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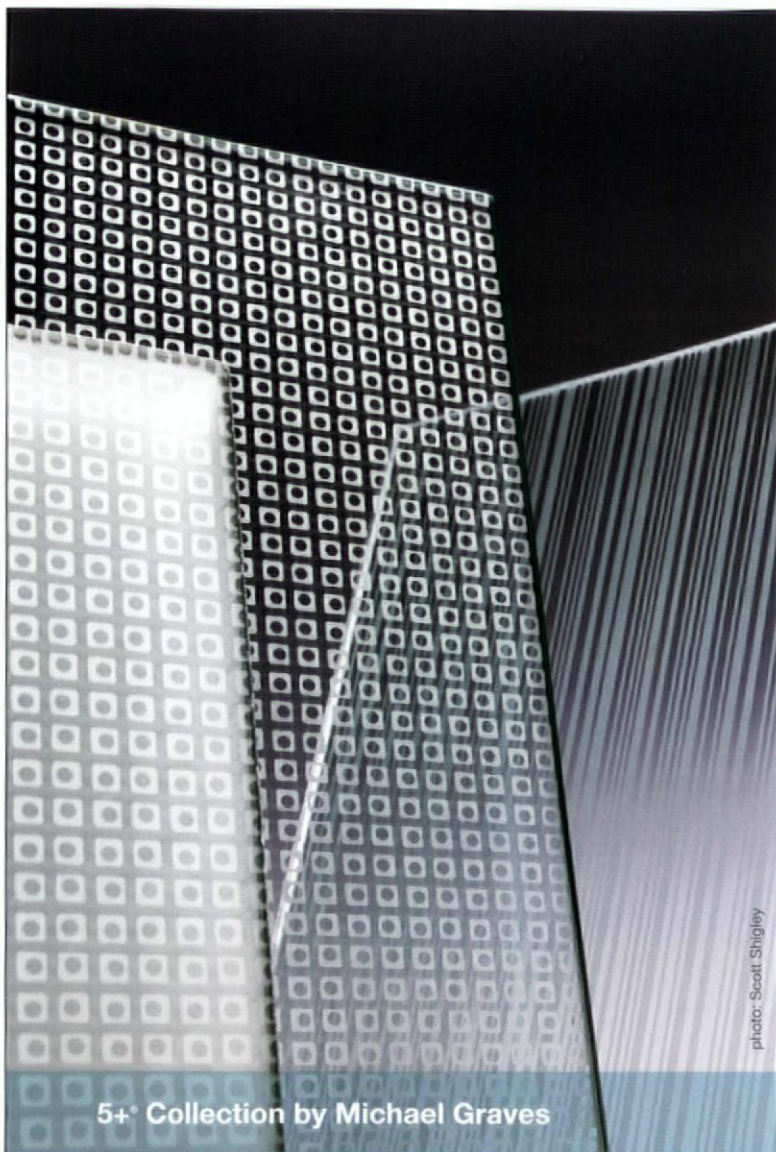


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EDITOR'S NOTE

Walt Disney once said, "I never called my work an 'art.' It's part of show business, the business of building entertainment." Walt Disney certainly knew a thing or two about building entertainment. And, as it turns out, architects do as well. We all know that architects design the houses we live in, the schools we learn in and the offices we work in. But they also play a critical role in designing the diversions in our lives. In the following pages, we'll take a look at the lighter side of design and how architects are helping to keep us entertained.

In our feature "The Laws of Attractions," (page 38) writer Danny King explores the craft of designing for theme parks, including Disneyland, where storytelling is as important as traffic flow. Jack Skelley looks at our national pastimes and the new high-performance stadiums being designed to accommodate them (page 32). Will L.A. finally get a football team again? The answer remains to be seen, but we'll get a peek at a prospective new home, where fans could cheer them on. Our Showroom column (page 12) offers furnishings to outfit your living room while watching the big game at home, while our Workbook section suggests alternative options ranging from a movie theater to a restaurant to a nightclub. UCLA student Hana Kim shares her process for creating worlds on stage as our expanded Making the Grade column explores scenic design (page 16). A finished project is always an accomplishment, but one that imparts a sense of fun, enjoyment and entertainment has to feel good.



Caren Kurlander

A handwritten signature in dark ink that reads "Caren Kurlander".

Caren Kurlander
Editor in Chief



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B&B ITALIA

Designed by Patricia Urquiola for B&B Italia as a follow-up to her popular Tufty-Time sofa, the new **Tufty-Too** sofa updates the same comfortable design with new fabrics and contrast or matching decorative stitching. A tubular steel frame supports flexible, cold-shaped polyurethane foam and a fabric cover. bebitalia.com

LIGNE ROSET

Ligne Roset's stand-alone design for the **Cemia** media cabinet makes configuring your living room that much easier. The piece, available with one front door flap or two sliding doors, is crafted from two sheets of arched multi-ply in a natural walnut veneer or satin white lacquer. ligne-roset-usa.com



VITRA

Inspired by windsurfing and paragliding, Konstantin Grcic designed the **Waver** chair for Vitra to defy convention. Suspended from two belts and the top of the tubular frame, the fabric seat offers comfort and motion. The swivel chair comes in colorful fabrics, which are waterproof should you need a seat outside. vitra.com



POLTRONA FRAU

The **Tablino** table by Poltrona Frau combines sleek lines and a bold color palette. Designed by Angela Cingolani, the low table, featuring a wenge-stained solid ash frame and top upholstered with colorful Pelle Frau leather, comes in three sizes for multiple configurations. poltronafrau.com

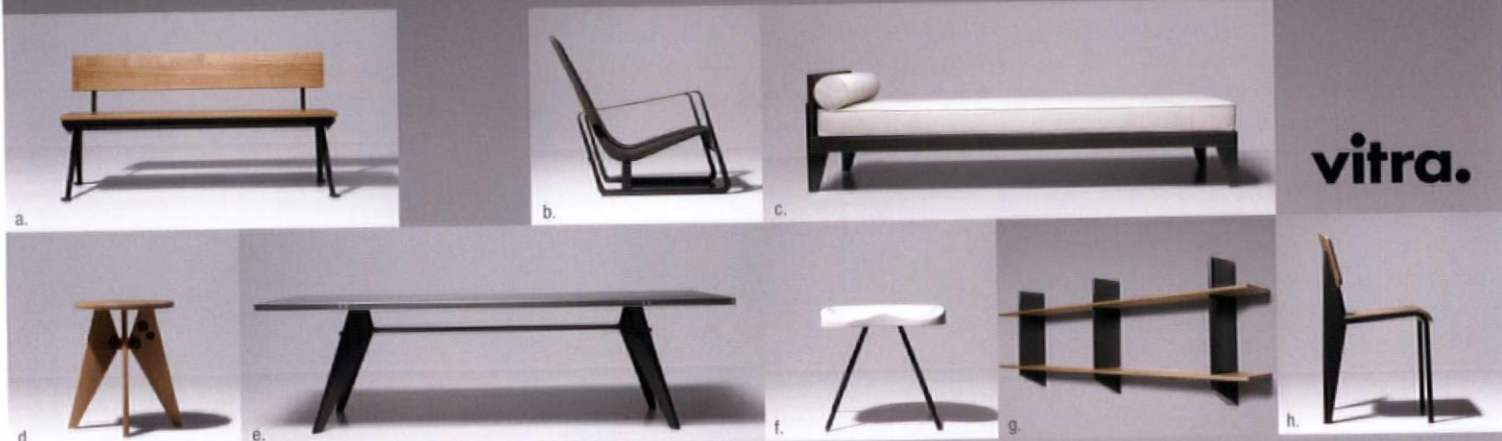
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- b. Cite Lounge 1930
- c. Lit Flavigny 1945
- d. Tabouret 1941
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- f. Tabouret 1951
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The Crate Outdoors

HyBrid Architecture + Assembly takes a shipping container camping

"WE USE CONTAINERS AS AN INCUBATOR OF IDEAS," says Robert Humble, architect principal with the Seattle firm HyBrid Architecture + Assembly. "Every time we take on a project we generally look at introducing a new concept into the container." Since its founding in 2003, HyBrid, headed by Humble and fabricator principal Joel Egan, has made a name for itself with its experiments in "Cargotecture"—the term they coined for any project including a converted cargo container. To date, there have been several residences, a collaboration with local Stockbox Grocers to create miniature grocery stores in existing parking lots and the competition-winning design for REtain, which will turn a repurposed cargo container into an overnight camping structure.

When Washington's King County Parks and King County Solid Waste Division's GreenTools Program launched its competition, the premise was straightforward. With a budget of \$10,000, take a standard twenty-foot-long shipping container and create a comfortable and durable camping structure. "We had to keep our egos in check," says Humble. "We had to have a design that was very practical and buildable, but at the same time imbue some beauty into it." The solution HyBrid came up with is flexible, sustainable and one that is specifically attuned to its Pacific Northwest location.

HyBrid's design envisions a structure that will offer humble living quarters and alternately provide protection from and engagement with the elements. First, a large opening will be cut into one length of the container. Calling it the "Franken Wall," they'll fill the space with reclaimed doors and windows obtained through re-use stores. Depending on the items available, the glazing system will create a unique, one-of-a-kind assemblage. The

containers existing floor will remain, and panelized plywood will attach to the walls and ceiling. "We want things that are going to be warm, wear well and ideally be post-consumer waste or recycled," adds Humble.

"The whole idea is trying to find the sweet spot of being authentically rustic versus being comfortable," says Humble. "As soon as you cross that threshold you've created a cabin, just like everyone else's cabin. That's



An old cargo container becomes a one-of-a-kind camping structure.

