Disneyland

From animation to architecture

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Introduction

Disneyland, the best-known amusement park, or should I say parks, in the world nowadays, did not just fall from the sky one day in 1955 in Anaheim, California. The Disney company, already quite well-known for its animation in the early 20th century, made a shift towards a form of entertainment that exceeded the likes of Fairs and World expositions. The objective of Disneyland is rather different from that of more conventional projects in the built environment like housing, commercial facilities and offices. The approach to the design of Disneyland is therefore entirely unlike other architectural or urban design approaches. Disneyland finds its roots in an animation company and does not have the issues of dealing with other impacts from the regular, outside world, which makes it extremely unique for its time.

Finch (1973: 393) describes that what makes Disneyland unique in its genre is that it was created in the manner of a film set. Both film sets and theme parks need similar presentational skills. This cinematic approach to designing the theme park was essential, for it facilitated a narrative flow in which visitors were to be submerged. The cinematic roots are not only evident in the landscaping and architecture of the park itself but are also noticeable in many rides. Visitors are seated in moving vehicles, 'people movers' in Disney language, surrounded by darkness while they gaze at the recognizable scenes of Snow-white or Peter Pan.
King has a similar thought on this cinematic experience, arguing that the rides themselves function as a movie camera: *'Each car is wired for stereophonic sound and turns electronically so that the occupant sees only what the designer has intended him/her to see throughout the programmed 'show' – exactly in the way the movie camera sees. The cars behind are invisible and those ahead obscure, so that these rides have an intimate, private feeling closely connected to film viewing.'* (King, 1981: 120)
This cinematography within Disneyland is a key concept that will be studied in this thesis. This led to the research question: How has the idea of Disneyland transformed from animation to the 3-dimensional design?

My thesis will connect the origins of the Disneyland plans and ideas to the actual execution of the park in 1955. Karal Ann Marling is a prominent source of historic information on the development of Disney. She is a scholar of American popular culture and art and is especially known for the clarity and thoroughness of her historical writings. Many sources employed (including Marling and Beth Dunlop (et al.), a journalist and author with a long time focus on architecture and design) confirm the cinematic overtones in the Disneyland experience, but this thesis aims to create a better understanding and show how this translation from animation to architecture is visible in Disneyland.

Nye (1981) listed eight ways to examine and analyse Disneyland:
1. as fabricated, controlled environments, which are designed to be different from everyday life
2. as fantasy lands in which visitors can enjoy ephemeral contact with exotic and sometimes erotic worlds
3. as spectacles that provide visitors with all-encompassing visual and aural experiences
4. as liberation from the obligation to engage in mundane behaviour
5. as an entertainment experience specifically designed for families
6. as a direct consequence of improvements in transport
7. as a place where visitors can take risks while knowing that they are unlikely to be harmed
8. as a context within which the major forms of human play can be enacted

In my research, not all these ways of examining shall be as prominently applied. Numbers one and three will be most commonly present throughout the thesis. However, the other 6 ways of examining will not be completely disregarded since the methods listed are closely related.

Nowadays there are 11 Disney parks in five different locations (Florida USA, California USA, Paris (Marne la Vallée), Tokyo and Hong Kong). My focus will lie solely on Disneyland in Anaheim, California since this was the first materialized version of the Disneyland concept. Moreover, within the discourse on the Disney parks, Disneyland Anaheim is the most prominently discussed park, which provides a larger number of resources and information to compare and analyse.

Chapter 1. The origins of the Disneyland idea

It is said that the seed of the Disneyland concept was planted in Walt Disney's mind when he visited a fair with his family, perhaps multiple. That a fair, or an exposition of some sort was like the apple on Newton's head or the tea kettle of James Watt: a transforming experience that propelled his (Disney's) vision. It can also be argued that Disney's idea of this theme park was slowly developing over time, so *'rather than the inspiration of any particular fair, it was the fair experience itself, with its amusement strips, disciplined crowds and parklike settings, that supplied the necessary nurture' - Neil Harris* (Marling, 1998).
Whichever it was, Disney did talk often about his experiences around the 1930s when his daughters were still very young and every weekend it was a struggle to come up with an activity that they could all enjoy together instead of going to the kiddie rides on La Cienega Boulevard, which inevitably stranded Walt on a bench watching his daughters ride the merry go round.

On top of that, there was a growing demand from children all around the country to be able to visit the place where Mickey Mouse lived, however, Walt did not want to bore visitors with all the technicalities of the animation business plus this 'disturbance' in the workplace was not desired. But would it not be nice to have a little park with statues of the characters, with picnic tables, grass and trees. A place for all the kids who wanted to meet Mickey. With a train. A steam train with a whistle and a bell.

These trains, not the upcoming modern trains of that time but the older steam strains, were a big passion of Walt's. In the post-war period, the Burbank studio was having (financial) struggles and to distract himself from all the worries about his business, Walt had built a locomotive and train tracks in his backyard: the Lilly Belle. In an interview, Roy, Walt's older brother said: *'he always wanted to build a big play train for the public'* (Marling, 1998). He thought the entire Disneyland idea began with the model train; however, it was unclear if Walt built the model train in his backyard because he had the park in his mind or if he had the park in mind because he had built the model train.
It was not just miniature trains, but all things miniature that grasped Walt's attention during this period when he was losing interest in the studio itself. With all the stress and troubles related to his business, his doctor told him to get a hobby, and so he did.

