

APPLICATION OF THE PRINCIPLES OF INTERIOR DESIGN SPATIAL PLANNING FOR THE THEATER STAGE WITH THE SCRIPT “PADA SUATU HARI” BY ARIFIN C. NOER

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Abstract: A stage artist (scenographer) uses his ability to create a background image of a performance according to the needs of the script, director, and play. In carrying out his work he must pay attention to artistic elements and involve various fields of science as well as multidisciplinary arts, including architecture for construction work, and interior design for space processing as well as on stage furniture. This paper attempts to describe the application of interior design spatial principles to the needs of stage artistic layout in theater performances, which are taken and studied through interior design principles according to D.K. Ching ie, Equilibrium; Harmony; Unity and Diversity; Rhythm; Emphasis; Scale and Proportion; Color, Texture and Light.

Keyword: spatial planning, interior design, stage artistic layout

Introduction

The stage setting in the theater, which is often referred to as scenery (decorative/artistic arrangement). Stage artistic arrangement is also known as scenography which comes from Greek. “Skini” means stage/stage, and “grafo” means writing/explaining. So, scenography is related to the field of work or work discipline that handles everything on stage (Dewi, 2012). Meanwhile, according to Pramana Padmodarmaya, stage or stage arrangement (scenario) is the visual appearance of the environment around the behavior of the actors in a drama (Padmodarmaya, 1988). A stage artistic designer is then referred to as a scenographer, namely someone who creates a picture of the performance space regarding the background of events, events, and plays, in a theatrical performance. The stage artistic arrangement/scenographer works to meet the needs of the script, the demands of

the director, and the need for the play to be presented in front of the audience.

In carrying out his work, a scenographer must pay attention to artistic elements to realize a theatrical performance. It involves various fields of science and multidisciplinary arts, including architecture for construction work, interior design for processing space and furniture on stage, fashion and make-up to create characters and plays, and lighting to give light effects. The atmosphere, as well as sound to give sound effects in performances. The science of interior design will be applied to the theater stage layout, namely by applying the principles of spatial design.

Meanwhile, according to D.K. Ching (Ching, 1996) interior design is planning, arranging and designing interior spaces in buildings. The physical order above can fulfill our basic need for means for shelter; determine the steps as well as regulate the

form of our activities; nurture our aspirations and express the ideas that accompany our actions; affect our appearance, feelings and personality. On the other hand, interior design is closely related to construction science, fine arts, and crafts. The field of interior design lies between engineering and art, because without technique, design is not safe, on the contrary, without considering aesthetic and artistic aspects, the design will not be attractive (Retno, 2010).

Furthermore, this paper will present the need for artistic stage arrangements in theatrical performances, which are taken and studied through the application of interior design spatial principles. The principles of interior design according to D.K. Ching which will be discussed in detail, namely, Balance; Harmony; Unity and Diversity; Rhythm; Emphasis; Scale and Proportion; Color, Texture and Light. These principles will be applied to the artistic design of the theater stage, by adjusting the characteristics and types of the proscenium stage.

Then, to apply the principles of interior design to the artistic arrangement of the stage, case examples of performance works with a realist script will be used, namely "Pada Suatu Hari" by Arifin C. Noer which was staged by the Jenggirat theater, 2018, at Taman Budaya Central Java. The work was chosen because it raises the realist concept in its performance which refers to the script. Realist works are expected to be closer to the realities of everyday life so as to make it easier to understand this cross-disciplinary science.

Previous Research

The search for data related to previous research has yet to find data that discusses the Application of Interior Design Spatial Principles in Theater Stage Arrangements. This is what the author did to conduct further research on the development of the principles of interior design in the theater stage setting, using a sample of the script "Pada Suatu Hari" by Arifin C. Noer.

Theoretical Basis

The proscenium stage was chosen to implement these principles due to the characteristics of the proscenium stage that separates the performer and the audience. The proscenium stage can also be referred to as a frame stage because the audience watches the actors' actions in the play through a frame or arch (proscenium arch) (Santosa, 2010). The proscenium stage allows the audience to only enjoy the performance from the front of the stage. This distance between the performers and the audience creates an imaginative picture of the performance. The proscenium stage also gives a realist effect to the viewing audience, it also gives the effect of flexibility for actors to play their roles as if no audience were present. With regard to the realist stage, according to Aston & Savona (Sahid, 2017) describes that a theatrical performance, whether held in a place that has been provided or in an 'empty space' has the possibility to regulate proxemic relationships (codes that regulate the use of space) between audience and performance hall. This trend holds true in the era of realist drama and the modern period.

