IMT&S Team Devlog

Introduction

The project aims to make the current teaching materials used to introduce school children to the Wilminktheater more engaging and interactive, to help children retain theatre rules and information more effectively. Traditional materials often result in low student engagement, leading to chaos during theatre visits. To address this, the Wilminktheater seeks to develop a playful, flexible game that can be used with or without a teacher. The goal is to create a fun and educational tool that keeps children engaged, ensures they remember theatre rules, and reduces disorder during school performances.

The current approach employed by the teachers and theater staff is not effective for kids to retain the information. Teachers and staff take the time before and during the school visit to explain the code of conduct to the children but due to the low engagement and the stimulation of a new environment, the information doesn't stick.

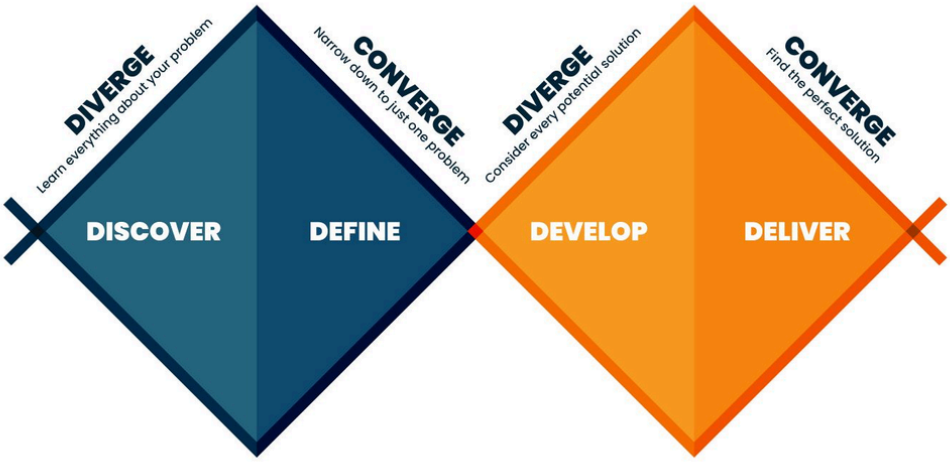
This project was first initiated by Bo Hamer, who is now working for Wilminktheater as a Receptionist Frontoffice, during her graduation internship at the Wilminktheater. She developed a prototype for a 2D Point & Click game as a medium to show the theatre locations and introduce the children to the code of conduct at the theatre. Based on user tests she conducted, the prototype showed promising results and was passed on to a team for improving and developing the concept further.

The team working on this project is made up of six, 4th year students from the Creative Media & Game Technologies Bachelor at Saxion University of Applied Sciences in Enschede.

- Alexis de Cazenove: Designer, Team Leader
  - Portfolio Link: https://alexisdecazenove.online/
- Jose Peiro: Designer
  - Portfolio Link: https://joseapeiro.github.io/JosePeiro.github.io/
- Amber Kortier: Engineer
  - Portfolio Link:
- Artiom Vostrenkov: Engineer
  - Portfolio Link: https://www.vostrenkov.nl/
- Thomas Reijmerink: Artist
  - Portfolio Link:
- Jekaterina Markova: Artist
  - Portfolio Link: http://jekmark.artstation.com

During this semester long project, we aim to put our skills into practice and deliver a solution to our client's needs.

This Devlog will detail the team's approach towards creating this solution by going over our process for each part of the development cycle. To help during each phase, the Double Diamond Design Thinking Model was used as a framework for delivering the best results possible.



Resource - The 4 Ds: Double Diamond Design Thinking Model

The Double Diamond Design Model is a framework for creative problem-solving, divided into two phases: Discover and Define (divergent and convergent thinking for understanding and framing the problem) and Develop and Deliver (divergent and convergent thinking for ideating and implementing solutions). It helps teams explore a wide range of ideas before narrowing down to the best solutions.

Applications include product design, UX/UI, and game development, where clear problem definition and iterative solution testing are crucial.

Concept Phase

The Research and Define phase is essential in game design—or any design process—because it lays the groundwork for developing a product that truly resonates with users and meets client expectations.

This section will discuss the process each member of the team followed to empathize with our target audience and define the key problems they need to solve.

Devlog Alexis

Concept Phase

In this phase, our goal is to set the stage for the project by really understanding the problem, refining our focus, and laying down a solid foundation that aligns with both our client's vision and our target audience's needs. This means diving deep into research, defining our approach, and setting a clear design direction to guide us as we move forward.