Walt attended the Golden Gate International Exposition in San Francisco in 1939. This exposition had life-size model rooms showing the promises of new materials: linoleum, plastics and laminates, it had festive/fantastic architecture with turrets, castles and towers, and even a miniature train chugging through a landscape of toy-sized versions of landmarks in the American West. However, it was the miniature model rooms that won the hearts of the people of San Francisco, and the heart of Walt Disney. These 'Thorne Room Miniatures' made by socialite Mrs James Ward Thorne (Narcissa Niblack Thorne) consisted of 32 'shadowboxes' showing English and early American period rooms. The viewer could look through the missing front wall, comparable to a dollhouse, like a stage. Just as a stage there is a feeling of exclusion, you can view and look but not participate, unless you are the actor. In the Thorne rooms, this exclusion was even stronger since the minute size of the interiors of the rooms precluded any possibility of participation.
However, without actors or participants involved in the scenery of the rooms, the objects that were left in the room by the absent owners were still able to convey a story, a mystery or a certain mood. In an odd way this was animation, but without animators who would go out on a strike as they did on May 29, 1941, at Walt Disney's new Burbank studio (Marling, 1998).

When Walt came back, he started collecting miniatures himself and the idea of a product more within the likes of the Thorne rooms started brewing in his mind. Around 1948 he put animator and art director Ken Anderson on his personal payroll to start drawing very detailed interior scenes depicting life in a typical, turn of the century town. The idea was to make twenty-four miniature rooms but make them less chilly than the rooms of Mrs Thorne and full of atmosphere. To increase the difficulty of this project even more, Walt wanted to make parts of the rooms move mechanically. The rooms would be displayed in railroad cars (it is clear by now that the train was a big fascination of Walt's) where visitors could slide quarters into slots, a curtain would open, and the visitor would be surprised with a miniature scene showcasing moving figurines!

The first mechanical miniature scene was designed to depict the town's Opera House. A stage with curtains would show a dancing man doing a vaudeville routine (Figure 1). The machinery powering this figurine was bigger than the room itself and far more difficult to build than a 'regular' miniature room; However, the project kept moving forwards and commenced a new scene: an old-fashioned barbershop with a 'barbershop quartet' (Figure 2).

Parallel to this miniature project, Disneylandia, he was working on his train, the Lilly Belle at night and the project for the family park, now named Kiddieland, was kicked into higher gears. Walt proposed the lot across from the Burbank studio as a suitable site for his park and since it was close to Griffith Park where kiddie trains were already running, he wondered if he could connect his train, which was to be realized in his Kiddieland, to the one in Griffith Park. This could enhance both operations.

These three projects (the Lilly Belle, Kiddieland and the miniature rooms called Disneylandia) seem to have been highly synergetic. All three are 3D 'products', plus Disney himself already wanted his train to be running through Kiddieland and the miniature rooms were a small, segmented version of a turn of the century town in a period when he was also designing a 'town' in his Kiddieland. To me, it appears like there are these three (somewhat) separate elements or projects that, when put together, form the idea of Disneyland as we know it.
It was around 1950 that these three projects converged onto one singular track to form the start of Disneyland. When Roger E. Broggie, an engineer who helped Walt with his railroad and who was actively involved in making the machinery powering the Disneylandia rooms, did the calculations on how many quarters it would take to pay for the freight and siding fees, it became clear to him that there was no positive prospect of recovering the costs which were incurred to date. Moreover, the machinery of the rooms was fragile and thus it needed constant supervision and most likely a lot of repair work. Despite all the effort that went into this project, Walt found that Disneylandia looked puny and meagre. The barbershop quartet room got no further than the client in the chair and the barber behind him when the entire project was halted, and Walt said: *"We're going to do this thing for real!"* (Marling, 1998) He was going to build Disneyland.

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Figure 1. Dancing man set, Disneylandia. Ken Anderson. 1949
Figure 2. Sketch for the Barbershop Ensemble, Disneylandia. Ken Anderson. 1949

Chapter 2. Making Disneyland

What first started as Kiddieland: a park with *'pony rides and swings'* (Marling, 1998). Did not become Disneyland as we know it now merely by combining the Disneylandia project with a train and the Kiddieland park. The event that propelled the transformation of Kiddieland into Disneyland was a vacation visit with radio host Art Linkletter to the Tivoli Gardens in Copenhagen. This 1843 park had a lovely natural setting, high standards of cleanliness and plenty of mild amusements for families to enjoy together, the latter being a goal of Walt's Kiddieland too. This influence became so strong that, after this vacation, the Disneyland concept plans drawn up by Harper Goff (whom Walt had met in London) had become an American Tivoli. Walt did not just want kids to be entertained with cheap amusement rides, but he also wanted them to learn something about their heritage.

Unfortunately, just as the Disneyland project was starting to get bigger and thus more expensive, Roy, Walt's older brother and the corporate's financial 'gatekeeper', sum grudgingly, allocated only 10.000 dollars to 'Kiddieland' in 1952. This budget squeeze, however, did not stop Walt from continuing the development of Disneyland. According to Marling, he sold his vacation home and borrowed against his life insurance policy to set up WED (Walter Elias Disney) Enterprises and created Disneyland anyway. The financial issue was not the only hurdle Walt was faced with during the process of realizing Disneyland. The lot across from the Burbank Studio was the first selected site for Kiddieland, and later Disneyland. However, the city council would not budge: the park would not be realized in Burbank. *'"We don't want the carny atmosphere in Burbank" cried one lawmaker, who must have noticed a carousel annotated in red on the plan'* (Marling, 1998)

