

# A Study about the Space Based Story-Telling for Exhibition of Literature Museum

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**Abstract.** Museums have continuously evolved according to the points to accommodate the needs of each period and created their own identities with the changes within them by shaping various types through spaces and media. Especially the literary museums are in a particular position to exhibit both the work, story itself and a story creator, the storyteller, committed to deliver the very specific meaning and its symbolism of the story. Therefore, the storytelling of literature museum requires both the approach to literature and the three-dimensional storytelling to implement the literacy. This Paper considers and suggests the ways to apply the characteristics the fairy tale-telling might have when they are exhibited and the guideline how to exhibit storytelling.

**Keywords:** museum, literature museum, storytelling, space based storytelling, fairy tale, exhibition.

## 1 Introduction

The definition and the concepts of museums have been continuously redefined as time goes by and the exhibition and management methods of museums have been changed according to the spectators' needs. Museums are functioned as not only exhibition venue but also complex cultural facilities since spectators consider museums as experiential space of leisure life. Storytelling has been introduced by museums as an alternative for an changing exhibition environment and spectators can learn the objectives of exhibition effectively through storytelling.

Especially Literature Museums are in a specific position to reinterpret the conventional storytelling, that is, literature as a spatial storytelling. However, the problem lies in that currently museums faithfully function as Figures Memorials not as Speciality Museums. This Paper finds out what is a real storytelling in museums and attempts to understand the particularities of the Literary Museum exhibition. Furthermore this Paper tries to set the direction of spatial storytelling for the Literary Museum exhibition by analyzing fairy tale, a genre of literature as a concrete example.

## 2 Storytelling of Museums

Storytelling is a process turning a story into a telling and it has a form described by the order of the beginning, middle and end; and has elements like events, characters

and background. A story is different from a simple information that conveys the experience of the events and W. Benjamin differentiates and defines the two as below in Table 1.

**Table 1.** The Difference between Story and Infomation

Story	an Interesting Story that happened far away	intended to be remembered by the Listener	maintain the vitality and usefulness of the contents for a long time	conveying not only the events and things but also people 's experiences
Information	a Verifiable Story that is happening nearby	intended to provoke the Listener	start to lose its vitality and usefulness at the very moment of delivering the contents	conveying the pure reality of events and things

Like this, storytelling is a freely deformable communication tool considering the speaker's intent and the listener, not an meager conveying tool of the objective facts.

Museums are choosing space as a tool to communicate with spectators and designing a story-based exhibition in order to effectively convey the story according to the exhibition purpose. However, since Spatial storytelling is three-dimensional in its nature, it is very different from the text-based conventional storytelling.

Unlike the text-based story described according to a certain logic and conveyed depending on the reader's understanding and imagination, space-based story is conveyed directly through the immediate spatial experience. Therefore the exhibition space must be designed to keep the user experience fully in mind, following the structure of the conventional storytelling. By doing so, museum storytelling tends to create an another story through interaction between spectators, works, objets and connection among objets, exhibition space and the flow of human traffic.

While the three elements of the conventional storytelling are motifs, characters, and plot, the counterparts of the exhibition space might be key objets, objets, and plot.

First, key objets are the essence of the story, that is, the starting point as the most important element that penetrates the results of material analysis and concept extraction. Second, objets are the other important selected objets except key objets and arrangement and connecting points of those objets can divide the space as a sub story unit. Third, plot like that of the conventional story, is an element that help proceed the story in a certain order functioning as the compass to set the direction of the story.

Since space-based storytelling clearly considers objets, space, and spectators in conveying the story, the exhibition form requires to consider space zoning, a storyline of exhibition and medium selection that effectively implement the exhibit. Museums need various storytelling methods that will effectively deliver many stories as the totality of experiences including objets.

### 3 Particularities of the Literary Museum Exhibition

Literary museums are in a particular position among other sub-museums because they are speciality museums that exhibit story works but also they have to include a specific person called the writer as exhibition material. That's the reason literature museums are considered as figures memorials to feature the writer's life and most of them function like this.

Naturally, the writer's relics have an advantage over literary work at the museum exhibition because the problem lies in the uniqueness of literature that the reader cannot fully understand the writer's intention and the contents of the story without reading the work that exists as a text in person. If you fail to consider a way to effectively display this exhibition material, you have to make the museum function as relic exhibition that relatively easily show the trace the writer's life. That's why each literary museum arrange the so-called writer's room, the reproduction of writing room in the main hall of the exhibition space.

However, such an exhibition method as a result works as an element that weakens the power of gathering spectators who only have fragmentary information or curiosity about the work and even brings a negative effect on the general museum management

Literature and literature museums have the medium role that links objects and objects in common. The connection link of objects here go down the list like the reader and the reader, the reader and the message, or the spectator and the object, the spectator and the message and so on. What is clear is that everything exists as a method for communication. What is different here is the physical dimensions of the properties like text and space. Then all you have to do is to apply modified communication method that is suitable for the medium's property. That's the only way to make the communication between objects and objects possible.

