Build Interest in Prehistoric Site Through Still Life, Landscape, and Story Photography Artworks

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Abstract: The existence of prehistoric sites in Indonesia is important to preserved because it is a cultural heritage. If there is less interest in relics of artifacts, then it has the potential to erase prehistoric traces in the minds of the younger generation. There are many ways to build interest in prehistoric sites, including through photographic art. This study examines the visuals strength in the still life, landscape, and story photography genres which can influence people's interest in prehistoric sites. Quantitatively, a survey of tourists at the Gunung Padang Site, Cianjur, West Java shows 88 percent think historical places need to be visualized through pictures or photos that attract knowledge. Meanwhile, qualitatively, this study shows the strength of elements in the still life, landscape and story photography genres which are able to build certain visual perceptions in the minds of the readers. In digital photography technique, the processing of visual signs is mainly influenced by the power of shooting for impact, which consists of distance and perspective, and focus of attention as a process of reading visual signs using a visual communication design approach. This study is expected to become an academic reference in the field of alternative media to build interest in prehistoric sites.

Keywords: Prehistoric site, still life, landscape, story, photography artworks.

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1 INTRODUCTION
THE Gunung Padang Site in Karyamukti Village, Cianjur, West Java is a tourist location as well as a research center for megalithic sites. Research conducted since 2011 by the Ancient Catrastopic Team has resulted in many findings about the stone structure of the punden terraced remains which are thought to be older than the Egyptian pyramids [1] These archaeological findings are generally presented as scientific papers for the purpose of further research. However, perceptual studies to build interest in prehistoric sites have not been widely found. Among them is research conducted by Wardani, et.al [2] regarding the visualization of megalithic stone forms known as Kujang Stone, Human Foot Stone, Tiger Footstone, Gendong Stone, Gamelan Stone, Throne Stone, and a study of story genre photography works to visualize human interaction with the Gunung Padang Site. Efforts to build interest in historical objects are very important because this has the potential to build awareness of the younger generation of the nation's cultural assets. According to Warto [3], people need to study history in order to try not to make the same mistakes in the future. In addition, to understand the formation of Indonesia as a nation rich with various cultural symbols requires a long process. The nature of historical information is that it allows the remains of people in the past in the form of records, physical objects, materials or documentation to become evidence which in the analysis process is not simple. But in the present, the processing of historical evidence has developed according to technological developments. Photography can be used as an alternative medium to build the younger generation's interest in historical objects, either directly or indirectly. The case study on the Prehistoric Site of Gunung Padang Site in this research formulates a question, how is the reading of visual signs in photographic art works? This study aims to produce academic references in the field of visual communication design,

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particularly in the application of photographic art as an alternative medium to build younger generations' interest in cultural historical heritage.

2 LITERATURE REVIEW

2.1 Photography as A Medium
The American Congress Library divides the main sources that can be used in historical research into six groups, namely: a. Object sources, such as tools, weapons, tombstones; b. Image sources such as photos, films, videos, fine arts; c. Auditory sources, such as historical records, interview notes, music notes; d. Statistical sources such as population data, maps, architectural drawings; e. Text sources such as newspapers, letters, historical cookbooks, advertisements, diaries; f. Public sources include family photos, tools, equipment and clothing from the ancestors [4]. Based on the six main sources, this study focuses on the source of images or photos as a medium for conveying historical messages. Through the media of photographic images, conveying messages about history can be communicated to the readers in visual ways. Moreover, digital photography technology now allows anyone to capture events via a mobile device, complete with a sophisticated editing process. However, conveying messages through photographic artworks about history still requires a certain visual strategy.

