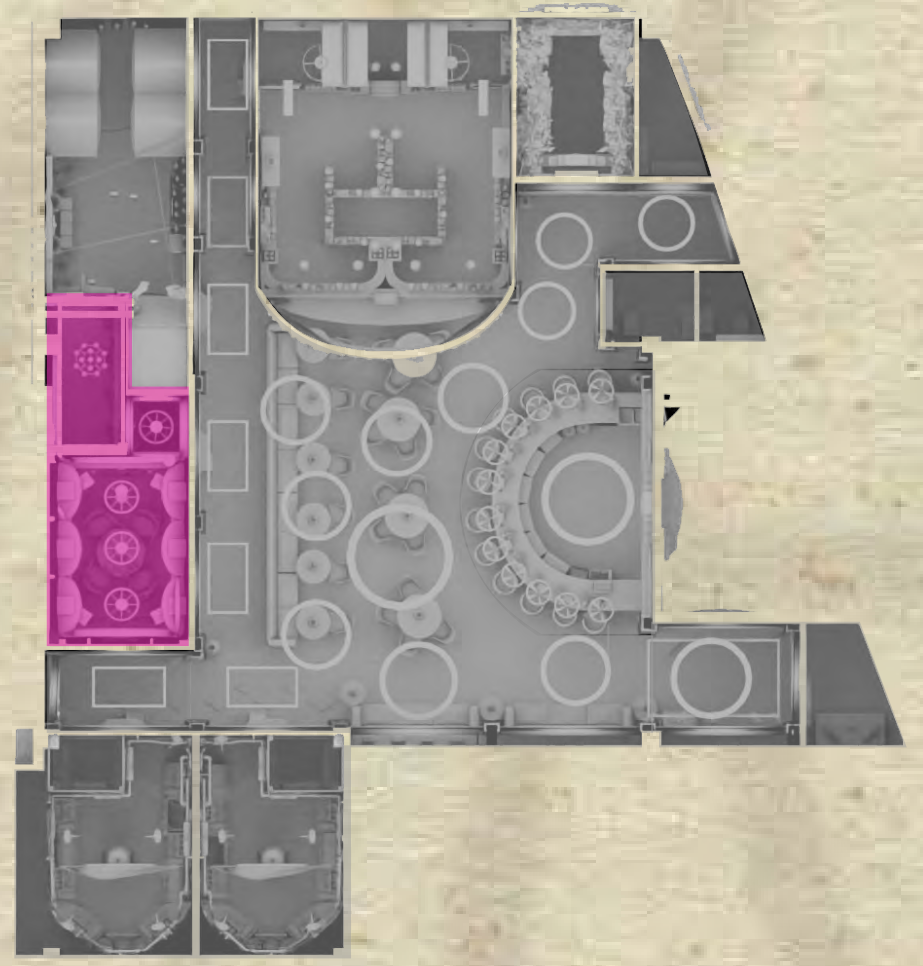


# GHOST WRITER'S STUDY

DEFEND YOURSELF FROM UNHOLY SPOOKS IN THIS 1920S HORROR FILM







Region that only the Telescope can reach



Region that only the Scepter can reach



Region that only the Crystal Ball can reach

## THE SEANCE TABLE

The gameplay centers squarely on the seance table that the guests sit around. Guests remain seated in their chairs throughout the game. Meanwhile, the spirits will appear on the walls and ceiling via projectors placed in strategic locations around the room.

The ball, scepter and telescope emit light that can be pointed around the room, but they each have physical limits as to where they can point: the crystal ball can reach lower walls, the scepter can reach mid heights and the telescope can reach the ceiling. Additionally, since each guest can only point at the walls they are directly facing, all of the emitters are on a single turntable that the guests must coordinate spinning to get their intended emitter.

Emitters swivel 10 degrees

Turntable to rotate emitters

*Mechanical diagram of Seance Table*

Atop the misty European hills looms a mansion bequeathed to the guests by fate's unseen hand. Within its shadowed study, your company gathers 'round the seance table while the guests' heart – captive and beating – is trapped within the hearth, a beacon for spirits eager to claim it. Will the guests survive or will the spirits get the last laugh?

Produced by Eira's Obsidian Films, Ghost Writer's Study transports guests into a inspired by the gothic environments of films such as Frankenstein, Nosferatu, and Dracula with spooks designed like rubberhose cartoons of the same era. Here, the guests are the latest victims of a trapped created by the sinister Ghost Writer, a ghost whose written words can bring spirits to life and enjoys the sport of challenging guests before stealing their souls. In this game, guests are faced with endless waves of increasingly more difficult spooks entering the room toward the guests' heart, and use light emitters and vacuums to drain the spooks' health and suck them up.

Meanwhile, the fifth guest in a separate room is tasked with sabotaging the team's efforts and helping the spooks win.

*Render of the Ghost Writer's Study by Anthony Nardone*





## LIGHT UP THE SPIRITS

The portraits are the gates of the Study's Supernatural. When they turn crooked, the picture will disappear and a portal will open for the spooks to enter the study. Successfully pointing light at the ghost will drain its health to 0. Then guests pull out the vacuum on their chair to suck them up!



## CLOSE THE PORTRAITS

Only music from the magic gramophone can mend the open portraits, so to close portraits and prevent more ghosts from coming in, guests need to point and play the music.



## KEEP THE BOOKS SAFE

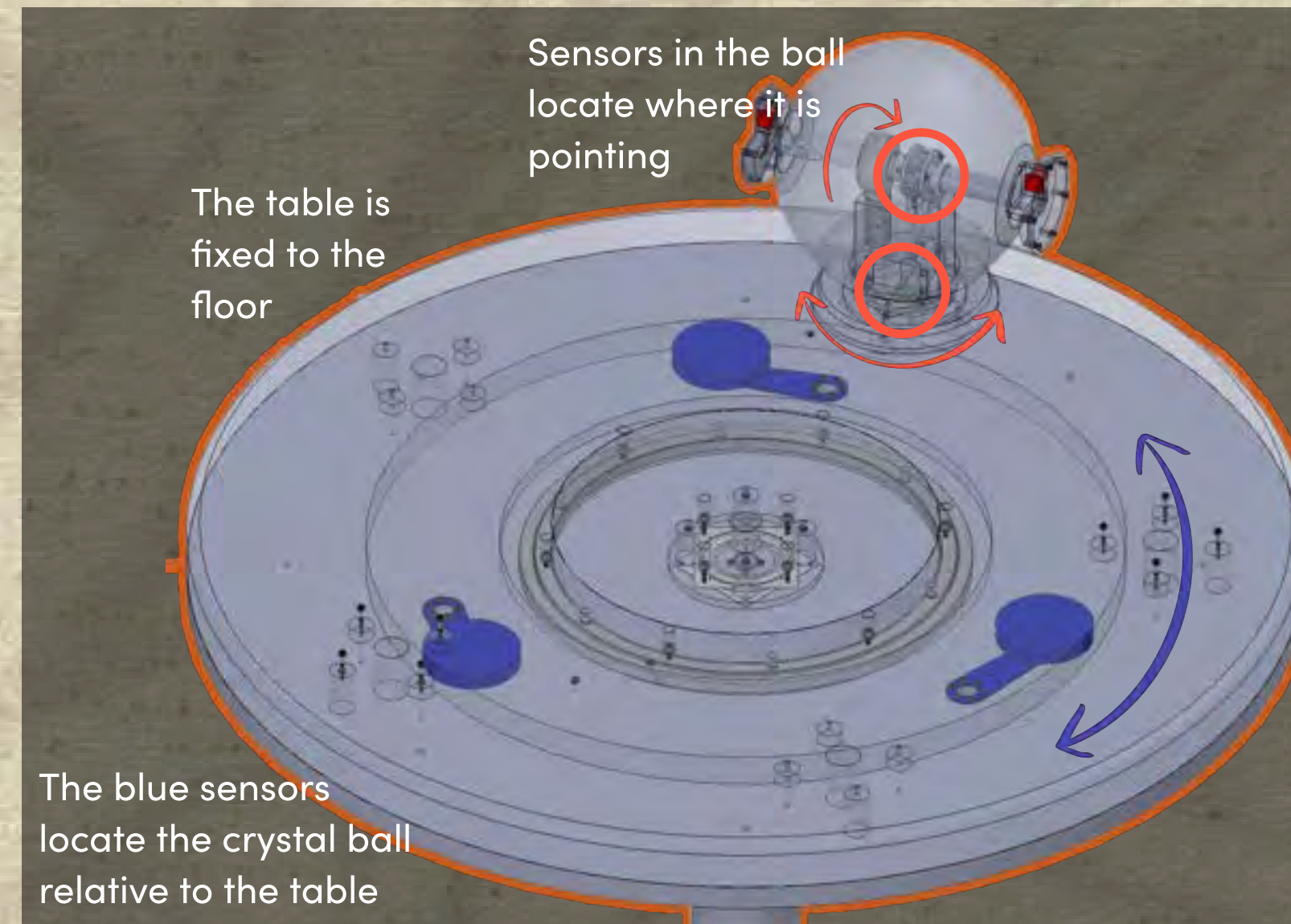
Finally, the books around the Study aren't just for show. Some books will pop out, and when pushed in, the guests will receive a power-up to make defending the spirits just a bit easier. All of the "pushable" books will be within arm's length, and each of the four chairs can be spun such that guests can reach them without needing to leave their chairs.



## LOCATING LIGHT

While the gameplay includes many different elements for guests to use, nearly all of them can be executed using the same technology. Essentially, a computer needs to know where in the room spirits are located, and more critically, where guests are pointing their emitters and/or vacuums.

Sensing where guests point is a little more complex but leverages existing off-the-shelf technology. Since the light emitters are fixed to the table, rotary encoders inside the emitter are used to determine the angle it is pointing at. And an additional set of encoders inside the turntable critically determines what location the emitter is shooting from in space.



## LOCATING VACUUMS

Each wave of spirits will be coded by our team, and each spirit will have "hitbox" (defined as the region in and around the spirit, that when pointed at, causes the spirit to lose health), movement behavior, and health. The game will know where spirits are located because these paths are predefined.



