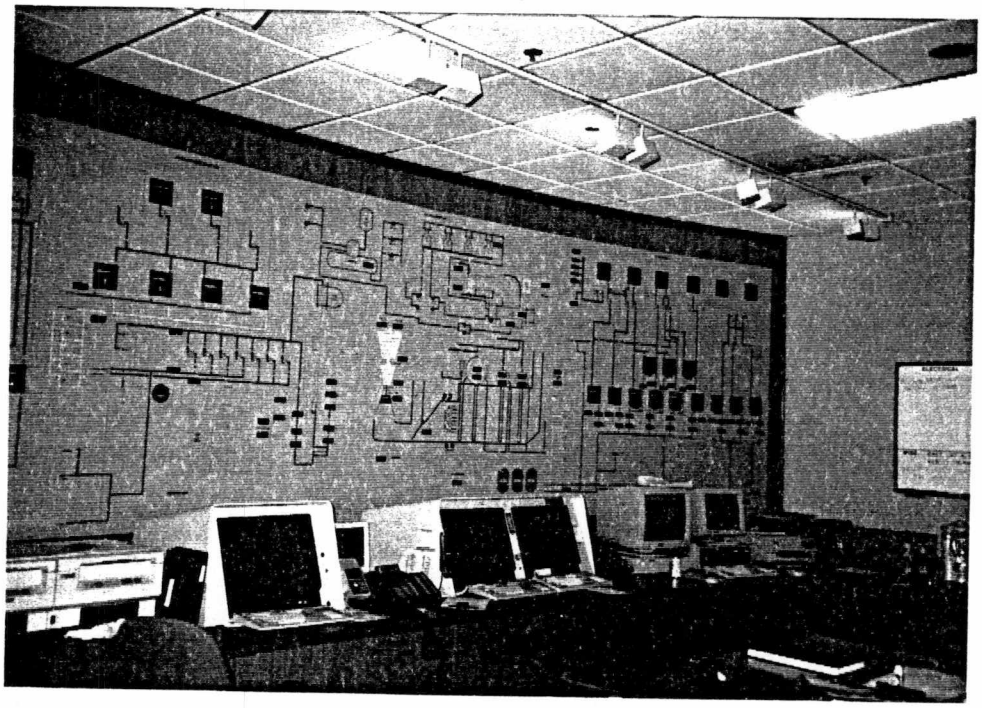
In its process, steam extracted from the power cycle is diverted through special heat exchangers and is circulated throughout the property to perform a variety of tasks, such as providing heat for the preparation of foods, water for laundry, or heating a particular district. The steam is also used to provide heat energy to "chillers" that run the cooling systems for the park. This cooling cycle, known as steam absorption, employs lithium bromide to absorb water and its vapor. The concentrated lithium bromide solution in water is heated in a closed cycle to 350 degrees Fahrenheit at moderate pressure. This is done to boil off some of the water to provide a condensed, pure water vapor. This vapor, at a moderate pressure, is expanded into a vacuum chamber where it is revaporized to give up its latent heat and thus cools the chiller pipes. In the end, water and vapor are reabsorbed by the lithium bromide which is then pumped back to its starting position.[34]

Walt Disney World's power system can provide enough power to supply half of the needs of the complex into the 21st Century. Self-sufficiency is a mark of Walt Disney World's power system. Independent of outside sources, the system can function alone on a steady supply of natural gas. If a natural gas supply is cut, backup fuel tanks can keep the plant in operation for several days on over a million gallons of diesel fuel. Furthermore, the water supply to the generator is itself self-generated from 15 deep wells which use the abundant Florida aquifer to provide four storage tanks with a four-million-gallon reserve.[34]

In the event of a power failure from the primary source, the Florida Power Corporation, the plant produces enough electricity to sustain all critical systems on the property.[2] A "Black Start" diesel generator is on hand in the event that a weather disaster shuts down the entire region. Typically, in such a disaster there would be no regular electrical power to get the system going. In this case, the Disney power system would automatically start and generate enough electricity for all of the critical controls, auxiliaries, and hydraulic turbine starting system. Within ten minutes the entire plant would be in action.[34]

In addition to this power system, utility support for Epcot Center is provided by its own Central Energy Plant. From this ancillary facility, chilled water, low temperature hot water, and compressed air are produced and distributed throughout the Epcot park.[2]





Walt Disney World's
Central Energy Plant and a portion of the Reedy Creek Energy Services' control room.

Monitoring Power

From Walt Disney World's Central Energy Plant, the Reedy Creek Energy Services monitors, produces, and/or distributes all energy for the property. Four computer systems oversee all of these functions. They include the Supervisory Control and Data Acquisition System (SCADA), the Dynamic Economic Energy Dispatch System (DEEDS), the Automatic Monitor and Control System (AM&CS), and the Central Energy Management System (CEMS). Within a main control room, these computers can immediately pinpoint the source and often the cause of problems and are programmed to automatically correct most problems without human intervention.[2]

The Supervisory Control and Data Acquisition System monitors and controls high voltage electric power via computers for the entire site, monitoring flow to each building, and identifying and reporting outages. The Dynamic Economic Energy Dispatch System examines the available energy production options to operators within the Central Energy Plant, and suggests the most cost-effective alternative by sorting through variables such as the number of pieces of equipment, rapidly changing demands, various fuel choices, and cost.[2]

The Automatic Monitor and Control systems monitor critical maintenance items for the utility systems and automatically notify the Central Energy Plant if a utility-related problem arises. The Central Energy Management System controls all heating and ventilation systems within Epcot Center. The system is connected by fiber optic channels to over 7,500 sensors which monitor each of Epcot Center's pavilions. The system is capable of bringing a schematic of the air handler up on a visual display monitor at the Central Energy Plant when problems develop so that identification and correction of the problem can be accomplished from the Control Room some ten miles away.[2]

Energy Efficiency Design

For a number of years, a novel application in solar energy technology was employed by the Reedy Creek Energy Services, to provide for the energy needs of its office complex. In 1977, the Department of Energy selected Walt Disney World to participate in a federally funded solar energy demonstration project. Working with the Department of Energy, WED architects designed a prototypic office building that would be air conditioned, heated, and supplied hot water by solar energy. The energy needs of the two-story, 7,000 cubic foot office building was supplied by 16 solar panels that formed its roof structure. Each collector was made up of a concave cylindrical reflective surface and an absorber and were designed to use

water as a heat-transfer medium. While the Reedy Creek Utility Company operated the office building, it received 100% of its heating, and hot water and 50% of its air conditioning from this system.[2]

To install the solar panels more economically, the architects designed the energy collectors as the roof structure to eliminate the typical decking, trusses, and insulating concrete. The systems 16 parabolic mirrored solar collectors were designed to reflect the sunlight into movable collector bars with an 8:1 concentration ratio. Water circulating through the collectors had an average collector inlet water temperature of 205 degrees F., and outlet water temperature of 220 degrees F. Water for heating, air conditioning, and hot water was circulated through collectors to power an "Arkla" lithium bromide absorption chiller. The system's storage tanks had the capacity to hold 6,000 gallons of hot water, and 10,000 gallons of cold water, with a maximum cooling capacity of 25 tons.[13]

Energy efficiency was also considered in the design of the Lake Buena Vista Vacation villas. The 64 Fairway Villas along the Lake Buena Vista Golf Course were designed to capture energy savings of up to 50 %. Their energy saving design takes advantage of well studied positioning of buildings and energy-conscious construction methods and materials. Orientation provides less window exposure toward the south and west, and sites were selected to take maximum advantage of shade trees, providing shading for the larger glassed areas in the day's hottest hours. The Villas have also been designed with a chimney draft system of ventilation to augment the ventilation effect of open windows created by north facing scoops and tall stair towers with motorized dampers to take advantage of the forces of nature for cooling during certain periods of the year. Exaggerated roof overhangs reduce the amount of heat gain through the walls by shading large exterior wall areas. Clerestory areas with 5-ft overhangs provide natural light in the kitchen, mezzanine, and living areas without increasing interior temperature. Other energy efficient design features include full batt insulation in wall panels, sandwiched floor panels, and double-glazed windows.[9]

Computerization and Communications

From its inception, the Disney parks used the most advanced computerization systems in their need to control and maintain park functions. Likewise, in the development of Walt Disney World, planners sought computer and communications systems that were both innovative and practical to their needs. From the beginning, Walt Disney World was planned to include within its infrastructure support systems adequate to manage and maintain an Experimental Prototype city. In preparing for this goal, Disney incorporated many technological innovations in computerization and telecommunications. The systems were not simply to be innovative, but also to demonstrate the practical applications of newly emerging technology.

Computerization

In the late 1960s, RCA introduced its Spectra 45 system to Disney to maintain and manage basic park functions. In 1971, the RCA system was replaced with a Sperry Univac system. Today, Walt Disney World has two main computer centers on site. The original center is located in the Magic Kingdom, and another computer center was incorporated into Epcot Center.[21] Virtually all areas of operations in Walt Disney World rely on the use of computers. Computers maintain and manage support systems, monitor and predict attendance, regulate parking, figure payrolls,[8] oversee security systems, support and control attractions, and streamline daily business transactions.

Disney's Automatic Monitor and Control Systems ensure the operation of all equipment and signals when an equipment malfunction or hazard occurs. Once each second, the computer scans over 3,000 sensors across the property. In the event of an emergency a message will be received at terminals located in The Reedy Creek Utilities Company, The Reedy Creek Fire Department, and Security offices, where quick action will be taken.[2]

For many of the day-to-day business transactions in Walt Disney World, computers are used: in word processing, inventory control, personnel records,[2] financial planning, employee time-keeping, item tracking, payroll, distribution, and reservations.[21] Computerized Business Systems also streamline functions such as the monitoring of labor and revenue expenses to determine productivity, the maintaining of inventory, and for reporting park attendance with automatic updates and comparisons with previous years. As a facilities management tool, computer systems control park entertainment, lights, and utility plants.[31]

Basic employee functions are streamlined with the use of computer systems. Computer terminals throughout the theme parks replace time clocks with an Employee Time Recording (ETR) payroll function that reads specially coded time cards when inserted. In Wardrobe, computers are used to track employee locker and costumes. Through the system, garment types, sizes issued, issue locations and dates can be traced as well as locker numbers and combinations.[31]

To aid in daily business transactions within food outlets, Disney has incorporated the innovative Point-of-Sale computerized system. Each restaurant cash register automatically enters the item price, adds sales tax, prints the order, and calculates customer change, at the push of a button representing each menu item. In addition, the entire system records sales and provides cash balancing reports.[31] The system has since been integrated in numerous fast food restaurants and other private restaurants across the country.

Outside the theme parks, computers aid in hotel reservations and verification. Computerized reservations, registration, and billing to park resort hotels are made through a Central Reservations System (CRS).[31] Reservations are automatically verified when guests park their cars, and a room-status / maid-locator system assures rooms are unoccupied and clean. If arrivals surpass anticipation, the computer notifies management so that adequate help will be available.[8]

As an entertainment management tool, computerized systems are used in countless applications within the theme parks. Computer coordination and management oversees almost every element of Disney attractions, controlling Audio Animatronic figures, opening and closing theater doors, cueing house lighting, curtains, and stage support systems. Computer software maintains ride control systems, entertainment events, projection systems, and special effects. In the management of outdoor entertainment, computerized systems control parade float and sound synchronization, lighting, and firework displays.[2]

Attractions are guided via computer ride control systems which continually evaluate performance through an identification number encoded on the bottom of each ride vehicle. Each I.D. number is read by the system through sensors placed throughout the ride tracks which determine erratic performance. Through colorgraphic touch-screens, the current status of each vehicle is displayed. Ride operators can operate the attraction from each terminal. Failure of the system in any way will result in automatic stoppage.[31]

Telecommunications

Vista-United Telecommunications

The ability to start from scratch represented opportunities to include the latest and most advanced systems in communications technology. Vista-United Telecommunications was formed in 1970 and chartered in 1971 by the Florida Public Service Commission to provide telecommunications services to Walt Disney World. The company is a partnership between United Telecommunications and Walt Disney Company.[17] The partnership represents some of the latest technologies from numerous sources. The basis of the system is formed on a foundation of digital and fiber-optic technologies and has become a test-bed for several applications of the communication industry's latest developments.[7]

As a start-up company, and unburdened by older technology, Disney's communications system was able to provide the latest in telecommunication systems. Disney considered systems first for reliable customer service, cost effectiveness, and financial viability. Walt Disney World's Vista-United Telecommunications is responsible for a variety of industry "firsts." Among these are the first fully electronic telephone company and complete buried cable system in 1971,[17] in 1978, the first commercial installation of a fiber optic communications system in the United States carrying voice transmission, as well as data and video;[2] in 1975, the first totally computer-controlled phone operator center in the continental United States; in 1983, the first fiber optic distribution system in the United States; and in 1985, the first telephone company to be completely digital.[17]

The Vista United Telecommunications partnership sees to the maintenance of over 7,000 miles of copper and fiber-optic cable, tele-conferencing, facsimile transmission, paging systems, mobile

communication systems, retail phone sales, and satellite services. With the satellite earth station, transmissions of the "Disney Channel," are received, and special promotion broadcasts and events from the Walt Disney World Complex are transmitted.[2]

A transmit/receive earth station, known as Worldlink, is used to broadcast television signals to a satellite via a motorized 10 meter dish that rotates to provide transmission to communications satellite orbiting over North America. The earth station is linked to 20 remote connection points through the property through fiber optic cable, allowing flexible coverage of events throughout the property. Television stations also broadcast network coverage of events in Central Florida through the Worldlink system.[2]

Walt Disney Productions in Burbank, California, and Walt Disney World in Lake Buena Vista, Florida, are connected by a private corporate communications network in which two-way voice and data communication signals are bounced off of the Galaxy I satellite and are transmitted and received by eleven-meter earth stations at both locations.[2]

Within the theme parks, communication to the hearing-impaired and foreign guests is aided by a Personal Audio Listening System. The system uses an FM modulated infrared beam within the park's various theaters to provide narration of the show to such guests.[27]

WEDCOMM

An early communications system used in Walt Disney World, WEDCOMM, integrated the telephone, mobile communications, computer, automatic monitoring and control, television, and wide-band systems. The system uses a coaxial cable to carry telephone traffic, computer data, audio, and control signals for attractions, and automatic monitoring and control system signals. Its early telephone system was the nation's first all-electronic network which included 2-or 3-digit abbreviated dialing on frequently called numbers, call back when a busy line is free, automatic transfer to allow calls to be transferred to other phones when necessary, conferencing calling for three-party calls, and remote control utility reading.[17] These systems are quite common on many of today's college campuses and corporate offices, yet Disney World's early use provided a good testing ground for today's applications.

Fiber Optics

With interest in the newest technologies and opportunity to build from the ground up, Disney provided a testing ground for a fiber optics system. As a pioneering technology, fiber optics seemed to be the next wave in communications systems, yet in 1977, few applications other than field trials encouraged the development of a full-time commercial fiber optic system.[17] The use of fiber optics appeared to provide a variety of advantages over a copper cable system. Fiber optics, as opposed to copper cables, are

made of glass and transmit light only, rendering them immune to electrical interference. This would be especially useful to the theme parks, as pavilions already require large amounts of power. Another advantage is its immunity to lightning, for which Florida is known, having the second largest incidence of thunderstorms in the world. Power surges can be damaging to electronic equipment attached to copper wires but are rendered safe with fiber optics.[7]

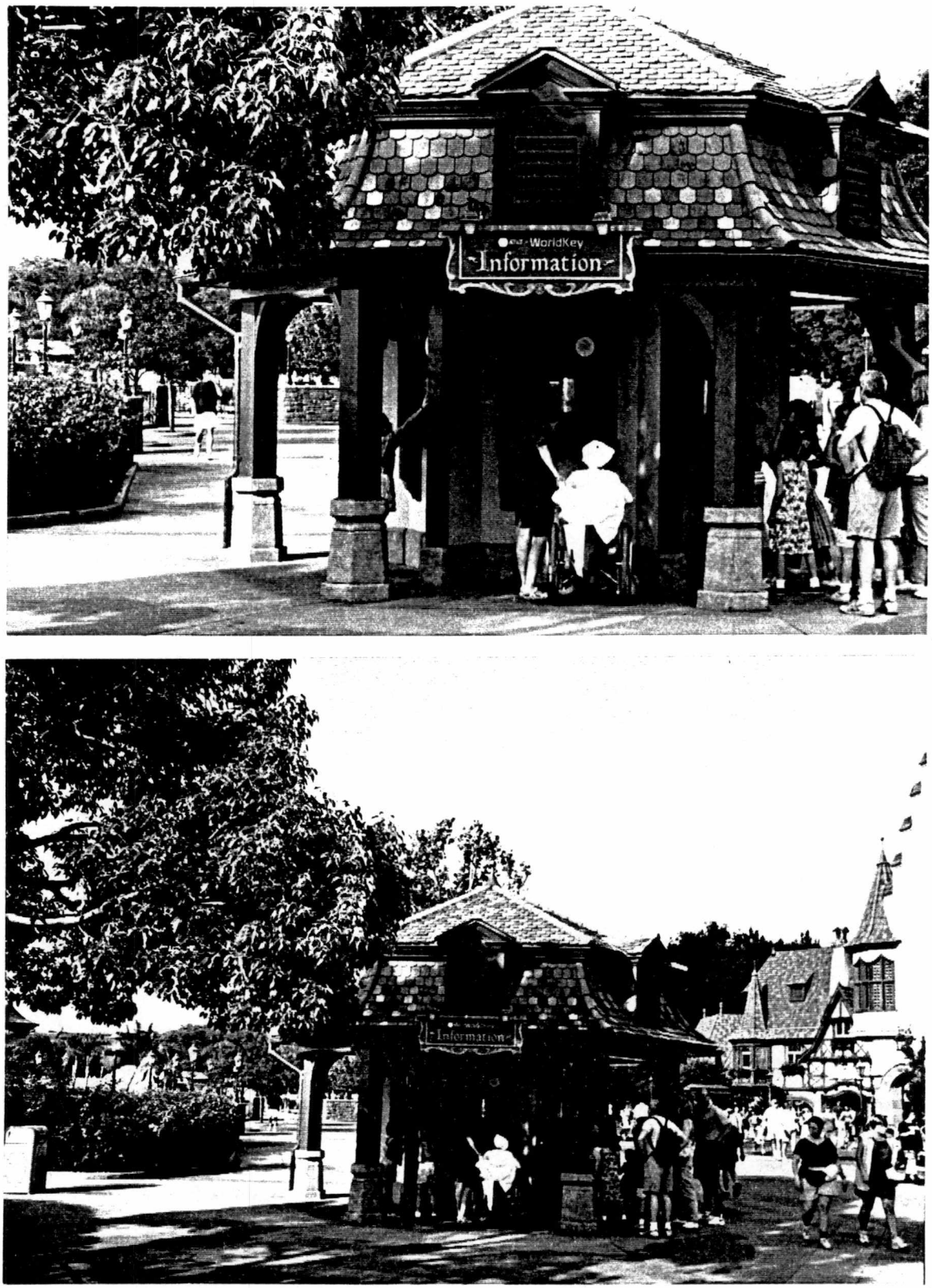
The decision to develop a fiber optics system was seen by both Disney and United Telecommunications not only as an experiment, but also as a business to provide communications service. To justify the system as an intelligent business system, Disney explored its advantages over the standard copper cable system. To bring the high cost of such a system down to the range of the conventional copper wire system, Vista-United negotiated with vendors to promote the system as a testing ground and showcase for a commercially viable fiber-optic system. Through these negotiations, Vista United provided contributions to the field of telecommunications by helping to make fiber-optics a more affordable and cost-effective system.[17]

Vista United began expansion of its fiber-optic communications network in anticipation of the opening of Epcot Center in 1982. Today, all of the new resort hotels, themed attraction parks and specialty retail areas are linked by the Vista United fiber optic communications network. The network carries video signals at the Disney World Communications Center to a satellite uplink. The satellite provides signals which feed to the Disney Channel, networks, and television stations, and receives the Disney Channel for resort hotels. Some 19,000-plus stations are maintained by Vista-United on the Disney property, and in addition it links a central dinner and hotel reservation service. Computerized data from point-of-sale cash registers, inventory systems, and ticket sales data are also linked via the fiber optic network.[17]

Extending beyond the Disney property, the Vista United system now provides fiber-optic communications and telephone systems to the Orlando International Airport, the Martin Marietta Data Systems, and the Orlando Marriott World Center. Beyond Central Florida, Vista United provides services in telecommunications to over 8,000 lines in Southern California to Anaheim's Disneyland, Walt Disney Imagineering in Glendale, and to the Walt Disney Studios in Burbank. Other services include switches in Los Angles, Miami, and New York. Today, Disney's Vista United provides consulting services in fiber optic networks and PBX systems to clients such as the Mayo Clinic, Ohio State University, and Dallas, Texas's tallest building, the InterFirst Plaza.[17]

WorldKey Information System

An innovative technological communications system especially developed for Epcot Center is the WorldKey Information Service (WKIS). This is a prototype audio, video, and text information system which was developed as a joint venture between Disney and AT&T Laboratories and integrates the technologies of microelectronics, laser videodisc, television, computer software, touch-sensitive screens, and



A WorldKey Information System kiosk in Epcot Center's World Showcase.

fiber-optic transmission. A network of six minicomputers and twenty-nine guest terminals located throughout Epcot Center form the WorldKey Information System.[2] Twenty nine clusters of five terminals are available for use to park guests throughout the park.[7]

The system, based on Bell Lab's experimental Automatic Retrieval of Information Electronically system (known as Ariel), aids visitors in gaining access to information about activities and locations within the park.[7] With the system, park guests can see, touch, hear, and use two-way interactive television to retrieve information on what to see and how to get there. Communications begin with the touch of the screen. Not actually touching the video screen, guests touch a protective impact-resistant, weather-tight, transparent plastic shield. By touching the shield, tiny beams of infrared light-emitting diodes are interrupted, allowing the computer to identify the exact coordinates of the spot touched. The location is computed by a microprocessor which sends the data to a computer and in turn uses this information to determine which video and audio sequences to display on the screen. Touching the screen activates a menu of information retrieved from a 54,000-frame laser videodisk player and a separate computer. The results provide the guest with audio, video, and text information covering special exhibits, attractions and restaurants. Televised tours are also available on screen showing any designated area and attraction within the park, as well as the easiest route from that spot. Narration is provided in the language selected, and if necessary, a bilingual attendant can be brought to the screen to answer questions personally.[12]

Information used is stored on videodiscs and presented on color monitors as either still frames or moving pictures. Preparation of the videodisc programs takes months of planning. As such, updating cannot be done immediately. Current daily schedules, special events, and prices are omitted from the videodisc information, and instead they are stored in the memory of a separate computer which can be superimposed over the videodisc sequences or displayed by itself.[12]

The WorldKey Information System is the first large-scale test for this technology. This system is a testing ground for the simplification of information sources and access to information. The application of such a system can be used in numerous business and educational settings for a variety of quick reference instruction in educational, medical, and even retail settings.[12]

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Learning from the Anaheim experience, Walt Disney's desire for control over the area surrounding his theme parks led to the development of Walt Disney World on some 29,900 acres in central Florida.[13a] In turn, Walt Disney World helped to further shape the development of the tourism industry in the State of Florida. In Walt Disney's desire to create an experimental prototype community, Walt Disney World has tested the authority of government while providing examples of an experimental prototype infrastructure of utility and management systems.

Walt Disney World provides planners, designers, and developers with numerous examples and applications for study, and has given private industry a testing ground for experimentation. As in the

examples of the point-of-sale cash register system and fiber-optic communications, the Disney testing ground has provided demonstration and application of a number of new technological systems in common use today. Disney's latest development plans for the 1990s, which will be discussed in later chapters, will likely include technological innovations which may some day be found commonly available.

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Section Two • The Show Philosophies of the Theme Park

Chapter IV

The Design of the Disney Theme Parks

The theme park is basically a well planned amusement park that is designed, ordered, and operated around a specially created atmosphere.[12] Much like the theater or film, theme parks are designed to provide outlets of escape from the everyday world.[24]

Walt Disney pioneered the first theme park which revolutionized the amusement park industry. His park was clean, orderly, and well conceived. In his park's design, Disney added to the amusement park the entertainment, excitement, color, thrill, and charm of his movies.[12] His first park, Disneyland in Anaheim, California, was different from any other outdoor entertainment park that preceded it. The chief difference was that Disneyland was designed not by architects, but by the art directors and animators of the Disney studios. In its design, the Disney artists used the same skills that they applied to the production of a film.[25] Drawing from Walt Disney's films, park settings were designed as themed lands.[12] Filmatic techniques influence every element of the park's design and management. Designed as a total show, new, deeper levels of creativity were used in their planning process. As a result, new levels of quality were established in the amusement park industry.

Today's theme parks blend theatrics and advanced technology with design, to provide a complete entertainment experience that visually and psychologically distances guests from the outside world.[6] Themeing, architecture, costumes, and entertainment are combined to create a total environment of showmanship and fantasy. As a complete show, all elements are designed to work together. Unlike amusement parks and World's Fairs, contradictions and conflicting elements are minimized and competition from within the scene is avoided. Views from beyond the individual themed area are carefully controlled to minimize contradictions.[73] Theme parks may be designed around a variety of themes, as in the Disney parks, or designed around a singe theme, such as an historic setting or sea animal park. Most of today's theme parks follow a thrill-ride format, using themeing to incorporate attractions.[12]

Disney theme parks have been noted by several of today's most prominent architects, planners, developers, and architectural critics for their design, detail, and design process. Noted developer James Rouse in his commencement speech to the 1963 graduating class of the Harvard School of Design,

expressed a view similar to the others in describing his interest in the planning and design of the Disney parks:

> I hold a view that may be somewhat shocking to an audience as sophisticated as this, and that is, that the greatest piece of design in the United States today is Disneyland. If you think about Disneyland and think of its performance in relationship to its purpose-- its meaning to people more than its meaning to the process of development-- you will find it the outstanding piece of urban design in the United States. It took an area of activity--the amusement park-- and lifted it to a standard so high in its performance, in its respect for people, in its functioning for people, that it really became a brand-new thing. It fulfills the functions that it set out to accomplish unself-consciously, usefully and profitably. I find more to learn in the standards that have been set and the goals that have been achieved in the development of Disneyland than in any other single piece of physical development in the country.[77]

Reasons for acknowledging Disney parks can be attributed to their planning perspectives. Disney's designers are noted for their intense attention to detail in their design applications. Unique to Disneyland's designers was their trained ability to think in terms of a sequence of events. As in the production of an animated feature, the park was designed using narrative skills so that each setting would lead into another to tell a story. Calculated scenic changes provide a satisfying sequence of events as the park guest is drawn from one place to another. In a film, the narrative moves forward in a straight line from the beginning to the end. The viewer is drawn through the story by the camera. In the park, an infinite number of options are available, providing a story that is different for each park guest.[25]

Similar to a film, each element of the park experienced by the guest has been carefully pre-planned by the Disney designers.[25] Disney's filmatic experience with scale, perspective, and procession, are used in unique applications of behavioral psychology to carefully control the thought and behavior of park guests, and to create and maintain desired illusions.[9] Designers have taken into consideration what the guest will see, feel, hear, smell, and even perceive.

This chapter will explore the design applications of the Disney theme parks as a total theme show. It will examine their historical influences from theater, film, and animation, as well as the design philosophies, visual design tools, and the basic design elements that make Disney parks unique.

Historical Influences

The theater historically has played an important role in the design of urban spaces by architects. Its role has been in providing a testing ground for the design of the architectural vista. as palates for the design of urban spaces and visual perception. In designing for theater and film production, perspectives are manipulated to produce realistic illusions within a tightly confined space. Similarly, the techniques applied

to the production of a filmed feature are incorporated into the production of an animated feature. Just as in the tightness of a studio backlot, the animation cell must use special effects of perception and scale. Design techniques of the theater, film, and animation have played a key role in shaping the designs of the Disney parks. To understand the elements which influence the Disney design philosophies, it is helpful to understand first the historical evolution of perspective and architecture through the theater and film technology.

The Influence of Perspective in the Theater

The first linear perspective picture since classical times was produced by Brunelleschi in 1425. Burnelleschi's major contribution was in raising the vanishing point and putting it, as known in modern terminology, squarely at eye level. As a tool, perspective has shaped the forms of the Renaissance periods and the Baroque city, utilized to create and control the visual experience known as the vista. The visual system of perspective was used by the Renaissance architect as a design tool to test prototypical urban spaces and architecture in the theater stage. The techniques applied to the stages of the theater were extended beyond these illusory facades and into domestic and clerical architecture.[89]

The involvement of architects with the theater can be traced through Vitruvius back to antiquities. The theater was an integral part of life from the late Renaissance of 1600 to the end of the Baroque period in 1800. This relationship of the architect and stage design made possible the vehicle of perspective as stage design, architecture, and perspective were almost synonymous. Perspective revolutionized stage productions, producing the illusion of an extension of real space.[89]

The theater scenes of the Renaissance period were often a composition and placement of careful, geometrically ordered urban settings. These urban facsimiles were designed in varying elaboration for use in three dominant theater settings (Tragic, Comic, and Pastoral) made popular by Vitruvius.[89]

The popularity of these settings were looked upon and used as the testing grounds for several architects of the time. Inigo Jones and Karl Friedrich Schinkel, for example, were both noted architects who foresaw the theater as a tool, through perspective, to control the visual experience of the spectator. The theater served as an apprenticeship for the two architects in their roles as architect and artist. As an integral part of the designs of their built spaces, the examples of theatrical perspectives could be applied to improve city scale and their environments. Schinkel, noted for his influence on Berlin's form, prepared himself through the simulation of movement in space via the theater. Through the stage set, Schinkel could view his work as a prototype to the construction of his final designs. These sets served to simulate and examine the dynamics of public space and the transition within them.[89]

Film

As film began to increase in popularity, it began to compete with the theater. Film production incorporated the illusions of the theater while pioneering a number of innovative design techniques and illusions applied to an infinite number of settings.

The film set provides the basis for a motion picture's first impressions. Through its setting, the audience receives its first messages before any action begins. As an attempt to convincingly replicate reality and to relate a specific message to its viewers, the film set must go farther than the theater in predetermining exactly how and what will be seen by its audience.[89]

In the 1930s a mathematical graphic relationship was established by Jean Perrier, which related desired images to the camera and lens. The technique allowed the designers of film sets to produce plans to fit the images desired for the camera. As such, an illusory visual system was established. This technique gave film studios, lacking an abundance of space, the ability to create the appearance of greater depth through the mathematical relationships. As such, the plans for the film set look nothing like those of an architectural plan, since they include floors and walls that are ramped, and lowered ceilings to create the illusions of greater depth. Through Perrier's process, recognizable features were exaggerated, and essential characteristics of the sets were emphasized.[89]

Animation

In the development of the Disney theme parks, its designers draw upon theater, film, and animation. Animation and its process played a key role in shaping the design of the Disney parks and their attraction offerings. Its process ensures total control and order.[27]

Through his experience in film, Walt Disney was sensitive to the relationship of ideas and their timing. As an act of communication, a film attempts to connect ideas so that they relate to each other. The intentions are for others to understand the message as it was intended to be understood. To keep viewers from wandering off, the structure must be simple and clean. Animation provided more control over production than film, which is open to unlimited outcomes. In the production of an animated feature, everything is pre-planned and nothing is left to chance. Contradictions can be gradually eliminated and designed so that all elements complement each other. With his understanding of people and knowledge of these filmatic relationships, Walt Disney incorporated these principles into the design of his theme park.[25]

As an exacting art, animation allows for opportunities within its process to ensure a certain degree of perfection. Total control is extended throughout the animation process from inception, production, and refinement stages of the animated feature. As a slow and exacting process, near perfection is possible. Unlike other filmed arts in which flaws are apparent, each animated cell consists of only those elements

desired by the designers. Within the animated cell, scale and perception are manipulated so as to create the perfect illusory setting.[27] Translating these techniques into urban form, the Walt Disney Company is able to carry its designs to limits rarely attempted by most architects.[56]

To understand the animation process is to understand the thinking behind Disney's design process. The process of animation begins first with a story. This story is translated into a series of storyboards while animators conceive and develop its characters and their voices. In this early stage, dialogue is studio recorded on film with both action and sound. From these films the artists can create drawings to match the recorded voices and actions. Thus, the dialogue and filmed actions help to influence the appearance and personality of the animated characters. To aid in production, three dimensional models and character model sheets are developed for each character to aid the animators in consistency and imagination in the conception of character movement and expression. Character model sheets show various characters in comparative sizes to aid animators, and conformity color charts aid in maintaining color consistency throughout the film.[45]

Once the story is complete, rough animation begins. Black and white line drawings are shot on the animation camera while background art is designed and painted. Action is revised and rough animation is cleaned up and then electromagnetically printed with sharp lines on acetate cells. Cells are then hand painted on the reverse side. Each hand painted cell makes up the image seen on the theater screen.[45]

Once painted, background and cells are grouped and photographed. To create the illusion of movement, character cells are photographed at various intervals across the background cells. Meanwhile music and sound effects are coordinated with the action.[45]

This process is what sets animation aside from other dramatic arts. Allowing for near perfection, each cell can be individually controlled. As such, the process is known to take as long or longer than a decade for one feature. The planning process of an animated feature allows for deep scrutinization of overall flow, perspective, and attention to details within each scene.

Disney parks and attractions are designed using similar techniques of production. Each are conceived through storyboards, scale models, and color charts. Each scene is studied and scrutinized until the final presentation is accepted for replication. **This total design aspect is the key difference which sets architecture, planning, and traditional development projects apart from the planning and design involved within the Disney organization.**

Park Form

Disney theme parks are noted for their design of public spaces that are human, diverse, and inviting. These spaces have received merit from various planning and design circles as superior in form and

function and are considered by many as more inviting in style, scale, and amenities than what today's architects, planners, and developers tend to provide.

Walt Disney's plans for a new kind of amusement park were nurtured for many years before Disneyland became a reality. Early plans touch on a few elements that over time were cultivated into the theme parks that we know of today. His early ambitions were to provide a pleasant atmosphere that the whole family could enjoy. Disney pulled together his ideas from within his own world through his interest in railroading and small town life. His earliest plans were for a park to be called Mickey Mouse Park planned for an eleven-acre triangle on studio-owned property. Designed as a small village, the setting was sited around an informal park. The park was planned as a cool and inviting family atmosphere with benches, a bandstand, and comfortable landscaping. Then, as now, a Railroad Station was an integral landmark in the setting.[77]

As the years passed, Disney's interests and visions for a new kind of park expanded. He began to attend a multitude of outdoor attractions such as zoos, state and county fairs, circuses, carnivals, and national parks. Disney studied the attractions and examined their appeal to patrons. Coney Island proved to be the utmost disappointment to Disney. His highest regards went for Tivoli Gardens in Copenhagen. The Copenhagen park proved to be a perfect mixture of success with bright colors, uplifting music, excellent food and drink, friendly employes, and a spotless environment.[77] Disappointed with American amusement parks, Walt Disney felt the need for a park that would exemplify his ideals. His park would evolve from a natural extension of the film industry. Disney envisioned a place where guests could participate in the show within a living film set.[76] Through filmatic techniques and "themeing," Disney took the stereotypical amusement park and made it efficient, clean and with high standards of quality.[89]

Typically, amusement parks would grow by the addition of new features over the years but with no overall pattern or design. In such haphazard parks, clusters of individual and highly competitive exhibits would lead to disharmony and disunity.[77] Unlike these parks, consisting of a series of unrelated attractions and rides, Disney's plans incorporated each into a whole, providing a total theme show. As such, every element could be planned as a total controlled entertainment experience.[75]

The park was laid out as themed areas, each representing an entirely self-contained space. Each themed area was tied together through architecture, attractions, entertainment, sounds, costumes, landscaping, food, and merchandise to create a specific atmosphere and provide a total, coordinated experience.[75] Together these elements concentrated on telling a themed story,[87] and are completely detailed to that specific theme, down to the uniforms, signs, and trash receptacles.[32] As such, the whole became a theater in which the audience could step onto the stage of a variety of themed lands.[87]

Disneyland opened in the suburbs of Los Angeles, where the automobile and television were an essential part of its urban culture. Dependent upon the automobile, the city of Los Angeles had little sense of a social urban form.[89] Disneyland provided the public with spaces that did not readily exist in any coherent form in Southern California. The region had long given its transit linkages away to the freedom-

associated automobile. Los Angeles is considered by many as an automobile town where any place is as close away as a drive.[52]

Disneyland provided the city with a new social center where civic pleasures and comraderie were found.[89] Disneyland brought back the urban 'public' life of walking and people-watching where the streetscape was tight, and the streets, except for a few nostalgic replicas of automobiles, had given way to the pedestrians. Seldom associated with or found within the Los Angeles region, a series of sequential occurrences filled with hierarchies of importance and excitement of big and little drama are offered by Disneyland. It is ironic that this tight-fitting public world was itself found in the midst of suburbia just off the Santa Ana Freeway.[52]

Disneyland provided Southern Californians with both a civic center and an outlet for escapism. The children, so in tune with television, found that here they could live out their television fantasies. The adults who had grown up with Disney as an essential part of their youth found the park a return to their childhood. Here was found visual and social order, with a consistent, reinforced visual theme. The Disney fantasies encapsulated the American culture and provided a total architectural experience in which no extraneous visuals would penetrate.[89] These and other elements demonstrated by Disney have since provided lessons for the development of other successful theme parks, both Disney and Non-Disney.

Imagineers

Disneyland is unique in its planning and development in that those who planned and designed the park were drawn from the motion picture industry. As experts in the motion picture industry, the park designers were experts at blending both the "real" and the "imaginary."[73]

A subsidiary of the Walt Disney Company, the Imagineering division is responsible for the master planning, design, engineering, creative development, production, and project management of the Disney theme parks.[87] The Imagineering staff was formed in 1952, when Walt Disney decided to build Disneyland in Southern California. At that time Disney had no amusement-park designers or architects on his staff. To plan and develop his park, Disney compiled a design team composed of art directors and animators from the Disney studios. The staff took the name WED Enterprises, after the initials of Walt Elias Disney.[32] The name has since been changed to Walt Disney Imagineering.

The company was personally owned by Walt Disney. Separate from Walt Disney Productions, its staff was paid out of Walt Disney's pocket.[21] In this way his ideas could flourish without questioning from Walt Disney Productions stockholders. In 1964 the Imagineering division became a part of the Disney company and provided the master planning center, designing the majority of the Disney projects.[90] Pulling designers from his own creative staff, Walt Disney reasoned that the designs for his park needed to come not from outside architects, but from his own idea people, for they were able to relate to Disney and

his ideas.[60] It was, after all, his animators that knew how best to tell a story in three dimensions.[55] These were the men who created the appearance of motion pictures and had a keen sense of how to make sets pleasing to the eye, and heighten drama through the use of perspective and color. Accustomed to satisfying the desires of producers and directors no matter how impractical they were, they were able to go beyond the thoughts of most architects in order to fulfill the needs of Walt Disney and Disneyland.[77]

In the designing of Disneyland, a hierarchy of Imagineers oversaw the planning and development of the park. At the top of this hierarchy was Walt Disney himself. To oversee the entire planning and development operations, a Project Art Director was appointed. A separate Project Art Director was responsible for each of the park's five sections. With work progressing, many experts from various fields were brought in to advise and work with the Art Directors and their architectural and design staffs.[66] Their goal was to create a spotless park that was physically and emotionally divorced from the outside world. The attractions, using theatrical presentation, setting, architecture, and landscaping would be combined to tell stories.[60]

Starting from scratch, the Disney designers created a park based mainly on characters and themes from Disney films.[32] Collaborating and expanding on Walt Disney's original drawings for the park, attractions were produced also on themes based on Disney film features. In its planning, Disney and his team of Imagineers visited parks, zoos, and fairs for ideas, measuring park layouts, observing pedestrian flow patterns, and studying patron reactions.[77] In their plans for Disneyland, they found that each scene depended upon much of its appeal from the presentation of the separate land concepts.[76]

While the Imagineering division is responsible for total planning and design of the many theme park structures, exhibits and attractions, an in-house development arm known as MAPO, is responsible for its production. MAPO, which originated from the team that developed the sets and special effects for the successful Disney film "Mary Poppins," is responsible for much of the actual development of attractions, and most of the detail on theme park structures.[55] MAPO is Disney's research, development, and manufacturing branch.[86] Together, the design and development arms of MAPO and Walt Disney Imagineering plan and produce almost every element from the master layout, the design of individual structures, and transportation systems. It has been said that Walt Disney Imagineering is the factory that builds cities.[55]

A low profile and highly-confidential group, their headquarters is within a few miles from the Disney Studios and is located within an industrial section of Glendale, California. The unassuming structure that houses the Imagineering staff appears to be just another factory building.[55] Its low-key appearance is in part due to its confidential research and development within. The buildings corridors are lined with sketched renderings and oil paintings of past, present, and future attractions.[23]

Since the opening of Disneyland in 1955, Walt Disney Imagineering projects have included the development of several shows for the 1964 New York World's Fair, the initial development of Walt Disney World and the Magic Kingdom park, Epcot Center, Tokyo Disneyland, Euro Disneyland, and the Disney

MGM Studios and theme park. In addition, the Imagineers are involved in the design and development of numerous hotel, retail, and entertainment projects for the Disney company.

With their participation in the 1964-1965 New York World's Fair, Walt Disney and his Imagineers were able to explore their development interest for an eastern park. Backed by major American corporations, Disney's Imagineers developed four attractions: Ford's Magic "Skyway;" General Electric's "Carousel of Progress;" UNICEF and Pepsi Cola's "It's a Small World," and "Great Moments with Mr. Lincoln" for the State of Illinois.[76] In their participation, the Disney Imagineers pioneered one of their most notable attraction tools: the Audio Animatronic robot. One of its first applications was a replication of Abraham Lincoln for the Illinois state pavilion.[60]

In 1971 Disney's Imagineers planned and developed the initial stages of Walt Disney World. Development of the 28,000 acre site included resort hotels, recreational facilities, and the Magic Kingdom theme park. In 1982, Imagineering completed Epcot Center. The 475-acre park was the largest entertainment complex built to date and included within its gates two sub parks known as Future World and World Showcase. World Showcase includes a variety of representative nations displaying architecture, commerce, culture, and art. Future World consists of a number of corporately-sponsored pavilions, representing a variety of social, physical, and environmental interests.[87] In the planning of Epcot Center, Walt Disney Imagineering drew on universities for advisory boards in the various sciences. Also, some of the largest corporations in the U.S. act as sponsors for the major pavilions which aid in funding and technological innovations.[21]

Tokyo Disneyland opened in 1983. This marked the fourth major theme park designed and developed by Disney's in-house Imagineers. The park is similar in most aspects to California's Disneyland and Florida's Magic Kingdom park. Disney developed the project on approximately 200 acres of reclaimed land near Tokyo.[87] Walt Disney Imagineering's latest projects include Walt Disney World's Disney-MGM Studios and theme park, the planning, design, and development of Euro Disneyland in France, and current expansion in Walt Disney World, Florida.

Today, the Walt Disney Imagineering division is a team of over 2,000: artists, architects, show designers, writers, engineers, animators, computer programmers, researchers, finance experts, manufacturing groups, film, audio, and video specialists.[64] The Imagineers are responsible for complete project development.[87]

Imagineering Design Process

The Walt Disney Imagineers are experts at turning imaginary ideas into reality. Learning to think three-dimensionally, Imagineers conceived of their parks as they would a movie, starting from Act I, Scene I, and placing the park guest in the middle of each scene. The Imagineers always build models which contain the finest of details to enable them to judge the proportions of each structure before building and to

reveal potential problems unforeseen in blueprints. The civil, structural, and mechanical engineers of Walt Disney Imagineering turn models and conceptual drawings into engineering and construction documents. Committed to creative control, the Imagineers are quite demanding, securing continuous design changes, and deleting projects that are not satisfactory.[21]

Walt Disney Imagineering and MAPO master plan, design, and engineer all of the main elements of the Disney theme parks and attractions. Within each attraction, the Imagineers design and assemble ride vehicles, control systems, and the Audio-Animatronic robotic figures. These designs are fabricated at MAPO. All involved in Disney design and development view the design of the theme as a complete unit in which all elements, to the slightest detail, must work in harmony. In doing so, contradictions that might seem out of place to the ear, eye, or other senses are kept to a minimum.[86] Traditionally Walt Imagineering has acted as its own architect-engineer, and has occasionally retained consulting structural engineers. Disney has also acted as its own construction manager working with a single general contractor. With the vast number of Disney developments, the staff had at times grown to over 2,000, with some 300 in-house engineers.[21]

From the beginning, the intentions of Walt Disney were first to concentrate on the ideas and later worry about how the buildings would be constructed.[60] Even today the Imagineers design first from a theatrical perspective, then pass their plans to engineers to make them work. Theirs is a special case of support following both form and function. Disney's Imagineers take design from cinematic and artistic viewpoints. The engineering is turned over to engineers whose job it is to find ways to make the design feasible. The Imagineers pride themselves on the fact that architects and designers, not the engineers, have the last say.[32]

The typical process is for the Imagineers to prepare a set of renderings that show the completed structure. These designs are then passed to the engineers who find ways for making the design work without changing the appearance. Many of the Disney attractions are designed outward starting from the show itself. In the designing of one attraction, the Country Bear Jamboree for example, the Imagineering staff designed the show first, and then sketched plans for the inside of the theater, then the outside, without figuring site coverage, square feet or other features typically considered necessary.[32]

Depending on the projects planned, an annual budget of around $50 to $250 million is set for Disney's Imagineering division, with around $7 million written off each year for projects that do not come to fruition. Walt Disney Imagineers are composed of around 90 in-house specialities that perform tasks, many of which are not easily duplicated outside the organization, for example; robot programming and imitation rock-making. The division peaked in numbers with the planning of Epcot Center to around 2,100, and was reduced afterwards to around 400. With Disney's change of top management in the mid 1980s, the company's chief, Michael Eisner, declared the Imagineers the lifeblood of the company.[60]

Until the planning of Epcot Center, Disney's Imagineers were greatly sheltered from the budgets that might hinder their creative process. With the installation of the new management, finance was

incorporated into the design process. A new management system within the division set up teams for each proposed project that includes, along with the show creators and engineers, schedulers and financial planners. Every project is periodically reviewed by top management on status, and informal early-morning brain-storming sessions are attended weekly by as many as 100 Imagineers. Typical brainstorming topics include creative ideas for cutting costs. Rather than hindering the creative process, watching the bottom line has helped the Walt Disney Imagineers to spur creativity.[60]

Disney Imagineers create environments that offer an essence of realism and authenticity, based on original settings or an agglomeration of settings, these Disney environments are romanticized often lending more appeal than the original from which it is based. Negative and unwanted elements are removed from each scene and elements that are positive are embellished.[73] Imagineers always deliver more than is expected, and they include small touches and design stories. A fine example is the tower of the house of Geppetto, the fabled toy maker who created Pinocchio, which is deliberately built at a ten-degree slant. The reasoning for the slant is to make the building look as if it had settled after 300 years.[60]

Designers of Non-Disney Parks

Outside of the Disney organization, most theme parks have been planned by a limited number of designers specializing in theme park design. Most of the large park chains, such as Time Warner's Six Flags parks, Paramount's Kings parks, and the Busch Entertainment parks have an in-house staff of planners, architects, and engineers; however, few if any of these companies have been able to maintain an in-house design staff on the level of Disney's Imagineering division. Usually, design and engineering work is hired-out from a list of design and consulting firms who involve themselves in most of the industry's work for annual improvements and additions to existing parks. In the design of a theme park from its inception, most parks have employed the design services of Randall Duell and Associates. Duell, a former set designer and art director for MGM was involved in the original development of Disneyland. Like Disney, the Duell firm uses a cinematic approach in their designs.[78]

John Allen of the Arrow Development Company is another designer who has been involved in the design of several non-Disney theme parks. Arrow has provided many of today's theme parks with space-age engineered roller coasters and thrill rides.[6] Similarities and differences between the design approaches of Disney and non-Disney parks are discussed below.

Theme

Disney has produced three types of theme parks. Its most current, the Disney-MGM Studios, combines an actual working studio with tours and attractions demonstrating film production and special

effects. The second Disney park-type, Epcot Center, was designed as a permanent World's Fair combining culture and technology with themed attractions. The first and most replicated park follows the traditions of Disneyland. Known as the Magic Kingdom parks, Disney has developed four to date on three continents. These parks are the most complex of the Disney parks in design and control. The unique applications for which Disney parks are noted are best viewed in these examples.

Park form has evolved from the visual sequences and special effects of film, with a conscious emphasis on transition throughout. As in a film, constant movement is sacrosanct. As the name theme park implies, Disney parks are designed as a composite of themed lands. Themeing is a key design element. Each themed land is designed as a total environment and is physically and mentally separate from conflicting elements. As such, park form has evolved from a logical placement of complimentary settings with careful transition. Underlying this natural progression of themed settings is a formal pattern with symbolic reasoning. Most themed settings are symbolically linked to the youthful years of the American culture which touch upon the archetypes of the American imagination.

The concept of minimizing the competition of contradictions is a key element in the production of a filmed feature. These same concepts are applied to the design of the Magic Kingdom parks. Opposite this approach were the amusement parks and World's Fairs that thrived on competition where each attraction competed for attention and promoted little more than mental fatigue. With such a variety of ideas and images, it is often difficult for patrons to form a strong memory of individual attractions.[25]

In the planning of Disneyland, competition was substituted for an attempt to relate ideas and settings. Attractions are combined into themed areas of fantasy, adventure, and nostalgic periods. The themes provide a sense of continuity and harmonization.[25] The setting thus becomes more easy to understand, less confusing, and more memorable.

Disneyland's themed areas were conceived from settings made popular by film, television, and Disney's animated features. Disney's animated and film features have received international popularity by several generations. With these ties, most Disney guests find instant recognition with park themes and feel a part of the park from the moment they enter.[30] These spaces come in the forms of historic and futuristic time periods. The themed areas in the Magic Kingdom parks include; Main Street U.S.A., a turn of the century Victorian commercial streetscape; Adventureland, an exotic playground of jungles; Frontierland, a Hollywood version of the American West; Liberty Square, depicting a youthful American nation; Fantasyland, featuring Disney's films and animation in three dimensional settings; and Tomorrowland, a look at the science and technology of the future.

Disneyland's themed settings proved to be immediately popular among those experiencing them, for they seemed to represent a reaffirmation of the preferred views of popular culture toward the environments of past instilled within the minds of many Americans by writers and critics for over fifty years. These common myths of American history have been made popular through theatrical stereotypes, symbols, popular beliefs, and "archetypal experiences," [43] created with the aid of Hollywood portrayals and

television. The scenes are full of abstract, idealized, homogeneous and carefully planned elements of pseudo-past and environmental iconography.[29]

A good part of Disney's success has been in the realization of these popular images and as the commercializer and developer of such popular folk imagery. These fictitious worlds and popular folk imagery are especially appealing to Americans who feel the need for positive, stable images to stabilize themselves in this very complex, and quickly changing society. Disney's Main Street USA proves to be one of the finest examples of how the American landscape is abstracted, idealized, and in Disney's case rendered into commercially viable symbolism. These images of the small town were fostered by the movie industry through films that immortalized the American small town life as an intimate, friendly, and visually comprehensible place. The small town images created for the films offer comfortable civic settings with bandstands, flowers, a railroad depot, and Victorian business architecture with ornate trim.[29]

The guests who take part in the scenes find them comfortable and inviting, as though they are experiencing a familiar milieu of memory or a well-known movie set. Positive reaffirmation is present when experiencing these "Disneyfied" scenes that we feel we know in memory as places that we have visited or studied.[29] They fulfill our needs for nostalgia through set design and integrated architectural styles that touch off strong associations from the the American collective memory. Their ability to trigger nostalgia plays on a basic appeal for returning to childhood. The Disney parks nurture this appeal to "return to the familiar," by designing spaces that are better than the collective memory expects, making the visit more rewarding than anticipated.[43]

As a place that is loaded with associations of familiarity and affection, the historical settings that Disney portrays replicate one's inner interest and comfort. Typical to such feelings are one's neighborhood drugstore or corner bar. Along Disney's turn-of-the-century Main Street are located a city hall, an emporium, a candy store, a movie-house, a haberdashery, a tobacconist, an apothecary, and a barber shop. Each are idealized and placed within a caricatured setting that evoke our dreams of the universal image of the American past, although it may have never existed in such a pure and unspoiled form. They are in many ways better than the real thing. They are clean, efficient, comfortable, and loaded with all modern conveniences.[43]

Although the themed settings of Disney's Magic Kingdom parks were born out of popular idealized versions from television, film, and animation which nurtured our needs for nostalgia, the popularity of the design of Disney's park settings may be opened up to a deeper interpretation. It was commonly thought that Walt Disney was finely in tune with the interests and desires of middle class America. As such, Disney was able to translate these ideals into three dimensions within his park. One ideal common among most is an inner desire for the freedom of youth. The designs of Disney's themed settings have been interpreted as Walt Disney's remembrance of his own childhood fantasies and games as a youth growing up in a small midwestern town. These themed areas, Adventureland, Frontierland, Tomorrowland, and Fantasyland, are felt to play upon the interest and dreams of childhood past and present. Adventureland

corresponds with the childhood games in ones backyard; Frontierland evokes thoughts of camping, and summer vacations; Tomorrowland evokes childhood views of fantastic careers in science and technology; and Fantasyland evokes the memories of bedtime stories and dreams of youth.[34]

This underlying theme of youthfulness is also reprised through settings of a youthful nation, in themed settings that include frontier, colonial, and early Twentieth Century American periods. Similarly, the Magic Kingdom's Fantasyland touches upon the desire of adults to return to the settings of childhood. Perhaps these underlying desires for an association with youth is why the Disney parks have proved to be more popular with adults than children, as the vast majority of visitors are adults.[43]

Following the successful examples that Disney has given of a desire to relate to elements of the past, most theme park themes are centered around settings that evoke historic eras.[24] While themes are centered around settings depicting the past, present day is neglected, for the present is exactly what Disney and non-Disney parks are trying to help its guest to forget temporarily.[56]

Similarly, Disney is beginning to limit their designs of futuristic environments. Futuristic themes are perhaps the most difficult to design for they have been proven to soon become passe and outdated. Theme park designers have found that park guests show a less energetic interest in these areas as compared to their longing for nostalgic settings. For example, in Epcot Center over 70 per cent of the park guests find more interest in the World Showcase area which depicts reproductions of historic international landmarks than in the park's Futureworld section.[24] Disney learned from these that their success came from their nostalgic designs. Disney's latest park in France does not include a Tomorrowland. Instead, the Paris park features a Discoveryland, which touches upon the regional culture of the European community.[2]

Almost every theme park built since Disneyland has followed Disney examples in themeing and design. Although Disney considers themeing of the utmost importance, many of the other theme parks see themeing only as a means of completing the sense of integrated full escape with less concern about the degree of themeing. For these parks, themeing is merely a shell for a thrill ride or attraction.[46] Money is a key factor in determining the amount of emphasis that is placed upon themeing, because themeing often falls second to the attraction's offerings. This ideal was most obviously manifested during the mid-1980s when it wasn't uncommon to find parks in the industry sliding away from a themeing emphasis and, instead, placing more of an emphasis on rides than on environment.[59] Today, large entertainment conglomerates such as Time-Warner and Paramount Studios are acquiring major park chains such as the Six Flags and Kings parks. A benefit to the park industry that comes from these acquisitions is that park environments are receiving new levels of attention.

Another factor attributed to the emphasis a park will place on its themeing concerns conditions surrounding the park sites natural environment. With his experience in two very environmentally different parks, Opryland and Fiesta Texas, Keith Sanders, Executive Director of Product Development suggests that themeing receives more attention when a park's natural environment is harsher. In the planning and design of Nashville's Opryland park, for example, a lush, wooded park site was designed with the intention of

preserving and incorporating as much of the natural environment as possible into the park's entertainment areas. Fiesta Texas, on the other hand, was planned and designed within the confines of a rock quarry. A stark difference between the two park environments is that themeing and architecture is heavier in the Texas park than it is in the Tennessee park. Furthermore, in the Texas park, natural elements such as the park's tall quarry walls became the focus of some unique design treatments, such as cascading waterfalls and the design foundation for the park's landmark ride attraction, a towering wooden roller coaster which is terraced along these quarry walls.[59]

Differing in its design from most other theme parks, the Universal Studio parks are planned with the film industry and film production as their underlying theme. In its physical form, this difference comes in the form of environments that are not designed as complete, compartmentalized themed settings, but as groupings of settings for film production. As described by Director of Design for Universal Studios Florida, Mark Woodbury, the Florida park: "*...follows more of a philosophy of creating individual set environments that are geared to the eye of a camera more than anything else....I'd like to think that this a reality based attraction...You know, we went to great pains and research to come up with city streets that were authentically city streets. Now, one may call that themed because you know it is, it sort of is; but in the common use of the phrase 'themed' it (is) not a fantasy-based attraction.*" [91]

In relation to the increasing importance placed on themeing and the environment in todays parks, Senior Vice President of Engineering and Design for the Six Flags Corporation, Harold Hudson concedes that: "*...environment is crucial to the entertainment aspects of theme parks.*" [39] Along these same lines, Philip Turner, Vice President of the park planning, design and consulting firm, Duell Corporation, suggests that another chief attribute of themeing and the environment of a park is in many ways subliminal. A well themed, well designed park environment will provide a park's guests with a more enjoyable experience than one that is poorly designed or poor on themeing. While a good environment might not receive tremendous attention by a park patron, a poor environment will likely be remembered.[80]

In relation to the types of themes one finds in theme parks across the industry, one is likely to find that, as in the Disney parks, most park themes are high on nostalgia. For example, Busch Gardens Old Country in Williamsburg, Virginia. consists of seven Seventeenth-Century European hamlets, each with the architecture and cultural feeling of the past.[37]

Perhaps following closest to the Disney themes are the Kings Island and Dominion parks. Like other theme parks, these parks utilize a variety of themed areas. The Kings themed areas include: International Street which like Disneyland's Main Street USA is a central entry port containing a variety of shops and punctuated by a major landmark, Old Coney Island, featuring amusement park rides and attractions, October Fest, featuring music and food in a German flavor; Rivertown, a themed area similar in attraction and air to Disneyland's Frontierland; and The Happy Land of Hanna-Barbera which similar to Disney's Fantasyland is home to the parent company's own cartoon characters.[74]

Layout

Learning from other parks and adding to his ideas from his knowledge of film and animation, Walt Disney's plans for Disneyland grew and developed. Working with his designers, they determined several forms that would optimize the park's design. The basic plans for the overall design of the park followed some of Disney's original ideas. The layout of Disneyland is a triangular design with the main entrance located at the triangle's bottom tip (Figure 1.1). A large berm surrounds the park to keep outside views from intruding. A scaled-down railroad travels atop the berm and allows customers to view the attractions within.[77]

Disney's basic design pattern is known as a combination of loop and hub.[89] Guests enter upon a main entry corridor which distributes park guests into the park's central hub. The Magic Kingdom parks are designed like a wheel with spokes emanating from the central hub to help disperse guests evenly. The interior of these parks are basically circles divided into five sections which represent fantasy, adventure, or history. Once the guest chooses a particular area, he or she then travels in a circular direction, eventually to end where he or she began.[76] As such, visitors have the opportunity to continue around the loop from one themed area to another, or may return to the central hub before venturing to another themed area.[89] The circle design psychologically lessens confusion and improves the guest experience.[76] This underlying sense of reassurance is central to Disney designs. As explained by Senior Vice President of Walt Disney Imagineering, John Hench:

> Walt's thing was reassurance... The message is, 'You're going to be O.K.' He anticipated the mind-set people come to a place like this for. There's a kind of balance and order here that people feel without being too conscious of it.[15]

The circle is a dominant factor in the design of the Disney parks. All Disney parks begin with circular plans. Circular patterns are used in the Disney parks for physical and symbolic reasons. Walt Disney was known to have a keen sense for the things that attracted people and made them feel comfortable. The circle has long been associated with survival patterns. Circles promote reassurance and are associated with objects in which we find comfort such as clouds.[25]

This emphasis on circles is long-standing with Disney designs. The company itself was built on the success of the animated character, Mickey Mouse. This cartoon character was derived from a series of circles and had no sharp points. It is thought that Mickey Mouse has received his noted success because of his circular composition. Circular shapes are perceived to be softer, and thus more appealing than shapes and configurations which have sharp angles and points.[15] Another popular animated character, Felix the Cat, was composed of sharp points and angles. His popularity has not been on the same level as Mickey Mouse.[25] Many have analyzed the success of the Mickey Mouse figure and have explained the underlying symbolism of its circular composition. As explained by Ub Iwerks, the animator for Mickey Mouse:

> Mickey's face is a Trinity of wafers-and the circular symbol, as C.G. Jung has told us, always points to the single most vital aspect of life--its ultimate wholeness.... Simple round forms portray the archetype of self which, as we know, in experience, play the chief role in uniting irreconcilable oppositions and is therefore best suited to compensate the single-mindedness of the age.[11]

Though Walt Disney frequently disclosed deep intuitive understanding and philosophical wisdom, he laughed at the intellectual theories about his characters and creations, insisting that he was only an entertainer. Disney, however, did understand the archetypal nature of his Mickey Mouse character and had realized that it touched upon a deep cord in the human psyche. Walt Disney may or may not have known the power of his composition, yet he denied evoking into his character the surreal and subliminal to such an extent.[11]

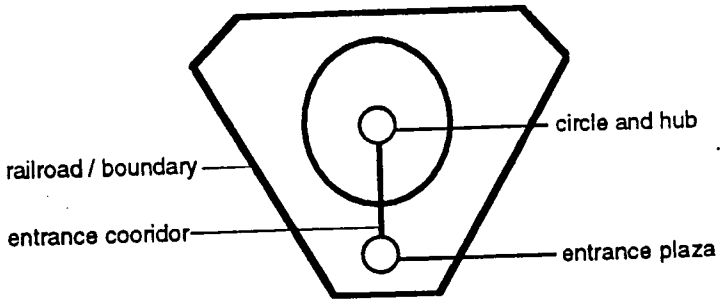
Like the animated character, the Disney theme parks are designed with a certain degree of symbolism. The Disney designers crossed reasoning with symbolism mainly to ensure order and flow within their parks. The influence of these designs has led many professional designers and philosophers to derive their own symbolic reasons for these built environments. It is interesting to note the similarities and differences between Disney's original concepts and those of others.

In a simplified form, the bounded circular form of the Magic Kingdom is reminiscent in form of the baroque capital, which itself is derived from a park, the royal hunting park. This pattern is seen as the Magic Kingdom's most symbolic feature. The design is viewed as symbolizing world order. The baroque pattern was conceived as the relation of a sundial of avenues, (representing the solar system), connecting at the palace, as the hub of sovereign power. As such, the baroque plan perceived a world order run mechanistically by divine clockwork. The plan provided a staging ground for secular and royal rituals that glorified the baroque order.[51] Disney's plan provides a staging ground for rituals of nostalgia and order which were determined to be needs of potential guests.

John Pastier observed Disney's layout arrangements as the classic pattern symbolic of the universe. Pastier elaborates in saying: "*Consciously or not, the Disney designers have borrowed for their site plan an ancient metaphor of creation itself.*" Within the Magic Kingdom, for example, the pattern is repeated with the six paths that radiate from the circular plaza. This plaza, centered on a small island, is ringed by a meandering moat. On the other side of this moat lie most park attractions. In turn, this ensemble of structures is ringed by the looped track of the Walt Disney World railway. On a broader level, Pastier finds the pattern repeated in a symbolic grouping of the Magic Kingdom park with its main parking lot and two hotels, which together are arranged to form a mandala of four nodes. The whole is threaded together by a monorail loop encircling the central lagoon.[56]

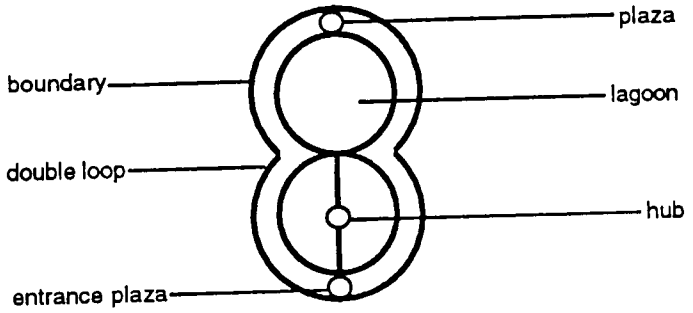
In the design of Walt Disney World's Epcot Center, the circle is again used as the basic park layout pattern (Figure 1.2). In this park, most typically viewed as a perpetual World's Fair, its two themed lands are each designed around a loop plan. Combined, the Futureworld section and the World Showcase form a figure eight pattern, which, in mathematical terms, denotes eternity.[42]

figure 1.1



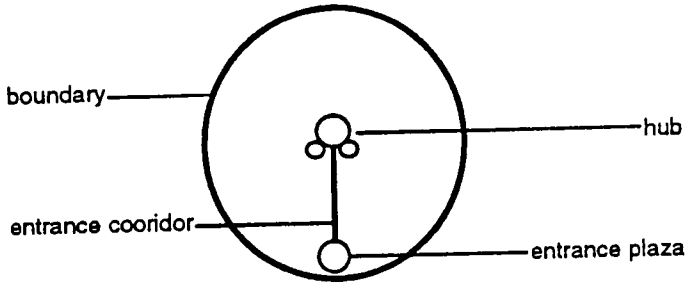
magic kingdom parks

figure 1.2



epcot center • walt disney world

figure 1.3



disney - mgm studios park • walt disney world

In the design of the Disney-MGM Studios theme park, attractions, based on film techniques, are laid out around a working film studio. As such, the circle and hub design found in the Magic Kingdom park give way to meandering pedestrian spaces designed around backlot settings, production centers, and studio sound stages.[65] Strong emphasis, however, is placed upon the design of the park's entry corridor, an Art Deco version of the Magic Kingdom's Main Street U.S.A. Here is located a strong symbolic parallel between the circular plaza design of the Disney parks and Mickey Mouse (Figure 1.3). The park, devoted to the animation and film industry, pays tribute to the Mouse in many of its features; but none so much as its central hub which, unknown to most, is formed into a giant plaza in the image of the Disney mouse. From the air this circular plaza can be seen as a set of circles which includes eyes, ears, nose, and mouth. The circle has, since Disneyland, played a key role in the designing pattern of most theme parks.

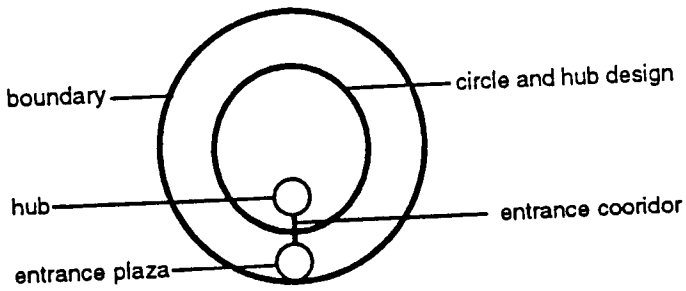
Other Parks

Duell Loop

Few non-Disney parks follow the formal hub and circle plans for which Disney's Magic Kingdom parks are noted. Those that do include a central hub in their design include Sea World and the Kings Island and Kings Dominion parks (Figure 2.1). Most non-Disney theme parks are designed around a pedestrian loop, often referred to as a Duell Loop, named for Randall Duell who designed many of the non-Disney theme parks. The Duell loop is an efficient plan that links each separate theme area within the park. Park guests must choose, upon their entrance into the park, to start to the left or right and proceed around the main circle.[57] A loop plan benefits by ensuring that park guests view every major attraction. Often in a loop plan, one major attraction is placed near the back of the park to encourage the flow of park guests.[24] A few of the parks that follow the Duell Loop plan include Carrowinds in Charlotte, North Carolina, (Figure 2.2); Worlds of Fun in Kansas City, Missouri; and the Great America Parks (Figure 2.3). As a popular plan, variations upon the design are common. For example, Nashville, Tennessee's Opryland park was based on a double loop variation of the Duell plan.[89]

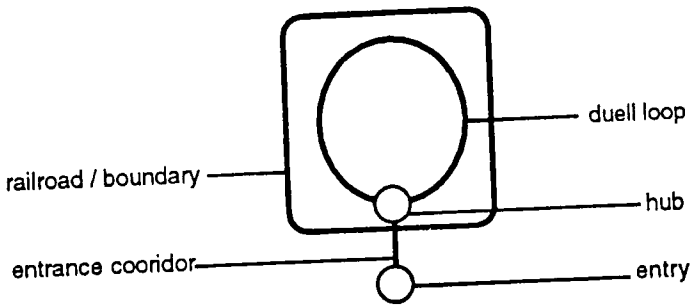
Parks designed on a circular format allow the guest to make the choice at the park's main entrance for going clockwise or counterclockwise. This form of layout has its virtues. The circle provides a simple and efficient form of development. As a circular transition between themed areas, guests can be assured of seeing all of the park's features. Likewise, orientation is simplified with this type of design. Service areas and their access can efficiently be provided by a perimeter road around the park and an interior service road within the park's core. As such, the placement of attractions around the periphery and inner core can provide efficient design and serviceability.

figure 2.1



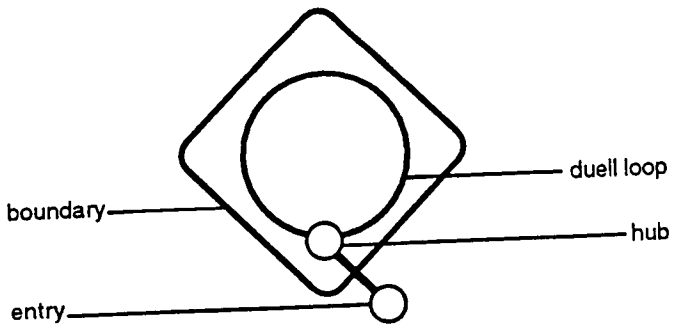
king's island • cincinnatti, oh.

figure 2.2



carrowinds • charlotte, nc.

figure 2.3



great america parks

Based on the Duell loop, the Layout of the Great America parks provide continuous movement through the park. The Duell design allows for little deviation from the pathway. Advantages of the loop design are that visitors see everything and have a good sense of orientation. The circular park places attractions and concessions along the edges of the path. Layouts are balanced to insure that no themed area offers more attractions than another so that no points of congestion will form.[89]

Informal Design Plan

A third type of park follows no formal plan and/or is planned around a site's natural topography. Parks that follow a site's natural topography typically have the advantage of a mature landscape. Busch Gardens Old Country in Williamsburg, Virginia, and Six Flags over Georgia fit in these categories and are noted for their lush landscape. However, this type of design also has its problems. Problems associated with these types of parks are that they sometimes offer little sense of direction or order, and may leave park guests disoriented and confused, which may result in missed attractions. Six Flags over Georgia, designed around its natural topography, offers few visible signs of support or order and as a result is difficult to negotiate.[89] Other parks which follow no formal plan include Silver Dollar City in Branson, Missouri; Knott's Berry Farm, in Buena Park, California; Great Adventure in Jackson, New Jersey; Hershey Park in Hershey, Pennsylvania; and Busch Gardens Dark Continent in Tampa, Florida.

It is also possible to combine the best of both formal and informal plans. Some parks are designed around a formal Duell Loop plan, yet are designed in coexistence with the site's natural topography and landscape. Valencia California's Magic Mountain park includes a formal Duell Loop plan with the mature landscape of a mountain site.[89] The result is a combination of the best of both plans.

Entrance Corridor

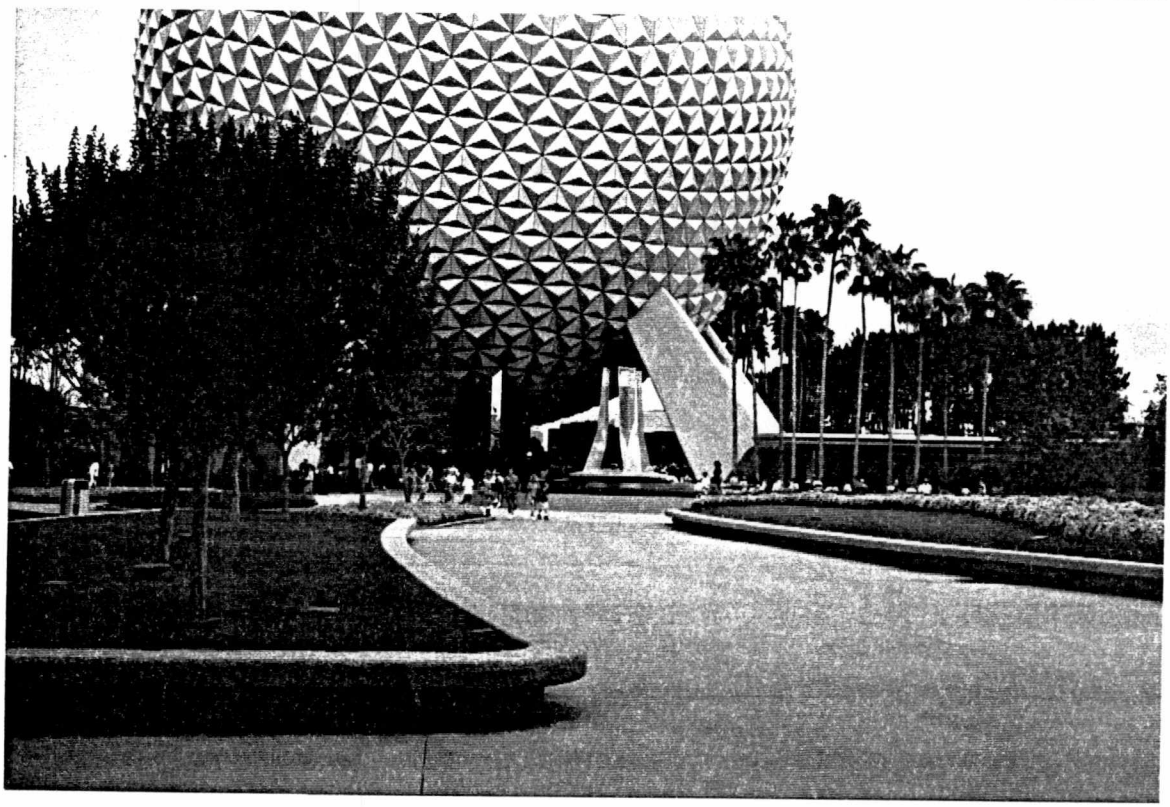
The entrance corridor is a key design feature in the design of a theme park. The entry portal is a critical design element, as it is viewed as a transition into a world or worlds different from the world outside the park.[89] This area fixes the patrons' first and last impressions of the park, and as such, must be of high quality. Parks following in the Disney design philosophies design the entrance mall so that the park guest is drawn forward by a landmark or an attraction at its end. A number of shops and food outlets are positioned in this area to catch patrons on their way out of the park.[24]

When Disneyland was being planned, Walt Disney went beyond the design of other parks in the design of his park's entrance corridor. While most parks included two or more entrances, Disney included only one. Many in the field looked to Disney's single entrance design as a blunder. Walt Disney, however, saw this as a tool in making each guest part of the drama, seeing it as a means to channel all patrons, unknowingly, into a predetermined structured experience.[77] Through the design of the entry corridor,



A park's entrance corridor is designed to efficiently absorb and distribute large numbers of people. Shown is the entrance corridor for Walt Disney World's Magic Kingdom park.





The entrance corridor
of the Disney-MGM Studios theme park (top), and Epcot Center's entrance plaza (below).

Disney's designers could control not only the flow of visitors into the park but, more importantly, control their mind set upon entrance into the park. Once the guest has entered the park, design, sounds, and even smell are used to prime the guest for the rest of the park.

Walt Disney insisted that his entrance corridor be elaborately detailed. Typical park design neglected spending large amounts near the entrance so that the money could be better spent on the entertainment attractions. For Disneyland, the elaborate setting was a necessity. Disney's designers saw the corridor not only as an entrance, but also as an essential element in setting the mood for the rest of the guest experience.[30]

The main entrance corridor is used to absorb and distribute large masses of visitors in a short period of time. As the guests move further along the street, they enter the large hub area. From the hub, other themed areas are visible via arteries that radiate from the hub like the spokes in a wheel. Each themed area features another landmark, visible through the artery from within the central hub. All themed lands lead back to the central hub aiding in one's sense of orientation.[73]

Main Street

Typically the main entry corridor of a theme park is designed as one of the park's themed areas. In the Magic Kingdom parks, the main axis is themed Main Street USA. In the Disney-MGM Studios theme parks, it is Hollywood Boulevard. In the Kings Island park in Ohio, it is a European Boulevard.[57] With themed areas radiating from the central hub and axis, orientation is aided, and focal points are easily sighted.

Working with the animators who, like Disney and themselves, shared a rich heritage of film and animation, Imagineers took many liberties to reproduce Walt Disney's boyhood hometown streetscape within Disneyland's entrance corridor. It was Walt Disney himself who chose Victorian Architecture for Main Street. To Walt Disney, this architecture symbolized the time of America's "Innocent Years"; it was thought that this in itself would provide a perfect 'mind-setter'. As the setting would function as a mind's focus, Walt Disney chose facades carefully for their style, color and scale.[29]

Main Street USA is an arrangement of linear streetscape terminated at its ends by public squares and major park landmarks. Its architectural composition is a stereotyped and idealized commercial Victorian. Unlike the buildings of real small towns at the turn-of-the-century, the Disney version is a sanitized and color-coordinated streetscape.[28]

The streetscape takes its form from several landscape design themes. The design consists of a thoroughfare placed between two Philadelphia-style public squares which are further accentuated by the placement of a castle at one end and an ornate Victorian railroad depot at the other. Few towns were designed with Philadelphia style public squares, and very few, if any, had two squares. The Disney version, however, takes its cues from classic examples of Pennsylvania circle-in-square towns such as Gettysburg,

Chambersburg, and New Oxford. The restriction of traffic circulation and limited vistas creates a sense of nodality adding to its success as a pedestrian environment.[28]

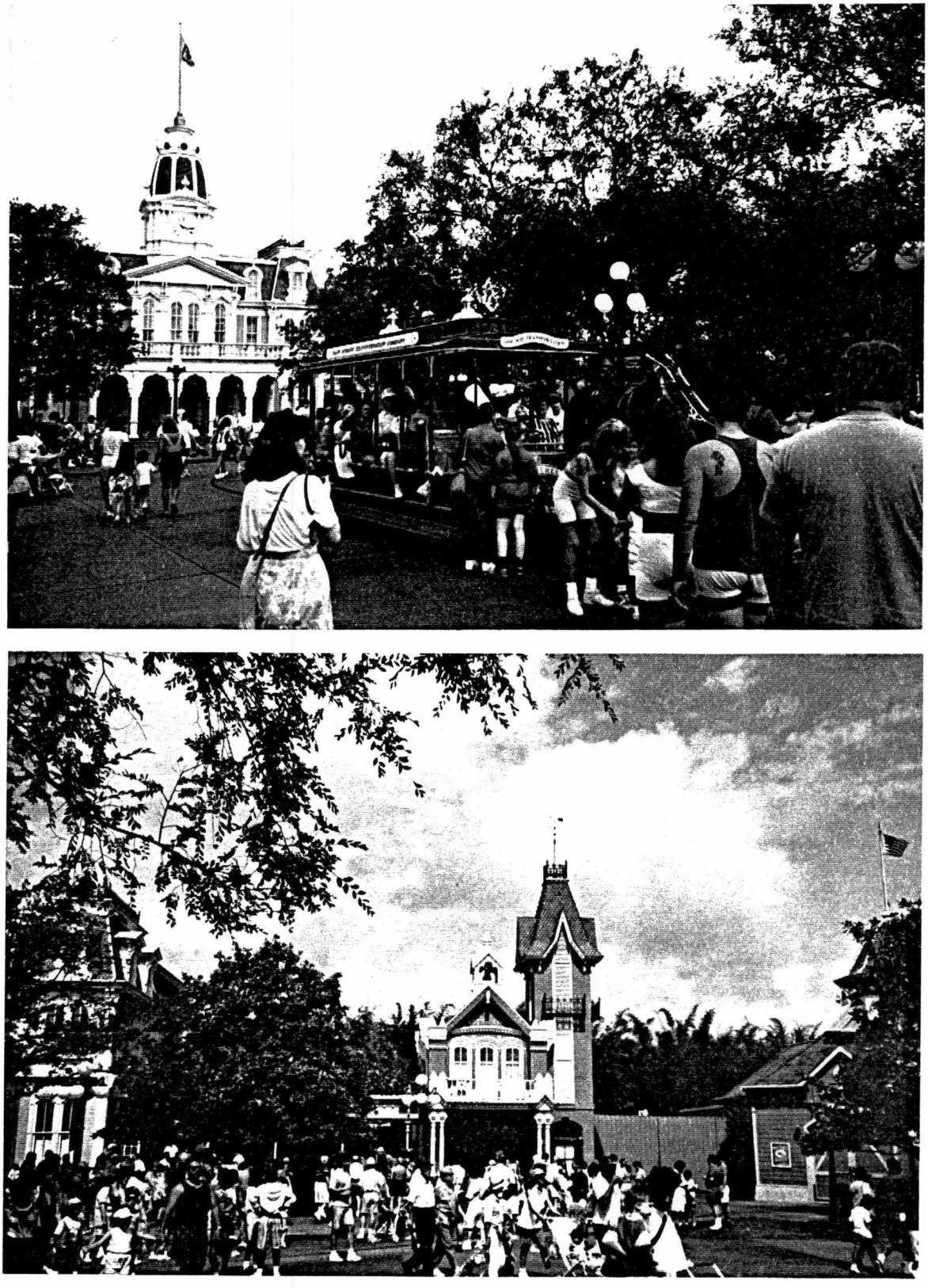
The reasoning for placing Main Street between two visual focal points goes back to Walt Disney's early designs. As Disney had always considered the railroad an integral part of his park, the tracks of Disneyland's rail line were laid out so as to define the perimeter of the park; and its main station, claiming a position of importance, was situated at the park's entrance. The Main Street corridor is intentionally designed as an obligatory experience. Guests enter the park by passing under this Victorian railroad station and proceeding down Main Street U.S.A. This reproduction of the heart of McKinley era small Midwestern town was calculated to correspond with one of the archetypes of the American imagination and to establish the right ambience to put guests in a receptive state of mind.[28]

In its design, Disney sought to create the atmosphere of a middle-western town. The Italianate detail on the commercial structures are those seen on the facades along the Main Streets of small towns across the country. Prevalent are these streetscapes in the Midwest. There is also a definite Eastern feeling as the Victorian setting represents a mature and well-manicured townscape. The buildings found along the street represent key institutions in American communities; the city hall, fire station, emporium, bank, and railroad station.[29] Disney's Main Street is an idealized environment. Located here are businesses that promote positive feelings such as an ice cream parlor, apothecary shop, candy shop, opera house, and a theater. Bars, pool-halls, and jails do not exist along Main Street.[28]

Overall a strong feeling of small town intimacy is reinforced through the tightness of the townscape. This is further intensified in the idealized structures and presence of street furniture, landscape, and the replication of "small town" graphics. The entire setting is carefully controlled in period, size, scale, color, and style of facade. Color schemes are masterfully manipulated and subtly integrated to carry on throughout the scene.[28]

Like the Disney street, many of the Main Streets of the 1880s had reached some degree of architectural homogeneity, made possible by the standardization of products such as cast iron facades, patterned wood trim, and the production of large sheets of glass. Contrary to the Disney version, most American landscapes were much less appealing. Like Disney's hometown of Marceline, Missouri, many small town Main Streets were likely to be unpaved and dusty when the weather was dry, and muddy when the weather turned wet. Lines of telephone and telegraph poles would likely be found cluttering the view of the details on the facades which aspired to be "classical." Signboards were likely to be found protruding over sidewalks, and side walls of the structures would often serve as billboards. Unlike the tight Disney streetscapes, the Main Streets at the turn of the century would likely include a number of vacant lots and generally would be lacking in any planned landscaping.[29]

As a highly successful design element, in form and function, the Main Street concept has been replicated in almost every major theme park - both Disney and non-Disney. Of similar format to Disneyland and Walt Disney World's Magic Kingdom parks, Tokyo Disneyland and Euro Disneyland are



Located along the Magic Kingdom park's Main Street U.S.A. are buildings that represent key institutions in American communities such as the city hall (top) and fire station (below).





Located along the Magic Kingdom park's Main Street U.S.A. are businesses that promote positive feelings, such as a cinema, confectionery, (top) and emporium (below).

also designed with a Main Street, U.S.A. The Disney-MGM Studio theme park turned to Hollywood Boulevard for its version of Main Street. Epcot, differing the most in its park form, also has its own version of Main Street U.S.A, circa the 21st Century.

With Epcot center, the main street became futurized. The Victorian train depot is substituted for a more futuristic *Spaceship Earth*. This pavilion is an imposing sphere that marks the entrance into the Epcot park and into Futureworld. In Futureworld, the town hall is replaced by Earth Station, a futuristic city hall and central information center. Just beyond Earth Station are Communicore East and West, which function as Epcot's own futuristic Main Street. The pair of crescent shaped buildings make up the modern, enclosed, and air-conditioned commercial streetscape.

Most of the design concepts that Disney is known for are repeated in the Disney-MGM Studios Theme Park. Disney-MGM is an actual working television, film, and animation studio. Intertwined with the practical side of the park is the theme park itself whose main theme is the production of features for television and film. In creating a theme park atmosphere equivalent to Disney's other parks, an overall design plan was conceived based on the legendary stereotypes of Hollywood. Hollywood is the most noted city for the film industry. Likewise, the heritage, architecture, and stereotypical style of Hollywood were used as the primary elements of the design of this theme park.

Associated with the glamour and fantasy of Hollywood, Art Deco is the pervading force behind the designs of the Disney-MGM park. Again, the linear Main Street entry is used as a movement corridor and as a mood setting device for the rest of the park. Here, Main Street USA is replaced by Hollywood Boulevard. Along this streetscape are reproductions of historic Art Deco structures and landmarks from the Los Angeles area. As a Disney interpreted Streetscape, the buildings and landmarks are intended to coincide with the archetypes of the American Imagination.

The Main Street streetscape is unique to the Disney design philosophies. Similarly, each Disney park is unique in its streetscape design. In each case, the Main Street exists to serve as a theme image and to serve as a catalyst in creating a particular mood while putting the guest in a more receptive state of mind. These streetscapes are both functional and successful in dispersing park guests and providing introductions to the park's themes. The three Disney 'Main Streets' move from the late 19th century, the mid 20s and 30s, and on to an always anticipative future.

Learning from Disney's examples, most theme parks place great emphasis on the design of the entrance corridor. Most theme parks since Disneyland include some sort of Americana streetscape. Although not all are included as an entry corridor, the Main Street U.S.A. type theme is a popular theme and is repeated in many theme parks. Many use the area for shops and food service outlets. Houston's Astroworld opens onto the Americana square, a turn-of-the-century streetscape, complete with a millinery, glass blower, and bakery among its shops.[38] Other parks, such as the Great America parks, use the Main Street setting as stage set fronts for the entrances of thrill ride and show attractions.[46]



In the Disney-MGM Studios theme park,
the park's entrance corridor is designed as an Art Deco "Hollywood Boulevard."

Similar to Disney in form and function are the entry corridors of the Kings Island and Kings Dominion parks. Upon entry into the park, visitors enter into International Street. which functions as both an entrance way and mood setter and is lined with shops and restaurants. The streetscape is enhanced by its landscaping, musicians, and other performers and is divided by a long rectangular pond. At the end of the entry corridor is a focal point. In these King's parks, the castle which punctuates the end of the Disney streetscapes is substituted by a scaled replica of the Eiffel Tower.[62]

Visual and Physical Control

Film and animation consists of a carefully controlled sequence of events. Through cinematic techniques, special effects, and set design, film producers, directors, and writers try to convey a story to their audience. Disney's artists translate these filmatic techniques into urban design to create a physical setting that reads like a story. Using a filmatic perspective, the park's visual sequence and vista become stage design complete with Hollywood's tricks of scale. A variety of themed settings are linked together through conscious and careful transitions to become parts in a total story. Each setting makes cautious use of color, sound, landscape, and landmarks to subconsciously control the perceptions, actions, and even the mood of park guests. All have been carefully predetermined and controlled through Hollywood techniques of visual and physical control.

Perceptual Sequence

Perceptual sequence is an orderly progression experienced through space.[89] As suggested by prominent architect and historian, Philip Johnson, the key element in architecture is "*not the design of space [but] the organization of procession.*" Within these limits, Disney offers several lessons. Disney environments, specifically the Magic Kingdom parks, as suggested by New York Times architectural critic Paul Goldberger, are considered "*a masterpiece of balance between clarity and diversity.*" [32] Both visual sequence and transition are important in the overall procession within the park. Designed by artists experienced in animation, images within the parks are revealed sequentially as in the animated cartoon.[15] Disney's Magic Kingdom is laid out to provide a clear procession route from the main entrance and then to the park's central hub. As in a filmed feature, Main Street acts as the first scene, in which the castle helps to draw forth the guest, and allows each scene to unfold as in a film sequence.[32]

The vista and its control help to reinforce the character of a theme. As an illusory communicator, the vista allows the visual experience to expand through perceptual sequence. The control of the vista aids and promotes a convincing reality to a themed area. To ensure the vista is successful, running elevations of the park are developed in the planning stages. Evolved from the process of set design, running elevations

provide a working envelope that visually encapsulate a themed illusion, bringing consistency and order to the mind of the theme park designers.[89]

Perceptual Control

The skills of accurately replicating periods in time and familiar places are not new to Hollywood or Disney.[52] Walt Disney felt the need to keep each area pure in theme, exact in detail, and unspoiled by conflicting elements within the scene. Within each themed area, the environment is carefully coordinated, designed, and controlled so that views of non-conforming elements are not in evidence. (The castle, of course, is this rules exception.) To ensure themed illusions are retained, themed lands are carefully screened from each other and transitions between each are carefully merged.[43]

Walt Disney wanted guests to experience his park in the same manner as they would a film or animated feature - one frame at a time. Therefore, Disney was cautious in determining how each scene would be laid out and what each guest would see. Disney's designers plan the total guest experience so that guest will experience each scene, and progress in the manner they intended. Details, music, scents, and scene all work to put each park guest in a more receptive state of mind.

As mentioned, a major concern in the design of the Magic Kingdom Parks is the careful minimizing of contradictions. This is a chief difference between the Disney Magic Kingdom theme parks and most other parks. Many allow contradictions within their work. Many times contradictions are allowed with little concern or knowledge of their impact. As such, the realism of the theme or the message that the designer is trying to conceive tends to be canceled out by the contradictions.[25]

Disney's designers have received recognition for their ability to create realistic themed settings that have been cautiously planned and shielded from conflicting elements. As Disneyland and Walt Disney World's Magic Kingdom parks were designed to relate to specific theme settings of fantasy, adventure, and nostalgic periods, their illusions could be carefully controlled using cinematic techniques. Parks designed after the passing of Walt Disney dealt with a whole new set of themed criteria. Parks designed after Walt Disney's death include Epcot Center, which is likened to a permanent World's Fair, and the Disney-MGM Studios theme Park, which consists of an actual film production studio mixed with attractions and guided studio tours. In these parks, the minimalization of visual conflicts are loosened, and instead, their differences are glorified.

In the Magic Kingdom parks there is a careful preservation of themed illusions. Each themed setting is closed off from conflicting areas and elements. In contrast, Epcot Center is open to conflicts in its design.[65] From its Futureworld themed section, the World Showcase is clearly visible, and vice versa. Likewise within each themed "village" of the World Showcase, others are also visible. From across the World Showcase Lagoon, one can clearly see numerous landmarks.

Almost every theme park attempts to minimize contradictions and conflicting elements, but with the exception of Kings Island and Kings Dominion, few other parks have done so at a level close to the Disney's Magic Kingdom parks.[89] To ensure that themed illusions are retained, theme parks are designed so that views outside the park are limited or prevented. Service areas, both inside and outside of the parks, are hidden from view, and parking areas are carefully screened so that park guests will not think about leaving.[24]

Each themed area is designed to enhance the visitor's illusions by shielding all conflicting elements and areas from that specific theme. When a structure or landmark is visible from outside the park and the themed area, it is typically in keeping with the specific theme. For example, Walt Disney World's Futuristic Contemporary resort-hotel located outside of the Magic Kingdom park can be seen within the park only from the Tomorrowland section.[32]

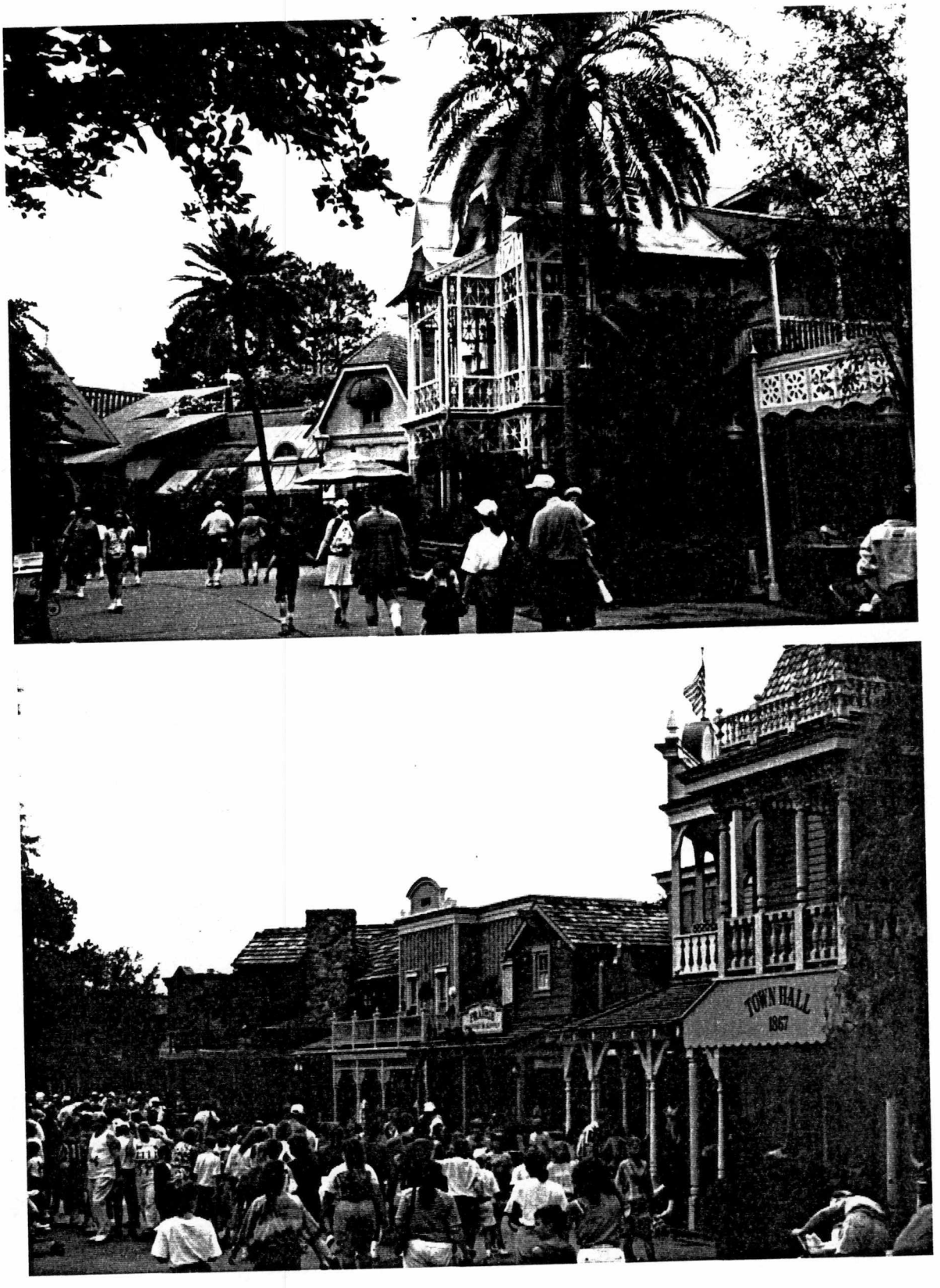
Transition

In the layout of both Disney and Non-Disney theme parks, ample precautions are taken with screening to ensure that one themed area does not visually infringe upon the next.[57] Disney's Magic Kingdom parks are designed so one feels a part of each themed environment. Each is visually closed from views of other themed areas to preserve the illusion of the theme.[65] Careful transitions between each scene help to guide the guests' mind-sets. To maintain illusions and minimize contradictions, common elements, such as landscaping and the natural progression of architectural styles, aid in the transition from one theme area to the next.

Disneyland was originally designed in five themed sections. When Walt Disney World was developed, the Magic Kingdom Park included an additional themed section. These sections include, Main Street U.S.A., Adventureland, Frontierland, Liberty Square, Fantasyland, and Tomorrowland. From the park's central hub, each themed area is transitioned through a natural progression of landscaping and architectural styles. The result acts to heighten the illusion of each theme area and to limit conflicts.

Adventureland, (1) the first theme area, accessible from the far left end of the central hub, combines *adventurous* attractions, structures, and elements with a feel of Africa and the Caribbean. The architectural progression through Adventureland flows into the rustic pioneer and stockade-type structures as one travels into Frontierland (2). The landscaping in this area serves as a common element that carefully merges these settings and enhances the illusions. From Frontierland, the themed areas follow a continuous natural progression into Liberty Square (3). The structures linking these two themed areas progress from the rustic buildings of Frontierland to the early Colonial structures of the colonies and then into the Federal structures of a young Nation.

The architecture of Fantasyland (4) touches upon three park settings, the colonial architecture of Liberty Square, the medieval castle straddling the park's hub and Fantasyland, and the futuristic settings of

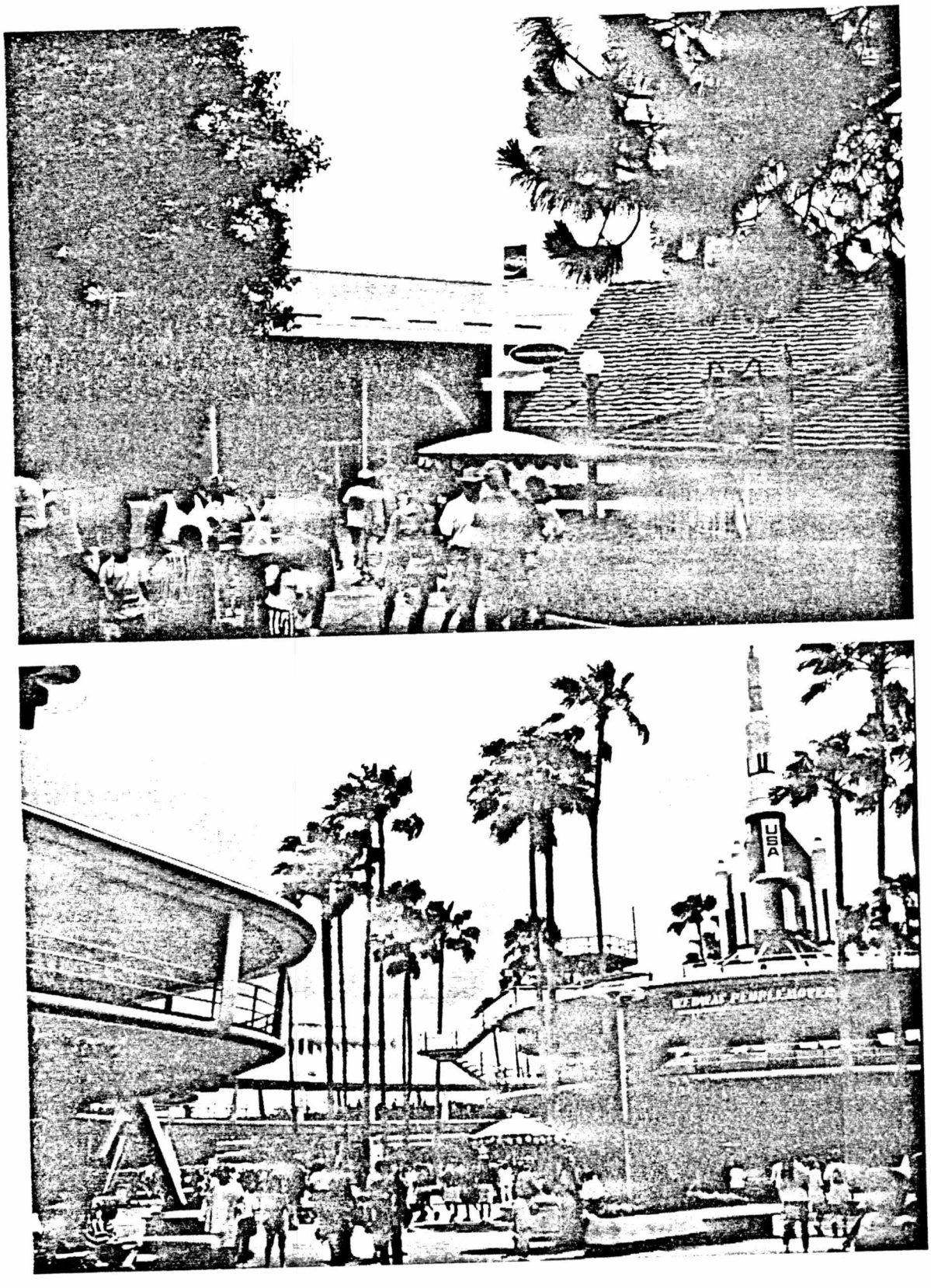


From the far left of the Magic Kingdom park's Main Street hub, themed areas transition from 1) Adventureland (top) to 2) Frontierland (below)





3) Liberty Square (top) and 4) Fantasyland (below)



5) Tomorrowland

Tomorrowland. To blend and merge these three diverse settings, the architectural elements used in Fantasyland are basically make believe that pull from Gothic, Tudor, and alpine like settings to create a sort of festive Medieval atmosphere. The transition between Liberty Square and Fantasyland consists of half timber structures common in the upper western portions of Europe. These structures provide a transition from the Federal structures of Liberty Square. As they progress, the setting becomes more Medieval, before transitioning into the futuristic architecture of Tomorrowland (5).

Scale

Scale is a design element used to create a desired spatial appearance and effect.[89] For the Disney parks, the control of scale is an essential design element. A smaller-than-life scale and forced perspective work with the intense coordination of color, style, and space to create a positive environment with almost perfect visual and architectural homogeneity. With immense control over scale and design of the Disney park settings, the spaces and feelings created within and for these environments place the public setting of the Disney parks among those of the finest squares and plazas known. It is likely that these intentions were not so seriously considered by its designers. Nonetheless, the results are a superb blending of design, form, and function, that provide a new array of workable examples in urban design.[29]

Throughout the Magic Kingdom parks, everything is in proportion with a standard, smaller-than-life scale.[77] In Disneyland, the 1890s architecture of Main Street is 5/8 scale.[66] The design of Fantasy land is further exaggerated.[43] Throughout the park, a conscientious attention to scale is followed through in everything from the train station and trains to the paddle steamer in Frontierland.[66]

The control of scale is of the utmost importance in Disney's designs. Though designed on a smaller-than-life scale, buildings are designed to look correct in their proportions. Keeping with this scale means smaller and narrower window and door openings. Psychologically, Disney's use of scale has some important implications. Along the Magic Kingdom's Main Street U.S.A., this smaller scale also helps to tone down the verticality common in Victorian structures. By controlling the scale and proportion of Disney's theme park buildings, the space appears more visually coherent and, in turn, more approachable. The smaller-than-life scale reminds adults of their childhood when everything seemed much larger; yet, upon returning to a familiar place it is perceived to be smaller. Children also find the environment comfortable, as the setting makes them feel bigger.[28] In the design of Disneyland, Walt Disney was ever cautious of the setting from a child's vantage point. Considering the perspective of a child was something that most designers neglect, yet one that Walt Disney was ever mindful of in the design of Disneyland.[77]

Through their applications in film and animation, the Disney artists have long been experienced in creating vistas with forced perspective. The structures within the Disney theme parks employ the same techniques. Buildings are designed using a scale that diminishes with each story.[69] In designing Disneyland, Walt Disney wanted Main Street to be five-eights scale to create an air of nostalgic fantasy.

