

WIDELY PROJECT: UTILIZING AN ULTRA-WIDE ANGLE LENS IN PHOTOGRAPHING MUSEUM BAHARI JAKARTA

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ABSTRACT

An ultra-wide angle lens is an “abnormal” type of lens that is capable in capturing scenes with a super vast perspective. The strongest characteristic of this lens is its distortion. Often distortions are seen as imperfections and disasters. However, in the *Widely Project*, distortion is used to create a unique and aesthetic perspective. The aim of this research is to use an ultra-wide angle lens to photograph Museum Bahari Jakarta. This research uses artistic research methods and supported by Photographing Museum techniques. The photography project was subsequently utilized to preserve objects in the museum and the architecture of its buildings, which contain the historical story of the archipelago. The results show that ultra-wide angle lens is able to create an attractive, artistic, and aesthetic perception, a “real” feeling on miniatures, furthermore a majestic atmosphere on ships and buildings.

Keywords: Museum Bahari Jakarta, photography, ultra-wide angle, widely project

ABSTRACT

Widely Project: Penggunaan Lensa Ultra Wide dalam Melakukan Pemotretan di Museum Bahari Jakarta. *Lensa ultra-wide angle merupakan jenis lensa “abnormal” yang mampu menangkap lanskap dengan perspektif yang sangat luas. Karakteristik yang paling kuat dari lensa jenis ini adalah distorsinya. Seringkali distorsi dianggap sebagai ketidaksempurnaan dan mengganggu. Namun, dalam Widely Project ini distorsi dimanfaatkan untuk menciptakan perspektif yang unik dan estetik. Tujuan dari penelitian ini adalah memanfaatkan lensa ultra-wide angle untuk memotret Museum Bahari Jakarta. Penelitian ini menggunakan metode penelitian artistik dan didukung dengan teknik Fotografi Museum. Project foto ini kemudian dimanfaatkan untuk mengarsipkan objek-objek di museum serta arsitektur Museum Bahari Jakarta yang menyimpan sejarah historis Nusantara. Hasil dari penelitian ini lensa ultra-wide angle mampu: menciptakan kesan menarik, artistik, estetik, kesan “nyata” pada miniatur, serta kesan megah pada kapal dan bangunan.*

Keywords: fotografi, Museum Bahari Jakarta, ultra-wide angle, widely project

INTRODUCTION

Lenses are important pieces of instrument in photography. This equipment functions to focus light on the camera sensor (Taylor, 2021). Mechanically, a lens is a combination of several glasses arranged in such a way that it can collect light at one focus point and can move forward and backward so as to bring the image of the object from the camera sensor closer (Ang, 2020). Simply put, the camera cannot capture objects directly without the help of a lens. Because of the lens mechanism, it can help with focusing, zooming, and controlling the quantity of light that will be received by the camera sensor.

Based on the angle of view (the measurement in degrees of the amount of a scene captured by the lens), lenses are divided into three types, which are standard lenses, telephoto lenses, and wide angle lenses (Taylor, 2021). Each lens has its own characteristics. A standard lens has a focal length that matches the diagonal measurement of the sensor. This produces images that closely match how we see the world. Standard lenses are also often referred to as “normal” lenses. Vice versa, the other two types would probably be called “abnormal” because of their uniqueness. Telephoto lenses have extremely narrow angle of view. The longer the focal length of a lens, the narrower it is, so only a small section of a scene can be captured. The most impressive characteristic of a telephoto is the depth of field or *bokeh*, where the photo only focuses on one point in a certain area while other areas will look blurry. Meanwhile, the wide angle lens has a wider angle of view, which enables to “get it all in”, meaning the camera can capture a wide object along with other objects around it. The strongest characteristic is the distortion effect (Chris, 2016; Taylor, 2021).

Distortion is a form of optical aberration in which straight lines in a scene do not remain

straight in an image (Stankiewicz et al., 2018). The effect is that there is a tendency for lines that should be straight to become curved due to the effect of the wide lens. This causes anomalies in the photographed object compared to the original. Technically, distortion is considered an imperfection and a disaster, so photographers often correct the distortion effect with photo processing software such as Adobe Photoshop or Lightroom.

Even though it is considered a defect in some cases, it seems that this distortion effect is able to provide an artistic feel that not all types of camera lenses have. Several photographers shared their experiences of photographing with a distortion effect, they said: it was able to highlight a unique perspective, give a sense of closeness to the human object (portrait), have an aesthetic effect (Bacher, 2014), exaggerate the angle of view, catch a viewer's eye, be used to toggle a subject (Jirsa, 2022), provide a panoramic view (Wales, n.d.), give a firm, dynamic, and dramatic impression (Alyatalathaf & Kusumawati, 2023).

