

B2B PINACOTECA APP

Concept

1.0 Overview

The Pinacoteca di Brera Interactive App is a revolutionary mobile application crafted to enhance the museum experience for art enthusiasts aged 20 to 35 at the prestigious Pinacoteca di Brera in Milan, Italy. Merging technology with art appreciation, this app offers a dynamic and immersive journey through the museum's extensive collection.

2.0 Main Feature

Intuitive User Experience

The app boasts a user-friendly interface, ensuring easy navigation for both seasoned art historians and casual art enthusiasts. The design minimizes barriers to engagement, making the exploration of the museum's treasures accessible to all.

Engaging Content and Artwork

Immerse yourself in a curated selection of artworks, accompanied by informative content about the artists, their masterpieces, and the history of Pinacoteca di Brera. High-quality visuals and interactive elements enhance the overall aesthetic experience, aligning with the museum's commitment to artistic excellence.

Educational Value

Delve into a treasure trove of educational content, catering to varying levels of art expertise. From detailed descriptions to intriguing anecdotes, the app provides a comprehensive understanding of the artistic wonders housed in Pinacoteca di Brera.

Gamification for Exploration

Engage in interactive mini-games that complement the museum experience. These games add an element of fun and challenge, encouraging exploration and discovery.

3.0 Mood and Game Feel

The Pinacoteca di Brera Interactive App wants to make you feel a mix of respect for art and the excitement of discovering something new. It brings the calm feeling you get in a regular museum visit but adds a touch of curiosity with interactive features.

The app's playful vibe is meant to be engaging and responsive, making you feel like you're really part of the art world. Everything you do in the app, from moving around to playing mini-games, is designed to be easy and enjoyable. The games make things a bit challenging but also give you rewards, making the whole experience more fun and making you feel good about what you've accomplished in the museum. The goal is to find the right balance between learning about art and having fun with interactive things, creating an enjoyable and clever experience.

4.0 Art Style

Minimalistic Elegance

In crafting the art style for the Pinacoteca di Brera Interactive App, we aim to achieve a seamless blend of minimalism and elegance. The design is consciously curated to enhance the overall user experience, providing a backdrop that complements the richness of the artworks without overwhelming the user.

Simplicity in Interface Design

- **Color Palette:** [Color Palette](#)

- **Clean Lines and Spacious Layouts**

Clean lines and uncluttered layouts to maintain a sense of simplicity. This ensures that the focus remains on the artwork, allowing users to navigate effortlessly.

Immersive Visuals

- **High-Quality Imagery**

Artworks with high-resolution images, allowing users to appreciate the details. The minimalist background ensures that the focus remains on the art itself.

- **Subtle Animations**

Smooth transitions between artworks and gentle fading effects, adding a touch of modernity to the overall experience.

5.0 Target Audience

5.1 Analysis Overview

- **Project Name:** Pinacoteca di Brera Interactive App.
- **Purpose:** Enhance the museum experience for art lovers aged 20 to 35 through an interactive mobile application featuring mini-games and engaging elements.
- **Museum:** Pinacoteca di Brera, Milan, Italy.

5.2 Introduction

The Pinacoteca di Brera Interactive App is a dynamic project aimed at revolutionizing the traditional museum visit for art lovers aged 20 to 35. The app combines technological innovation with the rich art collection of Pinacoteca di Brera, providing an interactive and educational experience.

5.3 Target Audience Profile

Demographics

- **Age:** 20 to 35 years old.
- **Location:** Primarily local and international visitors to Pinacoteca di Brera, Milan.
- **Education:** Varied educational backgrounds, including art history enthusiasts, students majoring in arts, and professionals in creative fields.
- **Occupation:** Diverse, including students, young professionals, and individuals with a keen interest in the arts.

Psychographics

- **Interest in Art:** Have a genuine passion for art, ranging from classical to contemporary.
- **Technologically Savvy:** Comfortable using mobile applications and interactive technologies.

- **Socially Active:** Engage in social media platforms, actively seeking and sharing cultural experiences online.
- **Curiosity:** Open-minded individuals who enjoy exploring and discovering new facets of art.

Behaviors

- **Museum Visitors:** Regular or occasional museum visitors, specifically interested in the Pinacoteca di Brera.
- **Mobile App Users:** Frequently use mobile applications for various purposes, including entertainment and education.
- **Participation:** Willing to actively engage with interactive elements and mini-games within the app, seeking a dynamic museum experience.

5.4 User Experience

- **Intuitive Design:** Prioritize a user-friendly interface for easy navigation within the app, minimizing barriers to engagement.
- **Engagement:** Incorporate elements that captivate and sustain the user's interest throughout their museum visit, balancing information and interactivity.
- **Accessibility:** Ensure that the app is able to cater for users with different levels of artistic experience, providing both beginner-friendly content and in-depth content by adding specific descriptions to artworks.

5.5 Content and Artwork

- **Educational value:** Provide informative content on the works, artists and history of the Pinacoteca di Brera, fostering a deeper understanding of art.
- **Visual appeal:** Use high-quality images for the artworks and interactive elements to enhance the overall aesthetic experience.
- **Variety:** Include a diverse range of genres and artistic styles to meet the different preferences of the target audience, encouraging exploration and discovery.

5.6 Gamification

- **Relevance:** Integrate mini-games that complement the museum experience and encourage exploration, tying into the themes of specific exhibits or artists.
- **Challenge Level:** Adjust game difficulty to cater to a broad audience, ensuring both casual and more dedicated players find enjoyment without feeling overwhelmed.
- **Rewards:** Implement a rewarding system to incentivize engagement with the app, offering exclusive content, virtual badges, or discounts on museum merchandise.

