

George Lucas legacy project gets city approval

Despite the best effort of green space advocates in the city of Chicago, George Lucas's Museum of Narrative Art will be realised after the legendary director's legacy project was approved by the city council.

The project has come up against strong opposition from Friends of the Parks – the nonprofit group who tried to sue Lucas in an attempt to halt the Chicago waterfront development – but in September, a judge ruled that the group had “no viable complaint” after amended plans by MAD Architects were presented as an alternative.

With the building reduced in size from 400,000sq ft



Lucas is best known for creating the *Star Wars* franchise

(37,100sq m) to 300,000sq ft (27,900sq m), offering 200,000sq ft (18,615sq m) of new parkland for open space advocates,

the museum will house George Lucas's personal art collection, as well as providing temporary exhibition space for world-renowned

artists and filmmakers. It features an open-air observation deck on the rooftop accessible via a ramp winding up the building's interior cone shape. The parkland will include an eco-park, garden, sand dune field and an event prairie to host art and film events.

MAD Architects are acting as principal designers, while Studio Gang is designing a bridge to connect the site to a nearby peninsula. In addition, VOA Associates will serve as the executive architect and lead implementation of MAD's design. Construction is expected to start in Q1 2016, with a projected opening date of 2019.

More: http://lei.sr?a=r2H2K_A

Culture at heart of Rio's Olympic revitalisation

Brazil's minister for tourism has said that the 2016 Olympic and Paralympic Games in Rio de Janeiro will act as a springboard for the country's cultural attractions, cementing the Games' legacy through improved infrastructure and tourist links in the years to come.

With investment into city infrastructure has come subsequent investment into new visitor attractions, designed to make Rio, and Brazil in general, a more hospitable and enjoyable destination for visiting tourists.

Continued on back cover

Liseberg's Andreas Andersen to lead IAAPA in 2018

IAAPA's board have named Liseberg Group CEO and president Andreas Veilstrup Andersen as its second vice chair for 2016, first vice chair in 2017 and then chair in 2018.

First becoming involved in the attractions sector in 2001, Andersen took up his current role in 2011. Prior to that he spent four years as executive director of IAAPA's regional office in Europe.

“Andreas' industry knowledge is deep, and he has strong relationships with a number of key leaders worldwide. These attributes, combined with his strong and enthusiastic commitment to the global attractions industry, will make him an excellent leader for IAAPA,” said Roland



Andersen is CEO of the Liseberg Group

Mack, managing partner of Europa Park in Rust, Germany, and chair of the IAAPA Governance Committee, the member-led group responsible for the nomination.

More: http://lei.sr?a=y6D6a_A

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Blackfish backlash forces SeaWorld to scrap killer whale shows in San Diego

SeaWorld has announced plans to phase out killer whale public displays at its San Diego park by 2018.

In a conference call to investors, SeaWorld CEO Joel Manby said the controversial displays will be replaced in San Diego with a new format. Reports suggest that a new orca experience in a "more natural" setting will be introduced, while killer whale displays will likely continue in their current form at other SeaWorld parks in the US.

It is not yet clear why San Diego has been earmarked for the revised schedule, although it could be linked to the recent breeding ban imposed as a



SeaWorld San Diego's orca shows will be phased out by 2018

condition for the expansion of the site's orca habitats.

SeaWorld has been under immense pressure from wildlife advocates, who want all of the park's cetaceans released into sea pens to live out the rest of their lives.

The company's profit margin has dropped by more than three quarters as it struggles to regain its reputation, tarnished by the 2013 documentary *Blackfish*.

More: http://lei.sr?a=4e3e6_A

Goddard Group's Hollywood-inspired US\$3.2bn Studio City opens in Macau

The multi-billion dollar Hollywood-inspired Studio City Resort in Macau, which as its centrepiece offers Asia's tallest and the world's only figure-eight ferris wheel, has opened its doors in China.

Masterplanned and designed by the Goddard Group, the US\$3.2bn (€2.9bn, £2bn) cinematically-themed gaming and leisure destination resort from Melco Crown Entertainment opened to the public on 27 October.

At the heart of the 1,600-bedroom development is the Golden Reel – a world-first ferris wheel which forms a figure of eight. Built to resemble a giant



Gary Goddard masterplanned the multi-billion development

35mm film reel, the engineering marvel by Intamin Amusement Rides stretches 425ft (129.5m) high and sits between two art deco-style towers housing hotel rooms above the complex's casino.

In addition to the one-of-a-kind wheel, the resort also includes a Batman 4D experience, Warner Bros FEC, a house of magic and a 5,000-seat arena for events.

More: http://lei.sr?a=S5v2X_A

Hunger Games feeds Lionsgate theme park plan

Film Studio Lionsgate is planning to gain a stronger footing in the theme park market by licensing its *Hunger Games* and other film franchises to under-development theme parks in Macau, Atlanta and Dubai.

Lionsgate has already confirmed that *Hunger Games* will play a part in Dubai Parks and Resorts' Motiongate theme park, and now additionally, the company is backing Chinese developer Lia Fung for the construction of a 22,000sq m (236,800sq ft) entertainment centre in Macau, China and a theme park development in the US.

Motiongate Dubai and Lionsgate revealed more details about the upcoming attraction, saying that the park – which is scheduled to open this year and will include areas dedicated to movies from Lionsgate, DreamWorks Animation and Sony Pictures – will be heavily influenced by *Hunger Games*.

According to the team behind the development, visitors will be placed in a recreation of District 12, where a rollercoaster will resemble the movies' high-speed Capitol



A concept image of the new Lionsgate Zone at Motiongate Dubai

trains, while a simulator ride will take people on a hovercraft tour of Panem.

The Lai Sun theme park is slated to open in 2018, while the Atlanta attrac-

tion in Georgia – the location where the *Hunger Games* franchise was filmed – has a set opening date of 2019.

More: http://lei.sr?a=f2G4E_A

US\$7.1bn Northern Marianas resort to feature world's largest waterpark

The world's largest waterpark has been proposed as part of a US\$7.1bn (€6.4bn, £4.6bn) resort development on the US territory of Northern Marianas near Guam.

Hong Kong-based Best Sunshine International (BSI) is behind the plans, which will also feature 20 hotels, an integrated casino resort and a kilometre-long shopping strip. According to BSI, the company is eyeing public land currently leased to the Marina Resort and Spa that will expire in 2018.

At present, the BSI resort is in phase one of development, which includes the US\$190m (€172.1m, £124.1m) Grand



Best Sunshine International is behind the US\$7.1bn plans

Mariana Resort in Saipan, with the waterpark project coming in at phase two along with an 18-hole golf course. The 1.52sq km (375 acres) development will be completed over a period of 12

years, with the plans rolled out in three phases.

Northern Marianas' Department of Public Lands (DPL) is yet to announce its contractors and architects.

More: http://lei.sr?a=E7D3b_A



Harry Potter is casting a spell on footfall

Potter drives attendance as Universal breaks records

Universal has continued its theme park growth spearheaded by Harry Potter, with parent company Comcast reporting record attendance at its theme parks in Orlando and California.

Comcast's theme park division generated US\$896m (€808.5m, £584m) in revenue for Q3, up from US\$786m (€709m, £512.4m) on the same period in 2014. For the year to date, Universal has recorded US\$2.3bn (€2.1bn, £1.5bn) in theme park revenue, a 22.9 per cent jump.

More: http://lei.sr?a=q8D8c_A

Hungary triples Budapest cultural quarter budget

Hungary's government has finalised and approved plans to create a new museum quarter, significantly inflating the previous budget by around three times to HUF200bn (US\$710.3m, €643.3m, £464.3m).

The cultural quarter, known as Park Budapest, has been designed by multiple architects narrowed down from more than 500 anonymous applications. The Museum of Ethnography will be built in line with plans by French architecture practice Vallet de Martinis DIID Architectes, while Japanese firm Sou Fujimoto Architects has designed the House of Hungarian Music. Hungarian firm KÖZTI Architects & Engineers will design both the PhotoMuseum and Museum of Hungarian Architecture, and Norwegian architecture firm Snøhetta and Japanese design studio SANAA are designing the New National Gallery and Ludwig Museum.

Speaking at a parliamentary hearing, László Baán, the government commissioner in charge of developing 'MuseumPark', said the project



Park Budapest has been designed by multiple architects narrowed down from more than 500

would draw an extra 300,000 tourists to Budapest every year as the city tries to compete with other popular culture destinations across Europe, such as Prague and Barcelona.

Work on the development is expected to start in 2016, with the museum quarter scheduled to be open by March 2018.

More: http://lei.sr?a=B4j9y_A



WMC Retail is looking for investors

Cornish pasty museum to celebrate UK specialty

The Cornish pasty was granted protected status by the EU in 2011, and now the popular meat-filled pastry dish is on track to get its own visitor attraction.

The museum is the brainchild of Malcolm Ball, CEO of market operations group WMC Retail Partners.

It's thought the 13,000sq ft (1,208sq m) attraction would celebrate the pasty's history and show how they are made. It would include interactive displays, food sampling, a farm shop plus a restaurant and bar selling Cornish specialties.

More: http://lei.sr?a=F3r3x_A

Space exploration comes to California Science Center in shape of exhibition

California Science Center has debuted a new immersive visitor experience, enabling guests to see life through the lens of an astronaut.

The *Journey to Space* exhibition, accompanied by a *Journey to Space* 3D film, allows visitors to experience the sights and sounds of space exploration.

The Science Museum, which is also home to the Space Shuttle Endeavour, examines the environment of space in the new exhibition, with hands-on, immersive environments including the Density Lab – an experience that will make visitors feel the disorientation of space



The immersive exhibition gives a real feel for space travel

flight – along with interactive games, and footage of crew members on board the International Space Station.

The IMAX movie by K2 Films explores the past and future of human space

travel, taking audiences on a behind-the-scenes tour of the international effort to prepare and send astronauts to Mars within the next 20 years.

More: http://lei.sr?a=g9w3g_A



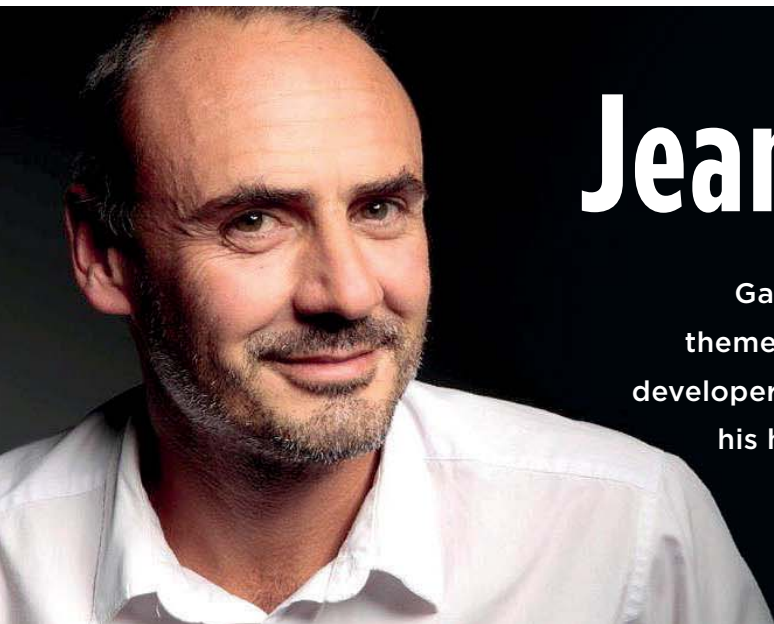
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Jean de Rivières

Game on: the man heading up Ubisoft's new theme park division reveals why the videogame developer is moving into the attractions sector and his hopes for designing the park of the future

Tom Anstey, News Editor, AM2 Management

Ubisoft, the world's third-largest independent videogame publisher – known for popular titles such as *Assassin's Creed*, *Far Cry* and *Splinter Cell* – is planning to make its mark on the attractions industry with its own “next-gen” indoor theme park.

Ubisoft is partnering with developer, designer and operator R-Segari Group (RSG) on the 15,000sqm (161,500sq ft) theme park, which will be in Kuala Lumpur, Malaysia, and feature cutting-edge Ubisoft-themed rides, attractions and shows.

“It's still early days for the theme park plan,” says Jean de Rivières, who is senior vice president at Ubisoft Motion Pictures, which manages the company's non-videogame ventures. As part of that, De Rivières is now heading up the company's new theme park division.

“I have always been close to theme parks, but never in an executive or operator role,” says De Rivières, who spent 15 years in charge of Disney's theatrical division. He's been involved in the RSG-Ubisoft theme park project for the past three years.

VIDEO-GAMIFICATION

According to De Rivières the indoor attraction will be like nothing that's ever been seen before, fully incorporating gamification into a theme park experience.

“We want to create a specific journey, a personalised journey. The idea is to make guests the heroes of their own life-sized game,” he says. “The intention is to immerse people in worlds where they can interact with each other.

“We are trying to apply what we've learned over the past 30 years at Ubisoft, which is to engage people, immerse them

in our universe and bring them back. That's the definition of a video game. If our gamers want to return to play *Assassin's Creed*, for example, we win. The more time they spend with us, the more it means they love the brand and the happier we are because it means they will keep coming back to us.

“There are rules for creating a good video game – scientific and behavioural rules that we are looking at in detail in order to apply them to the theme park.”

BRAND STRENGTH

De Rivières says the idea for a Ubisoft immersive attraction “has always been there”. Finding the right time to do it was really a question of having enough brands and enough equity within those brands, as well as the will and determination to realise such a project.