## THE "HITBOX"

The vacuum cannot leverage rotary encoders because it's not fixed to the turntable, thus the team came up with a new solution: using a combination of IR sensors around the room and a gyroscope sensor, the team can triangulate where it's pointed. This tech can actually be found in the Nintendo Switch's joycon controllers! So, essentially, encasing a joycon in a "vacuum-shaped shell" would work!





# THE TEN UNHOLY MANSION TENANTS

## SERVE AS BOSSES FOR THE GUESTS

Progression in Ghost Writer's Mansion takes the form of waves of ghosts inside "levels" that change the lighting, feel and projections of the study culminating in a portrait ghost that represents that level. Guests are progressing through the biographies of the original creatures and humans that once roamed the halls of the Mansion as summoned back by Ghost Writer. Here's some of the Unholy Tenants:

1. Jack Axe was the Mansion's fulltime lumberjack and hunter. He means well but lost his head to a tree he cut down leading to the cartoonishly large bump on his head. When guests are encountering him, the study will be projected onto with designs of a wooden cabin's interior. The normal spooks would also don corduroy, animal pelts, and hunting gear.
2. Lady Shivers loved the thrill of mountain climbing and snow activities so much that an avalanche granted her wish to never leave. When guests have to face her, the study appears frozen, as if an ice age had begun spontaneously. All the ghosts bundle up accordingly.
3. Uncle Dedman used to spin stories about his seafaring days, but after he failed to return from one of his trips, he refuses to speak at all... Aside from the occasional grunts and ghostly wails of course. After all, Dedman tells no tales. The study is projected to be underwater. Naturally, the ghosts have a seafaring aesthetic as guests do battle with them



**JACK AXE**  
THE LUMBERJACK



**LADY SHIVERS**  
THE COLD CLIMBER



**CAPTAIN DEDMAN**  
THE SEA CAPTAIN

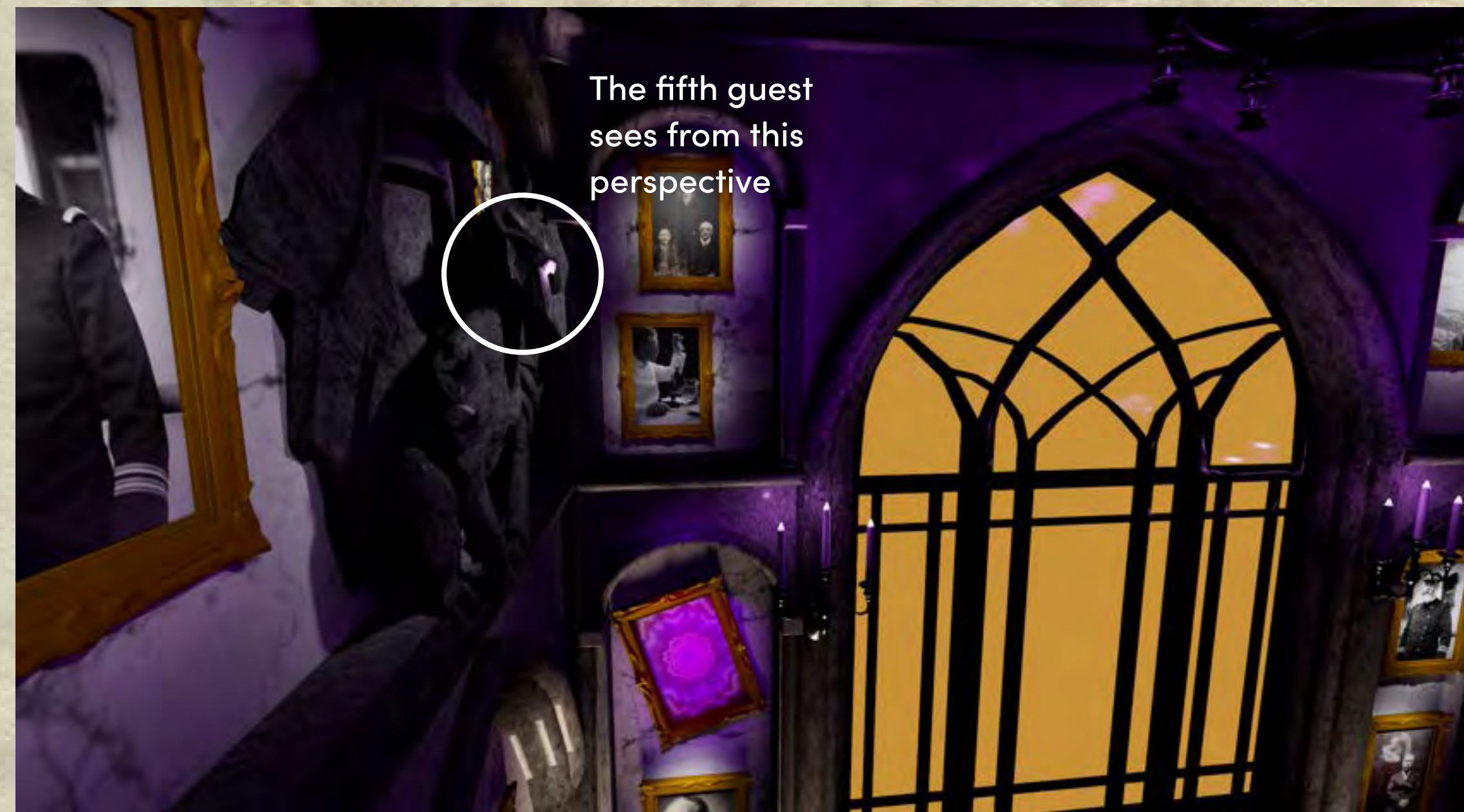


# THE SPIRITS HAVE HELP

The Ghost Writer enlists the help of the fifth guest to control Gargoyles that watch over the study. A framed screen shows a limited view of one of the 6 Gargoyles' line of sight. The guest uses a lone gargoyle on the table to swap between gargoyles and point and search the room in real-time pointing and shooting at different areas around the guests' room to mess with them in one of the following ways:

1. Open the portraits so spooks can get through
2. Power up spooks by shooting at them
3. Downgrade the team by shooting at their weapons.

Similar to the main room, books on the bookshelf will pop out, and when pushed in, the guest will receive power-ups (or the other guests will receive downgrades)



# WIN OR LOSE, GUESTS GET A FULL EXPERIENCE

The ultimate goal in Ghost Writer's Study is for the guests to complete as many waves as possible in the set time limit of 15 minutes. It doesn't matter if a team wins or loses a wave, they'll be able to start the wave over and keep playing just like in a video game. But, the game will also adjust to if the director or main room is winning (after each wave, the loser gains a permanent power-up to help tip the scales a bit). If they are any returning guests, they can select a wave to start at to continue progress from a previous game.

If a spirit successfully steals the guests' heart, the lights will go out, flashes of light from the above windows will emulate a lightning strike and the Ghost Writer will laugh maniacally saying "Good Night, travelers..." Lights will return and guests will then be prompted to continue playing.

Finally, when time is up, sunrise-colored lighting will pervade the mansion and the guests' score will be shown.



