

MASTER

Unleashing the experience in an urban environment
new insights with theme park imagineering ideologies

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Unleashing the experience in an urban environment

NEW INSIGHTS WITH THEME PARK
IMAGINEERING IDEOLOGIES



Wilko Heemskerk

“ Cities could use a little bit of ~~magic.~~
imagineering

Graduation thesis prepared for the master's degree
in urban design at Eindhoven University of Technology.

February 2022

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Unleashing the experience in an urban environment

NEW INSIGHTS WITH THEME PARK
IMAGINEERING IDEOLOGIES



Figure 1. My father and me in The Efteling in 1997

Preface

Once upon a time in Kaatsheuvel

Before you lies the thesis titled: “Unleashing the experience in an urban environment: New insights with theme park imagineering ideologies?”, written to fulfill my Master degree in Architecture Building and Planning at Eindhoven University of Technology. I specialized in Architectural Urban Design and Engineering and was engaged in researching, designing and writing this thesis from April to February 2022.

The cover suggests that most cities could use a little bit of magical dust. Preferably not sprinkled by Disney’s Tinker Bell but by the hand of urban designers and architects. Words like ‘Experience’ and ‘Imagineering’ in relation to the building environment can sound peculiar and maybe even controversial at first, but I am confident that when you read this thesis your perspective will change. And to be honest you don’t have a choice, simply because a vital city of today depends on the importance of (shared) experiences, storytelling and making a place more memorable, enjoyable, and even liveable for the residents and visitors.

On the first image on the previous page you see me, a boy named Wilko at one of his first visits to a theme park, the Efteling in Kaatsheuvel. Now, just to clarify, I have never been to Disneyland, and I am not a big fan of coasters or other dazzling attractions simply because I get sick very easily. The prices are insane and those couple of times in life I went to a theme park the queues were usually endless and there were so many kids screaming! But nevertheless, I must admit there is something truly special about theme parks because every single time I went home with a big smile. Happy, entertained, never bored and with a bag full of emotions, memories and amazing stories to tell.

Visiting a theme park makes you step into a world where you don’t have to worry about the daily struggles of life. Theme parks don’t achieve this by the untouchable force of magic. There is something fundamentally deeper in the way theme parks are designed and imagined. Something I think cities such as my hometown ‘s-Hertogenbosch could and should learn from. I am thankful that I was given the space to write this thesis, as well as for the supervision and counselling provided by Geert Das, Pim Terhorst, Marcel Musch, and Pieter van Wesemael.

I hope you enjoy your reading.

Summary

Unleashing the experience in an urban environment

A city is a 'full-sense experience'. Experiences can have an effect on our mental health and can influence on our (un) conscious behaviour. Whether the effect is positive or negative is largely in the hands of urban designer. Research shows that spatial design strengthened by experienced interventions can have a positive influence on well-being as it can reduce aggression and violence. Not all senses play an equal role: Your vision is dominant. When experiencing our surrounding, 70-80% of the brain is connected to our visual system. Therefore, what we appreciate about a city largely depends on what we see: buildings, streets, parks, squares, stores, signs, people and traffic. In this the perceptive from our point of view, in other words the eye-level design is important. The confusing thing about 'seeing' is that everyone looks at things differently. Everyone has their own story and perception.

Kevin Lynch and John Urry made it clear that we see a city is as a built and photographic image. However, the presence of these iconic or recognizable photogenic image is not enough for a city to be in the spotlight. In other words, behind the 'picture' of the city there must also be a convincing 'story'. Consumers nowadays have demands and wishes regarding non-tangible things, such as attention, imagination and development. Consumers no longer buy a product, but want experiences. Gordon Cullen believed that extra values should be added in the urban environment so that citizens and visitors can emotionally enjoy a place through psychological and physical sense. The link between psychological and physical sense is and probably is very complex and for decades architects and urban planners have built up knowledge about the perception of the surrounding spaces.

According to Urry, a new type of tourist is emerging, namely the 'post-mass tourist' who knows that all sights are in fact constructed. At the same time, Urry's theories also imply that cities have the freedom to determine which parts of the city should be given extra emphasis. This is exactly why city branding and marketing have become so big and important for cities. It is important to find the right balance for residents, visitors and businesses. In many cities, regions and countries the emphasis has been too much on attracting as many tourists (visitors) as possible.

Tourism often goes hand in hand with gentrification and repression. Critics have been arguing for some time that (mass) tourism is turning cities into a kind of amusement park. Pleasure and entertainment become central, at the expense of other functions. In this discussion the term 'Disneyfication' usually pops-up. Which is usually used in a somewhat negative term when it comes to urban development. In essence, Disneyfication is about the commercial transformation of a society to resemble Disney's merchandise and marketing. At the same time, it is important to understand that there are also elements in Disney that can be used in a very positive way. It's difficult for some to accept but you cannot deny that the Disney formula is a worldwide success. And I dare to say that Disney's theme parks designers, engineers and architects are the masters of storytelling, creating the ultimate experience and have unprecedented knowledge about it.

Theme parks are experts when it comes to applying technics and tricks to influence the human experience and behaviour. Therefore, for many a day at a park is a dream and an escape from the messy reality of daily life. The team and people who are responsible for this at Disney are the Imagineers. Imagineering is the use of imagination to develop concepts and products that respond to the expected experience of consumers. It is like engineering, it is done only with the use of both hemispheres of the brain. It involves thinking with feeling and intuition rather than pure analytical thinking. An imagineer is specialized in the psychological and sociological understanding of people's experiences and that is capable of creative translation of consumer expectations into memorable experiences. By using design strategies and ideologies for theme park Imagineers and translating them into the context of an actual city district, a realistic site was created Den Bosschelanden

This design is a unique and daring residential concept that every resident and visitor wants to experience on a daily basis. Divided into three themed areas that mirror and enhance the experience of the city of 's-Hertogenbosch with a twist: Nijverij Kade, Dieze Park and Slot Broekbos. The focus is not on the commercial side, but it is essentially an accessible place of enjoyment. In Den Bosschelanden, people are in control. Besides a bustling hotspot, there is also room for leisure and recreation.





Reader's guide

Experience will play an important role in cities in the coming decades. This poses the following main research question:

How can the experience in an urban environment be enhanced with imagineering ideologies that increase the well-being and liveability of residents and visitors.

The conducted research is done by means of literature, case studies, site visits, observations, historical and spatial analysis combined. The first chapter is focused on the concept of experience in the urban environment and does so on the basis of urban planning and psychological theories. It becomes clear that the observations, emotional connection, and senses of a person are key. Chapter two looks at the positive and negative side of (experience) tourism in relation to city-branding. In addition, conflicts concerning Disneyfication, authenticity and heritage are discussed. The third chapter focuses on the city of 's-Hertogenbosch and the plan area. In this chapter the larger context, main values, needs are explored. In chapter four the main findings and lessons regarding thematic districts, theme park design and imagineering are clarified. With the knowledge of the previous chapters in mind, the last step can be taken into chapter five where a final plan is presented: Den Bosschelanden. To conclude, it is important that if you decide not to read this book and it ends up as decoration for the bookshelf. Know that this book should be in better hands, of someone who does appreciate it and wants to make the urban environment a little bit better for all of us.

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Nothing is experienced by itself.

– Kevin Lynch

Chapter I:

Acknowledging the importance of experience

1.1 Urban theorists and pioneers: how we see cities

When we, as urbanists, engage in a conversation about the awareness and perception of the spaces surrounding us the name of Camillo Sitte is brought to the table. There is a story about the Viennese urbanist Sitte (1843-1903). Each time he visited a city for the first time, he would approach it in the same way (Konken, 2000). When Sitte arrived by train at the station, he would ask for a driver to take him to the town's largest square. Then he would visit the best bookstore, climbed the highest tower, which was usually the church, dined in the best restaurant, and slept in the finest hotel. In this way, Sitte was able to quickly form an 'image of the city'. He saw the station and the talk with the driver who picked him up as the city's postcard. The square reflected for him the everyday cycle of city life, while the bookstore, restaurant and hotel gave him an impression of the class and mentality of the population. And lastly, from the tower he received information about the city's form, environment, structure and activities. And even though no one literally performs the same rituals of Sitte, unconsciously we pay attention to similar aspects when we visit an unknown city. The station area, the behaviour of the cab driver and the hospitality of the storeowners and hotel staff can have a major impact on our image of the city.

If Sitte would visit the city of 's-Hertogenbosch today, it would look something like this. Regardless of the fact that this was his first-time visit: Sitte has already a certain image of the city and even an expectation in his mind provided by society and the world of social media that we live in today. Just to be sure he checked on his phone, during his journey in the train what the 'must visit' or 'city highlights' are. Via Google maps he decides to walk toward the market and passes the eye-catching golden dragon fountain in the middle of a busy roundabout, walks past the queue of Jan de Groot's bakery, across the Wilhelminabrigde where a street musician plays an unrecognisable jingle. He comes across some inviting cosy streets like the Uilenburg with cafes and bars or the picturesque historic canal of the Breda Haven (with the exception of several soulless concrete apartment blocks). Even the majority of the shops are very ordinary in today's streetscape like the Jumbo, McDonalds and Kruidvat. However, the view of the highest tower, which is not from the St. John's Cathedral (Sint-Janskathedraal) but 2,5 kilometres away from the centre in the provincial government headquarters is quite impressive (page 12-13, figure 2).



Figure 2. Admire the view through a monocular at the top of the provincial government headquarters building of North Brabant from the 23rd floor. Overlooking the historical centre of 's-Hertogenbosch on the south side bordered to a nature reserve of 22 hectares The Bossche Broek. (visualisation based on images from Rob Hendriks and Siebeswart)



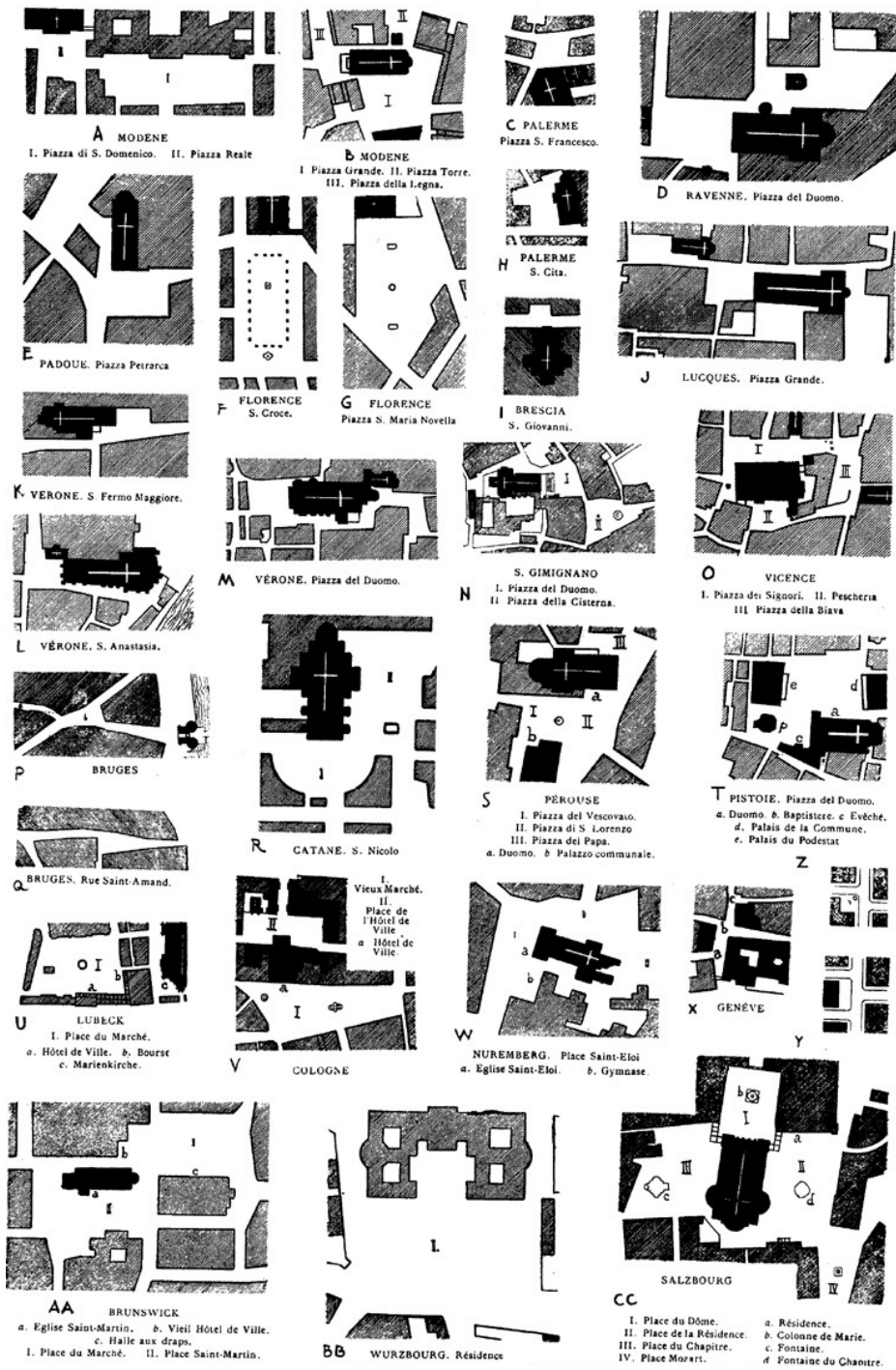


Figure 3. Camillo Sitte: *The art of building cities*, page 12 - *The modern revival of civic art* (1889)

In that towers Sitte would probably ask himself the question whether the market, bookstore and hotel gave him the right representative image of the city and its residents. And whether this visit has fulfilled his expectations and his desires, or whether there was something missing in this experience? The book 'The Art of Building Cities, published in 1889 by Sitte is one of the acknowledged cornerstones in urban planning. Sitte offered new insights in analysing the public spaces of historic cities in terms of patterns and relationship of districts, the sequence and complexness of plazas and streets. In the first chapter he quotes Aristototele's summary: 'A town ought to be designed to offer its inhabitants security and happiness (Sitte, 1889). In Sitte's point of view an urban design should not only have a functional but also an artistic basis. He was there for reluctant regarding modern urbanism. He recognized that it was good that the problems in the old cities were being addressed, but criticized that aesthetics were lost with the rationalist choices or were seen as of secondary requirements. He sought for a new vision in which there was space for pillars of beauty in a city plan.

There was also fierce criticism of this reasoning. Among others by the Dutch urban planner and architect Berlage in 1912 who felt that Sitte had placed too much emphasis on the irregular. According to Berlage, the quality of a city was found in the combination of the urban plan and the architecture, and there were examples of grid cities that were more attractive than "the deliberately so-called picturesque, irregular appearance of city plans of late." His criticism was in line with the thought of architect Le Corbusier decades later, who described the work simply as propaganda for crooked streets. For a long time, the book and Sitte's ideas were not taken serious by some, while the "science of aesthetics" based on the study of old city squares was ground-breaking and spot on (figure 3).

However, the debate about aesthetics in architecture and urban design dates to the ancient times of the Greeks and Romans. Searching for the golden ratios. It's an interesting and endless discussion about the importance of 'a sense of enclosure' in which aesthetics play their part. There is not one fixed answer, and it goes beyond predetermined measurements. The term 'sense of enclosure' is defined as: "when buildings physically define public spaces particularly through proportions between height and width in an area to create places that are comfortable to pedestrians." There are numerous of established guidelines that have found the "right" ratio for streets and squares. And without guiding principles on the desirable widths of streets or squares most of them would feel meaninglessness and can easily be pushed to absurdity since there are no limits to how large or small urban spaces should be.

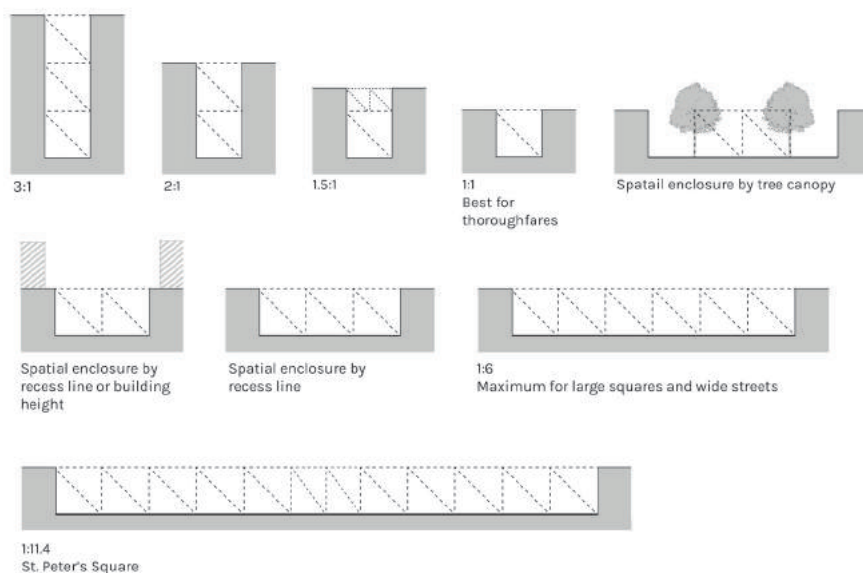


Figure 4. Spatial definition by height-to-width ratio

Having an indication helps, but when we take, for example the St. Peter's Square in the Vatican by the Italian architect Gian Lorenzo Bernini. In this example the enclosing colonnade structures are 21m tall, whilst the oval piazza at its widest is 240 m across. This is a height: width ratio of 1: 11.4, vastly in excess most of the commonly used ratios in the urban landscape as illustrated in figure 4. Bernini's adored square whose major objective was to provide a feeling of being embraced by, in Bernini's own words, "the motherly arms of the church". The St. Peter's Square is not the only exception. Think about those beloved traditional streets in hot climates that were frequently built to be much narrower than their height in order to provide shaded streets, and many pleasant streets in cooler climates also display this characteristic. A street with a 1:1 ratio apparently generates a sense of enclosure as does one of 6:1.

Perhaps the most fundamental plausible explanations for the flaw of the ratio theory according to Chris Haile is that, although the theory is justified with reference to the proportions that pedestrians find satisfying, the width part of the ratio is measured from the building frontage rather than the predicted paths of pedestrians. As pedestrians cross a public space, quite obviously, the distance to the building frontage is constantly changing yet the height of the buildings remains the same. The observed ratio of width to height is thus constantly changing as shown in figure 5 (Haile, 2019).

He states that the contrast theory explains the success of urban spaces such as St. Peter's Square much better than the 'sense of enclosure' ratio theory. When we survey environment, our eyes are not static but move in discontinuous jumps from one point to another, as is perfectly demonstrated by the practice of reading this thesis. These jumps the eyes make are called 'saccadic movements', and during these extremely high-speed movements our visual perception more-or-less shuts down in order to prevent motion blur turning our visual perception into an intolerable smear. The mind then 'fills in the gaps' to provide an apparently unbroken view of the world.

To clarify this principle, we can compare this with a camera's lens that moves in and out until it finds the focal distance that gives the resulting image maximum contrast. That, very basically, is it. Contrast-detect autofocus achieves its 90% accuracy rate through knowing that our eyes instinctively jump from point of high contrast to point of high contrast. Whatever we are focussing on, it will tend to have a significant amount of vertical detail. Yet it is important to add that it is not verticality alone that is attractive but the contrast with horizontality. Our eyes are attracted to points where there is a strong vertical-horizontal contrast.

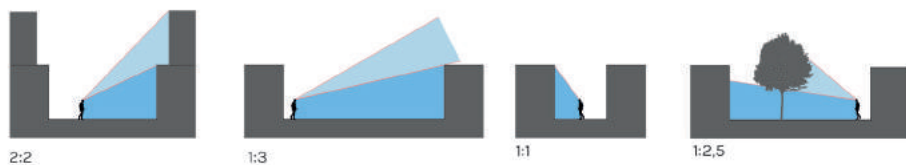
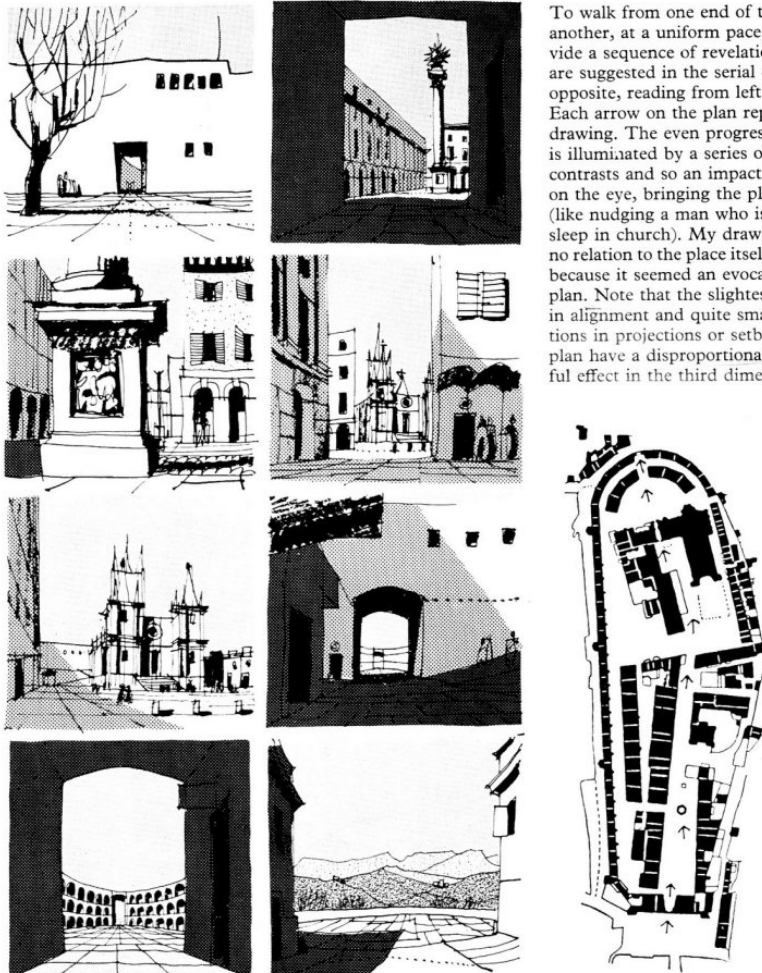


Figure 5. Sense of enclosure

By understanding better how we as humans absorb our environment and process is in our brain the better, we as urbanist can be in creating meaningful environments. It's time to start putting the people's experience at the heart of any theory of what makes an urban space satisfying. Before we dive deeper into what makes a satisfying place there is another architect and urbanist to discuss. 'The Concise Townscape' by its author Gordon Cullen is an innovator to the world of observation and visual understanding the buildings environment. 'Townscape' is a visual art contained in the arrangement of buildings, roads, trees, nature and urban environment that decorate the space (Cullen, 1961). Cullen had a mayor influence on architects and planners in how cities should look like. The townscape explored to path of physical visuals to recognize the physical form of a city.

CASEBOOK: SERIAL VISION



To walk from one end of the plan to another, at a uniform pace, will provide a sequence of revelations which are suggested in the serial drawings opposite, reading from left to right. Each arrow on the plan represents a drawing. The even progress of travel is illuminated by a series of sudden contrasts and so an impact is made on the eye, bringing the plan to life (like nudging a man who is going to sleep in church). My drawings bear no relation to the place itself; I chose it because it seemed an evocative plan. Note that the slightest deviation in alignment and quite small variations in projections or setbacks on plan have a disproportionately powerful effect in the third dimension.

Figure 6. Gordon Cullen: *The Concise Townscape - Serial vision* (1961)

According to Cullen, "The linkage is perceived psychologically and physically by the observer as well as the physical form of urban space and the shape of the building mass". In figure 6 you see an iconic study Cullen made in which he describes and draws what a pedestrian experience when moving through a built environment. The pedestrian's view continually changes when following a curving pathway, entering a courtyard, or turning a corner. The changing view provides a sense of discovery and drama. He believed that

extra values should be added in the urban design of the city so that people can emotionally enjoy a good urban environment through psychological and physical sense. With this conclusion he takes the analysis from Sitte one step further.

A person's emotional attachment to a place is maybe best expressed and explained through the geographical concepts of toponophilia and sense of place (Tuan, 1974). Topophilia is literally the "love of a place. And with a city it is actually the same as with love: difficult to put into words, but when you experience love, you understand what is meant by it. The concept of 'sense of place' was popularised by geographer Yi-Fu Tuan that reasoned that in general, you can say that, in sense of place, a 'place' has three elements: the physical structures, activities that take place and the meaning individuals give to it (Wardner, 2012).

Concluded that a place consists of three elements, the question that remains is: But what about the word 'sense'? In English, sense means not only "feeling" but also a faculty by which the body perceives an external stimulus. In the concept of sense of place, both meanings come together. Places, whether regions, cities or public spaces, unconsciously appeal to all our senses. They are sensescapes, as it were (Landry, 2006). We can not only see a place, but also hear, smell, feel, and taste it. Especially in the larger cities, we are literally bombarded with environmental information through our senses. Figure 7 provides an overview that illustrates the important parameters that fall under the three elements of a 'place'. It is important to conclude that these are connected in various ways.