The 1951 Harper Goff plans were still very much park-like (Figure 3) but his ideas soon outgrew these plans and with that the 6-acre Burbank site (which the city council rejected on top of that). Hence, in 1953 Walt Disney hired the Stanford Research Institute to help him select a new suitable site for the amusement park. This ended up being 160 acres of orange groves in Anaheim, California. A large jump from the initial 6 acres he envisioned.
Walt then hired art director Richard Irvine and the architecture firm Pereira & Luckman to create a master plan for this much larger version of Disneyland. However, Welton Becket, Walt Disney's architect friend, already told Walt that no architect could produce Walt's dream and Irvine confirmed this opinion. Walt realized that the correct route for Disneyland did not lie in famous architects and modernism, but rather within the Disney firm itself. So, it was artist and animator Herb Ryman (who already worked for the Disney studio) that Walt chose to translate his words into pictures and thus make the masterplan/ birds-eye view of Disneyland, which looks remarkably close to the Disneyland that was to open its doors a mere two years later. Following this approach, ultimately, all the members of the design team of Disneyland came from within the Walt Disney Productions or were hired specifically for this project. This formed the base of the Imagineering (Imagine + Engineering) division that exists today, with over 1200 employees.
What was interesting about this approach was that virtually all the designers in the Disneyland team were animators. Quite a few of Disney's animators did have an architectural education, but due to the Great Depression had not been able to find work in that field. John Hench, designer and art director at the Disney firm, says that *"that's the reason the park is what it is, like stage design. You design the environment for activity, for actions. Walt used a lot of techniques we'd used in motion pictures."* (Marling, 1998).

This shows that however much Walt was working on projects detached from the animation firm, the animator's perspective was still very much present. Diane Disney-Miller, Walt's daughter, recalls her father saying: "The way I see it, my park will never be finished. It's something I can keep developing and adding to. A movie is different. … As far as I'm concerned the picture I've finished a few weeks ago is done. There may be things in it I don't like, but if there are I can't do anything about them. I've always wanted to work on something alive, something that keeps growing. I've got that in Disneyland." (Disney-Miller, 1959).
To me, this says that he did not want to stride away from animation and moviemaking, but he was searching for a different format to showcase his stories, which adds to the discourse on the Disneyland design having strong influences from the animation branch.

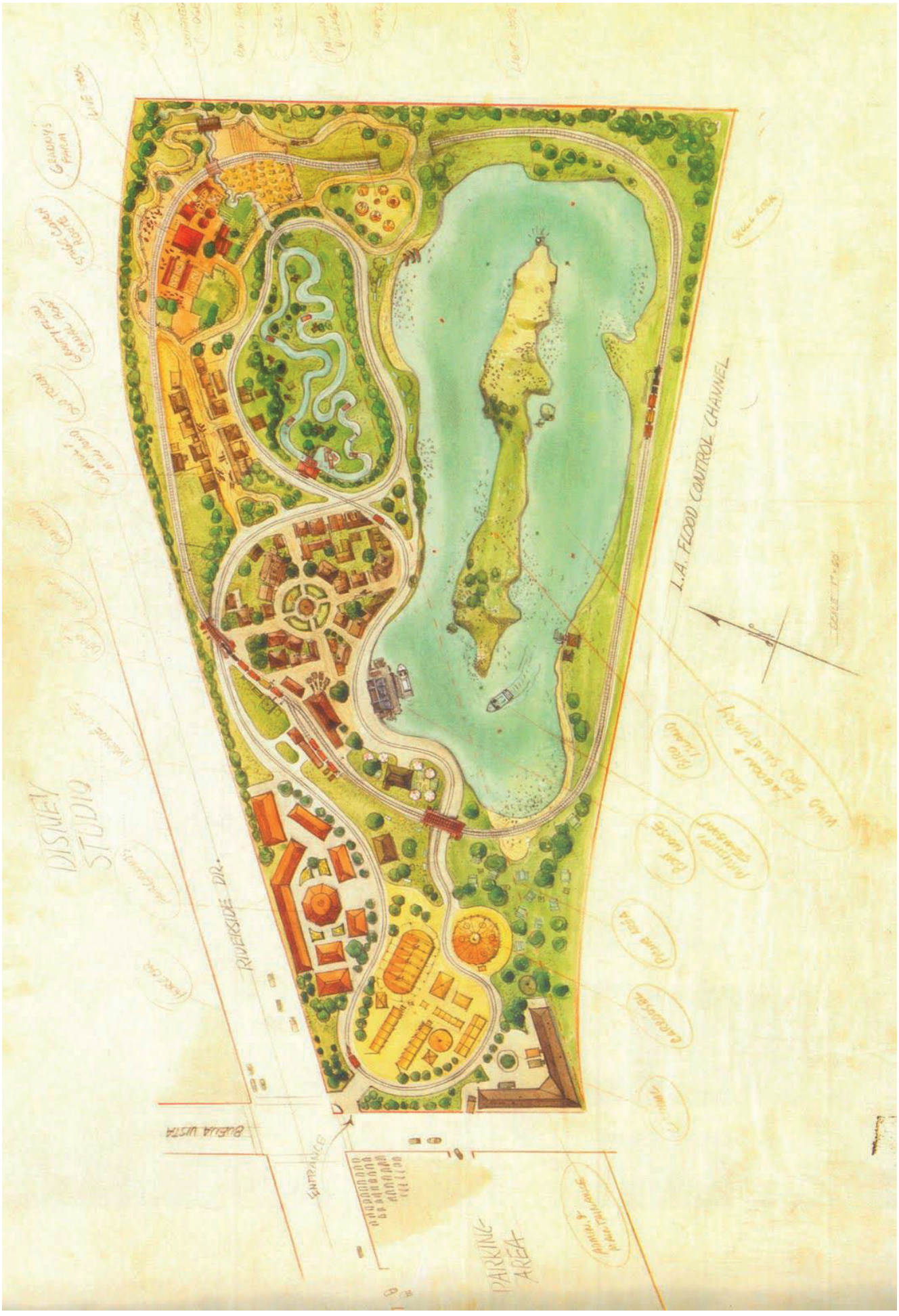

Figure 3. SIte plan for a park to be located on Riverside Drive in Burbank. Haprer Goff. 1951

Chapter 3. The design of Disneyland

Entering the park

When entering Disneyland, the first thing you notice is the train station. It is not a coincidence that the train station holds such a prominent position in the park. Apart from the train being the biggest fascination for Walt Disney and one of the key elements in creating the incentive for Disneyland, train stations are often the way to enter a city or in this instance: Disneyland. The Disneyland train station, however, did not play a role in the transportation to and from the park. The railroad only ran around the park itself with no actual connection to the national railroad system.

