






# Bezark.

The Bezark Company

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# ADAM BEZARK

Founder/President  
**The Bezark Company**





VAUGHN HANNON

Creative Technologist/Producer



LEX RHODES

Creative Coordinator









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# STORYTELLING SIBLINGS

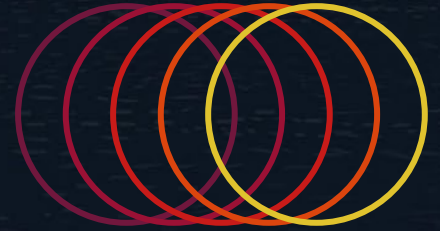


the kindred connection between  
games & theme parks

01

# FRATERNAL, NOT IDENTICAL

*Similarities and differences in the  
storytelling techniques/strategies of  
video games and themed  
entertainment*





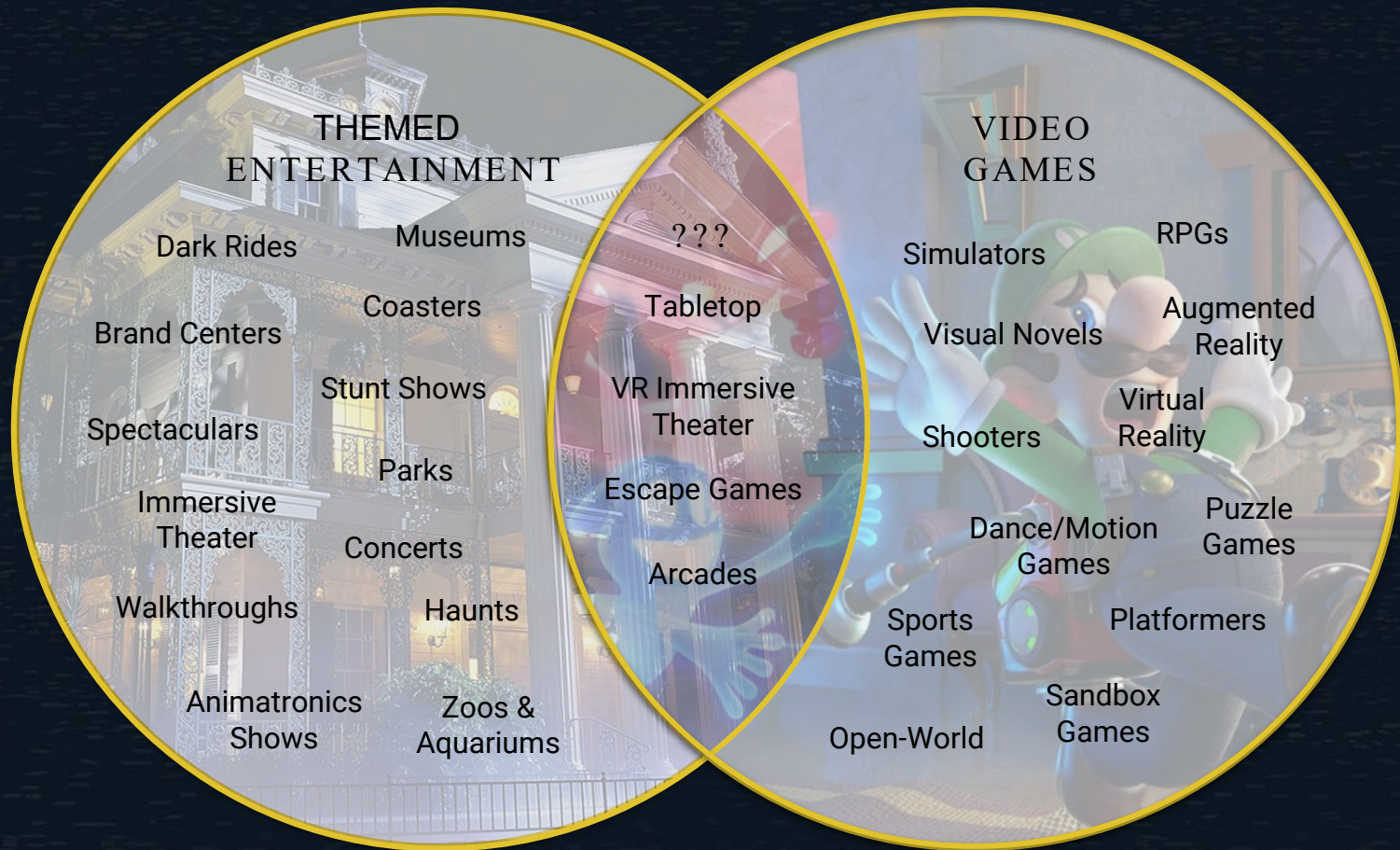
Three vertical bars of varying heights and shades of orange and white are positioned on the left side of the slide.