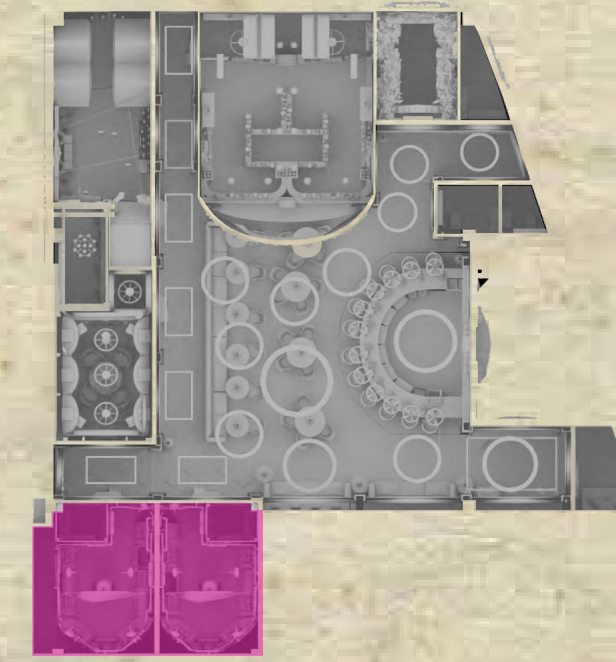


# PIRATES OF THE GREAT GRID

ENGAGE IN A ROOM VS ROOM DIGITAL PIRATE BATTLE IN THIS 1980S SCI-FI ACTION FILM





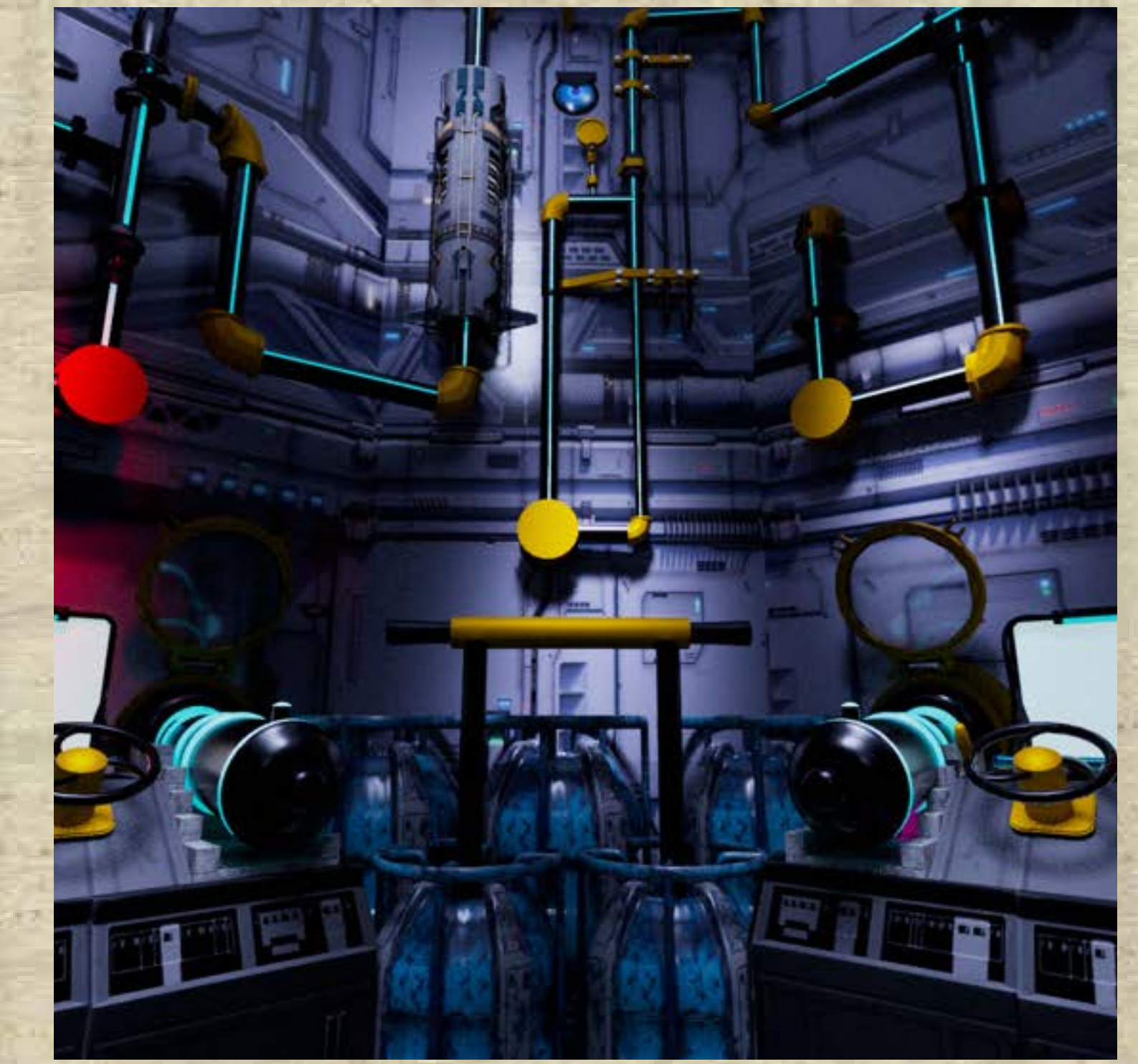


# THE SHIP HAS EVERYTHING YOU NEED TO WIN

GUIDE AND STEER THE SHIP, REPAIR IT, AND FIRE AWAY!

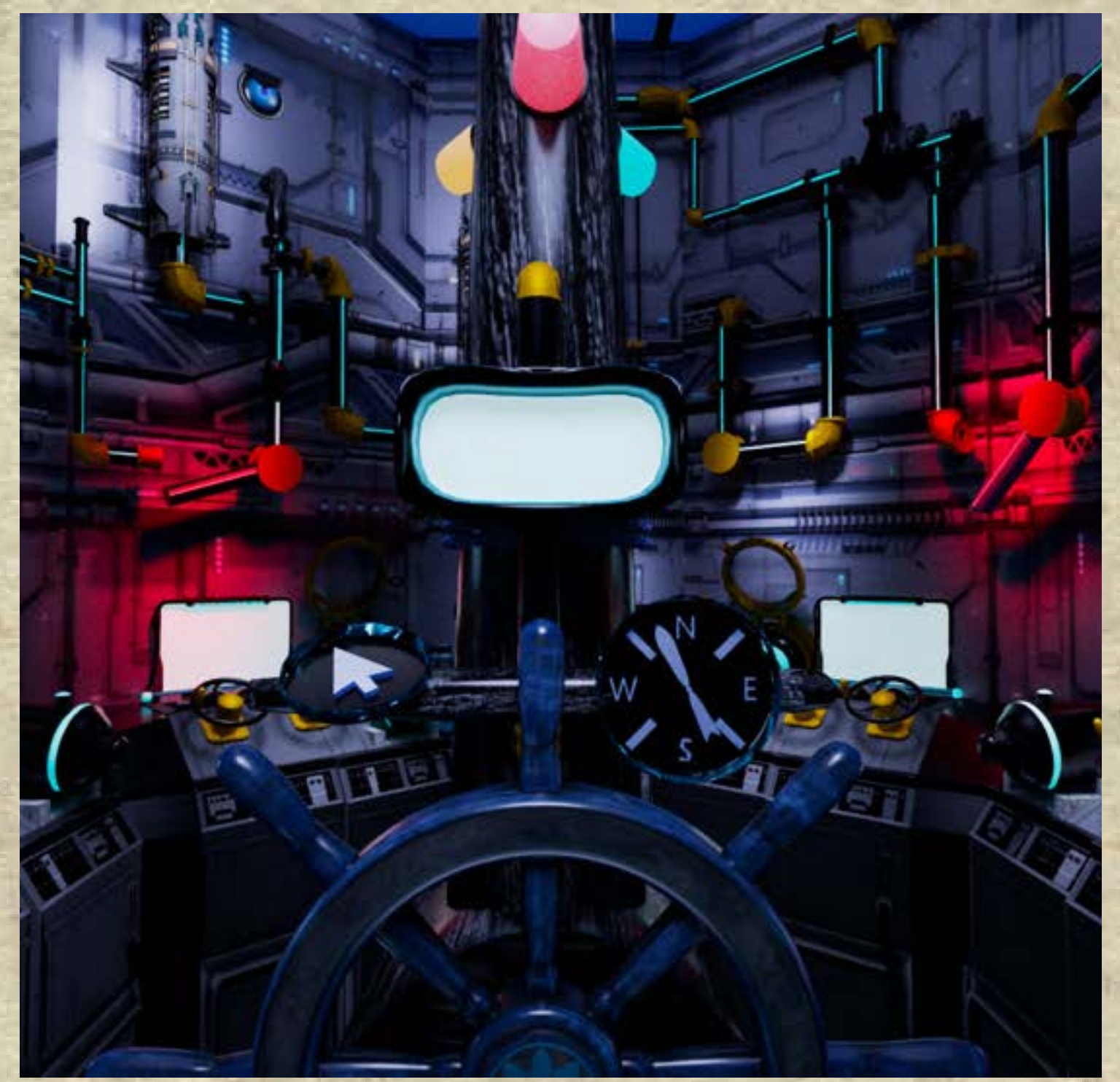
## OXYGEN IS LIMITED

The ship sails in the Great Grid, an area of cyberspace designed to be navigated like the seven seas but without any breathable air; therefore, oxygen serves as the guests' driving life force. When the ship is damaged, the various pipes will break open and oxygen will be depleted. Guests can repair these pipes by simply moving the pipe back into place and pumping air from the reserves.



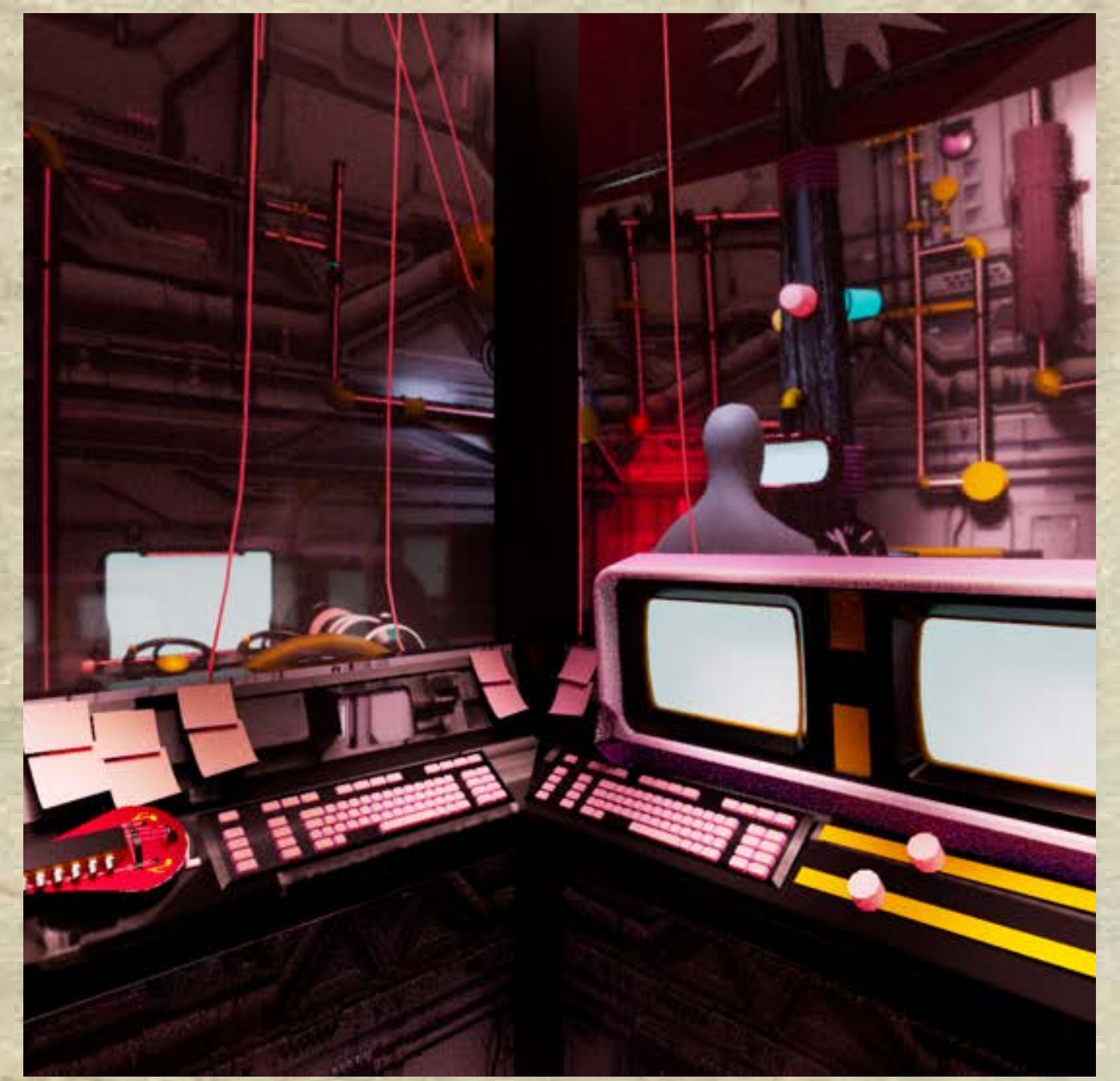
## USE THE WHEEL TO SAIL

Steering the ship requires someone to take the helm and turn the ship wheel. In front of them is a digital view of the immediate area surrounding the ship on the Great Grid, a compass, and an arrow pointing in the direction the solar winds so the mast can "catch" the wind and increase the ship's speed. The guest at the helm though, does not know where she needs to be heading, so that's where the Captain comes in.