2.2 Visual Strength of the Image
As stated by Hartel and Thomson [5], communicating messages in a photographic work is the same as writing down the visual strength of an image. Through pictures, people can be motivated to pay more attention, easier to remember, encourage curiosity, build stories, increase understanding, empathy, as well as encourage knowledge.
In addition, on the other hand, the visual strength of the image can also have another effect. According to Walter Benjamin (1936) in his famous essay "The work of art in the age of mechanical reproduction", he considers the "aura" of the original artwork to have been reproduced in such a way that the uniqueness is lost, so that the work is considered to no longer have the magical effect thought to be associated with the rituals of the original site. He is not talking about imaging, but sees photography as a work of art that has gone through a

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reproduction process that may lose its "aura", so that eventually people get used to the effects of images due to exposure [6]. This study assumes that the importance of exposure in photographic techniques is needed to encourage attractiveness, especially for historical education purposes. In case studies to encourage the reader's attention to historical sites, certain effects are required in photographic works. Research from Otto, et. al (2018) stated that the use of cameras in most anthropological researches is able to trigger the context of how to see and understand culture in depth [7]. This research underlies the consideration that in the context of photographic artwork, especially the visualization of historical objects for the benefit of learning or to stimulate tourists' interest, the delivery of messages through pictures must consider the shooting for impact aspect. In the shooting for impact there is a creative concept that is planned. Research using photographic image media conducted on third grade students at MI Al-ittifaqiah Indralaya in the subject of Islamic Cultural History in the experimental class proved to have significantly improved the results of learning history [8]. As an effort to demonstrate the visual strength of historical-themed photographic artwork, this research is based on the theory of the genre of photography.

2.3. Genre of Photography

Genre of photography according to Chandler and Munday (2011) is a type of text which is subject to certain form and content conventions, it can also be general especially for other texts of similar visualization. According to Rose (2012), in a visual context, genre is the practice of classifying images into certain categories, so that the features of the same image will be categorized in one group. In her research, Joanna Kędra (2016) shows that photo works for journalistic purposes can also serve as a tool for visual literacy education. The criteria used are based on differences in photographic content, context, image function, number, and image layout, which are important in the interpretation process. Therefore, Avgerinou and Petterson (2011) stated that the typology of the photography genre can provide guidance on how to interpret visual statements and help us to think visually, which is the main ability of visual literacy [9]. In Indonesia, research conducted by Gunawan (2014) states that the photography genre that is in great demand by Indonesian photographers is journalistic photography, still life photography, portrait photography, commercial advertising photography, wedding photography, fashion photography, food photography, landscape photography, fine art photography, wildlife photography, and macro photography [10]. As a prehistoric site, the Gunung Padang Site has been widely researched by archaeologists. However, research related to the visual perception of heritages is still very limited. Among them is Ramadina's research (2013) which visualizes the symbols found on sites with an art approach. Her research is based on the previous assumption that the Gunung Padang site, which is the largest megalithic site in Southeast Asia, is a place of worship for megalithic cultural communities who adhere to animism, so that the meaning of the symbols contained in the construction of the site leads to the Sundanese Wiwitan beliefs of high cultural value [11]. In the context of prehistoric sites that are close to inanimate objects and natural environments, this research selects three photography genres that are generally used to capture the legacy of physical and natural buildings, namely still life, landscape and story photography

genres. Each genre has the strength of visual elements that can be processed to convey messages. The still life genre is a work of photography that captures inanimate objects, while at the same time bringing to life the details of the object, thereby building imagination and fantasy about the visual object. In this case, composition, form and lighting play an important role. Meanwhile, the landscape genre is a photographic work that explores natural scenery with a wide shot shooting angle, allowing the viewer to imagine the situation in its entirety [12]. In the story genre, photography works present a narrative about the side of human life that is captured based on the photographer's personal experience, so it tends to build the emotions of the reader. Genre stories are widely used as journalistic photographs [13]. Visualizing historical objects for the benefit of learning or stimulating tourist interest, of course, must consider the shooting for impact aspect.

