

THE EFFECTS OF STORYTELLING IN SPACE ON MUSEUM DESIGN

Hülya YAVUZ ÖDEN¹

ABSTRACT

In order for museum spaces to become interesting with new exhibition elements, factors such as games, entertainments and experiences should be present in these structures in today's museology understanding. Touch screens, video presentation, kiosk systems are used intensively, especially since the new generation uses digital facilities more widely. In addition to the duties such as preserving, archiving and presenting the works in museums, it has become necessary to turn to different presentations and interactive exhibitions in order to be places where the sense of curiosity can be activated. Design integrity in the structure of the museum space is provided by factors such as colour, texture, lighting, proper use of materials and correct directions.

In the study, a sample museum was selected and examined as a qualitative research method. In this study, the Cin Ali Museum in Ankara, where Cin Ali, the cartoon character and the main character of Cin Ali books, is presented in terms of space design and the experiences gained, was examined. The different names given to the spaces in the Cin Ali Museum also contain sections from the main character's book series. In addition, care was taken to create space designs that reflect education in period conditions. In this way, it was seen that the visitors completed their visit to the museum with presentations and interactive games and educational materials without getting bored.

The famous name of the book series, which was designed for educational purposes, has also influenced the corporate colour that ensures the integrity of the space and the use of illustrations of cartoon characters on the surfaces of the space. As a result, it is seen that spatial integrity has been achieved in this museum, where the transfer of a character in the memories to today's generation is in question. It is seen that the 2-dimensional character is presented in 3 dimensions with black and white line characters on a yellow background that can be perceived as being inside the book, the space is narrated as a series to the book series and the interest of the visitors increases in this direction.

Keywords: Museum design, exhibition, Interior design.

¹ Yalova Ün., Sanat ve Tasarım Fak., ORCID: 0000-0002-5598-8162, hulyavuz11@gmail.com
Arařtırma Makalesi/Research Article, Geliř Tarihi/Received: 09/09/2022–Kabul Tarihi/Accepted: 10/10/2022

MEKÂNDA HİKAYELEŞTİRME VE MÜZE TASARIMI

ÖZET

Müze mekanlarının yeni sergileme elemanları ile ilgi çekici hale gelmesi için oyun, eğlence, deneyimleme gibi etmenlerin bu yapılarda bulunması günümüz müzecilik anlayışında gerekmektedir. Özellikle yeni neslin dijital imkanları daha geniş çapta kullanmasından dolayı dokunmatik ekran, video sunumlar, kiosk sistemleri yoğunlukta kullanılmaktadır. Müzelerde eserlerin korunup, uygun koşullarda saklanması arşivlenmesi, sunulması gibi görevlerinin yanında merak duygusunun da harekete geçirilebildiği mekanlar olması yönünde farklı sunum ve interaktif sergilemelere yönelinme gerekliliği doğmuştur. Müze mekanının yapısında tasarım bütünlüğü de renk, doku, aydınlatma, malzemenin uygun kullanımı gibi etmenler ile ve doğru yönlendirmeler ile sağlanmaktadır.

Çalışmada nitel araştırma yöntemi olarak örnek bir müze seçilerek inceleme yapılmıştır. Bu çalışmada mekan tasarımı ve edinilen deneyimler bakımından Ankara’da bulunan ve çizgi karakter olan “Cin Ali” kitaplarının kahramanı Cin Ali’nin sunulduğu “Cin Ali Müzesi” incelenmiştir. Cin Ali Müzesinde mekanlara verilen farklı isimler yine ana karakterin kitap serisinden bölümler içermekte veya dönem koşullarında eğitimi yansıtan mekan tasarımlarından oluşturulmasına özen gösterilmiştir. Bu sayede gelen ziyaretçilerin sıkılmadan deneyimlerini sunumlar ve interaktif oyunlar, eğitim materyalleri ile müze ziyaretini tamamladıkları görülmüştür.

Eğitim amacı ile tasarlanmış olan kitap serisinin bugüne kadar gelen adı da mekanın bütünlüğünü sağlayan kurumsal rengine ve çizgi karakterlerin illüstrasyonlarının mekanın yüzeylerinde kullanılmasına da etki etmiştir. Sonuç olarak çalışmada incelenen bu müzede hafızalardaki bir karakterin günümüz nesline aktarımının söz konusu olduğu müzede bütünlüğün sağlanmış olması görülmektedir. Kitabın içinde gibi hissedilebilecek sarı zemin üzerinde siyah beyaz çizgi karakterler ile 2 boyutlu karakterin 3 boyutta sunulduğu, mekânın kitap serisine bağlı olarak hikayeleştirildiği ve ziyaretçilerin de bu yönde ilgisinin arttığı görülmektedir.

Anahtar kelimeler: Müze tasarım, Sergileme, İç mekan tasarım.

