

Remembrance

A Story Adventure in The Peron E

[Background]

Our interactions with the environment and other individuals simulate action resonance, they link closely with aesthetics empathy. Art experience rely closely on motor and physical perceptions. The neural networks responsible for these sensations are activated during the experience and resonance cognition and memories (1). In traditional exhibitions, artifacts or works were usually displayed inside glass protection unattended by their creators. As new technologies and media integrate more and more into exhibitions, “cold” artworks which only provide visual experience are no longer dominating. Sound, smell, touch or even taste have been introduced to museums and exhibitions. Multisensory experience and interactions with creators help visitors to learn more from an exhibition and bring more remembrances home.

The NMNT exhibition is a good example of multisensory experience integration. Visitors can get very close interactions with the works and creators. Although some of the works focused on single perception (visual, sound etc.), there is not much limit of other sensations. The visitors are usually guided to perform certain actions but not commanded to actively use all their sensations to experience the works. Therefore, it seems only active stimulants will evoke neural resonance of the audiences. However, in open exhibitions, multi-senses are working in parallel to store and evoke memories unconsciously. Without any effort, some part of the visitors' body helped to remember their experience and evoke to their own creations afterwards.

This project objected to deliver the existence of multi-sensations in the open exhibition. When doing a puzzle game in parallel to the other location-fixed projects, the visitors were expected to search for clues with their different senses. With active information gathering, more interactions could happen while they were visiting other projects during the puzzle.

[Story]

A story of Bartholomew (main character)'s memories was designed as the base of this puzzle game. The visitors collect clues to solve puzzles while reading story pieces. Since the story is short, the puzzles themselves are not appearing very obvious but hiding inside the stories to add more thinking and reasoning requirements. The story is divided into 6 parts which is inspired by six different senses we have: visual, sound, introspection, taste, smell and touch. Due to limitation of materials and safety, introspection and taste were only in the story but not in the actual experience.