5.7 Personas Analysis

These personas provide a snapshot of the diverse target audience for the Pinacoteca di Brera Interactive App, highlighting their unique characteristics, interests, and behaviors. Each persona represents a different segment of the audience, demonstrating the app's appeal to a broad range of art lovers within the specified age group.

Persona 1



Art History Enthusiast - Alessia

Demographics

Age: 28

Location: Milan, Italy

Education: Holds a bachelor's degree in Art History

Occupation: Works as a freelance art researcher

Psychographics

Interest in Art: Passionate about classical art, particularly Renaissance paintings

Technologically Savvy: Comfortable using various digital tools and platforms for research

Socially Active: Engages in online art communities and forums

Curiosity: Enjoys exploring lesser-known artworks and artists

Behaviors

Museum Visitors: Regularly visited Pinacoteca di Brera for inspiration

Mobile App Users: Actively seeks educational apps to expand art knowledge

Participation: Eager to engage with in-depth content, appreciates the app's educational value

Persona 2



Creative Professional - Marco

Demographics

Age: 32

Location: Rome, Italy

Education: Holds a master's degree in Visual Arts

Occupation: Graphic Designer at a creative agency

Psychographics

Interest in Art: Appreciates both classical and contemporary art, seeks inspiration for design work

Technologically Savvy: Proficient in design software, open to exploring new tech tools

Socially Active: Shares creative work on social media platforms

Curiosity: Interested in interactive experiences that blend art and technology

Behaviors

Museum Visitors: Occasionally visits museums for inspiration and relaxation

Mobile App Users: Enjoys interactive apps for creative inspiration

Participation: Looks for engaging and visually appealing content, interested in the app's gamification aspects

Persona 3



Casual Art Explorer - Luca

Demographics

Age: 23

Location: Florence, Italy

Education: Studying Business Administration

Occupation: Part-time retail worker

Psychographics

Interest in Art: Developing an interest in art, enjoys exploring different styles

Technologically Savvy: Regularly uses social media and entertainment apps

Socially Active: Shares personal experiences online, including cultural outings

Curiosity: Open to discovering art but prefers a casual and approachable experience

Behaviors

Museum Visitors: Visits museums occasionally with friends for leisure

Mobile App Users: Uses apps for entertainment and relaxation

Participation: Looks for easy-to-navigate features, enjoys the app's diverse content and finds the gamified elements intriguing

Art

1 General Info

Look at the chapter above for all general information

1.1 Color Palette

The color palette for the Pinacoteca di Brera Interactive App is carefully chosen to evoke a sense of sophistication, aligning with the museum's commitment to artistic excellence. The palette is inspired by classic art tones, creating a harmonious and visually pleasing experience for users. (see color palette for artist)

[some example for the artist for the palette]

Muted Whites: Symbolizing purity and simplicity, muted whites serve as the primary background color, providing a clean canvas for the artworks and maintaining a minimalist aesthetic.

Subtle Grays: Shades of gray add depth and contrast, enhancing the visual hierarchy within the app. These neutral tones create a sophisticated backdrop that complements the artworks.

1.2 General Look

The overall design of the Pinacoteca di Brera Interactive App is characterized by clean lines, uncluttered layouts, and a focus on simplicity. It provides users with an intuitive and immersive platform that showcases the museum's extensive art collection without distractions.

Clean Lines: Interface elements feature crisp, clean lines, contributing to a modern and polished look. This design choice emphasizes simplicity and ensures a seamless navigation experience.

Spacious Layouts: Ample white space is incorporated to maintain an open and airy feel. This not only enhances readability but also allows the artworks to take center stage, fostering a sense of contemplation and appreciation.

1.3 Mood & Feel

The mood and feel are carefully curated to strike a balance between respect for art and the excitement of exploration. The overall ambiance reflects the calm and contemplative atmosphere of a traditional museum visit, infused with a touch of curiosity and playfulness through interactive features.

Calm and Respectful: The app exudes a calm and respectful ambiance, mirroring the serenity of a museum visit. This mood encourages users to appreciate the art in a contemplative manner.

Curiosity and Playfulness: Interactive elements, mini-games and puzzles inject a touch of curiosity and playfulness into the experience. This adds an exciting dimension, encouraging users to explore the museum's with enthusiasm and a sense of discovery.

Engaging and Responsive: The app's playful vibe is designed to be engaging and responsive. Every interaction, from navigating through artworks to participating in mini-games, is crafted to be enjoyable and user-friendly, creating an immersive and clever experience.

6.0 Mechanics

6.1 Game Progression and Loop

The player begins his journey in front of the museum's sliding glass door. By interacting with the game button embedded in the door menu, the game starts, transporting the player to the initial exploration point within the room.

To advance, the player must successfully navigate and solve the three puzzles presented in each room. Passing these challenges grants access to the final room, where the final riddle is located.

Once the initial trio of puzzles have been solved, the player receives the first reward: a modest voucher offering a discount on admission to the Brera Art Gallery.

To solve a segment of the final riddle, the player must physically visit the museum. Once completed, the player unlocks his second reward: an additional entrance discount.

After solving the puzzles, the player has the freedom to continue exploring, admiring the various works of art that adorn the rooms.

6.2 Win & Reset Condition

Victory is declared when the player successfully completes all the puzzles and gains access to the corresponding rewards.

Once completed, the player can continue to move around the various anchor points to observe the museum.

The player must physically visit the museum and use the app to explore the last room. There a painting is found incongruent with the surroundings, in the room on the app there are 7 paintings one of which is wrong, the player has to

identify on the app by scanning the correct work to unlock the last puzzle and finish the game.

6.3 Movement / Camera System

Within the application, player movement and camera navigation are synergistic, representing a unified entity. In practice, as the player traverses through anchor points, the camera seamlessly tracks their movements, ensuring a harmonious and intuitive gaming experience.