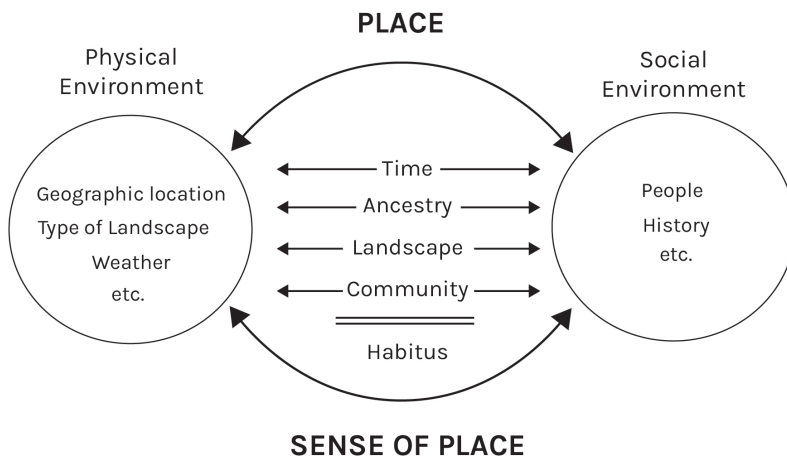


Figure 7. Diagram based on Yi-fu Tuan: *Topophilia and Sense and Place* (1990-2001)

We perceive all kinds of buildings, signs, people and cars, hear people talking and laughing, activity and traffic sounds, sniff out the smells of coffee bars, are disgusted by the exhaust fumes from cars racing past, enjoy the sun falling on our skin or speed up our pace when we feel it starting to rain. But once inside we appear to have entered the Markthal in Rotterdam, a public building that again triggers so many different senses. In short, the city is a ‘full-sense experience’. Some people can handle these overloads off senses, some are used to it while other can freak out. But even the people that appear to handle these full sense experiences it can have an effect on their mental health that isn’t immediately noticeable, whether that is positive or negative. The next paragraph will explain more about these effects. For now, let us examine the senses that are at play when experiencing a built environment.

It’s important to note that Sitte and Cullen were not wrong when they focused mostly on what they see in the physical environment. Research shows that in the experience of cities, not all senses play an equal role: Your vision is dominant. When experiencing our surrounding, 70-80% of the brain is connected to our visual system (Przuntek, 2008). Therefore, what we appreciate about a city largely depends on what we see: buildings, streets, parks, squares, stores, signs, people and traffic. In this the perceptiveness from our point of view, in other words the human scale is important here. For example, not everyone felt comfortable in Amsterdam’s Zuidas business district with numerous tall buildings placed in close proximity, because the human proportions are lost there (Van Harreveld, 2009).

Besides the horizontal and vertical contrasts in our visual experience of an environment colours are an important factor, especially in their mutual coherence and the way they are illuminated. We find green (trees, grass) and blue (sky, water) pleasant because they radiate calm and optimism. Gray, black and white also make us feel calm, but are not good for our mood in the long run (Wöbse, 2002). Figure 8 provides a compact overview of the positive effects of colours, divided into three categories: the mental response, the main association, and the effect on mood.

	Mentally	Feeling	Mood
Red	Energy	Power	Excitement
Orange	Boost	Warmth	Joy
Yellow	Awareness	Enjoyment	Optimism
Green	Relaxation	Nature	happiness
Blue	Confidence	Tranquility	Concentration
Purple	Creativity	Wonder	Productivity
Pink	Compassion	Kindness	Sensitive

Figure 8. Effect of colour based on the findings of Kendra Cherry (2020)

The confusing thing about ‘seeing’ is that everyone looks at things differently. Everyone has their own story and perception. And besides that, it is often very difficult to put it into words. Research done by the German TV channel ZDF shows how extreme that difference really can be. They found that Chinese tourists who have visited our continent find Frankfurt am Main the most beautiful city in Europe and Rome the ugliest. For the average Chinese person, skyscrapers are more interesting than historical heritage. Some tourists who participated in the survey even asked: “When are they going to tear down those old buildings in Rome?”. This also leads to the conclusion that beauty is also culturally determined.



Figure 9. Frankfurt am Main (Photograph: Christian Wolf)



Figure 10. Rome (Photograph: M. Russo)

Therefore one single urban identity cannot be determined for a city. In literature we come across all sorts of terms that try to capture the specific characteristics of a city in words, such as the DNA, the soul, the character, the biography and the story of the city (Vreeman, 2008). The German sociologist Martina Löw (2008) prefers to speak of 'städtische Eigenlogik': the whole of visible and invisible structures and everyday forms of expression that lend uniqueness to a city and its population. But the bottom line is simple: 'The city is many cities' (Jochems, 2007): it has not one story, but countless stories. And a well-known paradox is that people often identify themselves with their city when they are not there. Only somewhere else do you experience what is so special about your own surroundings.

But what we can assume is that when a larger group (the majority) have more or less the same image of a city, geographers speak of an image. That collective image consists of fragmented knowledge, stereotypes, clichés and prejudices (Lebens, 1998). An image is fed by personal experiences, stories from others and reports from the media. Stereotypical elements of an image are often reinforced because people like to hear what they want to hear. Research shows that people pass on negative associations to others an average of ten times and positive impressions only about three times (Konken, 2000). This is why a bad image of a city is so difficult to change for the better.

To conclude this section, we arrive at the Image of the city (1960) by American urban planner Kevin Lynch (1918-1984) that supports the thoughts of a collective city image. Lynch conducted research among residents of Boston, Jersey City and Los Angeles, asked them to draw a map of the city and concluded on this basis that our city image is dominated by five elements in the built environment: paths, edges, districts, nodes and landmarks.

- **Paths:** *The most legible element in the city which observer experience the city while moving through it, such as streets or canals.*
- **Districts:** *Urban landscapes that have common characteristic features in texture, space, form detail, building type, use, or inhabitants such as the center or office location.*
- **Edges:** *The boundaries between two phases, linear breaks in continuity. For instance shores, railroad cuts, edges of development and walls.*
- **Nodes:** *The points and breaks in transportation where people make their decisions. Mostly busy, strategically located places where people or activities come together such as market squares, stations and road intersections.*
- **Landmarks:** *These points can be defined with physical objects like signs, buildings, mountains or shops. The key characteristic of this element is singularity, they are unique and memorable in a city context because of the figure- background contrast.*

Together they determine the legibility of a city, or the ease with which we recognize the city in its parts and organize it in our minds into a coherent whole. In short, in the variety of mental maps and images a pattern can be recognized. Lynch argues that these elements come together in a person's mind to create a mental map that is unique to each person who navigates the city (Lynch, 1960). Lynch's research has been repeated in American and European cities and each time yielded a similar list (Southworth, 1990).

1.2 Environmental psychology: how people experience cities

As mentioned in the previous paragraph, Cullen believed that extra values should be added in the urban environment so that citizens and visitors can emotionally enjoy a place through psychological and physical sense. The link between psychological and physical sense is and probably will always be a difficult subject to understand. For decades architects and urban planners have built up knowledge about the perception of the surrounding spaces and thus the connection between the psychological and physical is established. It even has a major influence on our (un) conscious behaviour. But what role does that experience of the built environment have on our lives?

A complex question strongly linked to environmental psychology: the relationship between people and their environment. The environmental psychologist Overtoom explains that this phenomenon is primarily related with shape, pattern, depth, colour and shading, and what our brains then do with that. Your brain is extraordinarily quick at finding or recognizing patterns and shapes, and makes the simplest, most obvious interpretation (Overtoom, 2013). Associating certain feelings or emotions with a certain environment, makes everyone evaluate a space differently, or feel differently. Conversely, humans have a necessity to express their (personal) space needs in their environment, such as privacy and defining territory.

Placing fences around our gardens is a typical Dutch example of this. Control over your own life is one of the five basic human needs. These are described in Maslow's pyramid (Figure 11 on the next page) in which self-actualization is at the top (Maslow, 1943). At the end of his life, Maslow was still working on this theory. He saw meditation, mindfulness and flow as a way for individuals to see the broader perspective that comes with self-transcendence as the missing top of his pyramid: self-transcendence, the spiritual or supernatural consciousness.



Figure 11. Maslow's hierarchy of needs is often represented as a pyramid, with the more basic needs at the bottom (based on the visualisation by Plateresca / Getty Images 2020)

Although recent research appears to validate the existence of those five universal human needs, as well as the ordering of some in which people seek and satisfy needs, the exact hierarchy proposed by Maslow is called into question (Villarica, 2011). According to Maslow's theory of needs, when the bottom steps are filled, we move further up in our needs toward the more psychological needs.

- **Self-actualization:** Sometimes called self-fulfilment needs include, education, skill development—the refining of talents in areas such as music, athletics, design, cooking, and gardening—caring for others, and broader goals like learning a new language, traveling to new places, and winning awards.
- **Esteem:** The higher needs, beginning with esteem, are ego-driven needs. The primary elements of esteem are self-respect (the belief that you are valuable and deserving of dignity) and self-esteem (confidence in your potential for personal growth and accomplishments). Maslow specifically notes that self-esteem can be broken into two types: esteem which is based on respect and acknowledgment from others, and esteem which is based on your own self-assessment. Self-confidence and independence stem from this latter type of self-esteem.
- **Love and belonging:** The social needs on the third level of Maslow's hierarchy relate to human interaction and are the last of the so-called lower needs. Among these needs are friendships and family bonds—both with biological family (parents, siblings, children) and chosen family (spouses and partners). Physical and emotional intimacy ranging from sexual relationships to intimate emotional bonds are important to achieving a

feeling of elevated kinship. Additionally, membership in social groups contributes to meeting this need, from belonging to a team of co-workers to forging an identity in a union, club, or group of hobbyists.

- **Safety:** Next among the lower-level needs is safety. Safety needs include protection from violence and theft, emotional stability and well-being, health security, and financial security.
- **Physiological:** The first of the id-driven lower needs on Maslow's hierarchy are physiological needs. These most basic human survival needs include food and water, sufficient rest, clothing and shelter, overall health, and reproduction.

A second basic human need cited by Machiel van Dorst Professor of Environmental Behaviour and Design in relation to our living environment is the quality of social interaction. Having personal space is essential (Dorst, 2013). Hall's model in Figure 12 provides guidance on the personal space people need, but also the effect of senses mentioned in the previous paragraph that (in general) effect each space. For example, social interaction requires a distance of 1 meter 20 between people to be effective. But the danger can also be that a space becomes too crowded, imagine a busy metro station or festival. Apparently when too many people are within the range of your personal or intimate space you no longer feel the need to care, respect or appreciate them. A different small scale manipulative example is that smart dance clubs deliberately make the 'entrances' to the dance floor just tight enough so that two persons have to get close to each other and meet.

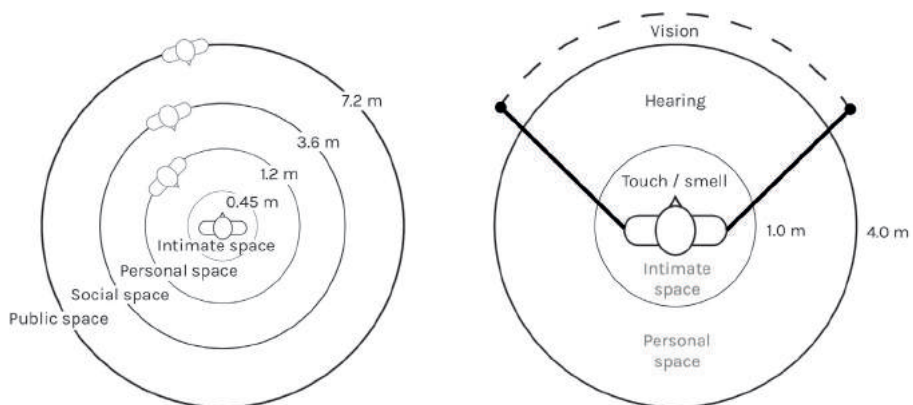


Figure 12. User's Levels of Space: Intimate, Personal, Social, and Public based on Hall 1966 (based on the visualisation by T. Amaoka 2009 and N. Kaplanis 2012)

Having the right dimensions of a space is a crucial parameter in encouraging social interaction. Playing with size can result in sustainable zones in which different degrees of interaction - from private to very public. Even traffic areas can then become zones for social interaction rather than spaces of movement. Hans Schellekens, ecological psychologist and promoted regarding the topic of the experience of the city. He states that “Your experience of the city depends on the nature and quantity of affordances and references that fit your interaction with the city, given the situation you are in” (Schellekens, 2013).

The concept of affordance was introduced by Gibson (1979). He uses it to indicate the complementarity between individual and environment. Affordances is defined by Schellekens as the meanings that you directly have during that moment with the environment. They are often verb forms ending in ‘-able’; sitable, supportable, touchable. Affordances are often a basic meaning or direct interpretation that is instinctively. References, on the other hand, are meanings that you assign yourself, given the interaction with an environment at a particular time.

People want to be able to identify with something, but also make their own mark on their environment. This is good to know when designing for a specific target group, the use of public space and the transitions from public to private.

In the end, a person can only control an environment to a certain extent. In cities is most already determined by architects and urban planners. That is why it is also important to realize that scientific research shows that spatial design can have a positive influence on well-being. For example, regarding the recovery from stress and mental exhaustion, the theories of Ulrich (1983) and Kaplan & Kaplan (1989) are leading. Ulrich showed that the presence of nature decreases negative feelings and speeds the recovery from stress (Ulrich, 1983). Kaplan & Kaplan argued that the presence of nature contributes to the recovery from mental fatigue. On the other hand, nature can also reduce aggression and violence in the inner city. Effects of the environment via mental exhaustion: Kuo & Sullivan (2001) investigated the relationship between aggression and nature in the residential environment, among residents of the apartments in Chicago (figure 13). Some of these houses have a view of nature, while others have a view of asphalt. The homes were randomly assigned to residents. The results: there was far less aggression toward the partner and children in the homes surrounded by nature (William C. Sullivan, 1989).

Henk Staats professor at the Social and Organizational Psychology section of the Faculty of Social Sciences at Leiden University. States that, architects need more scientific insight into aesthetics and the influence

of design on well-being. According to him there is too much focus on functionality, technology and the reasoning by professionals instead of that from the users. Urbanists rely on unsubstantiated assumptions about what users really cares about. A recognisable argument is for example the use of water, “let’s build a neighbourhood where all the houses are surrounded by water because that is: “climate proof, energetic, look beautiful and high-end”. Meanwhile, families just want a backyard in which their young kids can’t drown. Psychologist Daniel Berlyne examined the properties of aesthetic stimuli. An aesthetic experience arises on the basis of a comparison between stimuli: there is order, complexity, similarity or diversity. The surprise effect caused by a succession of stimuli also plays a role (Kaplan, 1989). According to Berlyne, this can be clearly seen in the model of Kaplan & Kaplan who distinguish four dimensions that determine the preference for a landscape: coherence, diversity (richness in elements), legibility (structure, being able to find your way) and mystery (promise of what is to come).



Figure 13. The Robert Taylor Homes studied by Kuo & Sullivan (Photograph: Chicago Reader)



Figure 14. Piazza San Marco in Venice Italy (Photograph: P. Brady)

1.3 Experiencing our surroundings in a wider perspective

It's clear that people have a great need to control their own space and arrange it to their needs. However, this is only possible to a certain level. Fortunately, urban planners, designers and architects of the building environment can fulfil the remaining needs of that well-being in an urban environment. As established in the previous chapter, this can be achieved by an aesthetic appearance that is coherence, diverse, legality and mysteries. This is an additional layer apart from having a logical framework with (physical) structures that follow the generic guidelines as explained in the first chapter. But above all, designing from 'the human perspective' is most important. It can create a greater sense of place and psychological or emotional connection between a person and their environment. The keyword in this is 'experience'.

But how can cities influence and use experience in their environment? Before we can answer that question, we need to better understand what the word 'experience' means. Starting with solving a small language barrier to prevent any confusion. Because in the Dutch languages 'to experience' stands for both for 'beleven' and 'ervaren'. But those words have a separate meaning because. If you experience something special (belevenis) and give it meaning, you are more likely to call it an experience (ervaren). Thus, an experience is memorable and very personal. Experiences come about in an interplay of personal, social and physical context. They affect the person emotionally, physically, intellectually, or even spiritually.

Knowing that experiences relate to events that touch us personally and mentally, and partly because of this, produce a memory. An experience can therefore come across differently for each individual. Some experiences will work better than for others. The differences can be so great that one person experiences it as positive and another as negative. A good starting point for understanding experience according to Martin Goosens, professor of environmental psychology at the university of Wageningen are the following characteristics (Peters, 2018).

- *The event is experienced by an individual, who plays his own role in the event.*
- *The individual interprets what he experiences in a personal way.*
- *His interpretation makes it his own, unique memory of the event.*
- *An experience concerns an event that takes place at a particular moment in time.*

A great example to indicate what 'experience' can mean is explained by Pine & Gilmore. They speak of the phenomenon of the 'experience economy', a term that will further be examined in the next paragraph. In their example they illustrate the experience economy with the price of a coffee bean. The person producing the coffee receives a price of around one to two cents per cup of coffee. The company who grinds, packages and resells the coffee then earns between ten and twenty cents per cup. So, the consumers pay around 30 cents to drink a good cup of coffee at home that they bought at the supermarket. But exactly the same cup of coffee can also be served in a five-star restaurant, then the cup of coffee suddenly costs 5 euros for the consumer. And one step further is when we go on vacation to Italy and have the same cup of coffee in the San Marco square. Then the price has suddenly become 10 euros! This example shows exactly how important the experience can be. You can buy coffee anywhere, but not the experience. Partly because of this, consumers are willing to pay more for a cup of coffee in Venice than for a cup of coffee at home on the couch, even though the quality of the coffee is probably the same.

The experience economy is not about a radical transformation, but about a subtle change in the consumer's experience. The English term was introduced in 1998 by B. Joseph Pine II and James H. Gilmore in their book *Welcome to the experience economy*. According to Pine & Gilmore, the difference between an activity and an experience is that in an experience the consumer is involved in the activity in some way: Experience realms (Gilmore, 1998). According to them, the main dimensions on which a consumer can be involved are: the consumer's degree of participation and the consumer's relationship with the environment which then results in different domains as illustrated in figure 15 on the next page.

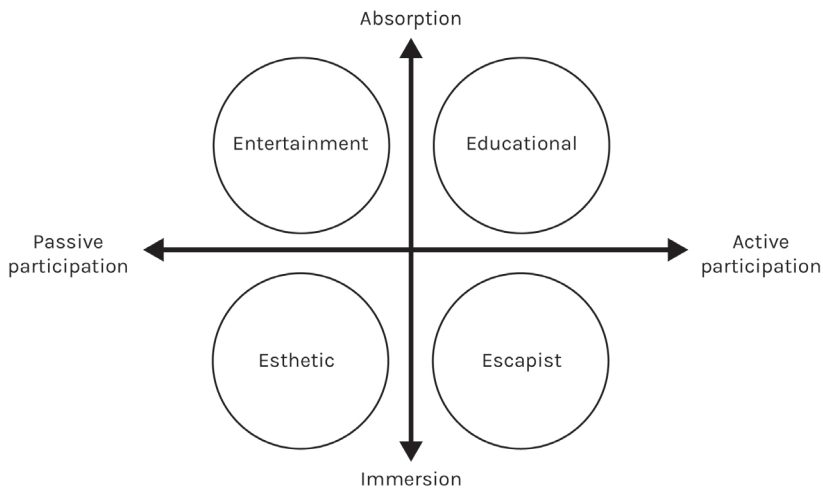


Figure 15. Experience realms model Pine & Gilmore (Based on the visualisation by EURIB)

The first dimension: the extent to which the consumer influences the experience on horizontal axis. It runs from passive to active participation. The second dimension: the relationship with the environment. It ranges from absorption to immersion. In absorption, a person is held for such a long time that they absorb the experience. While with immersion, the consumer becomes physically or virtually part of the experience. By means of these two dimensions, four types of experiences can be distinguished:

- **Entertainment experiences:** *this form is the most developed and recognisable in the leisure industry. Watching TV on the couch, reading a book or attending a theatre, the experience is usually absorbed passively by the consumer*
- **Educational experiences:** *the passive absorption of knowledge. You absorb something in your short-term memory and then reproduce it later. This experience requires a lot of concentration off the receiver. However, this is a very effective experience. The more the receiver can learn, the more the message will stick with them*
- **Escape experiences:** *these are the opposite of entertainment experiences but can sometimes be very similar because of how people differ. Instead of passively consuming, the experiencer creates a world of their own in which they are completely absorbed. To give an example of Disney parks, this combines automatically the escape experience to the entertainment experience; you watch a movie (entertainment) and then you can relive it at Disneyland (escape).*

- **Esthetical experiences:** while in a learning experience consumers learn, in an escape experience they wonder off and in entertainment experience they amused, the purpose of ethical experience is just to be somewhere. For example, looking over the edge of the Grand Canyon, visiting a museum or attending a theatre performance. The difference is that a lot less activity is expected of the recipient. The user enjoys what they are offered by just being present regardless of what is presented.

While experiencing something some degree of flow occurs when a person undergoes an realm. The term flow was introduced by the psychologist Mihály Csíkszentmihályi. In his book, *Flow: The Psychology of Optimal Experience* (1990), Csíkszentmihályi emphasized in his theory that people are happiest once they are in a state of flow. A state of concentration or complete absorption with the activity they are participating in (Csíkszentmihályi, 1990). At that point nothing else seems to matter for them.

When during an activity you have reached the flow, the highest state you can achieve, that also comes to an end. The most suitable example to mention here is playing a computer game like *Rollercoaster Tycoon*. As a child, I found it difficult at first but became fascinated with it (the level of challenge and skill are in this phase low). After playing sometime and developing in the game I understood what was needed to build and manage a successful amusement park (the skill level increases). As I got to know the game better, I was able to build the most impressive and most profitable parks and ready to complete the most difficult scenarios (the challenge level increases). This led to a flow experience where playing was completely automatic, and I was fully immersed in the game. But when I mastered the game this flow state disappeared again, and I had to look for a new game such as *Rollercoaster Tycoon 2*. Thus, Csíkszentmihályi made differences in the type users of leisure products depending on the personal skill and challenge associated with that activity. In which only arousal, relaxation, flow and control are positive states to be in (figure 16).

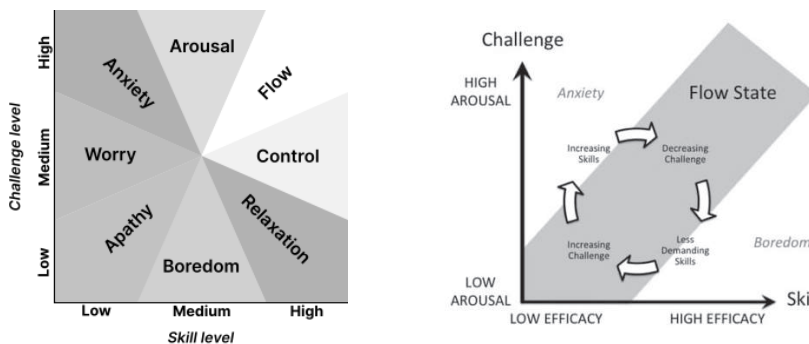


Figure 16 . Mental state in terms of challenge and skill level, according to Csíkszentmihályi's flow mode

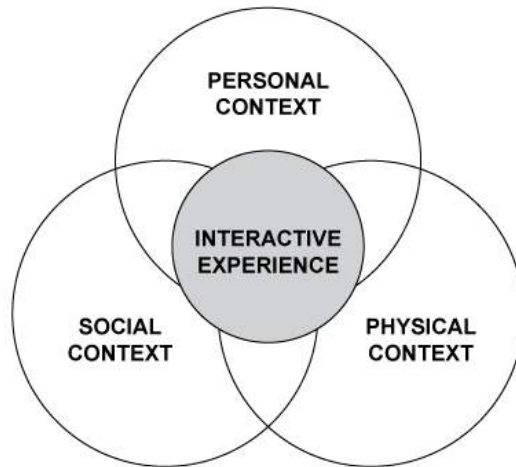


Figure 17. Interactive Experience Model (Falk & Dierking, 2008)

Yet another confirmation that experience can play a crucial role in people's well-being. Especially for people's that are participant in leisure activities. According to Falk and Dierking, the decision to spend leisure time outdoors is determined by the desire to align personal and social desires with the expected physical conditions and activities of the outdoor offerings (Falk en Dierking, 2008). There model (figure 13) is based around leisure activities of individual consumers by three pillars: personal, social, and physical contexts.

Personal context: Each visitor has a unique personal context depending on:

- Differences in previous experiences with the leisure product
- Differences with respect to knowledge and experience of the experience
- Differences regarding the intended purpose of the activity

Social context: People with whom you experience a leisure activity influence your experience. The number of people around you is also affects experience. Thinking through the social context makes it possible to distinguish between different groups of visitors.

Physical context: Consists of different elements:

- The design and architecture of the physical environment
- Layout of the environment is important
- Feeling of the environment what it evokes in the user
- Present objects and activities are important

In addition, Csíkszentmihályi also mentioned that when conducting a leisure experience there are many positive side effects when occurring. These include:

- *Enriched perception through direct association*
- *Feeling of carefreeness*
- *Disruption of the natural sense of time*
- *Pleasant or pleasure feeling*
- *Strong personal involvement in the situation*

It is safe to say that it is never possible for everyone to be constantly in the highest achievable state such as flow or feel positive. This is confirmed by the time dimension of experience. In this, the mood of consumers is constantly changing. Goosen illustrates this using “the cycle of senses” as seen in figure 18 (Jong, 2010).

