

GUESTS FEEDBACKS
«FOR ME THE
MAGIC OF A
THEME PARK
RESIDES IN ITS
CONTINUITY»
INTERVIEWS



DIVE

The mag to learn about immersion design

IMMERSIVE
DESIGN



IMMERSION

WHAT FACTORS ARE
DETERMINING THE
SUCCESS OF A PROJECT?

STORES

WHY DOES THIS BREAK
YOUR PARK EXPERIENCE ?

THEME PARK

EXCLUSIVE INTERVIEWS
WITH THE PARK
DESIGNERS !

PERSONAL PROJECT THESIS

GARY BOUTRY

2020 - 2021



SOMMAIRE

- 1 _ THE BRIEF** P.6-8
- 2 _ THE ANALYSIS** P.9-49
- 3 _ THE USER RESEARCH** P.50-63
- 4 _ THE REBRIEF** P.64-66
- 5 _ THE PERSONA** P.67-69
- 6 _ CREATIVITY PHASE** P.70-115
- 7 _ CONCLUSION** P.116-117
- 8 _ BIBLIOGRAPHY** P.118

Hi! I'm Gary!



For me, design interaction must respond to a need, the sensory need, whether it be tactile, olfactive, visual, auditive or gustative. Any of these 5 senses, or even several at the same time, but one sense must be stimulated for there to be interaction. Moreover, my training has allowed me to approach the wide world of User Experience, which is inseparable from Interaction Design. Because yes, having an interaction is living an experience, whether it is good or bad, satisfying or confusing, the user experience is also an important part of our daily lives.

I realized that gamers were everywhere, and especially among those who did not play much. Let me explain: since our childhood, we are told stories, we are made to play games, in the playground or with our family in the living room, in short, everyone plays and likes to play. For example, if you look at Angry Bird or Candy Crush, the majority of players are actually non-gamers, or casual gamers. Why? Because entertainment is an integral part of our humanity, our need to escape and socialize. It is with these ideas in mind that I chose to use my knowledge in Game Design to become an Interaction Designer.

Today you'll discover my 5th year thesis work (Master 2) as an Interaction Designer at RUBIKA. Before choosing this master's degree, I was lucky enough to be able to join the Game Design program for three years and build a real interest in entertaining experiences and especially in making my users feel emotions, which at the time were gamers, but in reality the distinction is not really useful.

I realized that gamers were everywhere, and especially among those who did not play much. Let me explain: since our childhood, we are told stories, we are made to play games, in the playground or with our family in the living room, in short, everyone plays and likes to play. For example, if you look at Angry Bird or Candy Crush, the majority of players are actually non-gamers, or casual gamers. Why? Because entertainment is an integral part of our humanity, our need to escape and socialize. It is with these ideas in mind that I chose to use my knowledge in Game Design to become an Interaction Designer.

My first choice of study was Game Design, because I wanted to build a narrative and emotional interaction for my users. This desire to create ever more grandiose and engaging experiences led me down the path of immersive experiences. A vast subject that I chose to approach for this thesis. But immersive experiences, there are dozens and to quote only the most known we can find video games, which already have several types and levels of immersion just with Virtual Reality or Augmented Reality.

However, one area in which I had little interest during my five years of study intrigued me, to the point of becoming the subject of this thesis: the theme park experience. We've all been there, we've all had more or less successful experiences on Disneyland's Space Mountain, Parc Asterix's Thunder of Zeus, or Jurassic Park: The Ride at Universal Orlando. Well, these experiences, successful or not, are the result of a work intended to extend the experience of a film or a book, and to immerse the visitor as if he was part of this world that he has fantasized in his imagination or in front of his screen.

This magazine is here to present you my work on the different notions of immersive experiences, and on the possible proposal that my researches lead me to find a solution to the concern of total immersion that we can find in theme parks.

I hope you'll enjoy this work that I've been very pleased to present to you.

Have a good read !

Europa Park, one of the most popular park in Europe.



1 FINDING THE GOOD SUBJECT

THE BRIEF

I wondered for a long time about the subject of this Thesis, which had for only subject: Immersive Experiences, an extremely abstract notion. And when I went to Disneyland Paris, with the eyes of a young adult, while my only memory was that of a 10 year old child who had been totally immersed, well I was disappointed, because everything that was supposed to contribute to my immersion, was fake, badly painted, and above all, it lacked interaction. It lacked the power to really act in what the park was proposing to me, to be an actor of my experience. I come from the video game world, and my need to interact to feel that I am taking part in what surrounds me is necessary.

Of course, it goes without saying that I remain a huge fan of the Disney parks, and that this memory work only reflects the will to always improve the immersion and comfort of park guests.

This observation was not only personal, it came from a general feedback that I had observed, and that seemed to be specific to all the theme parks we had visited, so that was the question I asked myself when I finally knew what kind of immersive experience I should turn to :

How to create the best immersive experience in a theme park land ?

”

I come from the video game world, and my need to interact to feel that I am taking part in what surrounds me is necessary...



RISE OF THE RESISTANCE,
THE NEXT STEP TO
THE BEST IMMERSIVE
EXPERIENCE ?

2 DEFINING THE SUBJECT

_THE ANALYSIS

One of the main challenges of this project will be to define the notion of Immersive Experience, what it encompasses, what it means and especially what we can draw from it to create the best possible experience.

This part of the analysis will allow us to put the emphasis on the research and the understanding of all the notions of Experiences and Immersion that can exist but also to demonstrate that all immersive experiences rest on the same essential base for their good functioning.

To begin, I think it is important to define the two terms that are at the heart of this project: Experience and Immersion.

DEFINITION OF THE EXPERIENCE

The first definition to consider is that of experience. Concretely and simply, experience is the knowledge is all the knowledge he or she has

acquired through practice.

Experience comes from the Latin *Experiri*, meaning to experience in the literal sense. In Latin *periri*, to try and *periculum*, which means first of all trial, then risk, danger. The idea of experience as a crossing is not easily separated, at the etymological and semantic level, from that of risk. Experience is at the beginning, and fundamentally without doubt, a putting in danger.

The experience is of the order of a unique and singular life. What one has done with one's life and what life has done with us, is constitutive of the subjectivity of each one indissociable from the constituted subject. The experience is in the subjectivity of the subject, a data (conscious or unconscious) which has for function to serve as reference in a here and now which questions itself to make and act. In some way the experience is a transmission to oneself, of its significant and meaningful history

which allows to act, to make such an act, to think according to the habit, the way, the perspicacity, the intention, the values, the thoughts acquired and incorporated during the spent time. The experience functions as the singular culture of the subject: a complex and dynamic set of experienced data that inevitably cultivates knowledge on the private property of the subject-actor. A subjective knowledge founded in truth on the very fact that it has been experienced by the subject in its relation to the world. From then on, the question arises to know if the experience in its function of transmission to oneself and for oneself is also in capacity to be transmitted to others? To this question we can answer that a part of the subject's singular experience can be communicated to others, without affirming that it is transmitted. This introduces the understanding of the inside and the outside.

The experience is knowledge, or rather one hears commonly to say that it is by the experience that there is knowledge («of the experience it draws its knowledge» or that «in spite of its experience it results from it no knowledge»). By experience «he knows how to do», «he knows how to see», «he knows how to say». This knowledge that we attribute to experience, produced by experience, is at the same time knowledge of oneself and knowledge of the world. However, if this knowledge is proper to the individual, is it for all that completely singular? It is the product of a setting in language which locates, identifies, gives sense and meaning to practices, procedures, sensations, emotions, situations, ... and also, a setting in language which compiles

abstract ideas, thoughts, knowledges, comprehension models, even devices (according to the definition that M. Foucault gives) which result from the external knowledge experienced and acquired by interaction with the environment.

It is a cognitive reserve that is lodged in the semantic memory, which is reactivated daily, in a reflective way, in the vital activity each time a question concerns the duty, and/or the power, the knowledge, the will to do. The experience as knowledge is therefore this reflexive capacity which returns on the past experiences, on the acquired knowledge, stored and put in relation in order to lead in the present -future the relevant practice. And to add «that it is to the language and to the terms already in use that we owe the apparatus or the mechanism that allows the elements of the past-future to occupy a place in the reflections that, temporally speaking, concern the present» (Dewey J. 2012, p.412)

Even though, any experience of the individual would come from this relation with the external world, it is however what is incorporated in him by sum, subtraction, multiplication, division, by so many operations contained in his body envelope which constitute his identity. That is why, in this sense, we can understand that the knowledge resulting from the experience is, and remains, self-referential. In it is found the truth of oneself and for oneself, that our rationality (relatively recent conception in our cultural history) does not authorize us to confuse with the truth of the external world (if so much is that we pursue in these worlds -subjective and objective- a

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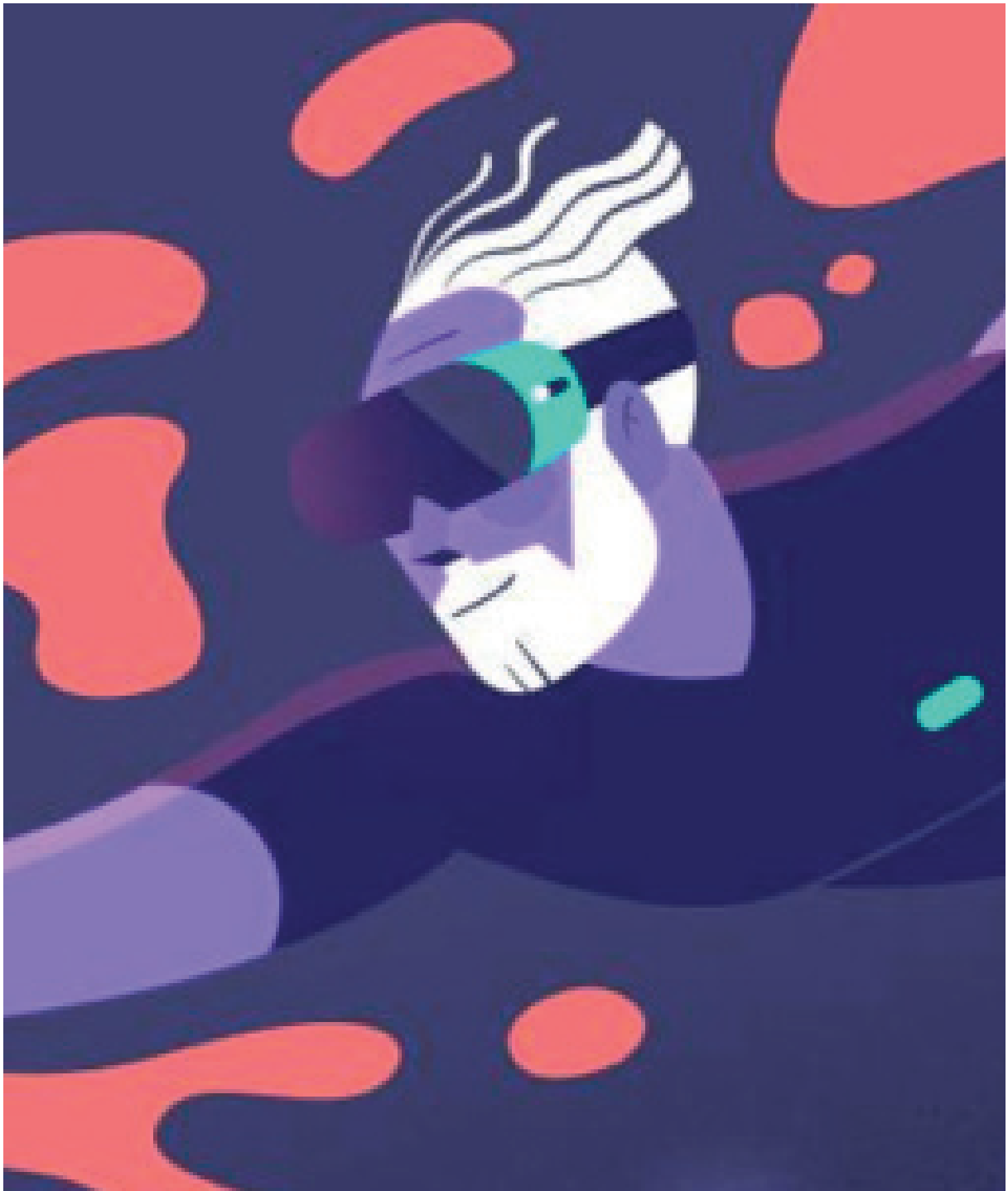
quest of truth).

From what we live and perceive, from what we do and imagine, everything can become experience, but experience is not Everything. The experience results from a particular and singular incorporation acquired, learned, transmitted, experienced. Consciously or unconsciously it contains the subjective sense (or value) that we give and that we capitalize during our existential course of the objects, situations, events, emotions, images, stories, gestures, memories, ...

This definition remains relatively short and would deserve

to dwell in more detail on the notion of interaction in particular, which seems to be at the very origin of a lived experience.

Interaction is the fact of coming into contact with something or someone and provoking a memory or sensory reaction linked to this contact. Interaction is mainly perceived as being a physical contact, but the simple fact of talking with someone leads to a so-called social interaction. Interaction is therefore inseparable from experience, since each interaction creates a memory, a feeling that creates a tactile, emotional or other experience.



”

The immersion is to immerged someone in a liquid, and this liquid comes to absorb all the contours. But the emotionnal immersion of a person is to immerse him/her in an atmosphere, a global context.

Julien Prevost-Merlin, CEO of the Rustik immersion park.

DEFINITION OF THE IMMERSION

Now that we are more familiar with the experience, we can define our second important concept: immersion.

The term immersion comes from the Latin *Immergere*, which literally means: to dive. Even today, the notion of immersion in everyday life is something that we attribute to the fact of diving under a liquid, or being covered by something that comes to encompass us to such an extent that we can only be part of this thing that encompasses us. From then on, we are immersed.

Over the years, the term has evolved to mean immersion in the figurative sense of an experience that encompasses us and immerses us in what it offers. Whether it is musical or visual, immersion takes us into something that is outside of what we are used to experiencing most often. Immersion today is among other things to have this sensation of not being in one's reference points, and thus to find oneself immersed.

To go further, and to use the scientific definition specific to the ludic, virtual immersion, the immersion or immersive state is a psychological state where the subject ceases to be aware of his own physical state. It is frequently accompanied by an intense concentration, a disturbed notion of time and reality. The degree of immersion is determined by the concordance of the sensations with those to which the user is accustomed and by the adequacy of the various senses

between them (for example tactile and visual).

In my opinion, immersion is a state resulting from the voluntary suspension of disbelief, a notion introduced by the English poet Samuel Taylor Coleridge. As a reminder, suspension of disbelief is the intentional avoidance of a logical thought or question in an experience that seems unreal or impossible in reality, such as a work of fiction, in order to believe it for the pleasure.



THE THREE FACTORS OF SCHUBERT

In 1999, Thomas Schubert, Frank Friedmann and Holger Regenbrecht together defined a model of immersion called Schubert's Embodied Model, which literally focuses on the notion of embodiment.

Indeed, this model considers that the presence is the result of a construction of a mental model representing the user's body within the virtual environment. It is a spatial and functional representation of the environment.

In order for the feeling of presence to emerge, the user must suppress (forget, abstract) the perception of the real environment in favor of the virtual environment (proposed in order to immerse him). The more the user will have the feeling to be able to carry out different actions by himself in this virtual space, the higher the feeling of presence will be.

The three authors have thus identified three factors constituting presence of the **Spatial Presence**, the **involvement of the user**, and the **evaluation of realism**.



Thomas Wolfgang SCHUBERT

*Professor at University of Oslo
Departement of Psychology*

SPATIAL PRESENCE

This is the feeling of being transported elsewhere.

INVOLVEMENT OF THE USER

This is the attentinal focus of the user on the virtual environment and its activities.

EVALUATION OF REALISM

This is the level of proximity between the virtual and real experience.

#1

THE FOUR POINTS OF LESSITER

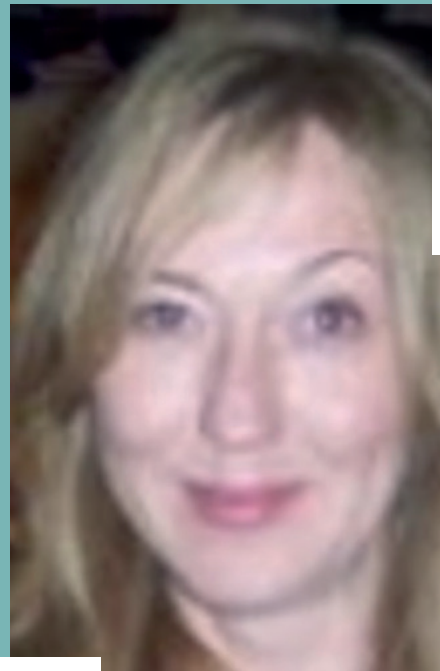
In 2001, Jane Lessiter reused the term «presence immersion» defined by Schubert and considered that this sensed presence can be rated by four points.

The impression of being in a space other than real space: this factor is mainly based on the idea that the user is transported into an environment other than the physical world. It is thus essentially based on the immersive and interactive capacities of the device used.

Involvement or commitment of the user in the experience: involvement is defined by the authors as a state of strong concentration during which the user ignores external distractions, no longer pays attention to the passage of time and forgets the physical environment in which he or she is.

The ecological validity judgment: this judgment is made on the realism and the natural aspect of the virtual environment. This factor is also influenced by the coherence of the stimuli presented.

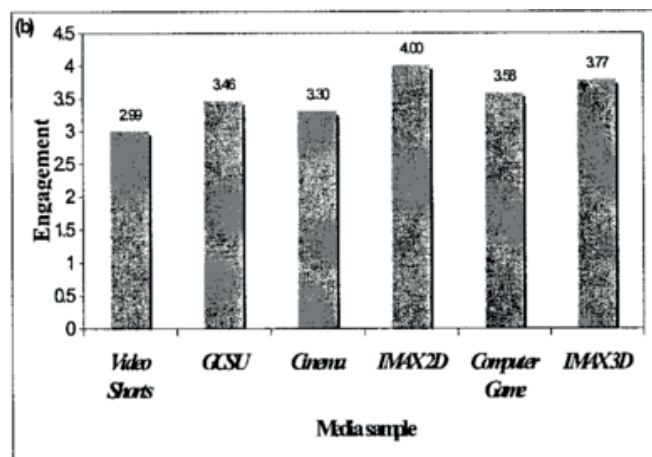
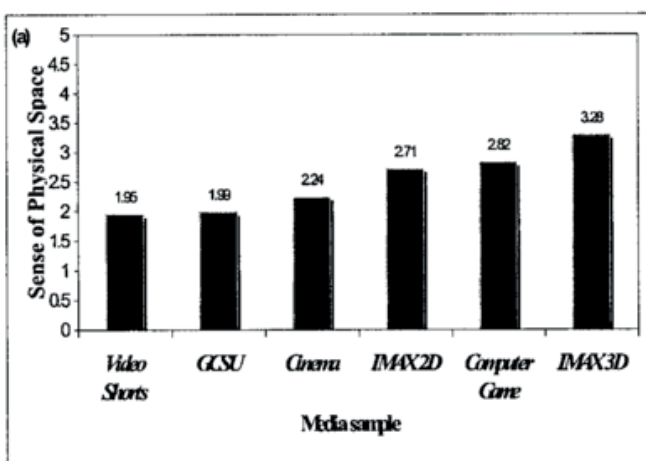
Negative effects induced by the system: these are the negative symptoms felt by the user and caused by the virtual device used such as nausea, vertigo or



Jane LESSITER

Psychoterapist and researcher at Goldsmiths, University of London

#2



THE MODEL OF WIRTH

In 2007, Werner Wirth defined a third immersion model, building on his two predecessors. This model is meant to be a complete model integrating the data of the Lessiter and Schubert models. It is dedicated to the spatial presence, i.e. the fact of being located in a virtual environment different from the physical environment. Wirth's model is articulated on two levels.

The first level corresponds to the formation of a mental model which represents the environment as it is perceived by the user. The second level consists in the passage from the mental model to the psychological state of spatial presence.

#3

This first level depends on the one hand on the characteristics of the medium (technical characteristics, capacity of immersion and interaction) and on the other hand on the characteristics of the user (previous experiences which constitute according to Wirth «the specific field of interest» of the user). All these factors allow the creation of a mental model of the spatial environment. This model is different from spatial presence since it constitutes a mental representation, where presence is an experience. Once a user has created a mental model, a set of assumptions must be validated in order to achieve spatial presence. These assumptions are related to the characteristics of the media (realism and coherence of the environment) but also to the characteristics of the user who must feel involved in the environment because of the interest he has in it.

The engagement of the user favors the appearance of the feeling of presence because it generates an attentional focus which diverts the user from the distractions of the real environment. Finally, the second factor promoting spatial presence is, according to the author, the consenting suspension of disbelief. Wirth defines it as follows :



Werner WIRTH

Professor of Media Effects and Media Psychology at the University of Zurich.

«it is the fact of voluntarily accepting a fictional work as reality and this in spite of the possible imperfections».

Wirth here establishes the foundations of the concept of immersion as it is commonly understood today. These three models, each of which has contributed to defining and clarifying the modern notion of immersion, now give us an overview of the important points we need to remember for the rest of this project: namely, that immersion depends on an individual's background, his or her own experiences, and his or her willingness to define or not define an experience as real, even though it is fictional, in order to allow oneself to be immersed.

The notion of immersion today is mainly used for video game experiences, especially in Virtual Reality and Augmented Reality. Now that the different models of Immersion have been presented, it is important to stop on the categorization of immersion.

In this way, the work of Staffan Björk and Jussi Holopainen, two Scandinavian game designers, in *Patterns in Game Design*, allows us to classify immersion into 6 distinct categories.

Ernest Adams, author and game design consultant, distinguishes only the first three but calls them tactical immersion, strategic immersion and narrative immersion respectively.

01

Emotional Immersion

Also called Narrative immersion is experienced by the player when they become invested in a story, and is similar to what is experienced when reading a book or watching a movie.

02

Cognitive Immersion

Named Strategic immersion by Adams, it carries the player's involvement from longer-term operations. Chess players experience strategic immersion when they choose a correct solution from a wide range of possibilities. The player must observe, calculate, plan.

03

Sensory-Motor Immersion

Also known as Tactical immersion is experienced when the player is required to make quick decisions. Absorbed by the chain of short problems to solve, he has no time to develop a strategy or to think about the narrative.

04

Spatial Immersion

Spatial immersion is experienced by the player when he or she feels that the virtual world is convincing in terms of his or her perceptions. The player feels that he is really «there» and that the virtual world seems «real».

05

Psychological Immersion

Psychological immersion is experienced by the player when he/she no longer distinguishes it from real life. To illustrate the psychological presence, it is common to refer to the paradox of the book, namely a medium with few factors identified as causing immersion (sensory stimulation, first-person rendering and possibilities to modify the environment) but causing a high level of immersion. The determining factor of this psychological immersion is called the imaginary space. Imagination thus explains the fact that a reader can feel a high level of immersion in spite of the apparent limited qualities of immersion of a book.

06

Sensory Immersion

This is the experience of entering a three-dimensional environment by being physically stimulated by it. The player experiences a unity of time and space as they merge with the pictorial medium, affecting their impressions and self-awareness.

All these authors contribute today to develop what is called the theory of immersionism, which puts forward the notion of immersion during a lived experience. But other authors refute this theory. Judging the immersion is impossible. It is the case of Gregory Chatonsky, French artist, refuting the notion of immersion in its psychological state as we define it in several pages, and not in its state of fact: being physically immersed in a liquid.

To Chatonsky: «There are several refutations to immersion not only from a perceptual point of view, but also from a logical and ontological one. There is indeed a precipice separating the absolute discourse of immersionism, and the deceptive poverty of its experience. For whoever has experimented with such devices, it is necessary to admit that immersion does not work because the subject, far from diving directly into a virtual world and making one with it, bounces on a technique that does not forget itself, it is the gravity.»

According to him, it is impossible to fully live a complete and total immersion because the simple fact of pronouncing the words «I am there», or «I am immersed», breaks the charm of the immersion and reminds us that we simply live an experience which has for result the disappointment, since we could not live the complete immersion which was promised. The best example being a movie or a video game, which has for limit the edge of the screen, and which thus by pure objectivity is not immersive but simply a cinematographic and video game experience.

The google home is the

immersion. The voice recognition bugs at times and its capabilities are quite limited compared to the revolutionary promises made during conferences or in advertisements. Another example of disappointing immersive experience: the Netflix series «You are the Hero» which promises a never seen before interaction, or real impact in the story depending on the choices made, but in the end turns out to be just simple «left/right» choices, just like the «You are the Hero» books of the 1980s, 40 years earlier.

”

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If we have to follow the pure and simple definition of immersion, then yes, total immersion is not possible for the reasons previously mentioned by Chatonsky. But the notion of suspension of disbelief greatly favors the acceptance of an immersive experience that aims at making us travel or forget our current state.

It was important for me to also present this real limit of immersion, which in my opinion, is getting further away year after year with the arrival of technologies such as virtual reality, or even augmented reality, which this time integrates the immersive experience within our daily life, blurring the border between real and unreal.

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WHAT IS IT THAT IMMERSES US ?

Now that the notions of Experiences and Immersion have been defined, it is important to focus on the concrete presentation of what an immersive experience is and what it is about.

