

Application for Lightning Setting and Layout Performance of Audience Interaction With Playeron Stagingin Saung Udjo

Santi Salayanti*

School of Creative Industries, Telkom University, Jl. Telekomunikasi, Bandung, Indonesia.
santisalayanti@gmail.com

Abstract

With the concept of a building that has a distinctive concept West Java Sundanese of, researchers are interested in analyzing the physical form from Bale Karesmen Saung Angklung Udjo because this building is one part of the most commercial from all the parts that under in the region of Saung Angklung Udjo. The building also is supposed to be given special attention in the development of maintenance, both in terms of completeness of its facilities as well as in the physical development of the building. So that able to create "corporate identity" a company became an international level. The physical condition of the dominant buildings using plaster techniques that was smoothed of as usual, with physical some parts using of natural stone and wood. It's just that in some parts there are uses of bamboo material, in order to remain reflects Saung Angklung that is made from bamboo. However, these bamboos less have many functions, tend as additional ornaments or additional decorations are buildings. Shape of building with pavilion concept, the ceiling and the roof took basic shape of the roof of Julang Ngapak with material selection of iron frame, then using wood and covered with bamboo material.

Seated position of audience while following the show which took place at Bale Karesmen Saung Angklung Udjo, consisting of 5 levels sitting coupled with the dividing wall that used to sit. Therefore the lighting on the Bale Karesmen as a arena theater is an important thing, since Lighting is one of supporting comfort of the audience in interact with the show. The important discussion about lighting (Lighting) in staging Lighting is the lighting equipment arrangement, in this case is to to illuminate the stage in support of a staging. All kinds of performances conducted at Saung Angklung Udjo meaning very strong interaction, performances have meaning interaction, here the authors limit on regular performances in the morning and during the day only.

Keywords : Stage, Lighting, Performance, Angklung Udjo,

1. Introduction

The research was conducted starting from an interest in seeing the activity that occur Karesmen Saung Udjo Bale Bandung, always an interaction between the performances with audiences. Bale Karesmen as object to research the interaction of angklung performances , including some traditional dances accompanied by music angklung , the development of Sundanese traditional ceremonies , ' kodally method' or ' hand sign ' is used as a symbol on the interactive angklung , and other events that are on the show regular . Symbolic interaction between the shows with the audience here is closely related to the interior design factors which would affect the comfort during the interaction between the players with the audience the show was take place.

In this case , should be related environmental observations and interviews with the parties , to examine the symbols used in this interactions, the research using knowledge related with

community , communication , ergonomics uses , workflow performers , lighting show and of course the historical background of the problem.

This research is useful to maximize the function of theater and improve audience comfort in interacting, which is adapted to some stage theories, lighting show, and anthropometry theory for the audience. This aspects theory is particularly useful to improve the performance quality at Saung Angklung Udjo. And in supporting audience interaction with the symbolically performances, researchers examined the theory of arts and culture, sociology, communications and psychology. Directly examine an object Bale Karesemen (as theater arena) Udjo Saung, through theories approaches that have been presented during the lecture.

2. Research Method

This is related to the performance activities at Saung Udjo Karesemen Bale Bandung, which each show is the result of the development from traditional Sundanese culture. Understanding of these interactions reflects how the communication system in a show surrounded by circular lines as a worldview . As also said by Susanne K. Langer, one of the basic human needs is the symbolic needs. Kinds of symbolic are depend on representing agreement, as in the words (spoken or written), gestures limbs, buildings , tools (artifacts) , numbers, sounds, time, and so on. In a show that was performed at Bale Karesemen Saung Udjo is suitable to be represented symbolically for the audience interaction. (Mulyana, Deddy, 2002, An Introduction of Communication Studies) . Based on these considerations, the theory used in this research is the symbolic interaction theory proposed by George Herbert Blumer and Symbolic Interaction Theory of Mead.

In this context, according to Blumer, player of the show will choose, examine, think, classify and transform the meaning in relation to the situation in which the direction of his actions . Individuals not surrounded by potential objects environmental that playing and shaping behavior. According to Mead understanding (Riyadi, 2002: 161), the symbolic interaction is a construction from some understanding about your self, actions, and objects in related withcommunity establishment.

With identification, interpretation, and definition of each social action, the incorporation wills configurate a joint action. Thus, society is determined by the actions process are taken continuously for long periods of time, rather than on the structure of relationships that stop, have history that format the actions, and this combining action are usually the possibility of uncertainty.

This research was conducted using qualitative research methods according Jaeni (2007:26), meaning that this research looked at the various issues that always in the unity , not only events, space but also time which are not separately in the show .

