



CHAPTER 1

PLAY

WINTER 2021/2022

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ANOTHER ROUND AND ANOTHER RIDE

reference point for understanding the future of amusement parks, where the experience will become increasingly personalized and immersive

///: No more coins to insert, but virtual reality visors to wear. We went to visit the headquarters of Zamperla, a company that has been building rides since 1966 and is a

__PHOTOS: MATTIA BALSAMINI

On the previous pages, the accelerations of a ride, combined with the immersiveness of virtual reality, produce a brand-new experience.

At right, the NebulaZ carousel, with its hypnotic movements, is supervised by engineers in Zamperla's test area.



Above, the control panel through which the engineers detect the trend of the biometric parameters of the people called to test the new attractions. Thanks to these indications, the final experience is made more engaging and adrenaline-pumping.



The testing of a Kite Flyer. Introduced in 1999, it gives the experience of free flight and is one of Zamperla's most famous rides.

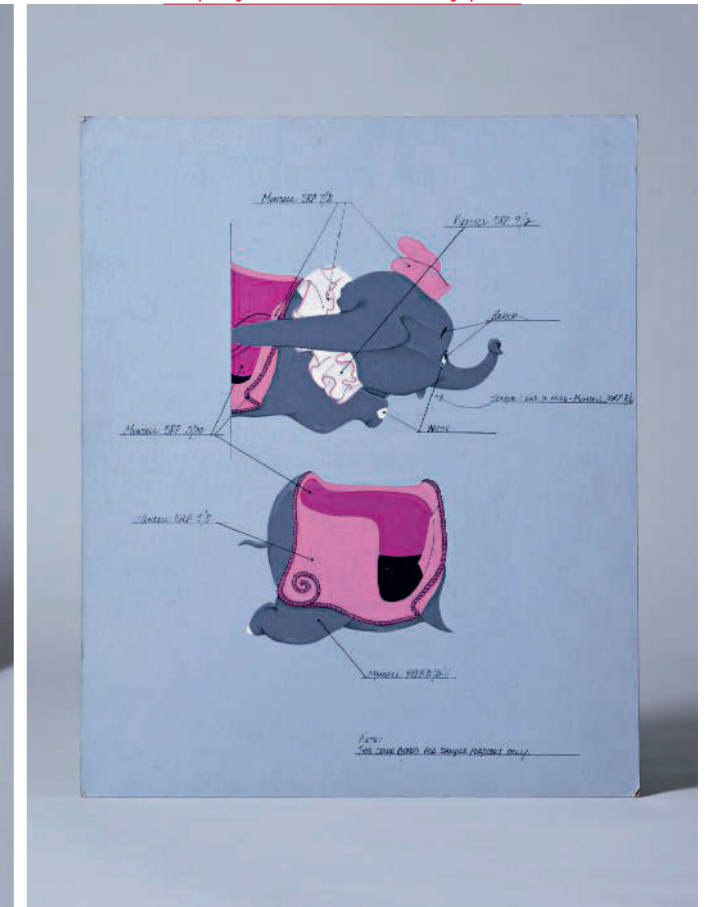


It is impossible to avoid a feeling of nostalgia when we think of the roller coasters of our childhood, magical in our memories and uncomfortable (and perhaps even a little unsafe) in reality. But the future of amusement parks is literally on a different track. Visiting the headquarters of Zamperla, an Italian company that for half a century has been studying and creating attractions that make legendary places such as Six Flags at Cedar Point, Universal Studios in Orlando, or the Coney Island Luna Park in New York, a true icon of the genre, is a bit like getting on one of those hyper-fast, hyper-technological roller coasters and setting off at full speed with your eyes on the future. It is here, in Altavilla Vicentina, that a concert of engineers, creatives and technicians imagine, design, and test all the attractions, keeping an eye on an enormous number of components, from the biometric parameters of the users, to be studied and calibrated to make the experience as immersive as possible, to the latest generation of virtual reality visors. The reportage for *Wired* by an exceptional photographer.