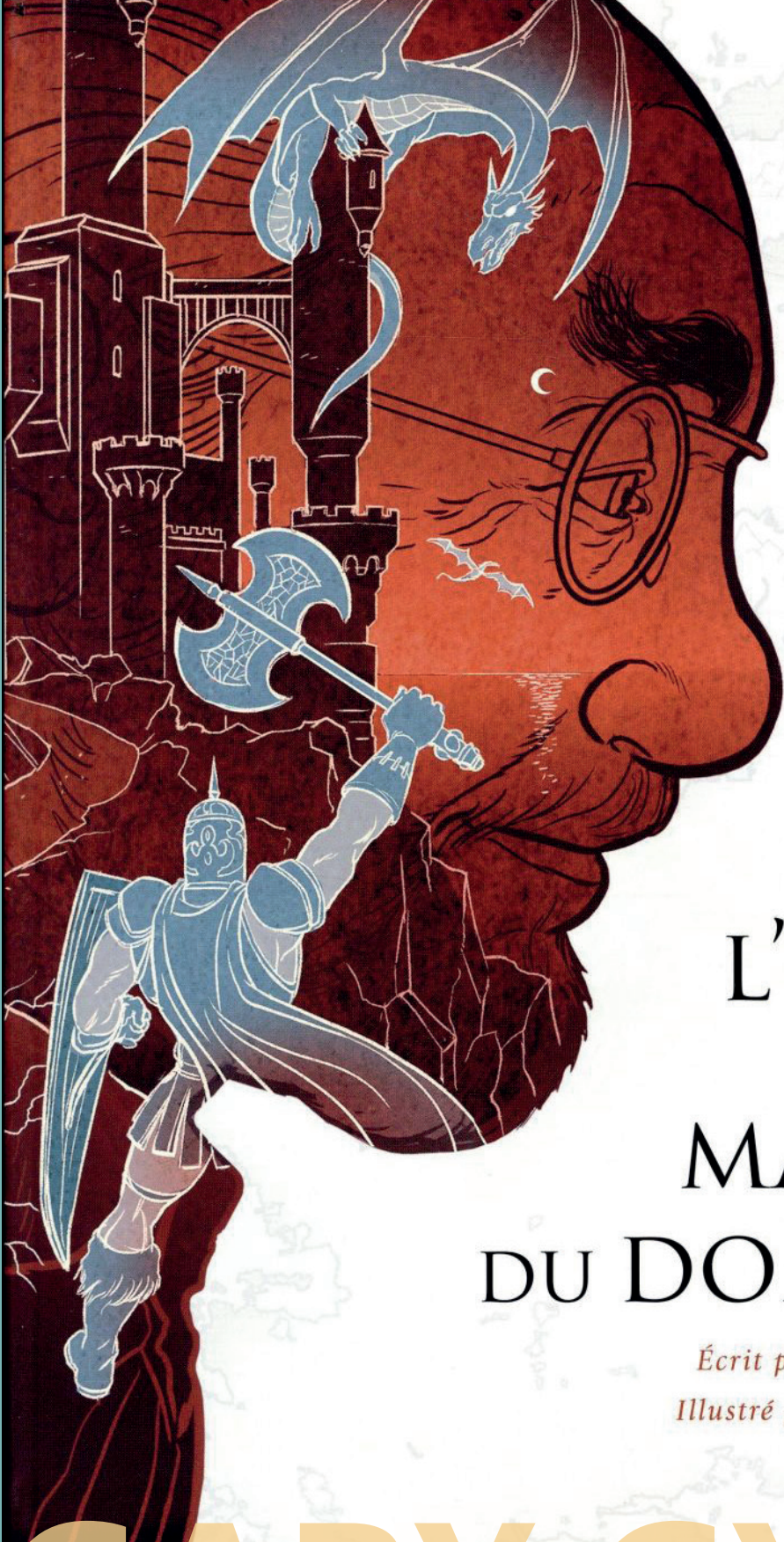
The term immersive experience comes straight from the 1980s. Born from the cinematographic fantasy of the spectators in front of the representations of the fictitious Virtual Reality helmets of the time, the notion is now democratized and includes a consequent number of experiences, not necessarily videogame, allowing to live an experience where the immersion can be total or partial.

The fascination for these helmets promising a total immersion has allowed a technological good motivated by the desire to create this bridge between the virtual and the real going even further than the video games then very recent at that time. The rise of video games, Blockbuster like Star Wars or Jurassic Park, but also role playing games like Dungeons & Dragons have created a phenomenon of «I want to be the hero», and this vision of total immersion putting the viewer as an actor of his adventure have popularized the genre until today where this fiction becomes reality.

More concretely, an immersive experience is an interaction that stimulates our senses, our emotions, and makes us lose the notion of real and fictional. We are then in a psychological state forgetting our own surroundings and whose visual, auditory, olfactory or tactile interactions are the media allowing this immersive experience.

It is important to keep in mind that immersive experiences are very numerous, and make this subject very broad and complex. Indeed, we find several types of immersive experiences through one and the same media, such as the video game universe which is a form of immersive experience in itself, but which also includes Virtual Reality experiences and other video game formats.

The following presentation will therefore be non-exhaustive, and above all brief so as not to linger too long, but rather an overview of what an immersive experience can look like today.



GARY
GYGAX
et la création de
DONJONS
& *DRAGONS*

L'ÉVEIL
DU
MAÎTRE
DU DONJON

Écrit par David Kushner
Illustré par Koren Shadmi

Glénat

GARY GYGAX

creator of the actual notion
of immersive game

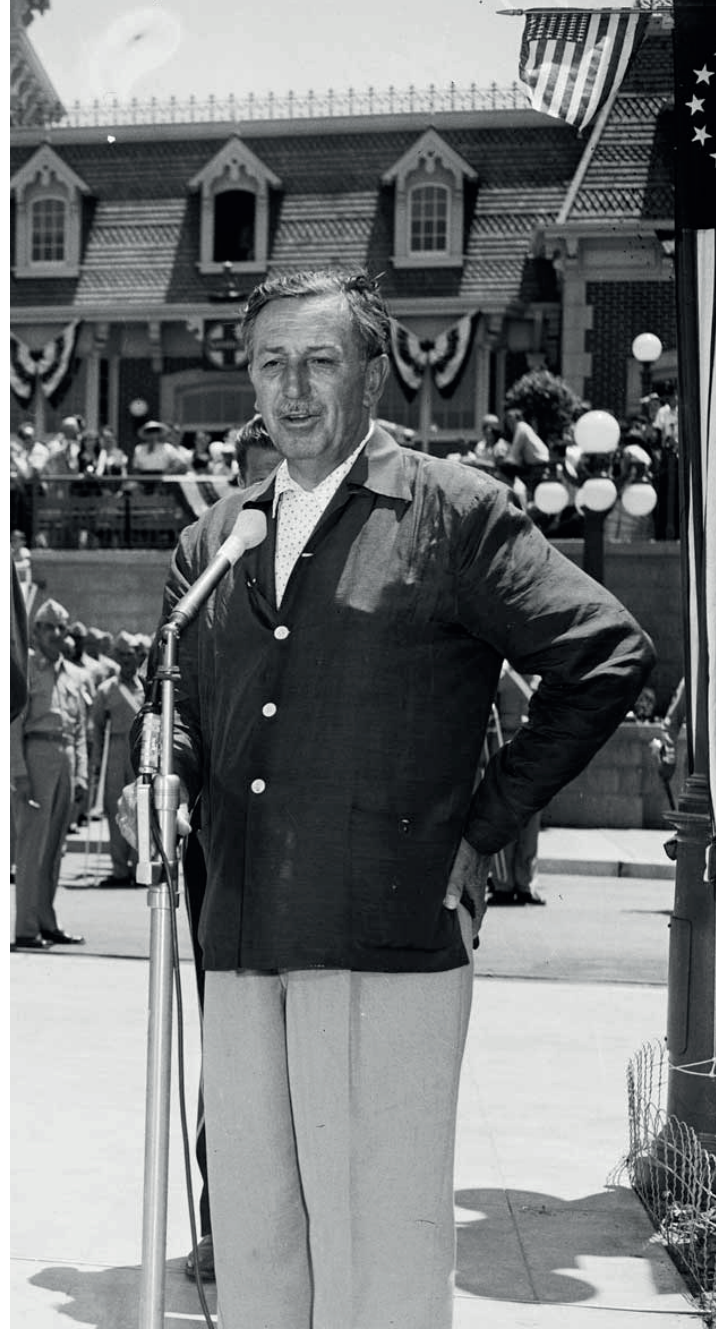
THEME PARK

The first modern immersive experiences do not date back to the 80's, but to the 1950's and 1960's, with the appearance of Disney World, Walt Disney, and Gary Gygax's role playing games. Walt Disney is a pioneer of immersion, by his desire to place children and adults as part of the setting and actor of his attractions. On his side, Gary Gygax, creator of Dungeons and Dragons is also responsible for the immersive experiences of today and the rise of the books/series where you are the hero with the creation of his stories playable and replayable and including the players in a fiction, putting them actors of the latter. Today's video games are largely inspired by this practice of paper role-playing games from that era.

In a broader sense, the contribution of immersion within theme parks, as Walt Disney did with Disneyland, allows us to take advantage of a model that is constantly evolving and being reproduced throughout the world.

These parks offer an immersion in a determined universe (theme) through the arrangement of its attractions, its decorations, the scenarization and the atmosphere which emerges from it. In these parks there are generally several different zones in which the main theme is presented in different ways. At Parc Asterix, for example, the visitor discovers different universes that are part of the Asterix world (one zone represents the Gallic village, another the Roman Empire, Greece, etc.).

In these parks, the public lives a real immersion experience in a universe, where most attractions have their own scenario (also called storyline). This storyline is either



Walt Disney at the opening of his first Disneyland at Anaheim in 1955.

specifically created for the occasion (e.g. the Lavanors' village in Efteling in the Netherlands was specially imagined for the park), or comes from a pre-existing film, tale or other universe.

Many theme parks have their own hotel(s), thus forming a real leisure complex (or resort) such as Disneyland Paris or Europa-Park. This is due to the fact that theme parks offer more than just a collection of mechanical attractions. They therefore attract more people than other theme parks and people tend to stay longer (several days).

One of the experiences most likely to fulfill this need for immersion in the coming decade is undoubtedly Virtual Reality. Its purpose is to allow a person (or several) to live an immersion experience, that is to say to carry out a sensory-motor and cognitive activity in a digitally created world, which can be «imaginary, symbolic or a simulation of certain aspects of the real world» (extract from *Traité de la réalité virtuelle*, P. Fuchs)

For information, there is a controversy about the nomenclature of such a form of immersive experience. Indeed, the polemic on the relevance of an expression that has become a technical term comes from the fact that according to the French dictionary, «reality» is not opposed to «virtual» but to «fiction».

Many authors, including Pierre Lévy and Gilles Deleuze, have reminded us that the opposite of «virtual» is «actual» and not «real». The virtual is therefore a component of reality, it is, according to Maurice Benayoun, «the real before it is acted upon» (in other words, before it is actualized), thus introducing the idea of a below-representation that precedes its actualization. In the end, the correct formulation would be «realistic virtuality».

Ready Player One, the VR movie par excellence propels the technological dreams linked to the immersive experience.



THE LARP

The Live Action Role Playing (known as LARP) is a physical experience excluding the use of digital media in its use. The practice wants to be immersive and is inherited from the paper role-playing game, going to push the proposed immersion around the table, to a field, and gathering hundreds, even thousands of players.

The practice of such an experience allows an almost complete immersion because it includes the use of costume and role-playing through a character, in a context defined according to precise rules. The immersion can go from an afternoon to a complete weekend under a tent, for medieval experiences, allowing a complete change of scenery to the players, stronger than the video game, since, if we take up the words of Chatonsky, «the limit of the screen and therefore of the immersion», are no longer a problem to the immersive experience.

More globally, LARP is a discipline that cuts its players off from the real world, allowing them to live something other than their everyday life for several days. Immersing them in a scenario, an era or a world that never existed. It allows players to relive periods of history that they could never know or to live the life of a dragon hunter for example.

This genre gives birth to escape games which have been booming for a decade and are very popular for their collaborative, immersive and short aspect. Since its arrival in France, the concept continues to evolve. The settings are more and more immersive and overlap with the world of cinematography. Thus, some brands specialize in thrillers, science fiction and even horror.

The last trend is the intervention of actors during the game or the implementation of scenarios in atypical or historical places. This practice is directly borrowed from life-size role-playing games or LARP.

AFK, is a New-Zealand webserie talking about video game and LARP.



A last aspect of immersive experiences that is still not very much approached, are the immersive exhibitions in museums, castles and other heritage sites, contributing to the revival of an era, an intention, an artistic movement through sound and light effects. Monumental projections as we can see in the exhibitions of the Atelier des Lumières in Lyon, using the walls of the building to work the gigantism of a canvas as the painter wanted to make it feel, or abstract sound experiences.

All these modern experiences contribute or have contributed to the emergence of new forms of immersion, always more advanced and intriguing. Constantly seeking to push the limits of realism further, and most often relying on the two levels defined by Wirth. We see through these experiences that they all borrow from each other, and that the forms of expression are diverse and varied.

Each immersive experience is there to make us feel something new, disconcerting, something that takes us out of our daily life to bring us in the most realistic way possible to an adventure, an artistic discovery, etc...

L'Atelier des Lumières, is an immersive museum at Paris, proposing to you to live through the most famous cultural piece.





Celia HODENT

Professor, Psychologist and Video Game Creator, she's one of the most popular UX Designer in the video game industry.

01

The ***MOTIVATION***

Driving force that enables us to satisfy our impulses and needs.

02

The ***EMOTION***

It plays a critically and important part in our lives, mainly through an interaction.

03

The ***FLOW***

It's a notion that happens when we are totally immersed in a book or video game.

WHY IT IMMERSES US ?

Although these experiences are the result of a thorough work, seeking to exceed the limits of technology, sensations or space and time, it is legitimate to ask the following question: Why are we immersed? What makes me want to live this immersive experience? What is its degree of immersion so that I can accept to be taken along?


Through this project, I was able to meet many people from the immersive experience world, and a lot of research allowed me to better understand this notion. By gathering all my research, I was able to arrive at the following conclusion: there are 4 immersion factors obeying the models of Schubert, Lessiter and Wirth. However, these models do not take into account the contribution of a very popular media today: the video game.

By following the rules of a UX and immersive experience

described by Celia Hodent in her book *In the Gamer's Brain*, we can identify three pillars of immersion that allow us to keep the player (and so the user or the visitor) captivated by what he is doing in the game: emotion, motivation and flow.

These three notions, combined with the models of Schubert, Lessiter and Wirth, allow me to define the 4 factors of immersion necessary to categorize an immersive experience. These factors are the result of a personal reflection and are purely subjective. If someone wishes to take them up in order to develop them, or on the contrary wishes to contest them, that person is free to do so.

These factors each observe one of the three rules defined by Celia Hodent that are necessary for a successful UX and immersive experience: **Emotion, Motivation and Flow.**



FACTORS NECESSARY FOR THE IMMERSION

THE STORYTELLING

The first factor necessary for the success of an immersive experience is storytelling. This technique, also called storytelling or narrative hook, is a communication method (borrowed from the world of marketing) based on a narrative structure of the discourse that is similar to that of tales and stories. Its objective is to unite and arouse emotions through a story.

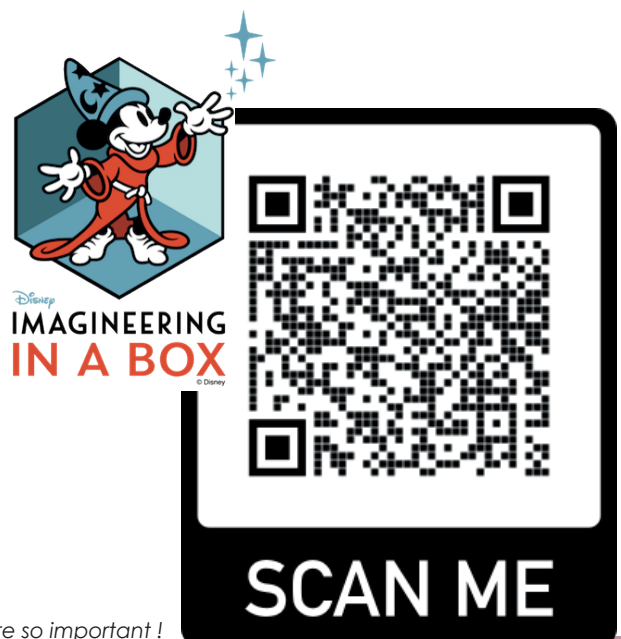
Since the beginning of time, Man has been driven by this desire to tell, to transmit stories. From cave paintings to the Instagram of the 21st century, human beings have always told and communicated stories on all subjects. According to Christophe Vogler: «What is a story? A story is also a metaphor, a model of an aspect of human behavior. It is a thinking machine that allows us to test our ideas and feelings and try to learn more.»

Storytelling is therefore an essential factor in an immersive experience because it allows not only to tell a story and therefore to bring emotion (Celia Hodent's pillar), but also to captivate and deepen the experience. Immersion in the heart of a story told gives the feeling of taking part in the story we are told, and from a more marketing point of view, allows the creator of the immersive experience to build loyalty, and to make the user want to continue the adventure, to know what happens next, to adhere to a statement by putting it in a direct and almost real context.

THE WORK OF THE SENSES

The second factor, indispensable because it results from the very definition of the experience: the Work of the Senses. Indeed, the stimulation of our senses is an indispensable tool for the realization of a good immersive experience. The heart of the work of Disneyland's Imagineers is access to the work of the senses in order to allow a total immersion in a specific universe. The work of the materials for the touch, of the dishes for the taste, of the atmosphere for the smell, of the sound ambiances for the auditory, and finally of the stunning landscapes for the sight: everything is thought and built so that this experience is immersive.

This work of the senses appeals to our brain as much as Storytelling does, but on a different level. Here too, emotion is aroused (Celia Hodent's pillar), but through touch, through smell. We are created for us : cognitive biases, sensations of well-being or disgust, we are frightened with gigantic 3D characters or animatronics, or sculptures in a museum.



Imagineers explains why the taste and the smell are so important !

THE NOTION OF REWARD

The third factor is the notion of Reward in a user. This notion is very important because it gives an active objective to the user. The reward can be visual, emotional, or incorporated in the storytelling, it is necessary to keep the user and involve him in the immersive experience.

Getting a reward is a way to get motivated (Celia Hodent's pillar). As Celia Hodent says in her book, *In the Gamer's Brain*, «There can be no behavior without motivation,» and motivation is a central pillar of engaging your user within your experience, no matter how immersive. Rewards are a strong motivator for people, whether they are contingent rewards (rewarding engagement, completion or performance of a task) or non-contingent rewards (not tied to a particular behavior). Non-contingent rewards are the least «controlling» because they do not seek to influence an individual's behavior.

Bringing the dimension of rewards within your experience allows the user to feel a progression in their experience and will continue to use it, feel like they have served a purpose, have gotten something for their time spent. This can be in the form of an in-game reward, like a level, a physical object like a key in an escape game. These rewards are of course «in-game» rewards, terms that can correspond to a park, an escape game or a video game for example. But in a cinematic immersive experience, the reward can be the experience itself, offering an emotional reward, which must then surpass anything that has already been put in place before,

and which could be the pinnacle of the storytelling factor, like a «final bouquet» of fireworks.

When our brain senses an opportunity to receive a reward, it releases a neurotransmitter called dopamine. Dopamine tells the rest of your brain what to pay attention to, what to focus on. When you are playing your video games and you detect a reward that you haven't had yet or a reward that is associated with a certain value (typically a reward that is a mark that you have a certain level on the game, a reward that commands respect), your brain will release dopamine. The dopamine will cause you to act to get that reward, it will cause you to do your best to receive the reward. And it is this effect of quest, of will that will motivate you.

Some people make the mistake of believing that it is the reward that motivates people. If that were the case, once you get your reward, you would simply stop playing, but we see that video game players collect rewards. In *Battlefield 1*, medals are coming in by the dozens and with every game. If it was just the fact of being rewarded that drove us, all video game players would stop playing, we would all be satisfied. So it's the fact that we want the reward that motivates us and not the reward itself.

Rewards have many aspects, but those resulting from actions performed by the user remain the most motivating and engaging: the most immersive.

AND THE FLOW

Finally, the fourth factor comes from the very controversial term in the video game world: Flow itself, which is one of the three rules defined by

Celia Hodent, and which I believe is essential to the success of an immersive experience. But this fourth factor is also a consequence of the first three factors. It cannot exist as long as the other three do not exist.

Theorized by the psychologist Mihály Csíkszentmihályi, Flow designates a state of plenitude, of maximum concentration, which occurs when we are totally immersed in an activity that involves us.

In its original meaning, Flow is characterized by the practice of a pleasant activity, without following a personal goal and without seeking gratification a priori. Access to a Flow experience can only be achieved in a context where the individual is engaged both physically and cognitively in the activity. If we suggest an analogy, the individual behaves like a potter: focused on the task, he follows the objectives he has set himself and knows how he should proceed. He perceives the immediate results (feedback) of his actions on the material and adapts his gesture accordingly. Here, it is the activity itself (rather than its result) that is the source of pleasure and accomplishment. Fascinated by what he does, the individual no longer notices the passage of time.

It is a total immersion, which is perhaps the ultimate experience, employing emotions in the service of performance and learning.

According to Celia Hodent, flow is a state of pleasure when we are completely immersed in an activity that we feel is intrinsically motivating. According to Mihály Csíkszentmihályi there are 6 components involved in the experience of flow:

intense concentration focused on the present moment, disappearance of the distance between the subject and the object, loss of a sense of self-consciousness, feeling of control and power over the activity or situation, distortion of the perception of time and the activity is in itself a source of satisfaction.

It may be simple to predict the quality of a product through the UX approach, but predicting and estimating user engagement is much more complicated because we don't know how to objectively measure the degree of fun/flow. And we don't know how this measurement can help us predict the success of a project either.

In a 2005 study, Bakker defines «Flow at Work» as a succession of short periods of optimal experience characterized by total concentration or «cognitive absorption».

These 4 factors are therefore essential to the success of an immersive experience. More globally, the notion of motivation, emotion and Flow are defined as the three founding pillars of Engageability. The 4 factors I have defined are all part of this notion invented by Celia Hodent and defined in her book *In the Gamer's Brain*.



DID YOU KNOW THAT ?

When a person is interrupted in a complex task, it takes almost 30 minutes to return to a state of maximum concentration; not to mention the risk of errors, stress, fatigue, physical pain...

THE FLOW

1 Intense concentration focused on the present moment

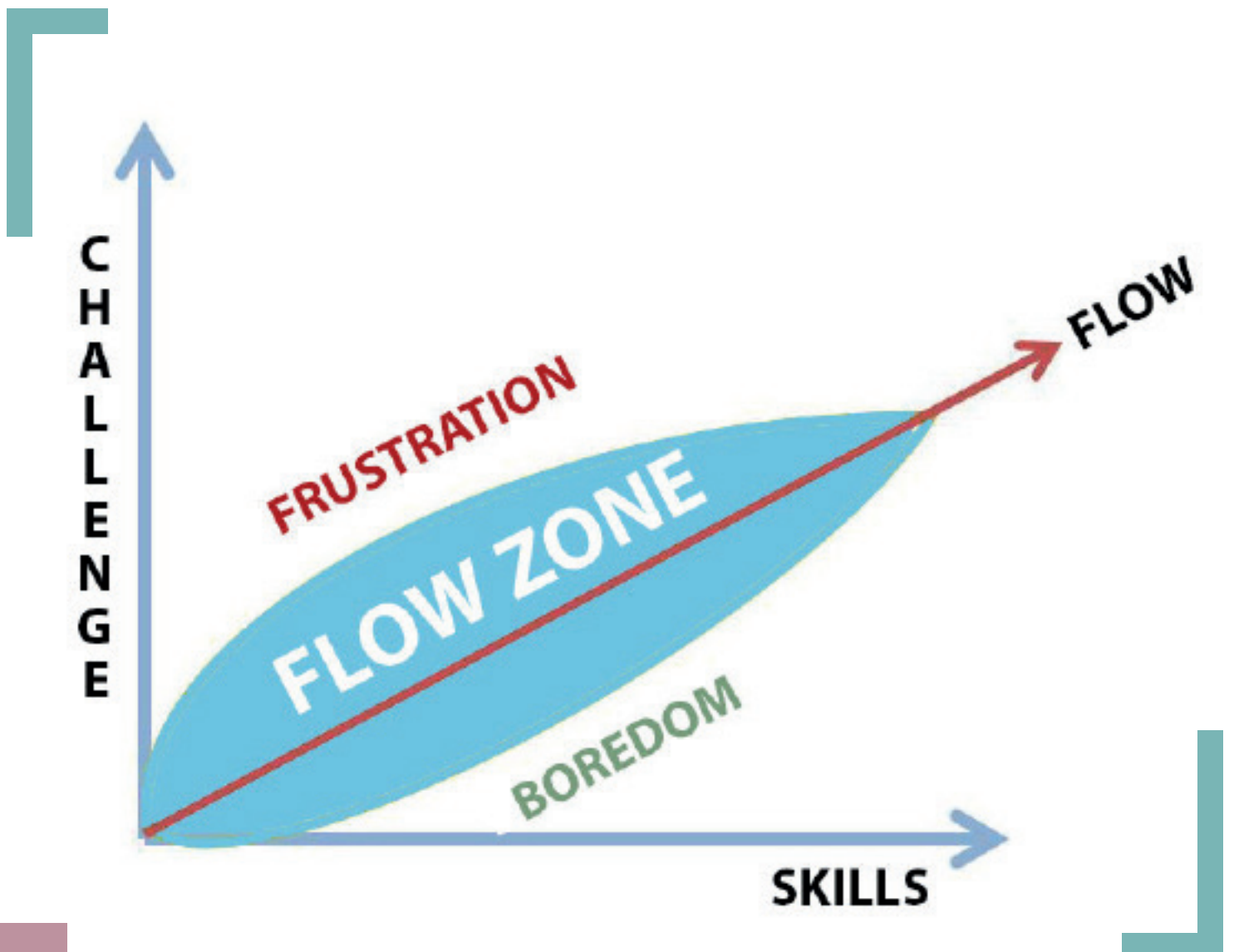
2 disappearance of the distance between the subject and the object

3 loss of a sense of self-consciousness

4 feeling of control and power over the activity or situation

5 distortion of the perception of time

6 the activity is in itself a source of satisfaction





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**ALL OF THIS
LED US TO THE :
ENGAGEABILITY**

Engageability is a term that comes from the video game world and is defined according to the three pillars seen previously: motivation, flow and emotion. I put this term at the center of my reflection and my project because it is, according to me, the perfect definition of the «miracle recipe» to the creation and the success of an immersive experience. Without forgetting Wirth's model of course, which lays the foundations for a voluntary and consenting immersion on the part of the user. Where Engageability seems to be more a way to «convince» the user to linger on the immersive experience he is living.