Humans learn the meaning and significance of symbols, which then increases the ability to think. Symbols can express by words and movements in accordance with its meaning. This can make a person can take impressions and objective attitude for himself, also for everywhere situations. In doing performance, a player used to research either directly or indirectly. With the ability to think learning symbols indirectly such as when they play in their environment daily watching the regular performance, then further when the show will be held on schedule, it's not too difficult to drive because they used to watching and imagining how to improv the meaning and technique performance. Part of symbolic interaction of performance and audience, of course

there are some factors related that influence the interaction happen with supported by some interior designer consideration as a comfortable supporter for audiences while interacting with the show. The symbols can happened based on other paradigms that became the basis of the research are oncoming to lighting lesson, anthropometry, and acoustic which have important role for audience comfortability in communicating with the show at Saung Udjo Karesemen Bale Bandung. Interior elements are included in the supporting facilities in the art performing theater Karesemen Bale, is setting/stage lighting is a term derived from foreign terms that are lighting design that means shape, models, patterns, lighthing construction, which then in general the aerts performing in Indonesian named stage lighting. Another factor supporting audience comfortability in following and interacting toward the show is antropometri consideration; term of antropometri derived from the word 'anthro' means human and 'metri' means size. Definitively, anthropometric can be expressed as a research that related with the measurement of human body dimensions. Anthropometry is widely used for ergonomic considerations in the design products and systems of work that will require human interaction. Anthropometry is the measurement of body dimensions or other physical characteristics of the body that are relevant to the design of something that human use (Sanders & Mc.Cormick, 1992). Convenience of using the tool depends on the suitability of the tool size to the size of a human. If not appropriate, then within a specified period will result in stress the body, among others, fatigue, pain, dizziness. In this case, the suitability of the audience seated position when interacting in the show. The most important anthropometric sitting position should be measured are :

1. High of knee
2. Fold the back of the knee
3. Seat height
4. Fold knee feet
5. The length of the forearm and arm

Leisure arena certainly supported by the room acoustics factors that can affect to the sound quality and storage of musical instruments particularly.

3. Results

Means of support on each performance at SaungAngklungUdjo, of course, has a very important role to support the quality of the show. Therefore the convenience factor should also be considered for the audience in an art show. These factors, among others, are:

- a. Faktor of Stage as a media to place music tool regular. In a performance, stage is the main factor very important. Stage that placed in SaungAngklungUdjo is a stage arena that usually called arena Stage Theater that can accommodate a set of Angklung and of other musical instrument.
- b. Lighting Factor Performances. Stage light is a means of supporting on the performing arts to clarify something on displayed. Light allows people to see, which means that the art show required stage lighting, both natural light and artificial light. The ability to adjust the natural light is very limited, because to control light we need imitation light. Lighting is a field that is ' fundamental ' to any performing arts event , good matery of shows good activity even in the absence of bias Lighting will not be seen specially by the audience.

Therefore the lighting on the Bale Karesemen as a arena theater is an important thing, since Lighting is one of supporting comfort of the audience in interact with the show. The important

discussion about lighting (Lighting) in staging Lighting is the lighting equipment arrangement, in this case is to illuminate the stage in support of a staging. Because, in the absence of light, the staging will not be visible. Generally that is a function of lighting. In arena theater, lighting divided into two, namely:

- a. Lighting as lighting. That is a function of lighting that only illuminates the stage and its elements and staging can be seen.
- b. Lighting as lighting. That is the function of lighting as artistic elements of performances. This one, useful to shape and support the atmosphere in accordance with the demands of the script.

Thus research about body postures and body distances (the space between the body when people communicate) interact during gigs are:

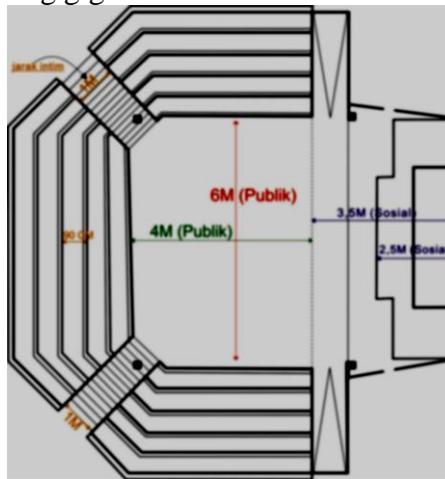


Figure 1. Distance Interaction Performance (Players and Audiences)
 (dok: Santi Salayanti)

Description:

1. The position of the stage consists of two tiers different of heights and wide, a distance of 2.5 meters (social distance). Distance of gamelan player (at the stage) with a range of players/dancers who are in the show arena is 3.5 meters.
2. Space/distance of performers (besides gamelan) is 6 x 4 meters (public space).
3. Distance dancers with the audience as he entered the arena show is 1 meter (a distance intm)

All kinds of performances conducted at SaungAngklungUdjo meaning very strong interaction, here the authors limit on regular performances in the morning and during the day only. There are some things that have meaning strong interaction on the show, namely :

- a. Human act of something based on the meanings given individual to its environment. In this case the audience who came to watch the show is not just sitting here watching the players but the audiences are invited to get involved directly in the show arena, there is no requirement to move or perform activities on a regular basis, but the audience got carried away by itself interacting with moving and singing to the tune of he heard.

- b. Meaning derived from the social interaction with others. One example of the traditional dance performance featuring several dancers, dancers here are not only concentration danced the dance, but the dancers are always attentive to the audience who were watching her dance.
- c. Meaning - that meaning is created, maintained and changed through the process of interpretation performed by an individual in relation to their social environment. Here there is of meaning that was created are forms, sounds, and how to play angklung instrument a musical, how the way angklung be able to function well by anyone who played it. Thus in the process to play is needed the way to be interpreted same, so everyone tends able to play angklung well, with the method given SAU to the audiences, then some of the songs can be played directly with the harmonization and regular good tone. This method can combine some communities consisting different backgrounds, became feel in the same environment and community.

From the psychological point of view, there are symptoms that affect the development especially of education development, primary school age children tend to be less interested in interacting with fellow friends at school, but prefer to always be in the SAU community to interact with playmates. at the time of preparation show external or show of cooperation, these children not hesitate to leave formal education. If the authors notice, the symbolic interaction occurs because there are several factors that make supporting such interactions can take place very typical.

With the concept of a building that has a distinctive concept West Java Sundanese of, researchers are interested in analyzing the physical form from Bale KaresmenSaungAngklungUdjo because this building is one part of the most commercial from all the parts that under in the region of SaungAngklungUdjo. The building also is supposed to be given special attention in the development of maintenance, both in terms of completeness of its facilities as well as in the physical development of the building. So that able to create "corporate identity" a company became an international level. The physical condition of the dominant buildings using plaster techniques that was smoothed of as usual, with physical some parts using of natural stone and wood.

It's just that in some parts there are uses of bamboo material, in order to remain reflects SaungAngklung that is made from bamboo. However, these bamboos less have many functions, tend as additional ornaments or additional decorations are buildings. Shape of building with pavilion concept, the ceiling and the roof took basic shape of the roof of JulangNgapak with material selection of iron frame, then using wood and covered with bamboo material.

Seated position of audience while following the show which took place at Bale KaresmenSaungAngklungUdjo, consisting of 5 levels sitting coupled with the dividing wall that used to sit. The average of the audience who had booked seats, when coming they have got an area that have to be seated. But if at the same time with spontaneous coming some people of audience, they can occupied a seating area that have not occupied by buyer. The author divides light arrangement based on kind of show in one show package of Internal regular (performances bamboo pm) in the noon and afternoon.

Type - the type of lights used in the performance area Karesmen Bale SaungAngklungUdjo:

- A. Fluorescent lamp is a general lamp that is used on the ceiling theatrical arena show. One of the properties of this fluorescent lamp is not detected the wink because its wink occur at very

high thus frequencies cannot be followed by the speed of the eye, it can be said lamp with this kind is unstable lighting

- B. Beam Light is a type of light that already has a lens and reflector are united in sections Bulb (bulb). Bulb with these types have strong light able to illuminate objects far enough, and also very well for generating colored rays.
- C. Spotlight is a type of lamp that produces characters of light which direction and sharp, because light control is formed by a reflector lens owned. With a gentle character leads to a directed light region. This type of lamp many used for performance which large or widespread.
- D. Dichrolye is a type of small light that shines strong, useful to illuminate certain parts of set / decor. On stage of performances Bale Karesmen, lamp of this type used to illuminate the main stage backdrop.

Floor at the theatre Arena Bale Karesmen SAU, divided over the stage area, position of arm as area of interaction the player and audiences, floor for position seated audience (not just do action watching, but interact plays angklung and moving follow the rhythm).

