

Attractions

MANAGEMENT

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BOMPAS & PARR

On food, fireworks, sex and Shakespeare p48

How holograms
could transform
the industry

SABRINA DE CARVALHO

“It’s been easy to fall in
love with Gardaland”

Eight thrilling
theme park
launches



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Peak experiences

Attractions have the potential to spark unforgettable, transformational moments in visitors – what can we do to make these more likely?



Peak experiences, as defined by psychologist Abraham Maslow, are rare, exciting, deeply moving, exhilarating, elevating moments of wonder and awe. These memorable moments stand out from the everyday – if a visitor has a peak experience in your attraction, they will never forget it. The advantages of providing the right environments to spark these moments are obvious. The question is, how? Are there certain elements that increase the likelihood of such experiences? Is there a science to it all?

Chip and Dan Heath, authors of *The Power of Moments*, sum up the elements that make moments special – elevation (of the senses), pride, insight (learning something new) and connection. According to the Heath brothers, peak experiences require at least one of the four elements, with the best having all four.

In our feature on peak experiences on page 60, Nathaly Kambakara, associate director at consumer insight consultancy BVA BRDC explains that recent research shows that while visitor attractions are excellent at delivering moments of insight and elevation, they're not always so good at creating feelings of pride (which comes when visitors feel valued and recognised) and connection.

When it comes to helping visitors feel recognised and part of something bigger, emotion is key. As BRC's Christian Lachel says: "In crafting unforgettable moments... the industry must evolve to deliver experiences that resonate on a deeper emotional level."

A sense of connection is vital as well – whether that's Harry Potter fans finding their community at the Warner Bros Studio Tour or museums connecting deeply with the communities they sit in.



Feeling connected with others can spark peak experiences

PHOTO: DISNEY DAVID ROARK

“If a visitor has a peak experience, they'll never forget your attraction”

My own peak experience moment came during a visit to Anne Frank's house in Amsterdam when I was 14. There, in the place she had hidden for more than two years, I felt something shift. It hit me in a visceral way – this wasn't some abstract story from history. This was a real girl, like me, who had lived in this actual place. I felt my neck tingling; everything else faded away. That moment will stay with me forever.

You can't make visitors have a peak experience with you, but you can create the conditions that make it more likely. Then, whether they have a peak experience or just an amazing, memorable time, it's a win-win for everyone.

Magali Robathan, editor
magalirobathan@leisuremedia.com



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Brooklyn Children's Museum has a new CEO

PHOTO: WINSTON WILLIAMS



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Foster + Partners designs a major new cultural centre

PHOTO: FOSTER + PARTNERS



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PHOTO: S. GARDALAND

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In 2015, an unemployed actor caught the public mood when he launched the Crystal Maze Live Experience. Now the CEO of Little Lion is moving into the world of live video games

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As the Icelandic artist launches his latest solo show, we take a look back at his career

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When it comes to using architecture to evoke emotion in theme park design, none do it better than Disney, argues Justyn Smith. Here's what we can learn from the magic-makers

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The crazy world of Bompas & Parr



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PHOTO: MUSEUM OF HOMELESSNESS

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Our community members say I stay in a hostel, but the museum is my home

Jess Turtle, co-founder, Museum of Homelessness

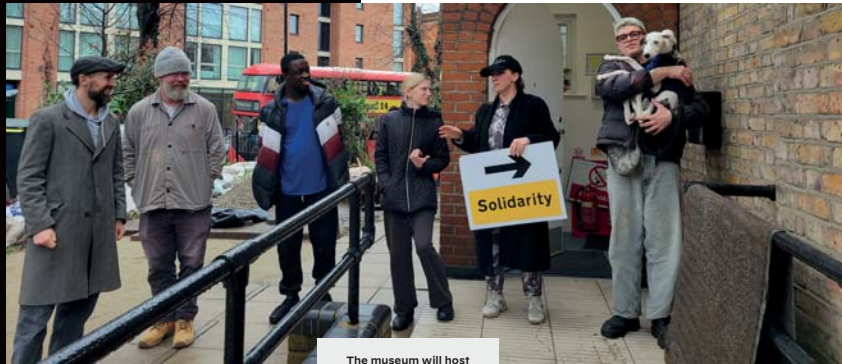


PHOTO: MUSEUM OF HOMELESSNESS

The museum will host exhibitions and provide drop in clinics, community gardening and more



PHOTO: LUCINDA MACPHERSON



PHOTO: MUSEUM OF HOMELESSNESS



The Museum of Homelessness crew inside the new museum space in Finsbury Park, London

A decade after it launched, the Museum of Homelessness (MoH) is opening its first physical location in a former gatekeeper's cottage in Finsbury Park, London, with an exhibition titled *How to Survive the Apocalypse*.

The exhibition is described as an 'immersive experience drawing on the museum's front-line action over the course of a decade that has included record levels of homelessness, widening inequality, Brexit, a climate emergency, a pandemic, and a series of ongoing social and political crises.'

Visitors should expect something very different to a traditional museum visit, according to the organisers – there will be no glass cases or labels. Instead objects will be presented via performance, poetry, conversations and object handling.

Launched in 2014 by Jess and Matt Turtle, the MoH is a community-driven social justice museum and outreach charity. Jess Turtle grew up in a grassroots community of homeless people in Cardiff, Wales, set up by her parents following her father's experience of sleeping rough.

The museum aims to change perceptions of homelessness via artistic events, exhibitions, workshops and campaigns. MoH's pandemic exhibition, *Secret Museum*, won Best Temporary Exhibition at the 2022 Museum and Heritage Awards, with the judges describing it as a "project which courageously redefines what exhibitions can be. It is truly ground-breaking and is creative, thoughtful and raw. The judges felt that it paves the way and shows what can be done by being proactive and disruptive."

The exhibition involved a search for a hidden location (underneath the arches of Waterloo Station), performances where actors narrated stories collected from people who had slept rough during the COVID-19 pandemic and a debrief afterwards. Every show was different – featuring objects presented by the actors, people on bikes, neon pink spray-painted flamingos, tea drinking, bubbles and an impromptu memorial service – and the run was sold out before it opened.

As well as its exhibition and event work, the MoH supports people affected by homelessness through mutual aid, direct action, investigations and campaigning.



Secret Museum won Temporary Exhibition of the Year at the 2022 Museum and Heritage Awards

PHOTO: LUCINDA MACPHERSON

The Museum of Homelessness

how it works

- The museum's first open season will run 24 May - 30 November 2024

- During the open season, How to Survive the Apocalypse will usually run two days per week - Fridays and Saturdays - with three shows a day

- MoH will also have a wider programme during the season. People can expect talks, workshops, and events throughout the open season

- How to Survive the Apocalypse and some of the other public programme will be ticketed. The museum's cast and crew are all paid at MoH's flat pay rate which is the UK national average wage for museums (£34,800). Ticket income directly enables people with experience of homelessness to do meaningful, creative work. Any surplus will be put towards the museum's

Emergency Winter Fund which supplies tents, sleeping bags, socks, and other essentials throughout the colder months

- No one will be turned away from an MoH event or show - there will always be at least five free places available for people who can't afford to buy a ticket

- MoH will not have general drop-in visiting hours for the wider public because the site is geared towards not only producing cultural content but also providing much-needed resources and connection for the community

- Throughout the week they also provide community focused art, gardening, community meals, sexual health drop-ins, legal rights clinics, trauma informed coaching, radical archiving, recovery groups, and much more



PHOTO: LUCINDA MACPHERSON

As well as acting as a museum, MoH also provides resources and connection for the community



Husband and wife team Jess and Matt Turtle founded the Museum of Homelessness in 2014

Here Jess Turtle tells us about the aims of MoH, why it rejects labels and what it means to have a permanent site at last.

What were your aims when you launched the Museum of Homelessness?

We had the idea in 2014 and our aims were to make a museum where people with experience of homelessness, like myself, could be our authentic selves. We felt that there was a need for a museum created by people experiencing homelessness in order to change perceptions and battle stigma.

We soon realised that telling stories was not enough and around 2017 the community set about making a museum that could take radical action, campaign and run our own investigations into things like deaths of people experiencing homelessness and racism and homelessness.

How did your own backgrounds influence your work with the museum?

Both co-directors have a professional background in arts and heritage. Between us we have worked for the Royal Academy of Arts, the Design Museum and Garden

Museum in London. This has helped us shape the museum's work with the community and we're not afraid to throw away the rulebook.

I was born into a homeless community in Cardiff and this has given me the personal drive to make the museum happen.

Can you highlight some of the events you've run since the MoH launched?

We had our public launch State of the Nation at Tate Modern in 2017. Since then we've run the neuroscience-based exhibition Objectified at Manchester Art Gallery in 2018, Truths of the Last Ten Years in London in 2020 and Secret Museum in London in 2021, which won Temporary exhibition of the Year at the Museum and Heritage Awards. We've also put on exhibitions in squats and even outside the Home Office in protest at government policy hatred towards migrants.

What do you see as your biggest achievements so far?

Winning Temporary Exhibition of the Year of course was fabulous for us as a small grassroots museum. We're also proud to have led the

The Museum of Homelessness' Dying Homeless Coalition pays tribute to homeless lives lost



“

Over the longer term we'll keep developing the museum as a site of healing and justice



PHOTO: MUSEUM OF HOMELESSNESS

campaigning that ended up with 37,000 people being housed in the lockdown as part of the government's Everyone In programme.

Our biggest achievement though is having the honour and privilege of working with the community to come up with solutions to society's problems, gather the resources and make it happen. Our community are creative, tenacious survivors and as survivors, we know how to get through hard times. It's this that we like to share through our work.

What does it mean to finally have a permanent site?

We've been so lucky over the last 10 years to be offered temporary space by our grassroots partners Streets Kitchen and The Outside Project. Together we've operated from abandoned fire stations, community centres, shop fronts and on the streets. But it was important for our community to be able to put down roots and really be able to settle in somewhere. As our community members say 'I stay in this hostel, but the museum is my home.'

What are your plans?

The coming year will see us opening the museum and trial running our first season. Over the longer term we'll keep developing the museum as a site of healing and justice.


During the summer we'll welcome the public to site and in the winter months we'll close down and focus on rapid response emergency work on the streets and in other homelessness settings as well as at the museum.

MoH volunteers do outreach work (above) The community garden focuses on healing and recovery



PHOTO: LUCINDA MACPHERSON

We're coming up with new solutions to problems all the time. We're currently training four members of our crew as trauma informed coaches, so that we can run mental health support on the museum's site. We also have ideas for setting up a creative campaign collective, running street legal clinics with our colleagues at Streets Kitchen and Liberty and much more. While we do have strategic aims, we're very much focused on responding to crises in the moment and the museum does whatever the community needs it to. ●

A portrait of Atiba Edwards, a Black man with long dreadlocks, wearing a blue suit jacket over a white shirt. He is standing outdoors with a blurred background of a building and a railing. A colorful pocket square is visible in his jacket.

**Play is one of the great
democratic equalizers and
means of education**

Atiba Edwards, president & CEO, Brooklyn Children's Museum

Edwards joined the
Brooklyn Children's
Museum in 2019

A

tiba Edwards has taken over as president and CEO of Brooklyn Children's Museum in New York City, following the departure last summer of previous CEO Stephanie Hill Wilchfort.

Founded in 1899 as the world's first children's museum, Brooklyn Children's Museum aims help children learn about science, art and culture in a way that "ignites curiosity, celebrates identity and cultivates joyful learning."

Edwards has worked at Brooklyn Children's Museum since 2019, when he joined as COO and executive vice president. During that time he oversaw a rebranding of the museum and spearheaded several new offerings, including ArtRink – a rooftop outdoor ice rink featuring interactive art installations – the launch of a mini golf course and the inauguration of a new auditorium. He began his career as a fixed income research analyst at JPMorgan's Investment Bank, and is co-founder of FOKUS, a non-profit organisation whose mission is to use the arts to foster community development and connection.

"This appointment is an honour and opportunity," said Edwards, speaking to *Caribbean Life*. "Brooklyn Children's Museum is a place I grew up coming to with my family during my childhood years. It helped shape my experiences, because it is rooted in igniting and kindling curiosity amongst children and, in turn, their families."

PHOTO: CRISTINA CHOI

**Architect Rafael
Vinoly reimagined
the museum in 2008**

Edwards is focused on driving Brooklyn Children's Museum's mission to celebrate diversity and promote inclusion. The museum's programming is inspired by the energy and diversity of central Brooklyn, said Edwards, explaining that a key part of its vision is to serve and celebrate the local community.

"This is a special place as we champion diversity and bring that to the forefront every month with cultural festivals and public programs that uplift and amplify cultures, so people see themselves celebrated and others learn a rich history that is the fabric of Brooklyn, and, in turn, the world," he said.

As well as more traditional exhibitions, the museum's dynamic cultural programming sees it celebrate approximately 12 festivals each year, ranging from Caribbean culture celebrations to Lunar New Year, Eid, Holi, Diwali, Dia de Los Muertos, and Hispanic Heritage Month.

Edwards wants to use his position to ensure that everyone feels welcome at Brooklyn Children's Museum. As part of the museum's dedication to inclusivity, around 30 per cent of visitors enter for free, said Edwards, and it is involved in a number of partnerships, programmes and outreach efforts.

"This is a place where everyone is welcomed, as play is one of the great democratic equalizers and means of education," he said.

"I'm excited for the opportunity to deepen already existing partnerships and launch new ones, as we were founded in Crown Heights and remain here among many generations of visitors," he said. "I want to bring them and all of their children, grandchildren and even great grandchildren into BCM to see all that we have done in the last few years." ●





IMAGE: FOSTER + PARTNERS

The cultural centre is envisaged as a community living room

Gerard Everden, head of studio, Foster + Partners



IMAGE: FOSTER + PARTNERS



oster + Partners have revealed the designs for the Xicen Science and Technology Centre at the heart of the Yangtze River Delta Region in Shanghai, China.

The mixed-use project features a cultural centre at its heart, with a learning centre, theatre and exhibition space, as well as offices, retail and residential areas.

A new water street runs north to south, through the centre of the development, drawing people towards the cultural centre and its adjacent green plaza. The design provides an array of outdoor public spaces and makes the most of the waterside setting, with pontoons, floating teahouses, and areas for paddling.

The cultural centre is the centrepiece of the project, with a sweeping roof that acts as a garden bridge. The east wing of the building contains three levels of theatre space, while the west wing contains two levels of the learning centre and an exhibition space above. The shaded garden bridge spans the new water street and provides views of the wider development.

Greenery and water will cover 35 per cent of the scheme's residential areas, with green terraces provided for residents – offices are sited next to the residential zones, sharing their amenities and public spaces. ▶





The project incorporates the existing wetlands and introduces sponge city strategies to retain rainwater

Here studio head Gerard Everden shares further details of the project:

What will it mean for the region to have such a large-scale cultural facility built?

Xicen Science & Technology Centre is a landmark project, designed around the site's natural resources, including the central Shengouxu Harbour. The human-centred design will have a positive impact on the wider area, showcasing its vibrant art and culture.