“You need the strength of your brands,” he says. “You need the will to succeed – which we absolutely have. And, most importantly, you need to make sure you find the right partners to work with on these developments. The first two factors are up to us and we're ready now. We've been looking for the right partners since the Asian Attractions Expo in China, two years ago. Discussions there helped

■ Good translation: Ubisoft's Raving Rabbids IP has already been adapted for the theme park market

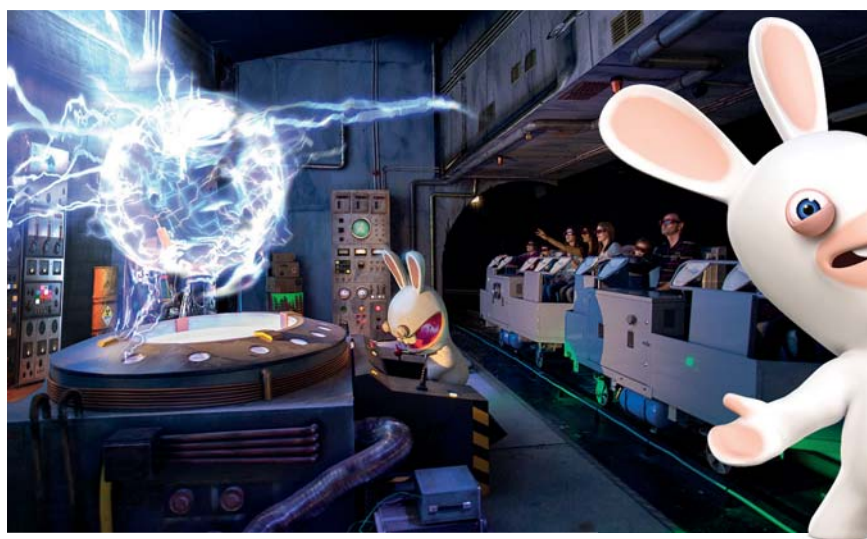


PHOTO: IL AUDY / FUTUROSCOPE



■ Assassin's Creed: Unity is a popular release from Ubisoft

us understand whether or not we were going in the right direction. It was about a year ago was when it became clear to us that Ubisoft as a brand has the strength to do a park based on its own IPs as opposed to rides at other visitor attractions, as we have done with projects such as the Raving Rabbits Time Machine 5D ride at Futuroscope in France.”

RIGHT PARTNERS

Next for Ubisoft is finding the right partners to develop more visitor attractions and to get the message Ubisoft is trying to portray across to the public, keeping the high standard it has set for its games and conveying that in a theme park.

“We count on our partners,” says De Rivières. “We need people who are very excited about our park, the park of the future, and the challenge is to do it well. It’s the same challenge we’re facing right now as we produce *Assassin’s Creed*, the motion picture – to bring the core value of our brand to a new medium while respecting the way these mediums work.”

For a film, you need a story, a hero and an immersive setting and it needs to be done in a way that respects and is consistent with the brand, which De Rivières says is the same process for the park, taking the essence of a Ubisoft IP and translating it into an attraction.

“A lot of times you put a name on a ride, but the ride doesn’t keep the essence of the IP it has been labelled with. We really don’t want to do that. This is the heart of our business, to keep the brands completely exciting and completely consistent,” De Rivières says. ▶

“THERE ARE RULES FOR CREATING A GOOD VIDEO GAME - SCIENTIFIC AND BEHAVIOURAL RULES THAT WE ARE LOOKING AT IN DETAIL IN ORDER TO APPLY THEM TO THE THEME PARK”

■ Michael Fassbender is playing Aguilar in the film *Assassin's Creed*, which comes out in 2016 [simus](#).



PHOTO: 20TH CENTURY FOX



■ Futuroscope (top) boosted attendance by adding a Raving Rabbids 5D attraction in 2014. R-Segari Group chairman Ramelle Ramli and Ubisoft's Jean de Rivières (right)

► To launch a multi-million-dollar venture such as this, the team at Ubisoft Motion Pictures had to weigh the risks against the potential rewards.

"The risks are big," De Rivières says. "But we have our internal division developing the concept and in order to make sure we're completely close to what's being developed in the games, we talk daily with the game developers to make sure that the consistency is perfect. The idea is to continue the story in a new medium. It's to keep the story going and you will find things in the game that echo in the theme park and vice versa."

FIRST STEP

Ubisoft's first park is coming to Kuala Lumpur in 2020 and De Rivières says the rapid expansion of the attractions industry in Asia was behind the company's decision to make its theme park debut in Malaysia.

"The Asian market is growing and interest for the approach we're taking was strongest in Asia," he says. "In the Kuala Lumpur market we found a few great things



PHOTO: JEFFREY ONG KIM HOON

"THE BIG PICTURE IS FOR WORLDWIDE EXPANSION, BUT IN A NATURAL WAY: IF WE DON'T FIND THE RIGHT PARTNERS WE WON'T DO IT"

which we think will be key to the park's success. The first was spirit. The people we are working with are completely in tune with what we have in mind. They fell in love with the concept and our brand and they believe it's a completely next-gen approach that fits with the character of Kuala Lumpur."

Second was the location in the centre of Kuala Lumpur. The details are still under wraps, but De Rivières describes it as "the perfect urban destination." And third was the fact that Malaysia has a stable business environment and is one of the top travel destinations in Southeast Asia.

"It's also the right size," he says. "It's not like the big outdoor parks where you need massive investment in terms of land. We've got everything we'd want in a location and we're very happy with that."

GLOBAL VENTURE

Ubisoft's ambitions for the attractions industry don't stop in Kuala Lumpur

though, with plans to eventually take the concept worldwide. With the initial theme park plan now in place, De Rivières and his team are looking at ways to expand this new venture for Ubisoft.

"The big picture is for worldwide expansion, but in a natural way," says De Rivières. "If we don't find the right partners then we won't do it."

So as it develops the Kuala Lumpur theme park concept, Ubisoft says it's also keen to find new partners and opportunities in other regions of the world.

"We really want to become a strong player in this industry and we think we have everything to achieve that," De Rivières says. "We have the brands, we have the concept of the Ubisoft theme park and the strategy, confidence and trust of the company to go in the direction we want. We also have a strong alternative vision to what's been done previously. It's fresh and different and the audience will love it." ●

WINNING RELATIONSHIPS

Ubisoft isn't the only videogame company delving into the theme park market. Nintendo kicked things off in a big way in May, announcing a partnership with Universal that will bring the brand's popular IPs, such as Mario and Zelda, to Universal parks. Electronic Arts is also looking to get in on the action, unveiling a pair of theme park collaborations based around *Mass Effect* and *Plants vs Zombies*. Six Flags has recently seen the appeal of video games too, temporarily incorporating *Street Fighter V* and *Monster Hunter* into its parks.



Wanda Xishuangbanna International Theme Park, China

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19-21 APRIL 2016

DEAL 2016

Dubai World Trade Centre, United Arab Emirates

Held annually, DEAL is the region's most anticipated and biggest attraction for global and local stakeholders in the amusement and entertainment industries that are looking for a strong entry into these markets. The show in 2015 ushered in more than 300 firms from across 33 countries and attracted 7189 quality trade visitors and 64 new exhibitors. On its 22nd edition, DEAL 2016 expects to witness an even larger gathering of key players and visitors in the amusement industry from Middle East, African, Mediterranean, and Asian countries. With last year's show breaking the record of the number of new and old exhibitors and visitors since the show's inception in 1995, DEAL has developed into an unrivalled platform that gathers exhibitors, buyers, and professionals from the international amusement and entertainment industry.

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After a successful launch in January this year, the Visitor Attraction Expo (VAE) is set for a repeat performance from 12-14 January 2016. Presented by BALPPA and supported by BACTA, the event will again take place at the prestigious ExCeL London, alongside the EAG International Expo.

It would be difficult not to be impressed by ExCeL's truly world-class facilities and, according to expo organiser Karen Cooke, of Swan Events, they were well appreciated by the show's participants.

"ExCel is one of the top exhibition venues in the world and it's still winning awards for its accessibility and the standard of facilities offered. By co-locating the show with EAG International, VAE exhibitors have access to a level of venue not normally associated with smaller launch events," says Cooke.

VAE 2015 certainly attracted a wide spectrum of exhibitors, each with a unique product offering for operators of leisure parks, piers, indoor attractions, zoos, adventure play and indoor play. VAE showcased the latest products from

suppliers of children's play equipment, branded merchandise, payment and ticketing solutions, iced drinks, cash handling products, inflatables, 4D motion simulation, adventure play and high ropes, climbing towers, laser games and even a fully-equipped play bus.

A number of specialised service providers also exhibited, offering leisure development consultancy, insurance, purchasing and procurement solutions, safety consultancy and staff training.

With visitors also enjoying free access to EAG International, the product offering was further extended to include: basketball and air hockey, the very latest in access control, candy vending kiosks, capsule, stickers and toy vending, cranes, licensed and generic plush, loyalty card systems, video games, go-karts, coin-op mini cars, jukeboxes and customised music services, kiddy rides, revenue management systems, redemption games and ticketing solutions – to name just a few of the exciting business-building opportunities on offer.

Networking opportunities at VAE 2015 were also excellent, with events held by individual trade associations and interest groups. For 2016, the second night's After Show Party, just a stone's throw from the expo floor, is expected to be attended by over 1,000 showgoers.



Operators will find a wide variety of suppliers and manufacturers at VAE



Holding the event alongside EAG gives VAE participants the chance to exhibit at London's ExCeL, a world-class venue with excellent facilities



VAE is an annual trade show for those who target family attractions

By co-locating the show with EAG International, VAE exhibitors have access to a level of venue not normally associated with smaller launch events

What makes VAE unique?

In a crowded expo and show calendar, a new event has to deliver something unique to justify any participant's investment, in both time and money. VAE is differentiated from other industry events by a number of factors:

VAE meets a genuine need

VAE was conceived after recommendations from within the industry, made to BALPPA, by suppliers looking for a UK event they could call their own.

VAE is run by the industry for the industry

In common with its sister show EAG International, VAE is not part of a large corporate portfolio, meaning it can focus exclusively on its participants. The show's small operational team is open to feedback on every aspect of the event.

VAE will be held in the same location and at the same time every year

Many operators of smaller attractions in particular have indicated that they are unable or unwilling to travel overseas to trade shows. VAE's convenient location and

timing, right at the start of the new year, make it perfect for discussing the previous season and laying plans for the next.

VAE is primarily focused on the UK

VAE has a European outreach but is very much about the UK; the show's overseas exhibitors are at the event because they have a particular interest in our market.

VAE has a first-class programme of seminars and educational events, organised by BALPPA.

BALPPA is recognised for the excellence of its education and training. Indeed, the organisation's events are regularly attended by employees of leading UK operators. A focus on the UK market ensures that VAE's attendees are offered sessions that are both topical and relevant.

VAE has a very interesting neighbour!

As the distinction between out-of-home leisure markets becomes increasingly obscured, visitors to both EAG and VAE are likely to find business-transforming products at both shows. The critical-mass achieved by joining the shows has had an

inclusive effect, making both shows more viable for smaller exhibitors and start-up businesses.

A huge bonus for attractions operators is that the majority of EAG's exhibits are designed to generate those all-important incremental revenues. Some of the products on display can have a major effect on profitability.

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Project ANQA tackles ISIS heritage destruction

Heritage preservation specialists CyArk and the International Council on Monuments and Sites (ICOMOS) are seeking government and private assistance for the emergency documentation of some of the Middle East's most endangered cultural heritage sites.

Called Project ANQA – the Arabic word for Phoenix – the scheme aims to digitally preserve sites and museums located in inhospitable conflict zones controlled by the likes of ISIS.

“We’re starting with a pilot project specifically looking at Iraq and Syria to deploy professional teams with 3D scanning equipment and pair them with local teams on the ground to record sites which are very high risk but are still accessible,” said Elizabeth Lee, vice president of CyArk, speaking to *AM2*.

“We’re pursuing Project ANQA on three fronts. One is working with ministries to gain permissions and pair us up with the local teams, second we’re working with teams that have the skills and are willing to travel to these regions and finally we’re raising funds from interested governments and corporations.”



Sites such as Palmyra have been completely wiped off the map by ISIS

Data collected during the process will be used in several different ways, with general risk preparedness for the sites as well as in recovery once peace eventually returns to the

region. The data will be used to provide documentation of the sites and objects, which will aid in countering illegal trafficking.

More: http://lei.sr?a=X7z6H_A



The show floor covered 100,000sq ft

WWA's annual event draws attendees on global scale

Delegates from 30 countries and five continents came together last month for the World Waterpark Association's annual symposium and trade show.

In addition to breakout sessions and workshops, the show offered two keynote addresses from human behaviour expert Colette Carlson and author and presenter Josh Davies.

During the four-day event, many deals were concluded, with further successes expected at next year's event taking place 11-14 October 2016 in New Orleans.

More: http://lei.sr?a=r6E7t_A

Astronaut Hall of Fame closes ahead of move to Kennedy Space Center

The Astronaut Hall of Fame at the Kennedy Space Center in Florida, US, has closed its doors 25 years after it first opened to the public, with the standalone attraction being incorporated into the new Heroes and Legends exhibit.

The institution, which first opened on 29 October 1990, has spent the past quarter of a century honouring US space explorers with a display of astronaut memorabilia.

The Hall of Fame, located in Titusville, Florida, will move its collection to the Kennedy Space Center, which has managed the attraction as a satellite facility since 2002.



The Hall of Fame has been managed as a satellite facility

“[The visitor complex's] mission is to inspire minds of all ages through memorable space experiences,” said Therrin Protze, chief operating officer of the complex. “The new Heroes

and Legends, featuring the Hall of Fame, will immerse our guests in some of the most inspirational and remarkable space experiences in the world.”

More: http://lei.sr?a=n7D9w_A

Cave design for NY's Museum of Natural History

New York's American Museum of Natural History has revealed designs by Studio Gang for its US\$325m (€298.7m, £211.1m), six-storey addition, intended to expand the institution's role for scientific research and education.