Wide angle lens are usually used for taking photos outdoors and indoors (Chris, 2016). When photographing outdoors, we usually capture objects like scenery, landscapes, cityscapes, and architecture. These are perfect match because these objects have a wide expanse, and the wide angle lens is very capable of covering them all. This lens has the ability to capture them in their entirety. Meanwhile, when taking indoor photos, we usually capture objects like furniture, decorations, equipment, rooms, etc. However, sometimes we encounter narrow rooms. The wide angle lens is really versatile in this condition.

Because of its versatility, the researcher decided to use a wide angle lens to photograph Museum Bahari Jakarta. It is the first maritime-theme museum in Indonesia. This museum was

inaugurated on July 7, 1977, by the Governor of DKI Jakarta at the time, Ali Sadikin. Located at Pasar Ikan Avenue, 1st Street, Penjaringan, North Jakarta, Museum Bahari Jakarta is currently managed by Dinas Kebudayaan Provinsi DKI Jakarta (Aulia & Nugraha, 2022; Faturohman & Soekardi, 2022; Museum Kebaharian Jakarta, n.d.).

Widely Project, a photographic project that was carried out to preserve Museum Bahari Jakarta in an array of digital pictures, which museum managers may later embrace for paperwork, displays, promotional materials, exhibitions, events, and other objectives. So far, Museum Bahari Jakarta's archives are deficient in diversity regarding digital photographs. As a result, researchers believe that Museum Bahari Jakarta necessitates these assets.

Previous Creation and Research

Up to now, there have been no researches regarding photographic work using one lens, exclusively a wide angle lens. However, there are two research studies that specifically use one particular type of lens.

The first study is by Dinata et al., entitled "*Penggunaan Lensa Fisheye pada Pemotretan Street Fashion Photography*". This research was published in *Retina Jurnal Fotografi*, (3)1 2023. This study discusses fashion photography which uses one type of lens, AF-S Fisheye NIKKOR 8-15mm f/3.5-4.5E ED. The primary objective of possessing this lens is to produce experimental fashion photos that are different from other fashion photos taken. The results of this research showed that the overall photos produced use a vertical or portrait orientation. Researchers took advantage of the very strong lens distortion effect to highlight the object of the photo, which is humans. Apart from that, researchers also used backgrounds such as building roofs, stair pillars,

striped walls, park benches, and foregrounds in the form of hands in front of faces and iron poles on the road as frames. The final conclusion of this research is that fisheye lenses play a role in providing aesthetic value and a pleasantly new perspective to the work.

The second study does not discuss the use of a particular type of lens but rather the technique of altering a standard lens into a macro lens using the reverse lens technique. This research was conducted by R. Sulistiyo Wibowo entitled "*Penggunaan Teknik Reverse Lens dalam Pemotretan Fotografi Makro*". This research was published in the *Jurnal Ilmiah Publipreneur*, (4)2 2016. This research discusses how to use the EF-S 18-135mm f/3.5-5.6 IS USM kit lens as a macro lens using the reverse lens technique. The primary objective of possessing this technique is to provide a reference for getting around taking macro photography, which requires a special macro lens which is quite expensive, so photographer can use the standard lens that comes with the camera. The results of this research showed that the reverse lens technique can produce macro photos with the help of a reverse lens converter. Some lens functions such as the diaphragm cannot be adjusted, so they only depend on shutter speed and ISO. It is difficult to determine the focus point on the lens because the depth of field is very narrow. Focusing is not adjusted by the focus ring but by the vario lens (zoom).

The difference between the two studies above and this study lies in the type of lens. The first study used the fisheye lens, the second study used the EF-S 18-135mm f/3.5-5.6 IS USM kit lens, and this study used the wide angle lens. Another difference is the aim of the research, where the first research tries to experiment with fashion photography, the second research deals with macro photography which requires

expensive special lenses, while this research aims to preserve Museum Bahari Jakarta in an array of digital pictures with unique perspectives and accentuate a firm, dynamic, and dramatic impression.

