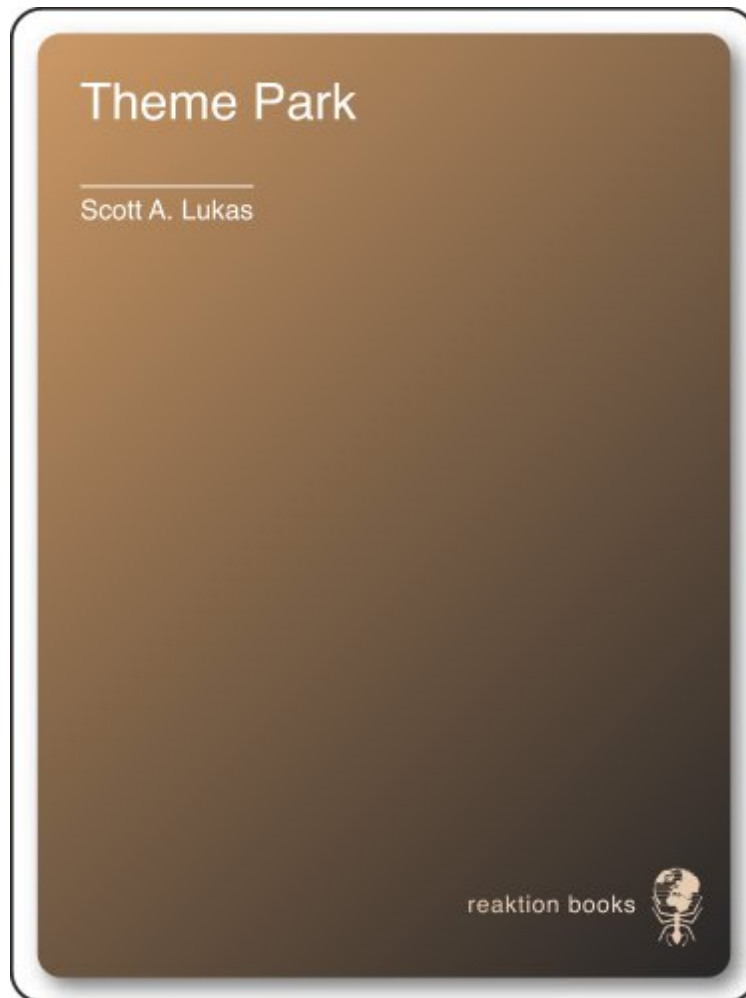


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## Theme Park (Objekt)

*Scott A. Lukas*

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**Scott A. Lukas : Theme Park (Objekt)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Theme Park (Objekt):

6 of 6 people found the following review helpful. Wonderful read; insightful commentary By D. Crosby One of the best theme park books I've read. The first several chapters are the setup for the connections to come later. As I was reading I thought I might jump ahead a bit and skip some of the early history, but I'm glad I didn't. The payoff for knowing the beginnings of the theme park make the current state of the theme park all the richer. 2 of 2 people found the following review helpful. Great information! By Harold Huwe This is a great book for someone who wants a good overview of Amusement and Theme parks starting with the Mauch Chunk railroad and early Coney Island amusements to today's Disneyland and Islands of adventure. There are many photos, but I wish more of them were in color. 4 of 4 people found the following review helpful. Some good stuff, but most readers will find his theoretical approach alienating. By lyndonbrecht This is a very difficult read. Some readers will find it an excruciating bore. Here is why. The author has

an approach grounded in a kind of postmodern theory, akin postmodernism in literary criticism. Here's a sample: "...the theme park is a performance about and through people." The idea that people's lives are a continual performance is among postmodernist theories. Think of it as a kind of anthropological analysis and it will be more palatable. You can skim or ignore the philosophical bits. Note that the focus is mostly American. Why then, four stars? Because the information is intriguing and the research is solid. An example: he describes a 1750 London attraction called Jenny's Whim, that featured mechanized mermaids, fish and monsters, a primitive animatronics. He makes a perhaps too strong differentiation between amusement parks and theme parks. Amusement parks are not organized around a unifying theme. Theme parks he says, "privilege" the family unit (translation: see families as their market niche). He has some interesting thoughts--architecture as performance, such as a replica of Big Ben at an amusement park. He sees the idea of theme expanding beyond traditional theme parks into themed malls of large size, citing some examples in China. The last part shades over into concepts like reading the theme park as a social text, a cool idea but only if you can wade through the terminology.

Theme parks are a uniquely interactive and enduring form of entertainment that have influenced architecture, technology and culture in surprising ways for more than a century, as Scott Lukas now reveals in his compelling book. *Theme Park* takes the primitive amusements of pleasure gardens as its starting point and launches from there into a rich, in-depth investigation of the evolution of the theme park over the twentieth century. Lukas examines theme parks in countries around the world – including the United States, UK, Europe, Japan, China, South Africa and Australia – and how themed fairs and parks developed through diverse means and in a variety of settings. The book examines world-famous and lesser-known parks, including the early parks of Coney Island, a series of World Fairs and their luxurious exhibition halls, Six Flags parks and virtual theme parks today, and, of course, Disneyland and Walt Disney World. Lukas analyses the theme park as a living entity that unexpectedly shapes people, their relationships and the world around them. Ultimately, *Theme Park* reveals, the wider influence of theme parks can be found in the shopping malls, branded stores and casinos that employ the techniques of amusement parks to dominate our current entertainment world. Packed with captivating illustrations, *Theme Park* takes us on a historical roller-coaster ride that both reanimates the places that shaped our childhoods and anticipates the future of escapism and fantasy fun.

"The examples presented of modern theme-park practice make for compelling reading. Theme parks enable international travel without the worry of jet lag; pilgrims can journey to the Holy Land Experience in Orlando, where the visitor is greeted with a welcoming 'Shalom' instead of checkpoints for potential suicide bombers. . . . To Lukas, the world is rapidly becoming a reflection of the theme park, with its emphasis on sanitation and order."