How would you sum up the design of the cultural centre?

The cultural centre is envisaged as a community 'living room,' with new exhibitions and performances activating the space and state-of-the-art lighting design that enlivens the plaza at night.

How has the design been influenced by the local area?


The design draws inspiration from Jinze Town, incorporating the symbols and architectural references of the ancient water town. The scheme also learns from traditional Jiangnan culture, translating more traditional elements into a modern design language.

Taking the form of a bridge, the cultural centre serves as a public passageway across the river, connecting the lakefront site and the commercial water street within the residential cluster, while providing a public space and viewing platform for people to enjoy the natural surroundings.

The project incorporates the existing wetlands and introduces sponge city strategies to retain rainwater. In the summer, when the temperature is high, the water system and greenery will cool public spaces across the development.


What are you proudest of with this project?

Xicen Science & Technology Centre will set new standards for low impact waterside communities within the Yangtze River Delta region, and further afield. The human-scale project establishes connections with the natural world, maximising views towards Beihenggang Lake, while carefully knitting together the site's waterways and new pedestrian routes. ●



The design of the centre has been inspired by Jinze, a nearby ancient water town

IMAGE: FOSTER + PARTNERS



The design incorporates the water, with bridges, pontoons and floating teahouses

EUROPE

Efteling to convert steam trains to electric

As part of its drive to become carbon neutral by 2030 and carbon positive by 2032, Dutch theme park Efteling has announced plans to convert its steam trains from coal to electric.

Efteling is working with UK-based narrow-gauge railway engineering company Alan Keef Ltd to electrify its much-loved steam trains, with designs aimed at preserving their nostalgic feel. The look of the trains will not change, and show effects will be added to give the impression of billowing steam.

"We are greatly looking forward to working on this wonderful project at Efteling," said Patrick Keef, MD of Alan Keef Ltd.

"It's a special undertaking, where we can put our extensive experience in electrifying trains to good use. Of course, we'll undertake this with a keen awareness of the uniqueness of the steam trains, and ensure that whatever we remove is preserved for its historical value."

"Sustainability has been part of our DNA since the establishment of the Efteling Nature Park Foundation in 1950," said Efteling CEO Fons Jurgens.

"It's important that we take sustainability seriously, ensuring that we can pass on our beautiful park to future generations."

More: <http://lei.sr/4B6X3>



PHOTO: EFTELING

The trains will retain their traditional look



PHOTO: EFTELING



Sustainability has always been part of our DNA
Fons Jurgens, CEO, Efteling

UK

UK's Royal attractions had a bumper year in 2023

Numbers from the Association of Leading Visitor Attractions, (ALVA) show that Royal attractions saw a huge increase in visitor numbers during 2023 – the coronation year of King Charles III.

Westminster Abbey had a 49 per cent increase of visitors and worshippers to 1,587,866, Windsor Castle saw a 66 per cent increase to 1,374,607 visits, and Buckingham Palace welcomed 501,499 visitors during its summer opening.

Overall, visitors to ALVA's top 374 sites were up 19 per

cent year-on-year in 2023 to 146.6 million as the sector continues its climb back to pre-pandemic levels.

Wales saw the biggest rise in visitors since the pandemic, with a 25 per cent increase which was attributed, in part,

to National Museum Wales joining ALVA in 2023.

London saw England's sharpest increase with 24 per cent and Scotland tied with Northern Ireland with a 21 per cent increase. Museums ranked as some of the UK's

most popular attractions, with The British Museum coming out on top with 5,820,860 visitors in 2023 and London's Natural History Museum having its best ever year for visitor numbers.

More: <http://lei.sr/P3G2j>



PHOTO: PRAZOR PAVEL/SHUTTERSTOCK

The Natural History Museum in London had a very strong year

EUROPE

Disneyland Paris renames theme park

Disneyland Paris has unveiled a new name for Walt Disney Studios Park as part of the park's \$2 billion transformation.

Walt Disney Studios Park will become Disney Adventure World when the new immersive area World of Frozen opens.

The transformation of Walt Disney Studios Park will see it almost double in size. World of Pixar opened at the park in 2021, followed by Avengers Campus in 2022.

"We're changing the story of Walt Disney Studios Park, evolving from 'how it's done' soundstages to celebratory theaters and adventures that

come to life in immersive worlds," said Tom Fitzgerald, chief storytelling executive at Walt Disney Imagineering and senior creative executive for Disneyland Paris.

"These fully realized adventure worlds will become the focus of the park's new identity and appear as realms that guests discover as they navigate deeper within the park and are invited to participate in adventures inspired by our most beloved stories."

As part of the rebrand, the park's entrance is also being reimaged, with the current design replaced with 'crafted décor that

IMAGE: THE WALT DISNEY COMPANY



Walt Disney Studios Park is being transformed

pays homage to historic movie theaters in Hollywood and the entertainment industry as a whole.'

"Embracing a transformation that involves the overhaul of more than 90 percent of Walt Disney

Studios Park since its debut in 2002, we're unveiling a fresh creative vision that has completely redefined our second gate," said Natacha Rafalski, president of Disneyland Paris.

More: <http://lei.sr/U3e5F>

UAE

Second Chaos Karts launches in Dubai



PHOTO: IVAN WEISS

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The world of real-life video games is where I see the future of attractions

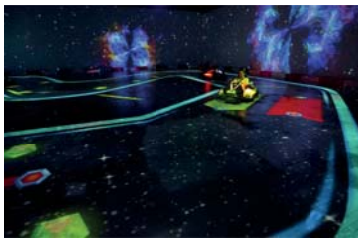
Tom Lionetti-Maguire, CEO, Little Lion Entertainment

Live action video game experience Chaos Karts has launched in a 15,000sq ft arena in Al Quoz, Dubai.

Chaos Karts is the brainchild of Tom Lionetti-Maguire, CEO of Little Lion Entertainment, the firm behind the Crystal Maze Live Experience and Tomb Raider Live Experience.

The attraction combines augmented reality with physical go-karts, allowing guests to race around a range of different immersive themed circuits.

"Moving into the world of real-life video games is where I see the future of



The first Chaos Karts launched in 2023

entertainment," said Lionetti-Maguire, speaking exclusively to *Attractions Management*.

"There's a reason that the video games industry is the biggest of all the entertainment industries – it's because it's so rich, beautiful, immersive and creative. We're creating a symbiosis with that world – I'm incredibly

excited about this."

Chaos Karts Dubai is the second Chaos Karts to launch – the first opened in Manchester in September 2023. The company is preparing to launch a second live video game concept.

● Read our interview with Tom Lionetti-Maguire on p70
More: <http://lei.sr/U3e5F>

PHOTO: LITTLE LION ENTERTAINMENT

US

Universal announces details of its Epic Universe

Universal has revealed it will be adding new Harry Potter attractions, alongside Super Nintendo and How to Train Your Dragon worlds to its Florida resort.

Set on an additional 750 acres, Epic Universe will double the size of the park making its Orlando attraction the largest Universal park in the USA and second globally behind the upcoming Universal Studios in Beijing.

In what has been touted as “a culmination of decades of innovation, creativity, and immersive storytelling,” the park will feature five different worlds and more than 50 individual attractions.

Epic Universe will open with Celestial Park which

offers landscaped gardens, water features and plenty of opportunity for retail and dining experiences. It will also feature three rides, including a dual-launch rollercoaster, as well as the 500-room Universal Helios Grand Hotel.

Alongside the existing Wizarding World of Harry Potter in Universal Studios Florida and Islands of Adventure, Epic Universe will immerse guests into Harry Potter’s magical world of 1920s Paris and the British Ministry of Magic.

Super Nintendo World will transport fans into Nintendo’s video game realm.

● Read our feature on new theme park launches on p38

More: <http://lei.sr/1tCOM>



The park will feature five different worlds



PHOTOS: UNIVERSAL DESTINATIONS & EXPERIENCES

EUROPE

Liseberg to rebuild Oceana after devastating fire



“

We are shocked and deeply saddened by what has happened

Andreas Andersen, CEO

The board of directors at Swedish theme park Liseberg has voted to rebuild the park’s Oceana water park, following a fire that destroyed large parts of Oceana and led to the death of a construction worker.

“The fire was devastating, but it will not stop the development of the destination Liseberg,” said Kurt Eliasson, chairman of Liseberg.

“Liseberg is an important part of Gothenburg’s identity, and this project is a crucial component in the recovery of the West Swedish tourism industry. The board has decided to instruct Liseberg’s management to start planning for how a reconstruction can take place.”



The Oceana waterpark was due to open summer 2024

IMAGE: LISEBERG, QUARRY PHOTO STUDIO, 2020

Police confirmed the identity of the man who died in the fire as construction manager Patrik Gillholm, who was working on the Oceana project.

“We are shocked and deeply saddened, affected, and shaken by what has happened,” said Liseberg CEO Andreas Andersen.

“What was a confirmed disaster limited to material losses has turned into a confirmed tragedy with loss of life.”

Oceana was due to open this summer at Liseberg, one of Europe’s leading theme parks and Sweden’s most visited destination.

More: <http://lei.sr/V1J4H>

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UK

Historic England to honour and preserve working class histories

Historic England has announced it will be funding 56 creative projects that honour the heritage of working-class England.

Historic England received over 380 applications following an open call in September 2023. The 56 successful applications are community-led projects that aim to preserve the diverse stories of working class people.

The move follows the success of the first round of Everyday Heritage Grants which was awarded in 2022.

With an onus on community and connection, local people will be encouraged to tell their stories and engage with their local heritage.

The projects will reveal the often unheard stories of people and places, such as tales from people working in London's Chinatown and the history of drag in the 'Pink Triangle' area of Newcastle.

Sean Curran, head of inclusion at Historic England, said: "The real danger is that it's easy to overlook working-class stories.

"It's not that the stories aren't there but we can take them for granted, which is where the risk of loss comes from."

With a funding pot of £875,000, Historic England will award between £6,800 to £25,000 per individual project.

More: <http://lei.sr/z5c8p>



56 community projects will receive funding



SAUDI ARABIA

Populous reveals plans for major e-sports arena in Saudi Arabia

Populous have unveiled their plans for a state-of-the-art e-sports arena, designed to stand as a central landmark in Qiddiya City's gaming and e-sports district in Saudi Arabia.

The 5,155-seat venue will be designed to accommodate multiple experiences that prioritise players and spectators, as well as hosting both national and international e-sports events.

The stadium will include the largest combined total video screen area of any e-sports arena in the world,

with 4D haptic seats and state-of-the-art AV systems that allow visitors to sense, feel, and smell the action.

Populous have utilised extensive sightline studies and parametric design tools to ensure optimal screen

and seating configuration resulting in the creation of the innovative 'digital chandelier'—a suspended array of screens in the main seating bowl.

"This arena will be unique in e-sports in both scale and user experience," said Rhy

Courtney, senior principal at Populous EMEA.

Qiddiya City will be completed by 2030 with a capacity for 600,000 residents spread over an area of 360 square km.

More: <http://lei.sr/k2A4Y>



The e-sports arena will have 4D haptic seats

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EUROPE

Museum director apologises for comparing Florence to a sex worker

Museum director Cecilie Hollberg has come under fire for comparing the city to a sex worker due to uncontrolled mass tourism.

Hollberg, a historian, has been director of the Galleria Dell'Accademia, home to Michelangelo's statue of David, since 2015.

At a recent event she told reporters: "Once a city becomes a prostitute, it is difficult for it to become a virgin again.

"Florence is very beautiful and I would like it to return to its citizens and not be crushed by tourism," she added, stating further that a lack of shops selling "normal" goods has been to the detriment of the city's residents.

Mayor of Florence, Dario Nardella, condemned Hollberg's comments, stressing the importance of tourism to the city.

"Tourism is a resource; it must be managed but there isn't a single issue on which this administration hasn't fought, from the protection of the historic centre... to the imposition of a rule that stops short-term rentals," Nardella said.

The gallery issued a statement in which Hollberg apologised. "What I meant to say is that Florence must be a witness for all of Italy of an increasingly conscious tourism, not hit-and-run tourism," she said.

More: <http://lei.sr/9V2a3>



JONCHICA/SHUTTERSTOCK

Hollberg is director of the Galleria Dell'Accademia

“

Once a city becomes a prostitute, it is difficult for it to become a virgin
Cecilie Hollberg, Galleria Dell'Accademia

UK

Raby Castle reveals ambitious visitor attraction plans

Raby Castle, known as one of the finest medieval fortifications in England, is nearing the end of an ambitious two-year renovation project.

The Castle, near Staindrop in County Durham, was built in the 14th century. Lord and Lady Barnard who now own the estate



CRAIG DUNCANSON/SHUTTERSTOCK

The restoration and renovation project began in 2021

have privately financed the renovation project.

The development project has been named The Rising – a nod to Raby's rich history as the home to The Rising of the North, an unsuccessful attempt in 1569 to overthrow Elizabeth I and replace her with Mary, Queen of Scots.

The ambitious project includes a reimagining of the historic Walled Gardens, and the complete restoration of historic buildings, some of which have never been open to the public.

Garden designer Luciano Giubbilei has worked with Lady Barnard to reimagine

Raby's walled garden. Set over five acres, highlights include the estate's famous yew hedges.

"It's an ambitious project we're hugely excited to be launching," said Lady Barnard. "We feel Raby now has something for everyone." ●

More: <http://lei.sr/10B6E>

“
We genuinely feel Raby now has something for everyone
Lady Barnard



UNFORGETTABLE ENJOYMENT
IN THESE PARKS.



PHOTO: GRAND EGYPTIAN MUSEUM

The design for the vast museum is by architects Heneghan Peng



I'm greeted in the luxuriously vast lobby by the 3,200-year-old statue of Ramses II. It's so tall that it had to be installed when the site was still a pile of sand, and the museum was then built around it

PHOTO: GRAND EGYPTIAN MUSEUM



The 11m-tall statue of Ramses II

Grand Egyptian Museum captured ahead of opening

We take a peek at the much delayed but highly anticipated \$1 billion Grand Egyptian Museum

New images of the long-awaited Grand Egyptian Museum (GEM) in Giza have been released, ahead of its planned opening later this year.

When it (finally) opens, GEM will be the largest archaeological museum complex in the world, spanning 5.2 million square feet and housing more than 100,000 artefacts. Highlights will include King Tutankhamun's entire treasure collection comprising 5,000 items, as well as items dating from pre-historic times through to the Greek and Roman periods of Egyptian history.

The completion of the museum has been delayed many times – plans were first announced by the Egyptian government back in 1992 and Ireland-based architects Heneghan Peng were awarded the contract to design the museum in 2003. Construction began in 2005, but the project was delayed by the Arab Spring crisis, the COVID-19 pandemic and the Israel-Gaza conflict.

The Japan Bank for International Cooperation has provided two loans totalling \$4.2bn Japanese Yen (around \$800m) to fund the development of the museum, with the remaining funds coming from the Egyptian government and donations.

In 2010, Hill International was selected by the Egyptian Ministry of Culture to provide project management services during the GEM's construction.

The museum recently achieved the World Bank's IFC EDGE Advanced Green Building Certification, making it the first in Africa and the Middle East.