3 METHOD

Artwork as cultural reading is a form that is built with the rules of society, so that it can be read as meaningful cultural signs [14]. As a phenomenon, relics of prehistoric sites have a very wide scope of cultural signs. Therefore, the site's visual objects that contain cultural meaning can be an interesting study. The research team conducted a field survey of 165 tourists in February 2020 at the Gunung Padang Site, Cianjur, West Java, to find out whether their interest in historical objects in the site area was influenced by visualization in mass medial. The results of the quantitative data then become a reference in qualitative studies on the strength of visual elements in the still life, landscape, and story photography genres. The combination method used in this study refers to the visual communication design approach, in particular the application of visual grammar in the principles of digital photography. In practice, digital photography has now developed very rapidly, so that it is easy for anyone to implement using only a mobile device. The combination method used in this study refers to the visual communication design approach, in particular the application of visual grammar in the principles of digital photography. In practice, digital photography has now developed very rapidly, so that it is easy for anyone to implement using only a mobile device. This study emphasizes the importance of understanding in reading visual signs. To build traction in prehistoric site visualization, creators must pay attention to shooting for impact where the shooting effect requires consideration of distance and perspective, as well as focus of attention.

Said by Block [15] shooting for impact can be seen from three perspectives, namely:
1. Type to view to direct one vanishing point as the main point of focus.
2. Type of view to direct two vanishing points, especially from the left and right sides of the frame.
3. Type of view to direct three vanishing points. The view can be from the shooting angle above or from below the object, as well as from the left and right of the object.
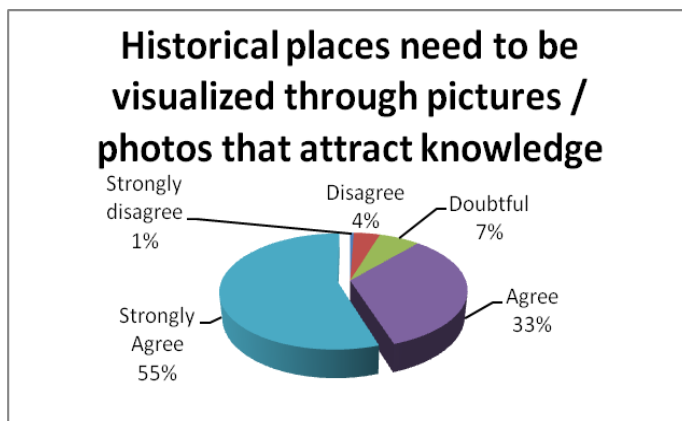
Meanwhile, according to White [16] the distance and perspective factor is the visualization of events that are depicted with distance and perspective quality, namely displaying images in a strong and attractive manner with a clear foreground, medium distance, and far perspective. Meanwhile, focus of attention is the visualization of events that

become the focus of attention and are ascertained as the main events that can be captured by the reader's sense of sight. Combining and matching the application of these two factors in shooting for impact can produce meaningful visual signs as cultural messages.

4 RESULTS AND DISCUSSION

4.1 Data Results

The data collection used a Likert scale questionnaire to 165 tourists who were visiting the Gunung Padang Site in February 2020. This survey aims to determine the views of tourists about the visualization function of images or photos of historical places that can attract knowledge. The survey results of randomly selected tourists showed the following data: 91 (55%) tourists stated strongly agree, 55 (33%) tourists agreed, 11 (7%) tourists expressed doubt, 7 (4%) tourists stated disagree, and 1 (1%) travelers strongly disagree. If the number of tourists who strongly agree and agree are combined, it means that there are 146 (88%) tourists who think that the influence of images or photos about these historical places can increase interest. The results of this quantitative data serve as the basis for the analysis to answer research questions regarding the reading of visual signs in photographic art works with the still life, landscape, and story photography genres.
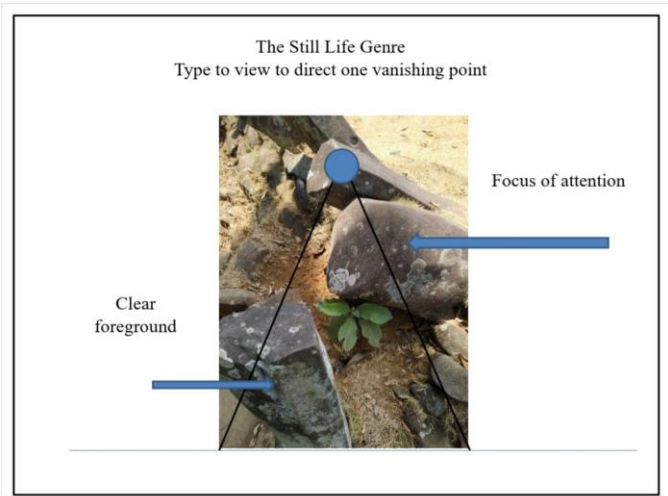

