

JOSHUA JON HERBERT

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Objective To create unforgettable experiences that emphasize player agency and discovery through state of the art design.

Experience **Senior Designer II, Double Fine Productions** (San Francisco, CA)

February 2018 – Present

Projects: [Psychonauts 2](#), [Amnesia Fortnight game jam: Get Out of Detention](#), Undisclosed Multiplayer Title, Double Fine PsychOdyssey Documentary

- My responsibilities on the undisclosed multiplayer title include prototyping mechanics, technical writing, level, systems, combat, camera, matchmaking, and player to player communication (emotes) design.
- A small level team composed of myself, a concept artist, and an environment artist, brought "[PSI King's Sensorium](#)" from conception to completion. This "Brain" lasts roughly an hour and a half, wherein all design and systems are tied explicitly to narrative. This highly iterative process was conducted over the course of many milestones spanning two years, but the alpha framework was built within six months. Playable whitebox was built section by section over the course of two months. I was the sole designer on this "Brain" until we hit Alpha, after which we expanded the team to polish the level. Post Alpha I provided direction for a junior designer who was responsible for smaller portions and tasks.
- Acted as co-lead and team lead on two small teams that were responsible for delivering both *Psychonauts 2* E3 playable demos. Each deliverable was planned for and completed within two months. These demos played a role in Microsoft's acquisition of Double Fine, and they served as the [public face](#) of *P2* for the first time since early production. One of the E3 demos was also slated to become our FTUE level, *Loboto's Labyrinth*, which required careful planning.
- My responsibilities on *P2* extended game-wide. I had a critical role in prototyping, building, iterating, and maintaining innumerable areas, features, and systems within the game. When I wasn't working on my "Brain", I helped rebuild parts of the game that weren't hitting the mark, brought enemy NPCs from paper prototype to functional actors, designed and built two boss fights in one month each, implemented cutscenes and dialog, provided feedback on narrative so it supported the design of any given area, designed tutorials for many of the game's features, scripted countless actors and objects in Unreal 4, and drafted technical documents and walkthroughs.
- Between two *Amnesia Fortnights* (a two week internal game jam with small teams), I helped design and implement a branching narrative system that comprised the core gameplay for *Get Out of Detention*, and a combat system for *I'll Be The Head*.

Design Consultant, High Fidelity (San Francisco, CA)

February 2018 – April 2018

Projects: Zombie themed multiplayer virtual reality escape room promotional event

- I was commissioned to design a zombie themed escape room for an event on High Fidelity's VR social platform. The escape room was to be played by influencers, and the zombies and NPCs were to be controlled by human actors. I was responsible for redesigning an existing open-world social space to provide a coherent gameplay experience, writing a brief narrative for NPCs, and designing a system for a limited number of actors to use to recreate the feeling of a zombie horde. This was mostly all accomplished with HF's proprietary VR tools using the Oculus Rift.

Content Designer, NCSOFT/Iron Tiger (San Mateo, CA)

October 2015 – August 2017

Projects: Two unannounced mobile projects

- Paper prototyped, designed, pitched, created, and iterated upon various content including but not limited to levels, enemy families, systems, features, matchmaking, progression, and player retention.
- Helped design and improve in-house tools, including workflow of said tools, and created technical documents as in-house tools were being developed during production.
- Integral in hiring process; interviewed candidates for mid to director level positions within Design, UI/UX, Art, and QA, to ensure competency and company culture fit.

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Designer, Crystal Dynamics (Redwood City, CA)

December 2013 – October 2015

Projects: [Lara Croft and the Temple of Osiris](#), [Rise of the Tomb Raider](#)

- Ownership over level design, multiple systems, and various content throughout the hub units (large, open world areas) within *RotTR*.
- Worked extensively on the Baba Yaga DLC for *RotTR*, contributing to narrative, level design, and puzzles.
- Prototyped, pitched, and designed multiplayer game modes and systems which tie into *RotTR*'s main campaign. The express purpose was to lower attrition rates, encourage competitive single player gameplay, and generate revenue.
- Repurposed levels from the main campaign for other game modes, designed combat setups, modified existing geometry, balanced systems, and designed procedural missions.
- Played a critical role in the design of *RotTR*'s Twitch rewards features, one of the first of its kind among AAA/console titles.
- Designed levels, puzzles, interactive objects, scripted sequences, and contributed to overall game design for *Lara Croft and the Temple of Osiris* and *Rise of the Tomb Raider*.
- Delivered playable, on screen content within first two weeks of starting, rising to a velocity of 10 design alpha units/puzzles per week, which included traversal layouts, combat rooms, puzzle rooms, and highly scripted sequences.
- My levels comprise roughly 50% of all full length dungeons within *LCTOO*, and received the highest satisfaction feedback on average during user testing.
- Built roughly 75% of all planned downloadable content for *LCTOO* on a two man team composed of me and an artist, after the rest of the team transitioned off the project. In one month.