These three pillars are based on cognitive science and serve to assist us in understanding the most important factors to consider in user engagement, while keeping in mind the desired immersive experience.

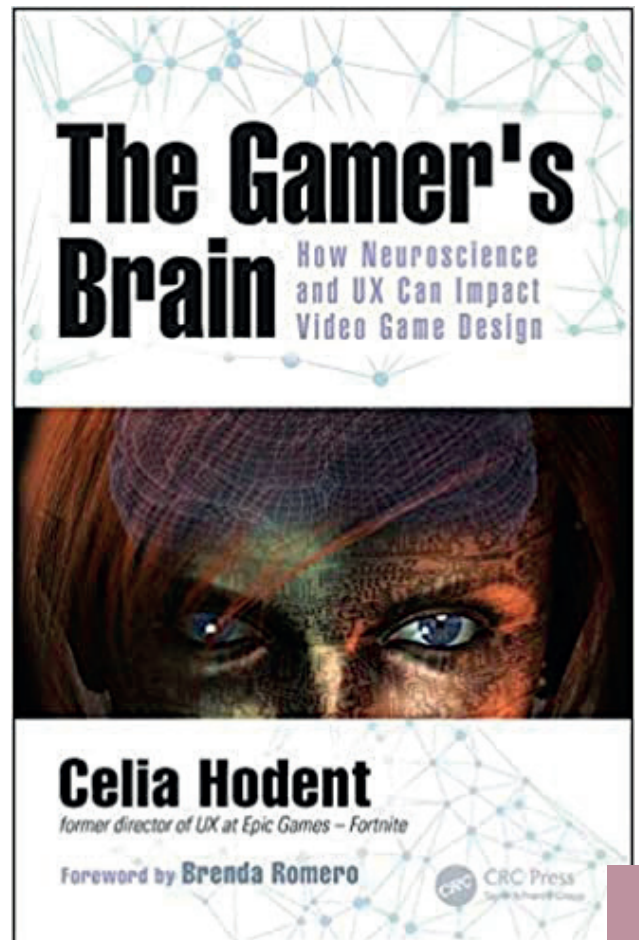
The Engageability pillars focus on the degree of engagement and immersion that an experience offers. However, it is complicated to use them to estimate a level of engagement with the user because we cannot objectively measure the degree of immersion or flow, because as previously mentioned, this is specific to the user's requirements, their liabilities, their desire to engage in the experience, and the results of these pillars on the user may vary.

This notion of Engageability is very important but still new, even unfinished. According to Celia Hodent «the concept certainly needs to be refined and its «pillars» described are only an attempt to identify the general factors influencing players' engagement and try to measure them objectively». I would add to Célia Hodent's

of socialization. Engageability is obviously going to pass this inseparable point of human nature. Engagement, defined by emotion in particular, requires its user to socialize, creating in him emotions, but also motivation to cooperate or to compete and to surpass himself. We create memories and we engage in a universe where we evolve with our friends, our family, our relatives. Socialization is a key element of engageability and a very important point in a person's experience.

The Engageability defined by Celia Hodent applies primarily to the world of video games, but I chose to reuse the term to apply it to immersive experiences in general. It allows, as demonstrated above, to calculate the level of immersion of an experience, and therefore the engagement that the user will have with it (the experience).

In the Gamer's Brain explains the notion of Engageability





01

Galactic Star Cruiser HOTEL

The future of the immersive experience can be inspired by this new hotel deluxe made for the Disneyland Park in Florida (open in 2022). In this hotel, the guests are invited to create their own Star Wars story by living a narrative adventure on two days, learning how to fight with a lightsaber or even eat and drink in true galactic cantinas. This kind of experience allow the visitor to be engaged in the experience.

5 EXPERIENCES USING ENGAGEABILITY



Rustik the immersion park

Located in France, this park opened the gates of the Kingdom of Terevorn in 2021. This park is a new concept based on the intention to create a true engaging experience. You can talk to every member of the staff, it be roleplay, you can sleep as a peasant or a lord, pay with specific coins, and you have the obligation to be costumed to fit the atmosphere. The park will soon have a system allowing them to save your «progression» and coming as you left it.



Zombie, RUN !

This app puts you in this context : your helicopter crash-lands and you find yourself surrounded by zombie hordes. Better get moving ! This game app was created to stimulate and motivate you to go running. Using sounds mainly, you will run, and the zombie noises will fade away, but if you decrease the pace, the zombies will get closer and louder. This app allows you to engage in what we call narrative and auditory senses work.

Fighting Fantasy

Those books are old and they inspired the majority of the actual interactive experience : video games, escape games, LARP. And they still existing today, sometimes as Interactive movie on Netflix for exemple, and as books, trying to engaged the reader in a story but also as a true actor of the adventure. You can talk to almost anyone, and in some books you can lead armies throught the pages and even managing your own city with a construction system.





Fortnite and the video games

The UX of the game have been determined by Celia Hodent, the find this game here is logical, because of the complete utilisation of the Engageability. Looting skins, living a story, playing with friends and earning reward all the ingredients are here to create a successfull experience. In extention, the majority of the video games are using, today, this kind of system to engage their community in the game (World of Warcraft, The Elder Scrolls Online, ...).

VIDEO GAMES

OR



THEME PARKS

Today, they are the leaders of the immersive experiences...

THE VIDEO GAMES

We have seen previously that modern immersive experiences include several types of activities, and each one presents a different bias for understanding the notion of immersion and/or experience. Each of these activities allows us to identify more clearly what we can expect when we talk about an immersive experience. While the research on the different models of Schubert, Lessiter and Wirth, as well as Hodent's pillars allow us to identify the needs necessary for this kind of experience.

Among the many examples I could give you of existing experiences, there are two that I think stand out, and allow today, and tomorrow, to give a real immersive experience to its user.

It is among these two experiences that I had to make my choice for the continuation of my thesis.

The first experience identified as immersive and meeting all the factors of immersion is of course the video game. Whether it is in the form of Virtual Reality, Augmented Reality, or a simple home console game, it is a very important part of immersion today. We sensitize the touch by sending vibrations, we create special rooms to play in Virtual Reality, we seek to stimulate us by the success of level, we motivate ourselves, we stimulate our emotions by stories, or moments shared with our friends.

Since the 1980s, video games have been an essential

part of our daily lives, and today they have become part of our real lives, as demonstrated by the game Pokemon Go, which uses Augmented Reality technology and thus creates a bridge between real and unreal immersion.

But its experience is still too frustrating to be considered as a 100% successful immersive experience. Virtual Reality and Augmented Reality are making faster and faster technological leaps, and we are more and more bluffed, but when we play in VR, our helmet is heavy, our controllers are in our hands, we are still far from the capabilities of the Oasis, of Steven Spielberg's movie, Ready Player One. While augmented reality still fascinates as much, the simple fact of knowing how to hold your phone in your hand to see the «magic» operate, drastically reduces the proposed immersion.

The living room or desktop game is very immersive with its sound, or its breathtaking graphics, but the screen limit is still visible, and the surrounding noises of everyday life remind us that Skyrim is only a game. This does not prevent a player from finding himself in what has been defined as Flow.

THE THEME PARKS

The other experience, which is my choice of subject for this thesis, is the universe of theme parks. Since the 1950's, with the emergence of Disney World, these places of entertainment have been

a place where immersion has a place of choice. Although the will to make the visitor travel is strong, the immersion is often broken by a badly painted decor, or even the presence of other people, creating a break with your immersion flow.

However, park designers pay particular attention to the smallest detail that the visitor can perceive. It's very important to remember that, like a video game level, a park seeks to guide you via paths, buildings visible from a certain location, or a tree that subtly points the way to an attraction, a restaurant, or any other part of the experience.

In spite of this objective will to transport us into a specific universe, the parks mostly put forward the marketing aspect awkwardly hidden at the heart of their decorations, their disguised stores, their disguised restaurants.

It is from this observation that I wanted to develop the reflection of the best possible immersive experience within a theme park. Video games were a subject that had been seen many times before, and which today is in constant evolution, constantly seeking to improve, but theme parks remain a secret world, where little is known, and above all, it is a 70 year old desire for immersion, which even today sometimes leaves us with a feeling of frustration.

THEME AND AMUSEMENT PARK

To support my choice of subject and especially to allow you to better understand what I mean by theme park. I would like to clarify the definition of a theme park, which is different from an amusement park.

Amusement parks are generally oriented around the attractions themselves and not around a particular theme. The literature shows that the origins of amusement parks can be traced back to the international and world's fairs of the late 19th century. It underlines that the Chicago World's Fair of 1893 marked an important turning point in the development of these leisure units. Indeed, this event successfully brought together «entertainment, engineering and education with a clearly identified architectural and landscape theme by sectors» (Adams, 1991).

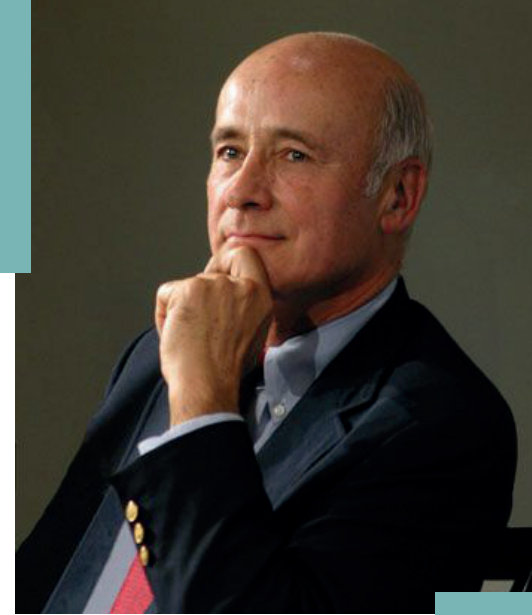
The theme parks expanded the Chicago World's Fair concept in space and time, while aiming to accommodate a mass audience through affordable pricing and a so-called volume strategy.

Theme parks, on the other hand, are a more recent concept in the tourism and recreation industry that has developed as an extension of theme parks. Milman defines them as «aiming to create an atmosphere of another place and time, and generally emphasizing a dominant theme around which architecture, landscape, costumed staff, attractions, entertainment, food service and merchandising are coordinated».

As I said before, the pioneer of theme parks that meet the characteristics of Milman's definition is of course Disneyland, which opened in California in 1955. According to some authors, Walt Disney's vision is opposed to that of traditional amusement parks insofar as the founder set out to «clean up the mess» of the park that had fairground eras. At the same time, he reinforced the theming of the

Joseph NYE

Analyst and theorist of international relations. He has been President of the North American Group at the Trilateral Commission since 2009.



landscape and attractions, while improving hygiene and cleanliness and introducing subtle forms of crowd control within the park. According to the American sociologist George Ritzer, Disney's theme parks are based on a unifying concept that includes «mass entertainment, great animation, the use of technology and the commercialization of fun.

The opening of Disneyland in California marked a turning point in the entertainment industry, since many theme parks were subsequently created around the world, including France with the opening of Parc Astérix and Puy du Fou.

In parallel to the definition of amusement parks or theme parks, Joseph Nye shows that amusement parks can be perceived from different angles. In his 1981 essay, he presents his eight visions of a park, as he might conceive it:

- **an alternative world to our daily lives**
- **a fantasy, an unreal world, a stage set**
- **a spectacle, an auditory and visual experience where the architecture and the design of the space push the visitors to dive into a universe created from scratch**
- **an escape from habitual or conventional behavior (e.g. wearing humorous hats, walking around with stuffed animals...), and which allows the visitor to explore another «self»**
- **an extension of the home garden or family picnic**
- **an adaptation and extension of construction and transportation technologies**
- **an illusion of danger and disaster, an imitation of risks without reaching the critical point to stimulate the visitors' sense of anticipation of fear (reinforced by the names of the attractions such as Cyclone, Tornado, Zeus Thunder, etc...)**
- **the closest approximation to the overall experience of play, as defined by Roger Caillois in 1961: games of competition, chance, imitation and vertigo.**



THE WIZARDING
WORLD OF
Harry Potter

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TO

CONCLUDE...

THE ANALYSIS

To recap, here's what you need to remember about analyzing an immersive experience, as well as the choice of topic for this thesis.

Globally, an experience is the knowledge acquired through the interaction with an environment. While immersion is a psychological state in which the user is immersed, losing sight of the border between real and unreal.

There are three models to define what immersion is. These models have each evolved over time to arrive at Wirth's model, which refers to the suspension of disbelief, necessary for an immersive experience.

In addition to these models, the three pillars of Engageability, a term coined by psychologist Celia Hodent, define the basis of what an immersive experience must offer to work: emotion, motivation and flow.

From these three pillars, I was able to draw four complementary factors that I find essential to the proper functioning of an immersive experience: Storytelling, Sense Work, Reward and Flow (which is the conclusion of the first three factors).

For the choice of the subject of this thesis, we are going to focus on immersion in theme parks, different from amusement parks. We can note that theme parks are considered as modern immersive experiences, using technology and immersion to serve the visitor.

We are going to focus on immersion in the theme parks...

3 BUT WHERE IS THE PROBLEM ?

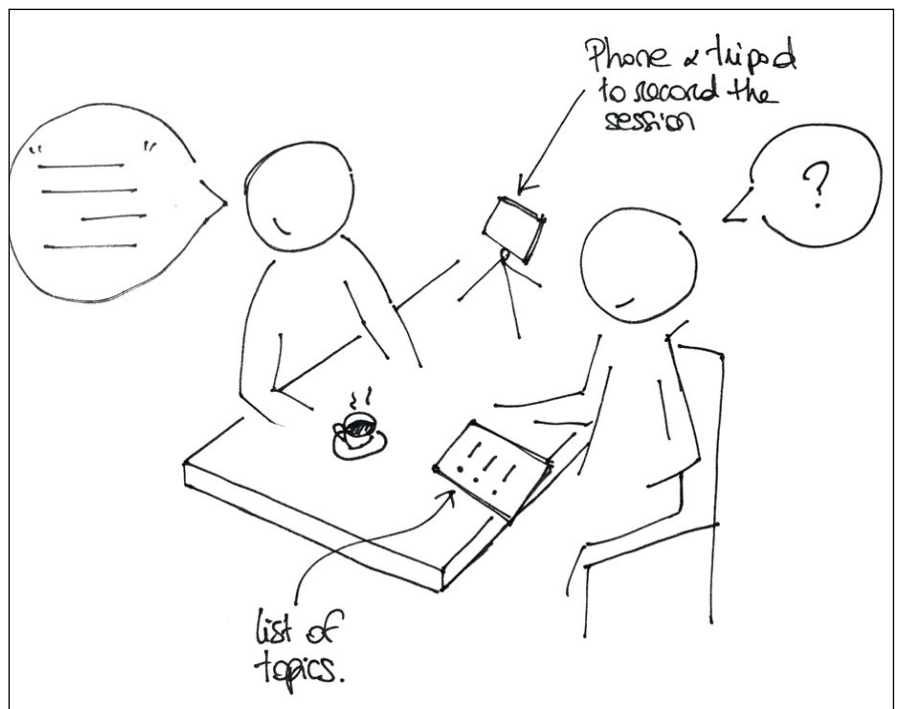
_ USER RESEARCH

Now that the analysis of the subject has been done, as well as the exposition of the problem, resulting from a personal feeling but also from listening to a general regret: the immersion within the parks is sometimes disappointing.

I tried to identify its causes. What makes the immersion so disappointing, although the

parks give themselves all the means to succeed ? There is of course a badly painted rock as we said, or taking out one's smartphone in the middle of the medieval village of Puy du Fou, but maybe it goes beyond that ?

In order to go further in the reflection and especially in the research, I conducted during several weeks a user research with families, single people, and professionals of the field, in order to better understand where this so-called concern related to the immersion in the parks can come from.



QUANTI

research

My first approach was to try to identify the concerns of immersion within theme parks, and one of the advantages of working on a topic that encompasses everyone is that the targets of the user research are very diverse. There is no difference in gender, age or skin color, everyone goes to a theme park at least once in their life. And the mere fact that someone returns does not necessarily mean that they are satisfied with the immersion offered.

To begin the research phase, I started by preparing a so-called Quantitative study, that is to say, trying to touch as many people as possible first, in order to determine which target, which concerns are most common among people. This type of study allows us, as UX designers, to better understand our research subject and to refine it, in order to confirm at first that the problem raised is real.

In order to better understand my subject, and especially to be able to analyze the results of my future answers in the best conditions, I chose to use Typeform. The tool also has more professional aspects than Google Form for example and is more intuitive and interactive when the user receives it. This allows me to reach a wider audience, and to give less of an impression of giving them a form to fill out.

The topic of theme park immersion touches everyone, with

more or less impact on their feelings. I had to be concise and efficient in my questions in order not to lose too many people to interview.

This is why I created three types of categories to better understand and organize my questions. These three categories allow me to identify the targets, their habits and their feelings in order to better sort them during the second phase of research.

So my first category is to try to target the users. Knowing them by their age, and looking to see if they would like to expand on the topic or not for future interviews. The objective for me to know their age was also to be able to define if the same generations came out with the same answers or not, or belonged to the same kind of categories, going more or less to the parks for example.

The first result observed by this study is that depending on the age of the target, people do not go to the parks with the same population. In fact, out of the dozens of people interviewed, we can see that 82% of people over 40 years old on average, go to theme parks to please their children. While almost 95% of people between 15 and 30 years old go with their friends. On the other hand, a practice that is almost never observed is going alone to a theme park, which confirms the friendly aspect of these environments dedicated to entertainment.

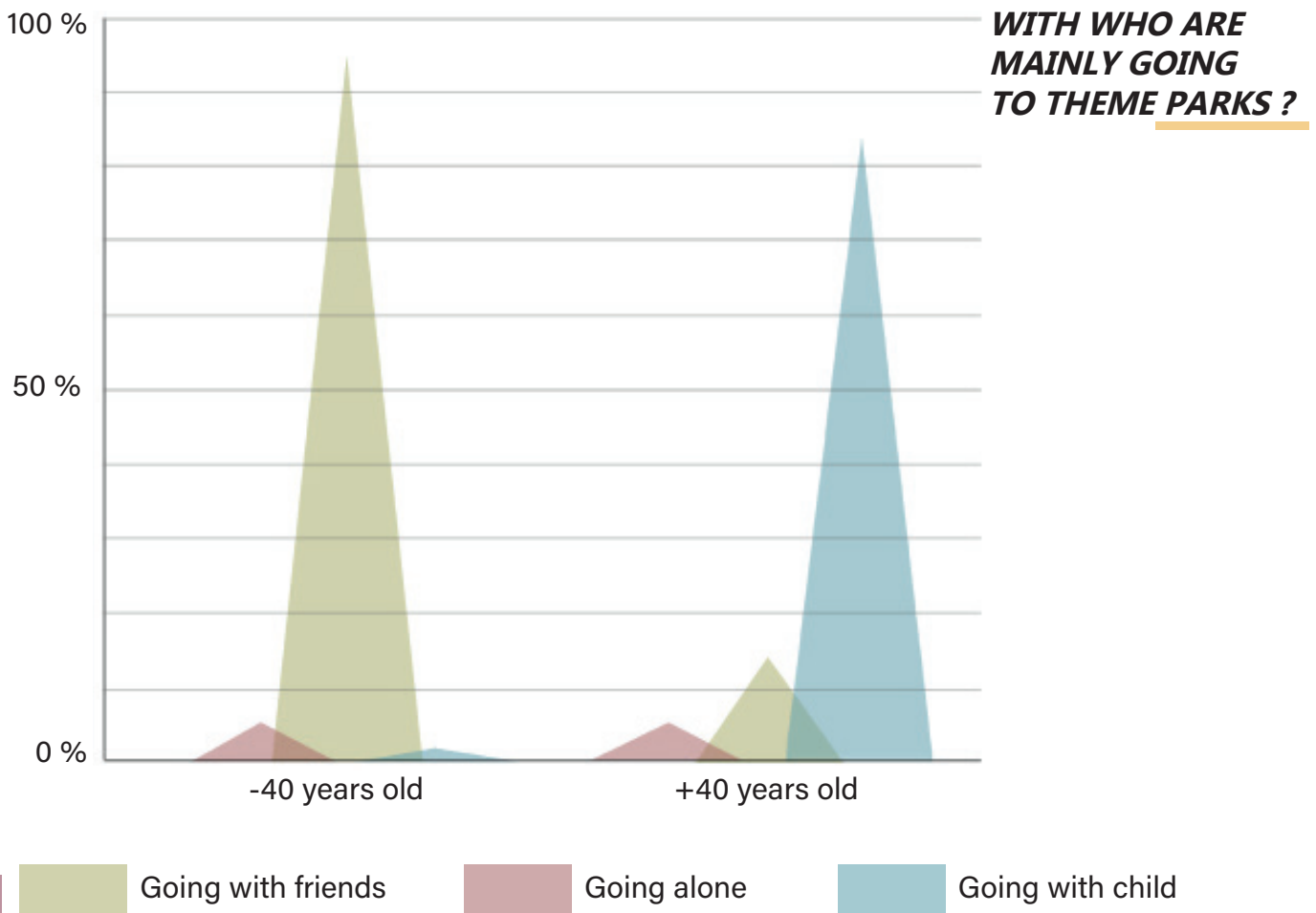
these environments dedicated to entertainment.

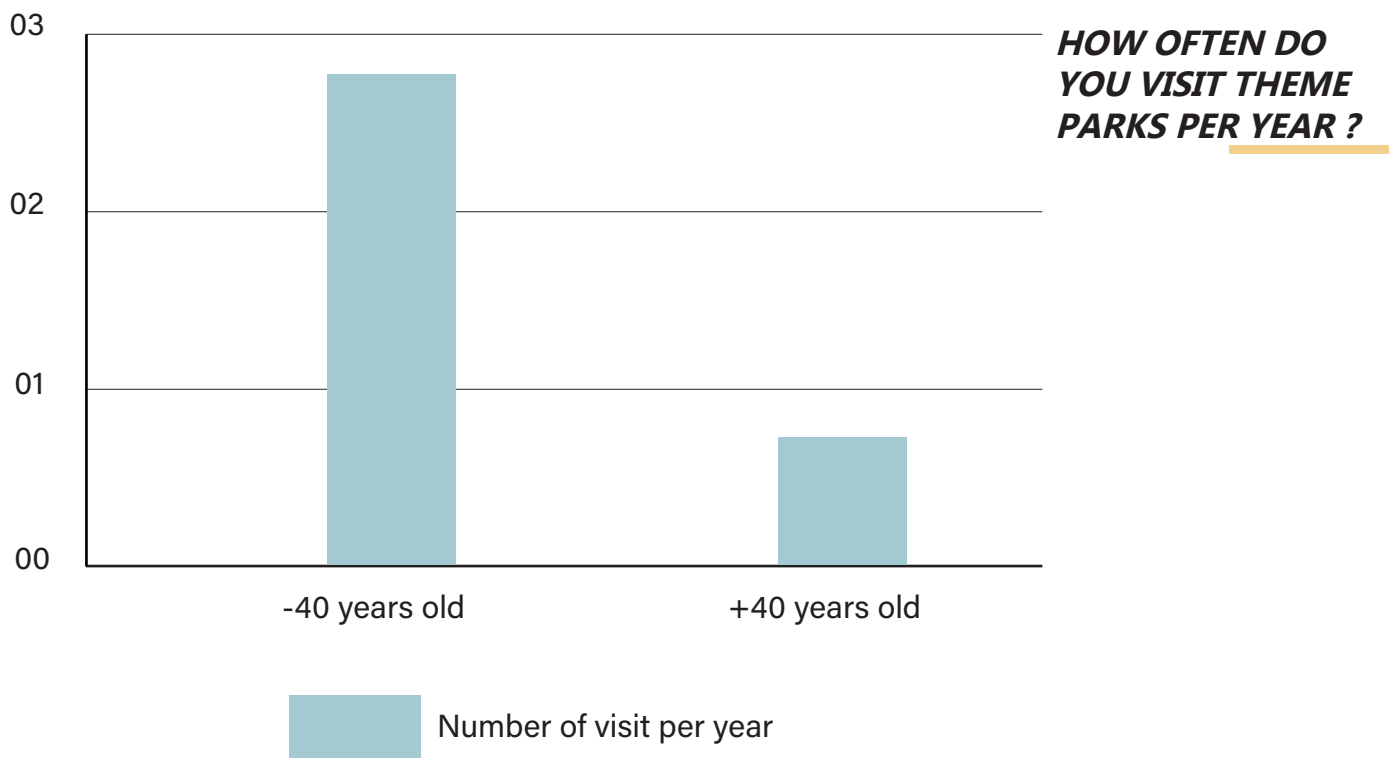
The second category focuses on user habits and how they interact with the parks. We come back to the previous point: «Do you go alone or accompanied? This type of question, to which I have already presented the results of the answers previously, allows us to clearly identify the habits of the users and that we can complete with the question of age in particular.