METHODS

This research aims to utilize an ultra-wide angle lens to photograph Museum Bahari Jakarta. Therefore, a research methodology is needed to accommodate the work creation process from start to finish (Alyatalatthaf, 2023a). According to Prof. Dr. Sri Hastanto, S.Kar., in his book entitled "*Musik Nusantara*", there is a need for research methods that examine the process of creating art, no longer dwelling on the study of art. He also developed an artistic research methodology. This method is a mode of knowledge production that is based on the assumption that artists or practitioners investigate the creative processes and work that they themselves experience in order to produce a work of art. Art research is considered to be still fluid in terms of concepts and methods so that researchers are allowed to use perspectives and be involved in developing sensitivity in art as an effort to generate and present data. Thus, artistic research is personal and centered on the creative process itself (Guntur, 2016). For example, when one photographer wants to express his ideas in fine art photography, it gives the photographer the opportunity to interpret his abstract ideas into reality with precise and detailed concept into print or multimedia photographic works (Kusrini & Purnomo, 2023).

Artistic research methodology is characterized by the research process, the use of the artistic process, artistic action, creation, and results. All work creation activities and the output of this process are sources of research data. Smith and Dean in Guntur state that works

of art often embody knowledge that can be generalized, that is, it can be implemented in several other processes or events and can be understood by other people whose research is identical (Guntur, 2016).

Wide Angle Lens & Widely Project

A wide angle lens is a lens that is capable in capturing very extensive angles, far wider than standard lenses which are identified with the human eye's viewing perspective. If the human eye sees at an angle of 47° (Peres, 2007), a standard lens is at an angle of 43° (Taylor, 2018), a wide angle lens is at a much wider. These lenses are divided into three types, including:

a. Wide Angle

Wide angle lenses can cover angles of 75° - 84° (Chris, 2016; Taylor, 2018). Lenses that are categorized as wide angle have a focal length range of between 18-35mm for cameras with APS-C (Advanced Photo System Type-C) sensors and 24-28mm for cameras with Full-frame sensors.



Figure 1. Wide Angle Photo Example

b. Ultra-wide Angle

The ultra-wide angle lens is capable in capturing wider images than a regular wide angle. The angle covered is between 107° - 122° (Canon, 2023; Sony, 2023). The focal length range is between 10-18mm for cameras with APS-C sensors and 12-24mm for cameras with Full-frame sensors.

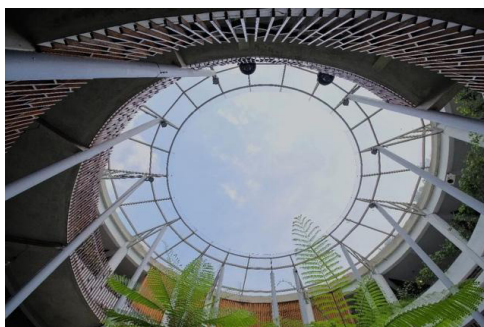


Figure 2. Ultra-wide Angle Photo Example

c. Fisheye

Fisheye lenses are capable in capturing much wider images than any other types of lens. This lens is very vast that can capture objects and views up to 180° and create extreme distortion effects (Taylor, 2021). Fisheye lenses usually have a focal length range of between 6-17mm for both cameras with APS-C and Full-frame sensors (Richards Matthew & Nichols, 2023). However, due to the difference in sensor size between APS-C and Full-frame, the resulting photo effects are different. A camera with a Full-frame sensor will produce a circular fisheye effect.

The use of a ultra-wide angle lens led to the creation of the work entitled “*Widely Project*” which was initiated. In simple terms, Widely Project means “Spacious Project”, where all photos are taken using an ultra-wide angle lens. The Widely Project is expected to provide a new perspective that is succulent and divergent. The audience is expected to see Museum Bahari Jakarta at extensive, including the main objects of the museum and surroundings.



Figure 3. Fisheye Photo Example

Photographing Museum

Photographing museums can be considered a contentious activity. This is because several museums strictly limit photography activities within their facilities and also in their museum collections. Generally, this is caused by several factors, including: camera flash that has the potential to damage museum collections such as paintings or fabric; avoid crowds; prevent a decrease in visitors because they have seen photos via social media; prevent commercialization by visitors (made into souvenirs or postcards); prevent thieves from learning the museum’s weak points; and protect museum installations from copyright violations (Graf, 2020; Jay L., 2016; Stylianou-Lambert, 2017). However, photographing museums is not illegal. This activity has been practiced since 1965 in order to archiving historical objects in museums and as an educational medium in the form of books or other educational means (Simmons, 1965).

In his research, Simmons (1965) found several things that need to be considered when taking photos in museums, such as: using an interchangeable lens camera so that it can adjust the focal length of each object, using a lens above f/2.0 so that the resulting photos look sharp, always pay attention to the camera angle because it can affect the perspective of diagonals and lines (in photograph or painting frames), use a tripod so that it is always steady, pay attention to white balance to avoid room illumination problems (reddish or bluish), avoid reflections on photo frames using polarized glass filters, using flash and strobe techniques whenever possible, and lastly of course paying attention to museum regulations.