Responsibilities

As the designer and team leader, my main job is to make sure the user experience is at the forefront while keeping the team aligned and productive. This involves making strategic design decisions and coordinating everyone's efforts to stay focused on our project goals.

First Steps

Our client had already gone through a process to figure out the initial problem and even tested a prototype concept. With their insights and test results in hand, I started by reworking the problem statement to make sure it matched our current direction. I used a problem statement canvas to help break down the issue into manageable parts.

The document from our client provided a roadmap of where they had left off, which helped us see where our focus needed to shift. This step was key for understanding their initial goals and identifying areas that still needed exploration. By aligning our goals with our client's needs, we could pinpoint what was missing and where we could really make an impact.

Research

At this point in the double diamond process, our aim is to cast a wide net and gather insights on various topics related to the project. Since our main audience is kids aged 5-10, we dug into online research to understand how they think and engage with games. We looked at their learning preferences, attention spans, and what game features work best for this age group. We compiled summaries of our findings in a research document which the whole team is able to access with the sources included.

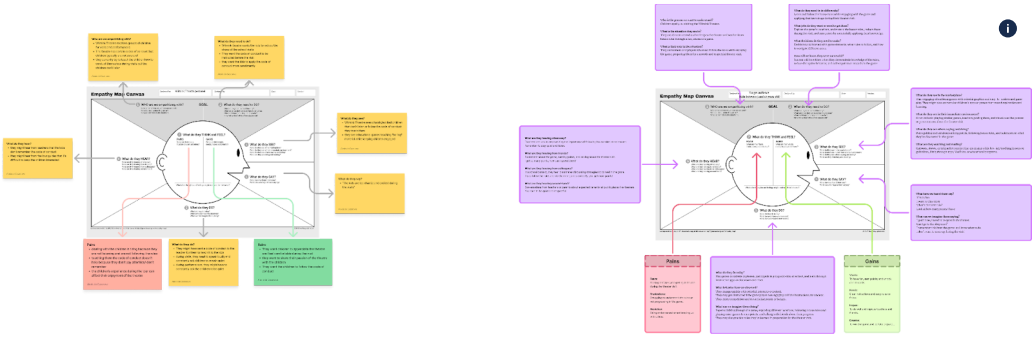
To get firsthand insights, we also planned interviews with kids from a local school in Enschede. We wanted to hear directly from them to help shape our design choices. Unfortunately, some communication delays meant we couldn't get these interviews done before the concept phase wrapped up, but they're still on the schedule, and we're hopeful they'll provide valuable insights later on.

Because our game is educational, I also dove into the theory behind educational game design. This helped us understand how to create learning experiences that are both effective and fun. We gathered some key insights on what works well in educational games for kids and how to keep them engaged while they learn.

Key Takeaways on Young Kids as a Target Audience for Games:

- Young kids respond well to bright visuals and hands-on, interactive elements.
- Simple instructions and immediate feedback help reinforce learning.
- Short attention spans mean we need to keep things dynamic to hold their interest.
- Social features, like multiplayer or collaborative elements, can be great for engagement, as kids this age are naturally social.

Based on our research, we filled in some empathy maps to have an overview of our target audiences' situations:



Empathy maps of children and Wilminktheater staff

Key Takeaways on Designing Educational Games for Young Kids:

- Gradually introducing new concepts helps kids build on what they already know.
- Positive reinforcement, like rewards, keeps kids motivated and gives them a sense of accomplishment.
- It's crucial to integrate educational goals directly into the game mechanics so that learning feels natural, not tacked on.

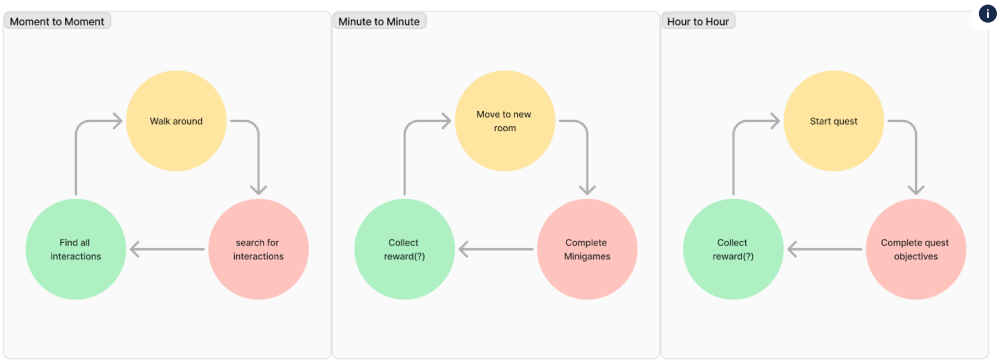
Definition

With our research findings in hand, Jose and I began defining the overall design direction for the project. We documented the specifics and outlined three main design pillars to guide us:

1. **Engaging and Age-Appropriate Learning**: Making sure the content is both fun and accessible for young kids. We want them to feel challenged but also capable.
2. **Interactive Exploration**: Letting kids explore and discover at their own pace, which encourages curiosity and gives them a sense of control.

3. **Playful and Educational Challenges**: Mixing play with learning to create challenges that promote problem-solving and critical thinking in a fun way.

These pillars serve as a reference point to keep us on track. Along with the design pillars, we also drafted some initial game loops to keep players engaged. We'll keep refining these as we go, based on what works best for reaching our goals.



First version of the game loops

Finally, I wrote out the specifications of our project in a document using the problem statement canvas as a guideline.

CONTEXT When does the problem occur? The problem occurs during school visits to the theatre for 5-10 year old children.	**PROBLEM** What is the root cause of the problem? The children don't retain the information and code of conduct told to them by the teachers and staff.	**ALTERNATIVES** What do customers do now to fix the problem? The teachers try to keep the children calm during the visit by reminding them the rules. The teachers also try to tell the children how the theatre visit will go beforehand to reduce confusion.
CUSTOMERS Who has the problem most often? The Wilminktheater staff are the ones who have to deal with the chaos of the children most often since they guide the visits for multiple different schools	**EMOTIONAL IMPACT** How does the customer feel? The customer feels tired and frustrated because they want to share their interest of the theatre with the children **QUANTIFIABLE IMPACT** What is the measurable impact (include units)? No quantifiable impacts have been considered	**ALTERNATIVE SHORTCOMINGS** What are the disadvantages of the alternatives? The alternatives are not effective and can be more exhausting for teachers and staff members

Problem statement canvas used as a guideline

Outcomes

At this point in the double diamond process, we've diverged to explore and then converged to bring together all the insights into a new problem statement. Next, we'll diverge again to brainstorm game ideas, then converge on the ones that seem most promising. This will lead us to a vertical slice of the game—a kind of functional prototype focused on the main gameplay elements.

In the next phase, I'll be working on game mechanics that align with our design pillars and game loops. It'll be a lot of testing and refining to make sure everything we build serves our educational goals and keeps our target audience engaged.

By the end of this concept phase, we aim to have a clear understanding of the problem, a defined direction for our design, and a game plan for the next steps. As we continue to gather feedback and test our ideas, this foundation will help us bring the project to life.

Devlog Thomas

Introduction

Hello everyone, my name is Thomas, and I am the 2D artist for this project. As you already know our team has been tasked with creating a

game for children at school aged 5-10. My art will help support our educational game to help kids feel engaged and excited about our game. My responsibilities include things such as creating 2D assets, such as sketches and concept art, finished artworks and 3D models. Besides that, my collaboration with the team is really important for maintaining a unified art style throughout the project. I work together with one other artist and we continuously make sure that our work is cohesive and fits the style we are trying to achieve.

Concept phase

Our development process is based on the **Double Diamond model** of design thinking. This way of development emphasizes the importance of exploring many different options to then narrow down our options with new solutions. We use this method of approach in our project to make sure that we thoroughly research our target audience and iterate on our concepts. This is why the Double Diamond model is very important to use during the concept phase. With this approach we aim to find and lay the foundation for the visual style of the game. An important part of that is done by empathizing with the target audience, children aged 5-10, and defining their needs and our goals of the game. For me as a 2D artist, this phase is important because I need to set the tone for all the visual art direction for the rest of the project.

To empathize with the kids, I first began by diving deep into understanding what a day at the theatre would be like to the kids. Our game is meant to peacefully introduce them into a world of fun and exciting antics, but done in a controlled and engaging way. To do this, I need to know what kind of art style would appeal to kids within that particular age group. I asked questions like: What are children of this age group interested in? How can we create something playful with the art style? What kind of art style would appeal to kids throughout the entire age range?