One of the very interesting points that we notice when analyzing the results on users' habits is their frequency of visiting a park. Once again, people over 40 years old have a ratio of visiting a park close to 0 to 1 visit per year, while people between 20 and 30 years old have an average of up to 2 or even 3 parks per year, all parks included of course (leisure park as well as theme park). These results show that the frequency of park visits revolves around the main parks, which are mostly visited at least once a year, with variations depending on the park. These three parks are Disneyland, which is the most visited, the Parc Astérix for its proximity, and the Puy du Fou which is further from Paris, and is therefore visited every 3 years on average, unlike the other two which are visited at least once a year each by 20-30 year olds.



we can see that 82% of people over 40 years old on average, go to theme parks to please their children.





The third category of research concerns the relationship of users with the immersion of the park. These questions were very complicated to formulate clearly because users do not have the same definition of immersion, as we said, the engageability is subjective, depending on the media used and the experience lived by the visitor.

”

people between 20 and 30 years old have an average of up to 2 or even 3 parks per year, all parks included of course

My first question that allowed me to put a first step in the immersion using general terms was to address the reason for the user to go to a theme park: 97% of the respondents go there for the atmosphere, the decorations and the attractions. The remaining 3% are people who do not like going to theme parks. We can therefore see that immersion and atmosphere are more than determining factors in the choice of users to go to a theme park or not, they are essential needs, and even necessary.

Another question I needed an answer to was to understand the key moment when users consider themselves part of the park experience. To this question, more than half of the users surveyed answered that they considered their experience with the park to begin when they pulled into the parking lot. While about 20% of the users consider that their experience begins when they enter the park, for others (about 10%), the experience begins when they buy the tickets.

This information is very interesting because immersion is part of the park experience, but the parking lot is not considered part of the park by the user. In the sense that the user considers the parking lot as a prologue to his experience, and in no way what he was promised. For Colin Cavalié, who detailed his point of view to me: «the fact that my experience begins as soon as I park is a construction of the mind. The fact that I park allows me to leave the car and continue on foot towards the promised final experience: immersion».

The next part of my user research was of course focused on the question of immersion at the moment when the magic no longer works for the visitor. Because this is the heart of my problem, why is this feeling of dissatisfaction so strong among visitors even though they return to the parks year after year? Well, the first answer is: «because in spite of everything, we go there with our families and friends and these are great moments where we can laugh and dream and do attractions that shake us up», says Sandrine Créhange.

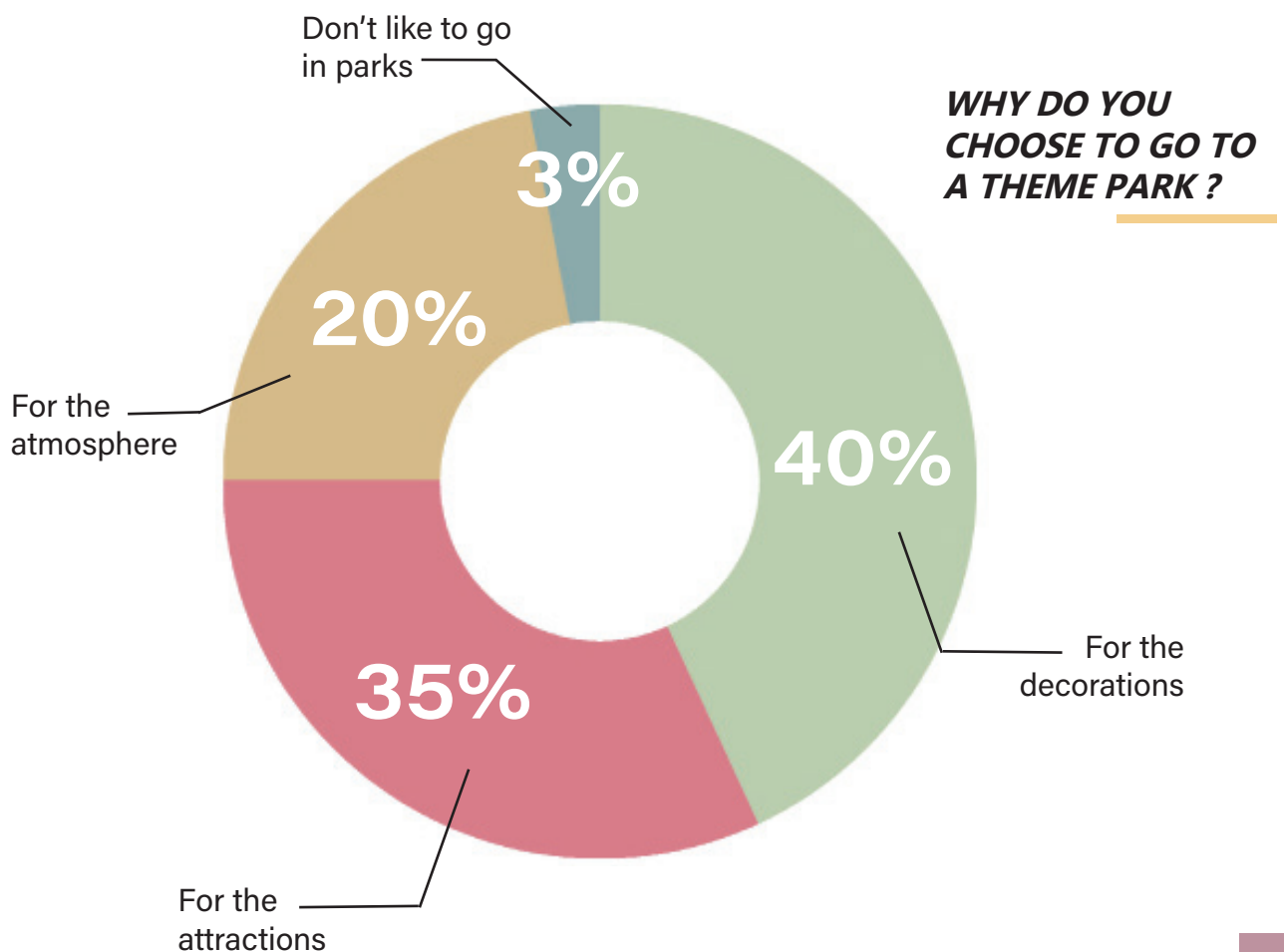
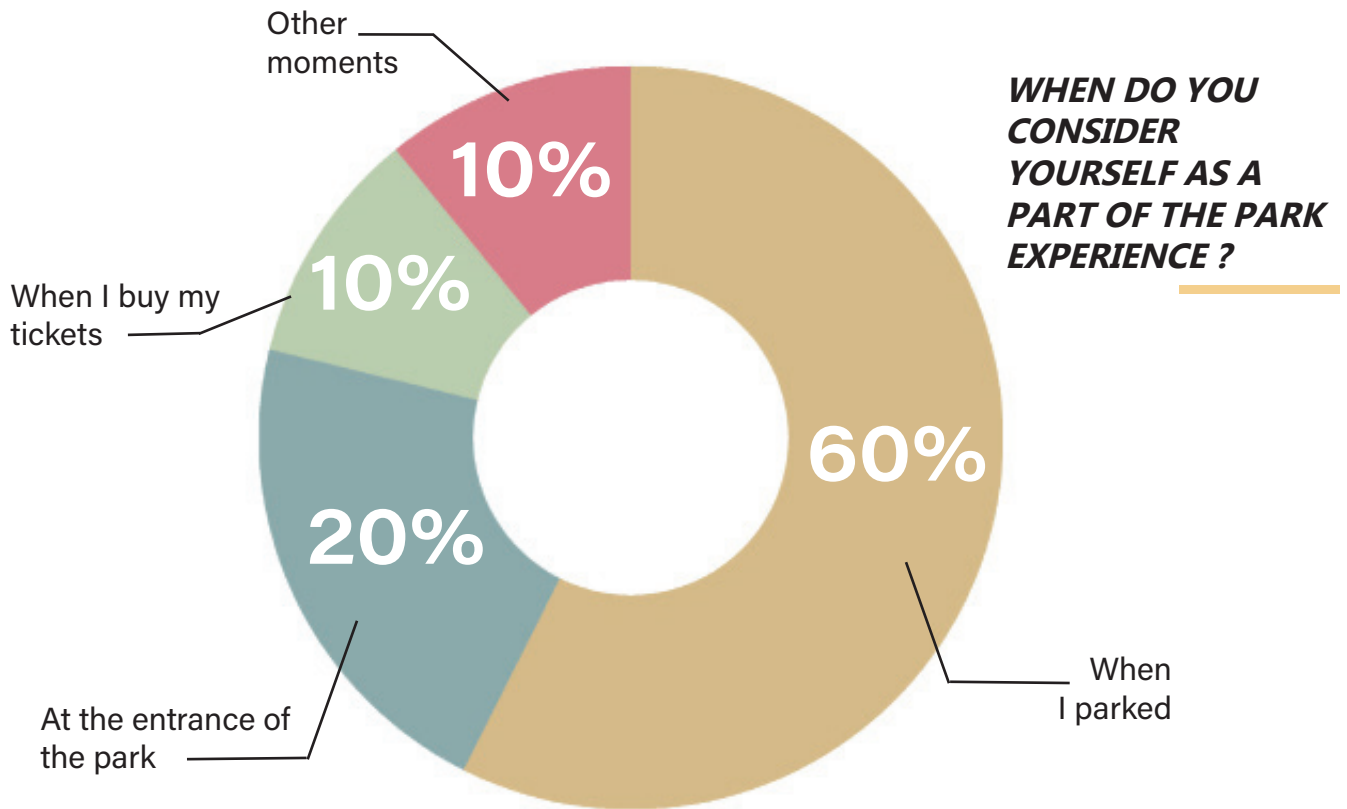
The second answer is what I'm looking for, and for that I need a cause. So I asked my users what, for them, contributes to take them out of the park atmosphere, what according to them can break their immersion? Among the different answers I got, 3 answers came out most often: the queues, the broken down attractions and the excessive stores. These 3 points seem to be the main causes to the fact that the immersion is no longer present in the visitor when he/she enters in interaction with this experience.

This research phase, carried out with several dozen people ranging in age from 15 to 69 years old, allowed me to better understand the way visitors understand a theme park and especially their conception of the experience they wish to live in a theme park and when they think they will live it.

This also allowed me to isolate 3 determining factors in the fact that the immersion was not always constant for the visitors. These factors will be the object of my second phase of user research: the qualitative research that I had the chance to conduct on 2 types of populations. The first was the visitors and the second, the designers of these parks, whom I had the great fortune to be able to interview. They were able to give me a very different viewpoint, sometimes in line with, and sometimes not in line with, the feelings of the visitors of their own park.

”

The fact that my experience begins as soon as I park is a construction of the mind. The fact that I park allows me to leave the car and continue on foot towards the promised final experience : immersion.



QUALI research

Qualitative research is the second phase of a user research. It allows us to get in touch with the users in order to better understand their answers from the first Quantitative research, but also to deepen the question of the immersion of the parks, to apprehend their experience, and their experience, alone.

This qualitative research allowed me to raise many important points, detailing the experience of the different profiles interviewed for this project. For the moment, my target population is not really defined yet, and the major part of my questions will be accessing the subjective aspect, the feeling of the interviewees.

For this research I was able to interview about ten people. The profiles were all different, allowing me to better target the determining factor among the 3 that emerged during the previous research phase. These interviewed users were all «selected» according to their answers, and were sorted according to the factor which for them contributes to break the immersion.

The first factor I chose to focus on is the one that comes up most often, and not only in theme parks: the queues. The subject is known, repeated and criticized by all, despite the decorations that should make us forget this famous waiting time.



Candice BEHAGUE

*Student in Animation Movie at
RUBIKA,
23 years old.*

WAITING LINES

Alex BOUTRY

*Student actor at Ecole de Théâtre
de Lyon,
21 years old.*



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You're there, you're walking around without constraint, and then the waiting line becomes a reminder that you're a visitor, not a part of this universe.

The first person I had the pleasure of interviewing was Candice Behague, a 24 year old student. After reviewing her last answers, she was able to talk to me in more detail about her feelings towards the queues in the parks. According to her, the lines are a constant source of disappointment since they involve waiting and therefore losing a rhythm of wandering that one had taken in the middle of the decorated walkways. «You're there, you're walking around without constraint, and then the line becomes a reminder that you're a visitor, not a part of this universe.» The waiting line is therefore a break that brings you back to reality and thus breaks your immersive experience, set up by the park itself. She took as an example the park of Puy du Fou which allows you to walk in the middle of medieval alleys when suddenly, you enter a queue to see a show. This queue is anachronistic, and «it is not more immersive than the one in a cinema or a theater. There is no staging of the queue. For Mousquetaire de Richelieu, we could be shown a fake audience going to the theater with us, instead we find ourselves in a space where the spotlights are visible and everything is modern". Focusing on the context as soon as one crosses the queue line could allow for a better immersion and thus less frustration for the visitor.

This criticism of the waiting line is also found by Alex Boutry, my 22 year old brother, whom I also interviewed on the subject. Alex for example finds that «the queues are a bit like a contract that you make with the park, saying to yourself, we're going to go, it's going to be so cool, but we know that this aspect will be there». According to him, the queues should be an integral part of the attraction and «not just to bring us a story through the scenery that surrounds us and that wears us down quickly because the queue doesn't move. We should be able to interact with this queue, to be already in the adventure». This point of view is globally shared by most of the people I interviewed on the subject. I found it interesting to have users compare ideas, but the overall result was the same: we know it's unavoidable, but we deal with it, even if we wish we didn't have to ignore the problem. The waiting line is therefore a very important immersion breaking point for park visitors. It is a moment of floating, where we look at our phones and discuss other subjects with people that take us out of the immersion. It is also a moment that is long, and that gives us the feeling of wasting our time, «it is a source of stress because we say to ourselves that we will not have time to do anything else, or less than expected in any case.

The second factor on which I chose to focus is the notion of merchandising too present in the parks according to some visitors. By merchandising we mean the merchandising products sold in the park, but also and above all the park's stores which are very often poorly implemented and which give an overly consumerist aspect to what is proposed as an immersive experience for entertainment.

My third interview was with Thérèse Labigne, 61 years old, a company executive. According to her, the role of a theme park is of course to make money because that is its reason to exist, but also to offer entertainment. «I find it extremely frustrating to enter an attraction, have a great time dreaming, and when you come out of the attraction, you come to a store that tells you: if you want to continue dreaming you're going to have to pay.» This kind of experience is what makes Therese feel a real immersive break after having had a strong experience.

Thus, the stores are simply seen as money-making machines without trying to fit into a real atmosphere since they are at the exit of the attractions and are therefore forced to be on our way. «We are forced to consume, whereas going to a store of our own accord, because we wanted to, would surely be more engaging».

Thérèse has been to several parks in her life, such as Puy du Fou,

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We are forced to consume, whereas going to a store of our own accord, because we wanted to, would surely be more engaging



Thérèse LABIGNE

*Corporate Executive at Insefac
Clermont-Ferrand.
61 years old.*

TOO MANY SHOPS

Hugo STROBBE

*Student in Game Art at RUBIKA.
22 years old.*



””

If the store looks like a Super U, with stalls and goodies everywhere, I'm disappointed obviously. And that's unfortunately how I feel when I visit a park: they put everything on the outside scenery, and simplify the inside for the buyer.

Disneyland Paris or Universal Orlando, and her return is mainly about Disneyland, which puts stores at the exit of each attraction. She takes as an example the Harry Potter park in Orlando «where the stores are integrated into the universe, outside the attractions. Their decoration is engaging from the outside, and when you go inside, you are immersed in the world of Harry Potter».

The fact that you want to go into a store is a step the visitor takes towards the park, and that has to be rewarded with lavish decorations, something that puts you in the mood for what you expect to find when you go in. «If the store looks like a Super U, with stalls and goodies everywhere, I'm disappointed obviously. And that's unfortunately how I feel when I visit a park: they put everything on the outside scenery, and simplify the inside for the buyer.»

For Hugo, a 22 year old RUBIKA student, the stores are too «point of sale and not enough attractions». According to him, the store is not made to be immersive, and it's a shame because we would tend to engage more if the «merchandising was better integrated» because it takes him out of his immersion.

The experience linked to a store remains the same as with any store outside the park: «The only difference is the products sold». This marketing aspect is a real obstacle to immersion and causes a rupture that is harmful for the user who wants to live an experience that takes him into a specific universe.

Note that the Walt DisneyWorld park and its Galaxy Edge land, is increasingly trying to compensate for this problem by integrating new store systems, asking the visitor to personally invest in the purchase of products. This more «Role Play» aspect is something Hugo would like to see more of in parks today «Adding Role Play adds to the immersive experience and is less vicious than putting the store at the exit of the attraction».

The stores and points of sale are therefore a concern that break the immersion of the visitor by their too consumerist and not immersive enough aspect. The solution is starting to emerge today in American parks, but the interaction is still very poor, and the integration of more immersive decor inside the stores is an important point. Moreover, «if the store told me something, as much as an attraction does, then it would be so cool !

The third and final factor is that of unexpected attraction breakdowns that never seem to be excused by an immersive justification. These incidents often happen and create frustration in the visitor and take him out of his immersion, reminding him that not everything he sees is real. My last interviews focused on this notion, and I was able to discuss with Yann Gosset, also a student, 22 years old. During the thirty minute interview we had, Yann remarked that a broken down attraction was something that took him out of the immersion of the park for the simple reason that this kind of incident made you lose time. «A waste of time, creates stress and the reason I go to a park is to relax».

A visitor who has paid his ticket for the day, knows that his time is counted within this park, and the goal is to make the most of the experience offered in the time allowed. «A comedian who forgets his text, he will bounce back, improvise, there we just have a breakdown, we have to get out without any form of immersion provided for that». What Yann feels is that attractions that break down happen all the time, and it's inevitable, but that there is no tool in place to compensate for this feeling of frustration is something that is missing.

«It could be a tool on the app, a staging of the park staff, anything that makes me feel like I've seen something and not missed something.».

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It could be a tool on the app, a staging of the park staff, anything that makes me feel like I've seen something and not missed something.



Caroline EVAINE

*Baker and pastry chef at Clermont-Ferrand.
42 years old.*

ATTRACTIONS BREAKDOWN

Yann GOSSET

*Student in Interaction Design at
RUBIKA,
22 years old.*



””

A ride that breaks down, it reminds me that everything is just mechanical.» and this too «real» aspect seems quite confusing, «especially for my children who see that the magic does not work

For Caroline Evaine, a 42-year-old pastry chef, it is more or less the same feeling that is shared. According to her, the parks should «know how to manage this incident, and even take better advantage of it to bounce back and try to innovate on this side». Indeed, the parks continue to create new attractions at the cutting edge of technology, but seem to forget the old ones, and therefore do not think of a possible consolation for the visitor who has just lost his time, and see his immersion broken.

«A ride that breaks down, it reminds me that everything is just mechanical.» and this too «real» aspect seems quite confusing, «especially for my children who see that the magic does not work».

Attraction breakdowns are quite common in theme parks, and they cause more frustration than comfort to park visitors. The way a problem is brought about can be solved by a narrative twist, or an immersive reward given to the visitors. It is an interesting immersive break to try to fill the frustration and boredom with an immersive spring.

To conclude this phase of research, I chose to focus on the lack of immersive aspect of park stores. In my opinion, it is important

that visitors are constantly immersed and caught up in the narrative flow that the park wishes to establish.

So I chose to focus on one of the stores in the Disneyland Paris park: Star Traders. This store is located at the exit of the Star Tour attraction and perfectly answers the need to find an immersive solution. Indeed, after making this choice I went back to some of the people I interviewed, and their feelings were unanimous: «Yes, this store makes too much merchandise shelves and not enough Star Wars stores» (Hugo), «When I came out of the Star Tour, I had the feeling to be in a spaceport, but when I arrived in the store I lost this feeling. (Candice), «In fact the store is interesting, it is logical in its position after the attraction, but I don't feel the immersion proper to a Star Wars store»

My choice could also have been for a non-existent store, trying to be integrated in a Land like the Ratatouille universe, but Star Traders already existing allows to answer a real need of immersion from the visitors.

”

You're there, you're walking around without constraint, and then the waiting line becomes a reminder that you're a visitor, not a part of this universe.

**WAITING
LINES**

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If the store looks like a Super U, with stalls and goodies everywhere, I'm disappointed obviously. And that's unfortunately how I feel when I visit a park: they put everything on the outside scenery, and simplify the inside for the buyer.

**TOO MANY
SHOPS**

”

A ride that breaks down, it reminds me that everything is just mechanical.» and this too «real» aspect seems quite confusing, «especially for my children who see that the magic does not work

**ATTRACTIONS
BREAKDOWN**

HOW TO CREATE THE BEST IMMERSIVE EXPERIENCE IN A THEME PARK LAND ?

GARY BOUTRY LADIGNE
INTERACTION DESIGN
2020-2021

INTERVIEWS

“ Each product must be thought as an external experience. Each shop have to be an attraction. ”

“ Each shop has its own theme at Wizarding World Universal and that's much more promising I think. ”

“ You can find the same articles in all the shops, it's very impersonal. ”

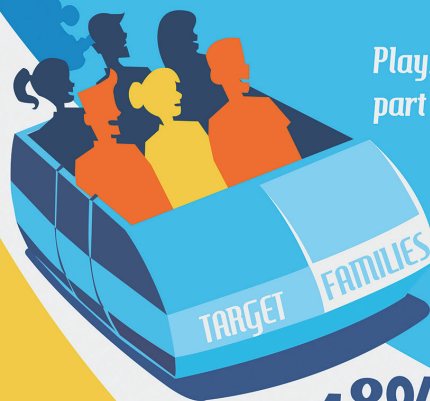
“ Merchandising is a real plus for immersion, if it is well integrated. ”

ENGAGEABILITY

Driving force that enables us to satisfy our impulses and needs. **MOTIVATION**

Happens when we are totally immersed. **FLOW**

Plays a critically important part in our lives. **EMOTION**



48%
find that the shops contribute to break their immersion

SHOP

HOW TO MAKE SURE THAT DISNEYLAND PARIS'S SHOPS DON'T PULL OUT OF THE IMMERSION ? AND WHERE BEGIN ?



RATATOUILLE

DISCOVERYLAND

4 GETTING TO THE HEART OF THE MATTER

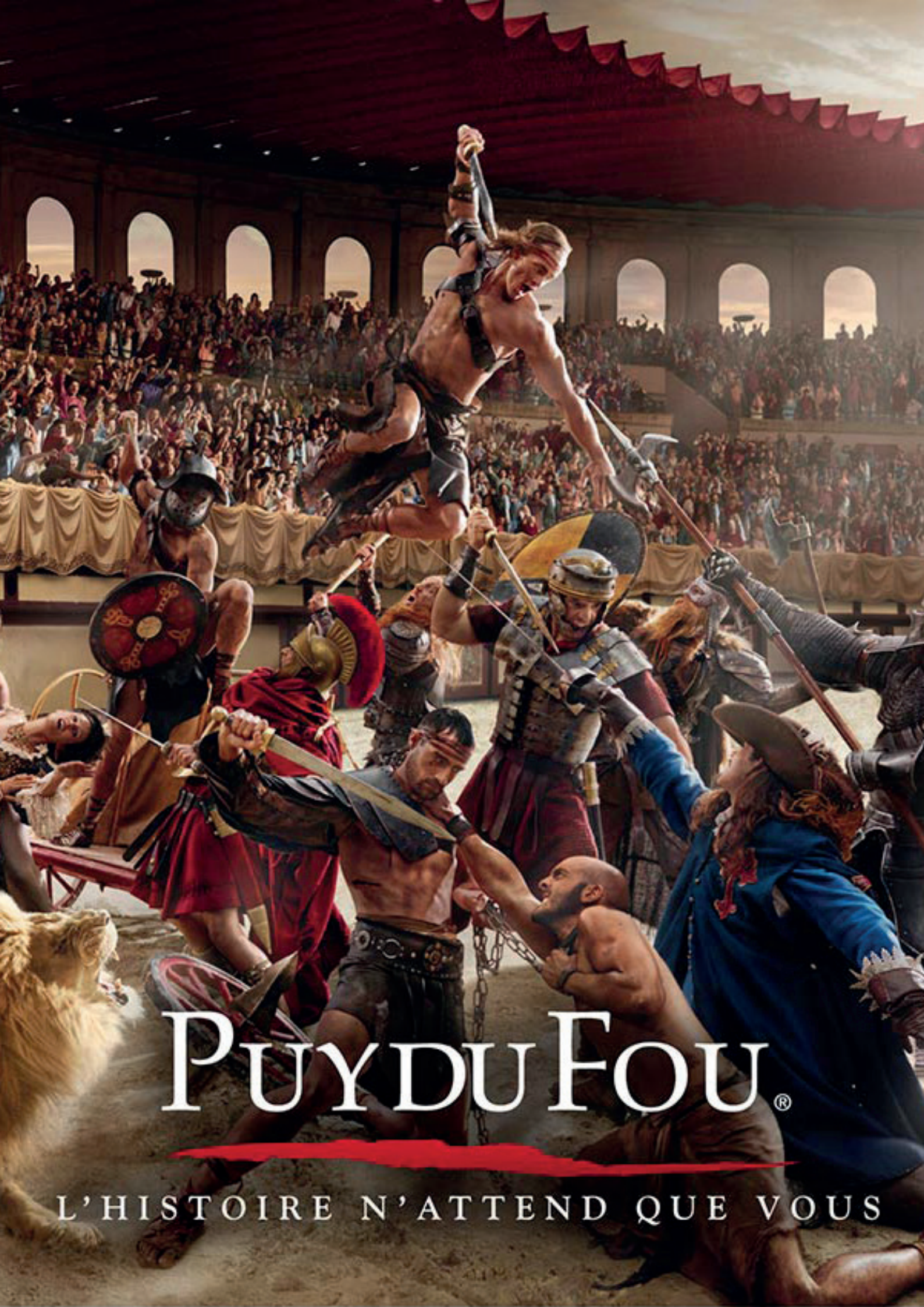
_ THE REBRIEF

All these researches allowed me to refine my questioning, and to go even further than I expected at the beginning of this project. As the months went by, I was able to better understand the notion of immersive experience, and above all, to see that the worlds of video games, of LARP, of theme parks are all very linked, because of their will to immerse their users. The fact of choosing the parks' stores allows me to focus on what I want to do later: Experience Design.

