

Attractions

MANAGEMENT

@attractionsmag

OCTOBER 2021

GREEN TWIST

A new energy
model at
PortAventura
World **p44**

BRC & Jamie Bernstein

Celebrating
the music
and passion
of Leonard
Bernstein
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DEEP DIVE DUBAI

More than
just a diving
attraction **p40**

Kengo Kuma

Fairytale
inspired
museum
design
p14

NICK VARNEY

Full steam ahead for Merlin Entertainments **p30**



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ENERGYLANDIA, POLAND



Time for action

No one person or organisation can tackle the carbon crisis alone. We need industry leaders to join forces and commit to the attractions sector being carbon negative by 2030, if we're to play our part in averting Earth Death



As we head towards COP26 in Glasgow, the world has never been in worse shape. The Amazon rainforests are now emitting a billion tonnes more carbon each year than they absorb. Societies the world over are being ravaged by wildfires, floods and landslides and climate scientists are telling us we've reached the tipping point in the acceleration towards Earth Death.

There are many daunting challenges facing peoplekind, but the issue of carbon and climate is the most pressing and it's incumbent on all of us to do everything we can to find solutions.

In this special VAC edition of *Attractions Management*, we talk to an operator who's made a commitment to putting climate action at the heart of its business, with significant success.

PortAventura World in Spain has been working on its ESG programme for years and announced recently that it has become carbon neutral, following a drive to reduce its environmental impact.

On page 44, PortAventura's director of corporate responsibility, Choni Fernandez Veciana, talks us through how the operator has achieved Guarantee of Origin certification to confirm that 100 per cent of its electricity comes from renewables, while also achieving the recovery of 90 per cent of its waste.

PortAventura has shown that good intentions are even more powerful when combined with a commercial incentive and the key to saving the planet is emerging as a combination of the two.

We're watching the work of companies such as Chris Sacca's www.lowercarboncapital.com, with its mission to support businesses in 'unfucking the planet' by driving environmental improvements that also save or make money.



AM is calling on industry leaders to take action on carbon

Lower Carbon Capital is supporting businesses in 'unfucking the planet'

We're calling on industry leaders and trade bodies to take action now and to commit to the industry being carbon negative by 2030.

We want to see them joining forces to promote carbon reduction initiatives and also making information available to attractions operators to empower them to adopt systems and practices that will both save them money, and help reduce the world's carbon load.

All parts of the industry need to become exemplars of best practice when it comes to carbon – we want our industry to excel and lead the way, to achieve the valuable win:win of a healthier bottom line and a healthier planet.

Liz Terry, editor, @elizterry



Cultural nomads
create tourism magic

JACOB INGRAM/COURTESY OF HANSEN & WIRTH

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Hans Christian
Andersen
celebrated in
Denmark

PHOTO: COAST - ARNE HUS HJORTSHØJ AND LARSEN BECK JOHANSEN - ORANGE CITY MUSEUMS

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PHOTO: MATT HASS

Technology and theatre collide at Swamp Motel

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From globally-renowned art galleries to community-run attractions, a new breed of visionaries are reimagining tourism in this rural idyll



The Shanghai
Astronomy Museum

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PHOTO: ARCHIBEST



Nick Varney
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ambitious plans

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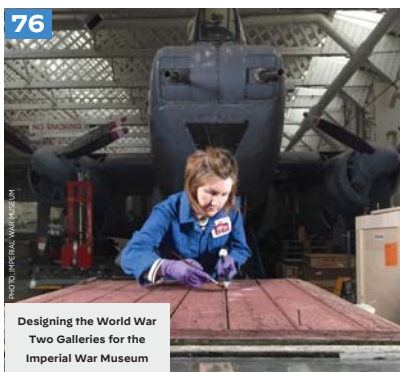
PHOTO: MERLIN ENTERTAINMENTS



Gary Shelley on the
Pressoria champagne
attraction

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PHOTO: EC-CUSONNIAN



Designing the World War
Two Galleries for the
Imperial War Museum

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PHOTO: IMPERIAL WAR MUSEUM

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A new French visitor attraction takes a fresh approach to telling the story of the history of champagne

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As the world's largest museum of astronomy opens in Shanghai, we speak to the architect who helped make the vision a reality

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It was delayed by a year due to COVID-19, but the Expo has now opened with more than 200 exhibitors and a masterplan designed by HOK, Arup and Populous

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The Imperial War Museum is bringing untold stories to life with its Second World War and Holocaust Galleries. Exhibition designer Phillip Tefft shares the journey

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Melissa Ruminot, TEA president elect



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Attractions People

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We're excited about coming back to our roots, while using everything we've learned during the pandemic

Daniel Hemsley, MD, Swamp Motel



Hemsley joined Swamp Motel as managing director in 2018

PHOTO: SWAMP-MOTEL

Immersive entertainment company, Swamp Motel, is set to launch *The Drop*, a new live experience that follows on from the success of the company's *Isklander* trilogy, which was created during lockdown.


Swamp Motel's first live experience since 2019, *The Drop* will be staged in an office block in central London and will invite audiences into a lift encountering: "A heart-racing thriller in which they have to work out what's going on within four small walls." It will be followed by an interactive film, also named *The Drop*. A flavour of what to expect can be found at: www.attractionsmanagement.com/thedrop

"*The Drop* is at the intersection of digital technology and physical experience," Swamp Motel MD, Daniel Hemsley, tells *Attractions Management*. We're really excited about coming back to our roots with a physical live experience, but also bringing everything we've learned during the pandemic to it in terms of the different ways you can use technology.

"We're looking forward to taking the techniques we've learned during the pandemic so far, from a storytelling perspective, into the physical world and inviting audiences to experience a story that's going to be a hybrid in two senses: you come to see and experience the show in person, but the story is bigger than the things around you in the space – you can access it from your phone or from a terminal and that influences what you're experiencing. There'll also be an online version of the story.

"Historically, when we've worked with brands, we've built really rich experiences that might





The Isklander trilogy
of online immersive
mystery games was
relaunched in July 2021

ISKLANDER



Ollie Jones (left) and Clem Garritty formed Swamp Motel in 2017 to tell immersive stories

PHOTO: SWAMP MOTEL

► only be seen by hundreds of people, but since the start of the pandemic, we've had 65,000 people experiencing our online games all over the world – we don't want to lose that accessibility."

Swamp Motel was launched in 2017 by Ollie Jones and Clem Garritty, born of a desire to see "imaginative, daring brands tell their stories through immersive experiences – thrilling their audiences in the same way theatre does." High profile projects included the creation of an immersive Art Deco 'Bombay Noir thriller' for the launch of restaurant brand Dishoom's flagship in Kensington,

London; an immersive dining train experience for Bombay Sapphire; and the construction of a zombie-infested police station for the launch of Capcom's *Resident Evil 2* remake.

During the UK's first lockdown in 2020, the company created *Plymouth Point*, an online immersive escape room that proved hugely popular with the public. The 90-minute experience invited guests to act as detectives, searching the internet and hacking into people's social media accounts for clues to solve the mystery of the disappearance of a young woman.

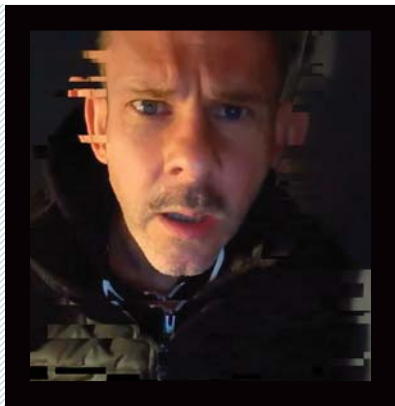


PHOTO: DOMINIC MONJIAN

The Kindling Hour (above)
and *Plymouth Point* (below)
are two of the three
Isklander trilogy games



PHOTO: MATTHEW HASS

"Early in the pandemic, we could see that live theatre and entertainment was not going to happen for a while," said Hemsley. "We saw and understood that audiences were gathering online, and we knew that people needed entertainment and escapism more than ever. We asked ourselves: could we deliver an immersive experience through a laptop and what would it take to do that?"

"For us, successfully immersing you in a story means surprising you, hopefully shocking you in a positive way, subverting your expectations. It's about trying to build a story world that feels bigger than the 'room' or space you're

currently in, but the story should feel as though it's happening to you and your group, and you should have the agency to move through it.

"In understanding that the internet was the new venue, we realised that there were a lot of creative opportunities that meant the story could go into some really interesting directions, and we could really make it feel as though it was happening to you and your group in real time." ●

More: www.attractionsmanagement.com/swamp

● Swamp Motel has optioned the film and tv rights to the *Isklander* trilogy from Gaumont



The design resembles Hans Christian Andersen's method, where small worlds expanded to reveal a bigger universe

Kengo Kuma, Architect

The H.C. Andersen House, designed by architect Kengo Kuma, has opened to visitors in the Danish city of Odense.

Dedicated to the life of the celebrated author Hans Christian Andersen – famous for his fairytales, such as *The Little Mermaid*, *The Emperor's New Clothes* and *The Ugly Duckling* – the US\$62m visitor attraction ranges across indoor and outdoor spaces, both above and below ground.

The attraction is located on the site of Andersen's childhood home, which first opened as a museum in 1908. As part of a nationwide initiative to expand the country's cultural tourism offer, the City embarked on a project to transform the museum into a flagship tourist destination.

The attraction breaks new ground with its combination of location and the interpretation of the collection, with an immersive theatre bringing visitors to a new appreciation of Andersen's creative output and celebrating his imagination.

Kuma says the building is the architectural interpretation of much-loved tale, *The Tinderbox*, in which a tree unveils an underground world which magically reveals new perspectives to the beholder.

"The idea behind the architectural design resembled Andersen's method, where a small world suddenly expands to reveal a bigger universe," Kuma told *Dezeen*.

H.C. Andersen House has a floor space of 5,600sq m – two-thirds of which is underground, creating a "magical garden space" in the centre

PHOTO: KENGO KUMA/MICHAEL MCGUIRE, 2018

Japanese architect
Kengo Kuma designed
the recently-opened
H.C. Andersen House

of Odense. Inside, visitors navigate a series of immersive chambers, trails and interactive exhibits that bring the master storyteller's tales to life. The exhibition spaces have been designed in a partnership between Event Communications and 12 selected artists from around the world.

The common denominator for the contributors – who include Brazilian artist Henrique Oliveira, British puppet-maker Andy Gent and Danish scriptwriter Kim Fupz Aakeson – is that their work is inspired by the art of Hans Christian Andersen.

Creative director, Henrik Lübker, said:

"We've identified artists who correspond with Andersen's universe and its core values.

"In that sense, the ambition has been to create art which exists on its own terms, while also fitting into the overall project – Creating Hans Christian Andersen's House in a way that melds together landscape, architecture, exhibitions, design and art to form a coherent experience.

"Visitors go on a journey and enter into a world in which humour and play are at least as important as answers and truth. They experience a world in which you step into surreal game shows or get thrown around by the elements as if you were a tin soldier. A world where you are at the bottom of the ocean looking up, looking out, at a different world as if you were a Little Mermaid.

"The audience can expect a world that has been created for all ages and eras. For families and for the individual." ●

● More: www.hcandersenshus.dk

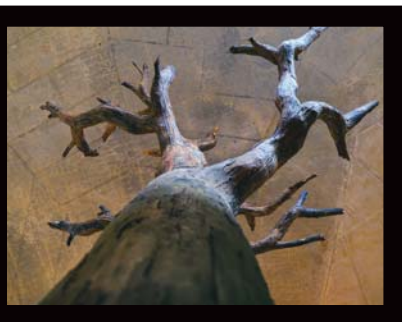
PHOTO: COAST - BASTIENUS HOUTTHUJEND AND JERINE BECK JOHANSEN - ODENSE CITY MUSEUMS



The attraction has outdoor and indoor spaces, above and below ground



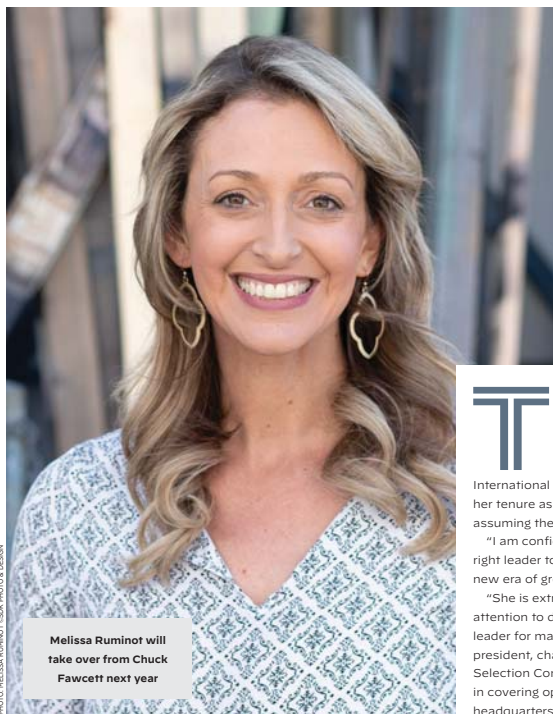
Hans Christian Andersen's stories are brought to life in the new museum



“

Understanding the priorities of our global membership is critically important to the health of our organisation

Melissa Ruminot, president-elect, TEA



Melissa Ruminot will take over from Chuck Fawcett next year




The Themed Entertainment Association (TEA) has named Melissa Ruminot as its president-elect.

Ruminot, a current TEA International Board member, will officially begin her tenure as president in November 2022, assuming the role held by Chuck Fawcett.

“I am confident that Melissa is the right leader to carry the TEA into a new era of growth,” said Fawcett.

“She is extremely strategic with unmatched attention to detail and has been an exemplary leader for many years as the Eastern Division president, chair of the Executive Director Selection Committee, and most recently, in covering operational responsibilities at headquarters during a period of staff transition.”



The TEA's Thea Awards are the Oscars of the industry. Blackpool Pleasure Beach was a winner in 2021

Over the next 15 months, Ruminot will continue to serve on the Executive Committee and play an instrumental role in the International Board's upcoming board planning meeting in Chicago.

Commenting on her appointment, Ruminot said: "Understanding the priorities of our global membership is critically important to the health of our organisation and will influence its overall strategy going forward.

"I also very much enjoyed attending IAAPA Europe and the recent SATE conference

in Barcelona and engaging in a deeper way with TEA's members abroad," she said.

Outside her TEA role, Ruminot is VP of marketing for the Companies of Nassal (www.companiesofnassal.com), which specialises in scenic and rockwork fabrications for theme parks, visitor attractions, zoos and aquariums.

Ruminot's appointment was confirmed in a unanimous vote by TEA's International Board. ●

More: www.teaconnect.org



**We're delighted to be hosting
Taeheon's residency.
Our outreach work is doing
phenomenally well; the
prospect of reaching further
afield is very appealing**

Sarah Maltby director of attractions, Jorvik Group

The Jorvik Group has launched a major global art project connecting 14 cities around the world.

Working in partnership with the York Guild of Media Arts in the UK, the visitor attractions operator is hosting South Korean media artist and film-maker, Taeheon Lee, for a virtual residency, in which he's collaborating with other artists to create a series of digital works under the theme of Play!

All 14 cities hold UNESCO Creative City of Media Arts status and each has selected an artist to represent them.

The selected artists are meeting in three 'labs' (virtual workshops) to bring their ideas together to create an online exhibition, City to City, at the end of the year. York's selected artist,



**The Jorvik Group
is hosting South
Korean artist
Taeheon Lee**





The Jorvik Group's educational charity strives to reach diverse audiences

Taeheon, studied at the Royal College of Art in London and is based in Gwangju, South Korea.

The initiative was created as a response to the global pandemic as a way of engaging with artists who were struggling to secure commissions in a locked-down world.

The Jorvik Group operates a number of visitor attractions in York, England. Jorvik Group's director of attractions, Sarah Maltby, said: "Behind the visitor attractions sits an education charity, and we always want to reach diverse audiences as best we

can to create an interest and enthusiasm for archaeology and our heritage.

"Our digital festival, That Jorvik Viking Thing, which replaced the physical Viking festival, reached 3.2 million around the globe – over 60 times more than come to York each February.

"Our outreach activity around York is doing phenomenally well, through collaborations with York Dance Space and our projects on the social prescribing of archaeology, so the prospect of reaching further afield is very appealing, and we're delighted to be hosting Taeheon's residency." ●

SAUDI ARABIA

Saudi Arabia offers US\$133m in loans to create 50 attractions

Saudi Arabia's General Entertainment Authority (GEA) has pledged to provide SAR500m (US\$133m, €112m, £96m) worth of loans to companies, in order to create new attractions and entertainment projects in the country.

GEA has signed a memorandum of understanding with the country's Social Development Bank (SDB), which will see soft financing opportunities being made available to investments that contribute towards the growth and sustainability of the Saudi attractions.

The MoU outlines the collaboration approach between the two entities,

which will see them financing "noteworthy attractions and entertainment activities" that meet applicable rules and regulations, as well as devising credit mechanisms, agreements, and performance standards.

GEA will refer eligible companies to the SDB to apply for the funding. Funding will be provided through SDB's Ufuq programme and will support companies through both monetary and non-monetary solutions.

The loans fit in with the overall objectives of Saudi Arabia's Vision 2030, which maps the country's plans to become an 'Industrial powerhouse'.