To answer these questions I had to rely predominantly on **desk research.** This way I could look into already existing media for children and draw inspiration from there. I looked for popular games and animations aimed at our demographic in the hopes of identifying common and overlapping themes in color palettes, shapes and designs. This exploration was really important in shaping the look and feel of the game. The initial research I did was broad, encompassing some of the most popular children's games like Tamagotchi and Toca Boca. Both of these games are well known amongst kids and are recognized by their simple yet engaging visuals, which I believe would resonate with our audience.

The art style of these games is nice but together with the other artist we came to the conclusion that we wanted to push the style a bit further, since half of our demographic is a bit older. This led us to different styles and for example led us to the work of artist Nadiia Kanishcheva. Her art style plays around with stylized shapes and exaggerated features while using a wide color range without using too many overly saturated colors. Her work features softer edges, giving the environment a friendly feeling which we wanted to replicate in our game. What Nadiia does so well in her work is that she creates a sense of warmth and playfulness, while still having a bit more of a serious structure that I think would work well for our entire age demographic.

Besides looking into other games and visual styles, another significant part of the concept phase is to focus on how children perceive and engage with art. Children at such an early age are still developing themselves day by day, so it's important to use visual assets that are easy to understand and navigate. Based on research from various child psychology studies and educational theories there are a few things that we know for certain. First off, kids respond well to bright and contrasting colors, especially primary colors. These colors help objects stand out and become more visually recognizable. Besides that, strong simplified shapes and exaggerated proportions can be more easily interpreted by younger children. Bulky shapes and round edges are commonly used in children's games because they are easier to visually understand. This goes hand in hand with a clear and intuitive design that helps kids engage better with the environment that they are placed in. This means that when I'm creating art, that I need to prevent any visual cluttering and instead create recognizable places that would intuitively guide children through the game.

Knowing all of these things now, I can start thinking about defining the core visual goal of the project. An easy way to do this, which is also encouraged by the Double Diamond framework, is to create a clear **problem statement.** This statement is meant to help me focus my efforts to ensure that all the decisions that I make are aligned with the game's needs.

My idea for the problem statement is: "How can we create an interactive, visually appealing game that educates children aged 5-10 about the Wilminktheatre experience, while maintaining an art style that is both engaging and accessible to this demographic?"

Now that we knew the problem we could employ different tools to help me and the other artist to solidify our visual direction. We first started off by creating moodboards and a style sheet. Moodboarding is a crucial tool for helping artists being aligned with each other regarding the visual style of the game. Our moodboard is expansive and creates references from countless games. The moodboard not only helped us artists, but also helped us communicate our vision to the rest of the team and the client.

The designers spent their time creating several **empathy maps** to help us understand the feelings, needs and motivations of the users, schools and the theatre. This provided us with insights into what people might think and feel when they interact with the game. An example of this is how we learned that children response well to environments that allow them to freely explore while getting many rewards. We thought about a simple user journey detailing how a child would interact with the game from start to finish.

While that was going on, I started working on several sketches of the game's environment which was essential for refining the style. I worked closely together with the other artist while this was going on, sharing sketches of buildings and different settings. We experimented a lot with the degree of stylization, color schemes and composition. These sketches allowed us to play around with proportions, detail and simplify shapes to fit the preference of the kids.

Two weeks went by and we were starting to wrap up the concept phase for the art direction of the game. At this point we had a very solid foundation to keep working with. We had a clear understanding of the needs of the kids, backed by research and empathizing. We created a problem statement that kept our work focused on creating something visually engaging and educational. We have a moodboard and stylesheet that aligns with both the artists on the team to ensure that we can create consistent art across the assets. Lastly we have several iterations of concept art for the environment, giving us a clear vision on what should and should not be done.

Now that all of this is clear I have completed the first half of the cycle of the Double Diamond model. I first diverged by exploring different arty styles. Next up I gathered references and inspirations and started creating moodboards with all of the inspiration that was gathered. Next to that I also made some concept art and sketches. Next up I started converging those ideas to refine the best ideas. This way I could create a coherent art style for the game. While narrowing down we kept thinking about the target audience, feasibility and consistency. This led us to create a stylized, colorful and exaggerated art style.