Meanwhile, according to Untung (Tri, 2009) it is stated that the realist stage setting is designed to give the image of an atmosphere that supports realistic scenes. The selection of this type of stage is expected to facilitate and support the application of interior design principles into the artistic stage of the theater at an early stage.

The application of the principles of interior design spatial planning to the theater stage is closely related to the composition of several elements of these principles. The definition of composition here is to arrange, compose, and organize the elements of art as a medium to express ideas that are expressed in their entirety into an inseparable, harmonious, balanced, stunning, attractive, communicative, and aesthetic value (Irawan, 2013).

The principles to be discussed in detail according to D.K. Ching ie, Equilibrium; Harmony; Unity and Diversity; rhythm; Emphasis/Emphasis; Scale and Proportion; Color, Texture and Light. These principles will be applied to the artistic design of the theater stage, with the script “Pada Suatu Hari” by Arifin C. Noer.

Methods

The research method is the step that will be taken by the researcher to collect data and information, which is then analyzed scientifically. In this study, the author uses a qualitative descriptive method approach by collecting data, parsing it and describing it descriptively. Departing from the subject that design thinking is often used in the realm of design, which will then be implemented in the design of the theater

stage, qualitative research is very supportive to unravel the subject matter of the two different disciplines. Qualitative research is used in a variety of different disciplines (Fuad, 2014).

The research will be described based on theory along with findings in the field, to be applied in case examples of stage artistic arrangement. To support this, several data collections will be carried out, namely:

1. Data Collection Techniques

Purposive sampling is a sampling technique taking into account the needs, problems, and beliefs of the author in obtaining data. This technique supports quantitative research that does not generalize (Sugiyono, 2016). Data collection is carried out by means of document analysis techniques derived from books, toolkits, journals, or articles whose validity is guaranteed. In addition, a Comparative Study was also conducted with samples of the stage design of the script "Pada Suatu Hari" by Arifin C. Noer which was staged by the Jenggirat theatre, in 2018, at Taman Budaya Central Java. This comparative study is very necessary in order to understand the object to be studied, as well as to dissect the advantages and disadvantages that occur in the field.

2. Data Analysis

Data collection in the next stage, then analyzed using descriptive analysis method. Descriptive method is used to get a comprehensive picture of the subject matter, and analysis is carried out to bring up facts that can provide a deeper and

comprehensive view of the problems to be discussed (Sedyawati, 2004).

3. Report Preparation

The preparation of the report is the final step which is carried out based on the results of data analysis, then compiled according to the research framework.

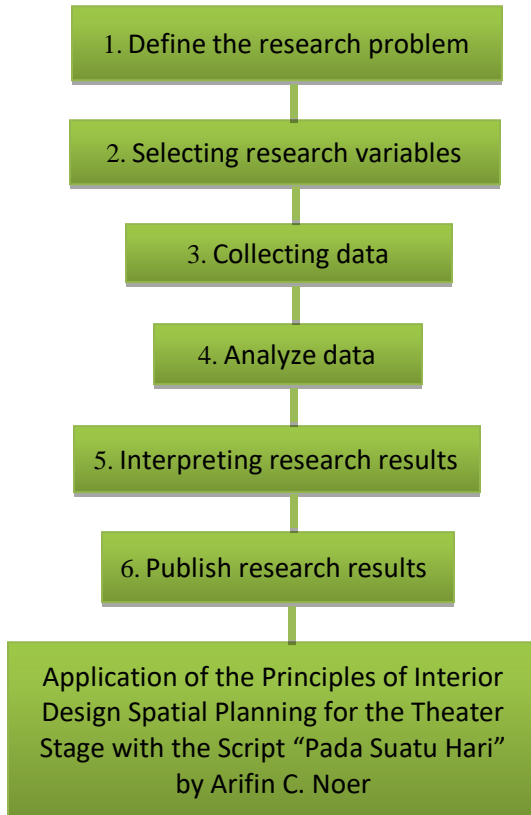


Image 1. Research flow chart and its output targets.

The benefit of this research is the composition of writing that can be an alternative reference or recommendation in the design of the theater stage layout by bringing/applying the principles of interior design design.