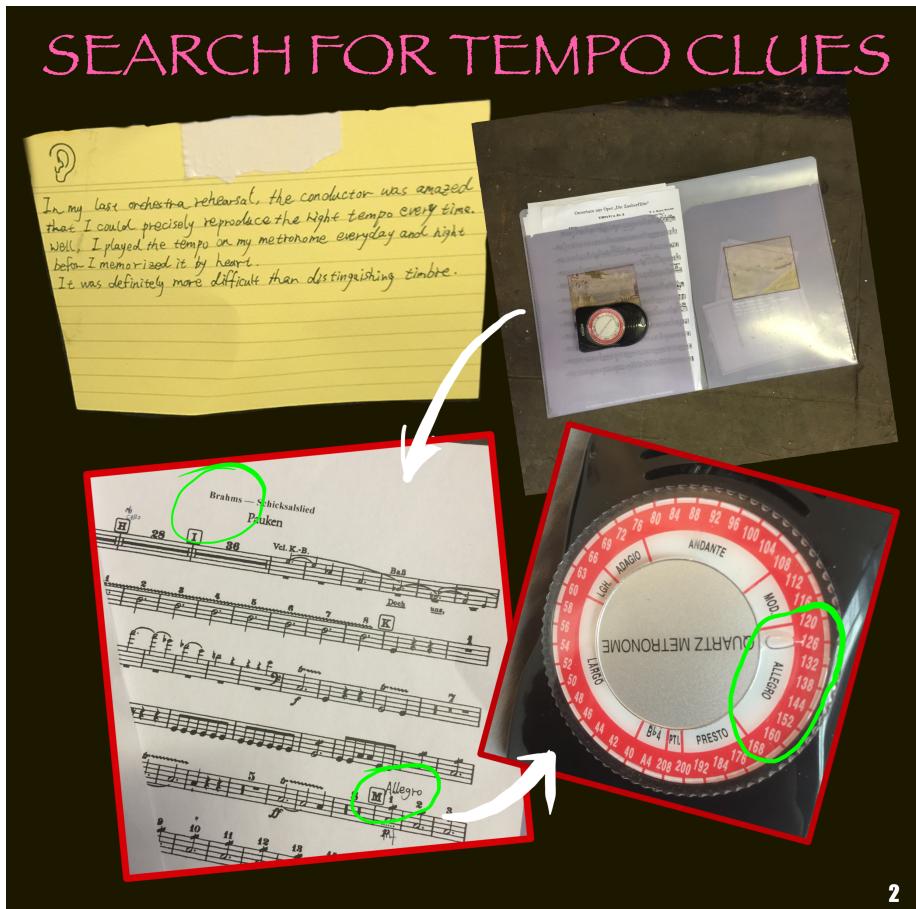
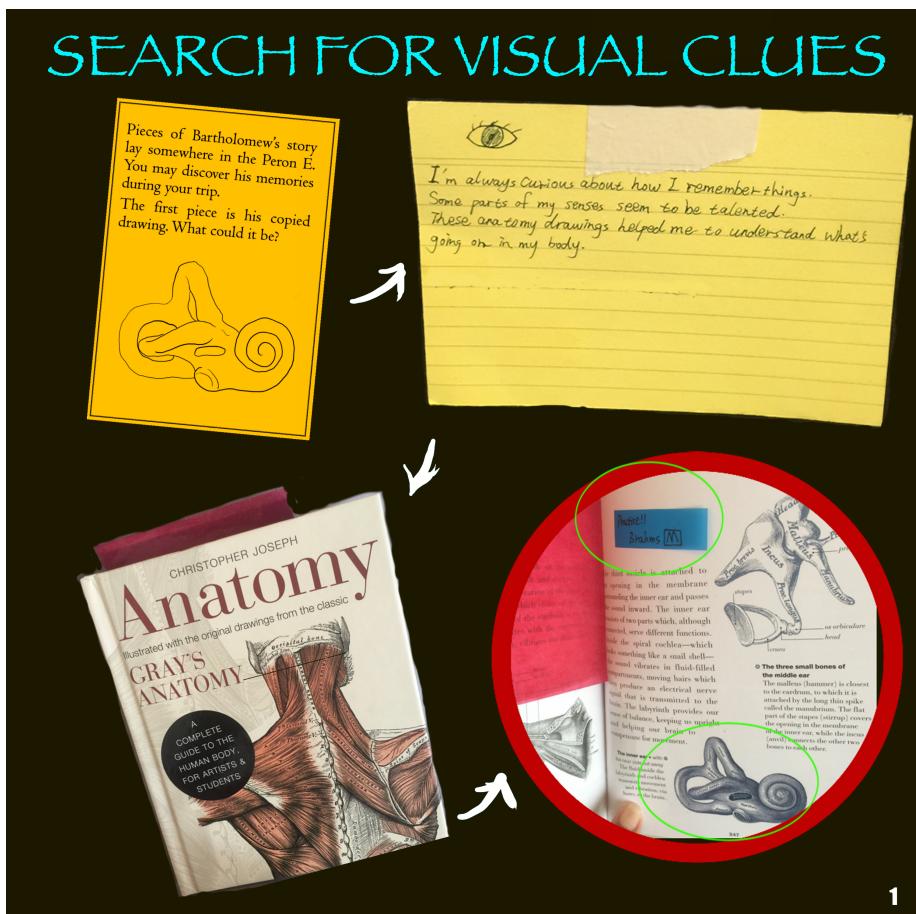
Observations and Further inspirations

During the exhibition, different visitors react differently to the requirements of thinking and reasoning. As observed (by me), some visitors expected more intuitive and explicit experience while few others (usually in group of two or three) enjoyed more detailed reading and clue searching. The collaboration and discussion in small groups might be essential to the success of a puzzle experience. That might be a reason for most escape room games to require group participants (2). The attitudes towards puzzle details also depended on how the visitors expected from an exhibition. If the visitors expected the exhibitors to dominate their experience, they would usually appreciate more passive absorption of information (assisted by active stimulants). In future practices, in order to generate adventurous mindsets, the puzzles could ideally include a small “crazy 88” game which enhance the interaction between visitors and all the creators. More collaboration with other exhibitors could also help with the integration of active and passive perceptions.