Game/Level Design Consultant, Stratolab LLC (San Francisco, CA)

August 2013 – December 2013 (contract)

Projects: [Electropocalypse](#) (stratolab.com/electropocalypse)

- Designed levels and UI/UX for *Electropocalypse*, an independent puzzle game based on functional electrical engineering, available on PC, Mac, and iPad.
- Balanced progression of puzzles from basic to advanced electrical engineering concepts (roughly equivalent to the first two weeks of a 101 college level course) by scripting puzzle layouts and win/fail conditions in Python.

Design Consultant, Romotive Inc. (San Francisco, CA)

July 2013 – October 2013 (contract)

Projects: [Romo's Robot Space Race](#)

- Prototyped and designed a story mode and UI for Romotive's iPhone robot that on-boards the player through a series of increasingly complex interaction and feature oriented missions.
- With the introduction of story mode, *Romo's* average user play time increased by thirty minutes and users returned five times more frequently.

Level Designer/Project Lead, Sifteo Inc. (San Francisco, CA)

June 2012 – July 2013

Projects: Nickelodeon's Teenage Mutant Ninja Turtles: Ninja Slide, Sandwich Kingdom: Ice Palace, Richard Garfield's Wee Warriors (unreleased), all on [Sifteo Cubes](#)

- Designed levels, puzzles, systems, pacing, technical documents, and storyline for multiple titles on Sifteo Cubes, with small Agile teams.
- Provided creative direction on *Sandwich Kingdom: Ice Palace*, and directly managed junior designers on the team.
- Created more than ten hours of gameplay and 150+ unique levels and puzzles in under 1 year
- Collaborated with lead creative on *TMNT: Ninja Slide* to develop unique storyline and mechanics based on licensed IP, within branding guidelines set forth by Nickelodeon.
- Showcased games at E3, PAX Prime, and The World Maker Faire.

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Level Designer, Idol Minds, LLC (Louisville, CO)

June 2011 - April 2012

Projects: [Warrior's Lair](#) (unreleased)

- Designed level sectors, encounters, lighting, and visual entity scripting using an in-house proprietary level editor on *Warrior's Lair*, a title for the Playstation 3 and PS Vita.
- Developed over 100+ design alpha levels within an eight month timeframe, including scripted elements such as common encounters, sub-boss battles, and interactive objects.
- My level design was chosen exclusively for display at gamescom 2011, and was featured at CES 2011, GDC 2012, and throughout various publications such as IGN, GameSpot, and Game Informer.
- Began as a junior designer and was promoted to designer based on my contributions.

Skill Set

Game Editors: Unreal 4/5, Unity, Game GUI (proprietary tools at Crystal Dynamics), Ruin LE (proprietary editor at Idol Minds), TorchED, Demolition's proprietary editor, Tiled, Build.

Scripting experience: Blueprint, visual scripting with proprietary software from Crystal Dynamics, visual scripting with FlowScript, TorchED, and Kismet. High-level text based scripting with XML, Python, JSON.

3D Modeling: Maya, Blender, 3ds Max, SketchUp, and Cinema 4D.

Version control: Perforce, Git, BitBucket, and SourceTree.

Task and bug managers: Favro, Jira, Agile, Test Track Pro, Hansoft, Pivotal, and Trello.

Other: Adobe Creative Suite, Zoom, Discord, Slack, Miro, Durango XDK, ProDG Target Manager, and can Google/YouTube/Stack Overflow like a boss.

Interests

I am the workspace owner of a 1,300+ member Slack group for Bay Area game developers. I spend a lot of time on indie games, science, philosophy, psychology, space, travel, space travel, horror, sci-fi, Twitch streaming, motorcycles, standing at the precipice and staring into the void, and camping.

References available upon request.