The stores that lined Main Street, however, had to be practical in size. The solution was to use a forced perspective and make the ground floor 90 percent in scale, the second floor 80 percent and the third floor 60 percent. The forced perspective resulted in producing a charming illusion.[77] The old stage trick results in visual deception that tells one that the building is full size.[69] In a combined setting of structures, the resulting effects of designing with a forced perspective helps to enhance a feeling of friendliness and intimacy,[28] while creating urban spaces which tend to let those within them feel both comfortable and important.[56]

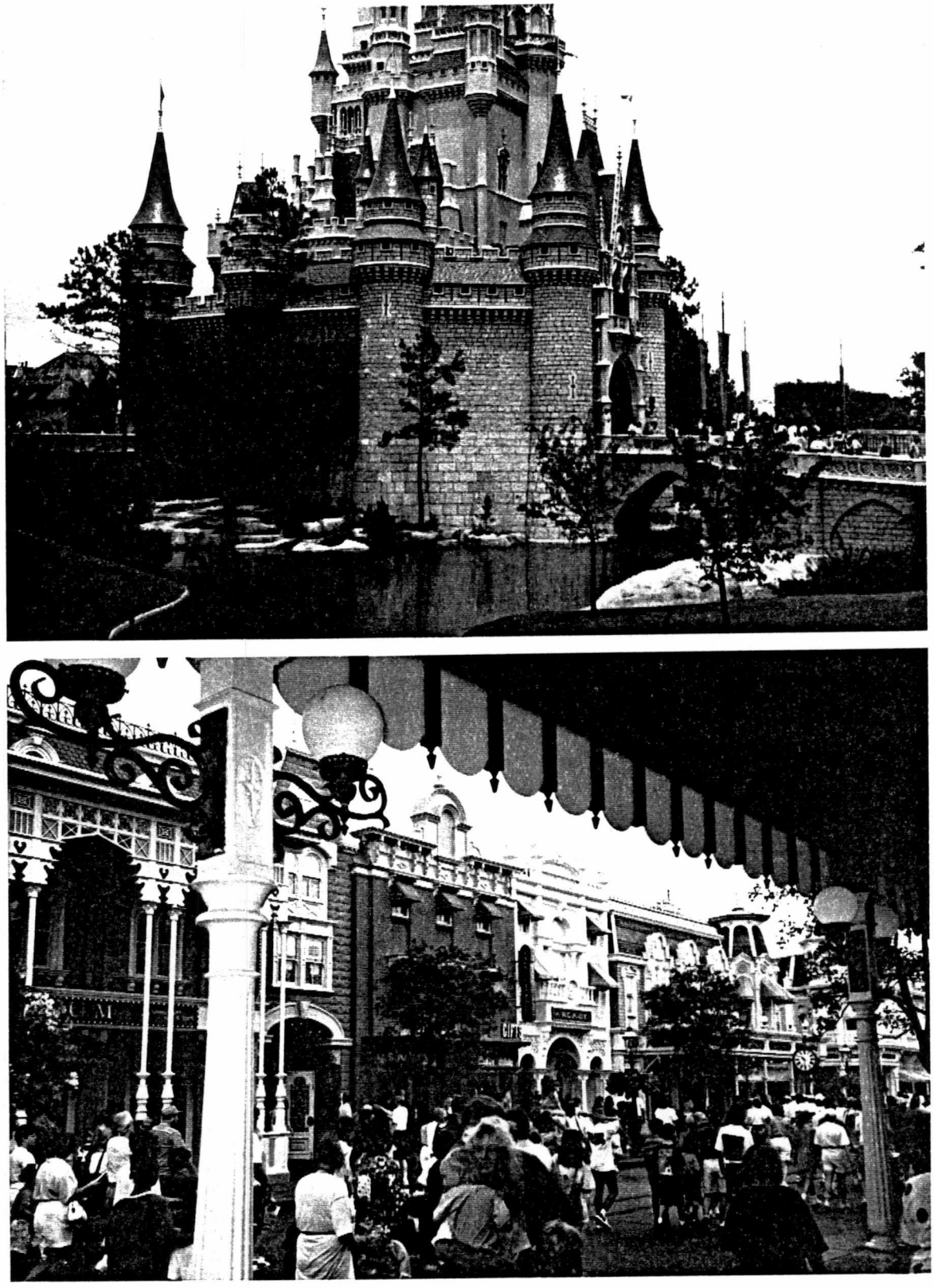
The usage of forced perspective has longstanding roots within the design field. The tricks of forced perspective were studied and applied for a generation by the great Baroque masters. Through the usage of forced perspective, the illusions created are simultaneously right and wrong, resulting in the production of dreamlike spaces.[47] In the design of Disney park settings "forced perspectives" are employed to make buildings and objects appear both taller and farther away. Both buildings and landscape are designed with a forced perspective which are scaled progressively smaller toward the top or rear of the scene, creating the illusion of a larger and deeper scene. This technique dramatically increases the visual perception within a confined amount of space.[73]

These spaces provide fine examples of visual control translated from the studio backlot and animation production into the urban setting. As explained by Derek Walker, in his article *Architecture and Themeing: "This process, coupled with the obsessive detailing unnoticed by most guests, produces the visual experience which is the true art of the Disney theme."*[85]

A balanced scale receives careful attention. Individual structures and elements, in relation to the entire setting are carefully controlled in scale to offer a visually pleasing balance.[73] With a smaller-than-life scale, some adjustments become necessary. For example, in Disneyland the scale of the Mark Twain steamboat had to be adjusted to please the eye and remain functional. If it had been entirely scaled down, the boats railings would have been at people's knees.[77] In another example, the *Space Mountain* attraction in Disneyland's Tomorrowland section had to be designed with a considerable portion under ground to reduce its overall proportion in relation to the park's centerpiece, the Sleeping Beauty Castle.[73]

Though the plans of all of the Magic Kingdom parks are very similar, one main difference lies in their different applications of scale. Walt Disney World's Magic Kingdom is based on a looser scale than its mother park, Disneyland, in Anaheim, California.[85] In designing the Magic Kingdom park in Disney World, computer analysis predicted that its more complex layout would make visitors pause and consume more space at diverging paths; as a result, Disney World was built on a looser, larger scale. With the additional numbers of expected guests, the streets were designed to be wider. With the streets designed to be wider, building facades likewise were designed wider and taller.[56]

Though Disney World's spaces are built on a looser scale, their spaces are still intimate. In the Magic Kingdom, Main Street is only 55 feet wide, as opposed to 80 to 100 feet common for principal streets in America during their representative time period. The blocks range from 125 to 155 feet in length,



The masonry and towers of the Magic Kingdom's castle and the fenestration on the buildings that line Main Street U.S.A. show the techniques of a smaller-than-life scale and forced perspective.

and its main square, with streets, measures approximately 145 x 210 feet. The green space here is only one sixth of an acre. Between the railroad station and Cinderella's Castle are three plazas, two city blocks, an island, and two strips of water. This great axial vista runs only 900 feet, which is equivalent to the distance between Fifth and Sixth Avenues in New York City. Though the spaces created in Walt Disney World are highly effective and smaller than life, many prefer the intimacy and crowding of the spaces in California's Disneyland.[56]

Visual Magnets

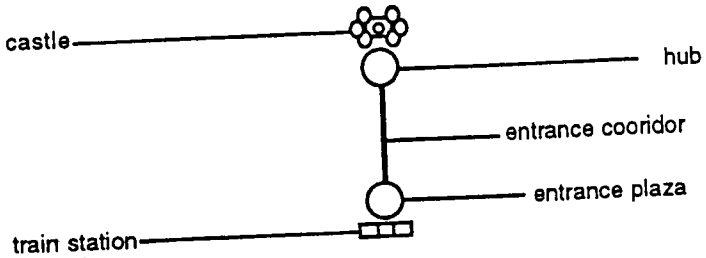
Audiences viewing a film are drawn through an orderly sequence of events by the camera. The audience has no choice in deviating from the sequence. As such, the sequence and its movement must be precisely planned so as to present the most entertaining and comprehensible experience. In the Disney parks, the camera is replaced with actual guest movement. Continuous movement throughout the park is an essential key to the park's layout. As Disney's urban spaces are designed to be viewed as a series of scenes,[43] landmarks and visual magnets are used as lures to subconsciously draw guests forward.

Major park landmarks are used as visual magnets to draw guests from one attraction to another, and from one theme land to another.[76] Each setting is carefully laid out so that the experience carefully unfolds before the guest.[43] In Walt Disney's plans for Disneyland, Main Street was to act as a funnel which would draw people toward the castle in the park's central hub, a visual lure at the other end of the setting to automatically draw one forward. Disney referred to this visual magnet as a "wienie." A wienie was a lure that animal trainers would use to entice dogs to perform a certain trick. The Disneyland wienie came in the form of the castle at the adjacent end of Main Street. Once guests are drawn into the hub, other wienies would attract guests to other lands.[77] As Walt Disney himself explained: "You've got to have a wienie at the end of every street." [28] In Frontierland, the draw would be in the form of the Mark Twain steamboat; in Tomorrowland it was the towering space rocket.[77]

The Magic Kingdom's castle also functions as a themed structure and a major park landmark visible from all points within the park.[32] Focal points such as the castle are used as key elements in providing order in the visual experience. As most theme parks are generally the size of a small urban center, the theme park layout with a central landmark becomes less confusing and more easily understandable to park guests. An ever present landmark provides a sense of orientation and organization. From each themed area, finding one's way back to the central hub is as easy as locating the castle. The individual focal points within each themed area also act as reference points which are tied together through a controlled circulation system.[89]

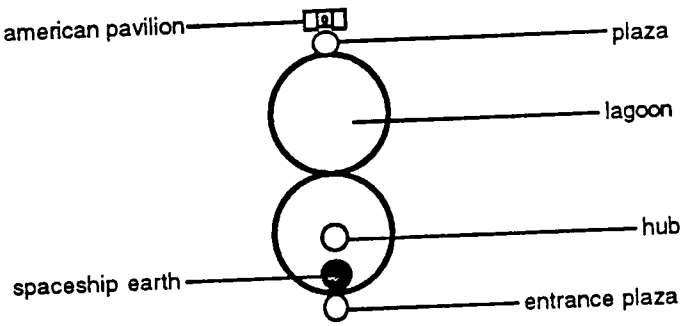
In all of the Disney theme parks, the main entry corridor is linked by a dominant and subordinate landmark. In Disney's Magic Kingdom park, the Main Street entry corridor is linked by the train station at the park's entry and the castle in the park's central hub, (Figure 3.1). The castle acts as the park's central

figure 3.1



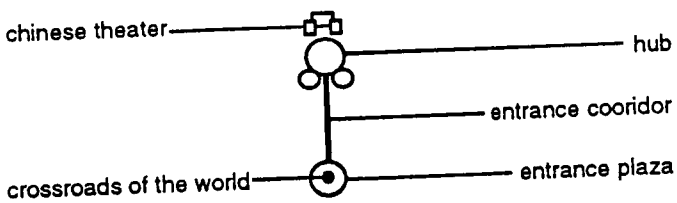
magic kingdom parks

figure 3.2



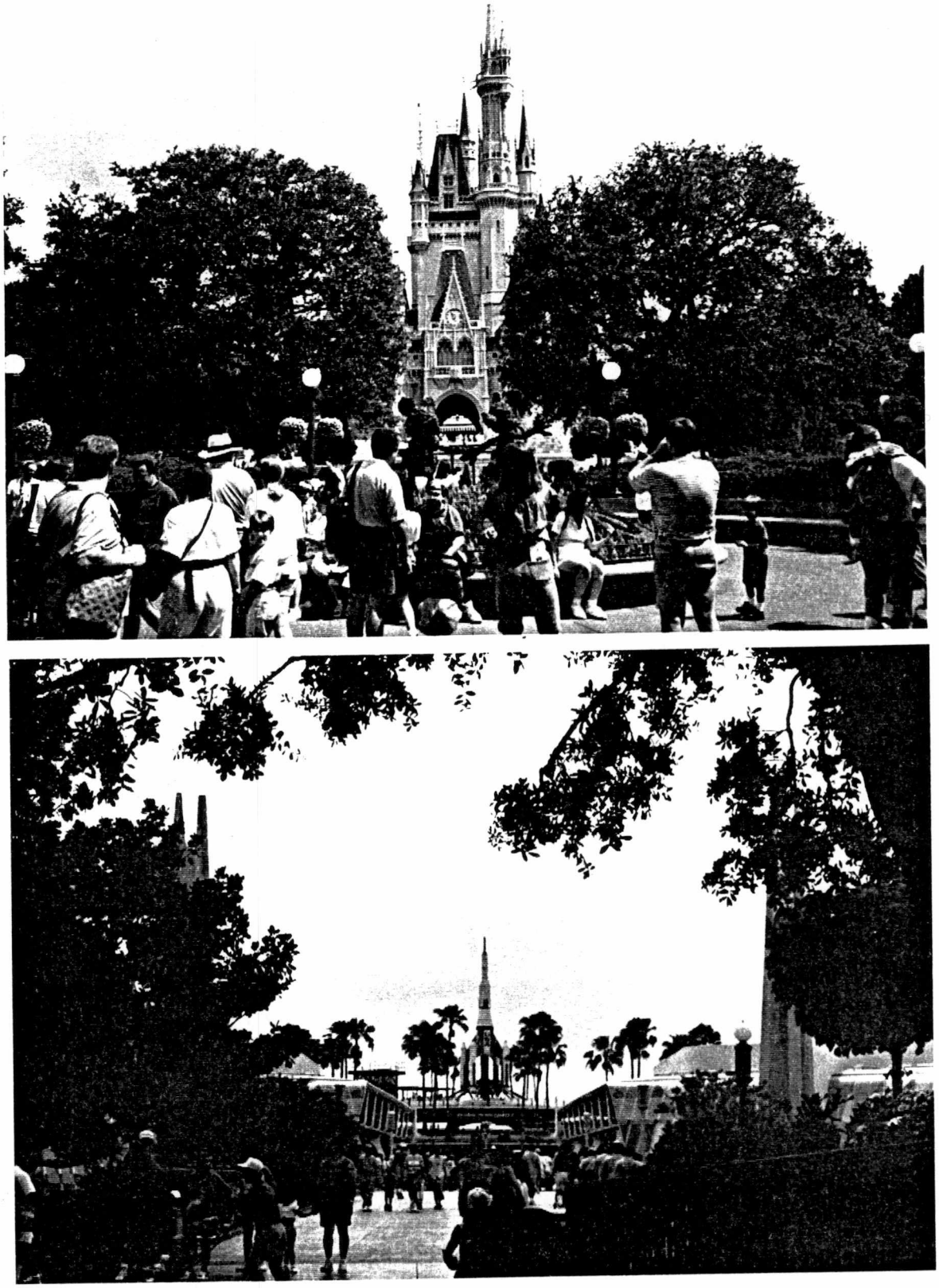
epcot center • walt disney world

figure 3.3



disney - mgm studios park • walt disney world

disney landmarks



The Magic Kingdom park's castle acts as a visual magnet to entice pedestrians down Main Street U.S.A. Once in the park's central hub, other visual magnets, such as Tomorrowland's rocket, act as alternate lures.

focal point and reference marker. In Epcot Center, the vista is linked by the parks dominant landmark, *Spaceship Earth*, near the park's entrance in Futureworld and the American Pavilion, marking the apex of the World Showcase, (Figure 3.2). Futureworld's *Spaceship Earth*, standing 180-feet high, provides visual reference throughout the park from both Futureworld and the World Showcase themed areas.[65]

In Epcot, the castle is replaced with a handsome three-story brick structure in the Georgian style. The structure, reflecting American architecture of the 1700s, consists of a central building and two flanking pavilions and is reminiscent of an Early American governmental structure. The sharp, boxy brick building contrasts with the smooth rounded shapes of the metallic structures found along the futuristic Main Street streetscape of Epcot's Futureworld .

In Walt Disney World's Disney-MGM Studios park, its Hollywood boulevard entry corridor is similar to the Magic Kingdoms in that it is linked by a subordinate landmark in the entry plaza and a dominant landmark in the park's central hub. Like the Main Street streetscapes, Hollywood Boulevard relies on a linear plan with plazas linking each end. The entry landmark here is a symbolic towering "Crossroads of the World" landmark topped off with a globe sporting Mickey Mouse. In the park's hub the castle is replaced with a replica of Hollywoods legendary Grauman's Chinese Theater, (Figure 3.3).

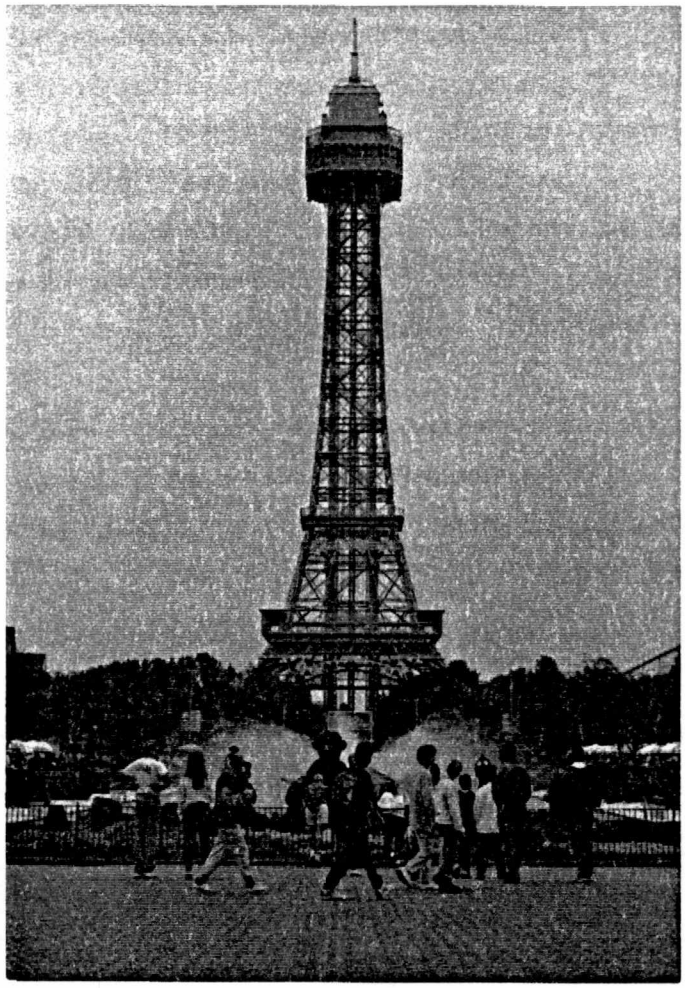
A degree of symbolism can be found in the landmarks of the Disney parks. For example, within Disney World's Magic Kingdom, there are only two vertical landmarks: Cinderella's Castle, representing the past, and *Space Mountain*, representing the future.[56] Similarly, Epcot Center's landmarks *Spaceship Earth* and the American pavilion reflect the same reference of future and past symbolically linked.

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Outside of the Disney parks, attention to themeing, visual order, and the sequence of events are also important functions within the industry's parks. Planning Director for Paramount Parks, Mike Foley, suggests that passive enjoyment of a park is as important as the park's active experiences.[26]

Some parks, much like the Disney parks, also place a great deal of emphasis on visual order and the park's sequence of events. The amount of attention a park's planners place on these attributes, however, depend upon each specific park project. When this is an intentional part of the park's design, there is much emphasis devoted in the park's conceptualization stages to the specific siting of each themed land, so that there is a logical sequence to each themed land that is observed by the park guest as she or he moves from each land into another. In countries where drivers proceed in the right-hand lane, such as in the United States, the sequence typically flows as a right-hand park. In countries where the opposite is true, then the flow might follow a left-hand pattern.[84]

Also, like Disney, most parks place a great deal of concern on visually separating elements that are in stark contrast to a particular park environment. The more restricted a view is from within a themed land is dependent upon the intention of the park's designers, project costs, affordability, and the cultural interest of a particular market segment. Kenneth Vondriska of the International Theme Park Services suggests that



A scaled replica of Paris, France's, Eiffel Tower
provides a visual centerpiece for the main hub of Paramount's Kings Island park in Cincinnati, Ohio.

Americans prefer a glimpse of differing themed areas, for it entices them into those areas, while the Japanese prefer tight visual and physical barriers between differing settings.[84] In most cases, however, economics rule. Thus, guest parking and show support areas are typically screened from guest view inside the park, and when financially feasible, prominent attractions that differ visually in theme or style are screened from one themed area to another.[59]

Outside of the Disney theme parks, most non-Disney parks also view landmarks as integral design elements for reference and symbolism. Most similar in design and function to Disney's Magic Kingdom parks are the Kings Island and Kings Dominion parks. Like Disney's castles, the Eiffel towers of the Kings parks provide a similar reference point within their parks central hub. The tower provides the same functions as organization, orientation, and visual magnet. Philip Turner, Vice President of the Duell Corporation, on the other hand, suggests that a central landmark for orientation purposes should not be present in a park because the park patron should be able to "get lost" in a park's fantasy environments. Allowing a park guest to see a central tower or the next themed land, in Mr. Turner's view, has the effect of "giving the game away."[80]

Finally, in some parks, landmarks serve an alternate purpose as park calling cards when viewed from outside the park gates; yet they are less forward in their surroundings from within the park. One example is the Screamin Eagle roller coaster at Six Flags, Missouri. Seen as a focus from the highway, the thrill ride is less obtrusive on the inside as its visual emphasis shifts to more appropriate and intimate landmarks.[89]

Support and Attractions

Essential elements in the design and layout of a theme park include its entertainment and amusement areas and its support, administration, maintenance facilities, parking lots, and areas for future expansion.[57] The visual and physical control ideals discussed come together in the setting and layout of a theme park's entertainment and support functions. While the specifics of planning and design of a park's entertainment and support functions within the theme park are intrinsically tied to a park's feasibility study and capacity estimates (discussed in the appendix), an overview of these ideals can and should be discussed at this point.

Elements which make up the themed areas include: attractions, rides, games, arcades, theaters, restaurants, shops, and rest room facilities.[57] The ideals sought in the planning and siting of these individual elements within a park's sub-areas are virtually the same throughout the industry. Most parks and park designers view design from the overall perspective and are very conscientious on creating a total, balanced park. Charlie Smith of the Knoxville, Tennessee, based entertainment design and consulting firm, Bullock, Smith and Partners, refer to this design orientation as "balancing the park." In Smith's view,

which is echoed by most theme park designers, is the idea of balancing each themed area with a primary attraction. Sprinkled in between are related services in the form of food and retail opportunities, rest rooms, water fountains, and ample primary and secondary seating areas.[67] Project Administrator of Design and Engineering for Sea World of Florida, Richard Stoehr goes further by explaining that the Busch Entertainment parks are designed as a series of interconnected nodes with each functioning as a minipark. Within each node is a primary, education-oriented attraction, a children's play area, food, retail, and guest service / rest facilities.[71]

To ensure guests will see as much as possible, attractions, restaurants, and shops are not all grouped together, but are evenly dispersed.[76] Parks often place their primary shopping opportunities near the exit to encourage shopping near the end of their visit and so that park guests will not be burdened with the upkeep of souvenirs until the end of their visit.[57] In the design of food outlets, major outlets are sited in relation to where most park guests will be during the peak lunch and dinner dining hours. Often sit-down dining opportunities are designed with both indoor and outdoor dining areas, and they are often positioned with views of attractions so that the diner will be encouraged to eat quickly and hurry on to the attractions. Smaller snack stands cater to the sales of impulse foods, and their locations are positioned at key junctions.[24]

Keith Sanders, Opryland and Fiesta Texas's Executive Director of Product Development, suggests that guest service areas such as rest rooms, water fountains, and telephones be located for convenience and ease of location.[59] These services are usually sited in groupings within each themed subarea. In both the Disney and non-Disney parks, guest services such as information centers, rest rooms, telephones, film sales and processing, and mail drop locations serving the needs of a park guest entering the park are often located within the park's entrance. In the entry hub of the Disney parks, for example, are located Guest Services facilities serving as the parks information center and park headquarters. In both the Magic Kingdom parks, the Guest Services facilities are located on the immediate left of the entry hub. In the Epcot Center park, the facilities are located behind the *Spaceship Earth* structure in the Earth Station facility. In this area also are located such services as stroller and wheelchair rentals, lockers, and emergency first aid.

Support areas that are not designed in keeping with park themes and attractions are carefully sited so that they do not take away from the park's illusions. Support area facilities for operations, administration, and maintenance are commonly hidden from or located away from the main amusement areas and generally are housed in basic industrial-type structures. Facilities include office spaces for administrative and supervisory staff, facilities for vehicle and ride maintenance, food outlets, storage, laundry, machinery, painting, decorating shops, landscaping, greenhouses, employee training, locker rooms, cafeteria(s), and security offices.[57]

In order to create and sustain the illusion and ambiance of fantasy and to prevent the intrusion of employee traffic and maintenance vehicles, these areas are designed to be separate and hidden from the guest areas when possible. Most parks accomplish this through the construction of depressed service roads

screened by landscaping, or bermed areas which hide the service roads. Another method is to design restaurants, shops, and attractions so that park personnel can reach them from perimeter service roads.[57]

Circular and loop designs aid in the efficiency of service access. With the exception of Walt Disney World's Magic Kingdom park, the Disney parks as well as most of the industries parks are laid out so that service access routes are located on perimeter roads surrounding the park. Walt Disney World's Magic Kingdom park, as noted in the utilidor section of Chapter Three, was designed on top of an underground service "basement." Here are located maintenance areas and service facilities for employee functions with access routes for moving vehicles. The actual park sits as the second and third stories above this underground utility corridor.

Design Elements

Disney design means total design. Within the realm of each themed area, every element must be precise. To aid in maximizing the fantasy, street furniture, signs, and costumed attendants, must all blend with the themed setting.[56] Disney detail includes the careful harmonization of lighting, color, motion, shapes, and special effects.[86] Little extras include music that is piped-in throughout the park and confectioneries along Main Street that use air blowers to blow candy scents into the streets.[15]

Though the setting must be visually coordinated, it also must be somewhat overwhelming to its guests. This bombardment of details is intentionally planned in order to catch and maintain the attention of the park guests. The idea is for park guests to take it all in, to distract their thoughts and worries about yesterday and tomorrow, and concentrate on enjoying the present moment.[15]

Disney designs have been successful in their ability to create realistic settings that offer something of interest to everyone. Details are the key element in their design.[86] Designed for guests walking at a rate of about three miles per hour, opportunities are provided for social interaction as well as vicarious interaction with the environment. As such, the parks must provide a greater amount of visual stimuli through detail, color, and even humor.[89] Disney designs incorporate so much detail that guests are insured new revelations upon subsequent visitations.[72]

Architecture

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> The Walt Disney Company is perhaps our most brilliant packager of architectural experiences today, creating remarkable environments that...evoke the aura of a comfortable, idyllic world. We wallow in Disney architecture; it is often more satisfying than the real thing that inspired it. But part of the satisfaction comes from knowing that it's all a game, an amusing frolic through a vast architectural folly. Walt Disney World and Disneyland have to be 'lite' architecture: if they were not, the whole spirit of these places would evaporate.[33]
>
> •
>
> *Paul Goldberger*

The architecture of the Disney theme parks present idealized settings of past, present, and future. Each are intensively accurate in style and detail. In several cases, the structures themselves represent examples in complex engineering.

Theme park architecture provides an envelope for a theme's form and fantasy. Using film scripting techniques, park architecture reinforces and encapsulates a particular attraction and its desired visual identity. Theme park architecture supports and maintains themed illusions and is used to amuse, entertain, and often direct. The styles of theme park architecture are most often based on recognizable places and nostalgic periods. Architecture which recreates a "place" includes specific destinations, both domestic and abroad. The most frequent attempt is to capture the essence of a period in time. These include generalizations of historic settings in time such as the American Old West, Colonial America, Main Street America, and the American County Fair.[89]

Theme park structures are designed as cinematic, visual images of ideal types. This symbolic architecture was designed to communicate messages. In the case of the castle, as Disney Imagineer John Hench explained, it is "to say something about the idea of being a castle." Though most Disney buildings are based, not on originals, but on free interpretations of historical periods, their superficial effect is captured for the facade, while modern technology and methods of construction lie behind.[32]

While lacking in architectural validity, Disney's "Animated Architecture" is carefully calculated to the wants and perceived nostalgic needs of its audience.[86] With most of the Disney's theme park architecture, there is not a true model. Buildings are not designed as imitations of existing structures, but as interpretations of existing styles. Structures are inviting in appearance,[32] and include more detail than might an original. For example, an original Victorian structure might include two columns, but Disney artists include four.[15]

Much like the Hollywood backlot stage sets, structures are meticulously detailed to ensure a sense of realism.[69] Authenticity is enhanced through the ageing of structures. With skillful application, an artist can compress a hundred years of weathering within one day.[73]

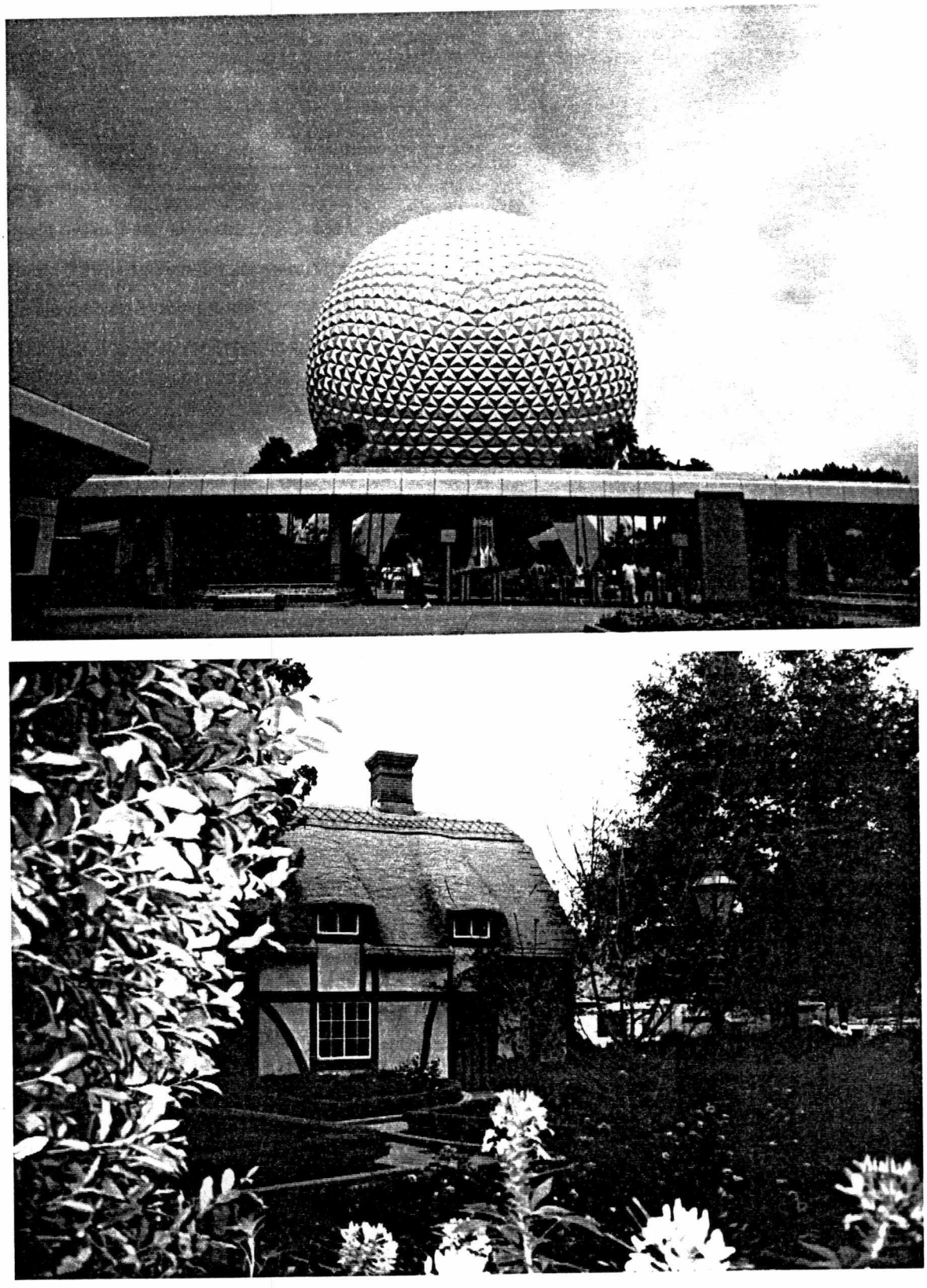
Different from the film sets of Hollywood, Disneyland's settings consisted of facades that included interiors containing stores, restaurants, and attractions.[25] Interiors are harmonious with the exterior

settings.[73] Peering into the windows of the second stories of the Victorian Italianate facades along Main Street USA reveals not a hollow shell, but instead the wallpaper and sometimes furniture appropriate to the era.[69]

Disney's theme park architecture proves to be not just fun-and-games architecture, but often offers some fine examples of structural innovations. An example that presents special engineering and design challenges, is the design of Epcot Center's *Spaceship Earth*. This park landmark is the only complete geodesic sphere built on a large scale. The 160-ft structure, held 20 feet from the ground on steel legs, is 52 feet high and mounted on six raking columns and erected around a trussed asymmetrical hexagonal utility structure.[21] The 2,200,000 cubic foot, 165 foot diameter geo-sphere is composed of 1,450 structural steel members arranged in a typical geodesic format. The structure is actually composed of a sphere within a sphere. The inner core contains the steel skeleton and is covered by a waterproof membrane. The outer shell is held 2 feet away from the inner core by aluminum hubs and supports 954 triangular aluminum panels which cover the structure.[86] In designing the structure, extensive computer analysis was required as well as scale model wind tunnel testing at the Massachusetts Institute of Technology. The complexity of the structure necessitated the construction of a 4-ft-high scale model from the engineering firm's drawings in order to assist bidding contractors in evaluating the fabrication and erection of the structure.[32]

Disney architecture is freely interpreted yet highly accurate in detail. In the design of several of the international pavilions for Walt Disney World's Epcot Center, Disney has combined their own representations of native structures while incorporating details executed by native craftsmen.[63] Each setting is thoroughly researched to ensure authenticity. In an analysis of Epcot's United Kingdom, a World Showcase village produced in cooperation with the Duell Corporation, British writer Reyner Banham discovered the accurate composition of Disney park architecture upon his visit to the park. Banham's narrative provides an interesting perspective into the designs and details of Disney's park architecture:

> I went back to "Britain"...and re-examined the accurate lettering and street-signage, the informed choice of colours for brickwork and paint, the highly-probable juxtapositions of mediaeval (sic), Georgian and Victorian, the bent streets delivering into most of a Georgian square, the Queen Anne revival cupola on a canalside Rose-and-Crown...hey, wait a minute! Queen Anne revival detailing on a pub is 'insider' stuff. It is what a generation of camp-Camra pub-fanciers have been taught to look out for by Mark Girouard and the Victorian Society and the coloursupps.
>
> And that pub is beside a simulated canal-lock, the regular type of objective for an evening spin in the Jag or Volvo wagon. And there's that Civic Trust paint, and the Georgian terrace so accurately gentrified that you look for the Habitat kitchen in the basement window. And Roual Doulton. And the town clock on a castellated gateway that could be the entrance to a cathedral close or ancient grammar school, and the market cross... and if there had been a church clock it would surely have stood at ten to three! For this may or may not be a tourist vision, but what it certainly cannot avoid being is an unnervingly accurate picture of the dream-environment of the current British lumpen-establishment, the dream of a genteel, cleaned-up lifestyle in a nice little country town within easy driving of the West End-somewhere like Newbury, or Lewes, or Westerham, or even Wisbech or Eye.



Epcot Center's Spaceship Earth (top) and an English cottage in Epcot Center's "Britain" (below).

> It was quite a revelation, made more startling by the exotic context, and for me a disagreeable one. And the deadly, if unknowing, accuracy of the mirror that EPCOT held up to the present state of urban culture in England was made worse by a sunset of unspeakable but un-simulated splendour.[4]

As Banhan and others have observed, Disney artists place great emphasis on accuracy in their design and details. Few other parks have the interest or resources to design with such authenticity. Some non-Disney parks, however, are noted for their emphasis on detail. One example is California's Knott's Berry Farm. To pacify guests during long waits for the Knott's home cooked meals, the Knotts began to create a historic ghost town setting in which patrons could wander and explore. With the enlistment of Paul von Kliebean, an Austrian immigrant and artist involved with the 1893 Columbian Exposition, the Knott's settings began to grow into real attractions themselves.[92]

Rather than putting up stage sets to look at, Walter Knott preferred the transplantation and reproduction of historic structures. Knott's inventory includes the Golden Trails Hotel, built in Prescott, Arizona, in 1868; a hand hewn log cabin from the Midwest; and an abandoned schoolhouse from a town in Kansas. Only buildings that could not be transplanted were recreated. To create a structure the Knott's Berry Farm team does extensive research, transfers ideas into drawings, and then builds the structure. To ensure accuracy in detail, the buildings are then aged. This formula includes burning, scraping, sandblasting, pounding, and the twisting of wood to create the appearance of being a hundred years in age.[92]

Landscape

Landscaping is a key element in the success of the Disney parks. Disney's landscaping is an integral reason why guests visit the park and one of the most notable memories that they take away with them.[86] Disneyland's creation marked the first time in the Western United States that a center of its magnitude had created and maintained formal gardens year round.[10]

From the beginning, Walt Disney saw landscaping as one of his park's most important elements. Recalling the cold winters of his childhood with bare-branched trees and chills in the air, Disney wanted Disneyland to be a "green" park. Disney insisted on an abundance of evergreens throughout in order to create the feeling of an "Eternal Spring."[66]

Landscape Design

As an integral part of the Disney theme parks, Disney landscaping is intense, detailed, and appropriate to the setting. The landscape is as important an element as the architectural setting. Landscape helps to establish the character of each themed area by emphasizing both the foreground and background of themed settings and structures.[1]

Park landscaping often starts with Walt Disney Imagineering. As with all of the Disney designs, Disney landscapes are designed through the storyboard.[79] Studio artists prepare plans by laying out various scenes on paper, describing their intended scenes, and encouraging authenticity within the scene.[68] With this technique, the grown environment is seen as it would be viewed through the camera. All landscape elements are considered as props in the show.[79]

Plantings are typically kept in mass, so that a more dominant color is apparent. In mass, plants and foliage both with and without bloom provide different movement in color and texture than is possible with small groupings. Plants which are theatrical are placed in areas where they will be most apparent. In the Magic Kingdom parks, large plantings are placed in the back with smaller vegetation in front. Larger plants are used in the Main Street hub where guests can sit and enjoy the water and blooms.[49]

Annual changes in the shape of flower beds and the types of annuals grown each year are some of the techniques Disney landscape architects use to add variety. Variety is also created through the use of hundreds of annuals available each season. Experiments with hybrids and the use of old standards are all combined. Plants are chosen for their duration and color. Plants with long life-spans are preferred.[49]

Flower beds are planted from the outside in so that they appear full from every angle. Scrollwork and edging is done with alternanthera, a small green shrub that tends to turn darker green in the shade and redder in the sun. To prevent damage from foot traffic, larger and fuller plants are used in high traffic areas. When damage occurs, Disney landscape staff see to the repair as soon as possible.[49]

Theme Support

Landscaping within each area of the Disney parks is an integral part of each scene. Each landscaped setting is carefully planned to blend with each theme.[73] Plantings must be native to each themed area, fitting both representative time frame and region. For example, the jungle of Adventureland is actually made up of a series of mini-jungles, each authentically representative of the vegetation native to their recreated tropical zone.[86] Plantings include; South African coral trees, Malay tiger grass, rubber and orchid trees, African papyrus, jacarandas, lianas, aralias with ferns, bamboos, and others.[7] For the fantasy settings of the Disney parks, full-size topiaries are grown and shaped for five years before they are added to the landscape. In the Magic Kingdom's Frontierland, tall pine forests are used to create a wilderness backdrop; and along the park's Main Street, colorful floral gardens are used to create a formal, manicured setting.[86]

To meet the visual needs of Epcot Center's World Showcase sets, designers and gardeners work to re-create the landscapes that authentically represent those native to the diverse climates of participating nations. These various landscapes not only must survive the central Florida climate, but also must do so within a few hundred yards of each other. In the design of each, native plants are preferred. Those that are not viable are substituted with others that have an indigenous look in texture and form.[79]

Physical and Perceptual Control Through Landscape

Landscaping is used to create a favorable atmosphere as well as to screen views and noise from other areas.[24] Distance and greenery help to contain the theme area and its vista. Success is gained through varying usage of texture, color, projection, recession, undulation, or fluctuation of the street.[89] In its design, primary landscaping is used to create visual impact. Less expensive landscaping is used in the screening of areas.[24]

In addition to emphasizing the setting, landscape design is used to control and direct circulation,[89] as well as to aid in the transition from one area to another.[1] Water features and landscaping are designed to provide atmosphere and interest while simultaneously separating large crowds into smaller, less conspicuous groups.[43]

Used to soften a setting and screen themed areas from each other, foliage is appropriately planned to add charm, personality, texture, and warmth. In the form of nature trails, such as Walt Disney World's Discovery Island, foliage is more than a visual element: it becomes an attraction. Foliage also has the advantage of being an inexpensive visual barrier.[89]

As in the design of park structures, scale is also necessary in the use of plant material. For areas of forced perspective, such as in Disneyland's Matterhorn, plant material were sought to fit with the scale of 100 feet to one foot. In this case, slower growing pinion pines from Arizona create an illusion while requiring longer time periods between maintenance. To grow trees on the cement mountain, plastered pockets are filled with fir bark and individually supplied with nutrient solutions and a massive hydroponic irrigation system to ensure proper care.[68]

Disney's landscape architects go to great lengths to develop and control their settings. For example, some of the trees along Main Street USA in Walt Disney World's Magic Kingdom park are actually located above the park's service-utility basement. To allow for the growth and maintenance of these trees, a giant pot-plant system, was built into the roadway. The system, supported by columns and giant pots protruding from the ceiling of the service basement, includes its own built-in feeding, watering, and drainage systems.[7]

Color and Seasonality

An integral element in the landscape design of the theme park is color. Bright colors are used in areas surrounding more contemporary architecture. Softer tones are used in fantasy settings.[49] Seasonal colors are created with the changing of landscape props. Pastel blooms are used in the spring, and bolder and brighter blooms are used in the summer. Holidays receive special plantings, such as Easter lilies near Easter. December brings hanging ivy bells, poinsettias, and Christmas cacti. These seasonal changes ensure that repeat guests do not see the same things upon their return visit.[79]

Trees

Of great concern to Walt Disney in the planning of Disneyland was the abundant usage of trees. Walt considered trees to be integral to creating beautiful and dramatic park settings.[77] His trees were to be large in size, to make the park look cool and inviting. Deciduous and partially deciduous plantings were added for color and contrasts in foliage texture. These included flowering peaches, jacarandas, coral trees, and crapemyrtles. These deciduous trees were properly "backed up" with evergreens.[66] To emphasize the park's themed settings, each tree must fit its location; for example, oaks and pines were found for Frontierland; maples, birches, and sycamores were found for the Rivers of America, etc.[77] In key areas, trees are selected for maximum attractive characteristics such as spreading crowns and handsome trunks, and for minimum objections such as droppings or peeling bark.[28]

Berms

Berms are used extensively in Disney parks to give scale and interest, as well as to separate areas from one-another. Berms are used to enclose parks, and in the Magic Kingdom parks, to provide an elevated road bed for the park's railroad line.[66] A fifteen foot high berm surrounds the park to block guests' views of the parking areas,[86] while providing the guests with a view from the elevated rail system of the interior of the park and its attractions.[66] The elevation of the Main Street train station performs a vital function as the park's marquee. Without its elevation, the station would have had no significance.[77]

Water

Water is used as a major visual and entertainment element. In Disneyland, water pumped from wells on the property covers one seventh of the park's area.[66] In Walt Disney World, landscaping ingenuity led to turning a previously unsuitable site into a major asset. The Seven Seas Lagoon, nearly one square mile in size, is used as an aquatic playground and transportation artery linked to Bay Lake. Its edges provide spaces for sandy white bathing beaches as well as the location of several of Walt Disney World's themed resort hotels.[86]

As a key design element in park design, water is used as both a barrier and a connector for and to elements and activities. It is used to reflect and emphasize important park landmarks, as well as to soften and direct energy and circulation. Water is used also to separate and define themes and experiences. In form, water can be soft, entertaining, and playful. It can provide a sense of relaxation and promote a sense of coolness. Water features are also designed to provide areas of reflection and contemplation.[89]

Topiaries

The landscapes of the Disney theme parks are noted for their three-dimensional topiary figures which add an entertaining contrast to the natural landscape features. Within these animated figures, foliage becomes a design element as well as signage.[89] These figures appear as living statuary and include a variety of plants to form various animal and Disney characters. Examples include a hippopotamus made of boxwood, a bear formed from yew, an alligator formed from golden thuja, and a line of elephants from juniper. Each figure requires years of training, growth, and clipping.[7]

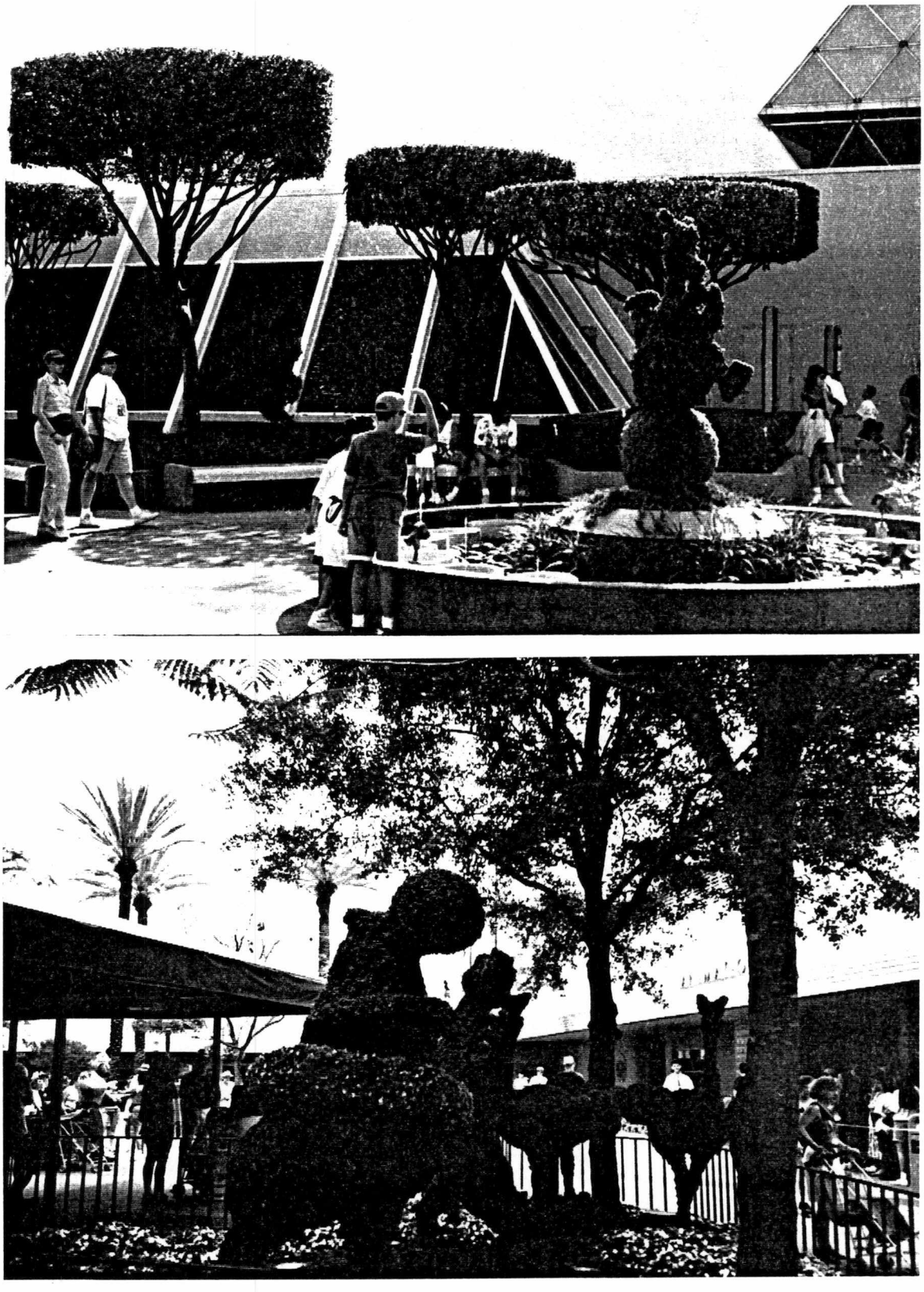
Their design is conceived first by artists at Walt Disney Imagineering in Glendale California. The sketches are then translated into detailed drawings of the main structure or armature on which the figure is based.[49] From an artist's rendering they progress to a clay model. A full-size wire frame is created from the models and is used to help train the plant to fill its shape. Often, several shrubs may be grown to form one figure. A variety of plants may be applied to the figure to provide a variety of color in it.[79]

Ground Texture

Ground texture is an essential, but often overlooked element in theme parks. A variety of textures gives a park charm and uniqueness. Disney considers ground texture an important element in promoting theme. As such, asphalt and concrete are painted in earth tone and brick colors.[89] To lessen the aches and pains of park guests from walking all day long, the sidewalks are paved with a resilient asphalt product.[43] Few other theme parks have been able to afford these added expenses.[89]

Climatic Conditions

Operating primarily in the warm months, theme parks must find ways to make often unbearable climatic conditions more bearable. A variety of methods are used. Typically landscape plantings are arranged to provide around 1.5m^2 of shading per park guest.[24] The Disney parks incorporate ample shading in their landscape design as well as through park architecture. The landscape itself is designed to provide a cooling effect, important in the hot climates of Orlando and Anaheim.[43] Some parks, such as those of the Six Flags company, include water rides that are intended to dampen both those riding as well as those watching from the line. In addition, designing rides that ensure one of getting wet are deliberate actions that supposedly increase ones feeling of participation.[5] Outdoor air-conditioning is another element found in theme parks. Outdoor air conditioning is common in the Six Flags parks. Astroworld, in Houston, Texas is billed as the most air-conditioned amusement park in the world. Here the park is designed with air conditioning ducts placed in the center of some of its outdoor dining tables.[38]



Topiaries and landscape detail do much to enhance a themed setting.

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Many of these landscape elements play a key role in other parks across the industry. The importance of a park's landscape, in fact; is such a critical element in the design of a theme park that its usage, design, and upkeep become key elements in the establishment of a park's identity and in the formation of opinions by the park's guests toward the quality of the park experience.

For many parks, its landscape is often a factor of the parks original site selection process. While Disney is known for purchasing flat sites that have endless opportunities for adaptation to their design interests, many parks are more confined on their selection options and are more directly tied to the aspects of a site's demographics, availability, and cost. As expressed by the Executive Director of Product Development for Opryland, Keith Sanders, when sites are selected in these instances, park landscape design treatments most often becomes a factor for enhancing the sites existing topographic conditions, rather than from clearing and leveling the site and starting from scratch.[59] A virtue of this process is that by emphasizing the existing, natural environment, a particular park is truly unique in its design.

Many of the Busch parks fall within this environmentally-oriented design perspective. Because they rely heavily on the natural environment and topography of their specific site, the Busch parks might be referred to as "landscape parks." [93] The "roots" of the natural environment parks of Busch, in fact, extend back to their first "public" open gardens attraction.

Beyond the Busch parks, another example of a park which is designed around its native environment is Pigeon Forge, Tennessee's, Dollywood park. Nestled in the foot hills of the Smoky Mountain National Park, Dollywood's design places much emphasis upon the natural environment in its planning and design efforts. Because of its location near the Smoky Mountains and its hilly terrain, Dollywood's designers aim to determine the best use to fit the park's needs while protecting the existing natural environment. In this process, designers try to enhance the natural environment while creating within each "themed" setting a sense of discovery.[40]

In relation to the opinion-formulating factors of a park's landscape, Richard Stoehr, Project Administrator of Design and Engineering for Sea World of Florida expresses a view that a park's landscape is a multifaceted park element. In Stoehr's view, a park's landscaping can be either its most visually pleasing aspect if it is well presented or one of its most notable distractions if it is not presented well. The application of trees in Sea World of Florida as a landscape element, for example, is a preferred means of providing the function of a park amenity and shading. As such, when new areas of the park are designed, full grown trees are preferred for their function and "established" appearance. Sea World of Florida also places much emphases on the use of landscaping for the purposes of screening. With much "back stage" areas devoted to servicing of the park and upkeep of aquatic life, landscaped screening materials are used in abundance to divorce the park guest from these activities. Additionally, in a park such as Sea World of

Florida, where themeing messages are not architecturally driven, the landscape becomes a key element in the provision of regional identities and sea life habitats.[71]

Kenneth Vondriska, Senior Vice President of Operations and Technical Services for the International Theme Park Services, further elaborates on the identity and opinion generating function of a park's landscape. Vondriska concedes that for a most favorable first impression of the park, it is important to place a great deal of attention on providing a lush landscaped setting around a park's entrance. Vondriska feels also that landscape designs with a lot of color are good at capturing the park guest's attention, and that once inside the park, themed lands dictate the type and amount of landscaping.[84]

The landscape of a park functions also as a key design, image, and opinion-formulating element in parks that do not have so natural a setting. Knott's indoor theme park, "Camp Snoopy" in Bloomington, Minnesota's, 4.2 million square foot Mall of America provides a good example of this ideal. As viewed by Knott's Berry Farm President and CEO, Terry Van Gorder, a key element to the success of this indoor park is that it approximates the reality of being an "outdoors" attraction. To do so, the Knott's team literally designed an outdoor park and placed it indoors, as explained by Van Gorder, for its park guests:

> ...to see the sky, to feel the sun, to race with the wind and the clouds. Outdoor design, outdoor architecture and building materials -- and outdoor landscape design are believed to be an absolute necessity for successful theme park encapsulation.[81]

Color and Sound

Color is an invaluable design element, and it is an essential part of the design of theme park settings. Spending years innovating and refining color and its usage for animation, color has long been regarded by the Disney Studios as an integral part of the aesthetics of design. Walt Disney himself was known to have designated over two hundred custom color shades along Disneyland's Main Street U.S.A. Disney was noted for his excellent sensitivity to colors and their coordination within scene and structure. To retain the feeling of an eternal setting, Disney insisted that everything be frequently repainted in the exact shade so as to avoid the look of deterioration associated with the passing of time.[29]

Colors are used to reinforce themes. As such, streetscapes are carefully color-coordinated. Buildings are painted in a variety of fanciful colors and little is painted in black, a color associated with mystery and danger.[15] Trim on buildings is often painted in light or cream colors; complementary hues and colors are used on the walls.[29]

The theme park setting, unlike most other "public" settings, allows the opportunity for complete control and coordination of color. Throughout the Disney parks, colors are carefully controlled and harmonized.[25] Colors play integral roles in the transitions of themed setting. They progress from the exotic colors of Adventureland, into the earthy colors of Frontierland, to the rich hues of Liberty Square and then into the pastel colors of Fantasyland. In Fantasyland, pastel color schemes add to the perspective to

encourage the imagination more strongly here than in any other part of the park.[43] The opportunity for complete control and coordination over color results in providing a more harmonious and pleasing setting.

Sound also is an integral element that aids in the overall mood of the setting. Sounds come in the form of background music and special effects sounds, as well as through live entertainers in features such as parades, pageants, and musical groups.[73] Background music plays an integral part in weaving themed settings and attractions into the total show. From one's entry into a Disney theme park, music appropriately completes the scene and sets the mood. For example, guests entering Epcot Center proceed first through a futuristic entrance plaza, accompanied by an orchestral overture. Throughout the park, music is piped in so that wherever one is, there is background music appropriate to the mood and theme. Music is an integral part of each attraction. Unlike the burst of reality experienced when exiting a movie theater, from many of the Disney theme park attractions music is continued through exits to aid in the transition from the show to reality.

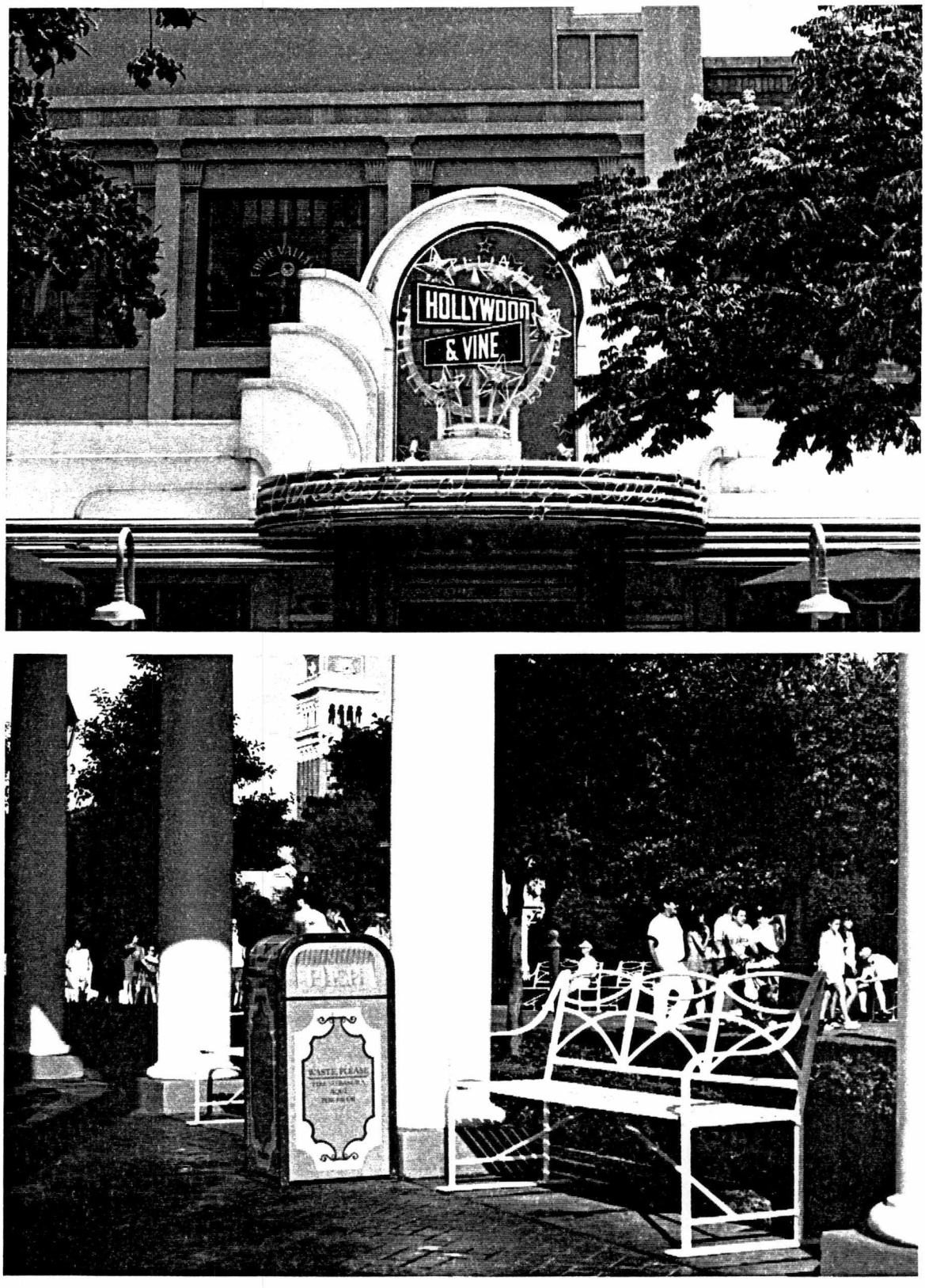
Park Furniture

Apart from architecture, park furniture includes every element of the park that supports the overall themed setting. Furniture includes attractions as well as other elements such as signage, trash cans, benches, and water fountains. Like the props of a movie set or theater stage, the furnishings must be precisely placed in order to properly draw and direct crowds to the most efficient and profitable end.[89]

Signage is an important piece of park furniture. While designed to give information and direction, signs are also helpful in reinforcing themes. As such, they receive ample attention in their conception, design, and development.[89] Through style and type face, each must complement theme, architecture, and themed setting. A single sign might require the investment of many weeks for design and production. Over 45,000 individual signs are created by Disney artists for Disneyland and Walt Disney World.[86] The Magic Kingdom park alone has over 25,000 signs.[15]

Like signage, drinking fountains and trash cans are also key elements that must blend uniformly within each scene. Each of the drinking fountains and stock metal trash receptacles in the Disney parks are individually designed and hand-painted to fit and blend with the themed environment.[86] For example, on Main Street the trash cans sport P.T. Barnum calligraphy, and in Adventureland the trash cans are painted with an illusionistic bamboo wrapping.[56]

To maintain the original designs of these park elements, Disney artists record the design of each. Within the Disney paint shops, over 20,000 colors and hues are catalogued for reference.[73]



A restaurant sign in the Disney-MGM Studios theme park (top) and park furniture in Epcot Center's World Showcase (below).

Common Differences in the Parks

Disney theme parks follow three different formats: the Magic Kingdom parks, Epcot Center, and the Disney-MGM Studios theme park. Though similar in many respects, the general layout of each Disney park differs according to its specific set of attraction variables. The Magic Kingdom parks, similar in theme and design to Walt Disney's original Disneyland, use film and television stereotypes to base themed attractions within heavily controlled physical surroundings. Epcot Center, likened to a permanent World's Fair, blends technology, commerce, and international cultures. Many of the attractions designed for Epcot Center are geared at cultural enlightenment and education. The Disney-MGM Studios and theme park, similar to the Magic Kingdom parks, draw on film and television for its attractions. Like Epcot's offerings, the attractions in the Disney studios park are educational yet include additional elements of action, surprise, and special effects. Though differing somewhat in their design and attraction offerings, all three offer similarities in technological applications and design philosophies.[65]

Perhaps the most significant attribute to the differences in the design of the Disney parks came with the death of Walt Disney. Walt Disney was heavily involved in the design decisions for Disneyland.[29] His ideas for its design were developed years before he approached his designers. Upon his death, many of Walt Disney's design concepts were left up to others. With Walt Disney gone and faced with a new set of variables, there is little way of knowing if today Walt Disney himself would have done things differently.

The Magic Kingdom Parks

Disneyland and Walt Disney World

Although the Magic Kingdom parks of Disneyland and Walt Disney World follow the same format, various differences in design and attractions exist in each. The basic difference between Disney World and Disneyland's Magic Kingdoms can be attributed to their market, size, and climate.

The makeup of the guests to the Disney parks vary greatly in their market area and market draw. California's Disneyland caters to a highly cosmopolitan and international market. Leaders and public figures from America and abroad have included a visit to Disneyland as an important stop in their travels. Walt Disney World, however, was designed specifically for the traditional south-bound, sun-seeking, Florida vacationers.[29]

The availability of ample space in Walt Disney World meant that Florida's Magic Kingdom park could be larger in size than the California park. In a comparison of the two parks, Disneyland, which is approximately 145 acres in size (with service areas), could be built in the parking lot of Walt Disney World's Magic Kingdom park with room for 600 parked cars.[76] Walt Disney World's larger park has in turn led to noticeable differences in design. While each park remains a model of efficient pedestrian circulation, Disneyland's smaller scale tends to promote memories of childhood, while the larger Walt Disney World places more emphasis on planning efficiency and circulation.[29] These basic differences, translated into design and applicable to the whole park, are most apparent in viewing the varying design treatments of Main Street U.S.A.

Disneyland's Main Street U.S.A. is noted for its tight intimate space. Though the scale of Disneyland was comfortable, changes were seen necessary in the design of Walt Disney World's streetscape. Having to accommodate much larger crowds, the Walt Disney World park would have have been too congested at the same scale as Disneyland. However, with the larger size came some differences in character. In Disneyland, the buildings were designed at approximately three-quarters that of their real counterparts, resulting in an environment that is both intimate and inviting. In Walt Disney World the scale was much more expansive and led to a wider street and larger buildings that are a bit more imposing.[29]

Walt Disney World's larger size, in combination with Florida's harsher climate, has translated also into differences in design details. With the harsher climatic conditions of Central Florida, Walt Disney World's designers needed to find products that could hold up well to the region's humid conditions yet appear natural in their presentation. Whereas Disneyland was built incorporating natural materials, Walt Disney World is trimmed in details from fiberglass. The ability to replicate detail out of fiberglass, in turn, led to the ability to increase the complexity of detail on the buildings. The fiberglass fronts allow for better maintenance, replaceability, and unlimited replication of design -- no matter how complex. As such, with more room and the flexibility of synthetic materials, the Designers of Walt Disney World's Main Street emphasized the use of details.[29]

Differences in detail are most apparent in comparing each park's castle. Disneyland's Sleeping Beauty Castle is rather modest in comparison to Walt Disney World's larger, taller and more ornate Cinderella's Castle. Walt Disney World's castle is verticality over-articulated and includes more spires, taller turrets, towers, arieles, and ornamentation, giving it a more surreal feeling and an almost outlandish effect. Although the illusion is more intense and overwhelming, it still works well along the streetscape. Similarly, while Disneyland's Main Street credibly replicates the details of Victorian Second Empire architecture, in Walt Disney World these details are almost burlesque in their interpretations. As a whole, Disneyland's facades form a harmonious and visually integrated setting. In Walt Disney World, the result is that each lavishly designed structure appears as a monument to itself, demanding individual attention. In

turn, the facades are almost overly ornate and lose some of the small town quaintness experienced along Disneyland's Main Street.[29]

Different applications of space also are noticeable between the two parks, due to Walt Disney World's larger amounts of available space. Noticeable are the differences between the design of points of termination (i.e. side streets) between the two blocks of Main Street. These mini-nodes are integral points of transition along the street anatomy. They break up the street scene, provide points of contemplation, and increase the perceived effect of street length. Architectural treatments at these transitory spaces differ for each park. Disneyland has incorporated architecture here with a look of both commercial and residential, adding to the illusion that the streetscape transitions into a residential area. Walt Disney World, on the other hand, caps off these intersections with architecture that is more dominant than the rest of the scene, resulting in a visual book-end of each block.[29]

Further differences are seen in the perception of ongoing space within these points of termination. These side streets, in Disneyland's smaller and tighter quarters are backed by the jungles of Adventureland. The effect of Adventureland's lush landscape further emphasizes the illusory transition into a residential side-street. Designed on a more relaxed scale with large amounts of space available meant that Walt Disney World's Adventureland need not be placed directly behind Main Street. Instead the space adjoins a service lot, and the side streets are terminated, not into a wooded setting but into architecture. This architectural dead-end results in a tightly bounded and articulated space, as opposed to the illusion created in Disneyland of ongoing space.[29]

Differences between the two parks can also be seen through the applications of color. In Disneyland, the color schemes are carefully coordinated and integrated into the entire scene, resulting in a harmonious setting. Walt Disney World, on the other hand, is more relaxed in its color selection, using lighter colors which tend to compete with each other by demanding more focus on each individual structure. Differences in the color schemes are perhaps due to the changes in scale or possibly the fact that Walt Disney had died before Walt Disney World's park was designed.[29]

Tokyo Disneyland

Like the American parks, Disney's foreign ventures also differ in regards to market and climate. The greatest differences between the domestic and international parks, however, are associated with differences in culture. Because of this, preparation for Disney's first park abroad included learning and understanding the cultural differences. Top executives of Disneyland International trained in America to prepare for the Tokyo park. Lessons included cultural practices and body language.[31] With consideration to these cultural differences some adjustments were made in the planning stages. Others were discovered only after the park assumed its operations.

As Disney's first venture abroad, Tokyo Disneyland has proven quite successful. This success can in part be attributed to a new era of leisure and affluence in Japan.[53] Good demographics also play a key role in the park's success. The primary market for the park is the Japanese middle class which makes up 80 percent of the country's population.[61] About thirty million people live within thirty miles of the theme park. This equates to three times the amount within thirty miles of the Anaheim park.[53]

The popularity of Tokyo Disneyland is reflected in the values of the Japanese culture of which the Disney parks share many common traits. The Japanese are known for their interest in things which are clean, safe, and predictable. Its middle class is known for its primness, docility, positive attitude, and a fondness for gadgets.[61] Similarly, Disney has a reputation for cleanliness, order, technology, and superior service, all of which are held in high regards within the Japanese culture.[53]

The design of Tokyo Disneyland is reflective of the Japanese interest in other cultures. In the design of Tokyo Disneyland, the Japanese wanted their park to be developed as a genuine American experience.[70] As a cultural experience, the Japanese find the Tokyo Disneyland park to be totally American.[53] The parks archetypical experiences, made popular through stereotypical portrayals in film and television have provided the Japanese, as they did Americans, with the same popular conceptions of the American culture.

Tokyo Disneyland is "All American" from its parking lot, (the biggest in Japan), to its simulated wrought iron, brick veneered entrance, and a piped-in American baritone "Welcome to Tokyo Disneyland!" Many of the park's announcements are made in English, including ticket attendants who complete ticket transactions with an English,"Have a nice day." Park signage, including rest-room signage, is written in English with small Japanese translation beneath.[61]

The Tokyo park is practically a direct import from America. Most designers, materials, attractions, costumes, merchandise, and management were brought from the west.[50] The park was built using materials common in America, but both exotic and costly in Japan, such as fiber glass and stainless steel. Attractions are basically the same as those found in the American parks, including the scripting for guided tours which use the same dry-witted jokes as in the American parks. Each attraction was produced in America and then shipped to the Tokyo park.[61]

Respectful of the differences in culture and customs, designers of the Tokyo Disneyland park have incorporated some changes. For example, it is customary for the Japanese to bring along a box obento on outings. These box lunches typically consist of meat or fish and vegetables with a bed of rice. While Disney parks do not permit guests to bring food into the parks, in respect of this custom, they have included a small picnic area outside of the park's front gate.[36] Inside of the park, all food, with the exception of one Japanese restaurant, is American.[53] All meals, however, do come with a bowl of rice.[61] In another example, queues for attractions were redesigned after learning that it was considered quite discourteous in Japan to cross in front of another person. As such, the lines are designed so that guests walking through the park do not cross in front of those waiting in lines.[31]

Attractions and park structures also show influence of the Japanese culture. Evidence is found of the Japanese influence in the construction of a Western barn using ancient Oriental methods for precisely fitting wooden joints together. Similarly, some of the park's attractions have been adapted to the Japanese lifestyle. For example, the park's revolving theater show, *Meet the World*, provides 2,000 years of Japanese history, instead of its American version *Carousel of Progress*, depicting changes in the American lifestyles.[19]

Retail sales in the Tokyo park are higher than in the American parks, due in part to the differences in customs and culture. Heavy purchases of momentos and souvenirs is a cultural reflection of the need to return from trips with souvenirs for both family and friends. Another reason for higher retail sales can be attributed to the Japanese commitment to kawaii, a term meaning cute. Japanese young women are especially noted for their compulsion to purchase objects which are kawaii in a reflection for the desire to stay young. With higher sales anticipated in the Tokyo park, it was necessary to provide more shops.[36]

As mentioned, the necessity for some changes in the Tokyo park were noticed only after the park began operation. One example was the realization that Americans are, by nature, taller than the Japanese. This was discovered when it was deemed necessary to lower 100 public telephones and counter-tops that were above the reach of many Japanese guests.[31]

Physical changes to the Tokyo park came also in the form of added protection from weather-related elements. Not only was the Tokyo Disneyland park Disney's first foreign venture, but it was also the first park built in an area of harsh and diverse climatic conditions. Rainfall in Tokyo averages 58.52 inches with 108 days of rain a year. In comparison, Los Angeles receives less than twenty-six days and less than eleven inches of rain a year.[61] Because of the extra-wet climate, extra shelter was incorporated into the plans of the Tokyo park. For climate protection, the park's design includes extended roof edges for extra shelter from the rain and an entire glass roof over Main Street.[41] To cope with the Pacific typhoons and winter snow, park landscaping includes secure ties for all plants and the installation of gas heaters.[61]

Though the climatic conditions of the Tokyo park were at first met with skepticism, the park has since shown Disney that harsher climatic conditions need not mean slower attendance figures. Even with such conditions, the Tokyo Disneyland park has proven to be a highly successful venture. Even upon one of Tokyo's worst Winter days, in February 1990, with eight inches of snow and arctic winds slowing trains and traffic, Tokyo Disneyland had an attendance of 13,200.[53]

Euro Disneyland

In the planning for a European park, Disney's choices were narrowed between Barcelona, Spain, and a site near Paris. The Paris site won out because of numerous incentives offered by a determined French government and because of the site's strong market location within close proximity to a number of European countries. With the planning of Euro Disneyland in France, Disneyland International once again

had to provide changes to meet with cultural differences. While the Japanese seemed to relish the differences between theirs and the American culture, plans for Euro Disneyland were not met with such enthusiasm.

Some French citizens foresaw the Euro Disneyland park as a threat to their own cultural values and reacted in opposition. The French, often publicly critical toward the American culture, feared that the entry of the American Disney park might damage their cultural values and the nation's cultural ambiance. Resentment toward the project was also raised by farmers and citizens reacting to the condemnation of farmland by the French government for sale to Disney for the development of the project.[78] Examples of negativism were voiced by both media and citizens. Most notably, criticism was voiced during one of the park's formal public announcements in Paris. Here, company chairman Michael Eisner was greeted by leftist demonstrators toting signs exclaiming "Mickey Go Home" and pelting Eisner with eggs and ketchup.[35]

While the Japanese wanted their park to be "All American," the French wanted instead the recognition of their cultural values. To ensure this, the French insisted on a clause requiring that Euro Disneyland respect and utilize both European and French cultures in their themes.[31] As such, the official park languages includes both English and French, with multilingual guides that speak Italian, Spanish, and German. Taking steps toward pleasing the French people, Disney Imagineers created attractions re-emphasizing their European roots on the Disney stories. For example, Imagineers have made more literal the facts that Pinocchio was an Italian boy, and that Cinderella was a French girl.[35]

Interest to ties with the European culture also influenced changes in the park's layout. Replacing Tomorrowland is a Discoveryland inspired by France's Jules Verne. The themed land features attractions with ties to the European culture, including a special film featuring Europe's history.[35] In tribute to French author Jules Verne, Euro Disneyland's Discoveryland includes a full-sized walk through of the Nautilus submarine, based on the vessel featured in Disney's 1954 film, "20,000 Leagues Under the Sea. The museum-type attraction plays upon the French desire for museums through its replicas of the submarine's lounge, dining room, diving tanks, and nautical equipment which were featured in the film.[31]

Like the Tokyo park, Euro-Disneyland's design includes precautionary measures for added protection from harsh climatic conditions. These include the protection of park guests from wind, rain, and France's cold winter months. As such, Euro Disneyland ticket booths, waiting areas for attractions, and moving sidewalks from the main parking lot, are protected from the elements.[35] Some attractions use the extra precautionary measures to a creative advantage. For example, the "Mad Tea Party" attraction in the Adventureland section of the park is enclosed with a glass dome for both shelter and style.[78]

Epcot Center

Walt Disney sought to develop Epcot Center as an experimental prototype community. In the decade since the death of Walt Disney, his plans for Epcot were adjusted. Fearing an inability to retain total control and because of the social issues associated with a community, Disney's board of directors changed Disney's plans from a community into a theme park: their shifting of plans has proven most successful and profitable. The result is a park in the format of a permanent World's Fair.

Linkages between Disney and international expositions are not new. Before the concept of Epcot, Disney was involved in the development of the 1964-1965 New York World's Fair. As participants in the New York Fair, Disney and his Imagineers were heavily involved in the design and development of some of the fairs most notable attractions. The aim of World expositions was in the packaging of new technologies and world cultures as entertainment for audience consumption.[54] The same ideals are found in the design of Epcot Center as Futureworld, with exhibits that feature technology, and the World Showcase which assembles World cultures and cultural entertainment.

It has been noted that in Epcot's design, Disney has pulled from two of history's most influential World's Fairs - the 1893 Columbian Exposition and the 1939 New York World's Fair. Future World apparently borrows its form from the 1939 New York Fair with its corporate sponsored pavilions (many of which sponsored pavilions in the 1939 fair) which surround a huge geodesic globe, similar to the New York fair's Peresphere.[54] The World showcase, displaying a variety of cultural villages, is similar in many respects to Chicago's 1893 Exposition.

The 1893 World's Columbian Exposition in Chicago was an elaborate presentation of culture and technology. The main display area was contained within a visually controlled "White City." Within elaborate and grandiose white neoclassical buildings constructed in plaster of Paris, were housed endless displays that celebrated the apex of modern technology. The products of corporate sponsors often took center stage over cultural performances which were lumped together and presented within a separate portion of the park known as the Midway. The Midway offered a look into various cultures through simulated small village settings.[54]

Separated from Future World by a man-made lake, World Showcase reflects the cultural villages of the Chicago fair's Midway. In both the Chicago Fair and Epcot Center, cultures are condensed into easily recognizable and acceptable forms. Each village consists of post card settings made up of familiar architecture and recognizable landmarks, costume, language and cuisine. The village settings of Epcot's World Showcase are designed not to try to replicate existing cultures, but instead to promote their more popular images.[54]

Each village is designed to make these cultures more accessible and minimized of unsettling differences through the "carnivalization" of culture. Disney knows that the most accessible and profitable means of cultural communication are through performance and food. As such, emphasis is placed on both

with a preference for active performance over stationary display. In their performances and attractions, Disney combines robotics, holography, hands-on computer technology and feed-back displays with a variety of other seen and unseen technology to create enclosed theatrical environments within settings of fantasy.[54]

When Epcot Center was conceived, the rules of design applied to the Magic Kingdom parks were loosened. This can be attributed to the themeing differentiation between the two park styles. While the Magic Kingdom parks were designed with a variety of themed settings, Epcot Center was designed as two sections; Futureworld and the World Showcase. More of a World's fair than a theme park, the tight visual control found in the Magic Kingdom parks are loosened in Epcot Center. Like a World's Fair, the visual barriers are open between the two park sections to provide an atmosphere that is both diverse and exciting. Although open in its visual control, the control over scale is as important in Epcot's World Showcase as it is in the Magic Kingdom parks. Most buildings are scaled to approximately four-fifths that of actual size. Some, however, as in the English and German villages, are designed at approximately their actual scale.[88] Similarly, in the visual control over transition between each village, Disney carefully blends the edges of each with the next, making it hard to discern where one begins and the other ends.

Disney-MGM Studios Theme Park

In the Mid-1980s, the Disney Company underwent changes and replaced its upper management with some of Hollywood's most noted leaders. In their desire to create a stronger company, Disney began to increase production in all aspects of the company. In the process, a third, gated theme park emerged. The Disney-MGM Studios theme park marked the first new theme park under new corporate command and the third park format out of the company's four parks.

The park and its attractions are centered around the film industry and an actual working film studio. Though not developed by either of the Disney brothers, it does have roots in the original Disney park concept, as Disneyland in its early stages had been conceived as a studio tour. The idea re-emerged in the mid 1980s when a Hollywood pavilion was being considered for Epcot Center. From the pavilion idea, the studio and theme park developed.[82] The Disney-MGM Studios park deviates from the tightness of the themed settings of the Magic Kingdom parks. Whereas the Magic Kingdom parks consists of several themes, and Epcot Center consists of two, the Disney MGM-Studios park consists of one main theme - the production of film.

The Disney-MGM Studios park provided an outlet for a third theme park as well as the opportunity for east coast studio production. The studio's 30,000 square feet of production facilities are intended to initiate the development of the film industry in Florida as an alternative to Hollywood. The Florida studios were developed to offer production and post-production space, comparable to Hollywood's finest facilities, yet at a fraction of the costs.[48] The production studios provide the combination of Disney

entertainment and attractions, nurturing the public's increasing curiosity about Hollywood production and its filmatic tricks. A partnership with MGM allows Disney the use of MGM film footage and movie characters in their park for the development of attractions.[16]

Disney-MGM Studios takes the park guest one step beyond Walt Disney's Disneyland stage set and on to actual working stage sets. Attractions are based on film production and the glamour of Hollywood. As a working studio, the full scale, gated theme park allows guests to intermingle directly with the studio without interfering with production. Enclosed observation areas at the catwalk-level allow guests to pass through studios and observe without disturbing production. Tram tours take guests through active wardrobe and set construction departments.[22]

The Disney-MGM Studios park plays upon the diversities of a film studio throughout is film production theme. Visible along the streets are a variety of film settings with their structural support systems exposed from behind and above. Unlike the facades of the Magic Kingdom, in this park many of the facades actually open into nothing. Whereas, in the Magic Kingdom parks, the guests become part of the show as a participant, in the Disney-MGM Studios park they become participants through a voyeuristic medium.

The Disney-MGM Studios Park took Disney's original theme park concept and literalized it. Disneyland had been designed using the filmatic techniques of film production and animation. Its designers likened the park settings to a studio back lot, with the guest experience viewed as a film in which park guests could participate. Literalizing Disneyland's design as a studio backlot with stage set architecture, the Disney-MGM Studios park is actually made up of a studio backlot consisting only of facades.

At first glance, the Disney-MGM Studios park appears similar in its layout to Disney's Magic Kingdom parks, opening onto a streetscape similar to Main Street U.S.A. In the Studios park, however, the Victorian commercial streetscape is circa 1920-30.[65] The Disney-MGM Studio and theme park is designed in the Art Deco style, a style often associated with Hollywood. Here, the idealized Main Street U.S.A. is replaced with an idealized Hollywood Boulevard. Along the streetscape are precisely detailed copies of Art Deco structures that exist or had existed in Los Angeles.[2]

Whereas The Magic Kingdom park is based greatly on fantasy, the Disney-MGM park is more literal and a bit more realistic. Here, the nostalgia relies on a more gritty urban landscape. This landscape was designed by Disney's new generation of Imagineers, many in their 30s, who are architectural preservationists who have looked to history for their inspiration. In the design of Hollywood Boulevard, Imagineers aimed at creating a more literal setting. The Art Deco streetscape is designed with a lived-in look, emphasized through muted pastel color schemes that have been washed to promote the appearance of age. The structures are more true to life than the fairy tale Main Street of the Magic Kingdom park, and each are based on amalgams of existing landmarks in Hollywood. For example, the streamlined Moderne kiosk near the entrance of Disney-MGM's Hollywood Boulevard, is modeled from the entrance of the "Crossroads of the World" shopping center along Sunset Boulevard. To add a bit of reality to this "urban"

streetscape, its designers added billboards and a gas station. The Service station, which its designers felt was a part of the urban landscape, is creatively used on the Boulevard as a stroller and wheelchair center. Logical thinking ensures that the Disney parks will always be some of the most scrupulously planned environments.[15]

Similar to the Magic Kingdom's Main Street, Hollywood Boulevard plays upon the archetypes of the American imagination. Many venture each year to Hollywood to find its glamour, yet are disappointedly greeted instead by street people, vice, and very little of the glamour. In the Disney -MGM Studios park, Disney recreates their own version of Hollywood and Vine that is a Hollywood version of itself. Along this Art Deco version of Main Street, U.S.A, the streetscape is terminated not by a castle, but instead by a reproduction of Hollywood's famous Grauman's Chinese theater. Here, the glamour of Hollywood is played to its fullest role complete with celebrities.[8] Staffing the park are Hollywood autograph seekers and starlets.[22]

Changes

The plans and designs for Disney's parks are vast. It is the intention of its planners and designers that they never be finished but should be always in a state of evolution and improvement. As such, the parks would continuously offer something new to capture the interest and enthusiasm of their guests. As described by Walt Disney:

> ....It's something that will never be finished. Something that I can keep developing, keep plussing and adding to. It's alive. It will be a live, breathing thing that will need change. I wanted something alive, something that could grow, something I could keep plussing with ideas. Not only can I add things but even the trees will keep growing. The thing will get more beautiful each year. And as I find out what the public likes...I can change it, because it's alive.[86]

As Disney himself perceived, the Disney parks are under a state of constant change. The results of these changes have little effect on the layout, design, and flow on the Epcot and Studios theme parks which are designed with flexible plans. However, continuous change does have an effect on the design of the Magic Kingdom theme parks. The Magic Kingdom parks are noted for their well designed visual sequences. Each themed land is clearly visible from the park's main hub. Within the park's circle, each new themed land is linked through careful transition with careful attention to details. With the addition of new themed areas, however, flow and consistency are obstructed and the cautious filmatic-like control over pedestrian flow and visual sequence for which the Magic Kingdom parks are noted, becomes disenfranchised.

Just as the newer park formats have begun to loosen their opposition to conflicting elements, so too are the Magic Kingdom parks becoming more open to change. These older parks are experiencing the need to meet changing attraction trends and broaden their market scope through the addition of newer themed areas. As these parks are designed with limited space, new spaces must be created out of existing, underutilized portions of themed areas or through the development of adjacent service areas. The result is a patchwork overlay on top of their intensively designed loop and hub plans. This accretion of themed lands affects both park flow and transition, with settings that appear as nodes that deviate from the park's well controlled visual system and often appear as visually separate from the whole. One example is the addition of a children's area to Walt Disney World's Magic Kingdom park, known as Mickey's Starland. This themed section is designed as the animated townscape of Ducksburg. Here, Mickey Mouse and the other Disney animated characters reside and can always be found for picture making and entertaining.

To create the new themed land, the setting was carved out of three acres from the Grand Prix Raceway attraction. The result is a small, wedge shaped setting, sandwiched between Tomorrowland and Fantasyland. Deviating from the natural flow of the other themed areas, Mickey's Starland is not clearly visible from the other themed areas and is accessible through an obscure path from Fantasyland. Without the ability to have comfortably transitioned this themed area through location and themed style, Mickey's Starland appears separate from the other themed lands, thus appearing much like an afterthought in design.[65]

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Chapter V

Theme Park Entertainment Variables

The entertainment offerings of the theme park are linked to park settings through their themeing. Differing from the competitive and often chaotic atmosphere of the amusement park, themeing provides an orderly envelope of fantasy to unify park settings and attractions. Though differing from the amusement park in order and form, most of the entertainment variables are similar in both the theme park and amusement park. These include: rides, shows, arcade-type games, and stationary exhibits. Of these entertainment outlets, rides and shows are typically the primary offerings of a park. Thrill rides are generally a park's most popular type of ride. They satisfy the desires of thrill, speed, and danger for the park's younger, thrill-seeking guests. Shows, on the other hand, offer a more passive form of entertainment appealing largely to the parks more mature guests.[78]

When Disneyland opened in 1955, it contained many of these same entertainment variables. Disney's versions, however, differed from the offerings of the amusement park in their form, function, and underlying philosophies. When Walt Disney planned for his park's entertainment, he was bored and dissatisfied with the offerings of nearby amusement parks. He wanted instead to offer attractions in which young and old alike could participate and enjoy.[13] These differences were achieved through Disney's marriage of these ideals with the techniques and technologies of the film industry. As a result, many of Disneyland's early attractions were produced much like a film production in form, function, and pacing. Many of the ideas for each attraction were developed from popular movie and television themes produced by Disney. As such, an instant familiarization for these themes translated into instant success. The attractions, like Disney's popular films and television productions, were based on themes of history, adventure, and exploration. Disney's Magic Kingdom parks, such as Disneyland, based most of their attractions on the themes of history and adventure. Later parks, such as Epcot Center and The Disney-MGM Studios theme park, emphasized themes of exploration.

Underlying each attraction and its theme was a close attention to movement through a well-conceived sequence of events. These philosophies, a direct translation from film, were applied throughout the park at every level, combining park and attractions as a system of movement systems. Attractions were designed to function as movement systems, and every means of transit throughout the park were designed to function simultaneously as an attraction.

It was Disney's experiences in film and animation which made the Disney parks and attractions unique in their field. In building upon this unique foundation, Disney was able to become a leader in the industry. While early attractions were basically similar to the attraction offerings in the amusement park, Disney's growth in the field through their filmatic experiences and philosophies have led to the development of a number of innovations in attraction design. These innovations drew from Disney's increasing experiences in the outdoor entertainment industry. In turn, their experiences were further evolving into new ideas and technologies through growth outlets as participants in a number of international expositions.

Today, Disney's attractions are known as some of the most complex in the industry. Their complexity, however, is masked by a finely detailed and theatrical setting. Many of these complex and theatrical attractions combine the elements of amusement park rides with the show philosophies of film to create the ride-through show. These attractions incorporate all of Disney's filmatic philosophies and can be best described as three dimensional film-like productions that have elaborate settings, special effects, and a multitude of realistic, mechanical performers.

Building upon Disney's talent for film has made Disney parks unique; drawing from the themes made popular in their films for the design and content of attractions have in turn made them popular. This is still true today, as Disney has used the latest in film and television for many of its newest attractions. This chapter will explore the entertainment variables of the theme park and will concentrate on the design techniques and underlying philosophies of the attractions in the Disney parks.

Attraction Design: A Filmatic Approach

The attractions of the Disney parks are designed and developed by Disney's in-house creative development team. Each is conceived and designed by Disney's Imagineers, and then produced by their in-house production arm MAPO. Like the park settings, these attractions are developed through a three-dimensional perspective. The process begins with story boards which provide designers with a visual form of story telling.[73] This design process was originally developed by Web Smith of the Disney Studios and is today commonly used in the production of film, animation, as well as numerous other applications

within creative design fields. Through the story-board process, each setting and attraction is developed on paper as an orderly set of scenes with a beginning, middle, and end. When complete, sketches of ideas are pinned onto a story board which resembles a comic strip and display a verbal and graphic outline with both order and continuity.[78]

The story board process of design ensures that a perceptual sequence of visual experiences is well controlled and heightened through visual ordering and that they provide the exact image and emotion intended.[78] As each storyboard is completed, scale models are created. These models allow designers to visualize in three dimensions the visual sequence and to make visual records of the intended perspective, showing what the members of an audience will perceive as they are led through each scene. Through the scale models, all elements can be rearranged until the best possible setting is established for the guest experience. The models themselves often progress from paper cut outs to full scale mock-ups.[64] At each level, the setting is analyzed and scrutinized from the guest perspective until a final product is developed.

From an analysis of each, parallels can be further drawn between the characteristics of a film and those of the Disney attractions. In both cases, each have as their basis a foundation of four elements: a perspective, a place, performers, and a form of presentation. To elaborate, each attraction is designed with a particular perspective consisting of an underlying theme or story which theme or story is supported by an elaborate setting. Within the setting's envelope, a number of performers are used to entertain an audience. Together, the positioning and involvement of the audience and their predetermined means of movement throughout the attraction are combined elements which make up the attraction's form of presentation. Although these characteristics are most dominant in Disney's attractions, these philosophies may likewise be viewed, to varying degrees, in most every theme park.

Perspective

Establishing an atmosphere and conceiving chief features are key elements within the initial stages of an attraction's planning and design.[28] At this stage, it is decided what the attraction will achieve and from what perspective it will achieve it. The perspective can be viewed as the series of messages or points of view an attraction is sending. These messages are relayed through form and content. Most theme parks package and present messages in the form of thrill, speed, and danger. Disney, on the other hand, designs attractions with underlying messages of reassurance.[14] Guests are reassured that the attraction will be safe, enjoyable, and somewhat predictable.

On a broader level, each of Disney's attractions communicate through differing themed experiences, achieved through physical image, actions, sounds, and narration. For example; the Magic Kingdom Park's *Haunted Mansion* attraction is communicating to its audience's members that they are experiencing the world of the supernatural, and in the nearby *Space Mountain* attraction, they are exploring outer space. In

the case of simple, carnival-like rides, messages are communicated through their setting, themeing, and elaborate detailing.

Shows are designed with uplifting and positive messages communicated through a fast pace with ample color, bright lights, and an upbeat musical score.[65] To remain positive and uplifting, precautions are taken in the writing of shows to remain distanced from controversial issues. For example, Disneyland's American History attraction, *Great Moments with Mr. Lincoln*, is carefully written to avoid controversial issues such as dissent, civil war, and racism.[11]

On the whole, Disney's attractions are designed with universal messages that provide symbolic archetypical experiences.[38] These experiences are designed to touch upon moments and situations that are familiar and/or warm to its audience. In the American parks, these topics focus on the American lifestyle and stress free enterprise and individualism, to create a positive mood and promote positive feelings within their audience toward their own lives.[11]

Place

The settings of Disney's attractions are designed to create a sense of place, and they act as the visual support for an attraction's theme/story. Each setting conveys messages through its physical form. Scenery, props, and special effects combine to make the story authentic. Within each setting, details are carefully observed and their authenticity is accurate.

Details and Authenticity

The design of each attraction is backed by a tremendous amount of research with a heavy reliance upon scientific and historic accuracy. Research is conducted both in-house, through extensive research sources, as well as from outside sources.[30] This investment in authenticity often translates into years between an attraction's planning and development. For example, the planning, design, and development of Walt Disney World's *Hall of Presidents* alone took some 15 years.[64] However, in the end the results were precise.

Attention to authenticity is given to all elements of the setting, including all props and sound effects. Costumes are authentically tailored in the style and sewing technique popular in the era of each character, and props are reproduced to match in every detail the originals from which they are based. Designs are supported by photographs and paintings as well as literature.[64]

Sound effects increase a settings realism and add to the drama and fantasy of an attraction. Techniques include, *Intermittent Localized Effects* which play on cue; *Continuous Localized Effects*, which appear within specific areas, and *Continuous Over-all Effects* which are heard virtually anywhere

within the attraction as background noises that move from one section to another via a continuous automatic fader. Many sound effects are produced from recordings taken from an original setting. For authenticity, different sound tracks employing night-time sounds are used during the evening. For example, night-time sound effects for the Magic Kingdom park's African *Jungle Cruise Adventure* have been taped from the actual jungles of Africa to ensure authenticity.[61] .

A view of the intense thought and detail that goes into an attraction's setting can be seen in the design and development of Disneyland's *Big Thunder Mountain Railroad.* In the planning stages of the ride attraction, designers went on scouting trips throughout the southwest to find a model that would be simultaneously charming and suitably evocative of myth. The search ended in Utah's Bryce Canyon where the rocks appeared to have a fairy tale-like quality, full of fanciful formations. In designing the attraction, the setting was authentically replicated in form, color, and vegetation. Rocks were designed as if they were shaped by the wind with naturally formed geology. The landscape was also accurately reproduced through juniper, pine, and aspen trees placed along the attraction's towering red mountain side. In the design of ride vehicles, mine cars were accurately reproduced down to their hardware. Bolts with large, rough looking, hexagonal heads typical of 19th century mine cars were reproduced with tops molded from a resin made with iron dust. The result was authentically replicated bolts covered with real rust. To complete the illusion, authentic sound effects were recorded and broadcast from strategically placed speakers along the ride's route.[29]

Performer

An attraction's messages are often communicated by a physical performer through movement, expression, and sound. Disney's performers come in two forms, human and fabricated. The Walt Disney Company is one of the nation's largest sources of professional talent.[65] Professional talent for live shows are obtained by Disney's Talent Booking office which scouts East of the Mississippi for Walt Disney World and West of the Mississippi for Disneyland.[66] With the exception of parades and live stage shows, the performers in most of the Disney attractions consist of mechanical, computer-controlled figures known as the Audio-Animatronic robot. Combining high-tech machinery with computer software and sound, the three dimensional figures are programmed via sound impulses to perform the actions of a stage performer.

Audio-Animatronic Performers

The term Audio-Animatronic refers to the combination of sound and three dimensional movement to life-like robotic figures. The Audio-Animatronic figures are comprised of complicated gadgetry that allows three dimensional human, animal, or animated character figures to perform numerous functions

simultaneously, mimicking the actions, voice, and motion of their real counterparts.[25] Designed and pioneered by Disney, these figures blend the three-dimensional authenticity of sculpture, the color and life of an artist, the drama of the theater, and the versatility and consistency of film, through audio, animation, and electronics.[10]

Walt Disney's interests in mechanical puppets and his desire to animate with three-dimensional figures predated any of his theme park attractions. Even before the development of Disneyland, Walt Disney worked with his staff to create a mechanical puppet that would perform among theatrical settings. The first attempt included a small mechanical figure, mounted below a proscenium arch and attached to a large console housing vacuum tubes, fly wheels, and escape mechanisms. The puppet's actions were programmed from the movements of a live performer using a long strip of paper similar to a piano roll. The roll was looped through the console and, when played, controlled the puppets movements. This early puppet worked, but it was still too clumsy for any notable application. As a result, the project was temporarily put aside.[28]

When the planning of Disneyland commenced, a new series of attractions were conceived using three-dimensional figures. Early figures incorporated simple cam-and-lever joints to control their movement. Later, pneumatic and hydraulic power transmission were incorporated into these figures, and were controlled by electrical inputs. These systems, performing a few basic repeated cycle movements, were used in several of the weather-related attractions such as the Magic Kingdom's Jungle Cruise.[28]

With the development of sound impulses, more elaborate figures could be produced using sounds recorded on magnetic tape to activate hydraulic and pneumatic valves housed inside life-like figures. In these early systems, over four hundred sound impulses could be recorded per second onto a tape containing thirty-two-channels. As such, the system could incorporate movement, with pre-recorded music or dialogue, lighting, and a variety of other special effects. This technology revolutionized Disney's attractions by providing more control and increased realism. The first attraction to fully use this system was Disneyland's *Tiki Room*. The attraction included the synchronization of action, sound, and special effects of 225 singing and wisecracking birds, flowers, and tiki gods.[28]

Walt Disney's participation in the 1964 New York World's Fair provided incentive for the production of a more realistic human figure. Disney's concept for the State of Illinois pavilion included a very life-like facsimile of President Lincoln. Greater emphasis were placed in developing a more realistic figure. Realism was created in the figure by developing natural gestures, roaming eyes, facial expressions, and the shifting of weight from side to side.[28]

Disney's Audio-Animatronic performers undergo continual experimentation in new technologies and materials.[11] They have come a long way both technically and realistically. Today's most sophisticated models have their own audio speakers and the ability to perform a greater range of gestures, movements, and facial expressions. The latest versions are extremely life-like in image, and appear real even at close range.[52]

Audio-Animatronic Development

Audio-Animatronics are produced through the combined talents of animators, sculptors, machinists, and electricians.[26] Each figure begins as a small-scale clay model that is reproduced at full size in clay.[20] From the full-scale models, a soft, hollow-plastic body is cast. Each plastic figure is inserted with rotary and linear actuators that make hydraulically driven random movements.[26] Once each clay figure is complete, a plaster mold is made and skin is cast. The figure's skin is cast from a 3/8-inch Duraflex, a hot-melt vinyl. This durable skin can stand weather as well as most gases and oils and, like human skin, will both flex and compress. When the cast is complete, the figure is carefully transported to the studio machine shop and machinery for animation is installed.[20]

The Audio-Animatronic figures are programmed before they are completely built. Computer technicians program movement and sound into each character.[25] Each Audio-Animatronic figure comes to life with the help of compressed air lines and controls and valves originally developed for the space industry. The figures move via a taped program which control the figures as well as all other show and theater functions. Each time the tape is played, the theater doors automatically open and close as cued, house lights are activated, and the Audio-Animatronic figures come to life. At the tapes end, the tape is automatically re-wound, and repeated.[20]

The designers, writers, and programmers of each Audio-Animatronic show consist of former animators who deal with the figures as three-dimensional animation. The programming of each figure is developed as a frame-by-frame analysis.[11] Live models are equipped with a harness to measure movements in their joints. Both movements and facial expressions are recorded by cameras and sensors.[2] As such, movements are reproduced in the robot figures as a frame-by-frame sequence,[10] and are electronically recorded for precise reproduction. The result is an entirely synthetic performance constructed instant-by-instant, rather than in response to the actor's internal impulses.[11]

Audio-Animatronic Performance

These novel electronic performers offer the advantages of realism and endurance to each performance. Complete computer synchronization means that little human intervention is needed in the control and operation of each Audio-Animatronic show or attraction. The Audio-Animatronic robots also offer endurance unforeseen by any live performer; they provide the advantage of continual non-stop performance, working every day of the year from the time the gates open until they close.[10]

In their design, movements are limited to those which will appear natural and realistic within the bounds of the robotic figures.[52] Designed as realistic facsimiles, Audio-Animatronic performers are designed to move naturally and with simplicity. Actions and gestures are not over-articulated, but instead direct and stylized with extreme gesture. These exaggerated movements are used to hold the audience's

attention, while slight movements of the eyes and hands and a slight twist in the torso are used to emphasize.[11] Designers emphasize the programming of facial movements. Emphasis is placed upon the programming of the robot's eyes. As the audience is naturally drawn toward the figure's eyes, extra attention is placed upon their capabilities and expressions. Tiny relays installed into the face of Audio-Animatronic figures enhance their realism by making possible authentic facial movements down to the ability to create realistic *f* sounds.[53] Although gestures are a bit exaggerated, figures, on the whole, are programmed using economy of movement to best produce a truer sense of realism.[28]

Despite their realism, there is little mixing of human and mechanical performers in the Disney attractions. By human standards the mechanical performers are sluggish. Furthermore, the Audio Animatronic figures, unlike real actors, are not dependent upon the attention of their audience and are not encouraged or disturbed by the response of the audience. These figures are not to be looked upon to replicate a human performance, as natural gestures such as pausing and resuming would appear phoney. Instead, the fascination with these characters are intended to come from their complexity and basic realism. They are unique and novel to most guests, many of whom have never seen anything like them before.[52]

Other Parks

The Disney parks are not the only parks which have incorporated mechanical figures. A most recent addition to the Universal Studios park is its King Kong attraction using technology similar to Disney's Audio-Animatronic robots. Unlike Disney's Audio-Animatronic figures, the attraction's 30-foot mechanical ape performer is controlled by air instead of hydraulic fluid. Special effects used to heighten its realism include dripping saliva, pouring sweat, and banana breath. Controlled by five computers, the attraction's dialogue and sound effects are stored on video disk, and the entire scene is able to reset within three seconds of an audience's passing.[33]

Presentation

All of the previously discussed elements, (perspective, place, and performer), are combined and presented to an audience through a well-conceived order. This ordering of physical and visual images makes up the basis for how an attraction is presented. In the Disney parks, these elements are designed and presented much in the same manner as a film with a beginning, middle, and end. Unique differences between each attraction can be attributed to timing and techniques employed in moving participants through an attraction's sequence of events. The whole is further distinguished by the use of a particular angle or mood employed to tell the story of each and through the direct involvement of each guest as a participant within the whole.

Presentation Sequence

The uniqueness of each attraction is achieved through different angles of presentation. They can be dramatic, provocative, informative, or amusing.[8] Further, they can use as a base, thrill, fantasy, or reality. Theatrical elements added to the envelope of a thrill ride affects its presentation by increasing the quality of the experience. Caution must be applied to the combined whole of an attraction's elements to achieve an optimal balance between theatrics, performance, technology, and movement. Sound effects, lighting, stage setting, and costumes can enhance the presentation of a thrill ride, but too much of a build-up may result in a let-down if these effects are better than the actual ride experience.

Every attraction type, be it a Disney attraction or a non-Disney attraction, can be viewed as having a unique sequence of events. Together, these combined events, plus attention to their positioning and transition throughout the sequence, relate to an attraction's presentation. Within each attraction are three distinct events: an introduction, a body, and a conclusion. An attraction's introduction and conclusion consists of its line, boarding, exiting areas, and exiting procedures. The body consists of the attraction's main event. Within an attraction's body are further contained an introduction, a climax, and a conclusion. Problems are likely to occur when a park does not view each of these individual events as important combinations of a whole. When this occurs, attractions are often fragmented or disenfranchised. This is most visible when little attention is paid to line, holding, and boarding procedures.

In the Disney attractions, each element within the sequence is carefully attended to and combined to form a cohesive whole. The end result is a well conceived and executed presentation, from the initial step into an attraction's line to the final exiting steps at the attraction's end.

Introduction and Conclusion

In the Disney parks, lines, holding, and boarding areas are always themed and highly detailed in keeping with an attraction's intended atmosphere. Often, music and setting are designed to envelop participants as they advance into the line and holding areas. These techniques are used to draw one into the illusions as a mind-setting technique. Similarly, many show-type attractions include a pre-show within the main holding area to prompt guest's expectations while ensuring an optimal experience during the waiting period. Sometimes these pre-show holding areas serve multiple purposes. For example, the Magic Kingdom's *Haunted Mansion* welcomes guests first into a small lobby surrounded by portraits. To prepare guests for the ride-through show, a warning is issued, the lights are cut, the floor begins to "drop," and the room's portraits begin to extend into comical tragic renderings. The sinking floor and warning are used as a teaser to place the guests into a state of comfortable insecurity. In Disneyland's version of the attraction, this pre-show has the dual purpose of lowering the guests into the basement level where they will board cars for the rest of the show.[28]

Upon an attraction's conclusion, areas of disembarking and exiting likewise employ themeing and theatrics. At this point, all previous elements are tied together through a finale of color and sound, or through added elements of humor. Upon exiting the attraction structure, music composition and volume increases in intensity as it is positioned close to the exiting patrons and acts as a bridge between the worlds of fantasy and reality.

Body

Within the body of an attraction, differing degrees of outcome are achieved through varying degrees of movement and audience involvement. The positioning of each guest, their rate of movement, and perceived involvement are cautiously planned for every movement throughout an attraction.

Just as there is an optimum balance between theatrics and experience, so is a balance between show and pacing important. One of the key elements in an attraction's presentation is the rate of movement from its beginning to end. Whereas a thrill ride starts slow, picks up momentum, climaxes, and then quickly slows to a stop, show-type attractions often maintain a consistent pace. Each of these are tied directly to an attraction's intended mood. As such, a thrill ride is fast paced to connote danger, and a stage show depicting great moments in American History is slow paced to evoke importance. Caution must be employed so that shows emphasizing theatrics and technology do not fall off-balance with its pacing. Otherwise, the result will be undesirable. Such can easily be the case of attractions employing complex, awe-provoking technologies in the management of the show, its props or movement systems. Intended to provoke awe, these large scale tasks may consume extra time and thus throw an attraction's pacing off balance. The result may be the appearance of a sluggish period in the performance. In the end, the balance of show, technology, and pacing feel somewhat off, and the show's wealth of combined technologies do not make up for its time consumption and its resulting slow pace.

Movement Types

Disney's attractions employ a variety of means to move its audience or guest through their sequence of events. Methods of movement differ between each attraction type. In the case of a stage show, the method is by order of messages or through a relationship of individual performances. In the case of a thrill ride, the means is by an entertainment device or vehicle. While Disney's attractions are more theatrical in nature, additional means are employed to link scenes and relationships of scenes.

One means is through the use of unique vehicle types, designed to act in the same manner as a motion picture camera. Vehicles are sometimes designed to surround the guest so that they can only see forward, and only that which is intended to be seen. They are designed to rotate to the right, left, and backward as programmed by show designers. Like a film, one scene can cut to another by a 120 degree

rotation in the opposite direction. In these cases, the optimal structuring of scenes and events means the ultimate in presentation control. Every visible element is the product of cautious editing in the design and production stages.[28]

Some attractions are designed as a collage of related scenes, but do not tell a story. In these cases, scenes are often linked together through a simple, uplifting, and memorable musical score. Its pace is at a continual rate and designed with no beginning or end but with a continual repetition of verses. As such, it is irrelevant as to the point in the song at which the participant enters.[13]

Audience Involvement

The position and relationship of each participant within an attraction is always a prime consideration. Different means are used to involve the guest in all attractions. Thrill rides are designed so that riders are actively involved within its perceived danger. Some thrill rides employ manual controls so that riders can become more involved in the outcome of their experience.