Park stores are essential in the immersion of visitors, they are part of the experience, and even better they allow them to take this piece of the experience home with them. When I worked on the Puy du Fou online store, the main objective was to extend the park experience. A physical store aims to extend an experience seen at the cinema, in a game, or even in the park.

That's why, thanks to this extensive research, I was able to clearly identify my topic in detail and rephrase it as follows

How to make sure that Disneyland Paris's shops don't pull out of the immersion of the park?



PUYDUFOU®

L'HISTOIRE N'ATTEND QUE VOUS

5 WHO IS OUR TARGET ?

_PERSONA and USER MAP

In order to synthesize all the feedback I collected during my user research, I chose to create a persona summarizing most of the interview feedback. Among the many results I got, I chose to create a persona representing an age group halfway between all my users: the people in their 30s. This population is indeed close to, if not already a parent, and therefore can go to the parks with their own children. Otherwise, this is the age where users go with their friends. Moreover, the interaction through digital is not an obstacle to this generation that has been growing up with it for several years now.

Athénaïs DELAY is my persona. She is a young woman of 29 years old, approaching 30, and loves to go with her boyfriend and friends to theme parks, mainly for the atmosphere and the scenery.

She usually goes to Disneyland Paris at least once a year, and is a big fan of the Puy du Fou too. When she is not in a park she plays a lot of board games, or practices escape with her friends. Another part of her time is taken up by her work: she is a consultant in a telephone company store.

After the persona sheet, we'll see the route taken by Athénaïs when she came to a park. We can see that her user feeling varies according to the place where she is in the park, during the day. We can see that her Joy and Immersion gauges evolve throughout her user journey. These two gauges make it possible to see the Pain Points encountered during her visit to the park.

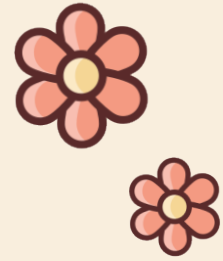
Athénaïs' path is divided into 6 stages, from her arrival in the park to the exit of the Star Tour attraction where she arrives at the store. These stages, as shown on the chart, are representative of her emotional state and frustration.



Athénaïs DELAY

*Working as consultant in a
telephone compagny store.*

29 years old



Athenaïs hold a blog and an Instagram account very active to post her trip and experience each week. Food experience, immersive experience, travel experience, everything she can post to share what amazing things she lives.

She recently went to Galaxy's Edge at Disney Florida, and she discovered so many attractions and interactive experiences, waiting for the same things coming in France.

Motivations

Motivated to live new experiences with her friends, digital or tangible. She has the constant motivation of posting on her social media account that she lives a new adventure, and earn more visibility on it. She wants to discover the new Star Trader shop, now that the Galaxy's Edge opened at the edge of the world.

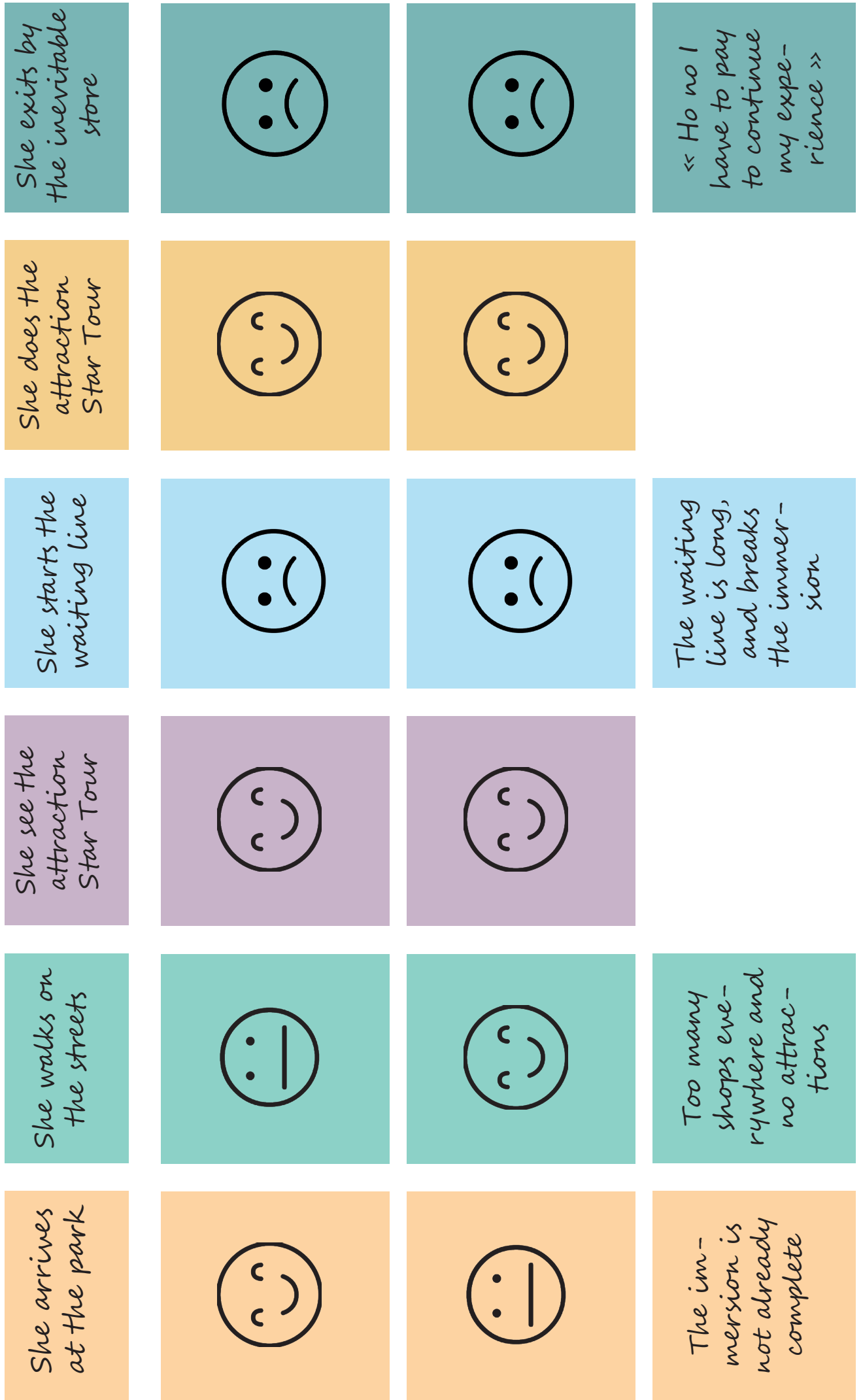
Core Needs

She always needs to live her appartement each week end to go outside, and posting what she lives constantly. She's always looking for new interaction and have really need to leave the store atmosphere of her job.

Pain Points

She's going at Disneyland since her childhood, and she's little bit disappointed to see the too many shops everywhere and less immersive experiences. She's really annoying to see a basic shops after each attraction. She's disappointed about the lack of interaction in Disneyland Paris, regarding to the Disney World Florida, where you have a true impact on the story lives.

ATHEN AIS USER MAP



JOY

IMMERSION

PAIN POINTS

6 LET'S CREATE THE BEST STORE !

_ CREATIVITY PHASE

The research or analysis phase allowed me to understand the true meaning experience and immersion. All this data, this information, this knowledge, allow me today to better structure my way of conceiving an immersive experience. Moreover, all this research complements the User Research phase which allowed me to better understand how visitors perceived a theme park, what attracted them, and especially to see what was wrong with it. My exchanges with them, who are the targets of the parks, but also my talks with Guillaume Vergnaud and Julien Prévôt-Merlin, really helped me to understand how an immersive experience in a park was made. However, this creation phase must be preceded by new research, shorter this time, in order to grasp in greater detail the essence of the Star Traders boutique, but also the notion

of experiential marketing, which is essential today for the success of a boutique. It is also important to look at the technologies that exist today and that allow the park to be as immersive as possible. As we can see in modern lands such as Galaxy's Edge or Super Nintendo World, we want to involve the visitor in the adventure we are offering. But the most important point is to dwell for a few moments on the methodology used to create a Disneyland space for visitors. How is it done? What method can we use to combine it with the Creative Design methodology we have learned? All these questions are still unanswered, and allow us to slowly enter the creative phase in order to deliver the best possible innovations and ideas to improve the Star Traders store in the right way. which allows to act,



The decoration follows the company's positioning and must be well balanced with the spectacular because it could make consumers forget the notion of buying.

EXPERIENTIAL MARKETING

The notion of consumer experience really appeared in 1982 with Holbrook and Hirschman. They theorized it as being a personal and subjective experience of the consumer that appeals to the emotional. Nowadays, consumers seek to consume products and services by living extraordinary experiences. This is what Olivier Badot and Bernard Cova call re-enchanted consumption, because relational marketing has not been sufficient to meet the emotional needs of consumers.

Experiential marketing was set up to respond to customers' desires by offering them experiences that are out of the ordinary. Eric Arnould, Linda Price and George Zinkhan explain, in their book *Consumers* how the consumer experience is achieved. It takes place in four stages over time and is illustrated by examples related to Disneyland Paris : **the anticipation experience, the buying experience, the experience itself and the memory experience.**

The interest for the company to use experiential marketing allows it to differentiate itself from the competition. This type of marketing can be seen as a strategic tool. It is relevant for the company that uses it to remain in line with its brand positioning. Marc Filser introduces

three components in the production of the experience. First, the scenery is essential and must be consistent with the product or service story, which is the second component. The decoration follows the company's positioning and must be well balanced with the spectacular because it could make consumers forget the notion of buying. The product or service must be put into a story, it must tell a story, the best way being to link the product to events to feed it with symbols. Finally, the third component is action. The action is dramatized. The customer is a spectator and an actor at the same time. When the consumption experience is positive for the consumer, he will tend to become attached to the brand and will add value to the product by sharing, for example, his consumption experiences on social networks, with his friends and family.

The consumption experience introduces several other aspects discussed in the following pages. First, the consumption experience always faces a final evaluation that will be either negative or positive. The concepts of satisfaction and perceived quality are derived from this final evaluation. Second, the consumer experience that simulates reality has become a preference for many people, which introduces the concept of **hyperreality**, nostalgia, and the spectacular.

01

Anticipation Experience

It's a phase detailed by the French researcher Laurence Graillet. It allows us to imagine, to plan the experience. Today's tourists are alienated and seek authenticity in the form of personal satisfaction. They feel the need to escape the alienation of everyday life experiences by seeking fun.

02

Buying Experience

The act of making the choice to pay for a service. Successful theme parks are able to offer a multitude of experiences to their visitors. They offer an escape from everyday life by entertaining tourists; tourists pay to be entertained (Laurence Graillet).

03

The Experience Itself

it calls on sensations. Olivier Badot and Bernard Cova admit that the consumer experience is poly sensory. Sounds, smells, tastes play an important role in the elaboration of the experience. According to Laurence Graillet, «in general, it is the theme of the park that is the main part of the experience» and the Disney parks offer a total immersion in the imagination and magic. Entertainment is the key word at Disneyland Paris. The music is present during the journey to the park to directly immerse the visitor in the Disney universe.

04

Memory Experience

Taking photos and videos is essential to remembering the experience, especially if it is a tourist one. It is the settings, themes and characters that together preserve the visitor's memory of the park. For example, visitors can purchase an autograph booklet to take home.

Laurence GRAILLOT

Professor at the University of Burgundy. Researcher in the field of production and consumption of tourism experiences



HYPERREALITY IS ESSENTIAL

Hyperreality characterizes the way consciousness interacts with reality. Specifically, when consciousness loses its ability to distinguish between reality and fantasy and begins to engage with the latter without understanding what it is doing, then it enters the world of hyperreality. The nature of the hyperreal world is characterized by an enhancement of reality. This concept is very present in tourist places and mainly in theme parks.

According to Laurence Grailot, hyperreality is a concept that can be defined as follows: «that which is beyond reality, beyond what exists». She goes even further by affirming that this notion is a different reality from the so-called objective reality, it is a construction of reality.

Having a hyper-real experience allows visitors to have a real experience, whether it is for consumption or not. But in the case of the Disney stores, it helps to convince through the decor and it's «too real» aspect. Hyperreality is often found in theme parks, nowadays I would say that every park has it, because who says immersion in a universe, says hyperreality. Another example is Las Vegas, which is a real city, but playing with the limits of the theme park, in view of its monumental constructions all based on a particular theme.

Still according to Laurence Grailot, hyperreality must be based on two fundamental and necessary pillars for its success: Nostalgia and Spectacularity, in order to convince is to correct, or even remove the negative character of reality,

such as extreme poverty, administrative worries, everything is simpler in a world where we are shown only what we want to see.

The approach used in the park is a permanent mixture of the true and the false as well as a loss of the notion of time. The past rubs shoulders with the present and the future, producing a kind of «reality-imagination». This false reality is produced thanks to the decorations but also to the employees disguised as characters from the Disney films.

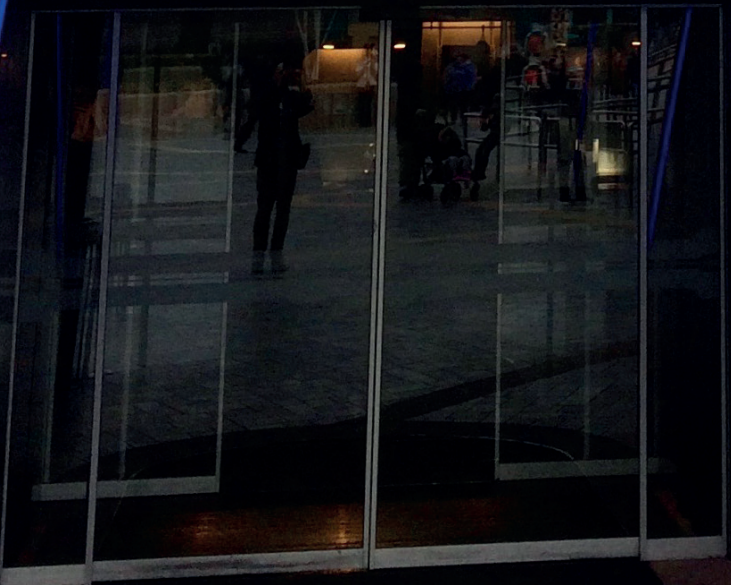
However, this concept can be dangerous for the user and can even present risks. First of all, it needs to be constantly renewed, as visitors get used to it and always want more. Then, there is a real danger for these visitors to be no longer able to distinguish the true from the false, their psychological balance being disturbed. This is why it is mandatory for companies to master this notion perfectly according to Laurence Grailot.

To conclude, Olivier Badot proposes to redefine the concept of hyperreality as «the non-directive space (spatially and symbolically) of multiple experiences, co-constructed by the visitors, passing from the real to the over-projective, fueled by sensory stimuli, bits of symbolic incentives (e.g. atmosphere, sub-theming) and a permanent game of unplanned collective interactions.

STAR TRADERS

BOUTIQUE

ST



STAR TRADERS

Star Traders is one of the many stores in Disneyland Paris. It is located at the end of Discoveryland, an area dedicated to the Science Fiction of Jules Verne, and more recently, to the universe of George Lucas. The two Victorian and Lucasian atmospheres coexist and try to offer a unique and sometimes awkward experience, letting us clearly see that the Star Wars saga is a recent purchase from Disney and that they put these galactic experiences where they had room

However, Star Traders has been there since before Disney purchased the Star Wars license, and it ends up being the end of the ride for visitors exiting the Star Tour attraction.

As I mentioned, Disneyland Paris does not have a Star Wars Land, unlike its big American brothers who each have a Galaxy's Edge zone. Star Traders is therefore the only experience in terms of a store that allows the visitor to immerse himself in the heart of the saga of George Lucas.

Renovated in 2017, at the same time as the Star Tour attraction, Star Traders has benefited from a redesign of its decor, its context but also its location, since the store has been moved to a few meters, in order to leave room for a point of photo interaction with the characters of the famous saga.

Today, in 2021, Star Traders, Star Tour and Star Port are the only three locations dedicated to the Star Wars universe and whose interior and exterior decorations evoke this license.

The whole complex of these three places, allows the visitor to be immersed in an atmosphere of Spaceport, with the Star Port giving this visual aspect of control tower, and its X-Wing on the roof, Star

Tour playing the card of the «shuttle attraction», bringing virtually the visitors of a point A towards a point B, and Star Traders becoming this famous point B: a arrival of airport where the visitors go down the shuttle, and arrive in a hall, with its area «duty free».

Only, and despite its decor and its general redesign, the store tells almost nothing today, except we could see that the Storytelling was an important point of an immersive experience, it is the same for the work of the senses that is very little used, between the olfactory that does not work, the visual that sees shelves of derivatives and nothing more. Star Traders is not at its maximum potential.

However, the place has the heavy task of being the main interaction point of the Star Wars universe at Disneyland Paris. At Star Tour, we live an adventure from our seat, at Star Port, we come to meet our favorite characters, and at Star Traders we come to interact with the environment to spend money on a lightsaber, a t-shirt, something that will make us get in the mood. This store is, and should be, the epicenter of the Star Wars experience in the park, because of its nature as a Spaceport Hall, in addition to the rest.

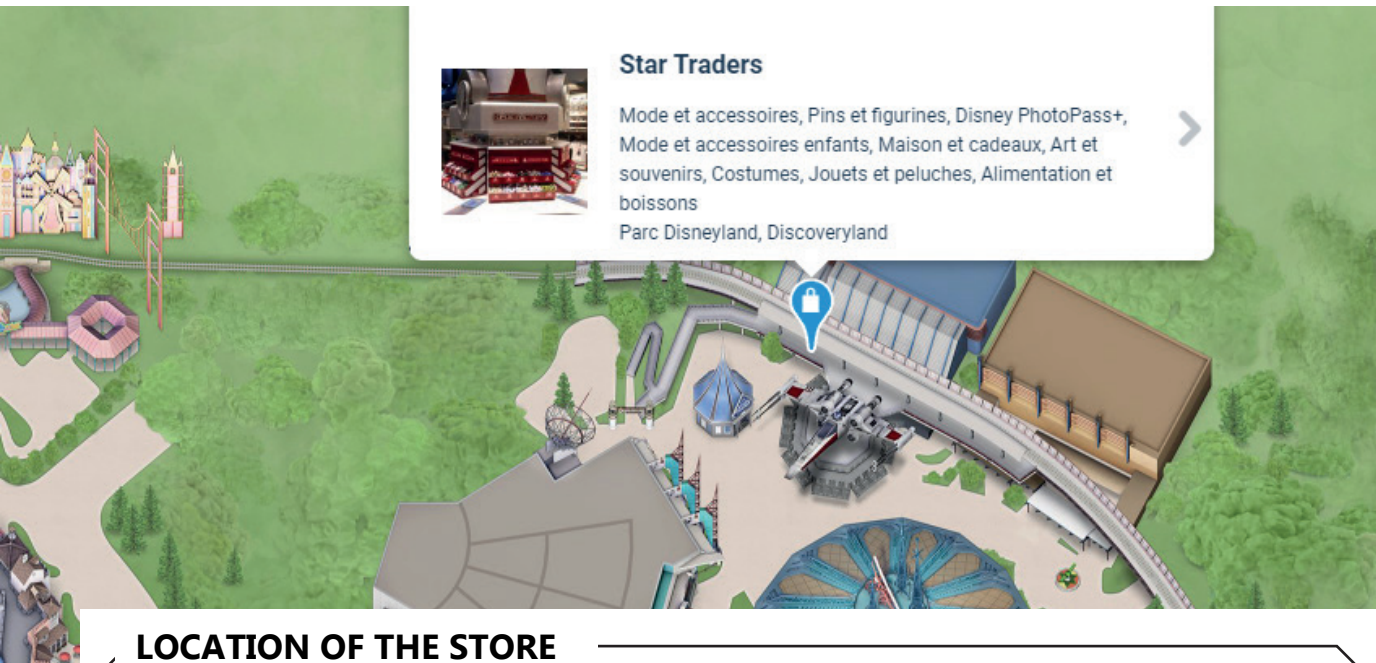
As Walt Disney said, «Disneyland will never be finished», because the Imagineers' job is not to build experiences that are destined to remain in time, but to provoke their own obsolescence and continually reinvent themselves. It is with this mindset that I approach this project, and this reworking of Star Traders, which is the result of a tremendous amount of work by the park's designers. This vision is that of a designer and a fan, both of the parks and Star Wars.

The place



THE COMPLETE REWORK IN 2017

Star Tour and Star Traders have been reworked in 2017. The new shop is totally different from the ancient version. The last store was taking place in a spaceship, and the new one is an extension of the attraction, continuing to tell you a story event after the attraction. This place looks like a true hub of a Star Wars land on this artwork but in the fact it's not the reality.

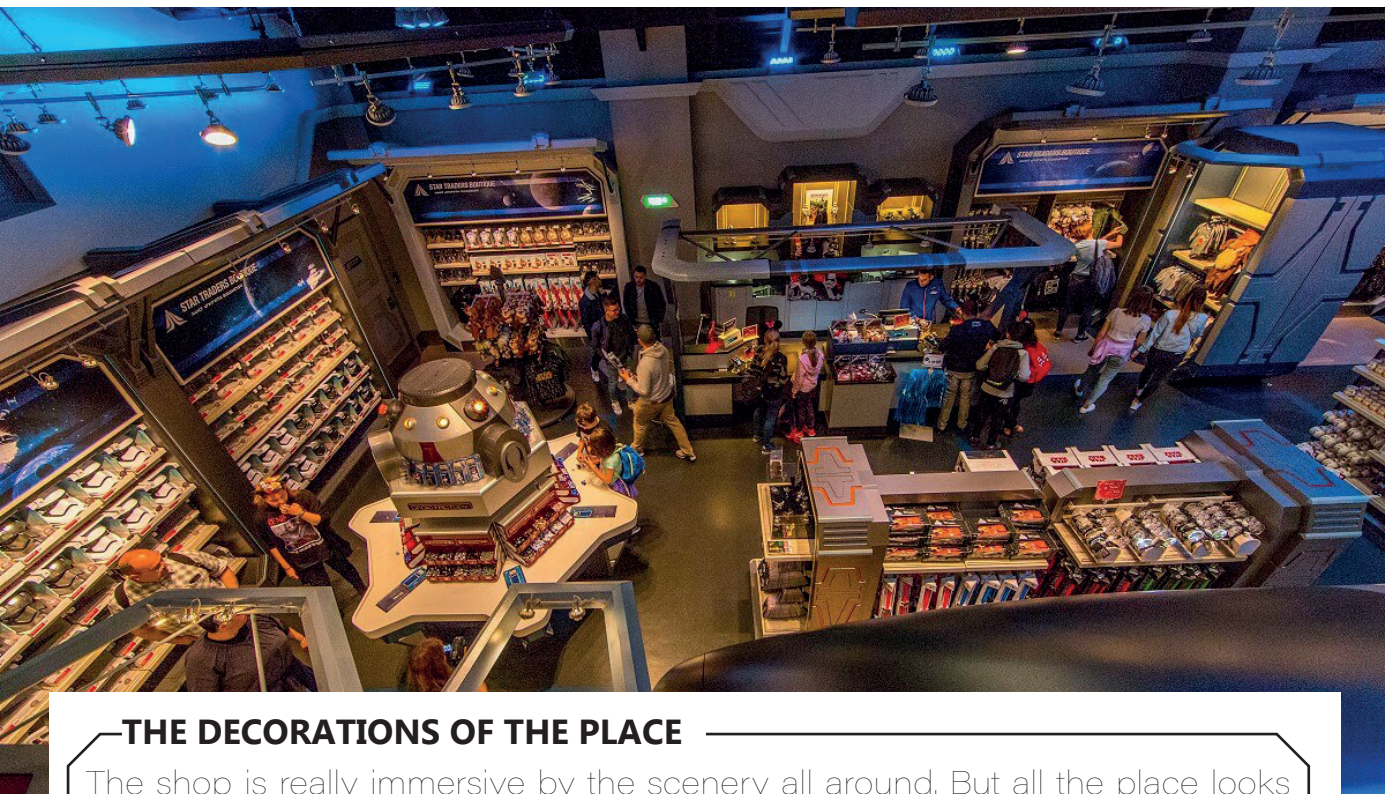


Star Traders

Mode et accessoires, Pins et figurines, Disney PhotoPass+, Mode et accessoires enfants, Maison et cadeaux, Art et souvenirs, Costumes, Jouets et peluches, Alimentation et boissons
Parc Disneyland, Discoveryland

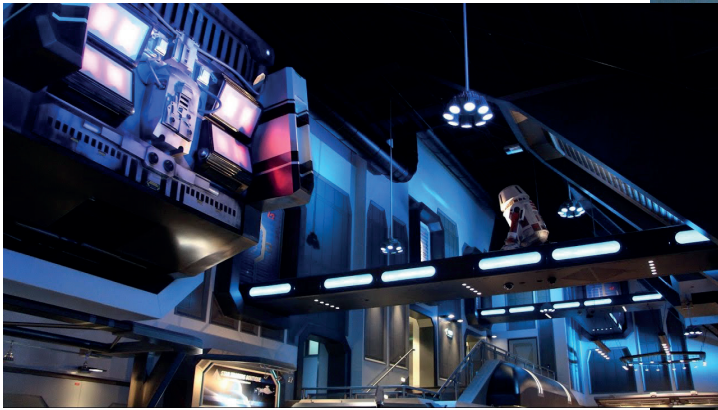
LOCATION OF THE STORE

Based in Discoveryland, this shop is really far, lost at the end of the parc and works only because of the Star Wars licence. This place is really calm and can be a true place of meeting and a hub for the Star Wars fan, waiting for a true land.