INTRODUCTION

When we look at the accessories and activity areas in the museum design, we see areas such as the welcome section, souvenir stands, sales counter, ticket sales and information desk, divider elements, resting areas, brochure stand, resting and library. At the same time, functions such as art workshops for the children, storage areas, and staff areas are also required (Yüce & Demirarslan, 2022).

In modern times, with the changing perception of museology, museums offer a combination of education, art, culture and entertainment functions with workshops where handicrafts are carried out with modern technology. Storytelling has also become a method in education where the method of association is applied instead of memorization. It is possible to teach information on many different subjects within the framework of a main theme, sometimes by making models and sometimes by discussion.

Storytelling has also become a method in which association method is applied instead of memorization in education. It is now possible to teach information on many different subjects within the framework of a main theme, sometimes by making a model and sometimes through discussion.

The functions of the museum are divided into exhibition, repair, collection, documentation and research. In the 17th Century, collections began to be opened to the public, in the 18th century, antiquarianism and collecting began, the first museums were established, and in the 19th century, the number of museums increased. At the beginning of the 20th century, museums of contemporary art and museums of science and technology began to become widespread (Tezcan, 2019).

The foundation of museums was laid by the spoils found in palaces. In the early 20th century, science and contemporary art museums became widespread, and virtual, mobile and interactive museums began to develop in the 21st century. In the museum interiors, objects come collectively in a certain order and sequence and are presented with visuals, diagrams, and explanations. With the technological support, these explanations and presentations have started to be made with kiosks or touch screens. The target audience of the museum and the type of museum are also determining factors. Factors such as the contact of the artifacts with the user and the security affect the exhibition layout.

In addition to providing information, museums also have functions such as questioning, comprehension, and obtaining clues about life, and the excitement and aesthetic feeling felt when a work of art is seen is one of the emotions experienced in the museum (Sahan, 2005).

1. MUSEUM INTERIOR DESIGN AND CONCEPT

The use of stationary and dynamic exhibiting techniques in museums can keep the attentions of adult and especially child visitors more active (Öden, 2020). When the furniture used in the museum design is classified according to their functions, seating units can be divided into benches, chairs, etc., welcome and information desks, lighting elements, display cabinets, kiosks, wall-fixed display units, guiding and limiting divider elements (movable or fixed).

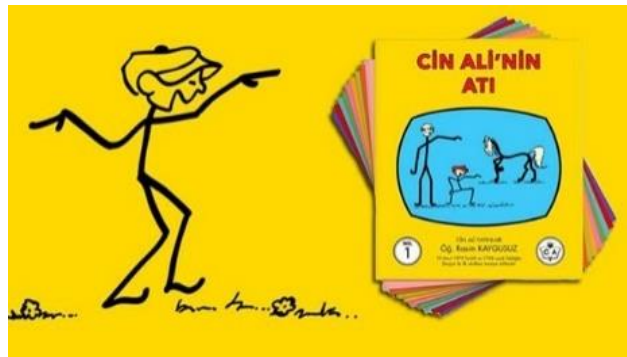


Image 1. The character and book of Cin Ali

According to the age group addressed, the formal characteristics of the directional graphics may change, the typeface and the furniture used, the size of the display element may vary. In interactive exhibitions, 3D cinema, holograms, horizontal or vertical puzzles, listening stations with headphones, kiosks can be used.

1.1.The Application of Cartoon Character to The Concept of The Museum

Two-dimensional illustration, a form of visual art, is used in book illustration, cartoons, textiles or space design. These characters can serve different fields such as education, entertainment and advertising. Cin Ali cartoon character, which is used for educational purpose in a series, has been used in Turkish education life for many years and is a book series that helps children in reading and writing, whose books are still on sale. The book series' character also gave its name to the museum and became a place where a presentation of the family that created the character and the history of Turkish education was realized. While the character design primarily concerns the world of cartoons, today it constitutes a sector that includes many different fields (Karaşahioğlu, 2021).

In the Cin Ali museum, information, visuals and educational materials of the Cin Ali character, which has an important place in the history of Turkish education, are exhibited. The Cin Ali cartoon character designed by teacher Rasim Kaygusuz is introduced and exhibited in this museum. In this context, it is seen that interactive games can be played in it and that it also includes education for students. These books, which were read by primary school students who had just learned to read and write, are still memorable in the history of Turkish education with their simple, plain narratives and lines (Gümgüm, 2022).

When looking at the word meaning of the concept, it can be defined as the abstract and general design of the object, while concept design can also be defined as adhering to a specific idea. Acting with the concept while creating interior design allows the designer to remain in control. It ensures the continuation of the design process consciously, away from coincidence.