Furthermore, Matt Adams (2017), photo editor of National Geographic magazine, provides advice on how to photograph in a museum:

- a. Brings two lenses, consisting of a zoom lens (18-50mm for APS-C or 24-70mm for Full-frame) and a fixed lens (35mm or 50mm) for detailed photos.
- b. Focus on visitors interacting with the installation. In this way, your museum photos will be different from other people's photos.
- c. Look closely at the architecture of the museum building. Numerous museums have interesting and intriguing buildings.
- d. Pay attention to the lighting, most museums have minimal lighting and focus on the objects. Look for a light source, such as a window with natural light or artificial light from exhibition lights.
- e. Do not photograph historical museum objects or installations. Even though these things are the main objects, don't just focus on photographing them, look for interesting establishments, details, frames, angles, and timings from the entire museum and combine them with museum objects.

DISCUSSION

Museum Bahari Jakarta Profile

Museum Bahari Jakarta is a museum that carries a maritime-theme and the history of fishermen from Sabang to Merauke. The building was established in 1652 by the Dutch East Indies colonial government. Initially, the museum building was a warehouse for storing, selecting, and packaging agricultural products. Then, during the Japanese colonial era, the building was used to store Japanese army logistics. The building itself is quite spacious, with a total area of 7,415 m² (Fatur Rahman & Soekardi, 2022; Museum Kebaharian Jakarta, n.d.).

Nowadays, Museum Bahari Jakarta is intended as an education, conservation, and

recreation landmark. The assets on display have historical value, especially those related to maritime affairs. Apart from that, there is also cultural heritage, which can be a reflection of human civilization during the colonial period in Nusantara. Tangible and intangible cultural artifacts can be used as attractions for local and foreign tourists to visit (Octavia et al., 2022). Museum Bahari Jakarta preserves artifacts such as original ships from various regions of Nusantara, miniature, anchors, ship rudders, navigation tools, beacon lights, fishing tools, and various other maritime and fishing equipment. There is also a section that displays dioramas of sailors, world explorers, and Indonesian national heroes, as well as a room containing spices, which were the main commodities of the colonialists.

On January 16, 2018, at around 08.30 WIB, Museum Bahari Jakarta was engulfed in an enormous fire. The initial sparks of the fire came from the C building. The fire was triggered by an electrical short circuit on the roof. The fire destroyed various museum collections, including donations from the Dutch, Australian, British, and American embassies (Mediani, 2018; N. Sari, 2018). After being renovated, Museum Bahari Jakarta established a new section called the "Ruang Memorial Museum Bahari" which displays wood and iron scraps, remnants of the fire, documentary videos, photographs, firefighter suits, and a chronological narrative of the blaze.

After the tragic event, Museum Bahari Jakarta was determined to modernize with plans to digitalize (Aulia & Nugraha, 2022; M. P. Sari & Oktaviani, 2020) and focus on the community space-oriented museum (Fatur Rahman & Soekardi, 2022). Thus, a photographic project to preserve Museum Bahari Jakarta in an array of digitized images, which museum managers

may later embrace for paperwork, displays, promotional materials, exhibitions, events, and other objectives deemed relevant and pertinent.

Photographing Museum Bahari Jakarta

The photographic project at Museum Bahari Jakarta was established using documentary photography. This method is used to capture events that the photographer deems crucial. Documentary photography is more concerned with preserving events and reality rather than embracing aesthetic principles (Faza, 2019). Apart from documentary photography, architectural photography methods are also used because museums usually have stunning and intriguing buildings. Architectural photography is the art of photographing buildings and structures created by humans. The objects include exteriors, interiors, architectural details such as floors, windows, pillars, and carvings (Alyatalathaf, 2023a; Schulz, 2015).

The camera used to take all the photos was a Canon EOS 60D (APS-C sensor) with a Canon EF-S 10-18mm f/4.5-5.6 IS STM (ultra-wide angle lens). In this photography shoot, we did not use flash or other artificial lighting because the photographer intended to show the natural lighting of the museum so that readers could experience the museum in its entirety. Tripods were also not used to facilitate mobility and provide room for camera movement so that photo angles are more flexible. These are the outcomes of a photographic project at Museum Bahari Jakarta.



