or choices. There are many such devices, all with associative meanings. Imagine arriving centuries ago at the foot of the Edinburgh High Street, entering under the portcullis arch of the Netherbow gate. The road ahead climbs steeply up through a canyon of tenements, past innumerable archways of wynds and closes, past John Knox's house, beyond the soaring crown of St Giles, beyond the stalls and pens of the Lawnmarket, and on to the powerful embattlements of the Castle, and another gateway. The harsh, unpredictable outer world has been replaced by the fabric of an historic inner world, whose sequential layout reinforces the interdependent relationship and hierarchy of commerce, faith, and politics; a narrative about power and control. Main Street and the Castle at Disneyland have a similar spatial construct, but the narrative is one of harmony and reassurance. The difference is symbolised through the visual communication.

Visual communication is the third key principle. The full meaning or story of a place is only apparent if it can be read; if it's visually legible. Without that legibility the place may be interpreted inappropriately and sometimes not at all. The challenge for invented places is to make the place legible for the audience, by communicating through both subtle and enhanced sights and sounds. It involves the careful use of scale, colour, texture and detail in ways that make the story self-evident and credible. It may be the reproduction of an authentic national pavilion, like Japan, at EPCOT, or an African village in Disney's Animal Kingdom, or interpreting an animated tale like *Snow White* or *Toy Story*. Even when the solution involves 'tricks' of scale-change (to make people feel more comfortable) or forced perspective (inducing exaggerated feelings of awe) or there is a highly theatrical, abstract presentation of facades or landscaping, the creative process and story considerations are the same. Legibility is key.

In older places, the meanings of symbols often change or are forgotten and stories are constantly evolving, or being reinterpreted. The original legibility may be lost on today's audience. Cities move with the times, creating their story in part from the fabric of today. In some cases, new architecture preserves the original narrative, interpreting the past in contemporary ways, or by being a bold statement that adds a new twist to an old story. Too often the outcome is a pointless departure that is out of context or cheaply executed. The shambles of facades and bad signage along Edinburgh's Princes Street is an example of chaos and banality that has almost destroyed the original narrative, a romanticised cornucopia of Victorian and Edwardian commercial 'palaces'. The nineteenth-century Victoria Street in the Old Town is also a romanticised 'invention', recreating the baronial splendour of Scottish stories in Walter Scott's *Waverley* novels, but it works. Similarly the 'invented' New Town is a complete and consistent story, but is now suffering from forests of parking meters and some poorly scaled window replacements (a different story). Yet in its time it was no more or less a pastiche than Poundbury. It gives the impression of ancient classicism, but without the need to slavishly use ancient technology. The imposing neo-classical street facades are strictly two-dimensional, like a stage set. The back sides are a cheaper, more functional vernacular. It's about impressions, not substance. It's been that way in every revival period. A need to engage the present with memories and meanings anchored in readable images of the past.

Another key place-making and visual communication necessity is the visually compelling focal element, or 'emotional magnet'. It's what Walt Disney irreverently called a 'wienie'. It may be an isolated tower, or a castle, or some interesting event. It keeps people moving; enticing them through spaces to a specific destination point. A wienie is more than simply a landmark, because it embodies meaning and elicits an emotional response and an action. In Disneyland, each Land, each story, has at least one major wienie and often several subordinate ones. They are often visible from within another Land, beckoning, and reminding that another story and place await.

European cities like Edinburgh are full of 'wienies'. The spires and domes of churches and banks, and the towers and battlements of castles, all act to move people through a city. They provide orientation markers and goals, over and beyond their original significance as symbols of power. Invented places need similar markers and emotional magnets.

Successful places can be either rich on detail and authentic, or boldly abstracted and theatric, providing they have clear visual communication that is easily understood and is congruent with the story. The uninteresting, banal places do not communicate and in that respect are simply pastiches.

There is, however, a balance that needs to be struck between providing a rich, meaningful experience that can be re-visited and new discoveries made, and one that creates informational overload. The presentation and access to the experience needs its own hierarchy, allowing people to make their own choices about how deep and how broad they want to go. It helps make the experience less risky, more controllable, and more enjoyable.

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