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61

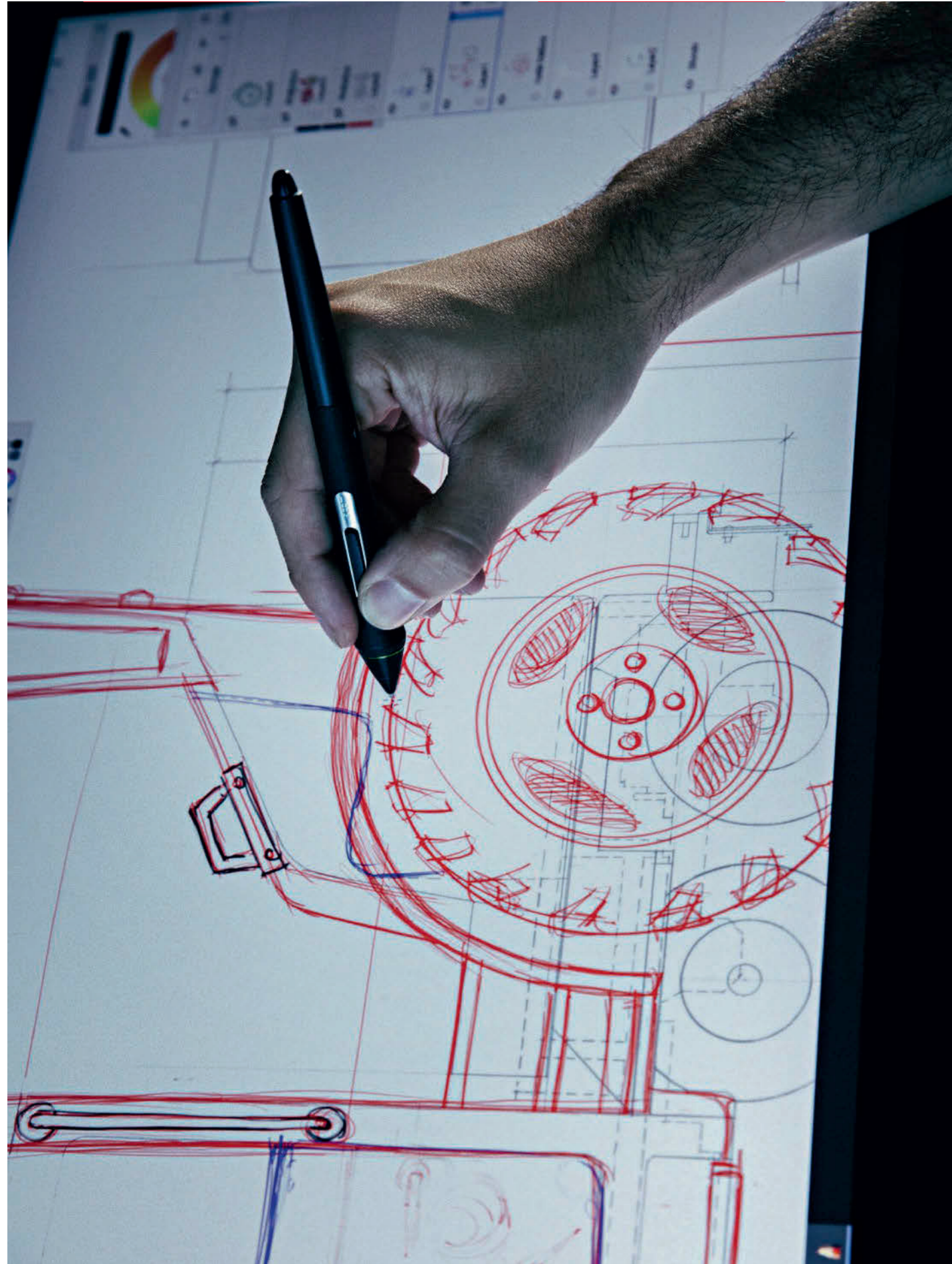
ANOTHER ROUND, ANOTHER RACE

Below and right, the color palette and sketch used for Dumbo, an attraction produced by the company for the EuroDisney park.

