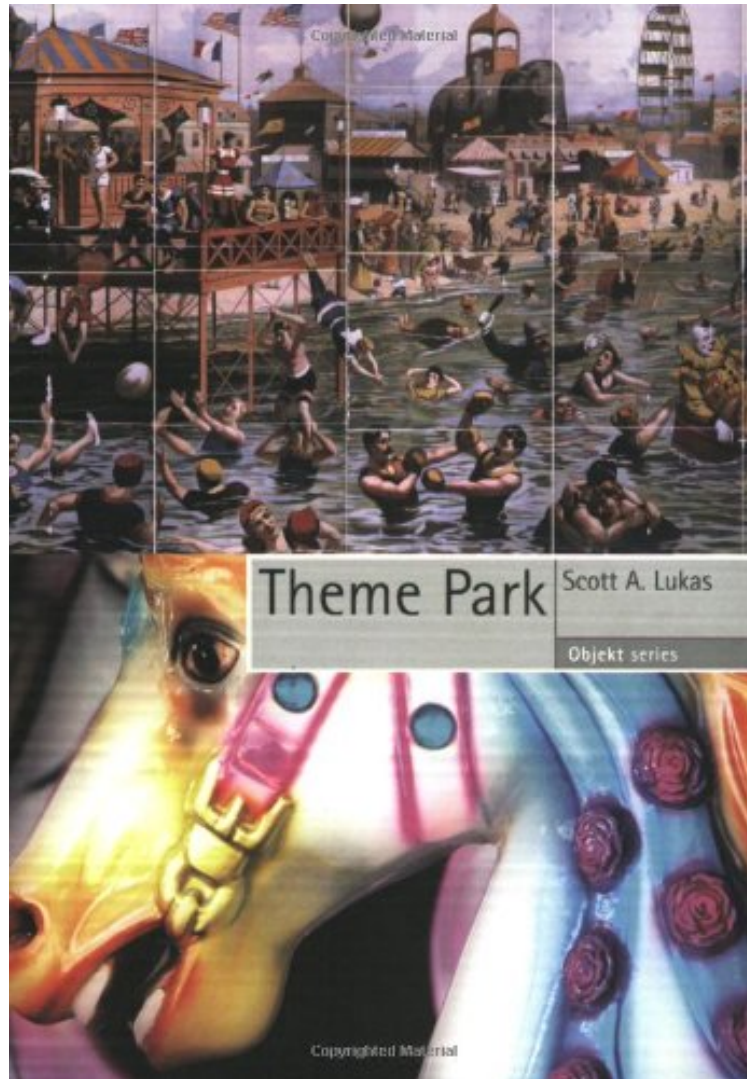


Theme Park (Objekt)

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 historical chronicle.

"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."