More: http://lei.sr/r4G7d_T



Entertainment is a key element of Saudi Arabia's Vision 2030

“

The loans fit in with the objectives of Saudi Arabia's Vision 2030, which maps out the country's plans to become an 'industrial powerhouse'

WORLDWIDE

Andy Grant and Panorama Group join forces



PHOTO: ANDY GRANT

“

Our experience fills the entertainment needs for Panorama's resort development
Andy Grant

Panorama Group and Andy Grant have joined forces to create a new company providing global resort and entertainment development services.

Focusing on the creation of all-in-one tourism destinations, the new entity – called Grant Leisure Inc (Texas) – will aim to offer “in-depth and complete services” across every segment of the leisure destination sector.

Through the partnership, Grant Leisure will be able to provide project management on a broader scale – from financing and development of destinations, as well as



Grant Leisure's projects include The London Eye

planning and construction of hotels, resorts, entertainment centres and casinos.

Support services will include market studies, land planning, architecture and engineering.

Andy Grant said: “In our experience of 40 years in the business, Panorama Group is the best firm we have ever

worked with. Our experience fills the entertainment needs for Panorama's resort development. We've worked all over the world and now 150 million people a year visit the attractions we helped create.”

Panorama Group specialises in resort, hotel and residential developments.

More: http://lei.sr/w6Z5b_T

WORLDWIDE

Merlin hits the market with surge of new openings

Merlin Entertainments has been busy with a raft of new openings and future project announcements, as the global visitor attractions industry begins to emerge from COVID-19 lockdowns and restrictions.

Merlin recently opened its much-anticipated Legoland New York Resort, with all seven of its lands available for visitors.

The operator also opened the first ever European Legoland Water Park, located inside the Gardaland theme park in Italy.

The new addition features water-based activities – including slides, pools, rafts, and a water play complex featuring Lego brands – and

Italy's first Lego Miniland, with Lego versions of iconic Italian monuments made from over 4.9 million bricks.

The openings will continue throughout the year and will include the launch of a Madame Tussauds attraction in Dubai.

Located next to Ain Dubai, the world's largest observation wheel, Madame Tussauds Dubai will feature 60 global stars, including 16 brand new wax figures from the Middle East region.

There are also a number of future projects in the Merlin pipeline.

These include the world's first standalone Peppa Pig resort in Sichuan, China.

More: http://lei.sr/F7c5N_U



Merlin opened its much-anticipated Legoland New York

Nick Varney
Interview
P. 30

PHOTO: MERLIN ENTERTAINMENTS

“

The openings will continue throughout the year and will include the launch of a Madame Tussauds attraction in Dubai

GERMANY

Germany's first inland surf park secures approval



PHOTO: SURFTOWN MUC

“

With our different backgrounds we complement each other perfectly
Chris Boehm-Tettelbach

Plans to build Germany's first inland surf park have been approved by the Hallbergmoos municipality government in Munich.

The decision will pave the way for the development of Surftown MUC, located close to Munich International Airport to the north of the city.

Surftown MUC will offer waves which can be generated every 10 seconds and last up to 180 metres, thanks to surf pool technology called Endless Surf, developed by Canadian company WhiteWater.

As well as the surfing, the 20,000sqm facility will



Surftown MUC will be located close to Munich Airport

PHOTO: WHITEWATER

include a range of leisure and wellness amenities – including fitness areas, restaurants and bars and a surf and lifestyle retail area, as well as lounge areas by a man-made beach.

Marketed as a sports and leisure park, the project is set to open in 2023 and will look to appeal to all ages and skill levels.

The project is the brainchild of three business partners, Chris Boehm-Tettelbach, Conrad Albert and Michi Mohr.

“With our different backgrounds – in development, investment, and surfing – we complement each other perfectly, said Chris Boehm-Tettelbach.

More: http://lei.sr/z5H9E_U

USA

Disney World show goes gender-neutral

The Walt Disney World Resort in Orlando, Florida has changed some of its messaging as part of a strategy to become more inclusive to all guests.

The greeting at its famous firework show, for example, no longer references gender.

The message, which said "ladies and gentlemen, boys and girls, dreamers of all ages," has been changed to say, "Good evening, dreamers of all ages".

Disney has not officially commented on the change, but the move is one of a number of adjustments the company has made to be more inclusive.

Earlier this year, Disney announced it would be

removing scenes depicting indigenous peoples in Africa – which some people might have deemed racist – from its Jungle Cruise ride at Disneyland in California.

At the time, Chris Beatty, Disney's Imagineering creative portfolio executive, said in a statement: "This is not a re-envisioning of the entire attraction."

"It's the Jungle Cruise you know and love, with the skippers still leading the way, and at the same time, we're addressing negative depictions. We want to make sure everybody has the best time – that guests from all over the world can connect with the stories we share."

More: http://lei.sr/D3F8D_T



The greeting to the firework show no longer references gender

PHOTO: UNKINDEN/CHRIS BEATTY



“

We want to make sure everyone can connect with the stories we share

Chris Beatty

WORLDWIDE

Paul Kent joins Simworx

Simworx has appointed Paul Kent as its global business development manager.

Kent joins the media-based attractions specialist from audio-visual business, Electrosonic, where he spent over 20 years in a variety of roles.

During his 30-year career in the visitor attractions industry, Kent has also worked at Heritage Projects and Jack Rouse Associates.

His responsibilities have covered a wide range of roles – from designer through to site-level management and corporate communications – across various market sectors, including retail environments,

museums, science centres, theme parks and live shows.

Kent is also a member of the board of advisors at industry body, Experience UK, and spent two years on the EMEA Board of the Themed Entertainment Association (TEA).

"I'm thrilled to begin the next chapter of my career with Simworx, it has a vast product range that I'm looking forward to getting acquainted with," Kent said.

"Simworx is a company I have a lot of admiration for and I'm looking forward to showing everyone what they have to offer."

More: http://lei.sr/Q3a2a_T



Kent will be working on products such as the Robocoaster

PHOTO: UNKINDEN/PAUL KENT



“

Simworx is a company I have a lot of admiration for and I'm looking forward to showing everyone what they have to offer.

Paul Kent

CANADA

Therme Group to expand global footprint

Global wellbeing organisation, Therme Group, has announced plans for a CAN\$350m (€236.3m, £201.8m, US\$280.8m) waterfront wellbeing resort in Toronto, Canada, at Ontario Place.

Therme Canada Ontario Place will be a family-friendly experience with indoor and outdoor pools, waterslides and a wave pool, natural spaces to relax, sports performance and recovery services and botanical gardens.

Working with the Government of Ontario and City of Toronto, the group will contribute to the revitalisation of Ontario Place, to further Therme Group's vision of

bringing wellbeing to all. Programming will include fun and healthy activities for all ages, and affordable wellness therapies to meet all needs.

It's estimated that the site will take 24 months to build, once the approval and permit process is completed.

Dr Robert Hanea, CEO of Therme Group, said: "Therme is a unique, all-season experience: It's a natural urban oasis where people can have fun, relax and unwind from their busy lives – boosting their physical and mental health.

"Bringing this offering to Canada with Therme Canada Ontario Place, will further progress us on our journey."

More: http://lei.sr/h4q3G_T



Construction is yet to start on the project

PHOTO: THERME GROUP



PHOTO: THERME GROUP

“

Therme is a unique, all-season experience: It's a natural urban oasis

Dr Robert Hanea

US

Disney reveals boutique spa at Anaheim resort



PHOTO: DISNEY RESORT

“

The spa provides an opportunity to relax into a dream-like state

Dawn Jackson

Disney's Imagineers have created a brand new boutique retreat named Tenaya Stone Spa, which opened in September, at the Disneyland Resort in Anaheim, California.

Tenaya Stone Spa is a 6,000sq ft facility inspired by the spirit of nature, indigenous cultures of California and the Craftsman design of the existing hotel.

"The name Tenaya can be interpreted 'to dream' in the indigenous culture of the Yosemite Valley," said Dawn Jackson, a Native American cultural advisor within Disney, who began working on the project as an Imagineer.



The spa is inspired by the spirit of nature and California heritage

PHOTO: DISNEY RESORT

The spa is laid out according to the four directions of north, south, east, and west, and aligned with the four colours of white, red, black and yellow.

The spa features eight treatment rooms – including two for couples' massage – four manicure/pedicure chairs, a relaxation lounge,

male and female changing rooms and a retail boutique.

Inspired by the spirit of nature and California heritage, the spa has been designed to be a rejuvenating haven within the park, where guests can choose from an array of body treatments, massages and salon services.

More: http://lei.sr/h4q3G_T

USA

Details released for Orlando's Peppa Pig park

Merlin Entertainments has revealed further details of the first ever stand-alone Peppa Pig theme park, set to open at its Legoland Florida Resort in the US in 2022.

Construction work is now well underway on the attraction, which will feature multiple rides, interactive attractions, themed play-scapes and water play areas and daily live shows.

The separately ticketed park's theming will be based on the instantly recognisable locations from the Peppa Pig universe.

Among names of rides and attractions confirmed by Merlin include Muddy Puddles Splash Pad, Peppa Pig's Balloon Ride, Peppa's

Pedal Bike Tour and Rebecca Rabbit's Playground.

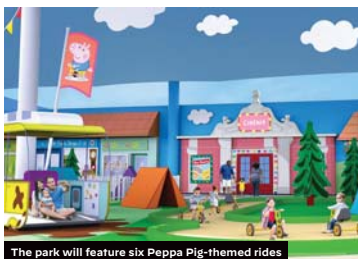
At the heart of the park is the main ride – Daddy Pig's Roller Coaster.

In total, there will be six rides across the park, a number of playground areas, restaurants and retail areas.

Speaking earlier this year, Mark Fisher, group chief development officer, Merlin Entertainments, said: "We have already had great success with our immersive Peppa Pig World of Play attractions both here in the US and in Asia.

"Working with our partners Hasbro, we're excited to take the next step in creating this fully immersive theme park, bringing Peppa's world alive."

More: http://lei.ir/p3y8H_T



The park will feature six Peppa Pig-themed rides

PHOTO: MERLIN ENTERTAINMENTS



“Working with Hasbro, we're creating a fully immersive park
Mark Fisher

CHINA

TEA sets up presence in China with permanent office



“We're now in a position to work more closely with companies in China
Chuck Fawcett

The Themed Entertainment Association (TEA) has established an official presence in China, with a company registered in Shanghai.

TEA Business Consulting (Shanghai) Co is a wholly foreign-owned entity and will commonly be known as TEA China.

China is considered to be the fastest-growing market for themed experiences, with a number of major projects at various stages of development.

Setting up a presence in China is seen as a major step in the global growth of TEA.

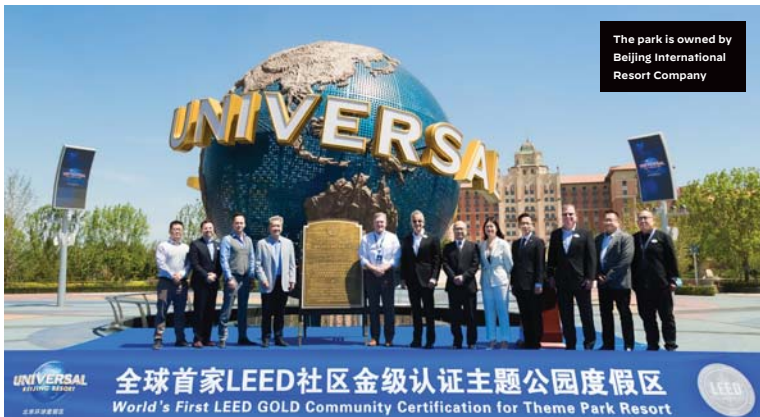


The new entity will be known as TEA China

TEA China has been designed to provide "significant benefits" for TEA's existing global membership, by way of connecting with new members in China, creating enhanced networking opportunities and deeper access to developers of cultural tourism projects inside China.

TEA China will be led by TEA International Board President Chuck Fawcett. Fawcett said: "TEA China expands our capacity for global collaboration and will benefit the entire industry. We're now in a position to work more closely with companies in China."

More: http://lei.ir/d8k6G_T



Universal Beijing Resort welcomes first visitors

Universal Parks & Resorts has opened the first phase of its new Universal Beijing Resort, marking its entry into the fast-growing Chinese attractions market.

The soft opening is part of a three-month period of pressure testing the resort's visitor experiences, infrastructure and COVID-19 control measures, with access being by invitation only.

The initial phase of the CN¥50bn (US\$7.4bn, €6.7bn, £5.9bn) development includes a Universal Studios Beijing; a Universal CityWalk retail,

dining and entertainment complex; the first-ever Universal-themed resort hotel – The vast Universal Studios Grand Hotel, with 800 beds – and the first Nuo-branded resort hotel of Beijing Tourism Group, with 400 beds.

Phase two of the resort will include a second theme park, a waterpark and five more resort hotels. An opening date for this phase has not yet been announced.

Featuring seven themed lands and 37 rides and attractions, Universal Studios Beijing is the operator's largest-ever theme park.

As well as featuring popular IPs such as Harry Potter, Minions, Kung Fu Panda and Jurassic World, some of the shows, attractions and experiences, such as the Lanterns of Legendary Legends ride, have been designed to reflect China's cultural heritage.



A key part of the soft opening involves stress-testing the resort's pandemic-proofing. A park spokesperson told *Attractions Management* that COVID-19 security is a major operating priority, saying: "To ensure the health and safety of every guest and team member, we've worked closely with the Center for Disease Control and Prevention to formulate a detailed plan and enforce epidemic prevention

and control protocols.

"We've also adopted a series of initiatives reinforcing screening, social distancing, sanitisation and disinfection across the resort."

Universal Beijing Resort is owned by Beijing International Resort Co Ltd, a joint venture between Beijing Shouhuan Cultural Tourism Investment Co Ltd and Universal Parks & Resorts, a business unit of Comcast NBCUniversal.

More: <http://lei.sr/39O1g>



We've worked closely with the Center for Disease Control and Prevention to formulate a detailed plan

BELGIUM

Doctors prescribe museum visits to tackle depression

Patients treated for stress in the Belgian capital Brussels will be offered free visits to museums, as part of a three-month trial designed to rebuild mental health amid the COVID-19 pandemic.

Doctors at the Brugmann hospital – one of the largest in the city – will be able to prescribe visits to five public museums across the city.

The initiative was first proposed by Delphine Houba, Brussels city councillor for culture and tourism, who was inspired by a scheme in Quebec, Canada, where doctors can prescribe up to 50 museum visits a year to patients.

Speaking to the Belgian newspaper L'Echo, she said:

"It has been shown that art is good for mental and physical health.

"The COVID crisis, accentuating stress, has made this project highly relevant."

The museum visits will be prescribed to patients either individually or as part of a group treatment.

The latter will see between six to eight people, who are in a "stress recovery group", visit the museums together.

The results of the initiative will be monitored and published in a report later this year.

If the pilot scheme is successful, it could lead to other Belgian cities following suit with similar programmes.

More: http://lei.sr/H8V6R_T



The visits will be prescribed either individually or in groups

PHOTO: SHUTTERSTOCK/VERBAND COHEN

PHOTO: CITY OF BRUSSELS/WWW.BRUSSELS.BE



“It has been shown that art is good for mental and physical health”
Delphine Houba

GERMANY

Berlin's new Exile Museum set for 2025 opening



PHOTO: DORTE MANDRUP

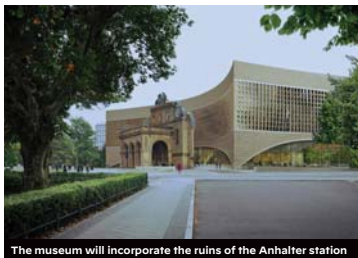
“Every architect dreams of designing museums”
Dorte Mandrup

A new museum telling the stories of the people exiled from Germany by the Nazi regime is set to open in Berlin in 2025.

The Exile Museum will incorporate the ruins of the Anhalter Bahnhof railway station, which was used by people fleeing the country during World War II before it was bombed in 1943.

The museum will include biographies of famous exiled Germans – including Albert Einstein and Thomas Mann – as well as ordinary people forced to flee their homes.

Designed by Danish architect Dorte Mandrup,



The museum will incorporate the ruins of the Anhalter station

PHOTO: EXILE MUSEUM

the idea for the museum was first proposed in 2009, when Nobel laureate Herta Müller wrote an open letter to German Chancellor Angela Merkel proposing a museum of exile.

Speaking to *Attractions Management*, Dorte Mandrup said: "This museum is so important; we have millions

of people forced to flee their countries right now.

"Every architect dreams of designing museums – you want to be part of something that has importance.

"It matters to us that the buildings we're designing and the exhibits happening inside them are meaningful."

More: http://lei.sr/7b2V2_T

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TAKING TECHNOLOGY FURTHER

USA

Kings Dominion to launch 4D roller coaster in 2022

Kings Dominion theme park in Virginia, US, will launch a 4D roller coaster in 2022, as part of an entirely new area at the popular attraction.

The park is currently redeveloping and upgrading its existing Safari Village area, which will open in 2022 as the renamed Jungle X-Pedition.

At the heart of the new area, which will be designed as an exotic archaeological dig site and research facility, will be the new coaster, called Tumbili.

Tumbili is described as a 4D spin coaster and takes its name from the Swahili word for "monkey". The ride will reach speeds of up to 34mph on a 770ft track and has a max height of 112ft.