There is still no confirmed opening date, although the museum is expected to open towards the end of 2024. Certain sections of the museum are open to

the public for limited guided tours with an advance reservation. The collections and exhibition areas are still closed and off-limits until the official opening.

Press Association journalist Ben Mitchell was invited to see the completed sections of the museum earlier this year.

Writing in an article published in *The Independent*, Mitchell described his first impressions of the museum interiors. "Once inside, I am greeted in the luxuriously vast lobby by the 3,200-year-old statue of Ramses II," said Mitchell. "At 11 metres, it's so tall that it had to be installed when the site was still a pile of sand, and the museum was then built around it."

The tour began with a 360-degree immersive cinema experience, wrote Mitchell, "which pulls us back in time and into the legend of King Tut, taking us on a virtual journey to the Valley of the Kings and into his tomb, which is recreated in the vibrant yellows, reds and greens of the original hieroglyphics – as fresh as the day they were originally painted for his death in 1323BC."

The tour saw visitors return to the lobby to ascend the museum's Grand Staircase, where they were met with "an array of statues, sarcophagi and tablets, which tell the story of the kings and queens of Egypt."

"I reach the final level depicting the age-old aim of all the kings – eternity, where [I was] faced with the entrance to a gallery dedicated to Tutankhamen, and a large window providing views of Giza's three main pyramids," said Mitchell.

At this stage, the visit ended, so we'll have to wait to find out what the Tutankhamen gallery contains, as well as details of the rest of the museum – hopefully, we won't have to wait too much longer. ●



Gardaland launched in 1975, making it Italy's longest-running theme park

Sabrina de Carvalho

As Gardaland prepares to open its latest attraction, Magali Robathan speaks to chief executive Sabrina de Carvalho about the quest for innovation at the much-loved Italian park

In the early 1970s, Italian entrepreneur Livio Furini visited Disneyland in California. Blown away by his trip, he decided that he wanted to create something similar in Italy, and bought the land to build a theme park on the shores of Lake Garda.

When Gardaland opened in July 1975, it was the first theme park of its kind in Italy. Almost 50 years on, it is one of the largest in Europe, attracting nearly three million visitors a year. Owned by Merlin Entertainments since 2006, the resort is home to Gardaland Park, Gardaland Sea-Life, Legoland Waterpark, Gardaland Hotel, Adventure Hotel and Magic Hotel.

De Carvalho joined Gardaland in May 2022, after almost two decades at Germany's Heide Park Resort, initially as marketing director and then as divisional director from 2013 to 2022.

New attraction for 2024

Gardaland is constantly evolving, adding new parks, attractions and shows, and 2024 is no exception. This summer sees the launch of a major new drop tower ride.

"Our new attraction is a 25m-high drop and twist tower called Wolf Legend," de Carvalho says. "It's been designed for thrill seekers and has a high scenographic impact. A majestic 16m-high wolf with enormous

“We can't wait to inaugurate this new Gardaland icon

- ▶ jaws wide open will sit at the heart of the new attraction. Our adventurers will have to free him from a curse that has petrified him.”

The new attraction, which opens in June, has been designed to be multi-generational in its appeal, adds de Carvalho. “We can't wait to inaugurate this new Gardaland icon,” she says. “It promises to be a fun experience and a real adventure.”

Adventurers will ride along to the sounds of 'a ritual chant surrounded by glistening symbols and spectacular lighting effects'. They will ascend and descend the tower several times, repeatedly rotating around the axis, before reaching the highest point of the attraction and then plummeting down through dense clouds of smoke.

Jumanji adventures

De Carvalho joined Gardaland as it launched its first Jumanji-themed attraction, Jumanji – The Adventure. Following a 2021 multi-territory exclusivity agreement between Merlin Entertainment and Sony Pictures Entertainment, Gardaland was chosen to create the world's first fully themed Jumanji ride.

The deal supports Merlin's broader global strategy to engage and work with leading IP and brands across its estate, as well as Sony Pictures' global strategy to grow and expand location-based entertainment by using its film and tv brand to immerse audiences more deeply in the studio's stories.

Jumanji – The Adventure opened in April 2022, alongside four fully-themed Jumanji hotel bedrooms in Gardaland Hotel. It is a dark ride featuring multi-motion ride vehicles by Oceaneering and media effects by Framstore, with a 21-ft-tall stone giant animatronic at its heart.

“Our guests love Jumanji,” says de Carvalho. “Jumanji is synonymous with adventure, imagination, fun, action and play, so the brand blends perfectly with the values of Gardaland.”

“In summer 2023, we continued our successful collaboration with Sony Entertainment with the opening of Jumanji – The Labyrinth,”

Gardaland launches a new 25m-high drop and twist tower attraction in June



Major attractions include the Raptor wing coaster by Bolliger & Mabillard

she adds. “Jumanji – The Labyrinth is Gardaland’s green lung with a 180m-long jungle labyrinth featuring more than 2,000 real plants. Our guests absolutely love it. It offers an immersive experience with unexpected tricks when you take a wrong turn.”

Merlin Entertainments also chose Gardaland as the site for the first European Legoland Waterpark, which opened in 2021, adding to the theme park’s existing second gate, the Gardaland Sea Life Aquarium.

A special place

When *Attractions Management* interviewed Merlin Entertainments CEO Scott O’Neil in 2023, he said part of his strategy was to invest in Merlin’s theme park estate to bring all of the parks up to the level of the best of them, citing Gardaland as an example of a “truly world-class resort”. I tell de Carvalho this, asking what she thinks makes the park special.

“I thank Scott for his words,” she says. “Gardaland is a special place – it’s been very easy for me to fall in love with this amazing resort and its wonderful people. I think Gardaland stands out as a reference point on the Italian and international tourism scene for many reasons.

“Our standards are exceptionally high, whether that’s for the themeing, rides, food or accommodation. We have more than 40 attractions here for all ages, our streets are full of magic and our shows are enthralling.”

The stunning setting also helps, de Carvalho adds. “Guests can stay in one of our three hotels – the proximity to Lake Garda and the extraordinary beauty of the neighbouring towns means that many of our guests extend their stay here. Plus the generally mild climate allows our guests to fully enjoy the experience even during the colder months.”

Gardaland’s constant search for new attractions also keeps it ahead of the game, ▶

says de Carvalho. "We renew ourselves yearly, based on feedback from our guests, adding evening events in the summer and new themed attractions. This contributes to making sure Gardaland is always up to date."

The highs and the lows

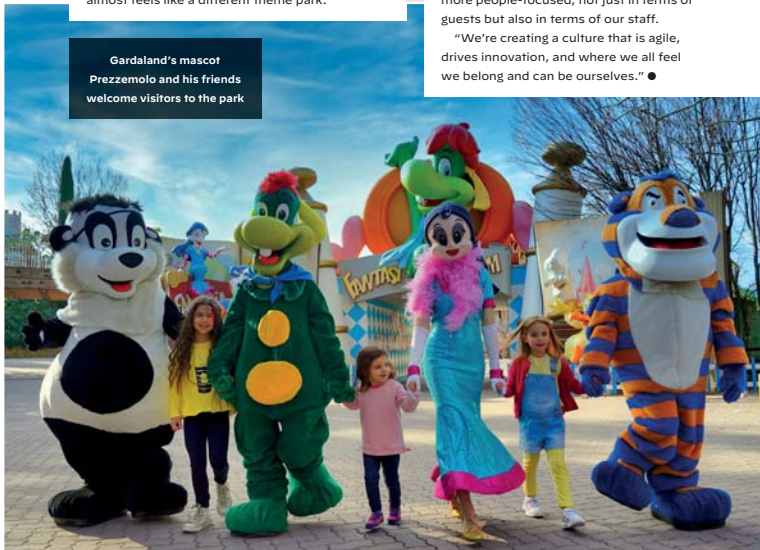
Looking back over the past couple of years heading up Gardaland, de Carvalho reflects on her highlights, and the main challenges.

"The biggest challenge was learning Italian," she says. "Communication is very important to me and a big part of my leadership style, so not being able to communicate in the way I was used to was a significant challenge for me. I love to interact with colleagues but also with guests, so having to hold back wasn't easy, but it did give me the chance to observe, listen and learn."

As for her highlights, she says it is hard to choose, eventually settling on the late night events held during the summer months.

"It's such a different atmosphere in the park when we open until 23:00 and 01:00 in the summer period, with music events, light shows and special entertainment. It just becomes a whole new experience and almost feels like a different theme park."

Gardaland's mascot
Prezzemolo and his friends
welcome visitors to the park



ALL PHOTOS: GARDALAND



The Fuga da Atlantide splash ride

Looking ahead

So what does the future hold for Gardaland?

As well as launching its new attraction, 2024 will see Gardaland aiming to strengthen its position as a leading destination for travellers coming from the DACH region (Germany, Austria and Switzerland) as well as consolidating its presence in emerging markets, with a particular focus on Slovenia, Croatia and France.

"We're already at work for next year and we're excited because it will be the 50th anniversary of the park," de Carvalho says, promising that details of the anniversary celebrations will be released when they are finalised.

The coming years will also see the company continue on a journey of cultural change, she adds. "We're becoming even more people-focused, not just in terms of guests but also in terms of our staff.

"We're creating a culture that is agile, drives innovation, and where we all feel we belong and can be ourselves." ●

WhiteWater worked with
Merlin to create the Legoland
Waterpark at Gardaland



“

***Gardaland is a special place –
it's been very easy for me to fall
in love with this amazing resort***

GARDALAND TIMELINE

1975: Livio Furini opens Gardaland, Italy's first themed amusement park

2004: Gardaland opens Gardaland Hotel, making it the first park in Italy to offer themed accommodation

2006: Merlin Entertainments acquires Gardaland

2008: Gardaland Sea Life Aquarium opens as part of the resort

2016: Gardaland's Adventure Hotel opens with 100 themed rooms in four settings: Arctic, Arabian, Jungle and Wild West

2019: Gardaland Magic Hotel launches with 128 rooms featuring three different settings: Enchanted Forest, Magic Ice Castle and Great Wizard

2021: Europe's first Legoland Waterpark opens at Gardaland, supplied by WhiteWater. It features swimming pools, waterslides, interactive water games and themed attractions and zones, including Miniland, home to 100 monuments made from Lego bricks

2022: The park launches the world's first Jumanji-themed ride, family-friendly dark ride Jumanji – The Adventure, as well as four Jumanji-themed rooms in Gardaland Hotel

2023: The park launches its second Jumanji-themed attraction, Jumanji – The Labyrinth, an immersive walk through experience

2024: Gardaland will launch its latest attraction in June 2024, a 25m-high drop and twist tower

Adventure

IMAGE: UNIVERSAL DESTINATIONS & EXPERIENCES

Universal's Epic
Universe in Orlando will
house five themed lands



Unleashed



It's a big year for the themed attractions industry, with a dizzying number of exciting rides, lands and theme parks launching. We take a look at a few



IMAGE: FUTUROSCOPE

As well as the indoor waterpark, Aquascope will feature an outside area

Aquascope

Futuroscope, France

Opening July 2024

Due to open July 2024, Futuroscope's Aquascope indoor waterpark will combine water and digital technology in a unique way. Futuroscope has invested just under E60 million in the project, making it the park's largest investment since it was founded.

"We're creating a waterpark that's unlike anything that's been done before," said Futuroscope CEO Rodolphe Bouin, speaking to *Attractions Management*. "It will offer highly original aqua digital experiences. Innovation and creativity are at the heart of what we do."

The 6,000sq m waterpark will feature three zones:

The **Immersion zone** features an aquatic cinema, an underwater viewing experience, a futuristic zone with on-water video mapping, water jets and special effects. The digital set design was created by multi-media entertainment company Moment Factory.

The **Thrill zone** features eight slides, some designed exclusively for Aquascope, all accessible from a central hub. They include a



Futuroscope's new waterpark is opening in July 2024

IMAGE: FUTUROSCOPE

spiral slide that winds its way outside the building, a vertical drop-launch slide, a head-first slide and a two-lane Racer slide. A bar and DJ area will be used for night-time events.

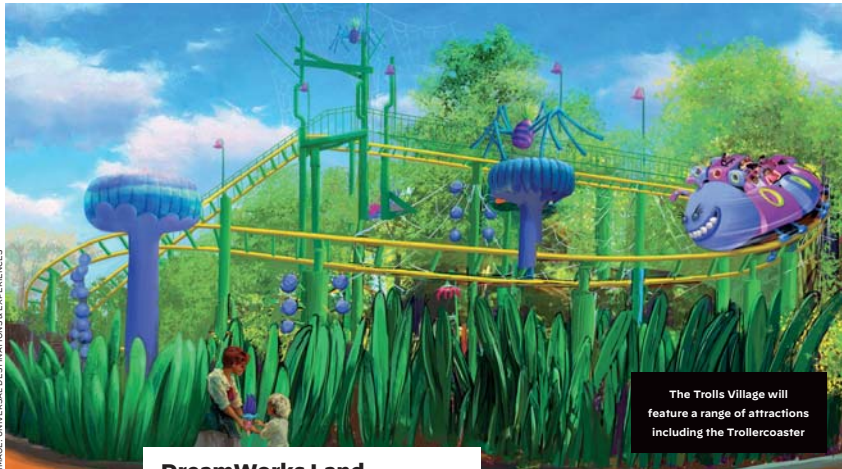
An **Aquafun zone** for children aged three and over, designed around the theme of the mascot Kraki. This will also feature a 350m-long lazy river that will wind its way through the aquapark's three zones.

The park also features an outside area with a 'dynamic river' an outdoor pool and a beach area. The waterpark will have its own ticket office and will be able to accommodate a maximum of 1,500 people at any one time.



Rodolphe Bouin

IMAGE: FUTUROSCOPE



The Trolls Village will feature a range of attractions including the Trolleroaster

DreamWorks Land

Universal Orlando Resort, Florida, US

Opening summer 2024

Universal Orlando Resort is launching DreamWorks Land this summer – a new themed environment inspired by DreamWorks Animation characters Shrek, Trolls and Kung Fu Panda.

Located in the Universal Studios Florida theme park, the new area will include a family-friendly coaster, multiple interactive play areas, live entertainment, character meet and greets and more.

As soon as guests step into the spectacular new land, the vivid world and imagination of DreamWorks Animation will surround them as they embark on exciting adventures like exploring Shrek's Swamp just outside of his 35-foot-tall cottage, taking a ride on a dazzling

Trolleroaster, interacting with Po in the Panda Village and meeting favourite characters like Gabby from Gabby's Dollhouse. Guests will also discover unique treats, photo-worthy murals, interactive play areas, splash pads and entertainment offerings themed to popular stories and characters from DreamWorks Animation, which is part of the NBCUniversal family of companies.

The Shrek-inspired zone will feature a 35-ft-high Shrek cottage, Shrek's Swamp Meet, where guests can interact with Shrek, Princess Fiona and Donkey, the Shrek's Swamp for Little Ogres play area and Mama Luna Feline Fiesta – an interactive experience that brings *Puss in Boots 2: The Last Wish* to life.