Here are the division of area based on floor which are contained in Bale Karesmen SAU:

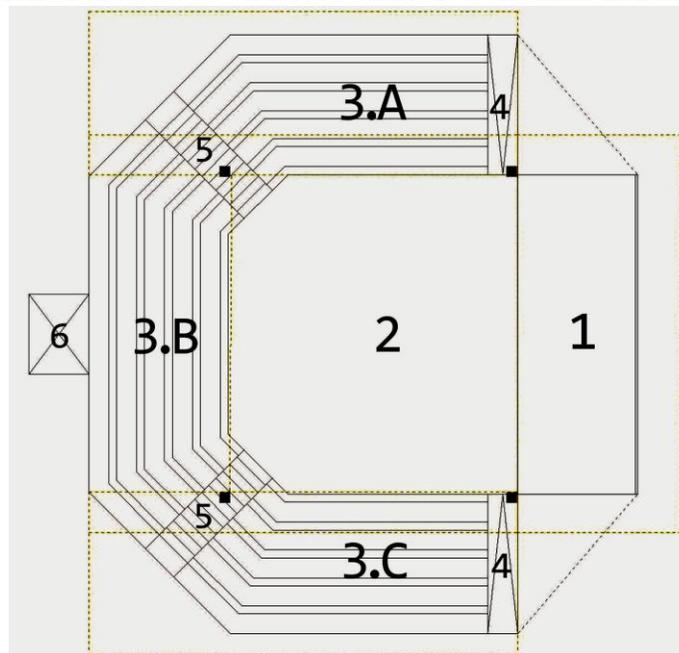


Figure 2. Division of area based on floor pattern
 (dok: Salayanti Santi , 2013)

From the picture above, here is information, distribution of area at theater arena of performances Bale Karesmen Saung Angklung Udjo:

- a. 1 is the floor which used as a music stage of supporter, and gamelan. A stage with iron frame, which is coated by a wooden board, then covered with cloth cover of basic of stage.
- b. 2 is the floor which used to shows: puppet show, angklung beginner, interactive angklung, heleran ceremonies, and traditional dance.

- c. 3 which consist of three groups A, B, and C, is a seating position that is reserved for guests' audiences who came. Consists of fine cement, but the part that is commonly used by audiences is sitting given a layer of wood on the sitting area.
- d. 4 which consist of 4 parts is the entrance for players of performance, or a way to get to the toilet / guest exit.
- e. 5 there are two parts, a ladder to entry in most of the guests who come, and some events also players also entered through this way. One example is Angklung orchestra and the division of Angklung interactive.
- f. 6 are where the operator works; there are tool to change the lighting (artificial) lights and the sound (mic & other sound system).

4. Conclusion

The selection of the material used on the floor elements, consisting of stucco and in the audience seats there are plywood of finishing. So also on the main stage surfaces using material iron frame with coating of wooden boards. The wood is placed on the stands has a warm impression, because the floor is made of stucco cement only. So given comfort with plywood finishing, in addition to the wood also has a function as a sound absorption or gathering of sound waves.

Symbolic Interaction on the pre show or preparation, Symbolic Interaction on the show, especially on a series of internal events that are held regularly every day, and the Symbolic Interaction after the show which means evaluation of the players with the event coordinator and parties assistant such as parents of players.

Saung Udjo also offers many programs that are offered to visitors, in addition to regular performances are held two to four times a day; there is also a show of cooperation or orders conducted outside of regular hours. This is the excess of Saung Angklung Udjo compared with other Saung Angklung in Bandung (West Java).

During the performace preparation, the players interact to prepare a costume that will be used, the division of roles in the show position, and held as a kind of warm up exercises before starting performance. Here we can see the players from 5 years of age to 14 years as a "man who has the ability to think" can be directed in accordance with the concept of the show, act and move in accordance with the demands of his role.

References

- [1] Arthur S Nalan & Ginanja rKurnia S, **Deskripsi Kesenian Jawa Barat**, Culture and Tourism Department, Bandung, 2003.
- [2] Dillistone, F. W, **The Power Of Symbols**, Kanisius, Yogyakarta, 2002.
- [3] K. Smith. Harvey, **Scene Design and Stage Lighting**, Rinehart, New York, 1963.
- [4] Lawsen. Fred, **Conference, Conventions and Exhibition Facilities, Planning, Design, and Management**, London, 1991.
- [5] Jaeni, **KomunikasiSeniPertunjukan**, Etnoteater Publisher, Bandung, 2007.
- [6] Soeprapto. Riyadi, **Interaksionisme Simbolik**, literaturestudents, Yogyakarta, 2002.
- [7] Geger Prabowo, **Tata Ruang Dalam**, Mercubuana, Jakarta, 2011.



BANDUNG CREATIVE MOVEMENT 2014
International Seminar and Conference in Creative Industry
Through Creativity toward Global Challenge
10 – 11 **November 2014**

Acknowledgements

The researcher with to thank to Allah SWT for the greatest life, My family thank you for the support especially my husband who can understand me very much.