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# PORTFOLIO OF
# RECENT WORKS

**NG**
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Professor Stephen Erin
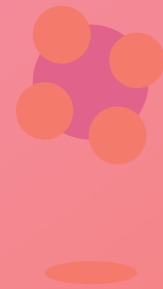# :\\DINEHART ıv



Interactive            Narrative            Designer

## Click Here To See Me Speak

## Click Here To Book an Appointment Now

# I believe in the power of play & the magic of storytelling.

*The kind that you live.*

## I Make Interactive Stories



WONDERFILLED.games

Who Will You Become?

GIANTLANDS

SCIENCE FANTASY ROLEPLAYING GAME

**WD**

**WONDERFILLED™**

**M**y last day at Universal Creative in 2018, I went to a cafe across from Universal Orlando Resort and started my Wonderfilled Inc., with the goal of just that, making the world more wonder filled with games and interactive stories quite naturally. I believe each moment is magical and work hard to deliver joy to the world, one smile at a time.

**Click Here To See Some of my Generative AI Experiements**

A promotional image I created for my GiantLands using Mijourney, Krea, Photoshop and Illustrator.

**NCD**

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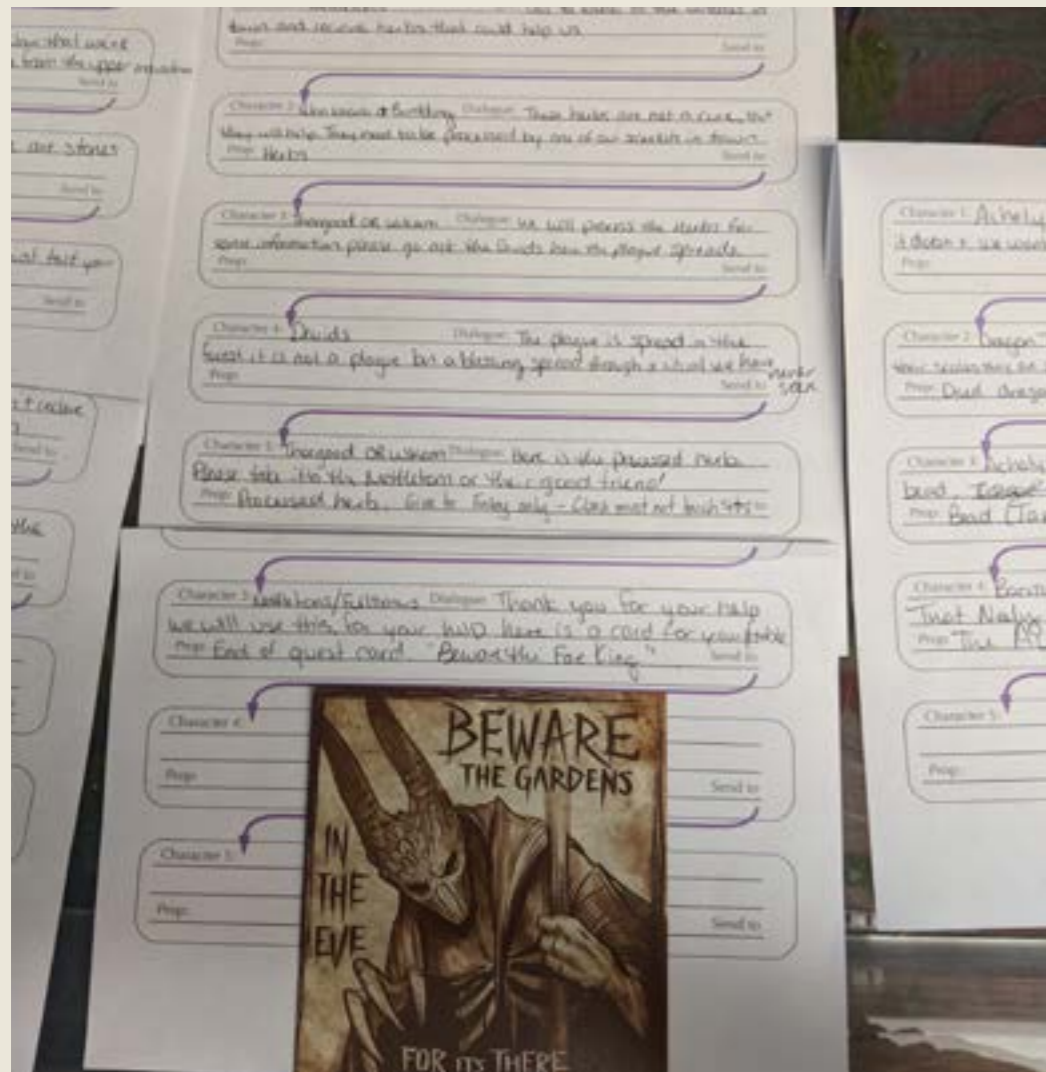
# 1 EVERMORE IMMERSIVE THEATRICAL PARK