Theming in the Trolls Village will include a marquee starring Trolls characters, a play area under the shade of a 20-foot mushroom and a fountain featuring Poppy and Branch. This zone will also be home to a family-friendly roller coaster and a F&B kiosk designed to look like Poppy's boombox from *Trolls Band Together*.

Kung Fu Panda-inspired experiences include a digital interactive meet and greet experience and the Po's Kung Fu Training Area playground.

Additional experiences in the new DreamWorks land include a multi-sensory attraction in the new DreamWorks Theater called Imagination Celebration which will combine pop songs, dancing and advanced technology.



Po's Kung Fu Training Area playground at the new DreamWorks Land

Tiana's Bayou Adventure

Magic Kingdom, Walt Disney World, Florida, US

Opening: Summer 2024

Disney's Splash Mountain log flume ride closed at Walt Disney World in January 2023, and Disneyland in May 2023.

The closure of the flume ride, which was based on the 1946 Disney film, *Song of the South*, followed criticisms that it used racist stereotypes and romanticised plantation life in the American South.

The ride will be reimaged at both parks, to reopen as Tiana's Bayou Adventure, based on the 2009 film *Princess and the Frog*. Disney promises to offer guests a musical journey with Princess Tiana, Naveen and jazz-loving alligator



Tiana's Bayou Adventure will open first at Walt Disney World, then at Disneyland

Louis set against the backdrop of New Orleans and the Louisiana bayou. The ride will feature original music, as well as songs from the film.

Disney said: "The re-theming of Splash Mountain is of particular importance today. The new concept is inclusive – one that all of our guests can connect with and be inspired by, and it speaks to the diversity of the millions of people who visit our parks each year."

The ride is also due to open at Disneyland California later this year, although no opening date has yet been given.



IMAGE: DISNEY

The new attraction replaces Splash Mountain log flume ride, closed in 2023

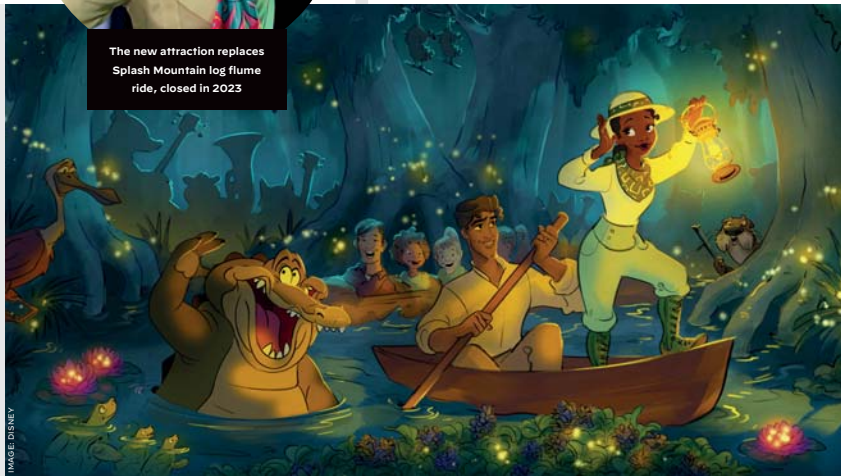


IMAGE: DISNEY



Fantasy Springs is the largest expansion at Tokyo DisneySea in Japan

Fantasy Springs,

Tokyo DisneySea, Tokyo, Japan

Opening: June 2024

Opening in June, the Fantasy Springs expansion at DisneySea Tokyo consists of three areas inspired by the Disney films *Frozen*, *Tangled* and *Peter Pan*.

Frozen will be brought to life in the Frozen Kingdom, featuring a themed area based on Anna and Elsa's home Arendelle, including Arendelle Castle. The Frozen Journey boat ride will take guests on a journey through Anna and Elsa's memories, and will feature songs from *Frozen* including *Do You Want to Build a Snowman*, *For the First Time in Forever*, and *Love Is an Open Door*. The climax of the attraction depicts Anna turning to ice in an attempt to save Elsa from Hans.

Frozen Kingdom will also be home to immersive restaurant Royal Banquet of Arendelle.

The *Tangled*-themed area Rapunzel's Forest features another boat ride, Rapunzel's Lantern Festival. This gondola tour tells the story of Rapunzel exploring the kingdom of Corona. The area is home to the Snuggly Duckling restaurant.

Peter Pan's Never Land will feature two dark rides: Fairy Tinker Bell's Busy Buggies, which promises to shrink guests to the size of fairies,



The new themed land is based on three Disney films

and Peter Pan's Never Land Adventure, which allows guests to 'soar alongside Peter Pan, Tinker Bell and the Lost Kids as they attempt to save John from the clutches of Captain Hook.'

The Tokyo DisneySea Fantasy Springs Hotel is made up of two buildings: Fantasy Chateau, offering 'deluxe' accommodation, and Grand Chateau, the area's luxury offering. Interiors will be inspired by Disney princesses, flora and fauna with motifs of the themed port, and more.

Universal Epic Universe

Universal Orlando Resort, Florida, US

Opening 2025

This one is not due to open until 2025, but it's such a major project that we had to mention it. Earlier this year Universal Orlando Resort shared details and images of its major new theme park, Universal Epic Universe.

Epic Universe is described by Universal Orlando as "a radically transformational theme park experience that will fully immerse guests in beloved cross-generational stories that empower them to be the epic heroes of their adventures." The park is located a just a few miles from Universal Orlando's three other theme parks - Universal Studios Florida, Universal Islands of Adventure and Universal Volcano Bay - and will feature more than 50 attraction, entertainment, F&B and shopping experiences.

The new park will feature five immersive worlds.

● Celestial Park

The first world guests will encounter at Epic Universe, Celestial Park will feature acres of rolling gardens, waterways and pathways. This area will feature architecture inspired by astronomical and mythological elements, as well as rides including the Starfall Racers dual-launch racing coaster, the Constellation Carousel and the Astronimica interactive wet play area.

● Super Nintendo World

Here guests will "enter the iconic green pipe and discover a new way to play as they step into the worlds of beloved characters like Mario, Luigi, Princess Peach and Donkey Kong."

Celestial Park will feature rides including the Constellation Carousel



Epic Universe will be Universal's fourth theme park

● The Wizarding World of Harry Potter - Ministry of Magic

In this themed area, guests will discover "a different era of the wizarding world in an all-new land that blends 1920s wizarding Paris from Warner Bros Pictures' *Fantastic Beasts* films with the iconic British Ministry of Magic from the *Harry Potter* series."

● How to Train Your Dragon - Isle of Berk

In this zone, guests can "soar with dragons in a colourful world filled with Viking adventures based on the wildly popular *How to Train Your Dragon* film franchise.

● Dark Universe

Here guests encounter everything from the experiments of Dr. Victoria Frankenstein to the shadowy landscape where monsters roam in a world of myth and mystery.

Epic Universe will be adjacent to three new Universal hotels, co-owned and operated by Loews Hotels & Co. - including sister properties, Universal Stella Nova Resort and Universal Terra Luna Resort, and the majestic Universal Helios Grand Hotel - which is located inside of the theme park.



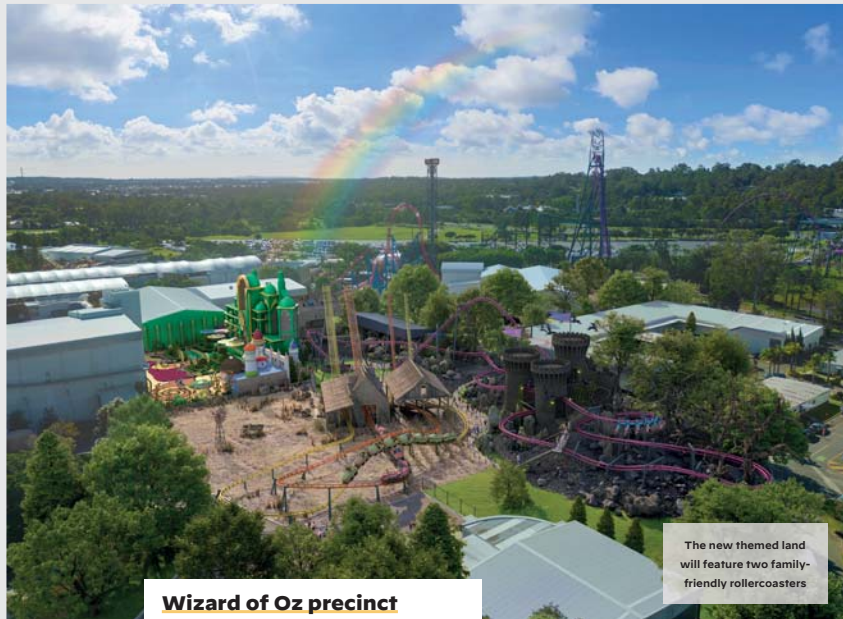


IMAGE © VILLAGE ROADSHOW

The new themed land will feature two family-friendly rollercoasters

Wizard of Oz precinct

Warner Bros Movie World,
Queensland, Australia

Opening 2024 (date TBC)

Warner Bros Movie World is launching a new *Wizard of Oz* themed land this year, based on the 1939 film.

The park, which opened in 1991, is located on Australia's Gold Coast. The new 'multi million dollar immersive precinct' will feature a range of themed environments and attractions, and two family-friendly rollercoasters. The first, the Flight of the Wicked Witch, is a suspended family coaster with a 454m-long track. It will be 19m-high with a maximum speed of 67km/h.

The second coaster, the Kansas Twister, is a boomerang racer, featuring two racing tracks of 225m-long and 220m-long, 22m high and max speed of 58km/h.

The Wizard of Oz land will feature immersive theming, including a recreation of the Yellow Brick Road from the film.

"This precinct is going to be like nothing we have ever done at Movie World and we are working closely with our partners at Warner Bros Themed Entertainment to make this one of the most beautifully themed precincts in Australian theme parks," said Clark Kirby, CEO of Village Roadshow Theme Parks, the company that operates the park.

"The new precinct will be developed in the retired Arkham Asylum area and will transform the space into the colourful and vibrant world of Oz," he said.

"Movie World fans in Australia will get to step into Oz like no fan has done before," said Peter van Roden, senior vice president of global themed entertainment at Warner Bros Discovery.

"A first of its kind, the Wizard of Oz land will extend the storytelling and bring one of the most iconic and beloved films to life in an amazing way.

"We're over the moon to be bringing Oz to guests of Movie World in 2024."

IMAGE © VILLAGE ROADSHOW



Warner Bros Movie World opened in Australia in 1991

Peppa Pig Theme Parks

Legoland Deutschland Resort,
Bavaria, Germany

Opening 19 May 2024

North Richmond Hills, Texas, US

2024 (date TBC)

As part of the continuing collaboration between Merlin Entertainments and Hasbro, two new Peppa Pig Theme Parks are set to open this year.

The first, opening next to the Legoland Deutschland Resort in May, will be the EU's first independent Peppa Pig Park, and will feature a colourful mix of attractions, including multiple rides, interactive attractions, themed playscapes and shows, all based on locations from the Peppa Pig brand.

Merlin's second Peppa Pig Theme Park, opening in Texas, US, broke ground in June 2023 and is due to open later this year. Designed for children under six, Peppa Pig Theme Park Dallas-Fort Worth will feature rides, interactive attractions, themed playscapes and shows. Rides include Daddy Pig's Rollercoaster, Peppa Pig's Balloon Ride, Grandad Dog's Pirate Boat Ride, Grampy Rabbit's Dinosaur Adventure and Mr Bull's High Striker. Playspaces include a Muddy

MERLIN ENTERTAINMENTS
IMAGE



Merlin's Scott O'Neil



Rides include Daddy Pig's Rollercoaster

IMAGE: MERLIN ENTERTAINMENTS

Puddles Splash Pad, Rebecca Rabbit's Playground, Peppa Pig's Treehouse and Madame Gazelle's Nature Trail, while live shows will run throughout the day at Mr Potato's Showtime Arena.

"The success of the first Peppa Pig Theme Park has been phenomenal, and we're excited to embark on the journey again with our friends at Merlin to expand the reach of this immersive experience," said Matt Proulx, vice president of location-based entertainment at Hasbro.

"At Merlin Entertainments, we're dedicated to creating experiences that bring joy, stimulate learning and imagination," said Scott O'Neil, CEO at Merlin Entertainments.



IMAGE: MERLIN ENTERTAINMENTS

The Peppa Pig Theme Park at Legoland Deutschland Resort is the first in Europe





Visitors to Mattel Adventure Park will be able to explore the Barbie Beach House

Mattel Adventure Park, Arizona

US

Opening second half of 2024

Barbie definitely had a moment in 2023, and that's set to continue this year with the opening of the Mattel Adventure Park indoor/outdoor theme park in Glendale, Arizona.

As well as Barbie, the theme park will also bring to life Mattel toy brands including Hot Wheels, Thomas the Tank Engine and Masters of the Universe.

Barbie fans will be able to visit the Barbie Beach House, featuring the Barbie Dream Closet Experience which will use "hologram technology to bring Barbie to life before guests' eyes," according to Mattel.

The park's thrill rides will be based on the Hot Wheels brand, with two Hot Wheels-themed rollercoasters - Hot Wheels Bone Shaker: The Ultimate Ride and the Hot Wheels Twin Mill Racer. The Hot Wheels Bone Shaker: The Ultimate Ride is a family ride that climbs 84ft high, while the Hot Wheels Twin Mill Racer features a double loop and two corkscrews.

Other attractions will include a 4,500sq ft Masters of the Universe-themed laser tag arena; a Thomas and Friends-themed area featuring seven attractions and rides aimed at younger children; and a mini golf course inspired by Pictionary and Magic 8 Ball.

"Mattel Adventure Park features a unique and strategic year-round indoor/outdoor design providing acres of air-conditioned space to ensure a cool guest experience all summer long here in the heat of Arizona," said Mark Cornell, president at Epic Resort Destinations.

"Our attractions development team are redefining the entertainment channel by bringing Mattel's powerhouse, evergreen brands to life like never before." ●

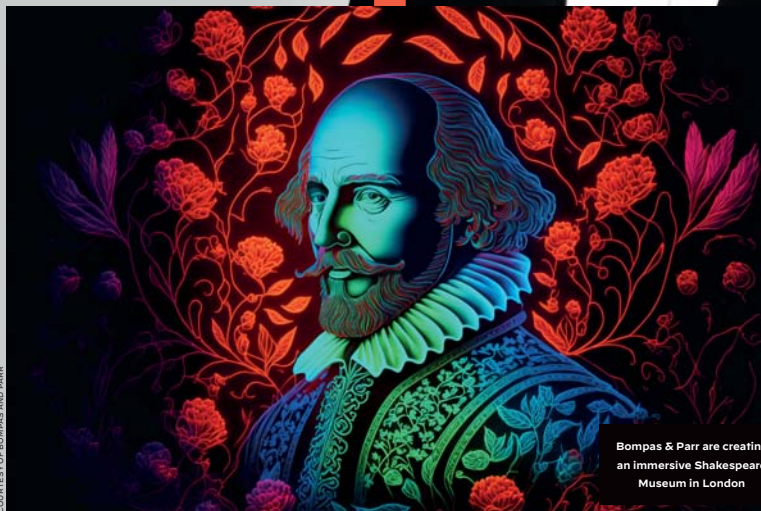


The Hot Wheels Twin Mill Racer rollercoaster will feature two corkscrew turns


We want to operate attractions dedicated to the fundamentals of human existence – Shakespeare, food, sex, death, religion. Also fireworks

Sam Bompas

PHOTO BY BEN OTTEWELL



Bompas & Parr are creating an Immersive Shakespeare Museum in London



The pair met aged 13 at Eton College. They launched Bompas & Parr in 2007

From cooking with lava to creating giant rainbows that you can taste, Bompas and Parr know how to create a spectacle. Now they're using what they've learned to bring Shakespeare to life in a new immersive museum

Sam Bompas and Harry Parr are often described as the real-life Willy Wonkas of London. The pair – who met at school – started off selling jelly at London's Borough Market, before launching artisanal jelly company Bompas and Parr in 2007.