THE DECORATIONS OF THE PLACE

The shop is really immersive by the scenery all around. But all the place looks like a true shop and not like a Star Wars shop, because of some points, like the Lightsaber Forge, which has no place in this context of spaceport. All the place looks like the same place without real subtlety, and what makes us believe in a spaceport happens above our heads only with the shuttle reactor that we see .



THE STORYTELLING

Star Traders puts you in the role of a citizen of the Republic, or the Empire, it's not really clear about the political context and then the period. Will see later why it's problem. You're citizen after your trip aboard the shuttle (Star Tour attraction), and after the journey, you leave the spatioport, and, as in a airport, you have a «duty free» area. That's the context of the shop.

The store

Interaction



THE SELFIES POINTS

The interaction is essential to feel that we live a true story, but one of the two interactions available in the store is a simple selfie point, costing 2€ and breaking totally the immersion of the «citizen». Another interaction it's when you are buying a product, the staff is suits like a true member of the spaceport, but it's minor.



BUILD YOUR OWN LIGHTSABER

The concept of a place in the Disney theme parks, it's that the place tells you a story, and even if building a lightsaber is really cool, this is not the role of the place to tell you this kind of story. Or the way that this story is telling is not the good. Your in a spaceport, making your shopping and at the middle of it, you have this place. Looking exactly like the rest of the store with a non-interactive screen in front of you and «non-role play» stickers showing you how to build the saber.

REDESIGNING

The store is therefore a meeting place for Star Wars fans, at the exit of the Star Tour attraction which is one of the most famous and frequented in the park. This place is supposed to be the central point of the whole Star Wars experience, allowing all the possible experiences to the fans who deplore the presence of a real Land dedicated to the saga.

However, several points need to be raised and will therefore be at the heart of this memory work, through the addition of interaction points, and the visual and architectural redesign of this store.

Indeed, as we have seen previously, the immersive experience depends on many factors and these factors must be taken into account for the success of this store redesign. It is essential to be able to take into account the four factors that are Storytelling, the Work of the Senses, the notion of Reward and finally the famous Flow that we have discussed in detail previously. These four factors will be the key to the success of this store which, for the moment, remains a commercial experience.

The shelves lined up, the over presence of derivative products, and the only narration on the ceiling make the store a place that wants to be immersive but that doesn't go far enough in its approach. I wanted to confirm this feeling with regular users of the Disney parks, or even with those who had recently visited Disneyland Paris, and the feedback was generally the same: the store is too much like a boutique.

This feeling of frustration has been reinforced by the creation of the Star Wars Galaxy's Edge land in

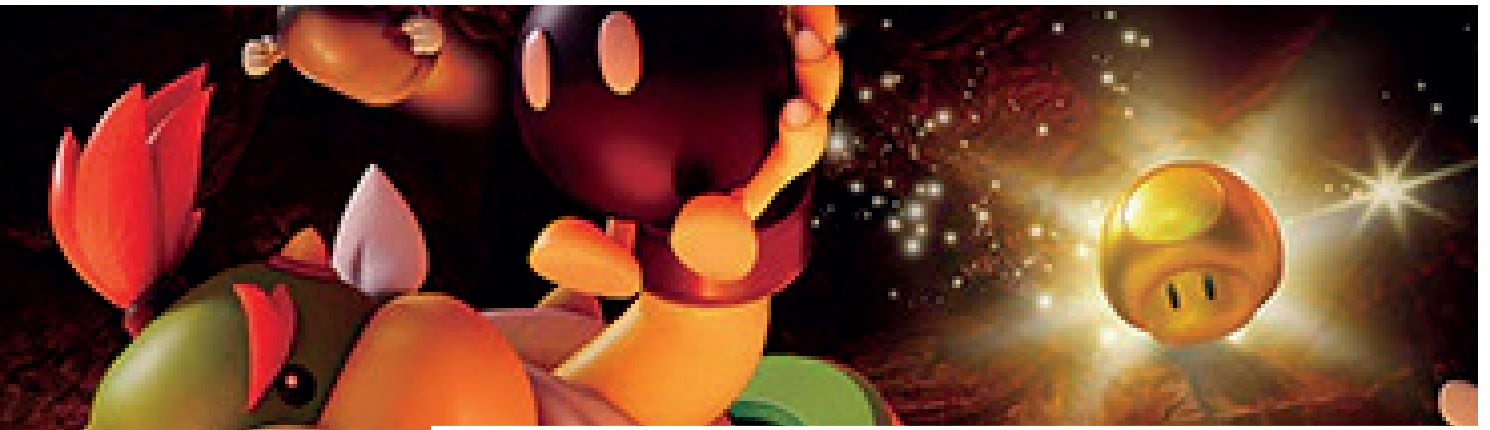
USA, which creates a real immersive experience in the attractions, streets, stores, restaurants and soon in the hotels. This space, entirely dedicated to a narrative in the universe of George Lucas, reinforces this desire for more interaction on the part of visitors to the only European park of the big ears firm.

More than that, the generations that are coming up, as well as my own, have a real need for interaction linked to the culture of video games, cell phones, and «everything connected». Storytelling is everywhere, and the notion of engageability is getting stronger and stronger with each generation. We are used to traveling through fantastic landscapes in Skyrim, to travel to the other side of the world without moving from our couch with video conferencing, to constantly interacting and telling stories with our mobiles phone, our consoles.

Hyperreality becomes a need, and the Star Traders store does not put us in that state of flow or engageability sufficient to make us stay and enjoy the place. According to Hugo STROBBE (who went to the park in January 2020) «*merchandising is necessary for a park, because that's where it makes its turnover, but role play and immersion are really important and engaging points*».

Star Traders will be redesigned according to the Imagineers' methodology (from what I know), based on the visitors' desire for more interaction and immersion in the place, using modern technologies and telling an engaging story.





6

INNOVATIVES THEME PARKS EXPERIENCES



01

GALAXY'S EDGE Digital App

The app connected to the land allow you create a profile, to scan QR codes to interact and earn credits and digital rewards. The land is so connected that if you play at the Millenium Falcon ride, and the hurt it during the flight, it will make you lose credits to pay Chewbacca for the reparations.



RUSTIK PARK Quest System

02

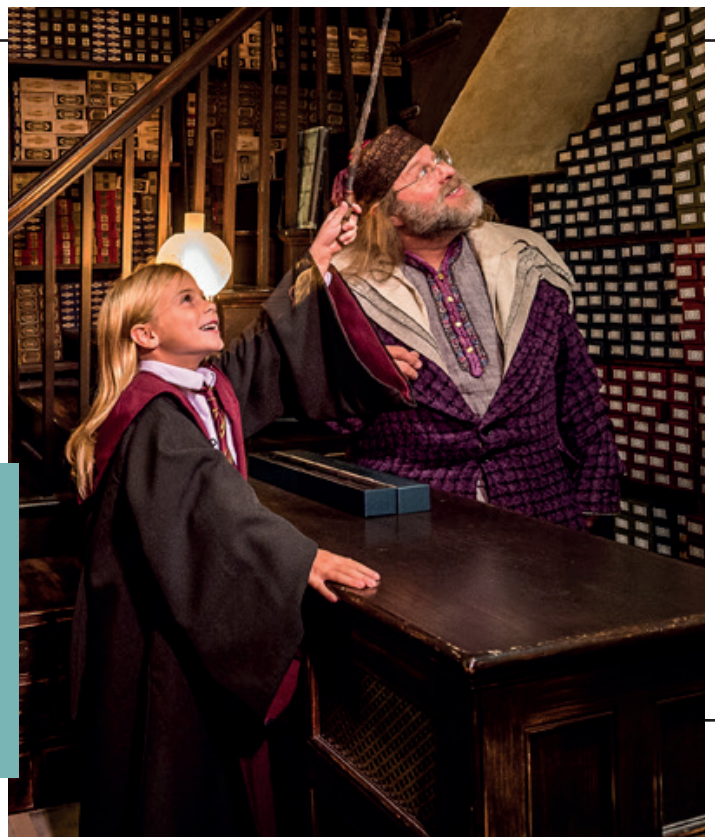
In Rustik, the adventure is always different, and the storyline of the parc evolve throught the quests of the guests. When you come to play a scenario, the next year, your actions had an impact of the evolution of the world. The park wants to create a kind of digital «Character sheet» for a personnal progression.



03

WIZARDING WOLRD Ollivander

At Universal Park you can go the Harry Potter Land, and in this land you can meet Ollivander, the wand seller. During the experience, which is totally personnal and dedicated to you, you will try your wand and will break objects like in the movies, before that the good wand chose you. A soft breeze and a light will enlighten you with the famous them song playing just behind you. All the elements and the senses are here and stimulated to make you live a true magical and unique experience.





GALAXY'S EDGE Waiting line

04

Rise of the Resistance is an attraction that cost 500 millions of dollars, it's the half of the price of the entire Star Wars land. The waiting lines are the best ever made in a theme park. It put you as a prisoner of the First Order during the waiting line. The pre attraction is a complete adventure, leading you to the cells of a Star Destroyer !

05

SUPER NINTENDO WORLD Power-Up Band

Opened in 2021, this land is completely interactive with the Power-Up Band. You can buy it, and there will be interactive cubes, or plants, or screens to play with. The band is connected to your phone, and can be used as an Amiibo for nintendo Switch ! Of course, your progression is saved if you want to coming back.



PUY DU FOU Narrative way

06

The Immersives Experiences of the Puy du Fou puts you like if you live through the History, your not only a spectator, but an actor of the narration. The Premier Royaume experience, is one of the most technical immersive experience by using amazing decorations and actors who's talking to you directly.



STAR WARS™
GALAXY'S EDGE



HOW TO CREATE A LAND ?

A land is the place where a world can be live in a Disney theme park. Each land is a specific area dedicated to a universe, and to a story.

The Imagineers (mix between Imagine and Engineers) follows a methodology which allowing them to create an hyperreal place, where you can trust that lifes is possible in this place.

The first step of the creation of a land, is to choose a theme, and then a story that will guide the guest (name give to the visitor), throught the decorations and the interactions place thought for him/her. The goal is to immerged the guest in a credible place, and to lead him/her to the next activity, and the next, and the next, and with that it could always a things to do.

The story is essential in a good immersive experience, and the Imagineers build a place with the following questions : where are we ? When are we ? And who are the visitors in this story ? For Star Traders, we can answer that the visitors are coming from their shuttle, after an epic adventure. They arrives at the Star Traders Shop, and then they are citizen of the galaxy, making their own lifes and buying some products after the trip.

This kind of reflexion is not the only property of Disney, in the Universal parks, we can live the same experience. But at the Puy du Fou, the narrative storytelling throught the «lands» is inexistant and we're just visitor throught the past.

Each parks have his own methodology, but at Disney, the emphase is put on the full immersion, and not only with the story, but also with senses.

The stimulation of the taste by using thematics restaurants, like in the World of Pandora with vegetarians food for exmaple or with the olfactive stimulation, by using restaurants of course, but also odor diffusion, for example in the Ratatouille Land, they project the smell of the french baguette. And the tactile stimulation, used when your touching a tree or a building, everything must be credible and must take away the guest to another world.

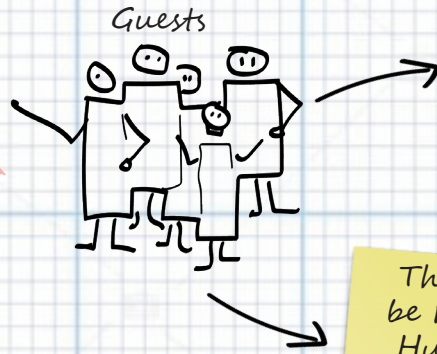
All the possible actions and all the interactions, decorations, characters, must be justified by the story that you want to create in your place.

With this kind of methodology, I will redesign the Star Trader Shop into a new spaceport hall, with new interactions and new designs.

THE STORY

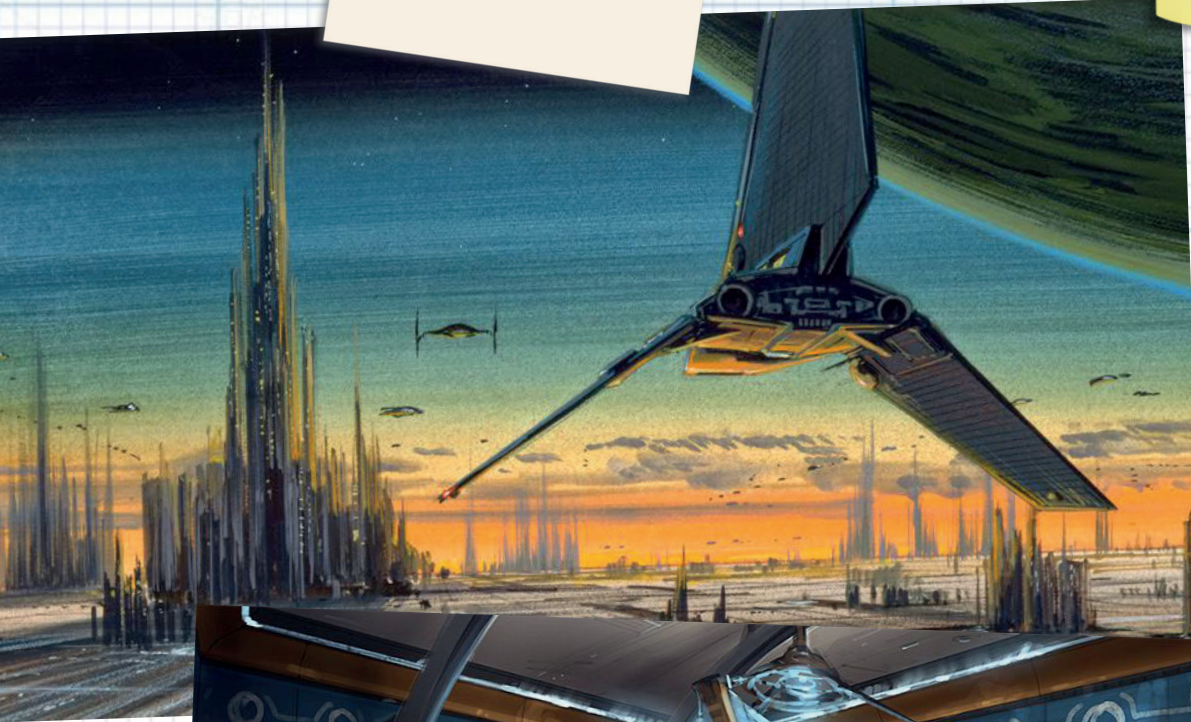
Who are they in the shop?

What is the story and the theme I want to tell?



Citizens of the Galactic Republic

They can be Bounty Hunters, or simple citizens?



This kind of planet?
Looking Coruscant with skyscraper and luxury

STORY

Each time we started a new project, we always asked ourselves : what is the story ?

THE STORY OF THE STORE

The guests must be immergerd in a story, taking part of it, to be engaged in what we propose to them.

Finding a story is really important for the development of the rest of the experience because it's the start of everything. With the story we can convince the guest that he's a true member of the this galaxy far far away. So to achieve that, I have to chose first the place and the context, the reason of why they are here.

The first point is : they are arriving from the shuttle after a hard trip. The guests are considered as citizen, taking a shuttle as you could take a plane to go away, and during the trip, depending of the storyline you lived, your journey is a little bit eventful.

So the shuttle lands and you go outside of it, you walk in a corridor, looking like an airport corridor and you arrived at this shop, by a balcony, seeing the the shop from the top.

Here is the point where your story in this place begin !

So, the Star Tour attraction seems to put you as citizen but their is no chronological event, you can meet Master Yoda, Darth Vader or Kylo Ren depending of the story told during the attraction. It let me a huge possibility of context for the shop.

I chose to create a shop living during the Republic Era (Episodes I, II and III), because it's really different of Galaxy's Edge, taking place

during the First Order period. So it could allow to Disneyland Paris to have a unique place, dedicated to one of the three trilogy.

The planet must be fictive, regardinf to the Star Wars Universe, because,we're in a land at Paris,we're not in Coruscant, not in Tatoonie, and everything which is not from those planets will contribute to break a little bit more the immersion.

If we take place in a new planet, unknown from the public, they will be comprehensive and less disappointed. If you put someone in a place he know well, and if this place is not exactly like in the movies, or a book, it will reinforce the break of the immersion because he'll know that's a fake.

So the complete story and context is : Citizens arrives from the shuttle on Corulhan, a world known for its huge buildings, and the luxury of it. Corulhan is like a great world where rich people meets up, and stay far from the Clone Wars. But it's also the best place for bounty hunters who wants to capture some rich peoples helping the Separatist or the Republic by selling weapons.

The guest are here to help a side, between the Seperatist or the Republic, playing a secret role of a simple citizen.

The planet is ruled by a Consortium of Prince Merchant, and the Republic or the Separatist has no power here to rule this rich planet.



SCAN ME

The placement should strongly reflect the story of the place and making it easy to understand

One of the main challenges of this area was to think of the complete reorganization of the latter. Indeed, the store has a large enough space to accommodate several distinct areas, even if this requires reducing the presence of shelves to sell products, and instead emphasize the decorations to convince us that we are in a real spaceport.

THE CANTINA : THE PLACE TO BE

The store loses its status as a store in favor of Spatioport, intended to accommodate, in history, more worlds, in fact, the store keeps the same dimension. We create places, like the cantina, as soon as the shuttle leaves, on the floor, as if to remind the presence of Starbucks in the airports. The objective is to create an area that gives the visitor a desire to stay, and the citizen to enjoy a drink before the next departure of their shuttle relay. The goal is to create a warm atmosphere, giving the illusion that real citizens come here to have a drink, using the hyperreality system.

But the design of an area is not only the fact of positioning here and there decorations, but also to think of the flow of visitors entering and leaving the store, because the latter must become a place where people stay, creating a mass of stagnant people, and therefore may cause traffic jams. The space being restricted, and the only access being thought to go down to the store and not to stay up, as suggested by

the addition of this Cantina, it was necessary to think of a way. If you look at the exterior façade of the building, you can see that an exterior balcony passes over the store. The idea would be to create an opening to create a door and thus a new entrance/exit to fluidify the passages between visitors. rich planet.

THE HALL OF THE SPACEPORT

The hall have the function of Hub. The first thing that the guests sees when they enter in the building it's this hall, with a huge screen projecting a wonderful view on skyscrapers, and ships flying. The floor is also open to see the true sky adding light in the place. The space to walk is huge to allow people to come and waiting around the three interaction points as : the Terminal, the Galactic Market and the sellers.

All the hall is surrounded by the two shops, the first one, is the very tiny shop of RX-24, the old droïde, selling forbidden artifact like lightsabers...And the second shop is the Keyro'Than' Store, where you can buy all the common things that a citizen needs. When you look up, on the top of the Keyro'Than' Store, you can see people eating in the Cantina, and having delicious experience with blue milk for example.

The entire experience of the place have been thought for the guests.



SCAN ME

ACTUAL



THE ACTUAL PLAN OF THE STAR TRADERS STORE



REWORK

LEVEL 01

KEYRO'THAN SHOP

Keyro'Than Animatronic

Staff seller

shelves

30 guests

screen

20 guests

screen

bench

glass

To Level 2

HALL OF THE SPACEPORT

interactive

Staff Seller

Staff helper

50 guests

entrance

Terminal Interactive

screen

5 guests

RX-24 SHOP

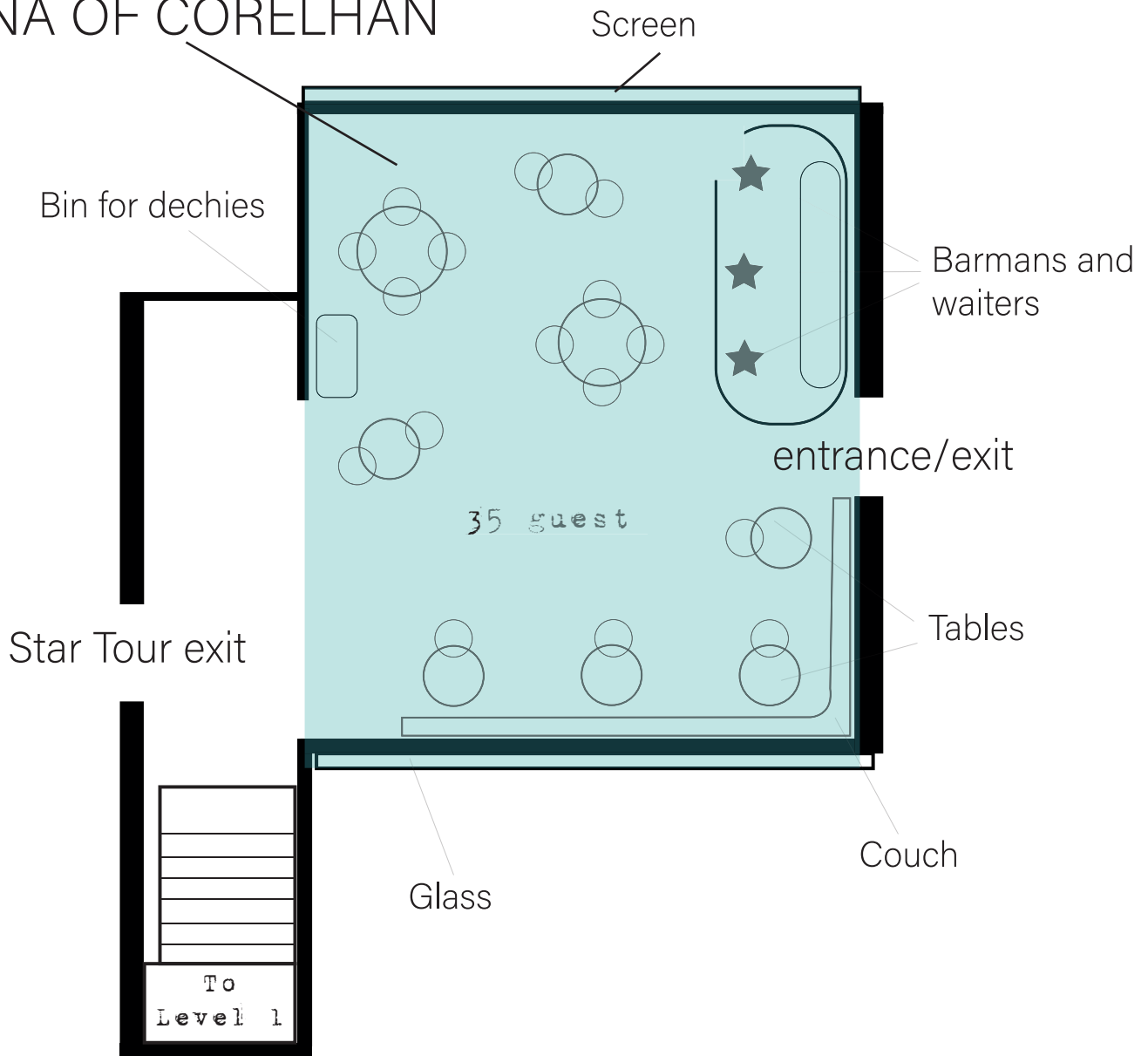
RX-24 Animatronic

THE REWORK PLAN OF THE STAR TRADERS STORE

REWORK

LEVEL 02

CANTINA OF CORELHAN



ADDING A SECOND FLOOR TO THE SHOP

The Concept

As I said before, the goal is to make this store the meeting point for Star Wars fans within the park, and to revitalize the area in which it is located. To do this, we need to add interest to coming here, beyond the Star Tour attraction, the store needs to become a Star Wars adventure in its own right. It needs to be an extension of the attraction and a unique experience.