According to Kings Dominion, the 55-second long ride will have riders "tumbling and spinning head over heels – like monkeys scampering high in the rainforest tree canopy".

The storyline for Jungle X-Pedition is based on a fictional explorer, called Professor Gerald Winston, who on his travels discovered ancient ruins of temples built by humans to worship animal spirits.

In addition to Tumbili, the area will include a signature restaurant and an immersive retail unit.

The new area is set to open to guests sometime in early 2022.

More: http://lei.sr/n5v6E_T



The Jungle X-Pedition will be part of a new area

“

The ride will have riders tumbling and spinning head over heels – like monkeys scampering high in the rainforest tree canopy

Kings Dominion

UK

Chaos Karts AR creates feel of a real-life video game



PHOTO LINKEDIN.COM/TOM LIONETTI-MAGUIRE

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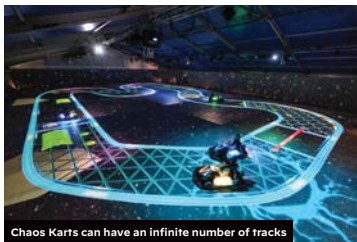
Creating a real-life version of a video game has been an obsession
Tom Lionetti-Maguire

Chaos Karts, a new gaming-based visitor attraction combining go-karts and augmented reality (AR), has opened in London, UK.

Visitors drive around a digitally projected world, connecting the physical vehicles with a virtual track.

The AR allows Chaos Karts to be experienced on an infinite number of tracks and there is a competitive element, with players collecting power-ups and 'weapons' – such as laser guns, hammers, bombs, and speed boosts.

Engineered by The Ents Inc, Chaos Karts has no



Chaos Karts can have an infinite number of tracks

physical obstacles on the track and utilises anti-collision technology, meaning that helmets and driving suits are not required, making the experience available for everyone aged 13 and above.

The karts are also kitted out with features to produce "real life sensations and reactions" that will immerse competitors. Chaos Karts was

founded by Tom Lionetti-Maguire, CEO and founder of Little Lion Entertainment, the firm behind The Crystal Maze Experiences.

Lionetti-Maguire said: "Creating a real-life version of a video game has been an obsession for some time and we're delighted to have cracked it."

More: http://lei.sr/T6N4v_T



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“

Merlin is still alive and kicking, still opening new attractions and looking to expand significantly



NICK VARNEY

Merlin Entertainments is emerging from lockdowns and the depths of the pandemic with ambitious expansion plans and a string of major new openings. CEO Nick Varney tells Magali Robathan about their strategy

PHOTO: MERLIN ENTERTAINMENTS



hen I speak to Merlin Entertainments' CEO Nick Varney, he has just returned from a trip to the US, where he visited the recently opened LEGOLAND New York Resort – just one of a string of new and forthcoming openings for the entertainment giant. Like everyone in the attractions industry, the group has been hit hard by the pandemic, but now it's full steam ahead with highly ambitious global plans to grow the company, and Varney's relief and excitement is clear.

"It's easy to say 'we've opened this, we've opened that,'" Varney tells me, speaking from Merlin's head office in Poole, "But it doesn't reflect the real experience of getting each and every new site open."

"After all of the hassles you have to go through – the objectors, the financing, the design, the countless problems – that in the case of Legoland New York included record rainfall, an overheated construction market, local objectors, and then just for kicks, a global pandemic – nothing beats the buzz of finally getting a site open."

"Several years ago, I walked around a big hilly piece of woody scrap land about an hour out of Manhattan and tried to visualise whether there could ever be a Merlin Entertainments business on that site. Last week, I sat looking out of my hotel bedroom, hearing kids squealing with happiness, watching lines of excited people heading to the entry gate."

"You can finally see it was worth all that

**LEGOLAND New York Resort
opened in August 2021 with a
250-room LEGOLAND Hotel**



blood, sweat and tears, because you've got happy families having experiences that will last in their memories for years to come.

"Nothing in the business world can beat that."

MAJOR PLANS

The Legoland New York Resort is just one of several major new projects for Merlin. This year has also seen the opening of Mythica, a new themed land at Legoland Windsor, UK; the first European Legoland Water Park in Gardaland, Italy; and the Legoland Discovery Centre in Hong Kong.

November is set to see the launch of Madame Tussauds Dubai, and openings planned for next year include Madame Tussauds Budapest



► in Hungary, Legoland Korea and the first standalone Peppa Pig Theme Park at the Legoland Florida Resort. Three new Legolands have been announced for China: the world's largest Legoland Resort in Shenzhen; Legoland Sichuan Resort; and Legoland Shanghai Resort.

Other upcoming projects include the world's first standalone Peppa Pig Resort in Sichuan, China, while scoping work is underway for another European Legoland Resort, potentially in Belgium.

"We have a clear growth strategy, and that hasn't changed," says Varney. "When the world returns to normal, people will want more than ever to spend their leisure time on really immersive short breaks rather than big long holidays, and they will want to travel again."

"I'm extremely confident about the prospects for our industry. It will bounce back stronger than ever."

COPING WITH COVID

The company has come a long way since Varney, along with Mark Fisher and the senior team of Vardon Attractions carried out a management buyout to form the Merlin Entertainment Group in 1999. Since then it has acquired The Tussauds Group – which brought with it Alton Towers, Madame Tussauds and the London Eye – as well as Gardaland, Italy; Sydney Attraction Group; Living and Leisure Australia and several smaller attractions. It's also developed four Legoland theme parks in the USA and Europe.

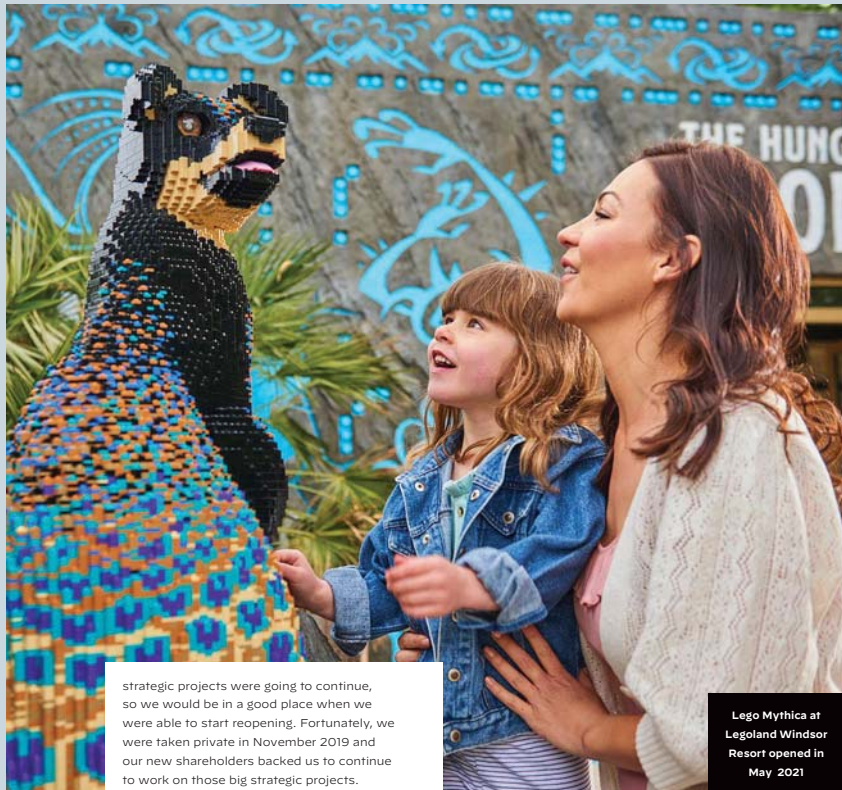
Today the group operates 135 attractions in 24 countries and is focused on continuing to forge a high-growth, high-return family entertainment company, based on strong brands and a diversified global portfolio.

This approach is working well, Varney explains – when the UK market was hit hard by the 2017 terrorist attacks, for example, the US and Asia Pacific markets performed very well, providing a balance.

Then COVID-19 hit, rewriting the rulebook for everyone. "If you'd said to me I'd wake up in May 2020 and find all but one of our global businesses shut at the same time I wouldn't have believed you," says Varney. "How could you conceive of that?"

"It's been traumatic, damaging, challenging; I'm proud of the way my team have come through it though. The first lockdown was the hardest I've ever worked. We furloughed around 95 per cent of our staff, and the rest really worked hard to save costs, push things back where they could, and most importantly not lose momentum on core projects."

"We made a conscious decision that key



**Lego Mythica at
Legoland Windsor
Resort opened in
May 2021**

strategic projects were going to continue, so we would be in a good place when we were able to start reopening. Fortunately, we were taken private in November 2019 and our new shareholders backed us to continue to work on those big strategic projects.

"We continued to spend a lot of money against what was coming in, so it will take a while for us to rebuild balance sheets, but that's true of the whole industry. Most importantly, Merlin is alive and kicking, it's still opening new attractions, still looking to expand significantly and we have an excellent core team that wants to get on with it."

RESORT THEME PARKS STRATEGY

Merlin's attractions can be split into two categories – Resort Theme Parks and Midway Attractions – with the Resort Theme Parks overseen by two separate operating groups: Resort Theme Parks and Legoland Parks.

For the Resort Theme Parks, the group's strategy is clear, says Varney. "Encourage people to come from further afield to stay two or three days. They have much richer experiences and they spend more."

**“
John Jakobsen,
who heads up
resorts, believes
there's room for
20-25 worldwide**

- “We develop our theme parks with the aim of adding themed hotel accommodation – we already have 22 hotels and six holiday villages, so we’re not an insignificant hotel operator in our own right.

“In a number of our Resort Theme Parks, we’re adding second gates – we’ve added Sea Life Centres at Gardaland, Legoland California, Legoland Japan, and Legoland Malaysia, for example. We’re currently building the first standalone Peppa Pig theme park next to Legoland Florida, with the clear objective of that being a second gate. It’s the same strategy with our six parks in Europe – we’re adding accommodation and second gates, as well as new rides and attractions.

“For our Midway Attractions, the big strategy is to focus on gateway cities and destination locations, and build a presence of multiple branded attractions so we can cross sell between them in the way we do in London. If you come to the London Eye, we say, why not visit the Sea Life aquarium if you’re a family, or the London Dungeons if you’re with a group of mates. It works really well.

“In the long run – once the dust has settled on the global pandemic – we’d like to own more resort theme parks. We won’t be building on any greenfield sites, other than for Legolands, so that would largely be an acquisition play.”

LEGOLAND RESORTS STRATEGY

“Legoland is a big growth driver for us,” says Varney. “We’re putting a lot of money into it – half a billion pounds of Merlin cashflow has gone into funding the Legoland New



The Stealth rollercoaster at Thorpe Park, UK

PHOTO: MERLIN ENTERTAINMENTS

York Resort and Legoland Korea alone, and we’re currently building four more parks.

“With Legoland, as well as building out our existing estate, one of our key strategies is to build more Legoland resorts, either owned and operated by us, or under management contract,” he continues.

“We currently have three Chinese Legoland projects underway in Shenzhen, Sichuan and Shanghai – Shanghai is a joint venture between Merlin, China Media Capital, Kirkbi and the Jinshan Province, while the other two are management contracts.”

There are currently nine Legoland Resorts open worldwide – how many does the company ultimately see being built? I ask Varney. “John Jakobsen, who heads up our Legoland Resorts Group, believes there’s room for between 20 and 25 Legoland Resorts worldwide,” he says. “We believe North America could certainly take a couple more, and we know where we’d build them. China could definitely have more than three and we think there are still opportunities in Europe. We’re doing a partnership and feasibility study on a site in Belgium at the moment.”



Construction has begun on Legoland Shenzhen, China

PHOTO: MERLIN ENTERTAINMENTS

PHOTO: MERLIN ENTERTAINMENTS

MERLIN DEVELOPMENT PIPELINE

May 2021

■ **Lego Mythica – World of Mythical Creatures** land opened at Legoland Windsor Resort, UK

July 2021

■ **Legoland New York Resort** opened in Goshen, Orange County, US

■ **Europe's first Legoland Water Park** opened at Gardaland Resort in Italy

Late 2021

■ **Madame Tussauds Dubai** is set to open later this year

Early 2022

■ **Madame Tussauds, Budapest** – The first full-scale franchised attraction of the Madame Tussauds brand, based on an agreement between brand owner Merlin Entertainments and Dorottya Experience Kft

■ **Peppa Pig Theme Park, Florida, US** – Six rides, six themed playscapes and a water play area have been announced for the first standalone Peppa Pig Theme Park, which will be situated near Legoland Florida Resort

■ **Legoland Korea Resort** – Featuring a Legoland Hotel and more than 40 Lego themed rides, this major new resort is scheduled to open in 2022



LEGO Mythica was designed with help from children

Further ahead

■ **Legoland Sichuan Resort** – Merlin Entertainments has partnered with Global Zhongjun to build and operate a Legoland Resort in Sichuan Province in Western China. It is due to launch in 2023

■ **Legoland Shenzhen Resort** – Construction of the world's largest Legoland Resort in Shenzhen, China, has begun. It will be exclusively operated by Merlin Entertainments, with Hazens Holdings as its local partner. It is due to open in 2024

■ **Legoland Shanghai Resort** – Construction has begun on this resort, which is a joint venture between Merlin Entertainments, the Shanghai Jinshan District Government, China Media Capital and Kirkbi. It is expected to open in 2024

■ **Peppa Pig Resort, Meishan, China** – Expected to open in 2024, this joint venture is being established in partnership with the Meishan Administration Committee of Sichuan Tianfu New Area, Zhongjun Tianxin (Beijing) Investment Co Ltd, Chengdu Excellent City Property and Hasbro Inc. The Resort will be the world's first ever Peppa Pig Resort, including a Peppa Pig Theme Park, a Peppa Pig Hotel, as well as a brand-new Sea Life aquarium positioned adjacent to the park

Madame Tussauds
Dubai is set to open
in November 2021



Alton Towers Resort, UK,
became part of Merlin
Entertainments following The
Tussauds Group acquisition

- "We think there's a lot of opportunity to expand Legoland – certainly into the 2030s if not the 2040s."

THE CREATIVE JUICE

Now we're up to date with the business strategies, our talk turns to the creative side of the business.

"Creativity operates on two levels at Merlin," says Varney. "At the formal level, there's Merlin Magic Making (MMM) – the creative heart of Merlin – which is headed up by Mark Fisher and Paul Moreton. As we speak, MMM is undertaking 80 individual projects worldwide, from the

three Chinese Legoland theme parks to building an amazing new dark ride at Gardaland.

"More generally, we encourage everyone in the company to be creative, and to think laterally. There's a dynamism, creativity and passion that runs through Merlin."

What's Varney's role within the business, I ask.

"My career started in brand marketing, so I have a laser beam focus on the end consumer," he says. "My job is to make sure we're always focused on our guests, what's going to make them excited and want to keep visiting us. Also making sure that what I call the 'corporate bollocks' doesn't get in the way of us doing that.

“

My job is to ensure we're always focused on what makes guests want to keep visiting, while making sure that what I call the 'corporate bollocks' doesn't get in the way of us doing that



PHOTO: MERLIN ENTERTAINMENTS LTD

“When you start getting bigger, and particularly after you become a public company, you start having systems and protocols that you have to do that are the antithesis of entrepreneurship. As an entertainment company, I see my biggest job is to champion the end consumer and make sure that the sometimes necessary corporate processes don't strangle that creativity.”

One thing is clear, Varney absolutely loves his job, and the pandemic hasn't changed his positivity and optimism in relation to the future of the attractions industry.

“We're not out of the woods, but those people who thought the pandemic would

put a nail in the coffin of location-based entertainment were wrong – that's absolutely not the case. People want to get out and have shared experiences in alternative immersive environments, which is what Merlin is all about.

“We love what we do and we'll continue doing it. For a lot of us at Merlin, we feel like the luckiest kids in the world,” he concludes. “It's as though we've been let loose in our own toyshop.” ●

More: www.merlinentertainments.com

INNOVATING FOR THE FUTURE

With delays and pandemic restrictions lifting, ProSlide has been bringing exciting projects to fruition all over the world



celebrating its 35th anniversary this year, ProSlide is continuing to define the global waterpark landscape. With five times more IAAPA Best New

Water Ride Awards than all other water ride companies combined, it's established itself as the industry leader in water ride design, technology and manufacturing.

With unrelenting focus on innovation, ProSlide consistently pushes boundaries to deliver unforgettable experiences which differentiate waterparks and exceed the expectations of guests, time after time.

This year has been no different, with a number of groundbreaking projects being completed, thanks to the company's relentless drive, investment in technology and commitment to its clients.

Helping parks exceed expectations

In Dubai, Atlantis Aquaventure's breathtaking expansion has established the destination as one of the world's top waterparks. This exclusively ProSlide-powered expansion brings together an unprecedented vision for entertainment and the latest water ride technology.

With 17 high-performance water rides spread across three distinct areas – along with multiple

region and world firsts, such as the debut of the MammothBLAST Water Coaster – Atlantis has created an incredible experience, setting a new standard for waterparks around the world.

In June, ProSlide debuted a second MammothBLAST/FlyingSAUCER 45 Water Coaster at Portugal's Aquashow family waterpark. This revolutionary design combines ProSlide's advanced BLAST technology with the world of rafting. The ride's cutting edge combination of vision and design makes the MammothBLAST Water Coaster the only true family water coaster.