But it is important to ensure a new or enough variety of ‘experience systems’ are available. You can now perhaps speak of an emotion society that we find ourselves living in. It is also for this reason that cities are all wrestling with the question of how to attract enough people to the city. People no longer come to the city not only for shopping, but also for the total experience. In addition, as described earlier, it is also very important to provide the residents of the city with greater leisure activities that are designed to optimise the experience because this, scientifically grounded has many advantages towards their own well-being.



Figure 18. The cycle of senses (Based on the visualisation by Goossens)

“

Disneyland is the most real place in the U.S., because it is not pretending to be anything more than it actually is, a theme park.

- Jean Baudrillard

Chapter II: The good, the bad and the ugly

2.1 Experience economy: consumers want more

As mentioned in the previous paragraph, Pine and Gilmore made with the example of drinking of a cup of coffee at home or that same coffee for a much expensive experience at luxury terrace clear what is meant with the phenomenon of the “experience economy”. This has everything to do with the fact that we live in a Western society, almost no one really needs anything. Although there are still too many poignant cases, the average person in the Netherlands has no concerns about the primary needs of life as described by Maslow. In fact, many people are doing so well that they consider having a second car or going on vacation as primary needs. This increase in wealth has changed our attitude towards consumption. We take good quality products and services for granted. Consumers nowadays have demands and wishes regarding non-tangible things, such as attention, imagination and development. Consumers no longer buy a product, but experiences (Hospers, 2019).

In the first chapter we already talked about Kevin Lynch but also the British sociologist John Urry made it clear that we see a city is as a built and photographic image. However, the presence of these iconic or recognizable photogenic image is not enough for a city to be in the spotlight. Whether people also visit the city depends on whether they have something to look for worth to. In other words, behind the ‘picture’ of the city there must also be a convincing ‘story’. In his book ‘The tourist gaze’ (1990) Urry asks why we go on vacation and visit certain places. According to Urry, tourists are looking for visual experiences that they cannot find at home or at work. The main activity of a tourist is gazing at signs: directing one’s look to prominent features of a city, such as a cathedral. Urry therefore speaks of the tourist gaze. Tourists do not visit a place at random; they rely on images they already know in advantage to image what a place will look like.

Tourism is one of the fastest and largest growing sectors worldwide and it is only expected to increase the coming decades (Fletcher, 2022). Millions of tourists seek their way to the historic cities of Europe. As Urry explained this is partly due to manipulation from the tourism industry and the media. Travel guides, brochures, postcards, TV, newspapers, magazines, films, books and websites allow us to form a more or less clear picture of places in advance. Or, to put it in famous words of Urry, “When tourists see



Figure 19. It is estimated that 25 million tourists visit Venice each year. (Photograph: Sebastian Fagarazzi)



Figure 20. Gondolas full of tourists in a "traffic jam" (Photograph: Alamy)

two people kissing in Paris, they see in it a confirmation of the ‘infinite, romantic Paris’” (Urry, 1990). To support this, Urry refers to the development of mass tourism from the second half of the nineteenth century. Since the invention of the camera, the growth of tourism went hand in hand with evolution in photography. By taking snapshots and post them immediately, visitors turned sites into sights: they no longer visited a church to pray, but to take pictures of it.

The consequence of more (mass) tourism in cities is that visitors overwhelm streets and squares. City districts can change drastically in character and the liveability drops. But the sides effects are also destructive with rising housing prices and inevitable destruction and environment. Tourism gives the city and local businesses an economic boost, but residents and the environment suffer. For this reason, cities are seeking sustainable solutions. Sustainable tourism is defined by the UN Environment Program and UN World Tourism Organization as “tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities.” Additionally, they say that sustainable tourism “refers to the environmental, economic, and socio-cultural aspects of tourism development, and a suitable balance must be established between these three dimensions to guarantee its long-term sustainability (UNWTO, 2005).

The documentary “I love Venice” shows very vividly what can happen when a city becomes overrun because of mass tourism. The photographs 15/16 make this problem clear as daylight as well. The city has become an amusement park, according to angry residents (Doc-Holland, 2013). Almost every activity there is related to tourism. Resulting that the number of residents has been drastically reduced. Visitors are brought in via huge cruise ships and buses. Then they visit the highlights at a rapid pace and leave immediately. Every day 150,000 tourists visit Venice. Meanwhile only 50,000 people actually live in the historic centre. Venice is often the doomsday image for any (historic) city.

The biggest problem that seems to occur in Venice is a loss of authenticity. This makes the city less attractive: not only as a living city, but also as a tourist destination. Venice is experiencing a decline in hotel occupancy and a growth in the number of day-trippers. The main challenge for municipality therefore seems to be to hold on to the city’s authentic character.

2.2 City branding: residents deserve more

In a world where attractions and tourists are manipulated, it is hard to find true authentic places anymore. Municipalities try to meet the expectations of visitors by adding invents and pseudo-attractions. In this context, Urry distinguishes two types of tourists. The 'romantic tourist' is looking for authenticity, privacy and a personal connection with the environment he sees. And the 'collective tourist' who, on the contrary, considers the presence of other tourists as safe and pleasant. However, according to Urry, a new type of tourist is emerging, namely the 'post-mass tourist' who knows that all sights are in fact constructed (Urry, 1995). Such a tourist visits Las Vegas with as much pleasure as any other authentic undiscovered city. As mentioned, the signs on which tourists focus their gaze are the same photogenic elements of imagery that Lynch identified, such as a unique city district or landmark. It is important to realize that providing a better experience to for every type of tourist, whether they are romantic, collective, or post-mass it adds value to their visit. And especially for the post-mass tourist, this is becoming a necessity.

At the same time, Urry's theories also imply that cities have the freedom to determine which parts of the city should be given extra emphasis. This is exactly why city branding and marketing have become so big and important for cities. The definition 'brand' has a long history. Already in Roman and Greek times, stores used signs with images of the product they were selling on them. This was because many people couldn't read. The image was a form of recognition. Brands have become increasingly important over the years. So important, in fact, that brands today have great financial values. A brand turned out to have benefits not only for commercial products but also for cities. City branding is a collective term for the 'branding' of cities, regions and countries. Other terms you come across in the literature are 'place branding', 'destination branding' and 'nation branding'. You can consider marketing as being a part of branding.

Often the starting point of a transformation results from a negative image of a city, region or country. For example, cities such as Las Vegas, Barcelona, Bilbao, Dubai and New York could never have transformed themselves into the cities they are today if they had only listened to their residents or visitors. According to the marketeers, the wishes and needs of relevant target groups form the starting point of your marketing activities. But when it comes to the marketing of a city, residents and visitors often find it difficult to indicate what they expect from a city (Young, 2010). In city branding, the desired identity of a city, region or country is central. This desired identity must be an extension of the historical and current identity



Figure 21. Bilbao, New York, and Amsterdam, where the council decided to remove the letters after it became a selfie spot (Photograph: Adveerweb, Getty and Parool)

(EURIB, 2022). It is important to find the right balance for residents, visitors and businesses. In many cities, regions and countries the emphasis has been too much on attracting as many tourists (visitors) as possible. For example, cities like Amsterdam clearly suffer from a 'tsunami' of tourists as a result of a branding campaign (figure 17).

Michail Kavaratzis summarizes in his City Branding model the forms of communication that determine the image (image) of a city. In this model, the primary target group are the inhabitants of the city with the objective of increasing their quality of life. In this model the image of the city is both the starting point and the end point. In itself this is logical, because a city always has an image before it starts working with city branding at all. Kavaratzis distinguishes three sources of communication: primary, secondary and tertiary communication as illustrated in figure 18 (Kavaratzis, 2009).

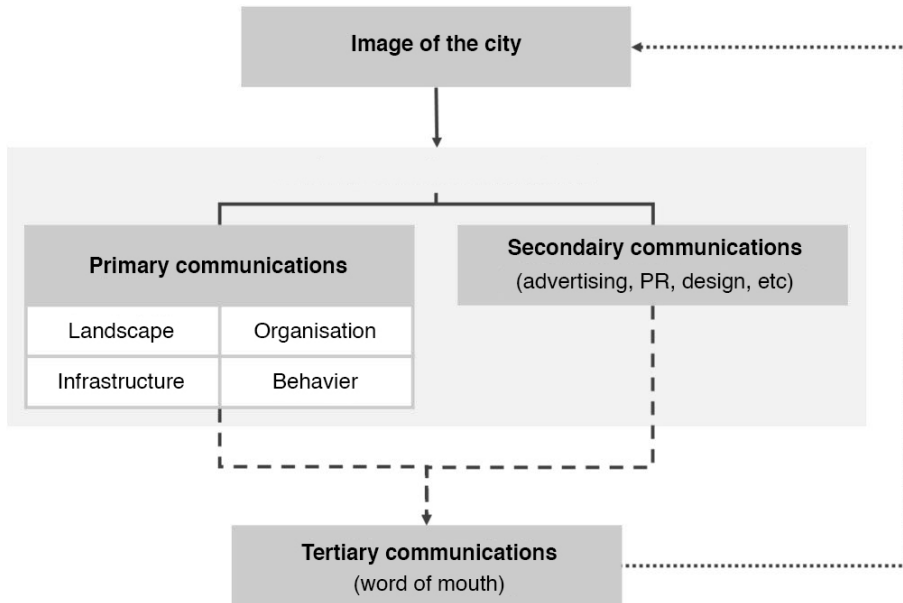


Figure 22. The city branding model van Michael Kavaratzis

• **Primary communication:** the communicative effects of the actions taken from a city. He distinguishes four types of actions with a communicative effect:

Landscape: one can think of urban design, architecture and the public spaces in a city. You can also include public buildings in this category; after all, this can have a strong communicative effect.

Infrastructure: the extent to which and the way in which a city is accessible (roads, public transport). But also, the presence or absence of certain facilities (such as cultural centres, conference facilities, etc.).

Organization: (including administrative structure): the way in which a city government involves residents in decision-making. Among other things, this affects how residents and businesses judge the city. You can also count the way in which a government shapes the marketing and branding of the city.

Behavior: here we can think of the services in the city (towards its residents, tourists, etc.). But also, the number and type of events that are organized. As well as the way in which a city government tries to financially stimulate certain stakeholders.

- **Secondary communication:** *this concerns official communication supplied in the name of the city council. Think of advertising, PR, design, etc. Some even identify this form of communication with branding.*
- **Tertiary communication:** *this form of communication refers to word-of-mouth advertising. This is usually fuelled by the media and communication of competing cities*

Within this scheme urbanist and architects can most likely play a role in the primary communication. But that doesn't mean they have to limit themselves to the physical environment. Urban landscapes are especially powerful as a common resource (Hayden 1997), physically and emotionally. The city spaces shape the way of living of the people that inhabit them; at the same time, they are shaped by the citizens. This should include all aspects that can convince the visitor or resident. According to Felipe Korzeny, the following process is essential to properly experience a brand (Korzenny, 2017):

- **Likeability:** *Should I pay attention to this?*
- **Impact:** *How impressive is the experience?*
- **Stickiness:** *Is this experience memorable?*
- **Story-ability:** *Does the experience provide a good story that can be retold?*

In particular, story-ability is an important factor of a successful experience. People often choose their vacation destination based on the activities they can participate in. Or in other words: the memories and stories that such a vacation provides. With a good story, everyone can make an image, which often lasts a lifetime. In addition, a story makes it easier for people to remember the underlying message and to pass it on. Stories provide a 'recognizable, creative and accessible way of saying what needs to be said' Korzeny states. A country, city, neighbourhood, or even a square can be the subject of a story. The local value and context of a place can be used for turning events and places into stories.

Online city branding platforms try to connect businesses and people. And so far, storytelling is often used by municipalities or their city branding department to strengthen tourist sites. A typical example is the story of an important historical figure that is linked to a monumental building. By the creation of such a story the area and the people are enriched. However, it seems that when there are no tourist or commercial interest at stake, cities do not want to put in the effort to create a good narrative for residential areas.

2.3 Clash of authenticity: stop disneyzation

A well-known opposite example compared to Venice is the effect that mass tourism has on the city of Las Vegas. Of all the cities in the world, Las Vegas is on the top list of having the most visitors. Many say they find the city filled with replicas of monuments fake, but nevertheless they apparently still go there. Thirty million people visit the place every year, the city of “What happens in Vegas, stays in Vegas” (Rizzo, 2020). That the city knows everything about tourism is reflected in their new official slogan: “What happens here, only happens here.” They know the new trend is to provide a unique experience. Las Vegas is a tourist magnet and even more popular than New York or Mecca. The city has lost its dubious image of a sin city already a long time ago. Since the 1970s, Las Vegas has gone through two transformations with the help of city marketing: first from the shabby gambling town to attraction for the whole family, and from the 1990s from family destination to a top location for international conferences (Hospers, 2019). Currently, the city is undergoing its third transformation: with relatively the most Michelin stars and the highest sales in the hospitality city, Las Vegas is developing into the culinary capital of the world. Of course, the examples of Las Vegas or Venice are exceptional. But smaller cities also have important choices to make regarding tourism.

Tourism often goes hand in hand with gentrification and repression. The American professor of sociology Sharon Zukin describes in her book “Naked City” how the pursuit of new, distinctive and authentic experiences by visitors and residents of cities leads to a loss of precisely those elements that provide the authentic atmosphere (Zukin, 2010). For example, the local grocer who is replaced by a trendy hip retail store, or the local hero who can no longer afford to stay in his own neighbourhood.

According to architect Maria Piazzoni the use of the term authenticity is intangible. Sometimes we refer to authenticity as an asset, as the possession of an original place or community that needs to be safeguarded (Piazzoni, 2018). At other times, authenticity is associated with the production of consumption, with the control of citizens, and with the exclusion of vulnerable groups. She defines authenticity as a dynamic relationship between people, places, and meanings. A citizen constructs their own values of “the authentic” by negotiating and possibly questioning dominant narratives. Therefore I argue that the authentic city does not exist. Just like history, a city is alive as well. Authenticity is not an objectively measurable. But it does exist in the context of a city as a feeling or sense: the feeling that you are in contact with or even coincide with the ‘true city’ - so for that feeling it does not necessarily matter whether the built environment is

real or not. A clear example that history is alive and changing constantly in cities can be found on one of the latest modern ornaments of the St. John's Cathedral in 's-Hertogenbosch: The Phone-Angel.



Figure 22-23. St. John's Cathedral in 's-Hertogenbosch: The Phone-Angel (Photograph: Ton Mooy)

That doesn't mean that the authentic building or better said heritage can be considered as meaningless. Heritage is maybe one of the most important assets to strengthening the experience of a built environment. Just as Ana Pereira Roders professors on heritage at the faculty of Architecture and the Built Environment of TU Delft says: "Heritage is important for our personal and collective experiences, also for future generations. It is not sustainable to only keep the pearls and make those more sustainable,". Roders focuses on the value that we attach to heritage - both the more traditional values such as historic and aesthetic, and contemporary values, such as the social, economic and ecological aspects, which all impact sustainability. According to Roders "Heritage moves beyond simply listed buildings. It includes everything that we have inherited from the past (Roders, 2022). Roders believe that our approach to determining the value of our built environment is outdated. Certainly, in times of climate change, which demand a more sustainable approach.

City administrators and critics have also been arguing for some time that mass tourism is turning cities into a kind of amusement park. Pleasure and entertainment become central, at the expense of other functions (Burgers, 2006). In this discussion the term 'Disneyfication' usually pops up. Which is usually used in a somewhat negative term when it comes to urban development. In essence, Disneyfication is about the commercial transformation of a society to resemble Disney's merchandise and marketing. This is in line with the rapid western-style globalization and consumerist lifestyles. The commercial goal is to make sure that tourist buy more than is strictly necessary. In the urban environment that results in replacement of 'the real' with an idealized, tourist-friendly veneer. Spaces appear to be public, but they are controlled, programmed, safe, entertaining, predictable and universal. The term 'Disneyfication' originated in the 1990s as a critique of society in a book by scientist Peter Fallon. But it was popularised and recognised as such, later in 2004 by the book 'The Disneyization of Society' by Alan Bryman. In the Disneyization of society concern is ranged on how the Disney parks have been taken to represent a whole new approach to urban planning (Bryman, 2004). Three factors that contribute to this theory are:

- *The social order which everything is controlled by an organization*
- *Through the visual removal of all hint of production and the blanketing of consumption with layers of fantasy so that residents are blinkered from seeing the actual labour processes that condition and define their lives"*
- *The most important factor of the residents and visitors is their power to consume*

Four elements are leading in this: theming, hybrid consumption, merchandising and customer-friendliness. The paradox in this context is that cities try to sell themselves as unique and special to visit as mentioned before, but that “the process of Disneyfication” is often accompanied by a loss of exactly that uniqueness. The same hotels, restaurants and retail chains can be found in all inner cities. Anyone who walks through the inner cities in the Netherlands will notice how homogeneous their appearance has become. The same retail chains everywhere that deliver almost identical products and services. On top off another paradox that the more attractive a city becomes the less liveable it becomes.

Public space increasingly resembles an utopian amusement park and packed with “fun”. The result is a society without fringes and residents who cannot cope with unexpected events and encounters anymore (Habashi, 2014). At the same time, it is important to understand that there are also elements in Disney(fication) that can be used in a very positive way. More specific elements or tricks in theme parks of Disney. Especially from the perspective and conclusion mentioned in the previous chapters: the importance of experience in an urban environment for both the well-being of the inhabitants but also for the optimal experience for visitors in the ‘experience economy’ in which we all live.

It’s difficult for some to accept but you cannot deny that the Disney formula is a worldwide success. And I dare to say that Disney’s theme parks engineers and architects are the masters of storytelling, creating the ultimate experience and have unprecedented knowledge about it. They have improved, tested, and optimised the findings made by Sitte, Cullen and Lynch combined into create design. Knowledge that can be incredibly useful for city planners, architects and marketeers. Disney parks also known for their strategies in dealing with masses of tourist. And besides, all Disney parks place a strong emphasis on the experience when selling environment filled with products. They try to build a more meaningful relationship with their guests. In many cases via storytelling, where not the product or service is central, but the story. A unique story helps build a meaningful relationship with the citizens. Municipalities needs to have eye for the story of the street, the entire city centre. Ultimately, several stories can be told, as is also the case in theme parks. The question for cities is: is there a story to tell that relates to everyone?

“

You can design, create, and build the most wonderful place in the world. But it takes people to make the dream a reality.

- Walt Disney

Chapter III: Reinforcing the local values and stories

3.1 Fairy-tale of 's-Hertogenbosch

As the title of this section suggests, it can be concluded that the city of 's-Hertogenbosch is no stranger to theming and storytelling. 's-Hertogenbosch, also known as Den Bosch is the capital of the province of North Brabant. The city is a crossing point of four rivers, the Maas, the Aa, the Dommel and the Dieze. And has the nickname "Swamp Dragon". A name the city has inherited from its role in the Eighty Years' War. At that time 's-Hertogenbosch was a fortress city surrounded by swamps which made the city 'impregnable'. And even today 's-Hertogenbosch has an extensive and almost complete fortification from the fifteenth-to-seventeenth-century (figure 20). However, the swamps area transformed into popular nature and recreation zones called The Bossche Broek and Moerputten. With more than 150,000 inhabitants 's-Hertogenbosch can primarily be seen as a residential city that is strongly connected to the facilities and workplaces in the surrounding cities. Secondly the historic city with all its sights and attractions is a true tourist hotspot for day visitors.



Figure 24. Aerial photo of 's-Hertogenbosch (Photograph: Siebeswart)

'S-HERTOGENBOSCH



Cultural city of the south

Figure 25. Postcard of 's-Hertogenbosch



Photograph: visitdenbosch.nl



Photograph: Kiki Bosman



Photograph: dagjedenbosch.com



Photograph: visitdenbosch.nl



Photograph: dagjedenbosch.com



Photograph: dagjedenbosch.com



Photograph: dagjedenbosch.com



HET HUIS VAN BOSCH

Photograph: erfgoedshertogenbosch.nl



Jazz in duketown

Photograph: dagjedenbosch.com



NOORDBRABANTS MUSEUM

Photograph: dagjedenbosch.com



DE MORIAAN

Photograph: visitdenbosch.nl



ZWANENBROEDERSHUIS

Photograph: Ton Wetzer



Jan de Groot

Photograph: dagjedenbosch.com



TRAMKADE

Photograph: denbosch.nl



De Drakenfontein

Photograph: indebuurt.nl

's-Hertogenbosch is one of the oldest medieval cities in the Netherlands. The maze of narrow medieval streets and alleyways can be explored on foot. Another option is to marvel at the picturesque bridges and perfectly preserved historical buildings from a small boat: admire Den Bosch from its waterways, the Binnendieze. You will gain an entirely different perspective floating beneath the walls of the fortified city. It is the city's biggest tourist attraction with 165,000 visitors each year with a revenue of 10 million euros.

The city's slogan is: 'Cultural City of the South'. The Korte Putstraat is the best known street across the country for offering culinary treats in a variety of cuisines. Throughout the year, all the eateries have extensive outdoor seating areas. You will find two museums in the middle of the city, the Noordbrabants Museum and the Design Museum Den Bosch. The iconic St. John's Cathedral (Sint-Janskathedraal) on the corner of the Parade impresses through its size and enormous wealth of sculptures. Den Bosch is famous for the 'Carnival' which happens every year in February, when everyday life in the city comes to grinding halt and the people of Den Bosch celebrate with lots of events including a parade of floats and walking groups.

An immensely important year and highlight when it comes to storytelling and the experience was in 2016: The Hieronymus Bosch year. It was 500 years ago that Jheronimus Bosch (1450-1516) died. With a grand memorial, the city government wanted to put Jheronimus Bosch in the international spotlight. The painter was born in the provincial capital of Brabant and continued to live and work there throughout his life. During the commemorative year, thirteen exhibitions from seven museums in Brabant, the Bosch Grand Tour, attracted around 400,000 visitors. The Bosch Experience received 413,000. These included the climbing of St. John's, the light show on the market square (figure 22), and the special cruise on the Binnendieze. And it didn't stop there, even streetlights were renewed for this celebration and given an authentic look. A large majority of the inhabitants of 's-Hertogenbosch said that their pride for 's-Hertogenbosch increased because of the event. The support for storytelling in the city has also increased significantly partly because of this.

If we then think back to the story from the first chapter of the urban planner Sitte arriving in the city of 's-Hertogenbosch. Where he could barely look at the dragon fountain because of the busy roundabout or the long queue in front of Jan de Groot's store that made it impossible for him to see or smell a Bossche Bol. And the street musician who played an unrecognizable tune. 's-Hertogenbosch is a city of stories but there is still a lot of opportunity to strengthen these in the urban environment. Whereby the existing values are taken into account.



Figure 26. Jeroen Boschjaar (Photograph: Brabantsdagblad)



Figure 27. The Garden of Earthly Delights by Jheronimus Bosch (Photograph: www.canonvannederland.nl)

3.2 Spatial analysis and historical context

The municipality of 's-Hertogenbosch has to deal with a development project for the area Kop van 't Zand / Orthenpoort-Zuid (Broedgebied Tramkade) as part of the Spoorzone program. Another prominent project is the upgrading of the Zuid-Willemsvaart. The Zuid-Willemsvaart in 's-Hertogenbosch is transforming from a canal into a park. The Zuid-Willemspark will be a multifunctional landscape and urban park zone of no less than 12 kilometers long, connecting the inner city with the outer areas. The design area of this thesis is connected to both projects. Located at the northern edge of the cities centre, the within a fifteen minute walk from the train station.

Due to its location between the rivers, the plan area is divided into three parts: Tramkade, Sieb and Citadel. This Y-shaped intersection of rivers, is the confluence of Dommel and Aa in the Dieze, and provides ecological connections of the stream valleys through the city. A zoomed in image of the area is illustrated on the following page in figure 26.