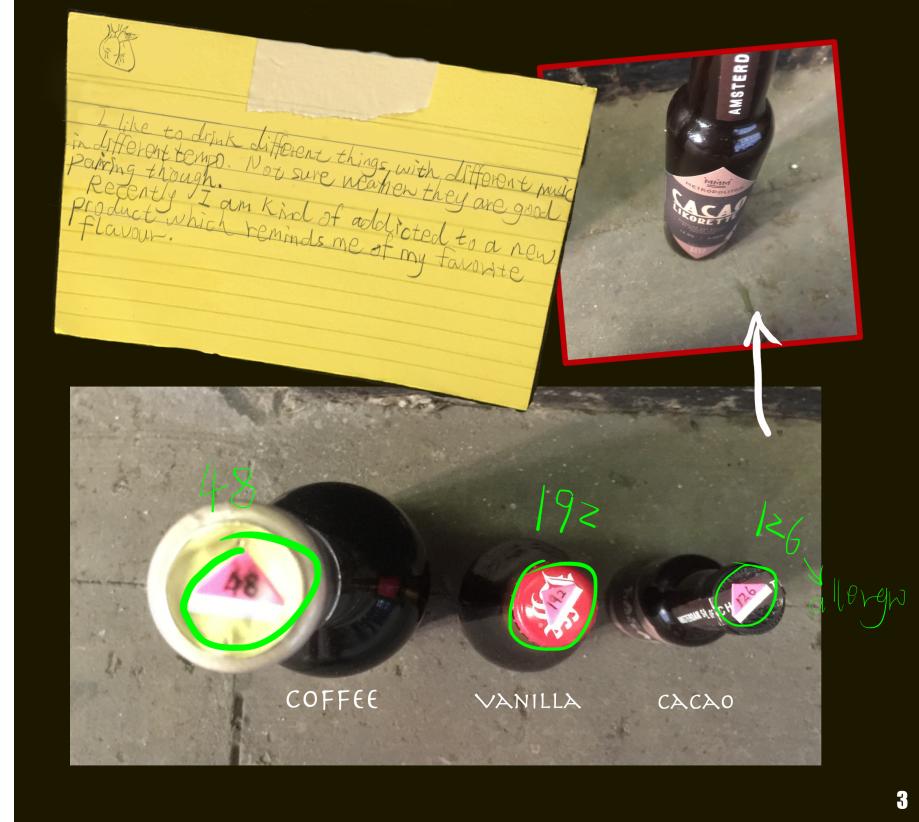
References

1. Levent, N., & Pascual-Leone, A. (Eds.). (2014). *The multisensory museum: Cross-disciplinary perspectives on touch, sound, smell, memory, and space*. Rowman & Littlefield.
2. Zhang, X. C., Lee, H., Rodriguez, C., Rudner, J., Chan, T. M., & Papanagnou, D. (2018). Trapped as a group, escape as a team: applying gamification to incorporate team-building skills through an ‘Escape Room’experience. *Cureus*, 10(3).