The objective is to create an interactive tool, allowing to make the place interesting and especially allowing the visitors to experience a completely different and unique shopping experience. For this I thought of reusing the system of Super Nintendo World: the Power-UpBand, which allows you to activate particular zones of Land Mario, and to play with the environment. When an activity is successful, the linked application indicates that you have collected the rewards and you can look for a new zone of interaction. For Star Traders it's the same thing, but with the addition of stores to the equation.

HOW IT WORKS ?

The operation would be as follows: guests on their phone the application needed to play in the spaceport. The phone alone can be enough to interact with QR codes hidden everywhere, and to make purchases via the application and thanks to the credits that one could earn by completing missions.

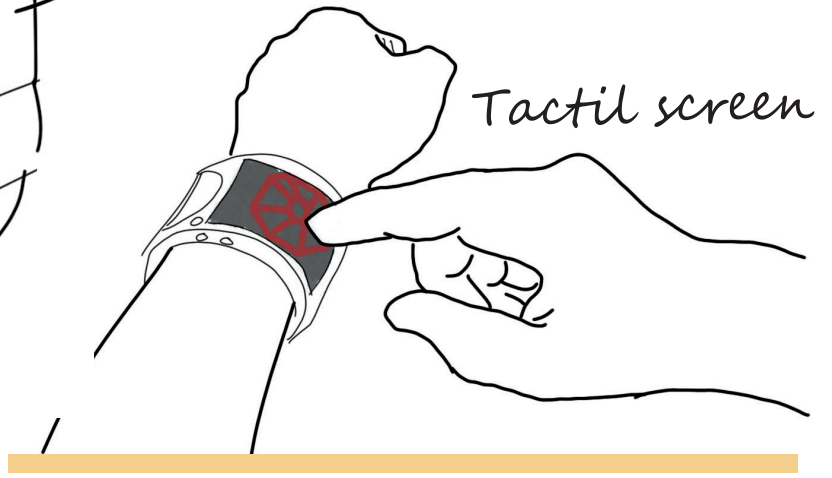
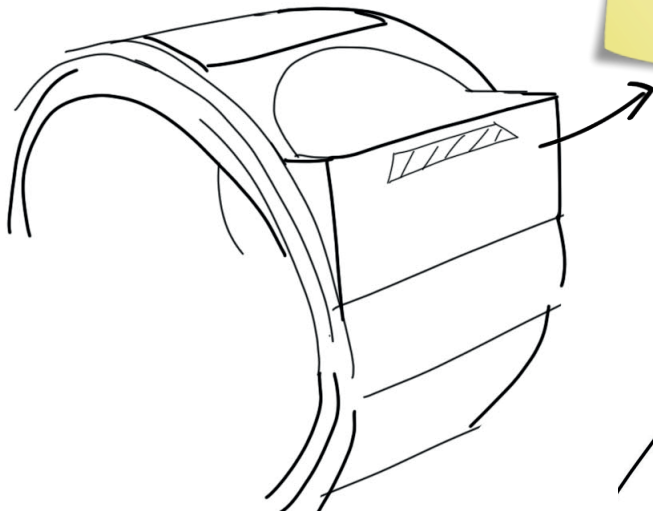
If you want to fully enjoy the experience, the Galactic Band allows you to let go of your phone and connect directly to the world around you. For example, it is only possible to access the terminal through the Galactic Band, programmed from the phone. So when you come to the terminal, you can access a small strategy game that allows you to simulate a battle and win or lose credits.

The Galactic Band can also be used in the Cantina, each table is equipped with a sensor to launch a game of Sabacc, a hologram of a dancer, or a game of chess. For Sabacc, for example, bets are made via the bracelet and the phone. Once the Credits are earned, you can choose to spend them in two different places: Keyro'Than's store, whose animatronic is the only one that can interact with the bracelet and sell you special skins for your profile, or even for your Star Wars games at home. The second place is directly at the Galactic Marketplace, where the interaction is done alone this time.

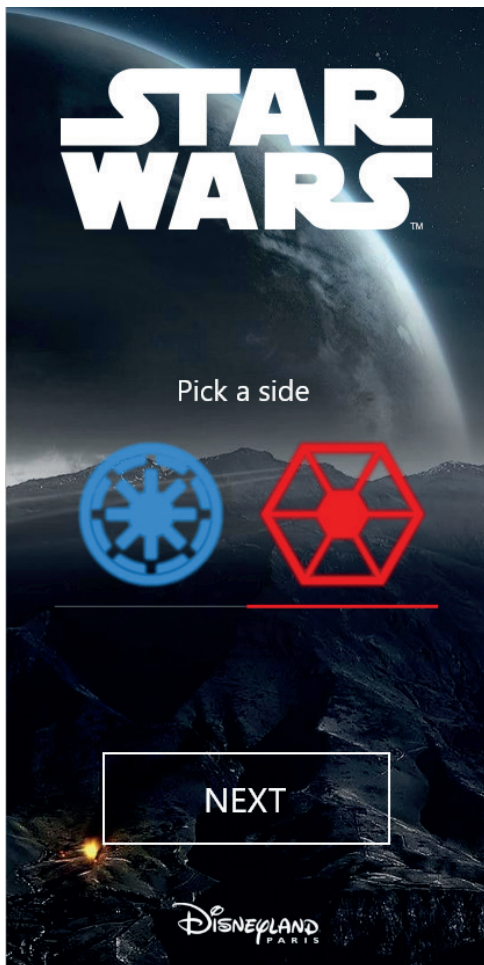
The missions are daily, and some can be redone. Most of the missions are launched directly after the completion of another one, but some are unlockable only on the park or when you have bought several items from RX-24 or Keyro'Than. Depending on your allegiance, chosen before your adventure, your quests will be different of course.

The Galactic Band !

Captor in the brand to scan the QR Codes



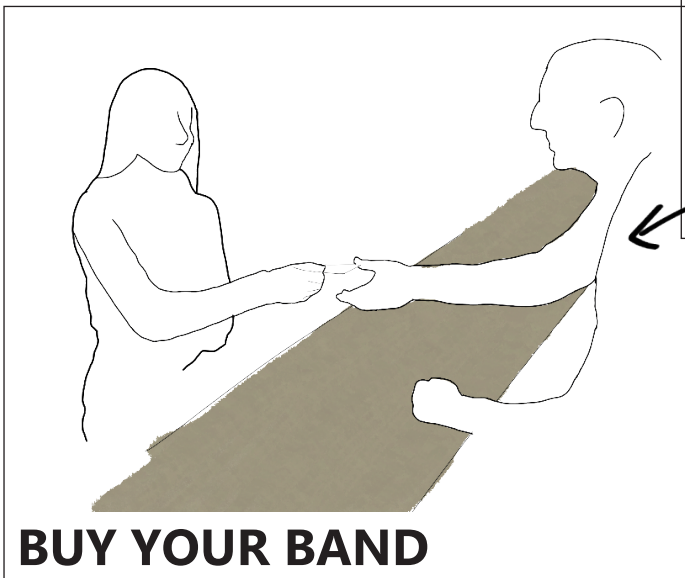
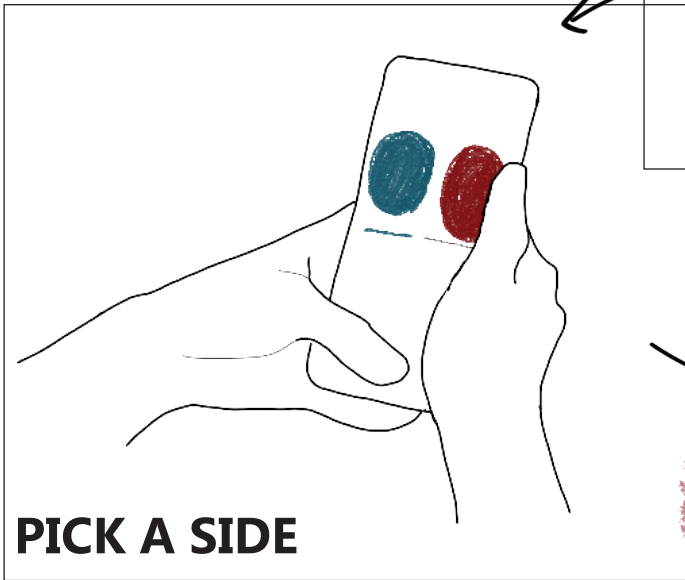
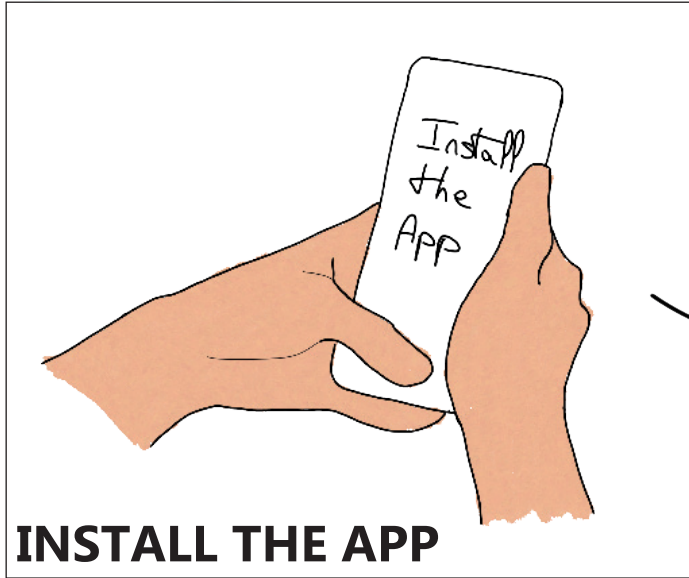
Scan the codes and help your side !



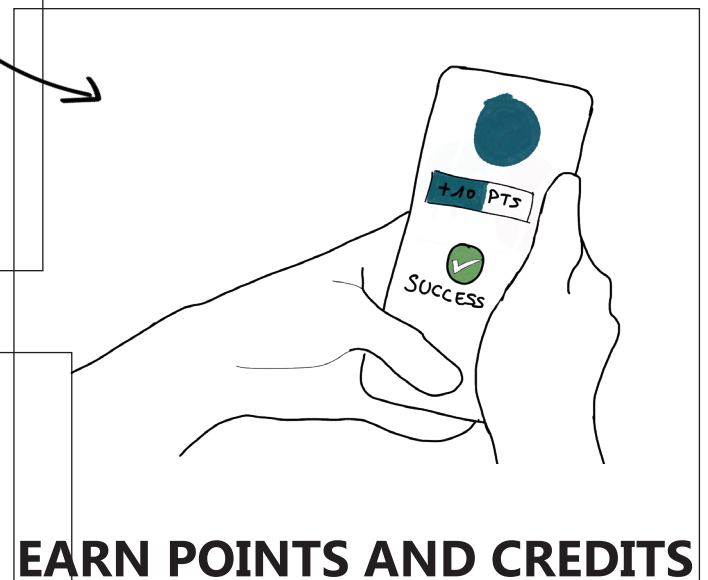
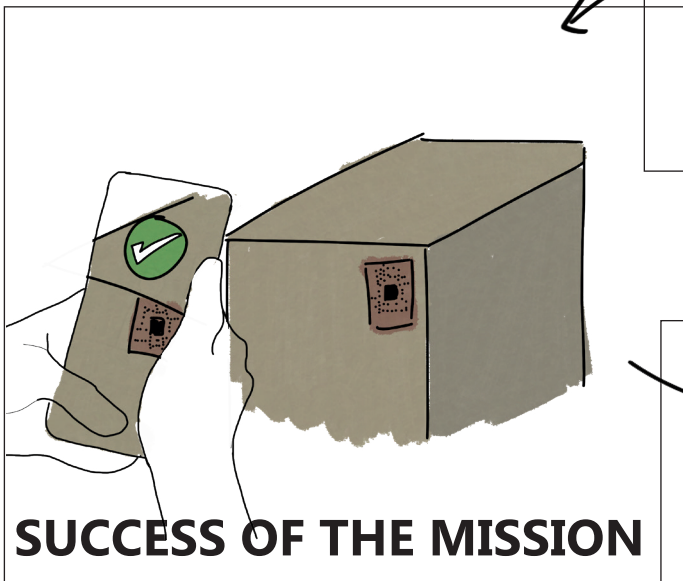
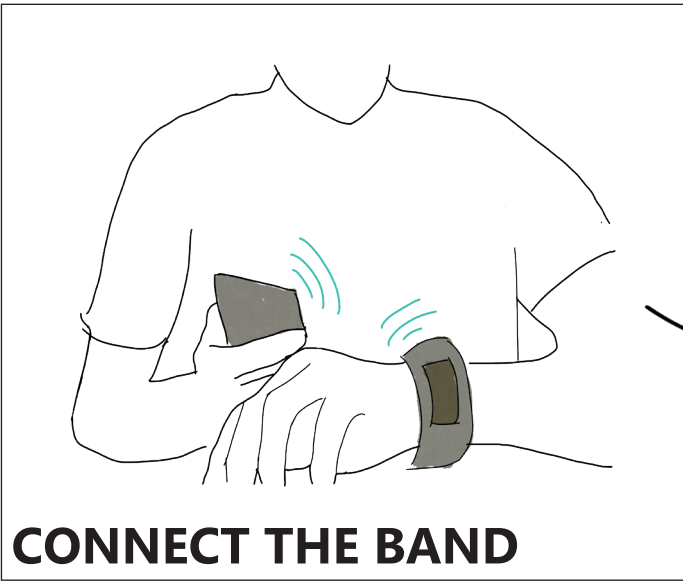
Choose your side to support it !



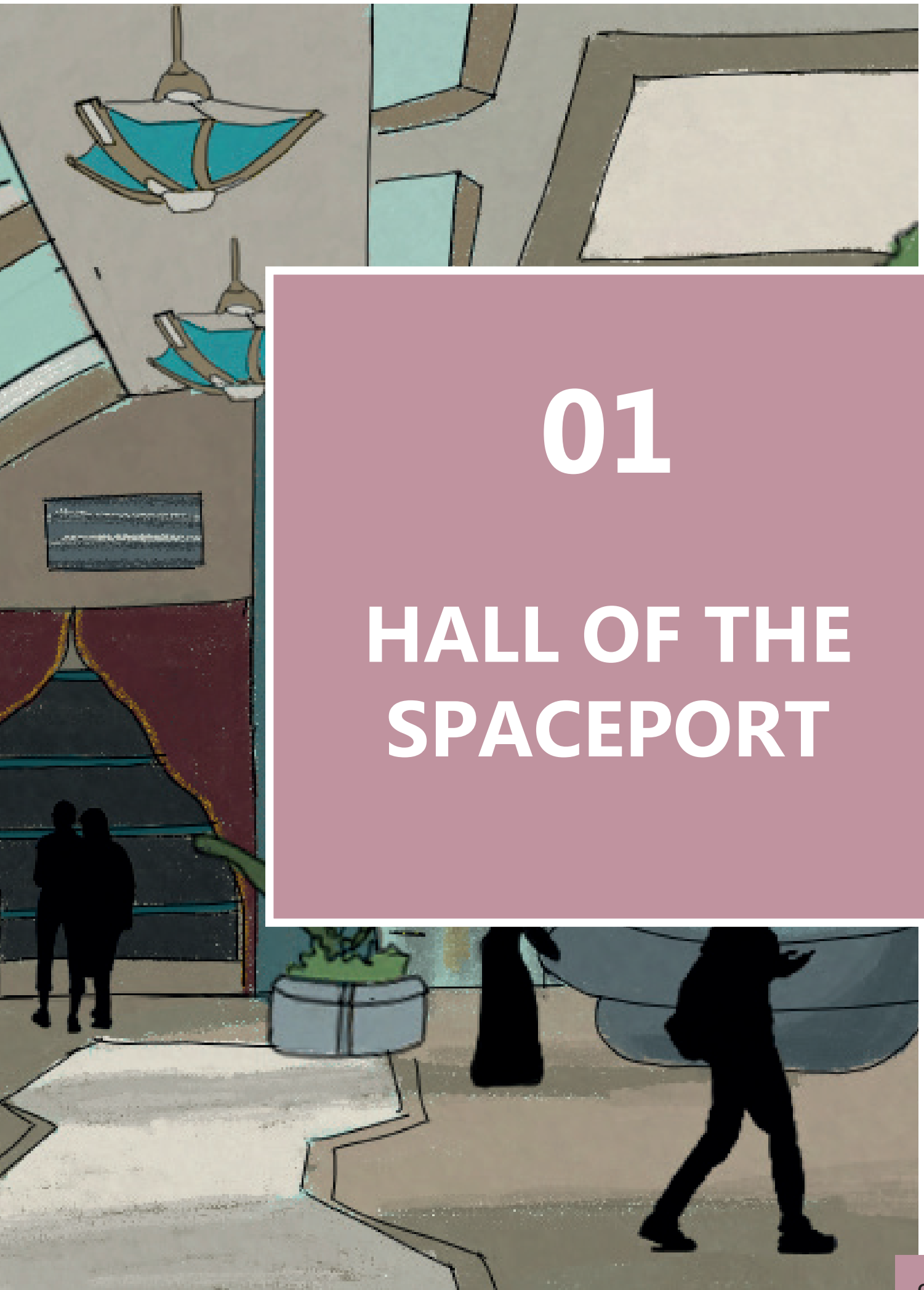
USER



SCENARIO







01

HALL OF THE SPACEPORT

the place

Corelhan is a very busy planet, especially since the beginning of the clone war. The hall is constantly filled with newcomers, sometimes ambassadors seeking allies for one side or another, sometimes simple travelers seeking a little rest and fleeing the war that is ravaging more and more planets.

The majority of the people who arrive in this hall, come from an adventure, having fled a star fleet, a bounty hunter, or the law, everyone has a reason to come to Corelhan. And the Merchant Princes know this, they like to be coveted, and that's why nothing is left out when it comes to impressing. When you get out of your shuttle, look up at the ceiling, and see those big windows, allowing the suns to illuminate the great hall, so comforting, you can only breathe a sigh of relief. But the area is also very popular with the locals, who do not hesitate to come and relax in this beautiful room, where the smell of food and red and gold hangings are mixed.

This is what the visitor must feel when he arrives on Corelhan, in the great hall of its spaceport. It is an essential feeling for its immersion, because one must perceive that one is in a place far from the war and the conflicts, but that this situation gravitates in the air. Just like the smells of the cantina which come to embalm pleasantly the air of the whole building. Smell diffusers are of course provided to make it look like there are several cantinas and restaurants working around, although in reality there is only one place to eat.

The decorations are sumptuous and sober, and the views are clear on buildings, or on the sky to give the room a gigantic aspect, and the feeling that the visitor has landed in the middle of a huge complex, like an airport with several terminals, and several departures. The hall will of course be entitled to passenger calls for certain flights, so that one always believes to be in the heart of an area intended for travel.



Imagineers explains how the buildings can support your story

INTERACTIVE TERMINAL

You need to buy the galactic Band to use this activity. The concept is simple : you can transmet informations to your allies : Separatist or Republic. But the communication are monitored, and you have to use your skills to crack the security system.

So the Terminal allow you to communicate with your allies and play at a Mini-game to earn credits and allowing your side to win the Clone Wars. The game looks like a mobile game, and if your help your side many times, you could unlock a special quest to led your fleet on the battle field, against other Republican players (if you play the Separatists).

SHIPS THROUGH THE GLASS

The idea is to create three great windows where the guest can see the true sky. Those windows has two functions : the first is to create a great source of light in the Hall, and giving the feeling of a huge place, enlightened.

The second functions, is to stimulate the visual sense of the guest by using projectors on the windows. Those projectors can show that spaceships are passing outside, with the true sky, giving the feeling that there is a true highway just outside, and that you are in a true Star Wars planet. The interaction is mainly visual and do not used the Galactic Band system.

PRODUCT SOLD POINTS

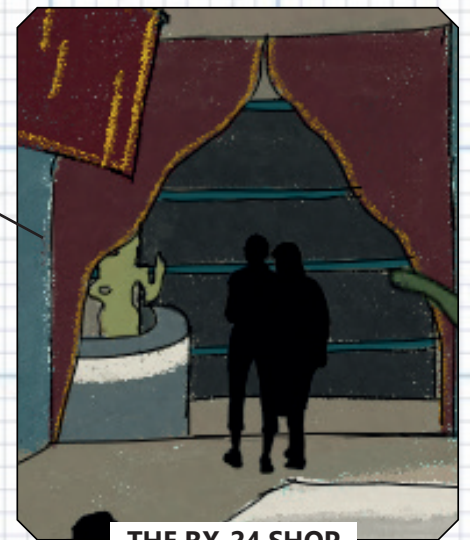
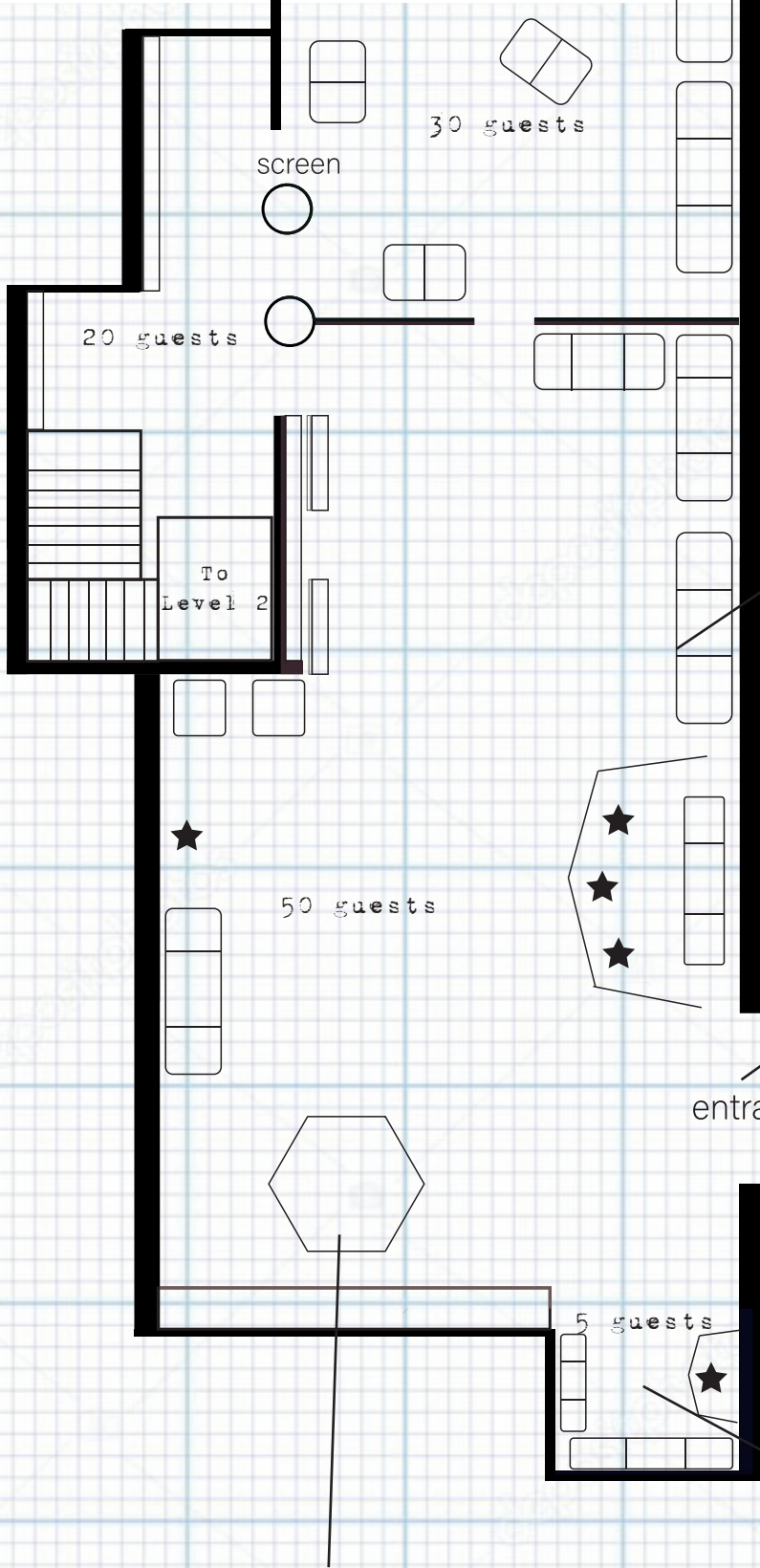
The hall is still a «duty free» area where you can buy goodies, and other product. The interaction will be made with the member of the staff, costumed, and playing a role as seller in a spatioport, in a context of a war.

But you also can buy your products and shipped it directly at your home by using the Galatic Transfert System, with the Galactic Market. If a guest uses one of the interactive terminal (the little), he can buy all the goodies only available at Battuu (Galaxy's Edge). With this system, you have the feeling to buy stuff on another planet. The products will be delivered at home.