The natural and ecological landscape enters the city in an attractive way between those city expansions. Residents of 's-Hertogenbosch always live

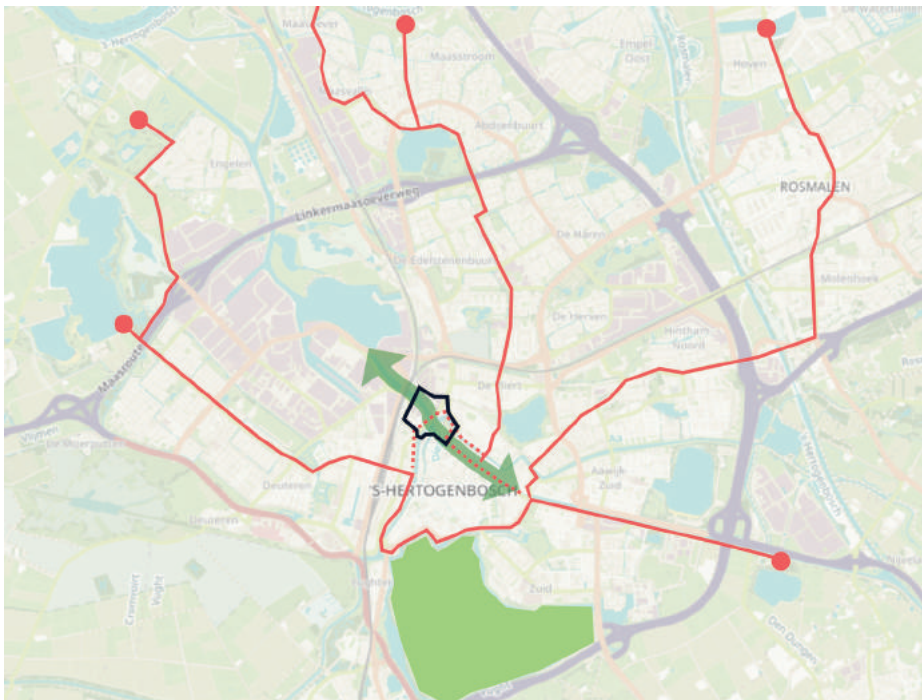


Figure 28. Completing the ecological and main leisure routes of 's-Hertogenbosch

close to nature. The city tries to link its natural areas with recreation and leisure activities. It is more than logical that the project area should play an important role in the connection between those green corridors of nature and leisure. Another elephant in the room that needs to be mentioned is the Diezebrug. Due to its height, the bridge, among other things, obscures the view of the historic centre. The bridge is 80 years old and is part of a former highway in the city. It is used by motorized traffic, public transport and foot/ bicycle traffic. Due to its age, the bridge is in need of replacement. In addition, the project area is completely enclosed by roads, water and rail.

With the disappearance of commercial shipping from the canal zone of 's-Hertogenbosch, the opportunity has arisen to transform the canal. The municipality considers this area transformation as one of the larger development challenges in the city. Especially the areas of the Sieb and the Citadel are crucial in connecting and strengthening the recreational network. On the other hand, the Tramkade is an important hotspot as an extension and reinforcement of the urban backbone. The focus is on creating vibrant amenities and social innovation and talent development. Figures 24 and 25 show the plan area in relation to these important connecting axes.

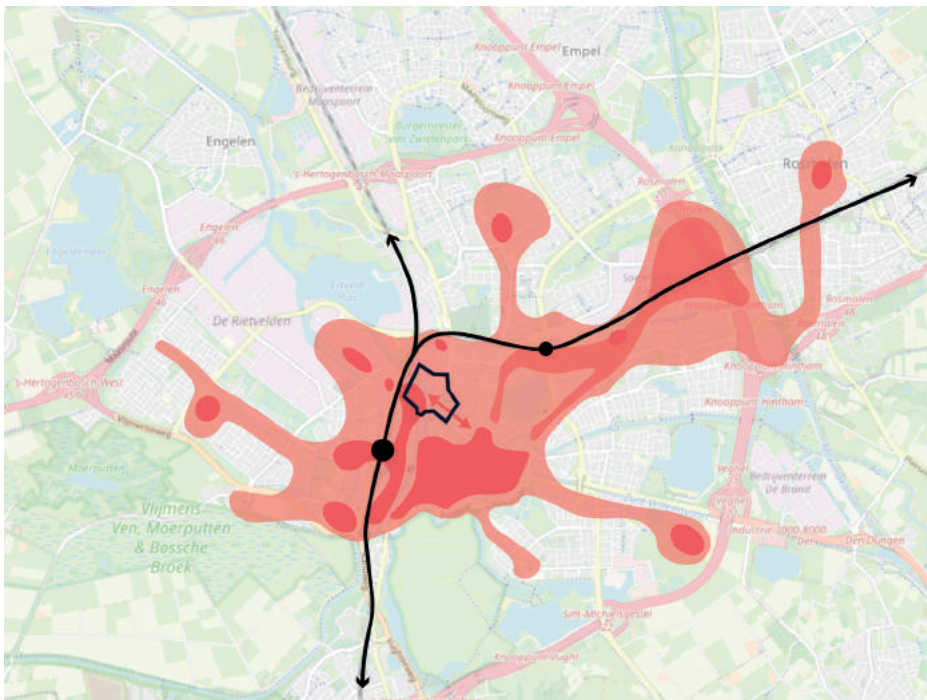


Figure 29. Reinforcing the urban backbone of 's-Hertogenbosch



Figure 30. Aerial site photo 1930
(Photograph:erfgoedshertogenbosch.nl)



Figure 31. Site 1920
(Photograph: Topotijdreis)



Figure 32. Aerial site photo 1960
(Photograph:erfgoedshertogenbosch.nl)



Figure 33. Site 1950
(Photograph: Topotijdreis)



Figure 34. Aerial site photo 1980
(Photograph:erfgoedshertogenbosch.nl)



Figure 35. Site 1960
(Photograph: Topotijdreis)



Figure 36. Aerial site photo 2020
(Photograph: Siebeswart)



Figure 37. Site 1990
(Photograph: Topotijdreis)

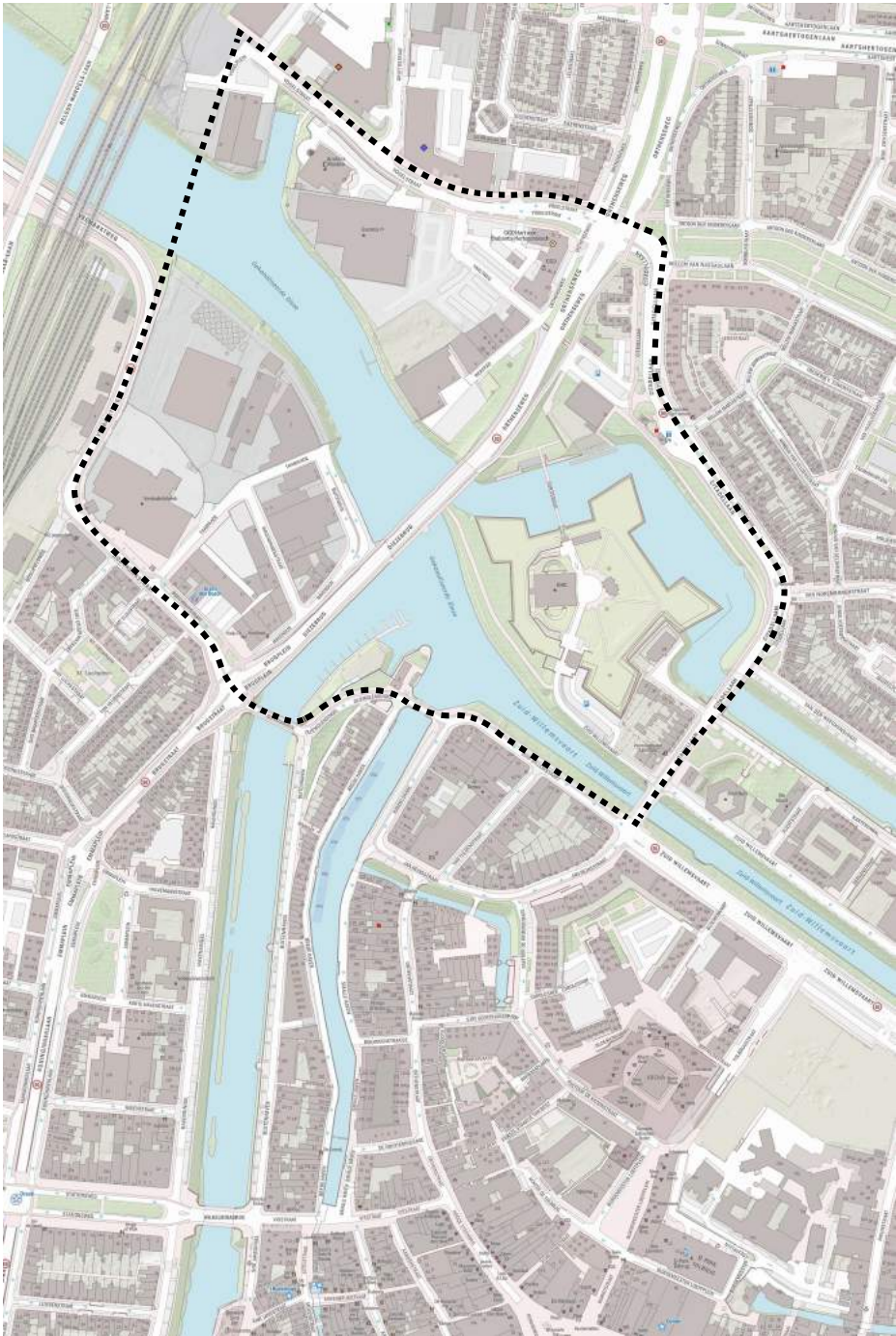


Figure 38. Project area (Photograph: Openstreetmap)



Figure 39. Tramkade
(Photograph: erfgoedshertogenbosch.nl)



Figure 40. Aerial photo factory zone
(Photograph: erfgoedshertogenbosch.nl)



Figure 41. Aerial photo factory
(Photograph: tramkade.nl)



Figure 42. De Heus
(Photograph: erfgoedshertogenbosch.nl)



Figure 43. Entrance Funpark
(Photograph: Werkwarenhuis)



Figure 44. Costa del Silo
(Photograph: blog.hedenbosch.nl)



Figure 45. Tramakde with Meelfabriek
(Photograph: New Horizon)



Figure 46. Sillo's
(Photograph: RobHendriksfotografie)

sub-area: Tramkade

The Tramkade is the former site of mixed feed factory (Mengvoederfabriek) formerly owned by De Heus and is full of striking silos and industrial buildings. Where for more than 100 years a flour and feed factory was in operation, the Tramkade is now mainly known for the Mengfabriek (Mixing factory), also a national monument, built around 1909. Conveniently located at the water and the railroad at the head of the district 't Zand. The striking square building with the tower on the Diezekade is now a place of significance in the field of urban transition, social innovation and talent development. On the Tramkade site there are three main buildings, each with its own atmosphere and possibilities: the Kaaihallen, the Mengfabriek and the Werkwarenhuis. The Tramkade is still under development. For a decade the Tramkade offers room for experimentation and renewal and developed without a defined final plan. However, the municipality (now the owner of the area) is currently developing a new vision for this prime location on the edge of the centre. The idea is to showcase the former flourmill in a much better way and to make it more of an ensemble with the surrounding factories, whereby many existing less valued buildings and functions will be demolished.

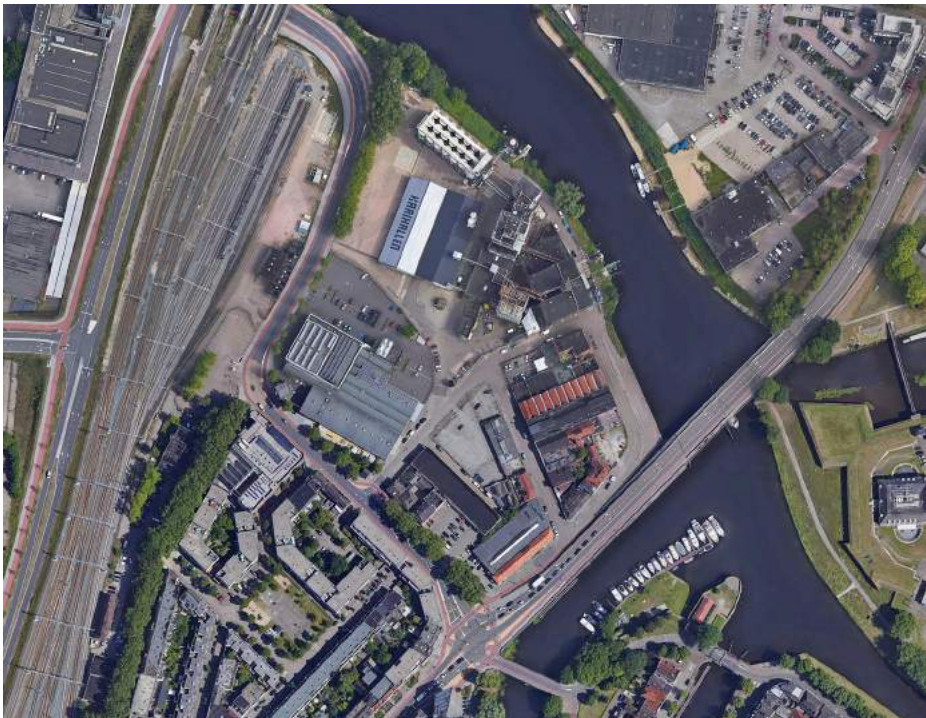


Figure 47. Tramkade (Photograph: GoogleEarth)



Figure 48. Vogelwijk
(Photograph: erfgoedshertogenbosch.nl)



Figure 49. Vogelwijk church
(Photograph: bossche-encyclopedie.n)



Figure 50. Wood factory
(Photograph: erfgoedshertogenbosch.nl)



Figure 51. Demolishing of the industry
(Photograph: erfgoedshertogenbosch.nl)



Figure 52. Mosque
(Photograph: erfgoedshertogenbosch.nl)



Figure 53. Construction police station
(Photograph: erfgoedshertogenbosch.nl)



Figure 54. City beach (parking lot)
(Photograph: Marc Brink)



Figure 55. Event on quay
(Photograph: stadsstranden.nl)

sub-area: Sieb(eria)

At the end of the 19th century, the municipality wanted to set up its own cleaning service: the city was growing and, as a result, more and more waste was generated. In 1881 the municipality decided to use part of a former Ravelijn of the Citadel as the location for a new manure pit and a storage place for bear. From 1882 onwards companies were established there. In 1895 a new harbor was built. The Sieb was intended for the storage of all kinds of garbage. Around 1930 the soil north of the actual area, the garbage and business park, was also raised. The construction of the first residential block took place in 1933: Vogelwijk was built, named after streets with bird names. The Vogelwijk was soon identified with the nearby garbage storage areas and was popularly referred to as Siberia. On the area Siberia (the Sieb) came in the early thirties of the last century a trailer park. The neighborhoods had their own characteristics: "many poor social families lived there." Later, Siberia and the Vogelwijk have been completely remediated. The former Vaalhaven, near the Werfpad, was closed in 1973. The trailer park disappeared. The isolated Vogelwijk was demolished in 1968 and a new police station, fire station, GAMA, GGD and a mosque came in their place.



Figure 56. The Sieb (Photograph: GoogleEarth)

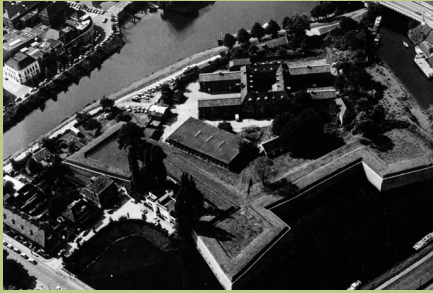


Figure 57. Military barracks
(Photograph: erfgoedshertogenbosch.nl)



Figure 58. Cannons
(Photograph: erfgoedshertogenbosch.nl)



Figure 59. Citadel before restoration
(Photograph: erfgoedshertogenbosch.nl)



Figure 60. Citadellaan
(Photograph: erfgoedshertogenbosch.nl)



Figure 62. Courtyard
Photograph: rijksmonumenten.nl)



Figure 63. Rowing club De Hertog
Photograph: erfgoedshertogenbosch.nl)



Figure 64. Citadel after restoration
(Photograph: Holland luchtfoto)



Figure 65. Citadel bridge
(Photograph: Zuiderwaterlinie)

sub-area: Citadel

The original fortress in 's-Hertogenbosch was necessary to defend the city against Spanish attacks. The Citadel contributes to the rich history of 's-Hertogenbosch. The Staatsen built the fort in between 1637 and 1645. The current monument has the nickname the: Papenbril. The fort owes this name to keeping an eye on the inhabitants of the city. Around 1789 a military prison was built in the middle of the grounds. This later became a barracks and was given four wings in 1848. On the outside, the fifth citadel point protruded obstructively over the Zuid-Willemsvaart for shipping. That point was therefore demolished in 1880 when the canal was no longer an active route. In the military period this military prison was also a (military) court. In the French era, people were even executed here. In the 1960s, the Citadel lost its military function. In 1984 the Citadel was thoroughly renovated. The four military buildings were demolished. Then, by means of the construction of cellars, the square-shaped building was reconstructed. The Brabant Historical Information Center (BHIC). The former State Archives, now resides here in a special accommodation. During the day people can walk through the citadel and admire the cannons on the citadel's point.



Figure 66. Citadel (Photograph: GoogleEarth)



Figure 67. Inner city
(Photograph: trotsopdenbosch.nl)



Figure 68. Smalle Haven
(Photograph: indebuurt.nl)



Figure 69. Het warenhuis
(Photograph: Unknown)



Figure 70. Sigarenfabriek Willem II
(Photograph: Unknown)



Figure 71. Parking garage St. Jan
(Photograph: COB)



Figure 72. Gasthuiskwartier
(Photograph: BAM)



Figure 73. Amazones
(Photograph: Brabants Dagblad)



Figure 74. Paleiskwartier
(Photograph: Paleiskwartier-wijkbelang)

3.3 Needs, wants and demands

There are a lot of architecture highlights to be seen in the centre. There are the many historic buildings on the list of national monuments. In total there are about 550 national monuments in 's-Hertogenbosch. The metropolis of 's-Hertogenbosch also has another two hundred twenty municipal monuments and twenty locations that are an archaeological monument that form an important part of the architecture the city. In addition, there are numerous protected city and village sites, including the Binnendieze mentioned before. In the inner city, the various styles of architecture Den Bosch are clearly recognizable on the facades of the buildings. Just think of the Gothic St. John's with its Romanesque tower, the neo-Gothic buildings, the Zwanenbroedershuis and the city hall which is executed in Dutch classicism.

To strengthen the image of the city of 's-Hertogenbosch and to make sure that residents feel at home, it is important to focus on the Neo-traditionalism movement. "The Neo-traditional style is in all respects (in terms of building form, facade composition and detailing) an imitation of building styles from the past. In the case of "referring to," the historic style is handled more freely. Often these houses imitate the building form and façade composition, but the detailing is missing". Different colours of brick and roofs staggered in height suggest small scale. The buildings usually have sloping (tile) roofs. This architecture is about recognition, the familiar and building on the existing. One disadvantage is that new homes built in a historicizing architectural style are considerably more expensive than non-traditional new homes. Fortunately, you can already identify this style in the city. There are several movements in the architecture of 's-Hertogenbosch, the old Bossche inner city and the many historic and monumental buildings in different architectural styles and the new architecture where the architect has clearly left his mark. There are therefore four atmospheres and styles to be distinguished in 's-Hertogenbosch:

- > *The city center with historic buildings in different architectural styles*
- > *Historic buildings with clear traces to its industrial past*
- > *The Neo-traditional style that is familiar, builds on the existing with a twist*
- > *New architecture modern that clearly wants to or has left his mark*

The eight images on the previous page are clear examples of these architectural atmospheres and styles represented in 's-Hertogenbosch



Figure 75. Bolwerk
(Photograph: erfgoedshertogenbosch.nl)



Figure 76. Pieckepoort
(Photograph: erfgoedshertogenbosch.nl)

It is striking that some urban intervention and interpretation of the past are very successful while others have unfraternally little added value. A clear example can be explained by the comparison between the Bolwerk and Pieckepoort (seen in the figure above). Both are former medieval city entrances. The popular Bolwerk houses an information center and restaurant. With the many windows, light and spacious design it is an eye-catcher. The restaurant is beautiful and has a large bar to drink or eat in large groups. It is truly a unique spot with a large sun-terrace located directly on the Dommel. And to top it off the roof is a small public park. The Pieckepoort has recently been renovated and there was once talk of restoring the medieval city entrance on the Wilhelminaplein to its full glory. Eventually an alternative (cheaper) plan was chosen. Now there is an alternative city park in the “lines of the historic structure” between two busy roads. Not exactly a place for residents to be proud of, or for tourists to visit and spend there money.

Den Bosch attracts about 1-2 million visitors annually, making it one of the most visited cities in the Netherlands. The major problem however is that most visitors are day trippers who mainly come for shopping. The multi-day visitors have decreased in the last decade. An action plan has therefore been drawn up by the municipality including a vision that was developed to promote multi-day tourism. According to the municipality, if visitors stay

long-er, more money is spent than the average €49 and that is good for the local economy.

The city of Hertogenbosch has chosen to do more with the region in the province of North Brabant, together with other communities and partners, the municipality wants to attract more tourists to the city and the region. In addition, 's-Hertogenbosch hopes by doing so to bind tourists for longer than a day. The city has sought cooperation with the communities of Boxtel, Heusden, Loon op Zand, Maasdriel, Oss, Sint-Michielsgestel and Vught. Instead of looking at how attractive the city already is for multi-day tourism, the surrounding region is involved. Tourists who make a city trip come for the city. Tourists who want to visit the countryside go to a nature reserve. To combine these two things is to focus on a target group which, if it exists at all, is very small and also not commercially attractive. City tourists want museums, conviviality, events, architecture, activities, theater and entertainment. And on some of these points and ammonites the city scores well, but on a number of others not at all but we will get to that in a bit because there are more issues to mention.

The indicated routes are illogical and subject to traffic jams, parking is a drama and expensive, parking garages dirty, old and cramped. Fortunately, there is a direct train from Schiphol every half hour to Hertogenbosch. Only when you arrive at the station there is no sign in English and foreign tourists don't feel welcomed. The inner city itself also lacks in international signs or signage. In addition, the accommodation of groups and mainly the hotel capacity is a big problem. In the inner city there is a shortage of attractive and unique hotels. But also hostels or group accommodations are very scarce. This causes for example a problem for sport teams mainly during the organization of major international sports tournaments. The following list provides some important insights into the tourism target group:

- > On average, €49 is spent per visitor
- > Most visitors come 2.5 times a year which brings the total visit to over 4 million
- > 41% of visitors are 50 +
- > 32% of visitors are between 25-49
- > For 58% of visitors, shopping is the main reason for coming to 's-Hertogenbosch
- > The group of young people (18-29) has no association with the city

It is particularly noticeable that the target group at the age 18-29 has the least association with the city. The city of 's-Hertogenbosch without a university is therefore not necessarily known as a student city. However, this does not alter the fact that a large part of its population is young, and that there is a great opportunity here. According to the prognosis in the latest trends, this target group is mainly looking for cities that have a fun factor. Other relevant trends are:

- > *Combination visits (city life and nature, beach or park and dynamic attraction)*
- > *An increasing interest in cultural history*
- > *More frequent and shorter holidays (trips in our own country are increasing)*
- > *The fun and experience factor are becoming more important.*

A study by students of the Hogeschool Arnhem and Nijmegen(HAN) shows: nothing beats the atmosphere and the Brabant cosiness in the city center of 's-Hertogenbosch. The number and variety of events appear for the visitors from outside a reason to prefer Nijmegen or Arnhem. And also, culturally the city lags behind. There are little options in museums, cinema, theater and monuments. The accessibility could also be improved. And not to forget, there should be more green in the city center (Bart Gotink, 2017). There are also plans for a new food hall that are not to everyone's liking. The main problem in that area is already the liveability, accessibility and pressure on the inner city", Nuisance of bicycles in front of doors of houses is already a big problem. The municipality enforces little or nothing (Holtermans, 2021)." In short, there are plenty of opportunities. The list below provides an overview of the main leads:

- > *An increasing need for recreational space*
- > *A need for water storage areas*
- > *More greenery/parks within the urban fabric*
- > *Improvement for (international) accessibility*
- > *Organizing more major (varied) events*
- > *Increase the offer of social functions and (sports) activities*
- > *Complementary program with day attractions for groups*
- > *Increasing the offer of accommodation and lodging options.*
- > *More space and amenities for culture (theater, monuments, museums, cinema etc.)*
- > *Affordable housing for students, starters, families and elderly*
- > *Better tourist management in city center, expansion or shift*

By using the Leisure Profiles based on the Mentality model, five target groups in Dutch society between the ages of 18-75 can be distinguished (Motivaction,

2022) These segments clearly differ from each other in their motivations, wishes and needs with respect to their leisure activities:

‘Gezelligheidsplanners’: *peace and regularity, sociable (with the family), locally oriented, price-conscious, just do the usual and you’ll be fine*

‘Fijnproevers’: *quality and reliability, classic culture, rest and reflection, etiquette, luxury and VIP*

‘Plezierbelevers’: *carefree enjoyment, entertainment and experience, risk and excitement, living in the moment, escape from the daily grind*

‘Verdiepers’: *broad interest, personal development, art and culture, full agenda, a better world starts with yourself*

‘Pioniers’: *impulsive, freedom and tolerance, experiencing and learning, trendsetting, never a dull moment*

‘s-Hertogenbosch meets the needs of the ‘Fijnproevers’ and ‘Verdiepers’. But it falls short of the larger target groups that are looking for affordable activities for groups and individuals: the ‘Gezelligheidsplanners’. Also, as mentioned earlier, a big step can be made to increase the experience and offerings of Plezierbelevers’. And in all likelihood, even the target ‘Pioniers’ can be reached if good lessons can be taken from theme park ideologies.