User Navigation

The interactive museum tour employs an anchoring point system in each room, allowing smooth transitions between exhibits. Icons on the screen guide navigation, providing a user-friendly interface.

Room Transition

Transitioning between rooms is initiated by connecting to specified anchoring points on the screen.

Camera Movement, Rotation, and Zoom

Upon reaching an anchoring point, players can explore their surroundings with swipe gestures, triggering panoramic views. Notably, Unity's Cinemachine with Dolly Track facilitates a customized camera transition system. This utilizes rails to smoothly guide the camera from point "A" to point "B," enhancing personalization options.

Rotation with Swipe

- To simulate rotation, a force is applied to the camera that allows it to move on the reference axes.
- Upon releasing the screen, the camera's gradual slowdown avoids abrupt stops, preserving a fluid user experience.

Unity Axes for Rotation Camera Movement

At times when the player is stationed at an anchoring point, introduce specific angular camera movements. This enhances the exploration experience by allowing the player to look around dynamically.

Angular Camera Movement Parameters

Pitch Rotation (X-axis)

- **Functionality:** The pitch rotation allows the player to tilt their view up or down on the X-axis.
- **Implementation:** As the player swipes vertically on the screen, the camera smoothly pitches, providing a comprehensive view of the upward or downward perspective.

Yaw Rotation (Y-axis)

- **Functionality:** Yaw rotation facilitates horizontal movement, enabling the player to pan left or right on the Y-axis.
- **Implementation:** When the player swipes horizontally, the camera elegantly yaws, delivering a panoramic sweep of the surroundings.

Rotation Constraint

A rotation block is implemented on the X-axis, limiting the rotation to $-90^\circ \leq \text{PitchRotation} \leq 90^\circ$. This restriction ensures that the camera cannot complete a full rotation around this axis.

Customizable Parameters

To provide a tailored experience for users, the following parameters are customizable within the Unity environment:

+Zoom Magnitude

- **Description:** Determines the degree of zoom applied when using the pinch gesture.

- **Customization Range:** Adjustable to accommodate user preferences for the intensity of zoom.

+Camera Angular Speed

- **Description:** Governs the Angular Speed at which the camera moves in response to swipe gestures.
- **Customization Range:** Configurable to control the swiftness or gentleness of camera movements.

+Camera Deceleration

Description: Dictates the time it takes for the camera movement to gradually fade out after the user lifts their finger from the screen.

Customization Range: Adjustable for achieving the desired smoothness in the cessation of camera motion.

6.4 Input System

In the context of this mobile application, the input system is tailored for touchscreen interactions, ensuring a seamless and intuitive user experience for exploring the museum's interiors.

Swipe for Rotation Camera Movement

The primary method for camera movement involves swiping on the touchscreen. As users swipe, the camera gracefully follows the motion, allowing them to explore different areas within the museum.

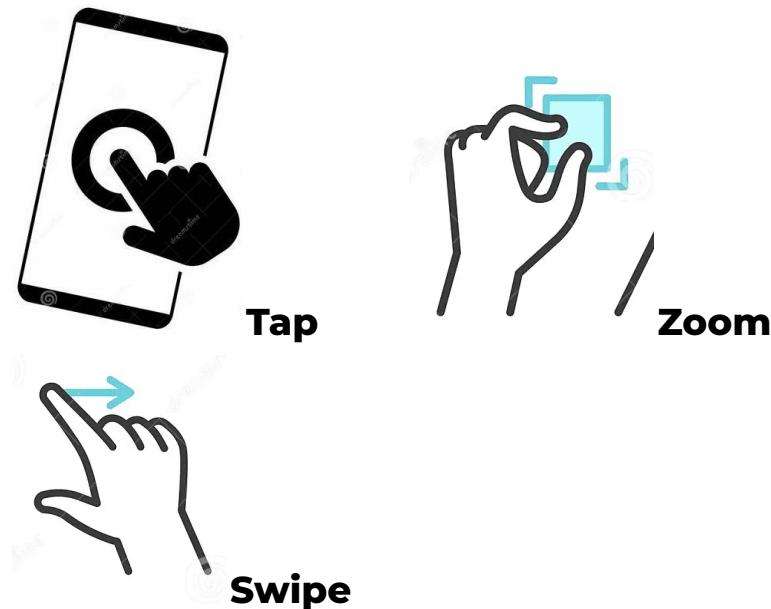
Zoom Command

- Zoom functionality is activated by a two-finger pinch gesture. Pinching outward (from inside to outside) using the field of view parameter on unity.
- Conversely, pinching inward (from outside to inside) initiates a backward zoom, moving the view away from the artworks.

- The degree of zoom is customizable, providing users with the flexibility to adjust the zoom level according to their preferences.

Tap for Interactions

- Tapping on the touchscreen serves as the primary interaction command. For instance, tapping on designated icons initiates actions such as moving to anchor points within the museum.
- Interactions are seamlessly triggered by tapping, enhancing user engagement and responsiveness.



User interaction is predominantly touch-based, utilizing the smartphone screen. Responsive tactile commands, such as swiping and pinching, provide players with an intuitive means to navigate the virtual museum.

This approach ensures an engaging and user-friendly museum exploration, where the fusion of tactile controls and interactive anchoring points enhances the overall gaming experience.

Example of camera movement for an application very similar to ours

[Virtual Tour](#)

Other [Virtual Tour](#)

6.5 Scanning System

This function allows the player to scan a painting in the real museum.

- **Activation:** the scan can only be used when the player is above the anchor point in the fourth room. It can only be started by a button if this condition is fulfilled.
- **Function:** By scanning the correct work "missing on the application" the player will unlock the last anchor point in front of the wrong work on the application, interacting with this painting will start the last puzzle game.