The same holds true for the kitchen system. While one side of the container will hold a bunk and space for sleeping, the opposite end will hold a mess kitchen just inside the container doors. HyBrid will source recycled cabinets and anchor them to the floor for a basic kitchen station. As the cabinets will stand flush with the doors, on nice days, the doors can swing open allowing campers to pass meals outside and let fresh air in. Finally a large tarp will spread between two corners of the container and two trees to offer additional protection from the elements and more livable space.

not fun, or camping." To keep things rustic, the structure is minimally insulated, has one Stonco light fixture, two plugs and no running water. "It's a great way to introduce the shy public to camping," says Egan.

Though spartan in its facilities, the REtain retreat will offer a customizable and sustainable alternative to traditional camping fare. "Everyone of them can, and I think should, be unique," says Humble. "We're not dictating so much as setting a framework and allowing King County to run with it."

—Caren Kurlander

REtain's prototype model will be available for reservations in the summer of 2012. For details, visit kingcounty.gov/parks.

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MAKING THE GRADE

STAGE PRESENCE

UCLA student and 2011 Princess Grace Award winner Hana Kim shares her thoughts on setting a scene

NAME: Hana Kim

SCHOOL: UCLA

MAJOR: Scenic Design

YEAR: Graduate School, 3rd year

DEPARTMENT: Theater

ADVISOR: Myung Hee Cho

What led you to scenic design?

During my undergraduate study in graphic design, I got a lot of comments saying my work tended to be theatrical, meaning seeking storytelling by creating an imaginary space. In 2007, I was living in Korea when I had an opportunity to come to the U.S. as a visiting student at UC Berkeley, and I found that the field of scenic design exists. I felt that my graphic sensibility could be a unique part of this study, and I enrolled in the graduate program at UCLA to study scenic design.

What would you say is the main goal of scenic design?

The main goal of set design is to support the story by creating a world for the story to live in. This can be done by visually creating an atmosphere and by giving practical support for the director to stage the show.

How do you approach designing for a new show?

Usually I read the script once or twice. After contemplating my own thoughts, I meet the director and talk about the direction of the show. After having an agreement on the direction, I create an inspirational collage or sketch as my project reference. I then formulate practical solutions for design work using a scene breakdown (a list of necessary props and setting for each scene), portrait gallery (imaginary casting for each character) and research (about the time and setting of the play). And lastly, I make a scale model of the set within the theater and do scene-by-scene storyboards.

What role does projection play in your designs?

I use it as another visual element. Projection design is flexible and can change on the fly,

whereas a set design can hardly change after the construction is finished. I try to use the best of these two mediums so that the creative team's vision can be realized on stage.

In what way do the actors and the audience influence your designs?

As for actors, I try to think more about their physical interaction with the set. They are the ones who "live" in that world, so I try to make things comfortable and make sense for them to enhance their performances. As for the audience, I care about their visual interaction with the set. What you see on stage (from a distance or not) should make sense and have a consistent visual language.

What inspired your design for *36 Views*?

The play *36 Views* focuses on the events happening around counterfeiting and restoring art. The script borrows a lot from Kabuki theater conventions to enhance the storytelling, but its interpretation of Kabuki is very unconventional. I wanted to use the same visual language as that of the script, so I studied Kabuki and decided to borrow its Hanamichi and twist it. In Kabuki theater, a Hanamichi is a runway that passes from the rear of the theatre to stage right. I have one primary Hanamichi on stage, where the wooden floor is stripped off to show the bare woods underneath, and four secondary rows of Hanamichi, mimicking the bare primary one. The script also requires a lot of projection, where the art pieces reveal themselves as either real or fake. I tried to make this transition look interesting by modifying the original artwork with modern, almost Pop Art-like colors and shapes.

What inspired your design for *Eréndira*?

If I approached *36 Views* with "mind," then I approached *The Incredible and Sad Tale of Innocent Eréndira and her Heartless Grandmother* with "heart," in a much more emotional way. *Eréndira* is a story of a 16-year-old girl prostituted by her grandmother, traveling around the desert. The director adapted Gabriel García Márquez's novella, so this piece also had a lot of magical-realism in it.

As a female artist, I embraced the story on a very personal level, so I tried to find my inspiration from personal sources or from my own artwork rather than starting out with heavy research. The director gave me a CD composed of songs that she thought might go along with this work. I sorted through these songs and applied them to corresponding scenes in the story. In addition, I started drawing small illustrations of the key scenes, while listening to the music. I kept drawing a flowerlike figure here and there. The illustrations became my source of inspiration and direct reference for designing the whole set.

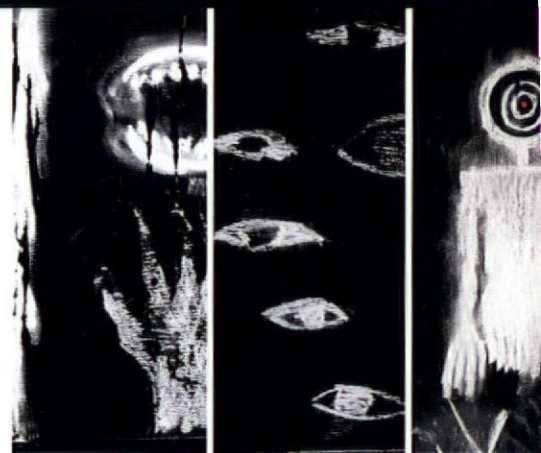
What professional productions have impressed/inspired you?

Recently, *War Horse* at Lincoln Center has inspired me greatly. The design approach, including the use of materials, was innovative, and the show was beautifully crafted.

What's next for you?

After graduating from school, I would like to start working as a designer who can support the story with both traditional sets and new media, with multi-faceted competence and sensibility.

—Interview by Caren Kurlander



OPPOSITE: Hana Kim's set and projection designs for the play *36 Views* reference Kabuki theater. TOP: Projection design sketches for the UCLA production *Forgotten World*. ABOVE: Kim's projection design relates a world without paper in *Futura*. BELOW: The sets of *The Incredible and Sad Tale of Innocent Eréndira* and her *Heartless Grandmother* were inspired by Kim's own illustrations.



Good Times

Well designed diversions

For Workbook credits, please see page 47.



East Oakland Sports Center

Location: Oakland, CA

Designer: ELS Architecture and Urban Design

Website: elsarch.com

When San Francisco's bid to host the 2012 Olympics failed, the city's loss was East Oakland's gain. The city of Oakland collaborated with ELS Architecture and Urban Design to build a state-of-the-art, 25,000-square-foot recreational facility on the site of what would have been an Olympic training center. In June 2011, phase one of the East Oakland Sports Center opened in Ira Jenkins Park and offers the Brookfield neighborhood an indoor swimming pool, a dance studio, fitness center and a learning/media center.

"We wanted to keep the building simple and inexpensive," says Clarence D. Mamuyac, Jr., AIA, LEED AP, NCARB, principal with ELS. "We used box-like forms to define major program components; we chose industrial-looking materials, like corrugated metal panels, concrete and glass; and we maximized day lighting opportunities to keep energy costs down." The center, which is designed to achieve LEED Silver certification, features thermal solar panels to heat the pool water, bioswales for storm water runoff, high-efficiency mechanical systems and recycled building materials.

Though it boasts many sustainable features, the building will most likely attract visitors by the way it reveals the activities taking place inside. A large natatorium is encased on three sides by low-e green glass placed within curtain wall, and the south and east facades feature a perforated metal sunscreen painted with a colorful mural. "At night, the mural and the sunscreen fade away, revealing the pool within a glass box," says Mamuyac.

Photography by David Wakely



Maximiliano

Location: Los Angeles, CA

Designer: FreelandBuck

Website: freelandbuck.com

FreelandBuck, the architecture firm behind the award-winning Earl's Gourmet Grub, has completed its latest culinary charge, Maximiliano, in Los Angeles's Highland Park neighborhood. The owners "requested a contemporary space with a unique design identity that would reflect the rich quality of the Italian fare," says principal David Freeland. The firm delivered on all counts.

Working with the 2,200-square-foot, triangular building, the architects turned one long wall into an eye-catching focal point by designing a vibrant red mural inspired by the chef's handmade pasta. "The lines of the mural were generated through parametric software that used controlled random sampling to create the even top lines and chaotic bottoms," explains Freeland. "These lines were then used to generate the tool path for a CNC router machine, which cut the pattern into pre-painted panels."

Above the bar, a second visually arresting device was employed to animate the space. "We looked to the oscillating graphic effects of 1970s Op Art as a reference," says Freeland, who used a similar fabrication process as the mural to build a bright green undulating soffit. "The idea was to create dynamic light qualities through the depth of the baffles."

The bright green and red hues are tempered by the otherwise industrial atmosphere. The existing concrete floor was ground and sealed, and the architects used reclaimed wood for millwork, stainless steel for the bar top and hung bare light bulbs from the ceiling. "The experience must be memorable and dynamic," says Freeland, "offering varied opportunities for diners to engage the space and the objects in it."

Photography by Nils Timms



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Hackney Picturehouse

Location: London, England

Designer: Fletcher Priest Architects

Website: fletcherpriest.com

The Hackney Picturehouse raised its curtains in November 2011 after a striking renovation by Fletcher Priest Architects. Located in London's Hackney borough, the structure was originally built in 1907 as the Central Library and Methodist Hall. In 2001 it went through a thorough refurbishment and reopened as the Hackney Ocean, a venue for live music. This last reincarnation proved to be a helpful point of departure for the architects.