Passive Involvement

Most of Disney's attractions and exhibits are designed to encourage passivity by the guests. Disney packages entertainment environments to release park guests from any necessary effort to create their own activity. This total control is intended to evoke reactions from one's emotional senses rather than physical exertion.[38] In most cases, Disney's attractions are designed like a film or show with a continual variety of scenes. In these attractions, the audience members are involved as passive participants. To create a feeling of active involvement, techniques include distances and varying degrees of participation. Distances of guests within an attraction's envelope can act to draw in or remove a guest from the attraction's experience. Films presented in a 360 degree format help to create the feeling of participation. Similarly, Disney's ride-through shows are designed so that the audience is as close as is safely possible to each scene so that they feel a part of each scene. The sets of ride-through attractions are placed just beyond the reach of a person seven feet in height. The distance, known as the "Envelope of Protection," is close enough to ride vehicles so that the audience feels a part of each scene, yet far enough away so that tempted participants cannot reach stage props.[13]

Active Involvement

Attractions within the Disney parks that offer forms of active participation tend to promote group activity or participation. In these cases the audience or particular members of the audience and their actions have a direct relationship on the attraction's presentation. For example, in the Davy Crockett canoe ride in Frontierland, groups of guests participate in the activity by paddling the canoes. Similarly, in

Adventureland's *Jungle Cruise*, guides involve guests by asking them to perform simple actions such as wave and look. In both cases the guests are active participants who temporarily bond with a group through the ride's duration.[49]

In the case of live stage shows, the audience is drawn from a passive state to an active state through techniques of participation. Audience participation may include show segments which involve the whole audience or a specific member of the audience singled out to take part in the performance. Other shows, such as those of the Disney-MGM Studios theme park which demonstrate Hollywood special effects, often revolve around audience participation or a performance participant taken from the audience. Each of these cases have a different outcome on the guest experience. Often, shows which rely on participation throughout may be viewed as predictable and monotonous. On the other hand, shows which use only a specific participant or segments of audience participation, can add diversity and spontaneity to the performance. For example, some of the shows of Nashville's Opryland park consist of elaborate Broadway level productions with highly professional casts. The incorporation of an audience participant in a small segment of the show serves to spice up a performance and, in turn, increase the level of the guest experience.

Attraction Types and Their Design Philosophies

A theme park's mix of attractions is a market dependent factor that is based upon a set of variables unique to each park. A park which is designed to draw families will differ, for example, from a park which draws a large teen market. Furthermore, this is dependent also upon the culture within which a park is located.[7] American parks, for example, will differ in their entertainment mix from European and Asian parks. As Philip Turner, Vice President of the Duell Corporation suggests, a park's ideal mix of attractions is an "organic" mix that is unique to each park.[69] For this mix to be successful for a particular park, Harold Hudson, Vice President of engineering and Design for the Six Flags Corporation believes that the park's attractions need to be unique, entertaining, and memorable.[37]

Another key element to the success of a park's entertainment offerings is that they are appealing in a variety of senses. International Theme Park Services, Senior Vice President of Operations and Technical Services, Kenneth Vondriska, explains that the appeal of an attraction commonly is interdependent upon three factors. These factors include uniqueness, its appeal to the masses, and its attractiveness.[70]

Most parks provide an attraction that is unique to its competitors. These attractions are often used in the park's marketing efforts each year to draw in its seasons guests. The reason is that the park is selling an experience that one cannot get elsewhere within that particular market.[70]

The second variable of an attractions appeal is its appeal to the masses. Today, most parks emphasize rides and shows that appeal to the family unit as opposed to an attraction that might only prove appealing to a thrill-hungry teenager. Even in the design of most coasters or thrill-oriented rides, they are designed to appeal to a wide range of age-groups. The more park patrons that are likely to participate in a particular attraction, the more cost-effective that attraction is for the park's owners and operators.[70]

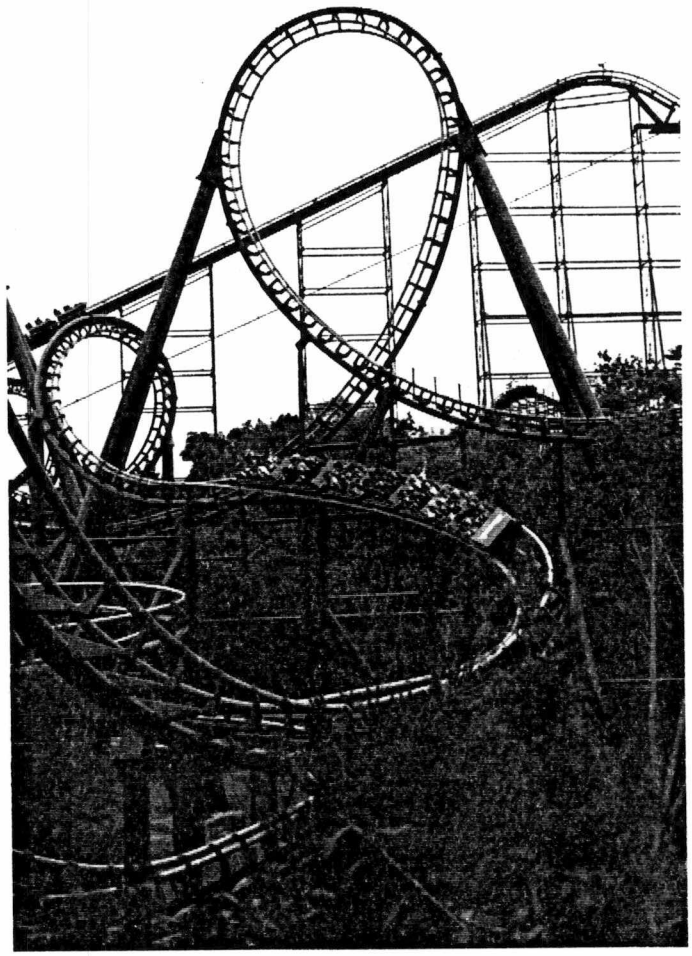
Like the previous variable, the attractiveness of an attraction is also dependent upon whether or not the average park patron will dare to ride or experience that attraction.[70] Very few, if any, senior citizens will likely be found in the queue of a free-fall attraction. Furthermore, a park patron might think twice before riding a ride if they see a patron exiting the ride who is "green" and queazy.

Rides

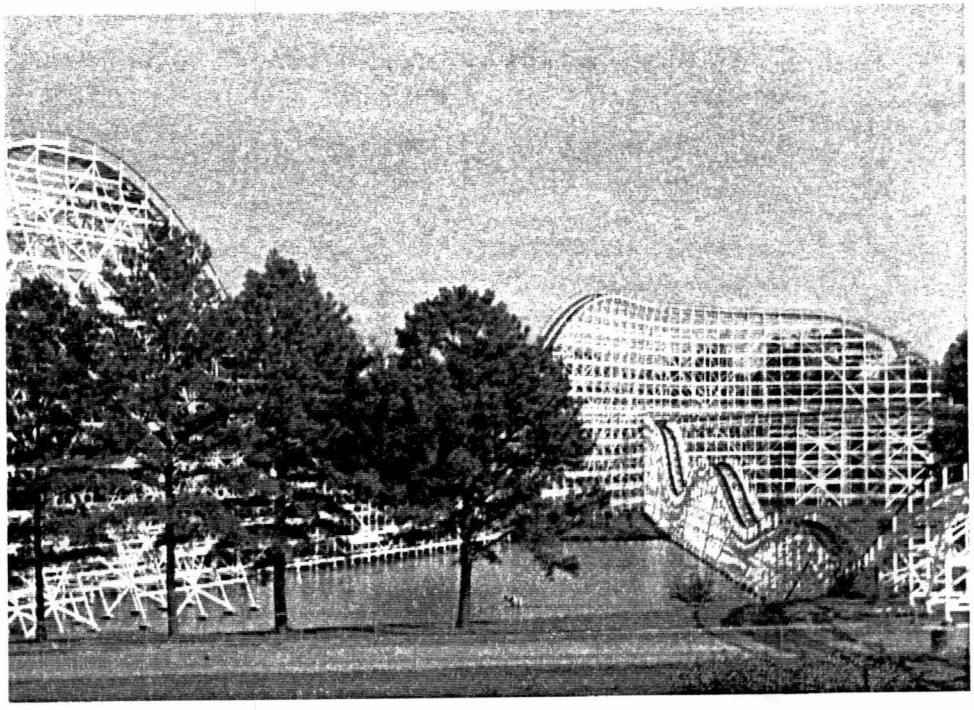
The rides of theme parks are a dominant part of the park's furniture. They activate and define space, provide color and activity, and create a sense of positive enclosure. The more the rides appear separate from the theme, the less a park is a theme park and becomes instead an amusement or thrill park.[78]

Although today's theme parks differ visually from the amusement parks, most non-Disney parks rely on the same rides and attractions that are found in carnivals and amusement parks. Theme park rides can generally be broken down into variations of the roller coaster, merry-go-round, Ferris wheel, and flat rides. These may be further broken down into three basic categories, including flat rides, steel-rides, and custom-built rides. Flat rides are generally those which are published in the catalogs of ride manufacturers. These are low-lying rides which perform controlled circular or random movements and can be easily assembled and dismantled for quick transport. Such rides are familiar to most as the rides generally seen at carnivals and county fairs. Rides of the caliber of the permanent modern steel roller coaster are known as steel-rides.[55] These are typically elaborate, steel-reinforced thrill rides. These rides are likely to be duplicates of existing rides produced for other parks by the same manufacturer. Rides such as wooden roller coasters and water rapid rides are typically custom built. These rides generally use standard components but are tailored to a specific site and theme.[27] These rides, like the steel-rides, are also permanent structures which are expensive to move and relocate once in place.[55]

Disney's parks contain many of the same, ride-type attractions. The difference, however, in the Disney rides is that each employs an elaborate envelope of theatrics. Disney is known to pay several times over the price of a ride itself to create its elaborate themed setting.[2] Many of Disney's ride attractions are



"Vortex," a modern steel roller coaster in Paramount's Kings Island in Cincinnati, Ohio.



"The Great American Scream Machine,"
a traditional wooden roller coaster in Six Flags over Georgia.

developed using themes taken from Disney's classic film productions. Even rides of the caliber of the carnival type flat ride are theatrically designed to blend within their themed envelope.

Ride Design

Most non-Disney theme parks emphasize thrills in their rides and attractions. The dominant attraction in most theme parks is typically the roller coaster. The roller coaster is highly popular among the park's younger guests for its sense of thrill and suspense. Roller coasters provide theme parks with a very visible and powerful publicity tool. Though expensive amusements, the rides, through their publicity, can increase park capacity (number of guests), often paying for themselves within a season.[78]

In choosing or designing a thrill ride, safety is a main concern. The most successful thrill rides, though quite safe, must feel and look dangerous. Even the most stomach-turning thrill rides are over-engineered to meet rigorous safety margins.[27] Aided by computer design, these rides are much safer than the automobile. These rides may throw the rider around and subject their participants to five times the force of gravity for a fraction of a second; however, designers are aware of the legal consequences for the slightest need of medical aid, and design each so that bodily harm is rarely possible.[35]

After safety, priorities in design include appeal and capacity. Thrill rides must meet with the park's requirements for capacity to flow smoothly and ensure that customers are not discouraged by too long a wait or put off by too small a queue. Problems with safety and capacity may damage the park's reputation and profits. Optimum capacity for all park attractions are between one and two times the number of park guests expected during the peak hours of a design day (the design day being the average of peak days in a season). For parks that use a one-price ticket system, the numbers tend to be the higher figure, as park guests are likely to be more reluctant to waste time in long lines.[27]

In planning for a new thrill ride, it is essential that planners determine what sections of the market the ride will appeal to and the interest each segment will have in repeat rides. It has been shown that the more upsetting the ride, the narrower its appeal. Many will participate only once in such rides, mainly to say that they have done so.[27] Challenges faced by park designers include providing increased excitement without increased danger.[35] Techniques that increase the perception of danger include tracks that weave under, over, and beside other tracks. Railings are effective in promoting the illusion of danger and speed. The lack of railings at the ride's crest can promote the fear of falling. Often, as in the Great America parks, roller coasters are arranged in pairs, with one that is less frightening for those who are apprehensive.[78]

As park guests become more experienced with theme park thrill rides, they face fewer rushes of adrenalin. To increase the feel of actual participation, ride designers incorporate other means of participation or consequences. Water flume rides are one example. Designers make deliberate calculations that will provide some degree of getting wet.[35] For those waiting in line or exiting from some water thrill rides, the line is consciously positioned so that even the most evasive will receive some amount of aquatic

participation just as the water flumes touch down. Many face the consequences of getting soaked, so the level of excitement, the sense of participation, and adrenalin production are increased.

Disney began to offer coaster-type thrill rides in 1959 when Disneyland's *Matterhorn* made its debut. The bobsled-type coaster ride incorporated all of the Disney elements of show business. The attraction was designed as a 1/100 scale replica of the original mountain on the Swiss-Italian border. The 147-foot, Disneyland snow-capped mountain provides the setting for bobsleds that twist around and through the mountain and end with a splashdown in a pool of water.[13] The mountain setting provides the optimum stage set, concealing the ride's steel framework and increasing its fantasy.

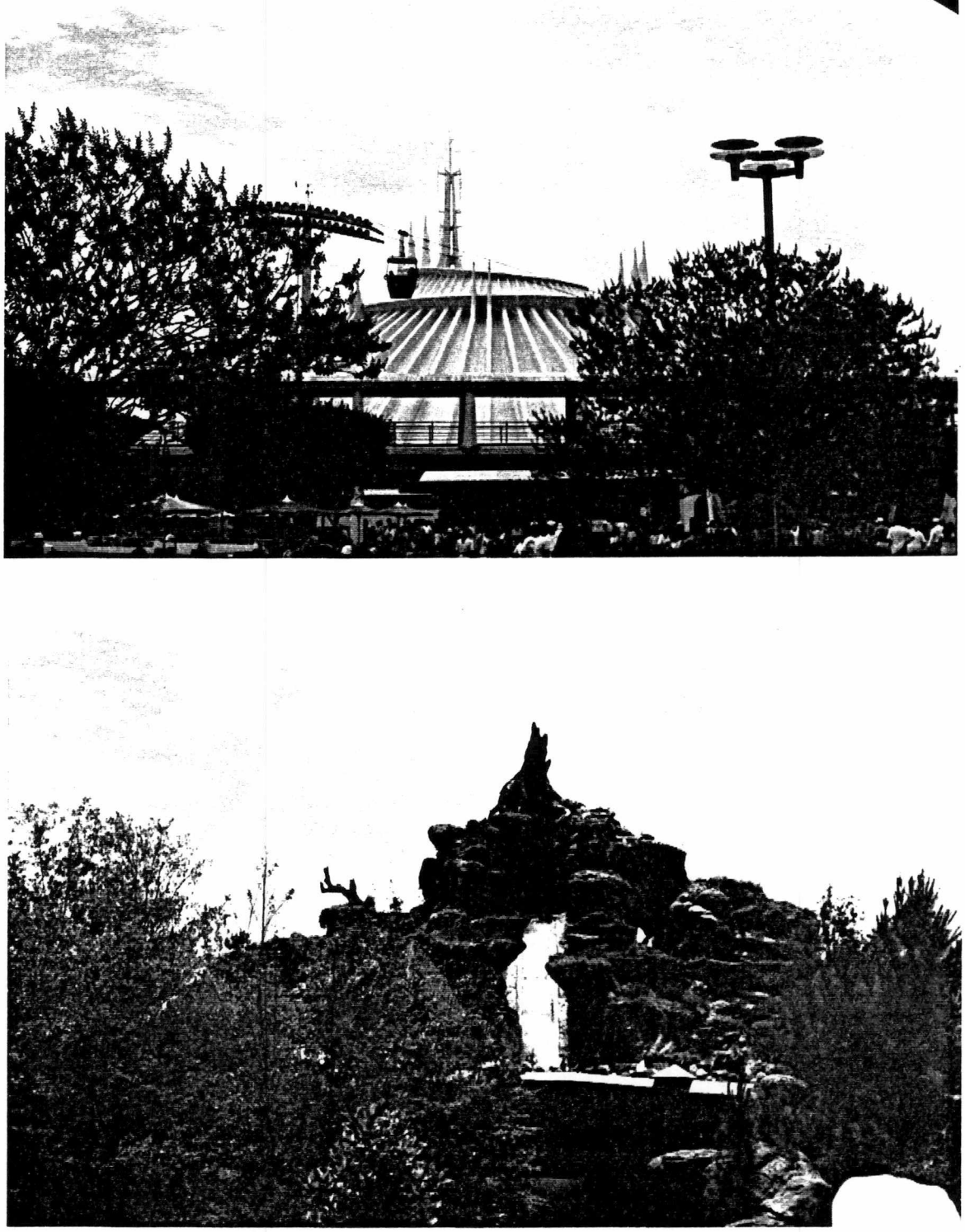
Since the debut of the *Matterhorn*, Disney has offered three other coaster-type thrill rides. With the success of the Matterhorn, all have taken the form of a mountain-type theme. In 1977, Disneyland's *Space Mountain* coaster opened, offering an indoor thrill ride simulating space travel through total darkness. Two years later, Disneyland opened its *Big Thunder Mountain Railroad* coaster. The mine-train thrill ride twists around a setting that replicates a weather-worn, red clay desert-like mountain region and travels among remnants of an abandoned mining town. Theatrics, animation, special effects, and sound effects make the ride typical of the Disney style. The latest coaster, Disneyland's *Splash Mountain*, made its debut in 1989. Like the other Disney coasters, Splash Mountain twists and turns through a stage set mountain. Unlike the others, this latest coaster incorporates all the theatrical elements of a ride-through show, complete with a cast of Audio-Animatronic performers taken from Disney's classic film, *Song of the South*.[13]

Shows

Theme parks, especially the Disney parks, offer a variety of shows in their entertainment offerings. Whereas thrill rides cater mainly to younger park guests, shows can appeal to park guests of all ages. It was Walt Disney's desire to offer attractions that would appeal to young and old alike. Shows have the advantage of being able to meet these interests. In addition, Disney's experience in show business has helped to supply their parks with an endless array of show types such as live entertainment, film and audio-visual presentations, theater shows, and ride-through shows.

Live Entertainment

Live entertainment is an integral theme park element. Live entertainment comes in the forms of stage shows, parades, technical productions, and atmosphere. *Technical Productions* are best seen as nightly fireworks displays. These nightly productions are used as an attraction as well as a means of keeping guests in the park until closing time, which is a means of producing higher economic returns.[66]



"Space Mountain" (top) and "Splash Mountain," (below)
two of the "mountain" thrill rides in the Disney Magic Kingdom parks.

The longer park guests stay in the park, the more likely they will continue to spend money; thus, the more economic benefits the park will accrue.

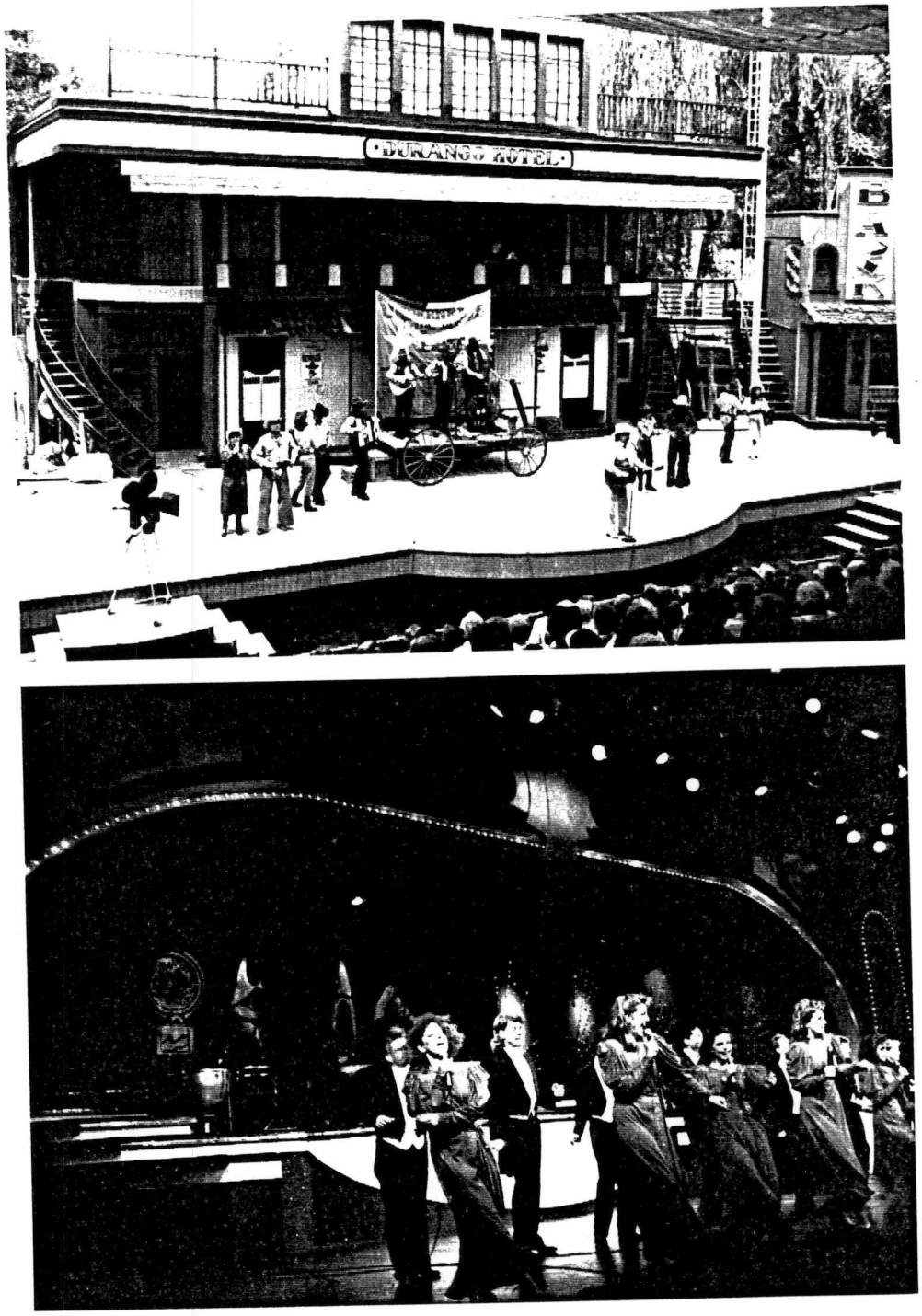
Stage Shows are produced from a musical "book" dictating a specific script, cues, and lighting. Many are held outdoors and are accompanied by a back up tape to perfect musical instrumentation and a fuller sound. Stage shows can be large and formal, consisting of a large costumed cast, with props and an orchestra, or small and intimate, such as a barbershop quartet. *Parades* are designed as walking stage productions. They typically draw large crowds and use the outdoor setting as their stage.[66] Since Disneyland opened in 1955, these live performances have been an integral part of the park experience, offering over 600 parades each year alone. These live performances range from special, one-day events to others which have run daily for as long as five years.[34]

Atmosphere is any form of entertainment that sets the mood of a themed area, such as a barber shop quartet, strolling performers, or performing characters. Live characters provide a unique atmospheric element to theme parks.[78] They first appeared at the opening of Disneyland in 1955 and were used to lead children into the new park. The Disney characters did not become an integral part of the Disney theme park show until 1968. Today, Disney's strolling characters number over one hundred. The number of character performers in the park daily depends upon the season. These characters make their appearances both inside and outside the park. Outside the parks, the Disney characters are an integral part of the company's public relations. For marketing and promotion, the Disney characters perform also in the Disney themed resorts, at sporting events, for media exposure, convention programs, benefits, children's hospitals, and nursing homes.[66]

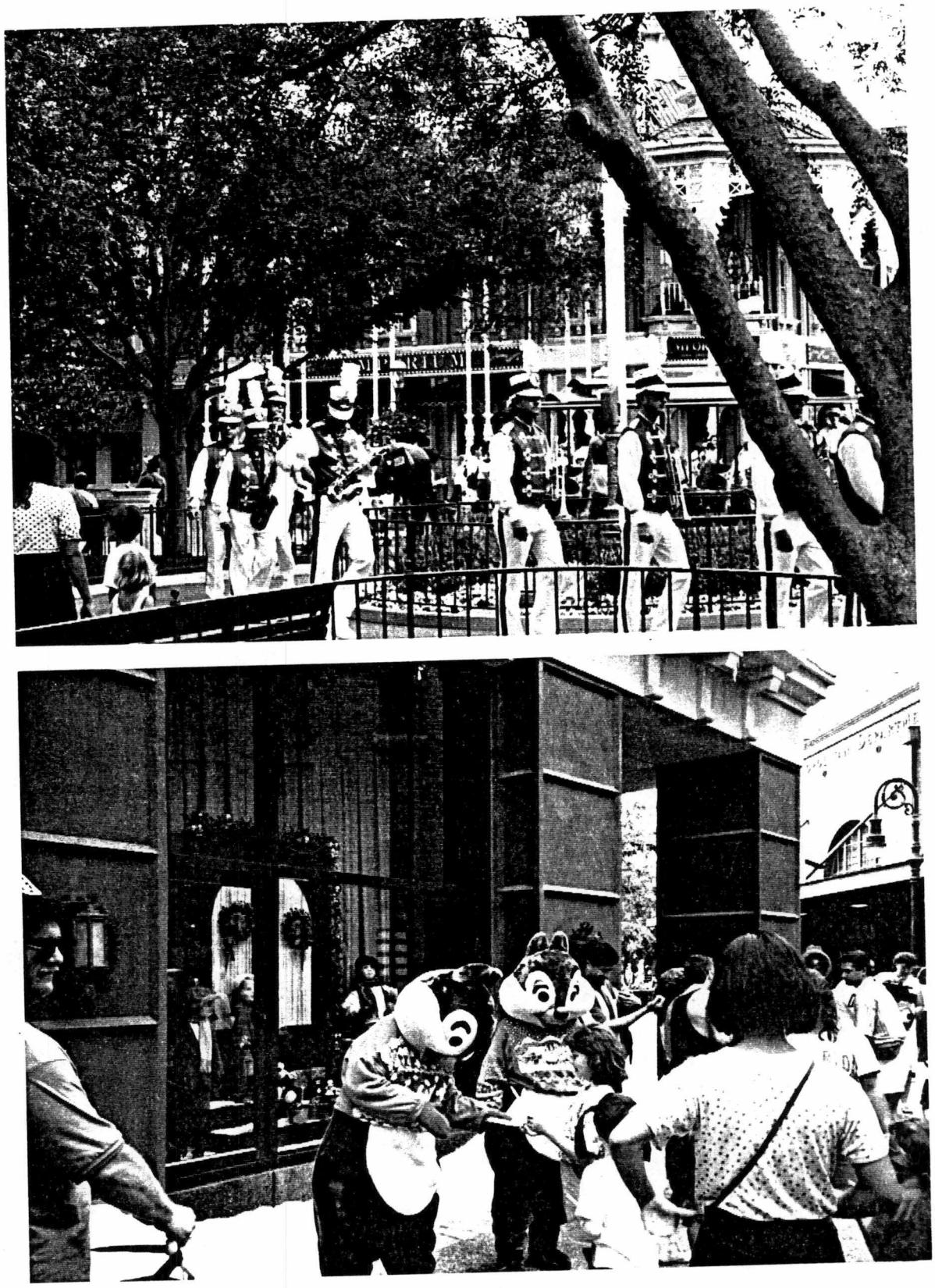
Many other theme parks, like Disney's have incorporated performing characters into their park. The Kings Island and Dominion parks are associated with the animated characters of Hannah-Barbera such as Fred Flintstone and Yogi Bear. Warner Brothers characters are familiar sites to a variety of theme parks. The Great America parks as well as the Six Flags parks have incorporated into their parks a force of patrolling Warner Brothers' characters, such as Bugs Bunny and Porky Pig. Some parks, such as Opryland and Hershey Park, have invented their own characters uniquely designed to the park's themes. Opryland's characters are designed as caricatures of musical instruments, while Hershey has used its candy collection as examples for their animated characters.[78]

Film and Audio-Visual Presentations

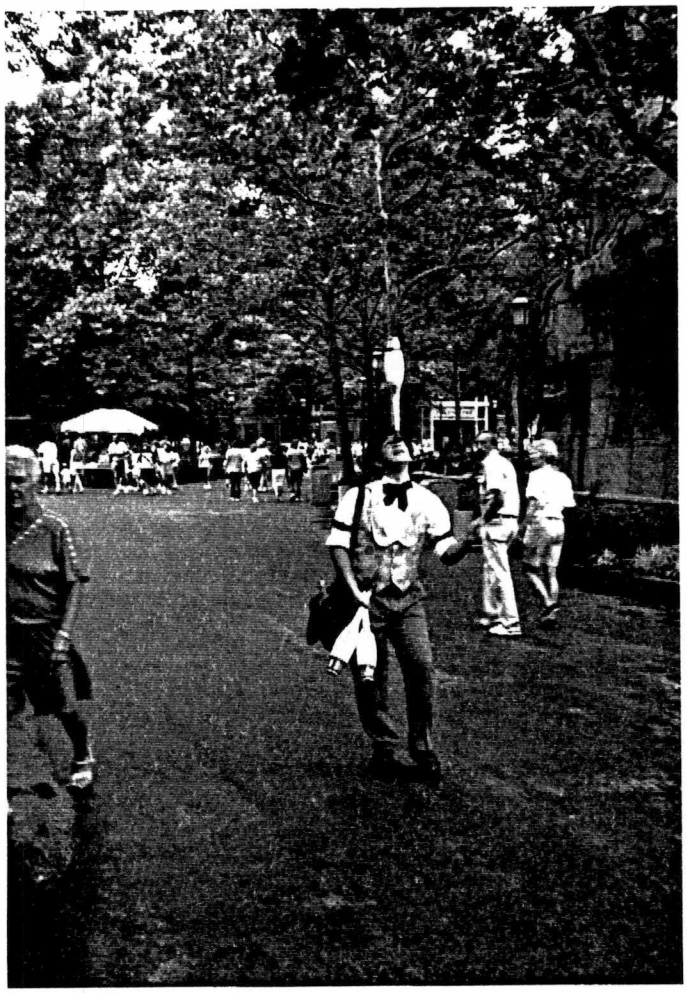
Film and audio-visual presentations are becoming more popular attractions within theme parks. As an attraction, film has the advantage of greater flexibility in terms of cost and updating. With decades of experimentation and experience in film, Disney is a storehouse of film techniques and ideas. Disney has included film as an important part of its park entertainment.[53] Film has played an important role in



Outdoor and Indoor stage show productions in Nashville, Tennessee's, Opryland.



Parades and live characters provide live entertainment on a more intimate level.



A strolling performer in Nashville, Tennessee's, Opryland help to add to the park's atmosphere.

Disney's theme parks. Film techniques and stories have provided Disney with a background on which to base their attractions and, in addition, have provided much of their success.

As a leader in film, Disney's cinematic advances have been used in several attractions for international expositions which have since become attractions in their theme parks. In 1939, Disney produced the film *Mickey's Surprise party*, for the 1939 New York.World's Fair. The film received notable attention as did the Disney film production *Circarama* for the 1958 Brussels fair.[48] For their attractions in both Disneyland and Walt Disney World, Disney has pioneered some of the most innovative film techniques. Eleven different film formats are used in Disney park attractions and include; 35mm, 65mm, 70mm, and 3-D. In producing the films for Epcot Center, Disney pioneered new levels, filming over one and a half million feet to produce over four hours of shows. Sixteen production crews were sent to over 30 countries and nearly every state in the United States to produce over 73,000 feet of finished features.[9]

Film Techniques and Technologies

The aim of innovative film technology for use in theme parks is to increase the guest experience by providing newer and more stimulating film experiences. These are achieved through new technologies in increased film size, speed, and special effects. Increasing film speed is a technique that is often employed in the Disney theme park film presentations. By increasing a special projected film to 60 frames per second, as opposed to the normal 24 per second, viewers experience a more "viscerál experience." Increased film and screen sizes are also used by Disney to create larger-format films whose eminent size draw the viewer into the show. Some screens, developed by OMNIMAX, use a fisheye lense and film negative three times the typical size. As in real life, the OMNIMAX system uses a 76-foot-diameter hemisphere tilted toward and over the viewer at a 25-degree angle to wrap around the viewers and engage their peripheral vision.[35]

3-d Film Technology

For Epcot Center's *Journey into the Imagination* pavilion, Disney and corporate participant Kodak have worked together to establish the most advanced technology in 3-D film. In the development of their original production, *Magic Journeys*, extensive psycho-physical research tests were conducted by Kodak scientists to develop criteria for multidimensional projection synchronization. In turn, these standards were used to design cameras and projectors that precisely register the multiple images on screen. The effect of 3-D were created by filming with two cameras with optically positioned lenses at approximately two-and-one-half inches apart. This is the average distance between the human eyes. In the theater, two projectors project dual images on top of each other. Instead of the red-green glasses used in standard 3-D technology

which cannot accommodate full-color photography, neutral polarizing lenses are used to combine the two images into a single visual impression with depth. The result is the production of images that seem to float in the air between the screen and the viewer.[1]

Most films are shot at 24 frames per second; the 3-D feature, however, is filmed at up to 75 frames per second to provide sharper images. The film's latest version is the rock musical feature *Captain Eo*, starring Michael Jackson and Angelica Houston and produced and directed by George Lucas and Frances Ford Coppola. Different from the original production, *Magic Journeys*, this latest production incorporates computer-generated imagery and synchronized theater effects to increase the production's realism.[75]

Circle-Vision 360

Circle-Vision 360 was first introduced in Disneyland in 1955 as Circarama, a 360 degree film presentation.[75] This technique of film production was first demonstrated in the Paris Exposition Universelle in 1900 by Raoul Grimoin-Sanson. Raoul Grimoin-Sanson's attraction, known as Cineorama, played to 200 guests, showing them the sights of France as though they had boarded a hot air balloon and traveled cross-country. To create its effects, Cineorama projected hand-colored aerial-view films from ten 70-mm projectors that were suspended from beneath a balloon gondola. The screens lining the attraction's interior were 330 feet in circumference and 30 feet in height. The attraction suffered from bad publicity associated with the production's nitrate prints which were known to be flammable and also from the great amount of heat produced by the attraction's projectors. As a result, many fearing that the theater would catch fire chose not to venture within: the attraction had only lasted for three days before the police closed the exhibit down.[48]

Disney's Imagineers have since revived Grimoin-Sanson's technique with current technology. Disney's *Circle Vision 360* is used extensively in the Disney theme parks. Disneyland's original *Circarama* consisted of 11 movie screens that formed a continuous 360 degree view of landscape. The 40-foot diameter theater consisted of eight-foot screens elevated to about eight feet from the floor. Each 8x11 foot screen is divided by six-inch-wide vertical black strips to create the illusion of continuity between the adjoining sections of each picture. To shoot the 360 degree films, Disney uses a system of cameras mounted on a circular steel platform. The theater consists of a doughnut-shaped projection room that surrounds the theater. Each projector is equipped with features that include synchronization, automatic bulb changers, and continuously running films that require no rewinding.[47]

Since the *Circarama* system was introduced by Disney in 1955, it has been updated twice, and the company has since replaced the eleven 16 mm projectors with nine 35mm projectors. With the change in the system, came the name change to *Circle Vision 360*.[48]

Theater Shows and Ride-Through Shows

Of Disney's attractions, those that are truly unique to the Disney parks are their theater shows and ride-through attractions. Both are an incorporation of Disney's experiences in film and animation. The theater shows and ride-through shows of the Disney parks include a number of similar philosophies and technologies. Each are complex productions with high-tech props and elaborate settings. The main difference between the two is that one is stationary and the other includes some means of physical movement.

Theater Shows differ from the stage shows in design, content, and performance. They incorporate high-tech props and illusions with a variety of audio-visual tools. In the Disney parks, many of these shows differ from the live stage shows in that their performers consist of programmed mechanical figures performing within an envelope of high-tech props. One of the most complex of these, Epcot Center's *American Experience*, includes 13 elaborately constructed sets which are lifted from below the theater's stage by seven hydraulic lifts riding upon a 175-ton automated scenery shifter, similar to and twice the size of a railroad boxcar. Each scene change comes complete with Audio-Animatronic performers who come to life and perform against a 160 x 30 foot rear projection cyclorama.[52]

Ride-Through Shows, also known as the dark ride, combine elements of amusement rides with film and the objectives and techniques of stage shows. These attractions are designed as moving theaters with stage setting, props, and theatrical techniques. Dark rides have long been a staple of county fairs and amusement parks. The tunnel of love is possibly the most stereotypical of these. Disney's ride-through shows are similar in form and function to the dark rides of the amusement park, but their details and complexity are equated more to a film or stage show.

Many theme parks have begun to include dark rides in their park offerings. This inclusion of more passive theatrical rides/show attractions is perhaps in response to changing market characteristics. It has been noted that as theme parks have traditionally depended upon a large teenage population for their thrill rides, changes must be appropriate to continue to draw this market as they begin to age. Thus, dark rides are beginning to find increasing importance within other theme parks, replacing "iron" thrill rides with the thrill of fantasy and illusion.

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Somewhat similar in this theatrical style of presentation, the Universal Studios parks, like Disney, base many of their attractions on their major film properties. A unique twist with the Universal Studio's attractions is that their elaborate ride-through and theater-like attractions, as Director of Design for Universal Studios Florida, Mark Woodbury, sees them, are considered as "thrill rides." In Woodbury's words, his designers involve themselves in:

...creating film-based ride experiences that put people face to face with what they're used to seeing happen on the big screen -- big flame effects and monster sized creatures, space travel, 'Back to the Future.' We've taken what you're use to seeing from a second person sort of position and put you right in the middle of it...In almost all of our attractions you come face to face with the effects that are spectacular in the show. In the Hitchcock film, it's a 3-D *The Birds* scene, a 3-D experience. People sitting, waving their arms in the theater thinking the birds are attacking. In 'Kong' you're actually suspended on the tram and come face-to-face within seven feet of a thirty-five foot gorilla. In 'Earthquake' we actually put you on the subway and you're underground, you know no one really likes to be in that position to begin with, so you've got a sense of peril there in the beginning of it. You know, an earthquake based attraction, where is your least favorite place to be in an earthquake? It would certainly be underground.[79]

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Design Philosophies of Theater Shows and Ride-Through Shows

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Disney's theater shows and ride-through shows are designed with the same philosophies and techniques of production, setting, and special effects that are used by mechanical robotic performers. The main differences between the design of each are that while the theater show is stationary and its movement is achieved by a sequential ordering of ideas and messages, the ride-through show unfolds via some mechanical means of movement.

Ride-through shows and adventures are perhaps the dominant attractions in the Disney theme parks. They are designed to move large masses of people, often in a continuous, non-stop format. The ride-through show is designed either as a story using a film-like sequence of events or as a collage of images supporting an overall theme. Many of Disneyland's first ride-through attractions were found in Fantasyland and were designed as mini-shows based on Disney animated classics such as Peter Pan and Snow White. Whereas the ride-through show has a loose plot with a beginning, middle, and end, the ride-through adventure simply supplies images that promote its theme. Adventureland's first ride-through show, the *Jungle Cruise*, could be distinguished as a ride-through adventure. The ride does not contain a story, but instead presents a collage of images representing a fantasy theme of a wild life excursion through the jungles of Africa.

These attractions adopt many of the design philosophies of film. Designed as a series of settings, the guest is taken from the beginning to the end through a carefully structured sequence of events. While the film transports the audience from the beginning to the end by way of the camera, Disney's attractions substitute a moving vehicle for a film camera that is used to transport the audience, via rails, through the plot. The ride vehicles are wired for sound and designed to turn and make available only the views that the designer intends the audience to see. The viewer is not at liberty to view things other than what the designer intends, so the entire production can be carefully programmed to unfold in time. As such, each

attraction ride vehicle acts like a movie camera, and each participant becomes a member of the audience in a moving theater.[28]

In these attractions, the continuous movement of its audience means that less attention will be concentrated on individual show elements and actions. As in animation, such action, character movement, facial features, and expressions are exaggerated, so that the characters can visually communicate with the audience in the shortest amount of time. With emphasis on these elements, background and settings are designed to support, yet be subordinate to the story or theme.[13]

Educational / Research Attractions

A fourth category of attractions combines elements from rides, shows, ride-through shows, and stationary exhibits with a basis of research and education. Educational exhibits were a part of Disneyland since its opening day. With limited time and money available for the development of attractions, Disneyland's Tomorrowland section received the least amount of attention in relation to the design of attractions for the other themed lands. As such, on opening day, Tomorrowland was limited in its number of attractions. To fill in for its sparse number of big-name attractions, the themed land included some temporary educational type exhibits. These included the Monsanto *Hall of Chemistry*, the Dutch Boy Paint *Color Gallery*, and Kaiser Aluminum's *Hall of Aluminium Fame*.[13]

Attractions which combine elements to "study and explore" are not new to amusement and theme parks. One of Coney Island's most notable attractions was Dreamland's exhibit *The Infant Incubator*. The exhibit featured prematurely born babies in incubators. The exhibit also made possible intensive research in child birth. Through the exhibit, its director, Dr. Martin Couney, was able to save 7,500 of some 8,500 babies born prematurely.[42]

Today, several animal parks, such as Sea World and Busch Gardens, combine entertainment with exploration and experimentation. Sea World's marine life exhibits offer both research and educational facilities. Even theme parks with a reputation for being "hard" ride-oriented thrill parks, such as California's Magic Mountain, tend to incorporate at least one educational-oriented attraction such as a children's zoo. The concept of education and attraction are likewise the basis for most of the entertainment in some park's entertainment. For example, the attractions and shows of the Universal Studios Tours parks and the Disney-MGM Studios theme park entertain by educating visitors on the Hollywood techniques of film production and special effects.[63]

Educational / research exhibits and attractions are intended more for entertainment than for serious experimentation. The experiments, however, are legitimate attempts at study and exploration in the hopes of encouraging guests to learn more. Disney tries to make entertainment educational as opposed to making

education entertaining. Mixing entertainment and education is considered much easier to achieve than is making pure education fun.

When Disneyland was developed, it included attractions that were based on film, animation, and television images. When Epcot Center opened in 1982, the park took as the basis of its form a perpetual world's fair. Its attractions were based on research, education, technological exploration, and cultural enlightenment. As such, most of its attractions have as their basis exhibits of research and education. Among the themes included are the exploration of energy, transportation, health, agriculture, and oceanic exploration. Two of Epcot Center's most outstanding examples of research and education are its exhibit attractions: *The Living Seas* and *The Land*. Both include the Hollywood techniques of showmanship and fantasy that Disney is noted for in its exhibit attractions.

The Living Seas

Epcot Center's *Living Seas* attraction simulates the possibility for underwater habitation. Like all Disney attractions, this one plays heavily on creating an illusion. In this case, visitors are prepared to feel as though they will descend some seven fathoms into the Ocean and travel to an underwater Sea Base. While the attraction is actually underwater, an illusion of Ocean travel is created. Its queues lead into one of two 185-seat theaters where guests are shown a short film exploring the oceans and ocean life. After whetting one's appetite for aquatic exploration, the theater walls open to reveal a series of "Descent Hydrolaters." The aquatic elevators are staged to look and simulate descent seven fathoms into the sea. Within each, special effects simulate a 30-second oceanic plunge. Once "below" guests board a "seacab" which take them past giant windows with views of the *Living Seas* underwater environment and its thousands of aquatic residents. Visitors then arrive at the Seabase Alpha which is a simulated model research facility demonstrating new technologies in diving and communications systems, as well as ocean surveillance.[17]

The Sea Base attraction is actually constructed inside a re-created oceanographic environment. The Sea Base lies within thirty feet of water and is separated from the simulated oceanic environment by enormous clear acrylic windows.[24] Considered one of the world's largest manmade saltwater environment,[80] the main exhibit area is constructed within a 6-million gallon tank[24] measuring 203 feet in diameter. The setting is designed as a Caribbean coral reef and facilitates on-going research projects hosted by a variety of oceanic specialists. The main environment is home to around 6,000 sea creatures. Displays include separate modules that deal with undersea exploration, marine mammals, and ocean ecosystems. All equipment and sea life is real. The attempt is to allow guests to see and experience what is real and actual, not fantasy or prototypic. A Marine Mammal Module contains ongoing research and education, using computers and special techniques to learn about how dolphins communicate. The exhibit is in view from

the sea base's upper and lower levels where visitors can watch dolphins play and swim within the water, and watch trainers work and communicate with them from above.[80]

As both attraction and research facility, the *Living Seas* pavilion is linked to outside research facilities via live transmission. Thus, research projects can be beamed into Epcot Center from locations world wide. With such a system, visitors can learn of research currently underway around the world.[24]

To develop the attraction and facilities, Disney collaborated with dozens of marine scientists. With the Disney Imagineers, the team worked to present realistic and available options with marine life that might stimulate one's interest in further exploring life within our oceans.[24] Disney's intent was in making the wonders of the ocean accessible to as many people as possible. A variety of participatory activities allows guests to experience and explore aquatic research technologies and techniques.[17] The oceanic exhibit uses an underlying theme of care for our oceanic environments through technology and is intended to provide incentive to develop ways and means of viably living, working, exploring, and relaxing in the vast aquatic areas of the world.[24]

The Land

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The size of Tomorrowland in The Magic Kingdom, Epcot Center's *The Land* exhibit combines a variety of attractions, food outlets, and technological studies under one roof.

Grown and studied in *The Land* exhibit are examples of food and fiber crops from every climate zone. Besides being an exhibit and attraction, the pavilion's exhibit produces food sources for its nine food outlets. Annually, the exhibit produces tons of fish and produce. Other studies and applications within the exhibit include a research station providing studies in horticulture, hydroponics, aquaculture, integrated pest management, and studies for crop growth in marginal areas such as outer space.[23] These technologies of controlled environment agriculture experimentation are studied as a means of increasing productivity in many areas of the world which experience harsh environmental conditions.

The major ride through attraction of *The Land* pavilion caries 2,000 guests an hour through the actual testing grounds of three distinct climates; the desert, aquacel, and tropical regions. In the presentation, over 150 staple crops are shown growing side by side with new techniques. The studies are carried out by Merle Jensen as a part of the University of Arizona's environmental research laboratory. Techniques include crops grown vertically, and fertilized by a continual spray of nutrients, and exposed to optimum amounts of shade and light to maximize growth of up to twenty times the normal crop. Other techniques include a polyculture system in which aquatic animals and plants grow one above the other, and intercropping in which plants such as sweet potato plants, papaya trees, and pineapple plants are interspaced. Tests with Chinese cabbages show the use of Styrofoam boards as a soil substitute. Halophyte plants are shown to thrive in brackish or salt-water environments, and hydroponics in which agriculture in outer space is examined with tests of lettuce growth in a spinning aluminum drum to

simulate the gravity conditions on earth are researched. These experiments provide entertainment for guests, as well as the study of techniques that might improve world food shortages.[73]

One of the most notable research projects taking place in *The Land* pavilion is the application of molecular biology and tissue culture to improve food crops. This exhibit represents the first working plant biotechnology laboratory open to the general public. The exhibit and laboratory, sponsored by the Agricultural Research Service (ARS) of the U.S. Department of Agriculture, The Walt Disney Company, and Kraft, Inc., showcase scientists at work using biotechnology to develop higher quality crops. These studies are aimed at promoting improvements in a crop's nutritional value, drought resistance, pest resistance, and a longer shelf life. Studies in progress since the exhibit's opening in 1982 have focused on plant tissue culture. These cultures enable the regeneration of whole plants from the cells or sections of leaf tissue from a maternal plant. Under sterile conditions, over one-half million cells or tissue cultures grow in cylinders containing media formulated to meet nutrient needs of the species. These carefully cloned and disease-free plants are transferred to other growing areas when mature, and prove to be an alternative for crops that are problematic or expensive to grow under typical conditions. Within this exhibit, graduates of this technique include the potato, peanut, carrot, pineapple, and strawberry.[23]

Though these agricultural experiments are inspiring to observe, their applications are still far from common. The exhibit, while providing a dual role of both research and attraction, must play highly on the role of attraction. These agricultural techniques are not answers to the agricultural problems of the world, but they are a means of exploring new techniques while increasing the interest of its viewers toward the role of agriculture.

Movement Systems

Good circulation is critical to theme parks: visitors should always be kept moving, inducing them to proceed toward the next attraction. Movement into each attraction is as important as movement through each attraction. Good crowd management translates into economic prosperity. Reasoning asserts that guests standing in lines are not spending money or having the fun that would induce them to return to the park.[68]

Disney's crowd-handling arrangements are known as some of the most sophisticated anywhere. Though Disney is primarily in the business of entertainment, the success of their parks rely heavily upon their ability to move people.[26] Ensuring continuous movement is essential as Walt Disney World's Magic Kingdom park alone has seen as many as 92,000 guests in one day.[58] With the essential need to ensure continuous movement through their parks, Disney's designers have carefully planned their park as a

system of movement systems. As the Disney parks are basically movement systems, their attractions may be seen as a system of movement sub-systems. The smooth transition of guests into and out of each show is in part some of the guest experience, and every effort is made to ensure that this transition is a pleasant one.[26] As the Disney parks have evolved, these transitions have become streamlined as techniques have evolved to improve the guest experience.

In the Disney parks, the careful observance of movement and transition are translated from their experiences in film and animation. Through their theatrical approach to design, Disney's attractions are designed so that each setting is carefully planned to unfold into the next through a carefully ordered sequence of events. Each sequence of events is designed so that the guests see only what is intended. With careful attention to efficient and continual movement, attractions are designed to serve an underlying purpose of movement systems. Similarly, park transportation systems are designed with cautious attention to their sequence of events to serve dual roles as attractions. With Disney's success in both areas, the attractions that they produce are often referred to as giant control systems and "People Processors."

Movement Systems as Attractions

Designed to serve dual roles as both transportation and attraction, Disney's transit systems do not run the shortest possible routes, but instead travel the most visual routes. The elevated Monorail transit system, for example, in Walt Disney World, does not travel in a straight path, but instead offers the best route for views of the lakes, countryside, and attractions.[28] This design strategy is reminiscent of the shopping center theory in which the main attractions are placed so that patrons are exposed also to secondary attractions.[43] Near the Magic Kingdom park, the monorail runs through the center of the Contemporary Hotel, and at the Epcot Station, the line makes a loop into the park offering passengers a brief glimpse of Futureworld and the World Showcase. Again, the influence of film is present as the Monorail is used not only for transportation, but also for dramatic effect and mood setting. These philosophies are repeated in most of Disney's transit systems.

While functioning in part as attractions, Walt Disney World's transportation systems' primary functions are to move guests and employees both inside and outside major attraction areas and are intended to replace the need for automobile transportation within the resort complex in an attempt to lower pollution, increase efficiency, and increase the guest experience.[76] With daily averages of 80,000 guests and employees, the transportation systems of Walt Disney World average around 5,600,000 passenger rides on busy weeks.[9]

Disney's efficient control systems commence as soon as one parks his car in one of the main parking lots. As in the Disney parks, the parking lots of the Disney parks are also well planned and controlled. The largest of these can accommodate 12,500 and move 3,000 cars an hour in a peak load. To

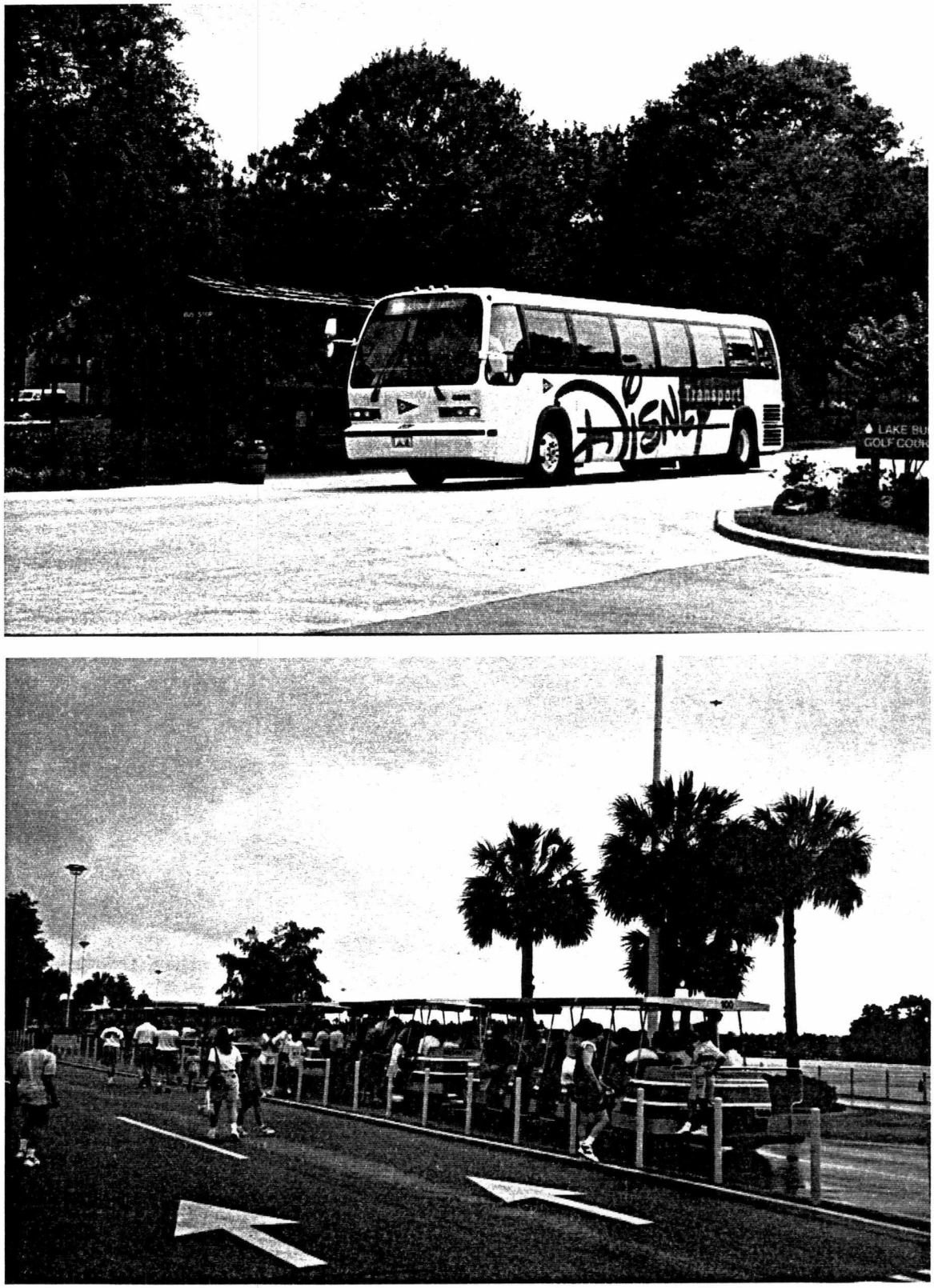
make parking efficient, organized, and less confusing, parking lot aisles are designated by names of Disney characters in the Magic Kingdom parking lot, and by the names of representative pavilions in the Epcot lot. At the end of each aisle section are tram loading stations. Trams circle through the parking lots continuously to transport guests from the tram loading stations to the main ticket areas of the parks. Nine seven-car trams run the route from parking lot to the Ticket and Transportation Center (TTC). These trams can seat 210 guests, and can accommodate 12,000 an hour. In Walt Disney World, the Magic Kingdom parking lot and the Transportation and Ticket Center are intentionally separated from the theme park by the Seven Seas Lagoon. Once at the Transportation and Ticket Center, guests have the option of traveling to the park by way of the monorail or by taking a ferryboat across the Seven Seas Lagoon. The monorail and ferry boats have hourly capacities of 10,000 and 7,200 respectively.[76]

Land Transit

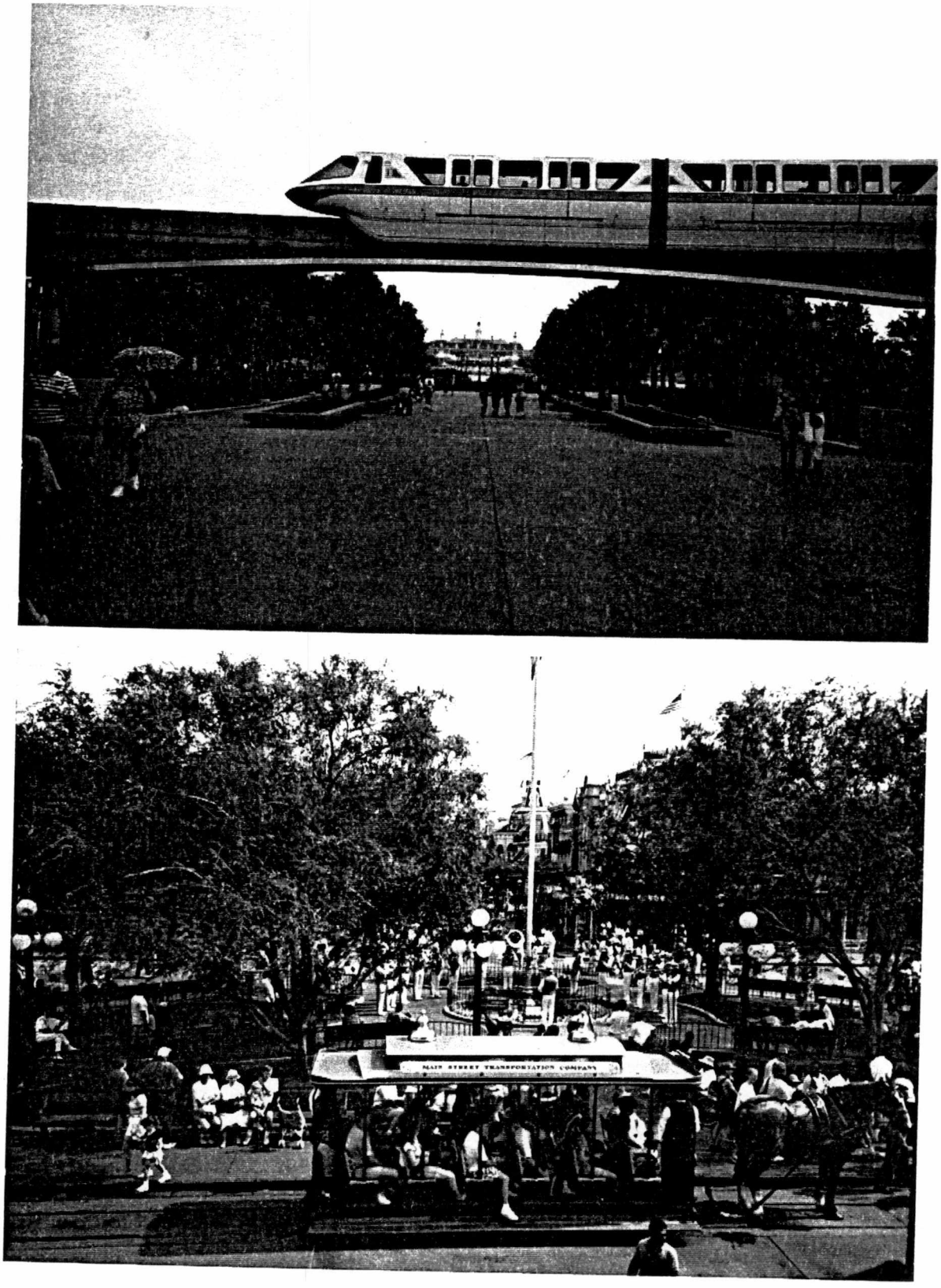
For movement outside and between the parks, Walt Disney World's transportation system includes color coded buses, monorail trains, and trams. Within the complex, resort guests can make use of horses, bicycles, and golf carts for recreation and/or transportation. Inside the Magic Kingdom parks, transit systems include: trains, sky buckets, trolleys, the WEDway People Mover, and period automobiles and buses, most of which run on clean burning fuel.[73] Epcot Center also offers double decker buses to serve the World Showcase area. As in the Magic Kingdom parks, the line serves both aesthetic and transit functions.[76] In the Disney-MGM Studios park, guided trams tour the studio back-lot and offer some of the most structured routes of Disney's transit systems by delivering its riders detailed information of sights in view.

Rail Transit

The railroad has played an important role in the Disney parks. Walt Disney's interest in model railroading had much to do with the origination of his theme park concept. When Disneyland was planned, the railroad played an important part in the park's design. Disneyland's rail line was intended to be both an integral park landmark and transit system, as well as an attraction. The line formed the boundary line of the park and provided a chief means of transit around the park. The rail line is composed of four steam locomotives that run one and a half miles around the periphery of the Magic Kingdom park. The line for Walt Disney World's Magic Kingdom park runs on a standard 36-inch narrow gauge track and is fueled by diesel oil. The locomotives, originally built in Philadelphia between 1916 and 1928, were purchased by Disney in 1969 in Mexico and underwent two years of restoration in a Tampa, Florida shipyard for their use in the park.[73]



Land transit on Walt Disney World property include bus and tram systems.



The Walt Disney World monorail as it passes through the Epcot Center park and a horse-drawn trolley in the Magic Kingdom's Town Square.

When Walt Disney World was planned, it incorporated a second rail line into its transit system as public transport within the Disney World campground resort. The 2 1/2-ft gauge line was composed of four locomotives designed and built in California by WED Enterprises, and their development arm MAPO. The Fort Wilderness Railway was designed to run a 3.5 mile course from the Gateway parking lot through the recreation area. Seven stations linked camping guests with parking facilities, trailer parking areas, and the landing for boat service to the Magic Kingdom park. The line was decided upon for its practicality in movement of guests throughout the area because it was felt to have the least adverse affect on both the ecology and tranquility of the wilderness resort.[22]

Water Transit

Walt Disney World is often referred to as having the fifth largest passenger-carrying fleet of water vessels in the world. This point may be taken lightheartedly, yet the Walt Disney World navy contains 400 water vessels that carry 10,000,000 guests annually. The boats are used as both entertainment and transportation within each park and as transit systems between each park through the Walt Disney World waterways. The largest in the fleet are the two 600-passenger ferryboats which carry guest from the main parking area to the main entrance of the Magic Kingdom park.[73]

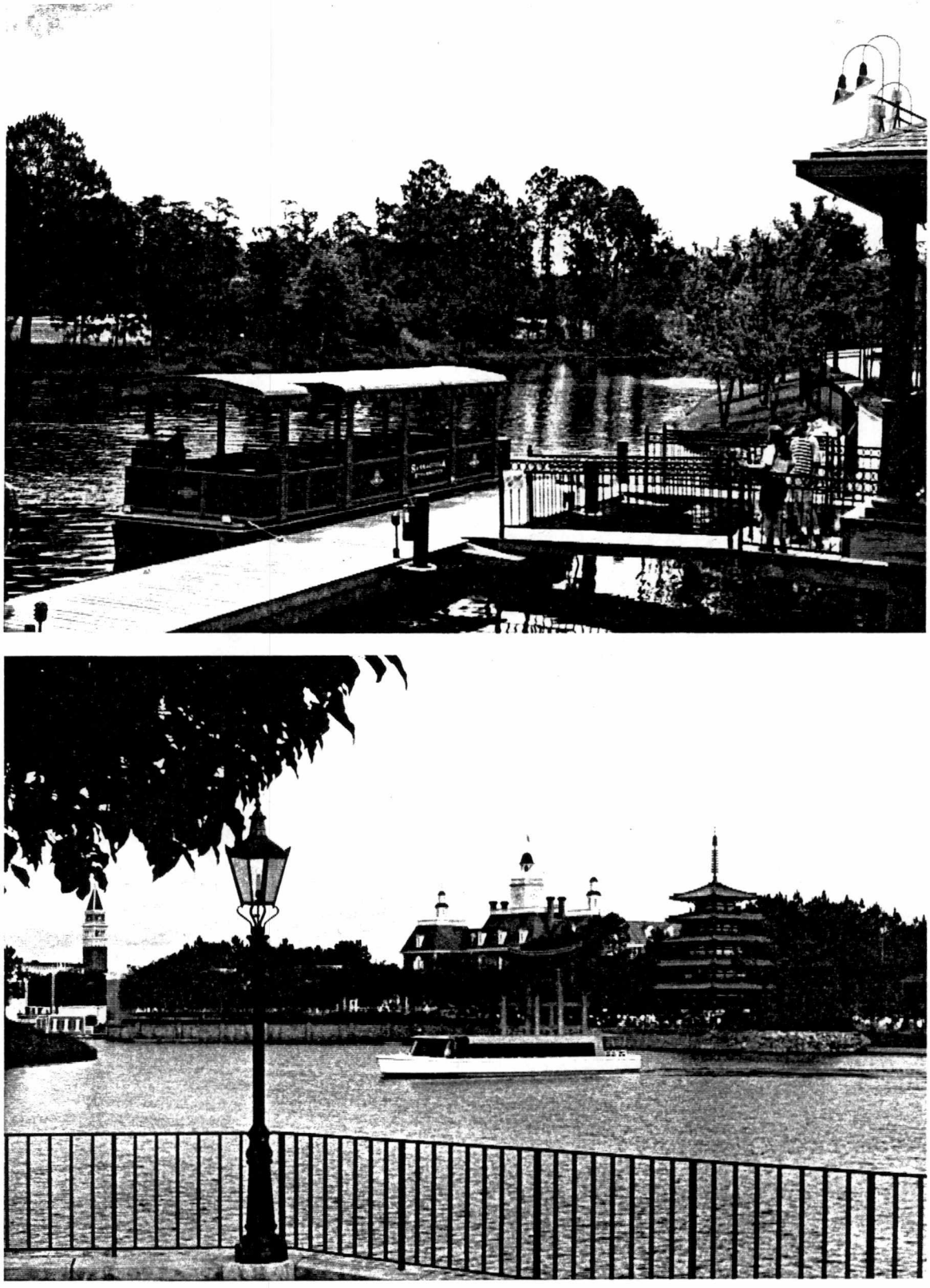
Inside the Disney parks, water attractions also serve a vital link in movement. In the Magic Kingdom park these include: Indian canoes, 19th century submarines, jungle launches, and paddle-wheel steamboats. In the Epcot Center park, guests can travel across the World Showcase Lagoon aboard one of four water taxis, each with a capacity of 100 passengers.[76]

Within the resort complex, guests can make use of water sport craft for both pleasure and transit. The numerous waterways of Walt Disney World serve as the resort's drainage network and double as water transportation arteries. These aquatic streets wind through untouched woods, by clusters of row-houses, shops, restaurants, golf courses, beaches, and a variety of recreational and lodging facilities serviced by a small fleet of launches.[12]

Attractions as Movement Systems

Movement systems play a particularly integral part in the design of Disney's attractions. Attractions are designed to move the greatest numbers of guests in the most efficient manner, while providing them maximum entertainment.

People-moving is one of the underlying strategies in the planning and design of all Disney settings and attractions. Their experience within the field of entertainment and outdoor amusement has led them to



A ferry to the Walt Disney World
Port Orleans resort (top) and a ferry across Epcot Center's World Showcase lagoon (below).

develop some of the industry's most efficient people-moving attractions. Movement into and out of shows is carefully engineered and highly efficient. For high-capacity shows, the approximate time between the emptying of one audience and filling the next is approximately three minutes.[68] Disney's ride-through shows are unique to the outdoor entertainment industry in that their ability to pre-program and computerize these show attractions give them the ability to ensure synchronized actions with unlimited, non-stop repetition. With this ability for repetition and non-stop performance, Disney's ride-through shows are some of the park's most efficient systems of people-movers.

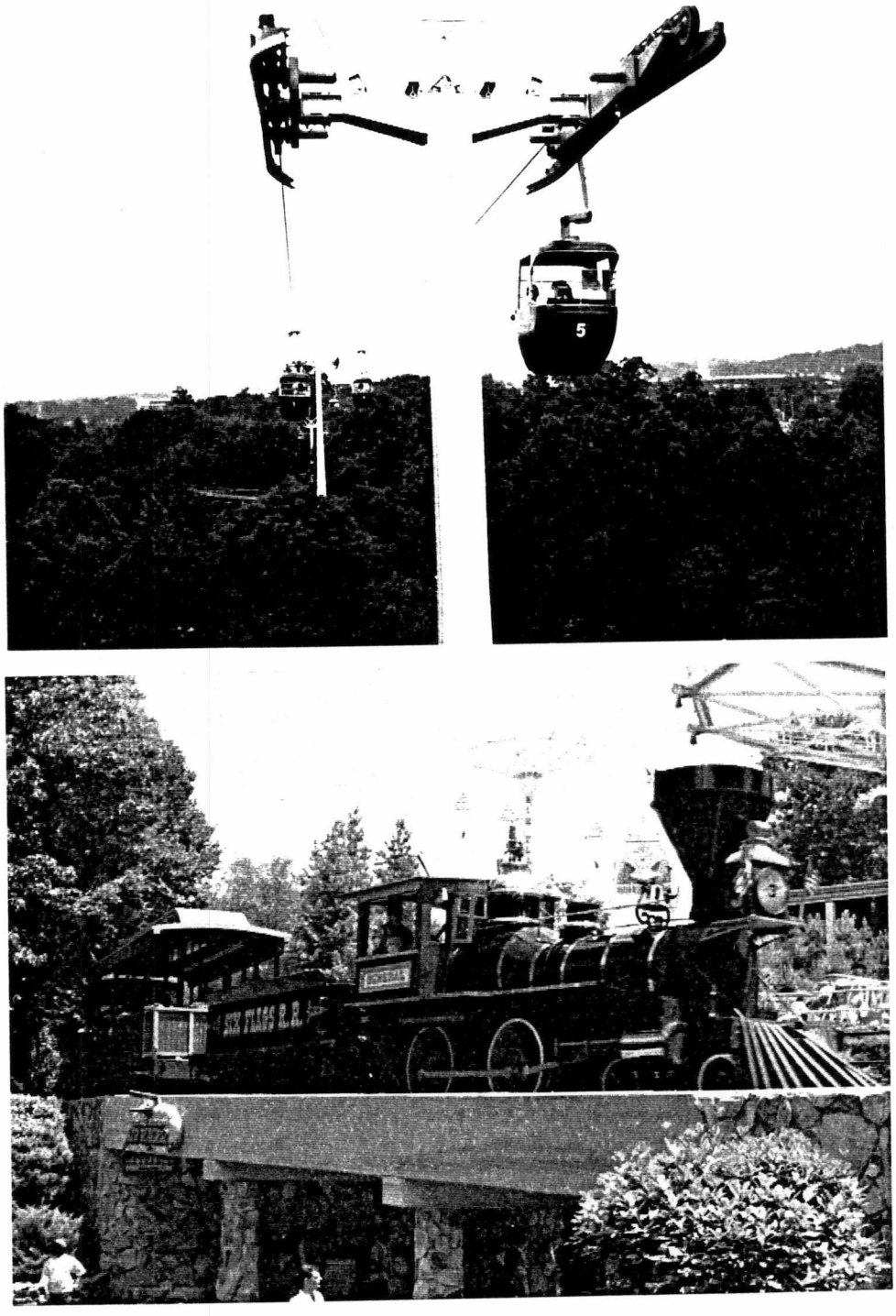
Attraction Design and Movement

Efficiency of movement is dependent upon the attraction's capacity and its popularity. An attraction's capacity is dependent upon the number of guests that it can efficiently serve on a daily and hourly basis. Through design, an attraction's capacity can be adjusted to meet the needs of fluctuating demand. It is important to properly balance a ride's capacity with its potential popularity. If either variable is miscalculated and the attraction's design does not allow for adjustments, then the ride may suffer from either congestion or from an over abundance of seating.[58]

In the planning stage of an attraction, a *Dedicated Guest Capacity Model* is used to estimate the attraction's optimum size. The Dedicated Guest Capacity Model determines the capacity of guests per attraction, with consideration to their average wait. As guests will not want to wait longer than forty five minutes on a peak day for a particular attraction, the ride is developed to meet such criteria.[59]

Attractions are designed with three segments: the outside line, an indoor holding area, and the show itself. Each of the segments leading to the main attraction are designed so that the time periods between waiting and entertainment are streamlined and efficient. The first segment, the outside line, can become a deterrent if it appears too lengthy. The length of time in line is determined by the theater's capacity, the current level of attendance, and the popularity of the attraction. In most cases, the length of wait rarely exceeds the length of the show. The second segment of a show attraction is the holding area. Guests pass through turnstiles into the holding area which admits only the number allotted for seating capacity. In many of these attractions, the holding area is designed with a pre-show to entertain those waiting.[58] These shows are designed to run until the main event ends, so that a smooth transition in movement occurs between the pre-show and show.

Some attractions include a number of other variables. For example, Epcot Center's *The Living Seas* exhibit is made up of first, an outside line that feeds into an exhibit / holding area. After the holding area, guests are admitted into a theater for a film presentation. At the conclusion of this film, the show's audience move to a ride portion of the exhibit. To approach the feeder area of the exhibit's ride portion, each guest must move through a "hydro-elevator" and make a simulated descent to the "ocean floor." Upon



Sky buckets in Nashville, Tennessee's, Opryland and a rail road in Six Flags over Georgia.

exiting the hydro-elevators, guests board a ride system. The ride through portion deposits guests into an aquarium / exhibit area where guests can tour the rest of the exhibit at their own leisure.

Movement through the main attraction takes on a number of differing variables. Each is intensively planned and coordinated. As previously mentioned, through the Disney attractions movement is designed much in the same manner as a film. Within each, the perspective of each guest is looked upon and planned as if it were a film. Each attraction is planned as a sequence of settings and guests moving through the attraction are presented with exactly the images its designers intends to be seen. All extraneous elements are eliminated and everyone sees exactly the same thing.[32] One of the best examples of this technique is the Magic Kingdom 's haunted castle attraction. Each attraction vehicle is designed to surround the guest so that a tunnel vision is formed and vehicles in front and to the rear are hardly visible. As such, guests are presented with a story that unfolds, much like a film, and strict control over the design of the attraction ensures that guests can deviate little from what is being presented.[28]

Managing Movement

The management of movement is as important park-wide as it is through each individual attraction. Managing pedestrians on a grand scale comes through close attention to pedestrian movement. At a smaller scale, attractions are designed to effectively process a guest through. Both are designed to correlate with each other as one efficient system.

Pedestrian Management

As a whole, the theme park functions as a system of movement systems. Efficient and orderly movement from attraction to attraction and throughout the park is essential. Efficient and pleasant guest movement is an integral part of a positive guest experience. As such, the park environment becomes a large-scale attraction with the pedestrian as her or his own movement system.

In the planning and development of Disneyland, Walt Disney and his planners knew that it would be essential to keep people moving throughout the park. As previously discussed, measures to ensure continual and structured movement were achieved through a sequential system of visual magnets. These visual magnets are presented in the form of the Magic Kingdom's castle which, in turn, leads to subordinate magnets to ensure that the guests are continuously drawn toward each consecutive attraction. Disney's plan

provided a sense of structure and continuity unique to any park predating Disneyland. In its success, these design philosophies have since been applied within every other Disney park.[28]

Important in the control of pedestrian movement is the ability to divide huge crowds into smaller, more intimate groups for comfort and efficiency. The Magic Kingdom's Main Street entrance corridor is designed to absorb large masses of guests in a short period of time.[72] To aid in the movement through Main Street U.S.A., interior walls are opened between stores. In this way through-traffic can be encouraged within these structures and even provide a means of by-passing Main Street when the street is congested or when a parade is taking place.[19]

An attraction's location can translate into movement efficiency, as well as high or low levels of capacity. Often, long lines and bottlenecks can emerge when an attraction is placed in the middle of a key intersection. Such is the case for Epcot Center's *Spaceship Earth*. Converging on the path of entry, the attraction receives long lines, as most all guests naturally suspect that it must be their first stop.[58]

Maintaining Movement Efficiency

The efficiency of movement is a topic which undergoes continual exploration within the Disney parks. With a desire to make movement within the parks as efficient and comfortable as possible, movement patterns are carefully analyzed and documented. This desire for efficiency and comfort in movement is anticipated, on a large scale, in relation to the park as a whole, down to a more intimate level, such as in the case of individual attraction-queuing areas.

Congested traffic patterns within the park are generally observed to take place during peak attendance periods, primary exiting periods, and during major events such as daily parades. In the case of exiting patterns, congestion tends to occur in three spurts. These include the hours between twelve and one p.m., six o'clock in the evening, and ten o'clock p.m., before the park's closing hours. As a general observation, the 6 p.m. exiting patterns are made up largely of tour groups whose itineraries schedule that time for the return trip. At ten p.m., crowds tend to follow the park's evening parades.[15] Through continuous study of these patterns and the demographics and needs of each group, improvements can and will be made to improve flow, and thus ensure a positive guest experience.

Continuous observation of guest movement patterns within the park are undertaken to determine what improvements can be made to increase efficiency. In one example, it is noticed that most guests within the Magic Kingdom park prefer to proceed left upon entering the parks central hub. Because of this observation, entrance ways to these themed lands are designed to handle more traffic.[15]

In the case of improving conditions within an attraction's queuing areas, continuous studies are undertaken to analyze typical movement patterns through their timing. Through intensive analysis, line wait times can be estimated to the minute. As such, moveable signs posted within the queuing area can and do estimate a true or slightly exaggerated wait interval from the exact position of that sign.[15]

Of particular interest in the study and improvement of managing movement within the parks is in alleviating congestion before, during, and after the daily parades. It is a typical scenario to find park guests "staking out" a prime location along the parade's route up to an hour before its performance.[15] The result of such actions is congestion along its route which hinders the flow of traffic and blocks entrances to food, retail, and entertainment outlets. In the Magic Kingdom parks, measures that have been taken include the opening of the walls between the interior of the shops along Main Street U.S.A. so as to improve traffic flow by providing a by-pass through Main Street. Similarly, through well-conceived and orchestrated measures, a team of cast members and custodial hosts follow directly behind the parade to reorganize the route, clear the space of debris, and remove temporary boundaries so that the space can be immediately reused by park guests.

Other techniques of ensuring efficient movement into and throughout the parks are by minimizing anticipated bottlenecks in the transit systems. According to the anticipated attendance patterns, opening procedures are varied for each particular day. When heavy attendance days are anticipated, most parks will open between a half hour to an hour before the official opening times in order to relieve overcrowding in parking areas, ticket booths, and on the transportation systems.[71]

Pedestrian Movement as Observed Systems

On the whole, the pedestrian movement systems in the Disney parks are varied. The pedestrian movement system in the Magic Kingdom parks are intensively controlled movement systems, employing pre-determined ride patterns and a sequential series of landmarks. Epcot, on the other hand, is quite cut and dried. With the exception of some confusion in the Futureworld section, the park's figure-eight plan is visually open and easy to negotiate. Different from both, the Disney-MGM Studios' park is designed so that a large part of the park has the opportunity for controlled access.

Although freedom of movement is limited in these areas, the design of the Disney-MGM studios park reflects similarities and differences to the design of other Disney parks. In this park, visual magnets are used to promote movement; however, the controlled pedestrian movement design observed in the Magic Kingdom park in this case is literally controlled. As a working film studio, over half of the studio's park must have the ability to maintain a controlled access status when needed for film production, restricting free movement during film production to guided tours and observation walkways. Those areas that are continuously open to free movement are located in the lower left hand portion of the site. This area is similar in size and location to the area of Adventureland in the Magic Kingdom park, and is similarly accessible from the left-hand portion of the central hub. In addition, this area is accessible from the middle of the two block intersection along the park's Hollywood Boulevard entrance corridor.[58]

Other similarities between movement within the studios park and the Magic Kingdom park can be found within their ties to film. Whereas filmatic techniques are applied to urban design, in the Magic

Kingdom parks, in the design of the Disney-MGM Studios, park designers have taken the filmatic approach and made it literal. Here, filmatic techniques not only create the setting, but also the themes and attractions. The movement within the controlled access areas of the park take on similarities to Disney's visually controlled settings of the Magic Kingdom park. The psychological control, via visual magnets within the Magic Kingdom park, is replaced by guided backstage tours which are carefully designed and ordered from start to finish. As such, guests are taken through the orderly progression of film production and become participants in hands on presentations. In both the Disney-MGM Studios park and the Magic Kingdom parks, without the careful procession of guests, order, meaning, and illusion would be lost.[39]

• • •

For parks across the industry, efficient and orderly movement throughout a park is equally as integral to the provision of an optimal guest experience, and in turn, to a park's financial success. On an uppermost level, most parks are keenly cautious of an optimal siting and scheduling of attractions throughout the parks to ensure the most efficient pedestrian flow patterns. An attraction's capacity and its unloading techniques play as integral a role in creating a most optimal outcome as does the scheduling of show times and the parks physical configurations. Looking to Nashville's Opryland, for example, Executive Director of Product Development, Keith Sanders estimates that their ride attractions generally disburse some 40 people every three minutes, and that their shows might dump 1,000 people an hour back into the park. With this in mind, shows are sited and scheduled so that park patrons exiting these attractions in large groupings will likely move quickly and efficiently from this area of the park to other areas or other shows.[56]

To make guest movement patterns more efficient, Universal Studios Florida not only stagger the schedules of daily show times, but also include a special "Plan Your Day!" notice in park programs that tell of the best times to visit certain attractions. Universal also provides large information boards that display the show times of park attractions as well as their current waiting times. Furthermore, park spaces are designed with wide streets and ample sidewalks, and portable kiosks are employed so that adjustments can be made quickly if need be to ensure ample room for movement on heavily attended days.[6]

A unique service provided by Sea World of Florida is a computer print out of show schedules that help a park guest in making decisions on the best times to visit particular attractions. With continuous analysis of park visitation patterns and an on-line database of historic visitation pattern data, this park can print out a show schedule tailored to the specific moment in which a park patron enters the park. In this way, the park patron is provided with an option for a most comfortable park visit.[62]

In Fiesta Texas, designers wanted to promote an opposite effect in movement. In this San Antonio park, the exiting area is designed not only with the traditional mix of food and retail opportunities, but also with shows in this area as opposed to ride entertainment opportunities, to slow down a park patron's experience.[56] Similarly, in the Disney Magic Kingdom parks, one finds in addition

to its retail and food opportunities along Main Street U.S.A. only attractions in the form of theater shows and the Main Street Arcade. Here, Main Street U.S.A. is a place not only to set one's expectations of the upcoming park experience upon their entrance into the park, but also a place to establish long-lasting last impressions of a day's experience in a Magic Kingdom.

Line Management

Efficient movement through an attraction is a primary concern to its designers. As important as movement through an attraction is the movement of guests into an attraction. As such, when an attraction is designed, equal attention is given to its line, loading structure, and loading system. Attention in these areas is directed at maximizing the efficiency of movement while minimizing the burdens of waiting in line. In the Disney parks, design plays an integral role in helping to enhance the attraction's themed setting and in aiding the attempt to provide those waiting with a more visually comfortable setting. With primary emphasis placed upon the guest experience, queuing areas are likewise planned so that they promote human interaction among those waiting in line while helping those in line to forego the perceived discomforts of waiting. The attention to these and all concerns in the design of queuing areas is to promote a more positive experience.

Line Design

The queuing areas of an attraction are designed backward from the attraction with much attention focused on the most efficient means of loading. Elevated loading platforms are reached by ramps that are comfortably sloped for walking and well suited for baby stroller and wheelchair access.[77]

Most queuing areas extend outward from an attraction's structure, and are designed so that they are placed out of the main stream of pedestrian traffic.[64] These queuing areas must be designed large enough to accommodate crowds of over five thousand an hour.[78]

As waits for attractions can become long and uncomfortable, especially during the hot and humid peak summer seasons, queuing areas are designed to lessen discomfort and to accommodate the needs of those in line. As such, many are covered from the elements and some queuing areas even include air-conditioning ducts to cool those waiting in line. To meet the needs of those in line, water fountain locations are placed within close proximity to the line, or somewhere along its length.[71] Likewise, it is common practice to locate rest rooms, food outlets, and souvenir shops within convenient proximity to queuing areas and attraction exits.[66] Some parks even incorporate food, retail, or arcade outlets into the queuing and exiting lines.

Psychological Tricks

To relieve some of the anticipated stress of those in line, queuing areas incorporate a certain degree of psychology in their design and management. Disney parks are masters of these techniques, employing a number of means to psychologically minimize the burdens of lengthy attraction lines. For example, many attractions have times posted near the beginning of the line indicating the estimated amount of time one will have to wait in line. When the lines of the most popular attractions become too lengthy, times posted may be generously overestimated. This action has the effect of deterring others from a long wait, while making the wait for those in line seem quicker.[44]

Another concern is to have lines that are always moving. Waiting lines that are too long promote a sense of entrapment. Psychologically, guests in a constantly moving and perceptually shorter line feel more comfortable about the waiting experience. Many of Disney's queue areas are broken into several short switch back lines that are neatly arranged through railings. This allows guests to be instantly divided into smaller groups without instruction. The groups constantly move through the queue maze until they reach the attraction and are able to board.[66] As the lines double back, those waiting in line have a constant sense of advancement as well as a constantly changing human vista.[67]

Another psychological trick that Disney employs for the design of attraction lines is that lines are often designed so that the whole length is not visible to those standing in it.[71] These lines appear to end soon, yet actually lead to another set of switch back lines or a pre-show holding area that is out of view from the first line.[44] This is employed often when lines are visible outside an attraction, for they will likely lead into another set once inside. The technique aids in managing larger numbers of park guests while psychologically appearing shorter. Once inside and free from the queues, there is likely to be a pre-show before the feature attraction.

To ensure that an attraction will close on time at the end of a day, Disney uses a crowd-control technique known as "stacking." In stacking, guests are held in line outside of the attraction's entrance until those inside have completed the attraction. The technique creates the appearance of a lengthy wait, thus discouraging some from waiting in the line. In actuality, however, the wait in the line is relatively short.[58]

Mental Preoccupation

Another way of lessening the perceived burdens associated with waiting are through a variety of techniques that occupy the immediate interests of those in line. These are achieved through entertainment, detail, and participation.

Entertainment

Some form of entertainment is always present or visible from queuing areas. Music is delivered through area performances and locational sound systems. Live entertainment is consciously located within the views of queuing areas. These include strolling performers, parades, fireworks, and laser and light shows.

Some parks incorporate various forms of entertainment within the actual confines of the queuing areas. For example, the queuing areas in Six Flags Over Georgia includes strategically placed television monitors with pre-programmed media consisting of music videos, cartoon shorts, sports stories, and information on park attractions. Similarly, many of the queuing areas in the Disney parks include some sort of preshow as an introduction for the attraction and a distraction from the wait.

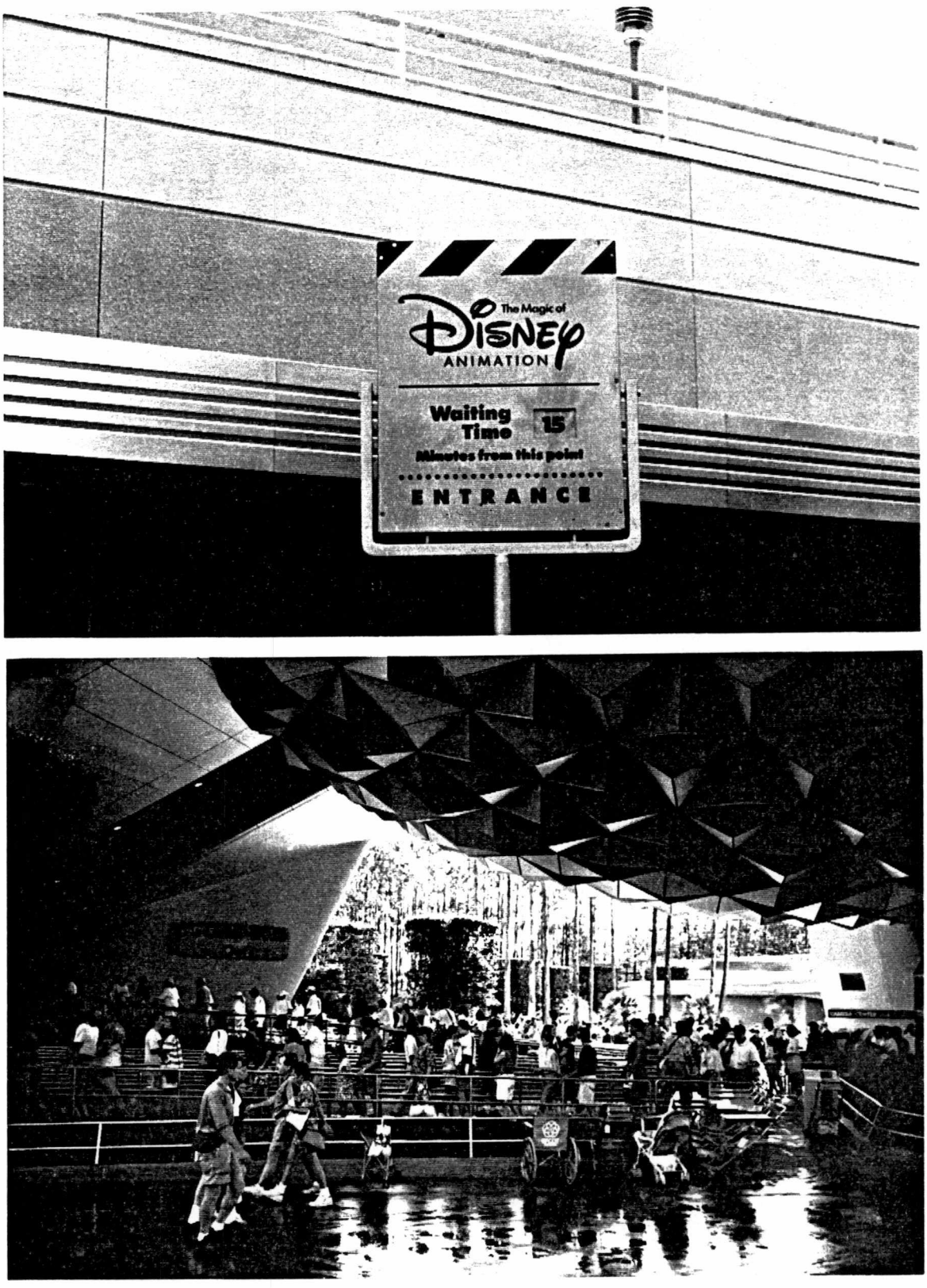
Detail

Another way to relieve guests from thinking of the long wait is to strategically place the ride entrances so that there will be a view of interesting features and activities. The design of the Disney parks include an abundance of small details, not only for themed settings, but also to provide those walking through the park and waiting in lines with a series of continuous discoveries.[74] Similarly, the landscaping around the waiting areas tend to be colorful to lighten the mood and take guest's minds off the wait.[71] Much of this detail would be overlooked when not in line.[74]

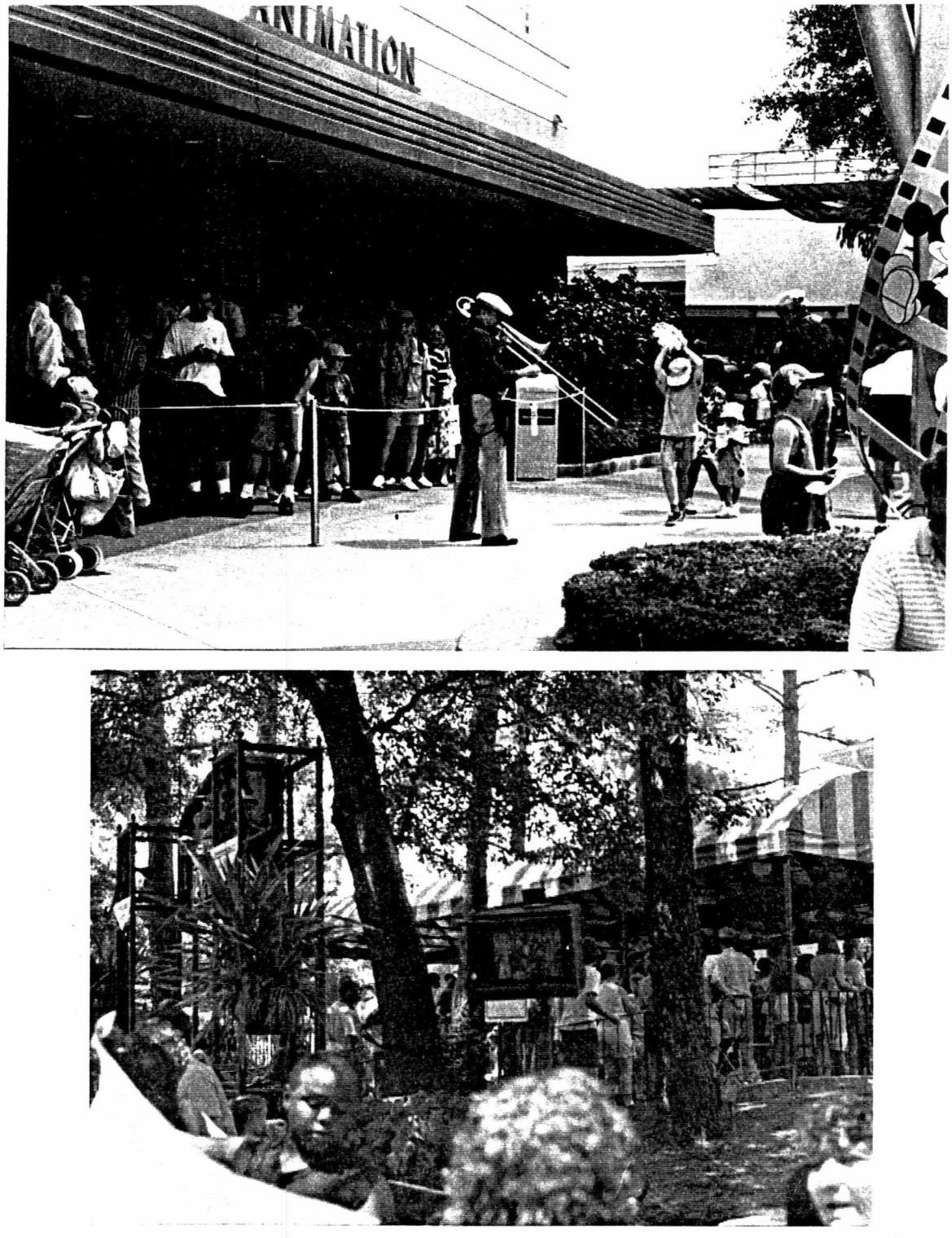
Just as the park itself receives careful attention to detail, so do the queuing areas themselves. Queuing areas are generally emphatically themed since they form the portals to entertainment. As an introduction to the themed attraction, architectural themeing is played upon heavily and is often as visual as the ride itself.[78] As transitory states between the attraction and the park, many of the attraction lines are designed so that guests are mentally drawn into the themed illusion and away from the rest of the park. For example, proceeding into the queuing area of the Magic Kingdom's *Big Thunder Mountain Railroad* attraction, guests descending between stage set boulders lose sense of the noise and sights of the park and in turn notice the sounds of waterfalls and dance hall music. The illusions are heightened by a computer controlled splash that dampens the guests as trains pass by and through sound effects such as a bridge giving way as trains pass over.[29]

Participation

Guest participation is another way of improving the guest experience. Participation can involve an individual member in line or can involve the line as a group. Either way, the guests are preoccupied as observers or are involved collectively as part of the performance.



The posting of waiting times and switch back lines at the entrance of two Disney attractions.



Line performers in the Disney-MGM Studios theme park and television monitors in Six Flags over Georgia help to placate those in an attraction's line.

Individual involvement is witnessed in the Disney-MGM studios park where strolling performers single out a member of the line to participate in their skits or stunts.[71] Collectively, the group can be involved to perform simple actions. Such is the case of attendants of the Magic Kingdom park's *Jungle Cruise* attraction, who ask all waiting to stomp their feet, after which it is explained that one of the attraction's snakes was loose but now should have been taken care of.[13]

Participation can also be passive in nature, such as in the delivery of canned speeches by attraction attendants. These speeches, in addition to preoccupying the minds of waiting guests, aid in delivering instructions for loading efficiency. For example, when the Magic Kingdom parks still operated under a ticket book system, canned speeches were more frequent, and attendants might be heard repeating: "*Please tear an E coupon from your ticket book. That's 'E' as in Euripides, 'E' as in extremely excited, egg plant-eating, egotistical elephant. Please hand it to the tall, tan, ticket-taking ticket-taker, taking tickets at the twisting, turning, turnstile.*"[13]

Queuing Efficiency

The efficiency of movement in queuing areas is achieved through flexible design, efficient loading techniques, and optimal loading management. Most queuing areas are designed with flexible line patterns, much like those in a bank. These systems allow for quick division of crowds into one or more single-file groupings and can be lengthened or shortened to meet the needs of current attendance patterns.[71]

In most theme parks, efficiency in movement is increased through adjustable variables in both queuing areas and attractions. In these instances, both the attraction and its line can be adjusted according to attendance patterns. Other attractions are designed with limited capacity capabilities and cannot be adjusted. In such cases, it is the design of the line that must be flexible. Such is the case in many of the Disney attractions, where pacing is strictly adhered to. Most of the Disney ride-through attractions are slow paced, much like a film. This slow pace allows guests time to take in, understand, and enjoy each scene. Walt Disney was adamant about the consistent timing of each attraction. He likened a shorter or quicker trip to removing a reel from a motion picture and reasoned that each prop was much too expensive to not be noticed.[67] As such, when lines are at their longest, they and not the attractions are adjusted.

At the line's loading stage, load-and-unload crowd management is well conceived. Efficiency in this stage translates into shorter line intervals. Seconds lost in inefficient loading and unloading of rides can translate into notable losses in attendance. As such, ride times are never skimped upon or rushed because of long lines; instead, the dispatch interval is studied and made as efficient as possible.

A key element to efficient loading comes with the advanced preparation of an exact carload, ready to board before the vehicle arrives.[74] These actions, though seemingly simple, are dependent upon an optimal number of attendants. If fewer employees are utilized for line management, it will likely result in an increased time between the loading and unloading intervals of the attraction. Longer lines are likely to

lead to a decrease in the guest experience. Possible reasons as to why some theme parks neglect optimal staffing in these areas may be attributed to the park's financial position.

Loading Systems

Disney's attractions are designed using three categories of loading systems. They include *Cycle rides*, *Continuous loaders*, and *Interval loaders*. These variations of loading, in combination with the attraction's popularity and a number of other factors, determine the efficiency of an attraction's operation. An attraction's popularity has a great deal of effect on the efficiency of an attraction. An attraction's popularity is an ever-fluctuating variable. Oftentimes, attractions play to high capacities for their first few seasons, later to settle down to the capacities for which they were designed to comfortably handle.[58]

Cycle Rides

Cycle rides, also known as "stop-and-go" rides, must literally shut down when loading and unloading. When designed with a fixed number of units, these rides witness long lines and a fraction of the capacity of more flexible systems. When Disneyland opened in 1955, the park offered a variety of attractions. These included a number of traditional carnival-like rides designed with themed settings, such as *Cinderella's Golden Carousel*, *The Mad Tea Party*, *Dumbo the Flying Elephant*, and *StarJets* rides. These rides were very simple in design, highly detailed, highly visible, and very popular, especially among children. One drawback of each of these attractions was that they were limited to a fixed number of units. Another drawback is that the entire attraction must come to a complete stop, be unloaded, reloaded, and checked before it can run again. As a result, these attractions are capable of a fraction of the capacity of other rides.[58]

As a staple in the Magic Kingdom parks, these rides have been included in the Walt Disney World park as well as in Tokyo Disneyland and Euro Disneyland. Disney has been able to improve the capacity of attractions that employ non-fixed-unit rides by streamlining the loading and unloading process, as well as by adjusting the number of ride units to meet hourly capacity needs. Walt Disney World's Epcot Center and the Disney MGM Studios theme park have foregone fixed-unit / low capacity rides and attractions in lieu of Disney-designed attractions that are well engineered to play to higher capacities with streamlined loading times.[58]

Interval Loaders

Rides designed as interval loaders, unload, load, and dispatch cars in set intervals. These rides can be adjusted to meet capacity by adjusting their loading - dispatch intervals, or doubling the number of tracks in use. For example, the Magic Kingdom's *Space Mountain* roller coaster runs on two separate tracks,

each holding up to 14 cars. Loading intervals for each car can be adjusted from 36, 26, or 21 seconds, with shorter intervals to meet the highest capacities.[58]

Interval loader attractions are further distinguished by two kinds of loading techniques. In the case of the *Space Mountain* attraction, each ride car is unloaded of its passengers after it has run its course. The emptied cars are then moved forward into the loading position. A more streamlined loading system is known as "in-and-out" interval loading. As the name implies, guests completing a ride using this system exit on one side of the attraction vehicle, while guests pre-positioned by numbers per seat, board the attraction vehicle from the opposite side.[58]

Continuous Loaders

The most efficient systems, and possibly the most common systems designed and used by Disney are known as Continuous loaders. These rides do not come to a complete stop for loading and unloading.[58] Instead, guests move from stationary positions in the line and onto a moving platform that runs at the same rate as the ride vehicles. From the moving platform, guests are aided by attendants into each vehicle.

Like Interval loaders, the continuous loader attractions can adjust to daily and hourly capacities by controlling the number of vehicles in use. This non-stop system has the ability to facilitate large numbers of vehicles, and thus can move many more cars and people than can other ride variations. Many of the continuous loader attractions have the capacity to handle over 2,000 people each hour.[58]

Innovative Technologies in Movement Systems

Several of the Disney attractions combine innovative technologies in movement systems. Some combine innovations in power and guidance systems to run park attractions. Others include practical applications that have since been applied outside the theme park setting. Both are briefly explored in Epcot Center's *The Universe of Energy* and *Horizons*, in the Magic Kingdom's *Carousel of Progress*, and through Disney-developed transit systems: the Monorail and the WEDway PeopleMover.

Most of the Disney transit systems employed for transit or attraction are designed and developed in-house. Over three decades of experience within Disney parks have kept Disney engineers in California designing movement systems for Disney rides, and engineers in Florida designing transportation systems. Each team consults with each other.[76] Some of the Disney attractions and movement systems have incorporated innovate movement technologies and can be seen as the testing grounds for some of the most unique technologies in the transportation industry.

