

Virtual Concept Experimental Photography Exhibition “Puguh Keséd”

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ABSTRACT

Photography exhibition is a medium used to exhibit photographic works that have passed curation and can be seen for the general public. A person can test their parameters of how far they have acquired the desired knowledge and skills through a photography exhibition. On the other hand, due to the rapid development of technology and photography itself as one of the advantages of effective visual communication media, media technology used in an exhibition has also developed drastically. This development makes an exhibition no longer through the traditional exhibition technique method, mainly by using photo works as the main medium of an exhibition in a room, but changes to focus attention to concentrate on virtual photography exhibition as an interactive and experimental media. The attention is not only to photographic works as the priority of an exhibition, but is accompanied by attention to the atmosphere of the exhibition, audience reactions and interaction of works in the exhibition, support from other media and the overall concept of the exhibition. Thus it is hoped that it will become a new perspective and paradigm in viewing photography exhibitions for a wide audience, so that a photography exhibition can be said to be a very useful platform for sharing and building relationships between people.

Keywords: *Exhibition, Virtual, Photography, Interactive.*

1. INTRODUCTION

Education is a process of learning and teaching. The learning process is a process of thinking and creative process, while the teaching process is the cultivation of new beliefs, habits, information and knowledge. Today books and online networks are the primary sources of information and learning, but trying to develop new beliefs and habits by just reading is impossible. Besides aiming as theoretical knowledge, education also aims to develop social skills, so that teaching and learning process in the world of education must always seek new productive methods. Exhibition is one of the educational methods in the teaching and learning process [1] and an effective instrument in simultaneously developing social skills and theoretical knowledge.

Exhibition is a term used for collecting items or works that are curated and then displayed for a broad audience, generally held in an area or space such as a museum, gallery, and open space [2]. However, with the development of time, technology and the density of the activities of each individual, this kind of exhibition is

starting to be abandoned, because collection of goods or works can be easily accessed online from various platforms that could make things easier for the wider community to save time, distance, costs and even energy. Besides that, the substance, both nuances, atmosphere and feelings in an exhibition, cannot be conveyed in reality to the wider community.

2. LITERATURE REVIEWS

2.1. Exhibition

Exhibition activities are focused on identifying, displaying, and interpreting the work on display, so that it could be a test tool and a parameter to how far a person has succeeded in acquiring the desired knowledge and skills. In general, exhibitions can be divided into two types, oral exhibition and multimedia exhibition [3]. The exhibition orally presents works and explains interpretations orally to the audience, while the multimedia exhibition presents and explains a work using multimedia technology.

The purpose of organizing an exhibition is mass medium, which is a large platform for exhibiting works in front of a wide audience [2]. Inventive, which is a platform for showing off new discoveries. Preservance, which is a platform to exhibit and maintain for future reference. Furthermore, it aims to instill social skills, creativity, solution development, and application development.

2.2. Photography Exhibition

Photography in an exhibition can be said to be a form of expression and communication instrument that is most effective in delivering messages to the audience. On February 12, 1858 Photographic Society of London now known as the Royal Photographic Society, organized a photography exhibition that is listed as the world's earliest photographic exhibition for a wide audience to enjoy at the South Kensington museum [4]. The exhibition exhibits 1009 photographs, involving approximately 250 contributors with works from various objects and photography subjects including portraits, still life, landscapes, architecture, reproductions of works of art in photography (photos of paintings) and even outputs of negative photos that can only be seen through a stereoscope [4]. Some of the works in the 1858 exhibition are still on display at the V&A, including William Lake Price's *Don Quixote in his Study*, Roger Fenton's *Head of Homer* and Thompson's own *Oak, Albury Park, Surrey* and many more from various famous photographers of the nineteenth century 19 such as Gustave Le Gray, Edouard Baldus and Francis Frith.

2.3. Virtual Photography Exhibition

An exhibition could be be a very useful platform for sharing and building relationships between people. On the other hand, photography can be a useful platform in delivering messages and efficient and effective communication in telling stories. Through these two things, we could conclude that an exhibition and photography work are combined as one unit, in other words a photography exhibition could have enormous benefits for a wide audience.

However, with the density of each community's activities, the distance of an area today, and the rapid advancement of technology, a photography exhibition can be easily abandoned, so a renewal is needed in the concept of delivering photos in a photography exhibition. By keeping up with the time, a concept of a photography exhibition can be adapted in virtual form, while still paying attention to the influence on the views of the audience on the essence displayed at the photography exhibition. Photography exhibitions that are virtually adapted still produce a good interaction

with the audience by understanding and enjoying the work displayed.