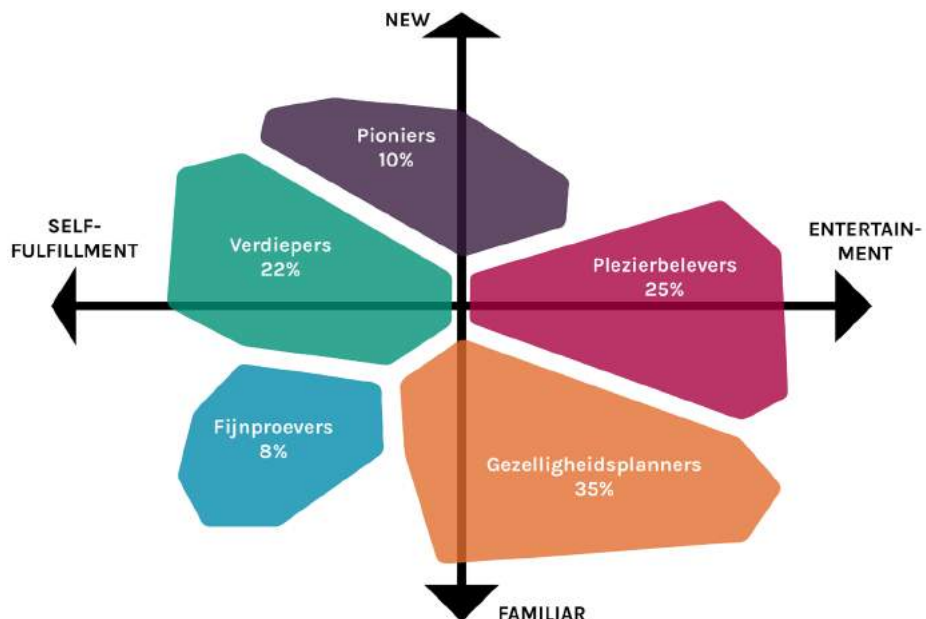


Figure 77. Leisure Profiles (Visualisation ased on the Mentality model)

“

Disney World is closer to what most people want than architects have ever given them.

- Robert Venturi

Chapter IV:

Book of imagineering

4.1 Exploring the controversy: case studies

Even before the COVID-19 pandemic that isolated use to a certain degree more and more people were withdrawing into themselves, into their home circle or into “anti-urban” communities, embodied by shopping malls and gated communities. General interests and the ability to interact with fellow citizens seems less often or moved to digital platforms. And with the experience society of today which is more designed for commercial profit, entertainment and “fun”. There is little space for the just as important serious and difficult sides of human existence. While the negativity part of life does continue to exist, it can no longer be expressed within a city. Therefore it's important when to be selective in which theme park design ideologies are implemented within the urban environment. Embracing the reality of life and its local context or assets is a must as counterbalance to the subcutaneous emptiness of an amusement park society.

From this perspective, encounters within the public domain must not only be pleasant and predictable, but must also evoke wonderment, irritability and even frustrate. Amusement parks usually do not have this effect implemented into their utopian design, because the possibilities of spontaneity and escape are reduced to a minimum. The fact that something could go wrong does not occur in this world, while setbacks such as accident, illness and death are an inseparable part of our lives. In addition, historical cities such as “s-Hertogenbosch have to deal with fragmented ownership. In contrast to an amusement park that is managed and owned by one company. This is also reflected in the means that every situation and specific location has different interests and multiple users. It is a complex dilemma to design a city for tourist and residents.

There are many exciting cities all over the world built around the topic “fun”. Las Vegas has already been mentioned but probable second on the list is The Big Apple. New York is a feast for the senses. The buzzing street life, the lights of Times Square and Broadway, the mesmerizing skyscrapers and panoramas all combine to create a powerful sense of being right at the heart of the action. A leading hub for entertainment, fashion and technology, it attracts an ambitious vibrant crowd. There are of course also non-American examples. Especially in the last decade The City of Gold in the new kid on the block. Dubai is well known for its over-the-top extravagances. Towering

buildings, gigantic themed malls, man-made islands, scorching desert, seductive souks, and luxurious hotels. In Europe Barcelona is one of the most visited and dynamic cities. Packed with architectural gems, respected art scene, beach lifestyle, and hedonistic nightlife.

All sounds very positive, but the truth must be said. Just like the habitants of Venice, the Barcelonan's are done with all those tourists. Off-season everything is acceptable but during the holidays its unliveable. In Dubai it's a different story because the population consist mostly of immigrants and expats, which contributes to not only the cultural diversity but are for a large part the reason of that 21st-century innovation Arabic lifestyle. And in the American cities of Las Vegas and New York the "tourist zones are cantered around specifics areas, like the Strip. The majority of residents in the outskirts don't suffer that much. So, the first lesson is to make sure residents have their own space all year long, and preferable make sure that you have a specific target group that is well-matched with the "fun" amenities. Secondly, there has to be a strategical plan to provide a constant flow of tourists all year round to prevent extreme peaks during.

If we look at smaller examples of amusement towns there are allot of "historical" themed examples, especially in the United States (Jackson, 2020). From a Dutch-inspired town in Iowa with hundreds of thousands of tulips to a town in the state of California that represents the Danish lifestyle:

Leavenworth, Washington. In the Cascade Mountain range, is a beautiful themed German town called Leavenworth with a population of 2000. Incorporated in 1906 as a small timber community that struggled for years, Leavenworth was finally transformed into a Bavarian community in 1962. With the focus since then set on recreation and tourism the city flourished. With snow-covered mountains in the winter and beautiful warm sunny days in the summer it's a popular destination.



Figure 78. City of Leavenworth
(Photograph: Jamie Ditaranto)

Pella, Iowa. Pella is a charming small town with a population around 10,000. This Dutch- American town was founded by Dutch immigrants. And today it is home to 21 Dutch-themed buildings including a puppet theatre, a wooden shoe cobbler shop and a blacksmith shop. The town also claims to have the tallest working windmill. But the biggest attraction is its annual tulip festival in early May each year.



Figure 79. City of Pella
(Photograph: Micheal de Lig)

Winthrop, Washington. With wooden boardwalks, an old “saloon” with swinging doors, a hitching post at the bank, and lots of western-themed shopping and a small population of 500 people, you find yourself in Winthrop. All the storefronts resemble Old West-styled buildings. At the Shafer Museum, you can learn all about the Cascade Valley’s pioneer and mining history.



Figure 80. City of Winthrop
(Photograph: Winthropwashington.nl)

Solvang, California. With Danish storefronts and street signs, pancake pastry, scrumptious butter rings, and a copy of the famous “Little Mermaid” statue in Copenhagen. The town Solvang is the Danish capitol of the United States. Solvang was founded by Danisch-Americans in 1911 and has around 6000 residents.



Figure 81. City of Solvang
(Photograph: Deanna)

Tupelo, Mississippi. It only takes one single person to transform a town into an themed village. Elvis Presley may have spent his final years in Memphis, but it was 100 miles southeast, in Tupelo, where the king of rock and roll spent his formative years. Today, this town of almost 40,000 pays hom-age to its most famous former resident with a number of Elvis-themed attractions. For starters, there's the Elvis Presley Birthplace Museum, Center and even a self-guided tour around town to 12 places where a young Elvis discovered guitar and spent much of his time. With an estimated population of 38,300, Tupelo is the sixth-largest city in Mississippi. It may not be based around a arciteual style or counrtry but I is definitely influenced by a historical icon.



Figure 82. Elvis Homecoming Statue
(Photograph: Molly Lincoln)



Figure 83. Birthplace of Elvis Presley
(Photograph: Tiogatours)

As most of these historic themed villages are former mining villages or arise small settlements from immigrants, they would probably have become ghost town if they didn't switched course. Oddly enough, how fake you might find all these themed villages. They deserve some credits regarding the liveability and balancing the relation between tourist and residents. In almost all these villages there a very little complaining citizens. They know it's not a real historical town and that everything is over the top. But the village has become a close community that supports the tourist orientated approach. Most make their livelihood from the tourists. Therefor it's safe to say that the third lesson is the create a community that supports the vision of tourism, a community that works in the sector of hospitality or commercial and preferable on site. And fourth, some logical connection with the past or heritage has to form the basis (Tami, 2015).

In the field of themed cities there is another category to distinguish: copycats. The surreal "knock-off" cities have become something of an obsession in China. There are hundreds of cities build to resemble famous

European and American cities. And not only as purpose to attract tourist by aesthetics, but they have also copied their well-functioning urban configuration to require a certain lifestyle for the residents. It must be told that most of them become ghost towns due to the lack of interest or attracting only (temporary) investors or second homeowners. Their for the government is currently reconsidering its position regarding these copycat cities and buildings. There are currently promoting the local designs, their statements says: “plagiarising, imitating, and copycatting” designs is prohibited in new facilities (BBC, 2020). It is time for a “new era of architecture to strengthen cultural confidence, show the city’s features, exhibit the contemporary sprite, and display the Chinese characteristics. It is unclear what will happen to the exciting copycats cites that are successful because they apparently offered more than most traditional Chinese urban districts for the residents who live there. And some copycats are just successful tourist attractions to accommodate a nice experience not that far from home. The most well-known copycats’ cities or districts are listed below:

Thames Town, Songjiang District in Shanghai. With a population of 10.000 and completed in 2006 this ‘English town’ has Georgian and Tudor houses, a gothic church, cobbled streets, quaint pubs, a small park and multiple iconic red telephone boxes. Many of the properties where build by investors or as second (vacation) homes, there for the city usually feels and is deserted. However, because of the warm temperatures it is especially busy during the summers and packed with tourists.



Figure 84. Thames Town
(Photograph: SI)

Jackson Hole Yanqing District in Beijing, This Chinese mountain town is decorated with the wild western feel of Americas Wyoming. Home of 10.000 residennts it has become a rustic and charming place to live and visited. With lodge-style cabins and nature in sight.



Figure 85. Jackson Hole
(Photograph: Mountain-living)

Tianducheng, suburbs of Hangzhou. With one eye-catching central featured landmark of 108 metres high, a duplicated Eiffel Tower arose. Tianducheng was construction around 2007 and constates of 31 km² of Parisian-style design, fountains and landscaping. When it opened the Initial occupancy was low, with only 1000 residents (Hoeller, 2019). But the latest figures show that the population has grown to 30.000 and new expansions are planned for this gated community.



Figure 86. Tianducheng
(Photograph: FotoPress)

Port city of Dalian, Liaoning province. Nicked named the 'Venice of the East'. This 400 thousand square-meter project cost 787 million dollar and was completely designed to attract tourist. Sea water was introduced via an artificial canal and gondoliers in traditional venetian costume offered Chinese residents a taste of Venice. This ia arguable the most audacious example of 'duplictecture'.



Figure 87. Port city of Dalian: Venice
(Photograph: Trip.com)

Most Chinese copycats where build as reaction against the bland communistic urban landscape that proliferated in China till the 1990s these cities offered more than just a house; the residents have adapted a certain lifestyle. Some have become ghost towns; and some are just marketing products. Therefore, the fifth lesson is that themed cities need to implement not just the ascetics but also the clever way of design, it has to have a real added value for residents and visitors in comparison to the local building environment.

As a Dutch student, there is one non-Chinese example that needs to be addressed as well: Huis Ten Bosch. It may not be a copycat in the category of an urban neighbourhood, but it is definitely a copycat word mentioning in the line of theme park ideologies and design. Huis Ten Bosch is a theme park

in Sasebo, Nagasaki, Japan which recreates the Netherlands by displaying life-sized copies of old Dutch buildings. The theme park features many Dutch-style buildings such as hotels, villas, theatres, museums, shops and restaurants, along with canals, windmills, amusement rides, and a park planted in seasonal flowers. It was built in 1983 and expanded over the years. The park had its recorded peak of 4.25 million visitors in 1996. However, due to the fall of the number of visitors caused by economic collapse in Japan, the park declared bankruptcy in 2003 with debt of 220 billion yen. They made a restart in 2010 with a rebuilding plan and new management. With the addition of new hotels there was a more constant flow of tourist that stayed longer. There are another two lessons we can learn from this, first a themed park needs to reinvent itself it has to evolve. Sticking with the same attractions or having just one theme doesn't cut it. The other lesson was already concluded before: there has to be a continuous flow of tourists, achieved for example by hotels.



Figure 88. Huis Ten Bosch in Sasebo, Nagasaki, Japan (Photograph: Tokyo.nl)



Figure 88. Burj Al Babas, Mudurnu (Photograph: Dezeen)

Lastly there are two uncompleted examples worth showing regarding themed city case studies. One of them could have been a true masterpiece whereas the other would probably always be dystopian. Starting with the absolute worst example of a themed town: Burj Al Babas. In the northwest of Turkey, near Mudurnu, 587 identical castles are partly built. Construction of the gigantic project with fairy-tale villas, including Turkish baths, saunas, a shopping centre and a mosque started in 2014. This so-called “dream” collapsed because of the drop in oil prices. The (potential) buyers could therefore not afford the villas. And it remains a half-built deserted ghost town to this day. Regardless of the economic crisis that accrued. This project would most likely have fallen in line with the other universal gated communities. Luckily there is also an uncompleted, or actually unbuild case study that shines a positive light on Disney: E.P.C.O.T.

Most of us know Walt Disney as founder of the animation movies or his theme parks. And you probably love or hate him for that. Walt Disney is arguably one of the most influential figures in the twentieth century. Although he is known for his innovations in both of those industries. Less well known are his forays into the creation of educational institutions and urban landscapes (Chytry, 2021). Walt Disney's ideas of community and urban design are not best represented in any of his theme parks. Instead of the gated communities he envisioned urban communities much more inspired and in line with the Garden cities of Ebenezer Howard.

Walt Disney ideal urban communities are better illustrated by the plans he made just before his death in 1966: E.P.C.O.T. Experimental Prototype Community of Tomorrow. E.P.C.O.T., was an unfinished concept for a planned

community in Florida developed by Walt Disney and designed by WED Enterprises in the 1960s. Its purpose was to be a “real city” that would never cease to be a living blueprint of the future, designed to draw upon the latest technology and innovation from American industry. The concept of E.P.C.O.T. must not be mistaken for the similar named themed park EPCOT of Disney. After Walt died his commercial and economic orientated brother chose a different direction and path for Disney and its parks: The path we all know Disney for in today’s society.

Walt Disney was a strong proponent of observing how people use space. And yes Walt and his team took lessons from the same people discussed in the first chapter: Sitte, Cullen and Lynch. For instance, he argued that instead of building paths in advance, it would make more sense to just watch people walk around and see where the tracks in the grass appear (Kolkman, 2017). These tracks should then be used as blueprint for paved paths or even roads. In the concepts of Walt, he is a strong believer of a playful approach to space; he goes against imposed planning and instead focuses on the creative nature of people. He relies on the self-organization of people in order to build strong communities. There is strong link between Walt’s approach and that from the famous urban designer Jane Jacobs. Both non-trained urban designers, who developed a view of urban development that was well ahead of their time. Both were in supporters of bottom-up, community-focused developments. In their view, top-down urban planning destroys communities and curbs creativity. By giving people the freedom to explore, interact and shape their own community better places to live can be created. Walt Disney developed plans for a utopian city.

Now when looking at the images and conceptual idea at first glance they come across as kind of disturbing or even creepy (see figure x). And with quotes like: “only 20,000 people are supposed to be selected to live in the prototype city” or “Inhabitants would live in a 50-acre climate-controlled snow globe where they’d be “protected from rain, heat and cold and humidity.” it felt more like a science experiment (Acuna, 2015). But the urban planning, design, and architectural ideas of this concept were actually quite ambitious and ground-breaking at the time. And, to support the choice of brother Roy, it must be said quite unrealistic and probably unaffordable. But it is honestly a shame that the concept of E.P.C.O.T was never built, if it were only to test how it would have function. Today, Walt concept only lives on in the community of celebration located in Osceola County, Florida. The city was designed and planned by the Walt Disney Company in the early ‘90s.



Figure 89. E.P.C.O.T. concept (Walt Disney's E.P.C.O.T film 1966)

The epicenter was set to house a cosmopolitan hotel and convention center towering 30 stories. The sphere shaped community would act as a wheel, with the hub of transportation located in the center. Routes branched out from here to all sectors of the city. The center would consist of business and commerce outlined with high-density apartment housing. The majority of the sphere would consist of residential neighborhoods along with shopping areas that recreated the experience of streets of places around the world.



Figure 91. Dome infrastructure (Walt Disney's E.P.C.O.T film 1966)

Motorized vehicles weren't completely banned from the city. Cars and trucks would travel below pedestrian levels, underground on separate roadways. A singular road provided access to get out of the city "bubble." However, it was suggested most residents would drive their vehicles only on "weekend pleasure trips" or vacation.



Figure 92. Central hubs in neighborhoods (Walt Disney's E.P.C.O.T film 1966)

Epcot would have everything you ever needed including theaters for musical productions and dramas, restaurants, and resorts. Disney describes it as “a community of tomorrow, that will never be completed. The city was to be a “planned environment demonstrating to the world what American communities can accomplish through proper control of planning and design.”



Figure 93. Render of the concept masterplan (Walt Disney's E.P.C.O.T film 1966)

As for work, everyone would have a job, some responsibility to maintain the community. While some could choose to work outside of the EPCOT area, it was encouraged that many work in the town's nearby industrial park's facility centers.

4.2 Origins: from pleasure gardens to money makers

In contrast to the negative effects of disneyfication as mentioned, the undeniable strength of Disney parks lies in theming, organizing guests and creating their own identity with stories. Introducing and reinforcing a good story makes visitors involved. Areas are optimally organized from the point of view and experience of guests. In the past 60 years, the theme park industry has secured its place as one of the main contributors to the leisure and tourist sector (SHTMS, 2015).

The origin of the amusement park dates back to the late 16th century. The first fairgrounds were established as a result of merchants, entertainers, and food vendors, who had gathered to utilize the flow of people to entertain and sell goods to large crowds (Kemperman, 2000). As time went by, the concept of the park developed further into a space of leisure that was used by aristocrats and European kings. Later, during the 17th century, the concept of “pleasure parks” arose in France, eventually spreading across Europe. These pleasure parks provided the first notion of a permanent site, open to the public, which hosted entertainment facilities. An admission price was not required, however users had to pay for each individual facility. The inclusivity and accessibility of those pleasure parks is something most cities are missing today.

Later in the 18th century the first international exposition took place in the New York City and opened its door to the public. This proposed a new idea of outdoor entertainment, which involved both technology and transportation. The idea of outdoor entertainment was popularised due to the Chicago World Fair in 1893, where the exhibition was designed to mimic a city, hosting 400 buildings constructed of temporal materials. The Chicago Exhibition brought with it a new wave of entertainment and theming, as not only was the architecture and landscape part of a unified theme, but the costumes and entertainment all catered to a centralized theme as well. “The exposition did not represent an escape from the city but, fundamentally, like theme parks today, an idealization and amplification of it (Parsons, 2000).

During the 20th century the working class had received a reduction in their working hours, which therefore resulted in more free time. Coney Island New York, opened its gates to the public in 1895 presenting a new form of leisure for the new middle class; making it one of the main contributors to the leisure industry at the time. Shortly after, new amusement parks started to develop, but the demand had declined after the second world war. In the late 20th century, parks began to incorporate the use of cinema. This was first done, contrary to popular belief, by Universal Studios in 1915 and not by Disney as most people think (Pike, 2005). They understood that

the elements that make up the cinema production company itself could be used as the object of interest in parks. Walt Disney, however, capitalized on America's fascination with film and transformed the cinema into a fair format, rejuvenating the fair for modern audiences. "People are looking for illusions: they don't want the world's realities. And, I asked, where do I find the world of illusion? Only one in the movies" (Habashi, 2014). Walt Disney wanted to create a park that appealed to both parents and children just like his movies.

Today North-America is the leading amusement park and traditional attractions host in the world, housing more than 400 parks.⁴ The largest contenders in the industry are Walt Disney Attractions, Six Flags Theme Parks, Universal Studios Recreation, and Blackstone Ground. "According to IAAPA executives, many decision makers in the theme park and attraction industry believe that people want to escape the pressures of everyday life and that amusement and theme parks provide the ideal escape for a quality time with friends and families". Meanwhile most academics find it "An extreme examples of capital intensive, highly developed, user oriented, man modified, recreational environments". The US theme park industry's most attracting locations are: Florida and California which both host Disney Parks, among the most popular Magic Kingdom with 20 million visitors respectively in 2019. With over 155 million visitors each year Disney parks are in another league in terms of annual attendance.

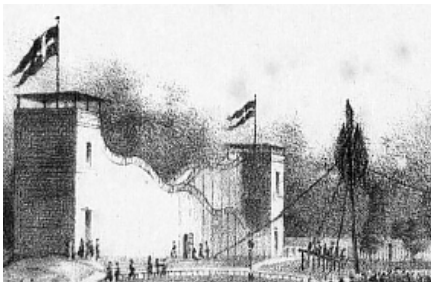


Figure 94. Tivoli Gardens - Copenhagen 1843
(Photograph: copenhagenet.dk)



Figure 95. Columbian Exposition - Chicago 1893
(Photograph: wikiwand.com)



Figure 96. 1895 Coney Island - New York
(Photograph: Library of Congress)



Figure 97. Universal Studios - United States 1915
(Photograph: Martin Turnbull)

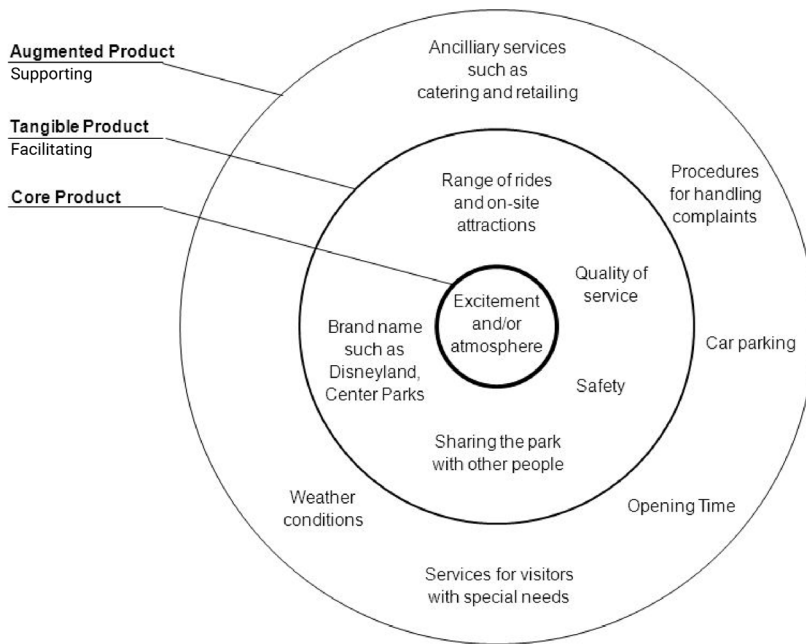


Figure 98. Three levels of themepark products
(Visualisation based on Kotler 1994 and Swarebrooke 1995)

According to Forrecs report, the best theme parks are completely immersive, always entertaining and, through clever creative execution, are able to sustain the feeling of getting away from it all (Forrec, 2015). The theme is the main part of the visitors' experience which is chosen when the park is planned to provide a focus for the design, development and operation of such a park. Therefore, the selection of the theme is extremely important to the operations of the park. In general, theme parks attempt to create an atmosphere of another place and time, and usually emphasize one dominant theme around which architecture, landscape, rides, shows, food services, costumed staffs, retailing are orchestrated (Kemperman, 2000). According to Kotler (Kotler, 1994) and Swarbrooke (Swarebrooke, 1995), there are three levels of product in a theme park, and each level has its own features:

The core product, is the most fundamental level and is what the visitor is really buying. The product consists of benefits sought by the visitors but they are intangible in nature, such as: excitement, atmosphere, fun, value for money, variety of attraction and the company of others.

The supporting product, is extra products to offer the added value to the core product itself. This includes: rides, activities and shows, catering outlets, souvenir shops, clean pleasant and safe environment, customer friendly and well trained staff, accommodations for the primary needs (such as seating areas, washroom, sheltered walkways, easy to understand signage and customer service).

The facilitating product, helps to make the experience more satisfying and enjoyable. This includes all the additional services and facilities that enhance the visitor's experiences, and they are both tangible and intangible in nature: additional parking facilities and transportation services, facilities for the visitors with special needs and physical challenges, lockers for visitor convenience and safekeeping, special opening hours or passes.

Major features of a theme park that contribute to enhance overall attractiveness and visitor's experiences includes:

- **Unique and interesting theme:** *All successful attractions have unique and interesting themes, making it fun for all ages. The best theme parks are completely immersive, always entertaining and, through clever creative execution, are able to sustain the feeling of getting away from it all.*

Innovative: The implementation of new technologies and supporting products.

Immersive: Deepening visitors experience through the senses including.

Inspiring: It is all about combining education and entertainment.

Interactive: Increasingly allowing visitors to become active.