Devlog Amber

Introduction:

Hi! I'm Amber, I'm an engineer in the project. For this project we are making a 2D point and click game for *het Wilminktheater*. The goal of the game is to help children aged 5 – 10 with learning the rules of the theatre. My part in the project is making the core mechanics. Think of walking, talking, and the general game flow. I do this in cooperation with the artists and designers.

Concept phase:

We decided to use the Double Diamond Method in our team. This system allows us to explore and iterate more. We plan to use it to find what art style to use and other core gameplay mechanics. During the empathize phase we plan on collecting the needs and goals of our target audience (children aged 5 – 10 going to *het Wilminktheater* and the theatre itself). I will also use this phase to research about many point and click approaches and engines to see what fits with our project.

The empathizing phase was a teamwide process for us, there were also individual parts. That was figuring out what style of game (engine) would fit the best for the target audience, but also what would be viable for us to make within this time period. We want to make a 2D point and click game to teach the children the rules of the theatre.

This was predominantly achieved by researching different types of point and click engines and games. A request of the team was to not use a custom engine due to the time investments/requirements that come with that. Also, the client requested specifically for the game to be 2D but I will come back to that.

I started off by researching a lot of different point and click engines. This of:

- Construct
- GDevelop
- Game Maker
- ClickTeamFusion
- Visionaire
- Adventure Game Studio
- Godot
- RPG Maker

- Renpy
- Wintermute Engine
- Unity

All of these engines have their own strengths and weaknesses. Some are really good for specifically point and click games and would for sure fit our needs, however as a team we had another big obstacle to face. The game needs to run on a website, not as a downloadable executable. This makes almost all these engines obsolete and only Unity stays behind as a viable option.

Because of that I started looking into different point and click game solutions for Unity, there are a couple of very nice ones. For example:

- Adventure Creator
- Naninovel
- Game Creator 2

These solutions work very well and technically suit our needs, they cost money however and we have a budget of zero euros. We also wanted the ability to playtest and change things up. If we commit to an engine/solution before we do any target audience research it could be a waste of time. The waste of time being the biggest contributor. By getting a custom solution we would waste a lot of time teaching the team about the new solution. Since we don't have the luxury of extended development time this might not be suitable for our needs.

Because we chose for a self/custom made Unity implementation, it was up to me to figure out how we would approach that. The team had concluded that they want a character to be able to move around the environment and scale properly depending on the depth. That is easy to do in 3D but difficult to do in 2D due to the ever changing camera angle. It was also difficult for me to find a proper 2D path finding solution in Unity that worked well for our game. So ultimately I decided we build the game in 3D and use the build in Unity 3D pathfinder because it would fit our needs perfectly.

The problem is, the client requested a 2D game, so why are we making a 3D game. Well, in reality a lot of 2D games are secretly build in 3D. I figured it would be the best for us to do this as well as it would make the development of the game easier but we can still make it look 2D by making everything unlit and appear 2D by putting the camera super far away and on a very low FOV.

For walking and path finding I initially intended to use the build in Unity system called NavMesh. What it does is basically in the name. Navigation Meshes. It creates a mesh (a shape, imagine a tarp stretched across the floor) that a character can walk on. The problem is due to the way we build the game the NavMesh system proved to be very problematic. This is due to the fact that I cannot make fine adjustments to the mesh, and there are only a limited amount of customization options available. Due to this I decided to make my own path finding system using A*. I chose A* because I know it is capable of doing exactly what I want, and also very customizable. By making it myself I can decide to prefer the player walking over certain areas or avoid certain areas altogether. I can also easily alter the width and height of the player.

Before all this research came to fruition the designers made a set of empathy maps that we as a team rely on. They provide us the knowledge of what the end user wants, needs and how they feel. But also what our client wants, needs and feels. Because of this I made very deliberate steps in what engines to research, why they were and were not viable and how we ultimately end(ed) up making a 3D game that will look 2D. (The product owner approved of this in a meeting).

All of these mechanics I researched and build (prototypes, in order to see if something works/is viable you need a prototype of it) are there to ensure that the children get an easy way to learn the rules of the theatre. By making the mechanics intuitive and easy to understand we aim to satisfy all the client's needs.

In order for this to stay clear in my head I came up with a problem statement: "How do we create a fun and educative game that can teach children from age 5 to 10 the rules of the theatre whilst we keep this project viable to build in the timeframe we have?"

