

Explore the flow theory of theme park with Tokyo Disneyland as an example

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Abstract

In recent years, flow theory experience has been grafted with different forms of art and business. The flow theory has been integrated into our cultural life in an increasingly rich form, gradually evolving from the psychological feelings of the audience to a new art form and consumption choice. It also represents a pioneering and fashionable way of entertainment and is sought after by young consumers. This paper takes Tokyo Disneyland as an example to analyze how the theme park applies flow theory experience to the project to achieve a win-win situation between culture and business.

Keywords: *Theme park, Flow Theory, Psychology, Cultural Transmission*

1. Introduction

Flow theory in the field of psychology refers to: when people are engaged in an activity, if they are fully immersed in the situation, pay attention and concentrate, and filter out all irrelevant perceptions, that is, they enter an immersive state.

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Flow theory, first proposed by Csikszentmihalyi in 1975, explains why people become fully involved in a situation, pay attention, and filter out all irrelevant perceptions to enter a state of immersion when performing certain daily activities.

Flow theory experience is a positive and positive psychological experience, which will give individuals a great sense of pleasure when participating in activities, so as to encourage individuals to repeatedly carry out the same activities without getting bored. With the development of the market, the research on "flow theory experience" has been gradually applied from the field of psychology to the fields of culture, tourism and entertainment, and has been continuously expanded.

The early flow theory experience is mainly applied in the cultural and tourism live-action performance. These projects complete the combination of cultural and natural landscape and art performance, and the audience experiences the curiosity and immersion of the landscape in them. From large-scale live-action performances to theme parks, from immersive art exhibitions to immersive dramas, Flow Theory experiences are being combined with different art and commercial forms. "Flow Theory" is being integrated into our cultural life in increasingly rich forms, gradually evolving from the psychological feelings of the audience to a new art form and consumption choice. It also represents a pioneering and fashionable way of entertainment, which is sought after by young consumers.

This paper takes Tokyo Disneyland Ocean Park as an example to analyze how the theme park applies flow theory experience to the project to achieve a win-win situation between culture and business.

2. Flow theory of theme parks

In the Flow theory of theme parks, virtual environments begin to be linked to people's personal and emotional experiences. The theme parks, led by Disneyland and Universal

Studios, combine spatial, artistic and cultural values to create an immersive and subjective experience for visitors through the restoration of classic scenes from animations and movies. The first Disneyland outside the United States opened in Tokyo in 1983. Since then, supporting facilities such as Tokyo Disney Ocean, direct Disney Hotel, large-scale shopping center, and cartoon train have been built one after another creating a dream and magic space that attracts a large number of domestic and foreign tourists and brings them a childhood dream journey.

2.1. Construction of fairy tale space

With Cinderella Castle as the center, Tokyo Disneyland is radially divided into seven large oval amusement areas. Each area follows a theme, thoroughly constructing the fantasy space. There is a large square in the center of the park, which is connected to each theme of the area.

First of all, in order to create a dream and magic world beyond the real society, Tokyo Disneyland adopted a completely isolated site and architectural strategy. The interior and exterior of the park are barely visible to each other. For this reason, the height of the amusement facilities in the park should not be higher than the "Cinderella Castle", that is, the scenery outside cannot be set as the basis, which is one of the reasons why the park does not introduce large elevated observation trolley. Secondly, Disneyland attaches great importance to storytelling and the unfolding of story scenes. All the amusement facilities in the park have a strong story. In addition to the ride itself, all the accessories are carefully crafted, and even the smallest parts are not easily compromised. Therefore, the production process of the whole subject area is more scene production than architecture. Starting from the layout, construction materials, lighting, props, drawing, music, story setting, etc, all elements have been carefully considered by top masters.

Finally, the most advanced technology in the industry has been used to make the overall effect reach the peak of a masterpiece of films. Someone once said, "You won't find anything coarse or meaningless here." In particular, the whole process of amusement like a movie to unfold the story, coherent, lively, clear, more sense of presence and the table is now, visitors imitation of the Buddha body in its environment, will naturally feel full of fun. This is where the park's rides, stage shows and floats immerse visitors in a fairy-tale environment.

2.2 Figures

Tokyo Disneyland in the "Pirates of the Caribbean" project has been designed to create a "Pirates of the Caribbean" fantasy immersion. Visitors can immerse themselves in the indoor rafting of "Battle of the Fallen Treasures" with a giant dome and an eye-free 4D ride. People go down to the bottom of the sea with the ship, interactive devices and holographic images which bring a strong sense of weightlessness; The two ships were at war, the guns thundered in our ears, the flames flew high, the water splashed. All of these will restore the story of a very realistic sense, let the tourists into the living world of the movie, emotional resonance.

2.3 Performers and staffs who play the role of animation characters

When you visit Tokyo Disneyland, you can always encounter performers dressed up as Disney animated characters, or princes and princesses dressed in fancy costumes, or Mickey and Donald Duck. They speak the lines of their characters and make visitors immerse themselves in their performances with professional performances. Even cleaners are trained as performers, using water jugs to paint classic Disney characters on the ground and sing Disney songs, guide and maintain

visitors' consumption experience and keep them from going off the stage.

2.4 Diversity of peripheral goods

In Disneyland, people take the dominant attitude to experience consumption. Before entering the park, wear a themed headband and eat an ice cream in the shape of Mickey Mouse. Being interacted enthusiastically with the actors and actresses while the float is paraded. The active and conscious integration of tourists happens to be a kind of unconscious performance, echoing and infecting the real actors to complete the multi-dimensional immersive experience.

3. Conclusion

The level of immersion in this kind of theme park experience is deeper and the relationship between the environment and the person becomes more intimate. The theme park has become a new landmark of a city. The reason why it is popular among young consumers is that on the one hand, they can walk into their childhood dreams and get real on-the-spot pleasure and spiritual satisfaction. The other is the right of the free expression and active choice in the adult world.

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