- **Value for money an Variety of on-site attraction:** *The experiences formed from comparable visits determine the standards in valuation. Special events such as events and themed activities are also a useful tool to add variety as visitors will be more likely to come back if they can expect something new on their next visit.*
- **Professional, motivated and well-trained staff:** *A good combination of supporting and facilitating products including clean and pleasant environment, well trained staff, good accessibility to the park, and other ancillary services.*
- **Clean and pleasant environment:** *Visitors will not visit a park if it was old or tired looking, untidy and generally unpleasant. Priority for visitors is to ensure an enjoyable experience at the theme park. (Colliers International, 2014).*

- **Good location:** A location with good accessibility in a popular tourist destination is vital. According to a report by Colliers, theme parks close to or with easy access to the city centre can expect a high percentage of attendance from
- **Quality and consistency in services and facilities:** In essence the five service dimensions of the SERVQUAL model (The model was developed in the late 1980s to determine the quality and customer satisfaction of a product or service.) are used to ensure that every visitor is delighted and satisfied with the visit: reliability, assurance, tangibles, empathy and responsiveness

A successful theme park should adapt to market changes and therefore be proactive in the market to focus on meeting existing visitors preferences and, more also to identify emerging markets. Three trends can be distinguished:

- **Senior segment:** More and more attractions are aimed at senior visitors who generally have higher disposable income and leisure time. This group of visitors usually requires activities with lower energy levels
- **Environmentally friendly:** People are now more aware of the need to preserve and conserve the environment with key focuses on water and energy conservation, greenhouse gas emission reduction, waste minimization and ecosystem conservation.
- **“Edutainment”:** Visitors are no longer only looking for fun and excitement when they visit the theme park. There is a growing trend among visitors wanted to learn new things.

A systematic and professional management approach benefits theme park in all areas of operation:

- **Proactive management:** Management needs to be sensitive to the market place and changes in the business environment, i.e. political, environmental, social and technological.
- **Strong financial resources and ongoing investment:** Unlike other small and medium size enterprises, building up as well as running a visitor attraction involves huge capital investment and on going funding. Strong financial resources are required to periodically invest in the provision of new attractions, offer a major new ride as well upgrade or replace the rides, facilities and services to keep up.

- **Strong marketing team:** Identifying potential market segments it is easier to satisfy target customers by developing special features at the park for specific potential segments as there are lots of different market segments with different needs and preference. Long term strategic planning in marketing rather than focusing only on short term tactical approaches it is necessary to spend a significant proportion of fund each year in promoting competitive advantages
- **Maintenance:** Meticulous attention to detail, especially in the area of maintenance, is extremely important to ensure safety and a high-quality experience.

There are some remaining key-factors regarding the success factor of a theme park (SHTMS, 2015):

- **Weather condition:** According to Perkins (D. Perkins, 2016) tourism sector is particularly sensitive to weather, and it can affect visitor attendance decision. Despite many sheltered areas are built to protect visitors, weather still affect park hours and attractions may be suspended due to poor weather conditions. This will affect visitors from experiencing an enjoyable time at the park or simply discourage visitors from visiting the theme park.
- **Medical services:** such as nurse stations: Automatic External Defibrillator (AED) and emergency medical services
- **Security:** An important ingredient of safety. It is a necessity to provide security protections for visitors, employees and vendors. Feel secure, in particular, the entertaining facilities have a high safety standards

To conclude it must be said that theme parks have evolved over years into moneymaking machines. They often can contribute to the sustainability of a destination by providing an opportunity for employment for all segments of the labour market. Secondly theme parks and attractions significantly improve the image of a destination; this will result in an increase in tourism and result in economic benefits for the locals. It is however a shame that they are becoming unaffordable for the average Joe. And maybe that and the lower class have the greatest need for some relaxation and enjoyment.

4.3 Imagineering and design insights: tricks of the trade

It has been made clear what we don't want re-use in our cities from Disney, the question then is what do we want to learn from their parks? First of all, it's important to define their parks: A theme park is a specific type amusement park or an area within an amusement type park. Featuring mostly man-made attractions, such as rides or other events for entertainment and commercial purposes in which the landscape, buildings and attractions are based on one or more specific themes. Unlike temporary and mobile funfairs and carnivals, theme parks are stationary and built for long-lasting operation. The theme parks from Disney are similar to Universal, Busch-parks or the Efteling. And are designed and experienced differently than amusement parks such as Six-Flags, Cedar Point or Walibi. Those types of parks are much more focus on thrilling coasters and attraction than the actual experience and landscape design.

In its 50-year history, Walt Disney World has evolved from a \$3.50-a-ticket amusement park to a 'luxury-priced destination'. This report focuses on two Disney parks: the original Disneyland Park and the best-reviewed park Tokyo DisneySea. In addition, the within the industry, appreciated Dutch theme park The Efteling was also examined. The most important findings of the other researched Disney and non-Disney parks have been incorporated into in a bulleted list at the end of this chapter.



Figure 99. Disney Magic Kingdom cinderella castle construction 1967 (Photograph: traveltothemagic.net)

There is a good change that one you think of a Disney park the image of that castle comes to mind. But there are twelve Disney Parks, located at six different resorts. And from those parks, only six are 'castle parks'. They others are studios, waterparks or specifically themed:

Disneyland Resort (Anaheim, Californië - 200 hectare)

- Disneyland Park (opened July 17, 1955)
Disney California Adventure Park (opened February 8, 2001)

Walt Disney World Resort (Lake Buena Vista, Florida - 12100 hectare)

- Magic Kingdom (opened 1st October 1971)
Epcot (opened on October 1 1982)
Disney's Hollywood Studios (opened May 1 1989)
Disney's Typhoon Lagoon (opened May 31, 1989)
Disney's Blizzard Beach (opened 1st April 1995)
Disney's Animal Kingdom (opened April 22, 1998)

Tokyo Disney Resort (Dizunī Rizōto, Tokyo - 46 hectare)

- Tokyo Disneyland (opened April 15, 1983)
Tokyo DisneySea (opened September 4, 2001)

Disneyland Paris (Paris, France - 1943 hectare)

- Disneyland Park (opened on April 12, 1992)
Walt Disney Studios Park (opened March 16, 2002)

Hong Kong Disneyland Resort (Hong Kong, Penny's Bay - 130 hectares)

- Hong Kong Disneyland (opened September 12, 2005)

Shanghai Disney Resort (Shangha, Pudong - 389 hectares)

- Shanghai Disneyland (opened June 16, 2016)

The Efteling (Kaatsheuvel, North Brabant - 276 hectares)

- Efteling Park (opened May 11, 1951)
Efteling Hotel (opend May 31, 1992)
Efteling Bosrijk (opend December 12 2009)
Efteling Loonsche Land (opend May 31 2017)



Disneyland

RESORT



Figure 100. Map Disneyland (Photograph: disneyland.disney.go.com)



Figure 101. Photo overview of Disneyland Park - United States (Photograph: disneyland.disney.go.com)

Disneyland is the original Disney theme park and it deserves credit for being Walt Disney's dream-come-true theme park and is home to many industry revolutionary attractions and 'firsts' that we've since seen at other parks around the world. Disneyland has an atmosphere unlike any other park, a stellar lineup of attraction and a classic feel. From the moment you enter Disneyland it's clear that the park is much smaller than the new parks. The castle is tiny, Main Street U.S.A. feels crammed, the entrances to themed lands are all at your fingertips. Yet the attendance of Disneyland Park in Anaheim is the 2nd highest in the world, just behind Walt Disney World's Magic Kingdom. Disneyland's very limited real estate means that rides are towering on each other. It also means that every ride is very well maintained, and nearly every inch of the park is detailed and clean. The park is home to unique attractions such as the original Monorail. Disneyland also features many other rides for which it became famous, including the highly iconic Pirates of the Caribbean, Haunted Mansion, as well as the thrilling Indiana Jones Adventure: Temple of the Forbidden Eye. In 2019 the park added Star Wars: Galaxy's Edge, which is a better version of the one located at Disney's Hollywood Studios. In true Disneyland spirits, this version is narrower, has better transitions with neighboring themed-lands, and has more detail and cast interaction.



Figure 102. Map DisneySea (Photograph: tokyodisneyresort.jp)



Figure 103. Photo overview of DisneySea - Tokyo (Photograph: tokyodisneyresort.jp)

Most people consider Tokyo DisneySea to be the very best Disney park. Tokyo DisneySea is the most beautiful Disney park on the planet; realistic immersion with just the right amount of magic. Tokyo DisneySea is a feast for the eyes, hardly anything you'll experience here can be experienced somewhere else. Tokyo DisneySea has not one area that feels remotely similar to that in another park. As a part of the Tokyo Disney Resort over 14 million people visited this park in 2018, making it the 4th most visited theme park of all time. The concept highlights nautical exploration, where guests can seven different "ports of call." The ambiance gives into each of its themed sectors, making you completely escape from reality. The details are phenomenal, the colors are bright, and there's plenty of space so that you don't feel cramped. Tokyo DisneySea has a clever layout that just seems to make sense wherever you go. The park features life-sized harbors, themes not seen elsewhere, and continuations and elaborations on some well-known Disney attractions and themes. DisneySea's focus is not on roller coasters but the park's line up features several of the world's best dark rides, shows, transportation methods, and themed environments, and has recently expanded on that with their own version of popular Soarin'. The famous Journey to the Center of the Earth is one of the world's best dark rides, combining a plethora of amazing effects and physical scenes to immerse guests into an action-packed ride.

Efteling



Figure 104. Map Efteling (Photograph: efteling.nl)



Figure 105. Photo overview of The Efteling - Netherlands (Photograph: efteling.com)

A recent ranking has placed the Dutch theme park Efteling in the top three for family-friendly destinations in Europe, beating out other theme parks, aquariums, national parks, and zoos across the continent. The Efteling actually predates Disney and was first opened in 1952 as a playground and the Fairytale Forest (Sprookjesbos) that remains today. The Efteling has a unique style of art as well as a whole universe. This aspect makes Efteling unique from other amusement parks that focus on more modern characters. Anton Pieck is a famous Dutch illustrator who drew in a distinctive, romantic style who was asked to help design a fairy tale theme park. Not all of the Fairy Tale forest was designed by Anton Pieck as he worked closely with a protégé: Ton van de Ven. He is credited for growing Efteling into the modern theme park it is today while incorporating Pieck's original ideas and themed style. Most attractions are heavily themed and almost everything has specially written music. The attention to detail is very high. Mechanical items like photo cells are covered, while most other parks just leave them exposed and visible. The Efteling does things differently in comparison to Disney, for example there are themed garbage cans in plain sight. With almost twice the size of DisneySea it truly is a park. Strengthened by the dense forest, that creates a sense of surprise each curved path you explore.

Theme parks are experts when it comes to applying technics and tricks to influence the human experience and behaviour. Therefore, for many a day at a park is a dream and an escape from the messy reality of daily life. The team and people who are responsible for this at Disney are: Walt Disney Imagineering Research & Development, commonly referred to as Imagineering. Disney filed the trademark of the term in 1989, claiming first use of the term in 1962. Imagineering is the use of imagination to develop concepts and products that respond to the expected experience of consumers. It is like engineering, it is done only with the use of both hemispheres of the brain. It involves thinking with feeling and intuition rather than pure analytical thinking. An imagineer is specialized in the psychological and sociological understanding of people's experiences and that is capable of creative translation of consumer expectations into memorable experiences (Peters, 2018). Imagineers do not think in products but in experience worlds and are leading experience marketers and theme park designers that bring storytelling in an environment to the next level.

According to former Disney employee Doug Lipp, Imagineering is governed by 15 principles, techniques, and practices in the construction of attractions and theme parks. These 15 principles have since been published for individuals wanting to achieve their creative goals. New concepts and improvements are often created to fulfil specific needs. Louis J. Prospero arranged those important Imagineering principles, techniques, and practices into the "The tiers of the Imagineering pyramid". The principles in the Imagineering Pyramid each fall into one of five categories, each of which forms a tier within the pyramid (Prospero, 2016):

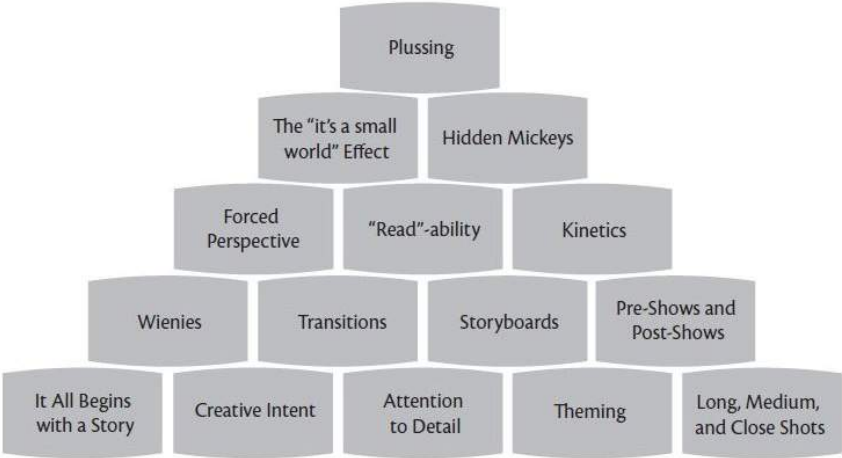


Figure 106. Imagineering Pyramid (Photograph: wordpress.com)

Foundations of Imagineering: The bottom tier of the pyramid includes the foundations, or “cornerstones”, of Imagineering. These principles serve as the base upon which all other techniques and practices are built.

- *It All Begins with a Story* - Using your subject matter to inform decisions about your project
- *Creative Intent* - Staying focused on your objective
- *Attention to Detail* - Paying attention to every detail
- *Theming* - Using appropriate details to strengthen your story and support your creative intent
- *Long, Medium, and Close Shots* - Organizing your message to lead your audience from the general to the specific

Wayfinding: The second tier is focused on navigation and guiding and leading the audience, including how to grab their attention, how to lead them from one area to another, and how to lead them into and out of an attraction.

- *Wienies* - Attracting your audience’s attention and capturing their interest
- *Transitions* - Making changes as smooth and seamless as possible
- *Storyboards* - Focusing on the big picture
- *Pre-Shows and Post-Shows* - Introducing and reinforcing your story to help your audience get and stay engaged

Visual Communication: The third tier includes techniques of visual communication that are used throughout the parks in different ways. You’ll find examples of these in nearly every land and attraction.

- *Forced Perspective* - Using the illusion of size to help communicate your message
- *“Read”-ability* - Simplifying complex subjects
- *Kinetics* - Keeping the experience dynamic and active

Making It Memorable: The fourth tier includes practices focused on reinforcing ideas and engaging the audience. It is the use of these techniques which helps make visits to Disney parks memorable.

- *The “it’s a small world” Effect* - Using repetition and reinforcement to make your audience’s experience and your message memorable
- *Hidden Mickey’s* - Involving and engaging your audience

Walt’s Cardinal Rule: The top tier contains a single fundamental practice employed in all the other principles.

- *Plussing* - Consistently asking, “How do I make this better?”

The great thing about these rules is that they actually go a step further than, say, Kevin LKynch's five elements: paths, edges, districts, nodes and landmarks. Not only in number but especially because it is more linked to the experience of a person, the psychological relationship with the environment. Whereas the urban pioneers mainly talked about the observation of a person with the environment. In 1991, Marty Sklar (then-president of Imagineering) presented somewhat similar commandments attributed to Mickey Steinberg (the vice president of Imagineering). They are:

- *Know your audience*
- *Wear your guest's shoes (don't forget the human factors; try to experience the parks from the guests' point of view)*
- *Organize the flow of people and ideas (ensure experiences tell a story that is organized and logically laid out)*
- *Create a "Wienie" (Walt Disney's term for a "visual magnet")*
- *Communicate with visual literacy (use a dominant color or shape or building to reinforce a theme)*
- *Avoid overload—create turn-ons (do not offer too much detailed information)*
- *Tell one story at a time (put one 'big idea' in each show so guests leave with a clear understanding of the theme)*
- *Avoid contradictions—maintain identity (avoid irrelevant or contradicting elements; make sure the audience has a clear idea of what is being said)*
- *For every ounce of treatment, provide a ton of treat (take advantage of the distinction of the theme park, which is that it encourages active participation, compared to passive entertainment)*
- *Keep it up (do not become complacent or allow things to run down)*

The tiers of the Imagineering pyramid and Mickey's Ten Commandments are very useful general guidelines when designing a theme park. But inner cities such as 's-Hertogenbosch cannot literally copy the tricks of amusement parks. What works in an amusement park can actually have a completely different effect in the real world. Besides, there are issues in the city that cannot always be resolved with the help of design. Using design strategies and ideologies for an actual city district are realistic when the approach is not entirely focused on commercial interest. With this in mind, the following spatial lessons varying in implementation scale have therefore been suggested:

Loop-layout: The “loop” is exactly what it sounds like, a big promenade that circles the park. The functional theme park often follows this loop-approach (positive: you never get lost, negative: distance between points of interest).



Figure 107. Loop layout
(Photograph: USA Today)

Hub-layout: First popularized Disneyland the other theme park common layout is the “hub” or “spoke. It has a central visual icon (such as a castle) as its hub, with themed areas fanning out from this centerpiece. (positive: clear and logical, negative: predictable and boring).



Figure 108. Hub - Spoke layout
(Photograph: Jora Vision)

Variations-layout: The successful parks DisneySea and The Efteling both have a different layout than most other parks. And are strongly related to each other. They have actually combined Hub concept with smaller loops. The difference is that The Efteling puts more emphasis on their entrance, while DisneySea has a central landmark in the form of a mountain.



Figure 109. DisneySea
(Photograph: USA Today)

Unique theme: A park typically has 5-7 distinctively areas under a broad overall theme. Using appropriate details to strengthen your story and support your creative intent. Each area is therefore reinforced by its architecture and landscaping with the help of paving patterns, fencing, furnishings, walls, steps, plantings, fountains, bridges, lighting and signage. Even sound speakers are hidden from view.



Figure 110. Ratatouille, French district
(Photograph: Disneylandparis-news.com)

Architecture of reassurance: Streets are in a miniaturized scale, historical details, and clearly nostalgic design reduce the undisciplined complexities of a city to the status of a toy. At a purely architectural level Disney parks promote a sentimental architecture. Style mattered less than the fact that buildings were stripped of any dissident, provocative architectural elements. architectural elements.



Figure 111. Main Street color palettes
(Photograph: designobserver.com)

Cultural influences: To strengthen the emotional attachment locals can have to a place (sense of place) social and cultural design elements are integrated into the general framework. This also increases the expectations of the guest. In Shanghai the central plaza is transformed into a large zen garden and they only serve wine in Disneyland Paris.



Figure 112. Disneyland Paris
(Photograph: PixieDust)

Seasonal and local theming: Un top on the standard themed decorative areas, theme parks anticipate on the different seasons, holidays or events. This assures that guest will always see new things if they visited the park multiple times. It also gives the park more creative freedom and flexibility. A park must also adapt to its geographic location and local assets



Figure 113. Christmas Parade
(Photograph: USA Today)

Contrasting environments: For theme parks it is important to create surprising environmental transitions to keep the spaces interesting and engaging. Be highlight the contrast between the two areas, for example when moving from a small space to a huge area can create a sense of wonder and grandeur.



Figure 114. Disney's castle gate
(Photograph: Parkplanet)

Visitor's flow: Organize the flow and movement of people and ensure experiences tell a story that is organized and logically laid out. Theme parks therefore use pre and sometimes also post shows at the major attraction. As alternative for the traditional queue lines. Park prefer to have multiple queue lines or one single queue line over a crowded queuing area. (Digital information and fast-passes are great solution as well)



Figure 115. Que entrance
(Photograph: Theme park insider)

Shared experiences: Spaces that allows multiple people to share the environment together is important. The secret appeal of a theme park is that these places and attractions are enhanced by the fact that it is being shared. This provides a collective and dynamic experience



Figure 116. Shared ride experience
(Photograph: Touringplans)

Event sequence: From the moment a guest leaves their car, or the train, their experience of the park should be sequential and immediate. At every spot, area of space there needs to happen something. Preferable around every 125 meter something big, and every 10 meter something small.



Figure 117. Musical puppeteer
(Photograph: Inside the magic)

Avoid overload: Creating too much detail on multiple visual levels weakens the experience. Key is to create a single clear message at each sequence. Whether is be a large landmark in the background or a sign up close, having too much information simultaneously confuse people.



Figure 118. Mediterranean Harbor Area
(Photograph: DisneyAvenue.com)

Appeal & Reassure: To avoid inconsistencies that harm the illusion service zones, buildings, maintenance yards and parking lots, are orientated towards the “backside” or hidden underground. Most of the buildings’ facades are only visible and decorated on two sides.



Figure 119. Underground utility network
(Photograph: ClickOrlando)

Cause & Effect: Spaces should include pieces that suggest that something is either about to happen or it has just happened. This tricks the mind of people into thinking a place is livelier than it actually is. People’s minds are very sensitive to irregularities and incidents.



Figure 120. Empty stage playing music
(Photograph: DLP Guide)

Ears and Nose: Your eyes can be considering strongest sense when absorbing the experience a theme parks throws at you. But to complete that experience the sounds and smells present in close proximity are key. The make you hungry or background music can strengthen the effect of a specific location.



Figure 121. Hidden bakery air blowers
(Photograph: Pinterest)

Disney's (secret) colour pallet: Go Away Green and Blending Blue are two of the most used paint colours. Engineered by Disney Imagineers to make your eyes ignore them. Go Away Green was formulated by Disney to “erase” backstage buildings and camouflage construction walls from your sight (Paris, 2022). Blending Blue is used to disguise, or blend, (taller) buildings into the bright's skies of Florida-related scenery.



Figure 122. Two invited colours
(Photograph: Inside the magic)

Colour reinforcement: Parks use dominant colour on shapes or building to reinforce a themed area. Colours trigger different effects: mentally, memory/asociation or in terms of mood/needs on their visitors.



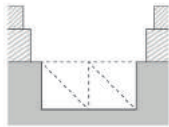
Figure 123. DisneySea entrance
(Photograph: Disney Tokyo)

Making it memorable: Using repetition to make the message and experience more memorable is key. This creates an involving and engaging audience that wants to return to a place to explore it even better. This can be done with the help of hidden details and sub stories integrated into the physical environment. (Like hidden Mickey's)



Figure 124. Hidden Mickey at EPCOT
(Photograph: UpstateNYer)

Forced Perspective: Using the illusion of size to help communicate your message. The illusion of size can also make certain objects or building appear larger or smaller, further away or closer than they actually are in the environment



Three layers in sight: Long, Medium, and Close Shots, it is important to organize your message and lead your audience from the general to the specific are.

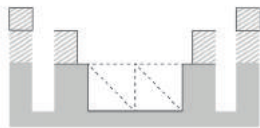


Figure 125. Disneyland mainstreet
(Photograph: Ezgif.com)



Figure 126. Disneyland's Toontown
(Photograph: Paul Hiffmeyer)

Appearance and Image: Being environmentally friendly and offer 'edutainment'(a combination of education and entertainment) are currently trending in demand. Theme parks need to respond and show they are aware to the general interest of the public to earn more credits.



Figure 127. Educational Lincoln animatronic
(Photograph: Disney parks)

Wayfinding and transitions: With clear signage, maps and way finders within the area theme parks make changes between spaces within an area as smooth and seamless as possible. To avoid any confusion.



Figure 128. Wayfinders at Disney shanghai
(Photograph: Davies Associates)

Crooked paths: The Efteling makes uses of curved paths, to make it more adventures. Even their main street or boulevard has a bent in it. This is done to create a sequence of surprises, you never know what will appear behind the corner. It also gives the park a more natural appearance (strengthened by the high percentage of greenery)



Figure 129. Curved paths
(Photograph: eftelingsestraat.nl)

Function organisation: The main shops (gift-shops sanitary facilities) are generally placed near the exit or entrance off the park or themed area. They area along the main routes for convenience and from a selling point of view.



Figure 130. Restrooms at Disneyland
(Photograph: Disneyfoodblog)

Take it home: Especial gifts-shops are more important for theme parks than you might think, beside the financial interest. (Exclusive) Giftshop items become 'talismans' that can trigger memories of the experience. Assuring that visitor bring home a tangible artifact from their experience is crucial.



Figure 131. Merchandise shop
(Photograph: Touringplans)

Attraction organisation: Major rides and shows are placed at the edges or centre in order to attract visitors throughout the area. Partly due to the whole emperce people often walk much more and don't even notice this in during their visited.



Figure 132. Disney World
(Photograph: Neverendingvoyage)

Attraction mix: Different attraction attract differed groups of people. In general parks attract families so theirefor they need to offer a mix of attractions. Families like indoor shows, teens prefer thrill-rides. A second prominent target group area the seniors, simply said: they have time and money. Having different ages and not the same like-minded people greatest mutual an interesting dynamic.



Figure 133. Disney World's family coaster
(Photograph: Matt Stropshame)

Intrigue & mystery: Based on what literature and media says, guests have expectations that need to be surpassed with the unexpected. At one or many points during the guest's visit, they need to be left baffled. Parks with such triggers receive the highest ratings. This trick is crucial, because this often forces unexpected encounters that in which people then have to interact with others.



Figure 134. Interactive robotics
(Photograph: space.com)

Safe Environment: safety at theme parks is number one priority. Everything needs to be triple checked. Because usually, especially families don't go to places that are unsafe.



Figure 135. Thunder mountain safety sign
(Photograph: Dolimg.com)

Guest Service: Guest and customer service is quite possibly the most visible and first impression theme parks can provide their visitors. Visitors need to feel welcome or else they will leave or leave bad reviews.



