

NEW TECHNOLOGIES BRIG NEW FORMS OF STORYTELLING

Ana Cunha

*The place is security and the space is freedom:
we are attached to the first and desire the other*
Yi-Fu Tuan

On the 80th anniversary of the *Palácio Quitandinha*, the CCSQ invited the public to experience the history of the Palace in a way they had never done before. On this journey, the public was able to travel through different eras, take part in events such as the construction of the most famous hotel-casino in the Americas and learn behind the scenes of some stories.

Quitandinha 80 anos proposed developing experiences by overlapping reality and transporting the visitor to a new world in layers, creating historical filters from an enlarged perspective. In the search for an affective and multi-sensory journey, the exhibition and set design project brought the main idea of anchoring the experiences in which the public participated.

The core brought the idea of objects and sounds as time capsules: the restoration of original furniture from the time the Palace was inaugurated, photos, newspapers and magazines, albums, postcards and objects that provided the setting for immersion in experiences through historical filters (visual, sensory and auditory). We had the challenge of reconciling the micro-narratives with the architectural aspects, giving the Palace back its multi-sensory perspective, a definitive element present in decorator Dorothy Draper's proposal for the realization of Joaquim Rolla's dream.

Here, we understand the elements of the exhibition as triggers of memories, where the public could bring their stories to the exhibition. As an example, by contrasting the shovel and the sledgehammer used by the bricklayer with the porcelain in the halls, we invited the public to take part in the exhibition with their narratives, filling in gaps, triggering sounds, confronting oddness and building a collective collection of the history of the *Palácio Quitandinha*.

Engagement and participation were other aspects provided by the interaction, since by completing the narratives, the audience creates an affective and playful bond with the experience and consequently with the story they are living, making it their own lived memory. The audience participates as co-creators of their own experience in a memorable construction to be shared.

The experiences provided, in addition to a permanent historical layer to the space, a different and interactive way of telling the story of the place, its culture, its participants and their works. Digital stories are added to the physical world. **New technologies bring new ways of telling stories** through audiovisuals, emerging technologies and interactive and immersive narratives, creating new links and contributing to social change, education and culture.

References

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