# WHAT IS THEMED ENTERTAINMENT?



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ALONE  
@HOME

ALONE  
@DESTINATION

SOCIAL  
@HOME

SOCIAL  
@DESTINATION



ALONE  
@HOME

ALONE  
@DESTINATION

SOCIAL  
@HOME

SOCIAL  
@DESTINATION

ALONE  
@HOME

ALONE  
@DESTINATION

SOCIAL  
@HOME

SOCIAL  
@DESTINATION



**Indiana Jones Adventure**  
*Disneyland*

**UNCHARTED 4: A Thief's End**  
*Naughty Dog*





Ultimately, the guest path should feel

**SURPRISING, BUT  
INEVITABLE**



KEEPING YOUR  
PROMISES





KEEPING YOUR  
PROMISES



# THEME PARKS

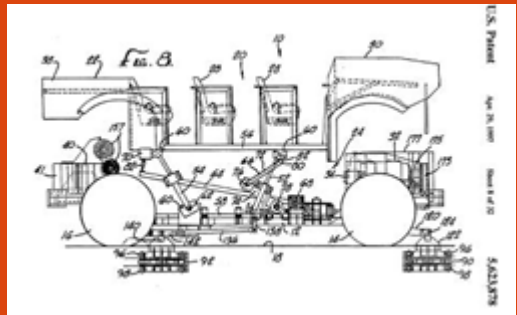
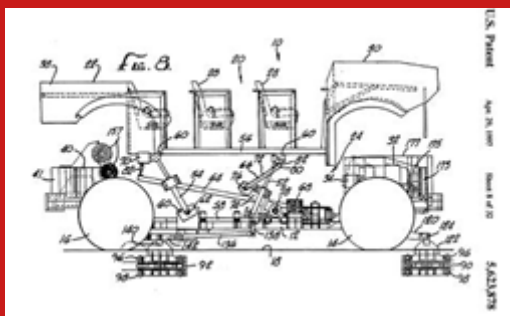
Story first?



# VIDEO GAMES

Systems first?







STORY

SYSTEMS



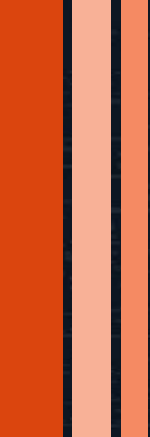


02

# IT'S NOT STEALING IF YOU'RE RELATED

*What our worlds can (and already have)  
learned, adapted, and stolen from one  
another*



Three vertical bars of varying heights and widths in shades of orange and light orange are positioned on the left side of the slide.

# WHAT DO WE MEAN BY “IMMERSIVE?”

# DOOM BUGGIES...

THE FIRST EVER FIRST-PERSON CAMERA CONTROLLER?





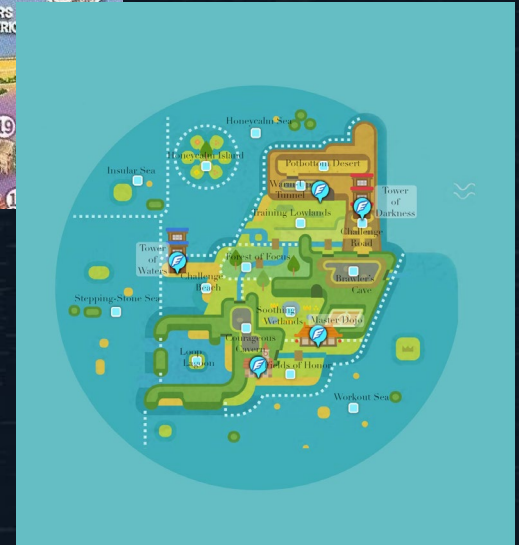
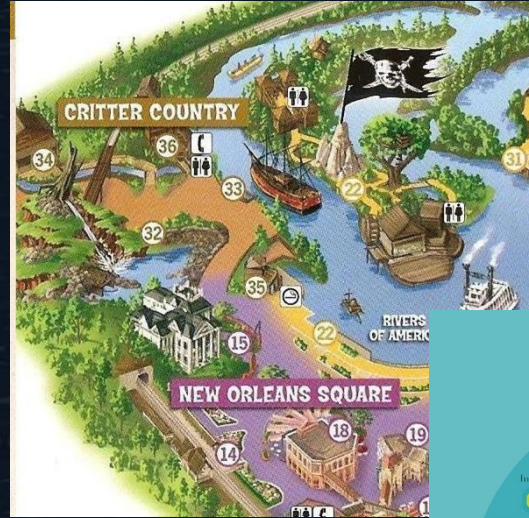
THE HAUNTED  
MANSION opened in  
1969, the original first-  
person camera video  
games (Spasim and Maze  
War), didn't come out until  
about 1974