6.6 Reward System

Rewards for puzzle progression

- **First three puzzles:** When the player passes the mazes of the first three rooms, he will be rewarded with a 20% discount on the ticket purchase.
- **Mastery of the last puzzle:** Completion of the last riddle: Upon completion the player will receive a 20% discount for 2 people for a visit to the museum, this discount can only be used for a two person visit.

Discount display: it will be possible to display discount codes on the main screen of the application in the appropriate section (Check UI Documentation)

7.0 Level Design

7.1 Objective

Design a level within the museum environment, integrating puzzle-solving mechanics. Use Unity's Cinemachine for smooth transitions between rooms and employ touch-based interactions for exploration and puzzle solving.

7.2 Level overview

The level comprises a part of the museum with a total of four explorable rooms. The player navigates through the anchor points using Unity's Cinemachine, starting with an initial corridor and progressing through each room by interacting with the anchor points.

Initial corridor

- The level begins in a corridor where the player interacts with the start menu on the glass door.
- Starting the game via the "Play" button opens the glass door and the player moves from the initial anchor point to the anchor point of the first room.

Room exploration

- Within each room, small indicators invite the player to interact to move between anchor points.
- Players can look around freely by interacting with the anchor point, offering a virtual tour experience.
- Zoom functionality is available from the anchor points to observe the artworks within each room.

Artwork and puzzle activation

- Each room features artwork, one of which is covered by a red curtain.
- Interacting with the covered artwork activates a puzzle game, the player enters the appropriate scene of the puzzle game which allows the player to reveal the artwork by solving the puzzle.
- When the player has completed the puzzle he is brought back into the main game scene in front of the artwork he has interacted with with a fade-out effect, having completed the puzzle the curtain covering the artwork opens and then disappears to make the painting visible
- Completing the first three puzzles in the initial rooms provides the first reward: a 20% discount for museum admission and access to the final puzzle room.
- Completing the last puzzle will unlock the last reward, a 20% discount for a couple's visit to the museum.

Hidden Paintings

Room 1 : Crocifissione (Bramantino) [Ref](#)

Code : R1_1a & R1_1b

Description: BARTOLOMEO SUARDI

DETTO IL BRAMANTINO

NOTIZIE DAL 1503 AL 1536

La Crocifissione

Il colore è morbido, con effetti
di controluce, e ogni elemento è disposto secondo simmetrie
calcolate. Ai lati della croce

Bramantino

Bartolomeo Suardi Bergamo 1465 circa-Milano 1530
stanno un angelo e un demonio inginocchiato in adorazione. La
targa ha la scritta "Gesù nazareno re dei giudei" in ebraico, latino e
greco, come nel Titulus crucis, una reliquia trovata nel 1492 e
conservata a Roma, come romani sono alcuni monumenti sullo
sfondo. Bramantino, a Roma almeno nel 1508, ha una rara
conoscenza dell'Antico che reinterpreta in modo fantastico.

Il dipinto è documentato a Brera dal 1806 ma la provenienza e la
collocazione originaria restano ignote. Si è ipotizzato che la tela
provenisse da Santa Maria di Brera, e quindi fosse entrata in
Pinacoteca direttamente, oppure dal duomo di Milano, dove,

secondo alcuni, sarebbe stata esposta per un breve periodo prima di essere tolta per la sua iconografia poco ortodossa: in questo caso la sua esecuzione sarebbe connessa ai movimenti di riforma religiosa circolanti a Milano nel primissimo Cinquecento, diffusi nelle cerchie vicine ai nuovi dominatori francesi e al maresciallo Giangiacomo Trivulzio.

Altre ipotesi, infine, vorrebbero la tela commissionata direttamente a Bramantino dallo stesso Trivulzio, già committente dell'artista per i cartoni del ciclo di arazzi dedicato ai Mesi (ora ai Musei Civici del Castello Sforzesco). **L'opera rappresenta uno dei capolavori dell'artista, densa di riferimenti simbolici oggi non del tutto chiariti. Il colore è morbido, con effetti di controluce, e ogni elemento è disposto secondo simmetrie calcolate.** Ai lati della croce stanno un angelo e un demonio inginocchiato in adorazione. La targa ha la scritta "Gesù nazareno re dei giudei" in ebraico, latino e greco, come nel Titulus crucis, una reliquia trovata nel 1492 e conservata a Roma, come romani sono alcuni monumenti sullo sfondo. Bramantino, a Roma almeno nel 1508, ha una rara conoscenza dell'Antico che reinterpreta in modo fantastico.

Room 2 : Adorazione Dei Magi (Jacomo Nigretti) [Ref](#)

Code: R2_1a & R2_1b

Description: L'opera ha un impianto compositivo arioso e monumentale. Alla scena principale in primo piano con il bambino vivace che si avvicina alla barba del re fa eco, scalato in profondità, il corteo dei Magi, con giannizzeri, dromedari e altri animali esotici, reso con pennellata sempre più corsiva sino a perdersi nel fondo. Sant'Elena, presente perché titolare della chiesa e identificata dalla croce perché fu lei a ritrovare quella di Cristo, potrebbe avere il viso di Orsa malipiero, committente del dipinto.

L'opera giunse a Brera con un'attribuzione a Scarsellino, proveniente dalla collezione del cardinale Cesare Monti lasciata nel 1650 all'Arcivescovado di Milano.

Fu assegnata a Correggio da Bernard Berenson e viene generalmente assegnata alla produzione giovanile dell'artista, tra il 1515 e il 1518: la complessità della composizione e l'artificiosità delle pose avvitate dei personaggi ci dicono dell'interesse di Correggio per la lezione dei cosiddetti proto manieristi emiliani, di cui alcune prove sono conservate in Pinacoteca.