The cave-like design by Jeanne Gang for the Richard Gilder Center for Science, Education and Innovation, will combine and streamline the various activities at the museum, helping with circulation problems by "conjuring spaces created by forces of nature", such as canyons and glacial forms, to create new through paths to the museum's vast campus. The reinforced concrete design – radically different from the rest of the museum's traditional brick aesthetic – is meant to send a message that the development is for a new era, also "fostering a sense of connectivity and discovery," according to the architect.

Set to open in time for the museum's 150th anniversary at the end of 2019, the plans are still subject to a public approval process, including evaluation by the city's Landmarks Preservation Commission. There has been



The design is radically different from the rest of the museum's traditional brick aesthetic

some opposition to the impinging of Theodore Roosevelt Park, which sits on the back area of the museum campus where the development is planned. The museum has responded to these

concerns however, factoring in space created from the demolition of three of its existing buildings to leave more green space.

More: http://lei.sr?a=5p6j2_A



Flying Dinosaur opens in 2016

Universal Japan reveals Jurassic Park coaster

Universal Studios Japan (USJ) has announced plans for a Jurassic Park-themed flying coaster, with a ¥10bn (US\$83.4m, €74.2m, £54.9m) investment into the B&M-manufactured ride.

Arriving in Q2 2016, the Flying Dinosaur will "simulate being in the grip of a pteranodon pterosaur, soaring up and down in the air at high speed," according to USJ. The 1,124m (3,687ft) ride will swing 360-degrees with a 37.8m (124ft) drop which sees riders hanging face-down in midair.

More: http://lei.sr?a=n3V5P_A

Historic Scotland's cutting-edge Engine Shed targets digital natives in 2016

Historic Scotland's director of conservation, David Mitchell, has said that the country's new conservation centre in Sterling, due to open in 2016, will "raise technical standards" as the heritage body tries to attract a generation of digital natives.

Following two years of development, the £8.9m (US\$13.4m, €12.4m) Engine Shed is nearing completion ready for a Q2 2016 opening.

With the aim of engaging the younger generation, the centre uses new technology with a host of digital interactive displays teaching visitors about the evolution of Scotland's buildings over the past 4,000 years.



The conservation centre has been part-funded by the HLF

"It's very much focused on getting kids interested in what we do from science through to traditional materials," said Mitchell, speaking to AM2. "The challenge is that we have a whole series of kids

we would describe as 'digital natives', where this stuff is absolutely intuitive. If you want to engage with them, you've got to speak their language and that's digital."

More: http://lei.sr?a=u6k6K_A

SIMWORX ROBOCOASTER: A NEW CHAPTER

With high-profile installations
and the acquisition of RoboCoaster,
the Simworx story unfolds

Simworx, one of the world's leading suppliers of turnkey advanced media-based theme park attractions, is entering the next chapter of its story.

The West Midlands, UK-based company has blazed a trail in the industry since it was established in 1997, and today boasts a product portfolio that includes the Lost Temple at Movie Park, Germany, Marvel Avengers at Trans Studio Indonesia, Arthur 4D at Futuroscope and

the London bus adventure at Merlin's new Shrek's Adventure midway.

Recent months have opened a new chapter for Simworx, thanks to fresh investment and the acquisition of ride system innovators RoboCoaster, whose technology is behind world-class rides such as the Forbidden Journey at Universal Studios Orlando.

The two companies – which are both driven by in-house technological innovation and the desire to bring fresh

offers to the industry – have been working together for some time, but when Simworx won £4.5m (\$7m, €6.5m) in investment from the Business Growth Fund, the acquisition was the next step.

The established Simworx line includes the 4D cinema, the Stargazer Motion Theatre, the Cobra Motion Theatre, the Immersive Tunnel and the Flying Theatre (in partnership with Mondial). With the acquisition of RoboCoaster, the company is launching its next generation of new technology rides, include trackless and robotic attractions.

Next Generation

Simworx and RoboCoaster plan to focus on the design and manufacture of a next generation of dark ride and robotic attractions, adding to their existing portfolios.

One of the new products in development under the RoboCoaster umbrella – the difference between Simworx and RoboCoaster is that the latter's products enable a huge range of linear and/or vertical travel, specialising in passenger-carrying robotic technology and trackless dark rides – is the Advanced Guidance Vehicle (AGV). The AGV is a dark ride



Arthur L'Aventure at Futuroscope, France; a Simworx Cobra Motion Theatre



Simworx entered the attractions industry with its 4D Cinema, and has installed 50 to date

vehicle for eight to 12 passengers and a trackless, cable-free dark ride experience. The AGVs are powered by Ni-Cad batteries which charge overnight.

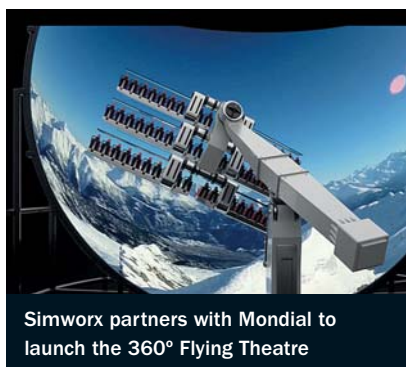
The beauty of the AGV is that you can create any type of ride path and multiple route options within the site space, with a vehicle that can drive forward, backwards and spin. It can also move sideways, “in a crabbing motion, like a hovercraft,” Monkton says.

The RCX G2 – the second model from RoboCoaster – is a number of track-based robots that each works in conjunction with a dome dolly, meaning the screen travels together with the passenger vehicle.

“The Immersive Tunnel, where typically you board the simulator and it goes forward on a straight track into the show area, was really our first venture into actually physically moving people,” Monkton says. “But the RoboCoaster RCX models and the AGV move people around in fully immersive environments.”

According to Andy Roberts, operations director at Simworx RoboCoaster, the affordability of the RoboCoaster technology is central to the business strategy.

“If you buy a Harry Potter ride you need a £250 million purse, and only the



Simworx partners with Mondial to launch the 360° Flying Theatre

likes of Disney and Universal can afford that,” says Roberts. “The robots that are used on the Harry Potter ride are welding robots and they’re so precise that they could weld a piece of hair together. With the RCX we value-engineered the cost of producing the arm to make a similar ride that’s more affordable.”

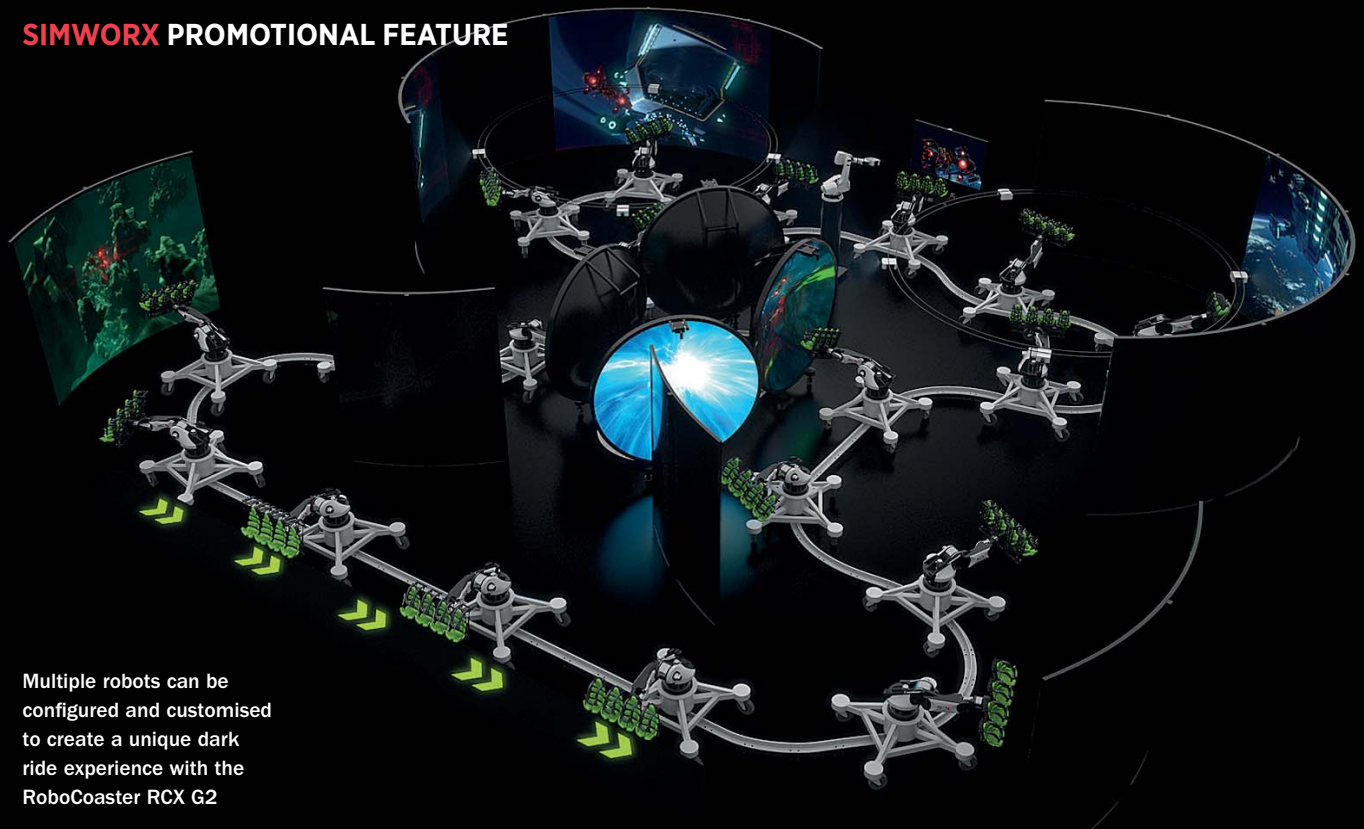
“We’ve taken the concept of seats on a robot and produced a new machine. It’s a manipulator arm that has the same movements but is more akin to a theme park collaboration than a high precision robot. We can deliver that ride to the mainstream theme park industry at a price similar to a rollercoaster.”

“One of the goals that Terry and I set in the early days was to position ourselves to produce a quality product for a fair price, and to always aim to have repeat customers. By the end of every Simworx project we ensure our customer has got what he really wants – and that’s how we measure quality. We also ensure the equipment that we use and the raw materials that we use are always the best quality,” Roberts says.

Simworx is located on one of the biggest trading estates in Europe, and many of the materials are manufactured by suppliers in the nearby area. Simworx has built up working partnerships with many of those, and there are fabricators who have invested in learning new skills and techniques to maintain the high standards demanded and to advance their knowledge.

Success Stories

The Immersive Tunnels have been well received and are marked out as at the leading edge of this type of ride. Simworx is currently working on its third installation, on the island of Langkawi in Malaysia – a sign of the increasing popularity of cost-effective, indoor media-based attractions in the EMEA region. ▶



Multiple robots can be configured and customised to create a unique dark ride experience with the RoboCoaster RCX G2

“THE NEW ROBOCOASTER PRODUCTS GIVE A FAR MORE IMMERSIVE FEEL, AS THE ROBOTS MOVE ALONG TRACKS AND INTERACT WITH DIFFERENT TYPES OF AV ALL WITHIN ONE EXPERIENCE”

Terry Monkton, Simworx managing director

► “This summer we completed a project for Merlin’s new Shrek’s Adventure midway, the magical 4D DreamWorks Tours bus. The bus is a 40-seat simulator surrounded by a 360° 3D projection, with sensory effects such as water sprays and wind. The ride takes visitors to the kingdom of Far Far Away, meeting lots of DreamWorks characters along the way,” says Monkton.

“We also did a lovely Immersive Tunnel at Movie Park, where you enter a forgotten temple on a Jeep-style 3DOF dynamic motion-based simulator to rescue a scientist,” he says. “You encounter these dinosaurs which interact with the vehicle. When the T-rex charges the vehicle from the side the whole rocks.”

The vehicles come in configurations of 30, 60, 90 and 120 seats and a range of themes and film content can be supplied to create unique attractions.

Among other projects around the world, Simworx and RoboCoaster are working on seven new rides in the UAE, comprising of Immersive Tunnels, Cobra Simulators, 4D Cinemas and RoboCoaster G1s – all of them are attached to high-profile IPs – as well as two major European installations.

New Horizons

Another new innovation that Simworx RoboCoaster has been developing is “show action” technology. Show action robots are used to create visuals and scenes. Robots hold projectors and move along the ride path with the passenger vehicle projecting imagery onto screens, which can also be supported by robots. This opens up huge potential for storytelling, projection mapping and creating visual effects.

“It’s almost like advanced scenery design. One robot with a projector tracks another robot so it’s constantly projecting onto the screen, creating a 3D effect without using 3D technology,” says Monkton. “There are vast opportunities to create different illusions.”

Simworx has also been investing in VR, exploring ways to exploit the technology and develop new experiences around it. The company has used VR to recreate the experience of its existing attractions, a handy tool for communicating with clients around the world, but Monkton is also interested in finding new and innovative ways to bring VR technology into a mainstream visitor attraction experience.

“There’s been lots of development work in house and with external groups. We’ve worked on trackable VR devices that enable people to move around within an attraction using a VR headset with collision detection – basically you can detect other people in the attraction in the VR world,” says Monkton.

To further nurture the innovative design-driven nature of Simworx, the company has set up a division called Simworx Creative, and has established a creative lab of designers, engineers, VR and AV technicians, “a pool of high calibre, highly skilled creatively minded people who are developing technology to implement into wow-factor theme park rides and attractions”. This has also been extended to include team members who work on theming and storyboarding.

“It’s about continually developing new concepts and technologies to stay ahead of the game,” Monkton says. “The RoboCoaster attractions, the development of VR, show action robotics, holographic technology, interactive technology - these are areas where we invest time and money to stay at the cutting edge and make rides that are different and unique.”

MEET THE TEAM

Terry Monkton

Managing Director



How did you come to establish the company?

I was the second “employee” and I was recruited in 1997. It was a new venture set up to manufacture a range of space capsule-style, entertainment motion simulators ranging from two to 20 seats. These were typically sold to museums, FECs, aquariums and corporate markets.