2. CİN ALİ MUSEUM AND SPACE DESIGN

The museum is located in Ankara and was founded in 2019. Founded by the Cin Ali Education and Culture Association, the museum is designed as a museum where the creator of the Cin Ali series, which is a supportive book in the literacy phase, which is an important part of education, and the character itself can be examined. Adults are presented with games, education and visuals reminiscent of their student days in black coats and white collars, and children are introduced to that period with games, education and visuals. The character of Cin Ali is important as he is known from the books used in literacy since 1968.

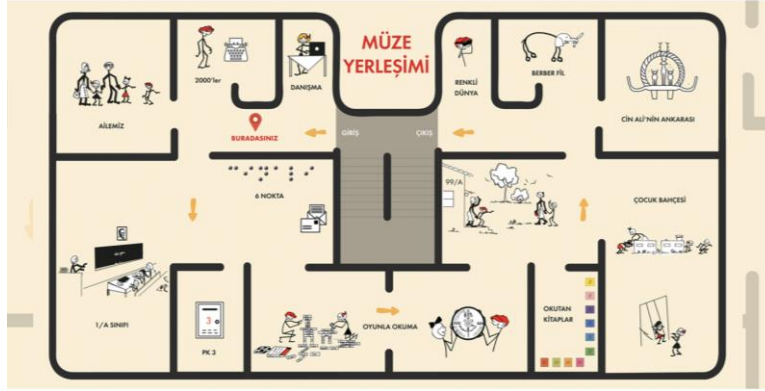


Image 2. Museum Layout Plan

When we look at the sections of the museum building, there is a café, a recreation area and a library. In the library, there is an area to reflect the cultures of the 60s, 70s, and 80s, as well as some educational materials.



Image 3. Library Department

When the museum layout is examined, it is divided into the following sections: entrance, information desk, 2000s section, "Our Family" section, the section where the classroom environment named 1-A class is animated, reading section with games, books read section, children's garden, Cin Ali's Ankara, Barber Elephant video area, colorful world. The section called "Shop" is located at the lower floor, where there are also ticket sales, café and WC. In the "Our Family" section at the entrance, there are photographs introducing Rasim Kaygusuz and his family, and photographs related to the village institutes². On the exterior of the museum, the colour yellow is used to represent the corporate colour, and the Cin Ali museum text is written in black.

² A village institute is a type of school in Turkey established on April 17, 1940, to train primary school teachers. Hasan Âli Yücel, who became the Minister of National Education on December 28, 1938, personally directed this education project, which was completely unique to Turkey. In the Village Institutes, with a little help from the state, prospective teachers worked on the job and built their own accommodation, classrooms and other necessities and workplaces; they also gained the necessary general culture and vocational knowledge and the skills required for the village by doing agricultural work. This was done under the guidance of knowledgeable teachers and master instructors." Village Institutes (meb.gov.tr)

Within the museum, there is an interactive section where you can write a letter or card to Cin Ali, a cartoon is in the color video room, and educational materials are played in an exhibition area consisting of syllables on wood.

Yellow colour dominates the floor of the museum and white colour is seen on all other surfaces. The colours used in the elements of the exhibition are yellow, white and black. It is known that the spatial meaning of the yellow colour used on the floor is that it is remarkable, represents joy, and at the same time represents transience. White, on the contrary, is neutral, making it easy to use with various colors. Black, which is used in display components and cartoon characters, represents power.

The physiological effects of colours are transmitted from one space to another and can have a different effect when one stays in that space for a long time. The effects such as motivation, calming down, excitement etc. can be associated with the colours of the space. For this reason, the colors preferred in the space are chosen according to the feelings they create. The colors chosen in this museum, yellow, also carry meanings such as happiness, light and sun. Black, on the other hand, has meanings such as mystery and sadness (Yalur, 2021).



Image 4. Primary School Classroom View, Educational Games



Image 5.1.-A Class Section, Author's Archive, 2022.

The classroom environment portrayed in the museum represents the classroom environment and the "desk", which has been used in public schools in Turkey since the beginning of the Republican period and has seating for 3 people. The classroom environment was reflected in the museum with the teacher's desk, chalkboard, seasons table, reading slips. In these classroom environments, students are placed in a seating element called a desk with 2 or 3 students sitting together. The long table in front of them is also included in this desk concept. Under this table, which is used for typing, there is a section for them to put their books.



Image 6. Interior View, Archive of The Author.



Image 7. Exhibit Elements, Author Archive

The Seasons table is also present in primary school classrooms and depicts the season with illustrations.

While some educational materials in the museum are covered with glass, it is seen that materials such as wooden blocks, which are planned to be played and learned by touching, are exhibited in the open. On the wall surfaces, images from village institutes, illustrations, scenes from the book are applied in black on a white background. In this context, it is seen that typography and illustration are dominant throughout the space. The game, which uses bingo to develop vocabulary, can be played interactively.



Image 8. Cin Ali museum Interior View, Author Archive.