Attraction Movement Systems

The Universe of Energy

Epcot Center's *Universe of Energy* combines the technologies of solar energy with Inductive Power and Automatic Vehicle Guidance to power and control the attraction's "traveling theater cars." Once the show is in progress, the attraction's theater is designed to break into six 97-seat movement vehicles that transport guests through an Audio-Animatronic ride through diorama. Each vehicle is propelled forward by energy harnessed through solar power.[9]

The Universe of Energy is noted as the largest privately funded solar-power installation in the world. The pavilion's triangular shape rises from a height of 20 feet at its entrance to 60 feet at its rear. This design allows for the roof to take advantage of the placement of 80,000 solar cells which use photovoltaic power in the conversion of the sun's rays into electricity, which in turn is used to help power the attraction's "traveling theater" cars. Solar cells are wired in a series of thirty-six and housed in aluminum framed panels. Each silicon cell, 4 inches in diameter, can generate almost 1 watt of d-c power on a clear, sunny day. The pavilion's roof is made up of almost 2,200 panels which can generate approximately 70,000 watts. Power is fed to the utility grid through an inverter which converts it from d-c to a-c and is transformed to match the utility grid voltage.[40]

Through inductive power coupling, electric power is transferred from a source in the roadbed to the vehicle by electromagnetic induction across an air gap. When each vehicle is stopped in the attraction's theaters, the power is transferred without contact. Wear and maintenance associated with direct contact power collection is thus eliminated since it is a non-contacting power system. The system is safe to walk on without hazard and allows no accidental contact, since the electrical conductors are not exposed.[9]

The movement and steering of the vehicle is controlled through the Automatic Vehicle Guidance System. With this system, sensor units mounted under each vehicle detect signals from a guide wire and issue commands to independent steering units on front and rear axles of each vehicle that keep each centered over the wire. This attraction is a testing ground for use on road and highway systems in which wires in the roadbed could direct vehicles along the highway.[9]

Horizons

Epcot Center's attraction *Horizons* also includes a number of innovations in movement systems. Unique to this attraction is that ride vehicles are designed as independent show capsules that receive audio and movement commands through unique technologies. The attraction's guidance system, designed as a

continuous loader, is designed to carry guests through the attraction in as much solitude as possible. Each vehicle is positioned so that the areas to the right, left, and rear of each vehicle do not obtrude on the show directly before the guest.[5]

The loading and unloading of the attraction vehicles is aided with a moving walkway positioned between the waiting line and the ride vehicles. The walkway is computer synchronized so that the ride vehicles and the walkway move at the same rate. In difficult boardings, ride operators can slow the attraction's load speed or bring the walkway and vehicles to a complete stop. The attraction is designed so that the ride and show computers operate independently. Vehicle speed and timing in relation to the exhibits are not critical; thus audio, video, lighting, and special effects will continue undisturbed.[5]

Upon leaving the boarding area, each vehicle loses contact with a lower reaction rail, and each car becomes a free-floating gondola with connections from an overhead support tube. Ride vehicles receive power through the vehicle's drive wheels via a parallel bus bar and graphite-copper brushes. A pair of single horsepower, ac motor/gear reduction units propel the vehicle by drive wheels along the tube. Stability is enhanced and sway is minimized by four shocks and a pair of additional bogies against an upper reaction rail.[5]

Each free-flowing car receives audio transmissions from tape machines in Epcot Center's communications center through several series of infrared (IR) LED transmitters located under the vehicle's reaction rail. Both scene and sound are synchronized through a magnetic reed switch which activates the corresponding LED transmitters when approaching each scene. The Infrared radiators (LED transmitters) are segmented based on vehicle spacing and thus transmit a portion of the audio message to a number of vehicles within that zone at that time.[5]

Structures as Movement Systems

Carousel Theater

Like the rides and ride-through shows, the theaters of Disney's films and stage productions are also innovative and captivating. Each are designed to draw guests into the show to participate and not merely to visualize. One of the more novel theaters is the Carousel Theater. The theater incorporates elements from Disney's interests in combining unique movement technologies with dramatic stage effects. Designed for use in the 1964/1965 New York World's Fair, the theater now resides in Disneyland's Tomorrowland, and is replicated also in Florida's Tomorrowland.[11]

These theaters are unique in both form and function. Each 200-foot-wide circular building encompasses 83,000 square feet and is designed to rotate around a central core. This central core is divided

into six stages with a common backstage area housing machinery. Its doughnut-shaped auditorium is divided into six smaller theaters which seat 240 in each. The auditorium area rotates sixty degrees to the next stage area once every four minutes with each scene change. The rotation and its timing allows for the efficient loading and unloading of guests. The result is a continual running show of various scenes. Each scene is repeated for a new audience with each sixty degree rotation. The total attendance averages 3,600 an hour.[11]

The carousel theater is designed with a stationary core and rotating theater because of the complexity of the machinery back stage. Further, the rotating audience adds drama and a sense of audience participation. To ensure that the audience is aware of the theater's rotation, the structure is designed so that from the outside, rotation of the entire structure is obvious. Inside, each changing scene is accompanied with a chorus of music and a stroboscopic play of light to divert the audience's attention and increase attention upon the changes that occur.[11]

Mass Transit Systems

Alweg Monorail System

Of all of the Disney transportation systems, perhaps the one most familiar to guests is the Disney monorail system. The monorail is an elevated train that runs upon a single beamway. The principal of the monorail is similar to the trolley systems that were used around the turn of the century. Those trolleys ran on a track with their power source from feeders above. The monorail is elevated, forming a track within the sky, leaving the land beneath free for development and other traffic. Whereas power for the trolley lines came from above, power for the monorail is concentrated within the beam on which the vehicle rides.[9]

The monorail system was part of Disney's plans since the early 1950s. Impressed with a German-developed system, Disney's Imagineers joined with the German Alweg company in 1958 to develop a working prototype for Disneyland in California.[73] Beginning operation in 1959, Disneyland's Mark I system was the first passenger-carrying monorail in the United States.[9]

The Disneyland-Alweg monorail system, originally planned as an attraction, soon became an integral transit link for Disneyland in Anaheim California, linking the park with its main parking lot and the Disneyland Hotel off-site. The main line crosses Harbor Boulevard in Anaheim and across the Disneyland parking lot. The line, seating 106 per train, was engineered for an average speed of 45 miles an hour with capabilities of up to 80 mph.[22]

In Walt Disney World, the monorail became a dominant part of the Disney transportation system. Walt Disney World's monorail system functions as both an attraction and as Walt Disney World's primary

transportation system. The line transports guests around the interior of the 43-square-mile resort complex in a fast and efficient manner. This system links parks, resort hotels, parking lots, and other attractions. Each train carries 250 passengers and averages 80,000 passengers a day, with average trip lengths during the peak season of less than 15 minutes from station to destination.[26] Walt Disney World's Mark IV Monorail operates 20 hours a day, 365 days a year and carries 150,000 passengers daily on 14 miles of beamway.[9]

The system is a non-polluting and cost effective form of transportation. The system is also one of the few profitable, privately funded, transit systems in the country. The system has an outstanding maintenance record with a reliability of 99.9 percent;[75] and since 1971, has operated an average of 50,000 miles per year with an average of less than one hour of non-scheduled down time, per train, per year.[9]

Walt Disney World's monorail system is made up of three lines that run basically as three loops. Its main hub is located at the Transportation and Ticket Center which is located within the parking lot of the Magic Kingdom park. The first loop of the monorail system consists of an express line that travels in a counter-clockwise direction from the Transportation and Ticket Center and makes one stop at the Magic Kingdom park. A second line runs clockwise from the Transportation and Ticket Center and makes stops at the Polynesian Village Resort, The Grand Floridian Beach Resort, The Magic Kingdom park, and makes a final stop at the Contemporary Resort Hotel. The third line runs clockwise from the Transportation and Ticket Center to Epcot Center and back.[58]

Walt Disney World's monorail line is composed of an all-electric line which travels 64 feet above the ground level, and carries 10,000 passengers an hour.[73] The monorail trains have an undercarriage which straddles a main beam. The drive and braking wheels run on the top surface of the beamway, while the guiding and stabilizing wheels are in contact with each lateral surface of the beam. Each car runs on twelve wheels with rubber tires, eight wheels on the horizontal plane and four vertical.[22] A single power rail supplies power to an induction motor system.[26] The trains are controlled by a driver with a four-position control and are assisted by computerized signals from Epcot Center's computer-central, designed to stop the car if the driver cannot. On-track switches, control signal lights, and each train are automatically backed up by electronic sensors which reduce power from the motors if a train passes a stop signal. Walt Disney World's latest monorail lines run on eight 100 hp motors which are fed 600 volts of direct current from beneath each beam.[76] The current is transmitted along a pair of steel and copper bus-bars mounted between the flanges on the right side of the beamway. Six 55-hp, d.c. traction motors power each train.[22]

The system runs on two parallel concrete beamways. This allows for trains to pass in opposite directions. These 65-ton, pre-stressed, steel reinforced beams are formed around a Styrofoam core to produce a super-strong and lightweight concrete rail. The Walt Disney World system runs a three-mile circuit with plans for an extension to Disney's other theme parks on site.[73]

Walt Disney World's monorail system includes ten trains, five with a capacity of 200 passengers, and five express trains with a capacity of 240 passengers. The first system carrying 200 passengers is 171 feet long. The Express trains are 201 ft. long. Both of these Mark IV monorail trains are wider than the

Disneyland trains and incorporate an air suspension system for a smoother ride. The average speed of these trains is 45 miles an hour but they are capable of much higher speeds. The trains are climate controlled and can be entered from either side.[73]

Disney is the first theme park to incorporate a monorail train system. Other parks have since turned to the monorail for its practical applications. The Kings Island and Kings Dominion parks both have monorail systems which are a part of their Lion Country Safari drive-through attractions. With a monorail system fewer obstructions are present, while safety and experience are enhanced for both park guest and the animals.

Disney has received notable levels of recognition for the design of its monorail systems. Disney's system received a recommendation from the *Design for Transportation National Endowment for the Arts* and the *U.S. Department of Transportation* in 1981 in recognition for excellence in blending their Mark IV system with the environment.[9]

The Disney monorail spurred much interest in the system as the answer to the American problem of traffic congestion. Its advantages include its unique design. Unlike surface transport, the monorail uses vacant air space in which its narrow track can be built over existing rights of way. This means less cost in acquiring land and demolishing structures necessary in the development of some other forms of mass transit.[50] Interest was high in the years following the installation of Disney's monorail lines, yet this interest began to subside in the decades that followed. As a few attempts at installing similar systems in various public centers, airports, and college campuses ended up promoting the woes of the technology over its virtues, interest in the concept began to fade away. Recently, similar forms of mass transit have begun to emerge which apply some of the monorail's advantages and include the efficiencies of others. One such system is the Disney developed PeopleMover system.

WEDway PeopleMover

The WEDway PeopleMover is a prototypical, linear, induction-powered, mass transportation system. In Walt Disney World's Magic Kingdom park and Disneyland, the PeopleMover functions mainly as an attraction which provides leisurely tours throughout Tomorrowland and inside a portion of the indoor roller coaster *Space Mountain*.[58] The PeopleMover is the company's first transportation system that was completely developed in-house. The WEDway PeopleMover was first used as a system to carry guests through the Ford pavilion at the 1964 New York World's Fair. In 1967, a similar system was introduced at Disneyland. In 1975, Walt Disney World's WEDway PeopleMover began operation within the Magic Kingdom park.[9] In both Disneyland and Walt Disney World, the systems are elevated, which, like the monorail, leaves the ground level free for movement or development.

The WEDway People Mover run silently on dual rails without motors or mechanical parts. The all-electric and driverless system operates by linear induction in which the cars are propelled forward via

magnetized field coils in the track bed.[75] The linear induction propulsion system transports up to 3,600 passengers an hour with a reliability record of 99.6+ percent. Induction motors are known to perform many tasks, yet previously they had not been applied to transportation. The linear induction motors are built into the system's track and attract metal plates which are embedded in the bottom of each vehicle. Built into the track ahead of the motor are sensors which detect approaching vehicles and send messages to the system's computer. From here, enough power is sent to the motor to advance the car. As this system has no moving parts, its advantages include: quiet operation, no pollution, low energy consumption, low maintenance, no effect from inclement weather, and a nearly unlimited life expectancy.[9]

This Disney-developed system has met the requirements of the Urban Mass Transportation Administration for application within urban centers. The first public application of the WEDway PeopleMover system opened at the Houston Intercontinental Airport, in 1981.[9]

The previous system in place in the airport was the Roher peoplemover which operated sporadically between 1973 and 1978. The Roher system suffered constant breakdowns and delays due to stress on the aluminum I-beam that guided the cars. These delays often caused passengers to miss plane connections.[76]

The Disney system was selected out of proposals from companies established in the field which included Boeing, Westinghouse, and Otis. Disney's proposal was selected on its ease of maintenance and reliability. Differences from its theme park applications include mechanical brakes which bring each of the vehicles to a complete stop at each station. In the theme parks, the individual cars never stop, using instead a turntable track for getting into and out of each car. The track itself moves at the same rate as the ride vehicles. Other changes for the Houston line include enclosed cars which travel underground. In the parks, the cars are open vehicles which run on elevated tracks.[76]

Five three-car trains carrying 36 passengers make nine stops along a seven-minute loop. The line is matched to each terminal with a color-coded red, blue, and mustard carpeted walkway. The walkway serves as an alternate route in the event of a breakdown. The line, however, has had a positive record of 99.6 percent of operation time for the 21-hours-a-day service since its inauguration in August of 1981.[76]

Entertainment Support Systems

Behind Disney's theme park attractions and movement systems are some of the industry's most sophisticated and innovative technologies. The technologies of the space industry are merged with entertainment to control and manage almost every mechanical system within the theme parks. On the

average, Disney uses more computers, microchips, lasers, high-tech lighting systems, and robotics than any other amusement or theme park, with expenditures in the tens of millions of dollars each year.[26]

RCA was the original provider of computerization for the Disney parks. The RCA systems were introduced to Disney in the late 1960s with the RCA Spectra 45 system. In 1971, Sperry Univac replaced these systems. Today Walt Disney World has two main computer centers on site. The original center is located in the Magic Kingdom park and the other in Epcot Center. These systems are used to oversee almost every theme park function, from the control of attractions, amusements, curtain, lighting, and entrance cues, to special event controls, and their monitoring.[51]

Attraction Management

Walt Disney World

The computerized system used to operate and run all theme park attractions in Walt Disney World's Magic Kingdom park is known as the *Digital Animation Control System* (DACS). The system operates the park's animated robotic shows and ride-through attractions. In Epcot Center, shows and attractions are controlled by an updated version known as the *Show Monitor and Control System* (SMACS).[9] Within each park, each attraction is controlled by tapes through audible and inaudible sound impulses, dialogue, and music recorded on magnetic tapes. In the development of attractions, individual show elements are transferred onto a single 35 mm tape, which can support up to 32 tracks or channels and control nearly 440 simultaneous actions.[30] The system uses a ten inch, thirty-two channel magnetic tape to record programmed actions for as quick as a quarter of a second and approximately 64,000 pieces of information and cues for up to 438 simultaneous actions.[11]

The program can be instantly monitored, edited, and preserved for the continuous run of the show, or erased, and re-recorded. When complete, the tape acts as the show's "brain." The tape provides the inaudible sound impulses that govern the movement of the Audio-Animatronic figures, their voices, the attractions sound system, cues for lights, and any other staging effects.[11]

Ride Control Systems

Computer-operated ride systems at the Disney parks provide increased safety features to thrill-oriented rides. The Magic Kingdom's *Space Mountain* is the first roller coaster to implement computer-monitors to insure the control and safety of ride passengers. The system allows the ride to be controlled

both manually or automatically, and monitors all ride operations which include the loading and unloading operations of each car, as well as all track equipment, and the speed and position of each car on the tracks.[9]

In the early 1980s, Epcot Center and Tokyo-Disneyland introduced an advanced ride system known as the *General Purpose Ride Control System* (GPRS). This system controls and monitors all attractions using ride vehicles. A color touch-sensitive terminal displays control switches, diagrams of the tracks for the ride, the status of the ride, error or status messages of potential problems, and allows ride operators to interact with the system. Scanning the entire ride ten times each second, the system can issue commands and adjust to varying ride conditions.[9]

Live Entertainment

The development of live entertainment represents a variety of design challenges, in which the setting must be readied. Though parades are typically associated with some degree of spontaneity, the Disney parades have always been controlled through a sophisticated infrastructure of support systems. Attention to lighting and sound have as much importance on the parade stage as within the theater. Over the years, Disney has worked to continually improve on these support systems.

The Magic Kingdom Parks

In the early days of Disneyland, parades were dependent on the sunlight and were limited to the daylight hours. Early systems of parade and show lighting were designed to give visual support to the live productions. The lighting was moved out of sight when not in use. In time, more advanced production systems were designed to provide a complete envelope of light and sound that were controlled remotely and cued as needed. These systems, however, were on the whole manually controlled.[34]

In 1979, a more flexible system was developed incorporating a microcomputer base that could be pre-programmed for lighting cues by zone and the position of parade elements. Under the street, antennas are buried at 21 control zones. Transmitter packs identify the float location and initiate lighting cues as the antennas are crossed. Disney designed and developed pneumatic lever arm lifts to provide necessary lighting when cued. Through the system, designers have the ability to program the control of the facade, character, and parade lighting by computer so that an envelope of light and sound follows the parade or event throughout its route.[34]

Epcot Center

Most all live entertainment in Epcot Center is overseen and managed by an *Entertainment Control System* (ECS). The Entertainment Control System is a computer-based monitor and control system which provides production support for the entire range of entertainment facilities located throughout Epcot Center. In addition to its pageant route, the system oversees the control of over 25 outdoor staging areas. Within each production area, the system controls lighting and background music, as well as show and audio "reinforcement." The system is backed by maintenance and troubleshooting routines which monitor all of the park's live entertainment. At the system's core are two microcomputers which operate as redundant processors from Epcot's Computer Central. The ECS also functions as a main communications center for all live entertainment and related events. Telephone and two-way radio links connect the Computer Central with security, maintenance, operations, and entertainment frequencies. A park-wide intercom network, linked to each pavilion and promenade access gates, can be tied into an eight-channel assignment and tailored to the needs of the live shows.[54]

The Entertainment Control System is designed to activate cues for light and audio in synchronization with the movement of pageant groups or other special programming. The system is designed with intelligent controllers at various show areas, so that failure at one location will not prevent normal operation in the remaining system. Backed by two Sperry Univac V77-500 computers, the system computers act as a network control, which continually receive messages from other system components. Continual monitoring of each show and of individual show elements are analyzed. With the capability of individually operating the entire system and keeping status tables updated, each computer can take over in the event of a malfunction. In the anticipation of failure within the system or parade float proper technical staff is notified and problems are identified before they can occur. In this way, technicians can be dispatched knowing what to expect and can be ready with the proper tools and spare parts for maintenance.[60]

The system operates from pre-programmed show schedules for each day. At each scheduled show time, a series of event cues are automatically loaded into the main Sperry-Univac Computer. Cues are executed with the reception of the monitored input signals from each production area. A pageant float ID system sends information to the ECS that identifies the location of each individual parade segment as it moves through the parade route. With the identified signal, the ECS creates an "envelope" of sound and light that moves with each segment of the pageant through each zone.[60]

Some 47 light and sound poles are designed into the environment. Some are integrated with banners to tie the poles into the surroundings. The system is controlled by antennas located at the beginning and end of each of the five entrances to the parade routes and each of the zones. Each zone can control pneumatic lever arm lifts and vertical hydraulic lifts for pageant lighting hidden in rock work, bell towers, behind parapets, windows, dormers, and deep in vaults within the ground. When the antenna is

crossed, the computer cues lights and sound for that unit. Operating in either direction and combination of zones, the system can also control walkway character fixtures, planter lighting along the route and facade lighting to ensure the greatest amount of control over the environment as possible.[34]

Pyrotechnic Shows

Disney's Epcot Center uses computerization to prepare and control its nighttime light-show, *IllumiNations*. Coordinated by computers, the show features thousands of lights and fireworks around Epcot Center's World Showcase. An analog tape recorder sends an identical time code as a steady stream of clicks to a series of dedicated processors called *Remote Interface Cabinets* (RICs). The RICs trigger projections, lights, and pyrotechnics. Each performance is readied by a central mainframe computer which sends each RIC individual instructions with detailed time clicks to trigger each effect. Each night, the cue-data is reloaded to ensure that the information will not deteriorate within the RIC's memory.[46]

Current Trends in Entertainment

Revitalization

When Disneyland first opened in July of 1955, it offered the first of its dark ride through shows which have since become a hallmark of the Disney theme parks. These included *Peter Pan's Flight, Mr. Toad's Wild Ride,* and *Snow White's Adventures*, each based on Disney's classic animated features. These ride-through shows consisted of familiar scenes from the animated features and mechanical figures performing a limited number of actions. Though the ride-through shows incorporated the elements of a theatrical show, they were limited in quality due to the tight time and budget constraints that plagued Disneyland's development (1954-1955). If time and money had been available, Walt Disney would have likely emphasized a better product.[13]

With both financial success and time on their hands, Disney is returning to these early attractions to bring them up to the quality, technology, and fantasy standards of the rest of their park. In 1983, Disneyland opened its newly renovated Fantasyland. With it, Disney Imagineers updated its original ride-through shows. The new attractions feature more realistic and animated settings, state-of-the-art special effects, and realistic Audio-Animatronic figures.[13] The update of *Peter Pan's Flight*, a suspended boat ride over the skies of London, even included a correction in the flow of the Thames river.[29]

Renewing Ties with American Popular Culture

Disney's influence on the youth of the 1950s and 1960s provided the framework for its theme parks. Disney films, animation, and television shows were a popular part of the American popular culture. Today, popular culture is influenced by a few Hollywood producers and entertainers whose names are known in most households. Some of today's most influential, such as Stephen Spielberg and George Lucas, are said to have been greatly influenced by the Disney films and Disneyland, and in turn, they are somewhat a product of those influences.[33] Aware of this, Disney is now pulling these cultural trendsetters into their flock to once again provide fresh new attractions with ties to today's cultural icons.

In an early collaboration, Disney's chairman Michael Eisner combined a team consisting of George Lucas, Francis Ford Coppola, and Michael Jackson to produce a 17 minute, $17-million, three dimensional music video for Epcot Centers *Journey into the Imagination* pavilion.[41] Another attraction produced in cooperation with Lucas and his Industrial Light & Magic company is Disneyland's *Star Tours* space ride. The future holds plans for other attractions in cooperation with Lucas in the style of his most popular films.[45] With these revived ties between Hollywood and the American family, Disney is also adding new attractions whose themes are based on some of today's most popular non-Disney characters. In addition to the characters of Lucas' Star Wars there can be found Indiana Jones, The Muppets, and most recently, the Teenage Mutant Ninja Turtles.

Attraction Trends - Simulators

Along with the addition of the entertainment industry's leaders and popular non-Disney characters, comes innovative high-tech attractions. New technologies in computer-aided design, manufacturing, and micro-electronics have greatly influenced the design and development, as well as improved the capacities of recent theme park attractions and thrill rides.[37] Specifically, microelectronics have provided the ability to control complex mechanical rides and improve safety margins. Their more literal applications have been in the production of attractions that simulate fantasy rides through space and the human body. Adapting aircraft simulators into a park attraction has provided theme parks with an innovative outlet with unlimited applications in realistic fantasy rides. Adapted from the systems used to train flight crews, the flight simulators are adapted into a 40-seat cinema with video projection systems mounted on a six-axis hydraulic movement platform. With the incorporation of synchronized film, the simulators screen acts to provide realistic views from a "flight deck window." [27]

In the development of the attraction, Disney and George Lucas collaborated on the story line. From there, Disney Imagineers concentrated on the physical set, while Lucas and company filmed the

scenes.[57] Disney has used this technology for two flight fantasy adventures, *Star Tours* in Disneyland and in Walt Disney World's Disney-MGM Studios theme park, and Epcot Center's attraction, *Body Wars,* also produced by Lucas. These moving theaters are programmed to perform 26-motions to simulate flight. Guests are strapped into their seats and witness the synchronized film / motion ride. Together the illusions create a sense of rapid movement. Psychologically, the synchronization sends messages to the inner ear to feel the flow of G-forces, and rapid acceleration.[16] In reality the flight simulators tilt only a few feet up, down, and sideways. The fixed position theaters give the illusion of traveling forward, yet in reality are stationary and rise and fall only as much as 35 degrees. The psychological messages of great speed and maneuvers, however, constitute the need for seatbelts.[4] An advantage in using the simulator as attraction is that with precise synchronization, nausea experienced by many on steel rides is not realized.[57]

Flight simulator attractions bring with them advantages in cost and efficiency. The ride has the capacity of 1,700 guests per hour. It's seating design aid in this efficiency. The overall attraction consists of four theaters with 40 seats in each theater. Each is organized into four rows per theater. Entering the ride, the guests line up outside four doors that lead directly to each of the rows. This results in an efficient load-in and load-out period of less than seven minutes. Staffing requirements necessitate only 10 to 12 people for all four theaters. The efficiency is further enhanced in downtimes; when the typical ride is closed for repairs, each of the four theaters works separately. When one of the simulators is not working properly, it can be repaired while the other three continue in operation.[19]

Each simulator costs around $500,000, but has the advantage of easy transformation by facade and software without any major construction. While many attractions in need of an update require a complete overhaul, once the simulators are in place, they require merely a new film, its synchronization with simulator effects, and modifications in the entertainment structure's interior setting. No new buildings or major structural work is necessary.[57]

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Simulator technology is growing in importance as an attraction outlet and variations are appearing across the industry as single, stand alone attractions at the regional shopping mall and as complex, major attractions at theme parks moving thousands through per hour. What is on the horizon beyond today's simulator technology? Richard Battaglia of the park design and consulting firm, Battaglia Associates, suggests that on the cusp of simulator technology, theme parks will likely employ "virtual reality" within the next three to five years. This technology incorporates eye-wear that is equipped with two compact televisions lenses and is linked by computer to a realistic dimension of computer assisted imagery which change in relation to the participant's actions.[7]

While tomorrow's high tech, futuristic technologies are exciting for park management, attraction designers, and park guest alike, it is likely also that we will see more and more of what we usually see but in a different way. The reason being, as claimed by Philip Turner, Vice President of the Duell Corporation,

is that most new ideas for park attractions come from reinterpretations of existing attraction types through an expanding of old ideas to create whole new attractions.[69]

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Chapter VI

Food and Retail

Food and retail outlets contribute heavily to a theme park's setting, activities, and financial gain. They provide vital elements to a park's theme support by continuing a theme's fantasy through architecture and interior design, as well as through their menu and product offerings. Food outlets in particular serve as a park's dining-support functions for park guests as well as for park employees. In Walt Disney World, these numbers translate into approximately 80,000 daily guests and employees during the peak seasons.[1]

In numbers there might be as many if not more food and retail outlets as there are park attractions. In Disneyland alone, there had existed approximately 47 sales locations by 1971, employing approximately 600 and managed by some 35 salaried employees.[21]

For most theme parks, food and retail opportunities are designed with the ideal of both providing services to park guests when needed, as well as to maximize the spending potential of the park guests through potential sales. The service aspect comes in the form of providing for the park guests' immediate needs through food sale opportunities during the dining hours, or through retail purchases of items such as hats, ponchos, and umbrellas for rain and sun protection, park maps for orientation, bandages for small accidents, and film for a park patron's photo needs. Most profit from food and retail sales, however, comes from impulse retail items purchased from shops near attractions and park exiting areas, or food and beverage items from push carts and counter service outlets located throughout the park.[17]

From a financial perspective, a theme park's food and retail outlets make up a good portion of its revenues. Some 25% to 30% of a park's total gross income is derived from sales in park food outlets. This percentage is dependent upon the number and types of food outlets within the park. A park's next largest percentage of income is derived from sales in retail outlets. As the third largest income source for a theme park, many parks open portions of the park during the off-seasons in an effort to promote retail sales.[16]

The entry by Disney into the operation of food and retail outlets came, not by choice but by necessity. When planning for Disneyland commenced, money was not available for the development and operation of these outlets. As a result, outside vendors were brought in to operate many of these outlets under ten-year lease agreements.[21] In-turn, Disney used these pre-committed leases to gain financing for the development of the park.

Once in operation, the effects of having "outside" operators became apparent. Unlike the rest of the park, many of these independent vendors did little to add to the show. Instead, the independent operators tended to cut corners to maintain higher profits.[7] As individual leases began to expire, Disney began to regain control over the operation and management of these outlets. Today, most of the food and retail outlets of the Disney parks are operated by Disney. The main exceptions to this are a handful of retail outlets and full-service restaurants located within Epcot Center's World Showcase. These outlets operate under their own profit and loss system, and pay Walt Disney World rent for their space plus a percentage of their profits.[4] Even in these instances, the outlets of these operational participants undergo strict guidance by Disney in design and management. Further, as internationally recognized participants, these merchants and restauranteurs supply additional mystique to these outlets to make them some of the park's most unique attractions.[21]

Show Elements

Although the food and retail outlets of a park make up a financially significant portion of the parks profits, the food and retail outlets of the Disney park's play heavily on the ideals of show support. These outlets are looked upon to enhance the park's themes. Through their design, the style and character of facades are complementary with the surrounding architecture and the names of each are cleverly chosen and appropriate to their theme and product offerings. Similarly, window displays are designed as supporting elements of the theme. Inside, interiors are designed to carry on the themes from the outside, and product or menu items tend to be appropriate to the whole concept. Within the food and retail outlets of Epcot Center's World showcase, authenticity is further supported through host and hostess representative of each country. Through a fellowship program, these international guests are recruited from their homelands to work within the park via special one-year work-study visas.[21]

As a support vehicle of the entire show, food and retail functions are translated into theme support elements throughout the park. These elements include vending push carts in character with the themed setting, children's pancakes in the shape of Mickey Mouse, and food and confection scents intentionally blown onto the sidewalks from area outlets.

The idea that food and retail outlets are mainly support elements of the park's themes and attractions is not taken lightly. It has been known that Walt Disney requested the temporary closing of a successful food outlet until its anchor attraction was completed and in operation. Disney's reasoning was that the outlet stood solely as a support element of that particular attraction and its themed atmosphere.[5]

Within this mind-set, other factors come into play that justify the importance of these outlets as show-support elements. Unlike cases within the real world, the loss of profit within one food or retail outlet is seen as insignificant when viewing its contribution as a support element within the entire show. Reasoning is justified in that financial loss within one outlet is easily made-up by one of the park's financially successful outlets.[5]

As a function of activity, dining within the Disney theme parks extends beyond theme support to become attraction elements in their own right. Within each park, the degree to which a food outlet becomes a subordinate show element or a more dominant show attraction within its own right is dependent upon a number of variables. These include differing degrees of attention to; themed setting, food types / quality / distinctiveness, live entertainment, location, and attention to the efficiency of the dining experience. To elaborate, the Magic Kingdom parks promote themes of history and adventure dispensed within a tightly controlled system of movement through a park-wide sequence of events. As such, the food outlets within the Magic Kingdom parks, although designed as physical support elements of the park's themes, have as their underlying emphasis quick and efficient processing. Thus the food outlets within the Magic Kingdom Park play heavily upon their roles as movement sub-systems. Epcot Center and the Disney-MGM Studios theme park, on the other hand, are more leisurely in their pace and emphasize themes of exploration. Here, restaurant's attractions play an important role.

In Epcot's World Showcase, food outlets are primary attractions within the park. These outlets emphasize the authenticity and diversity of various cultures through their atmosphere, variety, and quality of food. In the Disney-MGM Studio's theme park, food and food outlets' atmosphere help to support the park's filmatic themes and stereotypes. Atmosphere is of the utmost importance as restaurants become dominant park attractions. Park guests can dine within a replica of Hollywood's famous Brown Derby restaurant or in the Prime Time Cafe, designed as a stereotypical 1950s television sit-com household. In this case, the illusion comes complete with Formica, chrome, and vinyl-clad kitchen furniture; black and white television sets; and restaurant serving hostesses depicting famous television moms that remind guests to wash their hands before eating and to finish everything before they can have desert.[13]

Outside of the parks, resort hotels are considered integral elements in completing the guest experience. Resort hotels are as intensively detailed and themed as the theme parks. Food service in these areas become a support function of the resort's themed atmosphere. Many of Disney's resort hotels include nightly dinner shows. Like the parks' food outlets, these shows are intended as support functions for the resort's theme experience. The food quality and its distinctiveness is subordinate to the volume of food offered.[21] In turn, the volume of food offered is subordinate to the quality of live entertainment.

Design

Theme park food and retail outlets are designed for durability to handle intensive volumes of foot traffic. Disney's outlets are known to be second in foot traffic only to the casinos of Las Vegas. Themes are carried forth from the outside to the interior. Inside, details are replicated through paint color, wallpaper, flooring, casework, and fixtures. A key element in the design of these spaces is the use of color, for studies have shown that 60% of all first impressions are made by color. Somber colors, especially black, are seldom used. Instead, the hues of warm colors, which reflect an upbeat attitude are used most often. The design and layout of shops are aimed at entertaining while promoting a cozy and comfortable atmosphere. However, the uniqueness of the shop is never intensified to the point that it overpowers the merchandise for sale.[21]

The design of all food and retail outlets for the Disney parks are produced by design teams located in both California and Florida. While Disney's main design group, the Imagineers, are headquartered in California, Disney's head kitchen designer and staff are located in Walt Disney World. The Walt Disney Imagineering design staff produces all design in cooperation with the style preferences and needs of the restaurant chef and management -- from interiors to table settings, and menu design.[4]

Design plans are produced from the ideas and insights of a number of professionals. A task team is made up of architects and designers, project managers, show designers, and representatives from food administration and merchandising. In the design of food outlets, the team jointly produces the theme as well as its menu. Research might include team visit to the country that the restaurant will represent in order to familiarize the design team with ethnic customs, history, and cultural landmarks. This also allows the team to get a feel for the native dishes. Other research is performed in the Disney research library, where much of the design research is performed. Disney's aim, as in all of the Disney designs, is authenticity.[4]

In the end, authenticity is produced down to the level of design elements, specifically at eye level where authentic materials are most likely to be used. In one example, the detailing in Epcot Center's Moroccan restaurant is enhanced through authentic Moroccan tile-work executed by a team of 19 Moroccan artisans using traditional tools and materials. Authenticity, however, must be weighed with public acceptance. For example, in a true Moroccan restaurant, guests would leave their shoes outside, and once inside, diners would sit on floor cushions and eat with their fingers. Instead, these traditions are foregone in lieu of tables and silverware.[4]

Location

Food outlets and retail shops are located according to guests' purchasing patterns. Traditional locations include park entrances, exits, and major passage ways.[19] Since it is common for park guests to desire the purchase of necessities such as film when entering the park, outlets which supply these necessities tend to be located along the right hand side as guest enter the park. As park guests will prefer to save the purchasing of souvenirs until the end of their visit, most souvenir retail outlets are located along the right hand side of the park near exiting areas.[21]

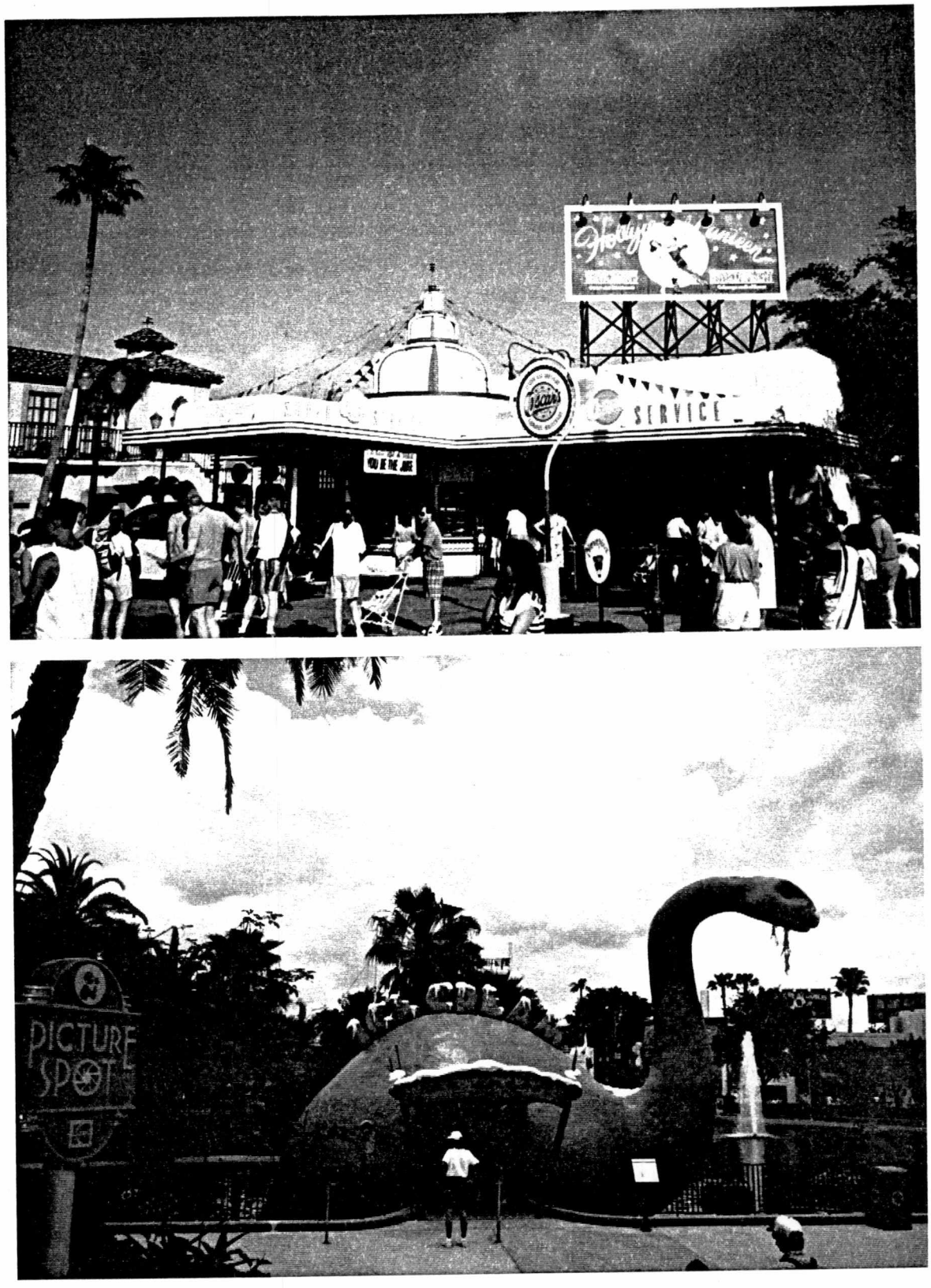
In many cases, food and retail outlets are located throughout the park along an attraction's entrances and exiting areas. The reason for these traditional areas of placement can be linked to common psychological tendencies associated among park guests, particularly within parks specializing in thrill rides. A common desire is for park guests to feel a psychological need to reward themselves for the accomplishment of a successfully completed thrill ride. Consumption of food is felt to be an earned reward for the risk-taking. Likewise, paraphernalia sporting logos which exclaim "I survived..." are likely to be considered for purchase as a self-fulfilling need to boast of one's accomplishment.[15]

The purpose of a food outlet as a primary or secondary activity center has much to do with its location. Placement can be either passive when acting as a secondary activity center or as an anchor when viewed as an attraction in its own right. Outlets which function as secondary activity centers are located for passive flows of patronage. Locations typically follow the natural patterns of traffic flow. In some cases, outlets are located using a "catcher" concept along the exiting routes of an attraction or directly in between the attraction exit and the park. One example of this is the Magic Kingdom park's *Country Bear Jamboree* where guests exiting the attraction walk directly through the *Mile Long Bar*.[21]

In the theme park setting, the location of an outlet as an anchor pertains mainly to restaurants. Outlets located as anchors are viewed as attractions in themselves, drawing traffic and, in return, creating traffic for other food and retail outlets. To lure patrons in as they pass these outlets on their way to an anchor, secondary retail and food outlets are designed with striking exterior and interior features.[21]

Food Service Planning

As a basic necessity, food service receives much attention. To meet the interests and needs of approximately 80,000 daily guests,[1] Disney theme parks offer a variety of food options. Variations in service include: full service restaurants, buffeterias, buffets, fast food, snack stands, dinner shows, banquet catering, institutional, and vending food services.[20]



A "service" outlet designed as a service station in the Disney-MGM Studios theme park's entrance corridor and "Dinosaur Gertie's" ice cream outlet located also in that park.



Food and retail vending carts in Epcot Center's World Showcase.

In Walt Disney World's Epcot Center and Magic Kingdom park alone, Disney offers over 120 food outlets.[21] These outlets are designed with the capability to serve approximately 12,000 an hour between 11 a.m. and 2 p.m.[1] On peak days, over 200,000 meals are served by park food outlets.[9]

In relation to area restaurants, Disney's food services are seen as competition. In 1985 the Orlando area claimed 152 restaurants. Not included in this count were Disney's 150 plus outlets. As Disney is able to retain approximately 70% of its daily attendants for evening dining this competition becomes apparent.[9]

Reasons why guests stay in the parks for dinner are tied to a number of variables. The most apparent is that guests are tired and do not want to travel far for dinner. Other reasons are directly tied to food service planning. Of chief importance to food service planners is that food is perceived by guests as having good price and value. To ensure this perception, many menu items are sold as "baskets" which include breads, french fries, and even raisin snacks.[21] Also of prime importance is that the quality of food is high, because quality has a direct reflection upon the overall guest experience. Another reason for high food sales is that the parks offer a wide variety of food service options as well as a wide variety of themed dining experiences from which to choose.[9]

As food services account for such a notable portion of a park's income, much attention is placed on its planning, design, and management. In the planning of food services, outlets are designed according to statistical projections of customer volumes and computer projections of preferences in taste.[9] An analysis of park traffic flow patterns likewise is integral in determining the location and variety of food service outlets.[21]

Outlet Planning

When planning a park's food service outlets, a first step is the calculation of a "Design Day." A design day is an estimate of the number of park guests a park will be designed to handle during peak times that will efficiently meet the needs of the park guests. Estimates are drawn from statistics based on past history and economic climate. This data can be used to calculate food service needs.[21]

The calculation of a design day is a two-step process. In the first step, a day's attendance estimate is multiplied by 65% to determine the peak in-park count. The figure 65% is used as standard figure in this equation to represent that in the most extreme instances, 65% of a day's total attendance will be in the park at a particular time. The estimate rarely exceeds this figure, thus the estimate of possible guests wanting to eat at the same time can be reduced to:[21]

(Day's Attendance Estimate) X 65% *[At-Once, In-park Total]*

= Peak In-Park Count

In the second part of a design day calculation, the actual number of guests to serve per hour is derived. Through studies, it has been estimated that 35% of the in-park guests will want to eat during the peak dining periods. For example, 35% of the in-park guests will want to eat lunch between the hours of 11 a.m. and 2 p.m. Thus, the previous design day calculation is multiplied by the 35% figure:[21]

(Peak In-Park Count) X 35% *[peak-time diners]*

With this design day estimated, food service planners have an idea how many park guests to prepare to serve each hour. The next step is to determine what food outlet options should be created. The design of each food service outlet is a function of guest needs and wants. Their needs are directly tied to the natural flow patterns of park guests. As such, the type of outlet is a factor of location determined by the number of park guests within a certain part of the park at a particular time. Thus, high-volume outlets are planned for areas of the park that are the busiest during peak meal times. In the Magic Kingdom park, this breakdown of food service outlet types are shown as follows:[21]

56% - Counter Service

17% - Beverage/Snack

15% - Table Service

12% - Buffeteria

In order to decide what percentage of each type of food service outlet to build, an estimate of size is derived. This is produce through predetermined estimates of average length of service per outlet type. Capabilities for maximum service are dictated by a number of variables which influence each of the four basic styles of service.[21]

The first of these variables is the estimated average length of meal per outlet type. This average is known as the number of turns, or turnover, which relates to the number of guests that can occupy each outlet seat per hour. From standard estimates, size of food outlets, via number of needed seats can be derived. Standard figures can be seen below:[21]

Type of Service	*Determining Factor*	*Ave. Length of Meal*
Counter Service	No. of Registers	22 Minutes
Table Service	No. of Seats	60 Minutes
Buffet	No. of Serving Lines	38 Minutes
Beverage / Snack	No. of Registers	15 Minutes

With location, type, and number of seats determined for each food outlet, the amount of space itself must be derived. Standard figures give the amount of square footage for both dining and kitchen areas per outlet type. These figures are shown, below:[21]

Type of Service	*Needed in Dining Room*	*Needed in Kitchen*
Counter Service	15 sq. ft. per guest	7 sq. ft. per guest
Table Service	15 sq. ft. per guest	12 sq. ft. per guest
Buffet	15 sq. ft. per guest	14 sq. ft. per guest
Beverage / Snack	N/A	6 sq. ft. per guest

Retail Management

Differences between conventional retail outlets and the merchandising outlets of a theme park are based on the consumers motive for buying. Consumer's patronize most retail stores to fulfill their basic needs. On the other hand, in the theme park setting, sales of merchandise are motivated mainly by impulse. As such, products such as souvenirs must receive additional attention in their marketing and presentation in order to stimulate sales.[20]

In the theme park, retail outlets are budgeted according to anticipated attendance projections. From each year's figures, an estimate of per capita spending is determined. These estimates are backed by comparisons of spending patterns in past years to project spending patterns for the coming year. From

these figures, estimates are made for labor, training, merchandise, stock, display, and other operational expenses.[21]

Disney's retail functions are quite profitable in their own right. Much of their success is attributed to the management of each outlet and to the emphasis placed on training personnel. As mentioned above, most of Disneyland's earliest food and retail outlets were operated by independent entities, which soon resulted in problems. As Disney began to take over their merchandise outlets, they began to staff them with more Disney employees, placing emphasis on retail professionalism, and incorporating Disney's guidelines and philosophies. As a result, the revenues from merchandising rose approximately $3,000,000 between 1965 and 1966. In comparison, sales of $250 per square foot in a conventional retail store would mean financial success. For most of the merchandising outlets within the Disney parks, average sales per square foot exceed $2,000.[20]

Within the retail outlets of the Disney parks, as in most non-theme park retail outlets, a buyer / manager is responsible for the outlet's daily operations. This buyer / manager is also responsible for buying the merchandise for his or her shop or shops.[20] For the retail outlets of Epcot Center, buying is a separate function. A staff of buyers known as the World Showcase buyers travel around the world to find items to stock within the World Showcase outlets. Here, each shop sells goods made within and representative of their shop's theme country. As prices within these outlets tend to be high, buyers also select more reasonably priced goods for Epcot's "Tower" shops. Located at the entrance to the park's World Showcase section, the Tower shops stock merchandise which represents the participating nations of Epcot's World Showcase but are not necessarily a native product of that country.[21]

As profits from sales are directly tied to the products being offered and the persons selling the products, much emphasis is placed upon the selection and training of outlet personnel. Personnel are selected, trained, and motivated according to the "Disney Image." In their training, merchandising personnel are coached in "Hospitality" training and "Guest Relations," and are trained not to sell but instead to serve park guests.[20]

To facilitate their purpose as a service to park guests, and not as a seller, merchandising personnel are kept abreast of products through work sessions on every category of merchandise sold. Merchandise personnel are exposed to product lines, introduced to new lines or vendors, their production techniques and materials, and merchandising problems. As such, a background in product knowledge helps in stimulating interests in products as well as their sales.[20] Similarly, merchandising host and hostesses undergo extensive training with the usage of register equipment and cash handling procedures before starting with their position. Such training helps to stimulate interest and sales by promoting confidence and comfort in dealing directly with the guests.[21]

Food Management

Food services for the Disney parks are managed by a team of accredited chefs. These chefs oversee the operation of food outlets, menu planning, food purchasing, distribution, and preparation. All food items and their quality are evaluated and monitored by the park's executive chefs. Their major task is the focus of serving large numbers of guests, while offering them a memorable dining experience.[21] This food management team oversees all of the food service functions, both within the theme parks and within the Walt Disney World resort complex, excluding a handful of fine dining ethnic restaurants located within Epcot Center's World Showcase. These excepted outlets are managed by independent chefs, but each operates under the same standards as the rest of Disney's food service outlets.[9]

In Walt Disney World, the accredited master chefs that oversee all food service functions are certified by the American Culinary Federation. The culinary team of Walt Disney World have been recognized through several honors awarded to them through culinary competition at the International level.[8] Under this team of executive chefs are a number of Working Chefs and cooks who are involved in food preparation at the outlet level within the parks.[21] Food service management is overseen as a team. All chefs meet regularly to discuss product analysis, quality, food testing, specifications, and education and development of chefs.[10]

In addition to Disney's cooks and chefs, Disney's food service management is overseen by a number of culinary students who participate as apprentices and interns. Cooperative programs for students referred to as "Externs" draw interns from major culinary schools. Each year the program teaches culinary skills to approximately 15 students from the Culinary Institute of America and approximately 32 students from Johnson & Wales.[3]

An apprenticeship program offers culinary students a two-year, 6,000-job-hour / 432-classroom-hour apprenticeship. This apprenticeship program is certified by the American Culinary Federation (ACF). Working in different Disney food service locations for two years, the apprentice covers all ACF requirements and work in four to eight locations under a number of certified chefs. The apprenticeships grant each student the position of certified cook.[10] Similar opportunities are offered during the summer seasons to supervisory and management trainees from colleges across the United States.[3]

As a chef or culinary student, the Walt Disney theme parks provide exceptional outlets for growth and development. As a rule, the development of a chef in the field of culinary arts requires that one study under a variety of different chefs. This necessitates a change in jobs every couple of years. Within the Disney organization, the diversity of restaurants and chefs ensures that one can train within the company under a variety of different chefs. As a recruiting tool, this advantage seldom is seen elsewhere in the field of culinary arts.[10] In return, Disney food services gain from the dominance of trained professionals.

Food Distribution Center

The management and preparation of food for the food service outlets of Disneyland in Anaheim, California, has the advantage of a location within one of the world's largest market places. When Walt Disney World was being planned, its distance from any major metropolitan marketplace posed a number of logistical challenges. Disney's solution was the development of a centralized Food Distribution Center where food sources could be ordered, stored, and processed.[21] Walt Disney World's Food Distribution Center is the resort complexes' primary warehouse for food and beverages. Most all food handling and receiving is performed in this one location.[20]

The 52,000 square foot center serves over 150 food outlets and controls over 4,000 items for the preparation of over 2,500 recipes.[20] Almost all food and liquor products are brought through the Food Distribution Center. Exceptions include milk, ice cream and buns, which are delivered to the individual kitchen.[12]

This centralized food management center provides a number of efficiencies in production as well as in quality control. Considerable financial costs savings are made in food and beverage purchasing as well as in labor costs by channeling orders from all over the U.S. through Walt Disney World's Food Distribution Center. The direct purchasing of food and beverage items in large quantities translates into premium savings in the front end. Costs are saved also through the streamlining of food production and equipment. The Food Distribution Center allows for the concentration of food professionals into a centralized kitchen, thus saving valuable square footage within the theme parks, while limiting the need for the duplication of kitchen equipment or food production.[20]

Through centralization, quality control can be maximized. Inconsistencies in quality, common when numerous production outlets are employed, can be minimized through the uniform and centralized production of food products and recipes. Similarly, quality control becomes more efficient when ordering receiving, and storing food products. As most food and beverage orders must be channeled through the Food Distribution Center, each item can be checked and verified in quality, size, weight, color, price, and quantity.[20] Upon its arrival, each order is inspected, weighed, and measured. For items weighing less than the amount ordered, only the amount weighed-in is signed for. As the individual inspection of case goods would be too time consuming, each is weighed-in also. Standard weight measurements help to ensure that the case good items received are as ordered.[12]

Storage

Within the Food Distribution Center, food and beverage storage areas include a freezer, dairy box, meat storage, produce storage, and liquor storage facilities. Although the food distribution center is Walt

Disney World's primary food storage outlet, a lack of shelf space means that storage space is at a premium. As a result, the Food Distribution Center maintains 1,700 square feet of freezer space within the facility. To maintain enough freezer space for the management of Walt Disney World's vast quantities of food, some 10,000 to 30,000 square feet of freezer space is leased for the main freezer storage in the Orlando area. Similarly, the Food Distribution Center's dairy box is used mainly as a staging area for the shipping of processed items that come from the kitchen, bakery, or meat room. These items are later consolidated with warehouse items to ensure fewer trips to various food outlets. Exceptions to this include the storage of butter and cheeses.[12]

Food Processing

Processing areas within the Food Distribution Center include a kitchen, bakery, bread shop, pastry room, meat room, produce room, sandwich room, meat portioning / slicing area, and kettle production area.

Walt Disney World's Food Distribution Center processes and prepares many of the park's base foods. The purchasing, preparation, and distribution of food outlet products is controlled through individual restaurant requisitions. A production chart for each area of the Food Distribution Center is prepared by computer each morning after the individual restaurant outlets send in their requisitions. Once all requisitions are received, numbers are estimated for production within each area of the Food Distribution Center. All basic food items are prepared during the day and shipped out at night for the next day. Food outlets need only to bring most of these food items to serving temperature.[12]

Liquor products distributed to Walt Disney World resorts, food, and beverage outlets likewise are controlled through the Food Distribution Center. Within the Food Distribution Center over 700 line items of liquor are stocked. Each order is designated with logo stickers for each location with a liquor license to ensure control over inventory. For the delivery of each order, an empty bottle must be traded.[12]

The Food Distribution Center oversees the processing and proportioning of many menu items and ingredients. Over 176 bakery items are prepared with as many as 6,000 pieces of specialty breads produced each hour. Besides breads, the bakery prepares all pastries and deserts. All salads are pre-produced for each food outlet by a team of four from the Food Distribution Center, streamlining a task that might take over 60 employees if done at each outlet. All slicing and proportioning items such as sandwich meats, breakfast ham, and cheese are overseen in the Food Distribution Center. The Food Distribution Center also prepares spices, sauces, and dressings. Smoked meats such as short ribs, baby back ribs, chicken, turkey, and duck are prepared daily within the Food Distribution Center over blackjack oak and hickory wood.[12]

Finished products prepared within the Food Distribution Center, such as sandwiches and bakery goods are wrapped and coded with special color tags before shipment to food outlets. Each tag specifies the day of the week and includes a listing of all ingredients. Items are usually prepared for the following day's order. As peak seasons approach, some entrees suitable for freezing are prepared ahead of time.[12]

Channeling food preparation through the Food Distribution Center allows Walt Disney World's food service management to streamline production. All foods served within the parks are first processed and proportioned for each outlet. Individual food outlets need only to finish menu items and stock each day's requests. Transported with a fleet of refrigerated trucks,[12] deliveries of orders are made efficient via park service routes that run the periphery of the parks, and in the Magic Kingdom's case travel under the park through the Utilidor system.[5]

Additional savings in time and money accrue in the Food Distribution Center through a number of food processing innovations in automated equipment that cuts production time to a fraction of the time it takes to perform manually. Some of the most unique include the use of air pressure to remove onion skins. With 106 lbs. of air pressure, a task that previously took one worker 16 minutes to peel one of the 150-200-50 lb. sacks of onions can now be done in just six minutes per bag.[12] Similarly, a pizza topping machine cuts production time from 11.9 seconds to just two seconds per pizza. The system's efficiency is further enhanced by lessening waste, as excess toppings and sauce are captured and reused. Through the automated system, over 15,000 pizzas are produced, wrapped, boxed, and stacked for distribution each day.[2] Other time-saving machinery includes a skinning machine that dramatically cuts time from removing silverskin from tenderloin by using 100 razor blades, a hamburger-making machine that produces up to 13,000 lbs. of ground beef daily,[12] a crepe-making machine that produces 900 crepes an hour,[2] and a meat-ball-making machine that can be easily transformed to produce cocktail meatballs, potato dumplings, and pepper stuffing.[12]

Continuous efforts are made within Disney's food service management to further streamline production and increase savings. Operations within Walt Disney World's Food Distribution Center once required approximately 370 employees. With increased production and efficiency, the center now operates with about 240 employees with yearly operating costs covered every 11 months.[12]

Menu

Food fare typical to the amusement and theme park brings to mind foods slight in nutritional value such as hot dogs, hamburgers, cotton candy, and candy apples. Although the same can be found in most theme parks, park menus also include a number of ethnic choices such as Italian and Mexican dishes, as well as some home-style favorites like fried chicken.

When designing food outlet menus, research into market trends and guests' interests dictate what will be offered. For menus in the Disney parks, Disney's food services management observes guests interests through surveys, focus group studies, and through letters and requests made by park guests. With a continuing interest in keeping abreast of these interests, their food service management has been able to quickly and efficiently implement these menu changes, usually within less than a month.[10]

Menu items offered generally reflect the interests of guests. It has been shown that guests on vacation tend to be adventurous and like to experiment in tastes. Park guests look to wholesome meals that are perceived as a good value yet differ form those back home. Guests seeking seafood, for example, look for dishes different from what they might find at any other restaurant featuring seafood. As a result, one of the highest-selling appetizers in Epcot Center's *Living Seas* pavilion restaurant is squid.[10] Similarly, in a reflection of the guests interests in value, many of the food outlet items, as mentioned, are served as "baskets" which include breads, french fries, and a snack.[21]

In Walt Disney World's Epcot Center, where food is one of the park's chief attractions, guests interests are centered around an authentic dining experience. However, as most guests are likely not to readily accept the taste of authentic menus, taste is determined more by what is perceived to be authentic rather than what is truly authentic.[18] As Epcot's primary market is made up of 88-90 percent Americans, taste is dictated by the familiar.[11] Consequently, the only food outlet in the American designated pavilion offers only authentic American fast food.

Another interest that influences menu offerings is an increasing interest toward health consciousness. In dining, these interests are reflected in less fatty foods. In response to these interests, menu items in the Disney theme parks and resort hotels are evolving into nutritionally oriented foods. In the preparation of menu items, food is prepared with healthier ingredients. Butter and oil is eliminated from sauteing, and some items omit salt.[6] Canola oil is used in dressings and in frying, and butter is served only on request.[14]

More liberal efforts are taken with the implementation of a computerized diet analyzer which prints full nutritional breakdowns of every menu item featured in Epcot Center. The program analyzes calories in the raw foods for fat content, carbohydrates, and proteins, and includes a cholesterol count and vitamin and mineral breakdown. With the system, all nutritional facts are available to each food outlet upon inquiry.[14]

Menus themselves reflect interest in health consciousness in a positive light to cater to the interest of dieting guests. As guests are in a vacation frame of mind, menus stray from terms such as "diet plate" as it segregates that item from other menu items and would remind guests of a diet.[10] Instead, menu selections prepared particularly for the health conscious are designated within park guide books for each food outlet with an apple symbol and entry listing. A listing of low-fat, low-cholesterol foods in one Epcot food outlet includes poached fresh salmon, seafood stew, rice, baked potato, fresh fruit cup, bread custard, and watermelon. Far are these items in their nutritional value from the stereo-typical amusement park fare of hot dogs and cotton candy.

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Theme Parks:

An Analysis of Disney's Planning, Design, and Management Philosophies in Entertainment Development

A Thesis
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Degree
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Volume Two

Section Three • The Management Philosophies of the Theme Park

Chapter VII

Park Support:
Personnel, Management, Maintenance, and Marketing

Until now this study has discussed the importance of design in the parks' form and function. Both park spaces and their entertainment variables are carefully conceived and calculated to maximize the guest experience. Their purpose is to provide an outlet of escape and entertainment for park guests from the everyday world. Disney places a high premium on the quality of the guest experience, and perhaps it is this quality for which Disney is best known. As evidenced by Disney's design, the Disney parks are noted for their quality; however, the success of a theme park goes far beyond brick, mortar, and attractions. The quality of a theme park also must be realized in its areas of support. The quality of the experience takes people to greet the guest, run the show, maintain the setting, and recruit potential park guests. This chapter will focus upon the areas of a park's support through personnel, management, maintenance, and it will explore some of its marketing outlets.

Attention to Quality

Within the three base areas of a park's support, its personnel, management, and maintenance set an exemplary level of quality within the Disney parks. Disney's commitment to quality is possibly its primary reason for success. The Disney theme parks are the most visited in the outdoor entertainment industry. Each park brings in tens of millions of visitors each year as compared to most other non-Disney parks which draw around two and a half million annually.[52] In 1987, Walt Disney World recognized its 250 millionth guest. Within sixteen years of beginning operation, the Florida parks had hosted more people than the entire population of the United States, and almost 70 percent of them were repeat visitors. Each year, more people attend the Disney theme parks than the combined attendance at all professional

basketball and football games. The reasons for such high attendance and repeat visits are attributed to the parks' high level of quality. Surveys show guests can count on a high level of enjoyment upon each visit. Further, park guests, through opinion polls, have attributed the primary reasons for satisfaction to the parks' cleanliness, the level of courtesy received from park employees, and the quality of the park's attractions. Likewise, an opinion poll of 100% of the company's employees have chosen attention to quality as their primary concern, even over profit.[72]

This interest and commitment to quality was originally established by Walt Disney. Disney was known to be such a perfectionist that at five months into the production of his animated classic, Pinocchio, all animation was "scrapped" to begin again from square one.[72] Today, Disney's parks, through their level of quality and attention to detail, are a reflection of a perfectionist's ideals. Like Disney's animated feature, the basis for all of the park's support functions, (personnel, management, and maintenance) is to maximize the guest experience. This attention to quality is visible in the way employees are trained, how they relate to park guests, how they maintain the parks, and how they oversee all park support functions.

Personnel

Disney has earned a reputation as one of the best managed companies in America for its approach to inspiring commitment and motivation in its employees. This motivation is, in turn, reflected in Disney's low turnover rates of around 24% within an industry that has an average turnover rate of 300%.[53]

Walt Disney himself placed a great deal of importance on those that were selected to run and maintain his parks. Given any literature concerning the Disney park employees, you will likely be exposed to Walt Disney's philosophy that "*You can dream, create, design and build the most wonderful place in the world... but it requires people to make the dream a reality.*"[68]

Today, Disney employs between 35,000 and 36,000 in Walt Disney World alone.[67] These employees hold over 1,100 job descriptions to take care of over 25 million guests annually.[6] Disney is also known as Florida's largest employer and as one of the nation's largest sources of creative personnel and professional talent.[60]

Numerous articles have discussed the quality and attributes of the Disney park employees. Likewise, many of today's most noted service companies have looked to Disney's examples to be incorporated into their own corporate culture. Although noted today for their quality and characteristics, the Disney park employees did not start out with such attributes. Instead, the Disney philosophies and attributes were recognized and learned from experiences in Disneyland.

In the early days of Disneyland, a lack of experience in the outdoor entertainment field required Disney to find experienced personnel to oversee certain aspects of the park. To run food and retail outlets, Disney contracted with independent lessees. In return for independents overseeing these operations, Disney benefitted from the alternative cash resources. To oversee other areas of the parks management, others were contracted to oversee custodial needs, crowd control, security, and parking lot operations. The result was short lived as these staffs performed low quality of service and often treated guests in a less than pleasant manner.[10]

These contracts were terminated as quickly as Disney could train its own personnel to high standards of quality and congeniality. Likewise, food and retail outlets were replaced with Disney management as soon as Disney could afford to buy out the independent contractors.[10]

With control over park employees and the realization of their impact on the whole guest experience, much emphasis was placed on instilling the philosophies of showmanship into their corporate culture. Viewing the whole park experience as a show, employees adopted a theatrical mentality and vocabulary.

As a whole, the theme park experience is a show with park employees as the park's stars or cast, and the park patrons as its guest stars or guests. Park cast members also are referred to as hosts and hostesses in an effort to treat their guests (park patrons) in the same manner as they would a house guest. The guests make up an audience, not a crowd. Those who apply for a job audition rather than interview and are "cast" for a particular role in the park that are either in direct contact with the park's guest or within the back support areas of the park. A position that involves contact with park guests is referred to as "on stage." Positions in areas where park guests are not permitted is known as "back stage." Jobs on stage might require the operation of shows and rides termed theatrically as "attractions" or "adventures." [56] Once cast for a particular role, all of the park personnel, both on and off stage, are required to wear a specific costume (uniform), picked up from "wardrobe," and must meet stringent grooming requirements.

Image

Although Disney does not discriminate in its hiring policies, all cast members must fit in the Disney role or conform to their grooming habits. Disney's codes specify that beards, mustaches, and long sideburns are not permitted on men and that their hair may be no longer than their ears and collars. Chains and earrings are not permitted on men, and tattoos must be hidden from view. For women, fingernails cannot be long or brightly painted, and eye shadow is not permitted. Only a touch of mascara and a hint of blush are permitted. One ring is permitted per hand, and earrings, hair decorations, and necklaces must be small, and only two are permitted. Acceptable styles of plain black shoes, the required footwear, are on display in a glass case near the park's wardrobe department.[12]

The grooming rules apply to every employee of the Disney theme parks, resort hotels, outside attractions, retail areas, and maintenance. Even labor contracted from outside the company must wear appropriate attire when working within the parks. For example, contracted workers making repairs to Disneyland's sailing ship the "Columbia" were required to wear costumes which are in keeping with the 18th-century vessel.[56] Similarly, when the Anaheim Disneyland Hotel was sold by the Wrather Corporation in January 1988 to the Walt Disney Co. and Industrial Equity (Pacific) Ltd., its employees were required to conform to the grooming codes. The requirements were considered necessary as the resort hotel was being added to the Disneyland attractions. So stringent are the requirements, that even workers on the graveyard shifts in warehousing are required to meet the Disney codes. No exceptions can be made without changing the rules.[37]

Although Walt Disney strongly enforced these grooming rules, he admitted that he could not work as an employee in his parks because he sported a moustache. His philosophy was to create a team of clean cut hosts and hostesses. As a team, they would harmonize and would not stray from the codes in any way that would call attention to themselves and away from the show.[37] These strict standards in grooming and dress reject individuality. This is intentional because individuality runs contrary to the Disney product where all elements must conform to the setting. No extraneous elements or actions are permitted, because they draw attention away from the show and toward the individual. A consistent degree of grooming standards helps to maintain a certain degree of expectation, and thus all efforts are focused upon the show. Not all other theme parks enforce such strict grooming codes, and some guests touring a park with children witness a degree of anxiety when dealing perhaps with a male park attendant sporting a ponytail or earring.[28]

Worker Stratification

Disney workers can be stratified into four classes. The first of these are the employees involved in the service sector. These are the workers who transport products, cook, clean, and take care of services out of the guest's view.

Park guides known as hosts and hostess make up the second group. These workers are the most visible to the park guests. Employees working as hosts typify the Disney image. Their chief role is in dealing with guests on a one-to-one basis and in processing guests through rides and attractions in a quick, efficient, and pleasant manner.[31]

A third group of Disney workers consists of the technicians who develop, operate, and maintain machinery, equipment, and attractions that run the park. These technicians include the artists and planners who develop themes and ideas for shows, sculptors, costume and set designers, and a variety of other special artistic and skilled workers.[31]

The final group of Disney park workers consists of its management. Those employed at the management / corporate level have little direct contact with the park guests. Their role is basically to oversee careful control of the park operations and their corporate image. Contact by this group with the public or park guest is channeled through a public relations department which selectively releases only the information that the corporate managers wish to make public.[31]

In the case of Walt Disney World, another group of workers are involved at a "public" level. Much like the structure in a university setting, Walt Disney World has its own planners, energy, and sanitation facilities which are overseen by its own governing body, the Reedy Creek Improvement District (RCID).[31] While public in nature, Disney's "public" sector acts as a self regulatory division to maintain standards of health and safety throughout the 28,000 acre Walt Disney World resort complex.

At every level, cast members, specifically those "on stage," act in a manner that promotes the entire experience as a show. Views of support services and of the back stage area are carefully avoided in order to prevent distractions from those images created "on stage." Disney works hard to promote the fantasy "on stage" and they are careful to suppress information and public awareness of the backstage area. As a result, costumed employees, equipment, goods, and refuse are all moved about underground and backstage.[31]

Hiring

As in retail, the staffing of a theme park runs in a cyclical pattern. When peak seasons occur during the summer months or around major holiday seasons, additional employees are sought to operate and maintain the parks. Many of these candidates are recruited from area high schools and colleges. On the average, the Disney park seeks an additional 1,500 to 2,000 temporary employees for the peak seasons of Easter, Summer, and Christmas.[6]

Hiring decisions place a great deal of emphasis on personal image and inter-personal relations skills. The philosophies behind Disney's hiring policies are two-fold. One reason is that as a "show," Disney wants to find pleasant, clean cut, personnel with a good attitude and good disposition who will make a good impression on the park's guests. A second reason is more directly related to training. It is more difficult to teach someone good human relations skills than to teach them the skills of a job. By seeking personnel that meet the desired traits of good human relations, prospects with a good disposition and clean cut personal appearance, both employee and employer have already met half way.

Interview Process

As Disney is in show business, obtaining a job with Disney is heavily dependent on one's personality, attitude, and people skills. In a preliminary eight-to-ten minute interview, potential cast members learn of Disney's strict grooming standards, 365 day operation, and the potential for working on holidays. Those willing to accept these conditions are granted a full 45 minute interview.[6] As Disney places a high premium on personality and people skills, they interview most cast members in a group setting. Prospective cast members are generally interviewed in groups of three, an adaptation of the technique used in the airline industry. The interviewer asks the three members of the group a number of questions while observing their attitudes and interaction. Prime candidates engage in thoughtful conversation, pay attention to what others say, and are respectful of their responses and smile.[56] As it is easier to teach candidates job skills than people skills, the candidates selected are naturally gregarious. Once hired, they are trained to be even more so.[12]

Cast members selected for craft positions in the park's back-stage areas are interviewed on a one-on-one basis instead of by peer evaluation. Candidates from over 17 craft unions such as carpentry, plumbing, and painting are generally referred by their unions; however, even these potential candidates must have the proper people skills and attitude that Disney seeks in its cast members.[56]

Once candidates are selected as members of Disney's cast, each are indoctrinated into the Disney ways. Disney's philosophies in park management and guest relations are known as some of the service industry's finest. These philosophies were developed for the training of the Disney parks, even before Disneyland was complete and are now extended to every member of the Disney organization as a prerequisite to their work experience. Such a requirement ensures that the standards and values of the company are maintained throughout the organization and they are visible not only in the parks, but also in Disney's outside attractions, film studios, and retail stores.[56]

Compensation and Advancement

Disney has a policy of low-entry-level-pay but fast-advancement -- a policy which ensures high retention rates within the company.[12] In Disneyland, the starting rates for cast members who work "on-stage" are higher than the minimum wage to attract workers and to offset the inconveniences of driving a long distance to work, working unusual hours, and having to change into a costume at the park.[56]

In the filling of management positions, Disney seeks candidates first from within the company. The policy minimizes the need for training, because candidates for positions within the company already are familiar with the company and its policies. To understand the goals of its employees, the company has each periodically fill out a work sheet which examines her or his aspirations. Each is computerized and

reviewed when openings emerge. Weekly listings of positions are distributed throughout the company, and they are advertised through a weekly employee newspaper. If no candidate is found for a position, the company looks for candidates outside the company.[61] Between 60% and 80% of Disney's salaried positions are filled from within, and the remaining 40% to 20% are obtained from outside the company.[6]

Rather than firing personnel for not performing, Disney's policy is to move personnel into other positions for which they may be better suited. With increasing expansion in attractions, parks, and resort hotels, a need has emerged for new positions faster than the ability to create new managers. In the late 1980s over 3,000 new positions were created.[12]

Recruitment

To fill the increasing demands for positions, Disney also recruits employees from outside the company through a number of sources. One outlet is through job fairs held at community locations and shopping malls. Another is through a company job recruitment program entitled "Help In Referring Employees" (H.I.R.E).[61] Through this program, employees are given $100 dollar bonuses for bringing in new employees. As the Disney management places a great deal of confidence in their employees in meeting the "Disney" standards, they reason that friends of their employees will likely have similar characteristics.[12]

To find talent for the live shows, Disney has its own special talent booking-office whose task is to locate and identify talent for the shows. They scout West of the Mississippi for Disneyland and East of the Mississippi for Walt Disney World. General auditions to fill vacancies, or when casting for new shows, are sought through media advertisement on college campuses and through dance studios in many major cities. Talent is maintained year-round through a current file of potential talent.[61]

Work / Study Programs

For theme park staffing, Disney offers a variety of work-study programs for college-aged students. Disney recruits college students from 140 colleges and universities within the United States and abroad who participate in the Walt Disney World College Program. These students receive college credits in addition to their hourly wages for this work / study program. A similar program brings 700 individuals from abroad to work year-round in Epcot Center's World Showcase to represent their cultures.[6] Intern and co-op programs, similar to these college programs, place qualified students into full-time positions for training. Each year 100 students from 26 participating universities participate in programs, through Disney, to work in areas such as agriculture, horticulture, culinary arts, food and beverage, engineering, art, and design.[61]

Through Work / Study programs, Disney can staff parks, resorts and other outside attractions with young, highly motivated college students. The students, in turn, gain hands-on experience. Programs, on the average, are four months in duration with a new set of interns brought in each season. These seasonal programs ensure that the students do not have time for burn-out or emotional exhaustion, which is a big problem within the hospitality industry.[39] The programs provide Disney with a good marketing tool for finding quality employees to meet the demands for peak seasons. The program also serves an integral function in seeking potential administrative and managerial leaders for the company.[16]

College Program

Rapid growth and development in Walt Disney World necessitated a need to find an alternative labor source for guest-oriented positions. In 1980, the "Magic Kingdom College Program" was formed. The program, now offered in Disneyland as well, provides students pursuing degrees in business, retail management, recreation, and food and beverage management with learning and practical work experience. Students participating in the program receive academic credit for the completion of business-related seminars and work experience.[60] In Walt Disney World, some 3,000 college students participate as interns in the College Program each year.[67] Each intern is selected through university interviews by Disney representatives. Those that are accepted are given in-depth, on-the-job training and attend presentations held weekly within the park and resort areas. Through the weekly seminars, the interns are introduced to the company's various departments, and this permits them to fully comprehend their roles and functions in the company.[16]

Interns participating in the 13-week training program attend a two-hour weekly training session, and they spend an additional six hours in on-the-job work experience. In the classroom sessions, interns are introduced to various aspects of the Disney World operation. Assistant supervisors and other training personnel guide the interns through their endeavors.[16]

Programs such as Disney's College Programs combine serious applications in practical business related areas with a certain degree of fun. Participants who successfully complete both work and seminar requirements qualify for two honorary degrees. The first, an MBA (*Mousters Degree in Business Applications*) is awarded to participants who successfully complete the work portion of their program. The second honorary degree, a *Ductorate*, is awarded to participants who successfully complete ten of the college seminars offered and receive high ratings on their final performance review. Each participant can focus her or his seminar time in areas specific to their position and interests. Each participating intern may specialize in either Theme Park Studies or Resort Studies. These studies consist of a core group of business seminars which include: marketing, finance, and human resources. More specialized seminars that focus on theory and resort and theme park operations also are offered.[61]

World Showcase Fellowship Program

With the opening of Epcot Center in 1982, the program expanded its number of participating colleges and changed its name from the "Magic Kingdom College Program," to the "Walt Disney World College Program." For the staffing of Epcot Center's World Showcase of international nations, a program was developed to recruit international representatives. An international relations program recruits from abroad representatives of each participating nation in Epcot Center's World Showcase. The objective of the International Relations department is to provide international representatives for a "Cultural Representative and World Showcase Fellowship Program." Each participant is granted a cultural exchange visa (J-1) granting up to one year of employment abroad. While fulfilling the park's staffing requirements, each participant acts as a representative of his or her country.[60]

Intern and Co-op Programs

In addition to the College Internship program and Epcot's Fellowship Program, Disney offers a number of other co-op and internship programs. Several programs are offered by Disney in association with local two-year colleges which follow formats similar to the college program.[16] Additional programs recruit college-age students who act as public relations representatives for corporately sponsored pavilions.[48] Opportunities are also available for training in the culinary arts as well as for master and apprentice training for 15 special technical and carpentry crafts.[61] One program, the Rhode Island College Culinary Arts Associate degree program, works with Disney to provide internships every trimester. Each session takes around 30 students who work as "Advanced Culinary Assistants." The internship provides the students 12 college credits toward a required 600-hour degree requirement.[25]

Interns spend the majority of their time learning basic culinary skills in the preparation of hot and cold food. Their general functions include food handling, line cooking, receiving, plate preparation, banquet food production, and a variety of dining room operations. The interns are graded by chefs and are required to complete a term paper and a course in professional development taught by the Walt Disney World coordinator. The professional development course is aimed at providing the students with the skills needed to stay employed. Such skills include interviewing, cover-letter composing, and resume writing, in addition to teaching the interns culinary techniques. Other requirements by Disney are that the students attend four classes, hosted by their staff, covering an additional variety of areas.[25]

Many of the participants in the food services work-study programs are lured by the challenge of working for a large corporation and with the handling of the vast number of meals for which they are responsible. Students of the program are exposed to Disney's advanced techniques in mechanization in food service, speed, and organization. Exposure to the new technologies and the large volume gives the

participants advanced knowledge and experience and offers them an opportunity that is unique in their field of study.[25]

Cast Management

Disney's management style is well known throughout corporate America for its success in dealing with employees on a personal level. At the basis of their success in personnel management is the deep sense of corporate pride expressed by their "Cast" members. Disney sums up their unique approach in management in a formula that reads: Training + Communications + Care = Pride. Disney's management believe that careful training and development of cast members, plus timely and effective cast communications, plus the encouragement of a friendly and caring work environment will translate into a strong sense of pride among employees. In turn, pride in one's company will inspire first-rate service to all park guests.[6]

To ensure that these philosophies are followed through, Disney has created Disney University whose purpose is to train personnel, promote communications among personnel, and to provide activities and recognition for personnel so as to increase and insure high corporate morale.

Disney University originated with the development of Disneyland as a means of teaching park employees the "Disney Approach" to serving the public. Today, Disney University "campuses" are located at Disneyland, the Disney Studios, and Walt Disney Imagineering in California; Walt Disney World in Florida; and overseas at Tokyo Disneyland and Euro Disneyland in France.[61] Within the theme parks, the Disney Universities oversee the initial development and education of employees, promote communications, and provide activities and means for promoting positive morale through three departments: the Cast Training and Development Department, a Cast Communications Department, and a Cast Activities Department.[67]

Cast Training

The Cast Training and Development Department of Disney University provides all employees with initial training,[61] as well as opportunities in continuing education programs offered by local schools and colleges that include on-site instruction. Responsibilities of the department are focused on cast development as well as professional development.[60]

At Walt Disney World, much of the training through Disney University is facilitated within a structure known as "the Center." Offices are located within the Center for Cast Training, as well as for Cast Communications, and Cast Activities. About one-half dozen classrooms are located within the center for training classes that are offered for credit and non-credit. Additional Disney University campuses are located at each theme park in Walt Disney World, and seminar space is located within the on-site residential community, Vista Way, for university students participating in the College Internship Programs.[13]

Within the Disney University system, educational opportunities are channeled through a "College of Hospitality" and a "College of Resorts." Here, employees receive training in food and beverage, horticulture, maintenance, costuming, and other areas that teach vocational skills and trades.[16]

The ultimate concern in Disney's training and operating philosophies is to ensure a positive guest experience. A key element in a new cast member's training is an understanding of this positive guest experience. For example, in their initial days, cast members are made aware of the cost and effort involved for the typical family to visit a Disney park. For the many who travel from out of state, the cost involved in traveling and lodging constitutes a large burden on the family income. Further, for many, especially children, the parks represent an experience of dreams come true and of fantasies come to life. For these children, and even adult guests, the parks are like nothing they have ever seen or experienced before. For these reasons, the new cast gains an understanding that the experience has to be a good one and that their role in ensuring this is an important one.[50]

To ensure a positive guest experience, Disney spends a great deal of time in ensuring that its cast members have a positive experience in working with Disney. Moreover, a positive cast experience will likely provide a positive guest experience.

To ensure a positive cast experience, Disney places much emphasis in making cast members feel important and feel that they are a part of something important. This requires cast members to buy into Disney's operational philosophies and understand the stepping stones of the company's success. As a result, cast members are more likely to feel a sense of pride in being a part of the company. Similarly, cast members are made aware of each divisional element within the company (theme parks), their relationships within the whole, and the importance of each cast member's role within the whole. This knowledge thus also promotes a sense of pride among cast.

The success of these philosophies are made apparent through interviews with over one half dozen alumni participants of the Walt Disney World College Program. In every case, program alumni all had deep regards for the Disney company, for their roles in the show, and a profound reverence toward the Disney philosophies.

Training for a position with Disney begins with two days of structured sessions which orient new cast members to the company and its philosophies on four levels. These levels move from broad philosophies to individualized operating philosophies pertaining to individualized duties. This training emphasizes safety, show, courtesy, and efficiency.[44]

Disney's teaching techniques involve training its personnel to become both specialists and generalists through the knowledge of a variety of activities.[16] The training instills knowledge into new cast members so that they know the answers, or know where to get answers, for quick and courteous responses to guest questions.[49] In this training, employees are introduced to an overview of the various divisions of the company and an understanding of how each work together. Operations, entertainment, merchandising, food and beverage, resorts, marketing and finance, are explained.[34]

Training sessions are structured to quickly and effectively indoctrinate new cast members into the company and promote interest, morale, pride, and team unity. In doing so, sessions are planned to be a series of new experiences. They are well structured, fast paced, and well organized, so that new cast members are continually exposed to new material in different surroundings by different people. To keep interest up, there is little mention of upcoming events within the program.[13]

Adapting to the Disney culture is the first and one of the most important parts of any new cast member's training. Disney employees refer to this process as "enculturation."[67] Regardless of their position, all new employees, even those hired only for a week during the peak seasons, are first introduced to the Disney company in two courses, each lasting an entire day and known as Traditions I and Traditions II. These orientation classes give new cast members an overview of Disney's history, achievements, traditions, and philosophies.[6]

Cast members who are to work "on stage" in the parks move from company indoctrination into an indoctrination of operation philosophies known as showmanship.[67] These philosophies introduce the new cast members to Disney's show philosophies. When complete, each participant more fully views his or her role as cast members within a large show, along with philosophies toward guest relations and protocol.

From here, new cast members are exposed to safety procedures and operational policies, and they are acquainted with Disney's social and recreational benefits. They are taken on organized observation tours within the parks to observe other cast members performing their duties. Later, they are introduced to their new position and work areas.[6]

On-the-job training is comprehensive to boost the cast members' self confidence and to lessen the chance for problems while "on stage." In return, both help to increase the guest experience. These training sessions are intensively planned. New cast members follow strict time schedules.

All of Disney's cast members receive a quality training program. A staff of 145 in Disney University, which oversees the new cast members initial training, suggests the importance the Disney management places on the training of their company's cast. In all, these new cast members typically receive between 16 to 20 hours of training before they even arrive at their area of work. Training for one's specific job area, itself, can last anywhere from three days to three weeks, depending on the nature of the job.[67]

To familiarize cast members with the differing conditions throughout the day, training times are staggered. In a typical six-day, on-the-job training period, a new cast member might be scheduled to work

two opening shifts, two closing shifts, and two intermediate shifts.[13] Before each new cast member is allowed to work unguided, he or she receives individualized training and is tested for her or his performance by a supervisor. Nothing is left to chance when cast members are working on the front lines in direct contact with the park guests, and have a direct impact on the guest experience.

There are two elements are emphasized in Disney's training philosophies. These include making employees feel important and helping them "buy into" the company's corporate culture. In the end, both actions help to promote positive feelings among personnel about their contributions to the entire business effort. In turn, these positive attitudes are relayed into providing park guests with a more positive guest experience.

Self-Worth

In their successful study of leading corporate management entitled "*In Search of Excellence*," Thomas Peters and Robert Waterman explored the positive correlation between attention to employees and their quality and level of service. It is important in the training and management of personnel to encourage them and to give them self-esteem. This is an issue for which Disney is ranked as one of the best.[49]

Many business managers do not realize that a company's most important asset is its employees. Disney, however, is one company that fully realized this. Disney, like the many successful company's discussed in the Peters / Waterman study, follows through on this with action. In all cases (within the Peters / Waterman study) the employees are treated with dignity and respect, as adults and as partners. In Disney's case, the importance of the "individual" within the whole is likened to a member of the team. Through training and management, the philosophies of teamwork are practiced. From a cast member's first day in Disney University, teamwork and team spirit are developed. These ideals are expressed by the philosophy that each employee is a member of the cast in one large show.

The attitude Disney has toward teamwork is emphasized. In fact, Disney's headquarters in California and Florida have been christened with the name "Team Disney." Similarly, the importance of each cast member is shown early in training when cast members are shown a diagram displaying what the company views as the most important contributors to the team. The diagram shows an upside down triangle with the CEO positioned at the bottom in the triangles point and the "front line" cast members (those in direct contact with the guests) at the triangle's top.[13]

In training sessions, the "team" attitude is applied through a number of well-conceived measures. Teamwork is practiced early in training by a strict first name basis (to promote informality and equality) and seating arrangements that group participants around round tables. Participation is encouraged to promote unification. New cast members are encouraged to participate in group training sessions by providing them with token rewards for volunteered answers to questions.[28] Introductions of each individual is given by the

person to the right of the one being introduced so as to promote teamwork. Similarly, each group is encouraged to consult among its members to determine answers to test questions as a team.[12]

To aid in the feeling that they are an important part of the team, cast members are kept well informed on the happenings within the company and throughout the parks through both vocal and printed materials (this is discussed under Cast Communications). Similarly, cast members are made to understand their role as it relates to the whole and to understand their importance and contributions within the whole. Cast members holding positions perceived to be less desirable receive additional attention in their training to boost their sense of self worth. Cast members, for example, holding custodial positions are taught to overcome the stereotypes associated with such a position. They are encouraged to view their roles as some of the park's most important representatives whose roles require them to participate in more face-to-face contact than any other member of the park's cast. As they are in such a visible and important position, members of the custodial team receive additional training in communications and people skills.[56] This attention to employees in roles that are at first perceived to be less desirable has a positive effect on their overall performance. The result of such actions is a low turnover rate of 24% within the park's backstage positions.[53]

Buying Into The Corporate Culture

The need for employees to "buy into" the company's corporate culture is important to any successful service company.[49] In Disney's case, its importance is reflected in their terming the process "enculturation." One way that Disney assures that employees will likely buy into their corporate culture is by interviewing specifically for people with characteristics common to their own. A second way is through the devotion of a cast member's first two days of training to the Disney "Traditions." Through the Tradition classes, a sense of pride is instilled into new cast members through their participation in sessions of activities and nostalgic stories.[67]

The stories told in the traditions classes have a positive effect on bonding new cast members with the company's corporate culture. By exposing new employees to the "stories" of its founders and the achievements of his company, new cast members gain additional interest in the company and their roles within the company. As suggested by Thomas Peters and Robert Waterman, these stories, almost as fairy tales and legends passed down through the years are important in conveying the organization's shared culture and values. In turn, expressing and sharing this culture helps, in a more visual way, to translate corporate philosophies. This has a more lasting effect than do the written words of policy manuals or detailed procedures. As such, these "guiding values," help to make the roles and knowledge of cast roles "crystal clear." [49]

Language

Disney uses a special language to translate its philosophies in a form fitting to its character. As mentioned, Disney's management puts forth much effort to help its new employees see themselves as members of the "cast" in a "show." The use of special "language" is found within a number of successful people-oriented companies. This special vocabulary adds substance to the company's taught philosophies, and adds more meaning toward the company's operation and management aspects. It helps bring a more precise picture to mind when describing key operating philosophies, while providing personnel with an additional sense of importance and feeling as part of an extended family (as members of the cast in one large show).[49]

Confidence and Stress Management

In training, Disney's management places much attention into instilling confidence into new cast members through training in personal skills (such as eye contact and voice tone) and through proper attitudes that help to provide a good show.[53] Disney's philosophies of "show" are a good mesh in the management of the stresses associated with tourist-related services. This "show" mind-set helps in providing outlets for dealing with the extraordinarily tough pressures associated with tourism. On a daily basis, theme park employees deal with large numbers of tourists, most of whom endure lengthy waits in hot, uncomfortable climatic conditions. Tensions tend to be pushed to their limits and are easily forced upon those working within the parks. For such reasons, park employees are trained to be prepared to handle any situation with tact, grace, and a smile. The abilities of the employees to respond and defuse tensions helps to relieve pressures seemingly aimed at them while at the same time improving the guest experience.

Disney's cast members are reminded they are paid to smile and keep guests happy. As members of the cast, it is the responsibility of the Disney employees to entertain guests. Their every attitude affects the guest experience, and cast members are taught to discipline themselves so as never to appear tired or bored and to sport an honest smile. As park employees are playing a role to entertain park guests, they are requested to leave personal problems outside the park while they are "on stage." Similarly, in dealing with situations that involve angry guests, cast members are encouraged to treat their job as a role they can leave behind at the end of a stressful day.[73] Training measures and philosophies such as these are aimed not only at maintaining a positive guest experience, but also a positive cast experience as well.

Additional Training Opportunities

Training within Disney does not stop with the initial training sessions. In addition to initial training courses, employees may periodically seek further training and indoctrination, coined "fairy dusting." An Educational Reimbursement program provides up to 100% compensation for courses that are job-related.[60] A variety of further courses can be taken which include anything from carpentry to business courses at the college level.[40]

These courses and training are offered throughout the length of an employee's career. Classes offered within the Disney University are taught by Disney staff as well by representatives of local colleges. They include a variety of courses for self-improvement and personal business applications. If the courses are not available within Disney University, they may be taken from an accredited college and costs are reimbursed through the Company's Educational Reimbursement Program.[61]

Additional self improvement courses may be taken from the *Disney University Learning Center*, a self-paced learning facility offering courses in basic clerical and office skills such as word processing, business math, accounting, typing, and shorthand. Approximately 26 courses are available and taught in partnership with Valencia Community College for class credit.[61]

Seminar Programs

Opportunities for learning through Disney are not limited to its employees. Through Walt Disney World's Disney University, guests to the vacation resort complex may attend any one of a number of seminars produced and conducted through a subsidiary known as Walt Disney World Seminar Productions. The Seminar Productions office offer, on a continual basis, programs to meet the interest and needs of youth and adult resort guests, as well as professional seminars that cater to education, management, and horticultural professionals.

Youth and Adult Programs

For Disney resort guests between 10 and 15 years of age, Walt Disney World offers a variety of three, 6-hour programs under a program umbrella known as *The Wonders of Walt Disney World.* Program topics focus either on art, nature, or show business. In addition to receiving special instruction on one of these topics, participants venture "behind the scenes" to meet professionals and study some of the Disney philosophies and techniques. Developed with the aid of professional educators, these "wonders" programs were designed to meet the education standards for children within this age group. As these programs are fully accredited, students can earn school credit or recognition for their participation.[24]

Resort guests from age sixteen on are offered two four-hour seminars known as *Disney Learning Adventures*. A program entitled, "Hidden Treasures of World Showcase," take participants on an up-close study of some of the artistic, cultural, and historical aspects of Epcot Center's World Showcase. For Disney guests interested in horticulture, a program entitled "The Gardens of the World" brief them on some of the philosophies and techniques behind the landscapes of the Epcot park.[24]

Professional Programs

Programs offered to business, education, and landscape professionals are available both within Walt Disney World and Disneyland. These programs last for several days and provide participants with Disney's philosophies and techniques in motivation, training, design, management, maintenance, and guest service. In addition to seminar sessions, participants take part in extensive tours behind the scenes to observe Disney's concepts and techniques in action.

Programs offered to landscape professionals provide participants with some of the philosophies and techniques applied within the Disney landscapes. The program includes a behind-the-scenes tour of Walt Disney World's vast nursery and tree farm facilities.[66]

Two programs are offered to education professionals entitled; "Marketing the Good News" and "Communicating Disney Style." The first of these two, 3-day professional seminars incorporate some of the Disney philosophies into tools that participants can use to promote morale among fellow educators, students, and staff, and to build alliances and support within the community. The second program likewise applies some of the Disney ideals to help participants improve their teaching techniques through a variety of communication philosophies. Both programs were developed in cooperation with Florida State University and offer participants three graduate credits for their participation.[18]

For business professionals, the Seminar Productions office offers three, 3-day programs. The first, "The Disney Approach to People Management," provides participants with a concentrated look at the philosophies and techniques applied within Disney's own cast-training programs. These techniques are then applied to each participant's needs through the development of a "people management plan."[6] The second seminar program, "The Disney Approach to Quality Service," provides participants with some of Disney's philosophies and strategies for improving customer service. The final program, "Dreaming & Doing: The Disney Approach to Creativity," explores techniques in generating and fostering creative ideas for applications within business management. Together, these seminar programs have been offered to hundreds of participants within corporate America and their applications are visible today within the management techniques of these companies. As a result, with the popularity of the Disney management and professional seminar programs, it is not uncommon within the service sector of the business world to hear the catch-phrase, "learning from Disney." [22]

Cast Communications

The ability to efficiently and effectively communicate is at the heart of what Disney does. Entertainment is a form of communication. To the public, Disney has communicated through animation, film and television. Within the parks, messages are communicated through design, in the form of architecture and entertainment. Likewise, the ability of park cast members to communicate among themselves, and between park guests, is an essential element in ensuring both cast and guests with a positive experience. For these reasons, the Cast Communications department of Disney University plays a significant role in ensuring corporate-wide pride.

For the success of any company, communications are important for both corporate morale and productivity. It is important for morale that all personnel have clear and easy channels of communication between them and the people and events throughout the company. To do so means that each employee will understand more fully her or his role and the importance of such role within the company.

The importance of efficient communications on productivity within a company, is an issue discussed within the Peters / Waterman study. In their study, Peters and Waterman observed that a trait common among successful companies is the presence of an informal means of communication. Within the companies studied in their research, communications via informal means lead to: "*...more action, more experiments, more learning, and simultaneously to the ability to stay better in touch and on top of things.*"[49]

Informal communications within the Disney organization is one of the most apparent elements observed. Informal communications between and among all levels of the company are aided by a first name policy. All Disney employees, regardless of their position, are encouraged to associate with each other on a first-name basis. This policy is enforced through dress codes in which each employee (even the CEO) wears an official name tag that displays only a corporate or division logo and the wearer's first name. These first name relationships help to assist in the flow of communications throughout the company and aid in the promotion of a more personal atmosphere. Similarly, the first name policy promotes communication while increasing the feeling that each cast member is a part of one big team. In turn, not only is team unity more fully realized, but pride in one's position within the company is further increased.[44]

Through Disney University, structured forms and channels of communication are maintained. In training, employees are coached in their people skills in order to ensure good relations between park guests. Regardless of their culture or country of origin, Disney park employees are trained to be cordial. Cast members receive personal training in body language so as to communicate proper and positive messages through their actions. This training includes learning the proper ways to sit and stand, wave, whistle, and point.[22]

Through the Cast Communications department, corporate information is coordinated and maintained through a number of printed and verbal outlets. Forms for communicating standard corporate

information are provided through employee manuals. More timely forms of information are provided to cast members through weekly employee newspapers, newsletters, and bulletins. More urgent forms of communications are coordinated through memos and news flashes.[61]

The Cast Communications department also provides a number of structured outlets and tools so that personnel at all levels of the company can more effectively communicate with upper management. In one such outlet, an employee's ideas can be translated to management through a program entitled *I Have an Idea.* In another program, upper management gets feedback and ideas from all employees through an annual cast survey.[61] These and other channels of both structured and informal forms of communication help the Cast Communications Department of Disney University to widen the lines of communication between employees and management, and in turn, to promote corporate pride.

Cast Activities

The Cast Activities department promotes motivation and morale for company employees and their families. This division of Disney University offers athletic leagues, hobby clubs, travel opportunities, special events, and other extracurricular activities. Community service involvement also is organized through this branch of the Disney University. Many activities such as swimming, fishing, sailing, canoeing, basketball, horseshoes, and a variety of planned activities are available exclusively to employees and their families at Walt Disney World's Little Lake Bryan, a private 75-acre recreation complex.[61]

While a sense of community is promoted among cast members who are "on stage," it is also extended into the after-hours. For those living within the Walt Disney World site, coordinators try to promote an at-home feeling by providing experiences, activities, and a living environment together. These include parties, cook outs, activity trips, and even short cruises to Jamaica and the Bahamas. Social functions are held weekly and sometimes nightly and are generally open to all cast members. Formal seasonal gatherings are open to all cast members. Community within divisions is likewise promoted through group activities such as sports leagues and intra-divisional competitions.[45]

Recognition

The cast-activities department also provides opportunities for cast recognition, through special awards presented to individual employees.[61] Positive reinforcement through recognition and reward programs has a notable positive effect on personnel and their productivity. Such programs promote positive reinforcement through immediacy in quick recognition for deeds.[49]

Employee recognition and achievement programs provide tools for ongoing motivation and promotion. Employee appreciation is shown through department and division picnics, as well as through

invitations to an annual Christmas party. Disney offers both company and division / department awards. These include; division / department awards to *Cast Members of the Month, Quarter*, and *Year*. Also, individual recognition for particular achievements are received through complimentary letters and notes from the company's Chief Executive Officer. A *Golden Dream Pin* is awarded quarterly to outstanding employees going above and beyond their duties for park guests.[39]

The highest of these awards is the *Spirit of Disneyland* award. The award is presented as a silver or gold pin in the form of a miniature castle formed from two mouse ears and is permanently attached to the cast member's name tag. A news hot-line ensures recognition by all Disney peers. The integral aspects for the success of motivation with the the Spirit of Disneyland award are that the honorary award can be nominated by *anybody*, and that news of the award is spread to *everybody*.[57]

Pride

Disney's efforts in cast training, communications, and recognition have met with high success. This success is recognized from both outside the company by corporate analysts and studies such as the Peters / Waterman study, *In Search of Excellence*, and also from the inside by the Disney employees themselves. Inside the company, recognition of Disney's success is perhaps made most apparent in the company's high sense of pride. Training and Development Coordinator for Walt Disney World's Human Resources Division, Kathy Van Tassell, explains that the company's sense of pride is an intangible element that bonds employees together in a fashion that transcends any single element of a company's benefits. In Kathy's word's:

> We do a cast survey every two years here at Disney, and one of the things that continually blows the charts for us is the pride factor that our people have. We have an outside consultant do it, come in and conduct our survey, and when they come back with the results they continually tell us: 'You guys are off the charts...We can't even compare you to other companies on your pride.' Why? Why? It's not the pay. It's not the working environment. It's the intangible. It's that thing you can't put your finger on. It's Disney. It's the legacy. It's the philosophy. The history and all those things. When a company gets that, you're there. I mean that is the greatest thing that we have in our company; it's that legacy and that *is* our culture."[67]

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Disney's training programs are comprehensive because of the importance they place upon good guest service. Similarly, much attention placed upon training is evidenced across the industry by other parks who, like Disney, foresee a key to the success of their efforts in quality guest service. Looking to the program that Universal Studios Florida implements, one finds similarities with Disney's aim in producing quality employees through a quality training program.

In a typical training period for Universal, a new hire to this park spends her or his first day in indoctrination to the park's corporate philosophies and vision, learns of company expectations toward guest service, meets with divisional guests speakers, and role plays. In a second half-day training session, new hires attend classroom sessions to learn more about the park's expectations toward the provision of quality guest services, and they are introduced further to the park's operations, divisions, and specific work locations and are fitted for their wardrobe. The next three days of training include shadowing a trainer and hands-on experience. Some training includes spiel coaching and written exams when safety is a job-specific requirement. It is usually the sixth day of work before a Universal Studios employee is on her or his own.[4]

Pigeon Forge, Tennessee's, Dollywood park provides another example of quality service training. Here in the Dollywood park, a customer service team is employed to provide training to new park hires as well as to instill into the new park cast a sense of corporate pride and esteem.[29]

In a participant's first day of training in Dollywood, she or he learns about the history of the Dollywood park and its namesake, Dolly Parton. These training participants also are exposed to the company's policies and procedures and the meaning behind the park's mission statement are defined and explored.[29]

Pride and individual respect are emphasized in the training and daily operations of the Dollywood park, as well as the work and determination to meet the needs of the customers. Toward these means, a great amount of attention in Dollywood's training program is placed on how the efforts of each of the park's cast positions translates into helping to create "memories worth repeating" for both the park employees and park guests.[29]

Show Management

In the Disney parks, cast and management apply the lessons and philosophies learned in their training to manage park guests in an efficient and cordial manner. Besides the management of park guests, the show itself must receive ample attention. For the show to run smoothly and provide its guest with a positive experience, requires the assistance of well informed management with the backing of its support staff and support facilities. In any theme park, management's operational decisions are tied directly to the park's attendance patterns and profits. Operational decisions must result in a positive guest experience and a profitable business for the park's owners. To further insure that the guests experience is positive, numerous efforts are made to ensure that the health and safety of each guest is closely observed through careful preparations for the most diverse situations.

Public Engineering

The Disney parks have been considered by many as one of the finest examples of an urban environment in which people are treated in a humane way. Disney's management has made a science of "public engineering," mastering the techniques of handling large numbers of people in a humane way. Drawing on urban technology, social psychology and the new study of proxemics, people are managed not as frenzied masses, but as guests. As viewed in the design of park spaces, settings are scaled and designed for the pedestrian, and transit systems are designed for both sight-seeing and for efficient transportation in moving great numbers with courtesy and comfort.[36] Communication likewise plays an important role in managing both park guests as well as in maintaining the experience.

Communications and Show Support

Timely, efficient, and cordial communication are important in maintaining a positive experience. Good lines of communication are important from and between the levels of management, cast, and park guests. Likewise, good communication skills are necessary in maintaining a good rapport between each of these levels. In turn, good skills in communications help in the efficient management of park operations.

Communications skills between management and park cast are apparent in their training skills. Thus, cast is made familiar with both corporate culture and operational philosophies. The thoroughness of communications in training allows for confidence in front-line personnel to work directly with park guests with little direct contact from upper management. Management must have confidence in the abilities of cast members to deal properly and instantaneously with problems as they occur with little need for management interface.[53]

When problems arise in which front line hosts are in need of assistance from management, open and efficient lines of communication provide them with strong support. Hot lines, for example, to a central question and answer service are hidden within hundreds of locations and unobtrusively integrated into the park's settings.[34] Similarly, park memos which communicate to park cast problems within the park, or with an attraction, can be circulated to 22,000 employees within four hours. Thus, park cast are prepared to handle guest tensions in an efficient and cordial manner.[53]

In order to keep in contact with those on the guest level, Disney's upper management takes time each year to participate on a more personal level with park guest within the parks. In an annual week-long " cross utilization" program, upper management leave their daily office regime to work on the front lines of the theme parks. Through the program, management members perform as costumed characters, stage hands, ride attendants, monorail and train engineers, or food and confection vendors.[34] As a result, all three levels

are assured of good channels of communication for a continued positive experience and for efficient operations.

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Looking across the industry, it is apparent that it is of critical importance that a theme park's management employ some means toward staying in touch with their park guests, the experiences of these guests, and the quality of service provided to these guests. Most parks, like Disney, employ a variety of efforts toward this end. Looking toward neighboring Universal Studio's Florida, one observes a variety of additional examples of how park management stays in touch with the guest and park experience.

In Universal's case, several means are implemented toward keeping in touch with the guest experience and quality of service. These include walking the park each day, daily guest comment reports, a guest tracking survey, and a "Service Plus" program.

In Universal, as well as in many theme parks, operations management spend time each day walking the park to observe daily conditions. Walking the park not only gives park management a chance to stay in touch with their guests, but also provides management a most direct means for making daily operational decisions.

In Universal Studios Florida, as well as in many other parks, guest comment reports are employed for tracking park conditions as they relate to the quality of the guest experience and guest service. In Universal's case, these reports are documented and distributed daily by the park's guest relations manager to the department manager affected, as well as to the park's president and vice president. The guest filing the comment, in turn, receives a personal letter from the park's guest relation manager.[4]

A Guest Tracking Survey, which is employed by Universal, is conducted by an outside consultant who polls a large number of park guest each month for their opinions on the park, its entertainment, and service. These results are compiled and presented to Universal's management at the end of each month.[4]

Universal's Service Plus program is a unique program for keeping in touch with the park's quality of service as well as being helpful in the park's efforts in motivating its cast. In this program, two to four family groups are selected each morning and asked if they would like to participate as a "Service Plus Family." If they agree, they are provided with Service Plus cards to be distributed to park employees who they see providing exceptional service. They are also asked to be on the lookout for park and service negatives. In return for their assistance, these Service Plus Families receive complementary tickets for another visit to the park.[4]

Operations Planning

In the planning and management of park operations, communications are essential. Through open channels of communication between management and cast and through a clear understanding of attendance patterns, operational plans can be formulated to meet daily operational demands. Park operating committees meet weekly to discuss existing conditions within their park. Each committee is composed of the heads of each of the park's divisions. When decisions are to be made which affect more than one division, the committee works as a group to formulate an answer.[15]

Many operational decisions are intrinsically tied to the parks' attendance projections. The attendance patterns of each park are carefully documented and through proper analysis are used to estimate future attendance. Through annual attendance data, accurate attendance projections can be made for the week and day, and the guests' average length of stay also can be estimated. Such information is vital, because the parks' annual "operating plan" must budget accurately operating hours, operating labor, revenues, expenses, and net profit.[60]

Data on attendance is collected in a number of ways, such as ticket sales, turnstile counts, and numbers of meals served. Through guest-site surveys, and through other research tools, Disney's statistical staff can make projections for each of the park's target markets. Through this analysis, the demographic make-up of park guests is projected to determine the visitation patterns of families, foreign guests, affluent guests, and major groups. Each group has different needs and spending patterns which require park management to analyze to prepare for their needs. Within these market segments, variables such as the economy, projected weather conditions, and school vacation times are added to make possible the preparation of product offerings. These projections are used as the basis for determining the parks' operational needs, hours of operation, manpower planning, the establishment of a "profit plan," and the purchase of food and retail merchandise.[60]

Decisions relating to physical change within the Disney theme parks also are heavily dependent upon the collection and analysis of data; however, these decisions stem more from the study and analysis of observed patterns of human action than they do from management decisions alone. As such, human needs and patterns of human behavior are the basis of the design and management of the Disney parks, as well as being behind continuing improvements within the park.

An analysis of these patterns is undertaken through daily observation studies conducted by corporate personnel in assistance with independent researchers and local institutions such as Florida State University and the University of Central Florida. Through the coordinated effort, a daily research team applies a case study observation to a randomly selected group of people upon their entering the park. Throughout the day, the patrons or group of patrons are observed from a distance to evaluate their interests in response to all of the park's variables - entertainment, food, retail services, etc. These observations help researchers discover patterns of action and reactions to time in queuing areas; interest in attraction offerings;

rest room usage and number of usages; when, where, and what type of retail areas are patronized; and purchase patterns at food outlets. In most cases, guest reactions are observed also for analysis.[14]

These patterns are carefully observed so that decisions can be made toward improving conditions at every level of the guest experience. From the information compiled on a weekly basis, a synthesis of patterns of behavior is observed, and ideas and decisions are formulated to improve conditions within the parks for comfort, efficiency, and effectiveness.[14]

Support Facilities

During the park's operational day, the "show" is supported through a number of cast members working behind the scenes. Many of the park's operational activities take place through the park's backstage support facilities to ensure that the show, "on stage," goes on undisturbed. Here are housed the administration, support, and maintenance areas which include: offices for the park's administration and supervisory staff; employee cafeterias, training, uniform, and locker rooms; security and storage areas; food and retail storage, dry cleaning and laundry facilities; carpentry, paint, maintenance, and machine shops, and landscape greenhouses.[52] Many of these facilities are located in outlying areas, away from the main park grounds, and are accessible to the park via a perimeter service road surrounding the park.

Walt Disney World differs from most other theme parks in that its back-stage support facilities provide the park virtual self-sufficiency. In addition to the support facilities common among parks, Walt Disney World contains its own central energy plant, waste disposal plant, and sewage treatment plant.

The restocking of food and retail merchandise takes place in the evening hours after the park has closed. In Disneyland, the park purchases and stores over 20 million line items each year for its retail shops and food outlets. These items are stored in a 128,000 square foot warehouse building until they are needed within the park. Before items are shipped to the park, each is pre-priced and recorded. Shipments are made to the park's 110 locations between 1:00 and 7:00 a.m.[47]

As in Disneyland, most parks are laid out so that access from support facilities is through a perimeter road system. Walt Disney World's Magic Kingdom park, however, differs from most other parks in that the placement of most of these facilities is underneath the park, and accessible via the park's underground utilidor system. Not only do many of the park's support functions take place here, but through the utilidor system, park cast can clock-in, receive a cleaned costume, change, and walk to their place of work, costumed and unseen by park guest above until it is time to go "on stage." [41] Similarly, Walt Disney World's Epcot Center has an underground roadway system under a portion of the park's Future World section. Thus, employees are provided with access into the heart of the park without disturbing the guest experience.[30]

Generating Profits

As in any business, operational decisions are directly tied to profits. Thus, a company's decision making freedom is relative to their financial stability. As a financial entity, theme parks provide heavy returns. On a whole, the Disney parks have proven to be the number one revenue-generating source of the entire Walt Disney Company. Studies made in the early 1980s have shown that Disney's parks have accounted for over 85% of the company's operating income. In spite of the company's vast expansions in film, merchandising, and other sources, the parks still accounted for around 70% of the company's income in the late 1980s.[21]

One reason that the parks are such positive profit generators is that once they are operating, their operating costs tend to remain stable. Thus, any increase in the price of tickets, attendance, or length of guest stay, tends to have a positive effect on the bottom line.[21]

As theme parks are basically selling the service of a positive guest experience, a park's financial gains are tied directly to the success of these experiences. The reasoning is that the longer the park guests stay in the park, the more likely they will spend additional money on souvenirs, food, and drink items. These items play heavily upon a park's profits. According to 1984 figures derived by Leisure and Recreation Concepts, Inc., theme park guests in the United States who stay up to four hours and twenty minutes tend to spend an average of 88 cents per hour. Those who stay longer than this time period tend to spend around $2.20 an hour.[20] Visitors spending an average of 7 1/2 hours within a park will invest about half of the amount paid for admission on food, film, and gifts.[5] Theme parks are designed to maintain guests' interest so that they will stay in the park for long periods of time.[20]

As a park's profits are directly tied to the guests' lengths of stay, their attendance patterns during the operational hours and the guests' movement patterns within the park effect spending patterns. It is necessary for park management to provide spending outlets along routes that match the guests movement patterns. The movement of guests within the park is carefully analyzed to understand the guests' interests in rides, shows, food outlets, shops, and even the usage of rest rooms and the utilization of resting spaces. Within some parks, guest movement, as shown by spending patterns, can be monitored through cash registers that are hooked up to a central computer system. With an understanding of the guests' movement patterns and spending habits, park management can determine what changes or alterations need to be made to improve profits within the park.[5]

Income for theme parks is derived from a number of sources. Primary sources of income are derived from admissions, retail, food sales, arcade games and games of chance, parking costs, and the park's involvement with corporate participants.[52] Miscellaneous income sources such as organized tours, seminars, special shows, and even special currency help a park to derive alternative funds. The percentages of profits from each of these income sources vary from park to park.