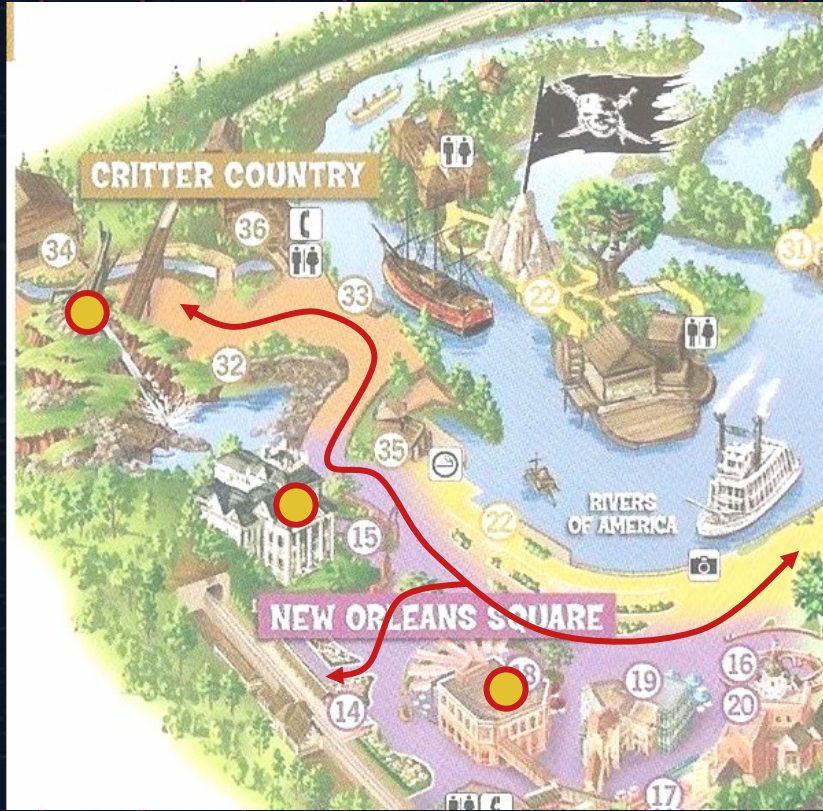


# LAND DESIGN vs LEVEL DESIGN

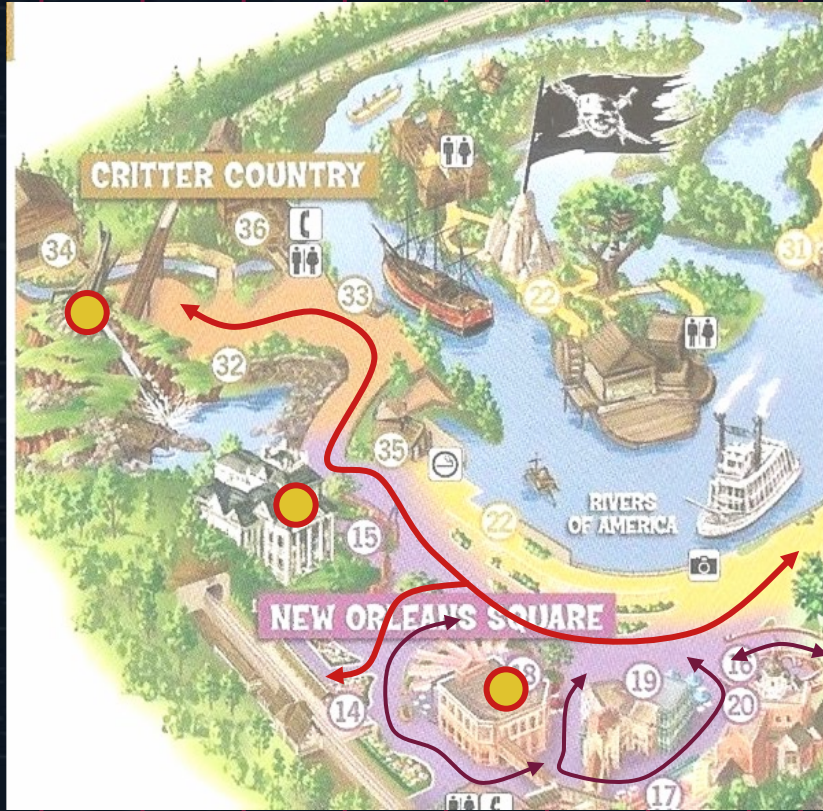
*Providing tools for implicit  
navigation*