The exhibition element is supported by using the letter C, the initial letter of the character Cin Ali, on the legs of the exhibition element. Some of the exhibits designed as open or transparent have interactive games.

The rotating story cards are another interactive game that can be played on the wall. There is also information for the use of these cards. The story cards are also used to rotate and read the texts of the pictures arranged around the card.



Image 9. The Chapter "The Barber Elephant", Author's Archive.

One of the stories in the book series is about a circus. In the area where the animated video of this book is shown, a red and white roof symbolizing the circus was created on the ceiling, and a seating element was also used inside. On the wall there are illustrations representing the circus.



Image 10. Another of The Interactive Games is The Puzzle on The Wall Formed by Moving The Visuals.

In the toilets in the café section, the drawings of the cartoon character were continued on the wall and the yellow colour was used in the yellow tiles throughout the space.

It is observed that visitors enjoy the learning and discovery phase due to the effectiveness of learning by having fun in museums for children, where learning by touch is important. The contribution of practical knowledge to the sense of development also provides positive gains together with theoretical knowledge. In such museums, children's museums and museums with interactive exhibitions, two experiences, theoretical and practical, can be provided together (Aydoğan, 2022).

CONCLUSION

With modern museology, it is seen that video presentations, kiosks, and information systems have become digitalized. In the museums for kids, there are puzzle games such as wooden blocks or hand-turned wheels, which we also see in the Cin Ali Museum, since the application is also a part of education. These games are important both for adults to refresh their memories and for children to learn by playing games.

The introduction of an institutionalized character in a museum environment in this museum, where the "Cin Ali" series, which is a cartoon and one of the first reading books, is also historically important in terms of the fact that the educational materials from the period when the series was published can be brought to the present day in this way. At the same time, the fact that its products as a cartoon character are also on sales in the cafe section positively affects its sustainability.

The yellow color used throughout the space and the black color and illustrations helped to spread institutionalism throughout the space. The increase in the number of museums with similar features to this cartoon character, which is very famous, is important in terms of promoting cartoon characters and Turkish education. The exhibition elements provide continuity in the interior space in terms of the illustrations having a character specific to the named space. The lack of excessive use of color supports the establishment of a relation with black and white period photographs and the character coming to the forefront.

When the activities groups in the museum are examined, there are puzzles consisting of city-themed boxes on the wall based on experiencing and learning by doing, a word wheel, and a "Barber Elephant" section consisting of a screen on which a cartoon movie is shown and illustrations around it. In the introductory section, which is the introductory part of the exhibition components, children receive a short information from the photographs and texts on the wall. Then, in the section where the classroom atmosphere is created, it is seen that the space is created with the wooden school desks of the period and the teacher's lectern, as well as the images of the Cin Ali character on the wall. White was used on the wall surfaces of the space and yellow, the corporate color, was used on the floor. The drawings of the characters are located on the wall surfaces on the fittings. Since children can experience the exhibition components, they can enjoy their time in the museum without getting bored and as a result of this experience, they have fun in a museum experience where education and culture are presented together.

REFERENCES

- Aydoğan, H. H. (2022). Çocuk Müzelerinde Algı Faktörüne Bağlı Sergileme Düzenlemeleri.
 Gümgüm, R. (2022). Cin Ali Müzesindeki Öğretim Materyallerinin İncelenmesi. *Görünüm*, (12), 73-90.
 Karaşahinoğlu, Ş. (2021), Karakter Tasarım Yaklaşımları. *Akademik Sanat*, (13), 24-35.

- Yavuz Öden, H. (2020). Çocuk Müzelerinde İç Mekân Tasarımları: Atatürk ve Çocuk Müzesi İncelemesi. *Art-Sanat Dergisi*, (14), 533-556.
- Şahan, M. (2005). Müze ve eğitim. *Türk Eğitim Bilimleri Dergisi*, 3(4), 487-501.
- Yalur, R. (2021). Grafik Tasarımda Renklerle Düşünme. *İdil Sanat ve Dil Dergisi*, 10(79), 478-493.
- Yüce D. & Demirarslan, D. (2022), Müzelerde Merak ve Eğlence Olgularının İncelenmesi: Naturalis Biyoçeşitlilik Müzesi Örneği. *Yalova Sosyal Bilimler Dergisi*, 12(1), 142-158.
- Tezcan, Ö. (2019). Modern Müze İç Mekanlarında Kavramsal Tasarım Kriterleri Kapsamında İnteraktif Uygulamaların İncelenmesi.
- Birçoğunu ilk defa göreceğiniz eski Türkiye fotoğrafları foto galerisi 65-FinansGündem.com (finansgundem.com)
- Cin Ali Serisi (10 Kitap Takım) Rasim Kaygusuz (edessakitabevi.com)
<https://www.cinali.com.tr/galeri> Date of Access:11.07.2022