**Evermore Park was my client for Wonderfilled, Inc. I was eventually offered a job as Director of Gaming and took it to open the park. It played a sharp contrast to Universal Creative as it was a startup in the themed entertainment space. My job was to make an interactive story and game of it.**


Guests queued at the entreace ready to play.


Signage from the park.


Showset designed and implemented with team.


In-Park Game Items for guests I created with our team of vendors

**E**vermore Park, located in Pleasant Grove, Utah, is an immersive experience park that transports visitors into a world of fantasy and adventure. Designed as a living storybook, the park features detailed thematic environments, complete with elaborate architecture, lush gardens, and interactive theatrical performances.

Upon entering Evermore Park, visitors are greeted by actors in elaborate costumes who stay in character throughout their interactions, enhancing the sense of stepping into another world. The park is divided into several themed areas, each with its own unique storyline and set of characters. These areas might include medieval villages, enchanted forests, or ancient ruins, all meticulously designed to create an immersive atmosphere.

In addition to the live performances, Evermore Park offers a variety of activities and attractions. Guests can participate in quests, solve puzzles, and engage in role-playing scenarios that further the overarching narrative. There are also seasonal events, such as the Lore and Mythos events, which bring new stories and experiences to the park.

The main attracsion was/is my game. I called it "RPG lite". That is, a simplified role-playing game for families and guests of all ages and backgrounds.

02

PARK RULES

PLEASE STAY ON DESIGNATED PATHWAYS

HASHTAG PICS: #EVERMOREPARK

EVERMORE PARK IS A SMOKE-FREE ZONE

INTERACT RESPECTFULLY WITH OTHERS

NO ALCOHOL, WEAPONS, FIREARMS OR ILLEGAL DRUGS

COSPLAY WEAPONS & MASKS MUST BE APPROVED BY SECURITY

EVERMORE PARK



RULES OF ENGAGEMENT

All official Evermore Townsfolk bear the crest of Evermore on a golden medallion.

Approach Townsfolk and engage in conversation to learn more about Evermore.

To begin your journey, enter the Crooked Lantern Tavern and speak with the characters.

Not all characters have a task to bestow.

Please do not touch or move items from the township unless instructed to do so.

Do not touch or harass the townsfolk under any circumstance. Failure to comply will result in expulsion from the Park.

EVERMORE PARK

03



04

Photos of Evermore clockwise from Top-Left: Scripts updated nightly for Entertainment, Park Rules as posted in the entry, our actors on set, in character, & ready to play with guests!

"Welcome to Evermore, where who you are today is not necessarily who you might be tomorrow."
The line I wrote for our greeters

Evermore was a wonderful experiment build on 10 acres in Utah, that closed recently. While the business model wasn't the best, creatively it was something else.

I initally found it doing research on the VOID as part of my duties at NBC Universal. I called the creators of it and asked what they were making next. We spent the next four hours talking about a dream park. It caught all the buzz words - smart park, interactive, intimate luxury, gourmet food, living game world, no e-tickets, and every guest in cosplay! This was it.