"The high-quality refurbishment of the building encouraged the inventive reuse of the spaces and materials to avoid waste and to complete the renovation on time and within budget," says Mareike Langkitsch, project architect with Fletcher Priest. In addition to four movie theaters, the more than 43,000-square-foot structure now houses bars, event space, restaurants, an art gallery and rentable offices. The street level creates an inviting atmosphere with a large café and music bar, while large-scale graphic signage installed in window openings along the sandstone façade acts as an eye-catching beacon.

"The existing layout provided an appropriate range of spaces for the new Picturehouse," says Langkitsch, "with careful planning, this minimized the need for structural changes, ensuring that most of the existing spaces remained relatively intact." The new cinema screens were converted from the existing studio spaces. Balconies were removed so a larger screen could go into one theater, and double-height acoustic partitions were added to former bar space for another. Glass balustrades from the upper floors were taken out and reused on the lower level, and frosted-glass projection screens that previously lined bar windows found a new home as back-lit light boxes in the art gallery.

"Against the backdrop of recent social unrest in Hackney," explains Langkitsch, the Picturehouse is "designed to address all local residents. It's seen as a vote of confidence in the borough."

Photography by Richard Davies



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Minnesota Zoo

Location: Apple Valley, MN

Designer: HGA Architects and Engineers

Website: hga.com

"Built 36 years ago, the Minnesota Zoo's concrete architecture aligned with the concrete enclosures that typified exhibits of the era," says Steven Dwyer, AIA, LEED AP, associate vice president and senior project designer with HGA Architects and Engineers. "Exhibit design today places greater emphasis on creating more natural and humane environments to the benefit of both animals and patrons."

This philosophy guided HGA as they completed the first phase of the zoo's renovation. To start, the original concrete entrance was redesigned into an inviting structure with a large protective overhang and a green roof. Organically stained western red cedar and dry-stack blue stone "temper the smooth cold concrete of the existing buildings by introducing the warmth of wood and the tactile quality of the stone," says Dwyer. Minnesota prairie plantings enliven the exterior and sugar maple trees grow up through openings in the wood canopy, hinting at the wonders that await inside. "Our goal was to ultimately blur some of the distinction between landscape and building to such a degree that the strength of each becomes dependent on the other."

HGA also created new exhibit spaces in collaboration with exhibit design consultants, The Portico Group. An old theater was converted into the Penguins of the African Coast exhibit, and two long-empty concrete whale tanks were repurposed to create a 210-seat theater for the zoo's bird show in the larger and backstage areas and bird housing facilities in the smaller. "The architecture disappears as much as possible to focus attention on the animals," says Dwyer.

Photography by Paul Crosby



Marin Living: Home Tours

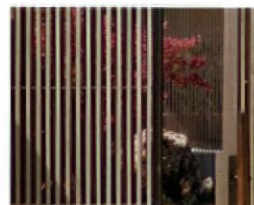
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Allure by Cipriani

Location: Yas Island, Abu Dhabi, UAE

Designer: Orbit Design Studio

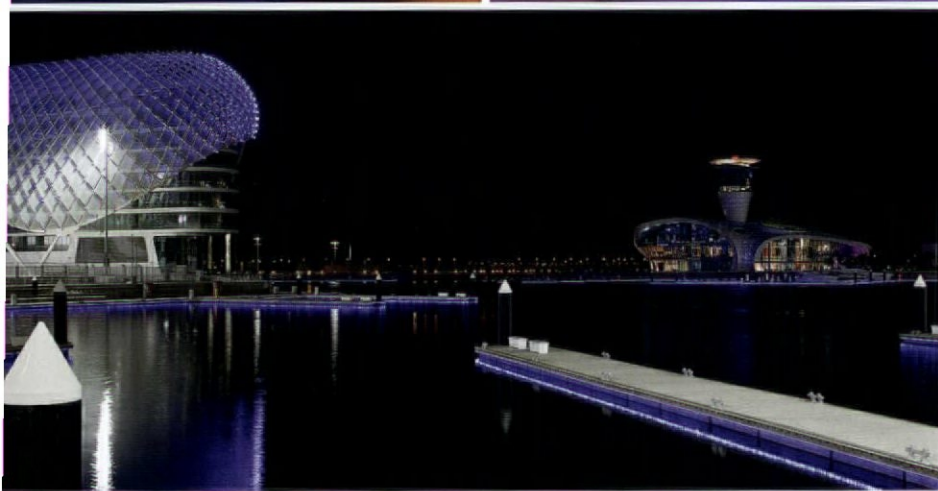
Website: orbitdesignstudio.com

When charged with renovating an existing building into a luxury nightclub on Abu Dhabi's Yas Island, the team at Orbit Design Studio had only to look out the windows to the island's marina for inspiration. "The curves and the pods take their form from Italian Riva yachts," says design director Simon Drogemuller of the interior surfaces and VIP spaces within the new nightclub, Allure by Cipriani.

While taking cues from the nautical surroundings, the designers created a textured interior based on the geometries of a rhomboid. The VIP pods, sofas, tables and other featured elements are expressed as fractal forms. This is visible most prominently in the ceiling treatment. "The Orbit team had to find a way to deal with the unusual shape of the ceiling," says Drogemuller. "The fractal lighting display was a highly inventive way of doing this, turning a potential problem into one of the main design features." To achieve this display, the designers shined LED lights through white translucent vinyl stretched over triangular MDF frames.

The triangular motif is picked up again in the reception area and bar, where planes of MDF are connected into a sculptural, irregular shape. The surfaces are clad with mirrored stainless steel in bronze on the reception desk and an additional layer of pink gold leaf "for a touch of glamour" at the bar. Additional glamorous touches can be found in the design of the VIP pods, where glittering metal-bead curtains encircle the self-contained seating areas. Timber veneer on MDF and plywood frames hold banquettes upholstered with beige leather. "All finishes reflect the design aesthetic of a luxury yacht," says Drogemuller.

Photography by Owen Raggett



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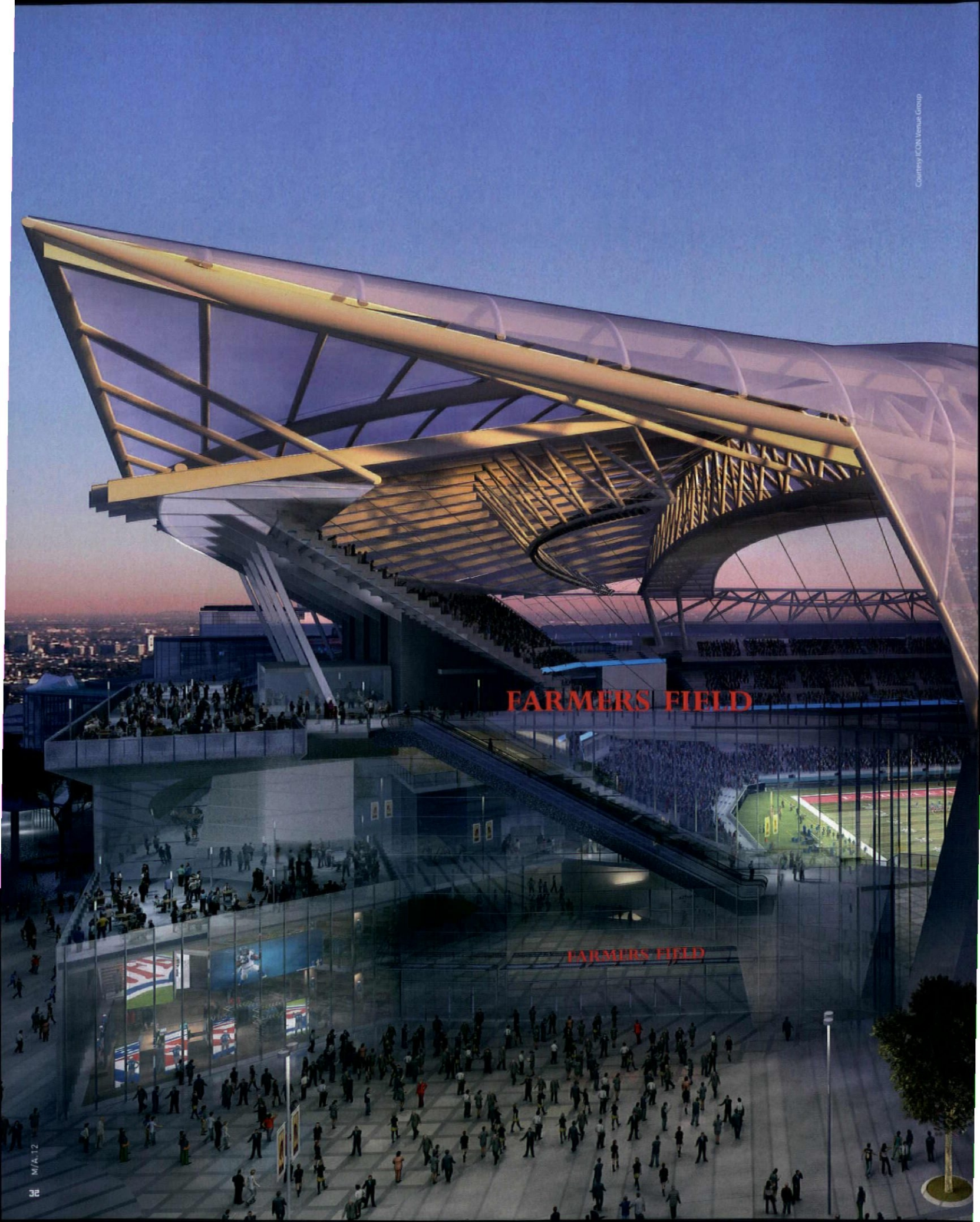
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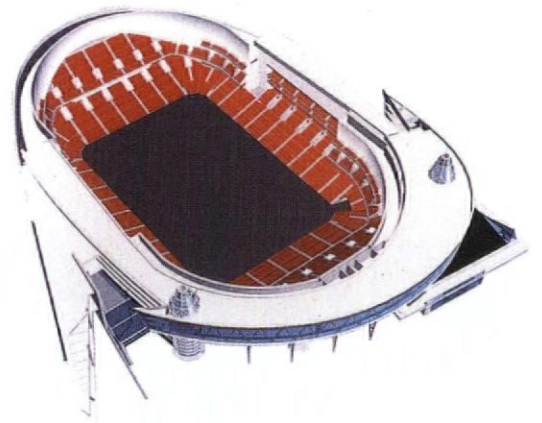
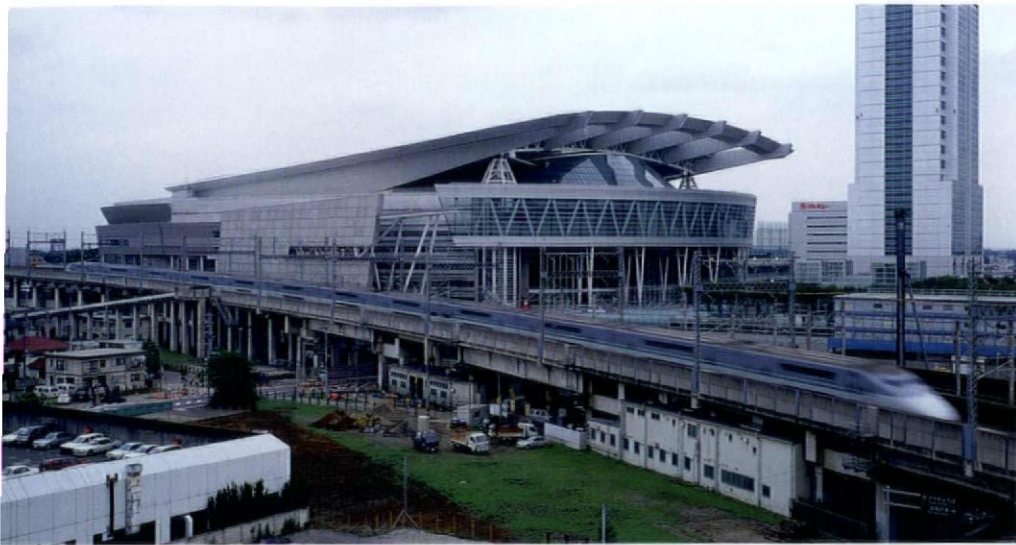
FARMERS FIELD