As a result, a virtual photography exhibition enriches knowledge about virtual experiences in installation and construction at a photography exhibition, so that it can be further developed into a medium product that can be enjoyed as an interactive medium for a wide audience experience.

3. DESIGN METHODS

The author focuses on developing art and design as well as combining multimedia fields to create an innovation and creative visual experiment in the creation of a virtual photography exhibition. The virtual photography exhibition concentrates on immersive and interactivity aspects related to the audience experience with an exhibition entitled "Puguh Keséd".

In an exhibition, the process that is undertaken must be collaborative. It is necessary to integrate the design process with the development of content and concepts in composing, designing, and installing the exhibition to produce a comprehensive program for a wide audience [5]. The exhibition concept involves many disciplines, physically and intellectually varied content, so that the ultimate goal of the photography exhibition is to allow the audience to have new experiences in understanding and enjoying complex topics and concepts completely.

Besides being an effective communication medium between the creator and the audience, the exhibition is also a forum for developing public appreciation. So that the main function of the exhibition is essentially to generate appreciation of art in society, as well as as a medium of communication between artists and audiences [6]. Appreciation itself consists of creative appreciation that leads the audience to use the ratio in responding to the problems faced and affective appreciation that further engages the audience's experience empathy.

In general, some academics concentrate on the presence of the audience and their involvement in the interaction space and basic theories related to narrative methods to the needs of the photography medium. This research still provides a wider space, especially in the narrative method of experimenting with an exhibition virtually to expand audience involvement in the interaction space.

The experimental technique is virtually, as the material case study in this research, because it has the opportunity to be able to engage audience in its virtual space with new experiences. The concept creation of the exhibition entitled "Puguh Keséd" is implemented uniquely by literally meaning lazy, experimental approaches and techniques are carried out by preparing photographic works with the big concept of the word

lazy, and the interaction space follows the concept of the photos. In developing the Puguh Keséd virtual photography exhibition, the elements are designed to be integrated through the design thinking process so it becomes a material that integrates with the overall concept itself in integrating this process that focuses on the audience, it is carried out through 5 phases. The first phase empathizing, by studying and understanding the physical and emotional needs of the audience. Second is defining, by building a point of view based on the needs and insights of the audience, this process brings clarity and focus to the design space and understands the information gathered. Third phase is ideate by concentrating on generating ideas, by expanding in terms of concepts and results, then the prototype phase, by building a representation of the idea to be shown to the audience, so that it can answer the questions that have been made and then find the final solution. The test is the final phase which is the feedback from the prototype and empathy from the audience, which could also be to understand more of the audience's needs and improve the result [7].

The research method used is qualitative, emphasizing the audience's response to designs made based on various scopes in this virtual photography exhibition. The creation of various scopes in support of the concept of a photography exhibition virtually requires high skills and creativity, through:

1. Preparation: The process of making photography works as a test material for the concept of the photography exhibition "Puguh Keséd" through various points of interest related to the theme "lazy".
2. Implementation: The process of creating a variety of scenes and scopes in 2D and 3D. Photos with the same theme will be put together in one showroom, where each photo will be spread out.
3. Prototype: The process of creating a main exhibition hall, as well as several showrooms as the scope of the exhibition. The exhibition has a number of showrooms with different themes but in one overall concept.
4. Data Analysis: The process of collecting data obtained from the views and responses of 100 visitors to the photography exhibition which was conducted virtually as a research sample, so that the audience's experience of the Puguh Keséd photography exhibition can be analyzed for research results.
5. Analysis and Evaluation of Results: The process of analyzing the virtual photography exhibition with photographic works, works of each virtual scope, as well as the overall

concept of the exhibition and then be evaluated through relevant tests to obtain research results.

4. DESIGN PROCESS

The virtual photography exhibition refers to a medium that can be enjoyed as an interactive medium for an experience of a large. The design process is expressed in figure 1.