Together, ProSlide and Europa-Park's Rulantica waterpark are pushing the limits of immersive, family aquatic play with a custom ProSlide RideHOUSE called Svalgurok. Inspired by the park's mythological Scandinavian theming, the all-in-one entertainment structure features a massive, interactive, robotic sea serpent which sprays gallons of water from its mouth. Ten expertly engineered ProSlide water rides complement Svalgurok's industry-leading theming.

Cafalandia in Bogota, Colombia has become the first park in Latin America to install a Dueling PIPELINEBLAST. The ride path was custom designed to include high-speed straightaways and G-force turns which accelerate riders into six of ProSlide's award-winning FlyingSAUCER features. As it's situated in an area with lush vegetation, ProSlide's design team adapted the ride path to preserve the environment.

Above and right:
MammothBLAST
at Aquashow





Aquadiver
KIDZ Zone

More
information
ProSlide.com



Rulantica at
Europa Park

New parks pushing boundaries

In the Caribbean, ProSlide partnered with Baha Mar to bring its guests a world-class amenity. Baha Bay, the resort's new luxury beachfront waterpark, drew its inspiration from the natural beauty of the Bahamas and raises the bar on the guest experiences. With 13 ProSlide water rides – along with the IAAPA IMPACT award-winning Dueling PIPElineBLAST/ FlyingSAUCER 20 Water Coaster – Baha Bay is a stunning showcase of the most advanced water ride technology in the Caribbean.

Water parks in Asia have seen a lot of activity this year and China's OCT Xi'an has the strategic vision to become the country's leading international leisure destination. Boasting one of the largest water ride offerings in China, OCT has installed 15 high-performance ProSlide water rides, including Asia's first Dueling RocketBLAST/ FlyingSAUCER 20/30 Water Coaster. The park is also home to the WWA Leading Edge Award winning RallyRACER: the innovative mat racer

which heightens the competitive experience with its amplified sensation of racing.

Saudi Arabia's push to invest in attractions to boost tourism, has led to the launch of two waterparks in the space of a year. CYAN brings the world's best water rides to the area near Jeddah, putting it in the same category as famous waterparks such as those at Disney, Universal, Six Flags and SeaWorld. It features best-in-class rides, including ProSlide's TornadoWAVE 60, Dueling RocketBLAST and FlyingSAUCER.

ProSlide also collaborated with Jenan Group to create the first all-female waterpark to open in Saudi Arabia's Eastern Province, Loopagoon.

As an entertainment expansion of Jenan Group's Dana Beach Resort, Loopagoon is an outdoor waterpark featuring five cutting-edge ProSlide Water Rides. This includes the world's only custom-designed TORNADO 45, with translucent fiberglass and a capped funnel, to meet the cultural requirements of the all-female park.

As the world moves out of lockdown, ProSlide has many exciting projects in the pipeline and is looking forward to collaborating with waterparks all over the world to create more exhilarating experiences. ●

THE DEEPEST DIVE

The world's deepest dive pool and underwater attraction has opened in Dubai, with a post-apocalyptic submerged city for divers to explore. Tom Walker takes a look



With a depth of 60 metres, Deep Dive Dubai has been certified by the Guinness World Records as the world's deepest pool, but the team behind the new attraction always wanted to create more than just a very deep swimming pool. Instead, they wanted to create an exciting underwater attraction that would operate as a destination, with a restaurant, viewing windows and large screens displaying the feed from 56 underwater cameras, allowing visitors to see the divers exploring the underwater world.

The design team has created a 1,500sqm attraction themed around an underwater abandoned sunken city, featuring lampposts, shopping carts, bicycles, billboards, ATMs and a large tree. Divers explore the underwater sets, including an underwater apartment complete





Divers visiting Deep Dive Dubai will explore an abandoned, sunken city, complete with a furnished apartment



PHOTO: DEEP DIVE DUBAI



Large windows allow visitors to view the underwater world

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Deep Dive Dubai provides a safe and controlled environment to learn all about diving

- ▶ with artwork, furniture and toys and a garage with cars and motorbikes, and they can attempt to play pool and pinball 38 metres down.

The pool also features two underwater habitats – at 6m and 21m – that allows divers to surface inside a dry air space and talk to one another or communicate with a surface tender station.

The pool is filled with 14 million litres of fresh water (the equivalent of six Olympic-sized swimming pools), which is kept at 30 degrees. A variety of scuba and freediving courses are offered, aimed at beginners through to professional divers and athletes.

The building's exterior was inspired by an oyster shell – in reference to Dubai's pearl diving heritage. An 80 cover restaurant is due to open in late 2021, with large glass windows that will allow diners to view divers exploring the underwater world.

Located in Nad Al Sheba – 15 minutes from Downtown Dubai and 25 minutes from Dubai International Airport, Deep Dive Dubai

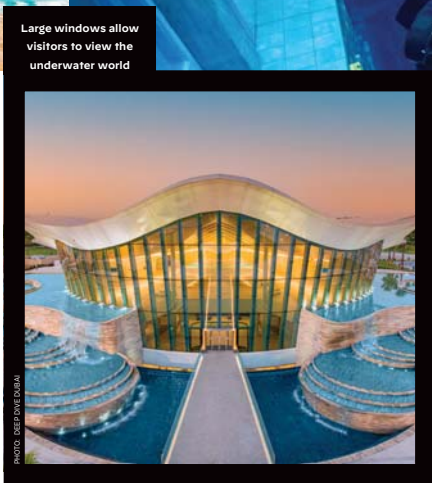
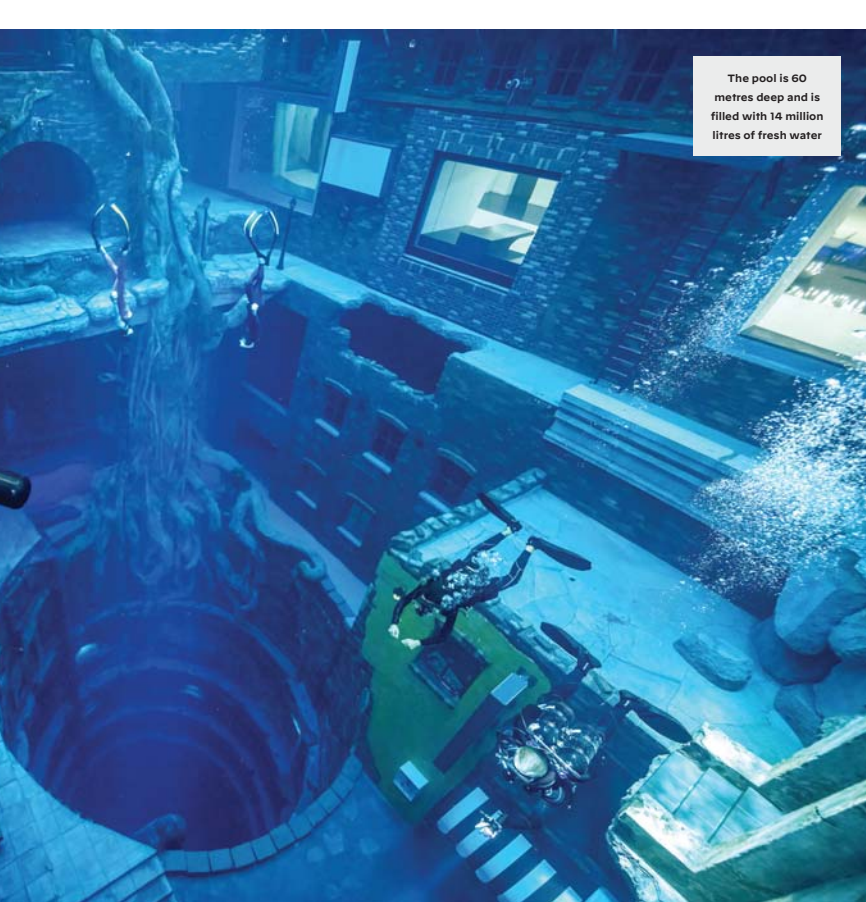


PHOTO: DEEP DIVE DUBAI

is currently open by invitation only, and will open fully to the public later this year.

“For those seeking a unique experience, Deep Dive Dubai provides an exceptional, safe and controlled environment to learn all about diving,” says Jarrod Jablonski, a record setting cave diver and the director of the facility. “For experienced members of the freedive and scuba dive communities, it's a facility and experience like no other.” ●

More: www.attractionsmanagement.com/deep



The pool is 60 metres deep and is filled with 14 million litres of fresh water

PHOTO: OCEP DIVE DUBAI



An 80 cover restaurant is due to open in late 2021

Divers can attempt to play pinball and foosball 38 metres down



PHOTO: OCEP DIVE DUBAI

PHOTO: OCEP DIVE DUBAI

A BRIGHTER FUTURE

As PortAventura World announces it has become carbon neutral, we speak to Choni Fernandez Veciana about how the Spanish resort is moving towards a new energy model

As concern mounts over the effects of climate change, pioneers within the attractions industry are responding in innovative ways, searching for more sustainable ways to power their venues.

PortAventura World launched its strategy to minimise its environmental footprint with the opening of Colorado Creek, its first zero-emissions hotel, in 2019.

In November 2020, the company announced that 100 per cent of the electricity consumed in the PortAventura World resort the previous year had come from renewable energy sources, without CO2 emissions.

The operator has ambitious goals for the next few years, including the installation of a photovoltaic plant to provide more clean energy.

Here Choni Fernandez Veciana, PortAventura central services director of purchasing, logistics and corporate responsibility, talks us through the strategy and tells us why *not* making changes is simply not an option.

Why is it important to consider how energy is used in the attractions industry?

The use of renewable energy is a fundamental axis around which environmental commitment must turn. In the case of PortAventura World, we continue to make advances towards energy transition, incorporating projects such as the installation of one of the largest solar



Choni Fernandez Veciana joined PortAventura in 2007

100 per cent of the electricity consumed in 2019 came exclusively from renewable energy sources without CO2 emissions.



PHOTO: PORTAVENTURA WORLD

consumption photovoltaic plants in a European resort. We also hold the Guarantee of Origin certificate, which ensures that 100 per cent of the electricity consumed in PortAventura World in 2019 came exclusively from renewable energy sources without CO2 emissions.

Is the attractions industry doing enough to tackle the issue of climate change?

Theme parks are not part of the industrial sector and are included in the service sector, with the differentiating characteristic of the large influx of visitors per day. This fact places waste, which theme park activity generates, as the environmental area with the greatest impact. And yes, the industry is steadfastly committed to the fight against climate change.

We're aware of our responsibility and also of the positive impact that combating climate change has for the whole of society. In our case, one of our main objectives is related to waste management and minimising its generation and the recycling or recovery of waste already generated. In this sense, we're focusing our efforts on the circular economy and the use of waste as an energy source. Starting from the premise that there's no better waste than that which is not generated, we are committed to the elimination of single-use plastics in the resort.

In 2019 we got the Certificado Residuo Cero of AENOR that certifies that we recover more than 90 per cent of the waste that we generate.



The use of renewable energy is a fundamental axis around which environmental commitment must turn

Why and when did PortAventura make the decision to become carbon neutral? What have been the greatest challenges up to this point?

Since 2008, PortAventura World has calculated its direct CO2 emissions, increasingly incorporating the calculation of indirect emissions. Since then, our environmental objectives include the reduction of said emissions, which is why – among other actions – we demand only renewable energy (GdO) in our energy contracting tenders and we are changing our internal fleet for electric vehicles without CO2 emissions.

In 2019 we decided to go one step further and in addition to the calculation and reduction, we decided to also offset the





► remaining emissions. We started in 2019 with a zero emissions hotel, and by 2020 we had offset the total direct emissions and part of the indirect ones from the resort.

One of the great challenges, within indirect emissions, is to know the emissions of the entire supply chain, because there are many suppliers that still don't know their direct emissions. We're working to improve the environmental performance of the entire chain.

Which are the main areas within the park where there is still scope to improve energy use?

To reduce our energy we depend a lot on new and innovative products. New luminaires based on LED technologies have helped a lot to reduce consumption. We have also become increasingly demanding with the energy certification of any equipment that we acquire – this is something we prioritise. The difference between an A and a G rating can be up to three times less consumption.

Can you highlight some of the innovative energy-saving measures you're taking at the resort?

PortAventura has created the Smart Resort project; all the systems and equipment that consume energy in the resort have been connected to a control centre, which is attended 24 hours a day, 365 days a year.

This allows us to control the AACC systems, for example, turning off/managing the air conditioning in the spaces according to the number of people occupying that space. You get to control the ignition of an oven in a hotel, from the Control Center! It's a 'big eye' that sees everything... We no longer spend a single KWH that's not strictly necessary.

What do you think has been PortAventura's greatest success in this regard?

All the steps we've been taking and all the initiatives that we've implemented are great successes in terms of sustainability and the rational use of energy.

One of the big wins has been the awareness within our teams. An important part of our energy savings are achieved by small actions taken by each of our resort employees. Remember that in high season we have 3,000 direct employees and the same number of indirect employees. Small actions by each person can end up achieving great results.

Beyond complying with legal requirements, at PortAventura World we continue to develop an ambitious growth plan, based on sustainable construction principles. We build with certifications as recognised by LEED or BREEAM and we seek this energy saving already from the design phase of the new installation.

PHOTO: PORTAVENTURA WORLD



PHOTO: PABLO VERMELEN PHOTOGRAPHY / RANDO GENERAL PIAZZA MASSA NELLO



The management have invested in innovative energy saving products, says Veciana

PHOTO: PORTAVENTURA WORLD

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We are focusing our efforts on the circular economy and the use of waste as an energy source

Do you think other attractions operators will follow your lead? What advice would you give them?

From the front-line employee to the highest-ranking manager, all of our employees know the importance of sustainability and understand the rational use of energy in our resort. What's more, they are all essential partners and participate in many of the decisions that have to do with sustainability. As well as focusing on our guests, none of our colleagues forgets how important it is to take care of our environment and to transmit these values to colleagues and visitors to the resort.

For our employees that receive variable remuneration, a percentage of that is linked to meeting annual energy saving targets. This is integrating ESG into HR policies! ●

More: www.attractionsmanagement.com/PA

PortAventura World
is one of southern
Europe's largest
theme park attractions



The show is designed to bring classical music to new listeners

PLAY ON

The Ravinia Music Box experience uses emotion, illusion and technology to enable new listeners to 'bump into' classical music. Here's how they did it



Originally built as an amusement park, Ravinia, in Highland Park, Illinois, US, was a premier summer opera venue between 1919 and

1931, and has been the summer home of the Chicago Symphony Orchestra since 1936.

It now hosts a wide variety of concerts, from pop and cabaret to jazz and classical and while visitor numbers have grown, ticket sales for its classical offerings have been dwindling for years.

Welz Kauffman, president and CEO of Ravinia from 2000 to 2020, wanted to address this. Realising that audiences were arriving several hours early for non-classical concerts, he wondered how he could take advantage of this. When he visited the Abraham Lincoln Presidential Library and Museum in Springfield, Illinois, he was blown away by the multimedia show about Abraham Lincoln, and wondered if something similar could be created to celebrate the life of composer, conductor and musician Leonard Bernstein. He got in touch with BRC Imagination Arts – the creators of the Abraham Lincoln Presidential Library and Museum – and they loved the idea.

Fifteen years later, the Ravinia Music Box Experience Center has opened, featuring an immersive, 65-seat, wraparound 4D theatre with a museum gallery space and an immersive theatre experience called *Bernstein's Answer*, that celebrates the life of Leonard Bernstein.

"Our key aims were to create something that would allow audiences who were already at Ravinia to see Sting, Lady Gaga, or Common, say, to have an unforgettable, transformative opportunity to 'bump into' classical music, and to use Bernstein's incredible life and work as a throughline to answer a question we've probably all asked at some point: What does music mean?" Brad Shelton, creative director at BRC tells *Attractions Management*.

"We got to create an emotional installation art piece with some of the best musicians on the planet to tell a story that inspires people to find common ground and come together, at a time when it feels as though almost everything is trying to tear us apart. That's a win, and it's hard to imagine a better place to have done it than at Ravinia."

Here we speak to those involved to find out more about this exciting project...



PHOTO: BRC IMAGINATION ARTS

BRC created a holographic illusion of Bobby McFerrin to introduce *Bernstein's Answer* (right)



PHOTO: SAMAN FAYOUBI

Jamie Bernstein

Leonard Bernstein's daughter

What does the opening of Ravinia Music Box and the Bernstein's Answer show mean to you?

For my brother, sister, and me, we see the Ravinia Music Box as a hugely exciting opportunity to introduce our dad to younger people, and in a deeply meaningful context – because the presentation evokes our dad's lifelong devotion to using music to make the world a better place.

What do you think your father would have thought of the Bernstein's Answer show?

I think my dad would have loved the exuberance of the presentation; it radiates the same childlike joy which Bernstein himself often emanated from the podium. I also think he would have appreciated that the show does not shy away from tough questions and topics. His own musical compositions expressed all the extremes of human emotion: fear, longing, love, fury.

Bernstein's Answer really shows how Bernstein used his music to paint a portrait of the world he lived in – both the outer and the inner world – and how that music can help us make sense of our own worlds, too.

Is there a part of the show that particularly resonated with you?