Discussion

Francis D.K. Ching in his book Interior Design Illustrations states that there are design patterns that are summed up as

interior design design principles, namely; Balance; Harmony; Unity and Diversity; rhythm; Emphasis; Scale and Proportion; Color, Texture and Light. These principles will be explained according to theory and then discussed one by one, complemented by case examples of performances with the script "Pada Suatu Hari" by Arifin C. Noer which was staged by the Jenggirat theatre, 2018, at Taman Budaya Central Java. The image below is used as a sample of the stage layout which will be discussed in the next presentation.



Image 2. Screenshot of the staging video
Source: Youtube Show September 11 2018

1. Balance

Perceptions about the results of our view of space are very varied and changing. The composition in space and its elements will change according to our movement in the room and where our point of view is from. The influence of lighting both from sunlight and lamp lighting is also able to change our perspective on space. It is the same with the artistic arrangement of the stage, which provides a distance between a performance and the audience, giving rise to different perspectives according to the point of view of the audience. The perception of the view of the audience who is in front of the bottom will be different from the viewer's view of being in front of the top, and so on. Therefore, visual balance is needed to consider

changes in perspective that vary according to motion and point of view. There are 3 kinds of visual balance, namely symmetrical balance, radial balance, and asymmetrical balance. D.K. Ching (Ching, 1996) explains that symmetrical balance is the result of the arrangement of identical elements, related to each other in shape, size and position relative to a line or the same axis, can be centered at the end point or centered on the middle background. Symmetrical balance can give the impression of calm, stability, order, but also gives the effect of being stiff, official, and less dynamic.

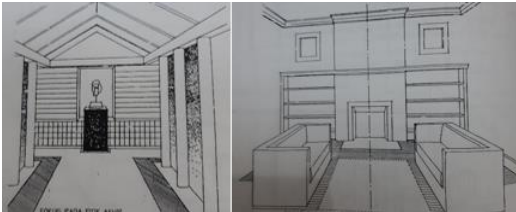


Image 3. The principle of symmetrical balance

Source: photo book D.K. Ching Interior Design Illustration p. 142

The second is radial balance, which is the balance that results from the arrangement of elements around or around a central point. This balance can give the impression of centering that emphasizes the center point as the center / focus / emphasis.

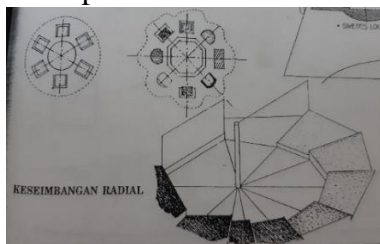


Image 4. Principle of radial balance
Source: photo book D.K. Ching Interior Design Illustration p. 143

The third is asymmetrical balance, which is a result of the arrangement of elements that have nothing to do with a certain size, color or position. The thing that needs to be emphasized in asymmetrical balance is the arrangement of elements based on the calculation of the weight of each element. The weight calculation here is related to visual strengths such as the ratio of bright and dark colors, big and small, far and near, and so on. The ability of an interior designer as well as a scenographer/artistic stage arrangement in selecting, placing, and adjusting asymmetrical balance is very necessary, because this balance can give the impression of being dynamic, active, more flexible to the function and condition of the space.

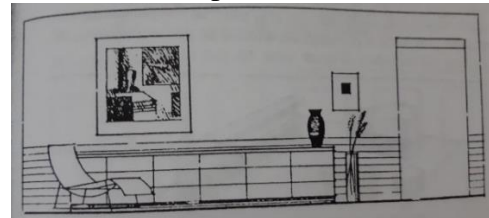


Image 5. The principle of asymmetrical balance

Source: photo book D.K. Ching Interior Design Illustration p. 145

The connection with the staging of Arifin C. Noer's script "Pada Suatu Hari" by Jenggirat theater, was identified using a symmetrical and asymmetrical balance. Symmetrical when the stage planner (scenographer) presents two windows of the same size and shape on the right and left of the back area. Accompanied by four pillars and two doors, although arranged front and back. While asymmetrical is characterized by the composition of the furniture in it. Different arrangement between the right

and left areas, but still looks balanced (not one-sided).

2. Harmony

In the interior, harmony is the grouping of elements or parts into a composition. The grouping can start from the same shape, the same size, the same color, the same texture, to the same material. Same in this case means that the grouping has a matching and similar character. However, the principle of harmony if applied by forcing all aspects to be the same, will result in a composition without attractiveness, flat. It takes the aspect of diversity to produce a harmonious impression, not dead, creating interest in the arrangement.