What I arrived to was something else. In the end I had to rely on a lot of practical and theatrical in order to accomplish my goals.

The game itself was the main attraction of the park. Guest could arrive and go on an adventure for an evening wandering the park and meeting its various characters and taking in the show set while solving puzzles, accomplishing feats, and joining guids. In essence, becoming characters in the storyworld themselves.

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# 2 GIANTLANDS
# PARK & ROLEPLAYING GAME



Game Park Master Plan Concept Art I made with Midjourney, Krea, Photoshop, & Illustrator. I'm well versed in both 2d and 3D digital design.

Random Factoid: I'm not particularly good at playing most competitive games; I just like making-believe and generally being silly. Clowns are holy to me, but I digress. I see design as a service for others.

**GiantLands is my 'Evermore Park 2.0', a living game world centered on an old school inspired roleplaying game I directed with my boyhood idols of D&D fame.**

When I was a child, I used to play 'dress-up and make-believe', often with my friends. We'd imagine ourselves inside the game and story worlds we loved. Sometimes we'd even craft costumes and other accessories to help us immerse ourselves deeper in the fantasy.

I built my first park in 1998, it was purely virtual. So by 2012, with my "Pinky Elefante" transmedia project, I decided to use real life as my stage. As a trained performance artist, it's only a natural extension of my work. It was then that I realized I liked making games that had an impact on positive outcomes in real life.

While I have developed blockbuster games for a number of years, and love them dearly, bringing games to life across a spectrum of media types in real life is truly my passion.

Boomtown Fair, a festival in the UK that I was an Executive Producer on for a number of years, really fed my desire to make interactive stories driven by engaged audiences, in a festival setting much like Coachella.

Working at Universal Creative on next-generation game-based attractions cemented the desire in me, now a fire in me that can't be extinguished. I have a fever to continue working in this exciting new space.

At Evermore Park, I thought my dream would be realized as Director of Gaming there. Alas, my vision was too grand, and so I set forth to enlist my boyhood idols, creators of Dungeons & Dragons, to make a new game with me that would be the basis for a new park, a game park called "GiantLands".
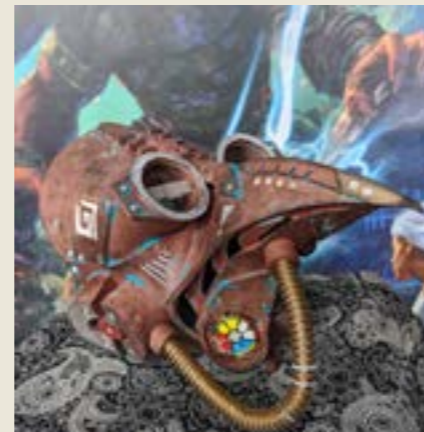
### Wearables

**C**entral to the concept of the smart game-park is having accessories and wearables that can act as interfaces to the mixed-reality and costuming to enhance the suspension of disbelief by keeping guests in character.

### In-Park Collectibles

**C**reating collectibles that connect directly with the game world and that can seamlessly transition between the in-park and the out-of-park experience was a core part of the design intent.

### AR-Masks

**A**ugmented-reality is a way to add an extra layer of magic, both in-park and at the game table. Our masks are intended for use while playing GiantLands, much like our other wearables, which function as cosplay but also for cloaking our computers.

### RPG Boxed Set

**T**he entire experience is built around a core game, styled after the original Dungeons & Dragons. It's an original tabletop roleplaying game in a box with maps, characters, three books, dice, and more!

### Media & Live Events

**C**reating a presence using game cons for live events and a media presence online was core to creating a living world guests want to enter, not only with building the brand but reinforcing pillars of the IP.

### Swag

**M**erchandising! Merchandising! Where would we be without it? Creating a range of designs for t-shirts and household goods is essential to the experience & our business model.