They made their name creating architectural jelly sculptures, before letting their imaginations run riot with a series of wild and wonderful experiences. Notable projects include Alcoholic Architecture – a pop up bar where people got drunk through inhaling vaporised gin and tonic – and Flavour Fireworks – a New Year's Eve fireworks display that could be tasted and smelled, as well as seen and heard.

They designed an erotic funhouse for New York's Museum of Sex in 2015, complete with a bouncy castle lined with huge breasts and a genitalia rock climbing wall, and worked with flavour scientists to create the Guinness Tasting Rooms at the Guinness Storehouse in Dublin, Ireland. In 2015, they co-founded the British Museum of Food, an institution "entirely devoted to the history, evolution, science, sociology and art of food."

Now the multi-sensory experience design studio is working with Historic England and Museum of London Archaeology (MOLA) to create an immersive museum dedicated to a day in the life of William Shakespeare. Located on the site of the former Curtain Playhouse where several of Shakespeare's plays were first performed, the museum will feature a series of immersive and interactive experiences to transport visitors back to the 16th century.

Featuring AI and other 'innovative theatrical technology,' the Museum of Shakespeare will allow guests to experience the sights, sounds and smells of the era, and to learn about the playwright.

Here Sam Bompas tells Attractions Management
about the company's recipe for success

PHOTO: BOMPAS & PARR



A sense of drama runs through Bompas & Parr's work

What is Bompas & Parr and how did it start out?

Bompas & Parr is a creative studio specialising in realising the remarkable with a particular expertise in food. We work with the likes of Disney, Meta, Diageo, Unilever, the Crown Estate, the Met, V&A, the Barbican, San Francisco Museum of Modern Art and the Fitzwilliam Museum, Cambridge, with projects all over the world. Strangely this all started with making architectural jelly 17 years ago. But there's a lot you can learn from a wobble.

When and why did you become interested in immersive experiences?

Personally, it was when I went to Medieval Times (medieval-themed family dinner theatre experience held in replica castles) and ate chicken with knights colliding in front of me. My business partner Harry Parr pinpoints his memorable food experience to having foot long fish fingers at the Happy Eater.

COURTESY OF CAIN INTERNATIONAL



The Museum of Shakespeare will immerse visitors in the world of the Bard



Bompas & Parr aim to engage as many of the senses as possible in their experiences



How do you approach the design of a new immersive experience?

We design experiences proactively so we've probably started the R&D on any experience years before a brief comes in.

In 2022, we produced a pop up restaurant experience called Forces of Nature, where guests seated in an ancient canyon in Saudi Arabia were served food cooked with lava at 1,350°C from a local volcano. We had done the due diligence for that project much earlier, when we flew out to meet Professor Bob Wysocki of Syracuse University to experiment with the culinary implications of cooking on red hot molten lava.

Can you highlight one of B&P's immersive experiences and pick out a few examples of what excited you most about creating it?

Alcoholic Architecture saw us create a bar which featured a breathable cloud of gin and tonic that intoxicated (safely) through the lungs and eyeballs. We enjoyed working with toxicologists and the council to mount something that was a world first, and that kept everyone safe while having a riot of a night out.



The studio presents an annual Future of Food report

What did it mean to you to get picked to create the Museum of Shakespeare in London?

This is the sort of project we revel in. Even the first stages of work have fundamentally impacted our approach to theatre. There is so much to learn from Shakespeare and his company's approach to staging shows and balancing the creative and the commercial to deliver the sublime.

PHOTO: STEFAN BRAUN

COURTESY OF BOMPAS & PARR



The pair started out creating spectacular food art and food-based experiences

“

Right now we're interested in the creative possibilities of hybridising archaic museum-making approaches

What do you think will be the biggest challenges of bringing it to life? And what are you most excited about?

Shakespeare means many things to different people. On the first day we'll have people who've spent a lifetime studying Shakespeare walking through the door at the same time as people who know almost nothing about him and are just looking for a day out in London. If we get the right tone, volume of information and impactful experiential environment they'll have a good time and leave having learnt something from one another.

Are there any other attractions that inspire you?

Right now we're interested in the creative possibilities of hybridising archaic museum-making approaches as in London's Pitt Rivers Museum with the commentary of the Museum of Jurassic Technology in LA, and the full panoply of contemporary techniques and technologies of multimedia entertainment studio Moment Factory. All with a view to creating fresh typologies of experience that grip people.

Who do you admire within the industry?

There's a cosmos of mentors and industry leaders who I admire. Many have been terrifically generous with their knowledge. These include Paul Carty, interim chair of Fáilte Ireland, Ireland's Tourism authority, who we worked with on the Guinness Storehouse. Other mentors include Eddie Kemsley of Dreamland in Margate, New York's Museum of Sex founder Dan Gluck, and the founder of Secret Cinema Fabien Riggall.

Some of our heroes are swashbucklers and show-people of yore: spy and entertainer Josephine Baker and showman and politician PT Barnum who said, "Every crowd has a silver lining."

PHOTO: BETH EVANS

The team created the Mercedes Drive Thru for London Fashion Week

What are the biggest challenges of creating engaging immersive experiences?

In London it's finding the right spaces. We are currently in the midst of the hurley burley of helping landlords re-imagine how their portfolios can be used for joy. We have high hopes for future opportunities.

What is your long-term vision?


Our vision lies in designing food strategy for countries and cities, using creativity to drive systemic change. We want to operate attractions dedicated to the fundamentals of human existence – Shakespeare, food, sex, death, religion. Also fireworks.

After coming to one of our shows, a six-year-old boy said it was the second best day of his life. If we can do this for more people, it'll be glorious. ●

BEYOND THE RIDES

High profile shows like ABBA Voyage and Elvis Evolution show the potential for holographic technology to connect with audiences. Kiryl Chykeyuk finds out what it means for the attractions industry

The ABBA Voyage production cost an estimated £140m to create



Digital avatar performances can deliver a collective experience of live connection

PHOTO: JOHAN PERSSON



The huge success of the ABBA Voyage concert experience – which has been running in a custom-designed 3,000-seat arena in London since May 2022 – demonstrates how avatar or ‘hologram performances’ can elicit a sense of live connection and emotional response in audiences. This November another high profile technology-led concert experience will launch in London, with the producers hoping to emulate the success of ABBA Voyage. Elvis Evolution, put together by British company Layered Reality, will use AI and holographic projection, as well as live theatre and multi-sensory effects, to tell the story of the singer’s life and legacy.

While the price tag associated with putting on events like these makes them far out of reach for most attractions companies – ABBA Voyage is one of the most expensive concert productions in music history – holographic solutions have huge potential for the industry.

“The success of ABBA Voyage is a clear sign that the key to commercial triumph in live events is in creating experiences that profoundly connect and establish enduring relationships with the audience via a thought-through customer journey,” says Kiryl Chykeyuk, CEO and founder of Hypervsn, creators of high resolution 3D holographic solutions.

PHOTO: JOHAN PERSSON

Consumers have become accustomed to heightened digital experiences – they’re now applying these expectations to public leisure spaces, including attractions and theme parks

Chykeyuk cites Hypervsn’s recent holographic technology project with MSG Sphere in Las Vegas as another example of the potential of this type of technology for the industry.

“Last year we brought a holographic showstopper to the atrium area of the new state-of-the-art music and entertainment venue, MSG Sphere,” he says.

“The groundbreaking integration was made up of a 30- x 50-foot holographic display wall, alongside real-life humanoid robots that greet attendees on arrival, a 360-degree avatar capture and a beam-forming sound display.” ▶

The pressure is on for
the attractions
industry to connect with
visitors in new ways

”



HyperVSN has showcased
its SmartV Digital Avatar
Solution at tech shows

PHOTO: HYPERVSN

Here Chykeyuk explains how holographic content can help engage audiences, communicate information and create memorable experiences

Kiryl Chykeyuk CEO and founder HYPERVSN

With the evolution of smartphones, tablets, 3D imagery and the sharpest visual quality on screens at home, consumers have become accustomed to heightened digital experiences. Now, they are applying these expectations to all aspects of daily life such as public leisure spaces, including amusement and theme parks.

The pressure is on for the attractions industry to engage with attendees in new and innovative ways. The aim is to leave a lasting impression on visitors and create positive word-of-mouth, but how can operators take steps to heighten innovation in their parks?

Engagement disconnect

Digital displays, often used to communicate information such as when certain rides open, estimated queue times and maps for wayfinding, are failing to engage attendees in 2024. New standards of viewer immersion are being set with visual innovations, such as holographic solutions and 3D imagery. ▶



PHOTO: HYPERVSN



PHOTO: ELVIS PRESLEY ENTERPRISES

Elvis Evolution will blend
hologram technology with
live music and theatre



Hologram Zoo

Hologram Zoo opened in Brisbane Australia in 2023, featuring life-like 3D holograms of animals, created using lasers.

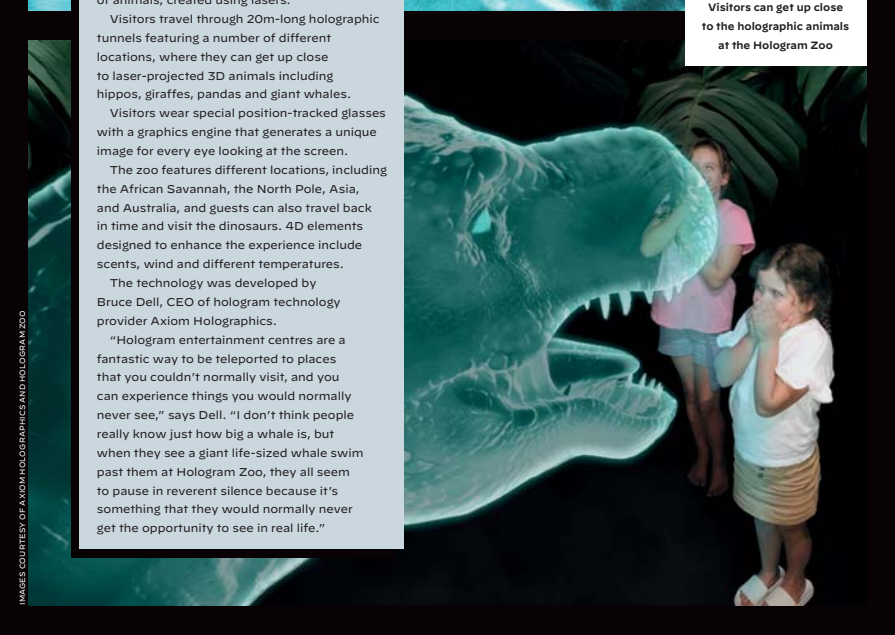
Visitors travel through 20m-long holographic tunnels featuring a number of different locations, where they can get up close to laser-projected 3D animals including hippos, giraffes, pandas and giant whales.

Visitors wear special position-tracked glasses with a graphics engine that generates a unique image for every eye looking at the screen.

The zoo features different locations, including the African Savannah, the North Pole, Asia, and Australia, and guests can also travel back in time and visit the dinosaurs. 4D elements designed to enhance the experience include scents, wind and different temperatures.

The technology was developed by Bruce Dell, CEO of hologram technology provider Axiom Holographics.

"Hologram entertainment centres are a fantastic way to be teleported to places that you couldn't normally visit, and you can experience things you would normally never see," says Dell. "I don't think people really know just how big a whale is, but when they see a giant life-sized whale swim past them at Hologram Zoo, they all seem to pause in reverent silence because it's something that they would normally never get the opportunity to see in real life."



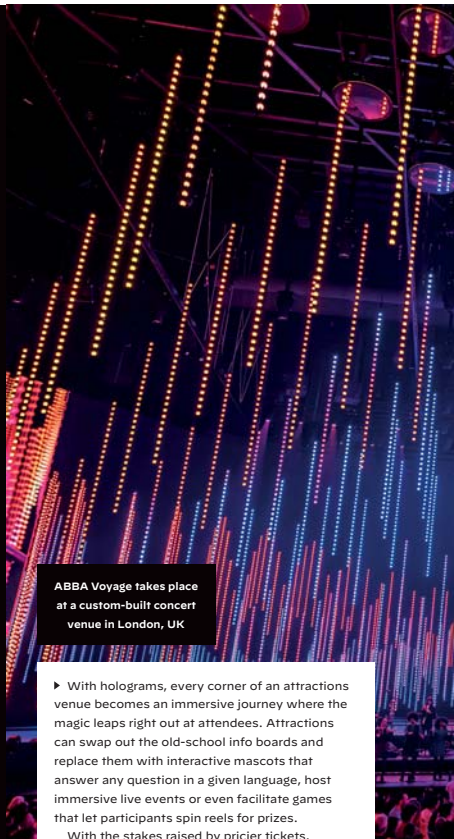
Visitors can get up close to the holographic animals at the Hologram Zoo



PHOTOS: HYPERVSN



Hypervsn created a giant holographic display wall for the atrium of the MSG Sphere concert venue in Las Vegas



ABBA Voyage takes place at a custom-built concert venue in London, UK

► With holograms, every corner of an attractions venue becomes an immersive journey where the magic leaps right out at attendees. Attractions can swap out the old-school info boards and replace them with interactive mascots that answer any question in a given language, host immersive live events or even facilitate games that let participants spin reels for prizes.

With the stakes raised by pricier tickets, holographic technology is exactly what operators need to ramp up the wow factor and give families experiences they'll be raving about for years.

Creating memorable experiences

Holographic technology can be integrated in several ways to enhance the experience. Rather than deliver information about rides and other services via displays, operators could incorporate AI-powered holographic chatbots to answer questions. Visitors can quickly have a query answered in the language of their choice.