Fig. 1. *Historical places need to be visualized through pictures/photos*
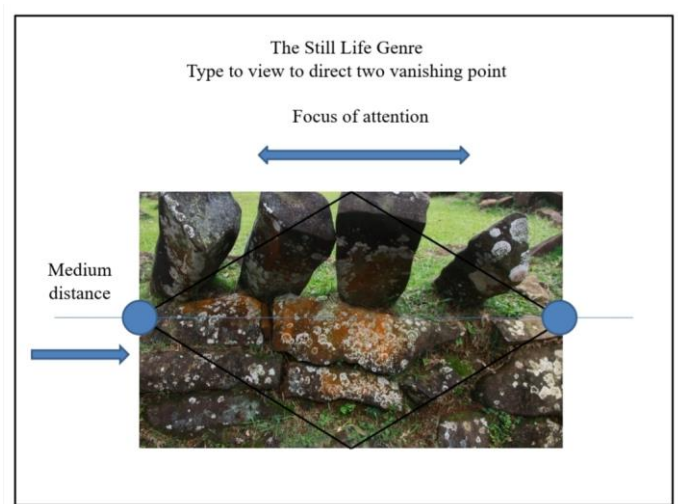
4.2 Visual Signs in the Still Life Genre

The distribution of megalithic stones at the Gunung Padang site has a variety of shapes, some are in the form of blocks and cubes. Generally, stones are elongated. Some are stuck into the ground, some are lying above the ground, some are lined up or form a ladder. In the still life genre, stone objects as inanimate objects can be visualized according to their respective dimensions. To give the stone an eye-catching appearance, lighting and shooting angles can also be used. In lighting, there is the effect of natural light from sunlight or artificial light using flash, either from the front, back, top, or side, so that visual objects can be made darker or lighter [17] In the still life genre, the visual strength of stone objects lies in the visualization of their shapes. Various stone shapes, including visualization of the stone surface texture can be read as meaningful visual signs. Shooting for impact for visualization on one vanishing point type can be presented against a clear foreground. Meanwhile, the focus of attention lies in the view of the stone from a close distance or close up.

This visualization allows the reader or photo viewer to focus only on one point of view, namely the message about the size and arrangement of the stones.

Fig. 2. *The still life genre: example of one vanishing point*

Furthermore, shooting for impact at type two vanishing points can be presented against a medium distance background, and the focus of attention lies on the stone face. The view of the readers in this visualization will be invited to explore the details of the object from the right to the left or vice versa. In terms of composition, visual objects in inanimate objects can also be presented symmetrically and asymmetrically, horizontally or vertically, and even diagonally. Stone textures are read as visual signs because they are able to build the photo readers' imagination about the age of the stones. The effect of lighting on the stone surface can produce a more dramatic color contrast value, so that the stone becomes more "alive".Tjin said [18], the use of light, both artificial and natural, is very important because it can support the delivery of messages and create atmosphere. Lighting can also be set as harsh, soft, or diffused without compromising quality.
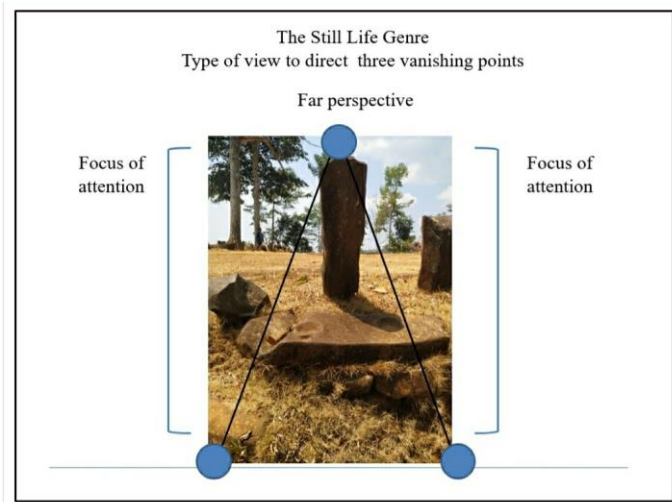