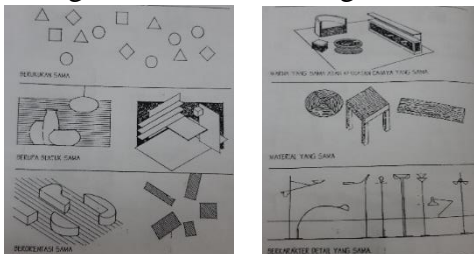


Image 6. The principle of compatibility
Source: photo book D.K. Ching Interior Design Illustration p. 146

The principle of harmony if drawn in the case of the performance of Arifin C. Noer's manuscript "Pada Suatu Hari" is identified using the same ornament on the upholstery of the chairs (checkered motif), and the same color on the windows, doors, and pillars which can be referred to as 'background' staging. The ornament and the 'background' color are the key to the stage setting for this performance, because the stage stylist makes these elements so dominant that these 2 things become the main points in attracting the attention of the audience.

3. Unity and Diversity

The next principle is unity and diversity. Unity can be formed when harmony is achieved between elements in space (interior space and staging space/stage). However, in its application, diversity aspects are needed to produce a dynamic impression, not dead, not monotonous, and creating attractiveness in its composition.

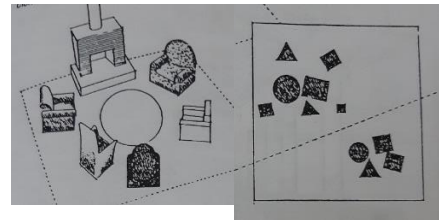


Image 7. The principle of unity and diversity

Source: photo book D.K. Ching Interior Design Illustration p. 149

The application of unity in the performance of "Pada Suatu Hari" can be seen from the harmony of the upholstery on the sofa, which is green, and the carpet with a green motif. The material used is the same, using wood. Meanwhile, unity is also formed through a large white 'background'.

The diversity in the stage setting can be seen through the green and white gingham motifs on the sofa upholstery, which stand out from the white background and level. This creates a dynamic impression, not monotonous and diverse.

4. Rhythm

The fourth principle is rhythm, which is an arrangement of elements in space with a repetition composition. The repetition of these elements can create continuity and visual unity to the eye of

the beholder. The simplest composition/pattern is to provide regular spacing between elements, which form a line/groove. Although the rhythm principle creates a monotonous impression, this principle is useful in building a dynamic background, to highlight other elements in front of the background.

In addition to the arrangement with repeated compositions, it is also possible to make variations in the repetition, for example with variations in shape, color, or texture. It is also possible to vary the gradation of size and color strength, giving rise to a certain arrangement of directions.

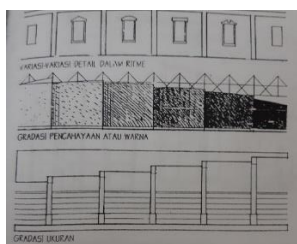


Image 8. The principle of rhythm
Source: photo book D.K. Ching Interior
Design Illustration p. 151

In the example of the work staging the script “Pada Suatu Hari” there is a fairly clear rhythm in the background, which is indicated by two windows, two doors, and four pillars that use white color along with a fairly large size. Four pillars of the same size and shape/repeated using the principle of rhythm, which can be useful in building a staging backdrop.

5. Emphasis

Emphasis can also be called a point of interest (point / angle of

interest). This principle is an important aspect in space design (interior and stage). Emphasis/affirmation/point of interest can be arranged through dominant and conspicuous elements. Without these elements, the composition of the space will seem flat and monotonous. On the other hand, if there are too many dominant and conspicuous elements, the design/space design will look chaotic and can distract from other, more important elements.

The way to make an element look dominant and striking is to place a visual emphasis on size, shape, color, or contrasting lighting. This contrasting condition will attract visual attention so that it becomes an emphasis/affirmation/point of interest. In addition, visual emphasis can also be realized by the position of the elements arranged centrally, or even out of the center point.

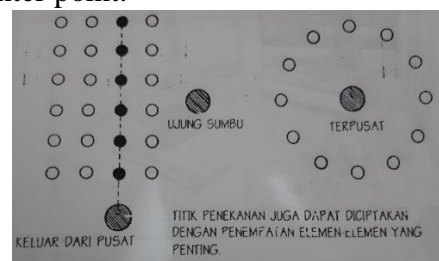


Image 9. Principle of emphasis
Source: photo book D.K. Ching Interior
Design Illustration p. 155

Identification of the principle emphasis on the work "Pada Suatu Hari" lies in the 2 windows, 2 doors, and 4 pillars at the back. Emphasis occurs on these elements marked by the choice of white color and large object sizes. The choice of white is shot with very bright lights that can attract the attention of the audience.