Generally, spectators who want to visit a literature museum actually go there acquiring advance information and curiosity about the literary work. That means that spectators' primary needs are based on the work, in other words, they utilize literature museums as light leisure play and educational space rather than a venue for awe and respect for the writers.

Thanks to this revelation, literature museums recently are making efforts like restoring the writer's house nearby their museums and restoring the background village of the literary work in the form of literature village. Those efforts help fortify place of literature museums and satisfy spectators' expectations at the same time. However, restored writer's houses and background villages look remote from the natural changes of times and those restoration works are not exactly restoring as they were in the past, mostly building anew, failing to make spectators feel nostalgia about the literary work.

The real space that is the spatial background of the literary work can be edited according to the writer's intention and can be reborn as a personal space by the reader of the work. This can be translated that there is, in fact, a huge distance between the real space and the personal, imaginative space the spectators is creating while reading the work.

This is why you need a new exhibition method of literature museums that enables spectators really experience the message of the literature, in which the author dissolved his life and ideas, in a space not in their imagination. On top of that, each literature museum might have differentiation effect if all the literary museums may apply different exhibition and management methods according to their own purpose of the exhibition. Moreover, in order to exhibit each literature genre that has its own different expression method within a comprehensive range called literature, you need to fully consider the singularity of the material.

## 4 Fairy Tale Analysis as Exhibition Material

Fairy tale is narrative literature written based on innocence of childhood for children as a specific reader group and it has its own specific storytelling elements such as fantastic elements, the simplicity of the configuration, and educational content. However, you need to reinterpret it in the aspect of exhibition material when it is exhibited at the literature museum that works as a three-dimensional medium.

First, fantastic elements

Spectators expect to expand their own experiences through substantialized objects which they can see and touch in person. In this, literature exhibition halls can be seen as an extraordinary space that matches a successful meeting between objects and spectators.

Fantastic elements, which can distinguish between fairy tale and general literature and determine the general atmosphere of the work, can be visualized to spectators at the exhibition space through substantialized time and space. Unified atmosphere of the space design can explain the background of the work that is hard for concrete objects to express and the space design can provide real hands-on experience rather than imaginative experience. Such a spatial experience can be proceeded according to the exhibition curator's story progression and this help spectators accept the theme of the exhibition more naturally.

Second, the simplicity and symbolism of the configuration

Exhibition is based on the premise that it is a work that displays objects in a certain place and imprints the images on the mind of spectators within a certain space. So, the story of exhibition space must be simple and more intuitive.

Fairy tales not only expand the reader's imagination by utilizing symbols but also progress the events in a simple and clear manner by selecting typical characters and limited and repeated vocabulary. Thank to that, young readers can read clearly the message of their work without losing interest according to the writer's intention.

The story of the exhibition must be as simple and core as possible in order to maximize the story delivery to spectators within the limited time and space. the story can be expressed in a simple space or by a intense object.

Third, educational content

One of the bigger goals of the exhibition is in that it can convey associated knowledge about the exhibition through collected and managed objects in a right way and help spectators understand them and objects are cultural assets that reflect their own society's cultural and natural heritage.

Since fairy tale is basically written for growing children, it can play a role of educational material in its nature. That's the reason the tale are often read by their parents and teachers for children, the main reader group and mostly, the educators' choice of work directly link to children's reading. At the writing of fairy tale, the writer must keep this in mind to convey the educational message more effectively and adds fantastic elements and repeated use of simple vocabulary in order to provoke the reader's interest.

Fairy tale has maintained vitality for a long time, evolving from oral to text. The perpetuity fairy tale literature has can be utilized as a strategy of how to activate the Literature Museum by developing as a spatial story. In fact, fairy tale storytelling elements such as fantastic elements, the simplicity and symbolism of the configuration, and educational content can be utilized as exhibition materials and they can function for extraordinary exhibition experiences through spatial and production configuration, intuitive exhibition story that can be modified and expanded and educational purpose by applying real spectators.

## 5 Conclusion

Literature is a medium that conveys a message between the writer and the reader and the goal of literature museums is that help make the communication that is the property proper of the literature happen in a certain space. To do this, first extract the writer's world view-a story that is based on all of his works- as a concept and systemize all the space and exhibition based on this concept.

Next, Find the contact point that connects the message of the literature and the writer's life and symbolize it and reproduce it as space. All this process must be implemented through concrete methods such as minimized text, symbolized images, reprocessed space and analogic experiences and through those concrete implementations, spectators can read as a hands-on experience a story that controls the whole exhibition hall. Such a metaphorical way of the story will eventually determine the value of the museum because this way will help expand the exhibition territory through emotional experiences, not simply recognizing exhibition space by functional separation.

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