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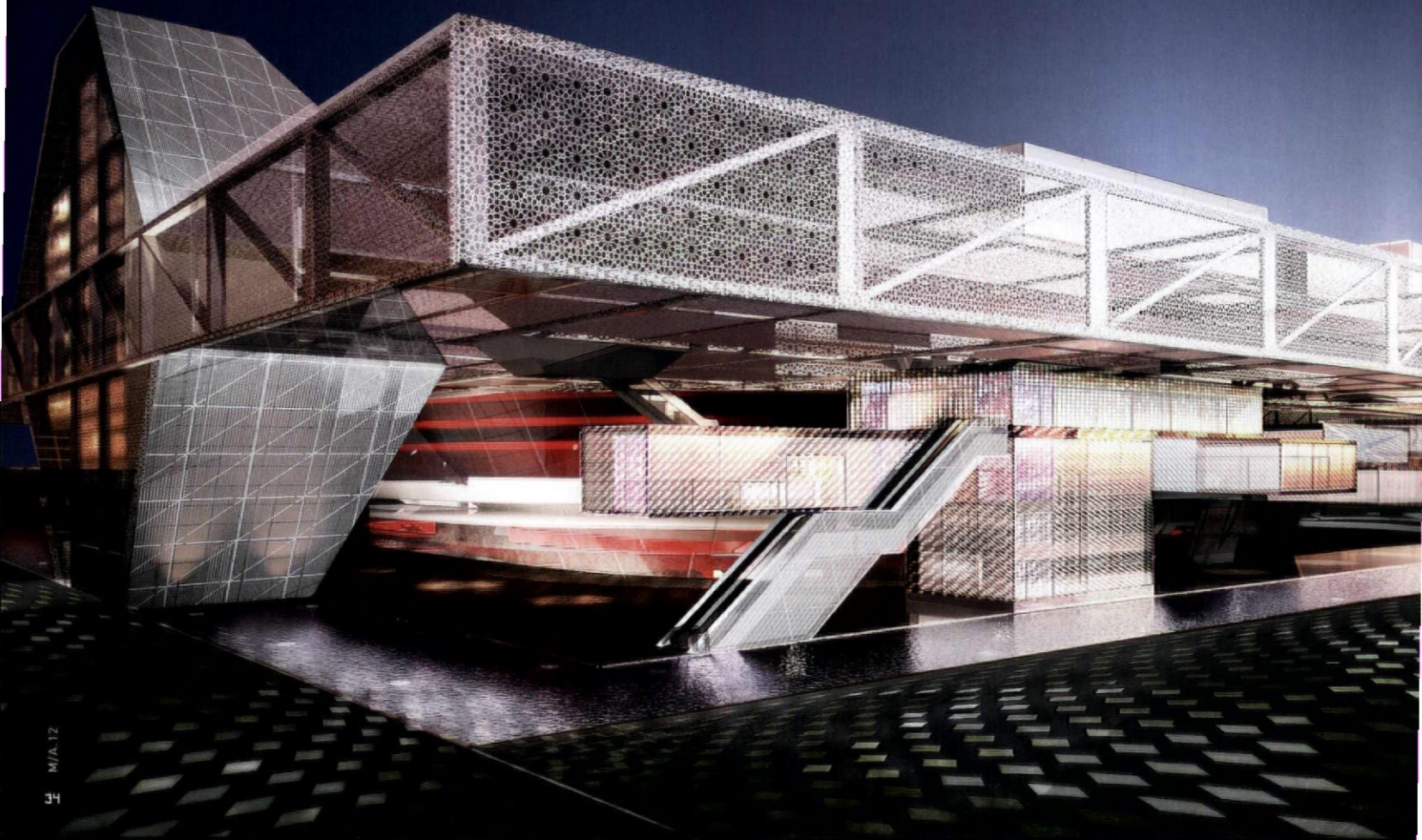
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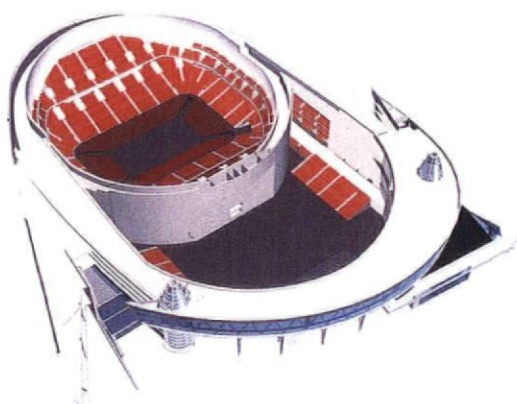
High-performance stadiums and arenas score points with their communities BY JACK SKELLEY





"The most cutting-edge projects are transformable.
They can reconfigure themselves." - DAN MEIS, FAIA





THE MORE SPORTS VENUES CHANGE, THE MORE THEY stay the same. Even the Roman Colosseum, designed for both gladiatorial and dramatic events, was later adapted into everything from a fortress to a Christian shrine, but it remained the social heart of a series of empires. Today, stadiums star as sports centers but are being designed to take on alternate roles, from hotels to health clinics to retail centers, which catalyze downtown development.