La scena principale è a sinistra e il centro del dipinto è vuoto, così che l'occhio dello spettatore è attratto dalla figura di un lanzichenecco seduto sui gradini in fuga prospettica. L'impressione di dinamismo instabile è accentuata dal Re, punto d'arrivo della diagonale composta dai due compagni di viaggio.

Room 3: San Rocco Visita Gli Appestati (Jacopo Bassano) [Ref](#)

Code: R3_10a & R3_10b

Description: La tela proviene dalla chiesa di San Rocco a Vicenza, dove rimase fino all'espropriazione napoleonica. Eseguita come ex-voto per la liberazione dalla pestilenza che infierì su Vicenza nel 1575, **L'opera celebra il santo protettore dalle epidemie. Come di consueto è raffigurato in veste di pellegrino, con il mantello, il cappello a tesa larga, il bastone da viaggio e la conchiglia, mentre soccorre i malati che gli si stringono intorno. Il dipinto testimonia l'adesione da parte dell'autore ai modi maturi di Tiziano e di Tintoretto, mentre negli edifici sullo sfondo sono rievocate architetture palladiane.**

Room 4: Predica Di San Marco Ad Alessandria D'Egitto (Gentile & Giovanni Bellini) [Ref](#) ([missing picture on the application](#))

Code: R4_5a & R4_5b

Description: L'imponente telero ornava il salone della Scuola Grande di San Marco a Venezia, una delle più prestigiose e potenti confraternite della città lagunare. **Fu commissionato a Gentile Bellini nel 1504 ma nel 1507 restò incompiuto**, non è noto a quale stadio, per la scomparsa del maestro e **fu portato a termine dal fratello Giovanni**, incaricato in tal senso dal testamento di Gentile. L'attribuzione degli interventi ai singoli artisti è ancora oggetto di discussione fra gli studiosi; tuttavia, **l'opinione più diffusa attribuisce a Gentile la definizione delle linee principali della scenografia**, nella quale gli elementi dell'architettura veneziana si sovrappongono a soluzioni di evidente matrice mediterranea e orientale (per esempio le torri dei muezzin, gli obelischi), peraltro ben noti all'artista che, nel 1479, era stato inviato a Costantinopoli presso Maometto II. **Si devono probabilmente a Giovanni, invece, gli intensi ritratti dei confratelli nel gruppo a sinistra.**

Wrong Picture:Il Bacio (Francesco Hayez) [Ref](#) ([wrong picture on the application](#))

Code: Il Bacio opera errata

The descriptive parts of the works highlighted in green are the descriptions of the individual works that are displayed on the application. A small information window located next to the artwork is revealed after solving the puzzle game.

Unlocking the final room

- Once you have completed the initial three puzzles, you unlock access to the last room.
- The last room contains a piece of art that does not belong in the real museum.

Interaction with the real world

- To progress, the player must visit the museum, identify the lost artwork and scan it using the game's phone function.
- Scanning the missing artwork unlocks the final puzzle, which upon completion will show the correct artwork and its description.
- Once the puzzle is completed, the player receives the second reward: a second voucher for museum admission.
- It will be possible to scan the work by means of a button, this button will only be active in the last room (room 4) when the player is standing on the anchor point in the middle of the room, once the correct work has been scanned the player can move to the anchor point in front of the last work and start the puzzle.

Additional Design Insights

- The floor plan of the level was meticulously recreated with AutoCAD, including camera paths and measurements.
- The AutoCAD file contains crucial information of the level design, ensuring accurate positioning of anchor points and puzzle elements.
- The 3D representation of the level was created with Maya to provide players with a visually immersive environment.

[AutocadMaps](#)

7.3 Puzzles

[Puzzle Document](#)

8.0 UI

8.1. Logo

When the application starts, the user will interface with the first game screen that will be the application Logo.

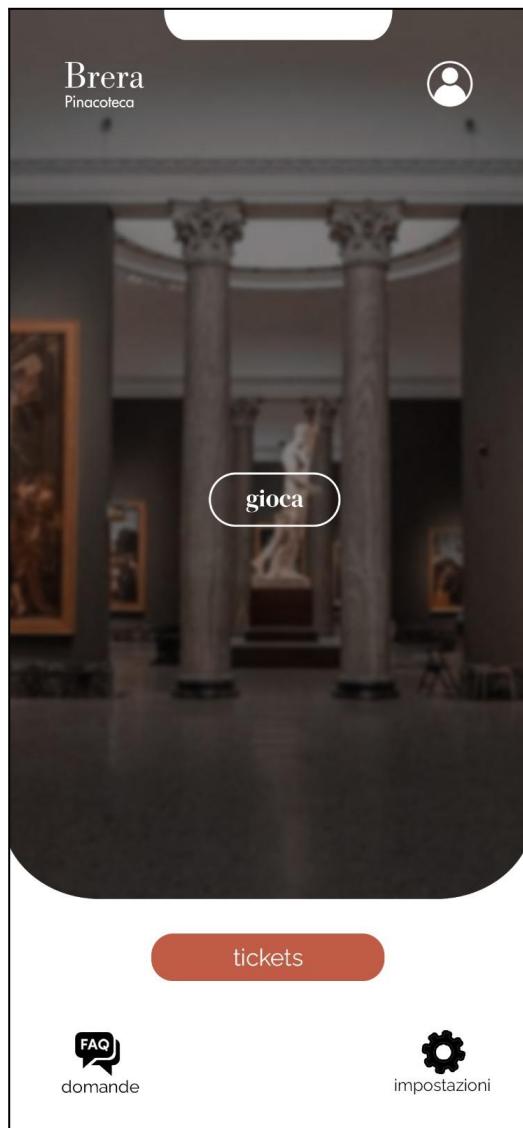


The logo is a review of the brand "Amici di Brera" and will be displayed both as the main design of the application and as art when opening the App

8.2. Home Page

Screen Resolution: 2560X1080

The first page of information displayed will be the Home Page, layout from which the customer can make several choices that we will list below.