By 2004, this market was in decline, but we were fortunate to win a one-off custom project for a special effects cinema at an aviation museum called Kalamazoo Air Zoo in the US. It was one of the first of its kind outside Universal / Disney.

With the capsule simulator market in decline, early in 2005 Andy Roberts and I carried out a MBO of the company and concentrated our efforts in productising what is now commonly known as 4D effects cinema.

Is there a moment you would describe as a turning point for the company?

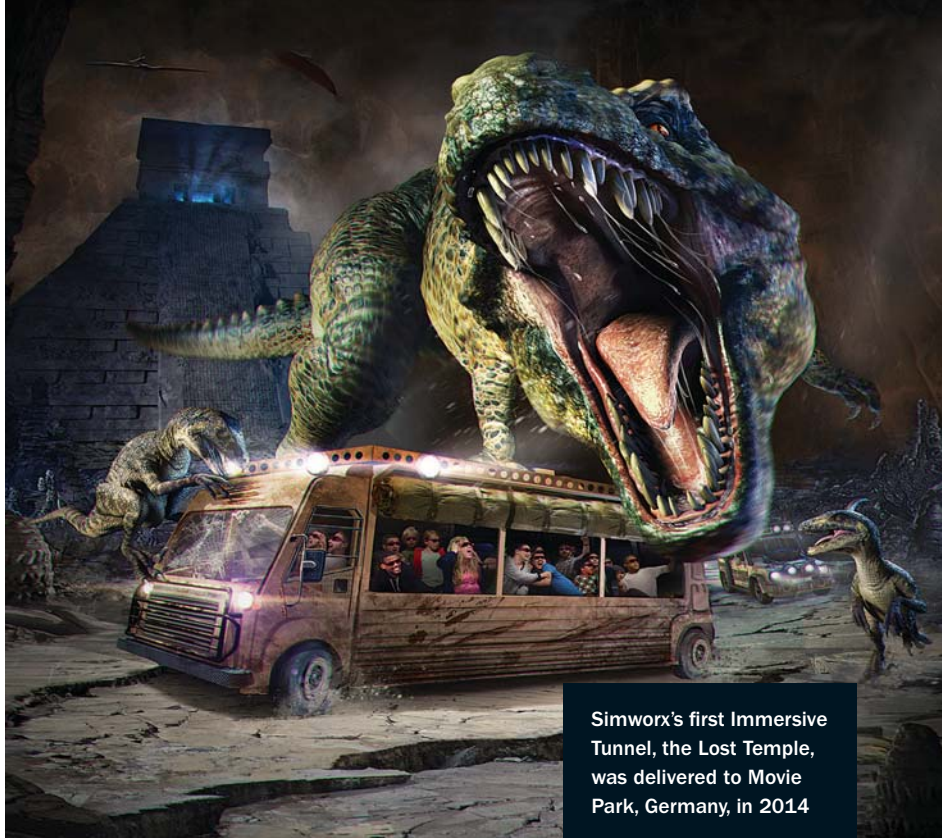
There have been quite a few, but the development of the 4D cinema was a big one. As a highly scalable product, it meant we were (and still are) able to offer clients anything from 16 seats to a few hundred seats. This scalability meant that the product was suitable for attractions of all sizes – now including theme parks. We now have a portfolio of nine different media-based attractions, but the 4D cinema is still a big seller.

The Immersive Tunnel has been a real game changer. This was something brand new, embracing immersive AV technology combined with dynamic motion and effects we could offer to larger theme parks. I'm also looking forward to our partnership with Mondial for the 360° Flying Theatre.

Naturally, the RoboCoaster acquisition leads us into the launch of the AGV dark ride and RCX passenger-carrying robotics rides. This combined with the new tech being developed by Simworx Creative is very exciting for the company.

What project means the most to you?

There are so many, it would be too difficult to name one in isolation. There really is no greater thrill (as well as a few nerves!) than launch day for a new attraction.



Simworx's first Immersive Tunnel, the Lost Temple, was delivered to Movie Park, Germany, in 2014

Andy Roberts

Operations Director



What did you do before establishing Simworx?

Before establishing Simworx, I worked as operations director for the AI Group where in 2005 Terry Monkton and I acquired the simulation division by way of a management buyout. Prior to this I had worked for automation and control companies Bristol Babcock and Rockwell Automation.

Is there a moment you would say changed the game for Simworx? What was it?

Growing Simworx over the past 10 years or so has been and continues to be extremely hard work. Initially our sales effort concentrated on raising the Simworx brand in our market sector and our product development focused on the introduction of new technologies and products to our market. We developed our then core products such as the 4D cinema, Cobra motion platforms, and improved on the Stargazer theatre delivery by introducing 4D SFX and larger format audiovisual experiences.

The turning point for me was the delivery of our Immersive Tunnel Ride, not only a fantastic new ride concept but a ride that can be scaled to suit

smaller venues and high footfall theme parks. The ride employs complex audiovisual and motion schemes taking advantage of the latest available technologies leading to a truly immersive experience for our customers.

The Immersive Tunnel did not only trigger interest from the larger theme park customers resulting in several ride contracts, giving the already growing Simworx sales a further boost, but also sparked the interest of RoboCoaster who expressed a desire to work with Simworx as a partner. The acquisition of RoboCoaster presents us a fantastic growth opportunity with the addition of passenger carrying robots and trackless AGV rides to our product portfolio.

What Simworx project has meant the most to you?

All Simworx projects mean a lot to me as we pride ourselves on delivering the best possible service to our customers, whether they are purchasing a spare part or a new attraction. It's important to Simworx that we have customers who engage with us more than once and we always try our utmost to deliver to their expectations.

I did however feel especially proud to be a part of the team when we opened Drayton Manor 4D cinema several years ago (then our largest 4D cinema). Movie Park's Lost Temple Ride and the Shrek magical bus ride also brought the team a great sense of achievement.

MEET THE TEAM Continued

Gino Del Gol

Technical Director

**What do you do?**

I founded RoboCoaster and I'm now the technical director of the Simworx RoboCoaster group.

What are you working on?

We have a significant bank of technology and IP to call upon, and we also have a pipeline to produce new dark ride technologies from a single source. My mission is to bring new technologies and products to the market.

What do you enjoy about your job?

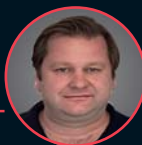
I'm passionate about bringing cutting-edge technology into the entertainment arena, which was my motivation for starting RoboCoaster in the beginning.

What's your favourite attraction?

Harry Potter & the Forbidden Journey. It took incredible leaps forward with ride and show, creating a new benchmark for experiential quality and ride dynamics.

Edward Pawley

Business Development Manager

**What do you do?**

My role is primarily sales.

What are you working on?

Obviously a lot of confidential sales prospects. I am excited about our Immersive Tunnel opening at Panorama Langkawi, Malaysia and seeing the final version of our new *Dinosaur Island* film. I'm currently working on the launch of our Flying Theatre and AGV dark rides.

What do you enjoy about your job?

My background is operating attractions for my family business Drayton Manor. Now I'm on the "other side" of the table, I find it very rewarding to work with clients through the whole process of procurement, design, manufacture, installation, commissioning and operation. I think knowing what it's like on their side of the table, helps me deliver all their expectations.

Rafael Smith

Sales Representative

**What do you do?**

I look after sales for the Spanish and Latin American market.

What are you working on?

I'm focusing on developing the Latin American market, and on a few ongoing projects in Spain.

What has been your highlight?

Seeing how much Simworx has grown to become a very big player within the dark and Immersive rides market

What do you enjoy about your job?

I enjoy working with everyone from Simworx. Although I don't see them very often, every time we see each other it seems like it was yesterday.

What is exciting about the industry?

I love all the new rides that are coming to the market. It seems like there is always space for new ideas.

Andy Bates

Project Delivery Manager

**What do you do?**

I act as a conduit between our clients and our design, fabrication and installation teams.

What has been your highlight?

The best part is on opening day, seeing guests come off a ride cheering.

What is challenging about your job?

The role is multi-disciplined and there's always something new to learn, but I get support from my peers and directors.

What do you like doing when you're not at Simworx?

I love spending time with my family and have recently rediscovered mountain biking – which I enjoy despite my capabilities lagging behind my imagination!

What's your favourite ride?

I'm a sucker for a good old ghost train. I'd love to shake that concept up a bit.

Carl Johnson

Head of Procurement

**What do you do?**

I look after procurement, which includes supplier selection, carrying out tenders, reducing costs and mitigating risk wherever possible.

What has been the highlight of your time at Simworx so far?

The introduction of European standard EN1090 in 2014, which covers structural steelwork, created difficulties within our supply base. We had to either develop suppliers to meet the standard or find new ones that were accredited. We managed to do both, which has improved the quality of our fabrications.

What do you enjoy about your job?

Developing suppliers to meet the required standards is always a satisfying process. Negotiating and implementing mutually beneficial agreements with key suppliers also provides a sense of satisfaction.

Cassandra De-Gol

IP Asset Manager

**What do you do?**

Simworx RoboCoaster has a growing portfolio of patents and trademarks. I implement global strategies for both businesses.

What are you working on?

I'm filing four new patents for Simworx, two for RoboCoaster and furthering the territorial reach of existing applications.

What do you enjoy about your job?

As an intangible asset rich company we value new ideas and prioritise protecting valued concepts. It means my job is technologically diverse and I'm lucky to watch a technology grow from concept to realisation.

What do you like doing when you're not at Simworx?

My single greatest interest lies in photography and sharing images on social media such as Instagram.

Matt Clarkson

Creative Designer



What do you do?

I work at the start of our projects, creating conceptual designs for our clients. I also deal with Simworx's marketing campaigns.

What are you working on?

We are currently developing ride vehicle designs for brand new installation due 2016 with some very big IPs.

What has been the highlight of your time at Simworx so far?

Knowing my designs have helped Simworx win bids, and seeing those designs develop from concepts on a screen to highly regarded attractions.

What do you enjoy about your job?

No two days are ever the same here. I get to work on many exciting and innovative projects in an industry which, from a designer's perspective, is not hard to get enthusiastic about.

James Clarkson

Project Manager



What do you do at Simworx?

Manage complex and unusual projects.

What has been the highlight of your time at Simworx so far?

Presenting detailed plans to the customers and receiving positive feedback.

What do you enjoy most about your job?

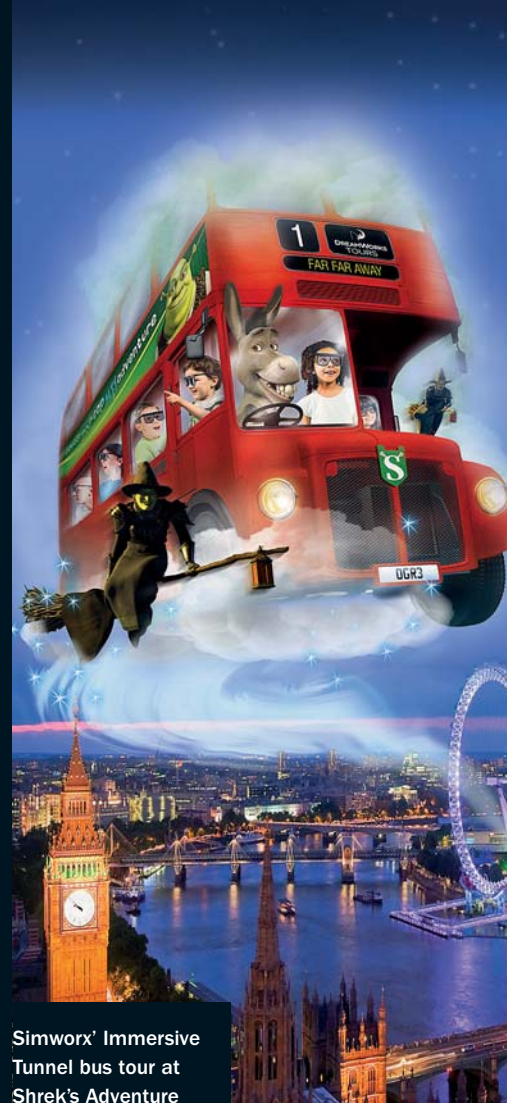
I enjoy the challenge.

What is most exciting about the industry to you right now?

Being on the forefront of leaps forward in technology, with the Robot RCX, the AGV, our work with VR and so on.

What's your favourite ride?

Nemesis at Alton Towers – a classic thrill ride that's nothing particularly clever or special, just good honest fun.



Simworx' Immersive Tunnel bus tour at Shrek's Adventure

Peter Reece

Project Manager



What is challenging about your job?

Timescales to complete projects and the pace of change.

What do you enjoy about your job?

The variety within the job and new product development. It's also quite interesting when interviewing new recruits for engineering roles that the candidates are excited about the industry. Sometimes they can't believe an English company is involved in the full lifecycle of ride attractions.

What do you like doing when you're not at Simworx?

Fishing.

What's your favourite ride?

It's our Immersive Tunnels because of the way they have evolved since 2012, each one improving in every aspect from themeing to the AV experience.

Richard Monkton

Project Manager



What do you do?

As project manager, I ensure all QCs are applied to the build and installation, budgets and deadline dates are met and the client is satisfied.

What has been the highlight of your time at Simworx so far?

It has to be the 326-seat Angry Birds 4D theatre at Thorpe Park. I was project manager for this job, and it was our first project for Merlin Entertainments.

What do you enjoy about your job?

It's great feeling when the public experience the attraction for the first time. They always give a round of applause which even after 10 years makes the hairs on my neck stand up.

What do you like doing when you're not at Simworx?

I enjoy playing golf and spending quality time with the family.

Linda Day

Financial Controller



What do you do?

I manage the accounting function at Simworx.

What has been the highlight of your time at Simworx so far?