I really appreciate the moment when the questions get tough, and my dad's music underscores some disturbing images of human turmoil. I like that it's... real.

Beautiful, heartfelt music can help us get through the tough times, not just celebrate our

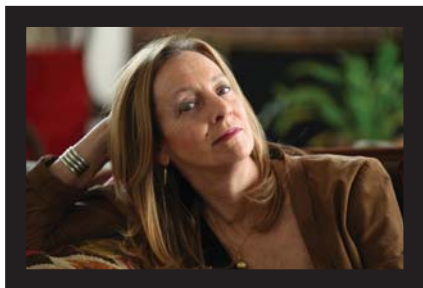


PHOTO: STEVE J. SHERMAN



This is a great message for kids: we won't pretend there aren't bad, scary things out there, but we also know that music is a potent tool we can all use to help us get through the tough stuff

joyous times. This is a great message for kids: we won't pretend there aren't bad, scary things out there, but we also know that music is a potent tool we can all use to help us get through the tough stuff, and has a unique power to connect us, to bring us together in – literally – harmony. ▶

The visitor journey begins in the Ravinia Music Box lobby

► What was your experience of working with BRC Imagination Arts?

Brad Shelton and his team at BRC were unfailingly generous and patient in explaining to our group at the Leonard Bernstein Office what their vision was. They worked hard with our music editor, Garth Sunderland, to get the music cues right, and they did their utmost to honour Bernstein's music as they went along. It was beyond touching for all of us to witness how devoted the whole BRC team was to communicating what our dad stood for through his work and his legacy.

The goal of the project is to introduce new listeners to classical music. What role has music played in your life?

In a way, I'm the least useful person to ask about the role classical music has played in my life – because I lived and breathed it from the day I was born! It gave me a chance to learn how to do a deep dive into music. You can hear a work like, say, Tchaikovsky's Fourth Symphony, and get a kick out of it on one listen. But: when you hear it a few times, or maybe sit in on a rehearsal, or best of all, even get to play an instrument in the piece, it will start to unfold for you like a magic, multicoloured flower. Every time you hear it, you'll get more out of it.

What can classical music offer young people?

In Caracas, Venezuela, I sat in an audience full of young kids who were participants in the country's famous El Sistema youth orchestra programs. Those kids knew their "Tchaik 4," as we like to call it, by heart – and they were hearing a fantastic performance conducted by their fellow Venezuelan, Gustavo Dudamel, who had risen through El Sistema and was now an international superstar.

The kids were leaning forward in their seats, straining with anticipation for their favourite moments, and at the end, they whooped and hollered as if they were at a ball game! I was so profoundly delighted by this: that's exactly how I feel when I hear a great performance of a piece I know and love. I hope young viewers at the Ravinia Music Box will be moved to try some deep dives into the glorious waters of orchestral music.

What would you like visitors to take away about your father?

I would love for young people to treasure Leonard Bernstein as an artist who, even though he lived before them, has the power to speak directly to them through his music. I hope they explore his compositions further.

The new venue was designed to be open and flexible



The venue features a 65-seat wraparound 4D theatre space

PHOTO: BRC ARTS

Edward Hodge

Creative Director
BRC Imagination Arts

How did you approach this project? What was the starting point?

We look at projects like this by asking ourselves the question: what is the change we want to make in the audience? Answering that simple question drives the choices we make in our storytelling and drives the early design decisions in the environments we need to enable a transformation within our guests.

What were your key aims when designing the show?

We wanted to reduce the stigma of classical music that is perceived by younger audiences. Hopefully encouraging guests who show up for a pop music night to return for an evening with the Chicago Symphony Orchestra.

How did you use technology to immerse visitors in Bernstein's life?

This show has a one of a kind 'holographic' illusion. We spent a year developing this magic trick and two years designing and building an

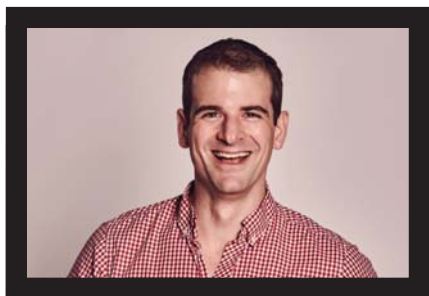


PHOTO: ALVIN NGUYEN

entire theatre around this illusion! All of that work was to convince the audience, if only for a moment, that conductor, composer and artist Bobby McFerrin had just walked on stage. That singular moment captures the imagination of our audience and gives us the freedom to begin to play with visuals around the theatre.

Beyond a spectacular immersive cinema system we are particularly proud of the



Bernstein's work is introduced in a fun and interactive way

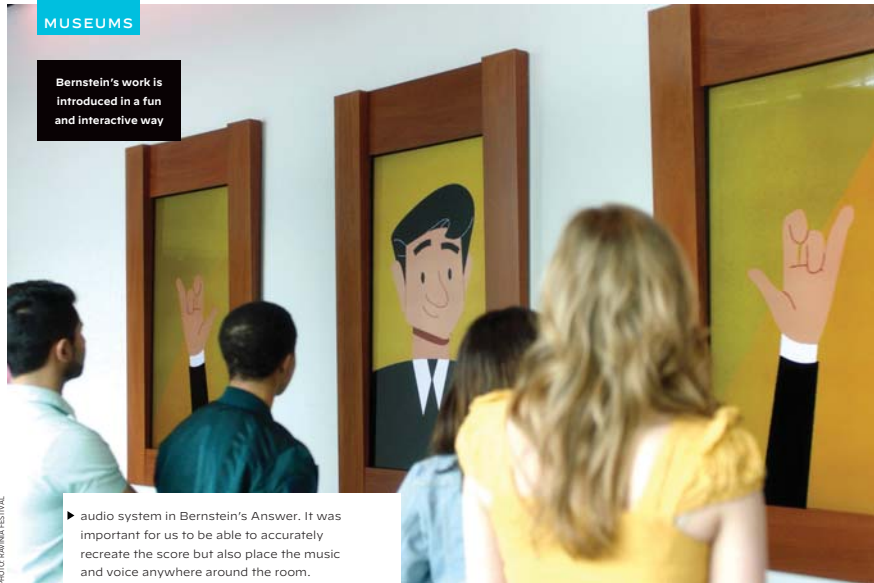


PHOTO: RAVINIA FESTIVAL

- audio system in Bernstein's Answer. It was important for us to be able to accurately recreate the score but also place the music and voice anywhere around the room.

To do this, we developed a 30.1 sound system that allows us to place sound and music anywhere we like. Of course all of those speakers are unsightly so the team spent a great deal of design resources concealing every speaker in the room and making sure that every surface was treated acoustically. And that's very BRC – technology is an amazing tool for storytelling, but we never want the audience to know that it's there.

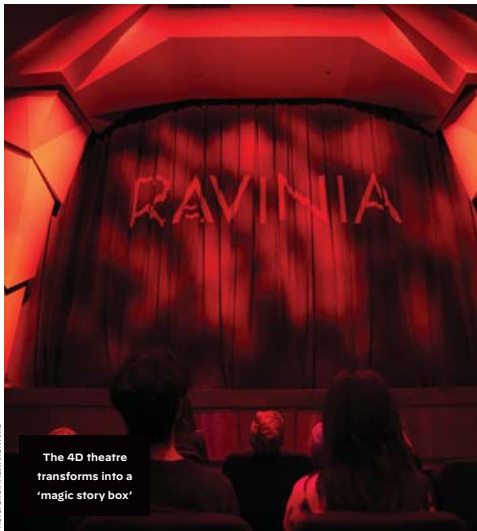
What are you proudest of?

I never imagined that I would have the opportunity to take part in creating an experience with Jamie Bernstein and the Bernstein organisation. Playing Bernstein's albums was how my parents introduced me to classical music. It was a thrill and the honour of a lifetime to be a small part in continuing his legacy for the next generation of audiences.

What feedback have you had?

My favourite thing to do is to stand in the back of the theatre and watch the audience react when the room transforms into the magic story box. After the illusion on stage appears most audience members think that this is all the show will be. Moments later, just when their guard is down, the room begins to transform and I just love watching the surprise on all of their faces!

PHOTO: BRC IMAGINATION ARTS



The 4D theatre transforms into a 'magic story box'

The show aims to
connect emotionally
with visitors

“

Music venues are one of the few places left where strangers still feel comfortable showing emotion around each other. That's a real opportunity

Brad Shelton

Creative Director

BRC Imagination Arts

Leonard Bernstein was known for his activism. How important was it to get across that part of his life?

Bernstein's activism and humanitarianism were essential elements of his approach to music (and his egalitarian love for all of it, not just classical), as well as essential to his approach to life, so they obviously were also essential to our story. And, due to the delay in opening due to COVID-19, those parts of his life became even more powerful and transformative as part of the experience.

There were definitely some long conversations about how far we could push this, but Welz Kauffman, the incredible Board at Ravinia, and the Bernstein family understood that what would make the experience powerful and unforgettable was to be brave and use those pieces of Bernstein's legacy as a storytelling device that would move people emotionally.

What are you proudest of?

It's been incredibly gratifying to see both general audiences at Ravinia and the top performers in the classical music world have the same response as they walk out of the show. It's always some version of 'holy crap, that's the coolest thing I've ever seen'.

What's even more gratifying are the number of phone calls our client has got from people the day after they saw the show saying, "I wanted you to know I just can't stop thinking about it."



How would you like the show to make visitors feel?

The show was constructed to take guests on an unexpected emotional journey. When it starts, you think it's about Leonard Bernstein... and it is, but at its heart it really just uses Bernstein's story and music to take us on a personal journey, one that focuses on the role music plays in all of our lives and the role it plays in helping us all create a better world.

I like to think that's the thing that would make Bernstein happiest – it uses his incredible legacy to lead us all to something bigger than ourselves, which is what he did throughout his life.

I want guests to feel slightly uncomfortable and transformed by what they've experienced. Music venues are one of the few places left where strangers still feel comfortable showing real emotion around each other. That's a real opportunity both for the venue and for the guests. ●

LOCAL HEROES & GLOBAL NOMADS



Hauser & Wirth
Somerset was
launched in 2014



From world renowned art galleries to quirky farm attractions, creative visionaries are reimagining visitor attractions in rural South Somerset. Terry Stevens pays a visit

Something special has been stirring in rural South Somerset, UK in recent years. COVID-19 has failed to dent the momentum, stifle the enthusiasm, or contain the ingenuity of a new breed of visionaries who are re-imagining the world of visitor attractions.

Longstanding local heroes rub shoulders with global nomads in a place regarded by John Steinbeck, winner of the 1962 Nobel Prize for Literature, as his favourite in the world. He was drawn to the area in search of the Arthurian legends cemented within the landscape of Cadbury Castle, Glastonbury Tor, and the Vale of Avalon. This is part of Thomas Hardy's Wessex and T S Eliot's eponymous poem, *East Coker*, the anchor of his *Four Quartets*. It is a delightfully gentle landscape of folded hills, attractive thatched villages, cider orchards and deep heritage.

For millions of tourists over the past 50 years this was a place to pass through as quickly as possible on the A303 and A30 en route to Devon and Cornwall, or on the A37 heading to Dorset's UNESCO World Heritage Jurassic Coast.

Today, this corner of Somerset, squeezed between Dorset and Devon, has become a much sought-after destination with a sophisticated array of unexpectedly rich, and internationally significant, contemporary cultural and heritage attractions. ▶



There is now a deep sense of the ancient sitting very comfortably with the modern



- South Somerset fully deserves its growing reputation as a great destination. It remains relatively undiscovered by domestic and international tourists, but a new breed of discerning travellers is recognising the breathtaking opportunities, provided by the emergence of world-class experiences that now exists.

Although much has altered, little has changed since a promotional guidebook from the 1960s described the area as a romantic and historic corner of ideal England: a land of soft hills, peace, stillness, blossom in springtime and deep thatch. There is still an underlying independence about the place that comes from being side-lined and by-passed for centuries. The recent tourism developments have been led by a quirky mix of, on one hand, a band of slightly anarchic, interestingly eccentric, locals and, recently, the arrival of an inspirational group of global visionaries. There is now a deep sense of the ancient sitting, very comfortably, with the modern – especially in terms of the, often extravagant, but never out-of-place, new generation of tourism investments.

BEAUTIFUL BRUTON

Nowhere is this better exhibited than in the medieval market town of Bruton. Today a thriving centre for stylish art, design and craft galleries, family enterprises selling local produce and a slew of antique shops where even the local charity shops have recognised the power of curated content to

Iwan and Manuela Wirth (pictured) chose Bruton as the location to create a new kind of art gallery



match the interests of high-value visitors.

For many observers, Hauser & Wirth's arrival in Bruton was the catalyst for this change in perception of the destination, for others it was the cherry on the cake: an endorsement of 20 years of hard work, selfless investment, and visionary projects across several villages by a cohort of local heroes.

In Bruton, the Mill on The Brue adventure centre (opened in 1982) pioneered activity tourism in Britain whilst the remarkable conversion and re-modelling of a Grade II Listed 18th century house and 19th century congregational chapel into At the Chapel is a clever hybrid (comprising a restaurant, bedrooms, wine shop, bakery, terrace, and clubroom) that challenges all tourist board definitions of what it is.

Following a visit to Bruton by Iwan and Manuela Wirth, Durslade Farm was chosen as location for the globally renowned art dealership



PHOTO: EMMA CALETY-CLARK / COURTESY HAUSER & WIRTH

Somerset changed our lives profoundly. We were inspired by the community

Iwan and Manuela Wirth

Hauser & Wirth to create a new type of art gallery that opened in 2014. The Swiss-born couple saw the potential to bring the derelict medieval buildings back to life, conserving them for future generations by creating a world-class gallery and arts centre, complete with The Roth Bar & Grill – regarded as being one of the finest and most unusual cocktail bars outside London.

Early in 2021, they also opened the Durslade Farm Shop as an outlet for the sustainable

produce from the estate and local producers.

So, what exactly is Hauser & Wirth Somerset? A visitor attraction? Yes, it pulls in 130,000 visitors a year. An art gallery? Of course! A sustainable farming operation? Certainly – and it now has a fine farm shop. A wonderful garden? Absolutely. A place for community events? Yes. A wedding venue? Of course. A brilliant cocktail bar with high quality restaurant – one of the best outside the M25. It's a hybrid that's impossible to ►

Durslade Farmhouse
is on the Hauser &
Wirth Somerset site



PHOTO: SIM CAHNETTY, CLARE COURTNEY PHILLIPS AND HADSPEN AND WIRTH

► pigeon-hole. That is what makes it so appealing.

Of their decision to open an outpost in Bruton, Iwan and Manuela Wirth said: "Somerset changed our lives profoundly and I think it's fair to say that we found a home away from our original home. We knew that in South Somerset we had found a place where we could bring all our interests together: art, architecture, landscape, conservation, garden, food, education, community, and family. We were inspired by the enthusiasm and encouraged by the support of the local community as we embarked upon this ambitious project."

Today, Bruton's story of transformation continues apace. There is a very tangible positive vibe throughout the community. There is a new sense of civic pride and confidence with the positive impacts recognised by local people with this chemistry now attracting other global players who know a special place when they see it. These are a kind of new generation of pirates – driven by creativity and a desire to make a difference, with investments formulated by philanthropy and personal interest, such as David Roberts and his artist wife, Indrė Šerpytė, who have bought a farm in the village of Charlton Musgrove 'as a great space to show our art collection'.

The most prominent of these 'new pirates' arrived in 2013 and has now curated the extraordinary conversion of the Emily Estate and Hadspen House just a few miles from



Alice Temperley has
opened the World
of Temperley in the
village of Ilminster

PHOTO: DENWOOD PHOTOGRAPHY



Bruton. Behind this project are the visionary South African couple Koos Bekker and Karen Roos – the creators of the wonderfully re-imagined, Western Cape garden estate, Babylonstoren which has turned heads in the Franschhoek Valley for over 10 years.

Created in the 1680s, the Emily Estate has been home to seven generations of the Liberal Hobhouse family, including Arthur Hobhouse, a founder of the national parks system in England and Wales and Emily Hobhouse (1850 – 1926) – the pacifist, feminist and welfare campaigner who is revered in South Africa where she worked courageously to save the lives of thousands of women and children interned in camps set up by British forces during the Anglo-Boer War.

HYBRID SOLUTIONS

Open in 2019, The Newt in Somerset, as they have renamed the property, brings together, as Roos says, "The most beautiful parts of what we found – ancient woodlands, a walled garden, the pretty gardener's cottage – with new designs that will hopefully allow visitors to explore different eras of gardening history. And, of course,





PHOTO: DENWOOD PHOTOGRAPHY

celebrate the apple, which is what Somerset is all about. People in South Somerset have been so positive about it. It helps that this instantly felt like home, So, moving here and creating this has been a wonderful, and very natural, progression."

The Newt is another hybrid. Claus Sendlinger, the founder of Design Hotels, once challenged us by saying that the tourism industry lacked the creativity and innovation to survive. He advocated that the industry embraced hybrid thinkers with hybrid solutions. Hybridity is not just evidenced in Bruton, it is everywhere down here.

