NIGHT CREW

PRESENTS

REMEMBER TO FORGET

THE HORROR GAME

Daniel Reyes
-a recently-divorced alcoholic-
wakes up in a hospital with no memory other than his name. Upon exploring the building's dark winding hallways, he faces the judgment of his demons that lead him to his haunted present.

Will Daniel succumb to his sins or find peace within himself?

Set in the 1950s, Daniel Reyes is trapped in an old hospital that he knows is determined to kill him. He searches for a way to escape but is hindered by the many monsters that roam its premises.

Wandering throughout the halls of this decrepit maze, Daniel slowly uncovers the truth of his cursed past:
he had murdered the innocent in a drunken rampage.

After his pregnant wife left him, he resorted to liquor to drown his sorrows. His reliance on liquid courage resulted in the fatal bus crash that took the lives of dozens of children and left him without his memories. Barely escaping a ghastly apparition of his ex-wife, Daniel now has to face his greatest demon:
himself.

TEAM 2 PROFILE

Jan Strydom

Skill Set: 3d Modeling & Texturing, Rigging & Skinning, Animation, Graphic Design

Team Role: Team Lead, Animator, 3D Modeler, Foley Artist, Music Coordinator

Garrett Hatcher

Skill Set: Programming

Team Role: Lead Programmer

Ariel Flores

Skill Set: Programming

Team Role: Programmer

Marnie Pascasio

Skill Set: Concept Art, Graphic Design, 3D Modeling & Texturing

Team Role: Concept Artist, Graphic Designer, 3D Modeler & Texturist

Warren Bishop

Skill Set: Writing, Level Design, 3D Modeling & Texturing

Team Role: Level Designer, Writer, 3D Modeler

Joel Rosmann

Skill Set: Foley Artist, Music Producer

Team Role: Contracted Music, SFX

GAME FAQ

What inspired your game?

We liked the idea of a story-focused horror genre with a low polygon art style similar to that of PSX games such as *Resident Evil* and *Silent Hill*. The top-down view was inspired by indie horror games like Catchweight Studio's *Conscript* which is what we believe to be a unique way of storytelling that doesn't rely too much on expensive equipment and tools and yet still delivers a similar experience to that of non-top-down games.

How do you organize and plan your project work?

Typically, everyone had different goals which often lead to someone else's work. We tried to follow a pretty simple pipeline for our characters: from the Concept Artist to the 3D Modeler to the Rigger to the Animator. For props, it was much simpler.

Jan: I worked whenever I could and on whatever I felt was needed. Although, I knew that any work that would be passed on to someone else needed to be worked on first, as well as work that would be crucial for the programmers to have such as the main character with their animations.

Garrett: I work from 10AM to around 10PM with an hour break for lunch and dinner, as well as an hour or two of playing games with friends. I rarely work on the weekends because I believe that this is needed to maintain good mental health and lower stress, both of which are very important to me.

Ariel: I have my calendar to track tasks that need to be done in order of priority. I work 5-6 hours, but I sometimes work on the weekends.

Marnie: I typically list down each task that needs to be done in order of priority then place these tasks on my calendar, spread out according to how much time it would take me while taking note of due dates. This plan includes 1hr breaks in between 3-4 hours of work as part of work/life balance that I've had to learn throughout years of work experience.