## CAPTAIN'S QUARTERS

The Captain, (the fifth guest), is stationed in her own area, able to see everyone else. She has a ship diagram locating damaged spots in the ship and current O2 levels; a map of the entire grid and their current location within it; a second map that locates bogeys; and a keyboard and screen that selects the type of cannonballs the ship will fire.

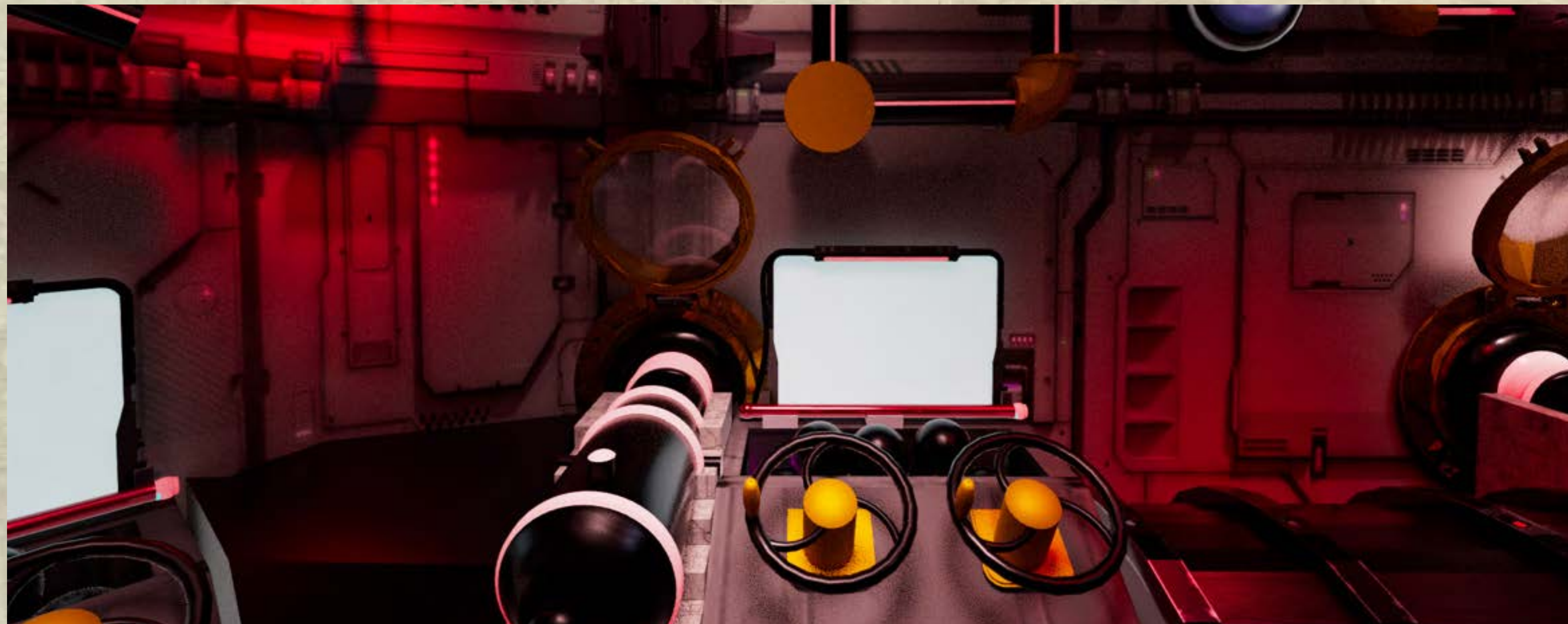


One of Orion's Stellar Studios' first big mainstream hits, *Pirates of the Great Grid* leans heavily into all of the big tropes of 80s film to deliver an over-the-top sci-fi action experience unlike any other. The guests take on the role of a teen pirate crew who believe they're the best pirate crew because they've made millions plundering the seven seas. The US government finally catches them and gives them one opportunity to be free: a mission. They are going to be digitized and uploaded into cyberspace to defeat a rogue AI with top-secret nuclear code information being piloted away by Soviet spies: former best friends of our pirate crew. With the fate of the earth hanging in the balance, the crew is humanity's last hope for peace between superpowers.

Inspired by the gameplay of cooperative games such as *Sea of Thieves*, *Ironwulf VR*, and *Steel Crew VR*, the five guests must communicate and coordinate to pilot their ship's various controls, locate the enemy pirate ships, and defeat them using the cannons and actually boarding the enemy vessel! This game serves as one of the only immersive games out there where two groups in two different rooms compete against each other.

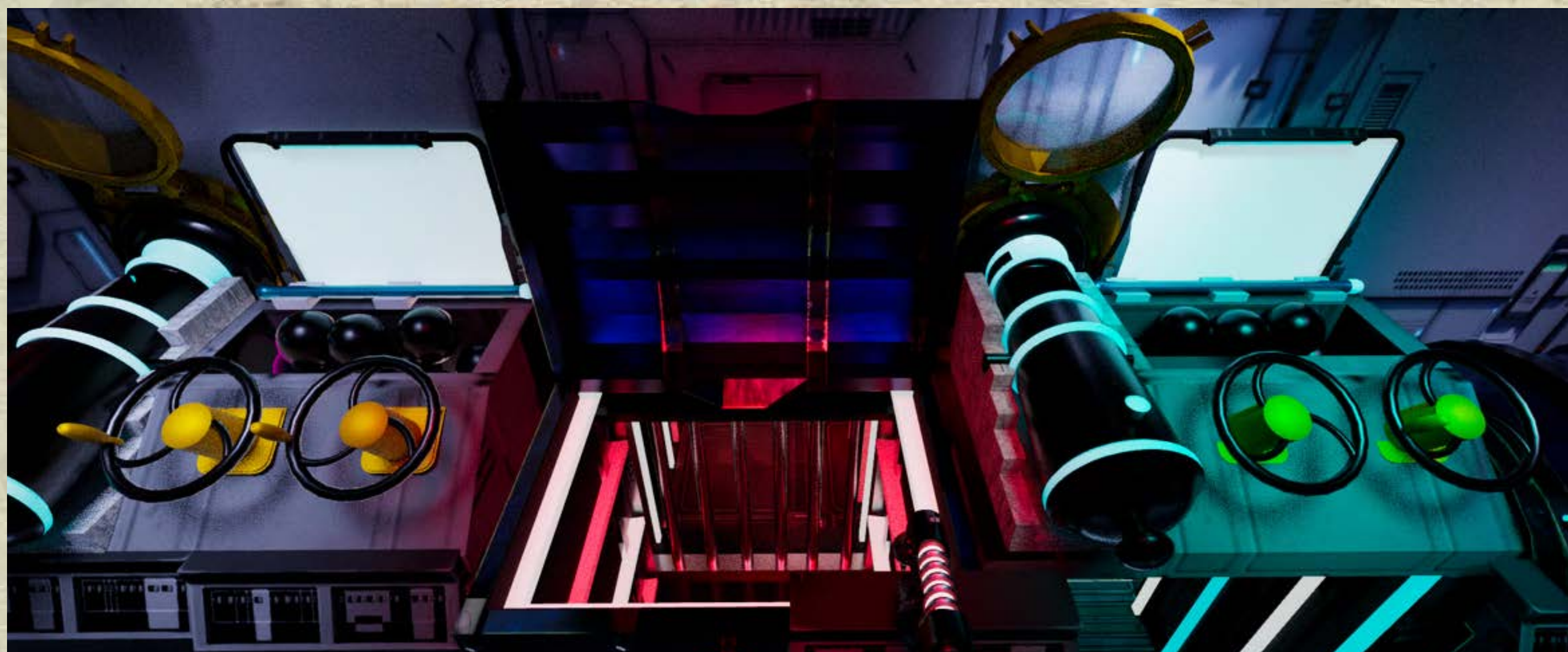
Render of *Pirate's of the Great Grid* by Anthony Nardone





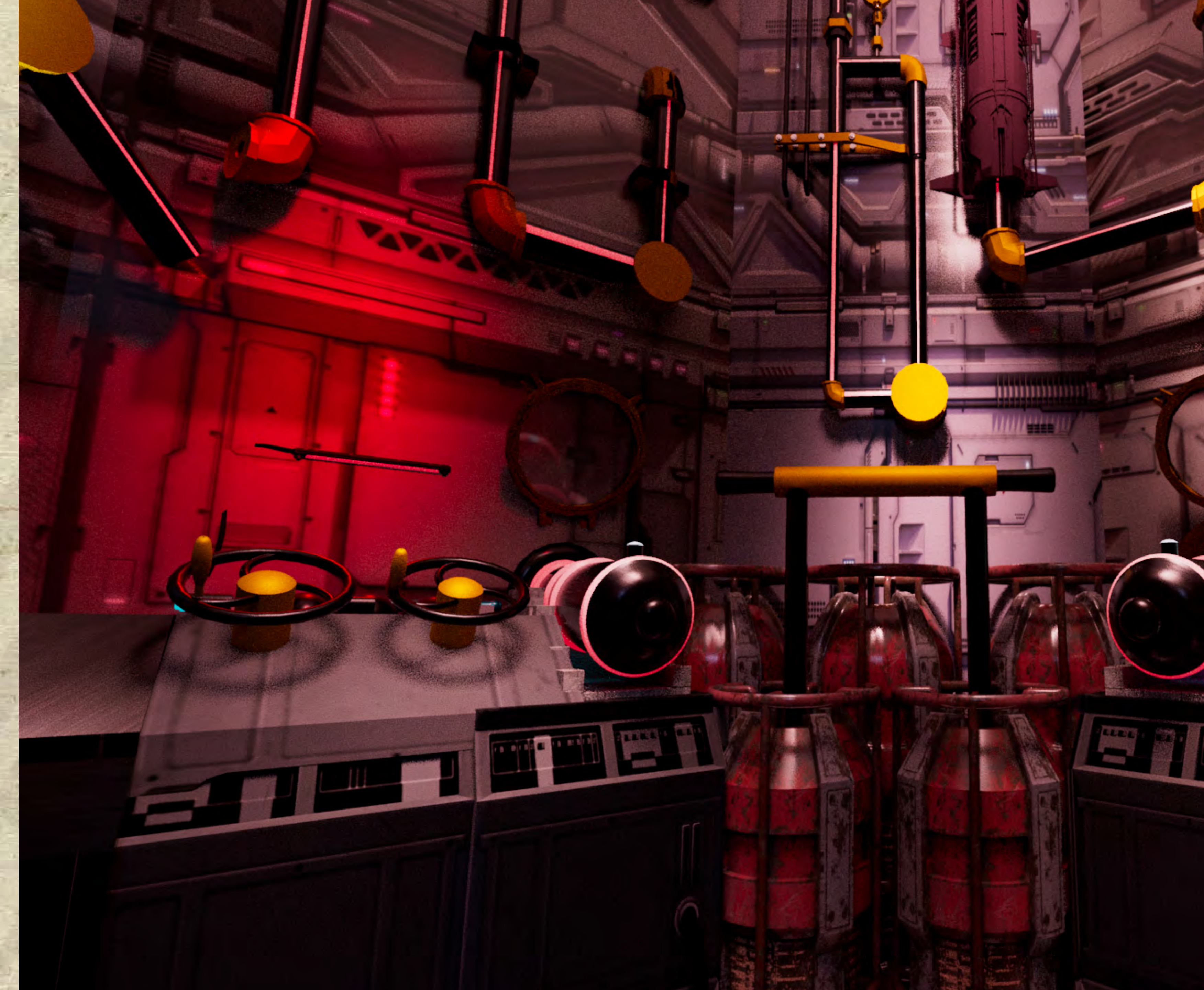
## MAN THE CANNONS!