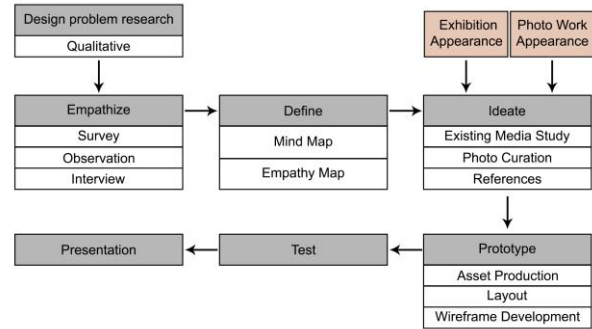


Figure 1 “Puguh Keséd Design Process Diagram”

Before the design process, research was carried out by collecting data on exhibition, photography and virtual reality issues through surveys. After the research, the empathy phase is decided by conducting observations and interviews by collecting qualitative data about the audience's viewpoints and behavior regarding laziness and how the audience wants to visit an exhibition. The collected data was then organized and redefined through mind mapping and empathy mapping, resulting in brainstorming that can be carried out to create a map of design problems and alternative media. At this stage the answer was found in the form of a virtual photography exhibition. The process of the Puguh Keséd idea is divided into two parts, first is the mechanism of the photography exhibition itself, namely enjoying the photo works on display and second is the development of the scope exhibition as a narrative unit with general themes and concepts.

4.1. Virtual Photography Exhibition Flow

The flow and mechanism of the exhibition are designed based on the principle of form follow function. The Puguh Keséd exhibition mechanism is simulated of various showrooms where the audience can choose from various concepts from the main theme.

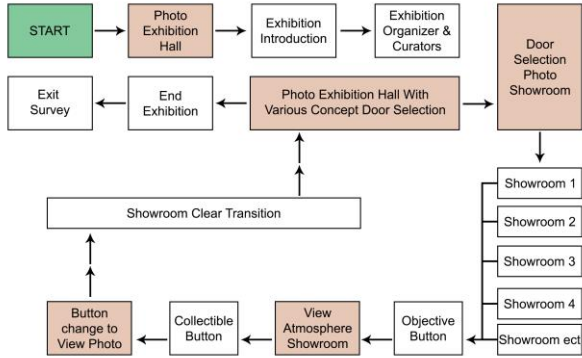


Figure 2 “Puguh Keséd Mekanisme Flowchart”

The mechanism of the Puguh Keséd virtual photography exhibition visualized in a flowchart diagram is used to communicate with the entire Puguh Keséd virtual photography exhibition team regarding the flow and feasibility of the photo and visual virtual reality exhibition being held.

4.2. Photographic Works and Virtual Scopes

From the themes that have been created, there are two main areas, the exhibition hall as the main area within the scope of the exhibition itself, and the showroom areas per concept photo. Showroom areas on various photo concept are carried out after curating the photo itself, which results he creation of a scope that follows the respective concepts, some photos and the concept of the showroom area are:

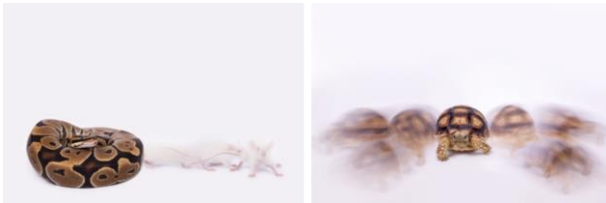


Figure 3 “Not Lazy, Rezki Gautama Tanrere”

The concept of these photos is adapted from the human way of thinking, which considers something that is slow or unwilling to move is a lazy trait, but in reality it is not necessarily due to laziness, but there are genetic in some living things that make it self slow to move, on the other hand unwilling to move, nor is it a laziness but can be due to being full so they don't need to move. The placement of photo works is spread in a showroom with a natural impression where it visualizes a desert that does not follow the general concept, but follows the original habitat of the photo subject, this is shown in figure 4.

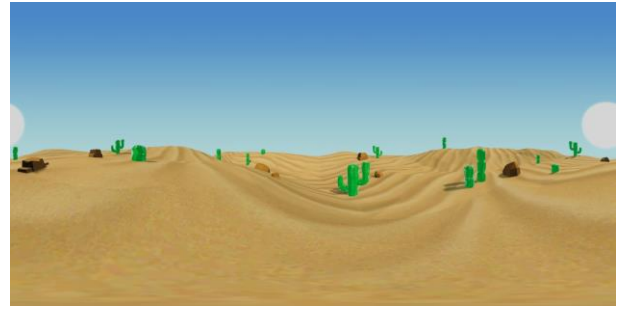


Figure 4 “Showroom Layout 1, Puguh Keséd”

The second showroom is created through the concept of a comfort circle, the photos are narrated by interpreting what someone has or has achieved, meaning that the person has entered into a circle or comfort zone, then eventually fear and laziness arises. This is shown through various objects as the point of interest, namely a toy car with the title Comfort which is interpreted as a comfort in traveling. Another object, namely a pile of banknotes and poker chips with the title Safe, is interpreted as a circle of comfort for someone who already has property and a throne. The last object in the form of a toy house with the title Calm is interpreted as a circle of comfort because the needs of a place to live is already provided. The whole main object is combined with the framing composition technique in the form of a human hand object with gesture fingers that forms a circle, this is interpreted as the zone circle.