In 1955, cars were quickly becoming the dominant form of transportation. As seen in figure 4 on the right that meant enormous parking lots covered a vast amount of land around the entrance to Disneyland to be able to accommodate all its visitors. But in the 1920s, Walt Disney's younger years, the train was by far the most dominant mode of transportation and people even referred to train tracks as roads. Since Disney relied a lot on his memories and the comfort of 'the past' in his designs and visions in comparison to fast motorized vehicles swarming the streets as well as buildings made of steel and glass plates, modernism in a nutshell, the train and its station as the comforting way to enter the park is quite suitable in Disney's train of thought.
'Like a film it [Disneyland] is a mixture of memories, facts, old stories, and fleeting impressions, served up by designers who understood the powerful appeal of old-fashioned curlicues to a culture weaned on plain steel girders and flat glass facades' (Marling, 1998)

When walking towards the train station it becomes clear that a straight entry to the building itself is not possible due to a grass slope and a fence functioning as a barrier between you, the visitor, and the station which indirectly says: 'hey, you should come here, I am your destination'. From here on there are two ways to enter the park which are through two smaller tunnels on both sides of the station which then lead to the large 'town square' in front of the other side of the station (Figure 5).
Old professionals in the carnival business thought that guests would never slog up the stairs to go to the train station since it is at a higher level above ground, however, Disney stated that if it was made abundantly clear within the environment what was waiting for them when having reached the destination and if the promised 'goodie' was good enough, visitors would go anywhere and find delight in the trip (Marling, 1998). It is a synergy between promise and experience.
The train itself is an attraction on its own, it does not take the passenger anywhere, only around the park and back to the entrance point yet again, so that the narrative of Disneyland shall not be withheld from the visitor.

Disney himself had laid out train tracks in his backyard, much smaller of course, but it was no wonder that the train had been such a prominent part of the park's concept. It was never taken out of the design, while the entire existence of the castle (which might be an even more prominent figure in the park nowadays) has been reconsidered many times throughout different design stages.

The walk from the ticket booth to the town square (Figure 7) (Inside Disney, 2021), the first chapter of Disneyland, is already a first example of how the presentation of Disneyland as a series of cinematic scenes, mentioned in the introduction, is visible. Not only does this sequence of environments create an incentive to get to the train station, but this sequence also enhances the 'wow'-factor and emotional experience of the visitor's changing surroundings. This concept of evoking memories and emotional experiences is something that can be supported by correlating it to how Gordon Cullen analyses the built environment.

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Figure 4. Picture showing the parking lot in front of the entry. 1955
Figure 5. View towards the entry of Disneyland and the trainstation. 1955

Cullen was an influential architect and urban designer in the 20th century in the Townscape movement. He speaks of the urban landscape as: *'bring people together and they create a collective surplus of enjoyment; bring buildings together and collectively they can give visual pleasure which none can give separately.' - Cullen* (1961).
It is mostly through vision that we capture our environment, but vision also heavily evokes those memories and emotions mentioned above. These experiences, led through visual stimuli, happen in three ways according to Cullen:
- serial vision (scenes when moving through the environment)
- place (the experience of the 'here' and the 'there')
- content (the intrinsic qualities and characteristics of the objects and elements in the environment)
Hence, the diagram on the right shows the serial vision through the eyes of the visitor when transitioning from outside to inside the park. This concept of serial vision and how it relates to the goal and concept of a certain area in Disneyland will be discussed further on in this research when analysing different parts of the park.

Mainstreet

The name speaks pretty much for itself, but Main Street is the one road that leads from Town square to Disney Plaza in front of the Sleeping beauty castle. Walt Disney often referred to Main Street as 'scene one'. It functions as the introduction to Disneyland as all visitors must first walk down the street to reach the castle which stands proudly at the end of the long sightline, starting at Town Square.

It is often said that Walt Disney based his Main Street design on the main street of the turn of the century version of his hometown, Marceline. (Dunlop et al., 1996) This inspiration might also be very well visible in a Walt Disney animated movie that came out shortly before the opening of Disneyland Anaheim. A movie of which is often thought that there is no direct reference to in Disneyland itself: Lady and the Tramp. However, the atmosphere, colours and overall architectural style of Main Street can be closely related to that of the scenery in Lady and the Tramp. Seeing that the inspiration Walt had used from those turn of the century USA town streets, among which probably his own, got worked into Disneyland as well as his animations of that period. In that regard, I notice little difference in how Walt tackled his animation work and his theme park design. As mentioned, it is just another format for his creative expression

Why does this Victorian-inspired small-town architecture succeed so well in submerging the visitor into this alternate reality/world? Why does this street function as a scene in a movie instead of a conventional street in a regular town? As said before, the comfort of 'the past' in a new world surrounding people with harsh steel and glass architecture is a tool that inspired Walt and is a consistent factor in a lot of his work. A very large part of the Disney Park is dedicated to the past in a way. This can be traced back to his will to teach kids something about their heritage after his Tivoli visit. Additionally, according to Cullen *"the townscape and architectural dialogue stopped when they [most likely the modernists] killed off the virtues of Victorian architecture and substituted them with a lot of personal virtues like truth, self-expression and honesty."* (1961).

Another interesting element in the design of Main Street, apart from its 'historic style', is the size. Walt Disney shaped the size of Disneyland by blowing up his backyard railway eight times and then he scaled the buildings in Disneyland accordingly. (Marling, 1998: 81). Consequently, all the buildings should be five-eighths their true size, however in execution and detailing the ground levels are all close to seven-eighths or almost their true size. This changes very quickly in the second and sometimes even third floor of the Main Street storefronts, they scale down immediately to around the original thought out five-eighths the scale. The reason why Walt wanted a 'scale model' park has everything to do with the visitor and their imagination. *"This costs more but makes the street a toy and the imagination can play more freely with a toy." - Walt Disney* (Marling, 1998).