THE RX-24's SHOP

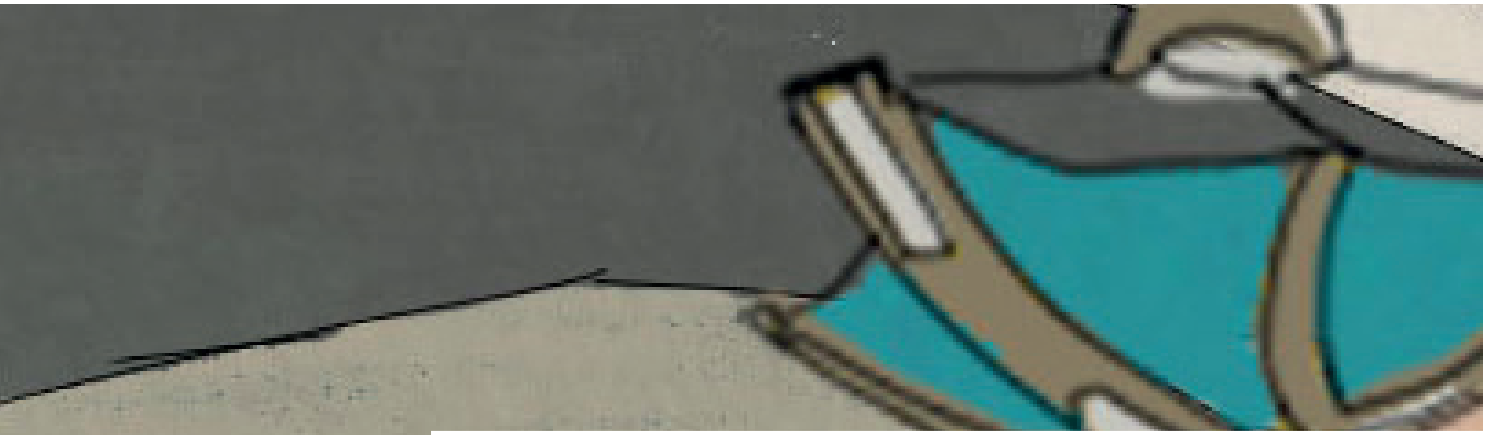
RX-24, known as REX is a droïde living in a little shop. This area is the perfect place to use your Galactic because of the presence of the animatronic : REX, but also because this place is full of hidden activities, like QR codes mainly, but not only. If you looks well, you can find a true Kybur Crystal. The one who find this artifact, essential in a lightsaber conception, will earn many credits or a special blade for the lightsaber if he pay for having one.

The RX-21's shop is also a true shop where you can buy some goodies, directly to the animatronic, with a digital pay on mobile phone, or near a seller.









02

THE CANTINA OF CORELHAN



the place

The Cantina at Corellian Spaceport is a very well known place for visitors who are used to stopping on the planet for a stopover. Renowned for serving all the culinary specialties of the galaxy, this cantina serves mainly as a luxurious bar where every exchange can concern the fate of the galaxy.

Strategically placed at the exit of the Star Tour shuttle arrivals, this cantina is a real landmark for citizens wishing to make a name for themselves in the galaxy by playing Sabacc for example, or by hacking communications to prevent information from leaving this place and helping your enemies.

All the scenery is rich, designed to make the citizens forget their worries, and the breathtaking view of the city reinforces the grandeur of this space.

What the visitor must feel, it is above all to be well in the heart of a private club where the exchanges, and the private dances are commonplace. This essential feeling of immersion is reinforced by the olfactory stimulation of the visitor, who will be able to smell specialties specific to the Star Wars universe. The drinks menu, which remains the main thing served here, is entirely thought to serve only drinks from the universe of George Lucas, like the famous Blue Milk. Here no «Darth Vader cocktail», the names are «role play» and consistent, not breaking the immersion of the visitor.

The tables are also designed for immersion because you can play directly on them by simply scanning your connected bracelet. The games follow each other as fast as you think, and soon you find yourself with less credit than you thought, but that doesn't matter, because new missions are possible thanks to the exchanges you had with the NPCs in the cantina. By scanning the table, you can meet these famous NPCs and accept secret missions.



Imagineers explains why the landscaping is important in the guests immersion

THE TABLES TO PLAY

All tables in the Cantina are playable, and costing credits to the user. Depending of what you want to play, you just have to scan your Galactic Band near the captor, and then, on the band directly, you have some propositions of interactions : playing at a card game, launching an holographic animation only at your table. Everything is possible, and you can be the next Lando Calrissain, playing Sabacc against another citizen, or juste have you drinks and watching a twi'lek dancing for you.

All the tables can be interactives, and allows the guest to earn and spend credits.

MESSAGES ON THE SCREEN

On a great part of the wall of the restaurant, we can see a big screen, showing the outside of the planet. This huge screen is connected to the one in the Hall of the Spaceport, and is here to contribute at the feeling of a giant area. The guests can show the highway progressing and the life making her own way through this screen.

But sometimes, if you're looking well, you may seen a ship with a code that you can scan to help your faction. This interaction allow us to keep the guest attentive on every details in the shop. The ship is mainly here to give some credits, there is no really game with it.

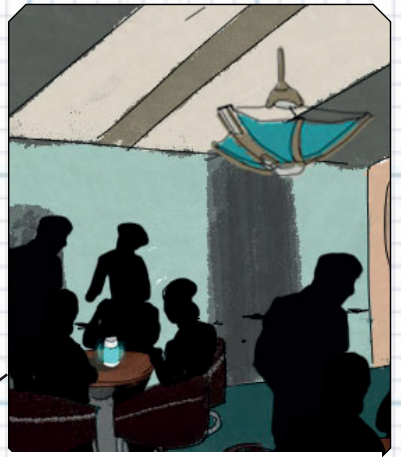
THE BAR OF THE CANTINA

This area is the most important place in the Cantina becaus it's here thats the human interaction is complete. The three peoples at the bar are also in the game, and they have to play the role true citizens working here, at the cantinan, and fearing the war for example, or working for the Republic. Maybe one of these guys are working for your ennemies, so you have to find the proof of that, or limited his communications for a time, by hacking the communication system.

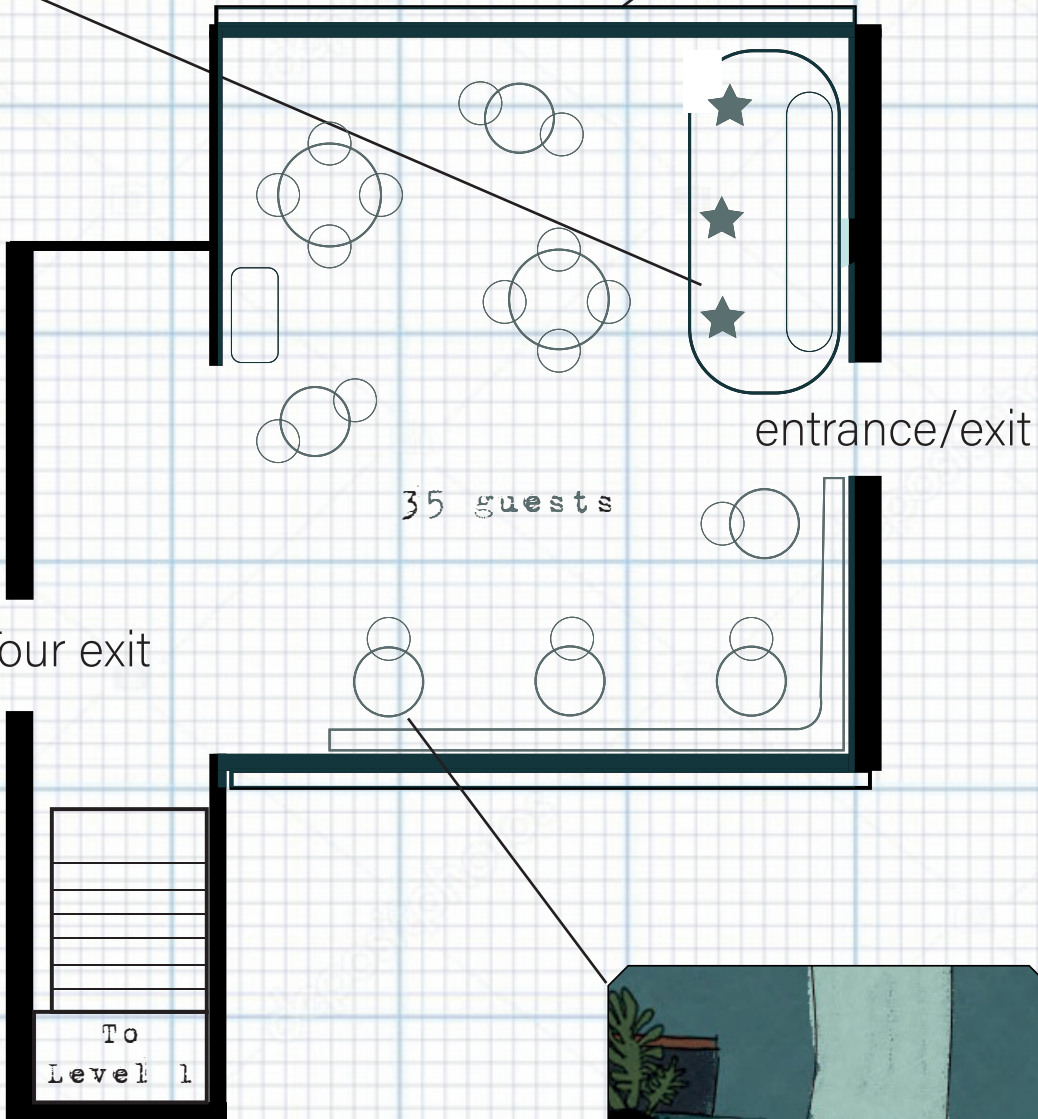
With the credits you earned, you can earn some drinks typical from the Star Wars universe.



THE BAR OF THE CANTINA



MESSAGES IN THE SCREEN



Star Tour exit

35 guests

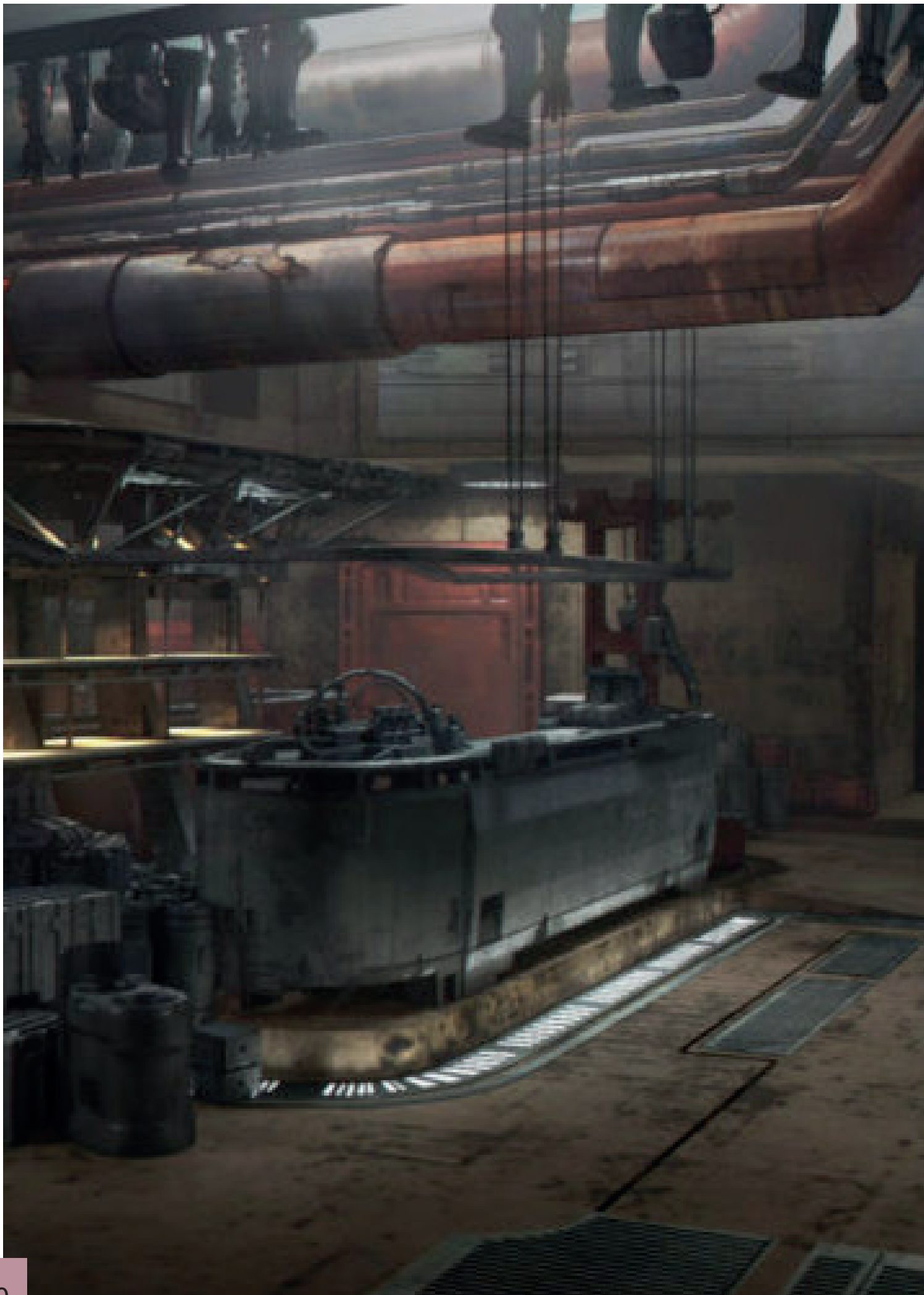
entrance/exit

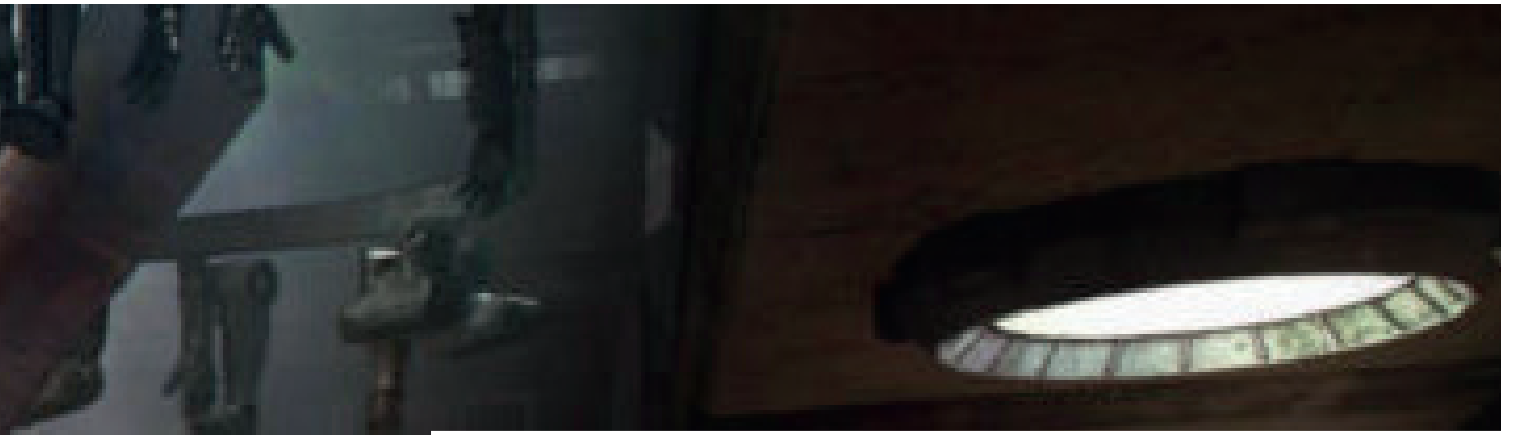
To
Level 1



TABLES TO PLAY







03

THE
KEYRO'THAN'S
SHOP



the place

Keyro'than is a merchant who lives in this shop since many years ! He knows well each part of this spaceport, and can give you some missions all around the area or even the park to help him to find new artifacts to sell.

The guest are totally immersed in the shop of Keyro'Than because it's look like an old ship, and it's exactly that ! Keyro'Than used an old ship to create his shop, and the placement of this ship was perfect, allowed him to becoming rich. That's the reason of why he can pay you for missions.

The atmosphere of the shop is heavy, we're in the reactors of the old ship, and Keyro'Than comes from a planet where the air is heavy too.

In this shop, the interaction can be «circular», you can scan a code, and giving informations to Keyro'Than to earn money, and pay digital rewards with it. And you redo the same actions. But to avoid this kind of boring actions, Keyro'than is the only one that can give you missions on the Disneyland Park.

Go to the Cinderella castle and find heroes of the park who has some debt with him. Or in the waiting lines, maybe you can find a droïde arm that he could sell.

In the app, you have a «Cargo» section, it's here that each object or heroes found in the park are located. If another guest wanted them, he can stole you your «cargo» after winning a fight against you.

This Bounty Hunter Chase is the main missions that Keyro'Than can give to the guests to allow them to live a true immersive experience as if they are living in the Star Wars universe.

The Galactic Band allow you to scan a product too, and with it you can pay Keyro'Than directly without any contact. Each payment with euros give you Credits, but do not abuse of the Keyro'Than kindness, or you could have a price on your head !



Imagineers explains how the moodboard can help the teams to understand the feeling of a land before designing it !

KEYRO'THAN HIMSELF

Keyro'Than is the most popular seller in the spaceport, it's a must to see his shop, and the collection he has. It's an important point of interaction for the guests because it's here that they can buy some digital articles with the Galactic Band.

It's an animatronic, who can detect when people are in front of him, and where you can pay with a digital app, as you can with RX-24.

Keyro'Than is THE seller in this area and it's where you can buy everything you want corresponding with the Star Wars Universe.

CODES TO HACK

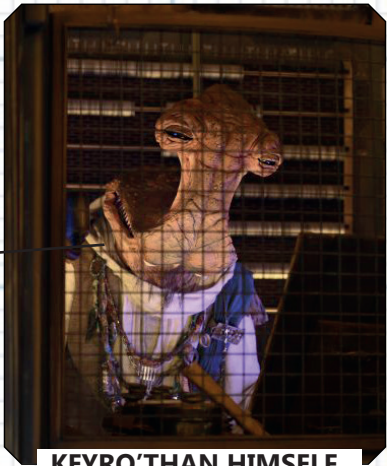
Between the goodies you can find some codes to hack to help your side. It's an important point of interaction because your galactic band will make vibrations when you are approaching a new code. Those codes can be scanned, and when they are scanned, they need time to reload their points.

When you scan a code, there's a mini-game which asks you to play to unlock the codes and earn points for your side and credits for yourself, that you can use near Keyro'Than animatronic machine, with the digital app, or the band.

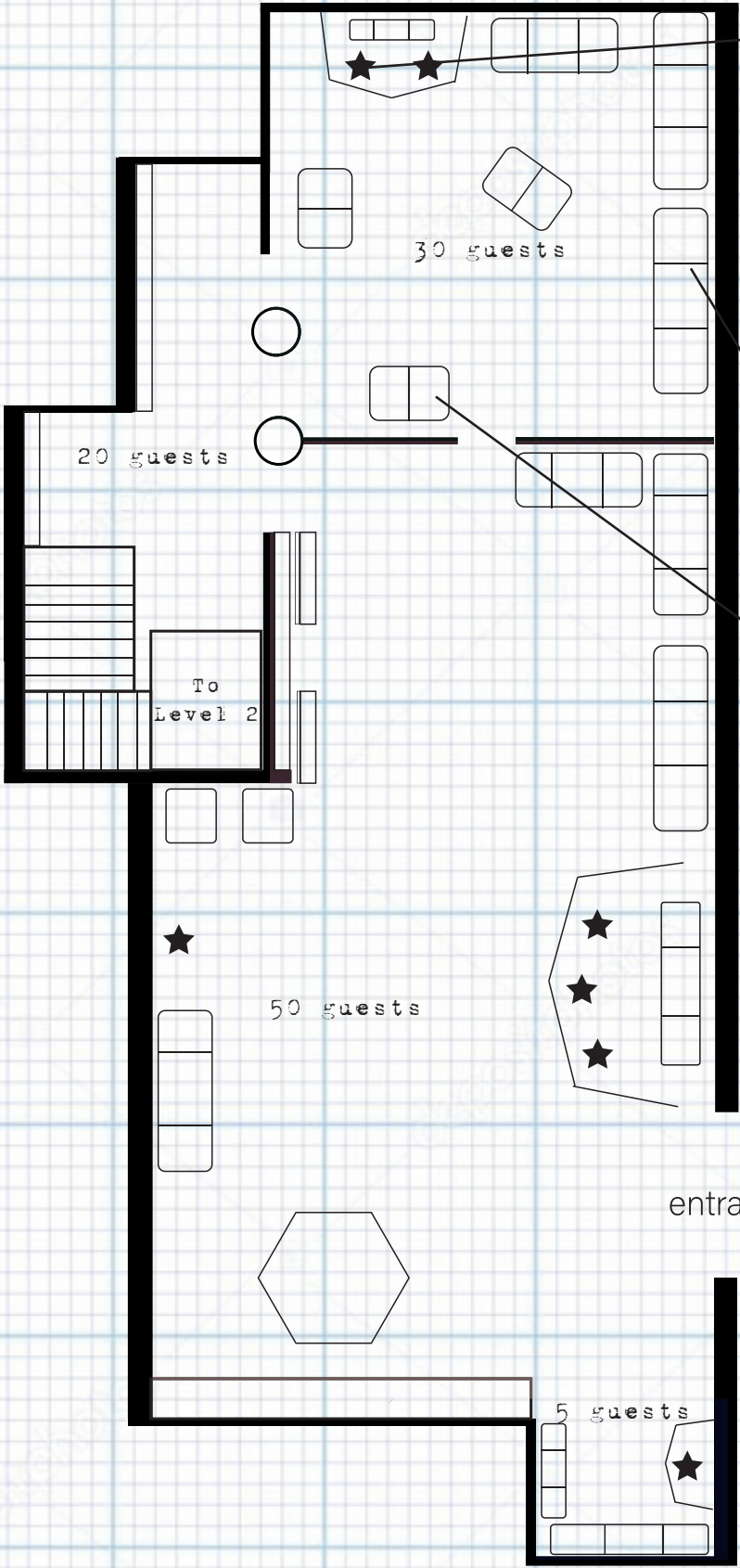
FOLLOW THE WAR STATE

Keyro'Than seems to have many contacts in the city and some of them seem to work for the Republic or the Separatists. Following the Clone Wars statement, the decoration in the shop of Keyro'Than can change. If the visitors allow the Republic to take the advantage on the Separatist Side, so, Keyro'Than will change the flags in his shop, waiting for a potential occupation of the planet by the actual winner.

This change of flag moment, is very important, and can be unlocked only with a certain amount of points reached by a side.



KEYRO'THAN HIMSELF



CODES TO HACK



STAR WARS

TALKS FROM THE GALAXY'S EDGE

7 WHAT'S NEXT ?

THE CONCLUSION

This work of several months is the results of numerous researches and a real desire to conceive my own immersive experience within a park that I love, and in a universe that has always fascinated me since my childhood.

For several months now, I've been fascinated by the design experience applied to theme parks and by the mix that the worlds of video games and parks can give. We can already see it in some parks, with the use of VR or even attractions on rails where you have to shoot at targets. All these interactions linked to new technologies really excite me and tend towards what I want to become: a 21st century imagineer.

The realization of this project is the concretization of a passion, and well, it is not finished. The next step will be to design the space in more detail, to see what textures to use, what technologies to use to surprise the visitor even more. Maybe even think of the space as a complete land? I don't know. But what I do know is that making this project has been a real revelation and a work of passion, both in the research and in the realization.

An immersive experience is a way to escape from reality for a while and live a unique adventure, something in which you feel fully engaged and that you want to see again or do again. Emotions are the key to these experiences, they are the watchword of many parks like Disneyland or the Puy du Fou.

My entry into this world is still recent, if not non-existent, and I intend to use the knowledge I gained during this project to create the best possible experiences for the happiness of visitors.

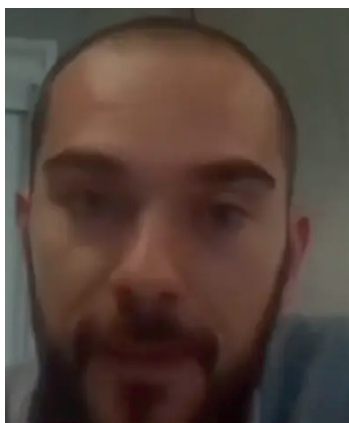
Thank you for taking the time to read this memoir, I hope it will be as useful to you as it was to me.

Special thanks to



Julien Prévost-Merlin, founder of the immersion park Rustik. Thank you so much for your time and the informations you gave me to go deeper in the immersion notion and what's make your park a unique experience, centered of the complete guest immersion.

RUSTIK



Guillaume Vergnaud, creative director at Puy du Fou. I had the chance to talk with you and exchange during an interview about the immersion and the construction of the shop, and the lands in the park. Thank you so much for your time !

PUYDUFOU[®]



Luc Mayrand, VP, Creative Portfolio Executive at Walt Disney Imagineering. All of this book cannot be made without your passion and the motivation you gave me. You were the first theme park designer I ever met, and your motivation gave me the desire to do this job that is imagineering.

WALT DISNEY WORLD[®]

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8 MY SOURCES

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Hi ! I'm Gary !

In this book you'll discover my work after a one year of reflexion about one key question : How to make sure that Disneyland Paris's shops don't pull out of the immersion of the park ?

Yes I'm a great fan of Immersives Experiences, and this what I want to talk with you in this magazine ! My passion com from my gamer background and I would love to apply my passion for gamification at the Theme park industry !

Today, the immersives experiences are everywhere, the videogames are more and more realistics, and when you're going in a theme parks, you are immersed in the decorations all around...but one of the main breakers of your immersion are the shops, almost not integrated in the universe.

So during this project, I learned many things about immersion, and experience, and I met professionnals to try to understand and then create the best experience as possible, linked to our lives, and trying to engage the visitor in the experience...

Star Tour : The Adventure Continue is the land I choose to focus on my project Thesis.