Figure 1. Ship Room

Technical Data:

- Camera: Canon EOS 60D
- Focal Length: 13mm
- F-stop: f/8
- Exposure Time: 1/60
- ISO: 800

Figure 1 is a photograph of the ship room, which holds a collection of original ships from various regions of the archipelago. This room is large enough to display outrigger vessels, which are quite large and wide. Figure 1 photo aims to show the size of the exhibition space. This photo also aims to show the natural light entering the exhibition room. The available light from the sun entering through the windows provides a dramatic shadow effect and can be used as an interesting compositional element (Batdorff, 2014).

This photo was taken with an ultra-wide angle lens, focal length of 13mm. It can cover a vast enough angle to capture the ship, outrigger, and room surroundings. The most concerning issue using an ultra-wide angle lens is distortion, which makes it unwise to put the main object at the edge of the frame (Ang, 2020). In Figure 1, there is no visible distortion of the object (the ship). Distortion can be seen on the tiles at the bottom right and bottom left corners. The tiles that should be square are distorted into a parallelogram shape. However, this distortion does not ruin the composition of the photo, it is actually eye-catching and gives a magnifying impression.

The composition technique used in the Figure 1 photo is *leading lines*, which is the use of imaginary lines to guide the audience's eyes towards the main object (Alyatalathaf, 2023a; Taylor, 2021). In Figure 1, the *leading lines* are visible from the walls, pillars, tiles, and room lamps. All items form diagonal and vertical lines that guide the audience's eye to the main object, particularly the ship. Figure 1 photograph also looks symmetrical between right and left, although there is a contrast difference, the right side of the photo looks bright while the left looks dark. However, the sharp bow is in the middle of the ship, and at the same time in the middle of the photo, it looks as if it splits the photo into two equal parts.



Figure 2. Sandeq Ship

Technical Data:

- Camera: Canon EOS 60D
- Focal Length: 10mm
- F-stop: f/8
- Exposure Time: 1/80
- ISO: 800

Figure 2 is a photograph of Sandeq ship from the Mandar tribe, West Sulawesi. This ship is displayed in the ship room along with original ships from various parts of the archipelago. This photo aims to highlight the majesty of the Sandeq ship by highlighting the bow of the ship which is famous for its sharpness, making it one of the fastest-sailing ships in the world (Jayanti et al., 2023).

This photo was taken with an ultra-wide angle lens focal length of 10mm, which is the widest angle of the lens employed. Compared to Figure 1, the photo in Figure 2 was made bolder. Objects positioned on the left edge fill 2/3 of the photo. The object was purposefully placed at the edge to distort the ship's bow and give it a more regal appearance.

According to the compositional setting, this photo has been taken using the *dutch angle* technique, which entails a diagonal shooting technique to get a different, unique, creative, calm, strange, and even disorienting perspective (Bowen & Thompson, 2013; Novak, 2023; Utama, 2018). Generally, this technique is used in film, but quite a lot of photographers use this angle in photography (Landwer-Johan, 2023). However, the *dutch angle* is not a composition technique, but rather a complementary method to existing composition techniques. Usually, the *dutch angle* used to modify *the rule of thirds* or *leading lines* (Row, 2023). In Figure 2 the *dutch angle* technique complements the *leading lines*, where imaginary lines are visible on the tiles and walls of the museum. These lines guide the audience's eyes towards the main object, which is Sandeq's ship. Since an ultra-wide angle lens combined with the *dutch angle*, Sandeq's ship looks larger and enormous. Paired with natural light from the museum windows, it makes the photo look more dramatic.



Figure 3. Golekan Lete Ship Miniature

Technical Data:

- Camera: Canon EOS 60D
- Focal Length: 10mm
- F-stop: f/4.5
- Exposure Time: 1/30
- ISO: 800

Figure 3 is a photograph of a Golekan Lete ship miniature. The ship itself is originally from Madura. This miniature is displayed separately from the real ship's room. The miniature room looks quite empty because of the limited collection of miniature ships. This was caused by a blaze in 2018, which destroyed several collections of miniature ships (Aditya & Prodjo, 2019). Photo Figure 3 attempts to show the miniature of the Golekan Lete ship closely, ensuring the details of the ship miniature can be seen, such as the bow, sails, and hull.

This photo was taken with an ultra-wide angle lens focal length of 10mm. Same reason with the photo in Figure 2, Figure 3 is also made bolder. Objects positioned on the left edge fill 2/3 of the photo. The object is purposefully placed at the edge to distort the miniature ship ensures that the miniature seems "real".

Compositional-wise, *the rule of thirds* technique, where the placement of the object is based on four guiding lines that intersect vertically and horizontally, dividing the photo frame into nine parts (Alyatalathaf, 2023a). These transverse guiding lines were used to arrange objects and supporting elements such as backgrounds. In this photo, the *dutch angle* technique is also added to give the impression of an object's fascination so the ship does not look like a miniature but a real ship. The *dutch angle* also aims to give a spacious impression to the room.