Devlog Jose

Introduction

Hello! I am Jose, and I am one of the designers in this project. My team and I have been assigned to work on a 2D point-and-click game for the Wilmic Theater in Enschede. The game is aimed at children between the ages of 5 to 10 years old. The goal is to develop a game that

introduces the children to the Wilmic Theater, what it is, its locations, and most importantly, its house rules. One of the issues that the theatre has been challenged with is the fact that during school trips, the children do not behave according to the house rules of the theatre and its locations. So, we are aiming to develop a game that is engaging to the children and low-key teaches the house rules.

As one of the designers in the team, my responsibilities include the creation of the questionnaire for our target audience, visiting and contacting schools to set playtesting sessions with the children, researching online games for the creation of minigames, UI-UX, and the Game Design Document together with the lead designer. Besides these points mentioned, working closely with the team and maintaining a good flow of communication among everyone so we are all on the same page and everything runs smoothly.

Concept phase

As a team, we've decided to approach the development process using the **Double Diamond method**, which allows us to thoroughly explore both the problems we're solving and the solutions we're creating. This method emphasizes divergent and convergent thinking first, we identify the problem and expand our understanding, and then we narrow down solutions.

For me as a designer, the concept phase focuses heavily on understanding our target audience: children aged 5-10. My role here is to ensure that the gameplay, mechanics, and overall user experience align with the needs and expectations of this age group, while still addressing the issue at hand—teaching the house rules of the Wilmink Theater. The research and insights we gather during this phase will guide how we design the game's interactive elements and structure.

Target Audience Research

One of my primary responsibilities is to gather information directly from children, which will inform the design of the game. To do this, I'm creating a questionnaire aimed at understanding what types of games children in our target group play, what keeps them engaged, and what they enjoy most about their favourite games. By asking about their preferred activities during school and lunch breaks, I can gain insight into the kind of interactions and rewards that will resonate with them in the game.

This questionnaire is crucial for helping me to empathize with the players. I, together with the team, will also be scheduling playtesting sessions at schools to gather feedback from the children, observing how they interact with the game and what draws their attention. This will allow us to iterate on our designs, art, and mechanics and ensure the gameplay remains fun, engaging, and educational.

Research and Inspiration

In addition to understanding the children themselves, I've been researching other educational games and interactive experiences to see what elements we can incorporate. These games have effective ways of teaching children without feeling too instructional, and that balance is exactly what we aim to achieve.

Another key aspect of the concept phase for me is ensuring that the educational elements teach the house rules of the Wilmink Theater seamlessly integrated into the gameplay. The challenge is to create mechanics that naturally teach these rules without them feeling forced. For example, we are exploring reward-based systems where players earn points for demonstrating good behaviour in the game, which ties into the theatre's house rules.

Collaborating with the Team

Collaboration is essential during this phase. I work closely with our lead designer, artists and engineers to ensure that the game mechanics and visual style work together to deliver a unified experience. This collaboration helps us create a cohesive design that matches both the gameplay and the aesthetic style of the game and the theatre itself.

Problem Statement and Moving Forward

At this point in the Double Diamond process, we've defined the problem: how to create a fun and interactive game that teaches children about the theatre's house rules while remaining engaging for the 5-10 age group. With the research gathered, the next step is to begin developing and testing solutions. My focus will shift towards designing specific game mechanics and mini-games that align with the problem statement.

Our next task is to begin prototyping the game based on the feedback gathered from playtesting sessions and user research. We'll continue iterating on the game design, ensuring that the core mechanics keep children engaged while teaching them important lessons about behaviour at the Wilmink Theater.

Devlog Kit

Introduction

Hi I'm Kit and as an Artist my primary role is to bring the games's world and characters to life through detailed illustrations, character art, and environment designs that enhance the player experience. Being a 2D point-and-click game, it needs to feel explorable, which would be achieved through immersive environments and interactions with characters and objects on the screen.

As the designated artist for this project, my responsibilities include:

- **Character Concept & Design**: Crafting unique and engaging character concepts that align with the game's story, world, and style. This includes developing animations for the main character that will be able to move along the game from third-person perspective.
- **Environment and Background Art**: Designing visually compelling environments that not only immerse the player but also provide visual cues for interaction. This involves the use of perspective techniques (such as 1, 2, and 3-point perspectives) to create depth and enhance the game's 2D world.
- **Asset Creation**: Developing interactive objects, mini-game assets and other visual assets that fit the game's aesthetic and functional needs. These elements need to blend with the environment while maintaining clarity and usability.
- **Maintaining Visual Consistency**: Ensuring a consistent art style across all characters, environments, and assets not only among my own work but also with Thomas, the 2nd artist in the team, so we can create a unified and coherent game world that enhances the player's experience.