Fig. 3. *The still life genre: example of two vanishing point*

Meanwhile, shooting for impact in the three vanishing point type is presented from a distant perspective. This perspective is able to present the shape of the stone as a whole, so that

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the focus of attention is not only on the shape and texture of the stone, but on the background context of the stone's existence. These visual signs build imagination about the character of the stone and its function in the past, associated with people's life and culture. In the field of visual anthrolopology, researchers have also found the power of images to stimulate attention, even though they are seen as historical objects. Caldeira (2013) in her research on image shows that finding images means learning something based on pleasure, emotion, attraction, or admiration, so that photographic images offer unlimited possibilities as a broad field for anthropological studies [19].

Fig. 4. The still life genre: example of three vanishing point

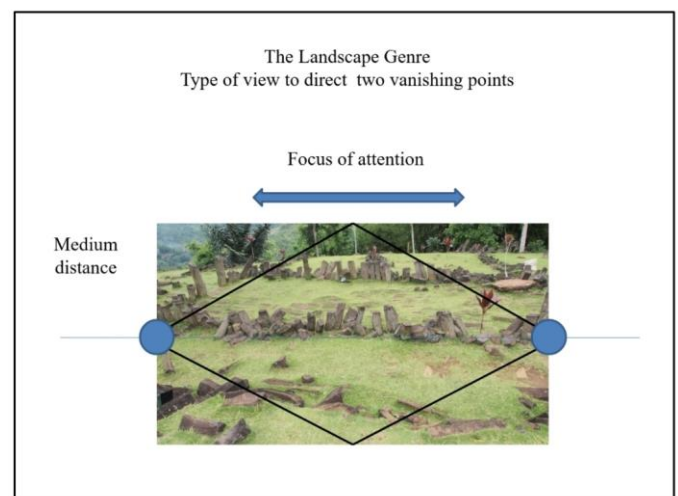### 3.3 Visual Signs in the Landscape Genre

As a site with a large area above hills, the Gunung Padang Site is suitable to be visualized with the landscape genre. The landscape genre is widely used for photo books, usually for visualizing panoramas. Visual signs that are meaningful in the landscape genre must be able to build a narrative in the minds of the readers. This means that what is presented as a landscape image is not only beautiful, but also able to give birth to another understanding. Landscape photography artworks allow the investigation of the sense of loss inherent in oneself, as a kind of transcendence of experience, narrative and longing in connection with the greater movement of the earth and sky, while increasing understanding and awareness of its melancholy beauty [20]. To understand the narrative in a landscape image, we can refer to Schirato's thought that meaning can be generated from a combination of elements contained in an image because the visual signs in it work analogously [21]. The rest of the punden terraces at the Gunung Padang Site are divided into five terraces located on a longitudinal hill. The stones that make up the terrace are volcanic stones originating from the columnar joint. In 2014, Lutfi Yondri studied the physical description of the structure of stone blocks that were stacked or piled up as a reflection of the adaptation of the past society to its environmental conditions which were prone to natural disasters [22]. Therefore, the message to be conveyed through the landscape genre photography artwork is an interpretation of past civilizations. The imagination about this civilization can be built from the perspective of the remaining buildings of the punden terraces which are studied as places of worship for ancestral spirits. Shooting for impact that can be used in the

landscape genre is wide shot and medium shot techniques. For example, for visualization at the one vanishing point type, both clear foreground and focus of attention show more elements in a medium shot style. The message that is built from visual signs is the interaction between elements that cannot always stand alone.

Fig. 5. The landscape genre: example of one vanishing point

Furthermore, shooting for impact on type two vanishing points is more suitable to be presented horizontally against a medium distance background. An example of visualization that builds space in the focus of attention is to present the shape of the rest of the building. This image indirectly stimulates the reader's curiosity about the story behind the image. The focus that remains widened to the right and to the left is not only directed at the details of the object, but to represent the state of the past and its relation to the present.