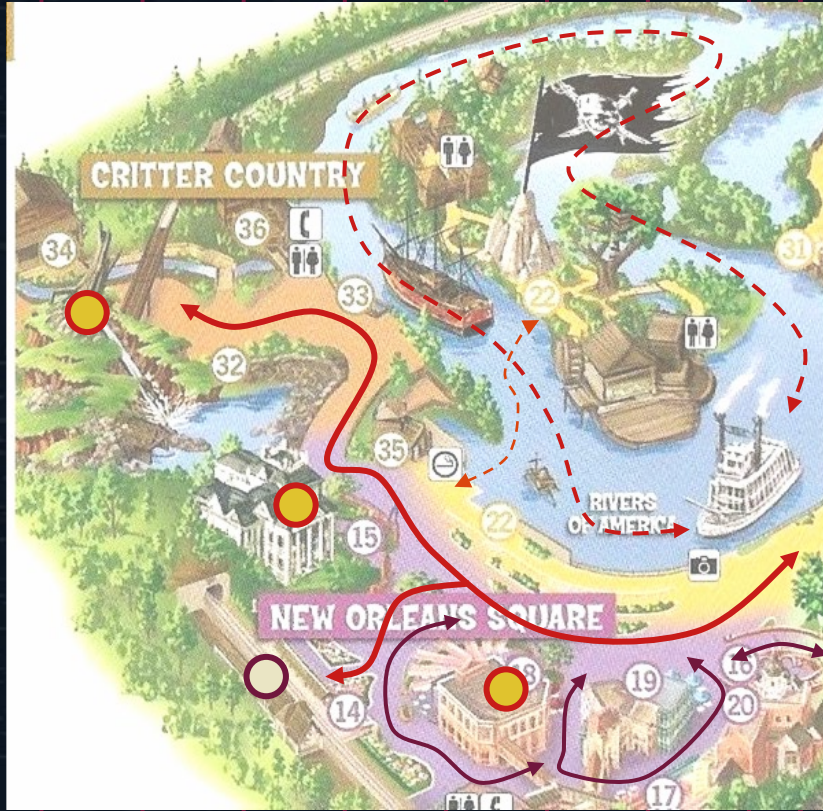
*Example: New Orleans Square  
(Disneyland) vs The Isle of Armor  
(Pokémon Sword & Shield)*















WEENIES





Matterhorn Bobsleds



Big Thunder Mountain Railroad



Space Mountain



Satori Mountain, Breath of the Wild



Wela Volcano, Pokemon Sun & Moon



The Mountain, Journey

# 1893







1999

*DisneyQuest  
Chicago*



2005

*Buzz Lightyear's  
Astro Blasters*



2015

*Justice League:  
Battle for Metropolis*



2021

*WEB SLINGERS:  
A Spider-Man Adventure*

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**Ghost Town Alive!**  
*Knott's Berry Farm*

**Evermore**  
*Evermore Park, 2015*



**STAR WARS: Galaxy's Edge**  
*Disneyland, 2019*



**Super Nintendo World**  
*Universal Studios Japan, 2021*



HOW CAN WE  
MAKE EACH  
OTHER BETTER?