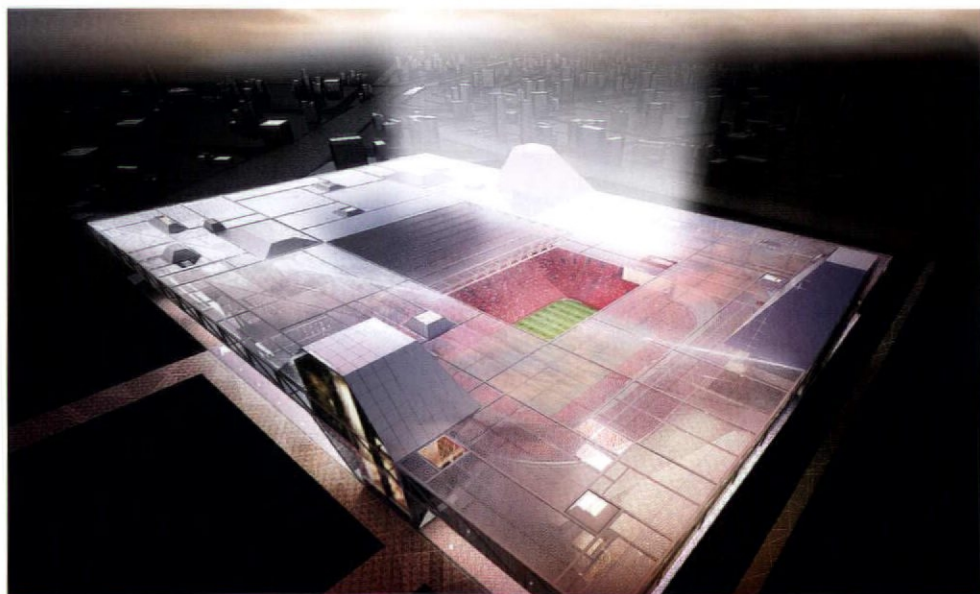
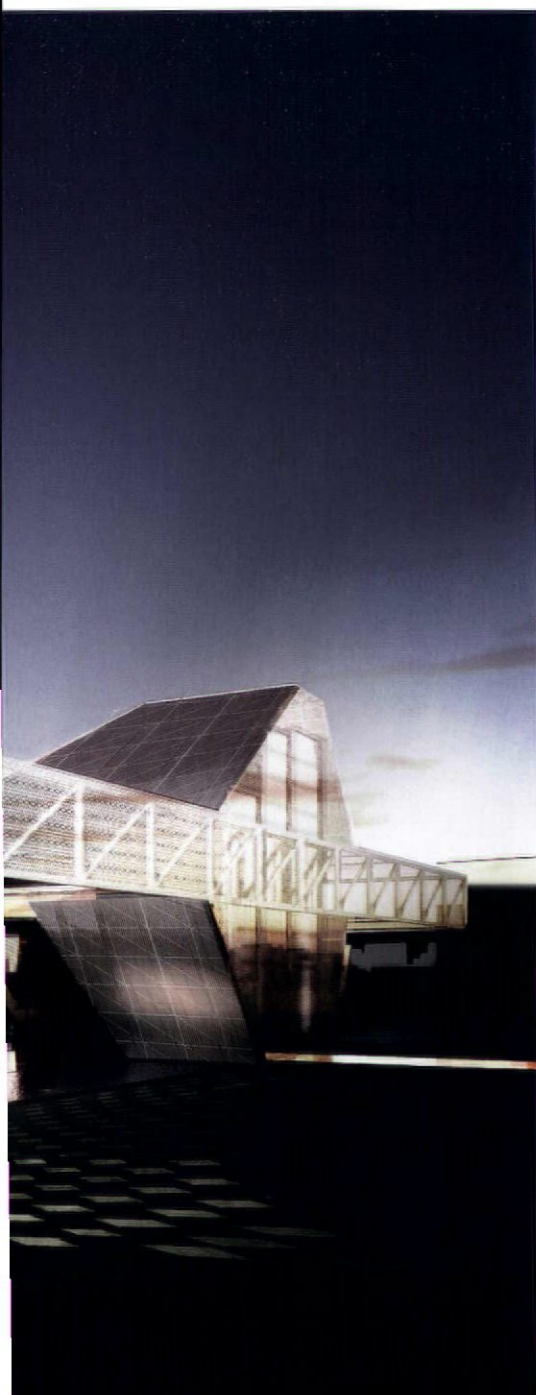
"I often start my presentation with an image of the Colosseum," says Dan Meis, FAIA, principal with the global stadium design firm Populous. "Structurally, it was advanced even for today, with false floors and retractable roofs. Centuries later it's a model of viability because great buildings have always been great gathering places."

Meis is the designer of the proposed Los Angeles NFL stadium in the City of Industry by Majestic Realty, which is competing with the proposed Gensler-designed Farmers Field NFL stadium in downtown Los Angeles by Anschutz Entertainment Group (AEG). He also designed AEG's Staples Center (next to the proposed Farmers Field) and the proposed West Hall of the Los Angeles Convention Center, which would be part of Farmers Field. That he has worked for both developers on multiple projects shows how interconnected the world of international stadium design is.

"The most cutting-edge projects are transformable," says Meis. "They can reconfigure themselves. We know Beijing's Bird's Nest stadium was shown to have no use following the 2008 Olympics. We aim to make projects truly multi-use." Populous's Saitama Super Arena in Japan shifts from a 20,000-seat arena to a 30,000-seat indoor soccer stadium by sliding 10,000 seats back by seventy meters. His design for Sports City Stadium in Qatar will expand up to 60,000 seats through futuristic engineering such as plumbing that disconnects and reconnects.

The ultimate multi-use venues maximize the infrastructure and assets around them. Tim Romani, president and CEO of ICON Venue Group, which serves as AEG's owners representative, has configured Farmers Field into a tight, 14-acre footprint within the L.A. Live entertainment district and convention center. Its 1.7 million square feet (small compared to the new Dallas Cowboys Stadium's three million square feet designed by HKS Architects) does not include major restaurant or office use. "The only people who want large restaurants or offices in a stadium are those who have never experienced those things in a stadium," says Romani. "Yes, we'll have premium amenities inside, but there is no need to integrate large-scale retail."

PREVIOUS PAGES: The proposed Farmers Field NFL stadium, designed by Gensler, would be part of AEG's L.A. Live complex. TOP LEFT AND DRAWINGS: Populous designed the flexible Saitama Super Arena with a movable section of seats. LEFT AND BELOW: Innovative engineering will make the firm's Sports City Stadium in Qatar transformable as well.





Courtesy Rossetti

But it does integrate meeting space. Farmers Field would occupy land now used by the Convention Center's obsolete West Hall while connecting with the newer I.M. Pei-designed South Hall. "The luxury suites at Farmers Field will feed right into the meeting-room level of South Hall, so you can have meeting space in luxury suites," he says. "Similarly, the exhibit hall space will feed into club-level lounges. With their high ceilings and 15,000-seat capacity, these become large hospitality zones for games or conventions."

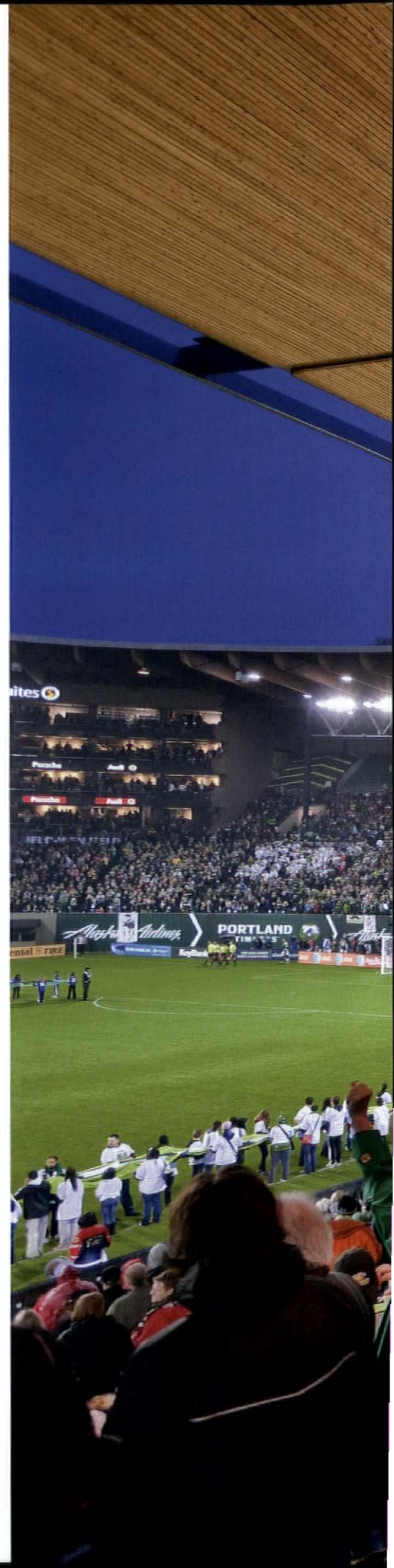
This adaptability extends to the field area, which would accommodate grand-scale boat and auto exhibits. And there would be room for new, below-ground connections between Farmers and Staples, to mobilize up to twenty trucks for events such as the Super Bowl or Final Four. Romani sees this polymorphic approach as essential. "There aren't many NFL stadiums in the urban core, but those that are successful are embraced by the community. Los Angeles has a history of not being successful with the NFL, and it probably has one shot left for doing it right."

Other cities have gone dramatically farther in this direction. Bill Crockett, director of global sports and venue design for AECOM, notes that Portland's Jeld-Wen Field, home of the Portland Timbers soccer team, incorporates a major medical tenant, the Providence Sports Care Center. AECOM also rehabilitated the seventy-year-old venue with new uses that serve the downtown: vest-pocket parks, retail and plazas. "Design accommodates community and lives with it daily," says

Crockett. Likewise, his firm's Barclay Center, designed with SHoP Architects as the proposed home for the Brooklyn (formerly New Jersey) Nets, is tied to an urban plaza, based above transit lines. "View portals extend directly from streetscape to building," he explains. "It's a two-way dialog, a gift to the street, and a way-finding mechanism for patrons inside the building. The street looks into the practice court, which will get a lot of uses, not just for athletes, but also for banquets."