I knew the place to start was with a core IP. One I could use much like any license, but in owning it, I freed myself of typical creative constraints.

**Click here to listen to the GiantLands Albums I produced**
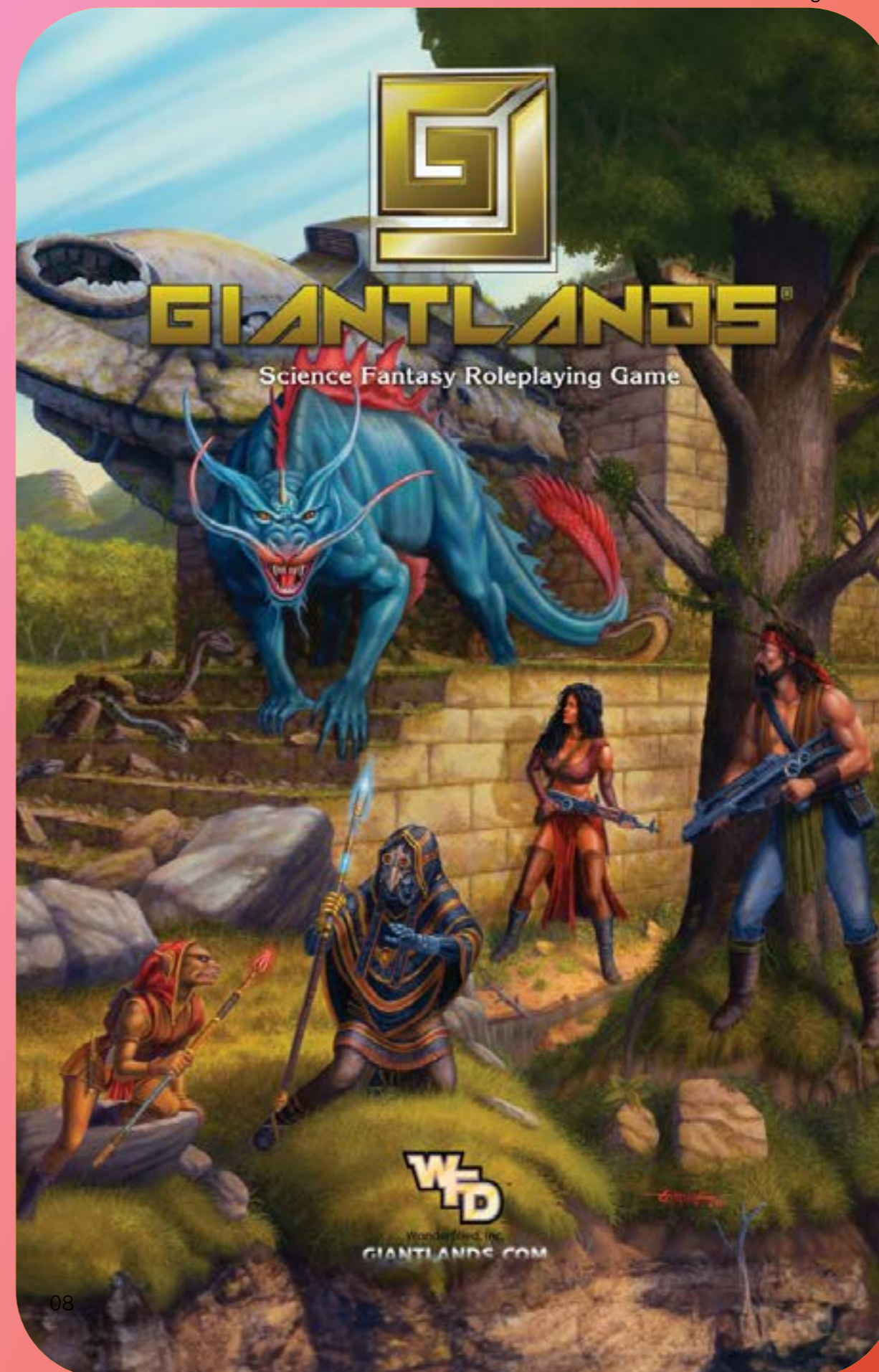
A poster I created with a high-res scan of an oil painting I art directed & commissioned from the great Larry Elmore of Dungeons & Dragons fame. It started as a thumbnail in my sketchbook.