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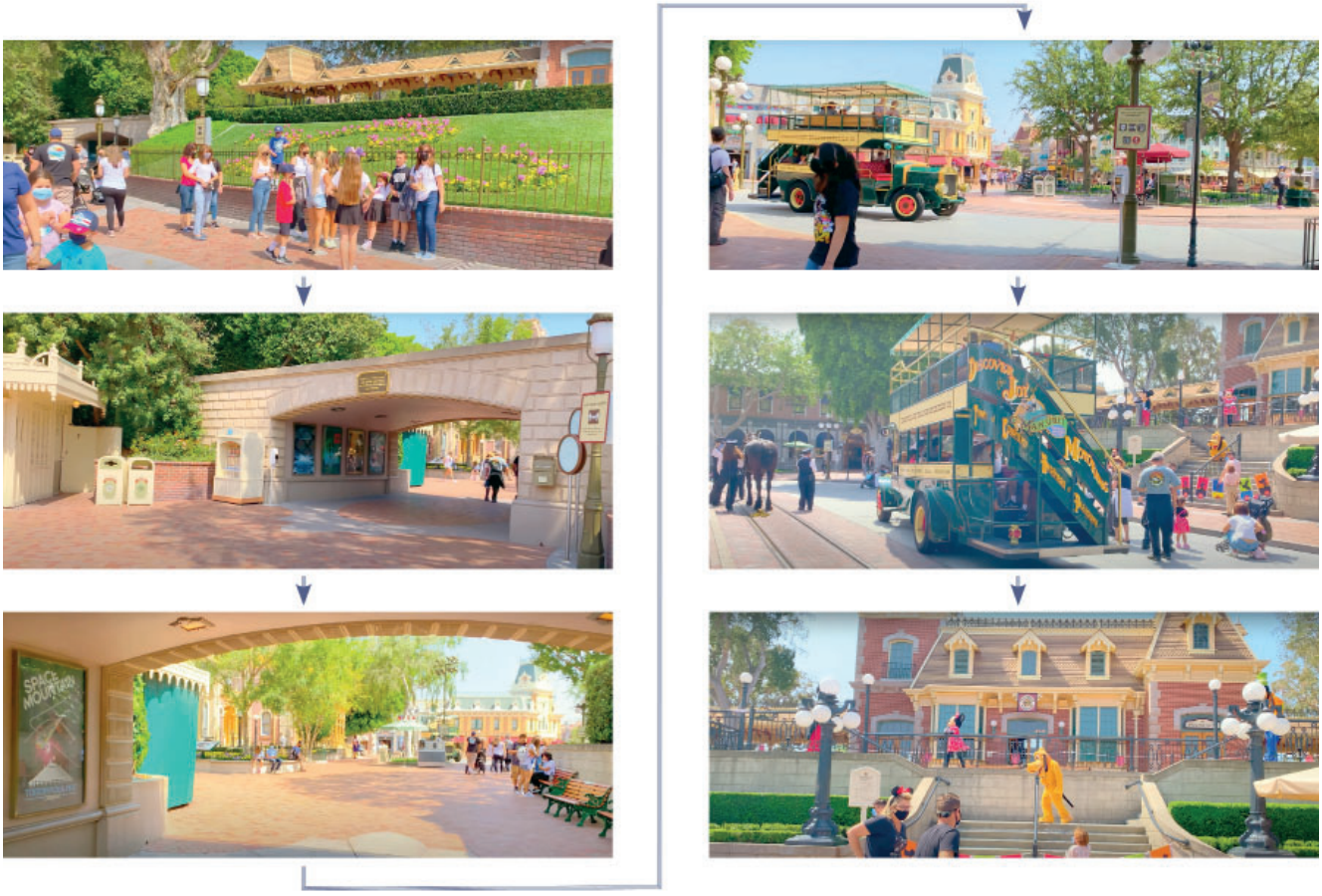

Figure 6. Original bird's-eye view prepared for Walt's TV introduction of Disneyland. Peter Ellenshaw. 1954
Figure 7. Serial vision when entering the park. Entry - Town Square. 2021

Not only the size in height and proportion is notable; but also, the width and the number of 'separate' facades are intriguing, since many of these narrower facades hide a large souvenir shop, candy store or lunchroom. Therefore two, three or even four facades that seem to belong to independent buildings are in fact one façade in disguise. A dressed-up version of the then very modern Mall concept. Apart from the Penny Arcade and the Cinema, every façade holds a commercial function behind it and since this road is the only way in and out of Disneyland, it is a goldmine for the Disney company since it encourages impulse shopping, parents buying stuffed toys and candy for their children to get them to leave the park, and since we're already here, why not a coffee to start the day.