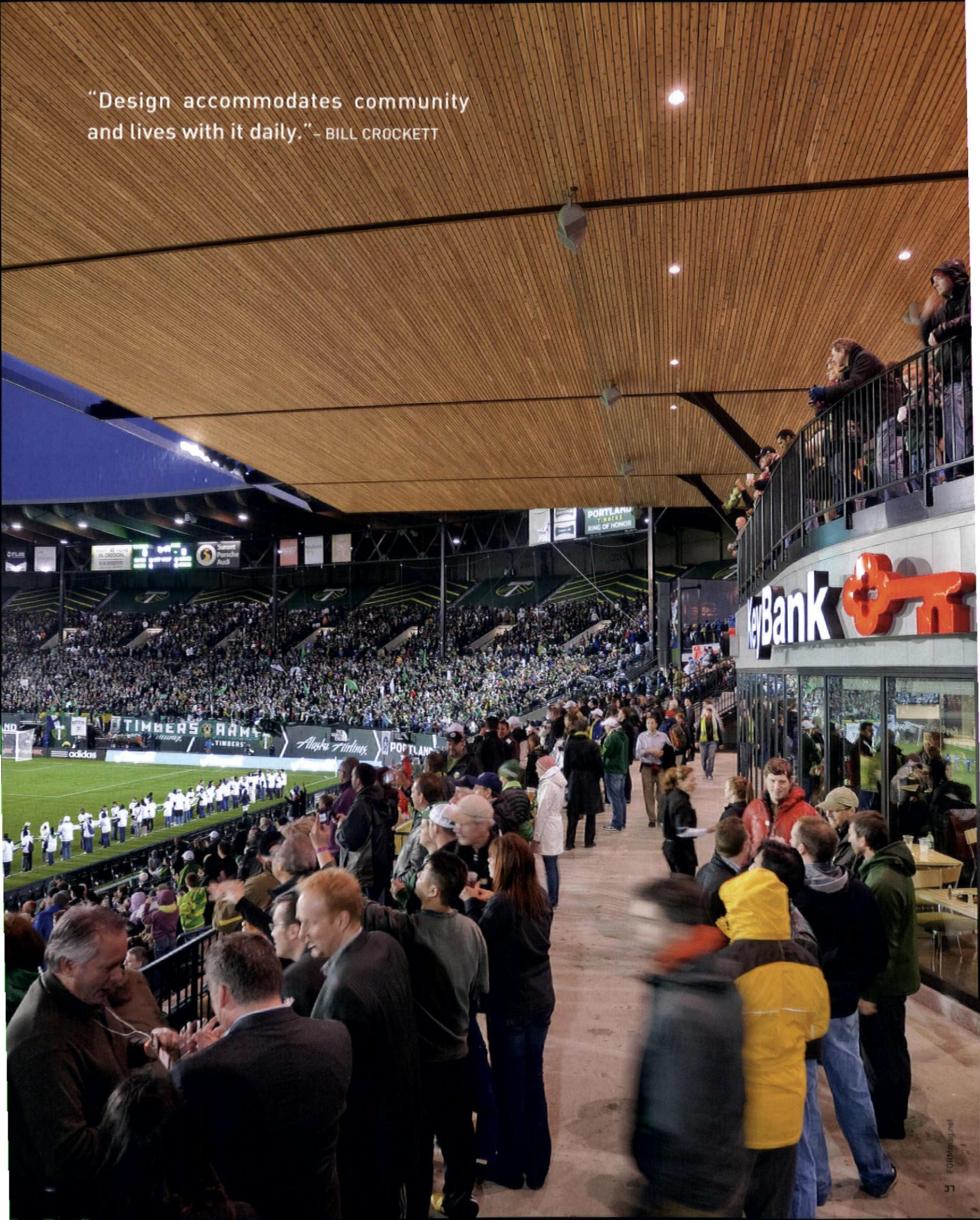
There is much controversy over how effective venues are in revitalizing communities, but the ultimate sports transformers are those designed to transform urban economies. Matt Rossetti is president of Michigan-based Rossetti, which designed Ford Field for the Detroit Lions. "The biggest trend we support is keeping stadiums away from suburbia, surrounded by seas of asphalt," he says. "So for the new stadium we created a porous perimeter where glass garage doors open for daily, non-event uses, and the complex connects to old warehouses revitalized with hospitality and mixed uses. Bringing hundreds of thousands of people into depressed areas catalyzes development."

As much as stadiums need to be adaptable to serve the requirements of their tenants, they also need to be connected to their communities in a way that offers larger opportunities. For Rossetti, it's all about the economic play between designer, project and city. "Developers are either stewards of the city or they aren't." ■



ABOVE: Architect Matt Rossetti designed Detroit's Ford Field to actively engage its urban surroundings. RIGHT: AECOM's renovated Jeld-Wen Field in Portland, Oregon, serves double-duty as a home for the Portland Timbers soccer team and the Providence Sports Care Center.

"Design accommodates community
and lives with it daily." - BILL CROCKETT



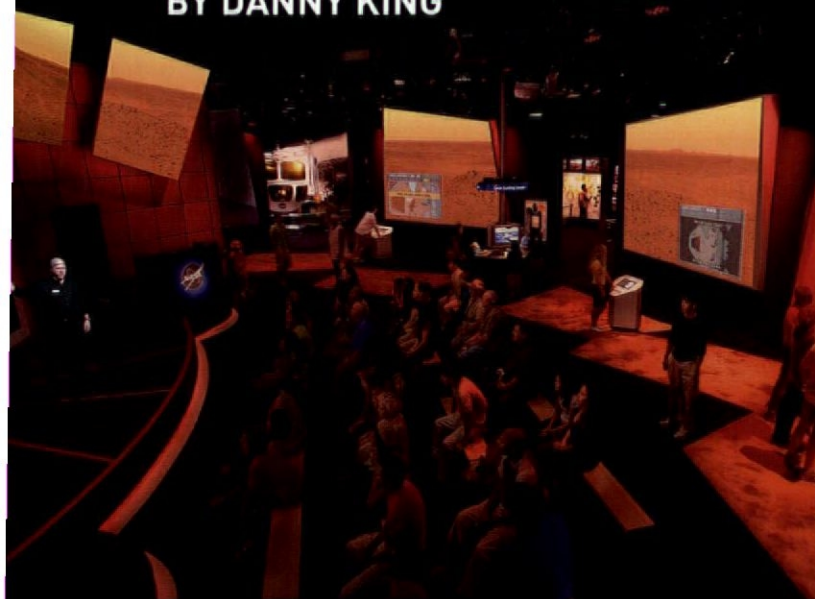
THE LAWS OF ATTRACTIONS

How theme park designers create experiences we can't resist

BY DANNY KING

THEME PARK DESIGNER BOB ROGERS'S FIRST JOB WAS WORKING AS A DISNEYLAND magician in 1968. During that time and in the years that followed, he's learned a thing or two about perfecting a vanishing act, and how to apply those skills in his current occupation. "When you look at the Sydney Opera House or Bilbao or even the Eiffel Tower, you might think, 'wow, that's some architecture.' But when you move into theme parks, the architect's goal is to hide behind the story and create something that's otherwise inaccessible," says Rogers, founder and chief creative officer of the Burbank, California, firm, BRC Imagination Arts, which has worked on more than 150 projects ranging from NASA's Kennedy Space Center Visitor Complex to a Bible-themed park proposed for Tennessee. "To do that, the architect and storyteller need to disappear so that the guest has this experience."

With summer coming up, the approximately 400 U.S. and 300 European amusement parks are gearing up for the busiest time of the year. The industry attracts 300 million visitors annually in the U.S. and another 40 million in Europe, according to the International Association of Amusement Parks and Attractions (IAAPA). And with Americans more than doubling their annual amusement park spending over the past two decades to about \$12 billion a year,





In planning theme parks, architects are charged with creating engaging and immersive environments, such as the Hettema Group's design for Universal Studios Hollywood's Jurassic Park - The Ride. OPPOSITE: BRC Imagination Arts imagined a world for discussing space exploration at NASA's Kennedy Space Center Visitor Complex.

architects and theme park designers are charged with creating a more immersive experience than ever, especially when the advancements in computer-generated animation and the expansion of 3D for feature films have ratcheted up visitor expectations.

Practitioners like Rogers; Phil Hettema, founder and chief creative executive of the Hettema Group; Craig Hanna, cofounder and chief creative officer of Thinkwell Group and Coulter Winn, principal concept architect/director at Walt Disney Imagineering all say the conventional architectural principal of starting with a building's exterior and working from the outside in is turned on its head because the success of a theme park or amusement park ride depends on how well a pre-determined story is conveyed to the visitor. For that reason, design starts from the perspective of the visitor's eyes and ears and needs to be constantly altered to adjust for the visitor's movement through a park or a ride queue. That means that, in addition to buildings, the designer needs to use lighting, sounds, textures and other cues to ensure that the visitor is immersed in the story line.

"We give you a lot of information—what you're going to be doing, where you're going, what's about to happen, who you are," says Hettema, whose Pasadena, California, firm's projects include Universal Studios Hollywood's Jurassic Park—The Ride and The Amazing Adventures of Spider-Man ride at Universal's Islands of Adventure in Orlando. "We bring



Artist Concept Only. Copyright Disney Enterprises Inc.

going on a lengthy journey, where merchants in the park's village will sell things you'd need to go out on this adventure," says Hanna, who, like Hettema, has previously worked at Universal Studios. "It's a daunting task. You need to make sure you're not doing the equivalent of making Santa Claus's suit green."

While Connecticut's 165-year-old Lake Compounce is the oldest continually operating U.S. amusement park—it opened its first roller coaster in 1914—the modern concept of the theme park was launched in 1955, with the opening of Disneyland in Anaheim, California. The design principals used in that iconic park

for the year ending October 1, 2011, prepares to unveil its Buena Vista Street entrance to Disney California Adventure Park, adjacent to Disneyland, this summer. The project is designed to convey an idealized version of Los Angeles in the 1920s and '30s, when Walt Disney first built up his studio.

Meanwhile, theme park designers face additional challenges as they serve a growing list of clients looking to build attractions overseas. Hettema, whose company is designing the Hello Kitty Park also slated to open in China in 2014, says queue lines may be narrower and theater capacity may be higher in China because Asian cultures are more accepting of people in close quarters and of bench seating than in the U.S.

Hanna, whose company worked on the Ski Dubai Snow Park, brought up how designers of theme parks in the Middle East need to factor in issues such as prayer rooms and how the wind from a roller coaster affects women's headdresses. He also noted how feng shui and numerology can impact decisions like which direction doorways open and how many archways there are in a particular building in a Chinese theme park.

Still, Rogers says the basic goals of a theme park designer remain universal. "All architecture has the subtext of mood alteration," he says. "You see it at its highest state in cathedrals and mosques, like Notre Dame and the Blue Mosque. Those places send chills down the back of your neck. Theme parks are just a variation on that idea." ■

"We bring you into the narrative of the experience. One piece of architecture that's a non-sequitur can disrupt our story flow." – PHIL HETTEMA, HETTEMA GROUP

you into the narrative of the experience. One piece of architecture that's a non-sequitur can disrupt our story flow."