Admissions

Theme parks generate most of their income from admission sales. From the patron's perspective, between 40% and 60% of their expenditures are made in admissions. From the park's perspective, admission income is dependent upon attendance patterns. Thus, admission and attendance are directly interrelated.[52]

Most theme parks charge one admission price entitling unlimited patronization of attractions. Pricing policies generally vary with children, adults, and senior citizens. In an attempt to increase park attendance, most parks provide special discount rates in the form of group rates, corporate rates, employee rates, travel agent and hotel rates, season passes, and separate weekday and weekend rates. In addition, admission rates may vary each year to reflect the park's interest in targeting a specific segment of its market.[52]

The Disney parks operate under the one-price admission policy that allows its guests to participate in as many attractions as they would like. In Walt Disney World, where there are three gated parks, guests may purchase one-day tickets good for one park, or purchase four and five day "passports" that allow them to visit as many of the parks as they wish for the duration of their passes.[35] Daily passes average around $35 per park and "passport" packages offer the purchaser a multiday discount rate. On the average, most out-of-state guests visiting Walt Disney World purchase four and five day passes that are good for all three theme parks.[2]

The pricing of tickets is largely based on their perceived value in relation to other entertainment sources such as other theme parks, professional sporting events, professional stage productions, and musical concerts. In relation to these and other major entertainment activities, a park's perceived package of entertainment, shows, and attractions is considered to be comparable in terms of pricing.[61] Although one-day admission to a Walt Disney World theme park costs around $35, the price itself is relatively small considering a Walt Disney World patron's total vacation cost. The reasoning is that a one week vacation for a family of four is averaged to cost around $3,500, or $500 a day after air transportation, car rental, lodging, food, and souvenirs.[35]

Pricing policies fluctuate from year to year. Most parks raise their prices in small increments each year. An increase in price by one park is generally reflected in similar moves across the industry. Since the mid-1980s, the Disney parks have gradually pushed price increases that went from around $15,[21] to almost $30 by the end of the decade. These increases, however, came only after much study, to determine the perceived value of the cost of park admission.[61] Similarly, as Disney began to push up its rates to around $30, other major parks likewise increased theirs. For example; Sea World, the Orlando area's most popular non-Disney park, followed Disney's lead by increasing its entrance rates to $25.40, and Tampa's Busch

Gardens increased its rates to $23.85.[2] Today, admissions to most of these central Florida park attractions will cost the patron around $35.00 for a one-day adult pass.

Food and Retail

After admission sales, a park's second and third sources of income are food and retail sales. The sale of food within the theme park is its second highest income generator. In most cases, food sales account for 25% to 30% of the park's total gross income. This percentage fluctuates among parks and is directly tied to the type and number of outlets available.[52] In some parks, such as Epcot Center, food plays a prime role as an attraction; as a result, the park offers a larger percentage of food outlets with a variety of ethnic menus. Location also plays a chief role in generating income from food sales, as prime locations near entrance and exits of attractions help to spur impulse purchases. Similarly, the highest capacity food outlets are located according to park flow patterns so that areas that receive the most visitation during the prime dining hours have the most food outlet space.

Retail sales make up a park's third prime income source, and like food outlets, produce income in relation to their number, type, and location. As in the food sales, Disney's Epcot Center depends heavily upon retail sales for the park's attraction offerings; and a large variety of specialty retail shops are offered which stock items representative of various cultures for souvenir purchases. Many retail outlets are found clustered near a park's exiting areas because many purchases are made near the end of the park visit. Locations near major attractions likewise help to spur the purchase of souvenirs on impulse. To generate additional income, many parks choose to open the retail shopping areas of their parks during the off season and in the evening hours.[52]

Corporate Sponsorship

Corporate sponsorship (to be discussed more fully under marketing) is used as an additional source of income. Corporate sponsors pay a fee in exchange for their name or product used within the park, or the right to use the name of the park in their marketing efforts. The Disney parks have led the industry in their use of and involvement with corporate sponsors.[52]

Alternate Forms of Income

Besides admission, food, and retail sales, games of chance, arcades, parking and park currency provide alternate sources of income. The generation of income from these sources varies from park to park, and some parks do not offer arcades or games of chance. As admissions are limited to their perceptions, in

value so also are the charge for these alternate sources of income. Arcades and games of chance, for example, are usually resistant to price increases, because higher prices turn many participants away. Parking income also cannot stand a large increase without opposition by the park patrons who might respond by parking elsewhere, riding in chartered buses, or avoiding repeat visits.[52]

Park currency provides another source for additional income. In 1987, Disney began to circulate its own currency, good for admission fees, souvenirs, and food within the Disney property. The colorful currency comes in one dollar denominations with the image of Mickey Mouse, five dollar denominations with the Disney character, Goofy, and Ten Dollar currency sporting Minnie Mouse. The currency was created in part to promote a total environment, and largely to provide a souvenir that generated additional income.[26] Other theme parks have begun to print their own forms of currency for both in-park use and a souvenir. Dollywood park, in Pigeon Forge, Tennessee, also has begun to offer its park guests currency in the form of Dolly Dollars. Each denomination sells for its printed value and offers a picture of the park's namesake, Dolly Parton.

Managing Extended Stay Guests

The location of Walt Disney World, in central Florida, provides a tourist market where the majority of tourists reside outside the state. In its location, Disney has the advantage of extended stays. The longer the stay, the more income can be generated from these out-of-state guests. To help these guests, Disney has developed and maintains an immense network of on-site hotel resorts and has created an efficient system for reservations and guest management.

To ensure good year-round visitations, Walt Disney World is assisted through a Central Reservation System. The system adds convenience to potential guests interested in making reservations to any of the resort hotels by combining all reservation activities and mail communications into one centralized location. Through the Central Reservations System, the Walt Disney World resort complex helps to ensure itself of an annual occupancy rate of almost 100%, with a high percentage of deposits secured, and a low no-show factor.[60]

For guests choosing to lodge within the Walt Disney World resort complex, a number of measures are taken to promote convenience and efficiency. Resort hotel guests are aided in registration through a pre-registration process. To save time upon the guest's arrival, a registration form and guest I.D. card is generated through the hotel computer system one day before the guest arrives. The documents are transported to the appropriate resort to be included in a registration packet. Many of the Walt Disney World resort hotels offer vehicle registration in which lodging host and hostesses register guests in their automobile. Similarly, from a kiosk, guests may be greeted and provided with their registration packet, assigned room, and guest literature. This helps to curtail time-consuming front desk registration.[60]

Maintaining Safety

It is essential to the guests' health and their park experience that their safety be ensured and maintained during their visit. As theme parks play host to tens of thousands of people each day, they must be prepared to handle any situation. With high-intensity crowds and activities throughout the operational day, it is inevitable that emergency situations will arise requiring prompt and efficient attention. The Disney parks take a number of efforts to prepare for emergency situations both small and large in scale. These efforts are seen in both the design and management of their parks and attractions.

In the design of park attractions, safety is enhanced through measures that minimize accidents. For example; through computerized monitoring and programming, attractions are divided into zones which permit only one vehicle per zone at one time. If by chance two vehicles enter the same zone, all attraction vehicles come to an automatic stop. Attractions are also designed so that along inclines special braking devices prevent the attraction vehicles from sliding backwards. Also, attraction vehicles can be stopped manually by emergency buttons which are liberally placed throughout the attraction.[56]

When an emergency situation does arrive, park cast are prepared to handle it in a timely and efficient manner. For situations which require prompt medical attention, the Disney parks operate on-site medical facilities which are staffed 24 hours a day, seven days a week. During this period, the facilities are never without a registered nurse, and a doctor remains on the grounds six days a week. Also, when situations require it, cast members have been taught safety procedures such as cardiopulmonary resuscitation.[56]

In Walt Disney World, three theme parks, two water parks, and over one dozen resort hotel complexes require added attention for emergency situations. When situations require hospital care, immediate emergency access is available to any part of the property within five minutes via a Disney ambulance system. Three fully equipped ambulances are maintained on site which carry advanced life support systems. All drivers are advanced emergency technicians and can provide immediate attention and transportation to area hospitals. In the Magic Kingdom park, the seriously ill can be transported away from park crowds through the park utilidor system and out of the park by cargo carts. A peripheral road system around the park allows for quick movement in these emergency situations. For the critically ill, emergency transportation by air is facilitated by helicopter from the sheriff's office and from area hospitals.[17]

In the event of a large scale disaster, (natural or manmade), park cast are trained to administer an Emergency Action Procedure Plan to evacuate the park, or if necessary, to take care of park guests and other cast members within the park for up to five days. These procedures prepare cast members for a wide range of situations ranging from earthquakes and floods to airplane crashes. Under these conditions, situations can be attended to through 55 oversized emergency first aid kits in the Disneyland park, which are strategically placed throughout the park. Also, if the disaster is on a massive level, bodies of water in some park attractions are chlorinated to levels which surpass drinking water and could be used for nourishment.[56]

For park cast members, the importance of safety receives continuing attention. Through a Safe Acts program, cast members who are observed promoting park safety are awarded for their actions; and in Disneyland, literature such as the "Family Guide to Earthquake Safety," helps to prepare cast members for emergency situations both "on stage" and at home.[56]

For cast members "on stage," safety remains a high priority. To ensure that cast members remain in good health, Walt Disney World maintains a Physical Therapy and Rehabilitation center. Standard physical therapy equipment such as ultrasound, whirlpool baths, diathearmy (short wave heat), and hot and cold packs are maintained in the center. The center features isokinetic and isotonic exercise equipment, free weights, balance boards, and a floor exercise area. The on-site, walk-in clinic collaborates with engineers, safety specialists, choreographers, and other management personnel to focus on injury prevention as well as on relieving pain, and restoring function to injured personnel. The staff also work with set and costume designers to prevent factors in shows which might contribute to injury. Positions in attractions, food, and retail outlets are also explored to determine the causes and effects of injury on the job, and to determine remedies, or preventive procedures to alleviate such problems.[11]

Maintaining The Show

Much of the guests' experience is reflective of conditions within the park. Disney places much attention on ensuring that parks are well maintained. Their attention to maintenance is taken to almost fanatical heights; however, their strict attention to details through maintenance have proven to be a key element in their park's success. Cleanliness and order are a prime reason for their park's popularity. Further, this attention to order provides another example of their commitment to quality and is a natural extension of their "show" philosophies.

Maintaining The Show During Operating Hours

Maintaining the Disney theme parks during their hours of operation requires teamwork, strategic foresight and a degree of psychological influence. As a team, Disney's custodial staff is made up of approximately 575 custodial hosts and hostesses in Disneyland and about 1,500 in Walt Disney World, (1987 estimates). Within each park, a team of around four employees monitors each themed area during each of the park's three shifts.[8] These custodial hosts are responsible for maintaining the parks' high degree

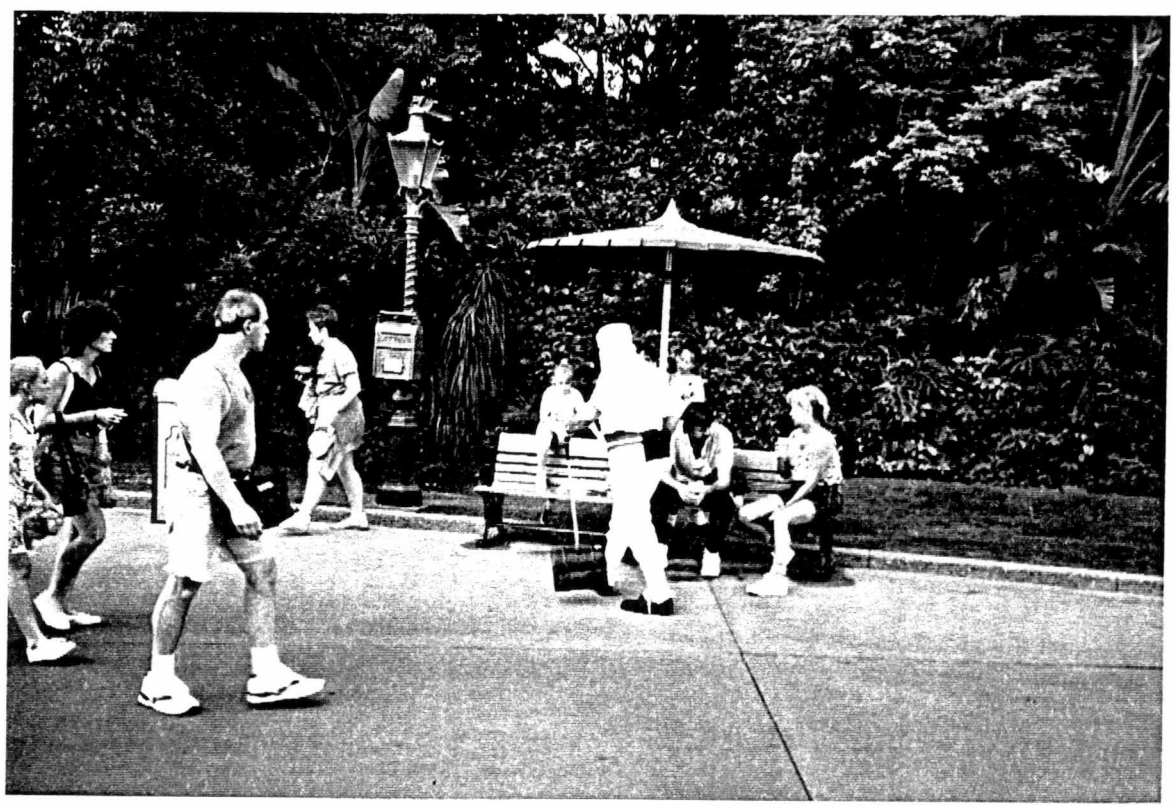
of cleanliness. A group effort is particularly helpful in maintaining high standards of cleanliness during and after special events that draw large groups and on high-attendance days in which crowds can become particularly dense. This teamwork is apparent, particularly after daily parades which draw large numbers of guests along these parade routes and which are followed by a team of twenty custodial hosts.[61] On particularly busy days, employees who oversee the maintenance of bathrooms come equipped with walkie-talkies to radio for help in cleaning if necessary.[40]

The custodial division of the Disney theme parks is kept busy ensuring that the show stage is in order. On an average day, Disney's custodial staff picks up what amounts to around 1 1/2 pounds of trash per park guest.[8] To aid in maintaining a clean atmosphere, the planning of Disney's theme parks have included a notable amount of strategic foresight to keep the task of cleaning at a manageable level. One way that Disney is able to control the amount and type of litter is by limiting items sold in concession areas. For example, one will not find gum sold in Disney's concession areas, because gum poses a particular maintenance problem. Similarly, only shelled peanuts are sold within the parks so as to limit the amount of debris.[62] For park guests who bring their own chewing gum, the custodial staff comes prepared with specialized razor-blade rakes, to scrape up fresh gum before becoming deeply imbedded and necessitating removal with acid.[69]

Certain psychological factors are also at play which help to keep Disney's custodial needs at a manageable level. The ability to persuade park guests not to litter is important. Signs asking guests not to litter have a negative effect which tends to stir up defiance; instead, attempts to persuade are made subtly. The success of Disney's persuasion techniques comes mainly through subtle applications of peer pressure. This pressure is instigated first through the actions of Disney's own custodial staff.

It was a philosophy of Walt Disney that: "*If you keep a place clean, people will respect it; if you let it get dirty, they'll make it worse.*" As such, the custodial staff goes out of its way to ensure a clean park. For example, it is claimed that the average time between a piece of trash falling on the ground and the time in which it is swept up is approximately 25 seconds. Reactions of park guests to this cleanliness is respect. When the grounds are already clean, they feel the pressure to perpetuate these conditions.[53] As such, benches within the parks are graffitiless and guests tend to go out of their way to find trash receptacles.[63] To further promote these subtle messages of cleanliness and to make trash disposal easier on park guests, trash receptacles are strategically placed within close proximity of each other. As trash receptacles are in themselves signage, each is designed and painted to blend with the environment so that its message (cleanliness) is visible, yet subtle.[61]





Custodial hosts on the lookout and in action in Epcot Center's World Showcase.

Maintaining The Show During The Off Hours

The majority of maintenance within the Disney parks takes place during the hours when the parks are closed. The underlying emphasis of this maintenance period is to restore each park to opening day conditions. Disney's nighttime rehabilitation program is quite notable. Approximately 1,000 comprise the staff who maintain Walt Disney World's Magic Kingdom park during its "graveyard shift." Each night they clean miles of streets, 4.5 million yards of carpet, and maintain, repair and touch up the grounds, attractions, building interiors, and building facades.[27]

Disney's nighttime maintenance program is both intense and thorough. A rehabilitation and conditioning schedule provides for the circulation of carpet cleaning and painting from one building to another throughout the parks. In the most popular attractions, a deep carpet cleaning is required once a week.[27] Within these intense rehabilitation schedules, nighttime maintenance staffs scrape gum and other foreign substances; remove scuff marks, garbage, and graffiti; sweep and clean all interior and exterior ground spaces; and clean all building fronts, benches, umbrellas, windows, and metal finishes. All landscaped areas and waterways also are cleared of trash and debris. In the nightly rehabilitation process, over $2,000 in change is collected from the park's water features.[61]

Areas of the parks which are subject to high wear receive additional specialized attention. For example, as many as three hours are spent each morning before the park opens, touching up the paint on the carousel in the Magic Kingdom park. Similarly, the horse-head hitching posts along Main Street and the targets in the Frontierland Shooting Gallery is repainted every night. The time of night in which each are painted is determined by the weather conditions and humidity so that paint will be dry before the first guests arrive.[56]

Because of their importance to the overall show, attractions receive specialized treatment during the nighttime rehabilitation period. As these elements of the parks must remain in operation from the time the park gates open and until they close, their proper operation must be ensured. An intensive maintenance program allows for operation around 99.7 percent of the time. To ensure this, each attraction is opened each day by an assigned crew. For show-type attractions, maintenance begins every day one hour before the park opens and is repeated every evening after the attraction has closed.[64] Each assigned crew examines and reviews all major elements of the attraction including mechanical, electrical, audio, and video. They review the performance and movement of all mechanical figures to ensure that they function as programmed, and examine all props for cleaning or repair.[56] The Disney parks differ from other theme parks in their dependance upon a vast amount of technical attraction machinery. Ensuring their proper and continual operation poses a challenging demand upon the maintenance staff. In Epcot Center alone, a superintendent of Projection / Special Effects is responsible for the maintenance of approximately 120 motion pictures, 800 optical special effects projectors, and dozens of slide projection equipment items used daily.[64]

Water attractions likewise pose a particular challenge to a park's maintenance staff. The machinery that controls many of these attractions and their props are often submerged beneath the water. The intricate machinery is easily susceptible to breakdown with typical water pollutant levels. As such, the water for these attractions must be continually maintained so that water levels are forty times as clean as drinking water. Intense chlorination prevents the smallest trace of dirt from jamming machinery. To examine the machinery, a crew of maintenance personnel spend three hours every morning skin-diving the length of the attraction; inspecting ride tracks, rails, and animating machinery; and collecting debris.[69]

Preventive Maintenance

The Disney parks are known for their quality and appearance because of an intensive preventive maintenance program. Every element of the Disney theme parks is on a preventive-maintenance program from the most technical ride attractions down to the parks perimeter fence.[56] The result is that Disney is able to maintain the look, feel, and freshness of an opening day, every day of the year. To maintain these high standards, around $80 million is budgeted annually for park maintenance.[53] An intensive rehabilitation schedule is coordinated through a "Parks Planned Work Office." Behind the work is a team of engineers, documentation specialists, financial experts, and specialized craftsmen. The work is performed within the park's "Central Shops" which house mill, machine, metal, paint, plumbing, electrical, and sign shops. Here attraction features and props undergo rehabilitation while new innovations and props are developed and produced.[61] All ride vehicles receive maintenance through their own vehicle-maintenance building. Over 800 vehicles, from monorail cars to steam trains are serviced [41] by a staff of 100 to 150.[70]

Disney's intensive rehabilitation schedule requires the coordination of daily update reports undertaken by each attraction's assigned crew, and through computer analysis facilitated by the division's engineering and construction staff. Through computerized coordination, each park element is cycled through a maintenance program each year. Documentation, via daily reports and computerized systems, helps to track recurring problems so that they can be modified or eliminated. When rehabilitation is scheduled, or is necessary, the prop or attraction element is channeled through the central shops or worked on inside the park during closing hours if the item is too large or immovable. Some of the attractions' ride vehicles are removed every few days for minor rehabilitation. In these cases, these attractions have extra vehicles to prevent any reduction in the ride's capacity. Some of the parks' major attractions also include their own small mechanical shops so that more timely repairs can be made.[56]

While individual elements receive attention on a planned basis, year round, most attractions themselves receive a comprehensive rehabilitation program once a year. In these instances the attractions are closed for about two weeks. As these rehabilitation periods limit a guest's choices in entertainment,

schedules for repairs are staggered each year so that a family who might visit during the same time period in two consecutive years will not return to find the same attraction closed for repairs.[56]

In the planning of new attractions, maintenance receives ample attention on the front end. In the early stages of planning, an attraction's preliminary drawings are sent from Disney's Imagineering division to park facilities, engineering, and construction personnel for review. Operational and maintenance issues are identified early, and a consensus is reached before plans are developed further.[56]

Opening day freshness can be attributed to timely and accurate attention to details maintained and aided via a "Show Documentation Office." This office provides the park's maintenance division with a reference library to aid in repairs. Here, every aspect of the theme parks, including attractions, sets, props, and structures are cataloged in photographs, samples, color boards, books, and catalogs.[61] A photographic record of the parks in detail not only aids in minor maintenance, but also provides accurate, detailed references for the restoration of the park in the event of a large-scale disaster from fire or natural sources.[61]

The cataloging of all park elements allows maintenance staffs to maintain exacting repairs. In paint alone, over 20,000 colors and hues are cataloged for reference.[59] Along Main Street, alone, over two hundred specific color shades are recorded. The facades along Main Street receive a fresh coat of paint every two years. In between that time, the lower portions of the facades, which receive daily wear and tear, are touched up according to a second color chart that matches the lower levels with the faded paint on the facade's upper levels.[69] Each year, touch-up painters apply some 20,000 gallons of paint in Disneyland, and 90,000 in Walt Disney World.[8]

Accurate results, however, are not dependent on Show Documentation alone. Much of the end result is dependent upon those that perform the work. The staff of Disney's maintenance division is made up of a number of individuals who specialize in a variety of old-style crafts. As the knowledge of these skills is essential to the centralized / self sufficient nature of the Disney parks, these skills are perpetuated through an ongoing apprenticeship program. Through a Master and Apprentice training program, over 80 apprentices participate in training that lasts for several months to several years and specialize in 15 crafts such as carpentry and tile setting. Upon completion of an apprenticeship, the new masters in turn pass their knowledge and craftsmanship to a new set of apprentices.[61] In the end, efficiency and self sufficiency are furthered for the benefit of show management.

Maintaining The Landscape

As in all other areas of park maintenance, the landscapes of the Disney parks also receive thorough and intense attention. In Walt Disney World, landscape maintenance is overseen by a staff of 145. Seventy five oversee the 100-acre Magic Kingdom park and seventy others cover Epcot's 260-acres (these figures predate the opening of the Disney-MGM Studios theme park). Most members of Disney's landscape staff

hold degrees in horticulture and come to Disney with several years of practical experience. When hired by Disney, each receive the traditional indoctrination into the Disney philosophies. From here, each attend Disney's college of horticulture where they attend a series of classes which introduce them to the Disney landscape philosophies.[66]

Like Disney's custodial staff, the landscape maintenance staff comes equipped with walkie-talkies for quick assistance from its nursery, irrigation crew, and pest control crew. Although the crew can typically be found on site between 6 a.m. and 2:30 p.m., the majority of their work is performed during the hours in which the park is closed.[66] During this time, the site is inventoried, requests for materials are ordered and delivered, and the landscape is maintained.

Disney's philosophy that its park patrons are its guests is evidenced by the fact that park guests are not told through signs or personnel that they must "keep off" the landscaped areas. In response to this guest freedom, landscape personnel are kept busy replacing over 800,000 plants, flower beds, shrubs, and trees each year.[61] As plants are likely to be trampled each day, landscape personnel locate plants and blossoms that are not visually perfect and replace them with full-sized blooming plants before the gates open the next day.[66]

The requirements for maintaining Disney's vast landscapes are both challenging and intense. Lawns, for example, are mowed three times a week before guests arrive so as to ensure a fresh appearance. In its sixteenth year of public operation, Walt Disney World's landscape maintenance staff have mowed the equivalent of over fourteen times around the earth.[12] To make these demanding maintenance tasks more manageable, the landscape is designed for quick and efficient maintenance. In the design of planting beds, for example, long sweeping lines are employed as they are easier to edge and save time and energy to maintain. Similarly, lighting fixtures often are placed within the planting beds so as to lessen the amount of edging. Those that are not, such as spot lighting, are placed flush with the ground so that lawn mowers need not worry about having to avoid them.[45]

In the maintenance of Disney's theme parks, nowhere are Disney's "show" philosophies more apparent than within their landscapes. In the Disney parks, landscape elements are likened to props in a set. They are maintained, arranged, moved, or adjusted to meet the needs of the setting. The landscape is carefully planned and maintained to ensure that its color, character, and mood add life to the theme park settings.[61] As soon as a plant outgrows its purpose, it is moved. It is quite common for Disney gardeners to move the landscape shrubs, flowers, and trees as if they are simply the props in a show.[66]

Even trees receive the same attention as smaller landscape elements. As props within the stage set, they are arranged to meet the visual needs. The transplanting of trees is a continuous undertaking. Some of the trees in the Disney parks have been transplanted up to five times and continue to flourish.[55] From their first cut to the completion of transplanting, timing for the relocation of trees averages to around 30 minutes and has proven successful 98 percent of the time for trees of up to 38 tons.[45]

As Disney's demanding needs have always required quick action and the need for fully flowering plant life, traditional transplanting methods were abandoned. In the typical transplanting practices, a trees limbs and roots are pruned, the roots are bagged, the tree is moved, and once in place it is pruned once again. This method typically leaves the tree skimpy for the first few years. In Disney's process, the trees are carried by their trunk instead of by their roots. To do so, Disney's landscape professionals drill a hole through the tree's trunk, parallel with the ground. As this is the strongest part of the tree, it can carry the trees weight more easily than the roots and with less damage to the tree. Through this hole a casehardened steel axle is inserted, and cables are then lashed to the axle. The trees are lifted by the cables with a crane and moved to their new location. Once the tree is in place and backfilling is complete around its roots, the axle is removed and hardwood doweling is replaced in the opening. The only damage to the tree tends to come to the tissue between the bark and heartwood or cambium layer. This process allows for the timely and efficient transplanting of trees in full spring foliage, which is quite an accomplishment differing from the traditional methods of transplanting.[46]

Once trees and other plant life are in place, they receive continual attention to maintain their appearance within the setting. Vistas that are the most photographed receive extra special attention. For example, the vista of the Magic Kingdom's castle is framed in eight strategically placed, healthy Live Oaks. These oaks have been trimmed to the exact shape by Disney's landscape personnel every day since the park opened to insure that the inside contour of each tree maintains exacting proportions so that the castle is visible.[12] The proportion of the entire tree is dependent on this contour. To ensure proper form, a four-man crew spends 20-hours each week in September and October pruning every branch. Cuts are precise, and its form is kept thin enough so that guests can see the castle through the trees. New growth is inventoried, and a precise count is kept so that the expected growth for the following year can be determined.[66]

In the case of smaller plant materials, their proper look can be maintained through the use of back ups. For example, guests visiting the Magic Kingdom's Swiss Family Treehouse might notice a banana tree ripe with fruit. To maintain this look year round, the tree is replaced, once it appears that it is ready to lose its fruit, with one of 50 others of staggered ages.[66]

To accomplish such demands on the landscape, Disney must always be prepared with enough plant material on hand. Over 2,000 varieties of plants are used throughout Disneyland and Walt Disney World. Of these, over 1 1/2 million annuals are changed to suit the season's mood each year.[68] The Disney parks are able to maintain these demands by channeling all plant life through an on site nursery and tree farm.

In the planning stage of Walt Disney World, a 25-acre nursery was established on the site's Northern edge. The nursery was used as an experimental testing ground for the numerous species of plants needed for the parks various themed areas. Plants ordinarily alien to the Florida terrain were imported from diverse areas from across the U.S. and around the world and were tested to see which could adapt to the central Florida climate. Nearly 60,000 trees and shrubs of 800 varieties were planted or transplanted by Disney landscapers before its opening day.[68]

Today, the Disney World nursery facilities have grown to 120 acres, which are maintained by a crew of 24. Of this acreage, 15 are occupied by green houses and 80 acres are used as a tree farm. Within the nursery some 10,000 trees, over 5,000 indoor plants, and over one million annuals are cared for and stored. Because of the sheer volume of plant material used within Walt Disney World, not all can be grown on-site. Many must be purchased through wholesalers and maintained through Disney's nursery.[61]

From the initiation of Disneyland and Walt Disney World, landscape staffs have tested countless species of plants for their ability to cope with area climatic conditions. Constant experimentation on a variety of turf, annuals, perennials, and trees is undertaken for the plants' show quality and endurance to the climate.[61] In their testing of plant material, Disney's horticultural experts have earned a reputation for their research efforts. Today the results of Disney's horticultural experimentations reach beyond the Disney property. In one such case, Disney participates with the National Arboretum in Washington, D.C., in a cooperative testing program. As one of the Arboretum's Southern-most testing grounds, species are sent to Walt Disney World which might have landscape potential. In Walt Disney World, they are labeled and evaluated for bloom, tolerance to heat and cold, and resistance to disease. In an additional program, Disney participates in a yearly flower trial, in which over 150 annuals from seed companies are studied and published. Landscape designers, seed companies, and local growers rely on the evaluations that the Disney staff gives.[66]

In Disney's efforts to manage and maintain landscapes, the experts have also made notable efforts in the field of conservation and have been cautious to respect these efforts through their management of pollution, and through the control of insects.

With their efforts in Walt Disney Word, Disney has made a name for itself in the fields of conservation and wildlife protection. Over 35 major awards have been granted to Disney for its efforts. To ensure conservation as an ongoing theme, Disney has set aside some seventy-five hundred acres of swampland and forest in Florida. This conservation area is protected for the use of nature and is saved from drainage and development that might damage the area and further disturb the ecology of central Florida. Within this conservation area, there have been recorded 200 species of native plants, 36 mammals, and 153 species of birds.[7]

To oversee the proper control of these conservation areas, a staff of 11 scientists in a pollution control laboratory perform 30,000 tests on air, water, and soil each year. The Disney site is photographed yearly in infra-red, from the air, to reveal stresses in forest areas before they would be apparent on the ground. Both flood control and water level are monitored by a stationary U.S. weather satellite, located 23,000 miles above the equator. Information is given from sensors immersed at a key spot in the Reedy Creek drainage system which is then read by the satellite and analyzed by the scientists who oversee these ecological conditions.[7]

To prevent the pollution of streams and lakes by water runoff, a "diaper system" of porous cloths are hung into the water to gather up impurities. The system intercepts the water and distributes it into

containment ponds. Once cleaned, the runoff is used in the irrigation of 300 acres of plants around the parks and resort hotels. Excess runoff water is put into the Kissimmee River which feeds into Lake Okeechobee.[7]

In the control of insects in Walt Disney World, water levels are manipulated to upset hatching conditions. For fish which look to mosquitos as food, they are maintained during droughts by digging fish holes in ponds and lagoons. If necessary a fine oil is used to eliminate larvae on ponds. "Hard" chemicals, such as DDT, are replaced with Malathion and Diabrom which are sprayed in microscopic droplets of generally one-half ounce of Diabrom or three ounces of Malathion per acre. Treatment is used only where and when it is absolutely necessary.[43]

Marketing

Theme park's management and maintenance efforts are some of the primary elements in ensuring a successful experience for its guests, as well as ensuring a profitable venture for its owners. While much attention needs to be placed in managing and maintaining the park, it is also as important to provide a continual draw for potential park guests. Through proper analysis of the parks primary market groups and through proper marketing outlets, theme parks have the tools to continually lure guests to the park. A theme park's marketing efforts are an essential element in supporting its show.

As a whole, the theme park industry is significant within the leisure time activity field. According to the International Association of Amusement Parks and Attractions, approximately 235 million people spent around $4 billion in 1987 within the nation's 600 amusement and theme parks. Of the country's 40 major metropolitan areas, 28 have at least one amusement or theme park within a 100-mile radius. Their existence and current profit factors, however, need not mean continued future success. The outdoor entertainment industry, as a whole, has to fight for its continual market share. The leisure time opportunities which they are up against include not only rival parks, but also all leisure outlets such as resorts, shopping malls, films, and even cable television.[32]

For these reasons, a theme park's marketing effort is one of its most important "support" elements. Marketing provides parks with the proper tools to continually pull in new and repeat visitors. Through marketing, parks are provided with a clear picture of their potential park guests. With this picture in mind, the parks can communicate to their markets and entice them to visit their park. Good marketing efforts also help to "educate" potential park guests about the park, its location, hours of operation, costs, services, activities, and opportunities. In turn, increased knowledge about the park helps to increase the park patrons' length of stay.

Most theme parks draw the majority of their business (70% to 85%) from within their region. This is typically the area within a three-hour drive. An analysis and understanding of the general population trends within this trade area is important to each park. Parks need to have a good analysis of the segments of the trade area population and, more specifically, of the age distribution of the population and of the expected growth trends within each age group.[52]

The demographics of a non-Disney theme park differ greatly from a Disney park as do its entertainment offerings. In many non-Disney theme parks, entertainment options come mainly in the form of thrill rides. Fittingly, the majority of guests to these parks are younger with less education and fewer financial means. Furthermore, the majority of visitors to a non-Disney theme park is under the age of 21 and attends either Junior High or High School.[52] This trend is changing, however, as the youth of the last decade begin to mature and start their own families.

Although most theme parks depend upon a younger market segment, theme park market groups continually change as the nation's socioeconomic mix and leisure pursuits evolve. On a national level, there is a trend toward a maturing society with married childless couples in their 30s as the dominant market group.[71]

The Disney parks have long reflected this trend. Traditionally one of the primary markets for the Disney parks consisted of guests between the ages of 5 to 13 years old. This market, however, has been on the decline since the 1970s, from a market segment of 18.2 percent to 13.5 percent in the 1980s. On the other hand, the parks have seen a significant increase in the number of guests over the age of 25.[42] In fact, it is commonly claimed that for every five guests to a Disney theme park, four are adults.[36]

With these changes in age come changes in education and financial stability. These park guests tend to have college degrees and a stable median income.[1] With this in mind, Disney's newest parks, Epcot Center and the Disney-MGM Studios theme parks, are designed specifically for a more adult market.[42]

As for market areas, the Disney parks draw from a much larger base than the average three hour market areas of the typical non-Disney theme park. While the primary market for Disneyland is generated from Southern California's 12-million residents, 82% of the park's potential visitors live within a day's drive. For the parks of Walt Disney World, over 79% of the potential visitors come from outside the state. As a result, marketing efforts for Walt Disney World are on a national level.[61] Similarly, Disney's foreign parks draw potential visitors on a national, and even an international level. As the middle class household constitutes the primary market for the Disney parks, Japan's middle class accounts for 80% of the country's population. And in Euro-Disneyland's case, the French park targets not only the middle class of that country, but also that of Britain, Italy, Spain, West Germany, Scandinavia, and the Netherlands.[65]

With potential park guests drawn from such large market areas, each needs to be informed about what the parks have to offer, as well as available means of transportation, opportunities for meals and lodging, plus time and money obligations. In addition, these messages must be tailored to meet the

interests of both family and non-family markets. Marketing to potential visitors from the in-state, national, and international markets must likewise be approached in different ways.[61]

On the national and international levels, potential park guests must be made more aware of the parks and their offerings, as well as understand the variables involved with their traveling to the park. In addition, potential guests at the international level must first be convinced to visit the country in which the park is located. To aid in informing foreign guests, information to these markets includes exchange rates for money, transportation schedules and routes, and special attention to language barriers. Potential guests who reside in-state, on the other hand, generally live within a short drive of the park, and thus require no overnight accommodations. This market is made up mostly of repeat visitors, and information to these potential guests is centered around new attractions and shows.[61]

At each of these levels, family and non-family groups are each presented with differing information to meet their interests. Family groups tend to be interested in attractions to entertain their children, while non-family groups tend to be more interested in adult activities such as dining and shopping. For markets not previously addressed, information is intended to "educate" them as to all the parks and resorts have to offer.[61] To get its message out, Disney employs a number of marketing outlets. These include publicity, promotions, advertising, public relations, and special marketing outlets such as Disney's Magic Kingdom Club.

Publicity

Publicity is an essential element in Disney's marketing efforts because the Disney theme parks are an outgrowth of the film industry where publicity is essential to a film's potential success. A prime advantage to publicity is that it costs very little to promote as it is channeled through reports given by a third party as a news story. Reported by an independent third party, publicity brings with it added credibility.[61]

Publicity is channeled through the news media in stories reported on television and radio, and through magazines and newspapers. To prime the interest of reporters in covering stories on the Disney theme parks, a working relationship is maintained with members of the press who are kept up to date on news, attractions, and new events in the parks. An in-house creative services staff compiles "press kits" composed of visual and printed media such as news releases, "video press kits" containing video stories, and "press tours" in which Disney representatives travel throughout the country to personally meet with television and newspaper staffs.[61]

One of Disney's most successful and most popular generators of publicity is through the invitation of numerous press representatives to Disney hosted "press events." Through these events within the theme parks, the press is granted easy access to interviewees, prepared visual and print media, and arrangements for

satellite hookups to promote ease in reporting their stories. In most cases, hundreds or thousands of press representatives are invited to the Disney parks, all expenses paid, for a chance to be the first to experience a new attraction or major event.[61] In enticing these press guests to visit the parks, they are ensured that no strings are attached and that they have the right to cover or not cover the events.[33]

Public Relations

While it is important to keep ties strong with the press at the national level, it is also good business for any large company to keep ties strong within the community at the local and state levels. For these reasons, Walt Disney World's marketing department was one of the first two divisions to begin operation in Walt Disney World. Three years before the park's gates were to open to the public, the department had the task of informing the community at the local and state levels about the project. The general public is still kept well informed about the company's activities to retain strong ties within the community.[61]

Public relations is an important tool for the Disney theme parks. It is used to ensure good relations within the community and to maintain constant dialogue with local, state, and national authorities. At the local level, Disney promotes good relations through donations to community service organizations, and through character visits to hospitalized children. The public relations department also promotes good will by maintaining communications with governmental officials at every level to ensure that needs are met when heads of state and governmental leaders visit. Similarly, a constant line of communications with these parties helps to ensure the monitoring of legislation that might affect the parks and resorts. As another public relations effort, Disney selects an annual ambassador from within its cast to represent the company at public ceremonies and functions world wide to further good will and to promote the company's image.[61]

Advertising

Advertising is the most effective form of communication to potential park guests. Through proper market analysis of available consumer data and surveys, printed and visual media can be produced and distributed directly to a target market. Because of its expense, television advertising is limited to buying time on a regional basis or to spot buys within selected cities.[61] Though costly, advertising efforts that are strategically conceived result in higher profits for the park. In the Disney park this is reflected in studies that show that for every $6.50 spent on advertising, the parks receive an average of $40.00 in profit on each guest in admission, souvenirs, and food.[21]

For the Disney parks, advertising efforts are made more effective through an in-house advertising agency. Through Disney's Vista Advertising agency, project development can be both spontaneous and flexible. In turn, costs can be controlled more effectively.[54]

Because of the high cost of advertising, much of the production of printed media is produced through co-operative advertising, a type of advertising used by many theme parks. In this form of advertising, a number of companies appear alongside Disney within a combined multi-page advertisement. The ad supplement is circulated through a number of popular publications. In return for their participation in the ad campaign, the participant companies help to pay for the ad space. The result means that the overall cost is greatly reduced. In one example, a 24-page supplement was produced for the equivalent of only two full pages of advertisements.[19]

During low attendance periods, special markets are targeted for advertising. Through mailers, members of local organizations and institutions are offered special incentives to visit the parks during specified time periods. Examples include discounts to members of the American Automobile Association (AAA), high school seniors "Grad Nights," and "Armed Forces Days." [61]

An additional and important market for advertising is within the parks. On-site advertising begins within the property limits as a radio broadcast information channel. Canned monorail spiels, handouts, pamphlets, brochures, posters, periodicals, and television programs broadcast or distributed within the parks and resort guest rooms, help to inform guests of activities in an attempt to increase their participation. It is intended that this advertising will result in the guests' extending their lengths of stay and in turn increasing company revenues.[60]

Promotions

Theme parks work with other companies and organized events to gain exposure through promotions. Promotions can be linked with the media or corporate participants to help justify the high cost of exposure.

Media Promotions

Partnerships with the media are arranged through radio and television remotes, media sweepstakes, and special events. Through media tie-ins, programs are broadcast from within Disney's parks or resorts, so as to gain indirect exposure. Media tie-ins are also arranged through sweepstakes offering vacation give-aways. In exchange for the free vacation packages, the media outlet agrees to pay for the advertising time or space. Joint promotions within the media are also arranged through special events such as Disney's mock,

Olympic-style, "Goofy Games." Through the games, television sportscasters from around the country compete for charity. In return, the event generates hundreds of hours of publicity for the Disney parks.[61]

Corporate Sponsorship

Additional promotional efforts, common to theme parks, include tie-ins with other companies. These companies pay an annual fee to sponsor attractions, shops, or restaurants within the parks. For their participation, the participating companies gain exposure for their image, receive the right to publicize their connection with Disney, and may take part in joint promotion efforts.[61]

Corporate sponsorship has long been involved with the outdoor entertainment industry. One of the most recognized forms of this sponsorship is seen as advertisements along the playing fields of professional sporting events. Today, most every theme park incorporates some form of corporate sponsorship as a way of lowering construction or operating cost while providing joint promotional efforts.

Disney's first such marketing tie began with its partnership with ABC television. In return for Disney programming, the American Broadcasting Network helped to meet a large portion of the financial needs for the development of Disneyland. This marketing tie gave Walt Disney direct exposure, through television, to promote his park. In turn, ABC received ample exposure as Disneyland's partner and gained hours of weekly programming. When Disneyland opened in July of 1955 it brought with it attractions co-sponsored by such names as the American Motors corporation, Kaiser Aluminum, Kodak, Monsanto, Richfield, and TWA Airlines. For their financial assistance, these companies foresaw increased corporate profits and increased image awareness through their exposure with Disney.[10]

Besides sponsoring attractions, food and retail companies were brought in as operating participants to run some of the original food and retail outlets along Disneyland's Main Street. Although problems with the service and management of these concession spaces led Disney to an operational take over of these outlets, a number of operating participants are found today in Epcot Center. These companies lease their locations from Walt Disney World and operate the business themselves. In return for the use of the facilities and promotional link with Disney, these participants pay a certain percentage fee to Walt Disney World.[61]

Today, over 197 corporate partners are linked with the Disney theme parks as institutional or operational participants. Each contract is negotiated through a Participant Development office and managed through a Participant Affairs office.[61]

Participant involvement is costly but provides each company with a prime market for advertising. As Walt Disney World is visited by over 30 million people annually, the parks' promotional participants receive exclusive exposure.[64a] As for these 30 million plus guests, their demographics are of interest to corporate America. One third of these guests are between the ages of 18 and 34 and are college graduates with a stable median income.[1]

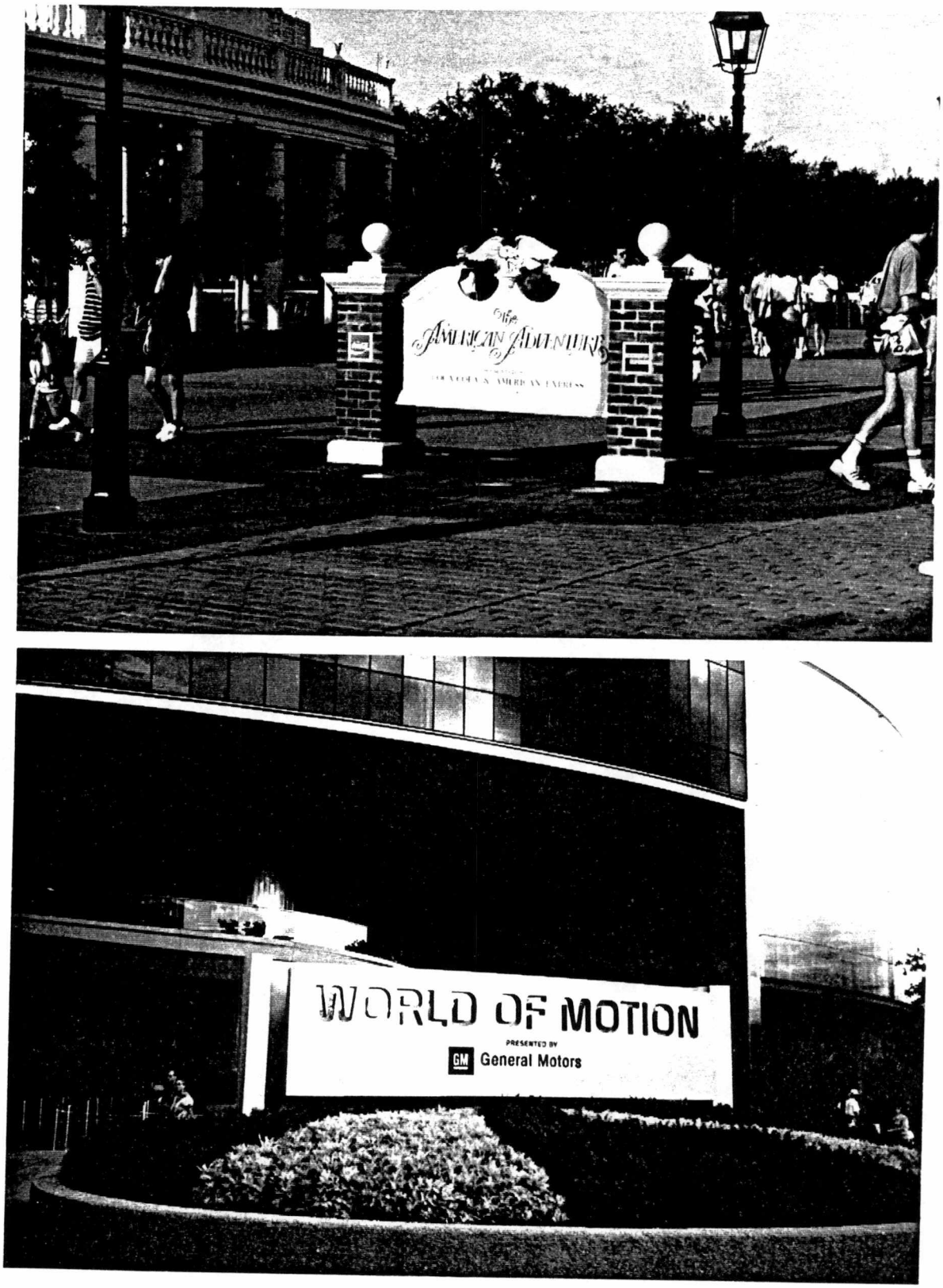
For their participation, corporate sponsors also receive a number of benefits. These include permission to use the Walt Disney World trademark and name and references to both in promotions and advertising. Participants are also given the opportunity to participate in marketing programs generated by Walt Disney World as well as programming opportunities with the Disney Channel. Participants also receive the rights for the exclusive use of their brand products within the parks and in promotional efforts with Disney.[61]

Amenities extended to participants includes the opportunity to lease a Lake Buena Vista town house in Walt Disney World on a yearly basis, with the use of the Resort Special Activities department which provides tours of the property and airport pick ups. These participants also receive special treatment through the Participant Affairs office, which acts as a liaison between Disney and the participants, to assist in the development of itineraries for special guests and V.I.P.s of participating companies, the coordination of meetings between all parties, and the preparation of their hotel and dining arrangements.[61]

In return for these benefits, participants share in a number of costs. These include an annual fee of several hundred thousand dollars for the use of Disney names and characters, a lease payment for the building that promotes the participant's company or sells its products, and the cost for the development of the structure. Participants are told up-front that their investment goes mainly as advertising costs for the promotion that the company will receive from their name, and that construction costs are included separately.[51] The financial benefits from having corporate participants has proven substantial for the Disney parks. In the development of Epcot Center, for example, corporate sponsors paid for about one third or $300 million of the project's cost.[42]

Despite its cost, corporate sponsorship proves to be an attractive alternate outlet for corporate promotion. When compared with advertising outlets on prime time television, sponsorship within the Disney parks tends to be high on a cost-per-viewer-impression. In opposition to the enormous quantity of commercials on prime-time television, however, the Disney parks provide companies with an atmosphere for a "soft sell," which creates a more favorable image and lasting impressions.[1]

Although corporate sponsorship is evidenced within most theme parks, the degree of "sell" differs in quantity in each case. In the Disney parks, a hard sell is relatively mild when compared to most corporate sponsorship efforts in the non-Disney theme parks. In Disney's Epcot Center, for example, the General Motors sponsored exhibit, "World of Motion" is designed to strengthen the association of the automobile with freedom through its continually running theme song "Fun to be Free." At the end of the attraction's ride-through portion, a futuristic car showroom is manned with representatives of General Motors. This is Disney's version of a hard sell, and is possibly the most obvious hard sell at any Disney park. In contrast to this hard sell, Epcot's attraction, "The American Adventure," sponsored by American Express and Coca-Cola, makes little mention of either product, except for two small logos on the attraction's exterior sign and the presence of a period Coca-Cola sign used as a prop in the show attraction. In return for their sponsorship, credit is given to both corporations in park programs.[38]



Corporate sponsorship in Epcot Center.



Corporate sponsorship
in Six Flags over Georgia (top) and Paramount's Kings Island in Cincinnati, Ohio (below).

Most non-Disney parks, on the other hand, take a hard-sell stance through a more obvious visual presence. Visitors to a non-Disney park would likely find a six foot tall revolving box of General Mills cereal in Six Flags over Georgia (before the park chain was purchased by Time Warner), models of the latest Cheverolet / GEO cars in Nashville's Opryland, or a John Deere tractor on display in Cincinnati's Kings Island. In these parks, as in the Disney parks, millions of annual guests provide a prime outlet for the exclusive promotion of corporate America.

Media Blitz

The Media Blitz is a form of promotion which combines a number of marketing activities for the purpose of promoting one main event. The primary purpose is to increase park attendance by enticing potential park guests to come to the park and participate in the event or explore a new attraction. The events themselves come in many forms. Many parks open new attractions each season for the purpose of increasing attendance. The Disney parks take these events a step further by creating events around special dates, such as character birthdays or park anniversaries.

For most of the industry's theme parks, two of the most popular forms of this type of promotion include live performances by popular performers and the opening of new attractions. A season's lineup of headline performers is common in most parks. The popularity of special live talent events has necessitated the development of large staging areas in many parks. These performance programs are particularly helpful in attracting local patrons.

The opening of a new attraction is one of the most common promotion tools used by theme parks. As repeat guests make up a large percentage of a parks annual attendance, the opening of new attractions helps to entice their return. The success of the new attractions as a promotional tool is reflected in attendance increases in Houston's Astroworld of between 8 and 10 percent.[32] With similar results, some park chains provide themselves with the ability to dismantle one ride and open it as a new attraction in another park.[58]

Parks usually open major new attractions around Memorial Day in May to ensure good crowds at the start of the summer season.[23] Disney parks, on the other hand, are open year round, and new attractions are opened to the public as soon as they are completed, regardless of the season. The opening of a new attraction during the off-season helps to increase park attendance during these low attendance periods, while at the same time allowing for a period of time to work out its bugs before the peak season begins.

For the Disney parks, special events such as anniversaries and birthdays are popular promotional vehicles. Examples include Walt Disney World's 10th, 15th, and 20th anniversaries, and Mickey Mouse's 60th birthday.

Along with these attraction openings, anniversaries, or birthdays, there are other promotional efforts. These include on-site media broadcasts, press events, a full media campaign, and in-park prize



A banner in Paramount's Kings Island in Cincinnati, Ohio, indicates the park's 20th anniversary.

giveaways of commemorative consumer products and high-price items such as automobiles. The degree of promotional activity is dependent upon the activity or event. For example, the opening of a new attraction might include a full media campaign and press-event-like trips for travel agents or the press. Events such as Mickey Mouse's birthday, on the other hand, allow for a full scale media blitz on a national level. This one event allowed for the simultaneous promotion of all Disney theme parks and included a full scale national media campaign, the production of commemorative consumer products, prize giveaways, and even the addition of a new themed land within the Magic Kingdom parks, known as Mickey's Birthday Land.[61]

Marketing Synergy - Cross Promotion

The Disney parks differ from most other parks in the company's ability to combine a number of outlets to promote its parks. Much like the various means of promotion in a media blitz, the Disney company has long had the ability to combine activities into a form of marketing synergy. Disney's tie with ABC television, as a project partner in the development of Disneyland provides a good example of this marketing synergy. Through their partnership, ABC promoted itself as Disneyland's project partner while Disney gained live television as an outlet for marketing his park. In building his park upon popular film and television images, and in providing weekly television viewers with progress updates, guests to his park had an initial recognition with Disneyland's themes and attractions. This familiarization helped not only to fuel the interest and popularity of Disneyland, but also helped to fuel its success.

This marketing synergy, did not begin with Disneyland, but had long been apart of the company's formula for success. Americans had long known the Disney name as synonymous with quality family entertainment. It was through films produced under the Disney name that a familiarization and fondness for his animated characters evolved. In turn, the animated classics fuelled purchases of Disney merchandise. The sale of Disney merchandise had the effect of cross promotion. This promotion was effective for the company as a whole. In today's market, each item sold bearing the Disney name, characters, or trademark, helps to promote the Disney name, film and television features, and theme parks.

Today, the Walt Disney company can be viewed as one large self-marketing entity. Revenues for the company are channeled through film and television production, publishing and recording, merchandising and retail outlets, resorts and leisure complexes, and theme parks. Each help to cross promote another. For example, the Disney-MGM Studio's theme park uses film production for one of its chief attractions. In turn, films produced within the studios park help to generate box office sales, as park guests are found to be interested in viewing the completed production that they saw in the making within the park. From these films, additional venues of promotion are drawn by using its stars in promotional efforts through special park tie-ins, such as a special event parade. Merchandising products based on the film or its characters may

also be found on sale within the park. In some instances, the filmed feature and its characters may become the basis for a new park attraction.

Almost any promotional effort conducted by the company helps to promote the parks. For Disney's film and television productions, the company's distributing arm, Buena Vista, has as its logo the image of Disneyland's centerpiece, the Sleeping Beauty Castle. Upon the completion of a film or television production, the logo appears within its credits. Thus, viewers are indirectly reminded of the Disney parks.

The parks are promoted also through Disney merchandise. A child wearing a Mickey Mouse T-shirt, for example, indirectly helps to promote the Disney parks. On a larger level, a most massive attempt to cross promote can be seen in Disney's own merchandise retail outlets. Through Disney's retail chain "The Disney Store," shoppers may examine the latest Disney consumer products and simultaneously view clips of current films, television productions, or segments that explore the Disney parks. Within these retail outlets, tickets and information for the Disney parks and attractions also are available. A large number of tickets are sold through the Disney store outlets.[21]

Special Marketing Outlets: The Magic Kingdom Club

A unique marketing tool for the Disney theme parks is the *Magic Kingdom Club*. Membership in the club offers discounts on park admissions, resort attractions, consumer products, and travel benefits such as discounts on lodging, air travel, and car rentals.[3]

The club was developed in response to companies and military installations within Southern California which approached Disney with requests for special incentives for those who lived near Disneyland and visited the park often. Today the Magic Kingdom Club offers memberships world-wide and serves over 22,000 participating companies in the United States, Canada, France, and Japan. In return for benefits to its members, each club chapter provides Disney with a world-wide marketing tool to over 45 million people.[3]

Through market knowledge obtained from the vast data base formed from membership applications, Disney can market to individual participating clubs. Through this data base, detailed information on the 22,000 largest companies in the United States and abroad, and their corporate and recreational activities, are made available to Disney. Through members applications, the data base collects information such as each member's name, address, number of children or grandchildren under 12 years of age, VCR ownership, and subscription to cable television. As a result, marketing efforts can be targeted specifically to each member.[3]

In their marketing efforts, Disneyland is targeted to members West of the Mississippi, and Walt Disney World is targeted to members East of the Mississippi. Members tend to be primarily young, up-scale families who enjoy leisure time and have a strong interest in Disney services and products.[3]

The marketing philosophy of the club is to promote the Disney parks, attractions, and products. To enhance the value of the club, it is marketed as a benefit to employees of participant clubs. While memberships in the club are granted free to businesses, organizations, and corporate participants associated with the Disney parks, club membership is not available to the general public. This helps to create a sense of exclusivity. Further, membership cards are distributed only upon request, and are valid only when an application is completed. Blanket distribution of membership cards are not allowed. A two year validation of cards allows for one twenty-fourth expiration each month, which helps to further create a sense of importance while helping to maintain an updated data-base. The results of these efforts are a ready-made marketing outlet for Disney parks and products through one of its strongest target markets.[3]

A program similar to the Magic Kingdom Club is *Walt Disney's Executive Club*. The Executive Club is an employee incentive and business entertainment program that grants certificates to individuals which are good for a variety of activities in Disney parks and resorts. Each club (the Magic Kingdom Club and Walt Disney's Executive Club) provides Disney with prime markets that have a predetermined interest in Disney products. Both clubs help to provide Disney's marketing staffs with outstanding controlled markets for both research and testing.[3] In turn, future marketing outlets can be developed in the interest of promoting the Disney parks and products.

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Section Four • Applying the Show Philosophies Outside the Theme Park

Chapter VIII

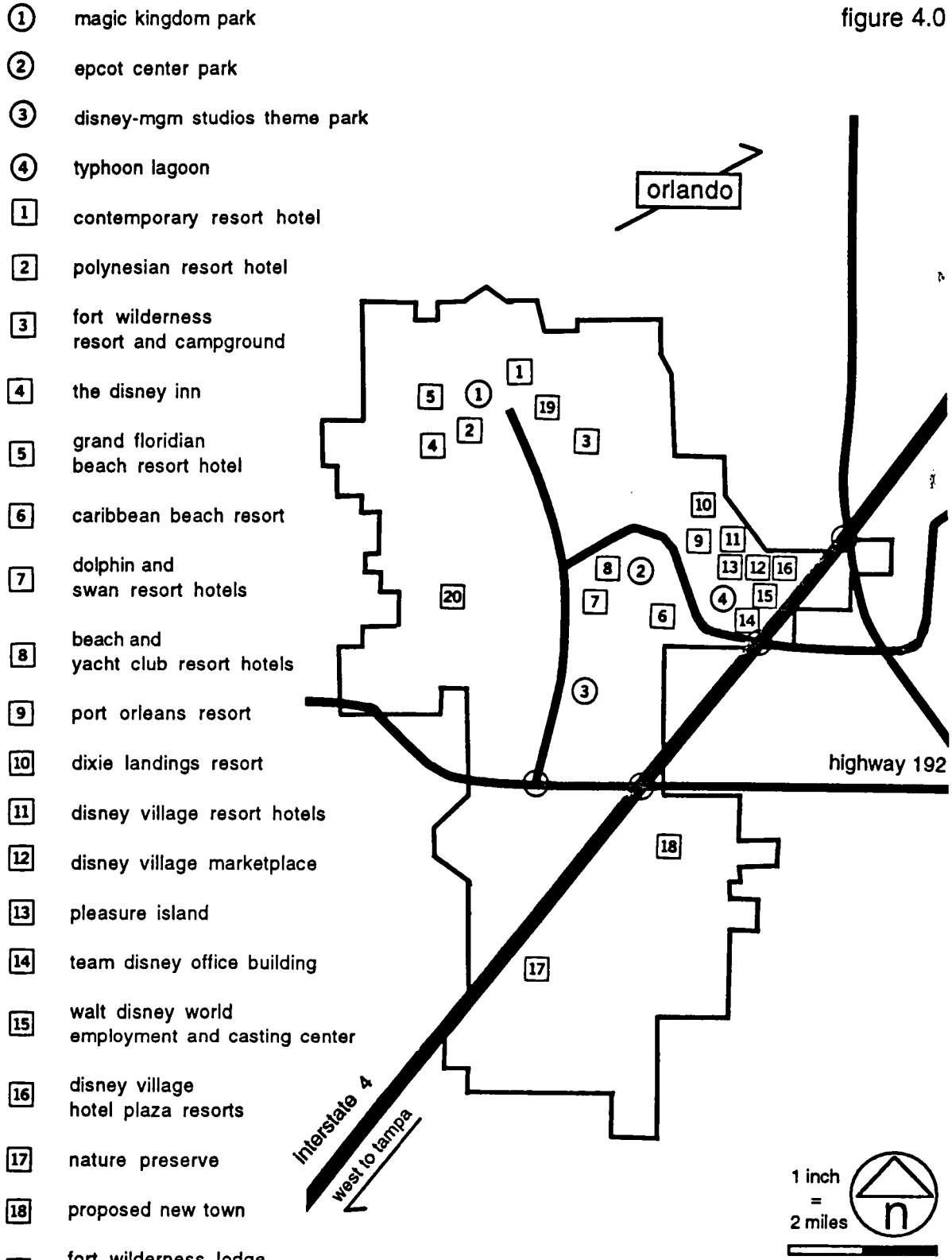
Resort Development and the Applications of Disney's Design Philosophies

While Disney's philosophies in planning and design are unique and their applications appear limited to their parks, the contrary is true. Today, the Disney parks are expanding their ideals in planning and design outside their parks to create entire resort destination complexes. In form, these developments take on a similar air of stage set fantasy by incorporating themes and film industry tricks. The goal of these developments is to create a unique sense of place which would attract park guests to stay for several days within the Disney property. Again, the longer a guest stays, the more profits the company will make.

It was not from a profit motive alone that these ideas for expanded development stemmed. Instead, they were initiated originally for two other reasons. The first was to control the form of development surrounding the theme park. This desire for peripheral control was kindled in Walt Disney as he began to witness the development of lower quality establishments around his park in California. While Disney took pride in the quality of his park, he was also blamed for drawing in the low quality peripheral establishments. The second reason for Disney's development trends stemmed from Walt Disney's own interest in exploring solutions to the problems plaguing the modern American city. This idea came in the form of Walt Disney's ideal Experimental Prototype Community of Tomorrow, (EPCOT).

In the development of these 'outside' projects, Disney's incorporation of theme in design began to take on new form. Early projects used the themeing tool to create environments that played upon exotic themes. Today, the latest projects play heavily upon fantasy by creating total themed environments complete with their own fabricated histories. A look into these trends in design is a look into the trends emerging within the planning and architectural professions as a whole. This chapter will explore and examine the applications of Disney's design philosophies outside the park's gates. It will examine Disney's interests in community planning and resort development and pay particular attention to the applications of theme in design by both Disney's designers and the design world as a whole.

figure 4.0



① magic kingdom park

② epcot center park

③ disney-mgm studios theme park

④ typhoon lagoon

[1] contemporary resort hotel

[2] polynesian resort hotel

[3] fort wilderness resort and campground

[4] the disney inn

[5] grand floridian beach resort hotel

[6] caribbean beach resort

[7] dolphin and swan resort hotels

[8] beach and yacht club resort hotels

[9] port orleans resort

[10] dixie landings resort

[11] disney village resort hotels

[12] disney village marketplace

[13] pleasure island

[14] team disney office building

[15] walt disney world employment and casting center

[16] disney village hotel plaza resorts

[17] nature preserve

[18] proposed new town

[19] fort wilderness lodge [under construction]

[20] all-star resort [in the planning stage]

walt disney world

The Community Planning Ideal

The realization that Disneyland in its single location served only one-quarter of the nation's population led Walt Disney to believe that another park would prove as successful. With this realization, Walt Disney also began to entertain the idea that in the development of a new park he could prevent the problems that he later faced in the Disneyland scenario. With Disney's distress over the development of numerous low quality establishments around his park, it soon became apparent to him that these problems were a reflection of the trends emerging in the development of the modern American city. With an increasing dependence upon the automobile came urban sprawl and an undesirable urban / suburban form. Walt Disney's dislike for the problems emerging around his park grew into his dislike for the problems emerging in city planning. In his witness of the evolution of Los Angeles from a sunny, attractive town, into a concrete-paved, smog-choked metropolis, Walt Disney became motivated to combat the tyranny of the automobile and restore a sense of comfort to the city.[62]

Soon Walt Disney began to realize that the development of a park in the eastern United States could be used as the anchor for the development of his prototype community. With this in mind, he and his staff acquired in secrecy the nearly 28,000 acres in Florida which were to become Disney's ideal "world." Walt Disney passed away soon after the purchase of his land, leaving only his goals as a driving force behind the development of his Florida property.

Before any experimental prototype community could be developed, the park attraction had to be completed. In these early days, most emphasis on time and money were placed upon the preparation of the Walt Disney World site and in the completion of the park. Even at this stage, with EPCOT only a futuristic ideal, the land was prepared with the most advanced infrastructure technologies available. Little time and little remaining money, however, meant that efforts in community planning, though emphasized, had still to take a back seat to the park. As a result, early community planning efforts appeared almost stereotypical of those in the late 1960s and early 1970s.

As a whole, the Walt Disney World property was composed of three communities. The first, the City of Bay Lake, encompasses 11-square miles within Orange County. Bay Lake is the site of hotel complexes, golf courses, secondary resort attractions and the Magic Kingdom park as well as the two other theme parks that were added in the 1980s. Also within the City of Bay Lake is a complex of independently operated hotels known as the Walt Disney World Village, and a small shopping village known as the Disney Village Marketplace.[4]

The second community, the City of Lake Buena Vista, is a vacation community located three miles from the Magic Kingdom park. Typical of such communities in the late 1960s and early 1970s, Lake Buena Vista is designed as clusters of vacation town homes, short term accommodations, and specialty

retail shops. Most were composed of brick, wood siding, and cedar shingles, and located along waterways, lakes, woods, and golf courses.[38] The last of Walt Disney World's original three communities is the City of Reedy Creek. This community is eight square miles in size and straddles both Orange and Osceola counties. The community functions mainly as a support area to Walt Disney World's main entrance complex, as a water storage site and as a conservation area.[4]

Resort Development

With the development of the park, efforts also were made to capture some of the overnight lodging market created by the park's presence. In Anaheim, Walt Disney was not only dissatisfied with the type and quality of developments that began to surround his Disneyland park, but he was upset also with the fact that these establishments were drawing in almost twice as much in revenues as he was.[38] This fueled his interest in controlling both land and development around his Florida park. This also prompted him to create an entire resort complex of attractions and lodging facilities. As one entire, self-contained vacation resort complex, additional income would be captured by extending a guest's length of stay. Likewise, quality and form could be directly controlled by translations of the design philosophies used within the parks. As in the parks, fantasy is enhanced and the experience maintained through the limiting of conflicting elements. To ensure this within the resort complex, ample acreage was purchased with the intention of providing buffer zones between outside development and Disney's development area.

Walt Disney's original plans for resort development in Walt Disney World were ambitious. Early renderings called for a number of exotically themed resorts surrounding the Seven Seas Lagoon in proximity to the Magic Kingdom park. Among these early concepts were Polynesian, Asian, Persian, and Venetian resorts. With much time and money devoted to the development of the park, site, and infrastructure, the scope of resort development was much more limited. Instead, initial resort development consisted of an outdoor recreation and lodging complex known as the Fort Wilderness resort and two resort hotel complexes known as the Polynesian and Contemporary resorts.

Although limited to only three resorts, Disney's first attempt at lodging was motivated by a determination to offer guests a truly unique experience. In the case of the Fort Wilderness resort, this experience was provided in the form of services. The Fort Wilderness resort, situated among 730 acres of natural pine forest offers a variety of lodging alternatives for those wishing to be close to nature. Eight hundred and twenty eight wooded campsites offering water, sewer, and electricity hook-ups provide space for park guests wishing to bring their own means of lodging. For nature enthusiasts and budget oriented guests who do not care for camping in its truest sense, the resort offers 363 trailers equipped with air conditioning,

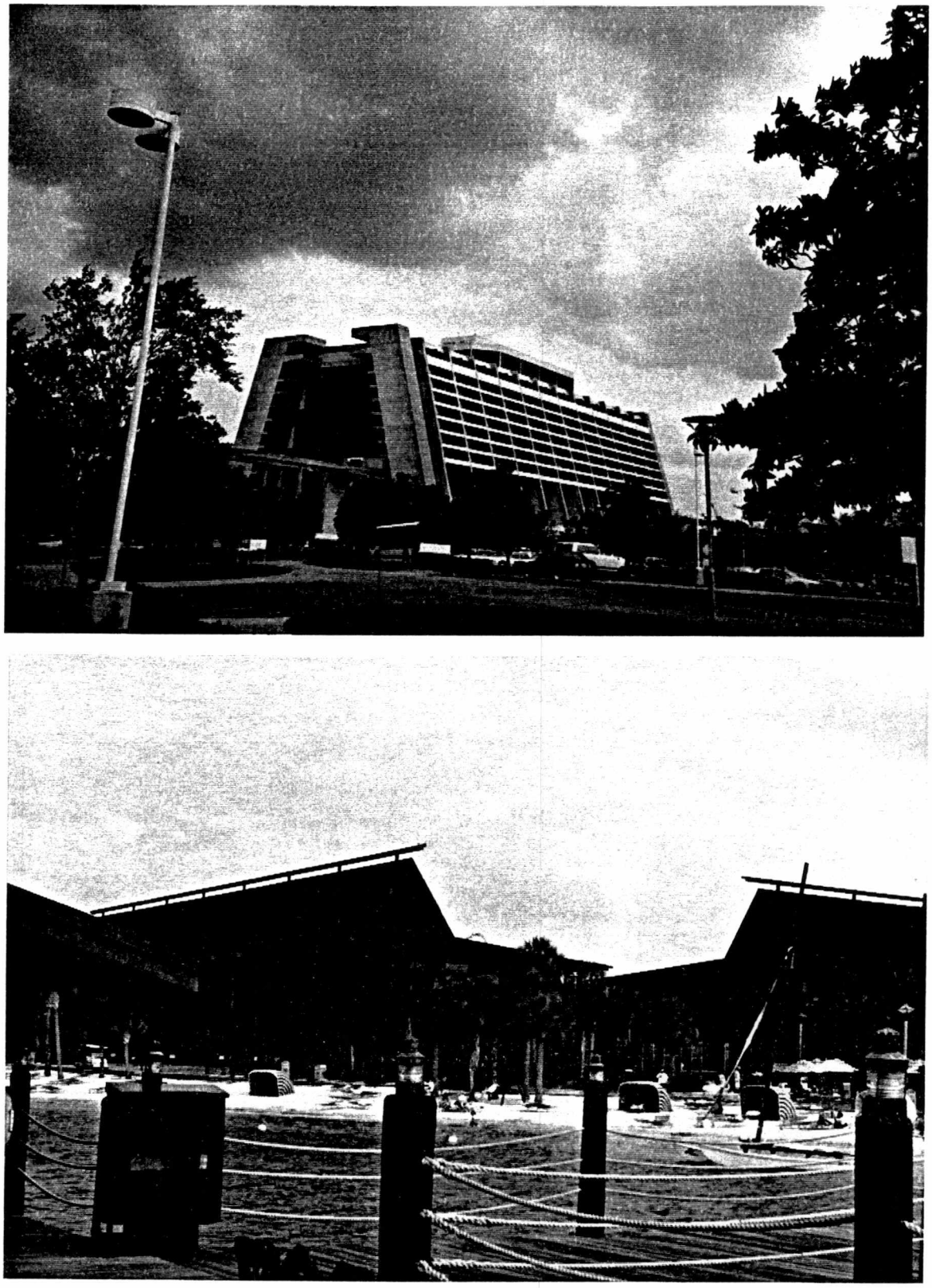
telephones, cable television, and daily maid service. To provide a unique experience to every guest, all campers are provided with free room service.[45]

Disney's other two resort hotel complexes, the Contemporary and the Polynesian provide unique experiences through their form. The first, the Contemporary, was sited so that it would symbolically extend the link between the park and resort by intentionally placing it so that its futuristic form would be visible from within the park but only from Tomorrowland. Although the Contemporary hotel appears a bit dated today, the huge open expanse of its main 10-story A-framed structure, bisected by the resort's monorail system, still provides guest with a glimpse of the future.[4]

The second resort hotel complex, the Polynesian Village Resort, is designed as an exotic tropical south sea island village of timber-frame structures with Cor-ten roofs, tropical landscaping, and waterfalls.[3] Like the Contemporary, the Polynesian was intentionally sited so that if visible from within the park, it would only be visible from within the tropically themed Adventureland section.[4]

Although each of these two hotels is unique in form through their themeing, they too are unique in form through their process of construction. When plans were made for the development of these original hotel resort complexes, little money was available. The answer to this situation came in the form of a partnership between Disney and the United States Steel Corporation. The steel company, wanting to demonstrate its innovative new system of modular construction, agreed to cover all of the project's financing in return for 49% ownership which later was bought out by Disney. Disney ownership provided the Disney company with total control over the project's design and operations.[60] The development of these two hotel complexes required the construction of a 150,000 square foot assembly plant on-site. With building frames constructed in place, guest room modules were assembled within the plant, complete with interior furnishings, bathroom fixtures, lights, and climate control fixtures. Produced at a rate of fifteen per day, each 9-ton module was transported to the resort site and lifted into place within concrete and steel superstructures.[40]

The development of these two projects was viewed as Disney's first attempt at "real" architecture, providing a serious attempt at contributing to construction technology. The technology, however, found limited application within the future development plans of Walt Disney World. A major drawback to its modular construction technology came in the cost of production. While initial estimates of cost were expected to be around $17,000 per room, actual costs mounted to around $100,000 per room. Cost savings from prefabrication, however, were evident in the prefabrication of bathrooms and other special areas. With this savings apparent, the Disney prefabrication plant continued production of bathroom units for outside development.[29]



The Contemporary and Polynesian resort hotels.

Growth and Development Trends

Starting slowly, but with grand intentions, Disney's resort development plans proceeded at a steady pace from the 1970s until the early 1980s. During this time, the Contemporary and the Polynesian resorts were soon joined by suite quarters and vacation villas arranged around two par-72 championship golf courses with the entire complex being known today as the Disney Inn. During this time, the Disney Village resort was also added, offering a variety of lodging within five types of vacation villas.[20] In these early years, the Walt Disney World Village was also constructed on a small corner of the Walt Disney World property, offering guest quarters within a number of independently operated chain hotels.

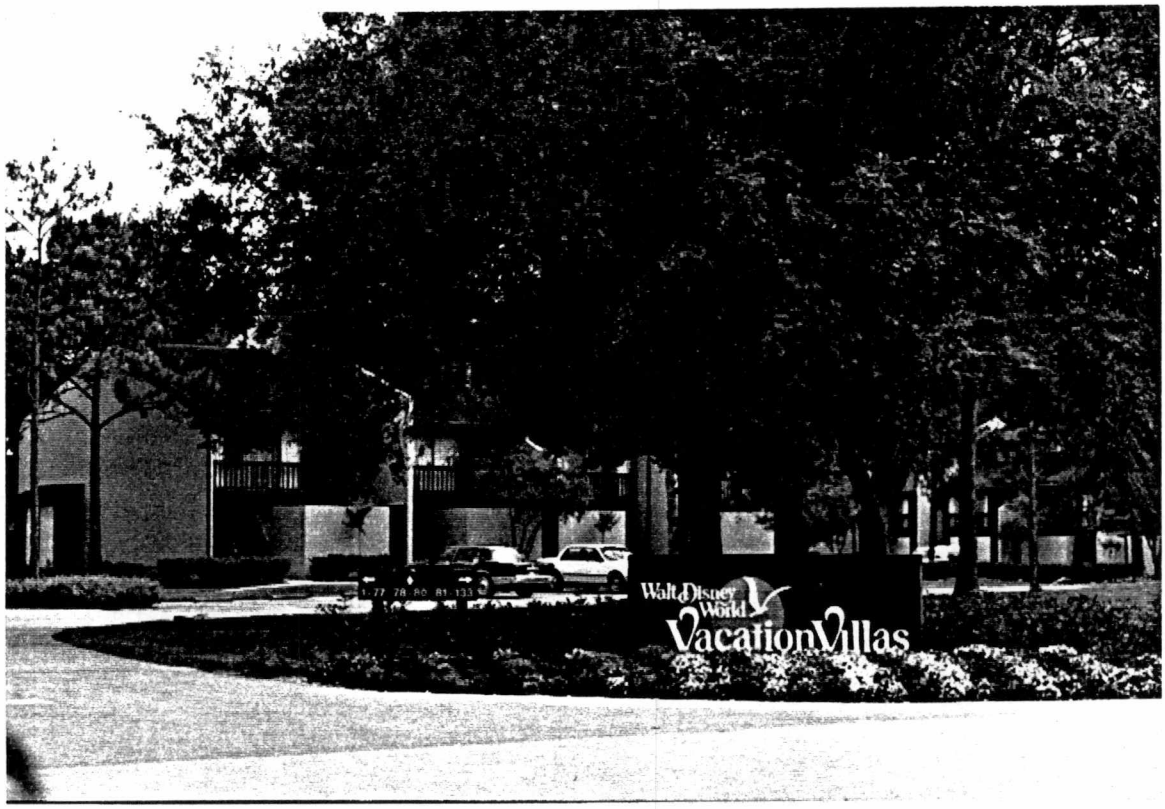
In 1984, the Disney company underwent major corporate restructuring. Under its new management, resort development was foreseen as a prime course for corporate growth. Even with a handful of company-owned resort hotel complexes in operation, market analysis projected a strong potential for the demand of additional tourism-related projects. This demand was generated by some 25-million, largely out-of-state, annual visitors.[40]

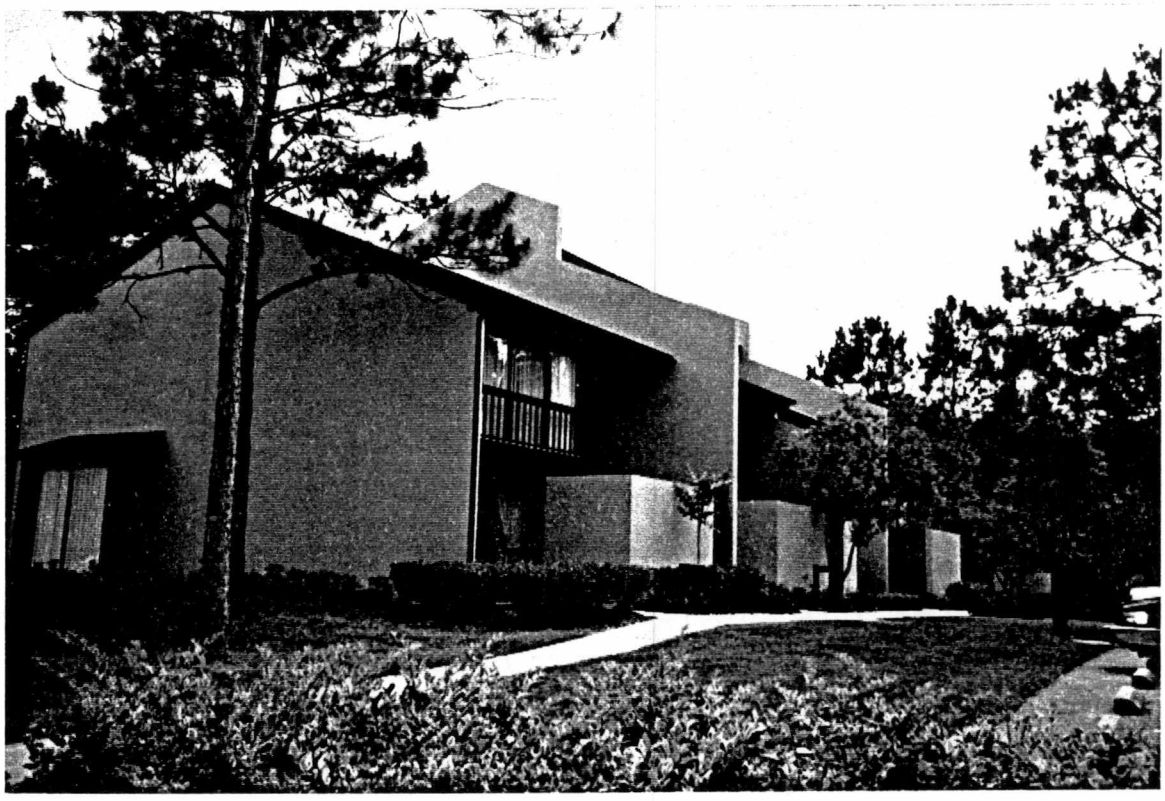
For the following decade, a lofty development plan was established that would include not only additional resort hotels, but also additional projects in the form of entertainment, retail, corporate facilities, and mixed-use ventures. To coordinate the development of these projects, the Disney Development Company was established in 1985. The Disney Development Company, as a wholly owned subsidiary of the Walt Disney Company, became responsible for the master planning and development of projects outside the theme park gates.[68]

The importance of peripheral development has proven integral to the success of the Disney parks as a support element of the total experience and as a financial source for the company. Together, the theme parks and resort hotels make up over half of the company's annual operating profits and revenues.[7] In 1988 alone, some $400 million in projects were commissioned by the Disney Development Company.[68]

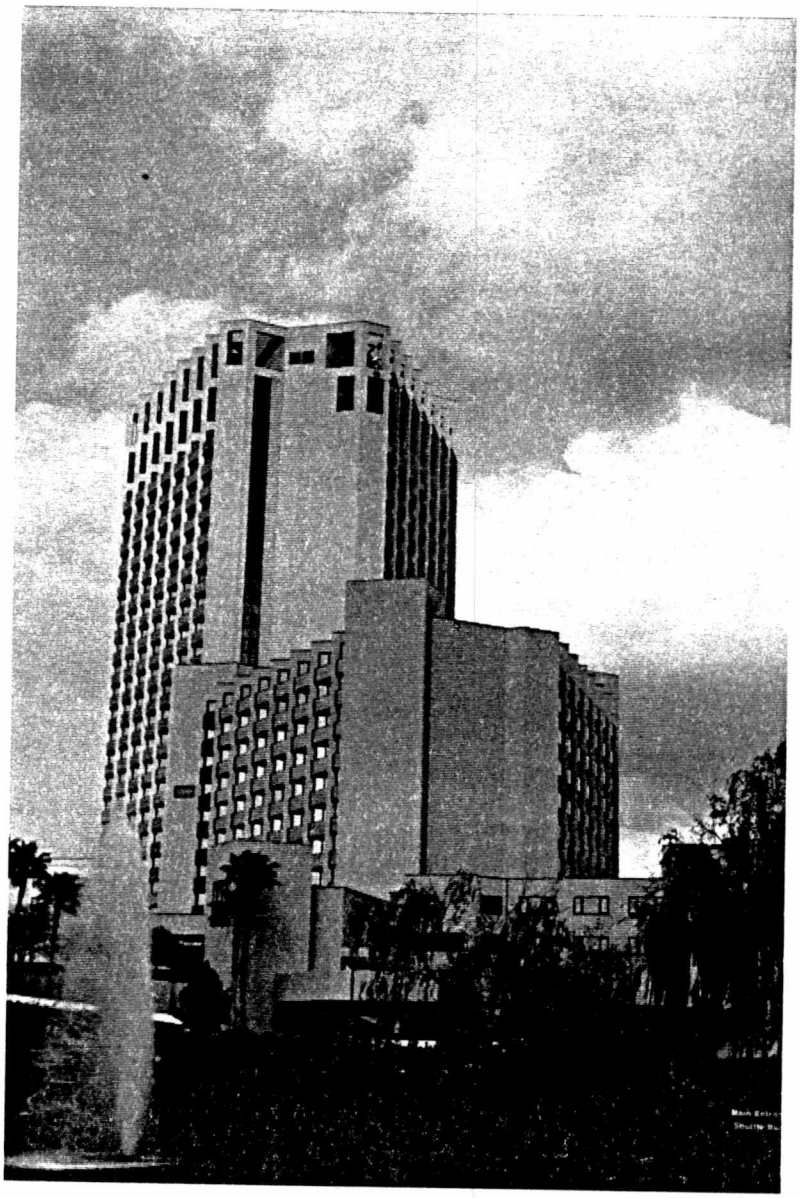
The primary goal of Disney's resort development plans was to provide additional outlets to capture a larger segment of the lodging market and extend the guests' length of stay. As Florida's tourism market is large and varied, resort development plans were established to capture a portion of each market segment.[2]

As a market, the Orlando area leads the nation in both tourism and convention growth. The strength of central Florida's tourism market is influenced mainly by the area's theme parks. In lodging guest rooms alone, the area has grown from around 5,000 guest rooms when Walt Disney World first opened in 1971, to approximately 65,000 rooms by the early 1990s. This growth has likewise influenced the development of additional meeting space. The increase in the market demand for meeting space within central Florida is evidenced by annual increases. For example, in 1987 some 8,861 conventions were held within the Orlando area; these conventions attracted around 1.5 million delegates according to Laventhol &





Walt Disney World Vacation Villas.



One of the independently operated hotels on Walt Disney World property.

Horwath.[40] In 1988, the market grew to around 9,696 meetings.[41] To meet this demand, the Orange County Convention and Civic Center has expanded its facilities from 325,000 square feet to 840,000 square feet.[40] The increase of both lodging and meeting space within central Florida is reflected in Disney's interest in expansion so as to capture a portion of both markets.[23]

The period between the late 1980s and early 1990s marked the largest construction phase in Disney's park and resorts history. In this period, the resorts' guest room inventory grew to 12,000, equating to around one fifth of the number of rooms within the Orlando area.[23]

This trend began with the construction of the luxury 900-room Grand Floridan hotel, designed by Disney's Imagineers to evoke the era of a grand Victorian sea side resort.[41] Following similar themes, Disney has produced two more luxury hotels that added an additional 1,200 rooms in the late 1980s; these hotels were the Yacht Club and the Beach Club resorts, both designed by noted architect Robert A.M. Stern.[14]

With intentions to meet every market segment of the lodging industry, the Disney Development Company began adding moderately priced rooms in the mid-1980s. The first of these moderately priced resorts was the Caribbean Beach Resort. Competitive with moderately priced rooms within the region, this Imagineer-designed resort evoked the spirit of the tropics and added over 2,000 rooms. To further entice guest stays within this market, the resort complex included amenities not readily found within budget family hotels within the region, such as jogging and bicycle trails, a playground for children, laundry rooms, and a self-service canteen offering reasonably priced meals. Differing also from other moderately priced lodging within the central Florida area, the Caribbean Beach resort offers its guest a number of aquatic recreational areas as well as its own small beach.[37]

In the early 1990s, two additional moderately priced resorts opened to the public; these were the 1,000 room Port Orleans resort and the 2,000+ room Dixie Landings resort. These two Imagineer-designed resorts bring with them themes evoking the romance of the south. Like the Caribbean Beach resort, these two moderately priced family resorts also include amenities and recreational activities not readily found within the other mid-priced resorts of central Florida.[39]

To capture some of the growing market demand of the conventions and meetings market of central Florida, the Disney Development company promoted the development of the $375-million Walt Disney World Dolphin and Swan hotels. In this project, Disney retained ownership of the property and maintained design control; however, ownership in the 1,510 room Dolphin, and the 760-room Swan are by outside interests. These projects were not designed by Disney's Imagineers but by noted post-modernist, Michael Graves.[41] Both structures are unique to all other resort hotel complexes within Walt Disney World. The 1,510 guest room Dolphin rises 26-stories and is the tallest structure in Walt Disney World.[56] The Swan resort is the primary vehicle for improving Disney's standing as a convention and meeting destination, adding some 250,000 square feet of meeting space to Walt Disney World with its 150-acre convention complex.[61]

The Swan convention complex was developed with the intentions of attracting mother and father conventioners to Walt Disney World and encouraging them to bring along their children.[40] In addition, the addition of this meeting space helped to increase the Orlando area's position to the 13th top convention destination in the country.[56]

In addition to the Swan's 250,000 square feet of convention space, an additional 73,000 square feet of space was added to Walt Disney World's inventory with the development of the Disney Yacht and Beach Club resorts as well as with expansion and renovation to Walt Disney World's Contemporary Resort Hotel. Together, total meeting space has grown to 480,000 square feet with plans to increase to 650,000 square feet within the near future.[61]

With the increase in both lodging and meeting space in Walt Disney World, additional efforts have been made to increase the lengths of stay of the guests. To meet both necessity and impulse retail needs of the resort and convention guests, the 137,000 square foot Crossroads of Lake Buena Vista shopping center was developed in the late 1980s on a 40-acre tract near state road 535.[56] A number of resort entertainment projects also were developed for the Disney resort and convention guests. These projects have become some of the Orlando area's most popular attractions. In the late 1980s, the Disney Imagineers produced a massive water thrill park, designed as an exotic tropical playground, in response to Walt Disney World's thrill-seeking teenage market. Before the inception of Disney's Typhoon Lagoon water-thrill park, central Florida's Wet'N Wild park was recognized as the nation's most popular water thrill park.[67]

In the late 1980s, Orlando's popular renovated warehouse entertainment district, Church Street Station, found itself in competition with a mixed use-retail-entertainment center known as Pleasure Island. This Disney complex was developed in collaboration with noted planner and developer James Rouse. Rouse has long been known as the creator of the "Festival Marketplace." [53]

Resort development plans for both Walt Disney World and central Florida are expected to continue at a steady pace of growth. With some 62,000 guest rooms in 1989, the Orlando area's inventory is expected to add another 10,000 rooms in the first half of the decade.[9] While central Florida is likely to find itself with a hotel room glut, Walt Disney World is expected to continue its development plans unaffected by the region's potential surplus. This stability is reflected in Disney's guest room occupancy rates of over 90%.[67]

By 1993, Walt Disney World is expected to have a guest room inventory of over 16,500, almost one-fourth of the number of central Florida's entire 64,283 room count. In spite of all of these rooms, Walt Disney World's capacity is far from exhausted.[67] Even with their vigorous expansion plans of the late 1980s, and $1.5 billion in construction projects in the early 1990s, Disney's Florida property still remains about 80% undeveloped,[67a] although some of the undeveloped areas are being left for ecological, environmental, and research reasons.

The Evolution of Disney's Design Philosophies Outside the Parks

With the growth and development of areas surrounding the theme parks of Walt Disney World, Disney has the opportunity to adapt its design philosophies outside the parks. Here, as in the parks, the themeing of the environment of each project was very important.

The first two projects outside the parks to receive Disney's design treatments were the Contemporary and the Polynesian Village resort hotel complexes. Both resorts, though different in form, had the exotic as an underlying theme. The contemporary provided guests with a view of the future, while the Polynesian depicted a tranquil Polynesian village.

Of these two projects, the Polynesian proved to be the most popular among resort guests. One reason may be related to the diverse nature of each theme. The futuristic environment of the Contemporary resort offers guests a setting that is foreign to most. Thus, there is little relationship between the resort guests here and other similar environments with which they may be familiar. The Polynesian Village, on the other hand, provides resort guests with a relationship of familiarity. They have seen similar environments and perceive this environment to be the same as what they would expect to find in a real Polynesian village.

Because of its theme and the attention to detail in its design, the Polynesian village resort represents Disney's first totally themed resort hotel concept.[40] Of importance in the design of the Polynesian, as well as all other Disney hotel resorts, is the emphasis in creating an environment that is unattainable in the periphery lodging outside the Walt Disney World resort complex. Here, the guests' experience is of ultimate concern. Guests spending a day experiencing the fantasy of one of the theme parks should not have to return to lodging that is bland and typical. Maintaining the fantasy illusion is thus extended to the design of resort hotels within Walt Disney World so that the entire guest experience will be a positive one. In the Polynesian Village resort this is achieved, as it is in the parks, through a close consideration to detail. The goal is to provide those who might never have the opportunity to travel to the Hawaiian Islands a taste of the tropics.[17]

To achieve this effect, the 500 room complex is laid out so that its two and three-story structures resemble the native "Long Houses" of a 19th century, South Seas, Polynesian village. To promote the feeling of a village setting, clusters of buildings are loosely interconnected by covered walkways and landscaped paths.[69]

As one would expect to find in a legitimate tropical village, each structure is long and low in appearance and finished in "authentic" Polynesian detailing, down to its artificially thatched roofs.[29] With heavy emphasis placed on landscape details, the setting aims to promote an atmosphere that is more

Hawaiian than Hawaii. Heavy vegetation and the sounds of water dominate all public areas, promoting a sense of tranquility. Here, a sense of peace and leisure tend to overtake its resort guests. As a result, guest stays in the Polynesian Village resort tend to be for longer periods of time.[17]

Learning from the Polynesian and Contemporary resort hotels, the themes that would likely prove most successful in the design of projects outside of the parks are those found within the parks. In the parks, both "exotic" themes are present and the success of each application is apparent. In the Magic Kingdom parks, exotic Adventureland is sited directly across from futuristic Tomorrowland. While Adventureland has remained virtually unchanged in its form, Tomorrowland has become somewhat outdated. Other themes proven successfully popular within the parks are those of fantasy and nostalgia. Each of these themes: fantasy, the exotic, and the nostalgic have proven to be long lasting successes, in part because each is timeless.

While this train of thought seems obviously manifest in the resort projects to follow in the footsteps of the Polynesian and Contemporary resorts, Disney Development Company Senior Project Manager for Planning and Architecture, Christopher Crary, points out that the themeing concepts for the Disney developed resort hotels are drawn from interest of resort guests as to where they would like to travel. In Crary's words:

> We literally open the travel pages to the major metropolitan papers and look at where people want to go on vacation...A lot of themeing (resorts) is based on that...the Caribbean Beach, (the) Grand Floridian Beach Resort, all of those attractive sort of pictures you see in the travel section mean something to a lot of people.[13]

Vice President of Planning and Engineering for the Disney Development Company, Hal McIntyre, further points out that:

> Our primary goal is not to necessarily create a theme for themes sake, but we're trying to create different themeing experiences...and themeing is one of the ways we do that.[42]

Both schools of thought are found within the long line of new resorts for the Walt Disney World complex. In 1988, the Walt Disney Imagineers completed one of their most successful resort hotels to date. The Grand Floridian hotel sited on the edge of the Seven Seas Lagoon alongside the Polynesian Village resort, provided a nostalgic depiction of a 19th century grand Victorian beach resort.[40] Much in the same image of San Diego, California's, famous hotel, Del Coronado, the 900-room resort plays upon the splendor of a grand Victorian resort with red gable roofs, spires, wide verandas, and porches.[10] The resort's theme is further complemented with ceiling fans and wicker rockers along the resort's wide verandahs, sandy beaches lined with palm trees, and appropriately costumed employees.[40]

Following closely behind the Grand Floridian resort was Walt Disney World's 2,115-room, moderately priced, Caribbean Beach resort. In its design, this resort combined fantasy with the exotic in its tropical theme. The resort is laid out as clusters of five brightly colored pastel villages surrounding an authentic Custom House which serves as the resort's main lobby area. Each of the five villages are named

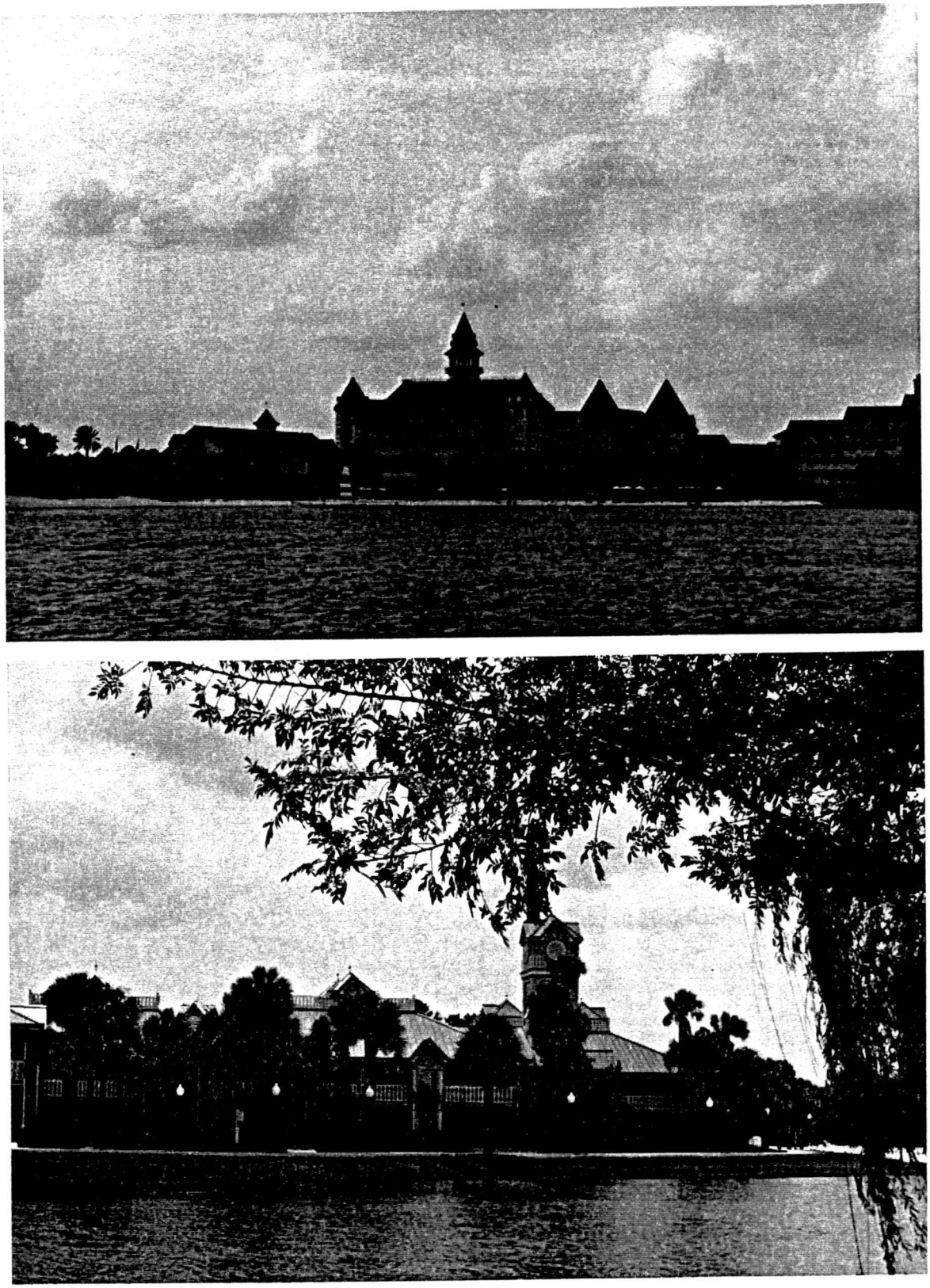
for the tropical islands of Aruba, Barbados, Jamaica, Martinique, and Trinidad. At the resort's center are merchandise shops, attractions, food outlets, and musical entertainment themed as Old Port Royale. To complete the scene, landscaping is heavy in detail. The grounds are dotted with foot bridges, and a mile-wide strip of woods secludes the resort.[40]

With each new resort project designed by Disney's Imagineers, themeing and detail became more elaborate. The result is that Walt Disney World's latest resorts provide more complete environments of escape in time or place. This can be seen in two of the latest resort hotel complexes designed by Disney's Imagineers: Port Orleans and Dixie Landings. Both complexes are sited along a man-made waterway named the Sassagoula river, meant to evoke a feel for the gracious lifestyle of the Antebellum South. In its attempt to evoke the spirit of life along the Mississippi between new Orleans and Natchez, each resort shares a distinctively southern landscaped environment of gently winding roadways and picturesque waterways.[39]

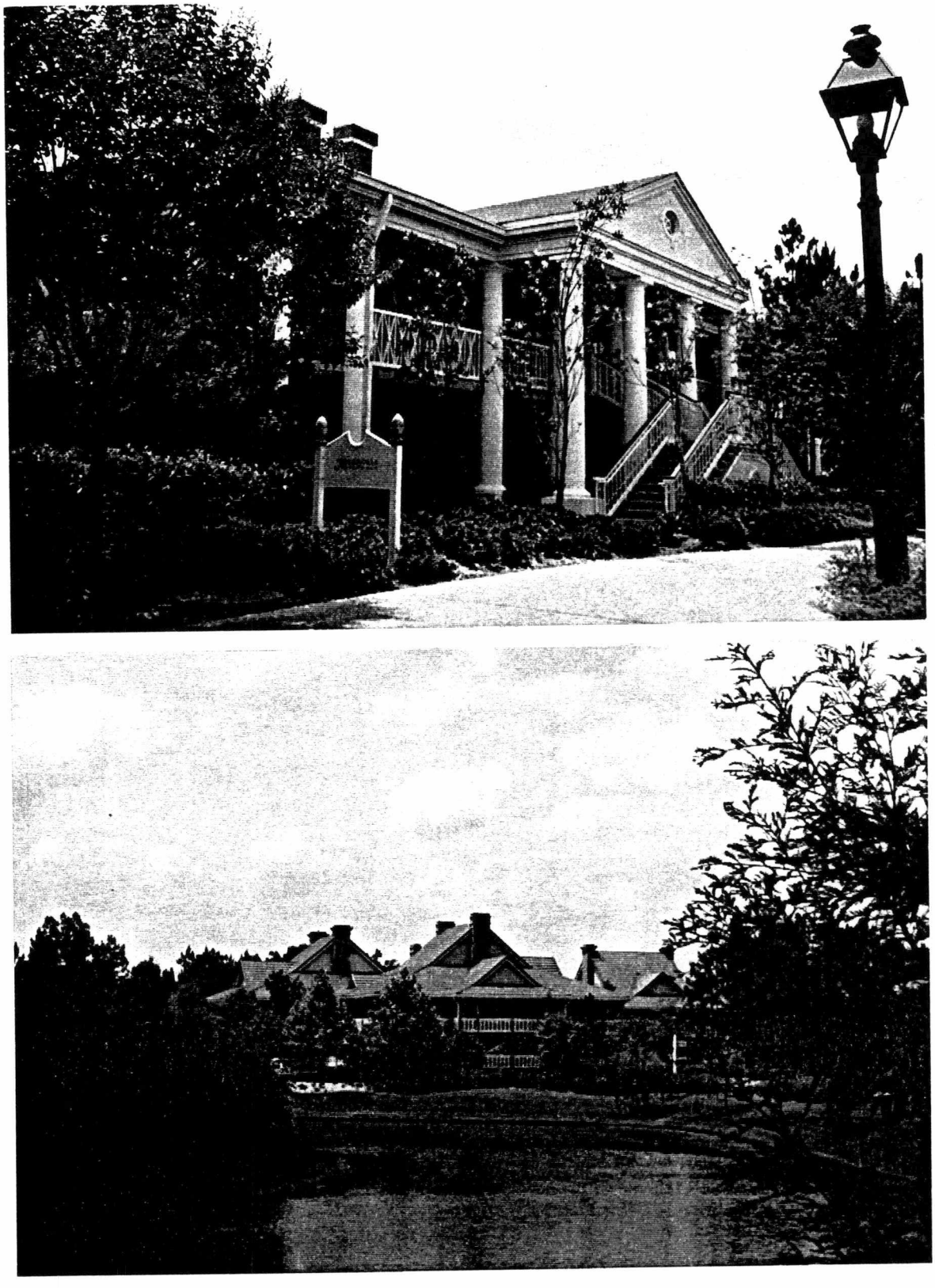
In the design of the 1,000 room Port Orleans complex, themeing and details depict the spirit of New Orleans' French Quarter in the 1880s. Within the resort's center, known as Port Orleans Square, are located guest registration services as well as food, retail, and recreation opportunities. The feel of New Orleans is carried out in the planning of guest quarters which are designed as three-story structures of varying design and detail, and adorned in the requisite wrought-iron railings and balconies. The structures are planned as close groupings that form a street-like setting to evoke the historical spirit of old New Orleans. Authenticity is enhanced through sight and sound. These include landscape details such as formal gardens, court yards and fountains and through appropriate sounds such as horse drawn carriages and Dixieland Jazz.[39]

In its design, the 2,000+ room Dixie Landings resort depicts the Southern lifestyle along the Mississippi river through guest lodging designed as quaint Bayou Villages and gracious Southern plantations. The resort's guest-rooms are housed in one of two groupings. The first consists of sixteen two-story structures designed to evoke the architecture of cracker-style villages nestled among forests of pine, with creeks, swamps, and meandering paths. The remaining guests rooms are housed within four three-story Antebellum plantations of differing style, sited along the river among tree lined entry drives, manicured lawns, and fields of crops.[39]

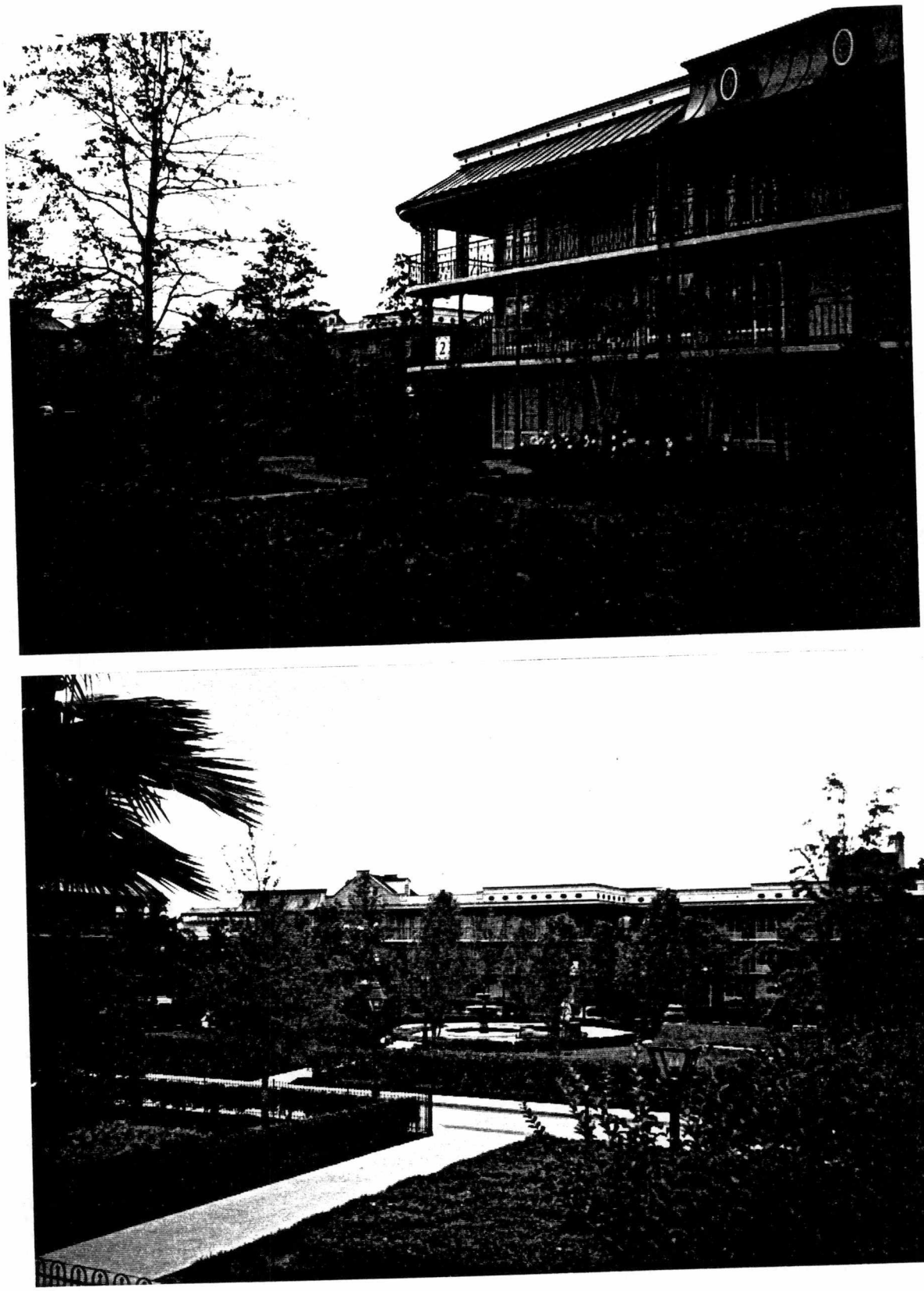
Guest registration, food, retail services, and recreational opportunities are located within a complex known as Colonel's Mill. Here, historic ambiance is created around the design of food and retail outlets. For example, a food court is designed as a cotton mill authentically detailed down to a working water mill and cotton press. In a more formal sit-down restaurant, the ambiance created is that of a boat-making warehouse. For authenticity, boat-making artifacts line the walls. To complete the ambience, the restaurant also features the shell of a boat.[39]



The Grand Floridian hotel resort (top)
and the Caribbean Beach resort (below) designed by Walt Disney Imagineering.