Local heroes in villages across South Somerset have been leading the charge with a wealth of interesting, community-centric projects for the past 10 years or more. Michael and Emily Eavis invented what we love as the concept of a contemporary music festival and are now curating the 2021 Glastonbury Abbey Festival. Nearby is Roger Saul, founder of the Mulberry luxury fashion label, with his pioneering organic farm at Sharpham Park and, until recently, the Kilver Court shopping complex and gardens. In South Petherton, Nick and Claire Bragg have re-invented Frogmary Green Farm to be an exemplar visitor attraction dedicated to sustainable agriculture. In Dowlish Wake, the Perry Family have created a delightfully modest cider experience that is authentic, honest, and real, combining a local produce shop with cider tasting and a small museum.

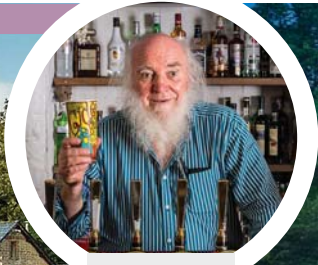
So, the story continues. The late John Haynes, founder of eponymous Motor Manuals developed the Haynes International Motor Museum in Sparkford. At Kingsbury Episcopi Burrow Hill Cider Farm offers tours, tasting and shopping for its Somerset Cider Brandy by Julian Temperley. Julian's daughter, Alice Temperley MBE, the



**Fashion designer
Alice Temperley grew
up on her parents'
Somerset cider farm**

PHOTO: DENWOOD PHOTOGRAPHY

highly respected international fashion designer, has recently opened The Phoenix Studios, a breath-taking collective of buildings sitting right in the heart of the historic market town of Ilminster. Formerly home to the Gooch and Housego factory, it has laid derelict and forgotten for over 13 years but has now been brought back to life creating The World of Temperley atelier to house Alice's new shops, design and textile studios, and offices, which opened in October 2020. In May 2021 the second phase launched with a coffee barista and cocktail wine bar 'The Somerset', a bakery outlet run by Ben and Vanessa Crofton of Somerton's '28 Market Place' and a pop-up shop space for all things artisan, all set within a mews style courtyard - a public space to be enjoyed by all for anything from morning yoga sessions to evening dance classes, book launches and talks to photo shoots and small community



Haselbury Mill is the
brainchild of owner
Roger Bastable

Is this the new model for post- COVID attractions?

- event gatherings. Alice and her partner, Mark Cresswell refer to this enterprise 'as a lifestyle, a community, and an evoked spirit for life.'

Two other initiatives deserve praise for highlighting ingenuity, innovation, and hybridity. Both projects are gems in the true sense of the word.



Dawes Twineworks is owned and run by the local community

The first of these is Haselbury Mill with its highly crafted faux Medieval tithe barn, the dream of Roger Bastable. Roger first made headlines in the motor trade in the 1970s with his novel adventures involving car imports and logistics. He is a special character. Forthright, brave, cup half full. A pioneer, an intuitive business brain and the lead singer in a rock and roll band. His tourism business is an amalgam of a country house hotel, a village pub, a restaurant, an events venue and, opening in September 2021, will be a thought-provoking new visitor attraction called The Memory Palace. In Roger's words, "This will stir memories of post-war village life. The daily work, social life, and the characters of this area. I want our visitors to be the story tellers. Grandparents telling their grandkids that they used to have a car like that one, or your grandmother used to hand-stitch leather gloves in our front room using a machine like that."

Haselbury Mill is a collection of historic buildings sitting astride the River Parrett. It already has the feel of a South Somerset village. It exudes the values of community and heritage. But what is it? An hotel, a visitor

The Newt hotel has been created on the Emily Estate which dates from the 1680s



PHOTO: THE NEWT

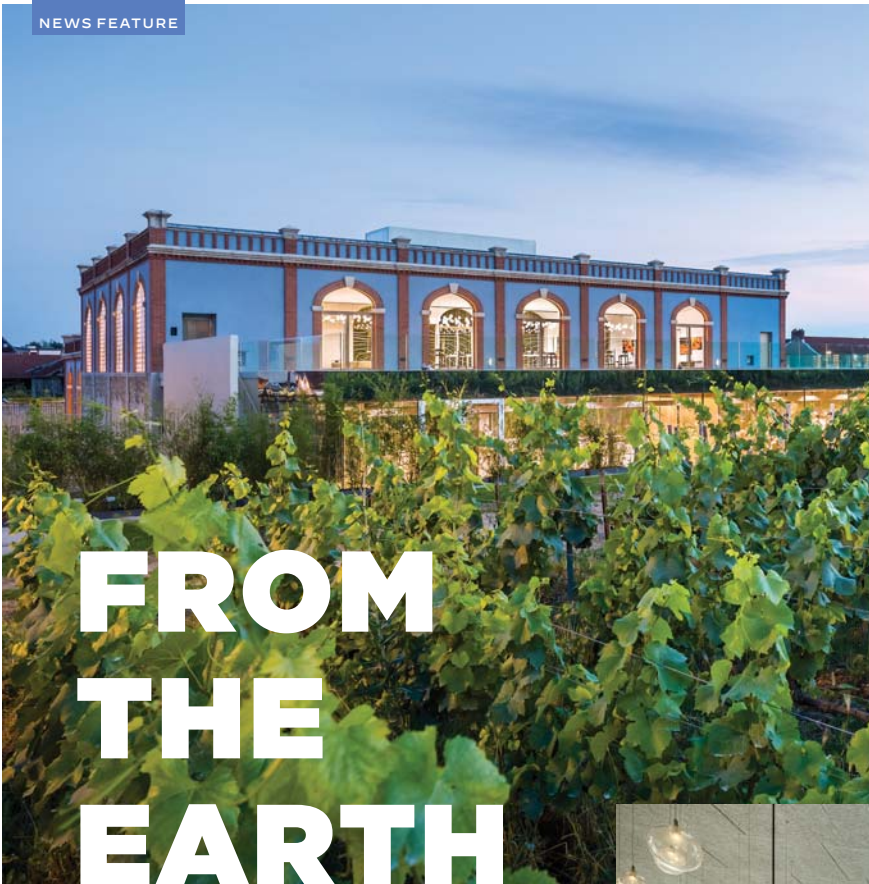
attraction, or a restaurant? Does it really matter? It is another hybrid that meets the interests and the demands of a wide mix of guests. Definitions are becoming irrelevant.

The same is true of the second example of attraction innovation in South Somerset – the successful restoration of The Dawes Twine Works in the village of West Coker. This is a community-led project that has culminated in being Britain's only working Victorian ropeworks.

The Dawes Twineworks, with funds from Heritage Lottery, The Prince's Trust, and Sir Andrew Lloyd Webber's Foundation, now boasts a visitor centre, a community café, art gallery, and an archive. Cider is made on-site, themed

dining evenings take place; local bands play live under the roof of the 100 yard-long ropewalk; the site hosts artists in residence and an annual arts festival. It is an educational resource, a conference venue, and a living museum.

Hybridity thrives. Hybrid solutions by hybrid thinkers. Is this the new model for post-COVID-19 visitor attractions? The shift is likely to create all kinds of challenges for planners and tourist boards who have traditionally tried to categorise visitor attractions into neat boxes to give them accreditation. Today's visitor does not really care how the places they visit are defined if they deliver extraordinary, value-for-money, honest experiences. ●



FROM THE EARTH TO THE BUBBLE

PHOTO: © BERGEY + GRAZA



Gary Shelley, director of Casson Mann, says the wrap-around cinema is the apex of the experience



PHOTO: CASSON MANN

Pressoria, a new visitor attraction at the foot of the historic slopes of the Aÿ-Champagne commune, is taking a fresh approach to exploring the history of champagne. Magali Robathan takes a look

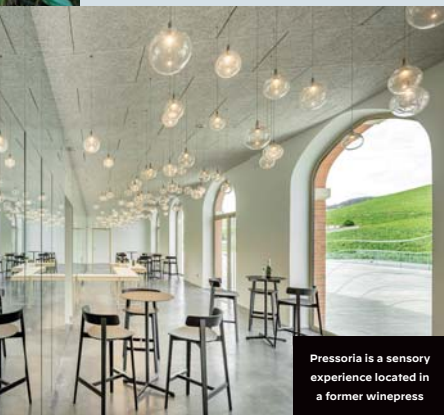
Pressoria – designed by Casson Mann and Atelier Phileas Architecture – blends original heritage architecture and contemporary interiors with sensory and digital installations and event spaces to present the culture of the famous Champagne appellation.

Described as a sensory experience that blends elements of old and new, the visitor attraction is located in a former winepress. The building has been transformed into a contemporary space, in which architectural elements and playful technology deliver an exhibition and tasting experience framed by light and space, landscape and history, art and science.

As well as the exhibits and attractions, the destination features a large bar, restaurant and retailing – all intended to explore and promote Champagne. Located across two floors, Pressoria takes visitors on a journey ‘from the earth to the bubble’.

Designed for both tourists and locals – and champagne connoisseurs and newbies – the architects’ brief was to create a visually poetic journey through the elemental and cultural nature of Champagne. The sensory installations have been devised to offer an immersive experience that engages the senses and reveals the heart of Champagne.

On the ground floor, visitors can explore a series of objects and digital installations that



Pressoria is a sensory experience located in a former winepress

PHOTO: BRETON + ASSOCIÉS

- explain the elemental basis of Champagne and its terroir: chalk, rain, sun, and the deep vine roots, which tie Champagne production to the area.

A monolithic chalk sculpture testifies to the influence of chalk on the land and vines, while a digital installation tells the story of the geology and geography that has shaped the land and soil. Elsewhere, an exhibit explores the scent of Champagne blossoms – a famously short-lived event that visitors can now experience in an installation.

VISITOR IMMERSION

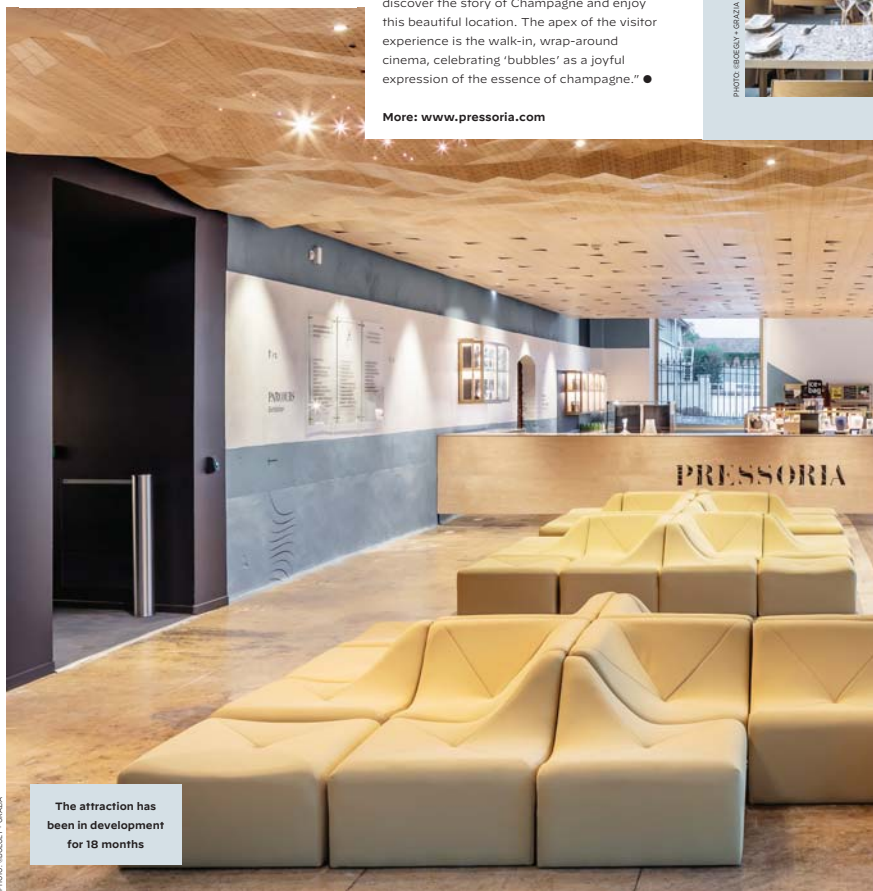
Across the attraction, projection-mapped animations and interactives invite the visitor to become part of the land, the vines, the harvest, and the effervescence.

Gary Shelley, director of Casson Mann, said: "Pressoria is a unique sensory experience that celebrates Champagne and its relationship to the land, the people and to place.

"After 18 months of development, we're thrilled that visitors have the opportunity to discover the story of Champagne and enjoy this beautiful location. The apex of the visitor experience is the walk-in, wrap-around cinema, celebrating 'bubbles' as a joyful expression of the essence of champagne." ●

More: www.pressoria.com

PHOTO: BUDGEY + GRAZIA



The attraction has
been in development
for 18 months



A large bar, restaurant and retailing sit at the heart of the attraction

“

Pressoria is a unique experience that celebrates champagne and its relationship to land, people and place



Pressoria is designed for both connoisseurs and Champagne newbies

PHOTO: SHOOTING - GALAZA

“

*The entire
visitor
experience at
the Shanghai
Astronomy
Museum
unfolds in
a dramatic
choreography*

Thomas J Wong

As the world's largest
astronomy museum opens in
Shanghai, Magali Robathan
speaks to the architect who
helped bring this highly
ambitious project to life

The design of the Shanghai Astronomy Museum was inspired by astronomical principles



PHOTO: ARCH-EXIST

It's been one of the most anticipated museum and planetarium openings for years, and this July finally saw the launch of the Shanghai Astronomy Museum.

Designed by Ennead Architects, the new astronomical branch of the Shanghai Science and Technology Museum covers a massive 420,000sq ft and features a planetarium, an observatory and a 78-foot-high solar telescope, as well as a digital sky theatre, an education and research centre, and a host of buildings and programming including temporary and permanent exhibits.

The programming will feature immersive environments, artifacts and instruments of space exploration, and educational exhibits.

The design is inspired by astronomical principles, with the building's three principal forms – the Oculus, Inverted Dome and the Sphere – acting as functioning astronomical instruments, tracking the sun, moon and stars.

Here Ennead architect Thomas J Wong talks *Attractions Management* through the project.

What does the Shanghai Planetarium project mean to you?

After eight years in the making, we're thrilled to celebrate the opening of the Shanghai Astronomy Museum. At 420,000sq ft, it's the largest museum in the world dedicated solely to astronomy and is designed to encourage humans to connect with the principles of the universe through an impactful spatial experience.

We wanted to create a physical space that made evident the astronomical truths that make our existence on this planet possible and help people understand how truly exceptional the life-



PHOTO: ARCH-EXIST

supporting aspects of Earth are when compared to the turbulent realities elsewhere in the galaxy. Modern life has detached most of us from the elemental bond to the universe as we take for granted the functional aspects of the earth's daily rotation as it orbits around the sun, our moon's circumscribing watch around the globe.

How does the design enhance the content?

The institutional mission of the museum and the architectural concept of the building are aligned: to offer an experience that ignites curiosity and inspires exploration. A foundational design concept was to shape the architecture around those magnificent elements dynamically alive among the stars, to abstractly embody the phenomena and laws of astrophysics that are the rule in space, to magnify the visitor experience of the cosmos to beyond just the exhibits.

We achieve this not only through dramatic architecture but by shaping figures of sunlight to

“
**The architecture
 is tuned to
 highlight and
 heighten the
 experience
 of the sun**

place visitors in an intimate, direct engagement with real astronomical phenomena.

I hope visitors will be reminded of a shared universal perspective: where we humans sit in relation to the existence of all things, both near and impossibly distant. It's a place where I hope we will simultaneously acknowledge the great fortune of Earth amidst the unimaginable hostilities of the cosmos, in tandem with the underlying responsibility to care for this planet, each other, and all species of life here.

What was the starting point for the design?

Our design process was an unpredictable journey guided by research and experimentation.

One fundamental notion became the clarifying concept: the fact that the entire Universe, from the time of the Big Bang, is in a state of perpetual motion. From the accelerating and expanding galaxies over billions of years

to the complex gravitational relationships of multiple astronomical entities acting upon each other, the building design draws form from the dynamic energy of celestial movement.

The planetarium is also conceived as an astronomical instrument which coordinates with the path of the sun across each day and through the seasons to shape figures of light and illuminate our planet's motion. The architecture is tuned to highlighting and heightening the experience of the sun and its changing relationship to the earth as we orbit our nearby star.

Visitors encounter three distinct moments that each make apparent core astronomical



The building design incorporates three instruments: the Oculus, the Sphere and the Inverted Dome

principles that play out in three instruments – the Oculus



PHOTO: JARCHELUS

THE EXHIBITION DESIGN

The three main exhibition areas of the Shanghai Astronomy Museum are: 'Homeland,' 'Universe,' and 'Journey'. There are also special exhibition areas including: 'China Explores the Universe,' 'Curious Planet,' and 'Heading to Mars'.

The 'Homeland' exhibition is what visitors first encounter. They are immediately immersed in a realistic starry sky via one of the world's most advanced optical planetarium projections. As they stroll through this section, their learning deepens as do their questions. This is followed by the 'Universe' area which is oriented to higher learning levels and has more interactive exhibits. It is divided into five sections: 'Time and Space', 'Light', 'Elements', 'Gravity', and 'Life'.

Finally they reach the 'Journey' area, which as the name suggests, offers a panoramic view of the long journey of mankind to explore the mysteries of the universe, from ancient times to modern astronomical discoveries, as well as research projects and achievements from around the world today.