Seeing the growth of the company since I've been here has been amazing. On a personal level, my highlight has been Carl Johnson joining the team. He is a larger than life character and makes me laugh every day.

What is challenging about your job?

Keeping everybody happy.

What do you enjoy about your job?

I enjoy the variation of the work along with the colleagues I work with.

What do you like doing when you're not at Simworx?

I enjoy socialising and going to pop concerts to see my favourite bands.

Underwater museum to showcase Alexandria

Egypt's Ministry of Antiquities has said it is reviving ambitious US\$150m (€136m, £97.8m) plans to develop what it says will be the world's first underwater museum, which will showcase the submerged ancient ruins of Alexandria.

Announced by minister of antiquities Mamdouh al-Damaty, the plans have been in the works for more than seven years, after the government decided to turn the ruins which date back to 365 AD into a tourist attraction.

The site, which is protected by the UNESCO Convention on the Protection of the Underwater Cultural Heritage, has more than 2,500 pieces of stonework from the sunken section of Alexandria, covering an area of around 25,000sq m (269,000sq ft) in the bay.

The museum plan originally came about in 2008, when the government was looking at a way to prevent parts of the ancient monuments and relics being pilfered by thieves. Plans were shelved in 2011, in the wake of the Egyptian Revolution. However, those now look set to become a reality with the support of the country's govern-



The original designs featured a central underwater hub connected by underwater walkways

ment and UNESCO. According to Youssef Khalifa, chair of the Central Administration of Lower Egypt Antiquities, the plans will utilise an above-water exhibition space for

recovered Alexandria relics and then an underwater tunnel taking visitors down to the 7m-deep (23ft) sea floor in the bay.

More: http://lei.sr?a=T3e2Z_A



Iraq's culture is being targeted by ISIS

British Museum to teach heritage protection in Iraq

The British Museum is establishing a programme to train local museum curators and conservation specialists in Iraq skills in heritage protection.

The scheme, which is being funded by a £3m (US\$4.6m, €4.2m) grant from the UK government, will be used to help the ISIS-burdened regions of Iraq.

A statement from the British Museum said that while direct intervention at ISIS-controlled sites was impossible, the training will be taken in preparation for when a safe return is achievable.

More: http://lei.sr?a=b7d4g_A

Plants vs Zombies videogame IP to get new 3D experience at Carowinds

The popular videogame franchise *Plants vs Zombies* is getting its own theme park ride at Carowinds in Charlotte, North Carolina.

Based on the over-the-top shooter series that drops a player into a battle between plants and zombies, the 3D experience exclusive to Carowinds has set an opening date of Q1 2016.

Developer Popcap is creating a 3D experience dubbed 'Plants vs Zombies: Garden Warfare: 3Z Arena', which will see two opposing teams of players in separate rooms sit in motion-based seats as they shoot at targets using handheld blasters.



The brand is the latest videogame IP to become an attraction

"We're always striving to create new and unique ways for people to experience our universe," said Jeremy Vanhoozer, senior creative director of *Plants vs. Zombies*. "Our franchise is all about

creating fun moments and doing things differently. This first-ever interactive Garden Warfare attraction will be unlike anything people have seen before."

More: http://lei.sr?a=K8s9s_A

Lumiere festival to shine the light on London

On the back of successful events in Sydney, Berlin and Lyon, London is to welcome a new international light festival at the start of 2016.

From 14-17 January, Lumiere London will showcase renowned artists from across the world, with the event expected to draw thousands of visitors to the UK capital.

Taking place across 20 iconic locations in London's West End and King's Cross areas, Lumiere London will be the first major light festival to be held in the city. Backed by London mayor Boris Johnson, the project also has support from Bloomberg Philanthropies and the Heart of London Business Alliance.

The event will aim to emulate successful predecessors such as Vivid Sydney, the Festival of Lights in Berlin and Lyon's Fete de Lumieres. Large-scale arts event organiser Artichoke is producing the concept, commissioning pioneering artists from around the world to create works for the four-day spectacle.

"This ground-breaking new festival will reinforce London's global reputation as a leader in culture and the arts and is expected



Janet Echelman, famed for her hanging light netting pieces, will be one of the event's artists

to bring visitors to the capital from the UK and around the world at a traditionally quieter time of year," said a statement from city tourism body London and Partners. "With this

project, an element of surprise will be integral to the experience and the exact spaces will remain under wraps until closer to the time."

More: http://lei.sr?a=8M6H4_A



The complex is a first for the region

Ashti Foundation opens doors in Beirut, Lebanon

Art collector and luxury retailer Tony Salamé has opened his own private museum – the Aishti Foundation – in a new mall on the Mediterranean, 20 minutes from downtown Beirut.

Covering 40,000sq m (430,500sq ft), the dramatic terracotta-red building, by British architect David Adjaye, cost US\$100m (€90.7m, £64.8m) and features a sculpture park, spa, restaurants, cafés, luxury boutiques, a curated bookshop and a rooftop bar with panoramic views of the Lebanese capital.

More: http://lei.sr?a=F7y9K_A

Shanghai Jiao Tong Uni creates China's first theme park management degree

An educational institution in Shanghai has responded to high numbers of under-development theme parks in China by creating the country's first university course based on the theme park industry.

The Shanghai Jiao Tong University has taken notice of the surge in theme park development across China, with the institute, which first opened in 1896, introducing the new curriculum specialising in theme park management.

"China is the most exciting spot on the planet – a place where more than 60 theme parks are in the planning and construction stages all over the country. Not since



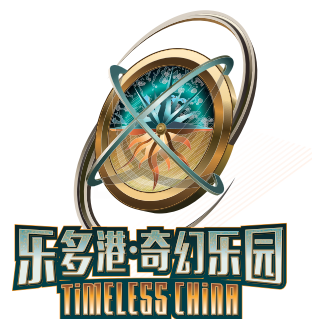
The university will train students in theme park management

the 1980s have we seen such proliferation of theme parks in one country," said Dennis Spiegel, president of International Theme Park Services (ITPS), who was keynote speaker at the inau-

guration of the new theme park institute, adding that the programme will have a "profound and positive effect on China's exploding theme park industry".

More: http://lei.sr?a=b9E2F_A

TIMELESS CHINA



The traditions, beauty and mysteries of China's rich culture are at the heart of **IDEATTACK's** new mixed-used tourism destination – with a healthy dose of high technology, futuristic fantasy and time travel

What is the project?

The project, entitled Timeless China, is a cultural experience park which is inspired by the timeless values of the Chinese cultural heritage.

Where is it?

Timeless China is located 35km (22 miles) from the centre of Beijing, on the way to the most-visited section of the Great Wall at Badaling. The theme park is part of Beijing Outlets World, a large complex that also includes a shopping mall, a resort and a conference centre.

What's your role on the project?

IDEATTACK has designed all stages of the project, from the overall concept to the smallest details.

When does it open and how much is it costing?

It opens in the first half of 2016 and the budget is \$150m to \$200m (£97m to £129m, €133m to €177m).

What is the aim of the attraction?

Most of Timeless China's attractions are inspired by important historical events and highlights of Chinese history, interwoven with local legends and myths. Some of the attractions are inspired by the future. The park is envisioned as a "time machine" that enables visitors to experience the fourth dimension with the help of high

ABOUT IDEATTACK

IDEATTACK brings architecture and entertainment design together to create large-scale, mixed-use leisure tourism projects. Founded in 2004 by Natasha Varnica and Dan Thomas, the Los Angeles-based company creates high quality, original and profitable attractions on a realistic budget. The service includes all stages of project development, from masterplanning and concept design to brand design and construction supervision.

technology. The idea was to connect the attractions with the limitless possibility of travel within China, without temporal or spatial limitations. Some of the attractions are dedicated to Beijing as the capital city. Each attraction is a "technological fantasy", a simulation of future technology.

Who is the target audience?

Both local people and domestic and international tourists.

How big is the attraction?

It's a 76,000sqm (818,000sq ft) site, and approximately half of the site will be built on (32,500sqm, 350,000sq ft). Between

1.5 million and 1.8 million people are forecast to visit every year.

Can you describe your design?

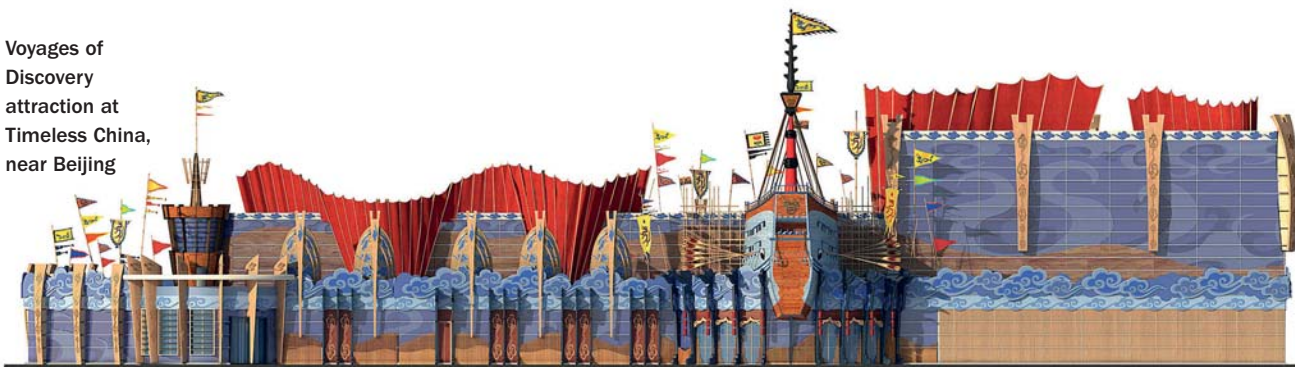
The architectural style of the park follows the idea of the "limitless" nature of the attractions and symbolises a passage between past, present and future. The architectural forms, colours, textures and shapes of the buildings are a combination of stylised old and new forms, forming a new and distinct, eternal architectural form.

Timeless China has two entrances: one in the north and one in the south, following the symbolism of feng shui principles. The theme park will be divided into two zones, one with indoor attractions with partially covered walkways and another completely outdoor area with outdoor attractions.

The layout of the theme park is designed to transform the relatively small area of 76,000sqm into a very diverse and, from the point of view of the visitors, much larger area. The configuration of pathways makes it look much bigger than it actually is, and there is additionally a second-level walking area in the central part of the park, connected by three bridges. Every part of the project will have a green, individually designed landscape to fit the overall space-time vortex theme.

As part of the wider concept, the environment is very important and in itself plays the role of an attraction. Timeless China has a wide range of unique retail and

Voyages of Discovery attraction at Timeless China, near Beijing



The Voyages of Discovery is a boat ride and special effects theatre attraction based on seven expeditions of the admiral Zheng He



OUR GOAL IS TO DEVELOP A WORLD-CLASS THEME PARK IN CHINA AND TO CREATE A UNIQUE IP FOR THE PARK WITHOUT USING EXISTING ESTABLISHED BRANDS

food offerings. One of the areas of the park is specially dedicated to the concept of organic food and a healthy lifestyle and this concept is present throughout the park.

What was your inspiration?

The inspiration was Chinese cultural heritage. The inspiration for the concept design is a vortex of time, a trans-dimensional spiral that connects different points in space and time.

What do you want to achieve?

Our goal is to develop a world-class theme park in China and to create

a unique IP for the park without using existing established brands.

What themes and motifs are you using?

Important historical events from Chinese history, Chinese myths and legends, modern technology and the simulation of future technology.

What materials are being used? Who are the suppliers?

Most materials are sourced and supplied in China, with a couple of foreign suppliers. Wherever possible we use natural materials such as wood, brick and stone, but also technological materials such as bioplastic façade, composite panels with natural wood, polyurethane and polystyrene foam facade elements, polyolefin plastics, non-transparent Plexiglas and artificial and natural grass for covering the roofs.

Is this typical of IDEATTACK's approach to design and design philosophy?

For us, every project is different. We don't have a typical approach.

IDEATTACK specialises in "one-of-a-kind" attractions. How is this one-of-a-kind?

Here, for the first time, we have a fusion of two of the latest concepts: a commercial development and lifestyle centre, and a story-based attraction inspired by local heritage.

The theme park is designed to introduce a human-scale environment into a huge city, and to create something unique by building an original IP for the park.

The interpretation of historical events and legends is also original. We didn't create literal replicas of historical events, myths and themeing, but modern interpretations to appeal to a modern audience.

Is this a modern/cutting-edge attraction?

Timeless China is modern in terms of technology and ride systems used in the attraction and in its abstract interpretation of historical heritage. ●

IDEATTACK designed all details, such as mascots and logos



Cincinnati Zoo secures final masterplan funding

After a near two-decade delay, Cincinnati Zoo's US\$34m (€30m, £22m) Africa exhibit will enter its final phase of development after meeting a US\$7.3m (€6.4m, £4.7m) target to build a new state-of-the-art hippo exhibit.

Set to house two Nile hippos, the paddock – designed by architects Cornette-Violetta – will include an underwater viewing area for visitors, employing a multi-million dollar bespoke filtration system designed to manage the large amount of waste produced by the hippos on a daily basis. Cincinnati-based HGC Construction – which also developed several of the zoo's other exhibits – is general contractor for the development. Satchell Engineering & Associates designed the filtration system and Thelen Associates are acting as geotechnical engineers.

The new exhibit is being developed to LEED standards, something the zoo holds in high regard as it has been dubbed the "greenest zoo in America."

"The hippo exhibit would not have been possible without the lead gift



The final piece of the zoo's Africa masterplan will be complete by Q3 2016

from The Farmer Family Foundation and more than 20 totalling more than US\$500,000 (€440,000, £323,600)," said Reba Dysart, director of development

at the Cincinnati Zoo. "We're thankful to all the businesses and individuals who said yes when we asked for support."

More: http://lei.sr?a=j8z3g_A



The special nets are for relaxation

Polish lake installs special hanging nets above water

Visitors to Paprocany Lake in the Polish city of Tychy are finding time to relax by lying in specially-created nets suspended over the water.