The Dixie Landings resort designed by Walt Disney Imagineering.



The Port Orleans resort designed by Walt Disney Imagineering.

Fabricated Histories

The themeing of Disney projects outside the park's gates has recently begun to take on new emphasis. This is particularly evident in the design of new attractions. Whereas themes within the parks are generally drawn from historical references, these new projects contain themes which take on their own histories. Thus, in these new projects, character and ambiance are achieved through the generation of fabricated histories.

Typhoon Lagoon

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One of the first projects to come with its own fabricated history was Walt Disney World's 56-acre water park attraction, "Typhoon Lagoon" which is thought to have been constructed to rival Orlando's popular water park, Wet'N Wild. To create a water park in the true Disney style, design elements were drawn from the Disney parks. Attractions, architecture, and details draw upon an exotic tropical theme. In its layout, elements of the Magic Kingdom park are in evidence. For example, guests enter into the park via a rain forest. From the rain forest, guests are led into a small ramshackle village, complete with leaning, tin roofed, huts. As in the Magic Kingdom park's Town Square, a central landmark is visible from within the village's center. In the case of Typhoon Lagoon, it is not a castle but Typhoon Mountain crowned with a ship-wrecked fishing boat.[40]

With an exotic theme comes a number of exotically Imagineered attractions, each of which fit the park's character down to the slightest detail. These include a simulated volcanic mountain, complete with water slides, a salt water reef where guests can snorkel among tropical fish, and a lagoon filled with manmade waves of six to eight feet for surfing.[40]

Underlying the park's exotic tropical theme is a colorfully fabricated history that sets the stage for the park's design and detail. Its Imagineered legend has it that the resort settlement had been devastated by a series of tropical typhoons. In a most peculiar occurrence a small shrimp boat, the "Miss Tilly," had been washed atop Typhoon Mountain, some 95-feet above. As the legend continues, the devastated resort was discovered by a group of children who proceeded to rebuild the village from its wreckage. As a result, Typhoon Lagoon appears to have the same youthful zest and slap-shod construction as a child's backyard clubhouse. There is not a straight angle to be found and leaning buildings are common place.[64]

Pleasure Island

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In the spring of 1990, Pleasure Island opened in Walt Disney World as a mixed-use entertainment complex. The complex features over a half dozen night clubs, a ten-screen movie theater, dozens of



The Pleasure Island entertainment complex designed by Walt Disney Imagineering.



A "historic marker" in Pleasure Island.

specialty retail shops, and six food locations.[11] As most mixed-use entertainment complexes, this one offers a festive atmosphere. Differing from other such projects, is Disney's degree of/and attention to detail. While many mixed-use entertainment districts are found today to have evolved from rehabilitated historic warehouse districts, Disney has gone the extra mile by creating, from the ground up, its own rehabilitated, historic warehouse district.

It is ironic, for a number of reasons, that Disney would create its own historic district. For the past several decades, historic preservation movements and main street revitalization programs have begun to take shape in many communities across the country. In many of these instances the communities have adapted colorful facade treatments, much in the image of the Magic Kingdom's Main Street U.S.A. For this reason, it is thought that Disney's Main Street example has inadvertently influenced the preservation movement. The irony is that Disney's own Main Street, U.S.A., is not an historic district, but a creation of Disney's Imagineers, built from the ground up.

As the preservation movement began to grow in popularity, communities began to turn to their warehouse districts for renewed vitality. As eclectic retail and entertainment uses began to proliferate, warehouse entertainment districts were born. In the creation of Disney's warehouse district, they turned to examples of urban warehouse districts. However, as the Disney project was literally created from the ground up, there existed a historic void. Thus, Disney's Imagineers had to fabricate their own history. The history created by Disney's Imagineers was of sail-making magnate Merriweather Adam Pleasure. Their legend tells of how Pleasure left the blight of urban Pittsburgh in 1884, and relocated to central Florida where he went into business as a sail maker. At one time, a now-extinct inland waterway allowed wealthy yachtsmen to deliver their boats to Pleasure for outfitting. With his business success, Pleasure began to develop his land, opening a yacht club, and entering into an assortment of other entrepreneurial ventures.[21]

With interests in travel abroad, Pleasure left his business to his sons. With Pleasure never to return, his sons led his business to ruin. Eventually all that Pleasure had built was destroyed by hurricane Corrine. As Disney's Imagineers explain, they discovered the site in 1985, and decided to restore it as an entertainment district.[21] Today, the fabricated historic district stands with its ersatz converted warehouses, which are tied together with its own fabricated history and explained by "authentic" historic markers placed around the complex.[5]

Entertainment Architecture

In recent years, Disney has become one of the country's leading patrons of internationally recognized architects. These commissions come in an attempt to promote its corporate image. With the

emergence of new leadership in the company and a desire to provide a new identity, Disney has turned to architecture in its efforts to market its new image to the public.[5]

In providing the company with a new public image through architecture, Disney has chosen to remain true to its entertainment roots. Embodying the spirit and fantasy of their parks, Disney's architectural commissions have been dubbed "Entertainment Architecture." [68]

This interest in seeking architectural form reflective of Disney's entertainment interests is in harmonious sync with current architectural trends. In previous decades major corporations such as IBM and Johnson Wax were big patrons of commissions in the modern style, finding the cool and aloof nature of this movement a perfect reflection of their serious business image.[30] By the late 1960s, however, a new architectural movement was beginning to emerge. Architects tired of the serious, puritanical principles of the Modern movement began seeking more expressive forms in their work. By the 1980s, the Post-Modern movement had gained a dominant hold on the architectural world, combining both the formality of the Modern movement with lighter, brighter, and sometimes playful and ironic reinterpretations of detailing from the classical periods. Through Post-Modernism, both the client's and designers interests were expressed through a freer interpretation of design.[51]

Like no other corporate patron of past or present, Disney provides the perfect conduit for the realms of both entertainment and high architecture, each of which are coming closer together. As explained by New York Times architectural critic, Paul Goldberger,"*It is not only that Disney has come closer to the mainstream of architecture. It is also that the mainstream of architecture has become more like Disney.*" [30]

It is perhaps wondered why Disney's own in-house design staff are not being employed in the entire design plans of projects outside of the parks, when their speciality is already in entertainment design which resembles more closely than ever the current trends of high architecture. One main reason these projects are being undertaken by outside firms is that these firms bring with them a professional credibility that Disney's Imagineering staff has not been able to achieve.

In the opinions of many design professionals, Disney's film backlot-like brand of non-architecture has long been in opposition to the world of serious architecture.[30] While Disney's Imagineers have received praise for their ability to create humane and inviting settings and give physical presence to collective myths, their works are rarely seen as serious architecture. It has been noted that few of today's most prominent designers have the ability to influence behavior and thought as the Imagineers do in their theme park settings. However, these architects can bring to the Disney corporation intellectual content, ambiguity, irony, and academic allusion. All of which are high values in the realm of high architecture.[5]

It is anticipated that through the commissioning of high-profile architects for projects outside of the park's gates, Disney has created a prime outlet for reaching and exciting more sophisticated consumers. As such, Disney may be the first to market serous architecture to the masses, and with their combined

talent and reputation for excitement, may prove to be one of the late 20th century's most dominant forces to be reckoned with in their architectural inventory.[30]

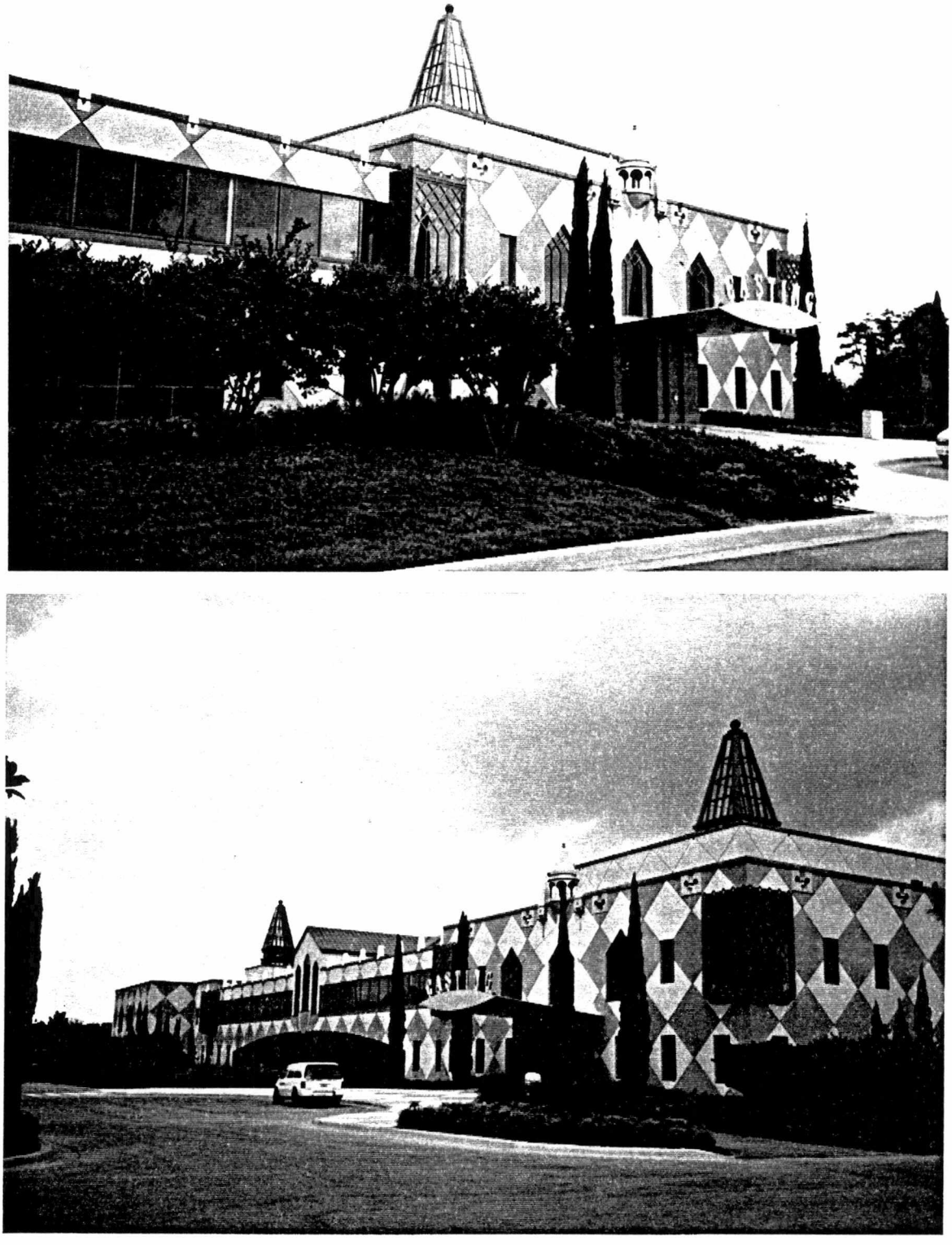
The architects commissioned by Disney reads like a Who's Who in the world of high architecture. Noted designers Michael Graves, Robert Venturi, Charles Moore, Frank Gehry, Helmut Jahn, Aldo Rossi, Robert A. M. Stern, Arata Isozaki, Charles Gwathmey, Andres Duany, Antoine Predock, Antoine Grumbach, and Elizabeth Plater-Zyberk are just some of today's most prestigious designers who have or are participating in Disney's development plans.

Although each of these high-image architects are perceived to be high priced, each commission must meet the same stringent financial guidelines followed by Disney's own designers. In fact, the cost of these projects are often more stringently controlled than are the costs of projects within the parks because the economics behind the design of projects outside the parks are different from those inside the parks. Inside the parks, Disney can justify spending millions on one attraction because of the returns generated by the draw of guests to the park it creates. Outside the parks, however, the protection of gate admissions are gone and retail and lodging projects must compete with those outside the resort complex.[68]

With a financial box established, Disney encourages designers to be free in their ideas and imagination. Stressed to the designers is that imagination, not cost, is the key to quality. To spur this creativity, initial meetings between the designers and Disney are used to brainstorm for ideas. In these early planning and conceptualization stages, unlimited creativity is stressed.[68] The results of these collaborative efforts can be seen in Walt Disney World as the ultimate in creativity.

Another element stressed within the initial planning stages of a commission is the need for the designer to work around an accessible and compelling theme. As previously discussed, three main themes are found to reoccur throughout the resort development projects located outside the Disney parks. These include the themes of fantasy, nostalgia, and the exotic. Of these, the two most common approaches taken by Disney's high image architects are the appropriation of past architecture and the applications of fantasy without reference to time or place.[5]

Noted New York architect, Robert A.M. Stern, played heavily upon the themes of history, fantasy, and entertainment when he produced his first commission for Walt Disney World, an office structure known as the Casting Center. Stern's commission for the new casting center was for a building of his own design which would emphasize fun without being frivolous, to help clarify that Disney's business is centered around having fun. To keep with Disney's style of entertainment architecture, Stern designed a 60,000 square foot structure that would provide office space for Disney's human resources department while simultaneously functioning as a calling card for potential employees. Designed as a latter-day Doge's palace, the structure's exterior is covered with diamond-shaped panels and articulated by Venetian Gothic towers and windows. Along its parapet wall, silhouettes of Mickey Mouse are cut into bright-blue scuppers. Sited along a highly visible portion of the interstate, the structure simultaneously functions as signage as 5-foot-high, gold-leaf letters stand upon 12-foot-tall posts spelling out "Casting" to passersby.[52]



The Walt Disney World Casting Center designed by Robert A.M. Stern.

Stern designed the structure so that it would clarify the hiring process through architectural space. Prospective employees are acquainted with the nature of the company and its roots when they enter into an oval rotunda which is surrounded by 12 gilded statues depicting some of Disney's animated characters. Prospects then ascend a ramped atrium, 150 feet in length and lined with engaging trompe l'oeil canvas murals depicting a variety of scenes employing the Disney characters.[52] As a whole, Stern's use of fantasy through design, color, and detail, help to clarify to potential cast members that Disney is about entertainment.

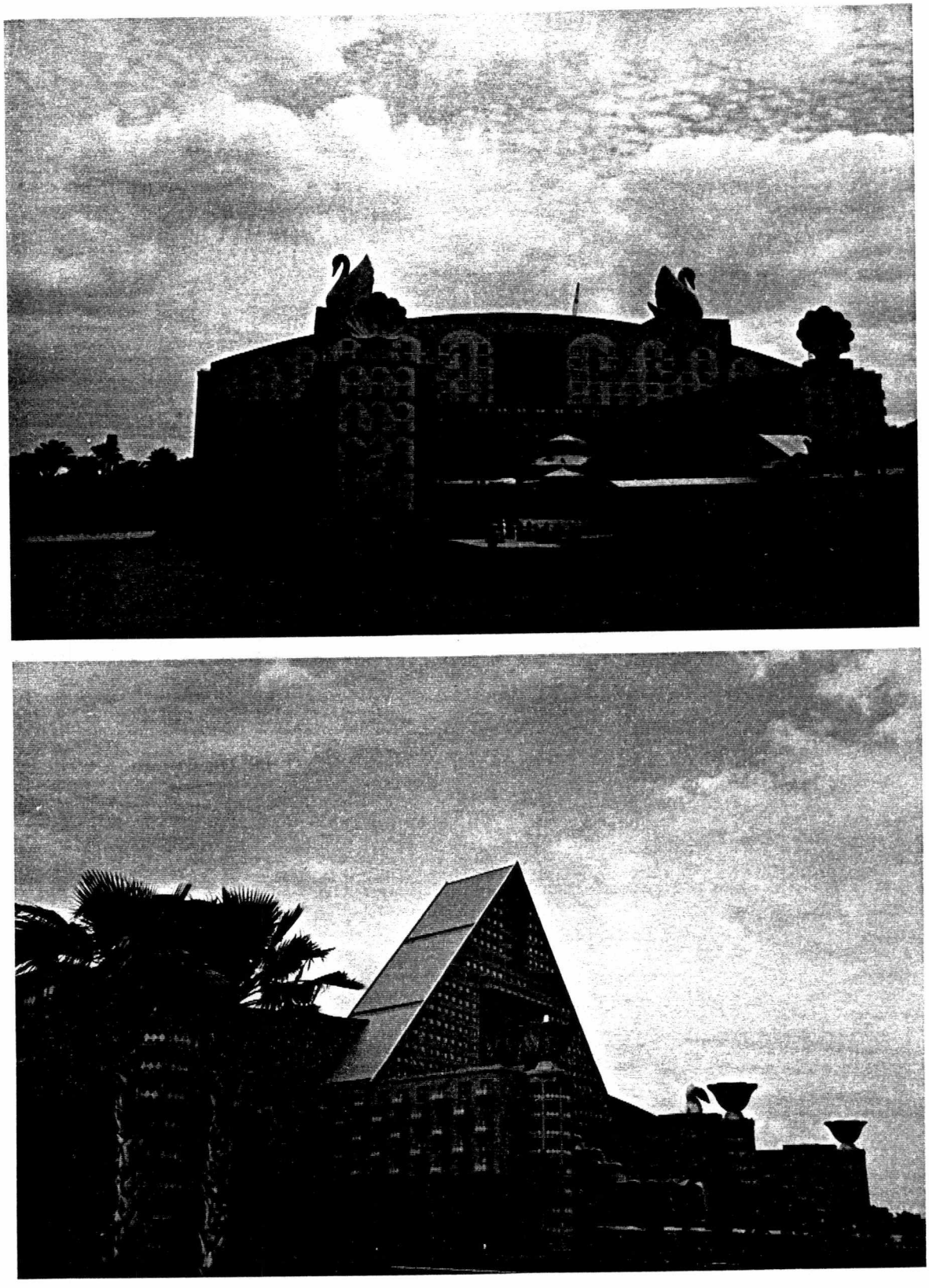
When noted Post-Modernist Michael Graves was commissioned to design a two-hotel resort complex for Walt Disney World, his inspiration was to combine fantasy with the exotic. His project, the 758-room Swan hotel and the 1,510-room Dolphin draw freely from a number of notable works of the past in their reference of detail. In a style fitting to Disney's entertainment image, Graves transforms these elements of design into colorful and animated details that are simultaneously sophisticated. As explained by noted architectural author and specialist in the study of the Post-Modern Movement, Charles Jencks:

> This 'entertainment architecture,' as (Michael) Eisner has christened the fruits of his new policy, has more references to European culture than a PhD source-spotter can find in all the Magic Kingdom. Some of it is a bit heavy, like Bernini's swans inflated nine times in volume from the old perches by the Palazzo Barberini, now to loom 47 feet above the awed hordes. The other exterior sources are more allusive -- water cascade from the Villa Lante, sailboat bridge and central pyramid from Ledoux, stepped massing from Zoser's famous pyramid, and the layout from the 19th-century Ecole des Beaux-Arts.[34]

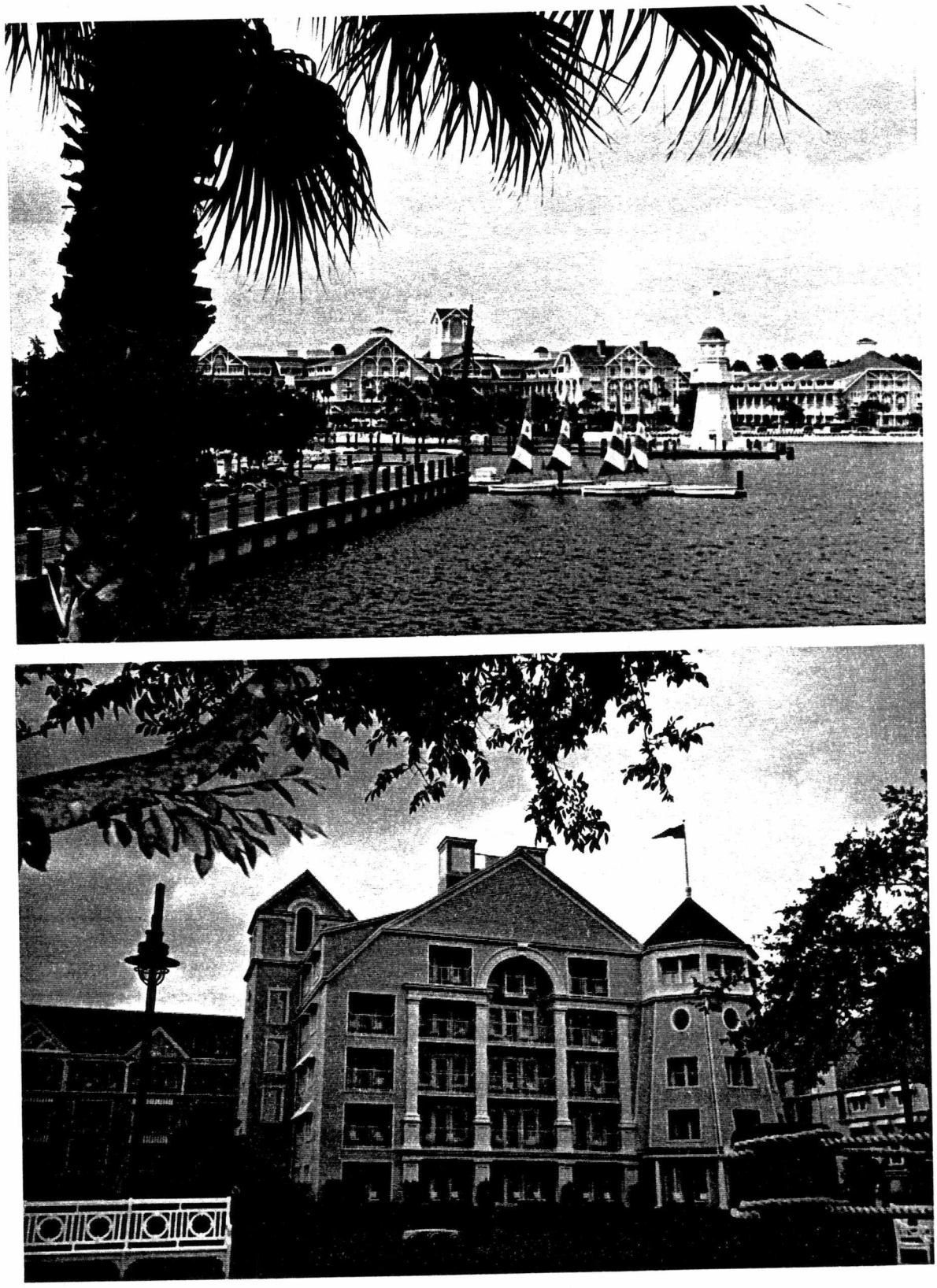
All together, the project in its entirety is a reflection of Grave's signature style, and perhaps nowhere else would its animated detailing, pastel coloring, and overall sense of exotic fantasy seem more at home than within Walt Disney World. The Dolphin and Swan hotels provide one of the finest examples of an architect's style merging so comfortably with Disney's reputation for entertainment.

While both Stern's and Grave's initial projects in Walt Disney World seemed to successfully merge the realms of high architecture with Disney entertainment, the results of each were a clear break from the traditional Disney design philosophies. Although the worlds of modern architecture and Disney are coming closer together, there is still a great variety of difference between the two. In an analysis of the differences between the works of the 'image' architects and the Disney Imagineers, architectural critic Paul Goldberger concluded that while Disney's designs provide little intellectual challenge or esthetic inspiration, which is the basis of serious architecture, their designs both inside and outside the parks succeed because they are easy and comfortable versions of our world made more appealing to the general public.[30]

In another comparison, architectural critics, Ross Miller and Vincent Scully, expressed the view that the efforts of the outside architects lack the innocence of Disney's designers. It is ironic also that Disney's Chairman, Michael Eisner, who himself was responsible for commissioning the outside architects, noted that the company received the most positive response from the Walt Disney Imagineering-designed, Grand Floridian Beach resort.[5]



The Swan (top) and Dolphin (below) resort hotels designed by Michael Graves.



The Beach (top) and Yacht Club (below) resort hotels designed by Robert A.M. Stern.

In his second commission for the Walt Disney World resort, Robert A. M. Stern followed some of Disney's own design philosophies in the design of his Yacht and Beach Club resorts. These two resort hotels, are in many ways, close in design and style to Disney's Grand Floridian Beach Resort. Like the Grand Floridian, this project plays heavily upon nostalgia in its themeing as influenced by the luxurious New England sea-side resort hotels of the late 1800s. The Beach Club is intended to recall the resorts of Cape May, New Jersey, designed in the stick style, while the clapboard-clad Yacht Club is designed in the image of the rambling shingle style resorts of the east coast found in Marblehead, Newport, or Bar Harbor.[14] Regardless of the fact that the details and references employed by Stern are more sophisticated than the average such project, his design perhaps comes closer than any other outside firm commissioned in Walt Disney World to Disney's own style of 'stage-set' architecture.[30]

Euro Disneyland and Entertainment Architecture

An elaboration of the Walt Disney World vacation resort complex, Euro Disneyland was planned using the examples and lessons learned in Disneyland, Tokyo Disneyland, and Walt Disney World. In the project's first phase, a Magic Kingdom theme park is accompanied by six resort hotel complexes and a 180,000 square foot entertainment center. In the image of Walt Disney World, its designers include the talents of Walt Disney's Imagineers, for the design of the theme park, a campground, and a major resort hotel complex, as well as the commissions of a number of internationally recognized designers who participated in the design of the remaining five resort hotel complexes and mixed-use entertainment center. While each of these commissions followed in the shadows of Walt Disney World's latest collection of Post-Modern structures and Imagineered stage-set resort hotels, it is ironic that most of the projects in Euro Disneyland commissioned by the image architects follow more along the lines of the Imagineer's design philosophies. In fact, in Euro Disneyland the line between high architecture and stage-set architecture is very fine. In each commission, nostalgia provides an underlying theme that depicts a number of diverse American settings through reinterpretations of regional styles and popular cultural images.[7]

While the two Disney-designed resorts, the Euro Disneyland Hotel and the Davy Crockett Campground, are in many ways similar to Walt Disney World's Grand Floridian Beach Resort and the Fort Wilderness resort, the remaining five resorts are the creations of some of today's most noted architects. In their works, each architect has created either figurative or literal versions of familiar American locations. Architects Michael Graves and Antoine Predock have chosen for their resorts the forms of American locales designed in a loose, figurative manner, employing symbolism and iconography. Architects Antoine Grumbach and Robert A. M. Stern, on the other hand, are more literal in their designs which are closer in form to Disney's stage-set-like works.

In his commission, Michael Graves' 577 room Hotel New York[46] employs much of the form for which he is noted through the use of textures, juxtaposition, and iconography. The project in its entirety is designed as a village of discrete-yet-attached structures depicting a number of architectural settings commonly associated with New York City. One wing of the hotel is reminiscent of New York's brownstones and another depicts Gramercy Park while the central 8-story entrance block represents the skyscrapers of midtown, complete with a Rockefeller Center-inspired ice skating rink. Throughout the hotel, the iconography of New York City is deployed through signs and symbols such as apple and baseball logos embedded within the lobby floor, guest room beds and armories decorated with big apples, and desk lamps in the form of a skyscrapers.[58] In all, Graves has played up his figurative theme of New York City in a campy way, thought to appeal to and play upon a European's image of the American Culture.

Like Graves' interpretation of Manhattan through his Hotel New York, Architect Antoine Predock chose to reflect an image of the American South West through symbolism and iconography. Predock's 1,000 room Hotel Santa Fe is designed to embody the spirit of a Pueblo-style village. To achieve this, Predock designed the resort complex as four distinct complexes, comprised of 45 buildings, linked together by a number of symbolically themed trails which evoke the myths and history of the Southwest.[46] Named as the "Trail of Legends," the "Trail of Artifacts," the "Trail of Monuments," and the "Trail of Water," each are meant to play upon the archetypes of the imagination through terraced clusters of stuccoed buildings resembling the configuration of Buttes and Mesas, native flora, an earth-and-sky color scheme, symbolic artifacts, and detail that reflects the essence of a desert locale. As described by Predock himself, "*Here the site of the imagination expands into a cinematographic realm. This is a healthy form of escapism.*" [58]

This idea of combining symbolism with cinematographic techniques is most notably observed in the layout of the resort's central access / vantage point, the "Trail of Infinite Space." This trail visually links one end of the resort to another. The trail begins at the resort's main parking area which is designed to evoke the America icon, the drive-in theater. The 'trail' bisects the resort's commons building which is designed as two structures connected by a canopy which supports a drive-in movie screen, meant to depict a vanishing icon of the west. As the name of this entry drive implies, it is designed to symbolically evoke the vanishing vantage point of the desert's seemingly endless highways. This effect is achieved through an application of forced perspective. Along either side of the trail, resort buildings are arranged so that they gradually step closer to the roadway as they approach the opposite end of the complex. A yellow stripe within the road extends beyond the buildings at the resort's opposite end. The effect of both elements helps to create the illusion that the roadway is longer than it actually is and that it actually extends into infinity.[58]

In the commissions of Robert A. M. Stern, and Antoine Grumbach, American culture is depicted through images that are more literal than those of Graves and Predock. In his commission, France's Antoine Grumbach chose to draw from the images of the grand resort lodges found in the wilderness areas of American National parks such as Yellowstone. Sited lakeside amid pine-laden woods, Grumbach's 1,000

room Sequoia Lodge is divided into six small lodges planned around one grand central lodge building.[46] The buildings, designed in the traditions of rectilinear stone and wood lodges, take their cues from the native national park structures as well as from the designs of Greene and Greene and Frank Lloyd Wright. As a first class hotel, the resort's rustic luxury is further accentuated through details such as Gustav Stickley inspired arts and crafts furnishings,[58] and the requisite grand fireplace located within the main lodge building.[46]

The most literal interpretations of Disney's stage-set architecture are found in the designs of two resorts by Disney veteran Robert A. M. Stern. While Stern's first resort, the 1,100 room Newport Bay Club, virtually mirrors the faux-luxury, New England-inspired seaside resorts that he planned for Walt Disney World, his second resort for Euro Disneyland takes Hollywood imagery one step further.[46]

For the design of a 1,000 room moderate-priced resort, Stern incorporated a rustic frontier style theme. His Hotel Cheyenne is virtually a Hollywood back-lot version of a small frontier town that transforms decentralized blocks of rooms into various main streets evoking the wild West.[58] Throughout the resort, Stern has duplicated the essence of the popular television versions of the West through detail and variety. The 14 two-story buildings that line the town's thoroughfares each differ in design, detail, and color. Facade treatments evoke iconic institutions of the West through guest rooms that are entered through covered porches, or the facades designed as such wild west landmarks as the Sheriffs office, saloon, or general store. The layout of Stern's playful stage-set town provides groupings of guest rooms with a series of themed court yards that provide areas of recreation themed as a corral, a log fort, or covered wagons. As would a real town or theme park setting, Stern's Western resort includes shops and restaurants which also play upon his Western theme.[46] This resort not only bridges the gap between the designs of the commissioned image architects and Disney, but it also proves that an outside firm may successfully employ the design ideals of the Disney theme parks.

Theme and Architectural Validity

While each architect commissioned by Disney has provided a fresh approach to the idea of themed architecture, some architectural purists look down upon the idea of themeing in architecture, viewing the idea as trivializing the architectural process and demeaning to an architect's creative and intellectual abilities. In one example, British architect James Stirling turned down a Disney offer explaining:

> We're not very sympathetic to the theme idea...To me, it seems demeaning and trivial and somehow not profound or important. It's overly commercial. In England, we're subjected to it in a gross way -- the parading of the guards, the dressing up at the Tower of London, and Madame Tussaud's. Maybe we invented the bloody thing.[7]

To many purists, the idea of themeing connotes images that their work is being employed as a corporate marketing tool. These artists prefer instead to pass over such commissions in lieu of more "serious" pursuits.[7] However, the incorporation of theme need not mean trivialization, nor must it mean that an artist's work be perceived as intellectually shallow or lacking profundity. In his commission for Walt Disney World's "Team Disney" administration building, noted international architect Arata Isozaki proves that themeing can indeed be both profound and intellectually stimulating and that high architecture and entertainment architecture can indeed mix.

Isozaki's work is said to be perhaps the first commission by Disney to be considered strong enough to stand on its own as a great architectural work. The four story, 820 - foot long structure, appears typical of suburban office structures in the design of its two silver-gray, glass covered wings. The central portion of the building, however, is a true reflection of Isozaki's work. Here, in the building's center, Isozaki has placed a whimsical composition of geometric forms. Fragmented boxes of intensively varying colors are set at clashing angles surrounding the structure's primary focal point, a peach, yellow, and green colored, round conical tower that rises eight stories from the base of the structure. In viewing this structure from its entrance, it appears as a series of playful boxes placed around what seems to be a colorful artistic parody of a nuclear reactor.[31] The structure, through its composition, provides observers with some stimulating messages.

As in all structures recently commissioned by Disney and designed by the current elite of the design world, Walt Disney World's "Team Disney" administration building is based upon a theme. It is fitting that in his design for an office structure, Isozaki chose Time as his theme. Time, after all, has long been equated in the business world with money.[24]

As both a theme and a concept, time can be viewed differently under differing contexts. In the modern world, for example, most view time as linear. In this case, time moves only from the past to the future in a line that is absolute and continuous, regardless of the events within.[24]

Time also can be viewed differently from within the Disney theme parks. Here, time is depicted in period settings scaled down to a smaller-than-life size. This smaller scale has the effect of evoking childhood memories, as adult guests participate within settings that touch upon the realization that everything seemed much larger in their youth. Within the parks there is also the possible realization of travel across time, where the past, represented by Frontierland, lays directly across from the future, represented in Tomorrowland. Both are only a short walk away from each other. This conscious ordering of time periods inadvertently contributes to the park's success. As discussed by architectural observer, Thomas Fisher:

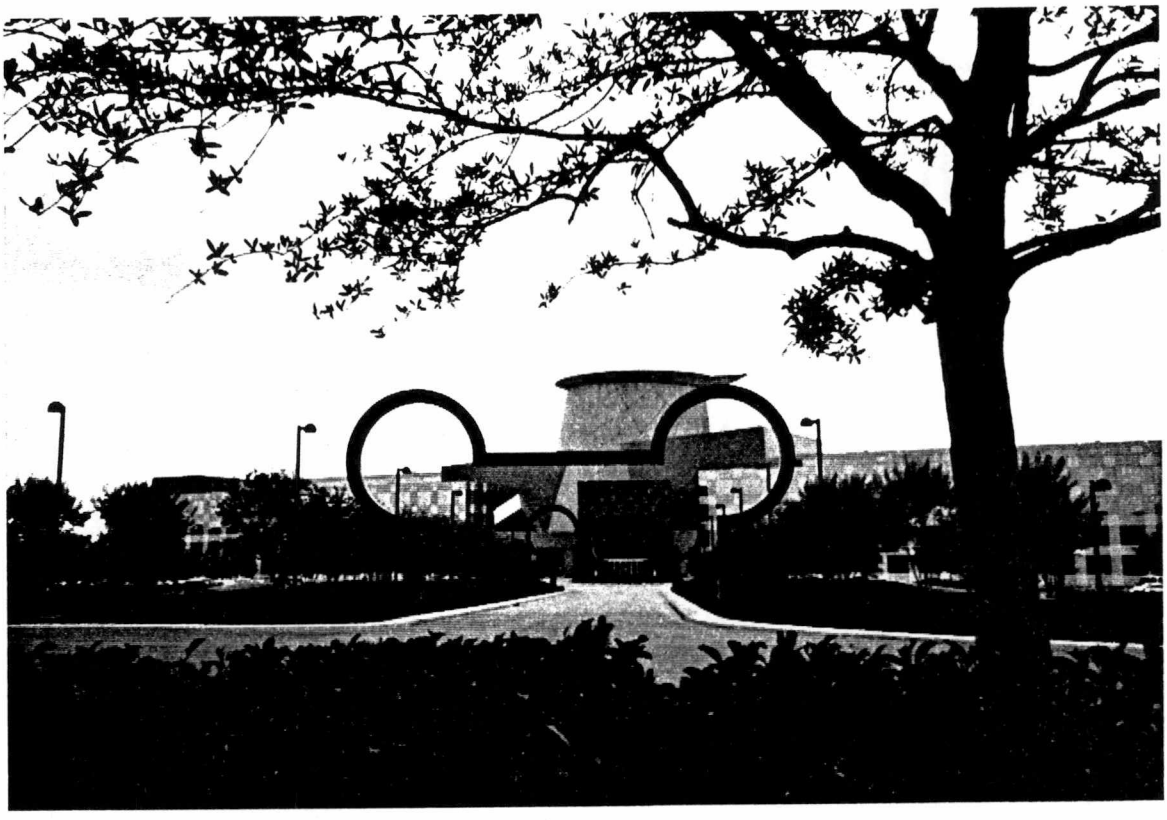
> One reason this juxtaposition of past, present, and future is so effective - so universally appealing to people around the globe - is that it makes available to us something that we normally think is inaccessible: If we assume that time is linear and absolute, then the past is something that we cannot relive and the future is something we cannot know (except perhaps in our imagination through the reading of history or science fiction). Disney offers a respite from this, as we walk through the past and into the future.[24]

Although thought provoking, these concepts of time are rarely considered by park patrons, and thus rarely challenged. However, the metaphor of time itself has been an element observed in connection with architecture of past periods. Throughout history, time has been associated as cyclical, with its measurement relative to daily or seasonal events such as sunrise and sunset or the months of the year. As such, the cyclical measurement of solar time is observed as shadows cast on a sundial. In many ancient cultures, the cyclical patterns of time affected the form or the directional placement of the built environment. With the emergence of linear time, many of these traditions were lost.[24]

Isozaki's "Team Disney" building acknowledges this loss and plays upon the link between cyclical time and architecture through the form of his building. This is most apparent in the structure's main visual element, the conical tower. This central element, while performing a vital function as a visual landmark, is designed primarily to function as both a solar time piece and a central meditation court. This court serves as the building's heart both physically and conceptually. Designed as a giant sundial, the enormous cone-like structure is opened at the top, and marked on both the inside and outside by tile markings that are calculated to give the passing of time by the month, day, and hour. From the top of the drum-like structure, a giant, ball-tipped stylus casts shadows along the structure's curved walls to indicate the time. This space serves the building's "time" theme by touching upon the idea that time is a function of business as viewed in the modern world. It also provides a sanctuary for reflecting upon cyclical time and on its lost connection with architecture.[24]

This loss of connection of time with architecture and the contemplation of time are integral to the design of this sun-tower. Designed with few windows and barren of landscape and frivolous detail, the floor of this cone shaped sun-dial is lined with loose-laid river rock and a circular path of stones inscribed with quotations about time. The serenity of this space provides those within it a place for meditation to reflect upon the interrelationships of time with architecture, nature, space, and light.[31]

In all, Isozaki's "Team Disney" commission functions as both a practical work of space and an intellectual exercise in the study of time. In the realm of high architecture, the commission succeeds in combining Disney's interests in themeing with architectural validity. In return, the project has proven both a challenge to and a celebration of the Disney design ideals.[31]



The Walt Disney World Team Disney office building designed by Irata Isozaki.

The Disney Parks as an Anchor for Development

In this study it has been observed that the theme park acts as a strong magnet in the promotion of development. Through the examples provided in Disneyland and Walt Disney World, it has been observed that the parks have influenced development trends at both the local and regional levels. At the local and regional levels, these parks also have proven to be huge economic generators. In Florida, for example, it is commonly felt that the presence of Walt Disney World had much to do with promoting leisure as the state's primary industry. While there had existed no theme parks or major entertainment centers in the Orlando area before Walt Disney World, today the area is home to Sea World and Universal Studios, as well as a number of smaller entertainment parks and attractions.

This ability to generate economic development can be directly attributed to the park's ability to provide a market demand. Disney learned early on with Disneyland that their parks did provide a strong market demand and that the evidence of this could be seen indirectly in the rapid rate of development that emerged around his park. In addition, Disney knew that his ability to control the development of the property surrounding his park would likely prove profitable.

Today the development of theme parks are planned with intentions of promoting economic development through the development of an entire entertainment destination resort complex. As such, ample time and attention is placed not only on the development of the park, but also on the development within the resort complex. The popularity and success of projects developed outside the park gates and the economic impacts that have accrued at both the local and regional level have lead to the popularity of the Disney parks as a development magnet. As a magnet for development, governments eager for economic growth and development have begun to approach Disney for park development, offering economic incentives and concessions for development. This was seen in the planning of Walt Disney World. In this early case, the requirement for the secretive status of land acquisition was respected and aided at both the state and local levels. When the proposed project was announced, an eager state, hungry for development, assisted in the insurance of project plans by providing Disney with special legislative incentives. With an awareness of the popularity of the Disney parks in promoting economic growth and development, the Japanese government later turned to Disney with incentives for park development.

In the early 1960s the Japanese government reclaimed some 2,160 acres at the mouth of the Ara river which empties into Tokyo bay. The project, located only six miles from downtown Tokyo in Urayasu and built up using the post war remains of Tokyo and the city's garbage, is known as one of the most expensive reclaimed land projects in the world. The project provides additional space for development in one of the world's most densely concentrated population centers. In the development of the land, a

development entity known as the Oriental Land company designated some 521 acres for leisure. Approaching Disney as early as 1962, the president of the Oriental Land Company sought the interests of Disney in the development of a theme park to anchor an entire resort.[54]

By the late 1970s, Disney had shown interest in the prospect of a foreign park, yet the company was still apprehensive about its success. The development of a foreign park brought with it uncertainties associated with cultural differences as well as with the climatic differences observed in Tokyo, where cold harsh winters are commonplace. At the time, Disney's financial position likewise played a part in its decision to build a foreign park, as the company had accrued an enormous financial obligation in the development of Walt Disney World's Epcot Center park.[32]

Influencing Disney's interest in developing the Tokyo Disneyland park was the fact that the Tokyo location brought with it one of the World's densest concentration of population with some 30 million Japanese living within 90 minutes.[54] In comparison with Disneyland in Anaheim, Tokyo Disneyland has over three times the population within the same market area.[72] With their funds tied up in Epcot Center and hesitant toward venturing into a culture as diverse as the Japanese, project financing offered by the Japanese proved also to be enticing to the Disney company. In the offering, Disney was not responsible for any of the project's cost, but in return, took no ownership interest. In lieu of ownership interest, Disney received licensing fees and a percentage of the park's revenues. The project has since proven to be a tremendous financial success.[32]

The success of Tokyo Disneyland as Disney's first international, cold-weather park was enticing for the development of additional parks in foreign markets. In viewing the financial success of Tokyo Disneyland, however, a requirement of future projects in foreign markets would be that Disney be allowed greater financial control. With profit as a motivating factor in the prospect of the development of a second international park, Europe seemed a logical market location. With $1.6 billion in the sale of Disney merchandise to Europeans and 2.7 million park visits by Europeans in 1990 alone, the potential market demand seemed promising.[32]

A number of factors influenced Disney's decision in selecting a site within the European market area. A primary concern, as it is in every strategic development decision, is the selection of a site with the potential for a strong market draw. Experiences in America and Japan also helped to influence Disney's decision in site selection. The prospect of the development of a European park likewise brought with it an interest in controlling the type and form of development around the park. This was something Disney had in Walt Disney World, but was lacking in the development of the Tokyo park. To the prospective European markets, a Disney park promised to be an attractive magnet for economic development. As such, the needs and desires of both provided prime grounds for providing each with healthy incentives.

In the selection process, a number of sites were considered throughout Europe. In the end, however, negotiations were held between Disney and the governments of Spain and France. A location in Barcelona, Spain, offered a dynamic tourism market, legendary hospitality, and climatic conditions similar

to the two warm weather American parks.[65] Lacking in Spain, however, was an adequate transportation system as well as large available tracts of developable land,.[32]

France, on the other hand, offered both of these, as well as a proximity to a larger market area with a greater potential market draw. In their offering, a potential site was selected in Marne-la-Vallee, located just 20 miles east of Paris. The potential availability of a site within close proximity to Paris was a prime motivator for Disney's decision to side with the French government, as the area was home to a market of 10 million and was Europe's largest tourist magnet with over 16 million tourists a year. In addition, a market of 35 million reside within a two hour drive of the site, and some 68 million can travel to the site within four hours.[55] For those who choose to fly, the market draw jumps to 310 million within a two-hour flight.[32]

For Disney, this strong potential market draw was important, not just for the success of the park, but also for their interests in resort development. For Disney, Euro Disneyland provided a major recreational center in a major metropolitan center.[66] The development of Euro Disneyland provided France with its largest construction project since La Defense began thirty years earlier.[55] As a thirty-year project, the initial phase of construction in Euro Disneyland would include an investment of around $1.5 billion for the park alone, and an additional $5 billion for the development of hotels, offices, and housing.[66]

A major incentive found in the prospect of developing Euro Disneyland within Marne-la-Vallee was that Disney's development interest dove-tailed the region's development needs. The first of these were in direct relation to Disney's new-found interest in hotel development. With a shortage of hotel space in Paris, much emphasis could (and would) be placed upon providing the region with larger and less expensive rooms.[66] Initially six resort hotels would be developed providing a room inventory of 5,200 rooms.[6] Eventually Euro Disneyland would provide the area with an inventory of around 18,200 hotel rooms in order to position itself as the center of tourism for both its park and the city of Paris.[27]

Tight conditions in the city of Paris also offered Disney the opportunity to develop offices, residential, and retail spaces. The prospect of Euro Disneyland in Marne-la-Vallee provided the region with an outlet from Paris' tight office market created by the city's zoning laws which ban the construction of skyscrapers. Plans for Euro Disneyland include some six million square feet of office space. In addition to the office space, some 7,000 luxury apartments and thousands of square feet of retail space would eventually be included in the plans for Euro Disneyland's first stage of development.[65]

In addition to these lofty development plans, Euro Disneyland's second phase of development proposes an intensive development plan which include the development of a residential community, a technology park, conference center, university campus, sports complex, shopping mall, and theater.[44] These would join the development of two new parks; a Disney-MGM Studios theme park, and possibly a park based on the themes of Epcot Center.[32]

In view of Disney's grand development plans, the French government foresaw Disney as an outlet in offering some relief to the area's 10% rate of unemployment and its slow construction industry.[44]

Through Euro Disneyland, the French government foresaw benefits in the form of $300 million each year from tourism-related exchange and the creation of some 30,000 jobs.[65] As such, the French offered Disney a number of incentives and development concessions intended to sell them on Marne-la-Vallee. In return, however, the French required that 60% of the project's engineering work, 80% of the construction work, and 90% of the products commissioned for the park be provided by French and European entities,.[27]

One of the first incentives provided by the French government came in the form of land. Through the use of eminent domain, the French government acquired some 4,400 acres for the project, and sold it for around $100,000 and acre. The land acquisition was an obvious incentive to Disney, causing some displeasure among local residents as it was acquired for a fraction of the market value for Marne-la-Vallee, where industrial land averages $750,000 an acre.[65] The site, approximately one-fifth the size of Paris, offered enough room for all of Disney's development plans.[32]

With the provision of land, the French government also offered Disney a number of incentives that would strengthen its degree of control over the property. Something available in Walt Disney World but lacking in Tokyo Disneyland, was the ability to control the type and form of development around the park. This was one of the concessions granted to Disney by the French government. In addition, the French government had granted Disney a degree of control over development outside the perimeter of the Euro Disneyland property,[55] via an agreement which entitles Disney to the right of first refusal on all leisure development in the surrounding area including theme park and hotel development.[66] In an anticipation of the area's growth and of the success of the Euro Disney resort, Disney also was granted the "preferential" rights to the purchase of land within a 10-kilometer radius of the Euro Disney property.[55]

In addition to concessions granting a greater degree of control over development, control was also granted in the form of ownership. In the development of Tokyo Disneyland, Disney forewent an equity stake in return for royalties. With the success of this park, Disney decided to take as much of an equity stake in the European project as was allowed by the French government. As a result, Disney holds a 49% interest in the European project. Making the project more attractive, Disney will receive as much as $40 million a year in royalties from the sale of tickets, souvenir, food, and management fees, in addition to their collecting 49% of the park's profits.[66]

In the matter of capital investment, incentives were also provided which helped to make for a more enticing project. In the project's development, Disney was required to put up $160 million. Another $1.2 billion invested were drawn from the French government which provided $960 million in a low-interest loan, $1.6 billion loaned by various banks, and $400 million from special sale-lease back partnerships.[32]

A final group of concessions extended to Disney came in the form of capital incentives. One incentive provided by the French government came in the form of tax cuts from the average 18.5% to 7% on ticket sales for the park. Another channel for capital incentives came in the form of government investment in infrastructure and transportation. For improvements to the Euro Disneyland property, $105 million was made available by the French government to provide for the construction of highway arteries to

the park, service roads, and the entrance to Euro Disneyland, as well as to install infrastructure for telephone and sewer trunk lines.[65]

A key factor in choosing the site in Marne-la-Vallee was a strong potential market draw and an adequate transportation system linking the site with its potential market. For automotive transportation, for example, a network of six-lane highways link the site to the Charles de Gaulle airport, as well as to Brussels and Frankfurt.[65] While the availability of good transportation systems within the region helped to influence Disney's decision to choose the site near Paris, incentives by the French government to provide for the development of additional transportation needs helped to make the French site more enticing. Another incentive was the extension of the Paris metro to the center of Marne-la-Vallee, linking the park to downtown Paris via a 35-minute ride at $2.50 a ticket. The initial extension had cost the French government an estimated $110 million with plans for a potential second line via the construction of an additional tunnel under Paris for an estimated $400 million.[44] Further links by rail service include the construction of a station for France's TGV high speed rail line, just 150 yards from the park's entrance gate, by the mid-1990s.[32] When complete, the line will run a timely trans-European route between the channel tunnel and Spain, with an interchange point at Marne-la-Vallee.[55] As such, travel via France's bullet train would mean trip times of 90 minutes from Brussels and trips of three hours and ten minutes from London.[32]

In both France and Japan, the Disney parks offered governments eager for economic development an integral magnet to promote such ends. In return, Disney was granted a prime market location with direct access to tens of millions of potential park guests. In both Walt Disney World and France, Disney was also granted the ability to develop the land surrounding its parks as its management willed. As witnessed by both of these projects, Disney development projects are becoming more like the development of a metropolitan center.

With the success of Disney development projects, intensive development plans have been proposed to develop additional destination-resort complexes. Back in the United States, two southern California sites have been targeted in a selection process for such development plans. The intention, as it is in Walt Disney World and Euro Disneyland, is to create an entire resort complex of recreation, entertainment, and lodging facilities which promote extended lengths of stays.

A chief difference, however, between Walt Disney World, Euro Disneyland, and southern California is that the two southern California locations targeted for such projects are within urban centers which are built up and tight on available space. As such, these proposed projects provide examples of the development of an urban entertainment center.

Although only one project would be selected, each proposal addressed expansion to areas in which Disney attractions already exist. The first of these two projects proposes the expansion of the Disneyland property in Anaheim. The second proposition would add to Disney's Spruce Goose and Queen Mary attractions, located 20 miles west of Anaheim in Long Beach. These two Long Beach attractions were

obtained by Disney in the late 1980s when they acquired the Wrather Corporation in order to acquire the rights to Anaheim's Disneyland hotel.

Proposed plans for both projects include an intensive development schedule that would see the construction of hotel, retail, dining, and parking facilities in addition to a major park attraction. In Anaheim, plans include the construction of a park similar in format to Epcot Center in Walt Disney World. The park, known as Westcot Center, would be only one part of the 470-acre Disneyland resort project. The project also would include the development of three new hotels and additions to the Disneyland hotel adding some 5,100 hotel rooms to Disney's Anaheim inventory. Joining these would be a seven-acre public plaza, and a number of dining, retail, and entertainment facilities known as Disneyland Center which would be sited around a six-acre lake.[36]

In Long Beach, proposed plans called for the development of a 350-acre complex known as Port Disney.[25] Here, an ocean-oriented theme park known as Disney Seas would be joined by five new hotels, the world's largest aquarium, and facilities for dining, retail, and cruise ships.[61]

To the communities for which each of these projects were proposed, a number of benefits would accrue. The most dominant of these would come in the form of around 37,000 new jobs to the community, an estimated 10 million tourists annually, and an increase to the local tax base. Each of these two projects would bring around five years of construction projects to the community and an estimated investment of around $3 billion.[36] For any community, anywhere in the world, such an investment would bring significant positive local and regional ramifications.

As the development of any project on this scale would place intense burdens on a city's infrastructure and services, a need for governmental assistance is almost a necessity. In both proposed communities, interest and support are required from its citizens and members of its city council, and assistance from its mayor and government to help alleviate potential traffic and parking problems. In both communities, Anaheim and Long Beach, governmental leaders were enticed by the potential economic benefits to accrue from the proposed plans, which resulted in a competition between the two communities.[26] In the end, the project actually constructed would depend heavily upon which community would be more willing to share in the costs of improvement to the infrastructure or provide the most enticing package of incentives.

In their offering, the city of Anaheim offered Disney incentives in the form of off-site parking and improvements in the transportation system capable of efficiently handling the demand to be created.[22] Toward this end, the government would contribute, within reason, to the cost of freeway improvements and land acquisition for sites to be used for the construction of parking structures.[36] The city of Long Beach, in its offering, provided capabilities of handling traffic demands via the 710 freeway. In addition, Long Beach proposed an extension of its light rail line, the construction of parking garages, the construction of necessary ocean landfill, plus the proposal of tax exemptions.[22]

As mentioned, a chief difference in both southern California locations, compared to central Florida and Marne-la-Vallee, is the lack of room for growth. Although plans in Anaheim would incorporate some 470-acres of development, the only developable land Disney had in its inventory consisted of 26-acres southwest of the Disneyland hotel, a 40-acre strawberry field just north of the hotel, and Disneyland's 120 acre parking lot.[71] The limitations of available land were likewise repeated in Long Beach. There, plans would include some 360 acres of development, but with existing space limitations, most of that land had to be reclaimed from the ocean.[26] A big determining factor between both proposals was determined by which government could help in alleviating the space problem, either through land acquisition or aid in land reclamation. In the end, difficulties in following through on the landfill at Long Beach meant that Anaheim was at a prime advantage. As such, development plans were decided upon with Anaheim as the final choice.

Revising the Plans for an Experimental Prototype Community

Walt Disney looked to central Florida not just to build another theme park, but also to build beyond the park. Walt Disney's interest in controlling the type and form of development around his park was achieved not only in Walt Disney World, but the Disney company also has been able to achieve this end in Euro Disneyland; and the Disney company has the intentions to do the same in Anaheim with their plans for the Disneyland resort. Although this chapter has focused upon the development of projects outside the parks gates, one subject needs to be addressed. That subject is the underlying basis and prime motivation for Walt Disney's interest in central Florida - his experimental prototype community - EPCOT.

In the last film to be produced by Walt Disney before his death, he outlined and described his EPCOT dream. In this film Walt Disney provided a clear description of his intentions in central Florida, of its importance, and of the goals that he intended to achieve. In his words:

> ...the most exciting and by far the most important part of our Florida project -- in fact, the heart of everything we'll be doing in Disney World -- will be our Experimental Prototype Community of Tomorrow. We call it EPCOT.
>
> This model city will take its cue from new ideas and new technologies that are now emerging from the creative center of American industry.
>
> But where do we begin -- how do we start answering this great challenge?
>
> Well, we're convinced we must start with the public need. And the need is not just for curing old ills of old cities, or even just building a whole new shiny city. We think the

need is for starting from scratch on virgin land like this, and building a special kind of new community.

So that's what EPCOT is -- an experimental prototype community that will always be in a state of becoming.

Everything in EPCOT will be dedicated to the happiness of the people who will live here and work here...and to those who come here from all around the world to visit our living showcase.

A project like this is so vast in scope it will take the cooperation of many people to make it a reality. You people here in Florida have one of the key roles to play in making EPCOT come to life. In fact, it's really up to you whether this project gets off the ground at all...

We must have the flexibility in Disney World to keep in pace with tomorrow's world. We must have the freedom to work in cooperation with American industry, and to make decisions based on standards of performance.

If we have this kind of freedom, I'm confident we can create a world showcase for American free enterprise that will bring new industry to the state of Florida from all over the country.

I'm sure this Experimental Prototype Community of Tomorrow can influence the future of city living for generations to come.[49]

This film was intended to inform the government in Florida of the grand development plans Walt Disney proposed for his Florida land. It was largely because of this film that the Florida legislature approved the legality of the Reedy Creek Improvement District (RCID). The basis of both the film and of the legislative approval of the improvement district can be attributed to Walt Disney's concept of EPCOT.

Much of the basis of Walt Disney's plans relied heavily upon the applications of technology. In its early stages, Walt Disney envisioned EPCOT to be a living community of 20,000. Designed as a fifty-acre central hub with a glass-enclosed dome, it would implement some of the most advanced systems within its infrastructure. The EPCOT concept, as Walt Disney wrote, would "*always be in a state of becoming*...(and would)...*never cease to be a living blueprint of the future, where people actually live a life they can't find anywhere else in the world today.*" [59]

To make the EPCOT concept a unique experience, and one that would be an example to the world, Disney sought complete regulation. All infrastructure, including street lamps, and climate, would be completely controlled by a central computer system. Likewise, as the EPCOT community would be held up to examination by visitors from all over the world, Disney foresaw his regulations extending into the living habits of its residents. In EPCOT there would be no permanent residents. Further, residents would not be allowed to own pets and were required to follow a dress code and conduct level, both of which would be enforced.[59]

When Walt Disney passed away, his plans for EPCOT were still in evolution. Further, EPCOT as a built reality had to take a back seat, for the time being, until the initial phase of the Walt Disney World complex could be completed. In this first phase of development, the Magic Kingdom park was

constructed, as were a small number of resort hotel complexes. In anticipation of EPCOT, the advanced infrastructure necessary for the development of an experimental prototype community was put into place during the initial stage of site work.[59] However, plans for EPCOT underwent major reevaluation in the time that elapsed since Walt and Roy Disney's passing. At one point, the construction of a residential community was stopped after the construction of only four homes when it was realized that the sale of property to outside entities would allow them a voting right in the Reedy Creek Improvement District.[49] Similarly, with nearly a decade between Walt Disney's passing and the development phase for EPCOT, Disney executives and planners deemed the control of 20,000 residents and the communities complex space age design beyond the experience of an entertainment company. As a result, the project was developed in the form that the company has found most successful - as a theme park.[59]

Although EPCOT center never materialized in the form that Walt Disney envisioned, the Walt Disney World complex as a whole still holds many of the attributes of his idealized EPCOT plans. As a community, for example, Walt Disney World is inhabited by tens of millions of non-permanent park and hotel guests each year, as well as by hundreds of employees who reside within company-owned rental complexes. Here, too, are some of the country's most physically and technologically unique structures. As for its infrastructure, Walt Disney World has been equipped, from its initial phase, with some of the most advanced, high-tech support systems.

Still, these do not make up Walt Disney's original ideals. Perhaps there will never be built, as Walt Disney had envisioned, a glass enclosed city of tomorrow. However, his plans for a prototype community are getting another chance.

Reviving the Concept of a Model Community

When Disney's upper management changed hands in the early 1980s they brought with them a revived commitment toward Walt Disney's interests. During these early years, one of the first things that the company's new chairman Michael Eisner did was to study Walt Disney's plans for EPCOT. What Eisner discovered was that a number of Walt Disney's interests harmonized with his own. Of particular interest to Eisner was Disney's statements on EPCOT that it "*take its cue from the new ideas and technologies...emerging from the creative center of American industry*," and to "*create a world showcase for American free enterprise.*" Another aspect of the EPCOT ideals with which Eisner could relate were Walt Disney's desire that it become a learning experience as a testing ground for community planning. Both of these issues, the showcase of industry and the learning experience, were of prime importance to Michael Eisner because of their influence upon his life as a youth.[50]

It was in his youth that Michael Eisner gained and retained an interest in mechanical production. As an adult, Eisner is still intrigued by his witnessing, as a youth, the glass-blowing exhibitions from the Corning Glass Works in New York, and the production of chocolate during his tour of the Hershey chocolate factory in Pennsylvania. In Eisner's mind, the production of these products meshed well with the original EPCOT ideals in promoting science and industry. Furthermore, these examples in showcasing industrialization and of the process of production, seemed to harmonize well with Disney's interest, in his own words, of providing a "*world showcase for American free enterprise.*"[50]

The other area of interest, that of the learning experience, was greatly influenced by the times Eisner and his wife spent in their youth in Chautauqua. A cultural retreat in Western New York state, Chautauqua was founded in 1874 by a Methodist minister and layman. Originally intended as a summer school for Sunday-school teachers, Chautauqua expanded into a resort offering extensive programs to individuals and families alike in self improvement and education through classes, lectures, art shows, and concerts, open to everyone. The success of Chautauqua led to the Chautauqua movement which spread similar programs around the country and is said to have been one of the country's chief venues for bringing culture to the American middle class during the late 19th and early 20th centuries.[49]

From these experiences, Eisner concluded that the Disney experience could be expanded beyond leisure and entertainment and into the provisions of outlets for education and self improvement. In an effort to fulfill these desires, Eisner set into motion plans for the development of a new community that would encompass an industrial showplace and a center for learning and self improvement. The first of these concepts, to be called the Workplace, would be that of an industrial showplace. In its planning, some 3.5 million square feet of space would be constructed for American industries as a park devoted half to research and development and half to the demonstration and exhibition of products and of the process of product development.[50]

The second concept proposed, that of the learning and cultural center, would be at the heart of the new community. It would become a signature for the whole of the Walt Disney World complex. It was to be called the Disney Institute, and it would be a resort much in the image of Chautauqua with an environment for self improvement devoted to physical, occupational, economic, and intellectual improvement. The Institute would resemble the setting of a small-town college, complete with accommodations and activities geared toward families and groups intending to stay for extended length of time on its grounds. In its attempt to promote leisure with learning, it was hoped that the Institute would draw a new market segment to Walt Disney World. Termed the "arts and culture set," this market segment does not currently make up a large segment of guests to the Disney resort complex.[49]

These two aspects of Disney's plans for a new community are noteworthy, but they do not make up a community. A model community cannot truly be a community without residents and individual land owners. The thought of land ownership by outside entities and of the owners' voting rights had much to do with the company's decision not to sell any of its land to outsiders. With plans for a new community

revived, concerns over voting, as well as social issues, would be dismissed by the simple act of de-annexation. As such, some 5,150 acres selected for the development of Disney's new model community would be removed from the Reedy Creek Improvement District to become the jurisdiction of Osceola county.[50]

In its physical form, Disney's new community would consist of projects pertaining to a community's commercial, residential, and civic environment. Its inventory of initial construction projects would include the development of a 3.5 million square foot industrial showcase, the Disney Institute dedicated to self improvement, four residential communities containing an inventory of 8,065 homes, some 325 time-share residences, 810 hotel rooms, a medical center with a 150-bed hospital, community schools, 2.125 million square feet of retail space, a 5,000-seat auditorium, an environmental center, and a town center with traditional services such as banks, drug stores, and churches.[50]

These development projects, however, are in no way unique to any community. The difference in setting a model community apart from other communities comes mainly from its form and ideals. The chief difference between Walt Disney's plans for EPCOT and any other community stems from its ideals and form. Likewise, the difference in Micheal Eisner's plans for Walt Disney World's new community differ also in form and ideals from other communities, including Walt Disney's plans for EPCOT.

In Walt Disney's original plans for EPCOT, its ideals and its form were closely intertwined. As its name implies, EPCOT was to be an experimental prototype community of tomorrow. Its underlying aim would be to build a new community that could forego and rectify some of the problems facing modern city and urban life. As a new community, EPCOT could create a tight, functional, urban community in the shadow of the problems that have emerged in today's communities where urban flight and suburbanization are commonplace. Furthermore, in the model community that Walt Disney had planned, every element could be dedicated to the enjoyment of those living, working, and visiting. Walt Disney also strived to create a new community that would exemplify the future of city life and provide a lifestyle unique to any other.

These ideals were expressed in a combination of idealized community planning types similar to Ebenezer Howard's 1903 concept for a garden city of 35,000 residents. Howard's community was planned as a series of rings of commercial, industrial, and residential land uses, with each ring between an extensive system of green belts, radiating from an urban core. Howard's plan, incidentally, did not come to fruition in the form that he had anticipated. However, it did do much to influence England's new towns movement.[43]

In Walt Disney's original concept for EPCOT, these plans were idealized and built upon through a futurist's perspective of a model urban lifestyle. During the 1950s and 1960s, the future was foreseen by many futurists through widespread applications in high-tech design and technologies. Incidentally Walt Disney's plans for EPCOT were a mirror image of these futuristic urban centers which where foreseen to resemble Disney's EPCOT renderings of a glass towered city with a domed center.

Much of this has come to pass. The shopping mall and the typical glass-box office towers inspired by the modern movement dot many of American cities. All in all, the idealistic environments prophesied in the 1950s and 1960s have not been able to take a dominating stance over traditional forms of environment in the decades since Walt Disney's plans for EPCOT emerged. Similarly, a number of the futuristic high-tech technologies that were anticipated in the 1960s have come into usage. These modern technologies, however, do not dominate our lifestyles or physical environment as it was anticipated that they would, but instead have come to pass as components of traditional environments and traditional lifestyles.

Eisner's plans and ideals for Walt Disney World's model community are reflective of these changing trends, while incorporating some of Walt Disney's original ideals, as well as building from those common and unique to the Disney company today. In its ideals, Eisner's plans for Walt Disney World's new community touch upon some of the fundamental ideals Walt Disney held for EPCOT. Carried over from EPCOT are the two base ideals that everything be dedicated to the happiness of those living, working, and visiting the model community, and that all plans emerge first from a public need. A basic difference, however, in Eisner's plans from Walt Disney's EPCOT plans is that these new ideals, in their chosen form, are reflective of a changing society. Thus, the public need has been in a transitional state since the days in which Walt Disney planned EPCOT.

In view of a changing society, the development plans for Eisner's new community differ greatly from Walt Disney's plans for EPCOT. Walt Disney's interest called for the development of an experimental prototype community that appeared to play heavily upon high-tech architecture and technology to solve the problems of the modern city. While Walt Disney's plans for EPCOT were grand in scale, Eisner's plans are more practical and realistic. Prototypical, high-tech environments are still found with Eisner's plans, but they are subordinate to the lifestyle created. This is a reflection of the changing views and trends toward technology and futuristic environments in which it has been observed that society, on the average, tends to prefer living in a traditional world rather than a prototypical world. Playing heavily upon the living environment and foregoing Walt Disney's cold, Modern Movement-inspired, high-tech plans, Eisner proposes a community that is user friendly. In Eisner's words, his attempt is to create: "*a community of tomorrow with the values of yesterday.*" Thus, both lifestyle and environment dominate over technology.[49]

Creating lifestyles and environments are areas in which the Disney company is well versed. The environments created within the Disney parks are a primary reason for the park's success. Similarly, as has been explored by Disney's current management, the design ideals employed within the parks and transferred to projects outside of the park's gates have also proven uniquely successful in their development efforts. Translating these elements into urban planning, Disney's new community will also prove prototypical to other communities through the incorporation of the ideals of enjoyment, escapism, and release. Thus, in naming the new community, it was fitting that the name "Celebration" was chosen.

The chief difference in separating Celebration from other model communities comes from its attempt to plan an environment that would provide an enriching lifestyle to its residents, workers, and visitors. To do this, the community of Celebration will attempt to provide an environment that is prototypical and innovative in its planning and design with an orientation toward living and learning through form and function -- an environment reflective of the desires of today's evolving society.[49]

Within any society, there is an evolution of trends and interests which correlate with its current demographic trends. Today, it is commonly observed that activities that involve active participation are beginning to receive more competition from activities that are cultural, educational, and self improving in nature. One reason for this trend in the United States can be linked to the aging of America's two largest demographic groups, commonly referred to as the Baby Boomers and their babies. As these demographic groups begin to age, their interests begin to mature. This is an age in which lifestyles look for more meaning. Today's ideals are similar in nature to those observed in the Victorian genteel society at the turn-of-the-century. In both instances, more leisure time is devoted to activities that are beneficial to both the mind and body.

In Celebration, these desires are well provided for in one sense through the Disney Institute. As the community itself is centered around improving one's self and one's quality of life, the Disney Institute is intended to become the center of the community. In fact, the Disney Institute, as EPCOT had hoped to achieve, might be a means to find solutions to the ills of modern city life. Along these lines, the Disney Institute might catapult the community of Celebration into the position of that of a think tank which explores such problems and seek solutions.[49]

Beyond the Disney Institute, Celebration's emphasis on learning is also to be provided for through the fostering of a first-rate school system "of the 21st century." To create a new educational system for Celebration, specialists in education have been working in partnership with Celebration's planners on an innovative new education program.[42]

Another way in which the new town of Celebration will try to foster an interest in self-improvement is through health care and "wellness." As this is an area of growing concern in our society, Celebration's planners will try to achieve this end through the planning of a "state-of-the-art" health facility as well as by promoting community-wide interest on wellness and health-related concerns. Hal McIntyre, Vice President of Planning and Engineering for the Disney Development Company suggests that as the community's planners, his company will try to:

> ....encourage the citizens to be concerned about working on their own health as well as the health of their families, neighbors, friends -- so there will be a theme or focus on wellness within the community. We think that's a statement about (what) the community should be in the future and (we'll) encourage that participation.[42]

Celebration will also do much to provide a physical setting that aims to be beneficial to both the mind and body. One way in which this is hoped to be achieved is through a harmonious coexistence of

man and nature. On the site where Celebration will emerge, some 83 percent of its water bodies and 95 percent of its wetlands will remain intact. Also, in addition to the community's 5,150 acres of development, there will be 4,600 acres of green belts. Playing upon the community's recreational nature, waterways and lagoons will be planned for leisure use, as will small parks, jogging paths, and the development of an environmental center and lookout tower to border a wilderness area.[50]

The residential areas of Celebration also will be reflective of, as it was in Walt Disney's plans for EPCOT, an environment that is prototypical of things to come, yet fulfill Michael Eisner's desire for an environment that is user friendly and offers a better quality of life.[49] This will be achieved in one way through the incorporation of the latest technologies in support systems. These applications in technologies, however, will play a subordinate role to a traditional environment. A Celebration home, for example, might be equipped with a "smart-house" computerized management and maintenance system, but the house itself will likely be of traditional architecture.[42] Furthermore, Celebration's planners will offer these technologies as options to community residents in the form of "lifestyle packages." Those wishing to reside within Celebration are offered, in addition to a high-tech environment, lifestyle packages in the form of maintenance-free or recreation-oriented environments. In addition to these choices of "environments," those wishing to reside in Celebration will also have the opportunity to select from four residential villages, each offering a different ambience and pattern, from the traditional grid style to the typical suburban neighborhood of cul-de-sacs and gently curving streets.[50]

Beyond these lifestyle enhancement issues, Celebration's planners are attempting to go beyond most previous new town projects by addressing issues that pertain to the establishment of a sense of place and community spirit that is unique to this project. In its physical sense, Celebration will try to differ from automobile-oriented suburban communities by planning the community so that the automobile is secondary to the pedestrian environment. In this new town, functional activities of the neighborhood, such as garages and city services will be placed behind the house and serviced by a back alley. The front yard of homes, meanwhile, will be planned so that they are integrated into outdoor living spaces that promote community life and community interaction. Street parking will be placed out of sight and the front yard and front street will become places for neighbors to mingle and children to play, a place for bicycles, for strolling, and a place to walk the dog. Here, the civic life of fifty years past, of community life where neighborhoods were neighborly will be the aim of Celebration's residential areas. As described by Hal McIntyre of the Disney Development Company, the company will try to create through the Celebration Project:

> ...the American town that maybe we all dreamed about growing up in, or in some cases maybe we did....What we're really trying to do is to recreate a nostalgic period, but do so with a low-key, warm, human scale. The architecture will probably focus on classic kinds of home design that you would have found in the Southeastern United States before 1940, for example, the form, shape, and designs of that era. The more important things about Celebration are probably going to be the 'software." Not necessarily the physical improvements, but we'll have a focus on pedestrian living as opposed to the automobile -

the streets will be narrow, the sidewalks will be ample - the bicycle paths and walkway trails will interconnect all elements of the community.[42]

Another "physical" difference that Celebrations planners are attempting to create in their new town which differs from many previous new town projects is that in addition to the "place" defining elements listed above, this project will try also to create within this new town the essence of an "established" community. An established community, one must of course realize, is unique in part because of its centers of public life or "community institutions." In communities of any size, its "community institutions" come in many forms, from the soda fountain at the neighborhood drug store to the corner barber shop, or the church down the street. These "institutions," however, are not created instantaneously, but instead receive their true merit as centers of community life through both their natural use over time and through their users. A church, for example, is not so much its structure as it is the congregation and that congregation's personal "spirit." In recognition of this, Celebration's planners will plan for their community the inclusion of these "institutions" of community life.

Celebration's planners, however, realize that these centers of public life cannot easily be created from scratch. To do so would lend to them an artificial air. As such, Celebration's planners do not plan to construct such "institutions," rather, they will foster and facilitate the organic development of these "places" through a setting aside of parcels for these intended purposes. While these organically grown institutions will develop on their own accord, they will likely be required to follow design guidelines, so that they conscientiously look and feel to be a part of the Celebration community.[42]

As a whole, Celebration's planners intend for their new community to have its own unique sense of place. It is recognized that like the community institutions which, in part, contribute to a community's unique sense of place, the form or place-giving aspects of Celebration will not be created artificially but will be fostered so as to evolve naturally and organically over the next two decades. This is an aspect that presents a real challenge. That challenge is to create a whole community with a sense of place from the start, while allowing the community's true personality to occur over time as a natural response to the needs and wants of its citizens.

The time factor is critical and integral to this or any community. Not only does creating a "place" occur over time, but it will also take time to establish a "critical mass" in the community. Thus, this community, like any community, depends upon time and use to develop its particular, unique personality. However, to foster a sense of place from day one, planners and designers will include identity generating elements throughout the town in the form of infrastructure, street furniture, signage, and landscape architecture. Hal McIntyre explains that the creating of image and identity in the built / public environment is, after all, one area in which the Disney company are experts. In Mr. McIntyre's words:

> One of the things that the Disney organization is very well known for is its treatment of the outdoor environment; the landscape, the signage, and lighting, those kinds of elements that say a lot about what a place is, how comfortable it is, how inviting it is. So, we expect that the development of our landscape plan, community graphics, parks and

> trail systems, will be unifying elements. And so you may have an Aldo Rossi building over on the one side of the community and a Caesar Pelli building down the street. But the thing that will kind of tie them all together is the pedestrian scale, the ability to move around the community without necessarily having to get into a car all the time, the warmth, the human size and human scale landscape treatment, walks, external lighting, those kinds of things.[42]

But while Celebration is determined to have a unique physical identity and sense of place, McIntyre points out that the image and identifying elements of a community extend beyond its physical reality and into its sense of spirit. In McIntyre's own words:

> ...more importantly, the community spirit is the people. You can't design that....Building the physical part is the easy part...We hope there will be people from all walks of life who choose to make this their home, and, as a result, there will be a richness of the social fabric, and (after all) a community spirit comes not from the architecture.[42]

That community spirit will be enhanced through the fostering of "community projects," "homeowner involvement," and "volunteerism." These "active" elements in this or any community will, in turn, have much of an impact on the creation of a community's identity. With this in mind, it is expected that within the first five to eight years, Celebration will experience a period of "growing pains," where its ever evolving mix of residents and community "activists" will continuously be choosing and implementing social programs and activities for their community that are integral to a community's personality. This, after all, is where and how the true community form is established.[42]

Beyond these place defining elements, Celebration's planners plan also to create a new town that is also physically "intellectual." As the Walt Disney Company is noted as one of the country's chief patrons of high-profile architecture, it plans for its new community a reputation of intellectual validity through architecture. This should prove to be another area in which Celebration strives to differ its identity from other communities; for as in most communities, few structures are commissioned by prominent design firms and when they are, they seldom extend attention to the overall ideals of a community. This is even more rare in the planning of model communities. In most cases, this is one notable element that appears to be lacking from their plans. One reason for this is that these communities often forego architectural validity in designs for a more grass-roots type of design that is more "people" and community oriented. As reasoned by noted planner and developer, James Rouse, who was instrumental in the development of Maryland's planned community, Columbia: *"Architects are interested in design and material to make statements. They are not always interested in people. We're interested in designing places for people,"* 15

The hiring of high-profile designers for key civic commissions is intended to extend into every phase of the twenty-year, $2 billion project. As expressed by a Disney Development Company Vice President, Todd Mansfield, *"Disney will continue to seek out the 'most innovative' architects for different phases of the town." Differing from the resort's 'entertainment architecture,'* these commissions will be

planned more in character of a living community. As Mansfield explained; "*This is a real-world environment. People will live here. It's not a fantasy environment.*" [33]

The first three notable commissions for the community of Celebration come with the names of high profile architects, Aldo Rossi, Helmut Jahn, and AIA gold medalist Charles Moore. The first of these commissions will be a 240,000-square-foot office park, designed by Aldo Rossi, which will act as the anchor for the 3-million square feet of leasable space. Following the enterprise park, there will be a two-million-square-foot shopping district, designed by Helmut Jahn, to be known as Celebration Center, as well as Charles Moore's Disney Institute commission.[33] In the end, it is anticipated that Celebration will not only fulfill its planner's intentions to become a community with an enriching lifestyle unique to any other community, but will become also a community with "intellectual validity."

Of all of the aspects of the Celebration project that makes it different from Walt Disney's original plans for EPCOT and the most unique aspect of this project that sets itself apart from any previous new town or model community or any "established" community, is the fact that Celebration will develop next door to the world's largest destination resort. And as Senior Project Manager of Planning and Architecture for the Disney Development Company, Chris Crary points out that not only will Celebration be right next to Disney, but also that Celebration "*is Disney.*" [13]

Opportunities and Problems

As previously discussed in this study, the communities near which the Disney parks are located are the recipients of tremendous economic benefits. While most of these communities, such as Anaheim, California and Urayasu, Japan have looked upon Disney as a good business neighbor, other communities within central Florida, which surround Walt Disney World, have looked upon its presence and its business practices with mixed emotions. It is obvious that with the opportunities and economic growth that Disney brought to the central Florida region, it also brought with it numerous problems.

Disney chose central Florida for the region's expected economic growth and for their ability to acquire and control a vast acreage of land. Central Florida, at this time, wanted the economic development that Disney was likely to bring and thus agreed to their desires for self regulation and control. Today, both Disney's regulatory control and the amount of development that Disney brought and influenced within central Florida are looked upon with mixed emotions. This attitude toward Disney in central Florida is nothing new.

Opposition toward Disney's presence in central Florida existed since the day that they made their initial announcement of their plans. At that time, much opposition came from local residents who resented

the potential growth that Disney was likely to bring because their main reason for choosing to reside within central Florida was for its peace and tranquility.

Today, with all the growth that central Florida has experienced, many consider Disney the cause of the region's growing pains and problems. Questions arise as to who is the blame. Lately, questions also have emerged challenging Disney's business practices, their responsibilities toward the environment, and the constitutionality of the Reedy Creek Improvement District. The most common of all questions, however, concern who pays and who should pay for public services and improvements to the area's infrastructure. Each of these are problems that should be addressed by any development project on the scale of a Disney park.

Growing Pains and Economic Benefits

From the time that Walt Disney World first announced its plans for central Florida, the entire state foresaw and has undergone tremendous development. Yet, with this growth came problems, and it was not uncommon to look to Disney as the cause for these problems. Growth in central Florida was expected with or without Disney. In fact, it was because of this potential for growth that Disney selected a central Florida site. In the site selection process, extensive research was undertaken for potential sites. Through research undertaken in the early 1960s by the Urban Land Institute, it was determined that the corridor along Interstate 4, between Daytona Beach and Tampa, was likely to become one of six future megalopolises in the United States by the year 2000 and it was expected that the growth experienced in central Florida was likely to have come to pass with or without Disney's presence. This long-range growth projection was seen by Disney as integral to supporting the kind of development for which they had planned. In addition, it is likely that their decision to select central Florida did much to influence local communities and governments in their long-range planning. It is likely also that anticipation of the development that Disney would likely draw resulted in better planned long-range growth within the region.[73]

The growth, development, and additional tourism that Walt Disney World brought with it to central Florida came at the cost of high land prices, an increase in the cost of living, traffic jams, and an overburdened infrastructure. Countering these burdens, however, were numerous economic benefits that accrued at the local, regional, and state levels. These economic benefits were seen in record peaks in construction, sales, labor force, and population growth.[57]

In the first decade since Walt Disney World opened, the Orlando area was noted by the U.S. Census Bureau for having the nation's second largest increase in population. In that decade, between 1970 and 1979, the Orlando area's population grew some 41% from 453,270 to 640,475. With the area's population growth, came an increase of 71% in the area's labor force, bringing an additional 125,965 employees to the

Orlando area, and making the Orlando area the nation's #1 growth center in labor between the years of 1970 and 1973.[70]

With the increased activity in population and labor growth between 1970 and 1980, the Orlando area also witnessed tremendous activities in construction and sales. Area construction peaks were marked by an addition of over 6,000,000 square feet of office space, some 53,000 new homes, and 36,000 additional multi-family residential units. In sales during that decade, area business doubled and retail moved from a position of 75th in 1970 to 53rd by 1980.[70] Partly because of Walt Disney World's presence, large companies such as Westinghouse Electric, Corp. and American Telephone and Telegraph were lured to central Florida to open new plants.[16]

The most notable difference in the Orlando area associated with Disney's entry into the area was the diversification from agriculture and manufacturing to service-oriented tourism. Because of Walt Disney World's presence, the Orlando area became a magnet for tourism, drawing other large scale attractions, such as Sea World and Universal Studios. The Orlando area became a tourism center rivaling Miami and Ft. Lauderdale.[47] At the same time, this increase in tourism meant an additional 12,000,000 tourist to the state in the years between 1970 and 1980. Tourism grew from approximately 23 million to around 35 million tourists betwen 1979 and 1980, of which one in every four tourist visits was to Walt Disney World. In the Orlando area, increased tourism grew from around 800,845 to 6,640,800 in the decade between 1970 and 1980. Because of these added tourists, expenditures by tourist in the state grew from $3.6 billion in 1970 to around $17 billion by 1980. Tourism-related growth between 1970 and 1980 was reflected in growth trends in travel and lodging. For example, the increase of air passengers passing through the Orlando International Airport increased from 1,000,000 to 6,500,000 between 1970 and 1980. In lodging, growth trends were visible through the increase of the area's hotel room inventory from approximately 6,000 rooms before Disney's arrival to around 33,000 units by the early 1980s.[70]

Beyond these numeric indicators of growth within central Florida, the growth of tourism brought with it $191,000,000 in new taxes collected within that decade.[70] Another benefit brought to the area was in the form of lower-than-expected crime rates. As the Disney parks and other large area theme parks draw mainly from family groups desiring clean entertainment, area tourism did not come with as high a percentage of crime as found in most other tourist centers.[47]

Tensions Toward the Legality of the Reedy Creek Improvement District

Disney's eagerness for control over its Walt Disney World property, and the Florida legislature's approval of this desire, resulted in the incorporation of the Reedy Creek Improvement District (RCID). The interest in creating this special improvement district stemmed from an interest in simplifying the ability to control growth and development within the Walt Disney World property, half of which is located in Orange

county and half of which lies within Osceola county. Disney's interest in experimenting with prototypical design and construction techniques and with their early interest in EPCOT necessitated the creation of a new set of building codes compatible with their vision but not found within either the Osceola county or the Orange county codes. As a result, the Florida legislature created the Reedy Creek Improvement District in 1967.[16]

The district provides regulatory authority over zoning, bonding, development, taxes, condemnation, building codes, and the inspection of construction. The Reedy Creek Improvement District also oversees the provision of such services as fire protection, paramedics, regulation of the water table, drainage, and maintenance of Walt Disney World's roads and infrastructure. To pay for these services, RCID's annual operating budget of $20 million is funded mainly through Disney taxes.[16]

Disney's ownership over the majority of the land overseen by the Reedy Creek Improvement District, however, provides a foundation for another source of tension among Disney's neighboring communities which are beginning to question its constitutionality. Although Reedy Creek is primarily Walt Disney World's own self-regulatory authority, it takes pains to distinguish itself from the Disney company. The district employs over 180 workers who are civil servants with state pensions and are governed by a board of supervisors selected from neighboring counties. To comply with the rules that each must be land owners, each employee was given a deed to a small plot of land within the district,[16] and each resides within the Walt Disney World property for a year.[63]

The Disney company claims that the Reedy Creek Improvement District is independent of Disney and that they have no special influences over it, but it is pointed out that the improvement district does not make decisions that are adverse to the interests of the Disney company. While development projects outside Walt Disney World must undergo lengthy local and regional review, Disney's development projects are reviewed by Reedy Creek with almost no dissent. Neighboring communities point out that for over twenty-three years, the improvement district has not contested a vote.[63] In the eyes of neighboring communities, this is likely because Disney's title to 98% of Reedy Creek's land give the company 98% of the votes of the improvement district's board of supervisors.[16]

A number of other issues are viewed by neighboring counties as unjustifiably favorable to Disney and its development plans. These include the ability of the improvement district to issue low-cost, tax-free bonds to finance improvements. Another issue which promotes tensions among Disney's neighbors is that the improvement district exempts Disney from impact fees used to defray the cost of new roads and government services. Those most opposed to this are outside developers who must pay these fees to the county within which they develop land. Not only does Disney's exemption from these fees when developing within the improvement district disturb neighboring counties and outside developers, but the fact that Disney does not always notify neighboring counties of their development plans within the improvement district also adds to tensions within their relationships with neighboring governments.[16]

The justifiability of these actions, however, must be viewed with the recognition that the Reedy Creed Improvement District is set up to govern Disney projects on property that is mostly Disney owned, and serviced mainly through Disney-paid taxes. As Disney is most likely to be conscious of existing development within the site, it is likely that its actions in new projects will not compromise the value, quality, or integrity of existing projects - which must be carefully regulated in the real-world setting. Also, as it is likely that most of these projects will reflect the Disney image of quality, they will almost certainly not compromise the health, safety, or general welfare of the general public. Finally, as the infrastructure is used mainly for Disney's own needs and is maintained and paid for through Disney taxes, there is no reason why they should pay the improvement district an additional impact fee.

Questioning Who Is Responsible for Growing Area Tensions.

The questions discussed above bring a need to determine who is responsible for alleviating the problems generated from central Florida's rapid growth. Also, there are questions regarding Disney's business practices. While most practices are considered exemplary, some actions have led community leaders to question Disney's status as a good neighbor.

The vast growth and development trends within central Florida have today brought with them an increase in population of around one million, and tens of millions of tourist each year who demand services, all of which place heavy demands on area infrastructure.[16] Although Disney is only one of the many parties who contribute to the heavy demands on the area's infrastructure, many local business and political leaders point to Disney as the cause, and thus becomes the party responsible for the provision of funds to support services and pay for infrastructure improvements.[12] They question whether or not Disney is pulling its own weight.

As these services and infrastructure improvements are paid for through area taxes, it is necessary to understand Disney's contribution. In 1989 alone, Disney's contribution in taxes was over $130 million.[63] In property taxes alone, Disney pays some $20 million each year to Orange and Osceola counties.[67] Further, in regards to the issues of paying and providing for these services, it should be noted that Disney World already provides many of the services demanded by visitors to their resort complex, such as fire protection, security, and garbage collection.[19]

Among area infrastructure, one of the largest demands created by Disney's presence is on area transportation networks. It is not uncommon to blame Disney for area traffic jams and deterioration of overburdened roads. A typical consensus is that Disney is the responsible party, and thus should pay for the improvements. Often overlooked, however, is the fact that improvements and maintenance to area roads are paid, in part, through a gasoline tax. As Florida is quite dependent upon tourists whose main means of

transportation is by gasoline-using automobiles, it is the users of these transportation arteries who contribute the most to the maintenance of these roads.[19]

Questioning Disney's Business Practices Within Central Florida

Several questions have been raised by local leaders in neighboring counties about Walt Disney World's status as a good business neighbor. The self sufficient nature of the Reedy Creek Improvement District has raised tensions among other local governments and business entities, because Disney not only has developed projects that compete head-on with neighboring projects; but on occasion, it has also failed to inform its neighbors of these actions. One of the most tense of these instances occurred when Disney announced its plans for the Swan and Dolphin resort and convention complex, on the tail of Orange county's tax-financed, 400,000-square-foot convention and civic center complex.[2]

Another instance causing tension between Disney and its central Florida neighbors is the appropriation of tax-free bonds. Though previously unchallenged, Reedy Creek's ability to issue tax-free bonds has, of late caused tension and turmoil. Under a federal mandate, bonds would be distributed on a first-come, first-served basis. Reacting quickly, Disney's application was received by the State offices a day before Orange county's, resulting in $57 million in bonding authority to Disney for the expansion of sewage treatment facilities. In its claim, Disney received the allotment for six central Florida counties. As a result, Orange county received none of the funding they requested for the development of middle income housing.[12]

In this instance, Disney's actions can be rationalized both for or against them. As discussed previously, the Disney company has taken great pains to ensure the stability of the water table for themselves as well as for the entire central Florida region. Increased growth that the Disney company had envisioned for the 1990s would necessitate proper actions to ensure the water table is maintained. The question, however, arises as to how much of these needs can and should be paid for by the Disney company.

Both of these situations resulted in a tense dispute between Orange county and Disney. For Orange county, it was determined that the powers of the Reedy Creek Improvement District be found unconstitutional. The dispute, however, was settled out of court in July of 1989, when it was agreed that Disney would provide compensation in the form of $14 million for county road improvements. In exchange, Orange county agreed to respect the governmental powers of the Reedy Creek Improvement District for another seven years.[12]

These actions satisfied all parties concerned for the time being. Soon after, however, Disney would make another move that would raise local tensions to a new level. A few weeks after the compromise was made between Orange county and Disney, the Disney company held a press conference to announce its plans for the coming 1990 decade. In that conference, plans were announced for seven

additional hotels, a fourth theme park, 29 new attractions, and the addition of 19,000 jobs. Many of Walt Disney World's neighbors viewed these expansion plans as a less-than-honest effort on the part of Disney. In the wake of the settlement between Disney and Orange county, these expansion plans would bring increased pressures on area roads and infrastructure. In addition, an increase of low-wage workers would increase the need of affordable housing which is of limited availability within the area.[19a]

Questioning Disney's Environmental Policies

While these actions have caused some local entities to question Walt Disney World's status as a good business neighbor, their reputation for positive environmental policies have also begun to tarnish under highly publicized events emerging within the resort. In one instance, concerns were raised when, in an attempt to curtail the growing problem of vultures and to ensure the safety of other wildlife, several vultures were maimed. For these actions, Disney was cited with 16 counts of animal cruelty and fined $95,000.[63]

In another instance, an artificial wetlands system introduced in the summer of 1988 to further cleanse treated sewage tripled the nitrogen and phosphorus levels in Reedy Creek. As a result, the pollution created by the treated sewage brought fines from the Environmental Protection Agency. Hopeful that the system could still prove successful, Disney requested the right to continue the waste water treatment for four years as an interim system, during which necessary measures would be taken to add new treatment facilities.[18]

In an attempt to rectify its image as a good environmentalist, Disney has since taken measures to improve environmental conditions. A first step toward this goal was taken through the election of a Vice President of Environmental Policy.[63] Still, even without these measures and with the negative publicity surrounding their penalization for harming vultures and waste water pollutants, a number of environmentalists, including the Audubon Society, have acclaimed Disney's efforts in conservation and wetland preservation.[12]

Rectifying Problems

In addition to their attempt to rectify conditions through such efforts as the creation of a Vice President of Environmental Policy, Disney also has since taken measures to alleviate or lessen tensions among its neighboring counties. As several problematic situations have arisen concerning the Reedy Creek Improvement District, measures have been taken to increase fairness. This is most visible in Disney's plans concerning its planned community of 20,000 residents, known as Celebration; Disney plans to de-annex the land to be used for development. In this action, political control over the project would be

obtained by Osceola county. This action, hopefully, will lessen tensions between neighboring governments and Disney.[12]

It should be noted that not all of Walt Disney World's neighbors view the resort, its business policies, or influences on area growth in a negative manner. Disney's example of good planning and maintenance, for instance, are today reflected throughout central Florida. For example, development along International drive in the Orlando area, has changed from the typical, visually cluttered and congested 20-year-old stretch of strip development, to a broad, manicured and neon-free thoroughfare. Area planners attribute tighter zoning laws to the standards set by Disney. Orange County Commissioner, Linda Chapman, commented: "*Everything they do is first class...We've gotten used to thinking of design as Disney does it.*" [12]

Similarly, area businesses are not all opposed to Disney's presence or their competitive business practices. In fact, most are likely to acknowledge that it is because of the tourism that Disney draws to the area that they are there also. As exclaimed by local gift stand operator, Eli Sfassie, "*Brother, all I want to do is hold on to their shirttail.* " [12]

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Chapter IX

Design Aspects of the Disney Parks Applicable to Public and Private Planning and Development

While observing planning, design, and management as it relates to a particular development entity known as the theme park, most emphasis within this study has been centered upon the aspects of planning and design. The success of these philosophies is visible in their appropriateness for application within the public and private realms outside of the theme park context. In fact, there does exist numerous examples where these philosophies may be observed within the public and private realms.

To explore and pull from the ideas embedded within the philosophies of the theme park for useful application in today's "public" context, it soon becomes apparent that several venues need to be explored before realistic, applicable ideas can be drawn. In fact, one first needs to find a definition of good public form before one can apply the ideas perceived to be of good form. Secondly, it is helpful to understand the factors that led to the evolution of what is commonly perceived to be "good public form," as well as to examine the factors that have contributed to the demise of this form in the contemporary public context of urban North America. In addition to gaining an understanding of both, it would prove helpful for one involved in a study such as this to explore the attributes of "public space" from the perspective of one's ability to experience public space. To complete such a study, a brief analysis of some popular theories of urban design will be employed to further help categorize positive public space so that realistic and tangible ideas can be explored.

Thus, in seeking to draw from the examples given in the Disney philosophies of entertainment development, public space will be examined from the historic, demographic, sensual, and intellectual perspectives in order to obtain a foundation for tangible and applicable ideas. It is only after these areas can be explored that it becomes clearer as to what can realistically be taken from this study of the planning and design elements of the theme park for successful application within the contemporary public context.

It is apparent from the last chapter that some of the ideas explored in this study already have spilled out into the public context. These examples have been met with surprising success and thus merit

discussion. Thus, this chapter will examine more closely these ideals of Disney's philosophies in entertainment development and will show how their applications are applicable within the public realm; and it will explore areas in which these philosophies have been applied to the planning, design, and development of public space outside of the theme park context.

Defining Good Public Form

The built environment can have both positive or negative implications on our lives. Where good urban design exists, it tends to get noticed and to be appreciated as well. In fact, we often obtain a particular fondness toward public space that we feel is of good form. These places are often important to us. The importance of a particular place, however, tends to be held with less importance when good form is lacking. In fact, places that have little sense of form, such as the suburban commercial strip, tend not to command a lasting impression.

Put in another way, it might be thought that it is the characteristic of good urban design that generally backs the popularity of almost every tourist's destination. When traveling for pleasure, both abroad and domestically, it is generally for the experiences of some urban or public spaces that we venture. Travelers vacationing in Europe, for example, may go there to experience and seek out native food and souvenirs, but it is generally the public landmarks and public spaces they desire to experience. While the experiences of quaint shops and restaurants are brought back in memory, the tales and photographs shared with friends and relatives are usually that of a visit to the public spaces of that particular destination. We long to share with others our visits to St. Mark's piazza in Venice, or the Champs Elysees in Paris, or even the French Quarter in New Orleans.

Knowingly or unknowingly, we receive pleasure from experiencing public spaces. The public spaces and urban spaces of any community, town, or city, can be likened to that community's living room. We tend to take pride in attractive public or urban space and often use and show these spaces to our out-of-town guests so that they may more fully understand and visualize our community and its quality of life. It is ironic, however, that within the contemporary American city, good urban design tends to be greatly neglected in comparison to the design of our older, more established communities.

While many people appreciate and strive for good design in their homes and residential spaces, many modern American communities are poor in form. It is probably not an understatement to say that most American communities and their residents have little regard for good public form or design.

The lack of good design does not necessarily mean that it is not wanted. It is more likely that good urban form goes unnoticed only because we are so used to experiencing our environment as it is, and

we are likely to be numb to its physical appearance. Furthermore, it is likely that many do not object to the physical settings within which they live because they do not realize that things could be better.

Again, good urban design does tend to get noticed, as well as appreciated; however, there tends to be few examples, even world-wide, of a community that is totally beautiful. Noted planner and urban designer Kevin Lynch speaks further on this subject. In his study of urban imageability, "The Image of a City," Lynch states that:

> A beautiful and delightful city environment is an oddity, some would say an impossibility. Not one American city larger than a village is of consistently fine quality, although a few towns have some pleasant fragments. It is hardly surprising, then, that most Americans have little idea of what it can mean to live in such an environment. They are clear enough about the ugliness of the world they live in, and they are quite vocal about the dirt, the smoke, the heat, and the congestion, the chaos and yet the monotony of it. But they are hardly aware of the potential value of harmonious surroundings, a world which they may have briefly glimpsed only as tourists or as escaped vacationers. They can have little sense of what a setting can mean in terms of daily delight, or as a continuous anchor for their lives, or as an extension of the meaningfulness and richness of the world.[14]

We do find, however, consistently delightful environments within the Disney parks. Much like a small city, each park is made up of an enclosure of buildings, public spaces, public services, infrastructure, consumers, producers, employees, and administrators. Although they are not true communities, the Disney parks are helpful in providing us with examples of public spaces which are of consistently fine quality and of good design.

But what is the definition of good urban or public design? The definition would be different with each person and each circumstance. For an architect, it might mean a fine collection of diverse architectural landmarks. For a traffic planner, it might mean a community whose traffic infrastructure most effectively and efficiently serves its users. For a Disney planner, however, it might mean an environment which most effectively enhances the "guest experience." None of these definitions would be wrong. In fact good urban design, as viewed within this study, would incorporate all of these views, through both good form and function. In form, a well designed urban space would provide its users with a pleasurable visual order, while in function it would be designed or guided so as to be capable of supporting a number of public activities.

Visual Order

In urban design, good form is achieved through good visual order. Through good visual order, urban space can be both highly imageable and visually pleasant. Within most newer American communities, however, good visual order tends to be replaced with the visual chaos of commercialization and exposed utility infrastructure. The result is that these urban or public spaces, seem to lack identity and

imageability. Good imageability is an important attribute in any form of design. Within the realm of urban and public design, good imageability is an underlying necessity in the creation of a "sense of place." In speaking further on this quality, Kevin Lynch describes imageability as:

> That quality in a physical object which gives it a high probability of evoking a strong image in any given observer. It is the shape, color, or arrangement which facilitates the making of vividly identified, powerfully structured, highly useful mental images of the environment. It might also be called legibility, or perhaps visibility in a heightened sense, where objects are not only able to be seen, but are presented sharply and intensively to the senses.
>
> A highly imageable (apparent, legible, or visible) city in this peculiar sense would seem well formed, distinct, remarkable; it would invite the eye and the ear to greater attention and participation.[14]

While good visual order helps to heighten the senses, it also helps an observer to fulfill her or his inner need for recognizing and patterning surroundings. This need is multi-fold. On a more obvious level, a clear image of the surrounding environment helps one to more easily and efficiently move about. Further, as discussed by Lynch, a well ordered environment may: "*...serve as a broad frame of reference, an organizer of activity or belief or knowledge.*" Through good visual order, an individual is given references of understanding, and references from which further information may be drawn. Lynch further explains the usefulness of good physical image is its ability to fulfill both internal and external needs: "*a vivid and integrated physical setting, capable of producing a sharp image, plays a social role as well. It can furnish the raw material for the symbols and collective memories of group communication.*" Further, "*a good environmental image gives its possessor an important sense of emotional security. He can establish a harmonious relationship between himself and the outside world.*" [14]

As seen within this study, good visual order is present within the Disney parks. In fact good visual order is sacrosanct. These park environments likewise are designed with consistently fine quality. Together they provide fine examples of good urban and public form. These parks, however, are not true urban environments, and it is helpful to understand the differences between each.

Urban Environments and the Disney Park Environments

There are great differences between the themed environments of the Disney parks and their real urban counterparts. The differences are particularly great when comparing urban environments in America with the Disney environments. In a comparison of the two types of environments, the Disney environments are humane, inviting, and comfortable. In opposition to the Disney environments the city

environments tend to be inhumane, uninviting, and uncomfortable. There are a number of reasons why this is so.

One difference may be attributed to the fact that the Disney parks are basically the product of one business entity, thus enabling the company to provide the public with what it wants. As part of the entertainment industry, everything that they do revolves around pleasing as many people as possible. The major elements of design and management are reflected in this sense of pleasing people. Disney design is intended to be a collection of what the patron desires. Management is ruled on a smile-and-first-name basis. Maintenance is frequent and comprehensive. All are aimed at providing an immaculate, efficient, attractive, and friendly environment for both guest and employees.

The city, on the other hand, is a product of various entities, and together these entities affect and determine society's form and function. The resultant form of a city is a product of the physical residues of social and economic trends as well as of the results of decisions made by numerous public and private entities. The entities which possibly contribute the most to a city's physical form include: the planners, architects, and developers (who see to its physical evolution). As separate entities, each is responsible for separate parts of an overall outcome. As such, the design, efficiency, aesthetics, and congeniality of the city rarely, if ever, match those of the Disney environments where the aim of these park environments is to please its guests. This is what accounts for the differences between the business of providing a Disney park environment and a real-world environment. For the city, each of these major image makers hold conflicting interests within the whole picture. Developers are often motivated by profit over design. A planner's primary interests are in meeting the needs of the citizens that they serve. Architects are often most interested in keeping up with new architectural trends, even if the general public finds their designs cold and unsatisfying.

These motives should not necessarily be viewed as wrong. Developers, after all, must be profit oriented in order to satisfy their lenders, investors, and their own personal business needs. Planners must be sympathetic to their public, must provide for the public's needs first, and then may consider their own aesthetic desires. Architects must keep probing for various new techniques, styles, and trends; otherwise, we risk the chance of creating monotonous and stagnant urban environments.

The decisions made by these entities, however, are made in response to current social, political, and economic trends. These trends (which historically have also included religious trends) have always been at the basis of urban form. In order to understand current urban form, one needs first to understand urban form from its historical roots, and to understand the trends behind its changing form.

Contemporary Urban Form and its Influences

A community's form and function is the product of unending evolution. As long as man remains a social being the evolution of our communities is inevitable. Growth and change have remained constant ever since man moved from a hunter (Nomadic) state to an agrarian state (around 10,000 B.C.). Within the last century, however, our communities have begun to evolve at an increasingly rapid rate. This rate of change may be attributed to the Industrial Revolution, (19th century on), which brought with it great social, political, and technological changes. In a study on urban form, conducted by Jere Stuart French, this rate of evolution, and its effects on modern society was brought into view. In French's words:

> .... only during the last century - since the oncoming of the Industrial Revolution - have changes in the urban fabric become so rapid and almost alarming as to make us take sharper notice. For the first time in history man is beginning to question the validity of his 'greatest accomplishment,' even to the point of abandonment. Predictions of ensuing chaos abound as our largest cities grow more unmanageable, more unserviceable, more dangerous. Some say that modern man - at least in America - has already rejected cities; one result has been the tendency more and more to live on the edge of the 'urbs,' leaving the center to poverty and even anti-urban elements.[9]

In America especially, the price of social evolution has left its mark in a tremendous way. The results are urban environments which tend to be uninviting, uncomfortable, and most often inhumane. This lack of good public environment contributes heavily to the success of the Disney parks where good public form is found in abundance. Still, while it is obvious that Americans long for a quality "public" experience, there seems to be little interest in promoting good form. To understand why Americans tend to have little regard for good form and good public design within the communities in which they live, it is helpful first to understand why our communities are in their less-than-ideal physical state and how they arrived at that state. Before discussing the influences on American public form, it is helpful to first provide a background describing how good public form evolved.