Figure 136. Guest service
(Photograph: CruiseBe)

Wienies/Icons: Disney Park have often a central (large) landmark or visual icon like a castle or mountain. But within each area there is at least another one and usually combined with the main attraction. They are attracting the audience's attention and capturing their interest (Wennie is Walt Disney's term for a "visual magnet")



Figure 137. Disney's cinderella castle
(Photograph: wdwnt.com)

Cleanliness: Walt made it a standard to make his theme parks literally and figuratively 'shine' above all others. With for example daily and nightly trash removal regimen and paths of travel for both efficient operator and vehicle movement. For example, the utilidor system is a some of the world's largest utility tunnels, mainly for Walt Disney World's



Figure 138. Dinsey Underground
(Photograph: Dan Brace)

Plussing and adjusting: "To Walt, 'plus' was a verb—an action word—signifying the delivery of more than what his customers paid for or expected to receive. He constantly challenged his Imagineers to see what was possible, and then take it a step further. Based on the idea of progress it is more often better to demolish and renew



Figure 139. Walt Disney
(Photograph: Jayme Hoffman)

“

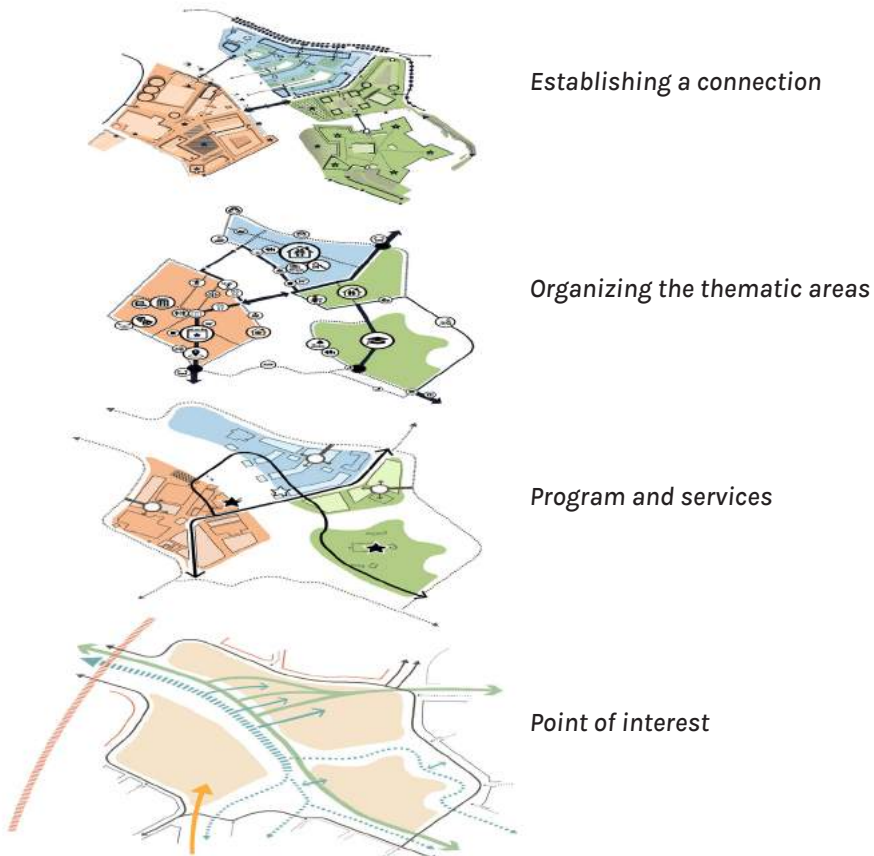
*A good city is like a good party ,
people stay longer than really necessary
because they are enjoying themselves.*

- Jan Gehl

Chapter V: The plan unfolds

5.1 All great stories start with a foundation: framework

By combining the lessons and findings from the previous chapters, a plan can be shaped. The main objective is to create an area that contributes to the experience of a living environment. The main goal is to create an area that contributes to the experience of a residential environment, where the commercial interests are not the starting point but the welfare and quality of life of the residents is. The local context and the local story are more important. This means that we not only look at the stories of the past but also to the stories of today. Because history is alive, and people make the city. The framework is composed of four layers: Establishing a connection, Organizing the thematic areas, Program and services, Point of interest. These form the basis for the plan called: Den Bossche Landen.



Establishing a connection

The area defined by its existing identity, story and is geographically divided into three islands. As described, the planning area lies at the intersection of three prominent rivers. There are many buildings of character and value that should be preserved. In addition, extra connections are needed around the plan area to increase accessibility and to connect with the surrounding residential areas. So that the area also has a value for them. Here it is important to deal with the weaker points of the area. For example, the facades on the north and west sides should be camouflaged. An extra connection should be made on the west side to link the school boulevard and the west side of the city. Through this connection the biggest barrier, the Diezebrug that was already in need of replacement, can disappear. This offers the possibility of creating a car free area. These ecological zones are also important to strengthen the connection between the recreational corridors of the city and its surroundings. Where on the north and east side the green corridors play a major role which is directed to the surrounding residential areas, a strong connection is needed on the south side in the area in terms of an entrance for visitors. Finally, more space is needed for water. Water has the ability to enter the area at various points when the need is high.



Figure 140. Establishing a connection



Figure 141. Railroad bridge
(Photograph: GoogleEarth)



Figure 142. Amazone park lane
(Photograph: GoogleEarth)



Figure 143. Zuid-Willemsvaart
(Photograph: Indebuurt.nl)



Figure 144. Dommel / entrance sightline
(Photograph: Wilko Heemskerk)



Figure 145. Establishing a connection implemented in framework

Organizing the thematic areas

By combining the main theme park infrastructures with the urban context, a new combination was created where the area has three main entrances. This is a combination of the loop layout and the hub layout where the quality of the researched theme parks comes in to play. The entrance on the south side is focused on visitors while the other entrances are mainly for residents. These entrances are positioned in such a way that the landmarks are visible from afar where necessary. The reinforce each other in image. Of course, there are many more smaller entrances and roads that connect the area from the surrounding neighbourhoods. The kink in the route creates an exciting but clear connection for active modes of transport. In addition, logistical connections have been created at the outer edges in each area. This has given the framework its form.

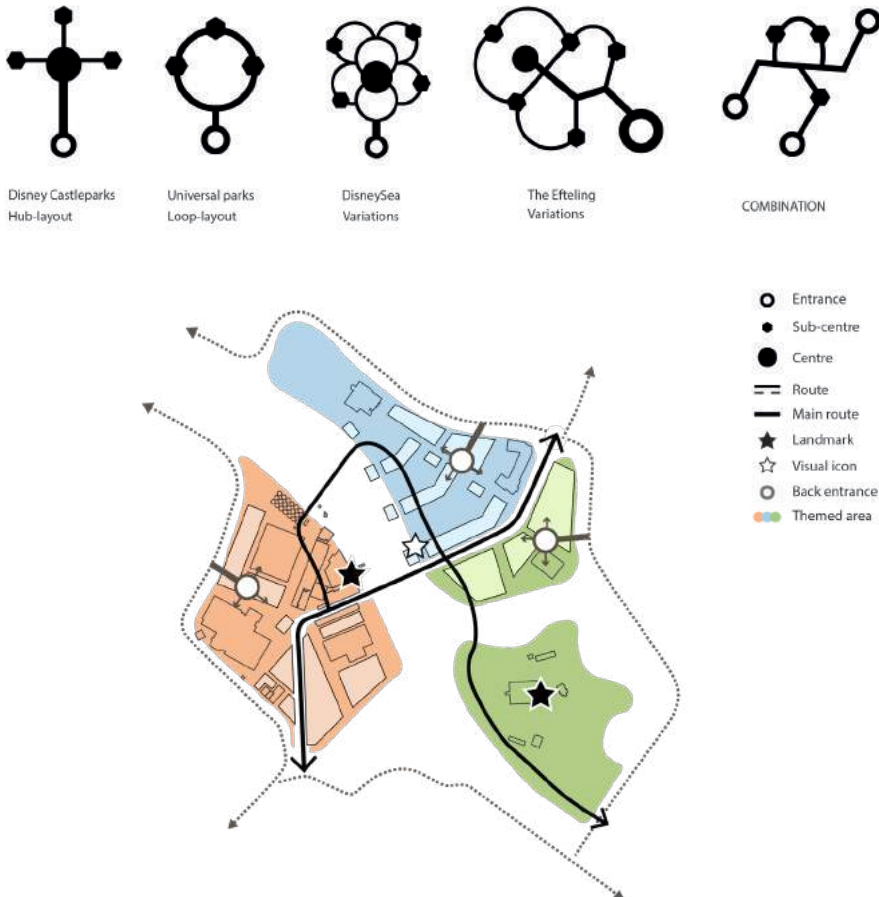


Figure 146. Organizing the thematic areas



Figure 147. Meelfabriek
(Photograph: Indebuurt.nl)



Figure 148. Citadel
(Photograph: Brabants Dagblad)



Figure 149. Jheronimus
(Photograph: Paleiskwartier.nl)



Figure 150. Aerial photography
(Photograph: GoogleEarth)



Figure 151. Organizing the thematic areas implemented in framework



Figure 153. Willem II Fabriek
(Photograph: Indebuurt.nl)



Figure 154. Painted sillo's
(Photograph: Indebuurt.nl)



Figure 155. zuiderpark
(Photograph: Indebuurt.nl)



Figure 156. Mosque Arrahma
(Photograph: Indebuurt.nl)



Figure 157. Program and services implemented in framework

Point of interest

The entire planning area can be seen as a point of interest at the city level. But in this case, all the lessons learned from the imaginers of theme parks have been applied as much as possible. This means that the three areas have their own character and appearance in style and design within the Bossche desirable image of recognition architecture. The large open spaces such as the events square or the zones between the residential blocks are enclosed so that they feel small-scale. At the same time, they open up towards prominent views. A contrasting sequence of widening and narrowing is applied to the entire area. This is partly achieved by various tunnels, gates and bridges over the water. Several functions are directly linked to the public outdoor space. For example, smells are sent from the facades directly to the main streets. Also, the area constantly varies and changes with, for example, the floodable parks and walkways. There are dozens of different accessible walking routes and loops created long all small interventions so the area never gets boring. At most points there is a three layer view applied per sub-area.



Figure 158. Point of interest



Figure 159. Sevkabel Port
(Photograph: Archdaily)



Figure 160 Moerenburg
(Photograph: MTD-Landschapsarchitecten)



Figure 161. Haverleij
(Photograph: Archdaily)



Figure 162. Contemporary outdoor cinema
(Photograph: Archdaily)



Figure 163. Point of interest implemented in framework



0 10 25 50 100m

Figure 164. Framework Den Boschelanden



Nijverij Kade

“

MEET, STAY & SHARE.

welcoming atmosphere with many attractions, events, cafés shops, restaurants and starter homes.



Figure 165. Unknown
(Photograph: Pinterest)



Figure 166. Sevkael Port
(Photograph: Archdaily)



Figure 167. Unknown
(Photograph: Pinterest)



Figure 168. GENK C-MINE
(Photograph: Archdaily)



“

LEISURE & LIVING.

an area for the neighborhood. living and relaxing in a green oasis, the whole family can enjoy the good life.



Figure 169. Funenpark
(Photograph: Landlab)



Figure 170. Fontenette Social
(Photograph: Archdaily)



Figure 171. Handelskade Nijmegen
(Photograph: Nieuwbouw-waalfont.nl)



Figure 172. Paleiskwartier
(Photograph: Indebuurt.nl)



“

WANDER & MARVEL.

*a unique and daring (senior)
residential concept. go for a stroll and
discover the heritage of the swamp
dragon.*



Figure 173. Castle Lelienhuyze
(Photograph: PPHP)



Figure 174. The Ravelijn bridge
(Photograph: Landzine)



Figure 175. Bolwerk
(Photograph: Indebuurt.nl)



Figure 176. Unknown
(Photograph: Pinterest)

5.2 Masterplan: Den Bosschelanden



Figure 177. Aerial impression Den Bosschelanden



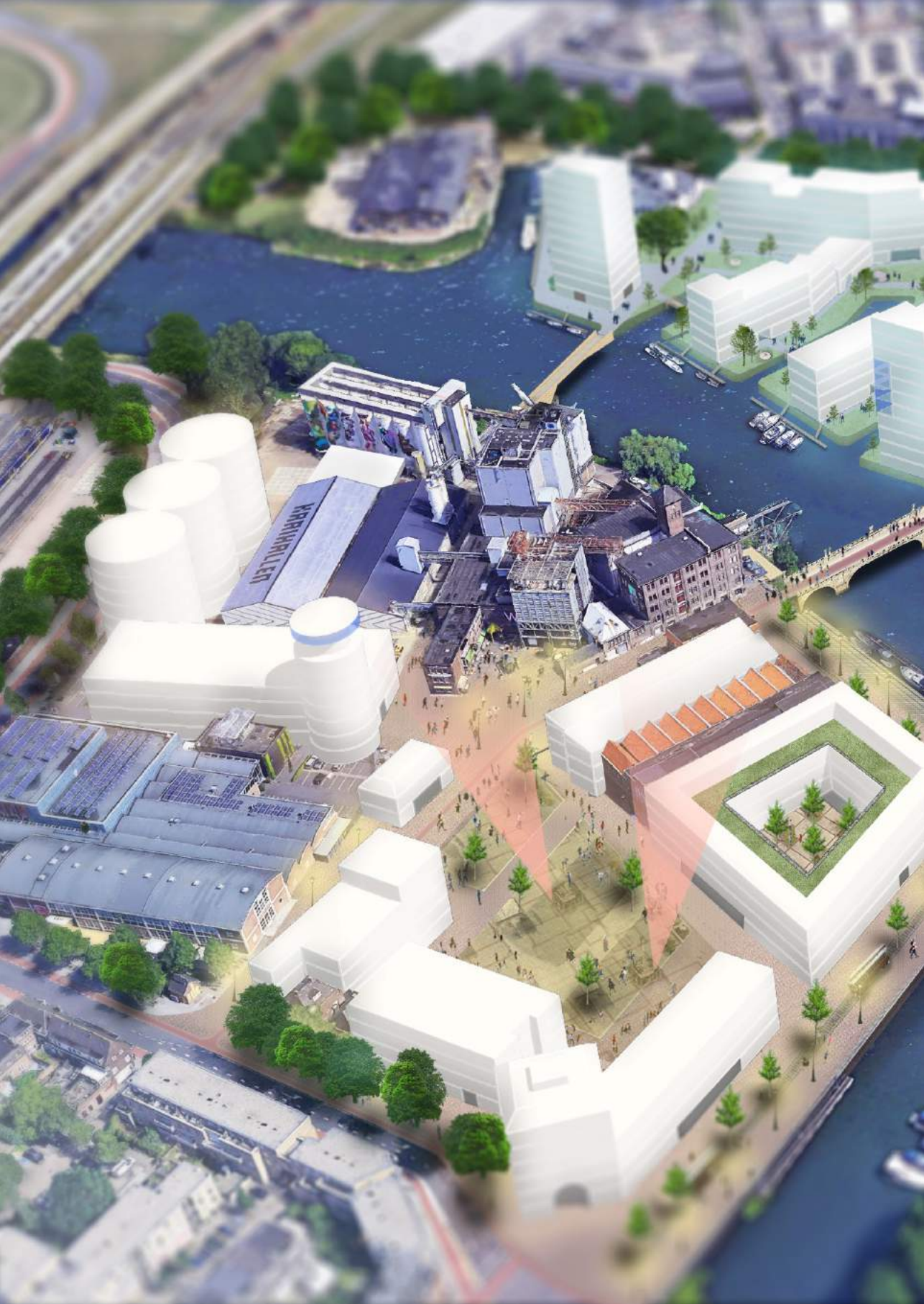


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Den Boschelanden

This design is a unique and daring residential concept that every resident and visitor wants to experience on a daily basis. Divided into three themed areas that mirror and enhance the experience of the city of 's-Hertogenbosch with a twist: Nijverij Kade, Dieze Park and Slot Broekbos. By using design strategies and ideologies for theme park Imagineers and translating them into the context of an actual city district, a realistic utopia was created. The focus is not on the commercial side, but it is essentially an accessible place of enjoyment. In Den Boschelanden, people are in control. Besides a bustling hotspot, there is also room for residential enjoyment and park areas. Everything is oriented towards the waterfront of the three rivers of 's-Hertogenbosch. The residents of this area will be proud of their semi-enclosed living environment while visitors will be amazed by the exciting layout. In addition to 750 homes, the area offers space for facilities for the entire district.





Nijverij Kade



Dragon Bridge and waterfront



Main entrance



Event square with amenities



Silo Hotel and B&B Boats, outdoor hal

The sections show a side-view of the Nijverij Kade. This shows the entrance to the area where visitors pass through a building onto the main square. The students and starters dwellings are oriented towards the waterfront and therefore have more peace and quiet and views. The area will be enriched with an event site, nightclub, foodhall, in-store tasting, maze/escape room experience. In addition, there will be more space for start-up shops, workshop and the outdoor sport Kaaihallen is extended. A souvenir and information shop, public toilet, bike parking and large parking garage are connected to the central event area.

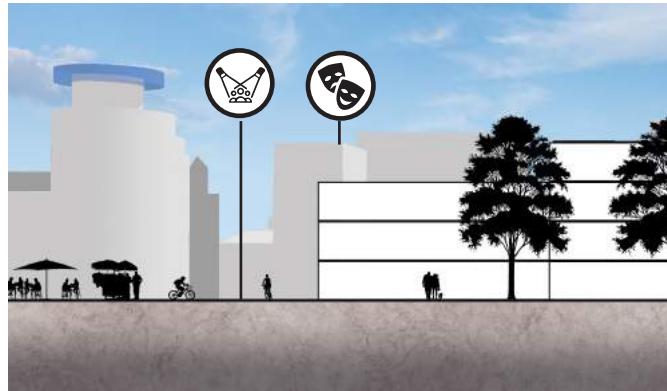


Figure 180. Section A Nijverij Kade

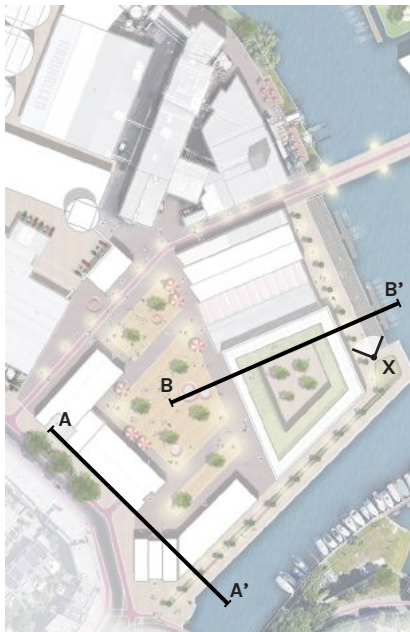
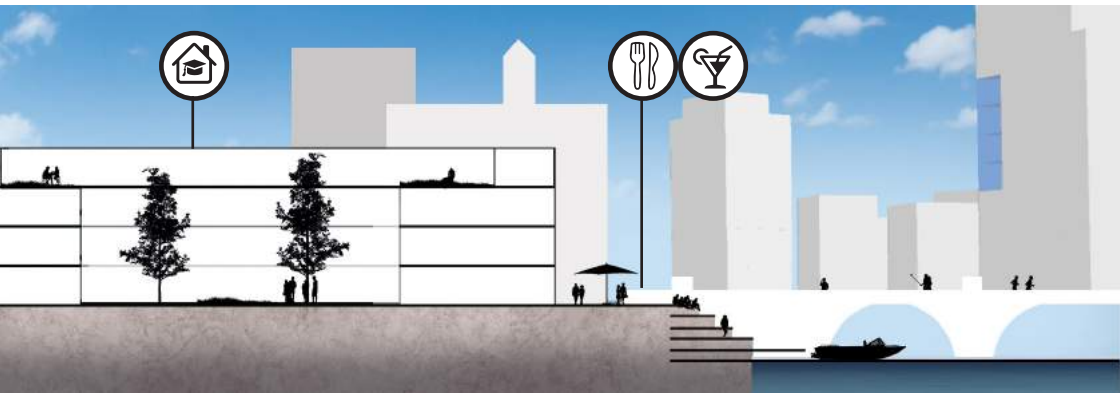
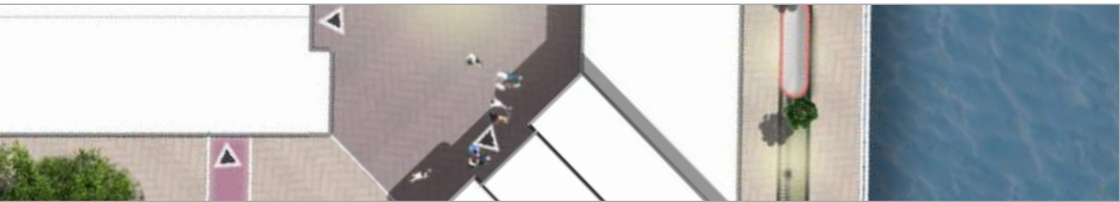
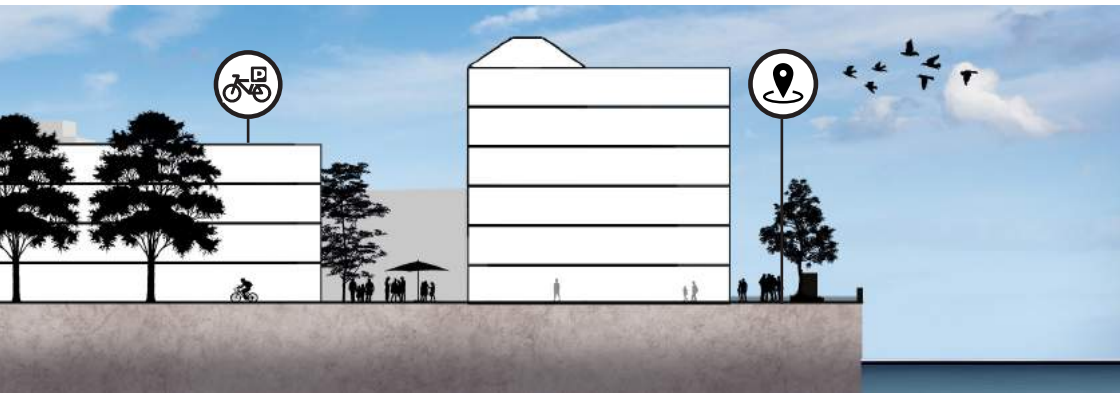