# STRENGTHS

OF THEMED ENTERTAINMENT

SPECTACLE  
EMBODIMENT  
MULTI-SENSORY  
HIGHLY SOCIAL

# WEAKNESSES

OF THEMED ENTERTAINMENT

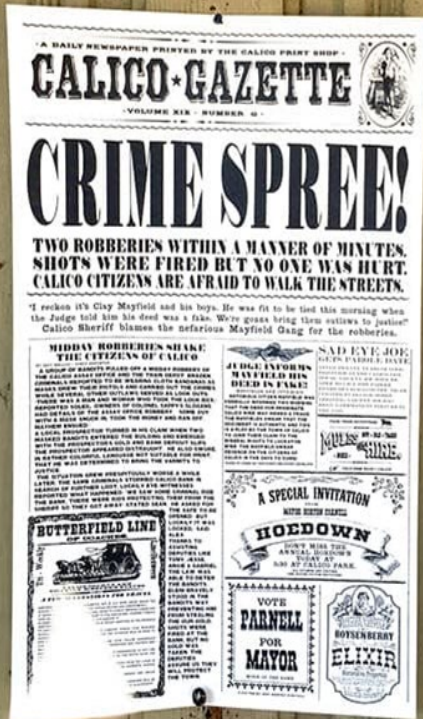
INDIVIDUALIZATION  
PERSISTENCE  
PROGRESSION  
GUEST AGENCY

CHALLENGE:

## INDIVIDUALIZATION

*Location-based experiences are often subject to high hourly throughput goals, which must be met for the experience to be financially viable. Designing for crowds makes focusing on individuals difficult.*





## CHALLENGE: PERSISTENCE

*Attractions are designed to give the same experience to everyone, so any change guests feel like they've made in the story world has to be undone before the next guest arrives.*



CHALLENGE:

## PROGRESSION

*Theme parks are the ultimate open world;  
there's no prescribed order to attractions.  
But the reward of "succeeding" in an  
attraction isn't fully realized: theme park  
guests don't level up. (...Yet?)*



IS THERE SPACE FOR  
**FAILURE** IN THEMED  
ENTERTAINMENT?



Failure as  
Stakes



Failure as  
Proving Grounds



Failure as  
Comedy



Failure as  
Narratively Interesting





## CHALLENGE:

# GUEST AGENCY

*Attractions are group experiences, where vehicles full of guests engage in a single story, together. In most cases, a guest can't look to an effect in an attraction and say "I did that." Hardly ever is a guest given the opportunity to initiate an effect of their own volition.*

03

# WORKING IN THE (OTHER) FAMILY BUSINESS



*Professional opportunities for Game  
Designers in the world of physical  
experiences*

Where do Game Developers Fit

in Our Process?

*Working with custom story technology*

*Creating responsive and interactive worlds*

*Communicating with huge, multi-disciplinary teams*

*Understanding guest flow as it pertains to emergent, environmental storytelling*



# MORE THAN JUST THE MOUSE

It's not such a small world, after all!





EPCOT: Illuminations



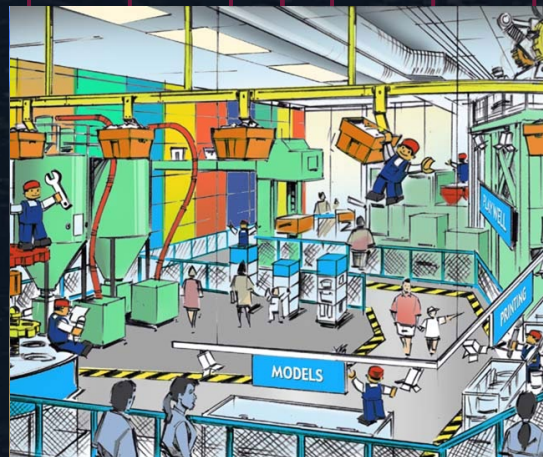
KSC: Space Shuttle Atlantis



White House Halloween



Ocean Park: Master Plan Expansion

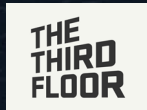


LEGO Factory Tour

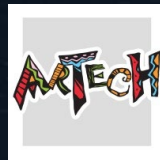


Independence Hall, Lights of Liberty





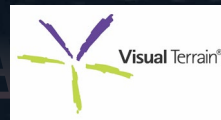
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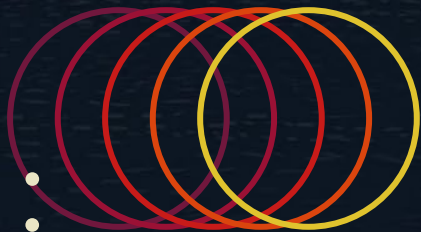
# STORYTELLING SIBLINGS



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04

# FAMILY PICNIC: A MOCK CHARRETTE




*Special Guest*  
**Mathilde Bresson**  
**Ubisoft**







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