Theme park design takes on an additional degree of difficulty because, unlike a conventional building, a park or ride is often an interpretation of a story or concept that's already familiar to visitors, so any compromise in authenticity may diminish the experience. For instance, Hanna's Burbank, California, company is working on the Monkey Kingdom Theme Park slated to open in China in 2014. The park is based on a series of Chinese legends that go back 1,000 years. "You imagine people

are still used today. For instance, Winn says Disneyland's use of a hub-and-spoke model to welcome guests into the park in a centralized area before sending them off in different directions, continues to be practiced with each ensuing project.

"We literally build cities from the ground up," says Winn. "There's a lot of studying done about traffic flow and the spaces between buildings. It's not just about putting a happy coat of paint on something." Those methods are being put to work this year as Disney, which generated \$11.8 billion in revenue from its parks and resorts division

The Hettema Group designed the master plan for a Hello Kitty theme park, slated to open in China in 2014. OPPOSITE: The new Buena Vista Street entrance to Disney California Adventure Park will recall Los Angeles in the 1920s and '30s.





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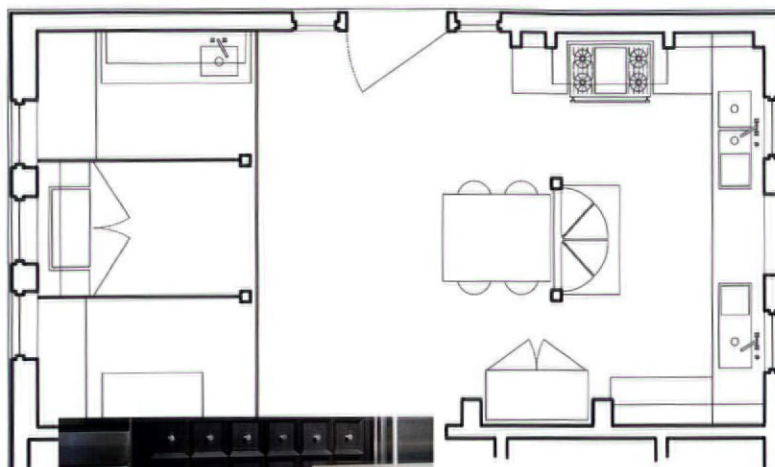
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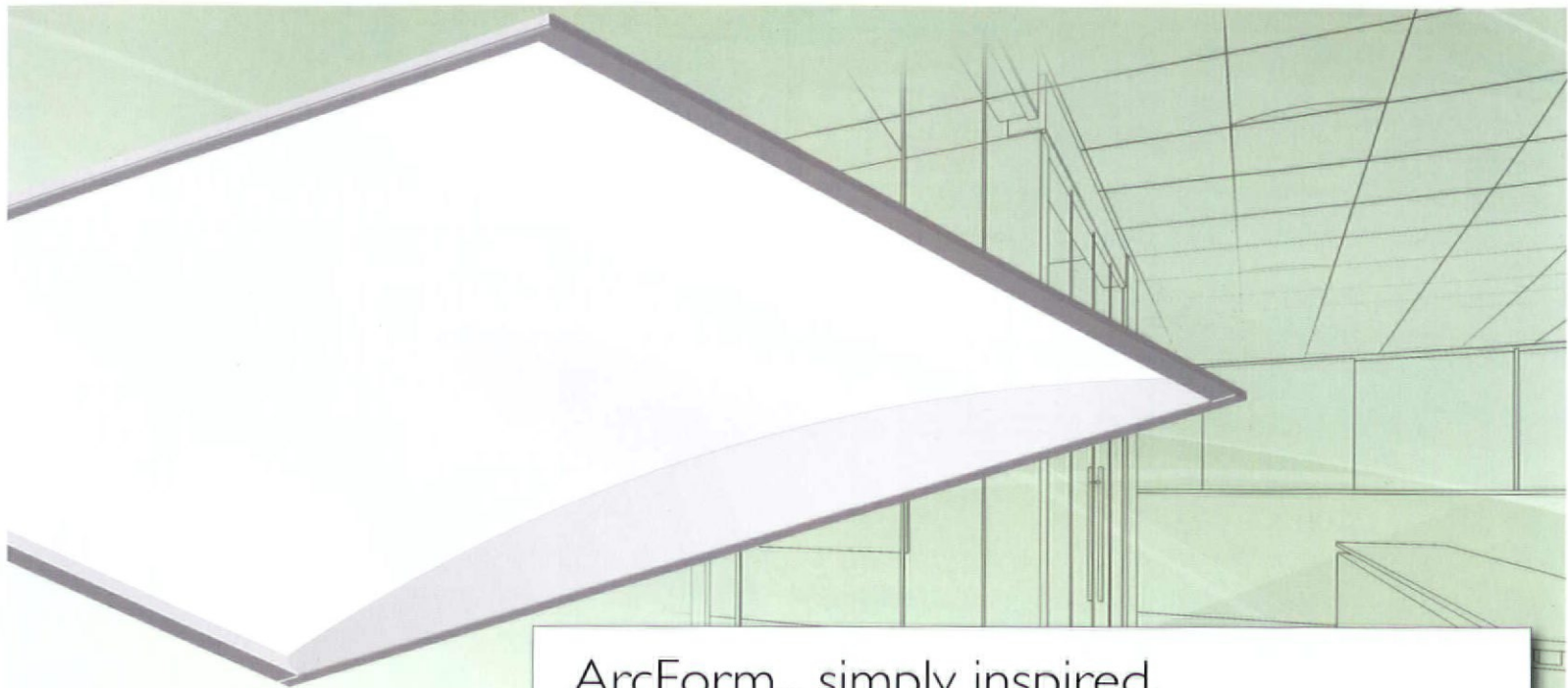


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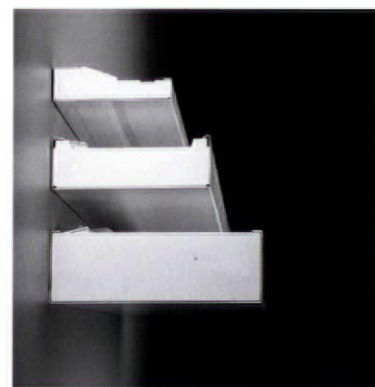


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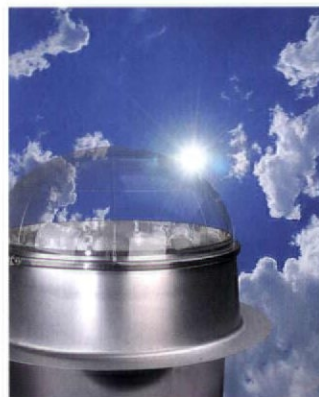


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PROJECT: Heart of the Zoo entry at the Minnesota Zoo
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LANDSCAPE ARCHITECT: The Portico Group
LIGHTING DESIGNER: HGA

STRUCTURAL ENGINEER: HGA
CIVIL ENGINEER: HGA
MECHANICAL ENGINEER: HGA
ENVIRONMENTAL GRAPHICS: HGA
ACOUSTICS CONSULTANT: Rönholm, Kvernstoen & Associates
EXHIBIT DESIGN: The Portico Group
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ARCHITECTURE: Fletcher Priest Architects
PROJECT MANAGER: Gillespie PM Ltd
QUANTITY SURVEYOR: Burke Hunter Adams
SERVICES ENGINEERS: Cundall
STRUCTURAL ENGINEERS: Conisbee

ACOUSTICS: Spectrum
AUDIO VISUAL: Future Projections Ltd
GENERAL CONTRACTOR: BW Interiors
CLIENT: City Screen Limited
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East Oakland Sports Center

OAKLAND, CA

ARCHITECTURE: ELS Architecture and Urban Design
CLIENT: City of Oakland
CONTRACTOR: Turner Construction
CIVIL ENGINEERS: Telamon Engineering Consultants, Inc.
STRUCTURAL ENGINEERS: SOHA Engineers
ELECTRICAL ENGINEERS AND LIGHTING: F.W. Associates Inc.
MECHANICAL ENGINEERS: H&M Mechanical Group