## A game made with my boyhood idols

**T**he project was entirely self-funded. I used personal loans, profits, and a Kick-starter campaign to assist with costs. In addition to securing our various vendors, writing the contracts, and managing them, I also do the graphics, some art and writing, like this ladybug rider.


A promo image I created

## Ticketed Live Events

**W**e have run the game at various festivals from 2019 to 2024. I kicked off the project formally with an event at Gen Con in Indianapolis, Indiana, in 2019. Each and every time, our events sell out. Including the upcoming E. Gary Gygax, or "EGG" Con, in Lake Geneva, Wisconsin, for which my Wonderfilled is a sponsor. Gary Gygax was the co-creator of Dungeons & Dragons, and the EGG Con, festival is a celebration of his work, much like Gary Con gaming convention which is now its 17th year. My Executive Producer on the project is Gary Gygax Jr.  My game editor is special guest there, and we're running the live event in a Timber Ridge Lodge in the resort town of Lake Geneva, where D&D was born.




A promo banner I created

The GiantLands team at Gamehole Con in Madison, Wisconsin, in 2019. That's me in one of our prototype smart-masks, and my son with some of our prototype wearables. Also pictured is my late-boyhood idol and design partner, James M. Ward, and son Brach, who often helped us.

# An original game world made with the creators of D&D

**A**fter working with a range of legendary A-list talent over the years, I decided it was time to return to my roots and find the people behind some of my favorite games. It never occurred to me that they might still be around. Many are now my friends and contractors.

The irony is that my career in making attractions and games began in Lake Geneva, Wisconsin, in 1998. I was Vice President of Creative for a web firm. Our client, Paw Island Entertainment, needed a game. My team delivered a virtual land, sprinkled with games and interactive. Truly a 'pleasure garden'. Returning to Lake Geneva to again make a game and land, however, of a different sort.


A promo poster I created with an illustration from one of my artists.

**Click here to see the GiantLands Youtube Channel**

## D&D Museum

**O**ver the course of this project I've also helped reopen The Dungeon Hobby Shop Museum. This building was the first location of TSR, the company that first published D&D.



**I**n 1998 I created my first land, it was a virtual island of animated cats and dogs called Paw Island. I produced it as Vice President of Creative at an internet startup with a cross-disciplinary team I managed. It was also my first commercial video game project. Paw Island was made of a series of lands sprinkled with minigames It was built in a Adobe Director and deliverd using Shockwave online.



**T**he above is an image I commissioned for the master planning phase of the GiantLands Park, from Richard Gutierrez. Naturally, a permeant location remains many years off, but it's not less part of the plan. The logo and emblem to the right were made in Illustrator vectors. I'm proud to say I registered the GiantLands property myself with the USPTO and own the rights to the themed land trademark as well.

# 3 SUPER NINTENDO WORLD UNIVERSAL LAND

**Super Nintendo World is a 10-acre land the first opened in Osaka, Japan in 2022 at Universal Studios Japan. I was assigned to the project during my time at NBC Universal and Universal Creative.**

14

This is a promo image owned by Comcasr found on Google for the opening ceremony in Osaka Japan in 2021.

**W**hat a dream come true it was to be assigned to Project 273, or "Super Nintendo World". While I was first hired as "Manager of Software Development" by NBC Universal, a new role was quickly developed for our team called "Game Attraction Designer".

While the bulk of the land had already been designed, as part of the Interactives group I was enlisted to make it more of a Nintendo game.