A chatbot, or personal assistant, could take any form, such as the mascot for the company or a fictional character that resonates with



**Holographic displays,
phygital experiences
and interactive
games could
captivate guests**

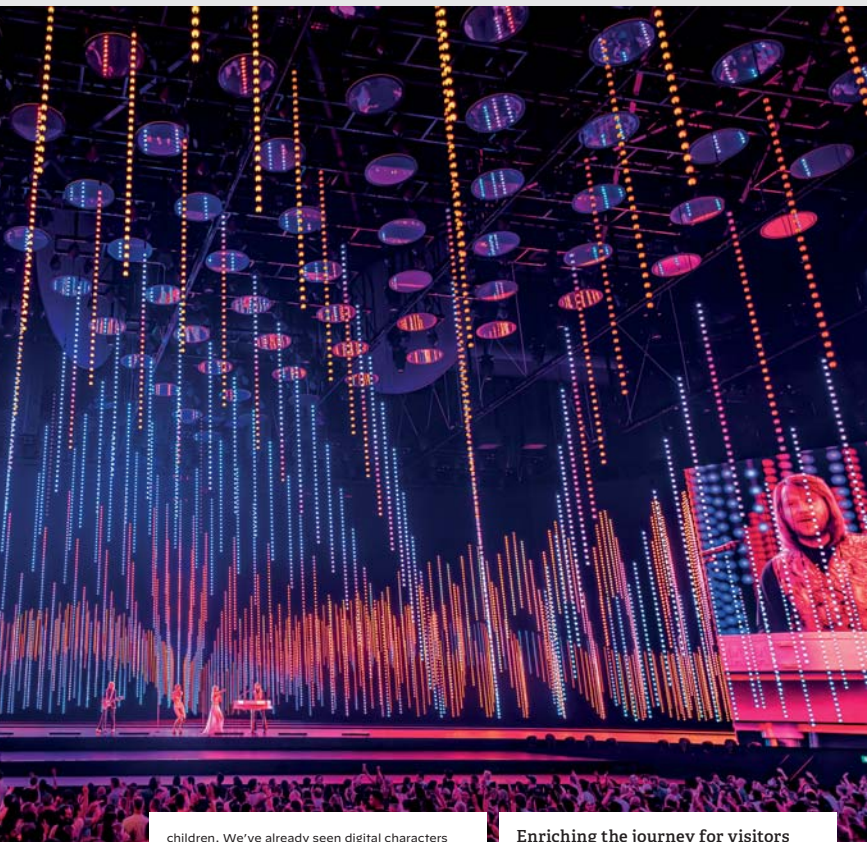


PHOTO: RALPH LIBRARIAN

children. We've already seen digital characters integrated into the theme park environment that can answer questions in real-time, such as a Finding Nemo character at Disney World. Holographic characters can become an attraction in their own right, and could even host a live event, such as a quiz, to elevate engagement.

Elsewhere, there are other opportunities to engage visitors, such as interactive games. Attendees can pull a physical lever to initiate the spinning of holographic reels for a chance to win prizes. This is a prime example of a 'phygital' experience, where physical and digital elements are combined. This kind of experience could be implemented at the entrance of a park to engage visitors from the first interaction.

Enriching the journey for visitors

As attractions such as amusement and theme parks face the challenge of justifying increased admission prices with enriched visitor experiences, the integration of innovative technologies, such as holographic displays, phygital experiences and interactive games present a promising solution. Traditional park visits can be transformed into immersive interactive journeys that captivate guests from the moment they step inside, rather than just when they go on rides. Families, who now spend more of their hard-earned money for the best experiences, leave with lasting impressions, a desire to return and only positive feedback to report to others. ●



PEAK

Attractions like Star Wars:
Galaxy's Edge enable people
to connect with other fans



Visitors to Warner Bros Studio Tour often experience intense emotional responses

EXPERIENCES

Peak experiences challenge our worldview and have the power to transport and transform us. How can attractions provide the right environment to spark these moments? Magali Robathan speaks to some people exploring these issues



BRC celebrated peak moments of happiness with its media experience

People are seeking experiences that don't just transport them for a moment, but also transform them for a lifetime



PHOTO: MILAN VERMEULEN

Joseph Pine

Co-founder, Strategic Horizons LLP and co-author of *The Experience Economy*

Psychologist Abraham Maslow is famous for his concept of the hierarchy of needs, with self-actualisation situated at the very top. Self-actualisation represents the need to fulfil one's full potential, and, according to Maslow, peak experiences play an important role.

So what is a peak experience? As introduced by Maslow, a peak experience delves into "moments of highest happiness and fulfilment," allowing individuals to transcend their daily lives through euphoric moments. Such phenomena extend beyond memorable moments and climactic events to elevate our existence.

Can attractions create peak experiences?

We believe the answer lies in the transformative power of attractions, a concept unfolding every day around the world.

Take, for instance, Star Wars: Galaxy's Edge. Here, lifelong fans aren't mere guests, but experience full euphoria as integral parts of the



PHOTO: DANIEL VOGEL

Wendy Heimann-Nunes

Co-managing partner of Nolan Heimann LLP and co-lead of Bldg Beyond

narrative – donning a costume, being a character in a galaxy far, far away and exploring new facets of their own identity in a universe that captivated them for years. Through these attractions, guests leave their daily lives behind and try "new versions of themselves with the agency to be a force for good or evil," as Scott Trowbridge, senior creative executive at Walt Disney Imagineering, told us.

People also undergo peak experiences at Pandora – The World of Avatar, The Wizarding World of Harry Potter, One World Observatory at the World Trade Center in New York – as well as numerous immersive attractions without the big budgets of Walt Disney or Universal Studios.

Transformation that lasts

The COVID-19 pandemic amplified a key trend of today's experience economy: people increasingly seek experiences that not only transport them for a moment but that transform them for a lifetime. Such transformative experiences change them in significant ways, causing them to see differently,



Star Wars Galaxy's Edge visitors are able to explore new facets of their identity

act differently, and be different. Phil Hettema, founder and CEO of THG Creative, highlighted another way that attractions are transformative: by enabling people to “find their community,” – one that simply feels ‘right’. Hettema reflected on the intense emotional responses evoked on arrival at The Wizarding World of Harry Potter. Guests feel that they are home. He also spoke of the identity-affirming power of the musical *Wicked* and how it transformed so many who identified with Elphaba, the experience thus forming part of their identity.

Attractions can also be catalysts for relational transformation. How many people take their family or co-workers to attractions for bonding? To be a hero, say, in the eyes of their children, or to form a team of heroes with friends? Attractions can foster connections resonating on a deep, lasting level.

Where memorable experiences engage us for a moment, peak experiences can transport us for a time, and perhaps even transform us.

Shaping minds

Sometimes such transformations happen by serendipity. I (Joe Pine) once spoke to an annual gathering of the American Alliance of Museums and asked how many people worked in the museum world due to an experience they’d had in a museum when they were young. About 40 per cent said yes. Think about that. Every day, at your attraction, some experience may cause a child to pursue the experience business. That’s exactly why Trowbridge and Hettema became experience designers, and why I (Wendy Heimann-Nunes) pursued my unique career.

As experience designers, stagers, operators, and owners, recognise that you can create experiences that are not just memorable, not just peak, but truly transformative. As Trowbridge told us, he foresees “the day when attractions are intentionally designed to be transformative.” Imagine your potential impact. And in creating peak experiences, perhaps you too will be transformed.

As visitors seek destinations that offer more than superficial thrills, the industry must evolve to deliver experiences that resonate on a deeper emotional level

Christian Lachel

Chief creative officer, BRC Imagination Arts

Earlier this year I saw U2 play at the Sphere in Las Vegas. I went in with high expectations and was still blown away – I've been a U2 fan for three decades and to see them perform in an immersive venue complete with incredible design, sound, visuals, and surrounded by 20,000 other fans was euphoric. I lost track of time and found myself still buzzing days later. I didn't think it was possible, but the experience renewed my belief in the power of music and the importance of what we do in the experience business: create peak experiences for guests.

In the dynamic world of attractions, the difficult work of crafting unforgettable moments is becoming increasingly non-optional. As visitors seek out destinations that offer more than just superficial thrills, the industry must evolve to deliver experiences that resonate on a deeper emotional level. Competition is steep, attention is scarce, and if you don't capture your audience's attention the first time you have it, you may never have the opportunity again.

At experiential design and realisation firm BRC Imagination Arts, we use the theory of peak experiences as a guiding principle, informing decisions on

everything from strategy to production. The term peak experience was coined by Abraham Maslow to describe an intense, transcendent experience that is characterised by feelings of connection, joy, and a sense of being part of something larger than oneself. These experiences are often described as profound and can have a lasting impact on an individual's sense of self and their view of the world.

Emotional choreography

It's not just about the climax of an attraction but the entire journey – the anticipation, the build-up, and the afterglow. Each element plays a crucial role in shaping the visitor's perception and, ultimately, their satisfaction.

Emotional choreography becomes paramount as designers meticulously craft every aspect of the visitor journey, orchestrating moments of awe, excitement, and introspection.

One of my favourite and most simple examples of this is Moments of Happiness, a media experience BRC created in 2014 for the World of Coca-Cola, Atlanta, US. The six-minute emotional journey opens the guest experience for visitors and



PHOTO: BRC

Storytelling can be a source of healing for the soul, says BRC's Christian Lachel



PHOTO: BRC

BRC created the Moments of Happiness media experience for the World of Coca Cola



PHOTO: BRC



PHOTO: BRC

features nine mini-stories of people at various life stages and from various cultures enjoying universal moments of happiness – moments of fun, humour, adventure, and love.

No dialogue, just an exhilarating music track by Imagine Dragons that supports interwoven scenarios: a first kiss, a marriage proposal, a baby announcement, and – most joyous of all – the unexpected reunion of a service member with his family.

An experience that lasts

After launching the experience, we received a note from a family who had visited the World of Coca-Cola during a road trip across the US. On the way to the World of Coca-Cola they had been arguing and the trip was not going as they'd planned. However, the opening media experience

transformed their day – it inspired them to spend the rest of the afternoon creating their own moments of happiness and lifelong memories. This story always reminds me that it's not the media or the technology, but the emotional resonance that lingers long after the credits roll.

The pursuit of peak experiences lies at the heart of the attractions industry's mission. By weaving together storytelling, spatial design, music, colour, and magical technology, attractions become more than mere destinations for visitors – they also become conduits for emotional fulfilment and self-discovery.

As the attractions industry continues to push the boundaries of creativity and innovation, let us remember that storytelling is not just about entertainment – it also represents a form of therapy, a journey of self-discovery,

I cried in a museum for the first time in my life

Andrea Jones

Founder, Peak Experience Lab

Think back to memorable moments when you experienced a shift in your worldview. You were moved. You felt something authentic that transformed you. You felt empathy for someone you loathed. You decided to do more to save the environment. These transformative moments are peak experiences, and I've spent a career exploring the ways that museums can provide the right conditions to spark them.

In museums, we can challenge assumptions, provide inspiration, and open minds. If designed for it, a museum can provide a safe place for purposeful reflection: a landscape to explore one of the most important questions we can ask ourselves: What kind of person do I want to be?

The power of story

I had a powerful peak experience at the Lower 9th Ward Living Museum in New Orleans. The museum is in a shotgun house located in the African American neighbourhood that experienced the worst of Hurricane Katrina's wrath in 2005. Inside the Living Museum,



PHOTO: ANDREA JONES

DIY-style exhibits tell the rich history of the neighbourhood from the point of view of the residents. When I visited, 14 years after Hurricane Katrina, I could sense a palpable feeling of community love in the art that lined the walls. But my heart stopped when I got to the Hurricane Katrina room.

Laid out in unflinching detail was an account of the repeated harms done to this African American community – by local politicians who refused to make repairs to the levee that let in Katrina's flood waters, by FEMA who prematurely demolished homes after the storm, by predatory contractors. I cried in a museum for the first time in my life. This community had dared to tell the truth about structural racism in a way that I'd never seen before.

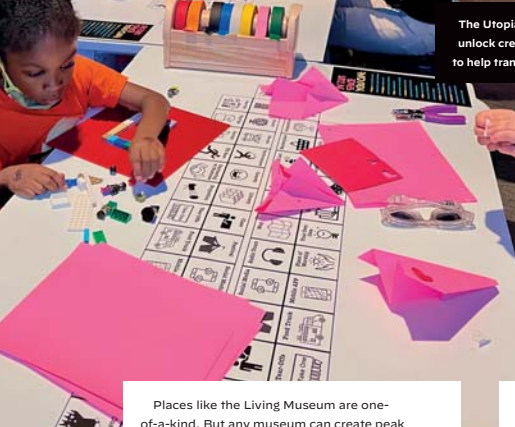
Something opened inside me. Cracks in my previously held beliefs, ones that had started to fracture years ago, had now become a glaring chasm. I realised that I was a part of this unjust system and I needed to find ways to make it better.



The Lower 9th Ward Living Museum in New Orleans shows the power of truth



The Utopia Project aims to unlock creativity in visitors to help transform their world



Places like the Living Museum are one-of-a-kind. But any museum can create peak experiences that foster growth toward a healthier, more empathetic, world.

I centre four principles to create peak experiences in my museum work. Experiences should be:

1. Thought-provoking. I centre an essential question or tension in the experience – often a provocation related to ethics. When is war justified? When should we break the rules? This immediately involves audiences in a self-dialogue.
2. Inclusive of multiple perspectives. This is another way of creating dissonance or tension. In a program about the Freedom Riders of 1961, I purposefully included a section that featured celebrated civil rights hero Thurgood Marshall in opposition to the Freedom Rider's tactics. By providing multiple viewpoints, I'm involving the visitor in the thinking.
3. Participatory. In order to explore their identities, audiences must be invited to take an active part in the experience. I designed an exhibition experience called The Utopia



PHOTO: ANDREA JONES



PHOTO: ANDREA JONES

Project: Inspiration for Creative Activism that takes people through a step-by-step process for turning a heartfelt cause into strategic and creative action. By involving the visitors in such a central way, they are forced to grapple with eye-opening questions.

4. Connected to emotion. This special ingredient deserves its own article. Emotion is a central component of all good storytelling and is necessary for self-reflection. With emotion, we can tap into deeper meaning, memory, and transformation. But we can also tap into trauma and unhealed wounds. Emotional literacy and care in museums are crucial.

I use these four elements of peak experiences as a rubric for good design. But I always encourage people to alter them or add their own if necessary.

Every day a museum out there is unwittingly the catalyst for someone's next big step towards becoming a better human being. What could be more important in the world today? These small changes happen even when we don't design for them. What could happen if we did?

Memorable experiences enable an emotional bond with an attraction

Nathaly Kambakara

Associate director, BVA BDRC

Why are peak experiences important for the attractions industry?

Behavioural economics tells us that emotions play a vital role in our perception of the world and our decision-making. As emotional beings, people judge an experience based on how they felt at its peak moments (the most intense points) rather than the sum or average of every moment of the experience. These strong positive moments will last in visitors' memories and impact future behaviour. Memorable experiences enable an emotional bond with an attraction and engender a loyal customer who will spread the word about an attraction to friends and family, in addition to making repeat visits themselves.

How can attractions use the theory of peak experience to create amazing customer experiences?

BVA BDRC has developed the EPIC framework, which can help visitor attractions design unforgettable customer experiences and foster customer relationships. By applying this framework to attraction visits, we can identify any elements that elevate visitor experiences from 'good, but forgettable' to 'stand out'. It allows us to measure how often these occur or the lack of such moments.