The Start Page will consist of six different identification elements ;

1. [Corridor of the brera museum](#)
2. [Gioca](#)
3. [Profile Button](#)
4. [Tickets](#)
5. [FAQ Button](#)
6. [Impostazioni](#)

1.1. Corridor Of The Brera Museum

In the upper and central part of the screen there will be the entrance hall of the Brera museum.

This image will remain fixed until the customer decides to start gameplay, and will act as a hub from which all the game will start. The dynamics will be explained in the section below "Gioca".

1.2. Gioca

The play button (Gioca) is located in the center of the screen, it has been created of rounded and transparent shape to allow the player to see the image behind. Once the button is pressed, it will disappear and the image of [the corridor of the Brera museum](#) will become a full screen thanks to a drop-down transition, starting the current game.



1.3. Profile Button

The Profile Button is located in the upper right corner of the screen, it consists of an iconic Profile design created of rounded and transparent shape to allow the player to see the image behind.

Once pressed it will lead to the [profile screen](#), which will be described in the Profile section.



1.4. Tickets

The tickets button is located in the central section of the lower part of the screen, in a bright blue color, once pressed will open the user the specific [Tickets page](#), where the latter can buy tickets or view their discount coupons.



tickets

1.5. FAQ

The FAQ button is placed on the left of the lower part of the screen, composed of a classic FAQ icon and an inscription "questions" under it, once pressed will open to the user the specific [FAQ page](#), where the latter will read all the questions about the application, the conditions of use and the website.



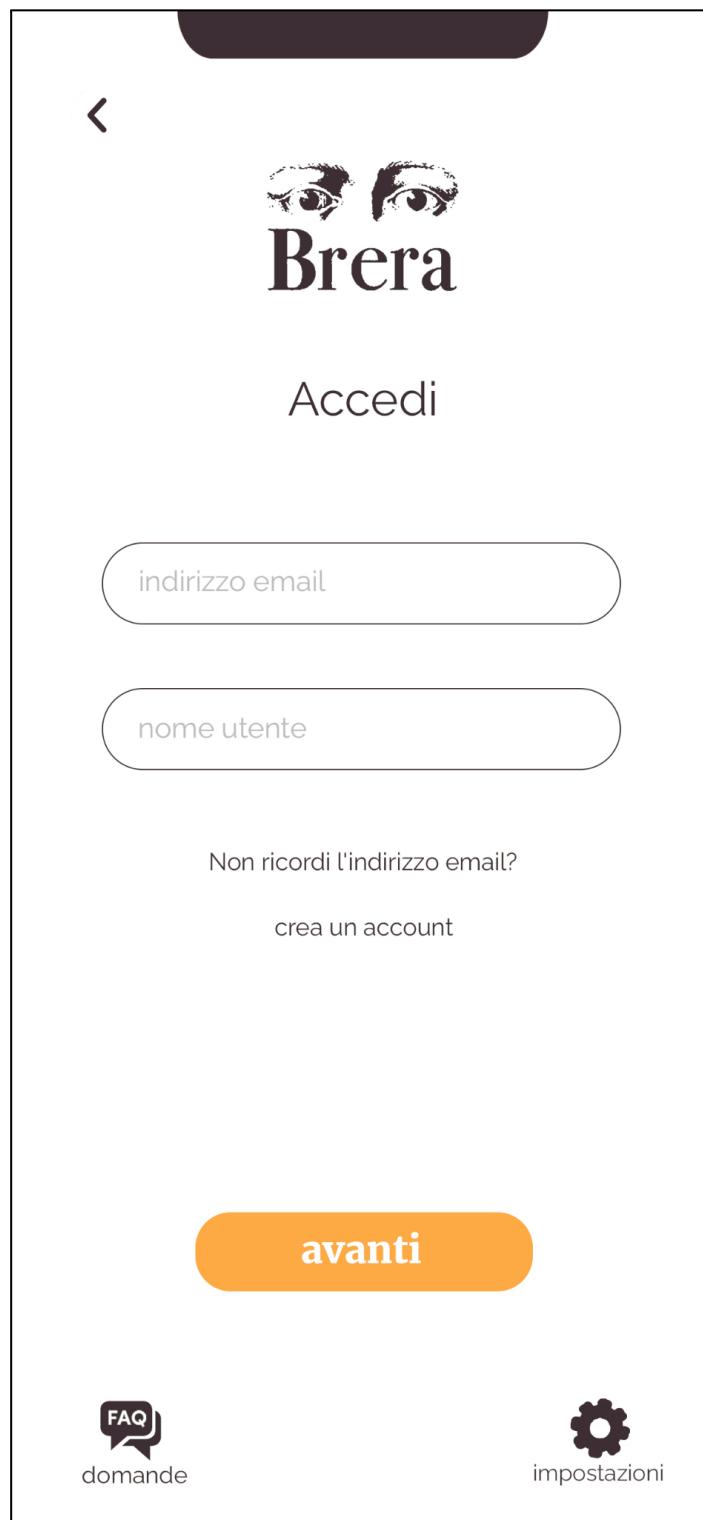
1.6. Settings

The Settings button is placed on the right of the lower part of the screen, composed of a classic settings wheel and an inscription "Settings" under it, once pressed will open to the user the specific [Settings page](#), where the latter can change the audio settings.