The Evolution of Urban Form in Brief

From 500 B.C. through the end of the 18th century, many of the rules for good urban form were conceived and tested. The Greeks are noted for their contribution to our cities in originating formal public open space. While the Athenian agora (public square) evolved for use as a social "public" gathering space, value was placed likewise on aesthetics. Individual structures, although added in an empirical fashion, acted

as enclosing agents, which loosely formed the walls of this public space. Over time, the public space of the agora was formed with continuous attention placed upon the experience of those within the space. Views of important landmarks, such as the Acropolis and the temple of Hephestus, were respected via conscientious visual management.[9]

Following in the footsteps of classic Greek design, classic Roman form deviated little from the Greek examples of formal public open space. In their differences, however, the Romans created increasingly formal spaces of well defined walls. Roman public space had more of a sense of continuity, appearing closed in the corners, with formally preconceived entrances, typically located in the center. These Roman spaces were also noted for their monumental scale, symmetrical balance, rigid axiality, and centric placement of interior elements.[9]

In the period between the 5th and 14th centuries, referred to as the Middle Ages, public space was formed within the tight confines of the walls or protective boundaries of medieval cities whose form was wrought from the necessity of protection from the attack of enemies. Within the confines of these walled medieval cities developed a tight knit urban fabric. During this period, the town's market square became the formal space of public activities and trade. Known as the largo, these early squares grew from the town's main street. As both the town's trade center and social center, the importance of this space grew, over time, in size and importance by the removal of structures and through the widening of the street. Although these spaces grew empirically over time, they eventually gained a sense of formality via the addition of important civic structures and public landmarks.[9]

Through the 15th century an increase in wealth and leisure time among an emerging nobility led to a growing interest in the arts and sciences which resulted in the period known as the Renaissance. Through the efforts of noted designers such as Filippo Brunelleschi, Leonardo da Vinci, and Mic' elangelo, the rules and examples of good urban form were formally cast. The works of these men were themselves a product of a rational approach to design aided by studies of ideal proportions in classic form established through the writings of Alberti, Palladio, Filarete, Sebastiano Serlio, and Giacomo da Vignola. These men contributed to architecture and urban form through the establishment of rules, laws, and measures, drawn from the study of classic Greek and Roman design. As such, urban design given to us by the Renaissance is a blending of classicism with an incorporation of innovative new ideals in public space design. Renaissance design plays heavily upon the precise division of space, and a geometric organization of structures, patterns, and internal design elements.[9]

By the 17th and 18th centuries, urban form grew beyond the formal design of public plazas and squares, and into comprehensive urban design plans which spatially linked a series of public spaces throughout the city. An integral thrust to this trend was the increasing importance placed upon movement and circulation throughout the city. During this period, radial and rectilinear squares became prevalent.[9]

Radial squares, which were often round in form, were designed as central spaces from which the city's primary street system radiated. The centers of these radial squares were typically terminated by an

obelisk or sculpture used to punctuate the space, and to visually link a system of radial squares within the city. One of the finest examples of a radial square is Paris' Place de l'Etoile along the Champs Elysees, which is punctuated by the Arc de Triomphe.[9]

Rectilinear squares, known also as the Neoclassic square, served several more functions than did the Radial square, whose primary purpose was as a nodal point in the cities traffic system. While the rectilinear square likewise functioned as a traffic organizer, it also served as the heart of the city and provided the city with its core physical structure as well as its center for economic, social, political, and religious activities. Beyond its differentiation from the Radial square in function, the Neoclassic Square differed also through design as it was a part of a well-conceived and defined series of spatial sequences. These visual sequences extended beyond the main square, and along a system of predetermined sight lines. A series of alternate squares were linked visually to the main square through the placement of key civic structures and visual landmarks. The result was a series of urban spaces that contributed to the city a well established sense of place.[9]

This period marked a high point in urban space design, contributing to the history of public space design a series of tightly confined, and defined urban spaces that provided cities with a unique form and identity. From these examples, rules of urban design were established which greatly influenced city planning in both Europe and America. With the dawn of the Industrial Revolution in both Europe and America, however, the interest in perpetuating good urban form soon took a back seat to the infrastructure demands of industry as well as to the social problems it was to generate.[9] In America however, the decline in urban form was only instigated by the Industrial Revolution which began to start the ever-increasing momentum of urban transition and decline.

Trends, Transition, and Urban Form in America

As they are much younger than their European counterparts, the cities of the United States have been more vulnerable to the trends and transition witnessed since the onset of the Industrial Revolution. While long-established European cities have been built up enough to sustain the efforts of contemporary trends and transition, the American cities have, in turn, succumbed to the demands of industry, economics, and social trends, promoting disruptive effects on American urban form.

As the product of decades of exodus, the suburbanization of America has brought forth a loosely knit urban form with little sense of place and a limited variety of activity. Although numerous trends are responsible for urban decline in America, a hand-full of factors stand out as primary contributors to these end results. These include: the emergence of American society as an automotive society, zoning and land

use policies derived from urban renewal programs, the abandonment and relocation of industrial sites and transportation lines, and the popularization and application of contemporary architectural trends and ideals.

The Automobile and Urban Exodus

America is known for its dependence on the automobile. In fact, much of contemporary American society is designed around the car. Often, the predominant type of urban open space is that which is given over to thoroughfares, highways, and parking lots. In larger cities, such as Detroit and Los Angeles, for example, as much as 75 and 80 percent of urban space may be devoted to the movement and storage of automobiles.[25] The physical result of this manifestation is that without a tight-knit form, there is often little sense of social or civic space and buildings are often perceived to be left standing alone as separate structures among vast open spaces of streets and parking lots.

Contributing to the openness of America's urban environments is its resultant urban exodus and suburbanization. In a desire to foster economic growth and promote quick access for military defense, the Federal government launched a large-scale road building program in the 1940s. The United States Interstate System was intended to efficiently link major urban centers, yet in the process, this national program caused much disruption within our urban centers and cut through the urban fabric of its cities. The result was the dislocation of neighborhoods, residents, and businesses, which in turn created enormous areas of lost space and promoted large-scale social disorientation. The most significant result of the interstate system was the acceleration of an exodus of residents and businesses from the city to the suburbs.[25]

Zoning and Land Use Policies

The zoning policies and urban renewal projects implemented in the 1950s and 1960s were implemented with an intention of combating urban decay. In the end, however, these projects and policies tended instead to further hinder urban conditions. Zoning legislation, intended to improve and protect the health, safety, and welfare of citizens, placed a limit upon non-conforming activities. In turn, however, these actions had the effect of draining much of the life and vitality from urban centers that was present when activities of diverse land use were present.[25]

Federally funded urban renewal projects razed extensive acres of the urban fabric in an attempt to sanitize and improve conditions within viable neighborhoods that public officials declared blighted. In their place, "projects" were constructed which often were recognized for their architectural merit, yet tended to be unsympathetic to the living conditions of those for whom they were developed. Physically, these projects tended to have little regard for social needs, often neglecting spatial order and its importance to these social needs.[25]

Abandoned Property

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The trends of industry over the past several decades have leveled behind them physical residues in the urban fabric in the form of abandoned structures and vacant lots. Most American cities have their share of abandoned sites that once facilitated a military or industrial complex or held the site of an abandoned transportation line. The relocation of these entities or the obsolescence of transportation lines have left the centers of many cities with vast areas of underused and wasted space.[25]

Architectural Trends

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The final primary contributors to the loosening of America's urban fabric are both architecturally related. The first of these may be referred to as the image building. Corporations striving to personify their image often commission designers to create image buildings. Image structures are notorious for their "self" orientation, as well as for their lack of harmony and resultant competitiveness within their surroundings. In the end, the American skyline, while impressive from a distance, is at the street level quite a different impression. Often these image buildings are designed with little regard for the streetscape or street life and typically are limited in their availability of functional or useable public space at their base. Today's image buildings, however, are in part a product of a major architectural influence known as the Modern Movement.[25]

From the 1930s to the 1960s, the Modern Movement became an increasingly dominant force in the realm of architecture. The philosophies behind the movement contributed greatly the the provision of anti-space within the American city. At the heart of this movement was a clean break from previous architectural traditions where the applications of ornament contributed heavily to design. Instead, the Modern Movement opted for a more structurally honest architecture devoid of ornament.[25]

The ideals of this Modern Movement were also separate from previous architectural traditions in terms of the ideals of building and site. Breaking from the traditions of the medieval and renaissance cities where an emphasis was placed upon a tight form created through the "walls" of long, low structures grouped around open public spaces, the products of the Modern Movement brought instead tall, slim structures which stood separate from their older architectural precedents. Often these modern structures were placed farther from the street and sidewalk producing an awkward interrelationship between buildings. A further break from the urban, room-like ideal of the Medieval and Renaissance cities was perpetuated via voids created among the streetscape due to the placement of plazas fronting these modern structures or located along their sides. In the ideals of the Modern Movement, buildings, instead of being designed as a subordinate but integral unit of a tight streetscape, were planned to stand separately as buildings within a park-like setting. In reality, however, the park-like setting was often a parking lot. When public plazas

were provided, for example, they were often designed as wide open expanses devoid of design elements other than an occasional sculpture, fountain, or planting bed.[25]

Through their use of materials and lack of details at the street level, the products of the Modern Movement have brought with them a series of environmentally insensitive spaces. Whereas, in the Medieval and Renaissance cities attention to design at the street level was consciously adhered to, in the case of the Modern Movement, detail was abhorred and structural honesty was the norm. Noted for their plain form, the cold and aloof glass and steel panels of these modern structures often produced a cold and somewhat sterile atmosphere for pedestrians where these structures met the ground plane. The result was a poorly composed "sense of place."

With the exception of the relocation of business and industry and the obsolescence of rail lines (as they were products of social and economic evolution), the trends discussed have all largely ignored some of the key elements behind the theories of good urban form. One key element at the heart of urban form from the early Greek cities and until the onset of the Industrial Revolution, was social interaction. A second important theme which seemingly had diminished in importance since the emergence of the Industrial Revolution, is the creation of a sense of place.

A goal of this chapter is to bringing forth some ideas about how these ideals may be recaptured in the American city. This review of urban form, trends and transition was presented to more fully understand what variables have played a part in the evolution of urban form within America and how these differences might be rectified in urban America. The study of Disney design is particularly helpful in these areas as their environments are each outstanding examples of design for social interaction and are each loaded with a "sense of place." To look into these Disney ideals and to more fully understand public form in general, it is first helpful to more fully understand how space is experienced.

Experiencing Public Space

Contemporary American cities often lack the traditional physical qualities that contribute to a pleasurable spatial experience. Perhaps these circumstances may be attributed to a loss of respect for the realm of public space toward the perceptualization and establishment of a "sense of place." This problem was the focus of Roger Trancik's study "Finding Lost Space." Trancik's Study opens with the explanation that:

> In today's cities, designers are faced with the challenge of creating outdoor environments as collective, unifying frameworks for new development. Too often the designer's contribution becomes an after-the-fact cosmetic treatment of spaces that are ill-shaped and

> ill-planned for public use in the first place. The usual process of urban development treats buildings as isolated objects sited in the landscape, not as part of the larger fabric of streets, squares, and viable open space. Decisions about growth patterns are made from two-dimensional land-use plans, without considering the three-dimensional relationships between buildings and space and without a real understanding of human behavior. In this all too common process, urban space is seldom even thought of as an exterior volume with properties of shape and scale and with connections to other spaces. Therefore what emerges in most environmental settings today is unshaped antispace.[25]

Nonconformity along the streetscape of American urban centers equates to difficulties in achieving a "sense of place." In part, the root of this problem is related to an attitude common among designers that their work must stand out as an example of the most current design philosophies. Few design professionals are exempt from the peer pressure of other professionals to produce within a common realm of only the most current design philosophies. In turn, designs which would conform with historic precedents among the streetscape are often neglected as they chance to produce works with little sense of validity. In the end, these "cutting edge" works are designed with an inward, "self" mentality rather than an outward mentality that would instead play a subordinate but integral role in strengthening a streetscape's "sense of place." As discussed previously, these works tend instead to stand alone among their urban counterparts as image buildings.[25]

It is not wrong that design professionals design with the most current design philosophies; however, the thought that their work stands alone and should be perceived on its own merit neglects to foresee the results of an individual's comprehensive visual perception of that structure as a part of a larger context. It also neglects to realize the effects an entire setting has upon one's perception of an individual entity.

Vision and the Spatial Experience

A primary contribution to the spatial experience is vision. When visually experiencing space, a given observer is most attuned to those elements which lie within the focus of their center of vision. Within this visual experience, however, some elements of the perceived environment will always stand out over others. Objects which lie within one's peripheral vision, on the other hand, most often tend to go unnoticed until the viewer is alerted through peripheral vision of movement or potential danger beyond their zone of attention. Yet, this is not to say that peripheral vision does not play a role in one's perception of space. In fact, the opposite is more often true, for peripheral vision allows an observer to more fully perceive both space and volume.[13]

For most, the field of vision encompasses a horizontal plane of approximately 180 degrees and a vertical plane of around 130 degrees. While one's center of vision may focus upon a single element, such as a building, the observer will simultaneously take in all surrounding elements within the field of view.[13]

These surrounding elements, in turn, will indirectly affect one's perception of the object in focus. What this means in the context of the modern city is that while an architect might intentionally design a building to stand out within its environment and be perceived on its own accord, neighboring structures and elements will invariably affect how one perceives this structure as competitive visual elements will either add to or take away from the overall visual experience.

The harmonious versus competitive nature of space likewise affects the amount of attention given to a setting. When entering a new place, it is an automatic action that one visually scan its perimeters. The observer will pause only to further explore elements of interest. When a setting is not too complex or competitive in its appearance, the observer can quickly process a mental picture of the space. If, on the other hand, the visual composition appears bland or too simple to merit further examination, the observer will tend to quickly lose interest. When this occurs, the observer will likely focus mentally on other matters and, in turn, rely on his or her memory and peripheral vision as a guide through that space. In instances that instead tend to produce multiple levels of visual enjoyment or when new features or relationships are ever present, such as in the Disney parks, the observer will likely enjoy further examining or reexamining that space on forthcoming visits.[13]

For a setting to be successfully imageable, it should contain both a degree of boldness in its form and features as well as a level of simplicity so as to allow effective comprehension of the entire composition. In order to promote continual renewed interest among those who are likely to view a particular space on a regular basis, a setting should likewise contain both a certain level of complexity and subtlety in its composition.[13]

Other Contributors to Spatial Experience

Space is experienced not only by visual means, but also by all of the senses available to the observer. In addition to experiencing space visually, our olfactory and auditory senses also play an important part in helping to determine the quality of a spatial experience. The blind rely heavily upon sound to gauge their surroundings. For those with the gift of vision, sound plays no less an important role in the spatial experience. Noises bouncing off walls add to one's perception of space. These sounds not only help in gauging a sense of enclosure, but also reveal to an observer something about the finishes and textures of these enclosing agents.[9]

The spatial experience is no less complete without our sense of smell. Our analysis of air contributes greatly to the spatial experience. The cleanliness and clarity of the air, its movement and moisture, all provide us with clues that help to determine the quality of the space itself. Odors also help to

enhance spatial experience.[9] They tell us something about the condition of our surroundings and reveal to us some of the activities that take place within our surroundings.

In addition to experiencing space via our senses, we also experience space psychologically. Enclosure, for the most part, is perceived only subconsciously. Although little attention may be paid to the space surrounding us, we are nevertheless affected by it in a positive or negative way. The size and volume of space, and the shape, color, and detail of its enclosure, each have a psychological effect on those within. We intuitively know if a space is too tall or wide, if the mass is too closed in for comfort or too vast. All of these factors affect our sense of comfort within these spaces, as well as play upon our desire for activity. When a space is too much in size or height, for example, one might feel comfortable only along its edges. Further, we are likewise affected by subsequent enclosing agents of interior elements. A fountain or sculpture, for example, may provide some sort of psychological protection within a space that is too great. Likewise, elements such as awnings, trees, benches, and plants can psychologically create a ceiling or walls within a space that seems too tall or large for comfort when this space is vacant.[9]

The spatial experience, and the role our senses play in these experiences, likewise differ according to one's culture. Among these differences, for example, is the perceived need for a degree of enclosure. Among eastern societies, the enclosing agents of a public bazaar are formed by the vendors' temporary stalls and protective drapes. Americans, on the other hand, demand more permanent forms of enclosing agents.[9]

Likewise the degree to which one experiences space via all of one's available senses, differs from culture to culture. Differences have been observed among primitive societies as well as among the cultures of the Middle East and Far East. These cultures are noted for having a greater degree of sensitivity to olfactory and auditory stimuli over Western European and American cultures. In part, the results can be attributed to the effects of the noise, odor, and physical pollutants of these automotive-dominated western societies.[9] Such evidence helps to provide a clear picture of how each element within our surroundings adds to one's experience of space and the quality of that experience.

In America, the ability of space to hold a tightly imageable form and the ability of its observers to fully experience urban public space is limited. The effects of America's increasing dependence on the automobile and its resulting suburbanization have wrought loosely defined and loosely enclosed urban centers. With the automobile's popularity, activities of business and commerce began to follow the major transportation arteries along their route to the suburbs. In their form, these new suburbanized economic centers brought with them a new visual language. Height to width ratios, once ten to one within the urban setting were reversed along suburban roadways.[25] The structures themselves were no longer one of a series of attached structures forming an urban wall, but instead a series of free-standing structures dependent on no other for their form, function, or detailing.

America's suburbanization brought with it entirely new ways of experiencing space. No longer designed for a pedestrian lifestyle, suburban space was planned instead for an automotive lifestyle. Within the suburbs, places of interest are visited and observed via an automobile or some form of automotive mass

transit. As explored by Robert Venturi in his popular study, "Learning From Las Vegas," America's suburbanization has brought forth a design orientation of space that is to be experienced at a fast pace, from within the confines of an automobile. As such, the commercial structures found lining the routes to suburbia are designed modestly with primary emphasis placed upon signage, as it is the visual element to be seen and mentally processed by passing motorists. In some instances, the building itself becomes the sign.[27] All in all, modern public form appears loose in its suburban form and strewn with competitive signage.

Besides providing the viewer with limited sense of structure or enclosure, the public space of an automotive suburban society limits the senses in the experience of space. While our visual experience is often preoccupied with ensuring safe travel, our olfactory and auditory senses are themselves greatly limited to the confines of a moving vehicle. The result is a spatial experience with little sense of "experience."

In opposition to this kind of public space are the public spaces of the Disney parks. While the suburban commercial streetscape brings forth a form that is limited in terms of a public experience, the Disney environments are instead designed as a total experience. These environments are strewn with detail to emphasize a "sense of place" and are designed to be experienced at a slow pedestrian pace where many of the expensive little details can be noticed.

The overall layout of the Disney park environments are, in fact, similar to the urban form traditions handed down from the early Greek and Roman squares through to the Neoclassic squares of the 17th and 18th centuries -- especially in regard to the ideals of an observer in space. Here lies one of the greatest differences between the Disney environments and its historic precedents when compared with the contemporary realm of urban and suburban public space. The difference is that while the physical form of the environment in the latter case is dictated by the automobile and its path of movement, in the Disney environments and in the environs of its historic precedents, the pedestrian, the potential activities of the pedestrian, and the movement of the pedestrian were taken into consideration when designing formal public space.

The Disney Parks as Public Space

The design and layout of the Disney park spaces have proven greatly successful in their ability to provide a sense of the diversity, activity, and public spaces of a tightly knit, well defined public place, particularly in the Magic Kingdom parks. Although they are not true urban centers in the sense of a city or town, the public spaces of the Disney parks are a primary reason for the park's success. In fact, the success of the Disney parks is likely to have been the result of Disneyland's success in Anaheim. That original

park provided the Los Angeles area with the public center it seemed to lack, and the public life that its residents craved. Architect and AIA Gold Medalist Charles Moore explored this phenomena in his article for the Yale architectural journal *Perspecta* entitled, "You Have to Pay for the Public Life," and again in his 1984 work, "The City Observed: Los Angeles," where Moore discussed that:

> The downtown of the city of the Angeles...is not the heart of Southern California. That title belongs, if anywhere, to an altogether synthetic and recent place that lies in Anaheim, some thirty miles away. There at Disneyland, Walter Elias Disney's fantasy of model railroads and Mickey Mouse has materialized. It should come as no surprise that this place, the real public realm of Southern California, is made-up theater; Noel Coward prepared us for that.[17]

The ability of the Disney parks to provide a quality public experience and to provide also an occasional substitute for a real public experience was also the subject of analysis of prominent architect Robert A.M. Stern who claimed that the Disney parks provide good public spaces to the paying public because each of these parks:

> Satisfies a need unfulfilled in their (the public's) everyday lives, one which seems increasingly unavailable to them in the places they live and work in. That need is to be safe and secure yet amongst strangers in a public place, to have a sense of town or a city, to have a choice and variety in hyperabundance in the environment around them. Disney's appeal is rooted in Walt Disney's sure sense of what binds people together in an atomised world.[23]

The fact that the public is willing to pay for these experiences says something about the public's desire for a quality public experience. Although well conceived, tightly produced, and unique, the urban design philosophies of the Disney parks are in no way new. A look into the Disney design philosophies is a look into the timeless lessons of good public space design. In fact, the Disney parks and, in particular, the Magic Kingdom parks are in many ways and at many levels, model examples of these age old philosophies.

As Disneyland was originally designed by Walt Disney's staff of animators, it is not apparently known whether or not Disney's Magic Kingdom parks were laid out with a conscious effort to apply time-honored urban design theories or whether they coincidentally are so as a result of the park's designers mimicking of historic spaces. In either case, Disney's Magic Kingdom parks provide some fine interpretations of these urban design theories.

Some Theories on Urban Form

As previously discussed, today's public open spaces are the result of numerous trends surrounding our current culture. These trends have among them included social, political, economic, and even religious dominance and transition. Another trend, however, which has also played a key role in effecting the form of today's public open spaces can be attributed to the changing attitudes of designers toward these spaces.

A most prominent change in attitudes appears in the relationship between structure and site. In today's urban centers, public plazas and open spaces are often designed to enhance a particular individual structure. The Disney design philosophies of public open space are, however, in direct opposition to this ideal and instead follow closely the age old attitude that structures are designed to support the site and its intended form of public space. A key factor in both the Disney park design philosophies and the design ideals of public space from the Medieval period through the end of the Renaissance is that each structure within the street scene plays a subordinate but integral role within the formal enclosure pattern of the public space.

In keeping with a prominent Disney design philosophy, the ideal of buildings playing a role in a scene is itself a timeless theme. Designers like Inigo Jones and Karl Friedrich Schinkel practiced their art of urban design via theatrical set design through which they designed theatrical scenery as an extension of urban space.[28] Hence, when translating their design ideas into the public realm, urban space was, in turn, designed as a living theater with each structure and element following its intended role within a system of space.

In the Disney parks, the design of public open space is designed literally as an urban theater. Here, the public environment is designed as a stage for costumed employees, referred to as the show's cast. Park patrons are referred to as the show's guest stars. Each are encouraged to role-play among urban backdrops that actually "are" stage-set structures.

Both the Disney parks and the historic precedents from which these spaces were influenced functioned as urban theater via their tightly knit urban form. Common characteristics within each include a high degree of attention to the form and character of the three dimensional frame which encloses the space, the treatment and articulation of ground surfaces, and the selection and uses of objects within space. These three elements combine to make up distinctive "hard space."[25] However, these three elements are not enough to distinguish between the different kinds of urban space and their form and function. Further, all urban and public space differs to some degree according to its intended order, its sense of enclosure, and the context within which each are at play.

These three elements -- order, enclosure, and context -- are each variations and degrees of the creation of both form and place. Each form the basis of long standing theories of urban design. Three

theories of urban form which embrace the concepts of order, enclosure, and context are those of the linkage, figure ground, and place theories. To more fully understand the form and function of Disney public space design in relation to the built world, the perimeters of order, enclosure, and context, as well as the underlying theories of linkage, figure ground, and place must be understood.

Order

The highest level of an urban plan is composed of its ordered form. Order can be viewed as the conscious or unconscious grouping of public space within the urban fabric through land uses, districts, and landmarks. In a community planned and conceived in a piecemeal manner, or when development occurs in a laissez-faire manner, order will most likely appear haphazard and with little sense of order. In communities and public spaces where there is a conscious emphasis on the placement of particular land uses, districts, and important public landmarks there tends to be a sense of well-defined order. This order can be both figurative or symbolic. Within the most pleasant and visual spaces both figurative and symbolic order is of the utmost importance in its physical design tools.

Linkage Theory

The linkage theory of urban design is a theoretical base for achieving a strong sense of order. Within the linkage theory, the organization of a system of connections is used to establish a structure for ordering spaces; and either implied or literal lines are used to physically connect the parts of a city. Organizational axis, directional flow of movement, building edge, or site line provide systems of linkage to connect the parts of a city and to relate buildings and landmarks to space. Emphasis on circulation and movement underline this theory.[25]

In Roger Trancik's discussion of order and of the linkage theory, he draws an excerpt from Fumihiko Maki's important study "Investigations Into Collective Form." Maki's excerpt draws a clear picture of the concept of linkage theory, stating that:

> Linkage is simply the glue of the city. It is the act by which we unite all the layers of activity and resulting physical form in the city...urban design is concerned with the question of making comprehensible links between discrete things. As a corollary, it is concerned with making an extremely large entity comprehensible by articulating its parts.[25]

In linkage theory, both figurative or symbolic linkages are used to relate buildings to spaces. Urban spaces may be linked literally through a forced visual experience achieved through the alignment and structuring of linear open spaces, streets, and pedestrian ways.[25] Symbolic linkage, on the other hand, may

be achieved through the alignment of prominent landmarks, structures, land uses or districts, to create a sense of axiality, termination, enclosure, social, or political correspondence.

Order and movement are key factors at the heart of the linkage theory. Returning to the examples left to us through our historic precedents we may recall that the design plans implemented during the 17th and 18th centuries were examples of the linkage theory. Within this period, the public space created contained a strong visual sense of place; however, these projects were more closely associated with movement than place. The Radial squares designed during this period emphasized visual and symbolic linkage as well as traffic and circulation coordination. The importance of the Radial square as a node within the urban fabric is noted by the centric placement of some physical landmark such as an obelisk.[9]

The Rectilinear or Neoclassic square is a further elaboration of visual and symbolic linkage. Between these squares there is an emphasis on the spatial sequence. As such, the Neoclassic squares perform as a continuation of space along a sight line in order to promote the visual or symbolic linkage of important spaces.[9]

These ideals are strongly emphasized within the Disney theme parks, particularly along each of the park's entry corridors. Further, the designs of the Disney parks seem to pull freely from the design examples produced throughout this age. One of the most weighty similarities between the Radial and Neoclassic squares and the entry corridors of the Disney parks is in their emphasis on ordered movement. Like the Radial and Neoclassic squares where the major movement arteries are interconnected via a system of axial linkages, the entry corridors of the Disney parks use an axial pattern that channels the movement of the park's guests into the center of the park.

The patterns created within the ground plane are likewise similar in both instances. In the case of both the Radial and Neoclassic squares, plazas or hubs within the urban fabric are interconnected via axial sight lines. This pattern is itself repeated in the Magic Kingdom parks, Epcot Center, and the Disney - MGM Studios parks, where an entry plaza is linked via a sight line to an alternate plaza.

In the Magic Kingdom parks, this linkage is created between the Town Square which fronts the park entrance and its elevated train station and runs to the Main Street plaza in front of the castle. Within the Disney - MGM Studios park, an entrance plaza is linked visually to a plaza fronting a replica of Grauman's Chinese Theater. In Epcot, three plazas are in alignment. The first lies between the park's entrance and the geodesic sphere, "Spaceship Earth," which is aligned with and balanced by a fountain plaza centered between Communicore East and West. The third plaza lies across the World Showcase lagoon which faces this Communicore plaza. This vista-terminating plaza, which is linked visually to the Communicore plaza from across the body of water, is sited fronting the park's "American Experience" pavilion.

Although movement between the plazas of the Magic Kingdom and Disney - MGM Studios park are direct and unimpeded, movement between the three aligned plazas of the Epcot park are not as visually direct. Movement between Epcot's entry plaza and the Communicore plaza are made by traversing the right

or left hand side of the Spaceship Earth structure. From this point, which is actually the center of the park, movement to the third aligned plaza fronting the "American Experience" structure is by traveling alongside the banks of the World Showcase Lagoon or via water taxies which traverse the water.

Beyond its function as a formal movement system, another primary role for these examples of the linkage theory is in the creation of a public heart. Just as the Neoclassic squares were designed with the intention of functioning as the city's heart, the second in the series of plazas in the Disney parks function likewise as the heart or center of each park. As efficient and orderly movement is a primary function within the Disney parks, it is intended that the movement of park patrons be channeled toward this secondary plaza area where they will then be disbursed throughout the rest of the park via their own choice of alternate routes.

Within this system of movement, observed in both the Neoclassic square system and the series of squares, or plazas, within the Disney parks, much attention is placed upon the spatial sequence. The participants within these spaces are presented with the experience of a series of spaces that evolve and unfold along one's sequence of movement.

As within its neoclassic precedents, symbolic linkage is also an important characteristic observed within the primary, aligned squares within the Disney parks. In both cases, visual connections create symbolic relationships. In the Neoclassic squares, this symbolic linkage was most often created through the placement of important structures at each end of a visual sight line. Symbolic importance within these formal plazas was often heightened by the central placement of some iconography. In the cases of royal squares, the center was often punctuated by a statue of the current king.

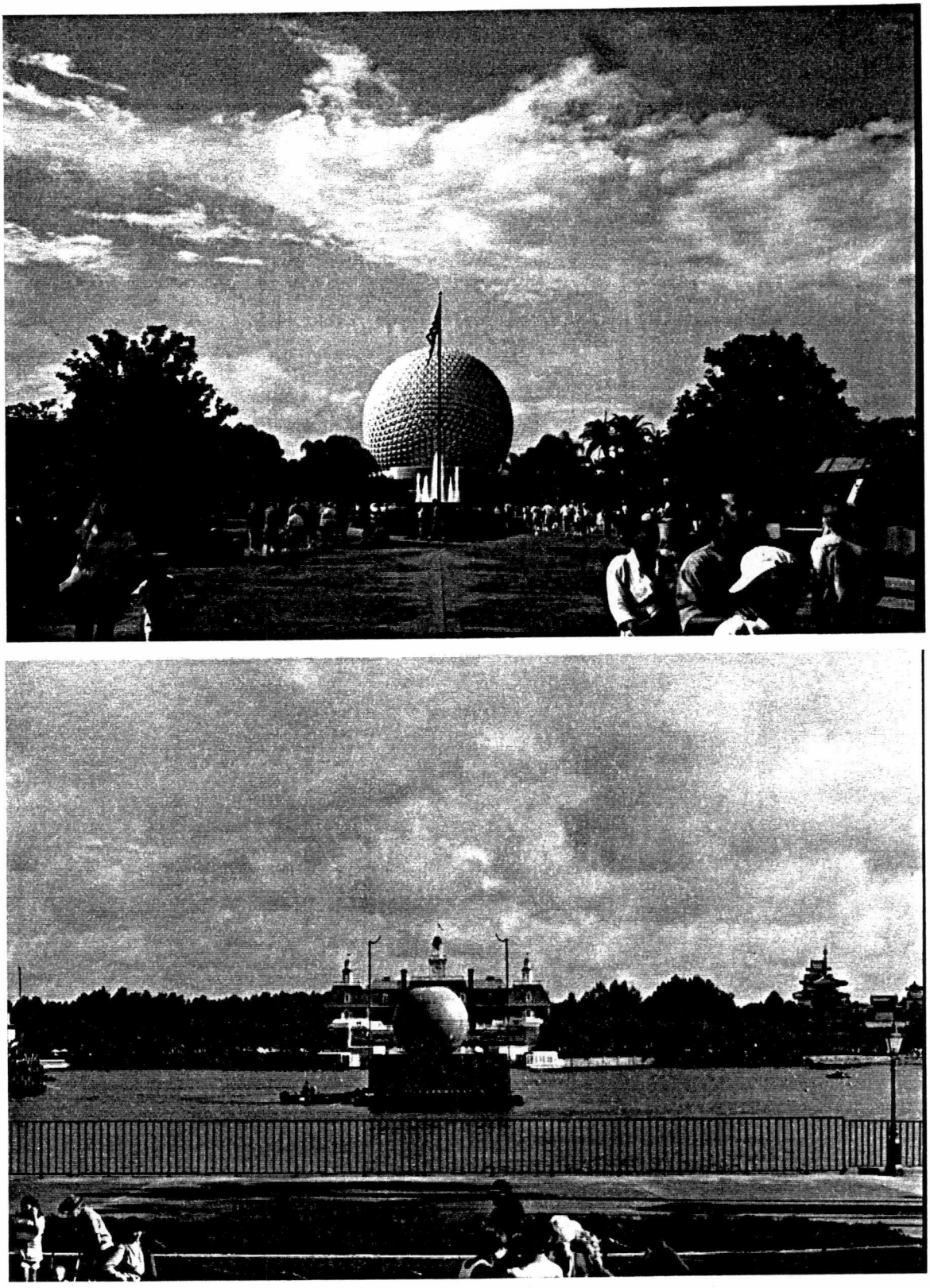
In the Disney Magic Kingdom parks, a symbolic seat of power comes in the form of a castle located within the heart of the park and fronting the Main Street plaza. A topiary of Mickey Mouse, the king of this enchanted kingdom, is fittingly located within the heart of the park and punctuates the plaza that fronts the castle. Opposite and visually linked to this space is the town square which is backed by the elevated train station and punctuated at its center by a flag pole flying an American flag. Here, the ironic seat of power is that of industry. It is fitting here to have industry represented by the station as rail transportation did much to fuel the Industrial Revolution in America which, over time, contributed to the demise of "good urban form" in North America.

A final irony in the case of symbolism within the Magic Kingdoms entry corridor lies between these two symbolic periods; in the first case, the castle represents the presence of a monarchy. Within countries whose government was dominated by a monarchy, there had existed much emphasis on urban form. In fact, formal public space had reached its apex during such times, as formal space within the urban fabric further articulated the dominance of the sovereignty. In the second case, the station fronting Town Square can be viewed as symbolic of America's ride toward the demise of urban form, spurred by the Industrial Revolution. Here, economics were stressed over form, and industry was both the town's economic savior and physical bully.





In Disney's Magic Kingdom park, Main Street U.S.A.
is linked at one end by the train station (top) symbolizing industry and at the
opposite end by the castle (below) which might be viewed as symbolic of the Mickey Mouse monarchy.



In Epcot Center,
the "futuristic" Spaceship Earth geodesic sphere structure (top) pleasantly contrasts
with the "historic" American pavilion at the opposite end of the World Showcase lagoon (below).



In the Disney-MGM Studios theme park, "Hollywood Boulevard" is balanced at both ends by two Hollywood icons, the "Chinese Theater," (top) and the "Crossroads of the World" marker (below).

Similar symbolic contrast is present in Epcot center where the "Spaceship Earth" geodesic sphere structure is linked visually across the World Showcase lagoon to the Federal-style, "American Adventure" pavilion. This example demonstrates the usefulness of contrast in urban form -- particularly when a historic structure may be used to represent the past and may be balanced at the opposite end of an important sight line by a symbolic representation of the future, often depicted via contemporary architecture.

The examples given through the Disney - MGM Studios park entry corridor are of the symbolic linkage of iconography. Here, the replicas of two prominent Hollywood icons are linked through the representation of the familiar Crossroads of the World landmark as a modern day obelisk, and Hollywood's famous movie "palace," Grauman's Chinese theater.

Applying the Linkage Theory

Linkage is no less important a tool of urban form in today's context. Both physical and symbolic linkage is an important contributor to a community's sense of presence and order. With its functional ability to organize urban uses, orient street participants, and promote efficient circulation and its symbolic ability to draw reference to important community structures, the linkage theory began to receive renewed interest and application from the 1960s on as it was applied to numerous urban redevelopment projects, which were spurred by public funds made available for these purposes.[25] The underlying idea of such plans was in renewing a much needed interest within our urban centers and in setting the stage for promoting investment through the organization and improvement of the urban fabric.

One of the most noted and successful large scale applications of this theory was Ed Bacon's efforts in the revival of Philadelphia. Under Bacon's guidance, city-wide connections were imposed or opened up within the urban fabric in an attempt to restore urban coherence and spur private investment through development. Bacon's plan did help to guide development in the desired directions and provide an example for the usefulness of the linkage theory as a tool for promoting private investment within the modern context.[25]

Bacon's application of linkage theory in Philadelphia proved a national exemplar for projects in communities of all sizes across the nation. In the medium-sized city of Knoxville, Tennessee, for example, two new governmental projects became the anchors for a 1970s urban renewal project. The project brought renewed interest to Knoxville's Market street, as visual linkage was applied to create a visual corridor between a new headquarters for the Tennessee Valley Authority (TVA) on the north end of Market street, and a new City / County government complex for the termination of the projects alternate vista. Following behind the construction of these two new complexes were a number of public and private investment projects. These included improvements in ground surface finishes, the addition of trees and fountains to the corridor's public spaces, facade and entry improvements, and renovations to existing structures along the path of this renewed corridor.

In a little over a decade, three major public and private investment projects were undertaken along this corridor. One included a complete renovation of Market Square fronting the TVA complex. This project included new seating, lighting, and landscaping, new ground surface treatment, the painting of facades along the square, the addition of awnings to the facades lining Market Square, and the development of a new open-air farmer's market structure symbolic in its form of the site of the original market house.

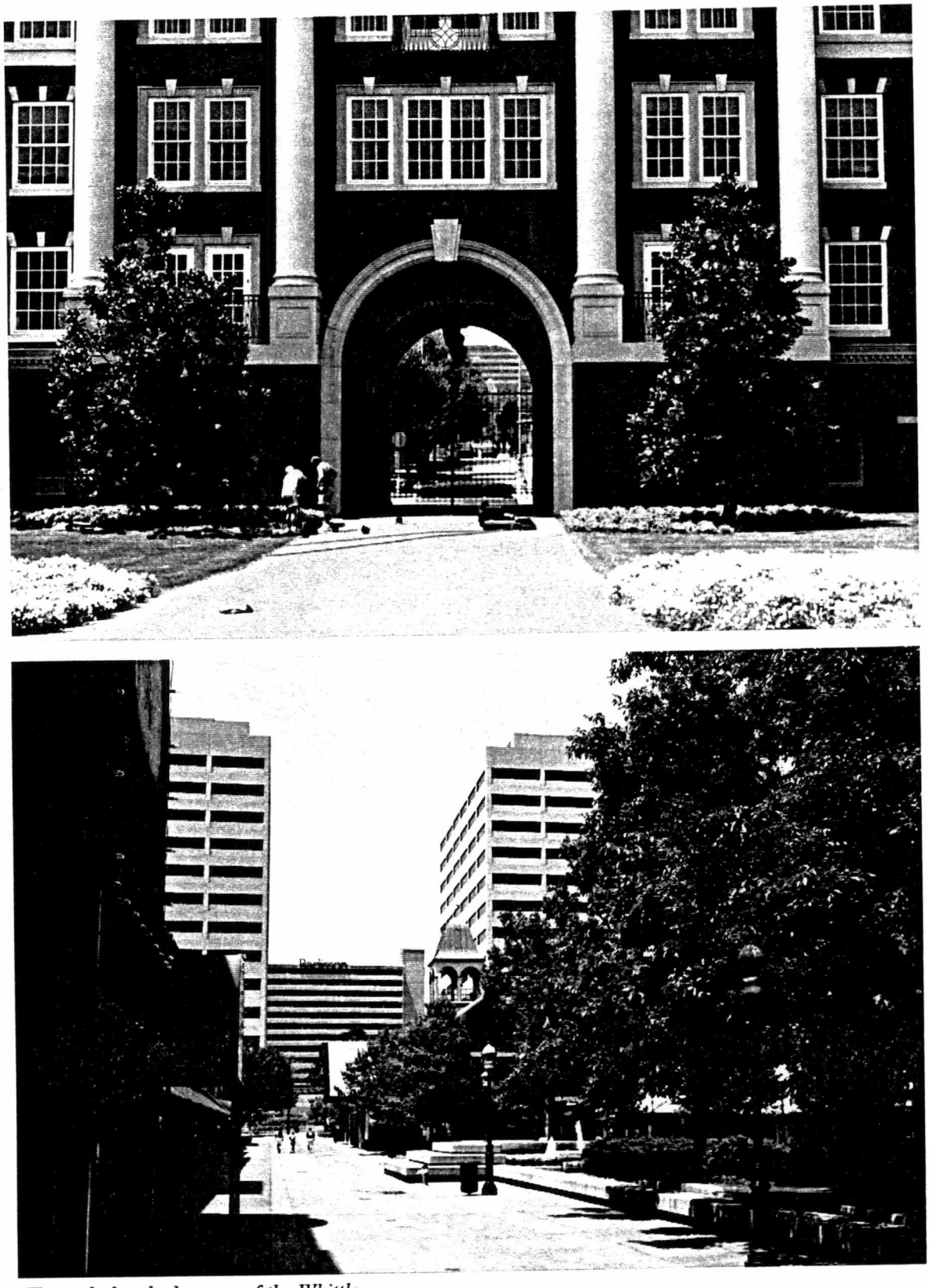
During the same decade, a private contribution financed the construction of a new city park on a parking lot adjacent to Market Square on Market street. With the park's development, much attention was placed upon the continuation of the street line to support the axial linkage of Market street from the TVA complex to the City / County government complex.

The early and late 1980s also saw the construction of two major private investment projects along this corridor. The first, constructed to correspond with the 1982 World's Fair in Knoxville was a hotel tower, sited behind the TVA complex, which provided a new backdrop to the Market street vista. The second major private investment project was the $55 million Whittle Communications headquarters which was constructed at the end of the decade and consumed two blocks fronting the City / County governmental complex. This complex actually created a new wall between the City / County government complex and the rest of Market street. The new office project complex was, however, sympathetic to the ideals of the vista, linking the TVA complex and the City / County government complex.

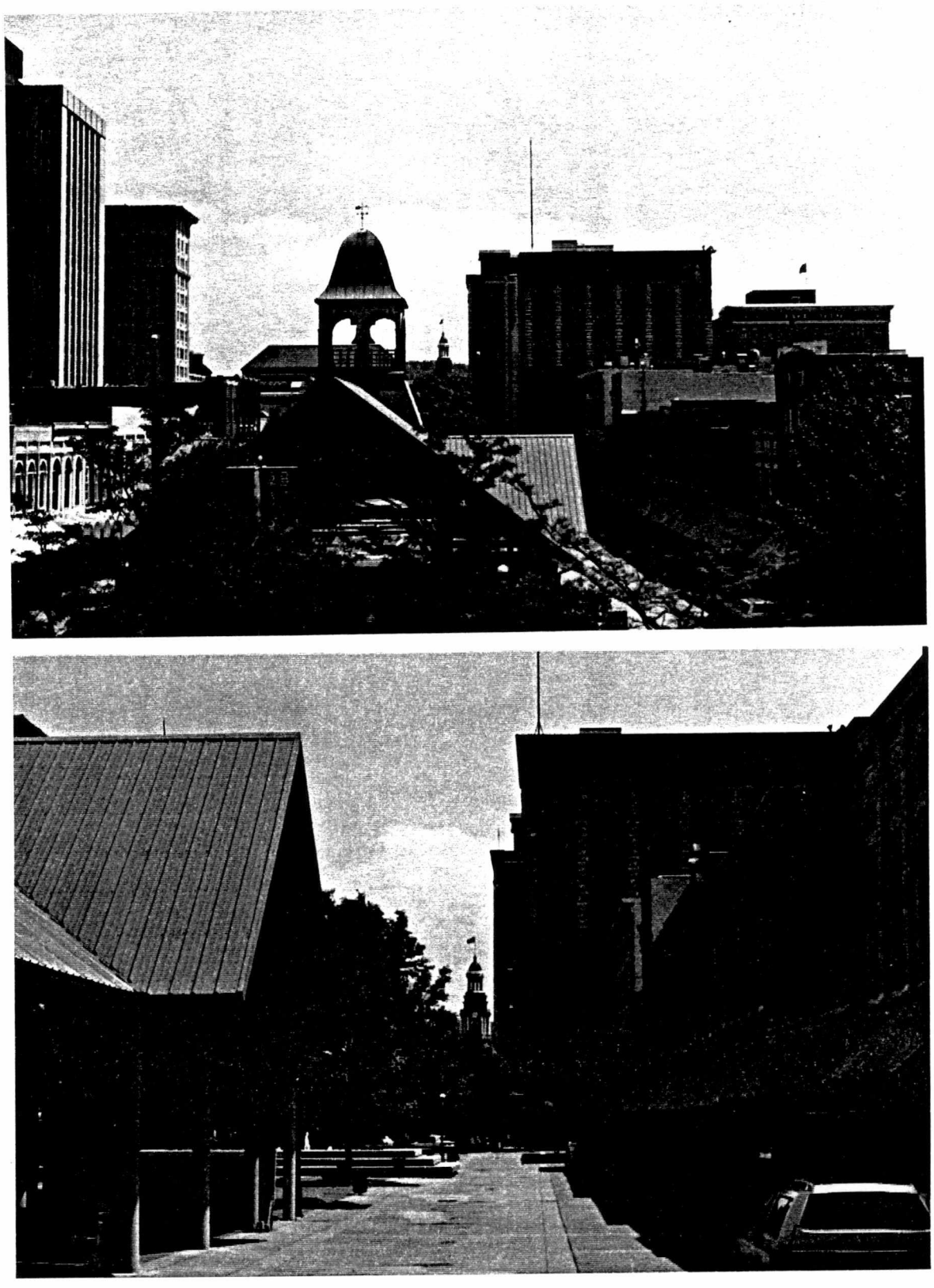
With respect for this axiality, the Whittle complex was designed as a college campus quad sited around a central green. As such, the end of the complex closest to the City / County government complex is open and adorned with heavy, wrought-iron gates. The opposite end of the complex, which sits directly atop the Market street vista, is designed as a clock tower punctuated at street level by a two story arched pass through.

For the pedestrian making a tour from the City / County complex along Market street, the visual plan is open all the way down Market street, terminating with the TVA complex and its hotel backdrop. For a pedestrian traversing the same route from the raised plaza of the TVA complex, however, a new series of sequential occurrences can be found along the sight line, due mainly to the addition of the Whittle complex's clock tower. In traversing this route, a whole new series of sequential occurrences unfold, ending with the entrance to the City / County complex, which had been reconstructed during the development of the Whittle complex in order to be more in alignment with the street vista and, in form, to embrace the pattern of the sequential occurrence created by the vaulted archway of the Whittle clock tower.

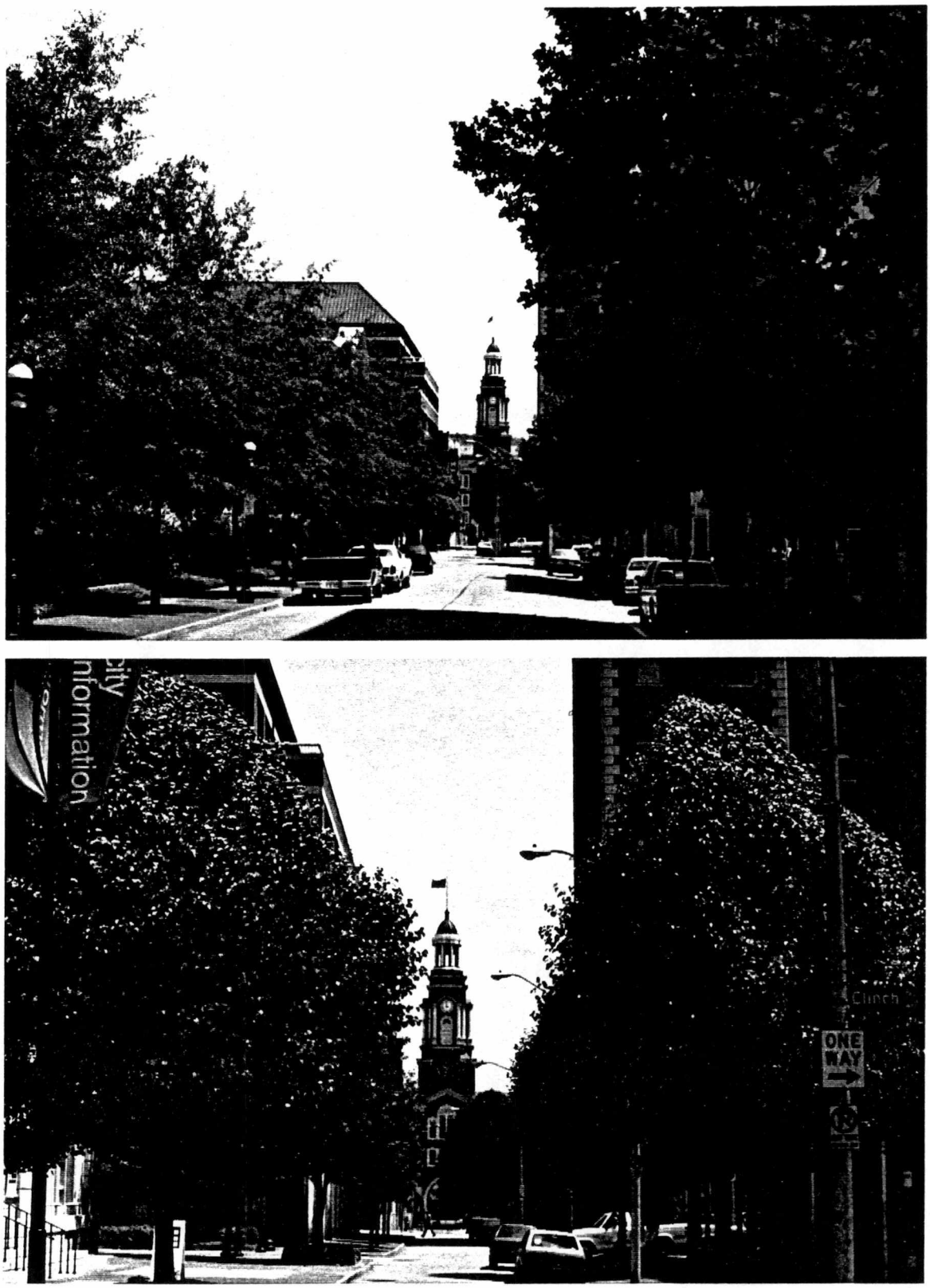
The Knoxville, Tennessee, case was provided to show the importance of the linkage theory in promoting order within the urban core, as well as to show its merit in promoting investment within a community of any size. The Knoxville example likewise runs parallel with the ideals of both the Neoclassic plaza and the Disney parks in providing a series of sequential occurrences. This plan, like the Neoclassic squares and the entry corridors of the Disney theme parks, helped to provide the core of Knoxville's downtown with both a heart and a renewed sense of order.



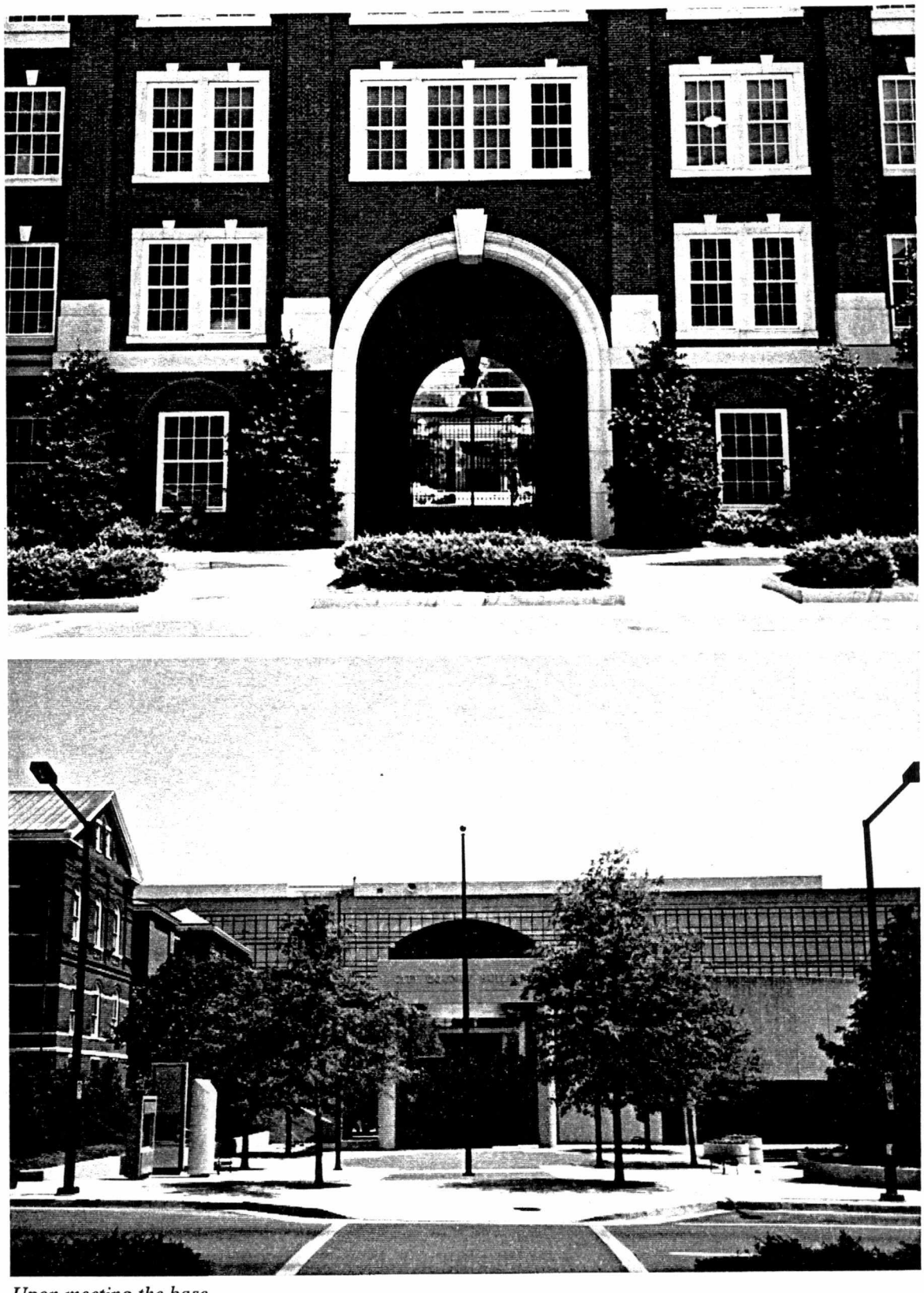
Through the clock tower of the Whittle Communications headquarters in Knoxville, Tennessee, (top) a view of the Tennessee Valley Authority (TVA) office complex provides the back drop for the Market Street vista (below).



Traversing this route toward Knoxville's City / County governmental complex from the raised plaza of the TVA complex, a new series of sequential occurrences comes into play.



Along this pedestrian route the Whittle clock tower provides a visual lure.



Upon meeting the base of the Whittle clock tower, (top) the visual sequence toward the City / County office complex (below) continues through the grand archway.

Unlike the examples given above, however, linkage in the modern context is not always easy to achieve because of the increasing openness of urban form and due to the increasingly competitive nature of architects and developers who tend to contribute too much contrast within the urban fabric.

One tool, however, which has long been used to create a sense of visual formality along prominent straight axial spaces are trees. Trees have long been implemented as key tools in formal linkage plans. In Paris, for example, the tree as a form generator was planted in double rows or more along its primary axial street system. Along the Champs Elysees, for example, trees are planted in rows eight deep on either side.[9] More recently, strong emphasis on tree plantings along the grand axial avenues and the center mall of Washington D.C., have helped to bring the symbolic formality of that city's plan to reality. Even in small communities a good tree plan helps to aid in the enclosure of space, shoring up irregularities along the streetscape and creating a more formal set of linkage walls between two or more formal spaces or plazas.

Enclosure

The enclosure, or the sense of enclosure of space, allows a participant within space the ability to conceive, comprehend, relate to, and experience that space. A space's sense of enclosure is relatively important, and the treatment of enclosed space can have alternate results upon one's experience of that space. In Roger Trancik's study of urban space, "Finding Lost Space," he likens the enclosure of urban space and our ability to comprehend and experience urban space to rooms. Drawing from his own explanation, Trancik states:

> A lesson we can learn from traditional, preindustrial, cities is that exterior space should be the force that gives definition to architecture at its borders, establishing the walls of the outdoor room. People's image of and reaction to a space is largely determined by the way it is enclosed. People like rooms. They relate to them daily in their homes and at work. This probably explains why tourists and residents enjoy the structured urban rooms of Europe in cities such as Rome, Venice, and Paris or the garden rooms of Villa Lante, Vaux-le-Vicomte, and Versailles....In urban design the emphasis should be on the groups and sequences of outdoor rooms of the district as a whole, rather than on the individual spaces as an isolated entity.[25]

Figure Ground Theory

The urban design theory most closely associated with enclosure is the Figure Ground Theory. In figure ground, the city and its urban fabric are perceived as a pattern of solids and voids. Within this theory, the term "figure" refers to the solid mass created by the relative land coverage of buildings within a "ground" of open voids.[25]

All urban environments contain a pattern of solids and voids, and the relationship of the two can have either positive or negative effects. Positive space is achieved through a balance of both solid and void

form givers. Elements which contribute the most to the creation of solid space include the predominant field of urban blocks which create a pattern of solid mass, directional edge-defining buildings which create walls that define the space of an intentionally preconceived form, prominent public monuments, and institutions that serve as visual centerpieces that express political or social significance within the community. The major types of urban void generators draw from a city's primary network of streets and squares, public parks and gardens, and linear open spaces in the form of an extended system of green spaces, water fronts, rivers, or streams.

The optimal scenario occurs when the solid walls of the built environment are so tight that positive urban space might be carved out of this solid mass.[25] Such was the case of the Medieval cities. The tight confines of the structures as enclosing agents or walls of a city as outdoor rooms can create particular meaningful patterns and symbolic relationships within the urban fabric when thoughtfully preconceived and carried forward. When this incorporates the linkage theory, order may be obtained within the urban structure through the application of a symbolic hierarchy of spaces and important public landmarks.

All too often, however, the modern American city finds itself with a poor relationship of solids and voids. The modern American city tends to be strewn with negative space or anti-space as it is often called. This anti-space is created most often from the voids left by the demolition of structures because of their obsolescence within a limited land use environment or because the land was seen as holding much greater value in the form of a parking lot.

Defining and Containing Space

A number of interrelated factors contribute greatly to the effects of spatial enclosure, and because of this, rarely, if ever, are two public places alike. As observed previously in this study (Ch. 4), not even the Magic Kingdom parks are exactly alike. Differences in climate, available space, market draw, and culture have translated into differences in size, color, intensity of detail, and enclosure, as seen among a comparison of the Main Streets of the California, Florida, Tokyo, and Euro Disneyland parks. This comparison shows how even the slightest differences will have an effect on public space and its sense of enclosure.

Be it the public spaces of a theme park or a modern metropolis, both the implied and actual enclosure of space is affected by and dependent upon a number of variables. The degree of and use of each variable and the interrelatedness of these variables both have an effect on the enclosure's outcome. The size, shape, and height of open space, its architectural characteristics, and sense of continuity are intertwined elements that define and hold space. These five variables create a most successful outcome when each are respectful of the other. If any are greatly disproportional to the others, the ability of space to provide a comfortable, room-like quality are likely to be lost.

Two elements -- floor configuration and landmarks -- help to unify space when the preceding space-defining elements are unable to produce a comfortable sense of enclosure. In addition to these seven variables, scale, subspace, and level changes have additional effects on the outcome of public space and its sense of enclosure. The importance that each of these ten variables have on the sense of enclosure are things that should be understood when considering the design of urban / public space, or when seeking solutions to the problems wrought from the complexity of modern urbanity. As the Disney parks prove to be masters of spatial enclosure and containment, some of these ideas can be drawn from Disney's public design examples.

It is not an exaggeration to say that the Disney artists are masters of space and its containment. Their mastery of space and its containment is drawn from a unique perspective in that their techniques are born of the animation and film industries. In the theater, the images of spatial containment, as seen by the audience, have been created through the combined images of drawings on animation cells or through the techniques of stage set special effects, applied within the tight confines of a studio sound stage or back lot. As discussed in previous chapters, these techniques were translated into urban design and applied to the creation of park spaces. The end results are spaces that contain the best of stage set trickery and real world design philosophies. As in the real-world, the Disney parks draw greatly from the factors listed above in their ability to enclose space. For this reason, the Disney parks are a particularly useful example when studying public space and its enclosure.

Size

In examining the first of the five variables that contribute the most to definition and containment of urban / public space, it seems logical to group the basic shell of spatial form into the elements of size, height of frame, and shape. These three elements contribute most significantly to the three dimensional envelope of space. Of these three elements, it seems logical to start with an examination of the variable size, because the larger a square or plaza is in its size, the more difficulty it has in capturing and holding space. With this in mind, careful observation has suggested that the maximum size for comfortable and comprehensible urban / public space generally should not exceed 200-by-500 feet in size.[13]

In a comparison to this suggested maximum, the Disney parks are quite user friendly and contain a strong sense of enclosure, as they are noticeably smaller than their real world counterparts and thus more intimate. As stated in earlier chapters, Disneyland's Town Square measures approximately 145-by-210 feet in size. This smaller, more intimate size is likewise repeated throughout the park with much success. For example, Town Square which is both visually and physically linked to Main Street, U.S.A., is itself intimate in its width of 55 feet. This size proves more comfortable and appropriate in its scale to those experiencing its confines when compared to typical real-world street measurements of 80 to 100 feet in width.[19]

Height of Frame

While the success a particular urban / public space has in creating a solid three-dimensional enclosure effect is dependent upon its size, this size and its success in capturing and defining space is itself dependent upon the height of structures enclosing that space. It is suggested that optimal effects are created when the width of urban / public spaces does not exceed the height of the framing structures by a factor of 3:1 or a maximum of 4:1.[13]

Enclosure or the sense of enclosure is further enhanced when the structures framing the urban / public space are of virtually uniform height, varying no more than 25 percent. The more uniform the overall frame is, the more likely it is that those within the space can relate to and feel comfort within this space as they would an outdoor room. As such, space with a near-uniform frame height will promote a comprehendible spatial limit such as the suggested presence of a ceiling. In spaces, however, which hold a strict adherence to a uniformity of height, except for a singular dominating tower, the illusion of ceiling is not diminished. Instead, the tower may provide the psychological assumption of a tent pole within the space. In either case, a most effective outcome is present when the height to width ratios for streets average 1:2, and in the design of plazas and squares is optimal with a ratio of 1:4.[13]

In the Disney Magic Kingdom and Disney-MGM Studios parks, a near uniformity of height is commonly observed. This observation is particularly strong along the Main Street and Hollywood Boulevard entry corridors. Along such spaces, the presence of an invisible ceiling is observed, and the three dimensional confines of these spaces are easily assimilated. The castles punctuating the vista of the Magic Kingdom's Main Streets act not as a deterrent to this implied ceiling, but instead function as the tent pole. It is likely, however, that the near uniformity in height commonly observed within these parks is not so much for the observance of a tightly defined composition of space, but instead likely to have been drawn out of necessity in building within the tight confines of available park space. As such, uniformity in height and scale help to prevent the intrusion of conflict between themed settings.

Further, a near uniformity in height, park-wide, allows only a few dominant landmark structures, like the castle, to be viewed within the confines of a particular space. With this in mind, the functional and symbolic traits of the linkage theory help to ensure efficient movement toward dominating structures such as the castle or Grauman's Chinese theater. In turn, these dominating structures help to ensure one's sense of orientation throughout the park.

Shape

While both height and size play a dual role in affecting one's ability to comprehend space and its volume, the shape of that space is likewise effective on its outcome. Simplicity in form is optimal. The



Along both Main Street U.S.A. (top) and Hollywood Boulevard in the Disney-MGM Studios theme park, (below) a near uniformity of facade height is present.

more simple a space is in its composition, the easier it becomes to comprehend and experience that space in its entirety.[13]

Once again, the Disney parks offer useable examples toward this theory. In the Magic Kingdom parks, for example, the simplicity of shape of public spaces, combined with the intimacy of smaller-than-life spaces, allow for ease in assimilating space. Different to the simplistically shaped forms of the Magic Kingdom parks, however, the spaces of Epcot Center are more complex and thus more difficult to fully comprehend from the position of a pedestrian.

As Epcot is approximately twice the size of the Magic Kingdom parks, its large size combined with the necessity to subcategorize its two huge themed areas has led to a complex configuration of space with half of the park divided into the science and technology related section, Future World, and the other half containing the multicultural World Showcase section. The size of Future World alone is immense; and because of its sheer size, its layout is not a simple one. The public spaces of Future World are laid out as a circle within a circle. Though these spaces are enjoyable, Future World offers the observer an open environment with few space-containing elements. Furthermore, because of the size and complexity of this area of the park, its configuration is much too complex for one to assimilate in its entirety from the ground plane. Some smaller subareas of the park, such as in the villages of the park's World Showcase section do, however, provide tighter confines and a more simplistic shape that are easy to assimilate.

Architectural Characteristics and Detail

The ability of an urban / public space to promote a particular sense of enclosure is interdependent upon the design elements which are unique to that space, as well as on the detail applied to the enclosing walls of that space. The enclosing walls of space, devoid of detail, have difficulty in capturing and defining space. Such are the results found within modern day construction techniques. The glass and steel walls of towers which emerged from the Modern Movement prove too smooth to effectively enclose space. Decoration and detailing, such as bold sculptural projections, deep large-scale indentation, and a rich surface cover, provide anchors for holding in space. The urban / public spaces which preceded the Modern Movement mastered spatial enclosure through the use of space-defining devices such as cornices and belt courses, and through a repetition, among neighboring structures, of an established pattern of design elements. The combined efforts of these elements and their patterns help to promote the suggested presence of a horizontal plane or series of such planes which, in turn, help to bring down the verticality of tall tower-like structures to a more comprehendible level.[13]

The architectural characteristics of the structures which enclose and define space not only help to bring space down into a comprehendible level, but also help to subdivide that space into manageable sectors via implied axis lines projected into space. These axial lines, projecting from the deep recessions of archways, windows, and doors help a pedestrian within to "read" that space.[13] A fine example of this can

be viewed within the confines of Piazza San Marco in Venice. Here the repetitive pattern of the enclosing arched arcade and the linear geometric pattern of the plaza floor, allow one within that space to read that space and to know consciously or subconsciously when they have passed the center mark of that square. Besides allowing one to read space as they traverse its area, the heavy detailing of this space also provide alternate axial lines that help to bring the form and volume of its vast space into a comprehendible level.

Spaces within the Disney parks, on the other hand, tend not to be vast in size or scale. Still, the effects of architectural characteristics and details are of as much importance in helping one to read their spaces.

It is not an exaggeration to say that detailing within the Disney parks is excessive. The intentional overloading of detail is used to capture attention and to clarify themes. Even with its intensity, this detailing works well to help capture and define space. However, as the spaces within the Disney parks are designed to provide a cornucopia of design elements, there tends to be little repetition of formal symmetry through structure or design elements as might be found within the formal environments of Piazza San Marco in Venice or along Pennsylvania Avenue in Washington D.C.

Despite this lack of repetition, there does exist a sense of balance and symmetry through the park's design elements. Along Main Street U.S.A, for example, each of the two blocks along the streetscape are concluded with pronounced structures that have a book-end-like effect upon each block. Similarly, in Epcot Center's Future World, the two semi-circular structures of Communicore East and West with their common detailing, roof line, and fenestration, provide an alternate form of symmetry and balance. Within each of these two examples one can read space and volume and know, either consciously or subconsciously, at what point they are within that space.

Continuity

While the details and architectural characteristics prove important in their ability to bring space and volume down to a comprehendible level and help to provide one with the ability to read urban / public space, the space as a complete entity is likewise dependent upon a sense of continuity. The continuity of built space is an important trait in the promotion of both the enclosure and sense of enclosure of space. The idea and ideal of continuity runs parallel with the figure ground theory in that optimal space comes from a well-defined coexistence of solids and voids, and that optimal results tend to stem from the relief of open space within the context of a series of tight, solid, perimeter walls. The fewer the visual intrusions of uncontextual voids within this fabric, the more likely clarity of form and enclosure exist.[13]

Unfortunately, modern urban / public space often lacks a strong sense of continuity. A primary reason for this is that as structures have begun to become more vertical, they have begun to neglect the importance of long continuous lines near the ground plane, and instead turned to the tall and thin. Leftover space thus becomes a void, either to the side of the modern tower or as an uncomfortable step back from the



Along Walt Disney World's Main Street U.S.A. in the Magic Kingdom park (top) and Hollywood Boulevard in the Disney-MGM Studios theme park, (below) each two block long streetscape terminates with prominent facades that create a book-end effect.

street wall, producing a similar sense of discontinuity within the urban frame. Suggestions for the alleviation of these discontinuities and voids are that newer construction return to the idea of providing transitional steps that could incorporate both a long, low, horizontal base below, yet a tall slender tower rising above.[13]

Although the stronger and more unified an architectural frame is, the more tolerant that space would be of openings, continuity and its resultant sense of enclosure are not dependent upon the architectural framework alone. Both actual and implied enclosure, via continuity, are feasible through other means as well.[13] A sense of continuity may be achieved, for example, via semi-transparent enclosure devices such as the colonnade. A most successful example of such an enclosure tool are the semi-circular colonnades that embrace Piazza San Pietro in Rome, Italy. These colonnades are useful in linking and enclosing both Saint Peters Basilica and the piazza, but they also provide an instrumental tool in promoting continuity in this space where actual buildings do not exist for such a purpose.

Landscaping may also provide a sense of enclosure and continuity when deficiencies exist within the urban frame. As previously mentioned, trees have long been applied within the urban frame to promote continuity along a predetermined sight line. In the examples given of both Paris, France and Washington D.C., trees have been implemented to enforce a radial plan. In all cases, trees are applied to promote continuity and more specifically provide the actual enclosing agent of urban / public space. One of the biggest advantages trees and other large scale landscaping devices have in promoting continuity and enclosure are that they are tools that will likely prove viable within most any community and are flexible enough a tool for almost any physical discrepancy.

As viewed within the Disney parks, continuity is strongly apparent. In the Magic Kingdom and Disney-MGM Studios parks, for example, continuity is achieve mainly through the built environment. In Epcot Center, on the other hand, continuity is achieved through both the walls of the built environment and through intensive landscaping techniques. In both cases, however, continuity is both apparent and tight. There is little seepage to the outside world from within these park spaces. Similarly, within the Magic Kingdom and Disney-MGM Studios parks, the continuity of the walls of a particular themed setting enclose that themed illusion and buffer it from the visual conflict of alternately themed areas. From within any of the Disney parks, however, spaces which are open, or void, are so because they are intended to be so. This continuation of form, and the conscientious application of voids, is again perhaps the result of limitations on available space which translate into a tight, compact, built environment commanding a great sense of enclosure.

Floor Configuration and Landmarks

While the elements of size, shape, height, architectural characteristics, and continuity all play an integral role in capturing and defining urban / public space, a supporting role is also played by floor



Trees such as these along
Market Street in Knoxville, Tennessee, can be used to promote continuity and a sense of enclosure.

configuration and the use of landmark elements within space. In fact, while all other elements may lack in an optimal outcome, these two elements are helpful in embracing space.

A flat ground plane is most desirable when the enclosing structures of urban / public space have a strong, unifying effect. However, when there is much discord among these enclosing agents, then the floor plane and its configuration may be helpful in unifying the setting. A strong set of unifying lines may be created when the ground plane is dropped a number of feet.[13]

Conflict and antispace are characteristics common within the modern American city which are drawn from contemporary architectural practices. As such, floor configuration provides a particularly useful tool in unifying space. Epcot Center's Future World provides a fine example of unification through floor configuration. Within this section of the park, science and technology-related pavilions are almost suburban in their layout. Here, each structure is uniquely individual in its size and appearance, and much like a suburban office park, there are open spaces which separate one structure from another. In this setting, a major unifying element is the floor plane. Within most of Future World there is a distinct change in elevation between the entrances of some pavilions and the common plaza spaces that these pavilions encircle.

It is likely that within this section of the park that some of the pavilions and landscaping appeared raised from the floor plane to break up some of the mass of these structures. The effect, whether conscious or not, is that the elevation distinctions between the floor plane and pavilions have a sense of unification drawn from the lines of the ground plane. This alternate set of lines brings together disjointed structures and landscape elements in a common unifying form.

The use of prominent landmarks within space can have a similar effect of unification when the enclosing structures of urban / public space are disjointed. In the city, large scale sculpture is often employed to capture and hold space by providing a central element of focus in settings where the spatial enclosing elements are weak, or when they are strewn with too much conflict. For landmarks to define and hold space while providing a central element of focus, both size and proportion must be appropriate to its setting, and its placement should be where it will properly generate maximum tension in relation to this setting.[13]

Within the Disney parks, landmarks are widely used as a central unification tool. As there is an intentional overloading of detail within the Disney parks, each themed setting provides a bombardment of visual messages. There is little repetition of visual images and each structure, though differing somewhat in its form, relays additional messages which further emphasize the theme. Within each themed setting there is likely to be a central landmark. These landmarks differ within each setting and come in the form of towers, statues, water features, or some other icon of its representative era or place.

In the Magic Kingdom parks, for example, these landmarks come in the form of the flagpole within Town Square, the Mickey Mouse topiary within the Main Street plaza, the carousel within





When few enclosure defining elements
are available to a setting, an edging effect may be promoted through
strong unifying lines along the ground plane as they are shown here in Epcot Center's Future World.

Fantasyland, and the rocket in Tomorrowland. These central landmarks unify and provide focus to these public spaces but also help to bring unity to their settings by further emphasizing themes.

Scale

The ability to encompass visually the whole of a particular space enhances one's ability to both comprehend its volume and appreciate its form. Within the three-dimensional urban framework, the enclosure and sense of enclosure of space is also dependent upon scale. The ability to feel comfort within a particular space and to enjoy that space is more likely when the space is comfortable in its scale. The term "human scale" is often referred to when a space meets these needs. The creation of a human scale is directly interdependent upon the combined efforts of the size, shape, height, and architectural characteristics of a particular place. A sense of enclosure, thus, is directly drawn from the combined scale of the environment as a whole.

The public spaces of the Disney parks are smaller than life and intimate in scale. In Disneyland, for example, the facades lining Main Street are 5/8 scale when compared to their real-life counterparts. This smaller-than-life scale, in turn, provides a setting with an intimate feel. This intimacy is further enhanced via a forced perspective and diminishing scale whereby each story of the Main Street facades recedes from 90% the size of a real world structure at the ground level to 80% on the second story, and 60% on the third story.[24] The result is that the enclosure of space, as a whole, appears more dominant in its sense of enclosure and thus more comfortable.

Subspace and Level Changes

The inclusion of subspace or level changes within an urban room may have alternate effects upon its sense of enclosure. Both might be viewed as the "interior design features" of an outdoor room. As it would in the setting of a real room, the interior design treatment can either add to the enclosed environment or take away from it.

With the exception of public space designed for large public gatherings, it is thought that given the contemporary environment of our cities and its users that modern open space in the form of large plazas should be divided into subspaces to encourage usage. When encouraging usage of urban / public space, enclosure on a more intimate level becomes a basis because users prefer the sense of enclosure created through subdividing elements, such as landscaping and street furniture, to exposure within a large, open expanse. Thus, the subdivision of public space, via landscaping, seating, construction, and level changes, help to fulfill a psychological desire for enclosure. In turn, the public is likely to find a niche and linger within urban / public space that provides them with subspace on a more human scale.[15]

As subspace basically creates an alternate form of enclosure on a more intimate scale, caution should be taken that this space is not so small as to prove intimidating for one to enter if another is already

within that space for fear of intruding on one's privacy. Moreover, it should not be too large as to provide the intimidating perception of being alone.[15]

In the Disney parks, space is intimate but not too intimate in scale. Within these parks, the interior design of each outdoor room receives careful attention. Landscaping and seating provide a major impetus of subspace design, and often secondary seating is designed along the edges of raised planting beds. Much of the subspace is designed so that areas of usage, in the form of seating, are along the perimeters of traffic areas and as internalized nooks amidst greenery. Two examples are within the center of the Magic Kingdom's Main Street Plaza and within the landscaped oasis that fill in the crescent, public common areas of the eastern and western portion of Epcot Center's Future World.

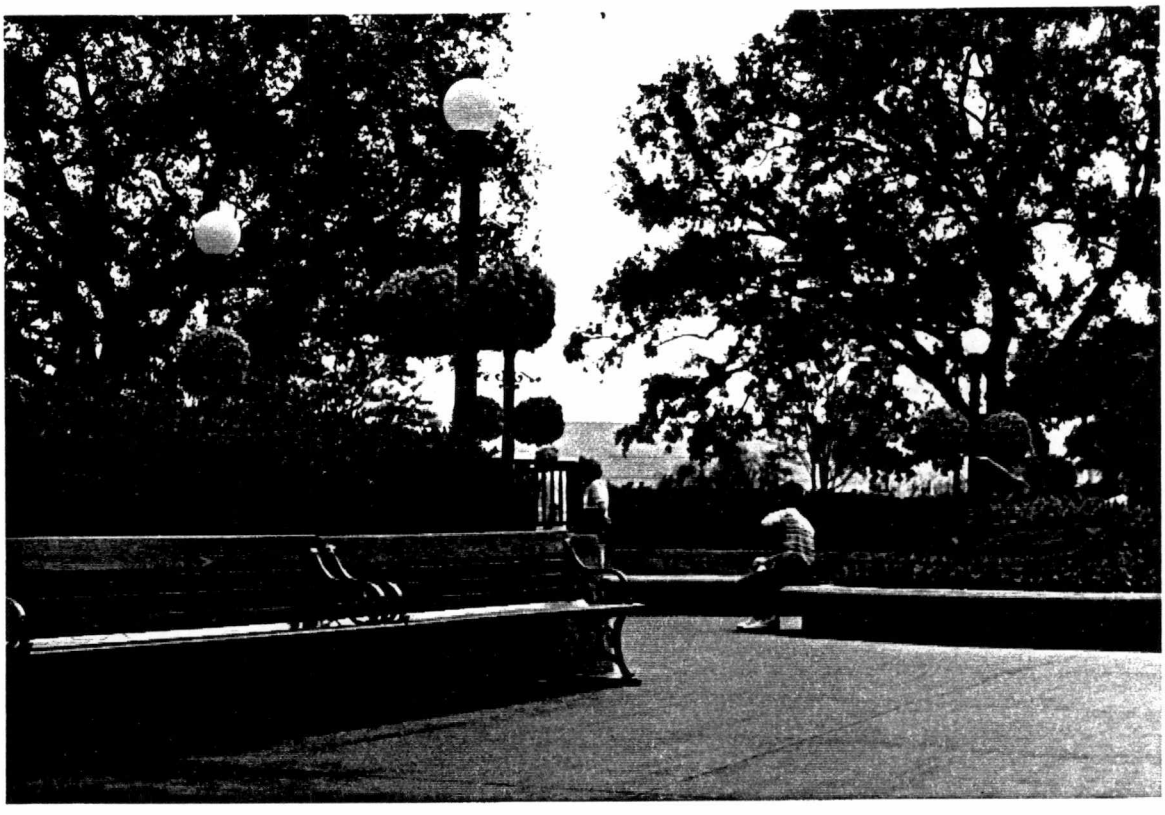
A large outdoor room can be further divided into smaller outdoor rooms via changes in level. One of the most recognized examples of this is New York City's Rockefeller Plaza. This internationally recognized sunken plaza, however, because of its location within a high pedestrian traffic area, is the exception to an unwritten rule that considerable changes in level may appear too visually or perceptually removed from the street for a public area to merit usage.[15]

With this in mind, slight changes in level, however, do provide some aesthetic and psychological promise. The aesthetic merit derives from the ability of a modest level change below grade to create a more intimate boundary of enclosure within a larger setting. Similarly, a modest level change above grade may provide a temporary staging area for events while simultaneously providing a vantage point for viewing action within the remainder of the public space.[15]

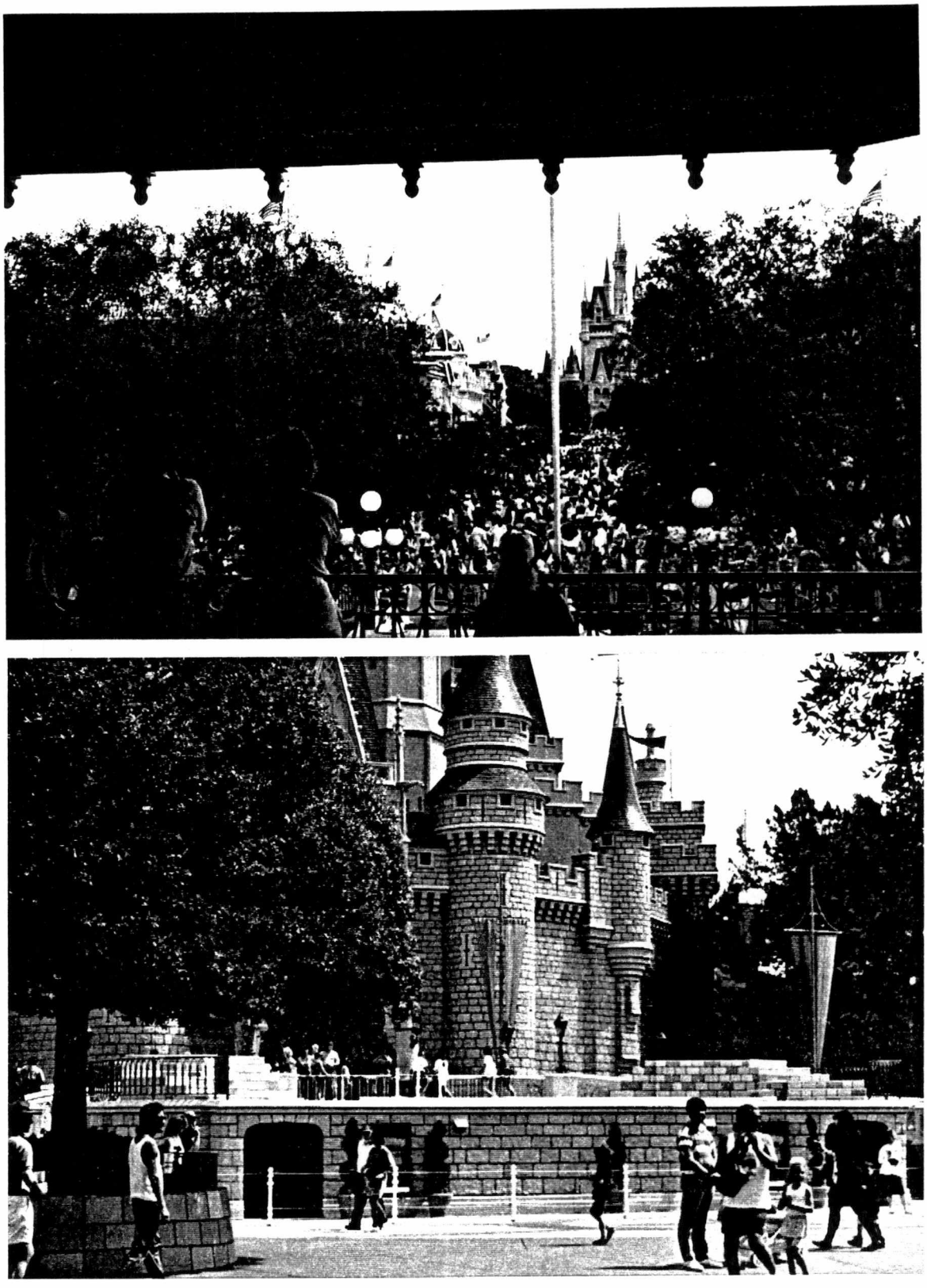
Both forms of subspace are apparent within the Disney parks. Three examples may be found near each end of the Magic Kingdom's Main Street in Walt Disney World. Both the entrance to the train station, at the park's entrance, and the entrance to the Cinderella castle, at the opposite end of the street vista, are accessible from elevated levels. These elevations, slightly above Main Street, U.S.A., offer users prime views of the street vista and to the action below. Similarly, a smaller elevated plaza area fronting the castle is used several times a day as an outdoor stage. Residing close to the castle entrance, along the right hand side of the Main Street Plaza as one ventures into Tomorrowland, is the location of an outdoor restaurant "The Plaza Pavilion." The seating area of this restaurant is terraced on different levels of a landscaped embankment on either side of a pedestrian way offering diners both a sunken, intimate sense of enclosure or a slightly elevated sense of overlook.

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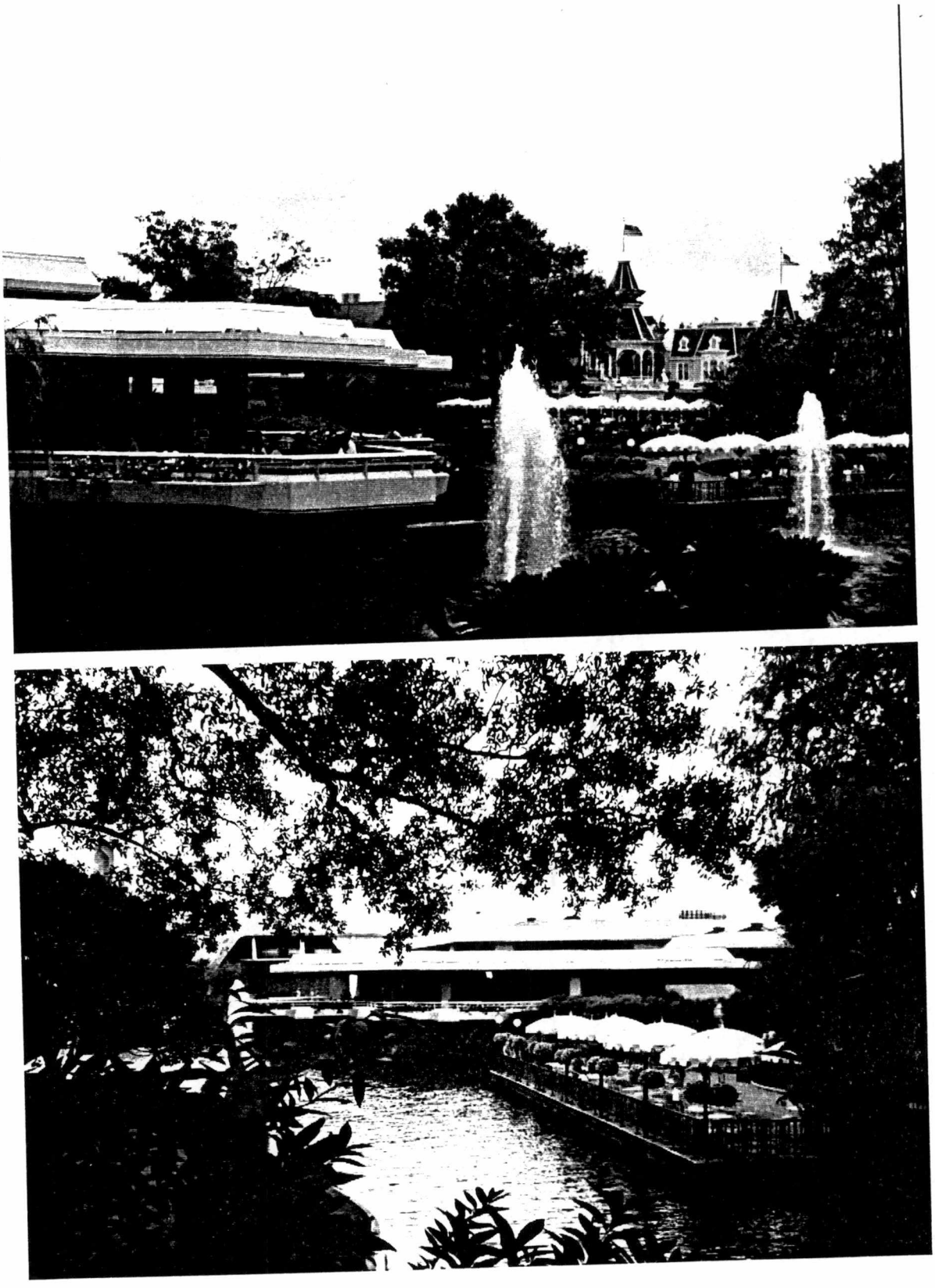
The examples given of enclosure and enclosing devices are not aimed at claiming that the Disney examples are the ultimate examples to follow. Instead, their purpose is to show that a study of enclosure through an examination of the Disney parks can provide a mini-urban design laboratory where a little of everything may be observed. Moreover, they prove that these urban design ideals, though once in vogue and most recently tending to be dormant, still work and are still desirable. If they were not so, the Disney



The center of the Magic Kingdom park's main plaza provides primary and secondary seating opportunities away from the main flow of pedestrians.



Elevated views from the Magic Kingdom park's train station (top) and castle (below) provide viewing opportunities of the street vista.



Dining opportunities in the Magic Kingdom park
offer elevated areas for a sense of overlook or slightly lower levels for a sense of intimacy.

artists would likely make a change, for this is typical of their style and is evidenced through their busy schedule of park improvements.

Context

The word context is a term which is useful in describing the grouping of elements within a space that contributes both to its unique form and sense of place. As drawn from the definitions given within "Websters Third New International Dictionary," the term context means to: *"Weave, (or) join together."* and *"The interrelated conditions in which something exists or occurs."*[29] As viewed within the urban context, each urban / public place is unique in its own right, and the success a public place has in establishing a highly imageable sense of place depends upon the interrelatedness of all elements that take part in that space.

The ideas previously discussed of order and enclosure and their Linkage and Figure Ground theories are important to this context as well as is each individual element seen and perceived in that space. Each element is both unique and equally important to the overall outcome given by a particular place, and no "place" is exempt from the interdependence and interrelatedness of each contributing element. The typical commercial strip, for example, with its low, open horizontal form, exposed utility lines, and abundance of signs presents an observer a poor sense of form or place. On the other hand, Piazza San Pietro in Rome, the Champs Elysees in Paris, and even the spaces of the Disney parks, each present a well ordered form and sense of place because of the respectful interrelatedness and contribution of each element within the whole. Thus, each individual element must be perceived as integral and deserving of attention when a designer considers urban / public form.

Place Theory

The basic ideals mentioned above may be viewed through a brief analysis of the Place theory. In Place theory all elements, both visual and implied, combine to create a unique setting. In addition to the order and enclosure of a particular space, a number of other elements are observed as having an impact on the total setting, the basics of which include the human needs and the perceptions of its users and the communities' social and cultural values. Other factors that contribute to the Place theory include the elements of history, time, details, and forms, each of which are unique and indigenous to a particular setting and thus equally important to a place's character.[25]

In other words, the cultural and human characteristics of physical space provide the essence of place theory and when given a contextual meaning that is derived from its regional or cultural content, the space becomes a "place." Thus, the character unique to a particular place is a compilation of both "concrete" form

givers and intangible cultural associations which are drawn from its use over time. Long term usage of a particular space and its cultural interdependence within a community provide space with a presence that extends beyond its physical state and instills upon it emotional content. From these relationships a unique "sense of place" is formed, giving that space its unique character.[25]

As previously discussed in enclosure, rarely are two places alike. This was viewed through an analysis of slight differentiations in scale, color, and detail within the Main Streets of Disneyland and Walt Disney World's Magic Kingdom parks and the results that these differences have on one's perception of these spaces. If these results seem apparent when discussing enclosing agents, the affected results of interrelatedness become more apparent when considering the addition of the social, cultural, and historic factors of the place theory.

Attention to each element is important when considering a new urban plan, or even when making changes and additions within the existing urban fabric. All too often, however, the importance of each element and the interrelatedness of each is overlooked by planners and designers within the modern context. Most often, simplistic assumptions are made about human needs and the historical context. The self-perceived desires of a community also tend to go unnoticed.[25] Once again, the effects of the Modern Movement on much of today's planning, design, and development trends tended to have influenced the perpetuation of these dilemmas.

The Modern Movement and Place Theory

When it is said that the Modern Movement broke with and turned its back on architectural traditions it can also be said that it also distanced itself from the social and cultural needs of the community. The new traditions of the Modern Movement, devoid of detail, pursued a purity of form. This goal of a purity of form, as well as the intended image of a tower within a park, did much to distance this new form of architecture from the community's cultural context and social needs. Current architectural trends often repeat this breach with the social, cultural, and human needs of the community. The Disney parks, on the other hand, attentively attend to both social and cultural desires as well as to human needs. The further exploration of Place theory will be focused on the ideals of social and cultural desires and on human needs as viewed both within the Disney parks and within the urban context.

Social and Cultural Desires

From the instances observed of the Modern Movement's break from social and cultural desires, it is made more apparent as to how important these desires are, and it becomes more obvious as to how these desires have been overlooked. One might also come to realize the important role that detail plays within

the urban / public environment by helping to fulfill functional and psychological human needs, providing cultural meaning, and by contributing to a particular "sense of place." [25]

The Disney theme parks are one example of a contemporary development project which recognized the importance of design in relation to social and cultural desires. Within the Disney parks there exists a definite "sense of place." This creation of a sense of place is achieved through painstaking attention to the creation of particular places and periods in time. Much of Disney's success, in fact, may be attributed to its scrupulous attention to detail. Each detail is precisely planned for, and a hyperabundance of details ensures that the themed messages of each particular setting are assimilated. This ability to assimilate and associate helps to fulfill human needs. The fondness of park patrons for these "historic" images says much for the social and cultural desires of the American public toward images they can relate to, as well as for the human desire for a sense of history and time within the public realm.

As discussed previously in this study, park patrons have a particular fondness for the "historic" settings of the Disney theme parks, because they play upon the archetypes of the American imagination. These settings are designed as utopian versions of our past as drawn from film and television, and it is through these visual vehicles that Americans both know this sanitized version of history and through the media versions that Americans seem to prefer to know their past. Long term associations with a particular place and the cultural interdependence upon such settings establishes bonds that extend beyond the physical state and instills upon a particular setting or images of that setting an emotional content. As such, traditional images of time and place tend to have a desirable draw. Users of these spaces tend to enjoy their surroundings, because they are familiar with their images. Furthermore, the "references of familiarity" found within the Disney Magic Kingdom parks establish a level of comfort that is rarely found within contemporary settings composed of cold and aloof glass and steel structures, as there is little here in these contemporary settings that the general public can relate to. Within the themed settings of the Disney parks, this theory is evidenced by the fact in that themed settings of the past are often preferred over futuristic themes.

This preference for the "familiar," however, says more than that park patrons prefer historic themes. On a large scale, it may be viewed as a mirror on popular culture, or as a microcosm of the general publics interest and desires. There always has been a desire for the general public to be able to relate to its environment. This is a point that should be stressed within the context of this study, that is that it is a human desire to be able to relate to one's surroundings at some level. Too often, however, much of today's architecture is being designed with little regard for the general public's ability to relate. Architecture often is designed with much intellectual content, but its messages are generally aimed at the intellectual minority, instead of the vast majority of the public. Expanding upon this point, architect Nick Clear argues that in today's context, architects tend not to design for the "public domain," but instead: "*They design for themselves, they design for the critical community which is the architectural establishment, they don't design for people at large.*"[2]

High architecture was not always like this. In the Baroque era, for example, the design and detail employed in church architecture was, and still is, enjoyed by both the general public and the intellectual elite. Those with trained eyes enjoy the volume of such spaces and marvel at its complex engineering, and at the spatial relationships employed. For the general public, untrained in such areas, this form of architecture is nonetheless impressive for its dramatic volume and its rich colors and materials.[21] These architectural gems are still highly prized by both the guests who visit these works and by the citizens of the communities within which these structures reside. Works such as these are appreciated by the vast majority rather than the intellectual minority, and they are popular and integral sub-elements playing an important role within the context of the composition of "place."

Pop and Popular Architecture

In the wake of the Modern Movement we are finding a return to this premise of the desire to relate to and enjoy the built environment. Although not as visible or vocal as the Modern and Post Modern Movements, a new "spirit" is emerging in contemporary architecture known as Pop Architecture. In much of the same spirit of the Pop art which had emerged in the late 1950s, the spirit of this architecture consists of images of the familiar and ordinary placed within an unfamiliar context. Frank Gehry's recent Chiat/Day building in Venice, California, which welcomes visitors through an entrance designed as a set of upright binoculars standing several stories high is a fine example of this Pop architecture trend. Robert Venturi, in his treatise, "Learning from Las Vegas," referred to such Pop work as a "duck" - in reference to architecture (often commercial roadside architecture) designed in the image of an object. Through such buildings as sculpture, an overall symbolic form communicates to the general public a particular purpose.[27]

This means of communicating through familiar objects placed out of context is likewise on view, so to speak, in Disney's own back yard. Robert A. M. Stern's design for the Walt Disney World "casting" office building, for example, follows along this Pop Architecture premise. Within the middle of central Florida, Stern has designed a contemporary Venetian "stucco box," overlaid with details meant to evoke the spirit and identity of the entertainment company. This building is playful and enticing, yet designed with underlying layers of meaning reflective of the company and its corporate culture. In his commissions of the stick and shingle style grand beach hotel resorts, and mock "western town" motel, Stern, like many of the other architects commissioned to design resort hotel complexes outside of the park's gates has employed a Pop Architectural style as straight forward in its images as an Andy Warhol Brillo box print.[23] Within these "Pop" works there does exist a level of intellectual forethought, intermeshed with images which make a statement concerning both popular culture and the popular taste of the general public.

Disney's collection of commissions by high profile architects provide examples of both Pop Architecture -- with its intellectual content, and a popular architecture -- enjoyed by the mass public. Simultaneously they show that contemporary architecture can be both intellectually complex while at the

same time enjoyable to the masses, and that the ability to attempt both can provide the designer with more of a challenge.

Robert Venturi has long spoken out in view of this realization and its sense of challenge. In a recent interview Venturi explained that :

> ....the way of the ugly and ordinary in architecture can lead effectively to that of pretty and ordinary where principles of Pop Art combine with and invigorate those of popular art, where the aesthetic in the art of architecture is read at many levels, by children and the learned, and where architecture as an everyday background for living in communities can be appreciated by many kinds of people at once: elitist architecture in this context is an oxymoron.
>
> You can achieve this kind of popular art-architecture ironically more easily through an architecture of complexity and contradiction than through one characterized as minimalist: to appeal to the simple, the art can't be simple. A sensual or lyrical element, referred to above as pretty, is helpful as one of the multi-dimensions of this kind of architecture that has direct appeal to the senses as well as the mind: what I am leading up to is you probably gotta have decoration. I'm sorry, but it's true -- decoration as abstract pattern involving expression and/or as referential sign involving meaning....
>
> ....This issue of (a) popular architecture (is one of) relying on old traditions involving ornament and symbol and recent ideas concerning the familiar...[21]

Venturi's own work has followed along the lines of these ideals. His work has been aimed at a broad spectrum of the public and has found success through the rhythmic application of detail and color, appealing to the sophisticate as well as to the general public and its children.[21]

All of this is a good argument toward the importance of detail, and thus the importance of detail is a key element to the creation of "place." In bringing all of this back into a discussion of urban context, Place theory and social and cultural desires reemerge in the Disney environments. In fact, it should be realized that the roots of Pop and popular architectural trends lay, in part, within the Disney theme parks. The Disney park environments are, most specifically, true Pop and popular environments and may likewise be classified among the originals of this architectural spirit. Furthermore, the Disney park environments most successfully combine the ideals discussed of context, place theory, and social and cultural desires.

The Disney park environments provide us with positive arguments favoring the combining of the ideals of intellectual content and social and cultural desires. Robert Venturi, Robert A.M. Stern, Charles Moore, and other architectural elite, have long foreseen these characteristics within the Disney park environments. In many senses, these environments are the truest of Pop environments as they virtually hold up a mirror on American Popular culture and provide several layers of insight into the social and cultural desires of the American public. Although the Disney parks are made up of stage-set structures, intellectuals looking for depth need only observe and marvel at the park's purpose and function or explore the parallels between the images presented within the park's environments and American popular culture. Likewise, the popularity of these parks and their images says much about what the American public wants.

Both parts were eloquently discussed by architects Mark Fisher and Robert A.M. Stern in an International Forum on "POP*ular*" architecture.[2]

At this forum Mark Fisher expressed an opinion that the Disney parks provide one of the most sound tests of what is popular and desirable among the general public. Fisher stated that :

> I think the most important thing that's been said with regard to how you would define 'popular' in respect of the built environment is the comment that the people who go to Disneyland pay, people who go to shopping malls don't pay. And when people go into their back pocket in our society, they are voting in the only way that has any true meaning....I think that is the ultimate test of whether architecture is popular or not.[2]

In further elaborating on Fisher's words, Robert Stern goes on to explain that this popularity is, in turn, drawn from a void found within our cities, of fulfilling the public's social and cultural desires for a quality public experience. Stern explains that:

> ...in Disney I don't think people actually go for what's inside the buildings half as much as for the facades and the environment, it's like a walk-in movie, they go for the architecture in essence, for the scenography. The scenography is the thing and that, at least in terms of this historical discussion of Pop, was made as a point by Charles Moore; at the same time Venturi was making the points we referred to earlier, he said that Disneyland in California was a place people would pay to go to have a kind of 'urban experience' because there was nowhere else you could have such an experience in all of Southern California.[2]

In light of this discussion it can be seen that the popularity of the Disney parks are in part due to their ability to provide well-conceived public spaces, and that of these Disney spaces, the past is most often preferred over the future. Disney's ability to provide a seemingly realistic stage-set past would not readily work in the urban context. Recreating the past has little to do with fulfilling the public's social or cultural desires for historic roots. Nor will it help to create a true "sense of place," which years of use and social and cultural assimilation help to create.

All in all, what has been said about popular architecture or one in which the general public can relate to and feel a social and cultural bond with, says much about the importance of preserving our historic structures. A community's historic structures need not try to establish social or cultural bonds within its context much because they more than likely already exist. Here, the elements of time and history exist. These are elements that cannot be fabricated successfully as they are products of long term usage and assimilation.

Human Needs

An urban space with a quality "sense of place" is typically one with much sense of activity. Activity, diversity, and vitality are traits not easily achieved without a constant flow of users. In turn, to insure that users will be present, their needs ought to be foreseen and met. Within the past several decades

our urban centers have witnessed a slowing of this vitality, activity, and diversity, due to the movement of business and residents out into the suburbs. Zoning legislation, which limited land uses in an attempt to protect the health, safety, and general welfare of citizens also did much to limit diversity and vitality. In an attempt to reverse these conditions over the years, community leaders have naively promoted a number of "cure all" programs that have generally done little more than scratch the surface of these problems. In many cases the festive qualities of a life and vitality inappropriate to the urban context, were viewed as holding some of the potential answers to this loss. August Heckscher, explored these issues in his 1977 study "Open Space" in which he described these visions. In Heckscher's words:

> The city in the dream of open space planners came to be something like a park. In the dream of the contemporary urbanist, it became something like a fair. The quality of ritual and celebration, of wonder and wide-eyed surprise, that once made 'going to the fair' a memorable experience should be capable of being in some measure recaptured by those who in the right spirit approach the modern downtown. Here, too, are people engaging in various forms of transaction and amusement, intent and serious yet somehow aware that they are part of a total picture that has a sense of enjoyment, even of frivolity, at its core. As at every fair, spectators and participants become mixed. Those who carry on the business of the world are also those who delight in observing their fellow actors upon the urban scene.[12]

This is an exciting prospect, and this scenario is in many ways one that parallels the quality of public life found within the Disney parks. It should be made aware and accepted, however, that today's urban centers differ greatly from their status of three to four decades earlier when they were bustling and full of life because they were the center of public life.

Today's urban centers play to a limited number of users. The products of decades of urban out migration and limited land use diversity due to modern day zoning regulations, are that the primary users of these centers are those whose offices are still located there. While today's urban centers are limited in their sense of diversity, the bustle of public life can still be found, although it has relocated to the suburban shopping mall.

We still can achieve a good quality of life and activity within our urban centers. To be most successful at this, however, it is important to first understand the human needs component of urban context. That is, in order to provide a successfully useful urban / public environment, we must first have a feel for its potential users and their needs.

Within the Disney parks, this forethought for human needs may be thought of as the "guest experience." The structured walls of the buildings and visual and physical amenities such as landscaping, water features, and areas for resting and relaxing are all employed to optimize the "guest experience." Since a park guest will want to seek out as much of the park as possible and participate in as much activity and entertainment as possible, the public space is designed to allow for as much comfort and recuperation as possible. As such, the guest experience is optimized and guest stays are maximized. In turn, longer guest stays result in increased profits.

The urban / public spaces of the city exist for different purposes, and thus should meet needs for participants that differ from those of participants within the theme parks. The urban / public spaces of our cities should be viewed as outdoor living rooms. Like the indoor rooms of one's place of residence these outdoor rooms should provide opportunities to socialize, conduct business, participate in and observe activity, or to rest and provide momentary outlets of escape from daily tensions.

Much like the the guests in a theme park, the human needs of the users of urban / public space differ. When planning new urban / public space, or improving existing space, the needs of these potential users should be explored from their perspective.

Basic Considerations for Urban / Public Space

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The amount of usage a public space receives is dependent upon an unlimited number of factors. In order to enhance the potential for usage it should be realized from the beginning what purpose a particular urban / public space will serve and who will be most likely to use that space. Further, considerations should be given to the attributes of location, visibility, and microclimate of a particular place as each weighs heavily upon its potential usage.