Figure 4. Ship Navigation Lights

Technical Data:

- Camera: Canon EOS 60D
- Focal Length: 10mm
- F-stop: f/4.5
- Exposure Time: 1/30
- ISO: 800

Figure 4 is a photograph of the exhibition room for ship navigation lights. In this room, there are not many artifacts presented because this room is Building C, which was destroyed by a blaze in 2018. Numerous items were destroyed by the fire.

This photo was taken with an ultra-wide angle lens, focal length of 10mm. It can cover a vast enough angle to capture room surroundings. The object in Figure 4 positioned on the left edge, fills 1/3 of the photo. The object was purposefully placed at the edge to distort, in addition to providing prominence to the ship's navigation lights.

Compositionally, this photo captured using *the rule of thirds* technique by positioning the ship's navigation lights in the center left of the photo frame. The photo was taken deliberately close to the object in order to get details of the object, which are layers of glass of the ship's navigation lights. Due to the use of an ultra-wide angle lens, the object get distorted so they appear larger, and the room appears wider. The *dutch angle* technique also helps to give a spacious impression to the ship's navigation lights room.



Figure 5. Pangeran Fatahillah Diorama

Technical Data:

- Camera: Canon EOS 60D
- Focal Length: 10mm
- F-stop: f/4.5
- Exposure Time: 1/200
- ISO: 800

Figure 5 is a diorama of Pangeran Fatahillah, a historical figure who brought Islamic teachings to Nusantara (Ekadjati, 2018). He was also a warlord who succeeded in conquering the Portuguese in Sunda Kelapa. Due to his success, he became the leader of Sunda Kelapa and changed its name to Jayakarta, the forerunner of the city of Jakarta. This photo aims to show the figure of Pangeran Fatahillah who looks dashing wearing a robe, a white turban on his head, and holding a *Keris*.

This photo was taken with an ultra-wide angle lens focal length of 10mm. The diorama in Figure 5 is positioned not too close to the edge of the photo. In this photo there are no significant horizontal lines visible, so the distortion is not that apparent. The magnitude of the diorama does not look excessive, but the surroundings of the diorama are still clearly visible.

According to the compositional setting, this photo has been taken using *the rule of thirds* technique by positioning the diorama of Pangeran Fatahillah on the right side of the photo frame. In this photo, the *dutch angle* technique is also used to highlight the firm figure of Pangeran Fatahillah, as well as juxtapose the diorama of

Pangeran Fatahillah with the image behind. The limited lighting in diorama exhibitions is leveraged by photographers to generate *low-key lighting* photos, particularly a lighting technique that is dominated by dark shadings. This technique is usually used to emphasize a mysterious impression (Nurcahyo, 2019).

Figure 6 shows the spice room. This room is quite unique because it displays various types of spices, which were the main commodity during the colonial period and were the reason the *Kompeni* colonized Nusantara. The spice room setup is not excessively large, it is arranged in a winnowing basket and spread out to ensure museum visitors can see, touch, and smell the unique aroma of each spice.

This photo was taken with an ultra-wide angle lens, focal length of 10mm. It can cover super vast angle to capture room surroundings. The museum visitor in Figure 6 is positioned not too close to the edge of the photo, so the magnitude does not look excessive. In this photo, there are no significant horizontal lines visible, but there are diagonal lines seen from the wall. The distortion is also visible because there is one basket of spice apparent in front of the object.



Figure 6. Spice Room

Technical Data:

- Camera: Canon EOS 60D
- Focal Length: 10mm
- F-stop: f/4.5
- Exposure Time: 1/6
- ISO: 800

Figure 6 was taken using *the rule of thirds* technique by positioning the museum visitor at the top right of the photo and one basket of spice at the bottom right of the photo. This photo also uses the *foreground interest* technique, which is placing an element that relates to the scene in front of the main object as a whole and acts as a visual stepping stone to eliminate boring empty space that can make images look top-heavy and unbalanced (Alyatalathaf, 2023b), this can also be used as a great compositional tool to show space and scale (Alegria, 2016).

Actually, the main object of the photo is spices, but it would be very boring if only spice objects were captured, so the photographer made the spice element as the *foreground interest*, and added the human object as a *point of interest* (POI). The goal is to portray interaction between the audience and the exhibition's items. This is in accordance with Matt Adams's (2017) advice, "*focus on visitors interacting with the installation.*"



Figure 7. Syahbandar Tower

Technical Data:

- Camera: Canon EOS 60D
- Focal Length: 10mm
- F-stop: f/8
- Exposure Time: 1/8000
- ISO: 800

Figure 7 is the Syahbandar tower. This historic building has been standing since 1839. This tower was used to monitor ships entering the city of Batavia at that time. This 18-meter-high tower is quite unique because it slopes 2.5° to the south caused by land sinking (Prakowo, 2023).