Figure 179. Overview sections and impression



Figure 181. Section B Nijverij Kade



0 2 5 10m

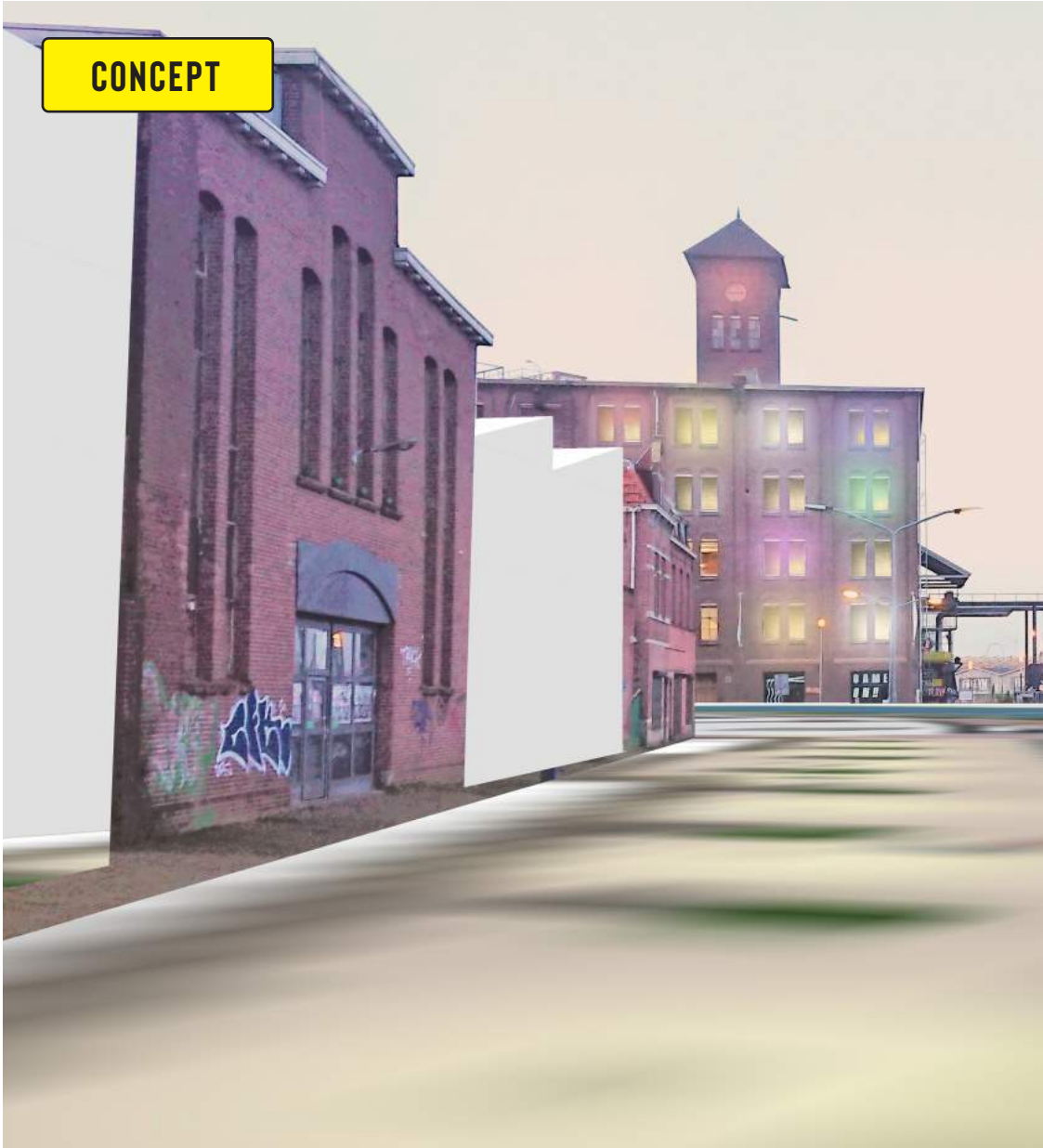
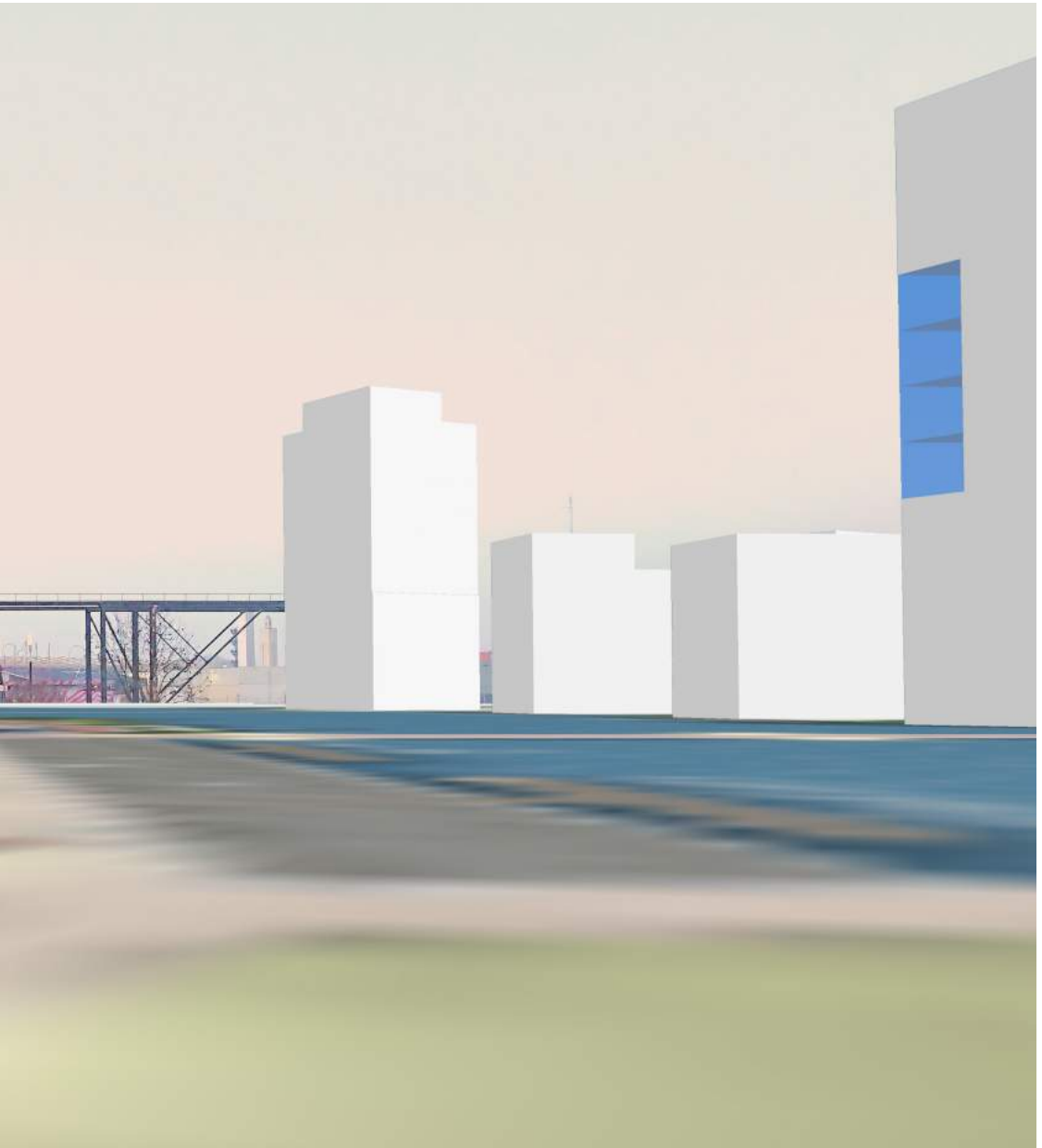


Figure 182. Impression Nijverij Kade







Dieze park



Play, sport and relaxe grounds



Small bridges and gates



Underground parking



Residential tower

The section show a side-view of the Buiten Dieze. This shows the main division of the area where visitors pass through a buildings and over bridges into the main green zones. Every green zone with leisure and recreational amenities is oriented ed towards the waterfront. The tall towers are camouflaged on several sides by mirror glass and material use. On the streetside, the police station and the fire department with the business area behind them have disappeared from view because of the building block on the edge and the avenue of trees that is connected to the park around the Amazon towers and its residential area. The former GGD building and the mosque are included in the structure. The entrances of all residential blocks open onto the public zone

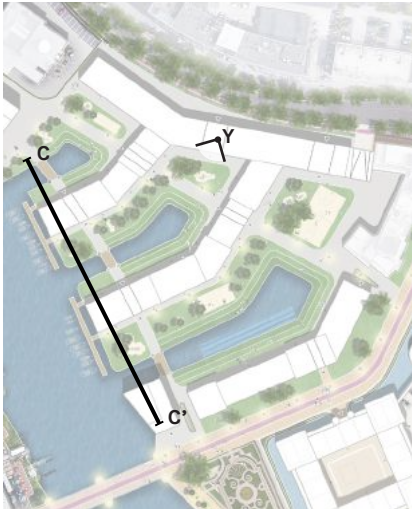


Figure 183 Overview sections and impression

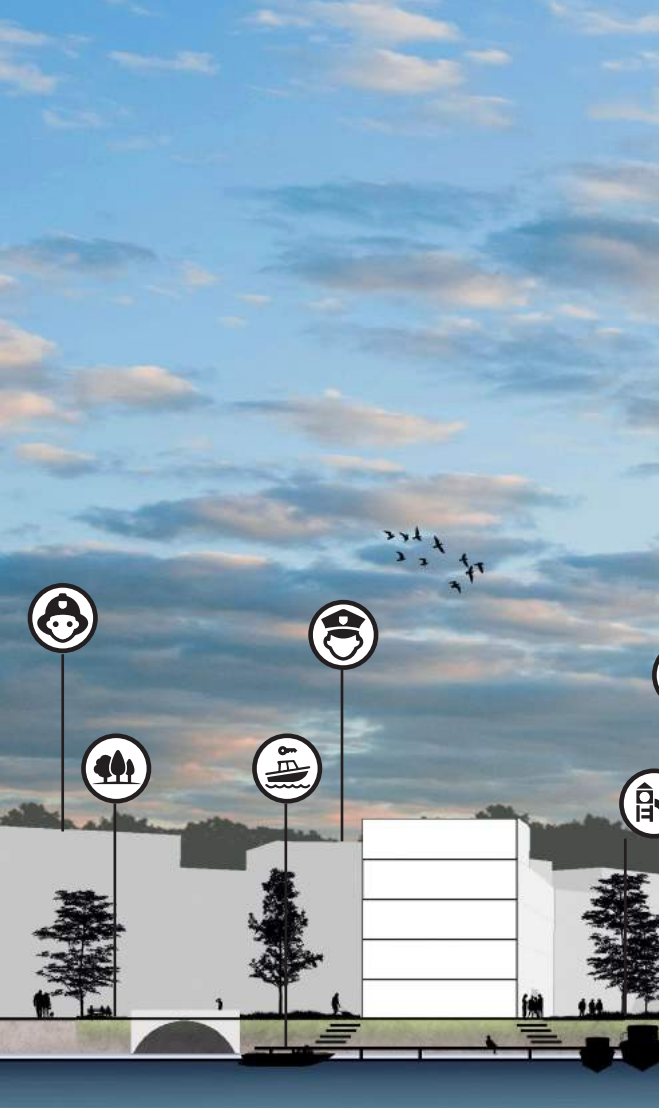
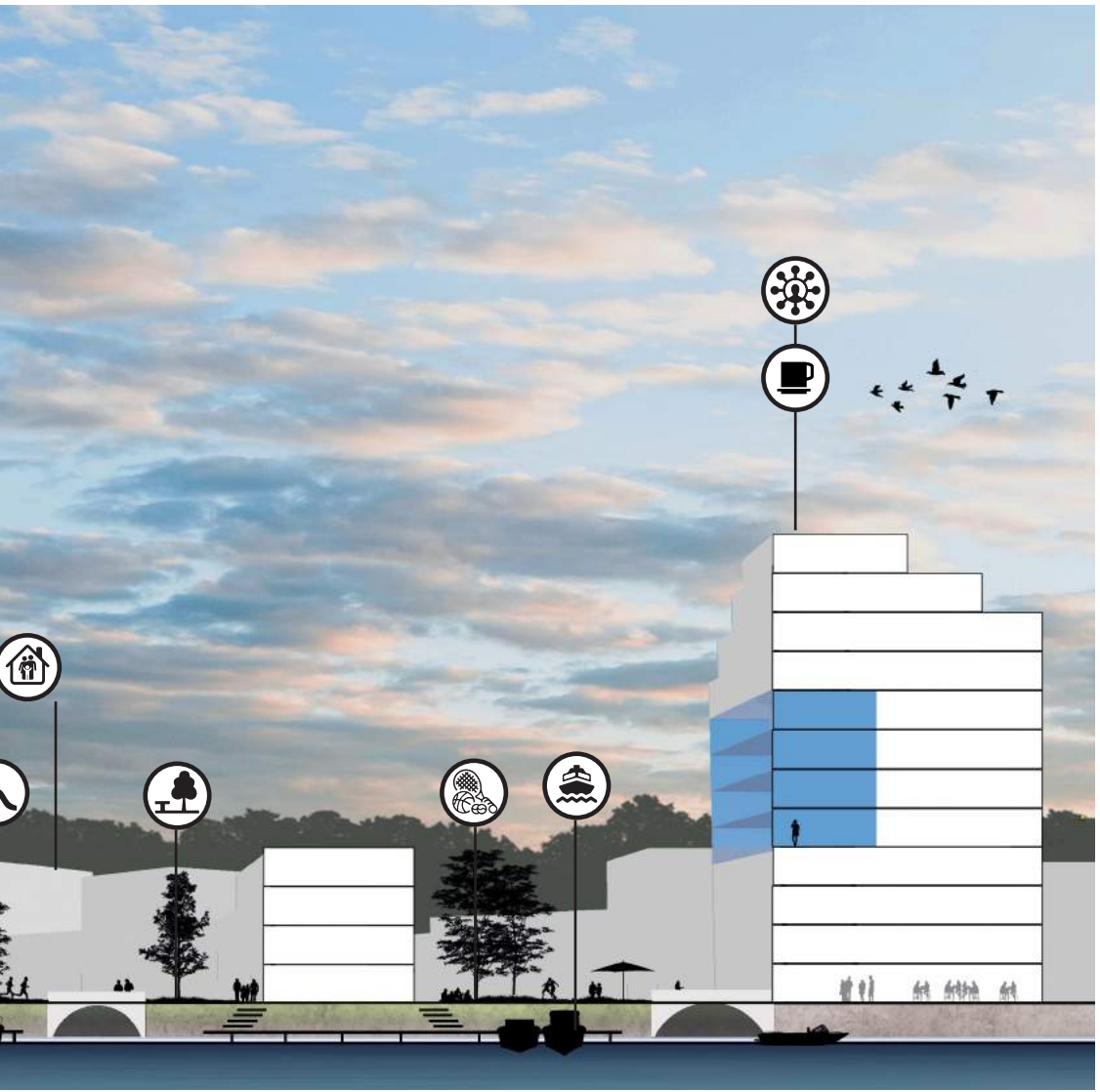


Figure 184. Section C Dieze Park



0 2 5 10m



Figure 185. Impression Dieze Park





Slot Broekbos



Park and open air theater



Public garden



"swamp" walking route



Vehicle entrance

The sections show a side-view of Slot Broekbos. The square and triangle shaped castle have their own courtyard. And one large public garden. The castles are surrounded by water overseeing the Citadel. Along the citadel a park is emerged, including a public elevated pathway along the fort's walls. On top of the fort point multiple interventions are implemented. The entire area is transformed into an educational heritage site. The curves and challenging walking routes along and across the water make you feel strongly connected to the marsh nature of the past. On the citadel avenue, canoe association the Hertog still has its own place.

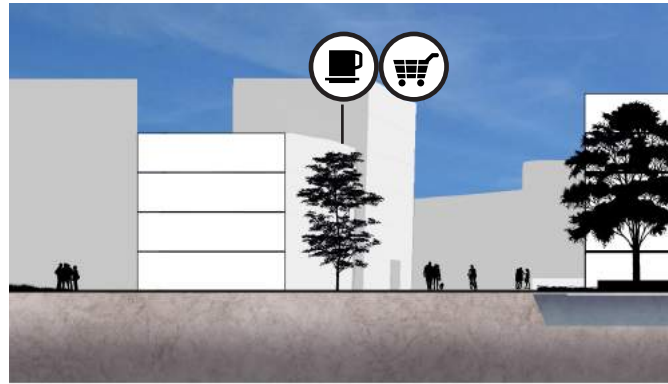


Figure 187. Section D Slot Broekbos

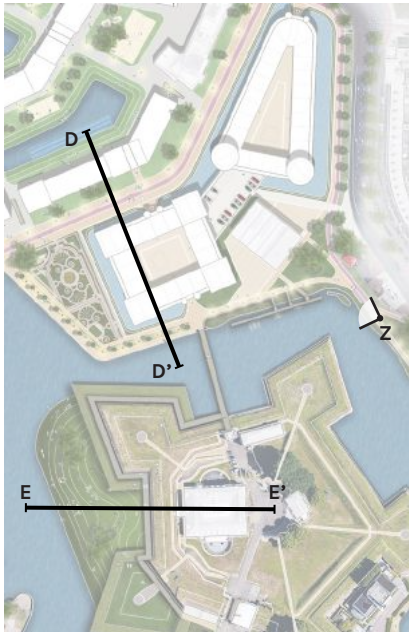


Figure 186. Overview sections and impression

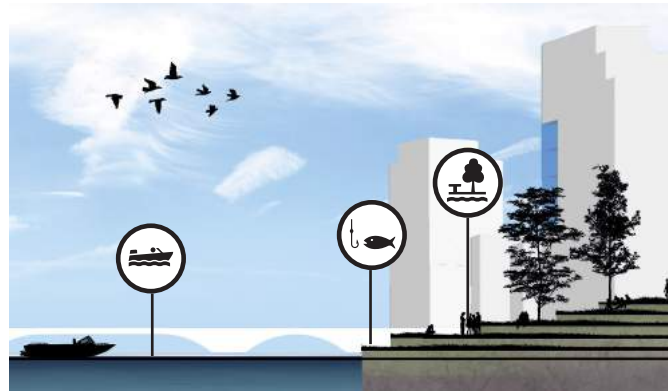
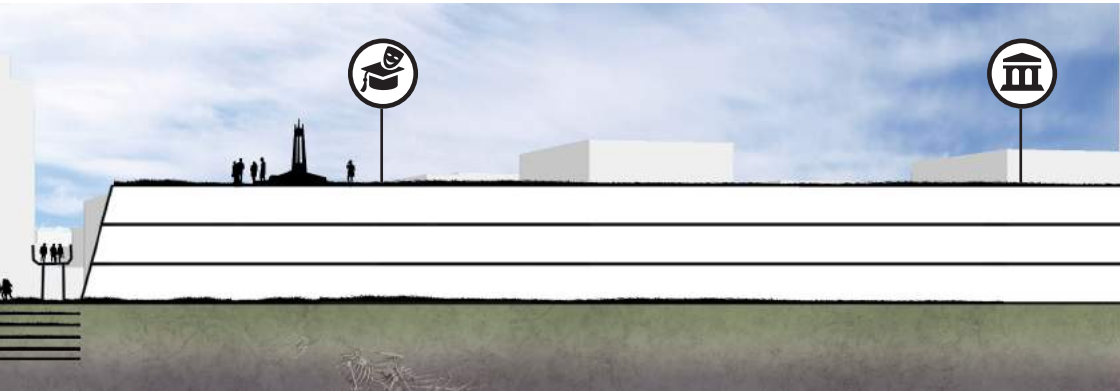
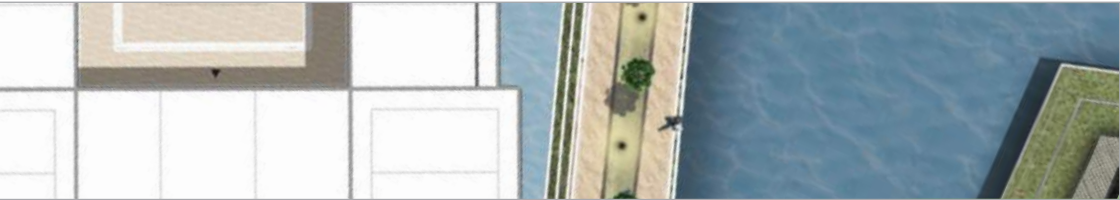


Figure 188. Section E Slot Broekbos



CONCEPT



Figure 189. Impression Slot Broekbos





Figure 190. The oldest and most famous lime tree of Rosmalen from the year 1750 (Photograph: Mapio)

Epilogue

Imagineering begins the happily ever after

Following the personal text from preface, I would like to end by saying first of all that I am very grateful for the positive attitude of my family, friends and the supervisors who supported my research with that complex and for some controversial topic of 'experience'. Words like aesthetics, experience and human's perception are phenomenon that are still undervalued by the world of urban planning. They are not always deliberately ignored but more often poorly implemented due to lack of knowledge. I am surprised that there are not more concrete acknowledged principals and studies that give more guidelines in applying and reinforcing urban environments. Not only for visitors and tourists but rather for the local residents of a city. Yes, it is partly intangible but the benefits in welfare and liveability are of unprecedented value.

The image on the left page shows a historic tree in the neighbourhood where I grew up as an 'outdoor playing' kid. I was shaped by my surroundings, by the children in the street with whom I had my adventures while exploring the neighbourhood. The (from my child's perspective) enormous tall hill called The Terp, with a tree almost similar to the talking tree from the Efteling, was often our stage. One day I challenged others to crawl under the fence after I made up a story about bats living in the hollow tree. That story suddenly made that place a lot more exciting (and scared). Amazingly, in a matter of days, the whole neighbourhood knew about the monstrous vampires in the tree. The Terp suddenly became so much more interesting and important to all the kids in the neighbourhood. At a later age, I found out that The Terp and the round hill around it was a former castle, and that the tree has great historical value. But unfortunately, little of this is reflected in the design today. In addition, that place was only interesting for young children to play, because there was only grass. This is precisely why it is so important to combine elements of enjoyment, theming, the domains of experience for young and old with storytelling. Making the public spaces in residential areas greater. Knowing that, as a child, I made that place so much more fun with a fake story. It seems more than appropriate to continue that in my career as an urban designer. I can't stress it often enough but "Cities could really use a little bit of Imagineering".

Glossary

This glossary is intended to assist you in understanding used terms and concepts when reading, interpreting, and evaluating this report. Also included are general words defined within the context of how they apply to research in the field of architecture, building and planning.

Aesthetics: Also spelled esthetics, the philosophical study of beauty and taste. It is closely related to the philosophy of art, which is concerned with the nature of art and the concepts in terms of which individual works of art are interpreted and evaluated. Views on architecture, beauty of the place, balance of decorative and functional attributes, artistic value, peaceful and relaxing atmosphere.

Architecture of reassurance: The meaning relates to Disney's particular brand of nostalgic, comforting architecture and urbanism. Streets for instance are in a miniaturized scale, historical details, and clearly nostalgic design reduce the undisciplined complexities of a city to the status of a toy – believable, fun, and entirely controlled and harmless. At a purely architectural level, Disneyland promoted a sentimental architecture. Style mattered less than the fact that buildings were stripped of any dissident, provocative architectural elements. Avant-garde modernism was carefully avoided.”

City branding: City branding is defined as a mean to achieve a competitive advantage that would allow the city to increase the attraction of investment and tourism, as well as strengthening local identity and avoid social exclusion.

City marketing: “the promotion of a city, or a district within it, with the aim of encouraging certain activities to take place there. It is used to alter the external perceptions of a city in order to encourage tourism, attract inward migration of residents, or enable business relocation (Related to city branding or Place Marketing). A marketer is the person or company that advertises or promotes something.

Disneyfication: In the field of sociology, the terms Disneyfication and describe the commercial transformation of a society to resemble the Walt Disney Parks and Resorts, based upon rapid Western-style globalization and

consumerist lifestyles. In the case of physical places, this involves replacing the real with an idealized, tourist-friendly veneer. Stripping a real place from its original character, and represent it in a sanitized format: references to anything negative are removed.

Environmental psychology: Profession that examines the interrelationship between environments and human behaviour. The field defines the term environment very broadly including all that is natural on the planet as well as social settings, built environments, learning environments and informational environments.

Experience economy: The experience economy is defined as “an economy in which many goods or services are sold by emphasizing the effect they can have on people’s lives. The term “Experience Economy” was first used in a 1998 article by B. Joseph Pine II and James H. Gilmore describing the next economy following the agrarian economy, the industrial economy, and the most recent service economy.

Eye-level design: To give priority to the human experience from eye level. This scale level largely determines whether we like a space. It even has a major influence on our (un) conscious behaviour. Here the decor is “at the service” of the guests’ experience.

Flow: In positive psychology, a flow state, also known colloquially as being in the zone, is the mental state in which a person performing some activity is fully immersed in a feeling of energized focus, full involvement, and enjoyment in the process of the activity. In essence, flow is characterized by the complete absorption in what one does, and a resulting transformation in one’s sense of time.

Imagineering: is the implementation of creative ideas in practical form (combination of “imagination” and “engineering”). The word was registered as a trademark of Disney Enterprises. Walt Disney Imagineering Research & Development, Inc. commonly referred to as Imagineering, is also the research and development arm of The Walt Disney Company, responsible for the creation, design, and construction of Disney theme parks and attractions worldwide.

Imagineers: Imagineering is composed of “Imagineers”, who are illustrators, architects, engineers, lighting designers, show writers and graphic designers. A person who is skilled in implementing creative ideas into practical form.

(In)tangible: The primary difference between tangible and intangible is that tangible is something which a person can see, feel or touch and thus they have the physical existence, whereas, the intangible is something which a person cannot see, feel or touch and thus do not have any of the physical existence.

Inclusive city: Inclusive cities are those that value all people and their needs and contributions equally. The project defined “inclusive cities” as those that ensure all residents have a representative voice in governance, planning, and budgeting processes. Inclusive cities ensure that tourist and residents exist in harmony

Mass tourism: Mass tourism refers to the movement of a large number of organized tourists to popular holiday destinations for recreational purposes. It is a phenomenon which is characterized by the use of standardized package products and mass consumption.

Place attachment: The emotional bond between person and place, and is a main concept in environmental psychology. It is highly influenced by an individual Ability or likelihood to relax, happiness due to place, importance of existence, level of importance compared to other places

Place identity: Concerns the meaning and significance of places for their inhabitants and users, and how these meanings contribute to individuals’

Perception and cognitive maps: How people image the natural and built environment has been an interest of this field from its beginning. Information is stored in the brain as spatial networks called cognitive maps. These structures link ones recall of experiences with perception of present events, ideas and emotions. It is through these neural networks that humans know and think about the environment, plan and carry out their plans.

Sustainable tourism: Sustainable tourism attempts to minimize its impact on the environment and local culture so that it will be available for future generations, while contributing to generate income, employment, and the conservation of local ecosystems.

Sense of place: Refers to the emotive bonds and attachments people develop or experience in particular locations and environments, at scales ranging from the home to the nation. Sense of place is also used to describe the distinctiveness or unique character of particular localities and regions.

Serial vision: the term describes what a pedestrian experience when moving through a built environment. The pedestrian's view continually changes when following a curving pathway, entering a courtyard, or turning a corner. The changing view provides a sense of discovery and drama.

Stimuli: Understanding human behaviour starts with understanding how people notice the environment. This includes at least two kinds of stimuli: those that involuntarily, even distractingly, command human notice, as well as those places, things or ideas to which humans must voluntarily, and with some effort (and resulting fatigue), direct their awareness.

Theme parks: A theme park is a specific type of amusement parks or an area within an amusement type park. Featuring mostly man-made attractions, such as rides or other events for entertainment and commercial purposes in which the landscape, buildings and attractions are based on one or more specific themes. Unlike temporary and mobile funfairs and carnivals, theme parks are stationary and built for long-lasting operation From the industries point of view it is: "A place of escape, chance to step away from the everyday big burdens". Whereas academics say it is "An extreme examples of capital intensive, highly developed, user oriented, man modified, recreational environments".

Urban storytelling: Build a meaningful relationship with their visitors and habitants through experience. In many cases, story-selling is used in which not the product or service is central, but a story. Amusement parks, for example, place a strong emphasis on experience when selling items.

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The End

THANK YOU FOR READING.

“ Cities could use a little bit of ~~magic.~~
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