Appendix - Walkthrough



SEARCH FOR FLAVOUR CLUES



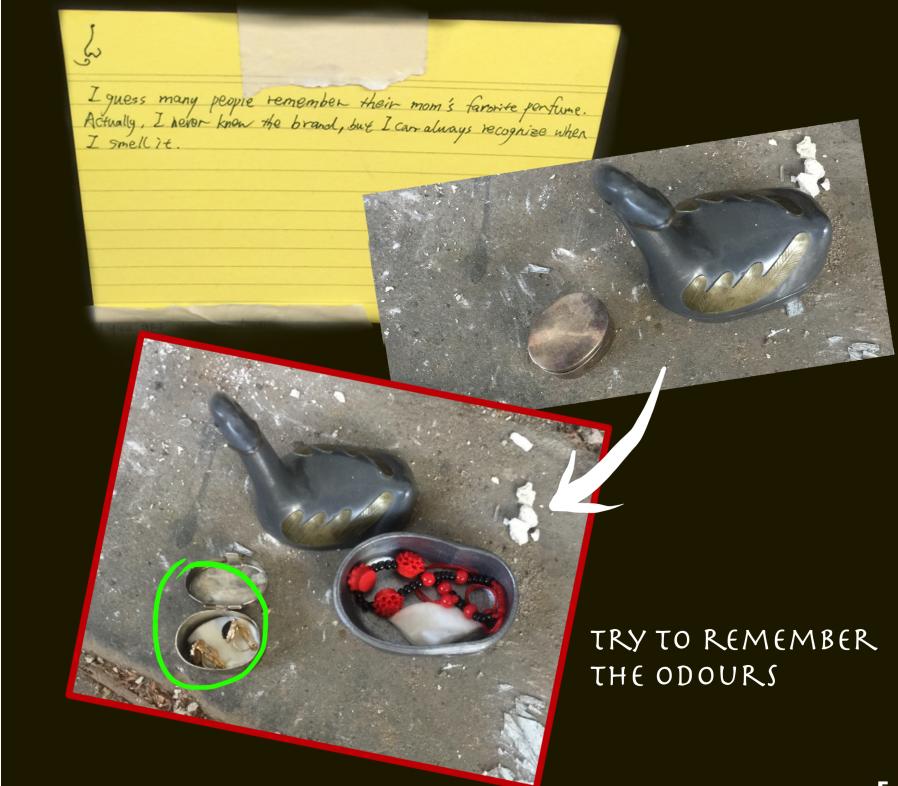
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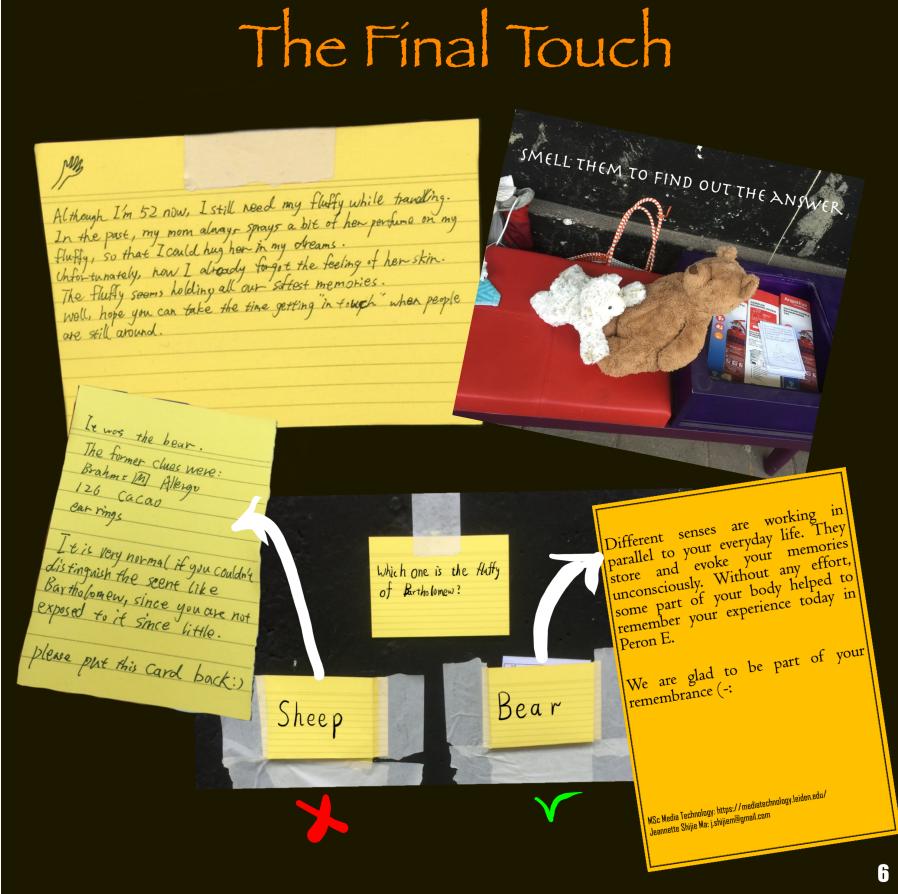
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The Final Touch



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