AQUATICS CONSULTANTS: Aquatic Design Group
LANDSCAPE ARCHITECTS: Keller Mitchell & Co.
LEED CONSULTANT: Michael Heacock Architects
LEED COMMISSIONING AGENT: Rick Unvasky Consulting Services, Inc.
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CNC MILLING: Joe Cooper
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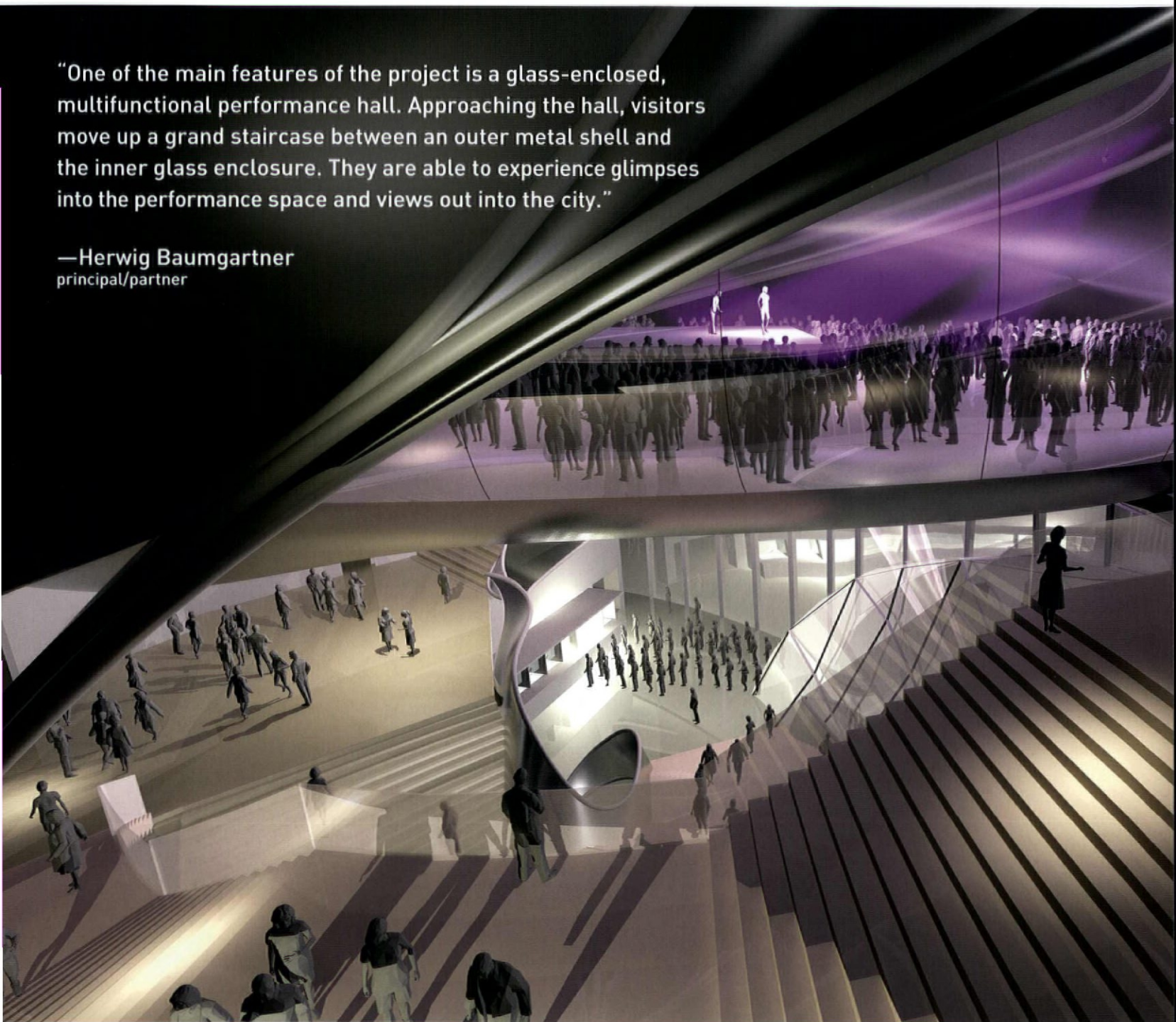
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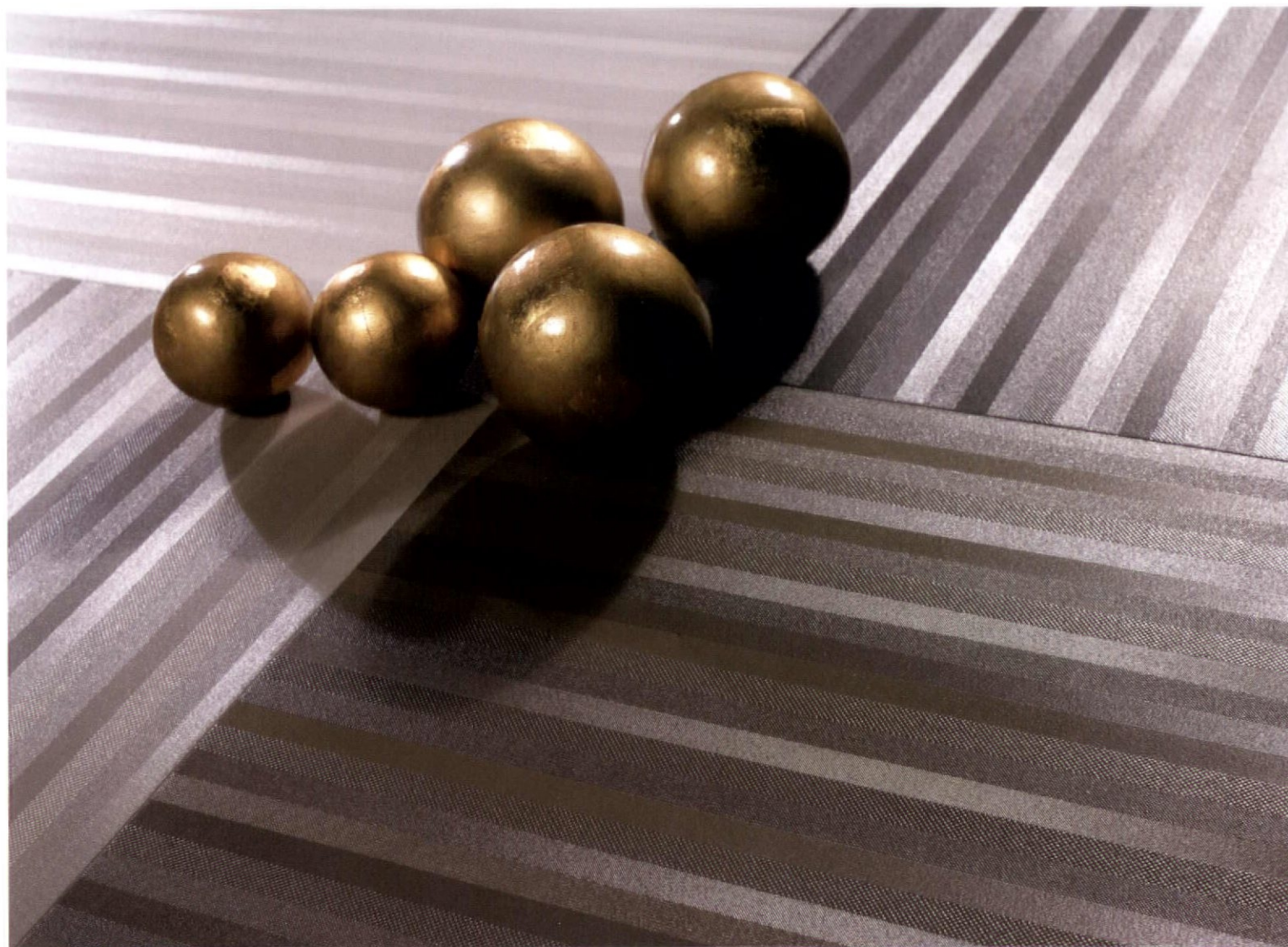
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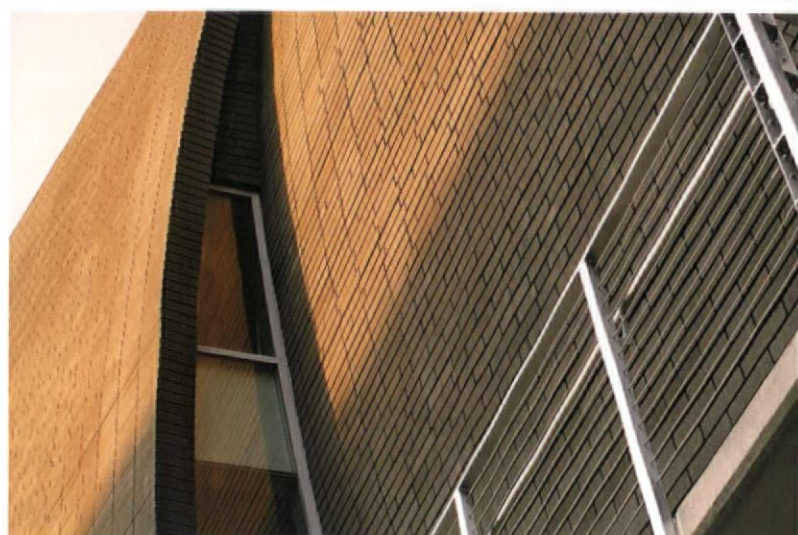
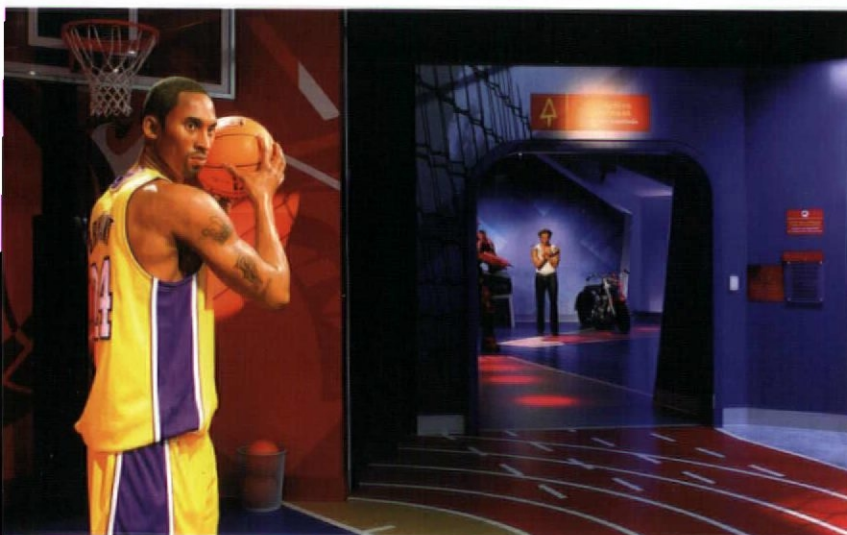
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