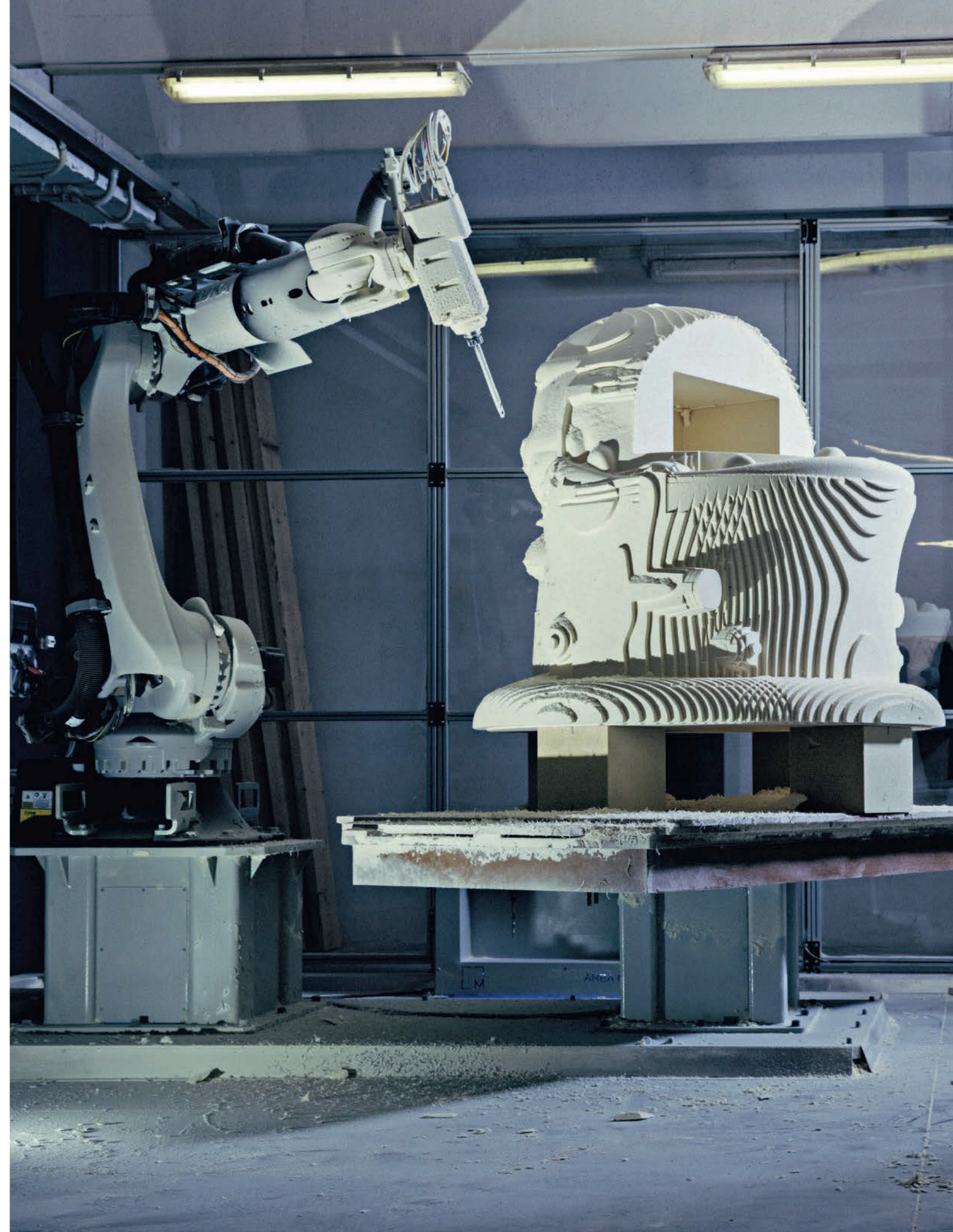


Above, the Aero Top Jet, the aerial battle for children and their families, in the company's assembly area.

Below is a detail of the design study for a new vehicle. It is drawn by hand, using a graphic tablet.



At the right, the innovative robotic milling cell for Zamperla prototypes during one of the molding phases of a vehicle.



One of the latest attractions created by the company: Big Wavez, a hybrid product between a tower and a water ride, capable of taking users to a height of 15 meters to then let them drop down towards a spectacular dive, with splashes over 20 meters high.