Fig. 6. The landscape genre: example of two vanishing point

Still with the same visualization of space, the shooting for impact for the three vanishing point type uses the far perspective to represent "space and time" as a whole. This exploration of time is linked to the natural setting of the landscape, so that the reader can imagine the space as a whole. The focus of attention must still be concentrated on the form of the historic place itself as visual signs. Reading these

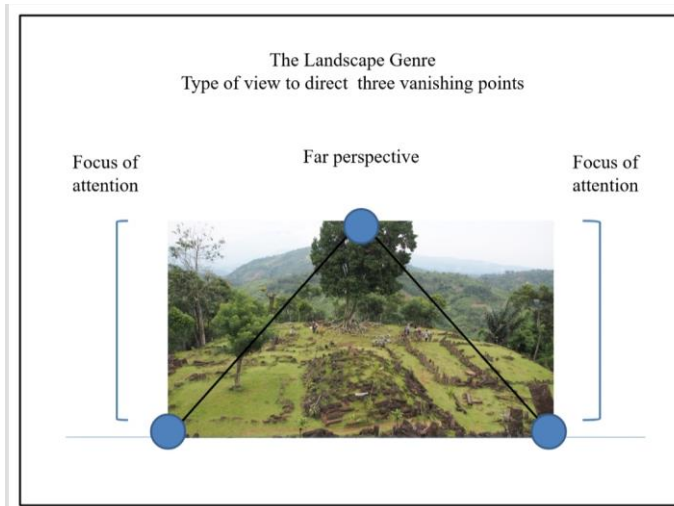signs allows people to imagine past life with different perceptions.

Fig. 7. The landscape genre: example of three vanishing point

3.4 Visual Signs in the Story Genre

Photo story work is a very potential genre to convey cultural messages. This is because the theme raised in the story genre is human interest. The human object becomes the focus of attention as an event which is considered to represent the same problems. In the story genre, various signs can refer to what Berger [23] said, namely how the sign elements are related to one another, giving rise to meaning about society and its culture, including the problems that exist in it. In visualizing human events or activities, the story genre does not necessarily represent an "extraordinary" story. Sometimes, even a simple story can be more meaningful.

According to Balabanović et al (2015), there are two types of stories that can be represented in a storytrack for photography [24]:
1. Stories imported as digital photos correspond to a set of photos downloaded from the camera in one session. The photos are then sorted by creation time.
2. Stories written based on a selection of existing photos and have been grouped and sorted by users.

In this case, the opportunity to build interest in the prehistoric site of Gunung Padang could be by capturing the activities of the people around it, including tourists. Thus, stories can be written based on a selection of existing photos, then grouped and sorted according to the theme and plot. However, the most important thing to note is that the event must be able to arouse emotions and thoughts. For example, this study captures groups of foreign tourists visiting the site. For visualization at type one vanishing point, the focus of attention is focused on the crowd of tourists who seem to be paying attention to something. As for the clear foreground, there are rocks embedded in the ground as the boundary of the terrace. This visualization can encourage curiosity about the "object" that the tourists are surrounded by.
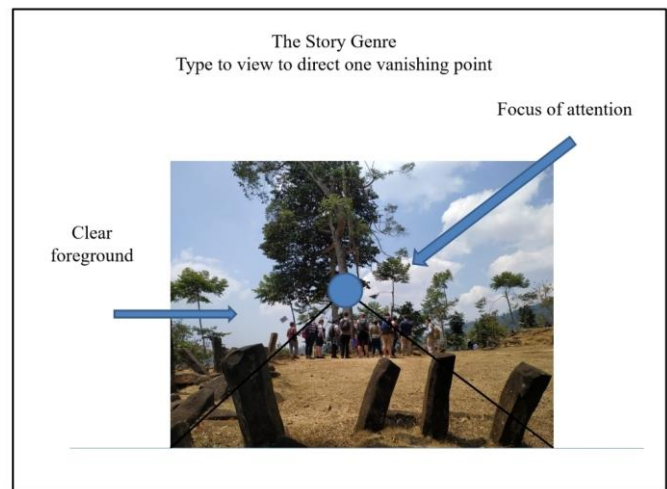