The ship is stocked with 6 cannon stations aimed at different angles around the ship. To man a cannon, a guest uses the two wheels and onboard digital window to aim. Then, they take a physical cannon ball, load it into the cannon, and use the torch to touch the fuse, causing the cannon to fire and recoil. Aiming will require "touch" from the guest, because the further out a target is, the higher a cannon will need to aim to hit it. Not to mention both the target and the ship will be "moving" through the Great Grid.



## BOARD THE ENEMY'S SHIP!

No ship battle would be complete without the ability to board enemy boats, and for this game, a secret hatch will open underneath the cannon for a guest to crawl through. Once at the enemy's side, the portal is stocked with a lasergun for the guest to shoot the different ASH/AUTOs targets near Oxygen tanks to significantly damage the enemy ship before the Captain can close the hatch.



## THE SHIP LEVERAGES OFF-THE-SHELF SENSORS

The various controls of the ship leverage sensors and inputs commonly found in video game controllers and toys:

1. The oxygen pump is essentially a push button that gets pressed when pumped down and up
2. Steering and sail controls require rotary encoders to sense position
3. the cannon wheels also use rotary encoders (exactly like Ghost Writer's Crystal Ball positioning). The cannon torch has a magnet with the cannons' fuse being a standard hall effect sensor
4. The pipe is on a free-hanging hinge, and the breaking effect is created by using magnets that turn off when the pipe needs to fall and on to keep it in place.

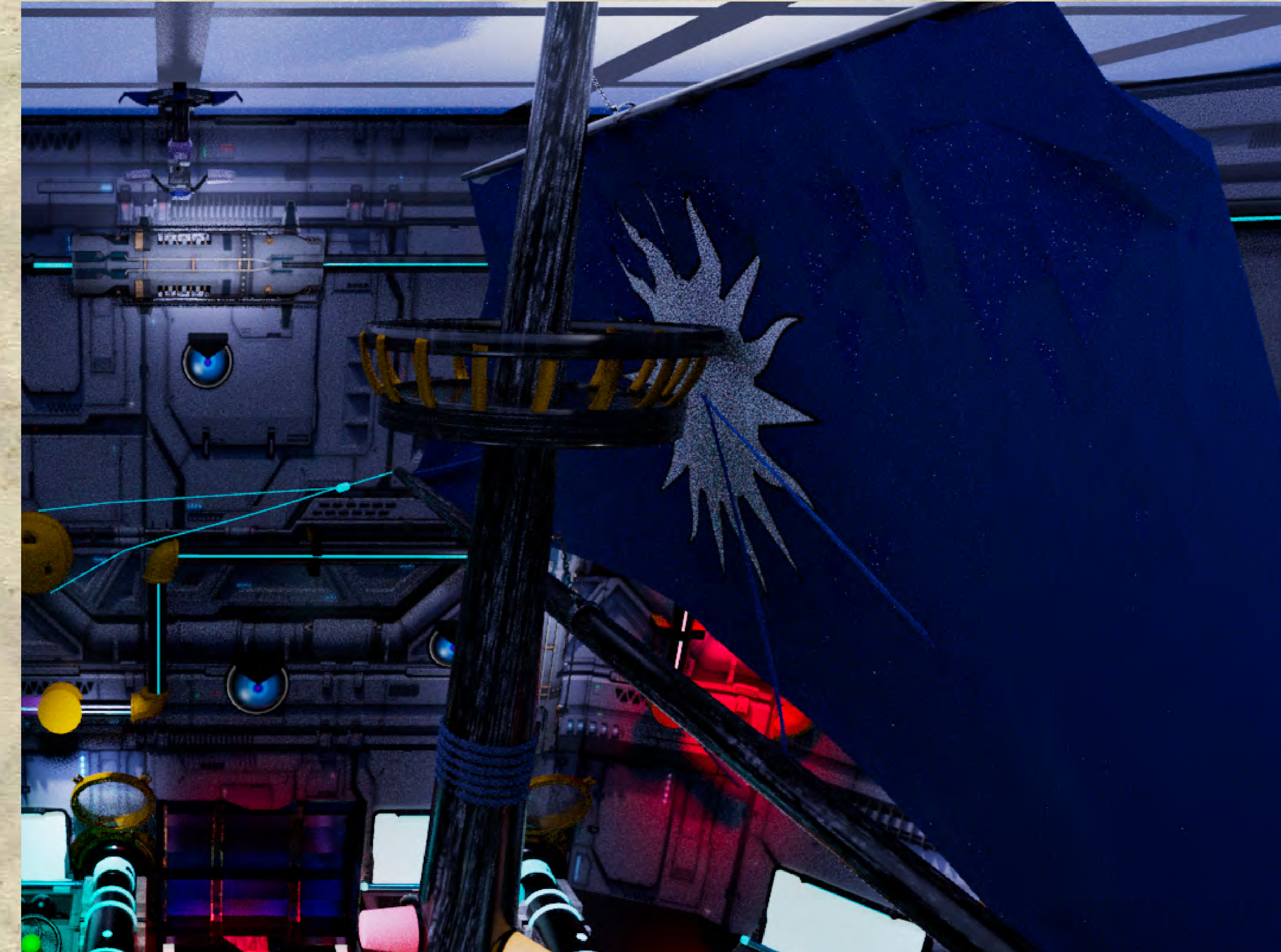


# DANGERS LURK IN THE GREAT GRID

## THE ENEMY SPIES AREN'T THE ONLY THING GUESTS WILL NEED TO WORRY ABOUT

Both ships are guided by an onboard AI (named ASH in the blue ship and AUTO in the red ship) that helps the guests navigate their adventure, however there may be hints that they're intentions are not truly to just help the guests. And sometimes, they may even malfunction, triggering gun stations on the ceiling to fire at the oxygen tanks before the Captain can regain control.

Additionally, the ship can encounter other pirates, Great Grid Sharks, and even the mythical Kraken, the mascot of Stellar Studios.



# THE GAME ENDS WHEN TIME'S UP

## NOT WHEN A SHIP IS DESTROYED

As is the case for all Gateways Games, Pirates of the Great Grid is designed for guests to enjoy a full 15-minutes of gameplay. In Pirates of the Great Grid, a winner is chosen based on which ship sustained less damage and successfully destroyed more of the Great Grid's perils throughout the entire experience. Getting destroyed is akin to dying in a shooter game, the ship respawns but has a "Death" on its record. That being said, the ships will be tuned to ensure the full destruction of ship is not an easy action, thus not forcing guests into a scenario of having to frustratingly "wait to respawn."

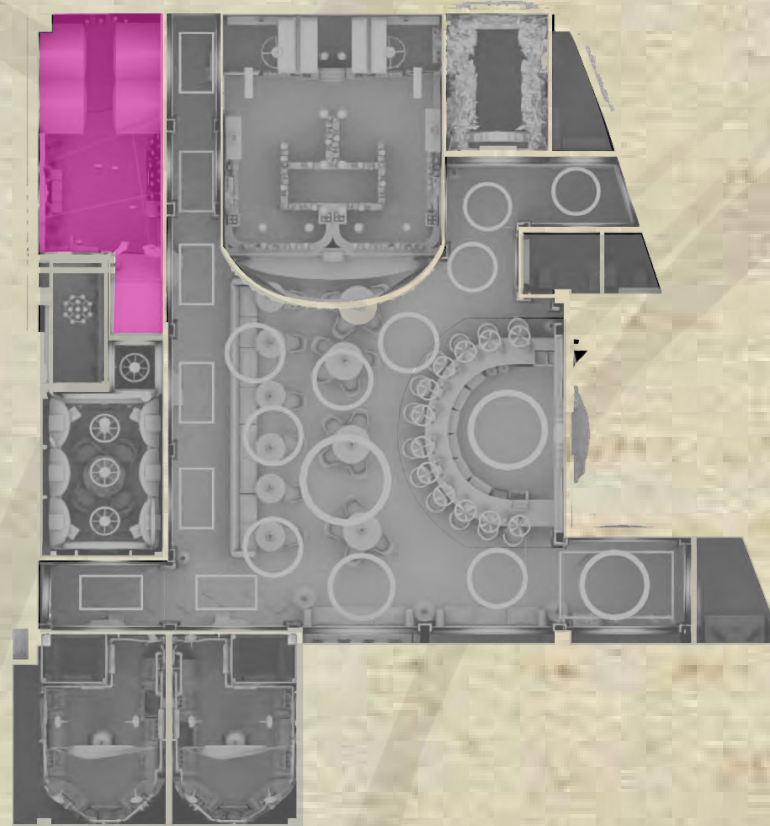


# FIRST FESTIVAL

CELEBRATE A WORLD FREE OF EVIL IN THE ENDING OF THIS 2000S FANTASY FILM







The 2000s represented a bastion for the fantasy genre headlined by heavy-hitters such as Lord of the Rings, Harry Potter, and Narnia to capture the imaginations of millions around the world, and Zara's Fellowship Pictures aims to capture this magic with First Festival. Within the movie, guests find themselves at the very end of the movie! When they arrive, it's in the midst of the celebratory festival in a village that has just reconstructed from a 300-year long war against evil. In such a world, our guests can enjoy the natural world and compete in a series of the world's traditional festival games framed within the context of a travel board game inspired by the adventures of the world's long-memorialized heroes. In this world, guests are simply cast as commonfolk: playing games at the local tavern, the Talismen's Shrine, the Traveler's Shacks, and the Wizard's Room. This world has no need for storybook heroes because we're in the midst of celebrating them!