Architecture studio RS+ incorporated the nets into their €85,000 (US\$96,600, £62,600) design for a wooden walkway that extends about 400m along the bank of the lake, occasionally meandering into the water itself. In the evenings, the promenade is illuminated by energy-saving LED lights.

More: http://lei.sr?a=K9x6f_A

Derren Brown creating 'psychological' theme park attraction at Thorpe Park

Master illusionist Derren Brown is creating the world's first psychological theme park attraction, using the performer's signature tricks to create an experience designed to trick the mind.

Coming to Thorpe Park in the UK, the ride is the park's "largest investment to date", according to the attraction.

"You can look forward to a heady mix of magic, suggestion, psychology, misdirection and showmanship," said Brown, who called the experience "the most challenging" of his career.

What is known about the attraction is that it will feature multiple illusions. New technology will be incorpo-



Brown and Thorpe Park are tight-lipped on what will feature

rated, with heavy investment into cutting-edge software to manipulate the mind.

"For the time being we're just calling it an attraction," said a representative of Thorpe Park speaking to AM2,

who was remaining tight-lipped on the development.

"We're trying to stay in-line with Derren's shows and keep the mystery of it alive until it opens to the public."

More: http://lei.sr?a=q7V2K_A

VR, AR and beacons are next hot trends: report

New research from Mintel looking at key consumer trends in Europe has suggested that virtual and augmented reality technologies are about to have a big impact on the consumer market in the UK, as well as beacon technology.

The annual consumer trends report Europe 16 identifies the shifts in European consumer behaviour in multiple markets.

According to Mintel, planned VR and AR headset launches will see consumers enter immersive gamescapes with the power to add entertainment or educational content on top of their normal field of vision using devices such as Microsoft's HoloLens.

The research suggests that as many as half of consumers are already aware of the upcoming VR headsets, with 31 per cent expressing an interest in using them, a significantly higher figure in the 16-24 demographic (53 per cent). 11 per cent of consumers are also interested in buying a headset.

In addition to virtual reality, the report also identified beacon technology as a growing trend, with the prediction that the short-range



Planned VR and AR headset launches will see consumers enter immersive gamescapes

location device which transmits directly to smartphones and androids will flourish in the retail and leisure sectors. Millennials will be early adopters of beacons, with a third of 16-34-

year-olds in the UK saying that they would allow brands they like access to their location for relevant offers the user is looking at.

More: http://lei.sr?a=x9t7U_A



Budgets are soaring as the ringgit sags

Weak currency delays Fox World development

The Genting Group has pushed back the opening of its Fox World theme park near Kuala Lumpur to 2017, citing weak local currency as the reason for the delay.

Original, scheduled to open at the end of 2016, Genting Malaysia is reviewing the project's budget following a sharp depreciation of the ringgit, which has dropped around 20 per cent against the US dollar so far this year. An initial investment of US\$300m was touted, but that would now be equivalent to RM1.26bn, an increase of US\$61m (€53.3m, £39.6m).

More: http://lei.sr?a=w5X2K_A

Opening date revealed for Snøhetta's San Francisco MOMA expansion

The San Francisco Museum of Modern Art (SFMOMA) will officially open its Snøhetta-designed 235,000sq ft (21,800sq m) extension on 14 May 2016.

The creation of a new 10-storey gallery building will triple the museum's exhibition space, allowing it to house SFMOMA's vast collection of art, sculpture and photography. The new structure will sit alongside the museum's existing 225,000sq ft (20,900sq m) building.

Speaking exclusively to *AM2* earlier this year, Snøhetta founding partner Kjetil Trædal Thorsen said the design for SFMOMA will "create more social



The 10-storey addition will triple exhibition space

interactions and closer relationships to the surrounding streetscapes and expanding exhibition areas, making it possible to show more art."

The project has been funded by more than 500

donors, with US\$610m (€551.6m, £398m) raised to pay for the construction and the museum's education, art commissioning and exhibition programmes.

More: http://lei.sr?a=V6h6V_A

LEADING THE WAY IN WATERSLIDE DESIGN AND MANUFACTURING

HEADQUARTERED IN TURKEY, POLIN WATERPARKS IS ONE OF THE LEADING COMPANIES OFFERING INDUSTRY'S WIDEST RANGE OF WATER SLIDES, PLANS TO FURTHER EXPAND ITS L-RTM LINE WHILE INTRODUCING NEW SIGNATURE RIDES AND INNOVATIONS.

*Director of Marketing and Communications, **Söhret Pakis** answered our questions and gave us an overview of current and future projects of **Polin**.*



Director of Marketing and Communications, **Söhret Pakis**

Please tell us a bit about your company.

Polin was founded in Istanbul in 1976. Since then, it has since grown into a leading company in the waterparks industry. Today, Polin is one of the world leaders in the design, production, engineering and installation of waterparks and waterslides. Our firm has completed more than 2,500 waterpark projects in 93 countries around the world, and we are currently the largest waterslide supplier to Eurasia.

Working with a wide variety of clients has helped Polin reach several milestones, including the installation of the very first waterparks in many countries, as well as the design of many other award-winning rides at parks with world-renowned reputations.

Polin offers the industry's widest range of products, including signature rides such as the patented King Cobra, Magic Spheres, Spheres, Magicone, Space Shuttle and Space Race.

Polin also is the waterslide industry pioneer in the advancement and application of closed-molded manufacturing technology. Polin first implemented the use of this technology in 2006. Today, we have converted 100 percent of our annual fiberglass production to resin transfer molding (RTM), we offer both bowl rides and family rides featuring RTM techniques. Polin also offers its unique and patented **Natural Light Effect (NLE)** technology and **Special Pattern Effects (SPE)** technology in RTM and **Translucent RTM** waterslides and we meet all of the industry's highest standards.

Polin is an ISO9001 certificate holder by TUV Germany since 2003, and all Polin slides conform to European norms. Plus, all steel parts conform to international DIN standards, all designs conform to ASTM practices, and Polin is CSEI-approved for projects in China. Polin is the only waterslide company that holds a quality certificate for all of its waterslides from TUV, and our firm was the 2012 Export Winner of Turkey in the SMSE Category.

Polin is able to produce its attractions with a fast turnaround due to its high-capacity and state of the art plant in Turkey, which is now the largest waterslide manufacturing plant of the world, with a closed area of 35,000 sqm.

Polin's team includes 500 people in 5 offices around the world.

What's everyone taking about in the industry at the moment?

Probably one of the biggest trends is theming. Customers love stories, so they want the parks they visit to tell them stories, including the rides at the parks. So that means we need our waterslides to be able to work with the themes and tell the park's stories, too. That's one of the reasons we created the King Cobra waterslide. It was the very first waterslide in the world to build theming into its actual design into the fiberglass itself. King Cobra marks an important milestone in the waterslides history.

And what's important to note is that means that the theme of the King Cobra waterslide doesn't have to be a cobra. It can be any theme a park needs. So for a park in China, for example, that means we created a dragon-themed version. And for a park in Indonesia, at Bugis Waterpark, we created the slide with a ship theme. And when Cartoon Network's Amazone waterpark wanted the very unique theme of Humungousaur, we were able to create that, too.

Our theming the waterslides as the characters of the CN animation series brought the Leading Edge Award of WWA to the park last year. So theming is central to every waterslide we design today.

What effect are these issues and trends having on your business?

Basically, the effect is that we must pay close attention to what guests and our clients want. We can't simply create rides that seem like a good idea - they actually must be a fantastic idea based on actual research into what guests want. They must truly meet the specific needs of our clients, which means creating rides that meet the desires of the park's guests.



In essence, that means the guests themselves are now helping to shape our waterslide designs. On the manufacturing process, I'd like to focus on the RTM process again. What's good for our clients is that this technology doesn't simply improve the looks of our slides. It also creates stronger slides that use less waste in the manufacturing process, which is critical in today's environmentally conscious world.



The movement toward closed-molded technology will eventually displace conventional, traditional molding methods. And that gives us a huge advantage because Polin is the pioneer in the advancement and application of this manufacturing technique.

In fact, we're the only waterslide supplier in the world that offers a complete line of products using **RTM technology** which is the latest and the best technology in manufacturing waterslides. We are also able to offer our patented **Natural Light Effects (NLE)** and **Special Pattern Effects (SPE)**, which is a huge milestone in the world of waterslides. Plus, we are elevating the waterslide manufacturing one step further with the new launch of slide series at IAAPA Orlando.

What in your view are the challenges in the industry at present? How can these be overcome?

The biggest challenge is the continuing evolvement of the waterpark industry. It simply never ends. Guests always want something new and unique, so to keep them interested and coming back again and again, we must make sure our clients have the most fun, most exciting and most original rides ever created. But while that might be a challenge, we see it as an opportunity. We study our clients' interests and research their desires. And our research shows guests want excitement. They want their hearts to pound. They want a ride to take their breath away.

So we create rides with new, exhilarating drops, multiple uphill and centrifugal sliding routes, and water jets that push guests along even faster - rides with steep entries and the thrill of free falling. We're able to provide these types of attractions because we use computer-aided design and simulation to create 100-percent safe rides that meet guests desire for excitement while ensuring their complete safety.

What are the most exciting things happening in the industry?

Along with the trend of theming and multi-rider attractions, we think guests' interest in interactivity is adding a lot of excitement to the industry. It's also why we have introduced what we refer to as effects- and technology-integrated waterslides. Plus, we are also working to add the digitalization and the socialization into the waterpark attractions.

What we've done in designing these slides is to include new features that automate the slides, such as waterslide traffic-control and signal-light systems. It's also the inclusion of sensor and timing systems, control units and other special effects that I mentioned earlier, such as visual and auditory effects. And we are incorporating these new technologies into the rides themselves. That means our customers don't have to buy the technology in addition to buying the rides, which makes our rides are truly interactive. There are no add-ons to "regular" waterslides. Our attractions are high-tech throughout.

EXPERIENCE THE EXPERIENCE

- ⌚ Founded in Istanbul, Turkey in **1976**.
- ⌚ Current headquarters in Dilovasi, Turkey.
- ⌚ Production plants all in Turkey.
- ⌚ Total plant area **35,000** sqm.
- ⌚ Team of **500** people dedicated to waterpark industry.
- ⌚ Offices in Russia, Morocco, Macedonia, Montenegro.
- ⌚ Global market leader in design, manufacturing, installation of waterslides.
- ⌚ **2500** waterpark projects in **93** countries worldwide.
- ⌚ Globally signature waterpark supplier of the leading waterpark chains.
- ⌚ Signature waterslide designer.
- ⌚ Installed biggest and award winning waterparks / waterslides.
- ⌚ Offers industry's widest range of waterslide attractions.
- ⌚ Pioneer in RTM waterslide manufacturing and the sole producer offering the all line in RTM.
- ⌚ Technology leader in waterslide manufacturing.
- ⌚ Meets industry's highest standards.
- ⌚ Strong R&D focus.

About Polin team.

We believe our facilities demonstrate our ability to efficiently expand our production lines and execute our growth strategy. We have an experienced, talented, and innovative staff of professionals dedicated to the aquatic industry.

The quality of our people is the key to our consistent success. The superiority of our staff makes us stand out. Each team member possesses specialized industry knowledge. The unique combination of our team adds value by introducing diverse approaches and perspectives to ensure maximum customer satisfaction.



PolinWaterparks

T H E E X P E R I E N C E

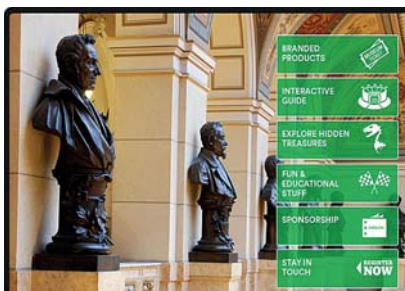
polin.com.tr     polinwaterparks

REINVENT THE VISITOR EXPERIENCE WITH MULTI-TOUCH AV

Paolo Pedrazzoli of 3M – which provides multi-touch displays and systems to venue designers, AV specialists and end users – tells readers how this technology is transforming the visitor experience, while generating new revenue opportunities

One of the biggest challenges facing galleries, museums and other entertainment venues today is how to make the visitor experience as compelling as possible, particularly when competing with other forms of entertainment. Today's younger generation, in particular, have very high expectations, thanks to their everyday use of video games and other media. Plus, there is the additional challenge of finite physical space, meaning that what venues can display is inherently limited.

This is why an increasing number of the world's attractions venues are turning to multi-user, multi-touch AV technology. With its ability to show such a rich array of



Multi-touch technology creates exciting, interactive visitor information points

information while allowing several people to engage with the screen at any one time, the technology takes the AV experience to a whole new level. While it might be

used as part of a particular exhibition, the technology – with its visual “wow” factor – is increasingly finding permanent uses and providing far more than just wayfinding.

For example, windows on the screen can provide deeper insights into parts of the venue. You can include fun, interactive elements, such as modifying well-known paintings (imagine drawing a moustache – just temporarily! – on the *Mona Lisa*) or exploring the remains of Pompeii (and build your own Roman villa at the same time).

Several viewers can compete to identify star constellations across the Galaxy, or create their own football teams who can then compete against each other. They can home in on the Statue of Liberty, flipping the screen to see it from another angle or enjoying a bird's eye view from the very top of her crown. They can take interactive tours of hidden treasures in the museum's vaults, watch 3D interviews with celebrity sportspeople, play interactive video games themed to the venue – the potential is only limited by designers' imaginations.

Generate more visitor revenue

Adding an extra layer to the whole visitor experience in this way also creates opportunities to generate additional revenue. For example, consumers can take an interactive tour of the museum shop catalogue and view far more merchandise than is possible in a physical space. They can purchase discounted tickets for future events, or even pay a nominal amount to enter an online competition or play a game, with guaranteed low-cost prizes.