However well thought out and detailed the facades and interiors of the shops may be, the focus in Disneyland lies on Main Street as a coherent entity. The whole street functions as 'scene one' and it aims to guide people to the 'hub' and the castle. This idea of the street functioning as a 'coherent whole' is pretty much only possible in an environment such as Disneyland Main Street since there is no competition between multiple stakeholders battling for customers or dining guests. Since, essentially, they are all part of the same organisation. What happens in ordinary, everyday life streets or shopping malls is that people are presented with a cacophony of visual stimuli which results in a chaotic environment with more contradictions than consistent forms and ideas.
This is exactly what should never happen in animation for instance according to John Hench: *'In order to convey ideas, you must be precise in the way you handle forms. You do not want to introduce any ambiguity, and certainly not contradiction'* (Marling, 1998).
Main Street embraced this concept at the roots of its design; there is no overwhelming feeling of indecision or anxiety; you won't get lost. It is through the immaculate implementation of control (the straight line, the consistent style in storefronts, the landmark in the background that gives people a common destination) that people feel at ease and that Main Street functions well as the introduction it is supposed to be. Critics say this reassuring theme in Main Street, and throughout Disneyland for that matter, does not belong in architecture, but on postcards and Kitsch on which Walt Disney said to his daughter in 1957: *'If picture-postcard art moves people, then I like it.'* (Disney Miller, 1959)

Disney Plaza / 'the Hub'

Once the visitor has walked down Main Street after the morning coffee, the impulse purchases and watching the Disney parade featuring some famous characters straight out of the animated movies the apparent destination in the form of Disney Plaza, or how Walt called it: the hub, is reached. (see the map in the appendix)
This plaza is the main orientation point for the park. From this plaza, the visitor enters one of the 4 different lands.

This type of planning clearly shows the amount of control Walt established in the design of his park. A very structured and orderly plan in which only his buildings and ideas were put in place and where the Walt Disney norms of entertainment and social conduct were maintained. Where have we noticed this amount of singular influence in such a large plan before? Urban planners and architects such as Le Corbusier, Howard Ebenezer and Flank Lloyd Wright each created their ideal city with their buildings, sense of proportion and colour, and even their social values. *'For his design, whatever its logic and merits, is necessarily his alone. In imposing a single point of view, he inevitably simplifies the parts that make up the whole'* says Robert Fishman (Fishman, 1982).
However, this simplification is not entirely true for the Disney parks. The scope is, of course, smaller than the Radiant city plan, for example, thus had more opportunity to be designed in greater detail. Moreover, the singular point of view (that of Disney and his ideas/animations) aids the essence of the park. It ensures that Main Street is a coherent whole and that the different lands have a notable and consistent theme.

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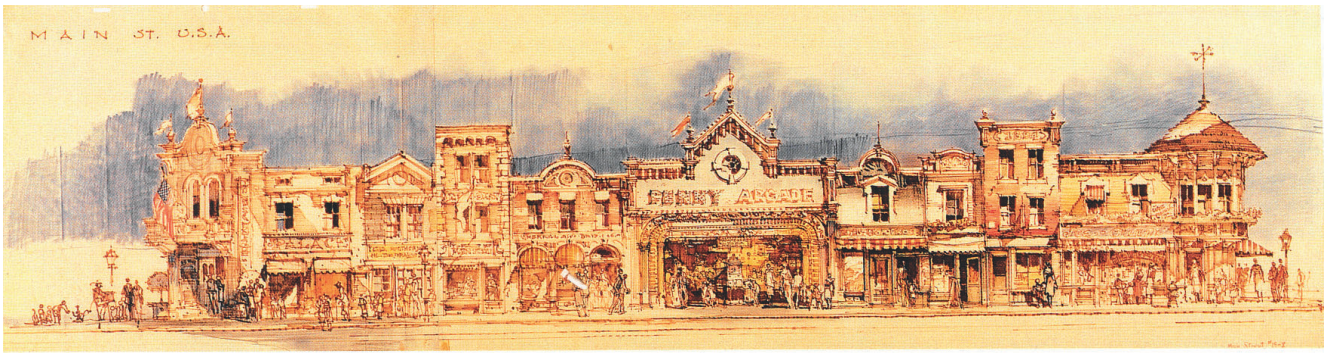

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Figure 8. Study on the Disneyland Town Square. Dale Hennesy. 1953/1954
Figure 9. Main Street elevation. Herbert Ryman. 1954
Figure 10. 'Undulation vistas' in the lands. 2022

This brings us back to the importance of the Disney Plaza as the centre of the plan; it is not only an orientation point but also functions as the place where you transition from one part of the park (Main Street) to the other part (the lands). Why are these two parts of the park so different then?
To begin, there is one key characteristic that is completely different if you compare Main Street to the Lands: the sightlines and the routing experience. Main Street has a clear linear sightline, or linear vista as Cullen calls it, whereas the lands employ less 'revealing and obvious' routes which in Cullen's analysis of the city he calls 'undulation'. This vista is a wavy route that uses its curves to hide the destination from the viewer (Figure 10). This kind of experience in a route calls on different emotions than a linear vista such as anticipation, wonder and curiosity. This concept of *'compulsive departure from an unseen axis or norm'* (Cullen, 1961) is used extensively in the lands since when entered there is no real destination, just experience and adventure.

In the terms of telling the story, which Disneyland is trying to do, these undulation vistas are quite important as well; in an animation film the viewer is of course not presented with all the scenes at once, but you watch it scene after scene. The undulation vista creates an environment in which the same experience takes place, but in the form of a pedestrian route.

When a guest has wandered through a certain land of choice and returns to the main 'hub', the orientation point, there is again that choice that can be made of where to visit next: Fantasyland? Tomorrowland? Marling describes this as Disneyland function like a television show; Short 4/5-minute rides as different episodes or shows and different channels in the form of the lands. There is an overall quick pace in changing elements and visuals throughout the park. This is somewhat contrasting to the way Walt described his park: as scenes after each other. This could be read more as a movie-like composition.

Fantasyland

Disneyland's castle has been mentioned a few times before; It is the entrance to Fantasyland and it functions as the main eye-catcher for visitors entering the park, creating that 'wow-effect' of the initial long shot through Mainstreet down to the plaza. In Walt's words, this would be considered a 'Weenie': a tall structure attracting guests to its location whilst also functioning as an orientation point. There are multiple weenies placed throughout Disneyland in the different lands with the castle being undoubtedly the most prominent one.
If you look at its design, it is no wonder that Walt Disney was working on 'Sleeping Beauty' during the exact period when he was designing Disneyland (Figure 11); both castles seem quite comparable in architectural language, plus it makes sense that there are cross-references in the park to Disney movies since it was a goal of the park to incorporate the animation movies into the amusement park, to accommodate kids that wanted to see the place where Mickey Mouse and the other Disney characters lived.