The gameplay will be heavily inspired by the minigame/boardgame style popularized by the Mario Party franchise. Guests roll dice to travel through a board game, and play minigames at the end of every round. Good performance in the minigames increases the power of the dice for that round. Whoever travels the furthest by time's end wins!

With the gameplay inputs and a variety of effects in place, it wouldn't be out of the question for this experience to also be updated with more games as it grows. This is also the only game at Gateways that will support free-for-all and 2 versus 2 formats.



## THREE MAGICAL AREAS AWAIT

EACH AREA HAS A SPECIFIC MINIGAME STYLE FOR GUESTS TO ENJOY

The rock wall contains a shrine to an early interpretation of Taios, the giant spirit hosting the games. At the front are Dice Plants: big dice blocks grown from the forest that can be punched to "roll the dice." Each Dice Plant corresponds to a certain color and talisman that each guest will identify with throughout their game: the green frog, gold wolf, blue gorilla, and red eagle.

### TALISMEN'S SHRINE

The Shrine is the central area of the space. It consists of 24 glowing stepping stones in 4 rows of 6 (such that each guest has access to 6 stones). And a floating staff they will need to pull along or pull down for certain minigames. On the other side of the shrine is a trail map which has board spaces that glow and go in a circle, keeping track of guest travel positioning.



Render of First Festival by Anthony Nardone

### TRAVELER'S SHACKS

The Traveler's Shacks are the furthest from the entrance and include four tiny homes with one room for each guest. Inside each home is a spinning disk on the floor for guests to either stand on or sit/kneel behind and spin with their hands as well as a big button they can push.



### THE TAVERN

The Tavern has 4 see-saw-like levers for guests to push up and down. two potion barrels flank either side of the see saw, and a pepper's ghost display that will frequently display potions traveling to underneath the barrel faucets.





# THE SHRINE

## MINIGAMES AND MECHANICS

Each stone contains a pressure sensor that identifies weight on it. Each staff is connected to a version of a pullswitch (like those desk lamp switches) From there, the majority of effects at the shrine are lighting and screen-enabled with the notable exception being the mechanical movement of Taios's mouth which is powered by a single motor.

# AVOID THE STONE

Each stone on the floor of the Shrine area corresponds to a talisman statue. In this game, guests are trying to avoid the stones where the corresponding talisman is not glowing. This will get faster with time and the guest with the least number of missteps wins

# DANCE OF THE TALISMEN

A sick beat starts playing, and a light below certain statues will glow on beat then a spotlight. Guests must get to that corresponding stone and pull the staff on beat with the music. If guests are on the correct stone when it's their time to be on time with the beat, a spotlight on them will shine in recognition.



# THE SHACKS

## MINIGAMES AND MECHANICS

The spinning disk will require a rotary encoder to sense the angular positioning. From there, many of the effects planned for the minigames in the shacks involve simple lighting changes and surround sound.

# CURSE OF THE MASKS

Guests need to determine which of the two masks (left or right) is cursed by spinning their turntable to the proper direction. Lights will go dim, and a faint monster noise will be heard in each of the Shacks. Soon after, the monster noise will get louder and "move" more definitively to be either left or right. Whichever guest determines the correct mask fastest wins.

# TIME SETTERS

Inside of the shack is a cuckoo clock that shows the guests what time they need to set it to via LED rings on its face. They must move the hands using their turntable. The first guest to set their time before anyone else does for 3 total rounds wins.

*Renderers of the Shacks by Anthony Nardone*



# THE TAVERN

## MINIGAMES AND MECHANICS

The see saw lever's positioning is controlled by a potentiometer, but proper friction in the lever's hinge must be applied to ensure that the lever doesn't just fall down under its own weight.

Beyond that, some pneumatic air blasts and a pepper's ghost-style display for the potions are all that is needed to realize the Tavern.

# TAIOS SAYS

The levers will control the taps of two barrels each (one for when they pull up and one for when they pull down). Taios will call out up or down and in increasing speed, and guest must follow the call to pour their barrel into glasses from the conveyor. Last guest standing wins.



# FILL IT SOMETIMES

In front of each guest is a barrel that fills glasses with a particular ingredient of a potion when a guest pulls down on her lever. But only some glasses need it. A conveyor moves a glass via a pepper's ghost illusion underneath the tap when the guest moves the lever up. A glass can either be empty or have a big x on it. If a guest pours into the X cup, an air blast occurs as the glass breaks. The guest who fills the most proper glasses (and least wrong glasses) in the time limit wins.



# THE WIZARD'S ROOM

## MINIGAMES AND MECHANICS

The Wizard has collected a multitude of magical items that are used to participate in the Festival games: her own dice block plant for movement on the board; a staff; a big gem, poison mushroom, and replica Talisman in a display case that all can be used as push buttons; a skull that can be turned; and a sword that can be pulled a bit.

All of these are used in minigames where thematically appropriate, but with minimal physical demands, allowing more guests to enjoy the fun of First Festival.

When a guest chooses to enter the wizard's room, the game switches to a 1v4. The same map is used, but the four travelers roll 4 low-power dice blocks as one unit and the wizard rolls a high variance but high powered dice. At the end of each round, they again play a miniagme that will either power the dice block of the director or four travelers. Whichever team gets further along the trail wins



# DON'T FOLLOW THE WIZARD

Many minigames already design for the group can be easily translated into being a 1 vs 4 game, but some have also been specifically designed with this in mind.

The Director's skull item can be turned and faced in one of 3 general directions. Inside the Shacks, guests are turning the arrow of their turntable to ensure it's not in the same direction as the skull at the end of a timer otherwise they'll be eliminated. There are 3 rounds. There'll be a live feed of the director and the guests for each other to see and interact.



*Renders of the Wizard's Room by Anthony Nardone*



# IRON DINER

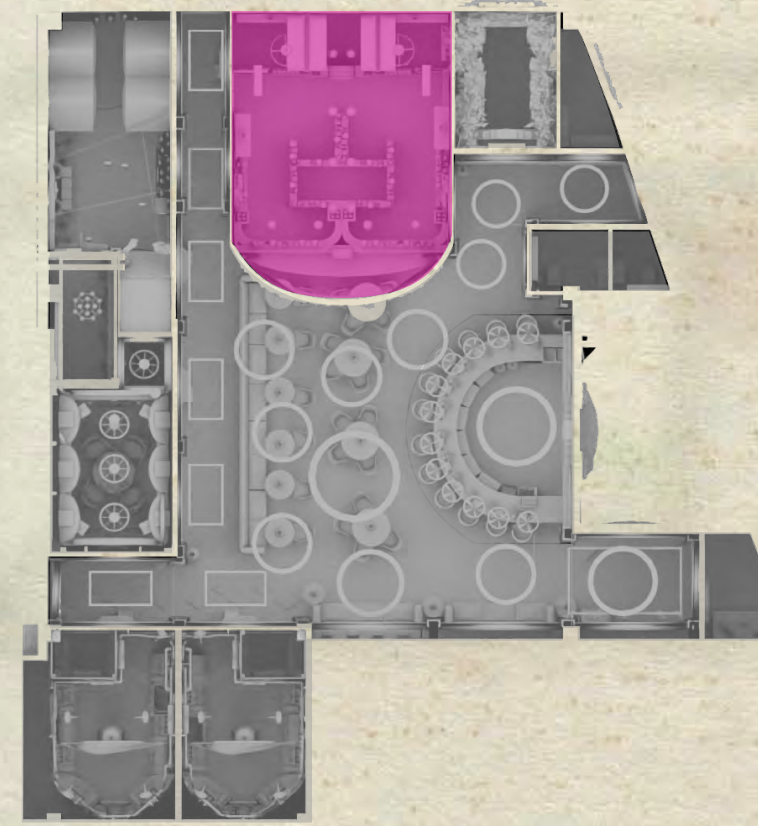
SERVE ICE CREAM SUNDAES IN THE HEART OF A 1950S MUSICAL



IRON

DINER





The Iron Diner is a bit unique compared to the three other Gateways experiences in that it's designed to be seen by an audience, so a fourth wall is open to the public. This means kineticism, electricity, and liveliness will be at the forefront of the design aesthetic as the gameplay, effects, and resulting guest interactions need to naturally captivate the audience into being pulled into the Gateways experience. No era quite embodies high energy and optimism quite like the post-war era 1950s-1960s once did. In fact, as this decade was seen as among the golden decades for musicals, big bands, diners, and neon lighting, a 1950s/60s-style musical produced by Blaze's Spark Cinema is exactly the kind of movie that should serve as the backdrop for the big stage at Cinescape.

Here two teams of five guests compete to fulfill as many orders of ice creams, milkshakes, sodas, soups, floats, and hot cocoa to the locals as possible by gathering and mixing ingredients from around their terribly laid out kitchens. Generally, the kitchen is split in two for each team, but sometimes, guests will need stations that can only be found on the opposing team's side.



# MAKING ICE CREAM ONE STATION AT A TIME

**LEVELS WILL FOCUS ON CERTAIN RECIPES AND ACTIVATE ONLY SOME OF THE STATIONS**

Ice Creams and Milkshakes are a staple of Diners, and the process to make them is as easy as taking cups to the following stations! Certain ice creams may only need a flavor, but others may require syrups and toppings as well.