Working alongside legends that had made the award-winning Wizarding World of Harry Potter to forge a new benchmark in guest satisfaction was remarkable. The diversity and the talent are second to none. It changed my life forever.

One day I arrived to work, and a industry publication named me as the top game writer in the entertainment industry. Writing wasn't a role I wasn't hired for, but quickly I found myself writing the show for the Mario Kart attraction and creating a plethora of supporting documentation.

While I helped with everything from the mobile app to merchandising, the bulk of my effort was on Mario Kart. It's the most complex game I've ever been part of making.

Ironically, I have yet to attend, but it's now open in two locations,, with more opening next year. Fans seem to adore it, both in Japan and the States. For me, that's the ultimate reward.

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Image from  Google

**The Mario Kart ride combines virtual and practical effects.**

Working with the cutting edge of head-mounted displays (HMD) to create a mixed-reality attraction, the first of it's kind taught me a wealth. This picture a promotioanl photo showing a guest wearing the HMD that's needed for the ride.



Image from  Google

## You Call That Work?

Having fun is part of how we do our job, and I learned from the best. That guy next to me in that picture  is not only an amazing person, but he's the best ride programmer in the world. Like so many of us in themed entertainment, we have a diverse set of skills and interests. We work hard, and we play hard, sometimes those lines get blurred. In this, we explore what it means to be a guest having fun in the attractions and worlds we create years before fans experience them.

Much of the work I did on the project I couldn't share if I had it. The bulk of it was pitch materials, interactive concepts, show scripts, and additional documentation for our various vendors to execute on.

What I took most from this project was the feeling that I could accomplish the impossible when surrounded by a team of passionate and like-minded people trying to make the world a better place to be.



Taken by coworker

# The world of Nintendo in a 'smart' Super Mario Bros themed land

**A Dream World of Concepts**

The illustration above is not mine, but that's how much of the land looked during my time on it. Concepts, ideas, models, documents, and and and test-tracks—all to help us better imagine the place we were going and inviting guests to.
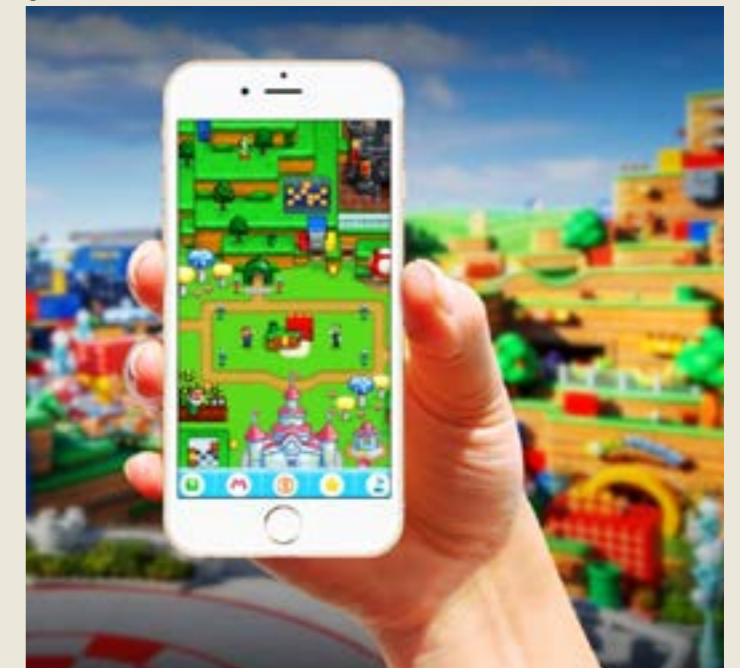


Images from  Google

# CLIENT WORK:
# DAVID GUETTA EXPERIENCE



This is a promotional image and not my work.