There are four EPIC moments that drive a memorable experience. These are Elevation: the act of going beyond the routine; Pride: which is generated when visitors feel valued and recognised; Insight: which helps visitors learn something new and gain a deeper understanding of a topic of interest, adding to the excitement, and even triggering a sense of adventure when inspired to get involved; and Connection: enabling visitors to be surrounded by people with shared interests and feel a sense of belonging.

Warner Bros Studio Tour
London fosters a sense of
connection amongst visitors





PHOTO: WARNER BROS. STUDIO TOUR



PHOTO: WARNER BROS. STUDIO TOUR



PHOTO: WARNER BROS. STUDIO TOUR



PHOTO: WARNER BROS. STUDIO TOUR

BVA BDRC has carried out research exploring what creates memorable moments

What are the key findings from BVA BDRC's research on this topic?

We asked whether visitors experienced any of these memorable moments during their visit within the ALVA visitor experience benchmarking research, conducted across 70+ UK attractions.

Our findings show that visitor attractions are notably better at delivering moments of elevation and insight than creating feelings of pride and connection.

Most importantly, we looked at the relationship between the four EPIC experiences and the net promoter score (how likely a visitor is to recommend an attraction) and noticed that the net promoter score increases noticeably when a visitor experiences at least one of these EPIC moments.

Can you highlight any peak experience moments from real life attractions that seem to lead to positive feedback from customers?

The attractions industry excels at delivering EPIC moments and they differ in the way each moment is delivered.

One of the elements of a visit which never fails to contribute to a memorable experience is staff interaction. Brooklands motoring and

aviation Museum in Weybridge, UK, makes visitors feel valued and appreciated through the welcome and kindness of the team on site as highlighted by one of its visitors, who said: "Staff and people here always bend over backwards to help. I feel very welcome."

Hawk Conservancy Trust in Andover, UK, creates memorable moments through staff sharing their knowledge and passion during its bird of prey flying displays.

A visitor told us: "This is a special place, creating special memories. The staff bring the true meaning of conservation to life and show a passion for birds of prey."

Another visitor attraction that does very well at delivering epic experiences is Warner Bros. Studio Tour London – The Making of Harry Potter, which successfully creates a sense of community by connecting visitors with other like-minded people who share a mutual appreciation of the world of Harry Potter. ●

PHOTO © IVA/WWW55



Acting in an immersive show inspired Lionetti-Maguire to launch his company

From an unemployed actor making calls from his bedroom to the CEO of one of the world's top immersive attractions companies - the founder of Little Lion Entertainment shares the journey with Magali Robathan

Tom Lionetti Maguire





The first Crystal Maze Live Experience launched in 2016 in Angel, London

What is Little Lion Entertainment and how did it begin?

I founded Little Lion in 2015. I was an actor for a long time before that, working mainly in theatre. Towards the end of my acting career, I worked as an actor for Secret Cinema, and I was in an immersive show called Heist in which visitors were solicited to commit robbery. We thought it would run for a few weeks, but it ended up selling out for a year.

It was a revelatory experience for me – I had this immediate and absolute understanding of how much people loved this form of entertainment.

The day the show closed, I set about starting an immersive theatre / attraction / live experience company. Almost 10 years on, we employ nearly 350 people, and we're one of the première immersive attraction companies in the world.

How did you land on the idea of the Crystal Maze Live Experience?

I knew I wanted to make something immersive with theatre at its heart, and that I wanted to do something populist that would appeal to as broad a church as possible.

The Crystal Maze was a show I loved; it has theatricality, a wonderful eccentricity and sense of humour. Also it was a very popular tv show. It felt like the perfect vehicle for what I wanted to create.

What were the early days like?

I was an actor, not a business-person; I didn't have any money and didn't really know what I was doing. At the start, it was just me in my bedroom making calls, badgering and cajoling the people who owned the rights to *The Crystal Maze*.

It was hard, but also there was a sense of freedom and fearlessness in having nothing to lose that I miss sometimes. I was just absolutely driven to make this thing happen.



Visitors take part in challenges, culminating in the final test in the Crystal Dome

What were the biggest challenges of getting off the ground?

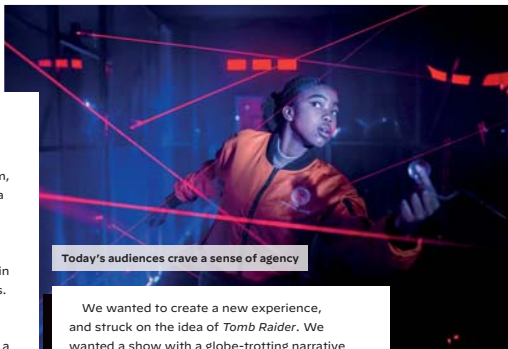
Once I'd secured an option to the rights to *The Crystal Maze*, I was faced with the next problem, which was that I had no money. We launched a crowd-funding campaign, which was in effect an advance sale of tickets – we promised that if we got off the ground, our backers would be the first through the door. We raised £1million in two weeks – it was beyond my wildest dreams.

The third major challenge was finding a suitable location in London and battling the London property market. We eventually found a great building in Angel in north London, and we opened the first *Crystal Maze Live Experience* in 2016. It quickly sold out for 12 months.

How did the idea to create the *Tomb Raider Live Experience* come about?

Fast forward to 2021. By this point the *London Crystal Maze Live Experience* was running successfully, and we'd opened a second *Crystal Maze Live Experience* in Manchester in 2017. We built a third *Crystal Maze* experience in Riyadh in the Middle East, which opened in 2021.

A crowdfunding campaign raised £1m to create the *Crystal Maze Experience*



Today's audiences crave a sense of agency

We wanted to create a new experience, and struck on the idea of *Tomb Raider*. We wanted a show with a globe-trotting narrative with multiple games along the way. *Tomb Raider*, with its strong female character, felt like the right world to create that show in.

What trends do you see in your industry?

Moving into the world of real-life video games is where I see the future of entertainment.

A couple of years ago we started a new company, the Ents Inc., to explore the liminal space between live events and video games, and see how they could be brought together.

The first game we created was *Chaos Karts*. We have created a version of all of our favourite racing and go karting games. Participants race and battle one another in real time, in digitally projected worlds created within large 15,000sq ft games arenas. It's like being inside a video game.

We opened the first *Chaos Karts* experience in Manchester, UK in September 2023.



TOMB RAIDER

THE LIVE EXPERIENCE



The Tomb Raider Live Experience launched in London in April 2022

Why are you so excited about this ?

There's a reason that the video games industry is the biggest of all the entertainment industries – it's because it's so rich, beautiful, immersive and creative. The interesting thing about what we're doing is that we're creating a symbiosis with this world, and we're also maintaining our original theatrical ethos, which is all about being the star of the show. It's about agency, autonomy and being present with your fellow players.

These games arenas could hold multiple games, with the players becoming avatars in the game. As the technology gets more sophisticated, the kind of games we can inculcate into these arenas will become more and more complex.

What can you tell us about your expansion plans?

International expansion is a huge part of our plan. We opened the second Chaos Karts in Dubai in March 2024.

The two big growth areas for us are the Middle East and North America. We were on legal signing terms to open a venue in Dallas, Texas in 2020, before COVID-19 put paid to our plans.

We still really like Dallas as a location, and we've also looked at LA, Las Vegas and New York. We've got a few things on the table in the US, but the stars haven't quite aligned perfectly yet.

Moving into the world of real-life video games is where I see the future of entertainment

We have a number of immersive projects and loads of gaming projects in development. We're also exploring several projects with local councils and developers in the UK, where they have asked us to build big family entertainment-style attractions, often IP-led.

It's a case of finding the right location at the right price, making sure we've got the funding, and then working out which project suits that location best.

What's the focus for the next year or two?

What I'm incredibly excited about – both personally and in terms of the wider industry – is the work we're doing creating live video games. I can't wait to announce the next game – it's going to knock people's socks off. ▶

PHOTO © IVAN WEBB



"I want to take this all the way"

I think people in the industry will see that this is a real step towards something bigger.

I want to take this all the way. I can imagine a real-life event where you play Fortnite for real – imagine a whole army of people parachuted in. The sky's the limit, but you've got to get there incrementally.

In terms of escapism, fun and really pushing the boundaries of what people can expect from entertainment – this is so exciting. People are ready for something new. A lot of modern entertainment and competitive socialising is incredibly basic and quite boring. People are sick of bowling, playing darts and mini golf.

The fact that Chaos Karts has done so well tells me that people are adventurous, they demand more, and they want to take that step into the future.

Who do you admire in the industry?

The two companies that showed us the path in this industry were Secret Cinema and Punchdrunk. I admire Secret Cinema for their ambition and scale and how wild they are in creating such expansive worlds. I've always looked up to Felix Barrett [artistic director at Punchdrunk] and admired what he has achieved. I love his dedication to the artistry of it – I've always found Punchdrunk's shows extremely beautiful and mysterious.

When was the last time you were blown away by an attraction?

I went to teamLab in Tokyo last year. It was incredible – spellbinding, beautiful, visually spectacular. It was utterly immersive, and there was so much care and attention to detail there. There's a huge respect for the audience. It was absolutely fantastic. ●

People are adventurous, they demand more, and they want to take that step into the future



The second Chaos Karts experience launched in Dubai in March 2024



The Crystal Maze Live Experiences have been hugely popular



THE EXPERIENCES

Crystal Maze: London, UK

The company's first immersive experience launched in Angel in North London in April 2016 and ran until December 2017

Crystal Maze: London, UK

The Crystal Maze Live Experience moved to its flagship home in London's West End in April 2018. It ran until December 2023 and is now going on tour internationally.

Crystal Maze: Manchester – Old Granada Studios

In 2017, Little Lion expanded its operations into the UK's second city by creating a 30,000 sq ft Crystal Maze Live Experience at the Old Granada Studios.

Crystal Maze: Riyadh, Saudi Arabia

The first Crystal Maze Live Experience outside of the UK opened in 2021 in Riyadh City. It ran until 2022

Tomb Raider: London – Camden Stables Market

In April 2022, Little Lion opened the Tomb Raider immersive experience, leveraging one of the world's most famous video-game and film properties.

Chaos Karts: Manchester, UK

Launched by Little Lion's gaming arm, Ents Inc, Chaos Karts combines real life go-kart racing with augmented reality. Participants race other players in a digitally projected virtual world. It launched in Manchester in 2023.

Chaos Karts: Dubai, UAE

The second Chaos Karts experience launched in Dubai in March 2024.

Light

3 *Art can provoke
thought and challenge
our assumptions* 9

Studio Olafur Eliasson employs a team of craftspeople, architects, archivists, researchers, programmers, art historians, and specialised technicians

Fantastic



Eliasson and Frederik Ottesen developed the Little Sun solar-powered products to bring reliable, affordable light to the 1.1bn people living without electricity

As Olafur Eliasson launches his latest travelling exhibition in Singapore, Magali Robathan takes a look at some of the Icelandic artist's most celebrated works

My first introduction to the work of Olafur Eliasson was The weather project installation at the Tate Modern Turbine Hall in London in 2003. Like so many others

who visited the exhibition, I was mesmerised by the illusion of a huge, misty indoor sunset. It was immersive, sensory, and thought-provoking, and as I lay on the floor surrounded by other people also staring dreamily up at the 'sun', I felt as though I was part of something.

Eliasson has a strong belief in the power of art, and in the idea that art should be accessible to everyone. As well as simulating the sunset in London, he has built waterfalls in New York, transported icebergs from Greenland to Europe, recreated rainbows and built a huge riverbed in a Danish museum. His solo shows have appeared in major museums around the world, exploring themes including nature, sustainability, perception, architecture,

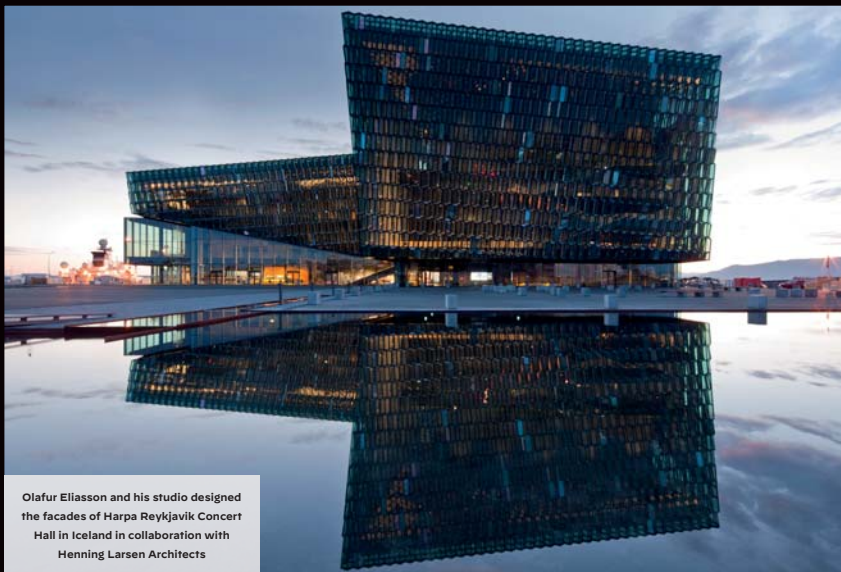
climate change and more. His most recent solo show, A harmonious cycle of interconnected nows, was used to inaugurate the new Heatherwick-designed Azabudai Hills Gallery in central Tokyo. The exhibition showcased a selection of Eliasson's artworks, all connected, according to the artist, by ideas of "deep time, slowness, motion and geometry".

Eliasson's public space projects include The New York City Waterfalls – a large scale public art exhibition consisting of four man-made waterfalls at four sites on New York's waterfront – Your rainbow panorama, a circular brightly coloured walkway at the top of ARoS Museum in Denmark; and Ice Watch, which saw him team up with geologist Minik Rosing to bring free-floating icebergs from a fjord outside Nuuk, Greenland to public squares in European cities to raise awareness of the climate crisis.

Other projects include the development of the Little Sun solar LED lamp with engineer Frederik Ottesen, designed to get clean, affordable light to people living without electricity worldwide.