## FLAVOR DISPENSERS

These stations dispense ice cream flavors like a classic soft-serve machine. Guests insert a cup and pull the vertical handle down a bit until a bell rings. Different dispensers will have different flavors (and can change flavors from level to level). To denote differences, an opaque ice cream-shaped "top hat" will be lit with a color LED that best captures that flavor (Mint = green, white = vanilla, brown = chocolate).

## TOPPING ADDERS

These stations dispense the different toppings out of a tank. They twist a handle similar to a cereal dispensers until a bell rings and the topping is "in the cup." Different stations will have different toppings (and can change). To denote differences, an opaque cylindrical tank will be back projected with the items. (sprinkles, chocolate chips, peanuts, among others)

## BLENDERS

To create a milkshake, guests need to blend an ice cream flavor before adding any toppings. These stations blend certain ingredients and require guests to remain with the cup, holding down the blend button until the ingredients are done. Guests place the cup top-face down on top of a blender base, and a light will go from yellow to green. Once the blending is up, the blending sfx will stop and a bell will ring.



Render of Iron Diner by Anthony Nardone





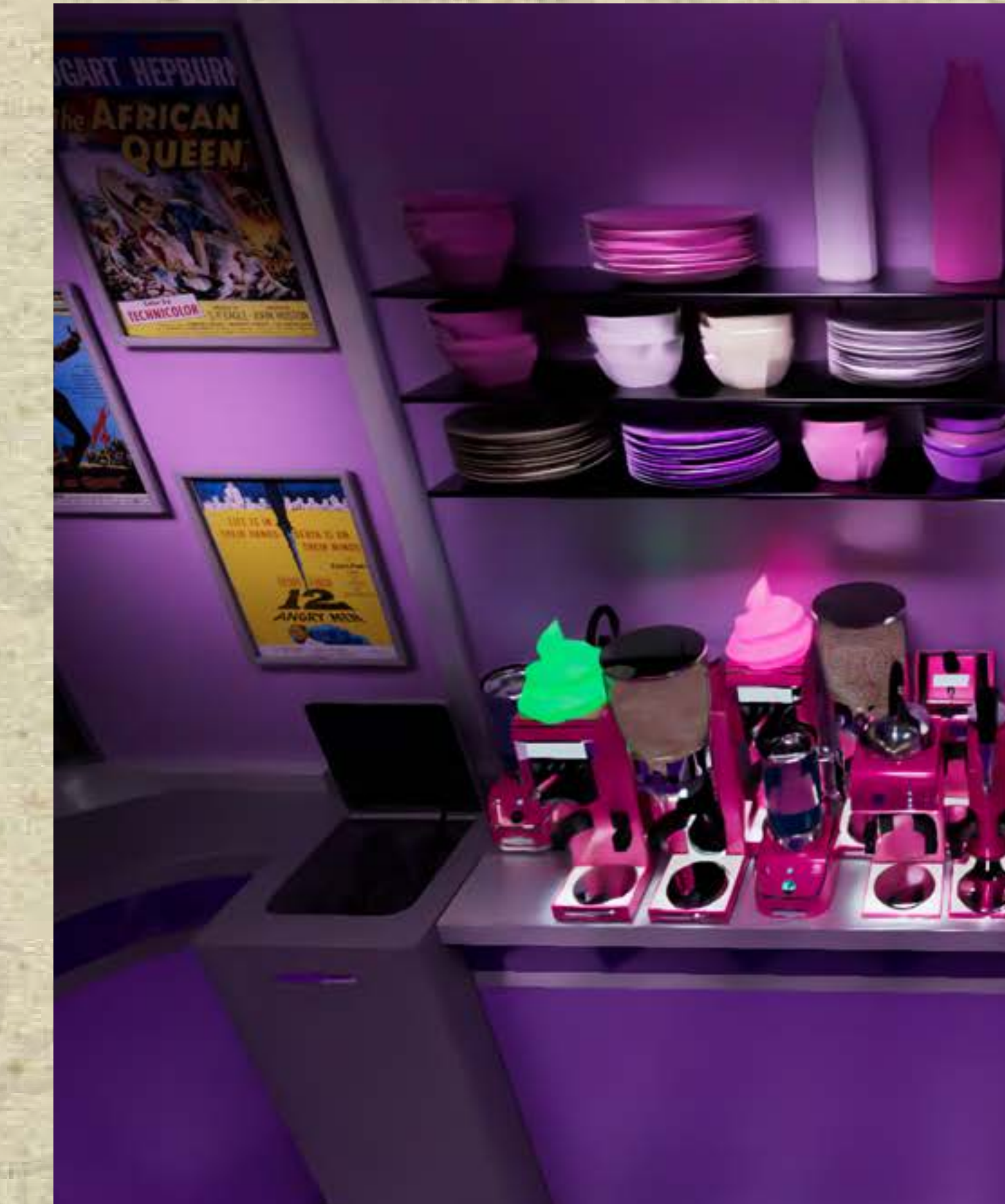
## DELIVERY STATION

There's a tray with up to 4 cup openings. Each opening will glow white when it's ready for a cup to be placed. When a cup is on it, it'll glow green. When a tray is ready, the guests or Head Chef will ding the bell and the entire tray will glow red until the cup(s) is removed. If the order was correct, the money count will go up, and if it's incorrect, it will not and a bad buzzer will sound.



## WASHING

The final step in a cup's life cycle is washing. If a cup is dirty from a completed order, all stations outside of the washer will buzz/say "cup is dirty!" The washer has a hinged door with trays for up to four cups at a time to be placed in the washer. The openings will glow white until a cup is on it, like the delivery station. When guests place the cups, they'll close the washer door and wait until a bell rings when the washing is complete.



## HEAD CHEF'S ROOM

The Head Chef also has a TV that gives them a top-down view of the entire diner. This gives them a proper vantage point to see what stations are available to their team, and how best to guide them. Additionally the TV shows the Head Chef what orders are upcoming, how much time is left, and how much money they've earned compared to the other team.





# THERE'S PLENTY OF LAYOUTS TO EXPLORE

## DUE TO THE ENDLESS LEVEL POSSIBILITIES

To ensure no 2 playthroughs of Iron Diner are the same, the team developed two systems that will keep levels unique: first, certain stations will be turned on or off for certain levels (and can even be turned on or off mid-level to cause more mayhem). Second, a majority of the stations have been placed on 4 tables that can be manually moved into different configurations as shown here.