When considering its potential service area, urban / public space is most likely to be vital and active when it is located close to a variety of differing yet vibrant land use areas. Areas where office and retail districts overlap are prime locations, and diversity is likely to increase when residential and tourist districts are either a part of this overlap or located close by.[15]

The primary perimeters from which the users of an urban / public space are drawn typically encompass an area of 2 1/4 city blocks in circumference or a distance of approximately nine hundred feet. From the perimeter of this area it should take a potential user approximately four minutes to reach this urban / public space.[15] These time and distance constraints seem reasonable enough to encourage the usage of the urban / public space given the tight time constraints an urban employee has for lunch hour leisure.

The draw to use urban / public space is likewise increased when it is visually accessible and climatically comfortable. As described in a discussion of the linkage theory and as viewed within the realm of the Disney theme parks, the visual linkage of public open space brings with it a sense of psychological draw. The more visually open and accessible public open space appears, the more likely decisions will be made to visit that space, as there appears to be fewer negatives in the form of constraints or boundaries to cross along the way.

Once in public open space, one is likely to stay longer if the microclimate is pleasant. Sun, humidity, and temperature all contribute to the comfort or discomfort of an outdoor space. Public open space will likely receive more usage when temperatures fall within a "comfort zone" of between fifty-five

and seventy-five degrees Fahrenheit during the peak noon-time lunch hours. These conditions can be maximized when designers observe and employ techniques which may create desired sun-shade patterns.[15]

High winds and glare are two discomforts that have increased in modern urban / public space because of the tendency to use highly reflective surface materials in new construction, and because much new construction is designed with taller, flatter surfaces which tend to create a canyon-like effect at the street level.[15] Problems with wind and glare should be taken into consideration so that design measures may be employed that will improve comfort conditions.

Differing Desires for Male and Female Users

Another factor that should be taken into consideration when planning new public open space or when making improvements to existing space is that the desired usage of public open space differs for both men and women.

The needs of men and women differ in relation to their usage of public space. Both desire different things from public space, and these differences are apparent in the way public space is used by each.

Men tend to use urban / public space more than women. Men's usage of urban / public space stems from a desire to interact. Men tend to expect intrusion and tend to be more open to intrusions than women. As such, men tend to use front locations in urban space more than women and can often be found on the edge of public space where they can "people watch," and they are more likely to be candidates of social interaction.[15]

Women, on the other hand, tend to use urban / public space as an outlet of temporary escapism from the stresses of the work environment. Women usually seek interior locations that provide a bit more seclusion. Landscaped areas are often preferred by women because they help to allow for the filtering out of the urban realm while providing an added sense of security.[15]

In other words, the differences between male and female needs within the urban context can be viewed as the differences between a "front yard" experience and a "back yard" experience. Women seek out the interior or "backyard" of public space to meet their desired needs of relief, relaxation, comfort, security, and control. Men, on the other hand, seek out the edge or "front yard" of urban space, as it is there that they are most likely to fulfill their desired needs of social interaction, publicness, and involvement.[15]

A good sign as to how well a particular public space has been designed to meet the needs of its users can be viewed from the perspective of its female patrons. Women tend to be more cautious as to where they will sit and are more sensitive to the annoyances and environmental negatives of public space. If a public space shows little usage by women, then perhaps this might be taken as a sign that the designers must tend to public space needs to oversee improvements in order to better meet the needs of its potential users.[15]

Within the Disney parks this context changes. Here, one of the primary reasons for park visits by both male and female guest stem from a desire to escape from the pressures of the real world. While there is this desire for "escape" within the Disney environments, human interaction is still desired. As such, park designers take both of these human needs into consideration when designing park spaces. As a result, ample opportunities for both escapism and human interaction are available within the physical realm of the Disney parks.

Influencing Activity

Two prime human needs fulfilled through well planned public space are those of movement and relaxation. During much of the Modern Movement, some of this interrelationship was lost to the designs of wide open plaza expanses. From here, the lessons were learned of the importance of opportunities for both movement and relaxation, as well as how, in the context of the contemporary American city, each affects the other. Each of these opposing activities have a direct effect upon each other and should coexist with a certain amount of respect for each other. Too much of an intrusion from one of these activities on the other may have a limiting effect. For example, a public space that receives a continually large volume of pedestrian traffic through the center of an area designated for relaxation may prove limited in its inventory of resters, as the continuous flow may prove too disruptive.[15]

The coordination or limitation of activity, however, might be the designer's goal. As such, the influence of a particular activity may be promoted through design. If, for example, a plaza is designed with the intention of facilitating large volumes of continuous movement, then the wide open designs characteristic of the Modern Movement are appropriate. If, on the other hand, movement is intended to follow a particular route, then physical or implied boundaries should be incorporated into the design. A designer, for example, may want to limit pedestrian traffic through a particular public plaza by the addition of physical boundaries. When these boundaries are only perceptually implied, such as through differing pavement patterns applied to the public plaza and its bordering sidewalk, then through-traffic is likely to continue undisturbed. However, when more physical boundaries are implied, such as through level changes or isolated objects, then through-traffic will likely be limited.[15]

A particular pattern of movement, however, can be influenced beyond the use of physical boundaries. Boundaries can be created or implied also through ground cover. While changes in ground color or patterns have little effect upon the movement patterns of passers through, strong changes in ground texture are respected by pedestrians. When the intention is to guide pedestrians in a particular direction, strong edge textures, such as cobblestone and gravel, help to provide implied boundaries which pedestrians tend to avoid.[15]

Just as movement patterns may be influenced through the use of boundary devices and ground textures, so too can design influence leisure time users. The intention of promoting leisure time usage,

however, requires an attentive respect for both movement and leisure patterns. For example, the ability of a public space to limit through-traffic has an underlying effect upon length of use, because public open space that does not act as a primary pedestrian thoroughfare tends to result in longer lengths of stays.

Another way in which public space can be designed to encourage increased lengths of stays is through the employment of anchors. Anchors include any elements that allows users of public space to attach themselves either symbolically, such as to look at or stand near, or physically, such as to lean against or to sit upon. A well-used public space will likely have a well-planned mesh of anchors. Conversely, public space with few physical anchors will cause fewer persons to linger and will result in continuous movement.[15]

The design and placement of these anchors within public space has an underlying psychological effect upon potential usage. Seating presents a good example of these anchors, and its placement provides a good case for analysis. A public plaza, for example, filled with row after row of park benches, might provide plenty of enticement for relaxation; however, their placement might appear somewhat barren and somewhat intimidating to potential users when only a few sitters are present. This tells us that public space proves more enticing when its anchors are of a more diverse variety. Translated into public seating, good and well used public space most often relies upon a mixture of both primary and secondary seating in order to meet the needs of its potential seating capacity when filled; moreover, it appears enticing and comfortable when only a few are present. While benches and chairs make up a space's primary seating opportunities, low sitting walls, curbs, steps, and planting bed edges may be designed to provide secondary seating opportunities.[15]

Within the Disney parks, there is much attention placed upon movement patterns and relaxation opportunities. Much attention is placed upon the design and placement of physical and symbolic anchors. In the form of seating, there is a conscientious observance toward the design style of primary seating furniture as these help to contribute to the establishment of an area's theme. Likewise, equal attention is placed upon the provision and design of secondary seating areas. While designed to blend with the environment, secondary seating opportunities within the Disney parks are found in abundance and within close proximity to a tired guest looking for temporary relief.

Organization and Communication

Another human need that should be fulfilled through the design of the built environment is communication. All built space communicates messages. These messages not only tell one about what types of space they are in, its sense of history, and cultural significance, but it also provides one with messages about use. Through the combined elements of the built environment, one should understand area limitations as well as be made aware of what opportunities exist. For example, one should be able to quickly recognize what commercial and public services are available to them.



Primary and secondary
seating opportunities in the Magic Kingdom (top) and Disney-MGM Studios theme parks (below).

Whether these messages are made obvious through the organization of the environment, or whether they need to be aided via signage, the success in getting these messages across is enhanced when clutter is limited. Clutter, however, is a huge problem especially, within the United States. Within the cities and suburbs of the U.S., an open display of utility lines, and a hyper-abundance of signage is a common sight. Often a clutter of signs tends to rule the appearance of the actual built environment. A primary influence of America's sign mania is that it is a capitalistic society. A by-product of this capitalism is that it seems to be felt that each business, or product, must be seen over all others in order to be noticed. As a result, "signs rule."

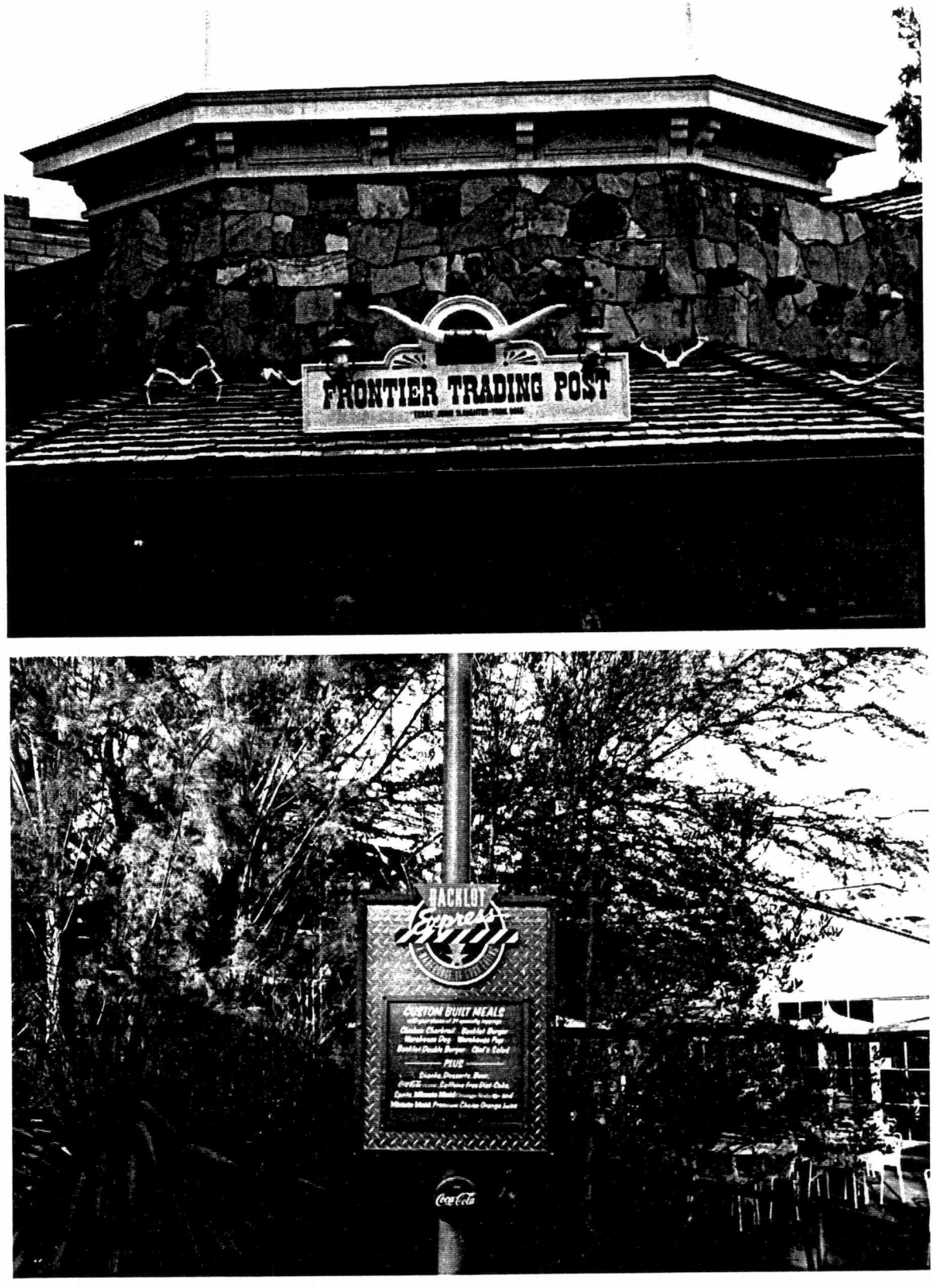
The virtues of order and control are largely apparent within the Disney parks. In the elimination of utility lines, alone, there are obvious positive ramifications. While within our cities this presence of utility lines most often goes unnoticed, the lack of utility lines from within the Disney park environments is noticed. Even if this lack of utility clutter gets noticed only on a subconscious level, the results are apparent through the positive reactions given by park guests to these built environments.

Signage, as the other chief element adding to or taking away from the organization of the built environment, is executed also in a positive manner within the Disney parks. The examples of signage employed within the Disney environments provides a good example of signage acting as a contribution to the built environment, rather than as a hindrance. Just as in our real urban environments, the Disney parks are loaded with signs. Here, however, they are carefully controlled in size, color, and style, so they are harmonious with a particular environment. Even with strict control, however, these signs get noticed. In fact, they are not an eyesore to the environment, but instead a positive design element. It probably would not be presumptuous to assume that each of these signs draws more attention from passers-by than does the clutter of signs lining our urban and suburban streets even when, in both cases, they are viewed at a walking pace.

What Can Be Done

Up until this point, this chapter has tried to bring to light the importance of good public form and to describe how the Disney theme parks are examples of good public form, as well as how they may provide us with ideas to draw upon for possible applications within the public realm. However, because of the differences between the nature of each, transcribing Disney's examples to the real world is easier said than done.

Urban centers have changed greatly over the past several decades. Also, in both form and function urban public space is different from what it had been before the industrial revolution. This is especially true



In the Disney parks, signs are carefully controlled in size, color, and style, so that they contribute to and enhance their environment.

in America. Regardless, a public life is still in demand, and a well-planned attractive environment that serves the needs of its users is no less important today than it was in past years.

The question arises now as to what can be done. The city is a unique and diverse character and unlike the theme park it is a product of a countless number of public and private interests. When plans for change are conceived, private property ownership interests will more than likely be involved. To avoid unnecessary difficulties, good planning efforts should be conscientiously respectful of these private interests.

Given the constraints of the typical urban American environment, this should be looked at from a perspective of improvement rather than from a perspective of radical change. From past piecemeal trends and large scale redevelopment, as witnessed through the Modern Movement and urban renewal, we may gather new insight into what may and may not work. From these two examples alone, we learn that some aspects can be planned for, while others cannot. Many elements such as order, enclosure, and human needs, for example, can be planned for when developing or improving a public place. On the other hand, elements such as history, time, and culture cannot be created from scratch, and the importance of their existence should be respected when making plans.

While the ideals of human needs and cultural and social desires have already been touched upon within this chapter, there are other aspects of Disney's planning and design philosophies which merit further exploration. These may be grouped into three broad categories which include: establishing or maintaining a well-structured environment, pursuing the establishment of a sense of place, and the minimizing of conflict, contradiction, and clutter so as to enhance order and to optimize the messages of "place."

Establishing or Maintaining a Well Structured Environment

Of these three ideals, perhaps the most difficult to achieve is the first -- the establishment or maintenance of a well structured environment. The ability to establish or maintain a well structured environment comes after an analysis of existing conditions, an inventory of common space defining characteristics, and a consciously made desire to maintain some particular qualities of that space.

Perhaps an optimal scenario would be one much like the tight solid public space of Disney's "main streets" where ample attention is placed upon the tightness of the structural envelope. Here, the height, bulk, and setback of the structural walls observe a common theme, and the placement and layout of solid and void form givers are precisely planned. These actions play upon the same ideals of axiality, perceptual control, perceptual sequence, and transition found within the Neoclassical squares. In both of these instances, function follows a predetermined form. In our modern cities, on the other hand, the form is most often a product of the function of private interest and capitalistic business desires. In fact, so much

attention is placed upon commercialization and profit that there seems to be little sense of form and, instead, a random grouping of structures, parking lots, and signs results.

When trying to establish or maintain a well-structured environment, given the context of the modern American city, attention should be placed upon the walls and physical envelope of the urban streetscape. A most obvious difference is created when few unintended voids are present among the walls of the streetscape. The more solid the framework, the more likely a sense of order will be achieved; and thus, a more imageable and visually pleasant space will likely emerge. On the other hand, when more "holes" are permitted to emerge along the street walls, whether as empty lots or parking lots, then disorganization and poor imageability are more likely to occur.

Although private property owners have a right to physically remove their structures if the need arises, public measures may be taken to deter these actions. One useful tool may be the limitation of curb-cuts. In promoting such efforts the emergence of surface parking lots could be deterred along streets targeted for a preservation of form. Hopefully, such efforts would help to retard the emergence of "anti-space" within the urban envelope while helping to protect the qualities of vista and perceptual sequence.

While a well conceived and intended pattern of solids and voids may make for an effectively positive and imageable public setting, it must be remembered that the urban envelope is a three-dimensional one. As such, not only does continuity play an important role, but so do the characteristics of height, bulk, and setback. We may view the positive role that each of these characteristics play within the physical envelope of public space when viewing them from within Disney's Main Street U.S.A. Here, a comfortable structural envelope is created through a well conceived interaction of each of these three elements. In addition, Main Street U.S.A. displays the powerful effect that each of these elements have upon the total composition when each are respectful of each other.

Disney, however, is a singular entity and all design efforts emerge from a singular, in-house design force. As a result, these highly imageable settings in their entirety are created in the image intended, and they are a successful designscape because they have the ability to be so because of this singular design force. In the city, on the other hand, the physical envelope of urban built space typically does not have the luxury of a preconceived design plan, a unified design team, or development period. Instead, present conditions are the compilation of years of growth and development, and their conditions more than likely have to be lived with. From the present time onward, however, improvements and additions to the physical environment can be tailored to meet an intended form. This tailoring of form would come after a comprehensive design plan that would incorporate all of the positive unified elements of the projected design goal which could be carried forward through the usage of public tools such as design standards, ordinances, and codes. In time, perhaps, an urban streetscape striving for three dimensional order and continuity might be successfully achieved.

Pursuing the Establishment of a Sense of Place

While the organization of spatial frame might take time to achieve due to the diversity of physical conditions within the modern American city, the establishment of a sense of place might be more easy to promote. As observed, modern zoning trends have done much to lessen diversity within the urban context. Because of the limitation placed upon differing land uses in the name of public good, these limitations bring to urban space unique characteristics in the form of districts.

When a number of complementary entities exist or are permitted to exist within a particular area, their agglomeration may be noted as a district of particular usage. The predominance of a particular activity within each of these districts is in part made known through their names such as the central business district, the cultural district, the fashion district, a shopping district, an urban residential district, or an entertainment district.

Each district holds, or should hold, a particular image and sense of place. If it does not, then attention might be placed upon improving conditions so that its sense of standing as a unique, public, spatial entity may be increased. An area which might tend to have a notable inventory of shops, restaurants and night clubs, for example, may be grouped into a spatial entity known throughout the community as an entertainment district. Instantly, this spatial agglomeration of land uses might establish itself as a spatial entity while improving its sense of standing and importance within the community. While this spatial grouping of entities provides an implied entity of usage, it may have little reference of such when the district is experienced physically. In other words, while there may be an implied place within the urban context, there may, in reality, be little "sense of place" that openly says that a particular spatial entity is any different from the others.

The achievement of this difference in creating a sense of place unique to a particular district may be accentuated through the addition of "place" defining elements. Period lighting, street furniture, landmarks, and public art are just some of these elements. Identity elements such as these are useful in both clarifying and identifying a particular district, as well as in helping to set a particular tone and mood reflective of each district. Trying to establish a sense of place as a cultural district, for example, might be promoted through the appropriate usage of landscaping and public art to help further accentuate a sense of solitude and contemplation. If helping to define an entertainment district, on the other hand, then the use of mood setting elements such as colorful flags and banners might be useful elements in promoting a sense of activity and entertainment. It should be noted, however, that the addition of elements such as banners and flags will do little to improve the environment if the environmental frame cannot stand on its own without them.

The idea that a particular public place holds a unique sense of place may be further enhanced when it holds the characteristics of physical or implied boundaries. As such, one knows when she or he enters or

leaves a particular district. Within the Disney parks, the ideas of physical or implied boundaries differ somewhat between the Epcot and Magic Kingdom parks. In Epcot, for example, the World Showcase lagoon forms a definite boundary and separates the Future World and World Showcase portions of the park. Although the World Showcase Lagoon acts as a boundary, it also acts to visually open these two varying "districts" to one another. In the Magic Kingdom parks, on the other hand, differing portions of the park are separated from one another both physically and visually. In order to contain the themed image of each section, much attention is placed upon the visual control of the perceptual sequence and its transition from section to section.

Within the context of the city, the attention to boundaries may help to promote a sense of place within each district, and attention to the transition of districts might help to improve one's sense of arrival and departure. Following this line of thought, it is common for current urban design plans to place attention on the design of boundaries surrounding a community's urban center. Translated into a design treatment, elemental markings and frills punctuating boundaries along primary entry roadways, are aimed at creating "entry portals" to the central business district. This idea is helpful in both establishing a sense of arrival into the central business district and in promoting the idea that the central business district, in itself, holds a unique sense of place.

On a smaller scale, the central city may be further subdivided through place-defining treatment which may both contribute to an area's particular image and help to provide physical, or implied boundaries. For example, the addition of simple landscaping, such as trees, might help in the establishment of the form and identity of a residential district while helping to separate it physically and perceptually from differing adjacent districts.

Minimizing Conflict, Contradiction, and Clutter, to Enhance Order, and to Optimize the Messages of "Place"

The idea of minimizing conflict, contradiction, and clutter to enhance order and to optimize the messages of "place," is strictly adhered to within the Disney parks. Here, each element found within a themed setting is intentionally placed and visually apparent, to emphasize its sense of place. The multitude of intentional elements exist in an attempt to support its themed messages. Furthermore, the shielding or minimizing of conflicting images and messages is intended to help further strengthen each setting's image.

The city, on the other hand, is filled with conflict and clutter. The built environment today shows little harmony, as the size, bulk, height, color, shape, and complexity of structures each differ. Commercialization, a hyper-abundance of signage, and a clutter of poorly conceived and placed public furniture and physical elements in the form of bus shelters, benches, trash receptacles, exposed utilities, and

others help to add further to this sense of conflict and confusion. In turn, messages of "place" may be muffled or nonexistent.

While it may be difficult to change the physical "walls" of pubic space, other measures may be found in organizing the environment through measures to "clean-up" the environment. This could be achieved through the reorganization, or redesign, of elements such as shelter, seating, and other public furniture. In addition, the removal of existing exposed utility lines may do much to limit clutter. Perhaps the most striking difference could be achieved through measures to control signage.

An environment should contain signage, not be overrun by signage. Few public centers can successfully mimic New York City's Times Square. Unfortunately, many urban and suburban centers allow signs to rule. Strong emphasis on sign control could prove quite helpful in regaining a sense of place and in minimizing conflict.

Some conflict, however, is good and desirable. The openness in view of one district to another might be viewed, for example, not as tense conflict but instead as the intrigue of visual diversity. This idea of a sense of intrigue exists between Epcot's varying World Showcase and Future World sections. In Disney's Magic Kingdom parks, on the other hand, this phenomena is limited to visual magnets such as the castle punctuating the end of Main Street U.S.A.'s 19th century streetscape. However, within the rest of the Magic Kingdom park, cautious attention to the shielding of conflict and to the attention of transition between each themed section does much to limit visual diversity. These applications of conflict within both types of parks still have a similar underlying purpose of holding the powers of physical draw through this intrigue of visual diversity.

In the city, on the other hand, there is little need for the usage of visual magnets as a tool for the ordering of movement; and there is not a need to shield the view of one district from another as in the Magic Kingdom parks. In the city, it is part of the character of urban space to be open to views of neighboring districts, for this openness adds to the character and flavor of the urban community. Many who reside within an urban residential district, for example, prefer to reside in areas that offer views of the urban skyline. Similarly, a business address tends to become more prominent when it offers views of an urban park or of the area's cultural institutions.

Formulating and Implementing Plans

The ideas listed above are just a sample of those that can be applied within cities and other public spaces. It is after a careful analysis of existing conditions that ideas for improvement may be most successfully formulated. In knowing and understanding the causes and effects of trends and transition on today's public spaces and in holding an awareness of where the problems of form and function lie, a much clearer picture of new opportunities may emerge.

In addition to exploring problems and opportunities, a visual plan drawn from this analysis should begin to build a foundation, starting with an inventory of critical images and an understanding of qualities, details, and elemental interrelations. In viewing the civic center in its entirety on a large scale as well as from the perspective of each individual subspace, design plans may consciously pull together a plan that draws upon a visual hierarchy of paths, the creation or further clarification of nodal points, and the establishment of a series of thematic units for districts. Thus, as in the Disney parks, the visual experience of urban space and its series of public spaces may be considered through design as an unfolding pattern experienced through movement.[14]

When formulating these plans they should be conceived so as to be realistic both on paper and in reality. Plans may be most successful when they do not place too much emphasis upon change centered on properties that are privately owned, as the results are likely not to come about as intended. Even when incentives are provided to entice private investment and improvements, private property owners are likely to show little interest in change, either because they do not have the funds available for improvements to their property or because they may fear that improvements will result in increased property taxes, leaving them not much better off for their efforts. Thus, plans made by the public sector should concentrate on improvements to occur to publicly owned property with emphasis on new development and improvements to existing privately owned structures to follow.

While substantial physical change may not be justified for esthetics alone, a visual plan can help to influence physical change as it occurs over time. To do so, the visual plan should become a part of the community's comprehensive plan. Thus, through routine planning measures, the community can work toward its visual plan goal via its routine administration of controls. These routine measures may include a community's general zoning provisions, stringent controls on critical interest areas, advisory review, and persuasive influence over the design of private projects. Esthetic guidelines may be provided to offer suggestions for improvements to existing structures, to promote harmony in the urban setting. Guidelines might also be provided that require that property improvements and new development be sympathetic to the existing flavor of the area in height, bulk, setback, color, and through consistency in lines and patterns created by a building's facade detailing and fenestration. Further, the community may take steps on its own toward achieving its design goals through the positive design of publicly developed facilities such as civic buildings and roadways.[14]

Many communities, however, are not content with slow progress. Intent on seeing their plans implemented, communities hungry for change are beginning to step forward and take a more aggressive stance. It is becoming more common for public agencies to play the development game. In understanding how to promote change through the eyes of a business or developer, these officials are approaching developers and business prepared to negotiate and armed with incentives in order to see their plans fulfilled.

Still, even when taking such an aggressive stance, one obstacle the public must overcome when they take measures to implement change is community resistance. Community resistance is a very

powerful obstacle as private property owners and citizens, not fully aware of the implications of planned projects, step forward to voice their opposition in fear that the result will be less than desirable or that they may be negatively affected. As such, it may be thought that one of the most important and effective tools in foreseeing implementation is education.

As a tool for change, the education of the public toward plans may be invaluable. The result of education may mean the difference between a failed project or one that is embraced by the community. Furthermore, through these attempts to educate the community, plans may receive support as well as draw forth new ideas. Design ideas drawn from the public voice could help to further enhance the project socially and culturally. Both of these are particularly important aspects which are generally difficult to instill upon a "place," without community support. In addition to helping establish design ideas, education may also play an important role in helping to reorient the community after large scale change has occurred. Further, just as the administrative planning tools are at work continuously, the education of citizens toward community change should be pursued persistently.[15]

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Summarizing these ideas, it was thought helpful to turn also to someone involved in the "public" sector who also could foresee the design attributes of the "theme park" as a useful trove of examples for the urban / public realm. When asked what examples a theme park might provide to the revitalization efforts of an urban public center, Walt Disney World's Reedy Creek Improvement District, District Manager, Tom Moses reiterated some of the same ideas mentioned above. In fact, in Moses' observation, the theme park provides us with a useful example of ideas to emulate, because a theme park can be viewed as:

> ....a 'micro community,' and if you look at how they work you find out that the isolation of land uses that traditionally have dotted our cities, that is all the residences are together, all of the businesses are together, all the warehousing is together, does not work nearly as well as the mixed-use concept that a typical theme park has....
>
> Our tendency for planning over the years got away from that for a long time. But, I think a theme park is probably to a greater extent than most things I've dealt with, proved that you need to mix all of those things together....
>
> Also, it should indicate that every community, to some extent, ought to deal with aesthetics that most zoning regulations and most local communities stay away from because you've got to walk on egg shells and you deal with aesthetics with fear and 'intrepidation.' But, by the same token, the theme park is substantially based on aesthetics. Its success is dependent upon the aesthetics that you create. The local community could be a damn sight more, particularly the downtown areas, if there were concerns, and we built them into the local regulatory system by a reasonable means that guaranteed that they would not be ignored by the developers and land owners when they were doing things in the local community.[18]

What Has Been Done

In this study it has been observed that the images presented to the general public through film and television did much to influence the design of Disneyland in the 1950s. In turn, Disneyland proved quite popular because park guests were familiar and comfortable with these images. For anyone who has found film and television a mechanism for temporary escape from the everyday world and has longed to step into their temporary fantasy worlds, the Disney park provided that opportunity. Disney provided cleaned-up utopian versions of our world and its history, and the paying public voted in favor of these places by the millions each year.

Why wouldn't Disney's versions of American public life prove popular? Their design, maintenance, and management are carefully calculated to appeal to its users and to their needs. Furthermore, these versions of public life are meant to be appealing - even more than real life would tend to permit. They, after all, hold an image, vitality, and spirit unique to any other public experience.

The popularity of Disney's public images has had quite an influence upon design within the world outside of their parks. As a matter of fact, the entertainment outlets of television and film which had much influenced Disney's designs, have themselves done much to influence design and design trends within the real world.

The evidence of this is everywhere, particularly in America. For example, Atlanta, Georgia, the movie screen and literary home of "Gone with the Wind," has witnessed the proliferation of numerous homes in the image of "Tara" since that films debut.[20] Meanwhile, in downtown Atlanta, John Portman's signature hotels with their towering open interiors, send rocket-shaped elevators rising countless stories into vast open spaces. Perhaps Portman was himself influenced by the futuristic metropolis images of 1970s science fiction film sets, as they are so closely akin to the images he has produced.[4]

The influence of the images of television, film, and theme parks are likewise evident on the design of large scale projects. In Williamsburg, Virginia and Sturbridge, Massachusetts, for example, there are entire restored historic villages that function as theme parks.[4] Here, the realms of town and park emerged, while elsewhere we find examples of town and film emerging. In southern California's Chapman Bluffs, for example, we find a new community designed in the image of the archetypal small towns of the movie screen. Ironically, this planned community is located just east of Los Angeles. To create this real life version of a studio backlot town, the developer hired a veteran film production designer who has even provided the town with its own fabricated history - complete with a water-processing plant designed as a factory from which the town is said to have grown.[20]

The phenomena provided in these examples of film, television, and theme park design, making their way into the real world, was eloquently summarized by Frances Anderton in his 1988 article, "The

World According to Disney." Anderton stated that: "*As whole houses, streets, towns are enshrined and turned into objects of contemplation, or worse, 'brought to life' with costume drama, our cities become theme parks while a theme park becomes a city.*" [2a]

The Influence of Main Street U.S.A.

The ideals commented upon by Frances Anderton are nowhere more apparent than through the ideals of Main Street U.S.A. As one of Disney's most successful designscapes, Main Street U.S.A. has proven to be one of its most significant. Main Street U.S.A. has spurred numerous development ideas beyond Disney's realm, influencing the restoration of actual Main Streets across the nation, as well as providing ideas for cities and new town planning.[8] In general, designs incorporating Main Street's Americana feel are quite prevalent in America today, and it is quite likely that the popularity of Disney's dose of Americana did much to influence these trends. Furthermore, through its popularity as public design, Disney's Main Street has done much to challenge the issues of a "public" oriented design over architectural validity, and to spur trends in Pop and popular architecture.

An early attempt at challenging this issue may be observed through Mel Kaufman's early 1970s development, 77 Water Street. In this project, Kaufman replaced the traditional newsstand with a stage-set candy store, circa 1890s. The move was spurred by an acknowledged impression left upon him by Disneyland; and in keeping with the Disney style of design, Kaufman chose to hire, instead of an architect, a former stage designer. Although superseding current trends in Pop and popular architecture by almost two decades, Kaufman's reasoning for the construction of a stage-set store followed an ideal parallel with the current trends of giving people what they want. Thus, Kaufman observed a preference for a trade off in intellectual content for a product on a level that would likely be more open to appreciation to a larger public. Kaufman explained that:

> Main Street's purpose is exactly the same as Korvettes in the Bronx...but it manages to make shopping wonderful and pleasant at the same time. I'm sure people buy more when they're happy. Why do we care so much about architectural validity in a shopping center, when the real point should simply be to make the place fun? There is no 'architecture' at Disney World -- and I think it's great.[10]

The arguments between "lite," popular forms of architecture and architecture with intellectual content are strong ones. There may seem to be vast differences between a design such as Main Street U.S.A. that is popular in its form, and one that strives to be intellectually valid. Within each, however, the element of "image" provides a common denominator. In fact, a primary difference between both the popular and intellectual ends of the architectural spectrum may be viewed as a trade off in differences that lie within their images.

We might refer to the high profile architects as image architects, because their unique brand of intellectual architecture presents to the public a particular architecture representative of their style, their client, or both. Still, in popular architecture, image is equally important. In popular architecture, however, image is presented to and for the general public through a popular design over one meant to prove intellectually stimulating. With this in mind, we may view the developments of Main Street U.S.A. and Kaufman's candy store as similar, in that each is trying to sell the general public on a particular image.

A recent example of these ideas may be seen within Judith Krantz's up-scale retail project, Two Rodeo Drive. Krantz's Two Rodeo, adjacent to southern California's famous Rodeo Drive, may be observed as a modern day reinterpretation of Main Street U.S.A. In fact, within this discussion of the influence of Main Street U.S.A., a number of parallels may be drawn between the two.[11]

Like Disneyland's Main Street streetscape, this shopping destination, designed as a narrow pedestrian shopping street, did not grow up over time, but instead was constructed in one stage. Further, as along Disney's Main Street, much emphasis has been placed upon the elements of order, enclosure, and context. Perhaps the greatest similarity between the two, however, may be that both streetscapes stress popular image over intellectual content.

As its exclusive location might represent, Two Rodeo Drive is a premier shopping address targeted to an "elite" clientele. As such, Two Rodeo Drive differs from Disney's Main Street in that where Disney was selling an image of Americana, Krantz is selling the image of exclusivity. This visual image dovetails perfectly with the realm of retail in popular culture. That is, that image is very important when retailing is concerned. Furthermore, we may find that the more exclusive a product tries to present itself, the more emphasis will be placed upon its image.

Along Two Rodeo Drive are located some of retail's most exclusive names. In fitting with the image of each, facades are designed to provide an air of sophistication through such styles as Beaux Arts, Mediterranean, and Art Modern.[11] Through an almost stage-set atmosphere, design treatments are intended to shout image messages that play upon a retail public's desires for exclusivity, as well as for the publics desires to attribute itself with the graces of a refined social class. When viewing Two Rodeo Drive within the whole public realm, it does much to contribute to the image of an exclusive southern California shopping address as well as to further enhance that geographic area's elitist sense of place.

Main Street and Suburban Public Life

Two Rodeo Drive, while interesting to view in a comparison with Disney's Main Streets, is an exception to the rule. This exception stems from the fact that Two Rodeo Drive and its original counterpart Rodeo Drive are vital urban shopping districts. With America's demographic transition toward a suburbanized society, we find that much of retail has followed housing and business into the suburbs. Yet,

even in the suburbs, we still do have our "Main Streets." Here, however, they are given to the public in the form of the suburban shopping mall. These centers of commerce epitomize suburban public life, and have increasingly gained prominence as centers of public life over our urban centers. In fact, much of the demise of our urban centers as centers of public life may be attributed to the success of the suburban shopping mall. Our shopping malls are our "Main Streets," moved to the suburbs.

It is no doubt that these suburban centers of public life would succeed as modern civic centers. Although most are designed as enclosed centers, they epitomize the aspects discussed of good urban form. Here are found some of the best of the aspects of order, enclosure, and context. Moreover, all three of these aspects are designed on a pedestrian scale that may be easily assimilated in whole and traversed on foot. The fact that many are enclosed and climate controlled only further enhance these centers as comfortable civic centers of choice over their older "center city" counterparts.

The idea of an enclosed shopping district, however, is not new or unique. We find several famous precedents within Great Britain, Europe, and Russia. Yet, it is within the context of America's suburbs that these modern-day centers of community life and commerce have flourished.

In a comparison between the shopping mall and Main Street U.S.A., we find many of the attributes of Main Street U.S.A.'s tight-knit streetscape likewise evident within the shopping malls. On an uppermost level we find that the elements of good pedestrian orientation, nodality, and linearity, which make Disney's Main Street streetscapes humane and inviting, are also available within most shopping malls. Disney's ability to control pedestrian flow via visual magnets, is found also within the shopping mall in the form and placement of anchor stores which are clearly visible from major decision points within the center. Here also, as along Disney's Main Streets, the visual composition is well organized as evidenced through the careful control over the scale and proportion of the facades of each retail outlet.[8] Also, within the shopping mall, like Disney's Main Streets, there is an elimination of environmental negatives such as automobiles or exposed utility lines. In fact, like the Disney parks, the whole environment is designed to be as enticing and comfortable as possible, in an attempt to extend the stays of shoppers.

Shopping malls can succeed in their efforts to make their environments enticing and comfortable and to effectively meet its users needs, because, like Disney, these centers are overseen by a singular entity. Our urban centers, on the other hand, do not have such a luxury, and instead are the product of numerous interest groups. In both the case of the shopping mall and the Disney park, this singular management entity allows each the ability to target their "places" to particular market segments and to effectively and efficiently plan for and meet the interests and needs of particular groups.

This issue of a single management provides the shopping mall with a capability to ensure order and control that is rarely achievable in the context of our urban centers because of the numerous players and decision makers involved there. From a marketing perspective alone, our downtowns would find great difficulty in keeping up with the suburban shopping mall. For these reasons, the shopping mall has been

seen as a possible key element in the revitalization of our urban centers. With this in mind, many communities have begun constructing urban shopping malls. To date, however, the resulting success of these urban centers have been mixed.

While some issues such as single ownership are shared by both the shopping mall and Disney, and other issues, such as order, enclosure, and context, appear to have been somehow influenced by the Disney parks, there is no proof that Disney's Main Streets were in fact an influence. Still, it has been accepted that the similarities between the shopping mall and Disney's Main Streets are more than just coincidence, and with the further evolution of the shopping mall, these similarities have become stronger.

The Mall and the Theme Park

Shopping malls have long played a dual role of retail center and community center. As these modern day civic centers have grown and developed over the past several decades, they have grown more diverse in their activity offerings. As centers of public life, the shopping mall has done much to enhance its image and offerings in an attempt to draw the public. An active community events calendar, the addition of staging areas and food courts, and the provision of live entertainment provide an increased sense of activity in an attempt to promote an optimal shopping experience. With the addition of these activity generators, perhaps the realms of the shopping mall and theme park are merging ever closer.

Today's suburban shopping malls function not only as commerce centers and civic centers, but also increasingly as entertainment centers. The hand of the theme park within this ever increasing interrelationship is more than just coincidence, and theme park planners, designers, and management are found to be emerging as key players within this trend. These entertainment-oriented concerns are providing both new and renovated shopping malls with increased entertainment opportunities in an attempt to entice more shoppers, extend lengths of stays, and increase the overall experience. In addition, it is thought that the addition of additional entertainment offerings may help placate children, husbands, and others who normally tend to tire easily of the shopping experience. The ultimate goal is to provide enough offerings of interest to mall patrons so as to extend their lengths of stay into an all day experience.[5]

Park-like entertainment offerings from theme park concerns come in a variety of forms. In one example, Cincinnati-based Kings Productions provides shopping malls with live character reviews. Kings Productions contracts out with shopping malls to offer four different shows, each lasting 20 minutes, and featuring a cast of Smurf and Hanna-Barbera characters, for the use of which they own the rights.[5]

Theme park planners and designers also are finding themselves increasingly involved in shopping mall projects that aim to increase their entertainment offerings. Firms such as Knoxville, Tennessee, based Bullock, Smith and Partners and the Dallas, Texas, firm, J.R. Minick and Associates, have been involved in a number of mall entertainment projects. These projects, known within the retail industry as "family fun

centers," may include any of a number of entertainment outlets, ranging from a single carousel to a variety of rides, games, live entertainment, and food offerings.[5]

Similar to a theme park, a family fun center is planned using many of the same variables. Like a theme park, when a center is planned, the market, its size, and quality must be analyzed, and competitive factors must be fully explored and understood. In its design, the aspects involved in the planning of a theme park are implemented also in the planning and design of a family fun center to meet the entertainment and service needs of its patrons, as well as to account for these patrons' parking needs.[16]

In one such project, the 600,000 square foot River Falls Mall in Clarksville, Tennessee, Bullock, Smith and Partners have consulted on the inclusion of a family fun center that offers a carousel, a miniature train ride, an 18-hole miniature golf course, a children's "soft play" participatory area, and a 10-screen theater, in addition to a number of other rides and games. All of these are placed around the mall's carousel and food court and are located underneath the mall's two-story atrium rotunda.[5]

The River Falls Mall scenario is typical of the arrangement of these mall / park family fun centers. Like River Falls Mall, many family fun centers are designed within close proximity to or as a part of the mall's food court and theater areas. The importance placed upon these centers is evidenced by the fact that family fun centers are viewed as primary anchor tenants in their own right.[5]

Although only a few exist to date, the shopping mall industry has in recent years witnessed the emergence of a colossal oddity known as the megamall. These mega centers, many times the size of the average regional shopping mall, are constructed with the same interest of those listed above of fulfilling the roles of commerce, civic, and entertainment centers. Furthermore, while many regional centers have plans to extend these offerings to extend lengths of stays into an all-day affair, the megamall tries to go even farther in an attempt to become a destination in its own right.

West Edmonton Mall, in Alberta Canada, is perhaps the most famous megamall to date. Here, the distinctions between the theme park and shopping mall start to become vague. In size, this center is more like a theme park than a shopping mall. The entire West Edmonton complex encompasses approximately 483,600 square meters, or an area of approximately eight by three city blocks. In its offerings, West Edmonton again appears more akin to a theme park than to the average shopping mall. In addition to its almost 1,000 retail and service outlets, West Edmonton is composed of an enclosed amusement park, water park, and golf course, a NHL-sized ice rink, and a five-star hotel. Finally, in its volume of visitors each year, the West Edmonton Mall again is more closely akin to a theme park than to a shopping mall, drawing some fifteen million visitors each year.[7]

The success of Alberta's West Edmonton Mall led its owners to an interest in trying to repeat its success in the United States. The result of a partnership between the Triple Five Corp. of West Edmonton, Alberta, and the Indianapolis-based shopping center developer, Melvin Simon & Associates, is Bloomington, Minnesota's, 4.2 million square foot Mall of America.[5] Like Alberta's West Edmonton Mall, the Mall of America is similar in both concept and volume. In addition to Mall of America's 800

retail and service outlets, there are included some 14 theaters, around one dozen full service restaurants, two miniature golf courses, a 1.2 million gallon walk-through aquarium, and a 5,000-square foot interactive participatory exhibit for children sponsored by LEGO building blocks.[22]

Bloomington's Mall of America is likewise similar to Alberta's West Edmonton Mall in its attempt to become a destination in its own right. However, taking this concept one step further, the final plans for the Mall of America complex include three hotels and a health club.[5] In addition, the Mall of America, much like the theme park, boasts of its own corporately sponsored "official" products, including Pepsi as its official soft drink, Ford as its official automobile, Northwest as its official airline, and Sherwin-Williams as its official paint.[3]

The most similar aspect of Mall of America to the theme park is in that it is actually designed around a theme park. A prime focal point of Bloomington's Mall of America is "Camp Snoopy," a seven-acre indoor theme park designed by theme park veteran, Knott's Berry Farm. Although this amusement center seems to follow the industry's trends of incorporating entertainment into retail centers, the designers and operators of the Mall of America's indoor amusement park specify that it is a full fledged theme park rather than a glorified family fun center. As such, Knott's Camp Snoopy is noted as the industry's largest indoor theme park.[22]

Although it is surrounded by retail on all four sides and enclosed above by a roof, Knott's Camp Snoopy is designed to promote an outdoor park experience through the employment of water and landscape features in the form of streams, waterfalls, flowers, and trees. A true theme park feel is likewise pursued through the use of a traditional mix of theme park rides and live shows, as well as through various themed food, retail, and educational offerings. In fact, this enclosed park in many ways mirrors the offerings of an outdoor park, for among its 16 rides and attractions, this indoor theme park includes a full scale carousel, a Ferris wheel, a chair swing ride that rises three stories, a full scale roller coaster, and a water flume ride incorporated into a 60-foot high mountain that sends riders plummeting down a 40-foot drop.[5]

As in most outdoor theme parks, themeing plays an important role. Knotts based this indoor park upon the name of the famous beagle of Charles M. Schultz' popular, long-running cartoon strip, "Peanuts." The "Snoopy" and "Peanuts" theme is carried out through park landmarks and iconography such as a 60-foot tall fountain bearing the likeness of Snoopy the beagle, and through the employment of roaming "Peanuts" characters. In its form, however, Knott's Camp Snoopy draws its themeing primarily upon the culture and traditions of Minnesota and the Mid-West region. These references are carried over into the park's attraction themes and educational elements. A crafts center, for example, demonstrates crafts and arts authentic to the Minnesota region, and a wilderness theater and ranger station house an aviary and stage bird and animal shows.[5]

All in all, the distinctions between the realms of the shopping mall and of the theme park are becoming more and more vague. These results, as mentioned, are in part the growing influence of entertainment and entertainment design within popular culture. The exploration of Bloomington,

Minnesota's Mall of America provides the public with a mirror that reflects current trends in popular culture. As expressed by the President and CEO of Knott's Berry Farm, Terry Van Gorder:

> Malls have become much more than just places to shop. They have become places for people to visit as centers of community life. At the same time, entertainment parks have long recognized a need to provide more than just rides and entertainment. Therefore the juxtaposition and integration of retail and entertainment have become inevitable. We shall see more and more of such successful fusion through the next decade and into the 21st century.[14a]

With this case in point, Van Gorder's words appropriately seem to reiterate Frances Anderton's observance that: "*....our cities become theme parks while a theme park becomes a city.*" [2a] Likewise, our public centers, such as shopping malls, are becoming theme parks... and vice versa.

Entertainment Centers, the Shopping Mall, and a Renewed Interest in Urban Public Life

These trends of popular culture and public life, as influenced by other outlets of popular culture such as film, television, and entertainment centers are, in-turn, influencing other trends. While our cities were losing popularity as centers of public life to the suburban shopping mall and theme park, the theme parks and shopping malls were, in turn helping to influence renewed interest in urban centers as centers of public life. The festival marketplace is an example of such influence. While there have been numerous attempts at urban revitalization over the past several decades, the festival marketplace has proven to be one of a limited number of revitalization attempts that hold promise.

Festival marketplaces are urban centers of entertainment, commerce, and public life. The earliest of these centers, Boston's Faneuil Hall and Baltimore's Harborplace, are noted for their role within these urban centers as keys to the revitalization of sections of these cities in need of new life. The results can be seen in renewed vitality, economic growth, and status as focal points and landmarks within their urban context.

The roots of these and other festival marketplaces, however, are likely borne, in part, from the Disney traditions. Developer and urban visionary James Rouse, noted for popularizing the festival marketplace concept, is, after all, a long time acquaintance of the Disney philosophies. When he was chosen to speak to the 1963 graduating class of the Harvard School of Design, James Rouse expressed to his audience that in his opinion, "*...the greatest piece of design in the United States today* (sic.) *is Disneyland,*" and he claimed to,"*...find more to learn in the standards that have been set and the goals that have been achieved in the development of Disneyland than in any other single piece of physical development in the country.*" 24

Rouse has long played an important role in both the realms of planning and development. Furthermore, he is well known and respected by many in the planning, design, and development spectrums for his novel ideas, their success, and the effects each have had within the realms of modern society and popular culture.

James Rouse has long involved himself in urban planning, development, and revitalization concerns which have kept him in the forefront of contemporary planning and design trends. His efforts in these areas are diverse and far reaching from both the public and private spectrums. In 1953, for example, Rouse served on the Eisenhower Task force to head up a subcommittee on housing rehabilitation, conservation, and public housing, and through his participation helped to make popular the term "urban renewal." A decade later, in the 1960s, construction began on Columbia Maryland, a 14,000 acre planned community inspired by Rouse.[26]

It was through the construction of shopping centers, however, that James Rouse built his career and company. In 1958 Rouse opened Harundale to the public, one of the first enclosed shopping malls built in the United States by a private developer.[26] Through the sixties, seventies, and eighties, Rouse and the Rouse company went on to become a major force in the shopping mall development trend.

The festival marketplace provided Rouse with an outlet to bridge his previous involvement and interest in planning, development, and urban revitalization - allowing them to come together into a singular entity. In fact, through a brief exploration of the festival marketplace, we may view one of the finest examples of the Disney philosophies at work within the urban public realm. Here, within the festival marketplace are a compilation of bits and pieces of many of the trends and philosophies discussed. Furthermore, here we may find the influences of Main Street U.S.A. translated into modern urban development, via the festival marketplace - much as they are at work within the suburban shopping mall.

As within the corridors of the suburban shopping mall and along Main Street U.S.A., the interiors of festival marketplaces draw their form from many of the same philosophies of order and enclosure. The positive attributes of these two precedents of good pedestrian orientation, nodality, and linearity are found also within the festival marketplace. Further, as the festival marketplace is the product of limited management interest, as are the theme park and shopping mall, stringent control may be achieved so that environmental negatives may be eliminated and tight physical and visual composition may be achieved. In fact, control within the festival marketplace is possibly tighter than it is within the shopping mall as evidenced by a seemingly stringent control over individual food and retail outlets.[1]

However, where the festival marketplace is similar in its philosophies of order and enclosure to the shopping mall and Main Street U.S.A., it differs from these in relation to context. This difference is first and foremost apparent in relation to the focus of each. The environments of both the shopping mall and Main Street U.S.A. are inwardly focused. In fact, as evidenced by the large expanses of blank, detail-less exterior walls of the regional shopping mall, these large scale centers of commerce and public life have literally turned their backs on the city. As such, this inward focus creates a kind of a city within the city.

The theme park creates a similar scenario. Park patrons view only the realms intended to be viewed. Venturing behind the scene is not permitted, and the outside walls of the park are literally walls that keep the park inwardly focused.

Within the festival marketplace, on the other hand, the focus is outward, embracing both the site and its context within the whole urban, public realm. This outward focus is an integral part of the festival marketplace, embracing not only the specific site, but also drawing upon the community's particular urban culture, its heritage, and the history of both the site and community. It may be said that the festival marketplace is similar, in many ways, to the suburban shopping mall, yet it goes one step further to embrace the history, culture, and civic realms within a contemporary design envelope. Evidence of this is visible in the fact that as much attention appears to be placed not only upon the interiors of festival marketplace structures, but also almost equally upon the exterior plazas and public spaces and their social, cultural, and physical linkage to the surrounding community.

Translated into physical form, the festival marketplace draws upon the ideals discussed earlier: sympathetically blending new construction within the existing urban and historic framework. In Baltimore's Harborplace, for example, designers Benjamin Thompson & Associates drew upon the character of the long, low, shed-like waterfront structures that once lined the harbor. Using modern construction techniques and materials, the firm chose not to copy these historic precedents, but instead to replicate their "feel" through size, scale, bulk, and roof lines that recall the proportions of these 19th century structures. Both levels of her twin Harborplace structures make usage of large expanses of glass so as to create a sense of transparency that allows visitors outside, to view activity inside. These transparent walls also help in embracing the harbor while attempting to "open up" the physical structure so as not to block the harbor from the rest of the urban realm.[1]

Another key design feature that is found within both the festival marketplace and within the Disney parks yet tends to be lacking in the shopping mall experience is a sense of diversity. Historically, our urban centers of public life were known to be full of color, diversity, vitality, and spontaneity. Before suburbanization, and the "controlled" shopping mall environment, a city's urban center provided that community with its primary marketplace. Within the tight-knit confines of the urban marketplace, individual proprietors, responsible for the quality and appearance of their own retail space, promoted a bustling, diverse atmosphere with its own unique life and air. Spontaneity, diversity, and unexpectedness as traits unique to the urban experience, were lost in our carefully controlled shopping mall environments. Meanwhile, many of these characteristics were likewise lost within our urban centers as a result of limits placed upon the public realm through modern zoning ordinances.

Although this sense of diversity seems somewhat limited in the modern context, the desire for such diversity is not lost. In the festival marketplace, there is a return to the sense of diversity. This is achieved through a mix that, as the term festival marketplace connotes, promotes a festive atmosphere while drawing upon the feel of the "marketplace." This image of a "festival marketplace" is brought to life

through design by the juxtapositions of retail types among various public and entertainment spaces. For example, within close proximity to a festival marketplace food court, one may find market stalls of vendors selling fresh produce, fish, and meat.[1] A few steps away one may dine in a full service restaurant, shop for antiques, browse through specialty boutiques, explore an isle of kiosks, or listen to a live musical performance.[6]

The whole theme to the design of a festival marketplace may be summarized as design which helps to promote "festive human interaction." [6] As such, the festival marketplace draws from the realms of the social, cultural, historic contexts of a community, the theme park, and suburban shopping mall to bring a bit of urban life back into the urban realm.

Drawing Forth Ideas for Urban Revitalization

This chapter has tried to explore the ideals brought forth in theme park design, to explore their contributions as examples of public design, and to explore how they have influenced design within the public realm outside their gates. Through the exploration of these realms, evidence is found to show that the theme park, through its design, color, and high-energy settings, may provide some examples for cities looking to restore a sense of occasion and activity to their urban core. In a study of theme parks by Louis Wasserman entitled "Merchandising Architecture: Architectural Implications & Applications of Amusement Themeparks," Wasserman drew such a conclusion, suggesting that cities could possibly replicate many of the theme park attributes. In Wasserman's words:

> The qualities, the design approach, the liveliness of the theme park can be transferred to the awakening city in order to recapture its users, visitors, and financial backers. Just looking at parks as successful merchandisers, and applying these merchandising techniques, can revitalize the city, re-establish financial and tax bases, and restore life and occasion.[28]

As said before, however, these ideals may be easier said than done. The festival marketplace is one mechanism that has successfully pulled from the ideals of which Louis Wasserman speaks. The festival marketplace, however, should not be looked upon as a "cure-all" answer to the problems of lost activity, vitality, and diversity, for these problems are much too complex for any simple solution. Yet, projects like the festival marketplace do provide planners and designers who are faced with the challenge of urban revitalization some insight and good examples - particularly toward promoting diversity and considering the social, cultural, and historical aspects of community and site within the design envelope.

Still, all too often a much-too-simplistic approach has been taken toward efforts to revitalize urban centers. These oversimplifications tend to happen when a literal reincarnation is attempted of a successful project that happens to be successful in a completely different place and context. This may be witnessed through the trend to develop urban pedestrian malls.

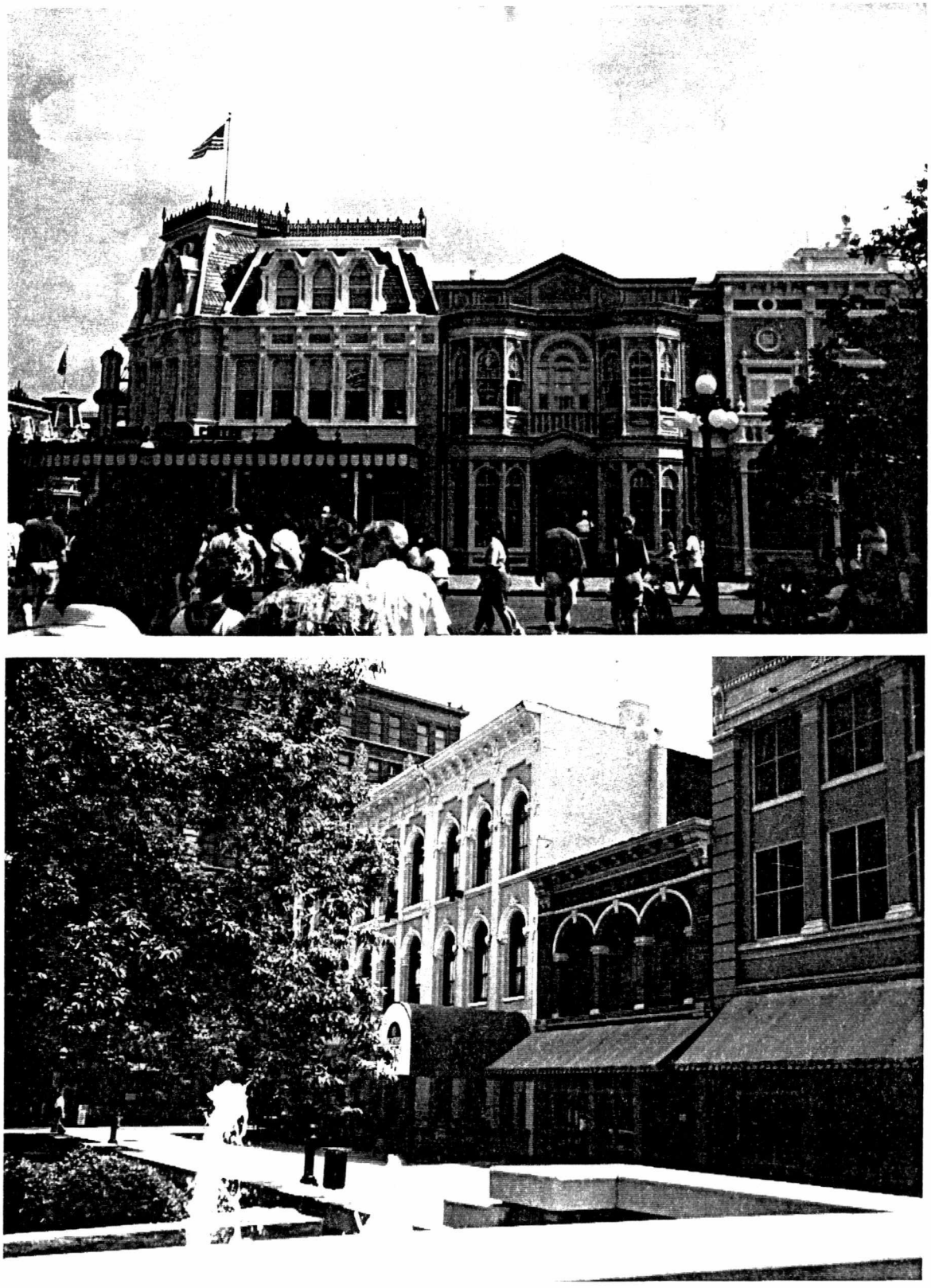
Over the past several decades, many communities had looked to a product of their urban centers' demise, the suburban shopping mall, for answers to urban revitalization. In doing so, attempts were made to directly superimpose the suburban shopping mall concept into the urban fabric through the closing of a primary shopping street to through-traffic and through the additions of new lighting, street furniture, and landscape design treatments. Such attempts hoped to recreate the success and feel of the suburban shopping mall downtown.

In reality, however, these measures were met with mixed success. Reasons for such outcomes are numerous. In an exploration of potential differences between the urban shopping mall in relation to the suburban shopping mall, there are found some obvious differences between the potential market draw and hours of operation of the two. While the suburban shopping mall is designed to draw and meet the needs of a wide range of patrons throughout a particular region, a downtown retail market is based primarily upon its own inventory of office workers and tourists. As such, the potential hours of operation for an urban retail outlet is often limited to the working hours of these business persons. The draw of market groups from outside of this primary market of downtown office workers and tourists are limited much because of poor perceptions toward parking, safety, and cleanliness held by those outside the urban context. Furthermore, the closing of a street to through-traffic may sometimes have the effect of killing the illusion of vitality, which in itself may deter many would-be patrons.[12]

Another oversimplified approach to revitalization is seen in the direct transfer of the Main Street U.S.A. ideal. Disney's main streets have done much to inspire new interest across the country in reviving the look and feel of the physical environment of many downtowns. Often, design treatments include color schemes, facade treatments, and street furnishings which are not original to the setting. The results have been both enticing and artificial. Vying for the results of a Disney park, the character and historic qualities of an urban "place" may often be replaced by "prettiness." Richard Hedman and Andrew Jaszewski described such efforts in their 1984 study, "Fundamentals of Urban Design." Hedman and Jaszewski concluded that:

> For the garden clubs of America, beautification means one thing: pretty, i.e., possessing the qualities of cuteness and charm. Prettiness is a perfectly valid design objective that is suitable for many situations, but like colored candy dessert topping it must be use with restraint. Few would enjoy having their salad, soup, and entree sprinkled with the same pink candy bits used on the birthday cake. But this is precisely what some communities set out to do. Consider an old sailing port, mining town, or historic settlement that is so decked out with hanging baskets of flowers, bright pastel colors, cute signs, and quaint displays that no matter how real the town under the surface is, it looks and feels more like a chunk of Disneyland. The sense of history--of older times, places, and ways--is a fragile commodity. It is found most easily lurking amid neglect and decay, and because it is so fragile we feel this should not be lost. Unfortunately, in the very zeal to preserve the objective is sometimes obliterated.[13]

These physical improvements are not all bad, though. They do, after all, provide a clean and cheerful urban setting and help to contradict some of the negative perceptions of our urban centers as being dirty and in disrepair. Still, communities should not just look to the theme park, and other successful



Much in the same image of Disney's Main Street U.S.A. (top), many communities across the United States have placed renewed interest in the revitalization of historic facades. Such a case is seen here along Market Square in downtown Knoxville, Tennessee (below).

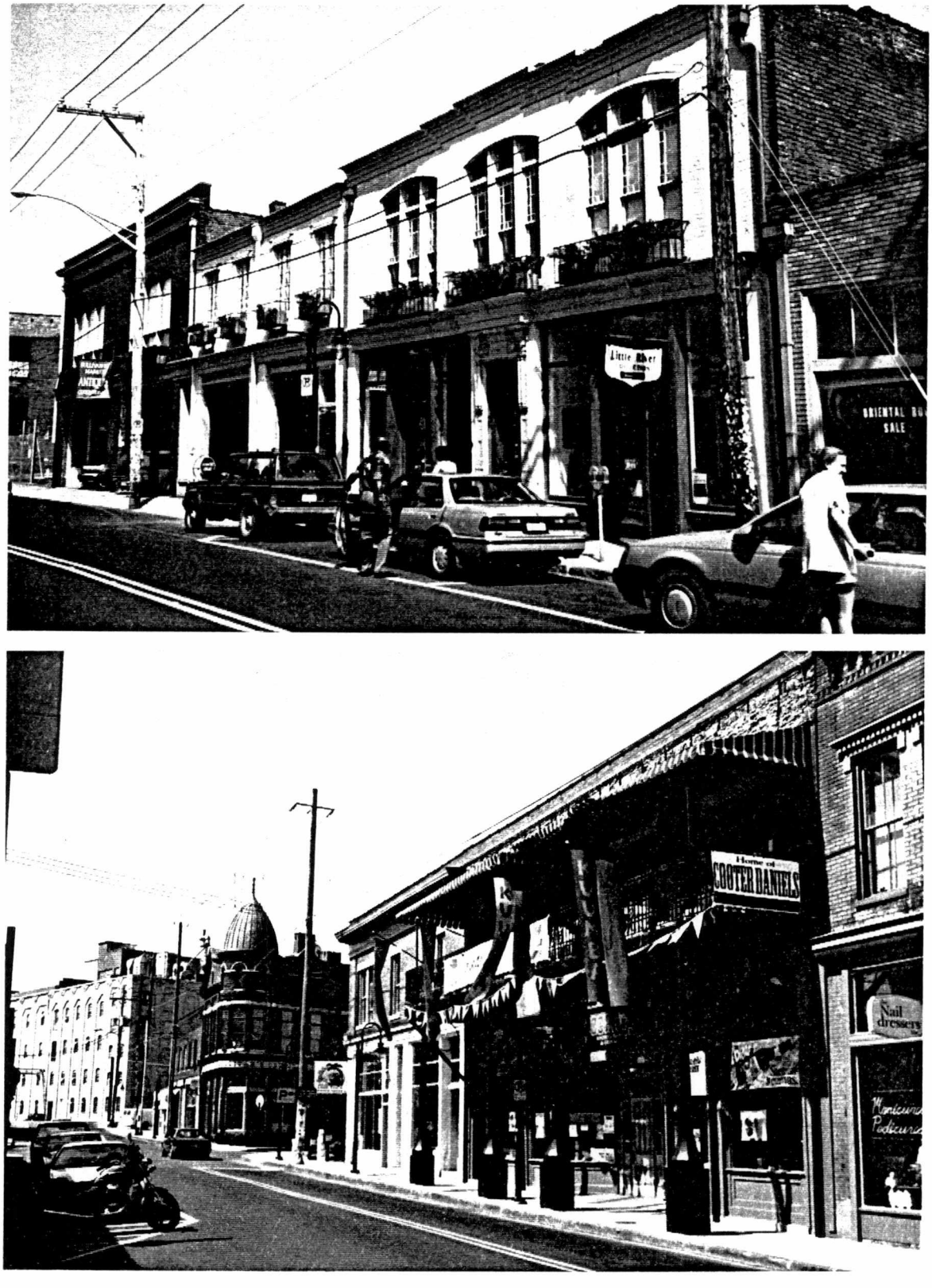
projects with intentions to replicate them within the urban fabric. As Hedman and Jaszewski concluded, to make our urban centers too much like a theme park environment would be to falsify their true character and heritage. The grit, flaws, and decadence of our urban centers add to the character and interest of each urban space. These environments are a product of popular culture, trends, needs, desires, and time itself.

Urban Pioneering

The Disney park environments are not what our urban centers should be. Although the Disney parks are the products of a perfectionist's ideals, they do have their limitations and drawbacks which include their constrictions and their predictability. One would perhaps long for the imperfections of the city if confined for too long within one of Disney's "perfect" environments, for as utopian as the Disney park environments are, they lack the deviations, mystery, and freedom available to us in our cities. Perhaps from this perspective we may view the advantages and positive implications of our urban centers with all of their unpredictable gritty, form.

Many have done just this. While many communities have pushed money, time, and ideas into urban revitalization projects, just to have limited success to show for it, there have been numerous cases of urban revitalization where little or no intervention from the public sector had occurred. The gentrification and revitalization of urban areas by urban pioneers have been successful much because the intrinsic historic and cultural value of the city was understood and appreciated. Whole areas that were once dilapidated and neglected, have now become "in vogue." Where street people once were the primary tenants, young professionals now reside in chic loft apartments; and where the few businesses that remained were once leftovers from the great suburban exodus, there now exists a number of specialty boutiques, restaurants, and clubs. These are our "true" main streets; they are urban, gritty, and full of history and character.

Urban pioneering is just one of a number of optimal scenario in urban revitalization, for with it comes true vitality, activity, color, and diversity. As seen, these traits are not easy to conjure up through a design plan but instead are natural occurrences. Urban pioneering, however, cannot be forced. It can, however, be encouraged and facilitated through incentives in the form of favorable lending conditions, tax breaks, and minimized red tape from the public channels.



Across the United States, "urban pioneers" are returning to the central city and bringing diversity, color, and a renewed sense of "life" to these public places.

Some Lessons Learned from a Planners Perspective

As this study was undertaken from the perspective of an interested planner, Disney has proven a subject of study that provides a trove of planning-related examples. Examples are brought into focus through a study of Disney: from their overall planning ideals and philosophies of a "total experience" to the exhaustive attention undertaken by Disney planners and designers in the details of their design treatments. What was found to be present and dominant in a study of Disney which meshes particularly well with the planners' multidisciplinary perspective, is the high degree of synergy between the planning, design, and management functions of Disney's park and development projects. Much like the example given on Disney's marketing synergy of their abilities to cross promote most every division of the company, be it television and film products, characters, trademarks, or attractions, the Disney parks likewise are highly synergistic entities in their own right. Here in the Disney theme park are the combined elements of a diversity of activities and the bustle of people in a highly organized and well functioning environment - the dream of many a planner.

Intertwined with these ideals, the Disney "public" environments are a dream of transportation planning. Numerous and diverse modes of transportation ensure continuous, orderly, and pleasant movement. In fact, here is where the synergy is most apparent. Movement proves to be a key to the success of the Disney parks and much attention is placed upon the movement of a park guest from her or his initial drive onto the Disney premises to her or his movement throughout the park and through each entertainment opportunity. The attention given to movement in the Disney parks is so great that these parks actually are in themselves giant systems of interconnected systems where precise decisions made in the planning, design, and management of each element of the park allow these large-scale planned developments to function with nearly clockwork precision. The final product is a system of movement patterns that have been carefully thought out to function with the utmost possible efficiency and, at the same time, permit park guests to devote time and attention to a release from their daily burdens and to concentrate on their own personal enjoyment.

The attentions given by Disney's planners, designers, and management combine the best of functionability with activity opportunities within environment packages that are well tuned with the interest and desires of the public that patronize these parks. The result is not only a totality of atmosphere where each sub-element or activity is conscientiously a part of the whole system, but also an environment that is very market oriented. This market orientation ideal is possibly expressed most accurately and directly when it is pointed out that that four out of five park guests are adults who pay to be a part of these Disney environments.

What can all of this mean to a planner? How can the planner bridge the attributes, ideals, and functions of a theme park, with the public and private nature of our cities? Several attempts already have been made from the instances of a renewed interest in the historic facades of our communities to the retail, entertainment, and cultural embracement of the festival marketplace projects of the Rouse company. Beyond these examples, it is hoped that from an observance of the Disney "synergy" a renewed commitment might be brought forth in the planning and maintaining of our communities. That renewed commitment could be in the form of an ever increasing interest in seeking more creative solutions to our communities' land use concerns. Attentions devoted to transit within our communities might not only receive new vigor, but by taking ideas from the Disney examples, a community's planners and leaders might continually explore ways in which the pedestrian, automotive, and mass transit systems might become more synergistically integrated: our downtowns hold a wonderful opportunity for becoming the community's transit hub.

The Disney example, albeit a theme park example, can provide the incentive to seek out more creative ways in achieving greater diversity through land use function opportunities. Our communities' leaders and planners have at their disposal, opportunities to provide incentives to fuel the promotion of these diversities. They might challenge themselves to find more ways to increase opportunities that might promote, for example, urban residential opportunities within urban office and retail districts. Tom Moses, the Reedy Creek Improvement District's District Manager, commented upon a desire to see our communities take from the Disney park examples of and interest in more diversity in our urban centers and more opportunities for greater design cohesiveness through a community's design-regulation tools.

The idea for design cohesion is not new: it was a premise for the "White City" of the Columbian Exposition. In fact, in taking the liberty and the risk of professional criticism, this planner might suggest that one might interpret the Disney parks as a kind of "White City" of the 20th century. For example, both did much to influence planning and design ideals in our North American communities. While the Columbian Exposition was briefly explored in the chapter concerning the historical advent of the theme park because of its attempt to influence the social and civic desires of society at large, the influences of the Disney parks on contemporary planning and design trends were explored throughout this study. The differences between the two project types, however, are great. While the White City expressed an example of planning on a grandiose and classical scale, the Disney park examples provide an example of environmental planning and design on a pedestrian-oriented and somewhat intimate human scale. As such, these Disney-planned environments provide planners, designers, and developers with a living example for the comfortable and efficient use and movement of pedestrians through public space.

The Disney park scenario also provides an example of an integration of diverse land uses and activities within a comfortable and comprehendible setting. Consciously or unconsciously, Walt Disney created in Disneyland, and particularly in his design of Main Street U.S.A., an idealistic "urban" core. One need only look to Ed Bacon's plans and goals for Philadelphia; Knoxville, Tennessee's, Market Street, or

any of the Rouse festival marketplace projects to find similar attempts at striving for a comfortable pedestrian-oriented urban core. This planner challenges himself and other planners and designers to strive for creative, synergistic solutions and improvements to their "built world" taking from the ideas and examples found within contemporary development projects such as Bacon's plan, the festival marketplace, and even, and especially, from theme parks such as Disney's.

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Section Five • General Conclusions

Chapter X

Conclusion

A number of lessons have been learned and ideas developed from this analysis of Disney's philosophies in entertainment development. Anyone interested in the outdoor entertainment industry will find that a study of the Disney philosophies is most useful and is one of the best examples to emulate. The Disney parks are complex, precisely detailed developments that are intensively managed and fanatically maintained. In the realm of theme parks, the Disney parks lead the industry in both form and function. Few parks, however, have the financial means or in-house capabilities to create as intensively detail-oriented environments as did Disney. Furthermore, most other parks find it difficult to match Disney's intensive efforts to create such realistic fantasy-like settings. The reason is that it is a primary goal of Disney to create environments that will transport its park guest into another realm or time, and Disney is willing to spend exorbitant amounts on each individual element to achieve this.

The usefulness of the Disney philosophies and examples is not limited to the entertainment park planner alone. A study of Disney's philosophies and examples offer numerous lessons for a variety of diverse applications. Because of their complexity and their orientation and attention to detail, these complex developments offer a wealth of information and ideas to anyone with an interest in planning, design, development or management. Likewise, lessons drawn from the Disney projects offer particularly useful models for one with an interest in resort development. A study of these large scale public centers also proves informative to anyone with an interest in the social sciences, as they provide a forum for the analysis of human and group behavior, current social trends, and popular culture.

This study has evolved from a natural evolution of answers to questions that might prove useful to anyone with an interest in theme park and entertainment design. It is the intention of this study that the examination of this topic focus not only on the areas of interest as they would concern an entertainment park planner, but also bring to light ideas that might hold an interest to persons from a broad range of planning, design, and management backgrounds. To do this, this study encompassed a background analysis, an analysis of show and management philosophies, and an analysis of possible and actual applications of entertainment development philosophies as they relate to planning, design, and management.

What stands out from this analysis are two broadly encompassing findings. The first is that the philosophies of entertainment development, as drawn from Disney's applications, stem from a unique orientation that is preoccupied with an entertainment "experience" in its entirety. The second is that the theme park proves successful not only in its own operation but also in planning, design, development, and management trends outside its particular context, much because it is in many ways a manifestation of the trends and desires of contemporary society. Because of this, there are continuous findings of applications in the "public" context which are related to the ideas of planning and design within the theme park.

The planning and design ideals of the theme park are meritorious in their own right because of their emphasis on a complete and well-ordered interrelationship within the realms of planning, design, and people management. The theme park is a comprehensive activity center that is designed so as to maximize the functions of its activities and sub-activity centers while ensuring a sense of cohesiveness between the whole. In doing so, the theme park proves also to be quite noteworthy in its emphasis and ability to ensure fluid and continuous movement between these activities and sub-activity centers. Through a conscientious synergistic interrelationship between design and people management, the theme park is able to manage large numbers of people in a comfortable, non-threatening manner, breaking up crowds into smaller groupings and dispersing them in an orderly manner.

As continuous and orderly movement is sacrosanct in the theme park, much forethought is placed upon the park-wide arrangement of attractions and service outlets so that park patrons will be lured, psychologically, into specific areas. Conscientious understanding of the synergistic interrelationship between activities and activity centers and knowledge of movement patterns throughout the operational day allow for the near precision in park layout that ensures comfort and meets the purchasing and service needs of park patrons.

One of the key lessons learned from a study of the Disney philosophies stems from its particular angle of design. The design process applied by Disney to its entertainment development is drawn from a unique mental orientation referred to as the "guest experience." The guest experience orientation of design (and management) is a multidimensional approach that encompasses a multitude of sensory experiences. In the Disney theme parks, the bottom line of all activities is the goal of ensuring that each park patron has a positive guest experience. In order to ensure a positive guest experience, the total experience is taken into consideration. This includes what is seen and perceived as one stands or moves within a particular setting to what one will hear, smell, feel, and taste when purchasing food.

This "guest experience" orientation to design and management, however, is shown not only to be a sensuous experience but a psychological and social experience as well. As is most often the case, Disney's design plays upon images and multisensory elements to form an experience that may psychologically trigger a specific mind-set or memory. The Main Street U.S.A. entry corridor of the Magic Kingdom parks is a prime example of this idea, for it is designed to set the tone and establish particular expectations for the rest of the park experience.

The "guest experience" orientation has been applied to every aspect of planning, design, development, and management of the theme park, because the theme park is in the business of selling experiences. Furthermore, within the realm of planning, design, development, and management as it occurs outside the theme park context, the guest experience philosophy is equally as relevant.

In the realm of people management, it has been observed that the "guest experience" philosophy provides a uniquely successful approach to management. This application is visible both through the actions of park personnel and through the design of the environment. In terms of the built environment of the theme park, Disney's design practices are ever conscious of the guest experience orientation when it concerns the management of people. In the Magic Kingdom parks, for example, the orderly management of park patrons is translated into a psychologically oriented design formula that uses the combination of visual magnets within a circle and hub design layout. These and numerous other applications allow Disney to manage large numbers of people in a comfortable and courteous manner. Similar applications are visible in the "public" realm. One only has to look to the suburban shopping mall to find similar concepts at work.

In the management of people, Disney's success is recognized by corporate America and by America's educational professionals as well. The Disney approach to people management is known throughout the service industry for its ability to maintain high levels of service, promote corporate esteem, and ensure high levels of corporate morale. Many respected studies concerning corporate management styles, such as the Peters/Waterman study, "In Search of Excellence," often draw reference to the Disney style of management. This style, at its most basic level, reads much like the age-old "golden rule" of "*Do unto others as you would have them do unto you.*" This particular orientation of management has brought over three decades of success to the Disney parks. In fact, as these philosophies hold great potential for application in other fields, education professionals and corporate managers from across the United States pay large sums of money and endure a lengthy waiting list to participate in one of a number of Disney-taught management seminar programs.

In relation to maintenance and management, Disney undertakes intensive efforts for controlling both the physical and interactive environment in their interests to maximize the guest experience. The positive example that Disney provides in these areas have an influence on maintenance and management activity outside the theme park. Orlando, Florida, for example, is said to have placed a much greater emphasis on the public environment in form, management, and maintenance since the entrance of Disney into the area. In fact, Orlando's daily maintenance regime mimics, in many ways, Disney's intensive custodial program. In another instance, some of the Walt Disney World College Internship participants interviewed for this study commented upon the difficulty they had in adjusting to the slack practices of the real world after having been indoctrinated to the Disney ways of service and cleanliness. Several even commented on their compulsive habit of picking up dropped litter. Thus, a lesson on the perceived values of cleanliness and maintenance learned from Disney is that a clean and orderly environment is preferred and appreciated.

Beyond its applications in design, people management, and maintenance, Disney's focus on the "experience" has itself had an influence on both the aesthetic and intellectual nature of design. In terms of design outside the theme park, Disney's "experience" orientation to design is becoming more visible through a number of current trends. It has been made apparent that for many years and particularly since the onset of the Modern Movement, that high profile architecture has tried to become more and more of an intellectual experience. It is unfortunate that these trends came about much at the expense of the general public; however, this goal of intellectual validity need not necessarily mean that architecture cannot be understood, experienced, and enjoyed on a multitude of levels and by a multitude of people. Many current trends and commissions by high profile architects are sharing in this ideal, and quite a number of these architects and designers have spoken out on Disney's influence in these areas.

Whether or not design comes with a foundation of intellectual meaning, we continuously find creeping into our daily world Disney's philosophies in an "experience" oriented architecture. Among the Disney commissions, we need only look to Irata Isozaki's abstract, "mouse ear" entrance canopy on Walt Disney World's "Team Disney" administration building, or to Michael Graves' more literal Seven Dwarfs caryatides that hold up the facade of the "Team Disney" administration building in Burbank, California. Beyond these Disney commissions, we find in the "real" public context many more examples of the Disney influence in design and the built environment from the theme-park-like "main-streeting" of real downtowns in Disneyesque pastel color schemes to more literal applications of amusement parks within our new suburban centers of public life - the shopping mall. All are projects designed to stand out as a "visual experience" or to "be experienced."

Beyond the "guest experience" orientation to planning, design, and management, many more lessons and ideas applicable to these areas are discovered through a social analysis of the theme park and the Disney design philosophies. A key idea found to be running throughout this thesis is that a study of the Disney parks and their particular design orientation provides a careful observer with a glimpse into current social trends and popular culture through their reflection of society's desires and needs.

From a social perspective, entertainment has long provided a unique angle from which to view society, as popular entertainment has always been a reflection of the public's desires and needs. In fact, because of this synchronized relationship of society and entertainment, the theme and entertainment park may be viewed as a mirror of society. There are hints of this mirror-like reflection throughout history. When, for example, the Victorian Genteel cultural reformers trying to influence the public at large to conform to a set of "accepted" social standards, Coney Island grew in popularity much because it was here that the public could "break loose" from the restraints of social pressures. Similarly, with the onset of the prohibition movement, there was an upsurge in the popularity of thrill-oriented amusements in the amusement parks where any of a number of jostling, jolting, high-speed thrill rides could be used as a substitute for the euphoric alcohol-induced high. Today, we witness a graying of society and in the

entertainment park we find that the corresponding reflection is not of a domination of youth-oriented thrill rides, but instead more of a balancing out with more shows and slower paced visual rides.

While on a basic level these parks tell us something about society at a particular moment in time via the amusements in vogue, on a deeper level the theme and amusement park functions as a mirror on society which tells us much about the interest of the public at large. Some lessons learned in relation to this mirror on society are that the public at large desires a quality "public experience." Furthermore, through the theme and amusement park "looking glass," it can be seen that the public at large desires a public life in a public setting that is of good form, well ordered, and in an environment that one can relate to and / or touch base with through historic references and the application of detail. These desires are in part drawn forth because of a void in urban public life created by contemporary trends that were much the result of the transition of our society into an automobile-oriented suburbanized society.

The Disney parks helped to fill this void by providing good "public" environments. Disney's public environments are well organized, carefully controlled, and strewn with detail that hints to our past and to which the American public can relate. The sheer popularity of these parks as the nations most visited attractions shows that these images are the images that the public desires and feels a need for. Paul Goldberger and Charles Moore tell us that Disneyland fulfilled these desires so well that it began to function as the public center of Los Angeles, a suburbanized city that had given away its public sense to the automotive right of way. Mark Fisher tells us that these ideals of design, public space, and public life are what the public at large wants because the public tell us this in the most conclusive way - by paying to be a part of these environments.

While these mirrors of public desires have long been telling us about the public's wants, they have also provided numerous planners, designers, architects, and developers with ideas and the impetus for contemporary development. Whether intentional or not, many of the same design philosophies found within the Disney parks are available also in many new centers of public life. The suburban shopping mall, the urban festival marketplace, historic rehab districts, and trends in historic preservation, all show some influence of the Disney environments. Moreover, it is not necessary to look very far to find the Disney influence in contemporary, detail-laden architectural trends such as the Post Modern movement, Entertainment Architecture, Animated Architecture, and Pop and popular architecture.

It has been commonly expressed among today's prominent taste makers that the similarity of ideals behind these architectural movements and trends with the ideals of the Disney theme parks are more than just a coincidence. What lessons do each of these trends share in common? On an uppermost level these projects or trends tend to share a common ideal for the embracement of detail that is most often drawn loosely from references with the past. They also tend to share a renewed orientation for age old traditions in the order and control of the environment. Also, these trends tend to share a high degree of attention to the needs and desires of the users of their space, all of which are high priority concerns in the Disney environments.

Something else observed via the theme park guest experience mirror, as well as through society itself, is that the public at large does not tend to care so much for the physical ramifications of architectural progression by design styles that are prototypic in form or that make a strong break from the architectural traditions. Instead, both inside and outside of the theme park, the public seems to hold more of an interest for architectural form that brings with it references that are familiar. Outside the theme park, this ideal is made apparent by the public's impassive response toward the images of the Modern Movement. Within the theme park, this thought is made apparent in a general response by park patrons that they tend to prefer the "historic" environments over those that are futuristic. Within the theme park context, there is also a functional model that shows us, through the continual updating of futuristic theme areas, that it is more cost effective to build upon references of familiarity than it is to build upon prototypic images.

Although Walt Disney himself desired to develop useful examples of prototypic environments, the Tomorrowland "renovations" in his Magic Kingdom parks (of which a third renovation is currently in progress in Disneyland) shows that the "future" can quickly become passe. The inevitability of becoming outdated, the cost associated with it, and the theme park patron's response toward the "prototypic," indirectly tell of the public's continual hold on their traditions.

It is in some ways fortunate that Epcot, as Walt Disney had envisioned it, did not materialize, first because of the "future's" inevitability to age quickly, and secondly, because the Disney park patrons tell directly or indirectly of their preference for ageless traditions. Reflecting again on the theme park as a mirror on society we can see that the same idea is made manifest outside of the parks in our everyday lives where it is shown that society has long anticipated the use and applications of new technologies but not at the expense of their traditions.

While more and more technological gadgetries are moving into our lives, more and more development is at the same time being produced that is traditional and not prototypic in form. The high tech luxuries of a cellular telephone, a personal computer, microwave oven, video cassette player, and compact disk player are common household items of our middle-class suburban residents. Furthermore, by remote control, cable hook-up, or satellite dish, many of these homes can receive the latest news and information from around the world from 24 hour news services, in a sense, making our world much smaller than it was two or more decades ago. Thus, it can be seen that high tech has come home and in its many forms is a part of our daily life. It might be assumed also that the general public values these technologies, but they prefer them with a traditional look and feel. We find that few suburban homes boast of a satellite dish in their front yard; and in many of these homes, the home entertainment center and microwave oven comes in a traditionally styled cabinet or is encased in simulated wood-grain.

In coming back to Disney, current plans for their prototype new town "Celebration" show much of the influence of the "realized" desires of the public at large. Celebration comes at a time when it is discovered that prototypic technologies are desirable but not visible - when form is determined by traditions. Celebration also comes at a time when there is a renewed interest in wanting to exist in harmony with the

natural environment. In Celebration, the community will be prototypic in its planning and technologies, yet in its form it will hint upon the traditions that we can relate to and feel comfort with. While Walt Disney envisioned Epcot as a prototypic, glass-domed urbanscape of towers, Celebration, instead, will come more in the form of a small town with a town square and residential neighborhoods. Thus, the "experience" ideal is as relevant here as it is in the theme park.

To sum up, this thesis has found that there is a continuous interrelationship between the Disney philosophies and contemporary society; and that Disney design and management prove to be quite influential in today's trends in planning, design, development, and management. The Disney planners and designers, however, have not forged revolutionary "new" design and management concepts; but through a genuine understanding of the public's interest and needs they have reinterpreted some age-old traditions using their own philosophies in "show" design.

The Disney influence is becoming a part of our daily lives, and with careful observation, anyone may note the interrelationship of this influence in contemporary society. It is likely also that we will continue to see more and more of this influence, particularly within the fields of planning, design, and development. As ironic as it may be, it cannot be overlooked that much of Disney's success, its influence on the realms of contemporary design and management, and the vast success of today's outdoor entertainment industry, have as their foundation the ideals of a perfectionist and the existence of a cartoon mouse named Mickey. As Walt Disney himself had commented, *"I only hope that we never lose sight of one thing...that it all started with a mouse!"*

Appendix

Planning Foundations

When planning for the development of a theme park or major amusement park, a number of studies first must be undertaken to determine its potential success and profitability. In the initial stages of planning for any major development project, potential sites must be examined and studied in relation to market location and proximity to major transportation network; and market studies for each potential site must be undertaken to estimate the number of annual visits from potential park guests from local, regional, and national markets. Within these market segments, an economic class of the target market is determined. From these preliminary studies, park planners can predetermine who their potential guests likely will be, the means by which they are most likely to travel to the park, their daily and hourly visitation patterns, and their purchasing attitudes.[6] From these studies, park planners and designers can create a physical setting that will likely meet the leisure needs of its target markets, insure a positive guest experience, and provide a positive financial return to its owners.

Market Analysis

Sufficient market analysis is essential in early planning stages to determine the degree of financial success. Market trends are as important as market location and market size. In the development of a theme park, market trends are just as important as they are in the location of a retail or service operation. Faulty research in the planning stages could likely lead to park failure. Market analysis is typically conducted by specialist companies with wide knowledge of park and attraction fields and research techniques.[1] With proper demographic and economic statistics, estimates can be projected to determine the numbers of potential park guests, their age profiles, economic status, and means of transportation to the park.[2]

An analysis of the general population trends within the trade area is important in understanding the potential park market. This requires an analysis of discrete segments of the trade area's population. Of particular emphasis is an analysis of the growth trends of each age category within the market area. Traditionally for most theme parks, the majority of the park's guests range below twenty-one years of age,

with most of these between junior high and high school.[4] In recent years, however, more mature markets are gaining dominance in the theme park as the youth of one and two decades ago advance in their years.

Feasibility Analysis

A feasibility study is employed early in the planning stages for a new entertainment park to tell project investors whether or not there will be a sufficient return on their investment (R.O.I.), and what the project's revenue potential and underlying profits will likely be.[8] These results are dependent upon the market analysis results concerning the project's potential market draw and the spending habits of the potential market groups. Potential market penetration and probable levels of spending can be estimated through an analysis of population, demographics, climate, and competitive factors. Revenue projections translate into the project's operating margins which, in turn, provide an estimate for justifiable levels of investment necessary for the project.[1]

From a determination of a project's necessary equity investment and its estimated return on investment, the relationship of project scope, entertainment, and length of stay can be determined. Every element of the project is measured in terms of initial cost, revenue generated, and the R.O.I..[9]

From economic projections, the anticipated "income stream" can be estimated; and if properly planned and managed, a theme park can generate a sufficient cash flow to pay for itself in five and one half years. Most theme parks maintain a profit of fifteen to twenty percent over nonleveraged investment. This profit edge can often generate a sufficient cash flow to aid in expansion plans without the need for additional capital outlays.[9]

Site Analysis

Although the failure of theme parks is relatively limited in numbers, in many cases these failures can be attributed to the park's site selection. The success of any park is dependent upon a sufficient market size and market quality. The selection of a site for a theme park should be within a market area with a population of at least two million within a fifty-mile radius or one-hour driving range. A secondary market within a three-hour driving range or 150-miles should be equivalent or larger in population size than the park's primary market. This secondary market range provides the park with its primary market as potential park guests are located within a distance that allows them to drive to the park and return home in one day.[1] Most theme parks are dependent on this market for around 80% of their business.[4] Beyond these primary and secondary market areas there exists also a tertiary market drawn from distances which require more than

a day's drive. This market group, however, tends to fluctuate or drop off in times of energy shortages as they are located at distances which require over one day's drive.[1]

In the site analysis stage of park planning, sites should be selected which are within close proximity to a major highway. It is crucial that a major transportation artery provide access to the park, the ability to service ample amounts of traffic during peak periods, and interchange access within close proximity to the park. Secondary road systems are likewise integral in the park's site selection, as they provide additional access to the park and are useful as auxiliary and emergency entrance and exit routes. In the site analysis process, it may prove useful to select a location in which site visibility may ensure views of key park elements to passing motorists. It is also desirable that the site be located close to a familiar area or existing landmark.[1]

A favorable governmental climate is necessary for the negotiations of zoning and taxation. Most theme parks require the approval of a special zoning classification designated to meet their needs. Many are developed under provisions for planned unit developments. Expansions and modifications might have to comply with the zoning requirements after amendments are made and approved. Potential sites should be located in areas with few or no residential neighborhoods, because the residents might object to the presence of a development project on the scale of a theme park.[1]

The site itself should include adequate utility sources as theme parks are heavily dependent upon power, sewage treatment, and water. The site should include ample space for all entertainment, parking, and service areas, and include space for potential growth. The development of a large theme park usually requires a minimum of 200 acres. The site's configuration and topography may increase the size of the site due to local requirements for buffer zones or design requirements specific to the park.[1]

Prime site configurations generally include a gently rolling topography. Sites with hills are hard to negotiate with the result that park guests tend to tire more easily. This, in turn, may result in reduced lengths of stay, spending patterns, and park profits. Ideal sites are roughly a rectangle with a two to three ratio. Existing greenery and wooded areas are often helpful in the park's design, because they lower the costs for landscaping and reduce the need for the construction of structures to define and separate theme areas. Existing greenery also helps to give the park a mature appearance and provides a sense of coolness during the warmer seasons. Sites with one or two low spots may be helpful in the construction of permanent retention basins. Areas to be designated for parking should be situated close to the highway.[1]

Regardless of the size requirements of the potential park, it is wise and profitable for the developer to acquire and control additional land around the park's perimeter. If the park is a high quality attraction, its land values will likely increase significantly. Perimeter land values have been known to appreciate as much as 400 percent over a short period of time. By holding onto this land, the developer can control its use for the development of high quality projects that are complementary to the park, such as hotel, commercial, and office projects. In doing so, the developer can also help to offset his own project costs through the sale of some of these perimeter parcels.[1]

Design

After a site has been selected for a theme park, project planning and design can commence at full-scale. At this stage, the park's theme or themes are identified and developed more fully.[8]

In the planning and design of a theme park, design efforts of this nature require the expertise of a variety of specialists. A park's physical facilities should be designed by firms specializing in entertainment facilities. These specialists have knowledge of both traditional architectural and planning skills as well as knowledge of a "theatrical" approach. Their job is to design spaces that will mentally transport the park guest into another time and place. Creating a specified dramatic mood requires knowledge in theatrical uses of scale, set design, theatrical lighting, and non-institutional uses of color.[1]

A park's design efforts provide a chief element in determining its potential success. Much like the planning of a shopping center, the theme park must maintain critical mass to gain economic self-sufficiency. This implies that a certain number of attractions and architecture must balance to ensure profit.[1] From its preliminary conceptualization, park specifics can be determined.

Design Days

Given the variables of length of season and peak days, the annual attendance data can be converted into design day estimates. Design days are established from projections of a high average crowd of peak attendance days.[1] They are based on capacities required to handle the average attendance of the park's twenty most highly attended days. This is generated from a 1.2% to 2% estimate of the total attendance expected. Seventy-five percent of this total are expected to be in the park during its peak hours. Specific programmatic information can be generated from the adjusted attendance figure (peak in-park attendance) to design a park that will accommodate such an attendance.[2]

From such figures, requirements for attractions, capacity, and space can be determined.[9] From these figures, the designer can also determine all facilities needed. These include, in addition to the capacity estimates for attractions and space requirement of public areas, the number and capacities for parking, food outlets, retail sales space, rest rooms, drinking fountains, seating, shade and shelter.[2]

Attractions

In the planning of its entertainment variables, a park is designed against its entertainment capacity. Referring back to the project's feasibility study and depending upon its design day estimates, planners can determine specific park variables by determining how to satisfy "so many" entertainment units per hour. If a park's entertainment capacity is 20,000 units an hour, for example, the park must have enough ride, show, and attraction capacities to satisfy and service 20,000 guests an hour. Under this design orientation, the international Theme Park Services, a Cincinnati, Ohio, based planning and consulting firm, plan a park so that a park guest will have one and a half entertainment experiences per hour of park visitation. They determine that the average length of stay for a park guest is between six and eight hours. Under this design criteria, a park guest will experience an average of eleven to twelve attraction experiences during her or his visit -- a number that should leave the park patron with the perception that her or his money was well spent.[8] In the Paramount parks, ten attraction experiences par guest, per day, and 7/10 of a show per guest, per day, for an average length of stay of eight hours during the peak season are perceived to be a good value in relation to its cost per patron.[3]

Once the park's entertainment capacity is determined, planners brainstorm for ideas on the park's specific ride and attraction variables.[8] As an example, Busch Gardens, Tampa, in Florida has a park-wide entertainment mix that is approximately 30% rides, 20% shows, and 50% animal exhibits.[10] For most parks, attraction and ride variables generally include one major attraction type per themed land or park node. Smaller support attractions are used to fill out and "balance" park capacities park-wide as well as to provide balance within each subarea of the park.[8]

This balance comes from the combined capacities of the attraction types, not from a stringent replication of attraction types in each themed area. If a park has five themed areas, for example, each area is designed with an anchor attraction that can both meet high capacity needs and provide visual allure. Furthermore, within each of these five park subareas, support attractions in the form of flat rides, dark rides, and shows are planned in relation to their capacities so as to "balance out" that sub-area of the park both as its own "stand alone" area of the park and also balance out in relation to the rest of the park.[8]

Viewed in this way, one high-capacity dark ride, for example, might equal two lower capacity flat rides.[8] Capacities in the Kings parks, for example, average around 1,500 an hour for a serious thrill-oriented coaster and 2,000 an hour for a family ride.[3]

The key is to balance out attractions and attraction capacities as well as to balance out the amount of time to be spent in each area of the park. The thought is to design so that a park guest will not move through that area too quickly or too slowly. In either case, revenues will likely suffer, and the park guest might ultimately feel as though he or she did not participate in as much as was anticipated and in turn did not get his or her money's worth on the entire park experience.[8]

Cost plays a key role in finalizing the selection process of a park's entertainment variables. Project costs must be continuously monitored to ensure that spending on attractions is in proper relation to the project and its cost as a whole. Often, ideas have to be tailored down to what is feasible given the financial constraints of a project. In today's context, a theme park project can cost between $500,000,000 and $600,000,000.[8]

Typically, between 35¢ and 40¢ of every development dollar is spent on the park's rides and attractions. Modifications on the park's entertainment variables in relation to the project's budget are made until all elements of the project come into balance. It is integral to the success and profitability of a theme park to stay within or slightly under budget.[8]

Food and Retail

After entertainment variables have been determined, planning can commence on alternate support elements such as food, beverage, and retail opportunities.[8] The greatest concentration of retail outlets (around 70% as estimated by Charlie Smith of Bullock Smith and Partners) is located near the entrance areas of the park so that purchases can be made by park guests near the end of their visit.[5] As forty percent of theme park profits may be attributed to food service, their planning requires special attention. Through knowledge of park patron movement patterns, peak meal time estimates, and spending patterns, the need and number of food service outlets can be determined.[9] In the planning of an entertainment park, primary food opportunities usually are located near the back of the park where most park guest tend to be during the lunch and dinner hours. As they follow the purchasing patterns and hourly needs of the park guests, food and retail outlets offering impulse purchases are sprinkled through the park and located often near a park's major attractions.[5] Beyond food and retail opportunities, the number and capacities of alternate park "services" can be estimated through design requirements determined with the aid peak attendance estimates.

Design Requirements

(Adapted from Thomas Sutton, AIA at Magic Mountain)
Louis Wasserman: Merchandising Architecture (1978)

Peak Attendance

$$\text{Peak attendance} = \begin{array}{c}\text{average attendance over}\\ \text{the seasons projected 15 to}\\ \text{20 highest attended days}\end{array} = (1.2 \text{ to } 2\%) \times \begin{array}{c}\text{projected}\\ \text{annual}\\ \text{attendance}\end{array}$$

Peak-In-Park Attendance

(Attendance during peak hours) = 70 to 75% X peak attendance

Parking Requirements

$$\text{Acres for parking} = \frac{\dfrac{\text{peak-in-park attendance}}{\text{people per car (about 3.5)}} + \dfrac{\text{park employees}}{\text{people per car (about 1.5)}}}{\text{spaces per acre (about 100)}}$$

Concessions Required

$$\text{Snack seating required} = \frac{\text{(peak-in-park attendance)} \times \text{(percentage utilizing this service: 60-70\%)} \times \text{(length of eating break: 15 minutes)}}{\text{total park eating time (360 minutes)}}$$

$$\text{Sit down seating required} = \frac{\text{(peak-in-park attendance)} \times \text{(percentage utilizing this service: 40-30\%)} \times \text{(length of repast: 40 minutes)}}{\text{total park eating time (360 minutes)}}$$

Seating Requirements

Assuming that a minimum of 8 to 10% of peak-in-park attendance will require seating at any time

$$\frac{\text{peak-in-park}}{10} = \text{number of park seating}$$

Drinking fountains

Assume a ratio of one bubbler per each 500 +/- peak-in-perk visitors

$$\frac{\text{peak-in-park}}{500} = \text{required bubblers to be distributed throughout park}$$

Cover and Enclosure

Magic Mountain uses a
figure of 5 square feet per peak-in-park

5 sq. feet X peak-in-park = required cover and enclosure

Circulation Needs

Assume 10 sq. feet minimum
of walking surface for each visitor

peak-in-park X 10 sq. ft. = required circulation

Rides and attractions

Opinions differ from 1.5 to 2.5 rides or entertainment possibilities
required per hour during peak-in-park hours, dependent upon pricing arrangements.
A ticketed type...can have a much lower capacity because visitors don't lose
ride opportunities by waiting.

peak-in-park X (2 to 2.5) = required hourly ride capacity

Toilet Requirements

Toilet requirements may be based upon
one fixture per 150 to 200 peak-in-park visitors,
subject to local or U.B.C codes.

$$\frac{\text{peak-in-park}}{150 \text{ to } 200} = \text{fixture count}$$

1992 Park Ranking and Attendance Data

Top 40 Amusement/Theme Parks - 1992

Source: Amusement Business

This chart shows how the top parks and attractions fared during 1992 and the percentage change in attendance from 1991. Policies at some parks forbid release of attendance figures. An asterisk (*) appearing after an attendance figure indicates the figure is an estimate, based on information gathered by reliable AB sources. In the event of a tie, a non-estimated figure gets the higher ranking over an estimated figure. Parks that either did not report or did not qualify on the basis of reported figures in '90 or '91 are designated (NL).

1992	1991	1990	Park and location	Attendance	% of Change
1	1	1	Walt Disney World's Magic Kingdom, Epcot, and Disney-MGM Studios Theme Park *Lake Buena Vista, Florida*	30,240,000*	Up 8%
2	2	2	Disneyland *Anaheim, California*	11,600,000*	Down Slightly
3	3	12	Universal Studios Florida *Orlando, Florida*	6,700,000*	Up 12%
4	4	4	Universal Studios Hollywood *Universal City, California*	4,800,000*	Up 4%
5	6	5	Sea World of Florida *Orlando, Florida*	4,100,000*	Up 5%
6	7	6	Sea World of California *San Diego, California*	4,006,000*	Up 5%
7	5	3	Knott's Berry Farm *Buena Park, California*	3,900,000*	Down Slightly
8	13	7	Paramount's Kings Island *Kings Island, Ohio*	3,260,000*	Up 12%
9	8	8	Six Flags Magic Mountain *Valencia, California*	3,200,000*	No Change
10	15	14	Six Flags Great America *Gurnee, Illinois*	3,150,000*	Up 17%
11	9	10	Cedar Point *Sandusky, Ohio*	3,125,000*	Up 4%
12	11	15	Six Flags Great Adventure *Jackson, New Jersey*	3,100,000*	Up 6.5%

13	12	9	Busch Gardens The Dark Continent *Tampa, Florida*	3,050,000*	Up 5%
14	14	14	Six Flags Over Texas *Arlington, Texas*	3,000,000*	Up 10%
15	10	13	Santa Cruz Beach Boardwalk *Santa Cruz, California*	3,000,000*	No Change
16	20	16	Six Flags Over Georgia *Atlanta, Georgia*	2,600,000*	Up 14%
17	17	17	Paramount's Great America *Santa Clara, California*	2,350,000*	Down Slightly
18	16	19	Canada's Wonderland *Maple, Ontario*	2,300,000*	Down 4%
19	18	18	Paramount's Kings Dominion *Doswell, Virginia*	2,250,000*	Down 3%
20	21	21	Busch Gardens The Old Country *Williamsburg, Virginia*	2,118,300*	Down 5%
21	22	20	Opryland *Nashville, Tennessee*	2,023,409	Up 5%
22	NL	NL	Fiesta Texas *San Antonio, Texas*	2,000,000	New Park
23	23	23	AstroWorld *Houston, Texas*	2,000,000*	Up 7%
24	29	31	Marine World-Africa USA *Vallejo, California*	1,900,000	Up 32%
25	27	28	Dollywood *Pigeon Forge, Tennessee*	1,800,000	Up 11%
26	28	26	Six Flags Over Mid-America *Eureka, Missouri*	1,800,000*	Up 12%
27	26	27	Silver Dollar City *Branson, Missouri*	1,752,926	Up Slightly
28	24	25	Hersheypark *Hershey, Pennsylvania*	1,700,000	Down 6%
29	19	21	Ontario Place *Toronto, Canada*	1,655,000	Down 30%
30	25	29	Sea World of Texas *San Antonio, Texas*	1,500,000*	Down 23%
31	31	33	Worlds of Fun *Kansas City, Missouri*	1,327,395	Up 3%
32	NL	NL	Sea World of Ohio *Aurora, Ohio*	1,313,200*	Up 5%
33	32	30	Paramount's Carowinds *Charlotte, N.C.*	1,300,000*	Up Slightly

34	30	34	Kennywood *West Mifflin, Pennsylvania*	1,215,900*	Down 6%
35	34	33	La Ronde *Montreal, Quebec*	1,200,000	Up 7%
36	33	37	Geauga Lake *Aurora, Ohio*	1,107,000	Down 3%
37	36	36	Valleyfair! *Shakopee, Minnesota*	1,975,000*	Up 4%
38	37	39	Knoebels Amusement Resort *Elysburg, Pennsylvania*	980,000	Up 2%
39	35	35	Darien Lake *Darien Center, New York*	975,000	Down 14%
40	NL	NL	Lagoon *Farmington, Utah*	951,664	Up 6%

Disney Park Facts

Park	Location	Size	Year Opened
Disneyland Magic Kingdom Park	Anaheim, California	76.6 Acres • Guest Areas 177 Acres With Service Areas *	1955
Walt Disney World Magic Kingdom Park	Orlando, Florida	107 Acres • Guest Areas 232 Acres With Service Areas*	1971
Walt Disney World Epcot Center Park	Orlando, Florida	300 Acres • Guest Areas 600 Acres With Service Areas*	1982
Tokyo Disneyland Magic Kingdom Park	Urayasu, Japan	114.3 Acres • Guest Areas 201 Acres With Service Areas**	1983
Walt Disney World Disney-MGM Studios Theme Park	Orlando, Florida	64 Acres • Guest Areas 154 Acres With Service Areas*	1989
Euro Disneyland Magic Kingdom Park	Marne-la-Vallee, France	140 Acres • Guest Areas 323 Acres With Service Areas***	1992

* Includes the park, guest and employee parking areas, and park support areas.

** Includes the park, guest and employee parking areas, park support areas, and administrative areas.

*** Includes the park, guest and employee parking areas, park support, resort, resort recreation, resort entertainment, transportation, support, and administrative areas.

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