Here we celebrate Eliasson's work. ●

PHOTO: THILLO FRANK / STUDIO OLAFUR ELIASSON. COURTESY OF AROS KUNSTMUSEUM, DENMARK



Olafur Eliasson and his studio designed the facades of Harpa Reykjavik Concert Hall in Iceland in collaboration with Henning Larsen Architects

Your rainbow panorama is a permanent work of art created by Eliasson on top of the ARoS Aarhus Kunstmuseum in Denmark. It opened in 2011



The Ice Watch installation was created to raise awareness of climate change. It was installed in three cities

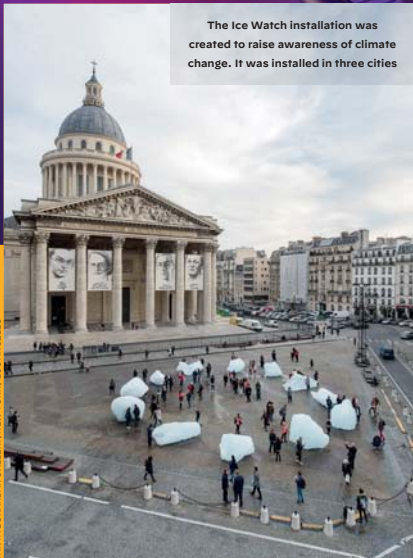


PHOTO: MARTIN ARSO/ROLO.
COURTESY OF THE ARTIST: NEUGEORGE M. SCHNEIDER, BERLIN;
TANYA BOJANAKOVA GALLERY, NEW YORK / LOS ANGELES



PHOTO: SHINJI INAKATO/GAWA
COURTESY OF THE ARTIST: NEUGEORGE M. SCHNEIDER,
BERLIN; TANYA BOJANAKOVA GALLERY, NEW YORK /
LOS ANGELES © 2009 OLAFUR ELIASSON

Eliasson's Double spiral artwork was created from high grade steel and features an electric motor

UPCOMING EXHIBITIONS

03 March 2024 - 08 September 2024

In Abwesenheit

Sammlung Philara, Düsseldorf, Germany

19 February 2024 – 02 June 2024

Message from Our Planet: Digital Art From the Thoma Collection

Chazen Museum of Art,
Madison, United States

10 May 2024 - 22 September 2024

Olafur Eliasson: Your curious journey

Singapore Art Museum, Singapore

7 June 2024 - 9 February 2025

Senin beklenmedik karşılaşman (Your unexpected encounter)

Istanbul Modern, Turkey

PHOTO: OLAFUR ELIASSON / LUCAS ERBELEINER, BERLIN / TANYA BONACMAR
GALLERY, NEW YORK / LOS ANGELES © 2003 OLAFUR ELIASSON

The weather project, 2003 at London's Tate Modern used a semi-circular screen, a ceiling of mirrors, and artificial mist to create the illusion of a giant sun

Mastering *the Magic*

The best theme parks use architecture to evoke emotion in visitors, and none do it quite as well as Disney, says Storyland Studio's Justyn Smith



Disney Imagineers use forced perspective to make buildings appear larger



Justyn Smith is a story catalyst at immersive design company Storyland Studios



Deep within the magic and marvel of Disneyland lies a sophisticated psychological tapestry woven intricately into its very fabric. A masterclass in the fusion of architectural design and human psychology, the park's layout is more than just a spatial blueprint; it's a meticulously crafted emotional journey. This labyrinth of wonder, with each turn and corner, has been carefully curated, not only to astound and delight but to resonate deeply with the human psyche.

The reason it resonates so powerfully is that it's designed on a foundation of storytelling, and humans are hardwired to be moved by story. As we delve into the corridors of this iconic wonderland, we'll unearth the principles that make Disneyland not merely a theme park, but an embodiment of psychological ingenuity, invoking feelings, memories, and experiences that transcend the physical realm.

Entrances as emotional connectors

The Main Street USA entrance at Disneyland is a paradigm of emotional design. Drawing on research like that found in *The Architecture of Happiness* by Alain de Botton, the entrance's turn-of-the-century aesthetic is no arbitrary choice. It's crafted to evoke a sense of nostalgia, a longing for a simpler, more idyllic past, which research suggests can create a positive emotional state. Similarly, Universal Studios' entry replicates a movie set, instantly immersing visitors in the glamour and excitement

of film, directly aligning with the notion that environment significantly influences emotion and behaviour. Ask yourself: Does your entrance pave the way for emotional engagement?

The significance of scale illusion

The Sleeping Beauty Castle employs forced perspective to appear larger than it is, enhancing visitors' sense of wonder. This technique is grounded in findings such as those in the environmental psychology field, where it's understood that perceived spatial dimensions affect human emotions.

In a similar vein, the Hogwarts Castle at Universal's Islands of Adventure uses forced perspective, creating a sense of awe and majesty that supports the thematic narrative. It's worth taking inspiration from these projects and thinking about whether your design amplifies the visitor's spatial experience.

Choice as an empowerment tool

At Disneyland, guests can choose from various paths to embark on their journey, supporting the psychological need for autonomy, as outlined in Deci and Ryan's Self-Determination Theory. This mirrors findings from Iyengar and Lepper's 2000 study where subjects presented with limited choices were more satisfied than those with an overwhelming array.

Epcot's World Showcase allows guests to select countries to visit in any order, fostering a sense of control and personalisation in their experience. ▶

Surprises as engagement boosters

Disneyland is replete with hidden Miceys, fostering a sense of discovery akin to the dopamine-driven feedback loops discussed in Zuckerman's Sensation Seeking theory. This application of surprise echoes the engaging nature of hidden elements found in other parks, like the whispering arches at St. Louis Union Station, which invite visitors to partake in the 1890 legendary discovery, thereby deepening the engagement with the space.

Strategic deployment of colour

The colour palettes of Disneyland are no accident; they're designed to elicit specific responses, a strategy backed by research such as the Impact of Colour on Marketing study, which found up to 90 per cent of snap judgments about products can be based on colour alone.

The calming blue hues of Tomorrowland facilitate a sense of tranquility, while the

Disneyland's Main Street USA has been designed to evoke a sense of nostalgia

ABOUT STORYLAND STUDIOS

Storyland Studios is a full-service strategy and design firm whose mission is to imagine, design, and create immersive experiences and environments. With offices in California, Atlanta, Orlando and London, its team of professionals specialise in strategic storytelling in theme parks, museum and resorts projects.

Clients include Knott's Berry Farm, Sea Life, Legoland, BBC Earth, Universal Studios Florida, Seoul Grand Park and Storyville Gardens.

vibrant colours of Toontown stimulate energy and excitement. Legoland uses bright primary colours throughout its parks to evoke a playful and creative atmosphere, engaging visitors, especially children.

The essence of multisensory engagement

Engaging all senses, Disneyland creates an immersive experience. Studies like Krishna's An Integrative Review of Sensory Marketing suggest that multisensory experiences can lead to more profound emotional connections with a brand or space. The smell of vanilla and freshly baked goods on Main Street

PHOTO: AIRBIAL NILSSON



The colours used in Disneyland are designed to elicit specific responses



PHOTO: RICHARD HARBAUGH/Disneyland Resort

“

It works because Disneyland's layout is designed on a foundation of storytelling, and humans are hardwired to be moved by story

creates a welcoming atmosphere, while the tactile nature of the interactive exhibits in the Innoventions area engages visitors in a physically and mentally immersive way.

This multisensory approach is replicated in places like Singapore Zoo, where the use of natural sounds and scents complements the visual experience to engage visitors more deeply with the exhibits. How is your park tapping into this rich vein of memory-making?

Queues as narrative extenders

The concept of turning queues into an engaging part of the story is exemplified by Disneyland's Indiana Jones Adventure, where the line winds through a carefully recreated archaeological dig site. This approach is grounded in Maister's

proposition that perceived wait times can drastically affect customer satisfaction. The Wizarding World of Harry Potter at Universal Studios takes this further with its Hogwarts queue, engaging guests with talking portraits and replicas of iconic rooms from the series, making the wait part of the attraction itself.

In essence, Disneyland isn't just a park; it's a masterclass in leveraging human psychology for unparalleled experiences. As we chart the future course of themed entertainment, let's be guided by these insights, ensuring our creations are as profound in impact as they are grand in vision. Here's to a future driven by insight and imagination. ●
Justyn Smith is a children's theming expert and story catalyst at Storyland Studios

For the latest supplier news and company information, visit attractions-kit.net

Product Innovation

Suppliers tell *Attractions Management* about their latest product, design and technology news

Triotech's new Superblaster ride launches

Triotech has announced that its latest innovation, SuperBlaster, is ready to ship worldwide. This follows demonstrations at IAAPA Expo in Orlando, EAG in London and DEAL in Dubai.

SuperBlaster is an attendant-free interactive multiplayer coin-op ride, featuring a wide selection of content. According to Triotech, it has a reported payback period of less than four months, and is suitable for FEC and arcade operators.

"We're thrilled to introduce SuperBlaster – a visually stunning, high-end ride that



Triotech has released its new SuperBlaster arcade platform



Triotech founder and CEO Ernest Yale

PHOTO: TRIOTECH

PHOTO: TRIOTECH

reflects our dedication to innovation," said Ernest Yale, founder and CEO of Triotech.

"Through collaboration with customers, distributors, and operators, we've crafted a fun multi-player game that will attract players through its open concept. Best of all, it's attendant-free which makes it perfect for FECs and arcades."

SuperBlaster operates without the need for dedicated staff, addressing labour shortages prevalent in the industry. The

group-play, combined with an individual scoring system, creates friendly competition among the four players, encouraging repeat rides and ensuring a high return on investment for operators.

The product features a 100" 4K projected display, motion seats, wind, blasters, 5.1 surround sound system, Unreal 5 powered experiences and an expanding content library.

[attractions-kit](http://attractions-kit.net) keyword

Superblaster



SpongeBob's Crazy Carnival Ride has opened at Circus Circus

SpongeBob's Crazy Carnival Ride opens at Circus Circus in Las Vegas

Sally Dark Rides has celebrated the opening of its newest interactive adventure SpongeBob's Crazy Carnival Ride. The zany underwater world of SpongeBob SquarePants and his friends has come to life at the family-favourite resort Circus Circus Las Vegas in Las Vegas, Nevada.

The themed-interactive ride stars SpongeBob SquarePants and friends, and features 'zany antics, competitive game play and hi-jinks from the characters of the Nickelodeon series.

Riders are immersed in the world of Bikini Bottom, complete with themed sets, special effects and vivid integrated projections.

The fully interactive new ride includes six of Sally's animatronics, bringing the iconic SpongeBob characters to life in a whole new way.

"We're so proud to be here," said John Wood, president of Sally Dark Rides. "This incredible project has excited our entire team from day one. We thank Circus Circus, Nickelodeon and Paramount for trusting us to create this original tale with SpongeBob SquarePants, Mr Krabs, Patrick and their friends.

"Sally is known for bringing beloved brands to life and it's been an honour to develop an entirely new experience with these lovable and silly cast of characters."

Throughout the interactive attraction, Mr Krabs invites riders to try their luck at a collection of midway games as they move through his new money-making carnival. SpongeBob and Patrick, who are trying to assist him, accidentally grab boxes of Krabby Patty ingredients instead of



Guests take part in a variety of midway games

the carnival game equipment. The devious Plankton sees an opportunity to steal the 'Krabby Patty' recipe and the result is a hilarious experience for guests of all ages.

SpongeBob's Crazy Carnival Ride is Sally's first new ride opening in 2024. Later in the year, Sally is set to debut a second SpongeBob-themed ride at Land of Legends Theme Park in Turkey.

attractions-kit keyword

SpongeBob



PHOTO: GLOHE

Visitors are immersed in Van Gogh's life

Vietnam Van Gogh exhibition uses VIOSO-powered immersive installations

Twenty-five cameras, nine servers, 70 projectors and a range of AV technologies are being used to bring the art of Van Gogh to life in Ho Chi Minh City, Vietnam.

Set across 3,800sq m of exhibition space at the Gigamall shopping centre in Ho Chi Minh City, the Van Gogh Art Lighting Experience uses technologies including projection mapping, virtual reality and 3D audio to explore the career of Vincent Van Gogh, who is represented by more than 900 works on virtual display.

The exhibition uses camera-based auto-alignment technology from Dusseldorf-based company VIOSO, and the VIOSO team designed and calibrated the multi-projector set-up.

Highlights include the Vincent's Soul installation, which uses large-scale video mapping to fully



PHOTO: VIOSO

Etienne Servant

immerse visitors in the Dutch master's art. This area is equipped with 70 projectors – calibrated using VIOSO6 software and dozens of calibration cameras, which are used to create an immersive room with artworks mapped across 360° on the walls and floor. In the Vincent's Land area, the VIOSO team helped



The exhibition uses a range of AV technologies

PHOTO: VIOSO

project Van Gogh's works onto a 3D sculpture of the man himself.

"Here are the rooms. I want to put video content everywhere – how should we proceed?" was the brief received from the client, said Etienne Servant, VIOSO's senior AV project manager.

"I handled the planning and design of the installation, including the lay-out of the projectors and cameras, media servers and signal distribution, and provided the technical lay-outs to the exhibition for the installation. We then had to calibrate the projectors to achieve a seamless, perfectly warped and blended image stretching out across the full space and transferring knowledge to the client." ●

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[VanGogh](#)



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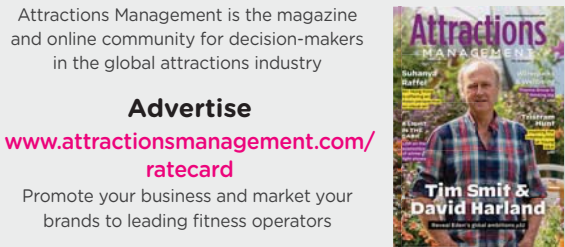
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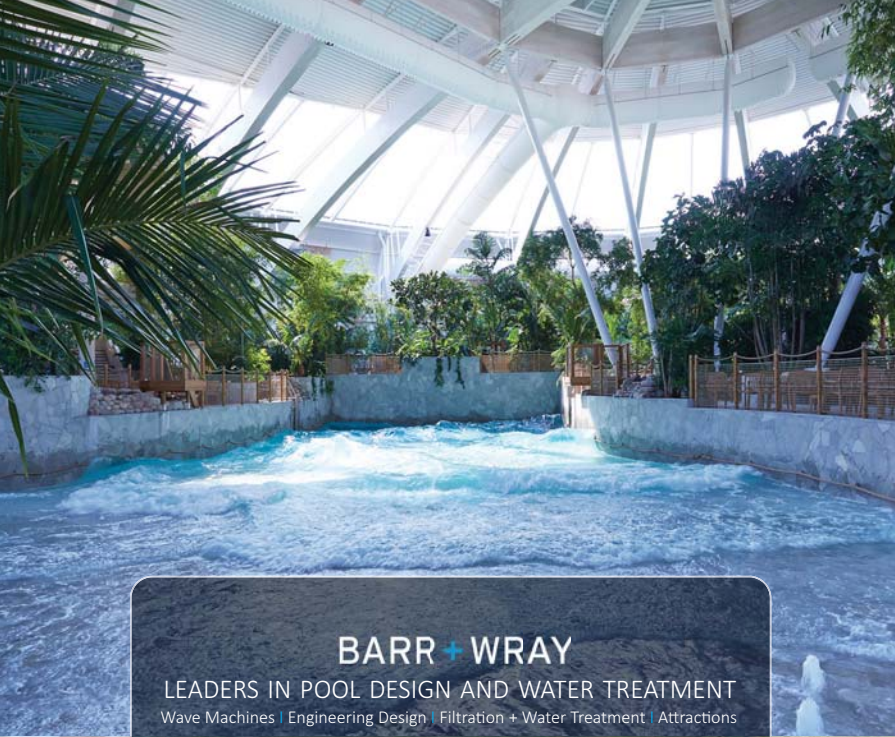
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