Warren: I organized my work for a week and followed it. Sometimes things would come up that took priority which changed the schedule.
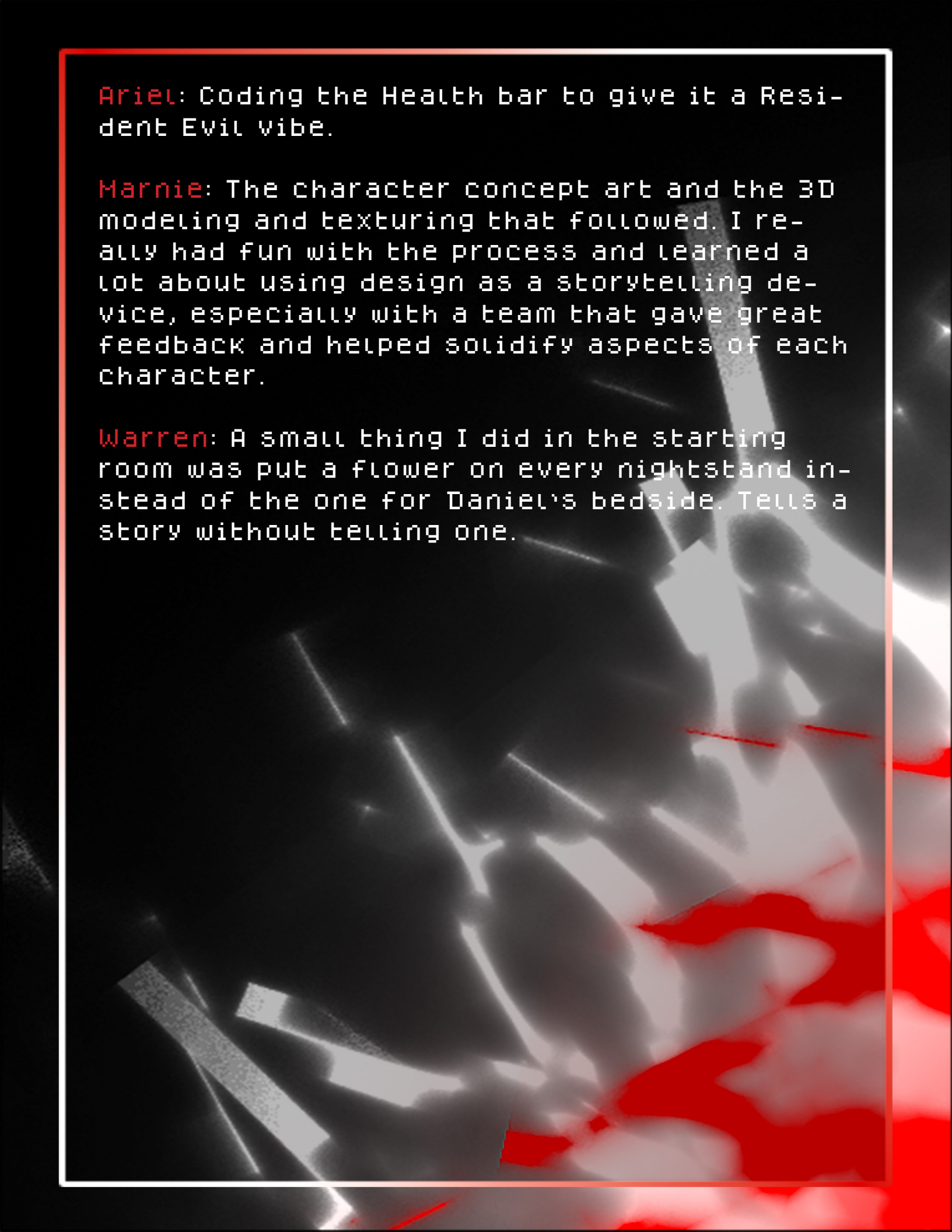
What was the most difficult part of the game's development?

Overall, our ideas were limited to current knowledge, resources, and time which resulted in cutbacks in storytelling and combat mechanics. More specifically, the most difficult part for the programmers was programming the AI to attack the right targets, as well as the player's rolling animation into the game. Another was making sure the player collided with walls and other assets instead of running through them. For artists, the most difficult part was ensuring that everyone's work was compatible with each other's to get the game working properly. Another was importing assets onto Unity which took time and trial-and-error to get working.

What is the best creative decision you made with this game?

Jan: I would say that that the PSX art style was one of the best creative decisions in terms of attempting to ease the burden for artists.

Garrett: Color-coding the lock and the key's lights to correspond to each other's colors to guide the player.

Ariel: Coding the Health bar to give it a Resident Evil vibe.

Marnie: The character concept art and the 3D modeling and texturing that followed. I really had fun with the process and learned a lot about using design as a storytelling device, especially with a team that gave great feedback and helped solidify aspects of each character.

Warren: A small thing I did in the starting room was put a flower on every nightstand instead of the one for Daniel's bedside. Tells a story without telling one.

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Warren Bishop
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GAME 2332
Professor Larry Hendrix