This photo was taken with an ultra-wide angle lens, focal length of 10mm. It can cover super vast angle to capture tower surroundings. The ultra-wide angle in this photo is intended to capture all parts of the Syahbandar tower by providing a distortion effect to highlight the splendor of the building's shape.

Compositionally, this photo has been taken using the *the rule of thirds* technique by positioning the object straight in the middle of the photo. This aims to show the authentic shape of the Syahbandar tower. *The rule of thirds* is commonly used to avoid placing objects in the middle of the frame (centered) frequently (Alyatalathaf, 2023a), but in this photo the object is positioned centered ensuring the photo looks balanced across all sides. The ultra-wide angle lens also distorts the tiles in the tower courtyard and lends the building a majestic appearance.



Figure 8. Museum Visitor

Technical Data:

- Camera: Canon EOS 60D
- Focal Length: 10mm
- F-stop: f/4.5
- Exposure Time: 1/100
- ISO: 1250

Figure 8 is the interior of the Syahbandar tower. This room is not very spacious, it can only accommodate approximately seven to ten people. There are stairs visible towards the top of the tower. All the stairs and wooden walls are painted red, so they look very vibrant.

This photo was taken with an ultra-wide angle lens, focal length of 10mm. It can cover a super vast angle to capture the stairs and walls of Syahbandar tower. This photo aims to make the room in the Syahbandar tower look artistic using *the fibonacci spiral* technique, which will be explained in the composition segment.

Compositional-wise, this photo has been taken using the *the fibonacci spiral*. This technique is a composition guide that creates a perfectly balanced and aesthetically pleasing photograph to the human eye by placing the object to the spiral end, using natural curve, and emphasizes an upward sweeping panorama. It stems from the mathematical principle of the golden ratio (Ang, 2020). *The fibonacci spiral* obtained by using natural curve from the banister curve as a *foreground interest*, and positioning the visitor at the top right of the photo juxtaposed with the end of spiral. The visitor were added to give a lively atmosphere to the room at Syahbandar tower. The photographer patiently waited for the moment when a visitor climbed the stairs. Henri Cartier-Bresson called this technique *the decisive moment*, which is the right momentum when all the elements are harmoniously amalgamated and give meaning to the photograph (Alyatalathaf & Kusumawati, 2023). Photographer arranges the composition of the stairs appropriately, then waits for the moment when a visitor comes up the stairs, and when the visitor has walked in the right position according to *the fibonacci spiral*, the photographer takes a picture as soon as possible before the visitor passes.

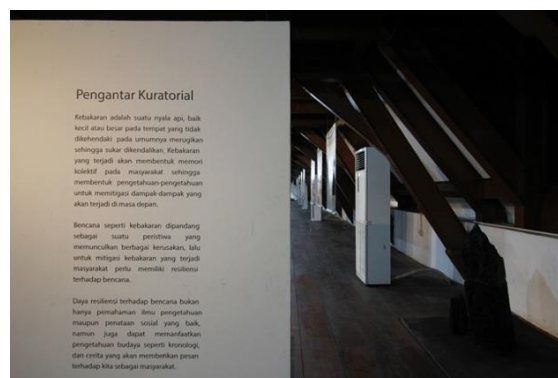


Figure 9. Memorial Exhibition

Technical Data:

- Camera: Canon EOS 60D
- Focal Length: 13mm
- F-stop: f/5
- Exposure Time: 1/30
- ISO: 800

Figure 9 is a memorial exhibition room in Museum Bahari Jakarta. This space features artifacts that were destroyed in the 2018 blaze tragedy. This photo is intended to provide an initial overview of the room itself as well as the story behind the memorial exhibition room. Therefore, the object of the photo is the “Pengantar Kuratorial” narrative, which is photographed in half a frame, and the remaining half of the frame shows one side of the room.

This photo was taken with an ultra-wide angle lens, focal length of 13mm. It can cover a vast enough angle to capture the “Pengantar Kuratorial” narrative in one half and one side of the room in the other half. In Figure 9, there is no visible distortion of the object.

According to the compositional setting, this photo has been taken using *the rule of thirds* technique, where the main object is the “Pengantar Kuratorial” narrative positioned to the left of the center of the frame. Meanwhile, on the right side there is a *leading lines* in the form of a white wall and a dark brown wooden floor which directs the audience’s eyes towards the memorial exhibition room.