Just as in Mainstreet, this structure uses forced perspective to emphasize the grandeur of the castle by making it appear taller than it truly is. In the picture above this is visible, for example, by looking at the size of the stones which make up the castle's wall; They are considerably smaller at the top than at the bottom. Similarly, some turrets are modelled on a small (impossible to use) scale, which is not quite noticeable due to the forced perspective effect all these design tricks have on the entire image.
The land behind the castle is that of the fairy tales and consequently hosts the most references to Disney animation movies such as Peter Pan, Snow White and Alice in Wonderland. The European architectural roots as seen in those movies (old German, French, and English) are implemented in this landscape. And just like the other areas it has been 'beautified' as well; It makes use of a colour palette with a lot more pastel tones in comparison to the movies as well as the other lands.

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Figure 11. Sleeping beauty castle at the entrance to Fantasyland
Figure 12. Sleeping beauty castle as scene in the 1959 Disney movie

Adventureland and Frontierland

Two of the other lands, Adventureland and Frontierland, form the part of Disneyland that references the past. It could be argued that Main Street and Town square fall into this category as well. However, those areas find their origins in the past of Walt Disney himself, while these two lands reference a past that finds no roots in Walt's personal memories. The entrances to these lands as the opening sequence in their chapter are less imposing than the Castle, but the 'weenies' here are therefore not found in these 'opening scenes' but further along in the discovery of these environments (Figures 13 & 14).

In an animated movie picture (or any film for that matter) the edges of the TV or the cinema screen form the boundaries of the (fictional) world or cinematic stage that you, the viewer, are shown. However, these boundaries, which are not 'part' of the movie itself in most circumstances, can lead viewers to imagine the visible scene and its surroundings to be much larger. If we could only look around the corners of the cinema screen and see the rest of the movie picture's environment. Even a mountain or a tree in the background can already suggest that there is more than what the eye can see. This concept is different from the 'weenies' in the sense that it does not provide orientation or allure but suggests more space or continuation of the environment without being able to reach the 'rest'.
The experience of here and there is also described by Cullen (1961) where the 'there' enhances the notion of 'here' and the other way around.

In Adventureland and Frontierland (especially in the picture below) the background behind the lake features hills, and trees and foremostly it blocks anything existing behind it. This makes sure that the viewer, comparable to how the silver screen works, has no notice of the matters taking place behind this land, but instead is presented with an image that suggests that it never ends. Of course, guests still know that what they see is still just part of an amusement park, but to be able to convey the atmosphere that Walt Disney pursued (and to not distract people with 'everyday, modern life' structures or matters), Walt reached for the highest level of detail and the best possible execution of the themes.
John Hench acknowledges in 'Building a Dream' that Disneyland was going to be there for the long run, thus the design was obsessively detailed *"Walt wanted all the details to be correct. What it amounted to was a kind of visual literacy" - John Hench* (Dunlop et al., 1996). Walt did not want his 'guests' to see any of the real world while being in the park. *"I want them to feel they are in another world." – Walt Disney* (Dunlop et al., 1996)
Therefore, he hated it if he saw employees in the wrong costumes in the wrong areas and he made sure that everything was clean and freshly painted, even the areas referring to times or places which are/were tattered in real life (Frontierland for example).

The intriguing matter is that, despite how severely detailed the park is, it is not a factual execution of existing places or times. Adventureland, for example, is a representation of the collective image that lives in people's minds regarding 'adventure'; a mix of African, Polynesian, and far east architectural styles (sometimes described as 'castaway style') as produced in Hollywood's adventure movies.
"Authenticity becomes irrelevant and is replaced by satisfaction." - A. Berleant (1994) This is where the concept shows quite clearly: Show the past, future and a fantasy world, make it compelling but clean and prettified. No 'bad neighbourhoods', no real danger, but a perfected rendition of society's collective idea of that past or future as presented in movies.
"We do not try to design what really existed in 1900, but we are designing what people think they remember what existed" - Fred Beckenstein, senior designer of Euro Disney (León, 2020)

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Figure 13. Entrance ‘scenes’ to Adventure- and Frontierland. 2022
Figure 14. Rock functioning as a weenie in Adventureland. 2022
Figure 15. ‘Here’ and ‘There’ in Adventurland. 2022

Tomorrowland

As the name would suggest, this fourth land is dedicated to the future. In a period where modernism and technological progress was peaking it makes sense that Walt Disney himself was also interested in the future and mostly its promises in transportation technology (Dunlop et al., 1996). This idea of future modes of transportation is already visible in the first execution of Disneyland and even more in the later rendition: Disney World in Florida where an entire monorail is realized in Tomorrowland. Yet the overall characteristic of Tomorrowland in Anaheim is not so much based on modernist architecture and its imagined future development. The style is closer to a stylized and, again, prettified version of an almost intergalactic design closer to how the 'future' is portrayed in Hollywood. A concept that is similar to that of the 'past'-lands (Adventure- and Frontierland).

Conclusion

This thesis aimed to discover how the idea of Disneyland has transformed from animation to 3-dimensional design. By researching the history of Walt Disney and his company, during the roughly 20 years leading up to the opening of Disneyland in 1955, I found out that it was a combination of three separate elements or projects that, when put together, formed the idea of Disneyland as we know it: his Carolwood Pacific Railroad with the train 'Lilly Belle', the Kiddieland project, and the miniature rooms that were inspired by the Thorne rooms. Walt Disney was searching for a different format to pour his imagination and stories in. He wanted something alive, something that he could add on to or change even after it was completed. This, he found in his Disneyland project.