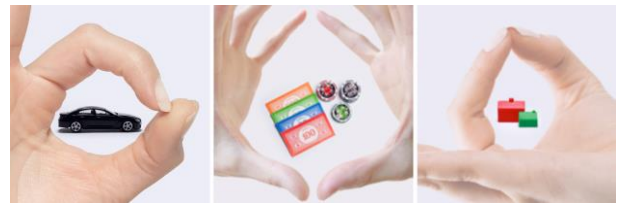


Figure 5 “Comfort, Safe and Calm, Rezki Gautama Tanrere”



Figure 6 “Showroom Layout 2, Puguh Keséd”

Placement of the photos are spread in the showroom with the impression of a comfortable family room. So that the theme can be impressed or realized with the words comfort, safe or security and clam or tranquility.



Figure 7 “My, Yours or His Sin, Ardiles Akyuwen”



Figure 8 “Showroom Layout 3, Puguh Keséd”

In the third showroom the theme of being lazy is interpreted as human nature which justifies any means of making money, the showroom in the form of a forest area that is being burned is interpreted as one of the ways humans expand the plantation area by burning the forest. The photos on display are a series of photo stories resulting of forest burning in Borneo. The orangutan portrait, the result of burning forest land, and finally the orangutan being rescued by the firefighters was used as a narrative of the impact of human laziness by justifying any means.



Figure 9 “Our Faces, Ardiles Akyuwen”

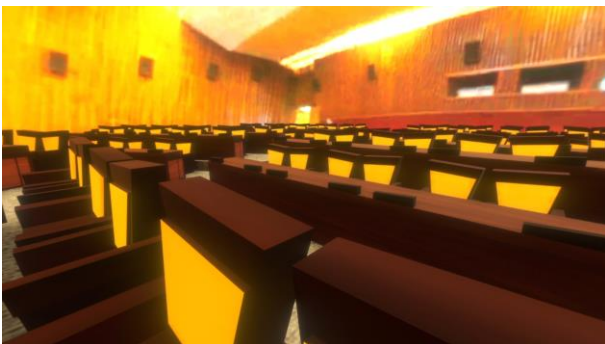


Figure 10 “Showroom Layout 4, Puguh Keséd”

In the fourth showroom, the works of photography shows photos with reproduction techniques from banners with portraits of the people's representative leaders' faces. The concept is interpreted by general public thinking where the identities of these faces from the representative leaders of the people who should have a big responsibility, but in reality are often lazy about their own work, the exhibition showroom strengthens the concept by visually a an empty parliamentary room with meanings by leaders ofently not present at work.

The main exhibition hall of the exhibition is an empty room that consist a number of doors, these doors are access to enter the showrooms with different concept of each photo that has passed curation, but within the same scope of the theme “lazy”, this can be seen in Figure 11.

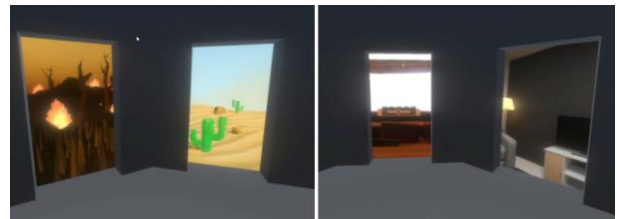


Figure 11 “Exhibition Hall Puguh Keséd with various concept showroom door selection layout”

5. CONCLUSION

The increasing density of each individual activities and the rapid development of technology, could be a result of a wider audience unable to enjoy direct interaction in a traditional photography exhibition, so in the end it requires a lot of knowledge about virtual photography exhibitions as an experience that is effectively used for education and the entertainment industry today.

A photography exhibition that is virtually adapted creates a new reaction and impact experience for the audience, both enriching knowledge about virtual experiences in installation and construction in a photography exhibition, as well as knowledge of the essence and aesthetics of the photographic work itself.

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