**Stage 11 is a client of mine that secured me to write and design the core game for the David Guetta Experience (DGX) featuring David Guetta quite naturally, Snoop Dogg, Akon, and Ne-Yo. Below is a sample.**

Introducing the ultimate gaming experience—11. A next-generation universal game system that's designed to take advantage of the Stage11 music platform. With a modular design that allows for a wide range of play styles, settings, and genre types, 11 is the ultimate game for players who love to customize their online lifestyle with unique collections and identities, and to not be bound by the restrictions of space, time, genre or style. At the heart of 11 are dynamic, core game play systems for Questing, Avatars, and Skills that provide a strong foundation for all the adventures players embark on.

PLAYER EXPERIENCE
Welcome to the metaverse of the future, where you can become anyone you want in an immersive roleplaying game. Experience music like never before in this music-based gaming experience as you embark on epic adventures, build up your Skills, and attend events with your favorite artists. Or, take the stage yourself, create an alias, and become a star in this constantly evolving game world that spans genres.

GAMEPLAY
11 is a modular AAA roleplaying video game system, its core elements are consistent across releases regardless of genre. It consists of customizable player driven Avatars that can go on adventures or "Experiences". These downloadable adventures feature key artists and related content, both interactive and non-interactive content. The gameplay of each Experience is unique to it, but the core RPG elements of 11 remain. 11 is a universal roleplaying game system that allows for any type of story or character type, from cyberpunk and sci-fi, to cartoons and Medieval fantasy. The limits are endless.

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## GDX

**David Guetta Experience** is an epic, cinematic narrative, with Hollywood-grade visuals, setting players on a mission to save the music metaverse in a revolutionary, immersive, multiplayer environment.
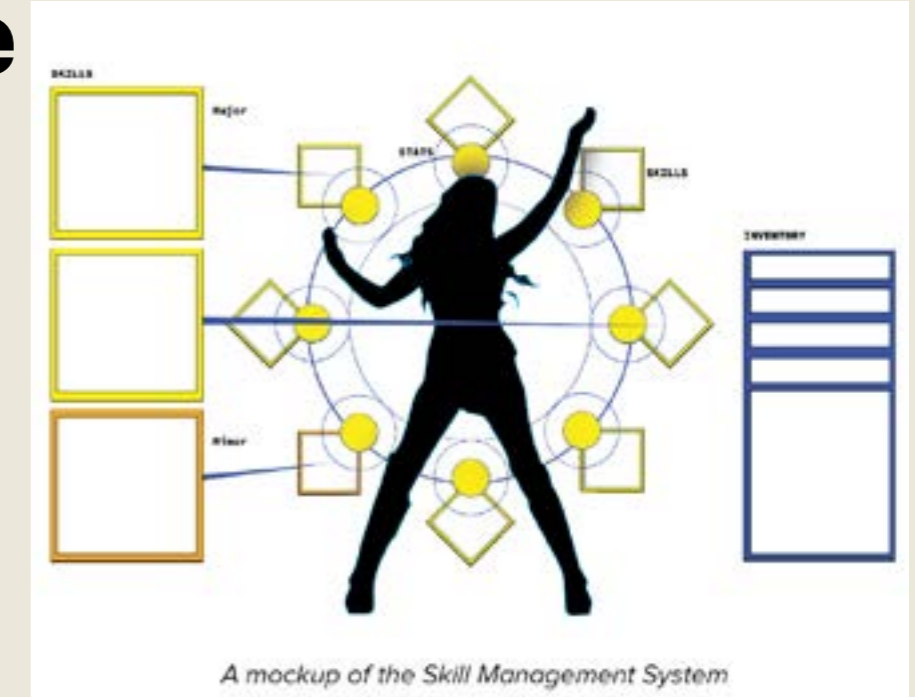


A promotional photo of Snoop doing motion capture for the project



# A Musical Metaverse Experience Across Genres & Time

**E**arly-bird reduced pricing came in $29, $89 and $99 tiers, each giving greater perks such as Discord channel access, with the top-level, limited-to-just-500 OG passes costing a celebs-and-superfan-friendly $399. I delivered a 50 page written game design concept complete with UI/UX solutions. Below is an example of one of the graphics I developed to illustrate the concepts for the development team.