Fig. 8. The story genre: example of one vanishing point

For shooting for impact on type two vanishing points, it appears that the group of foreign tourists is no longer crowding together, but readers are invited to find out the other side of the terrace. The picture of the lower side of the room becomes the direction of a wider view and understanding of the shape of the terrace. Focus of attention is also wide horizontally with a medium distance. The visual signs in type two vanishing points are no longer focused on tourist activity, but also on the perspective of archaeological space.
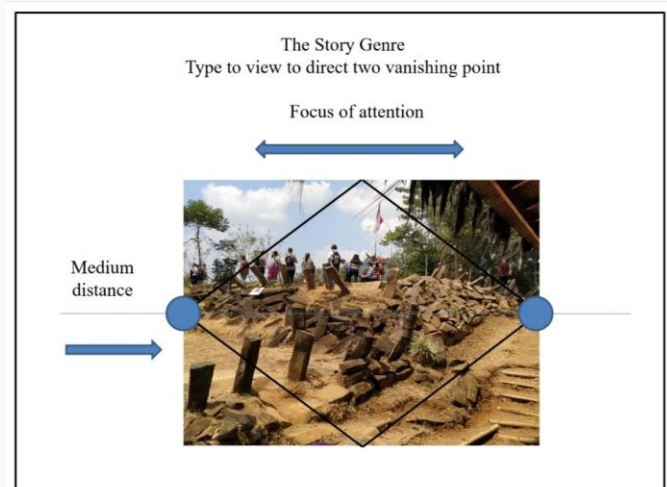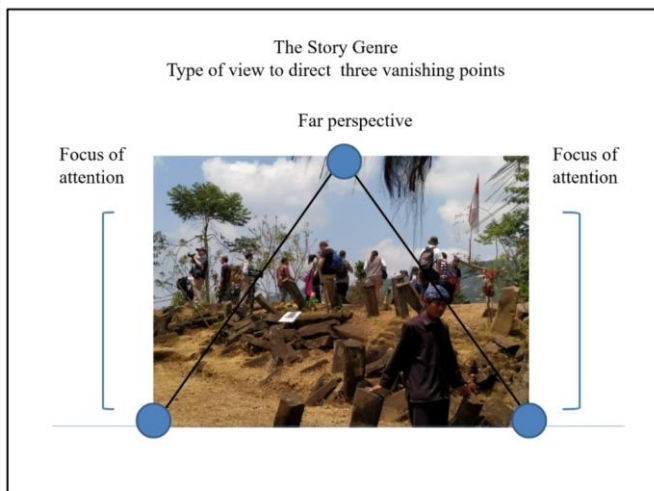

Fig. 9. The story genre: example of two vanishing point

Shooting for impact for the three vanishing point type still shows events of tourist arrivals at the Gunung Padang Site. But in this type, photo readers will get new information about the role of the keeper. By using a distant perspective, the image is seen to visualize the figure of a caretaker in black as one of the three points that is the focus of attention.

Fig. 10. The story genre: example of three vanishing point

Thus the visual signs work to convey historical messages and are designed to build interest in the existence of the Gunung Padang Site through the three genres of still life, landscape, and story.

5 CONCLUSION
The results of this study have shown that images or photographs have a significant function in influencing the readers' interest in visual objects. Visual signs in photographic artwork have visual strengths that can build interest in prehistoric sites. The photographic artwork on Prehistoric Sites has visual signs that can be processed through three different genres, namely still life, landscape, and story. Each genre has a shooting for impact factor by considering distance and perspective, including clear foreground, medium distance, and far perspective. Meanwhile, in terms of focus of attention, visual signs can be visualized according to three types of perspective, namely one vanishing point, two vanishing points, and three vanishing points. This study is expected to become an academic reference in the field of visual communication design, especially photography as an alternative media that has an appeal to help build the younger generation's interest in the nation's cultural heritage.

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