Figure 10. Firefighter Diorama

Technical Data:

- Camera: Canon EOS 60D
- Focal Length: 13mm
- F-stop: f/5
- Exposure Time: 1/30
- ISO: 800

Figure 10 is a firefighter diorama taken with the door that was destroyed in the 2018 blaze tragedy. This diorama is very interesting because it shows the original armor of fire fighters who are charged during fire incidents. To provide a “real” atmosphere, the firefighter diorama was not photographed partially but included a door that was destroyed.

This photo was taken with an ultra-wide angle lens, focal length of 13mm. It can cover a vast enough angle to capture the door and the firefighter diorama. The two objects placed in the edge of the frame, so there is distortion visible from both objects. However, this distortion makes the photo look aesthetic and dramatic because the door appears enormous and makes the atmosphere thrilling.

According to the compositional setting, this photo has been taken using *the rule of thirds* technique by positioning the door on the right side which fills 2/3 of the photo, and the firefighter diorama object on the left side which fills 1/3 of the photo. Even though the main object of this photo is a firefighter diorama, the part that is in-focus is the door and its description. Meanwhile, the firefighter diorama is out-focus, because in

one photo, we need to determine which part is the primary focus area. Even though it is out-focus, the diorama is still clearly visible. Additionally, the object is orange, so among all the objects in one frame the diorama looks very vibrant and striking. This photo was also taken using the *dutch angle*, to give a dramatic impression so that the audience can sense the tension and visualize the firefighters efforts to put out the fire at Museum Bahari Jakarta.

Figure 11 is a window that was destroyed in the 2018 blaze tragedy. This window is a witness to the tragic tragedy that caused the important collections of Museum Bahari Jakarta to vanish. The window was photographed along with a narrative entitled “Dari Gudang Rempah Hingga Museum Bahari”. The aim is to provide an in-depth historical picture of Museum Bahari Jakarta’s journey, which started from the Vereenigde Oost-Indische Compagnie (VOC) spice warehouse until now it is a museum.

This photo was taken with an ultra-wide angle lens, focal length of 15mm. It can cover a vast enough angle to capture the burned window in one half and the narrative entitled “Dari Gudang Rempah Hingga Museum Bahari” in the other half. In Figure 11, there is no visible distortion of the object, neither in horizontal or vertical lines.



Figure 11. Burned Window Installation

Technical Data:

- Camera: Canon EOS 60D
- Focal Length: 15mm
- F-stop: f/5
- Exposure Time: 1/13
- ISO: 800

Compositionally, this photo was taken using *the rule of thirds* technique by positioning the window at the center left of the photo, while the narrative “Dari Gudang Rempah Hingga Museum Bahari” was positioned at the center right of the photo. The window and narrative objects are arranged unequally because the narrative is at the back of the photo. This aims to ensure that the narrative becomes the background of the photo, so that the audience focuses on the window first and the narrative becomes a secondary focus point.

CONCLUSION

Museum Bahari Jakarta is an astonishing site that is marvelous, unique, and bursting with historical stories. A broader audience should undoubtedly be introduced to this exceptional location. Without community concern, history and culture preservation, it will not be possible to sustain. It is believed that spreading information through a variety of mediums will significantly contribute to increasing Museum Bahari Jakarta's prominence. The Widely Project at Museum Bahari Jakarta is an effort that should be embraced by the public. The utilization of an ultra-wide angle lens consequently aims to capture Museum Bahari Jakarta from a different viewpoint to show its entirety.

The ultra-wide angle viewpoint was obtained using the Canon EF-S 10-18mm f/4.5-5.6 IS STM lens.

The results showed that the ultra-wide angle lens can: cover super vast angle, enough to capture the ship, outrigger, room surroundings,

provide an eye-catching and magnifying impression on Figure 1; more regal appearance in Figure 2; distort the miniature ship ensure it seems “real” in Figure 3; providing prominence to the ship's navigation lights in Figure 4; shows the surroundings of the diorama Figure 5; imparts distortion to a basket of spices in Figure 6; highlight the splendor of Syahbandar tower in Figure 7; makes photos more artistic because of the super vast angle in Figure 8; captures an object on one side and another object on the other side in Figure 9 and Figure 11; creating the aesthetic and dramatic photo in Figure 10.

Distortions, which are often considered undesirable, can actually serve as something advantageous, providing a new perspective, ‘exaggerating’ the object, and transforming one picture into something *picturesque*.

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