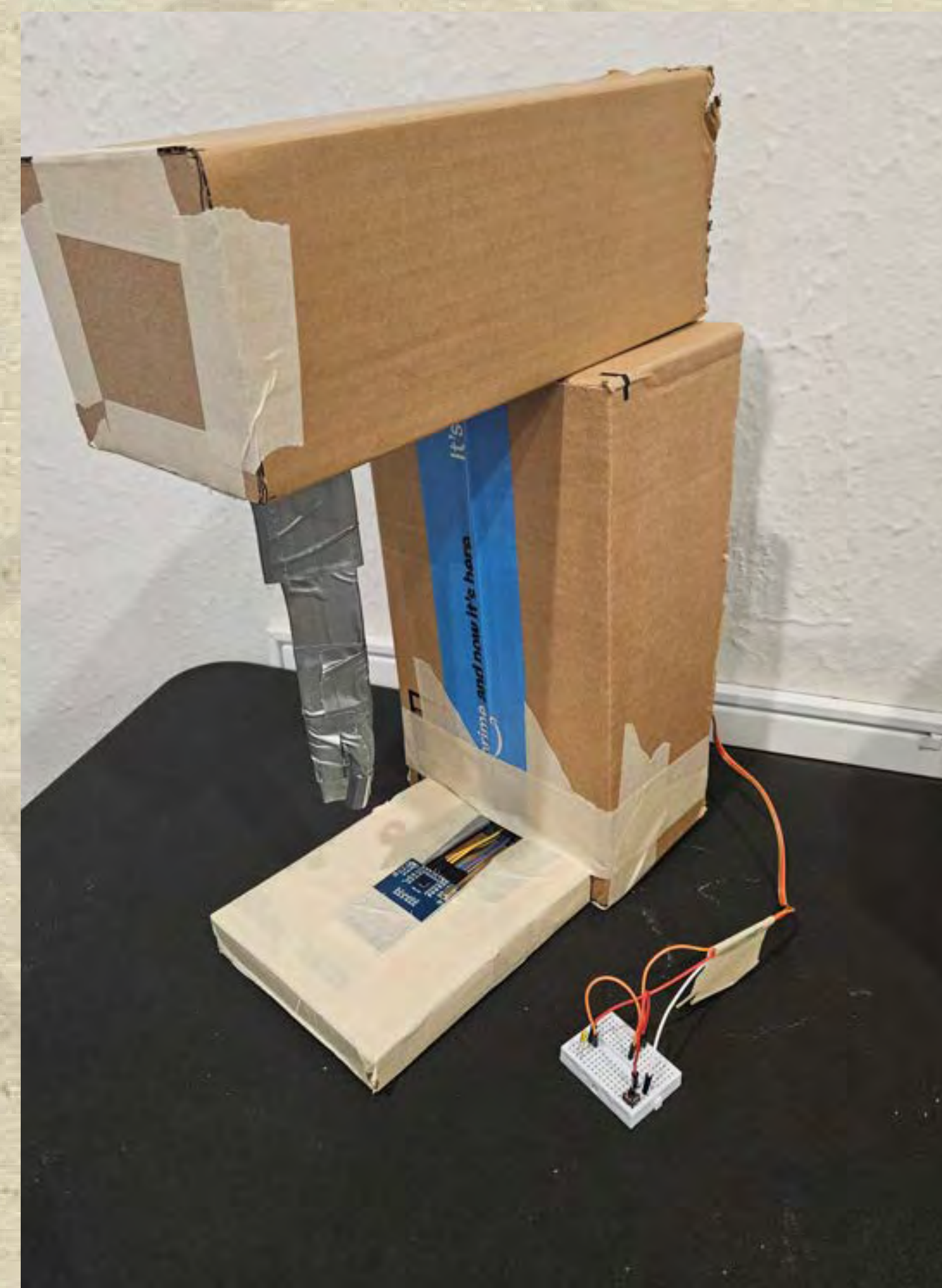
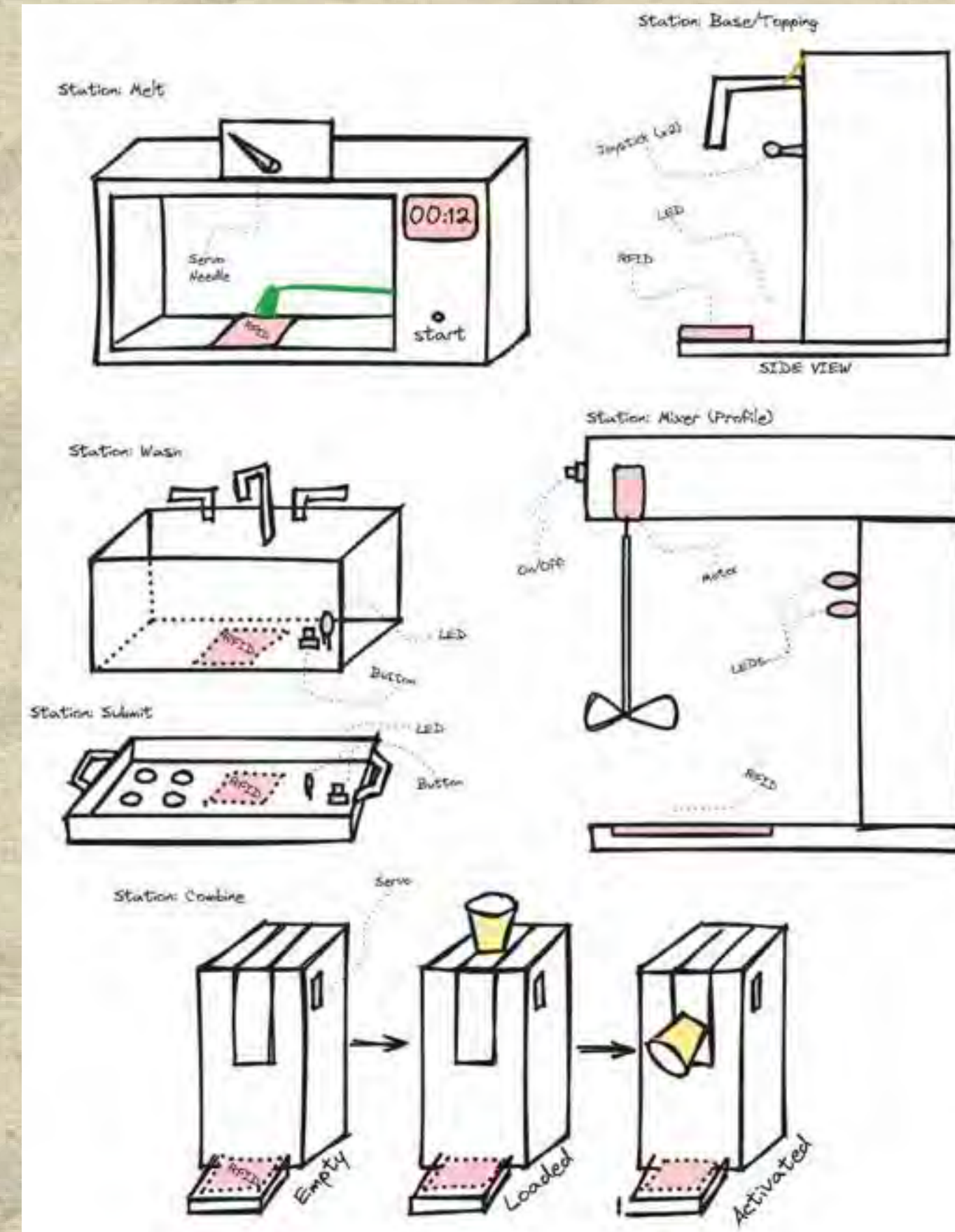
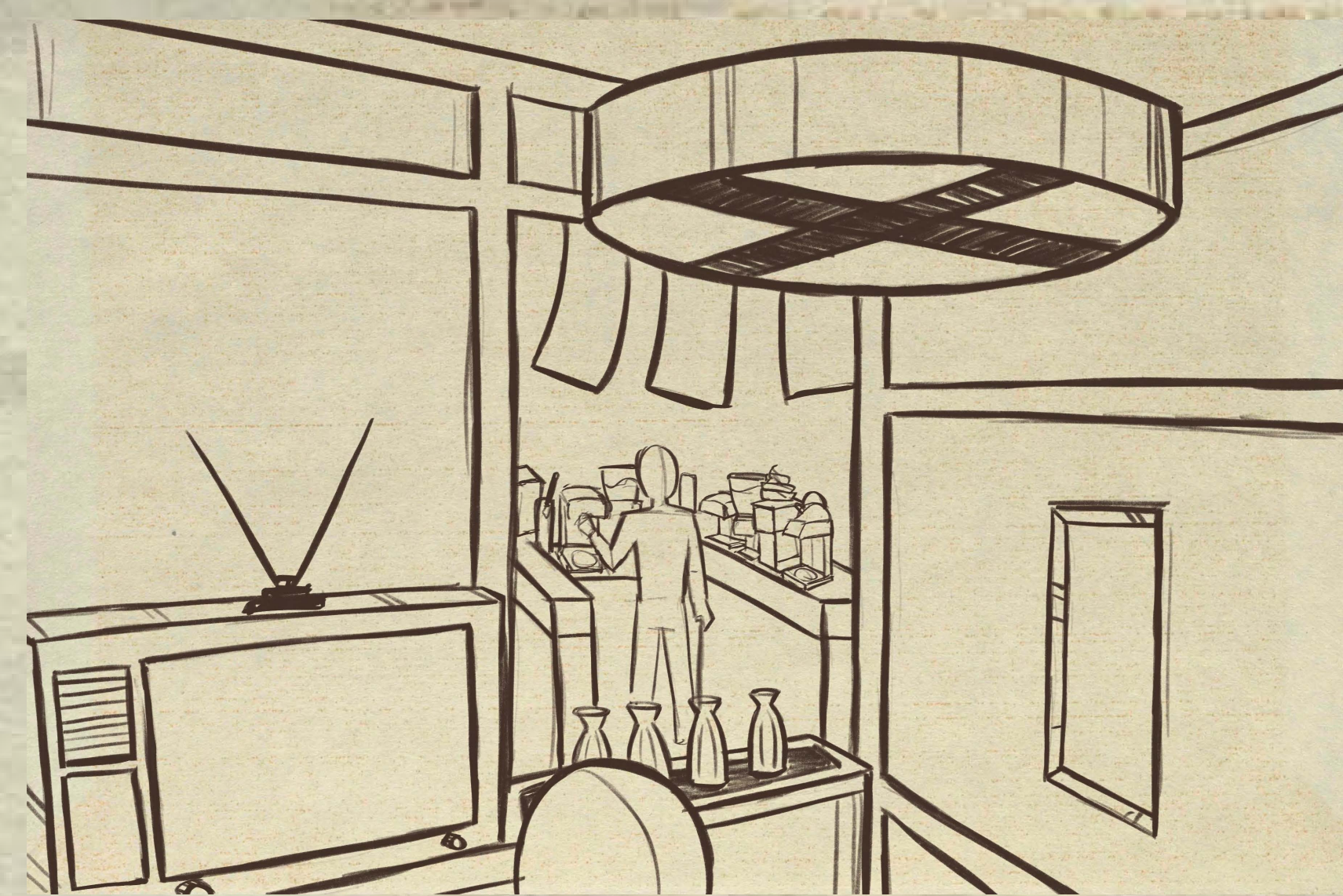


# TESTING IRON DINER

BECAUSE IF IT'S NOT FUN IT'S NOT THE ONE

We designed a fully modular playtest, where each station was standalone and wirelessly connected to a central computer. This setup allowed us to rearrange layouts, remotely toggle configurations, and test different game modes. The flexibility of this design was key to thoroughly assessing and optimizing each element of the game.

While immersion and design were important, our primary focus was ensuring the game was fun. The playtest provided essential feedback that helped us refine the game to meet our standards for enjoyment and engagement, ensuring it's a hit with all players.



# DIVERSE AUDIENCE TESTING

Our playtest involved a diverse group of participants, ranging from the target demographic to a group of grandmothers. This range allowed us to observe how different age groups and experience levels interacted with the game. We focused on key metrics like interaction with stations, response to game design, and overall satisfaction.

# CORE FEATURES EVALUATION

We paid particular attention to features central to Cinescape's experience, such as the asymmetrical gameplay involving a director and the dynamic of playing with strangers. These aspects were crucial in testing the game's social interaction and immersion.





## SUSTAINABILITY

### MANAGING OUR CARBON FOOTPRINT WITH EVERY DESIGN DECISION

Cinescape's layout is uniquely modular, allowing its experiences to be brought together and seamlessly take the shape of existing buildings. By retrofitting existing structures, Gateway's Cinescape (and future Gateway locations) we are actively contributing to environmental sustainability. This approach minimizes the need for new construction, reducing resource consumption, waste generation, and environmental disruption. Additionally, by repurposing existing buildings, we not only preserve the architectural character of communities but also significantly lower our carbon footprint. This commitment to adaptive reuse ensures that our immersive entertainment experiences are built with a deep respect for the environment, paving the way for sustainable, future-forward developments.

*Render of Lounge by Anthony Nardone*



# THE FUTURE CAN BE EVEN GREATER

## BLUE SKY DREAMS FOR EXPANSION AND PROGRESS

The dream for Gateways Cinescape is to bring people and strangers together through the power of immersive games. In doing so, the team envisions a lounge that immerses guests in an environment they can spend hours in; a unique concession bar that lowers social barriers for guests to meet and interact with each other; immersive games packed with depth, difficulty and different roles to play; and an overall experience that can include as many guests as possible to join the fun!

However, this can be just the beginning. Imagine exploring more of Ghost Writer's Mansion by leaving the study, and strapping the vacuum and lights to the guests for a new kind of walkthrough adventure; or a version of Pirates of the Great Grid that has more than two ships on a bigger scale battle each other; or First Festival that caters to a larger number of guests; or even a location fully dedicated to multiple Iron Diners with fully-built levels and even more special effects.

Games aside, imagine Gateways locations in cities across the world with the ability to see live feeds of other locations and actually compete in certain games against others in real-time, creating pen-pals across countries or allow family members to reconnect in a physical location. Cinescape can do this, but it all starts with opening the first Gateway.









**Thank You From:**



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