The guiding concept for the overall exhibition design was, "We are not writing a textbook, we are creating an experience." The exhibits were developed to make complex content and information easily accessible to visitors of all ages. Exhibition areas provide spaces for real observation, as well as simulations and experiential interactive programming. The museum guides visitors through the learning principles of "SEE-DO-LEARN-FEEL" to gradually build their understanding of the universe.

Of the 300-plus exhibits, 85 per cent are original and more than 50 per cent are interactive. They consider the needs of visitors at different levels.

Source: Ennead

principles that play out on Earth. These three instruments – the Oculus, the Sphere, and the Inverted Dome – force a confrontation between visitors and those planetary facts which have been relegated to the background of our human construct, but shape our very existence.

Can you describe the visitor journey?

The entire visitor experience unfolds in a dramatic choreography. Visitors approaching the building are greeted by the heroic front cantilever of the upper galleries of the building. Once underneath it they see the Oculus, meaning the pathway toward the entrance feels like walking through the nave of a great cathedral.

Arriving at the main atrium is – by contrast – an explosion of uplift and light that draws the gaze upward, with dynamic motion

A levitating sphere houses the immersive digital planetarium theatre

embodied in the spiraling ramp and 'raw muscle' contributed by the massive structural piers.

The main atrium is the heart of the experience and meant to embody a sense of awe and a reverence to the universe. From this central space, visitors are invited to begin the exhibit sequence, alternating between dark immersive environments and the central atrium, and culminating in the inverted dome.

The museum is filled with incredible exhibits about a range of themes and topics related to the study and exploration of our Universe, including the very solar system we call home.

There are immersive environments, artifacts and instruments of space exploration, and deeply informative exhibits to inspire and educate visitors.

As a complement to the exhibit halls, there's also a fantastic sky show journey into the stars in the immersive digital planetarium theatre. This is housed in the building's levitating sphere that magically floats in an adjacent wing of the museum. This is the place where sunlight is shaped by a circular skylight that surrounds the sphere and which creates a figure of light on the lower level of the museum interior – a figure that's a complete ring at noon on the summer solstice when the sun is highest in the sky.

Iconic buildings have been criticised for being more about the architecture than the content – how did you ensure this didn't happen?

This is a criticism that I have been known to wield myself, so we were very conscious about our responsibility as architects to the owners as we were about making something truly unique.

We didn't design a shape and then attempt to fit the programme within it afterward. Each of our explorations and iterations during the competition phase had a basic approach to both programme and form that worked together. After we won the competition, we engaged with SSTM to refine the design and they had some suggestions on how to optimise the programme as well as the exhibit sequence. During these early phases, we actually changed the design quite a bit to accommodate those goals, though the overall basic concept was held intact.

Interestingly, the client was also willing to make adjustments to their programme and exhibit goals to work with certain architectural conditions and goals. So the process is really a back and forth and working together to make sure the best possible project is achieved, both functionally and aesthetically.

What is your favourite part of the museum? What are you proudest of?

In my view, the real centerpiece of the museum and the heart of both the architectural and exhibit sequence is the main atrium, with its spiraling ramp and Inverted Dome cradled by a massive concrete tripod. We wanted to create a dynamic space visitors would walk into that stood in

“ **This space is a constant reminder of the dynamic power of the Universe**”



PHOTO: HAILONG JIANG

strong contrast to the compression of the entry procession under the building's cantilever.

Like the experience of some of the great cathedrals in the world, this space is a constant reminder of the dynamic power of the Universe, an embodiment of orbital motion which propels the planets.

The Inverted Dome is the conclusion that directs the gaze of visitors upward to the sky as the final act, as if to say: “Explore This!”

How does the design help visitors make sense of the universe?

The Shanghai Astronomy Museum was specifically designed to thematically extend the experience of the subject matter, while also putting visitors into direct contact with real astronomical phenomena. This was an early essential goal during the design process.

As we said, each of the building's three principal components – the Oculus, Inverted Dome and Sphere – act as astronomical instruments, tracking the sun, moon and stars. By both creating an architectural form that embodied principles of orbital motion and designing portions of the museum to track the movement of the sun through the sky over the course of a day and throughout the year,



**The building
embodies principles
of orbital motion**

PHOTO: ARCH-EXIST

we've created a building that teaches each of our visitors more about the universe through architecture. The grandeur of the experience also reinforces the monumentality and dynamic power of the museum's subject matter; the museum heightens visitors' awareness of forces which are beyond their imagination.

The museum will hopefully inspire a spirit of exploration for visitors of all ages and background – in science, history,

Wong believes the museum's design heightens visitors' attention and creates a sense of awe

technology, and civic life – all while mirroring the rich history of Chinese astronomy.

The experience is also meant to inspire more questions than it answers. What's the nature of places that are "out there," so incomprehensibly far from Earth and unimaginably strange, yet governed by many of the same physical laws as the Earth? Eventually, such questions pivot toward self-reflection: What are we – humans and all other life on our planet – in relation to the vastness of the Universe? I hope this museum will play a part in promoting the continual search for human understanding of these and many other important questions.

What was the highest point of this project, for you?

There was one visit to the site in the middle of construction where I walked into the just-forming atrium in the middle of the building. The building was basically enclosed, so the interior was dark even though the sun was still shining. The giant concrete piers of the tripod and compression ring had been poured several months prior and the Inverted Dome had just been installed, hanging within the tripod from above.

It was one of the most memorable moments to witness, the raw muscle of the immense concrete structure cradling a glowing glass-clad dish that streamed sunlight down to a massive tangle of steel rods on the floor. I understood at that moment the magnitude and impact of the space we were making, and despite that grandiosity, that this place captured only a fraction of the power of the realm to which it was dedicated.

The impact of that visit to the site was so powerful for me personally that it basically left me speechless for the rest of the day and into the evening. I remember eating dinner alone in the corner of a busy restaurant with eyes welling up with tears as I kept recalling the power of the experience. I am certain it will be one of the highest points of my career as an architect.

What feedback have you had?

We've been very fortunate to hear about the extremely positive responses to the building, both from visitors and in the press. Visitors have been mesmerised by the sheer scale and ambitious geometry of the museum and the exhibits are fascinating and exploratory. There's a series of core galleries that visitors experience in succession, beginning with an exhibit called "Homeland."

Homeland examines our solar systems and Milky Way Galaxy, progressing to an exhibit titled "Universe" that explores the science of astronomy and key concepts in astrophysics. The final exhibit is titled "Journey," focusing on past, current, and ongoing space exploration.

Are you working on any other attractions projects?

We've just started construction on a small museum in New Jersey in the US, with a very interesting story and mission, which we can talk about in more detail this Fall. ●



PHOTO ARCHENEXT

A circular skylight filters light to the museum's lower levels



PHOTO ARCHENEXT

EXPO DUBAI LAUNCHES

The controversial Expo Dubai has opened its door, with destination pavilions exploring the world's biggest challenges. Tom Walker finds out more

Expo 2020 Dubai launched on 1 October 2021 – a year later than originally planned, due to disruption caused by the pandemic.

The first-ever Expo to be held in an Arab country, it features around 200 exhibitors in an exhibition ground covering more than 4sq km (1.5sq m) and is part of Dubai's mission to reinvent its future in a more equitable and sustainable way.

Located between the city-states of Dubai and Abu Dhabi, the masterplan for Expo Dubai 2020 was designed by architects HOK – in partnership with Populous and Arup – and is organised around a central plaza, entitled Al Wasl.

This in turn is enclosed by three large thematic districts, each dedicated to one of the sub-themes of Expo Dubai 2020 – Opportunity, Mobility and Sustainability.

The masterplan for the Expo was designed by architects HOK, Populous and Arup

Attractions Management Library

- UK Pavilion by Es Devlin
www.attractionsmanagement.com/EDDubai
- UAE Pavilion by Santiago Calatrava
www.attractionsmanagement.com/SCDubai
- Sustainability Pavilion by Grimshaw
www.attractionsmanagement.com/Grim
- The Opportunity Pavilion by BIG
www.attractionsmanagement.com/BIG
- Masterplanning by HOK, Populous and Arup
www.attractionsmanagement.com/HOK
- EXPO sustainability planning
www.attractionsmanagement.com/reuse

Expo Dubai is running
from 1 October 2021
through to 31 March 2022



PHOTOS: EXPO 2020 DUBAI

Running for six months, the event features pavilions representing 191 nations.

Country pavilions are accompanied by three other types of pavilions – partner, organisation and special pavilions.

The partner pavilions are occupied by commercial companies showcasing their innovations and products, while international organisations are using their presence to show how they're working to address the global challenges of our time.

The special pavilions feature a mix of 'education, entertainment and excitement,' offering learnings and interactive experiences on topics such as sustainability and 'opportunities'.

Many of the pavilions have been designed by renowned architects and are destinations in their own right. Terra – The Sustainability Pavilion, for example, was designed by Grimshaw Architects and aims to present visitors with "real-life solutions to real-world problems", while the Foster + Partners-designed

We will explore humanity's most pressing challenges

Alif – The Mobility Pavilion looks to break down the divide between physical and digital worlds. The Expo also features the Programme for People and Planet – a platform for a free and open exchange of new ideas and innovations.

Designed to help reimagine the global economy and place equality, universal respect and human dignity at the centre of human progress, the programme has five tracks. These are Build Bridges, Leave No One Behind, Live in Balance, Thrive Together and UAE Vision 2071.

Describing the programme, the Dubai Expo organisers said: "We will explore humanity's most pressing challenges through a cultural, social, environmental and economic lens.

"We will build a global community of action. Together, we'll unlock the potential for individuals and communities to shape the future as we engage in conversations that matter and deliver real-life solutions to real-life challenges." ●



Alif – The Mobility Pavilion was designed by Foster + Partners

PHOTOS: EXPO 2020 DUBAI

PHILLIP TEFFT

As the Imperial War Museum London prepares to tell hitherto unheard stories from World War 2, Magali Robathan speaks to the designers about the museum's new galleries



Phillip Tefft, founding director of Ralph Appelbaum Associates

PHOTO: RAA



Five years in the making, Imperial War Museums' new Second World War Galleries and Holocaust Galleries will bring together unseen objects and unheard voices, when they open on 20 October 2021.

IWM London's £30.5m transformation project will make it the first museum in the world to house dedicated Second World War and Holocaust Galleries under the same roof, telling the story of this period in history for a 21st century audience. The galleries span two floors; The Second World War Galleries were designed by Ralph Appelbaum Associates (RAA), while the Holocaust Galleries were designed by Casson Mann.

Drawing heavily upon the personal stories contained in the IWM's collections, the new galleries will aim to show visitors the realities of the Second World War, the Holocaust and the resulting impact on the world.

Diane Lees, IWM Director-General, said: "At the centre of the brutal and barbaric conflict was the state sponsored mass murder of 6 million Jewish men, women and children. This is why we're placing IWM's new Holocaust Galleries at the central chronological fulcrum of our iconic London museum and linking them, architecturally and conceptually, to our new Second World War Galleries."

Here we speak to Phillip Tefft, founding director of Ralph Appelbaum Associates London, about this moving and emotional project.





A 783kg V-1 flying bomb will be suspended between the two new galleries

What's the aim of the Second World War Galleries and why is it so important to tell this story right now?

Imperial War Museums (IWM) and Ralph Appelbaum Associates (RAA)'s shared vision for the Second World War Galleries is to help people, as global citizens, make sense of today by having a deeper understanding of the connections between past conflict and the contemporary world. This is about exploring the way war has shaped the local and the global; about appreciating diverse views; and about challenging audiences to become ready to engage in difficult decisions for themselves, their communities and their world.

Though this conflict will soon pass out of living memory, leaving us without the first-hand testimony of its veterans, eyewitnesses and survivors, these monumental new Galleries

will help ensure that the experiences of those generations are never forgotten. This has been one of the Museum group's most ambitious projects to date, and along with Imperial War Museums, we are very much looking forward to sharing the fascinating stories that these Galleries will tell.

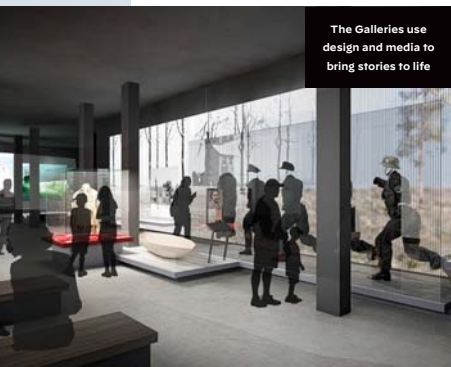
How did you approach this project?

Early on in the Galleries' development, it was important for us to focus on striking a balance between telling powerful, often personal stories, with the challenge of evoking place in the gallery space. We worked closely with and listened to IWM's team, ensuring our design and planning upheld and reflected their narrative and design principles consistently throughout the entirety of the time we worked together.

RAA have used design and media to contextualise the stories being told throughout the exhibition's six Galleries. We wanted to give IWM freedom to tell their stories in the way they wanted, while seeking a design solution that makes the Gallery spaces easy to navigate for visitors.

In the early stages of planning, our design team looked at a wide array of storytelling

The Galleries use design and media to bring stories to life



IWM © IOWH4

“ Our design work is shaped by the search for the most emotionally engaging experiences

Conservator Jenna Taylor
conserving the section of
barrack from Velten

PHOTO: IMAI

devices in narrative environments, drawing inspiration from different industries such as the latest scenographic techniques used in the world of theatre and set design.

We also drew inspiration from the successes of past exhibition design and planning projects that have dealt with other significant historical narratives during the twentieth century. The ‘First World War in the Air’ exhibition that RAA designed for London’s RAF Museum is an example of how the subject of battle fought in the air has been opened up to wider audiences through emotive people stories, dramatic displays and a graphic system making technical information accessible for all.

How would you sum up your philosophy when it comes to designing exhibitions?

RAA’s design philosophy centres on connecting our clients’ content and messages to the needs and desires of contemporary audiences. We believe that evocative and compelling interpretation in exhibition design has the power to transport visitors to another place and time, while deepening understanding of relevant issues.

We always work in step with our clients, considering their requirements carefully to ensure we have a comprehensive understanding of each project’s aim and aspirations. Exploring opportunities and testing ideas collaboratively with clients and their communities helps us find design solutions that create powerful, memorable or impactful impressions on audiences.

Our design work is shaped by the search for the most emotively engaging experiences and stories, drawing from collections and highly personalised narratives. Where appropriate, we have increasingly integrated advanced media and immersion technologies to enhance and contextualise narratives within our designs.

How important is it to connect emotionally with visitors coming to the Second World War Galleries?

We believe in the importance of connecting emotionally with visitors. For audiences visiting the Second World War Galleries, the use of personal stories from everyday people living through the war help visitors to connect emotionally with the content.



PHOTO: IWM



RAA collaborated with IWM to find the most powerful design solutions

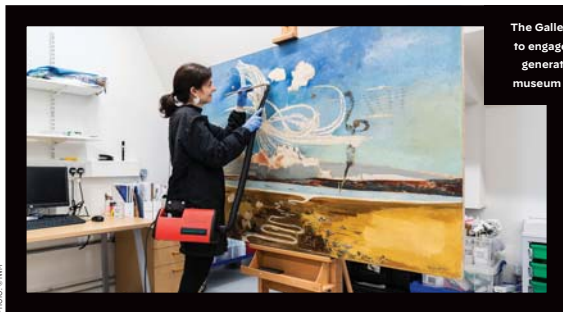


PHOTO: IWM

The Galleries aim to engage a new generation of museum visitors

Immersive media such as the overhead Battle of Britain AV in Gallery 3: 'What did war mean for Britain?', will make visitors feel like they're in the midst of the action in London, a city now under attack from the night sky.

How do the new Galleries tell the global story of the Second World War?

As well as telling the global story of the Second World War, the Galleries aim to engage a new generation of museum visitors with this complex and formative period of history. The Galleries incorporate well-known, familiar collections alongside material displayed by Imperial War Museums for the first time.

The word 'collections' encompasses more than just physical objects. A variety of assets

including visual material such as photographs and media from the Imperial War Museums' vast archive will be displayed alongside large collections, such as aircraft and weaponry.

The Museums' archive of imagery and film is tapped into and utilised throughout the entire exhibition experience, edited into narrative film installations which are critical in helping the visitor understand the stories from multiple global perspectives.

Globally significant artefacts in Gallery 4: How did the war turn global?, include a piece of the SS Arizona that was bombed at Pearl Harbor. In Gallery 5: How was the war won and lost?, a stack of glass bowls found in Hiroshima are displayed, fused together from heat as a result of the devastating atomic bombings.





Can you pick out some of the key display techniques used to tell the story of WWII?

Key display techniques include the use of AV media. This is perhaps most powerful in the expansive overhead media telling the story of the Battle of Britain. The huge scale gives visitors a different perspective of the war overhead, letting them see and hear the sky in daylight and at night.

Ambient projections of landscapes span vast surfaces in the exhibition, evoking distant places where battle took place. Footage of wind gently running through blades of grass in fields far away is set behind the objects in display cases, helping put them in the context of place. Remarkably, much of the footage used was captured during lockdowns with local film crews continuing filming across three different continents.

What's been the biggest challenge of this project?

One major challenge of the project was its length. The development of the Galleries has played out over the course of more than five years. Our team worked hard to maintain design continuity and consistency as well as narrative coherency, over this extended period of time.