Devlog Artiom

Introduction

Hello, my name is Artiom, and I am one of the engineers for our Point and Click project, working together with another engineer, two artists, and two designers. Currently my primary contribution to this project is creating and hosting the website where our game will be accessible, also on another side, I'm responsible for helping to develop main Unity project. I am responsible for designing the overall web experience in collaboration with our designers and artists to ensure it is engaging and appropriate for our target audience, and implementing character customization and animations.

Concept phase

Our team chose the Double Diamond model of design thinking to guide our development process. This methodology emphasizes exploring a wide range of options before converging on the best solutions, allowing us to thoroughly research our target audience and iteratively develop our concepts. This approach is particularly crucial during the concept phase as we aim to establish not only the visual style and core gameplay mechanics of our 2D point-and-click game but also the digital platform that hosts it. The game is designed to teach children aged 5–10 the rules of the Wilminktheater.

Empathize

During the empathize phase, our team focused on understanding the digital habits, preferences, and needs of children aged 5–10 to create an engaging website experience. Recognizing that simplicity and visual appeal are important for this age group, I aimed to design a website that is easy to navigate and visually consistent with the game's art style.

I considered how children interact with websites, noting that they prefer straightforward interfaces with large buttons and minimal text. Bright colors and interactive elements can capture their attention and make the experience more enjoyable.

By focusing on these aspects, aim was to create a digital platform that not only effectively hosts the game but also enhances the overall experience for children. This approach ensures that the website is accessible on any platform and engaging without overwhelming young users with complex navigation or unnecessary features.

Simultaneously, our team are exploring various point-and-click game approaches and engines to find the best fit for our project, considering both what appeals to our audience and what is feasible within our time constraints. The team has decided against using a custom engine due to the significant time investment required, and our client has specifically requested a 2D game, which makes thing easier, since Unity allows us to build a game made for browsers.

Since our team came up with the concept where the character can freely move within the scene, and while the second engineer was busy creating a pathfinding system, my task was to synchronize the character's movement with animations. Although we don't have the finished character yet, we have already implemented a working animation system, which allows us to control different character animations when needed.

Defining the user's needs and pain points

Based on the research and empathy mapping, I identified the following key needs and pain points:

- **Needs:**
  - Simple and intuitive navigation.
  - Quick access to the game without unnecessary steps.
  - Visual consistency with the game's art style to maintain immersion.
  - Interactive elements that are responsive and engaging.
- **Pain points:**
  - Confusing interfaces with too many options.
  - Slow-loading websites due to heavy frameworks or unoptimized code.
  - Inconsistent visual experiences that can distract or confuse young users.

Researching Web Development Frameworks

To address these needs, I researched familiar to me website creation frameworks like Angular and React. While these frameworks offer robust features, I found that they can introduce unnecessary complexity. Additionally, implementing the game within these frameworks caused problems.

Considering these factors, I decided to proceed without using a complex framework. This approach allows for:

- **Improved Performance:** Faster loading times by reducing overhead.
- **Greater Control:** The ability to optimize code specifically for our game's needs.
- **Seamless Integration:** Easier alignment with the game's visual style without being constrained by framework-specific limitations.

Problem Statement

Based on the insights gathered, I refined my problem statement:

"How can I, as an engineer, develop a simple yet engaging website to host our 2D point-and-click educational game for children aged 5–10, ensuring that the digital experience is accessible, aligns seamlessly with the game's visual style, and maintains optimal performance across platforms without using complex frameworks like Angular or React?"

This problem statement is based on the research, and directly addresses the needs of our client. Our next task is to finish the design of the website and start implementing prototype into the actual website.

Conclusion

As we conclude the initial phases of our project, we've laid a strong foundation by understanding the challenges faced by the Wilminktheater and the needs of our young audience. Moving forward, we will enter the next stages of our development process, where we will ideate gameplay mechanics that align with our design pillars and core game loops. By prototyping and testing our best ideas, we aim to refine our concepts and bring them to life. Ultimately, we plan to produce a polished vertical slice of the game, which will serve as a proof of concept and demonstrate the potential of our interactive solution to enhance student engagement at the theatre.