The design itself was carried out, mainly, by animators (some with an architectural background), which explains why the park is what it is. It functions as an animation with scenes in which the scenes function as a coherent whole; just as on movie sets or in animation drawings, due to the design being created by one design team, there is nothing in the park that was not intended to be there.

This 'serial vision' as described by Cullen begins the moment a visitor stands before the entry. It is very much through sightlines, visual boundaries or stimuli in the form of wienies that the animation-like approach to the design is discernible.

Additionally, I found that there are direct links to Disney movies that were made during the Disneyland design period since both works had influences from the same inspiration Walt acquired and applied (Lady and the Tramp, Sleeping beauty).

Not all areas of the park are directly linked to existing Disney animations: parts of Frontierland, Adventureland, Tomorrowland and Main Street as well have roots in the past, future and even personal memories of Walt. But even these, non-animation, segments find their roots in Hollywood.

The main reason why the effect of the park is so similar to the effect of animation movies is that their intentions are the same: submerging people in a form of entertainment where nothing is left up to chance and the viewer or visitor can live in and experience, for a moment, another world which is detached from everyday life.

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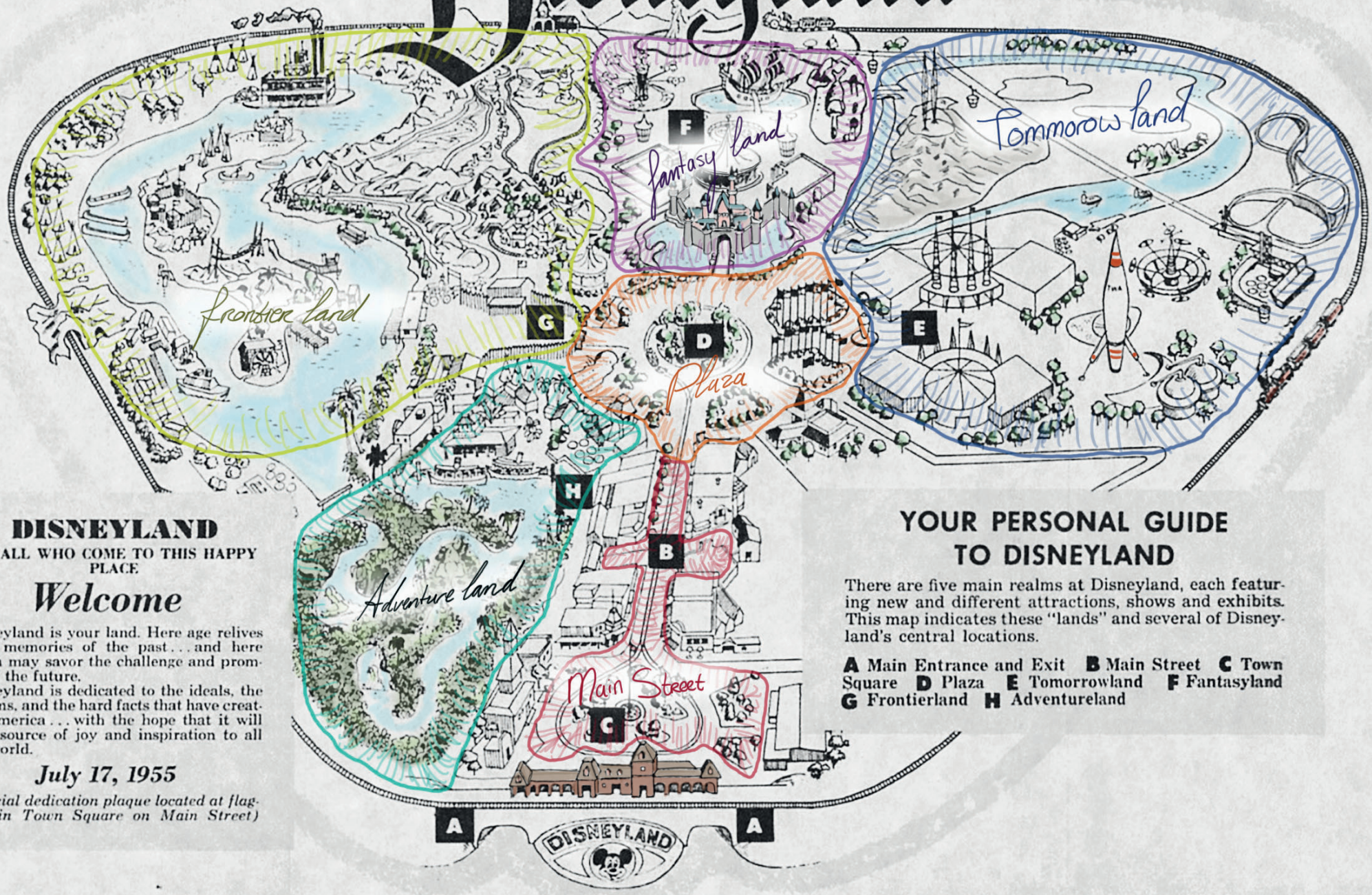
Disneyland



DISNEYLAND

TO ALL WHO COME TO THIS HAPPY PLACE

Welcome

Disneyland is your land. Here age relives fond memories of the past . . . and here youth may savor the challenge and promise of the future.
Disneyland is dedicated to the ideals, the dreams, and the hard facts that have created America . . . with the hope that it will be a source of joy and inspiration to all the world.

July 17, 1955

(Official dedication plaque located at flagpole in Town Square on Main Street)

YOUR PERSONAL GUIDE TO DISNEYLAND

There are five main realms at Disneyland, each featuring new and different attractions, shows and exhibits. This map indicates these "lands" and several of Disneyland's central locations.

A Main Entrance and Exit **B** Main Street **C** Town Square **D** Plaza **E** Tomorrowland **F** Fantasyland **G** Frontierland **H** Adventureland