*A mockup of the Skill Management System*

A promotional image and a page from the Game Design Document

A concept image I created in Abobe Illustrator

# 5 ARUX - MIDDLE EASTERN SPATIAL COMPUTING STARTUP

**ARUX is a startup I created with a international team of experts, based in the United Arab Emirates. Our team was behind the Project Northstar HMD.**

**A**t ARUX, we were creating a complete end-to-end solution to experience spatial computing, specifically tailored to the Middle East. As one of the seven co-founders, I served as the Chief Creative Officer.

Our team developed a custom head-mounted display and an operating system designed for the spatial computing revolution.

Our mission extended beyond just creating a tech platform; we aimed to develop something that was culturally sensitive and responsive to the unique needs of the people in the Middle East, a region known for its challenging market dynamics in the realms of technology, spatial computing, and startups.

We showcased our concepts and software demos at significant events, including Expo 2020 Dubai in the UAE, and attracted other clients interested in our innovative approach.
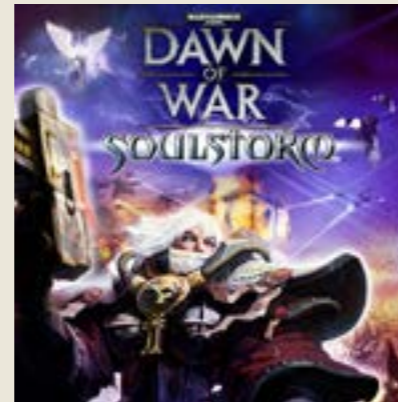
After two years with ARUX, I decided to step away from the project. This decision was primarily due to a lack of sufficient funding and a strategic shift in our focus towards the industrial sector.

This is my work, as a co-founder and CCO I had to create concepts and our core brand.

22

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# 6 ADDITIONAL WORKS

## VR, AR, Mobile, Console, PC & more



**I**'ve worked in entertainment for decades and with several of the top-grossing brands of all time. From Batman to Lord of the Rings and Angry Birds to Mario. From Universal to Saatchi & Saatchi, Electronic Arts, and Warner Brothers, I've also worked in some of the world's best creative studios.

In my time, I've had a number of roles, from C-level positions to production assistants. I often also work as a screenwriter and storyteller, having created a new field of study called "interactive narrative design". In 2006, I wrote and took on the first narrative designer role in the entertainment industry.

I have worked across genres from horror and superheroes to fantasy, war, and science fiction. As a creative professional, I deliver for my audience, no matter the subject or genre. I have also made everything from mobile games to theme parks, and my creative skills seem to know no boundaries.
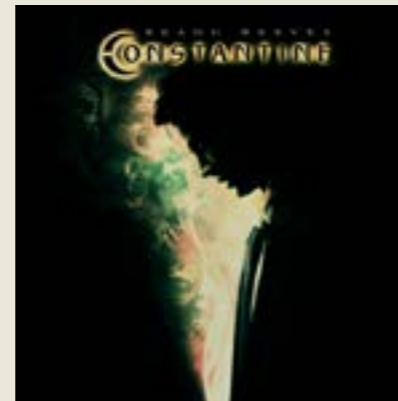


**A**warded numerous awards, many for team projects, as most of my projects are, I enjoy very much creative collaboration. I know the solutions we create together will always be better than any I could create alone. While I love working below the line, I also love managing, mentoring, and inspiring team members to deliver their best.

When my team is happy and when our customers are happy, so am I. I used to be a 'big fan' growing up, and while I still love my work, I have a great range of interests outside of games, theme parks, tech, and pop culture. What I pride myself on is always doing my best and always delivering new benchmarks in experience quality for fans.

I hope this little journey through a small sample of my work has been helpful, informative, and more so, inspiring. I'm excited about the future and what surprises it may bring. Tomorrow only gets better if we build it together today.
— Stephen

**Make Believe Happen.**



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