The COVID-19 pandemic brought the unexpected challenge of working remotely in the final stages of the project. Checking display case layouts, internal networks and ordering materials were all tasks that were more complicated to coordinate during a pandemic, but along with the Museum, RAA rose to the challenge of creating a new exhibition under unusual circumstances.

'The Imperial War Museum building itself offered some structural and technical challenges; the renovation of its existing gallery spaces to host the new exhibits brought some surprising discoveries that needed to be addressed by specialist teams and collaborative problem solving.

A final challenge was the one of telling a human story through inanimate objects. We brought The Imperial War Museums' extensive collection of artefacts to life – connecting collections to stories through bold design moves across the series of Gallery spaces.

Have you found this an emotional project to work on?

Learning about the everyday people who lived through a global war on an unprecedented scale connected emotionally. Hearing the



The Holocaust Galleries pay testimony to the millions killed in the Holocaust

PHOTO: CASSEN MANN

huge number of personal stories of loss and devastation that came out of tragic events was incredibly moving. At the same time, it could be uplifting to hear about stories of human resilience in the face of adversity. Visitors will hear about ways people coped with the extreme conditions war inflicted on their lives.

What relationship do the Second World War Galleries and The Holocaust Galleries have? How closely did you work with the designers of The Holocaust Galleries?

IWM and RAA have developed the Second World War Galleries in parallel with IWM's new The Holocaust Galleries, ensuring the vital connection between the events of the Holocaust and the wider course of the war is fully understood. The two separate exhibitions touch base physically in Gallery 5: 'How was the war won and lost?', where visitors' eyes are drawn upwards to look at a V1 flying bomb. Manufactured by slave labourers in Nazi-run concentration camps and intended to lay waste to Britain's home front, it is dramatically suspended in the opening where above sit The Holocaust Galleries. ●

What's next for Ralph Applebaum Associates?

- The John Randle Centre for Yoruba culture and history in Lagos, Nigeria opens in spring 2022
- The upcoming blockbuster exhibition at the British Museum, opens spring 2022
- A new visitor attraction at Battersea Power Station, London, opens in summer 2022
- The Intelligence Factory, a new permanent exhibition opening at Bletchley Park, UK, opens in spring 2022

“ Learning about everyday people connects emotionally

THE WORLD WAR II GALLERIES THE VISITOR JOURNEY

The exhibition narrative is expressed through six Galleries, arranged in a roughly chronological sequence, beginning in 1930 and ending after the war in 1949:

1. How did the Second World War begin?
2. How did war spread across Europe?
3. What did war mean for Britain?
4. How did the war turn global?
5. How was the war won and lost?
6. How did the war change the world?

A particular area that stands out is Gallery 4: How did the war turn global? Here, large scale projections cast behind display cases filled with objects, create a spectacular theatrical impression.

In Gallery 5: How was the war won and lost?, huge floor graphics of maps sprawl out onto nearby surfaces, interacting seamlessly with display cases containing collections in the space.

A deconstructed 1940s house in Gallery 3: What did war mean for Britain? will be popular with visitors, transporting them back in time and helping them experience what it was like to be at home in Britain during the decade.

LIGHTS CAMERA ACTION!

As the much-anticipated Renzo Piano-designed Academy Museum of Motion Pictures opens in Los Angeles, Tom Walker zooms in for a close-up

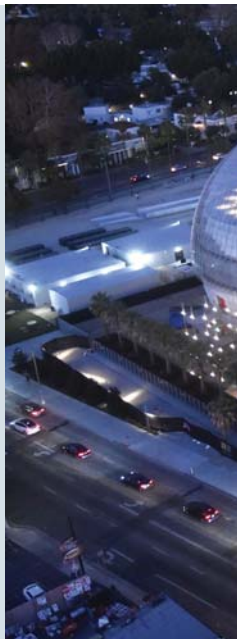


PHOTO: RENZO PIANO BUILDING WORKSHOP/ACADEMY MUSEUM FOUNDATION/IMAGE FROM LAURENCE IMAGE

The Academy Museum of Motion Pictures in Los Angeles, US has opened at last – the much-anticipated attraction was slated to open in December 2020 and then in early 2021, but the launch was moved on both occasions due to the coronavirus pandemic.

The Academy Museum – designed by Pritzker-prize winning architect Renzo Piano – is dedicated to the art and science of movies and is described as being “simultaneously immersive, experimental, educational, and entertaining”, while offering experiences and insights into movies and moviemaking. The museum occupies the historic Saban Building, formerly known as the May Company building, which was originally designed by Albert C. Martin, Sr. and opened in 1939.

The building, an example of Streamline Moderne architecture, houses the largest institution in the US devoted to the arts, sciences, and artists of moviemaking. Spread across six floors, the museum includes exhibition spaces, a 288-seat Ted Mann Theater, the Shirley Temple Education Studio,



PHOTO: ACADEMY MUSEUM FOUNDATION

Trustee Tom Hanks has described the museum as “the world’s largest magic lantern”

The museum is dedicated to the art and science of filmmaking

the Debbie Reynolds Conservation Studio, special event spaces, a café, and retailing.

An entirely new spherical building connects to the Saban Building via glass bridges, featuring the state-of-the-art 1,000-seat David Geffen Theater and the rooftop Dolby Family Terrace with its sweeping views of the Hollywood Hills.

Ted Sarandos, chair of the Board of Trustees of the Academy Museum, said: “Despite the many challenges of 2020, the museum has already accomplished a great deal, completing its pre-opening fundraising campaign, obtaining LEED Gold certification, and the installation of exceptional exhibitions.

“We’re fortunate to have one of the world’s most exciting new cultural institutions now ready to go.”

The Academy Museum is open seven days a week, with hours Sunday through Thursday from 10am to 6pm. Programming during the first three months of opening has included a

PHOTOS: ACADEMY MUSEUM FOUNDATION/IMAGE BY WNYA/ARCHITECTURE





PHOTO: ACADEMY MUSEUM FOUNDATION/IMAGE BY WHA ARCHITECTURE

The collection includes photos, screenplays, posters and props



Characters on display include a head from *Alien*, a Gremlin (pictured) and ET

IMAGE PHOTOS: JOSHUA WHITE, JMWCTURES/ACADEMY MUSEUM FOUNDATION

► diverse range of more than 115 film screenings, discussions, and programmes, designed for “film lovers of all ages”, including two special presentations of *The Wizard of Oz* featuring live musical accompaniment by the American Youth Symphony conducted by Academy Award-nominated composer David Newman.

Other highlights include *Stories of Cinema*, featuring screenings of films highlighted in the museum’s core exhibition, and *Oscar Sundays* – a series celebrating films that have been honoured at the Academy Awards – every Sunday evening in the David Geffen Theater.

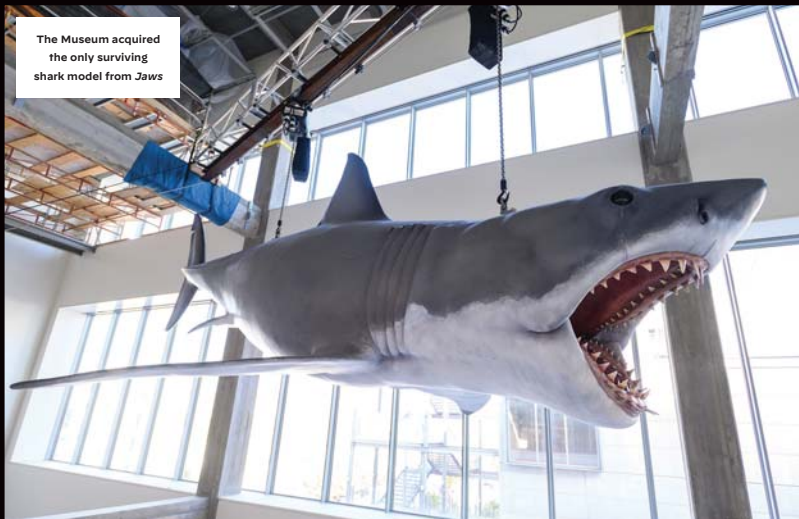
Bill Kramer, director and president of the museum, said: “I know everyone involved in developing and opening the Academy Museum shares in my tremendous excitement at finally being able to invite the community in to explore our exhibitions and programmes.

To celebrate the opening, museum officials



A celebration of The Oscars is a major element of the new museum

The Museum acquired the only surviving shark model from *Jaws*



have also named the building's landmark, 10,000sq ft lobby in honour of the legendary actor and director, Sir Sidney Poitier.

The Sidney Poitier Grand Lobby was designed by Renzo Piano and occupies the entire first floor of the restored and revitalised landmark Saban Building – it serves as the heart of all museum activities while being the central hub from which visitors move to the galleries, theatres, restaurants and retail offers within the building. ●

More: www.academymuseum.org

“

Everyone is excited about finally welcoming the community



The collection includes 12 million photos and 190,000 film assets

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

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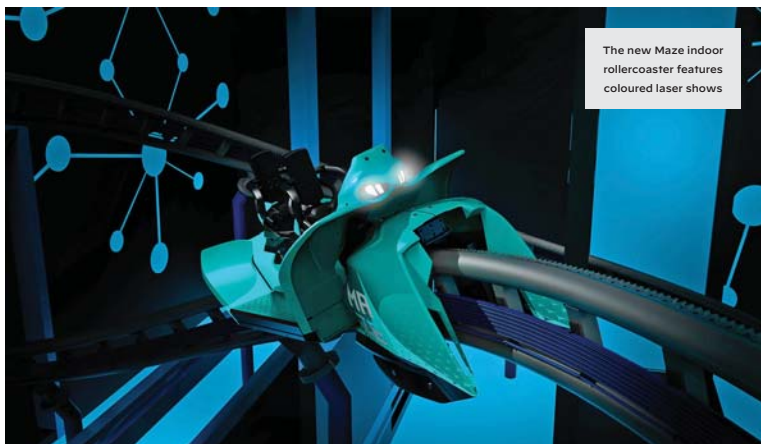


PHOTO: CARINALL CHANCE LINE

Maurer Rides presents Lost in the Maze coaster to challenge rider's reaction skills, says Torsten Schmidt

Maurer Rides has unveiled Lost in the Maze – a new interactive indoor rollercoaster experience using patented Spike technology.

During the immersive ride, passengers' reactions skills are tested as they can accelerate and brake the cart through four different zones – Mystery, Action, Haze and Activity – each of which is complete with a distinct coloured laser show and certain action requirements.

The Maze experience begins and ends in the explosive red Action Zone, where riders must use the brake quickly to avoid passing through red lasers.

In contrast, the Activity Zone requires guests to accelerate as fast

as possible in order to hit a blue laser before it switches off. If successful, they're rewarded with increased speed.

The Maze also features a white Mystery Zone which the coaster will pass through as it transitions from other activity zones.

The remaining zone – called Haze – is filled with fog and challenges riders to activate the boost button wherever yellow lasers appear so that they receive even more acceleration.

Maurer's Spike technology ensures 100 per cent traction at every point on the track, as the drive sits directly on the coaster



Torsten Schmidt

cart and instantly takes on every action of the driver. Its reaction speed directly influences the driving experience, in combination with the light, fog and laser elements.

The number of lasers and the interactive elements can be expanded and changed at will by operators.

Torsten Schmidt, Maurer's director of business development, said: "We set new standards in the amusement industry because our passion for new concepts allows us to realise the most incredible projects."

attractions-kit keyword
Maurer Rides



PHOTO: WHITEWATER

Vantage has digitised Atlantis Dubai's aquatic theme park guest journey, explains Philip Edgell

Entertainment destination Atlantis Dubai has chosen Vantage's smart software platform to help it deliver a personalised and frictionless experience for guests at its aquatic theme park Aquaventure.

Once installed, Vantage's platform – which includes an integrated set of wearables, apps and data management tools – will digitise the entire guest experience.

Guests will have a single platform to engage with the resort, whether that be to open lockers, find their friends or to purchase tickets for Dolphin Bay.

As Anthony Lynsdale, Atlantis Dubai's vice president of information technology, explains: "With Vantage's platform, we'll be able to deliver those extraordinary experiences we're known

for, while also deepening our client understanding, which in turn allows us to elevate the guest experience even further."

The initial phase of the Vantage implementation will focus on Aquaventure, where guests will be given a wearable that they link to an app and in-park kiosks, which allows them to freely explore, ride and buy throughout the entire park.

Its operations team will have access to real-time attendance, wait times and retail and F&B sales which can be filtered by demographic via a series of tools that feed into a live app.

Configured with critical KPIs, staff are alerted when queue lines get too long, dispatch rates drop,

and safety incidents occur, along with other push notification parameters the park sets.

For Aquaventure's sales and marketing, all data collected is anchored to each guest so its team can understand preferences, buying behaviours, and patterns of usage which become valuable remarketing data to ensure guests return.

This is the second project for Vantage at Atlantis' Aquaventure, the first being the installation of automated wait time signs in 2020.

"We're thrilled that Atlantis continues to work with us. After Vantage successfully delivered wait time signs to Aquaventure, we were pleased to work with them again. It is a testament to our team's ability to deliver," said Vantage president Philip Edgell.

attractions-kit keyword

Vantage



Philip Edgell

QCounter helps attractions be more COVID-safe, says Paul Neil

The company that made its name helping to create dynamic interactive exhibition displays in visitor attractions and museums, including the V&A Dundee, has brought to market QCounter – a fully automated, but low-cost, access control/people-counter system.

FifeX has launched QCounter – a fully automated 'Plug n' Play' customer/visitor/staff counting system that manages and ensures the safe flow of people through spaces.

Based on a traffic light system, QCounter features a large bright indication of status and an integrated LCD information display. It's portable and easy to mount to any standard retractable barrier post, and is powered by DC supply from mains plug or USB power bank.



Paul Neil

FifeX has worked with clients including the V&A Dundee

Both single and dual unit versions are available – the system works on a one way system with separate in and out doors and uses a client-branded 'dashboard' webpage for public visibility.

"We work with some of the leading visitor attractions and museums in the world and we have listened to their needs," said Paul Neil, managing director of FifeX. "The device benefits from our many years of complex product design expertise in terms



of its functionality but we have priced this purposely at a low cost to make it ubiquitous in its deployment, ensuring all businesses, regardless of size, can afford it. It is our way of helping businesses get back up and running in the age of COVID-19 in a safe manner."

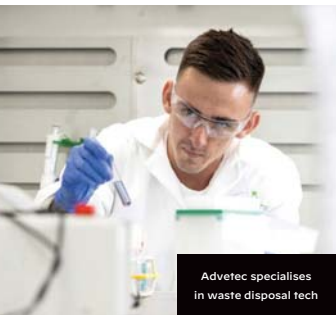
attractions-kit keyword

Fife X

PHOTO: IAN TONIA & GROW

PHOTO: FIFE X

Attractions can save money and help the planet at the same time, says Jim Lovett



Advetec specialises in waste disposal tech

PHOTO: ADVETEC

Advetec, which specialises in waste management in the attractions sector, has developed a new way of aerobically digesting residual waste using unique blends of bacteria inside enclosed reactors, which are installed on-site at attractions.

CEO, Jim Lovett, said: "Businesses often believe that because they recycle, they're doing their bit to avoid waste to landfill, however, when organic matter remains in waste it can't be re-used, so a vast amount of residual waste still ends up being buried or burned.

"If you're recycling 50 per cent of waste, that means the other half is going to landfill or incineration. Not only is this bad for the environment, you're also paying for transport and disposal."



Jim Lovett,

By reducing the quantity of waste leaving site, attractions are able to cut the costs associated with managing residual waste. In turn, this lessens the number of journeys required for waste collection, ultimately reducing the carbon footprint of waste and saving money.

For every tonne of residual waste, Advetec says it can half the pick-up costs and reduce generation of CO2 from 488 tonnes to 9 tonnes.

"As attractions reopen to the public and deal with pent-up demand, I'd encourage operators to open their minds to innovation in waste management," he said.

attractions-kit keyword

Advetec

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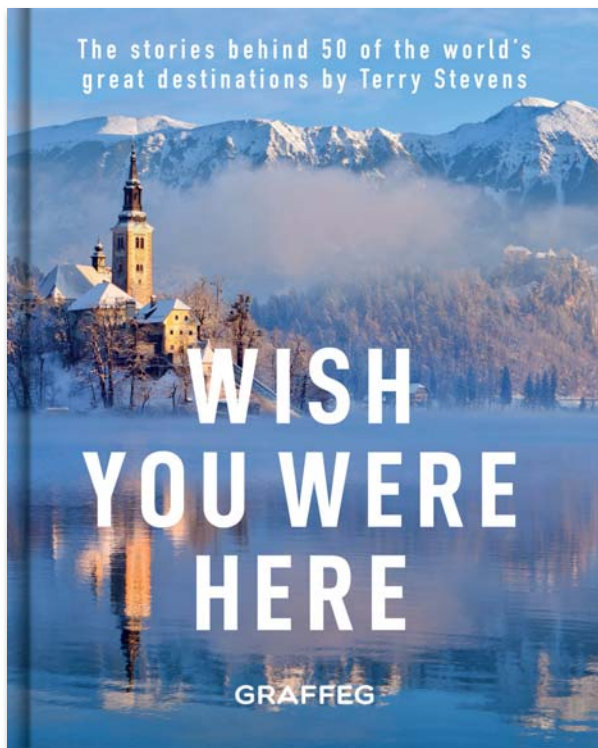
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