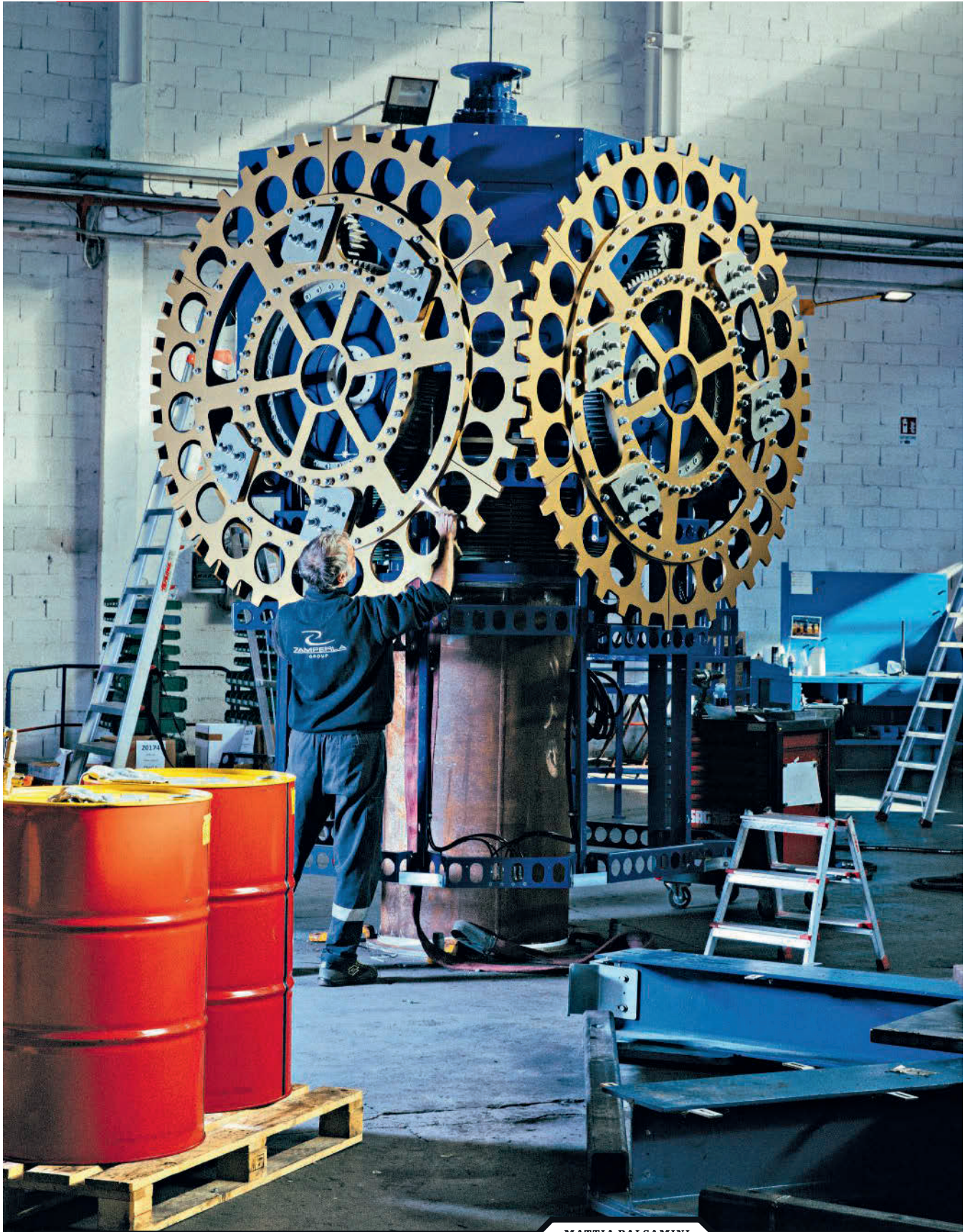


Above, biometric parameters of a user testing an augmented reality visor are measured through various sensors.

Below, a decorative fiberglass piece waiting to be hand refined after the milling performed by a mechanical arm.



A scenic detail of the central axis
of the iconic Nebulaz attraction during
the assembly phase.



MATTIA BALSAMINI

Born in Pordenone, he studied photography at the Brooks Institute of California in Los Angeles, where he began working, among others, for David LaChapelle's studio. Back in Italy, he became a professor of photography at the Iuav University of Venice and moved his attention

from fashion to technology and its implications. His images have been exhibited at the Triennale in Milan, at the Maxxi in Rome and at the Fondazione Sandretto Re Rebaudengo in Turin. Of this year is the monograph *In Search of Appropriate Images*.