Five steps to create a great multi-user touch experience:

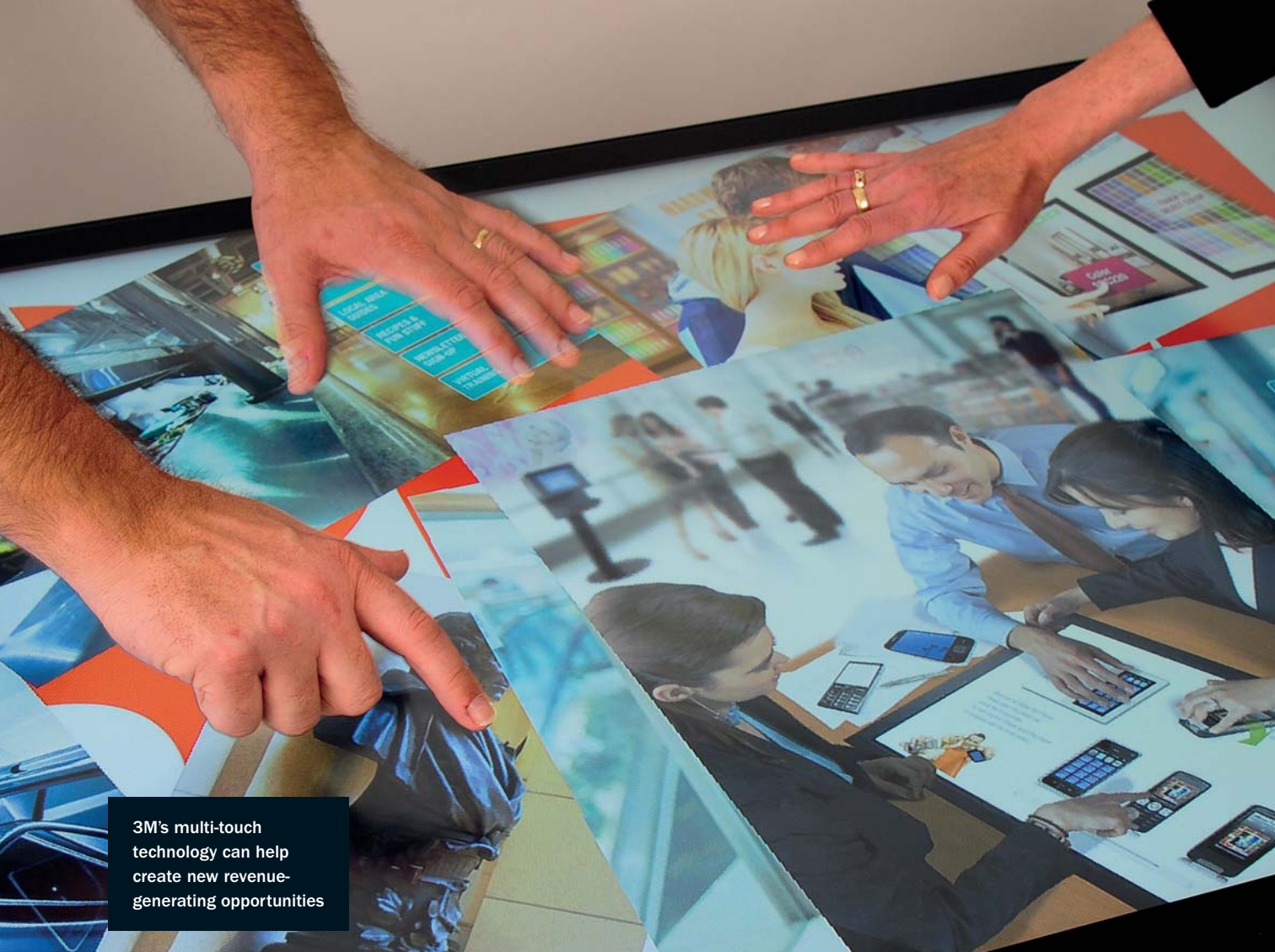
■ **Location matters** – table-table designs are imposing and create a powerful impact, while upright kiosk or wall-mounted systems are great space-savers. Think about the furniture it is housed in, make a statement and link to branding.

■ **Touch quality is essential** – an unresponsive screen is very frustrating for users. Look for zero-lag, no matter how much information is being displayed. Bezel-free design ensures that the screen is touch-sensitive right to the very edges.

■ **Robust and self-service** – Look for “fit and forget” design. The system should be intuitive to use with no training, and should not require regular rebooting.

■ **Integrate it with the bigger picture** – link multi-touch systems into the rest of the sales and marketing strategies, for instance to send data back to CRM systems and databases.

■ **The right support and expertise** – work with a system designer and hardware provider that has a track-record in multi-touch and so knows what pitfalls to avoid. Make sure there is strong ongoing support.



3M's multi-touch technology can help create new revenue-generating opportunities

Viewers can compete to identify star constellations across the Galaxy, create their own football teams, enjoy a bird's eye view from the Statue of Liberty or tour the hidden treasures in the museum's vaults

Multi-touch AV systems can also be integrated with other systems, such as customer relationship management (CRM), databases and marketing systems to gather data about visitor interest. For instance, the multi-touch screens might register significant interest in a particular type of exhibit, providing the kind of information that helps when planning future events.

What is multi-user, multi-touch?

One major benefit of touch technology is that we are already familiar with it through using our own smartphones and other devices. We know that pinching our fingers or swiping the screen will change the content that we can see. Multi-touch technology takes this highly intuitive approach a step further, creating an interactive multi-user experience that can be applied to all kinds of environments.

Ranging from 21.5 to 55 inches (55cm to 140cm), multi-user, multi-touch displays make an immediate impact, often housed in beautifully designed table-tops, although systems can also be wall-mounted. Once users start to interact with them – simply using their fingertips, with over 60 simultaneous touch points – they can explore a wealth of information. In essence, a multi-user, multi-touch AV system is a smart screen, linked to a computer underneath or behind it and in turn able to connect to the Internet and other systems. The technology has evolved considerably in the past couple of years, with screens now able to display a fast and consistently high-quality response, even in high footfall areas.

Of course, any technology is only as good as its execution. Our five tips (see “Five Steps” box, left) are based on the work

we've carried out with some of the world's leading designers, installers and users of our multi-touch displays and systems.

The right multi-touch system, complete with content that captures visitors' interest, can create a compelling, interactive experience, while at the same time generating new revenue opportunities and helping venues to compete in an increasingly multimedia world. ●

READER OFFER:

3M has created a multi-touch best practice guide specifically for the attractions management market. To download a copy – as PDF or as an app – please go to www.multi-touchlibrary.com

IAAPA

Attractions
Expo

IAAPA Attractions Expo

More than 1,000 exhibitors will be at IAAPA Attractions Show at the Orange County Convention Center in Orlando. Here's a sneak preview



Holovis' showcase features the latest game from the Dome Rider series, **Crimson Wing**

Holovis

Holovis is presenting the world's first real-time interactive game solution in a 3D dome, combining immersive visuals and a highly compelling storyline with perfectly synched motion and interaction for a next-generation dark ride-style experience.

Taking place in a full 10-metre dome, 12 people will be able to experience the attraction simultaneously through the Holovis MotionSeat platform. The dome itself is a portable solution from Holovis, designed for rapid deployment for events and product launches. ■ **Booth #4086** attractions-kit.net keyword: Holovis



Maestro to debut on Legoland Ninjago ride

Triotech

Triotech is unveiling its revolutionary new hand gesture technology at IAAPA. Maestro allow guests to interact with the story without holding any device in their hands. The technology can be integrated in digital interactive dark rides and other attractions. This family-friendly technology features inherently optimized ergonomics since each guest uses his/her own hands and is very intuitive and adaptive to the guest's playing style. ■ **Booth #1053** attractions-kit.net keyword: Triotech



FlowRider's WaveOz

FlowRider

WaveOz was born from a simple stream of water hitting a mound, and was extrapolated into a powerhouse of flowboarding functionality. WaveOz is set to be the competition wave of the future, as the enormous ride surface allows for a multitude of tricks to be performed on the liquid canvas. With the ability to create a wave "in the round" a 360° canvas to paint flowboarding exploits on could become a possibility. ■ **Booth #2243** attractions-kit.net keyword: FlowRider



Forrec is developing a Top Gear concept

Forrec

Forrec is presenting two projects from 2015. The first is the theme park for the new Wanda Xishuangbanna Resort, in Yunnan province, China. The theme park includes a jungle-themed attraction park, waterpark and adventure park. Forrec is also working with BBC Worldwide to help develop a range of high-level attraction concepts that extend popular brands such as Top Gear and CBeebies into prototypes for the Asia market. ■ **Booth #2049** attractions-kit.net keyword: Forrec



DNP's DS620A printer

DNP

DNP is introducing its flagship DS620A dye-sublimation professional photo printer. As the latest addition to DNP's award-winning line of DS Series printers, the DS620A is the world's most compact professional-grade photo printer and can produce up to 400 prints per hour. The printer works with ride photo systems and is a profitable solution for venues that want to provide instant custom photo souvenirs. ■ **Booth #4659** attractions-kit.net keyword: DNP



Location: Orange County Convention Center, Orlando, Florida
 Dates: 17-20 November 2015
 Who's there: 1,000 exhibitors and more than 28,000 attendees
 What's on: 100 educational opportunities
 On-site tickets: \$199 for members and \$385 for non-members



For full company and contact details please visit attractions-kit.net



A superflume by Interlink

Interlink

Interlink will be announcing details of two new products: a dark ride attraction and a themed water coaster. The former will be a themed, water-based ride featuring 10, eight-seater boats travelling in a 180m circuit. The latter will have a 300m-long, Mad Mouse style track running through trees and culminating in a simulated water flume splash. It will utilise eight, four-seater boats with a hovercraft theme. ■ **Booth #3051**
attractions-kit.net keyword: Interlink



Kew Gardens employs Gateway Galaxy

Gateway Ticketing Systems, Inc

Gateway Ticketing Systems is highlighting its Galaxy Product Suite's ability to accept contactless payments such as Apple Pay and Google Wallet. One of Gateway's clients, the Royal Botanic Gardens at Kew, is using the technology to improve the customer experience by reducing queue times. Accepting contactless payments can also increase revenue as guests don't suffer the "pain of paying" when using a phone versus cash. ■ **Booth #4831**
attractions-kit.net keyword: Gateway



Picsolve solutions support the London Eye

Picsolve

With guest demand and revenue from digital photography at an all-time high, Picsolve is highlighting large-scale digital technology solutions such as its new "All You Can Eat" consumer offering, including insight into guest app usage in 2015. CEO Jeff Kelisky is discussing redefining the "connected guest" experience, with a look at new partners including Warner Bros Studio Tour Hollywood and the Hunger Games exhibition. ■ **Booth #3012**
attractions-kit.net keyword: Picsolve



A new look for Coral Reef Waterworld

Van Egdom

Coral Reef Waterworld in the UK is about to undergo a year-long transformation. Van Egdom is installing five exciting new flumes (in total more than 500 metres long), including two iconic thrill rides: the Crazy Cones and the Super Crater. This complex project requires a new tower to be built into the existing facility. The project will also see a new roof over the main pool and facility improvements. The waterpark will reopen in 2017.
attractions-kit.net keyword: Van Egdom



Sally's popular Justice League dark ride

Sally

Sally is showcasing its custom dark ride attractions and animatronics and displaying its new line of interactive mixed-media dark rides. These new rides feature interactivity, multi-DOF ride vehicles, media-based scenes, highly immersive theming with realistic sets, scenery and animation and 4D special effects. Sally can work with a client's unique brand, a particular IP or create a custom attraction. ■ **Booth #2253**
attractions-kit.net keyword: Sally



Huss's VR test at Djurs Sommerland

Huss

Huss is demonstrating a high-performance VR system which is set to add optional ride experiences to its attractions. It's also presenting Enterprise, a classic ride that's been brought back into the portfolio after getting a makeover. Enterprise will be available as Enterprise 2G, Enterprise 2GH (2nd Generation Hybrid – with suspended seats and gondolas) and Enterprise 2GH-Plus (2nd Generation Hybrid with a tilt action). ■ **Booth #2604**
attractions-kit.net keyword: Huss



For full company and contact details please visit attractions-kit.net



IdeAttack's Yulin waterpark is inspired by gemstone mining in Guangxi province

IDEATTACK

Designer of mixed-use tourism and leisure projects IdeAttack is presenting Yulin Tourism Development, a major project in Yulin City, Guangxi province, China. Envisioned as a regional mixed-use tourism destination, it features an expo

pavilion, various entertainment facilities, a commercial complex, prime shopping areas, diverse F&B offerings, numerous leisure facilities on land and lake, a unique themed waterpark, botanical garden and wetlands, and a secluded luxury club for VIP guests. ■ Booth #2861 attractions-kit.net keyword: IdeAttack



Niceberg presents *Little Dolphin*

Niceberg

Niceberg Studios presents its new 3D/4D attraction film, *Little Dolphin*, a marine adventure targeted at theme parks, aquariums, zoos and other venues. Niceberg is also launching the reloaded version of Great Wall of China 360° – the Flying Experience! This prime licensed film addresses the growing market of specific high-end media based attractions such as multi-degree tilted dome simulators, flying theatres, VR coasters and more. The flexibility in formats is achieved with the proprietary multi-format output generator specially developed by Niceberg's R&D department. ■ Booth #2071 attractions-kit.net keyword: Niceberg