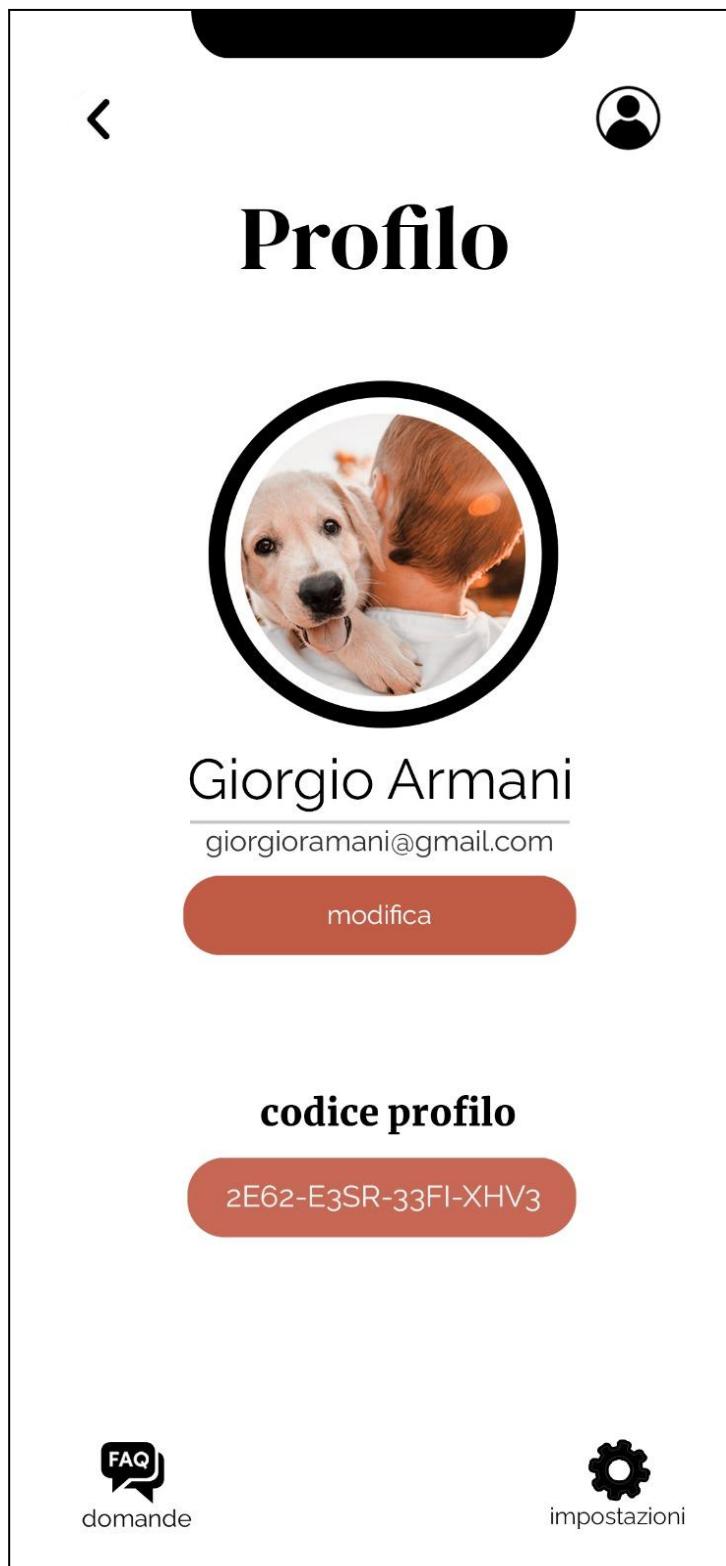
8.3 Login Page

Once you have pressed the profile button, if you are already logged in you will be taken to the screen with your details and information, otherwise you will have to log in on the following page.



8.4 Profile

Once logged in the profile section, the user can access their information and modify it if necessary.



The screen is composed of the following graphic elements:

- **Profile Picture**

Rounding section positioned at the top of the screen with the image of the profile chosen by the user.

- **User Name**

Placed under the profile image shows the user name.

- **User Email**

Placed under the User Name shows the user Email.

- **Edit**

Once clicked will lead the user to a specific section that will allow him to modify the information related to his account.

- **Share Profile**

Option located on the right of the edit profile, allows the user to share their user profile via links.

- **Profile Code**

Option located at the bottom of the screen, shows a unique code linked to the user's account. Code that will identify the user's profile on the server side.

- **Back Button**

Arrow positioned in the upper left of the screen, once it is pressed it brings the player to the home page.

- **Other pages Bottom**

At the bottom of the screen you will always see shortcuts for the other sections of the application: FAQ, Profile and Settings.

8.5 Tickets

The Tickets section is a screen that will allow the user to view their discount codes once obtained and a direct link to the Brera site to be able to access directly to the purchasing section of tickets.



8.6 FAQ

The FAQ section will be used by the user to answer the various questions about the application that may arise, once opened the section from the Home Page, the user will find themselves in the section below illustrated.



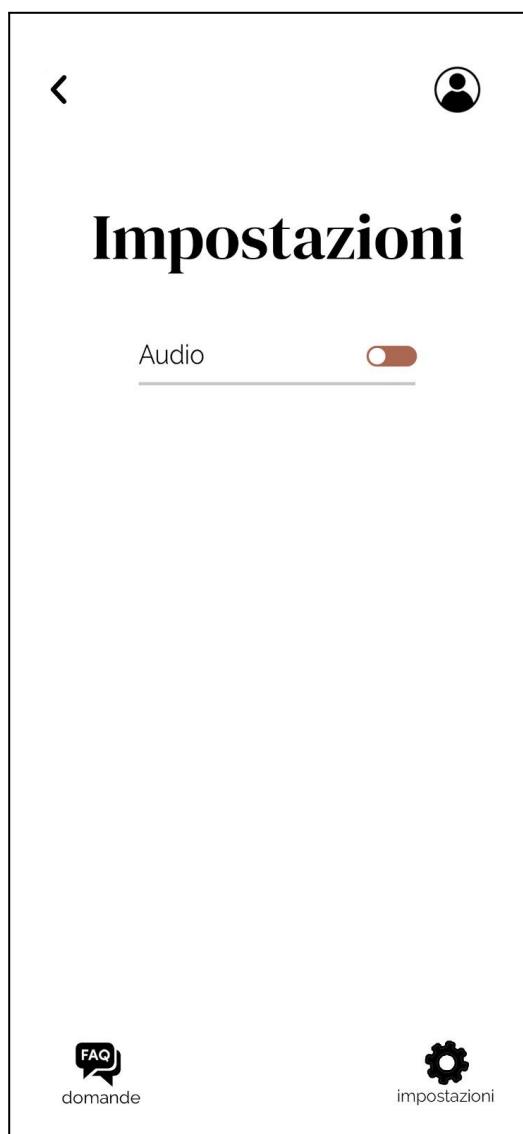
The FAQ screen consists of four options that once selected will be opened with a drop-down with the description and explanation of the selected part. In the section will be present these 4 parts:

- How the app works
- Website
- Terms of use
- App Version

In the last part of the screen you will see the various social channels of the Pinacoteca Di Brera.

8.7 Settings

The settings page will be opened once pressed on the home page settings button, it is composed of a single setting for the moment that will allow the User to disable or enable the acoustics component of the application.



The button to interact with the audio is an ON and OFF switch and will be triggered by the touch. The page will then present the classic arrow in the upper left to return to the main screen.

8.8 Scanner

During the game there will be a mechanic for which the User must scan the center of a picture within the game to access one of the prizes of the game. The Player arriving in the last room will find a Scan icon on their screen, which once pressed will open a page dedicated to the scan that will use the phone's camera to frame a picture.



9.0 During the game

In this section will be described the User Interface that will be inside the gameplay



9.1 Description of the work

Once unlocked the picture, a circular interaction point will be inserted on the screen, which once pressed will open to the player a text popup with the description of the work in question and its main features, to show the user important information about it.

9.2 Graphical reports

Final Room Lock

During the game, the player will be forced to complete all the puzzle games in the various rooms before being able to access the final room. If the player wants to access the final room before having completed all the puzzle game will be unable to enter the latter and a popup notice will be created at the top of the screen with the words "complete all puzzles before continuing".

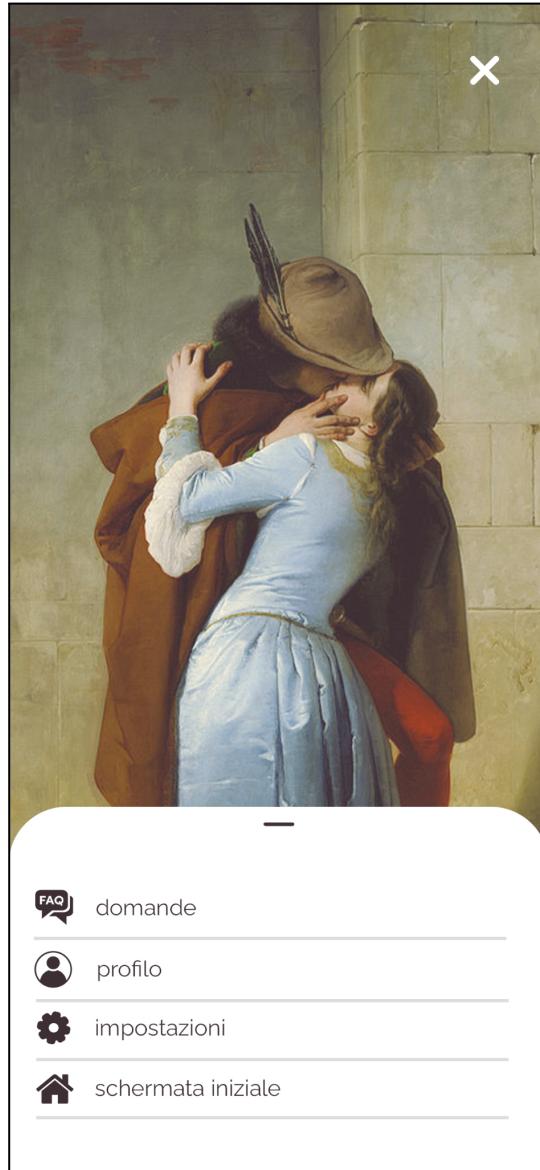
Completing puzzle

During the first puzzle game of the game will be displayed a popup with the words "Collect all objects to complete the Puzzle" in order to help the player to understand how to correctly finish the game sequence.

9.3

Pause

Located at the top right, (composed by three line) once pressed the lines rotate by 90° and open a page to the player with the following options:



- [Settings](#)
- [Home Page](#)
- [FAQ](#)
- [Profile](#)

9.4

Discount

Once a Puzzle has been completed, the game will notify the User via popup that they have received a discount, which can be found at the Tickets section of the game.



The popup notification will be rounded with the symbol of the tickets on the left, to make the user more easily understand the gift obtained.

9.5 Anchor Points

9.5.1 Style

The anchor point style will remain in theme with the minimal present in the rest of the game. They will be composed of a stylized graphic silhouette that will alternate in one movement .



9.5.2 Behavior

The animation will see move the legs and arms of the silhouette

Texture 2d sempre rivolta verso il player, quando è dentro un range parte l'animazione dell'omino che cammina.

10.0 Audio

10.1 Objective

The audio should follow the game feel of the project and create a calm and relaxing atmosphere, following the setting and the game.

10.2 SFX

SFX are used to match some action in game. Both in game and in the menus, are monotone sound

[**SFX**](#)

10.3 BGM

BGM is used to create a relaxing mood.

[**Puzzle Scene**](#)

[**Museum Scene**](#)