Gale Force, by S&S Worldwide

S&S Worldwide

New for 2015, S&S introduces the LSM Triple Launch Coaster. The design of the three launches provides an amazing high-powered ride within a very small footprint. S&S has packed the ride design with a number of exciting elements, including a 125-foot crest, the rush of a 100-degree dropdown at a pulse-racing 59mph, a 180-degree twisting climb, an off-camber dive drop, a corked roll, a top hat twist, and a raven dive. ■ Booth #2217 attractions-kit.net keyword: S&S



nWave's new film is an island adventure

nWave

As an accident-prone Robinson Crusoe tries to adapt to his new life as a castaway, the island's animals are equally astonished to find this strange creature washed up on their shores. Crusoe meets an optimistic parrot named Tuesday; Carmelo, the coolly sophisticated chameleon; and Scrubby the lazy goat. When unwelcome visitors appear, the unlikely new friends scramble to defend their island paradise. ■ Booth #4873 attractions-kit.net keyword: nWave



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COST of Wisconsin is an industry leader in theme and specialty construction services, specialising in exhibit fabrication, theme facades, faux finishes, water features, aquariums, simulated trees and sculptural elements. COST fabricators, artisans, construction personnel and project managers work closely with architects and owners to ensure the finest in theme construction is delivered to every project. ■ Booth #4125 attractions-kit.net keyword: COST



For full company and contact details please visit attractions-kit.net



The new RMF System Controller

Neptune Benson

Neptune Benson is presenting its new hi-tech controller for its water filtration system. The Defender Regenerative Media Filter (RMF) can be operated via the RMF System Controller, a graphic interface which allows owners to programme and manage everything from bump and precoat cycles and recirculation pumps to data logging and maintenance reminders. The controller can be used remotely via a smart device or laptop. ■ Booth #4069 attractions-kit.net keyword: Neptune



Guests ride Singha at Siam Park. The slide is a first-ever combination for ProSlide

ProSlide

ProSlide is presenting its newest slide, Singha at Siam Park in Tenerife, Spain. The ride incorporates ProSlide's FlyingSAUCER features into its RocketBLAST water coaster, with patented water jet and boat

design. Singha uses ProSlide's water coaster and turbine technology to propel rafts up the hills higher and faster. Four huge saucer-shaped bowls punctuate the ride, which are steeply angled for a drop-and-dive sensation. ■ Booth #5139 attractions-kit.net keyword: Proslide



APX at Aquatopia, Camelback Lodge

WhiteWater West

WhiteWater is introducing a new era of interactive waterplay inspired by the way kids play. APX creates an engaging experience full of interactive elements that entice, challenge and reward guests. On an exciting adventure through five zones, waterpark guests will slide, spray and splash their way through APX. APX has been crafted from the perspective of a child in order to encourage interaction and maximize the fun. ■ Booth #2239 attractions-kit.net keyword: Whitewater



Adventure thrills with No Boundaries

WhiteWater Attractions

WhiteWater Attractions is presenting a customisable adventure park installation that combines different elements of the adventure genre – zip lines, rope courses, vertical climbs, slides – into a single family-oriented attraction called No Boundaries. Its high-thrill and high-challenge activities suit guests of all ages and skill levels. No Boundaries aims to provide adventures and thrills in a safe environment. ■ Booth #2234 attractions-kit.net keyword: Whitewater



The rotating flying theatre by Simworx

Simworx

Simworx is presenting its latest media-based, dynamic simulation attraction, developed in partnership with Mondial. The 360° Flying Theatre, a full turnkey solution, draws on the expertise of both companies to deliver a cutting-edge experience. Passengers take their seats, legs dangling freely, to experience a realistic sense of flying as they are immersed in a movie shown on a huge domed screen. ■ Booth #2869 attractions-kit.net keyword: Simworx

Hotel from *The Shining* to become horror museum

The American hotel which inspired Stephen King's *The Shining* has announced plans to open a horror-themed museum at the establishment in Colorado, with some of the biggest names in horror backing the ambitious US\$24m (€21.7m, £15.7m) project.

Led by Denver-based design firm MOA Architecture, the Stanley Hotel in Estes Park will be home to the 43,000sq ft (4,000sq m) interactive museum, which will also feature a horror film archive and a film production studio with classrooms, workshop spaces and a 3,000sq ft (278sq m) soundstage. In addition, the site will be home to indoor and outdoor entertainment venues, a 500-seat auditorium and a discovery centre with temporary exhibits based on popular horror movies and shows.

Hollywood hotshots Elijah Wood and Simon Pegg, who have appeared in horror-based flicks such as *Maniac* and *Shaun of the Dead* are on the centre's founding board, as well as producer Daniel Noah and legendary horror film director George A. Romero.



The hotel was the inspiration for the setting of Stephen King's *The Shining*

To help fund development, the hotel has applied for US\$11.5m (€10.4m, £7.5m) in film centre generated state sales tax through the Colorado Regional Tourism Act. Hotel manage-

ment have said they hope the new attraction will boost the local economy, drawing hundreds-of-thousands of horror fans every year.

More: http://lei.sr?a=T8B7f_A



India has 189 lighthouses over 7,517km

India's lighthouses to become tourist hotspots

India's government is planning to develop 78 lighthouses as tourist destinations, using a number of attractions to entice visitors to the country's coastline.

Operating under a public private partnership model, India's shipping ministry has drawn up the plans. Working with the Directorate General of Lighthouses and Lightships (DGLL), land adjacent to the sites will be used to develop hotels, resorts, galleries, maritime museums and other tourist attractions.

More: http://lei.sr?a=v7x3p_A

Architects seek to save Perth stadium by transforming it into a surf park

Australian architects MJA Studio have proposed a novel way of saving a much-loved sports stadium facing demolition: by turning it into an enormous outdoor wave pool.

The future of the 43,500 capacity Oval stadium in Perth is unclear, as it is due to be replaced as the region's main Australian Football League (AFL) venue by 2018. The local council has called for suggestions to save the space.

To realise the design by MJA, the walls of the stadium would be demolished, crushed and re-used in the construction of the pool and the creation of a new



The proposal suggests a radical transformation of the stadium

12,800sq m (137,800sq ft) public space. This elevated area – designated for sports, recreation and leisure activities – would extend into the surrounding park and follow the geometry of

the stadium. A 3,000sq m (32,300sq ft) permanent marketplace and a new Football Hall of fame would pay tribute to the region's cultural heritage.

More: http://lei.sr?a=H4T4t_A

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Dianne Eade, Newquay Zoo
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Closing date: By noon on 11th December 2015

Interview date: Week commencing 4th January 2016

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Banham Zoo, which is part of the Zoological Society of East Anglia, is situated in South Norfolk and has an excellent reputation as an award winning, high quality tourist attraction so is therefore looking for someone with a strong business awareness of the attractions industry.

The successful candidate is likely to already hold a management position in a visitor attraction or similar with extensive experience in a multi-outlet commercial environment and have the passion, dedication, vision and drive to ensure that every single guest of the zoo has the very best visitor experience possible.

This person will be responsible for inspiring and coaching team members under their report and will require first class communication skills at all levels to ensure that staff remain motivated and engaged whilst working in this exciting yet challenging environment. This is a hands-on role which would suit an individual with a good eye for detail and who can ensure that standards of presentation within the park are maintained, whilst achieving financial control.

This role requires a flexible approach to hours and the days worked, as it will entail weekend and public holiday working commensurate with the leisure and tourism sector.

We offer a highly competitive salary, plus benefits, together with the opportunity to contribute towards the success of a charitable organisation.

If this opportunity appeals to you please apply, downloading an application form and together with a CV and covering letter; forward to: Martin Dupée, Director of Operations, Zoological Society of East Anglia, The Grove, Kenninghall Road, Banham, Norfolk NR16 2HE or email to:- martin.dupée@zsea.org

All applications must be received by 19th November 2015.

Applicants will be contacted after this date.



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For more details on the following jobs visit www.am2.jobs or to advertise call Sarah on +44 (0)1462 471908



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Continuum Group

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(circa)

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■ **Visitor Services Manager**
King Richard III Visitor Centre

Salary: £24,000 - £28,000 per annum

Job location: Leicester, UK

■ **Finance Director**
Dreamland Margate

Salary: Competitive

Job location: Margate, Kent, UK

■ **Commercial Sales Operations Guest Services Asst.**
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Salary: Competitive

Job location: London, UK

■ **Duty Manager (Guest Experience)**
Legoland

Salary: Competitive

Job location: Michigan-Auburn Hills, USA

■ **Project Manager**
Legoland

Salary: Competitive

Job location: Florida-Winter Haven, USA

■ **General Manager**
Madame Tussauds

Salary: Competitive

Job location: New York-New York, USA

■ **Marketing Coordinator**
Legoland Discovery Centre

Salary: Competitive

Job location: Missouri-Kansas City, USA

■ **Visitor Welcome Manager**
National Trust

Salary: £20,401 - £23,722 pa
(depending on experience)

Job location: Calke Abbey, Ticknall, Derbyshire, UK

■ **Public Relations Officer**
West Midland Safari and Leisure Park

Salary: Competitive

Job location: Bewdley, Worcestershire, UK

■ **Seasonal Hotel Receptionist**
Chessington World of Adventures

Salary: Competitive

Job location: Chessington, UK

■ **Marketing Executive**
Cornwall's Crealy Great Adventure Park

Salary: £20k - £30k depending on qualification/experience

Job location: Cornwall, UK

■ **Facilities Maintenance Manager**
Legoland Discovery Centre

Salary: Competitive

Job location: Michigan-Auburn Hills, USA

■ **Senior Public Events Manager**
National Museum of the Royal Navy

Salary: £26,000 - £31,000

Job location: Portsmouth

■ **Corporate Sales Executive**
National Museum of the Royal Navy

Salary: £13,200 - £15,600

Job location: Portsmouth

■ **Catering Manager**
National Museum of the Royal Navy

Salary: £26,000 - £31,000

Job location: Portsmouth

■ **Buying and Merchandising Manager**
National Museum of the Royal Navy

Salary: £26,000 - £31,000

Job location: Portsmouth

■ **Commercial Manager**
Legoland Discovery Centre

Salary: Competitive

Job location: Michigan-Auburn Hills, USA

■ **Studios Artist Supervisor**
Madame Tussauds

Salary: Competitive

Job location: California-San Francisco, USA

For more details on the above jobs visit www.am2.jobs

Olympics will leave Rio with a new cultural legacy, says tourism minister

Continued from front cover

Following its selection as Games host in 2009, Brazil has come under scrutiny in its preparations for the event, amid problems including slashed budgets, cleanliness issues and slow development. Despite this, tourism minister Henrique Eduardo Alves told AM2 that the games represented opportunity for the Brazilian capital.

"We did not win the bid because of the infrastructure we had," said Alves. "We won the bid based on the magnificent opportunity we have in front of us to revitalise Rio."

"Infrastructure investment and investment made into



Alves made the comments at the World Travel Market

visitor attractions provides a legacy for the games and a legacy for our people."

Cultural developments include the Museum of the Tomorrow, which will allow the public to see how Rio will evolve over 50 years, and

projects such as Rio Arts Museum, Rio Aquarium, the City of Arts and Brazil House, will play out across a newly developed 5km (3.1 mile) boulevard running through Rio's port.

More: http://lei.sr?a=h7j3t_A

Dubai's theme park sector continues to heat up with 2018 Fox World addition

Al Ahli Holding Group (AAHG) and Twentieth Century Fox Consumer Products have announced a licensing partnership to develop the first Twentieth Century Fox theme park and resort in Dubai, with the deal allowing for a roll-out of up to three additional Fox-branded resorts in UAE territories outside of Dubai.

Planned to open in 2018, design company Rethink Leisure & Entertainment are working on the project, with the team promising a "fully immersive world where some of our favorite movies can exist and thrive."

The theme park will incorporate some of Fox's



This will be the second Fox World-branded resort (see page 27)

most well known IPs, including *Ice Age*, *Rio*, *Planet of the Apes*, *The Simpsons* and more, with a broad attraction mix including dark rides and thrill rides telling stories based on Fox

brands. In addition to rides, AAHG says that the park will include the world's first Fox hotel and a theme retail street with shopping and dining experiences based on Fox IPs.

More: http://lei.sr?a=r2j8m_A

American Association of Museums (AAM)

T: +1 202 289 1818 W: www.aam-us.org

Association of American Zoos & Aquariums

T: +1 301 562 0777 W: www.aza.org

Association of Art Museum Directors

T: +1 212 754 8084 W: www.aamd.org

Association of Independent Museums (AIM)

T: +44 (0)1584 878 151 W: www.aim-museums.co.uk

Association of Leading Visitor Attractions (ALVA)

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Association of Science and Technology Centers (ASTC)

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Australian Amusement Leisure & Recreation Association (AALARA)

T: +61 7 3807 35 08 W: www.aalara.com.au

European Association of Amusement Suppliers Industry (EAASI)

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European Association of Zoos and Aquaria (EAZA)

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European Network of Science Centres and Museums (Ecsite)

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Giant Screen Cinema Association (GSCA)

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Historic Houses Association (HHA)

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Indian Association of Amusement Parks & Industries (IAAPI)

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International Association of Amusement Parks & Attractions (IAAPA)

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International Planetarium Society

T: +1 808 969 9735 W: www.ips-planetarium.org

Irish Science Centres Awareness Network (ISCAN)

T: +353 (0)51 302 865 W: www.iscan.ie

Museums Australia

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National Farm Attractions Network (NFAN)

T: +44 (0)1536 513 397 W: www.farmattractions.net

NAVET

T: +46 (0)33 41 00 09 W: www.navet.com

Outdoor Amusement Business Association (OABA)

T: +1 407 681 9444 W: www.oaba.org

The Aquarium & Zoo Facilities Association (AZFA)

E: r1f@tnaqua.org W: www.azfa.org

The Canadian Museums Association

T: +1 613 567 0099 W: www.museums.ca

The Canadian Association of Science Centres (CASC)

T: +613 566 4247 W: www.canadiansciencecentres.ca

Themed Entertainment Association (TEA)

T: +1 818 843 8497 W: www.teaconnect.org

World Waterpark Association (WWA)

T: +1 913 599 0300 W: www.waterparks.org

Zoo & Aquarium Association

T: +61 2 9978 4797 W: www.zooaquarium.org.au