6. Scale and Proportion

The next principle is scale and proportion. The two are related to one another. The scale refers to the standard size of something that has been mutually agreed upon, for example the size in inches or meters. What must be understood is the visual scale, which is a measure that refers to the appearance of an object against other objects around it. For example, an object is said to be small in scale if it is on an object with a larger scale. Vice versa, an object is said to be large in scale if it is in the vicinity of an object with a smaller size. The scale that becomes the reference for space, both interior space and stage space, must refer to the human scale. If the object/element does not give the effect of human scale, then the space is not for humans. The human effect in question is if the space gives the impression of being comfortable, feels right to reach something, can move freely without feeling cramped or feeling loose, it can be said that the space or object/element is on a human scale. The scale is based on how one views the magnitude of the elements of a space relative to other forms (Irawan, 2013).

Meanwhile, the explanation of proportion is the relationship between one object and another object. The relationship is a measure of an object that is affected by the existence of other objects. This relationship results from the arrangement of a quantity, quantity and level.

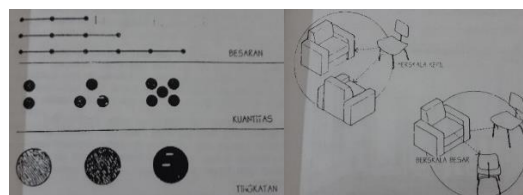


Image 10. Principles of scale and proportion
Source: photo book D.K. Ching Interior Design Illustration p. 137 and p. 131

In the case of the performance of "Pada Suatu Hari" what must be considered is that the space is a space for humans, because the script needs is a house for a married couple, so of course it uses a human scale. But keep in mind that the proportions in the theater stage are different from the proportions in real life. There are several perspective effects that must be considered from the audience's point of view, for example objects/elements appear smaller when viewed from a distance, and vice versa. In this performance, the stage artist/scenographer did not pay attention to the corner of the room, thus affecting the audience's perception of vision.

7. Color, Texture and Light

The last principle is color, texture, and light. Color is the basic visual element that every object/element has. Each color has a visual impression that can be identified through the level of darkness and lightness, intensity / level of purity and density of a color. In addition to changing colors through light and darkness, you can also use light effects that are combined with the background color. This should be considered by both an interior designer and a stage artist/scenographer in particular. Because the color effect that is illuminated by light in a performance greatly affects the visual impression for

the audience. Warm light tends to accentuate warm colors, and cold light tends to accentuate cool colors. Brightness and dim light is also very helpful in dramatizing theatrical performances. If there is a sad scene, it can reduce the lighting on the intensity of the lights, thereby strengthening the sad scene in the performance. It can be concluded that light is the main factor in enlivening the space (interior and stage). Without light, color, shape, texture will not appear and be captured by the eye. Lighting is also a sign of the start and end of the performance, or the transition of stages and scenes.

Texture is no less important than color and light. Texture is the state of a surface that can be felt directly. Texture is used to show the characteristics of the material / material of an object, such as the texture of a wood will be different from the rough texture of bricks. Texture itself is divided into 2 types, real textures and pseudo textures. Real textures are real textures that can be felt by touch, while pseudo textures are only visually visible textures or just illusions, cannot be felt by touch. Texture also affects the visual impression, for example, the wood texture gives the impression of being hard and solid. In contrast to the cotton texture, which gives the impression of being light and hollow. The application of texture to the artistic stage of the stage, often uses pseudo-texture, because it has a temporary nature (limited to stage performances) not related to daily human activities. However, this does not mean that the similarity of textures in theatrical performances ignores the visual

impression that affects the audience's perception of sight. The texture in realist theater performances is sought to be the same as the real texture, so that the realist concept is realized according to the realities of everyday life.

The relationship between texture and light can affect our perception. For example, a smooth surface when exposed to light will produce a sparkle, look sharp and steal attention. If a rough surface is exposed to light, it will cause light absorption and the distribution of light is uneven. In connection with the case of the performance of "Pada Suatu Hari" the color theme applied is white, which is dominantly located on the background and floor. The nature/character of white is that it can reflect light when shot with a lamp. This color is the dominant color and at the same time steals the audience's attention on the stage setting.

Furthermore, the application of lighting in the performance is used to sharpen the atmosphere to support the storyline of the performance. This is important so that the story can be conveyed optimally to the audience.

Conclusion

Overall, the application of the principles of interior design spatial planning is very consistent with the artistic layout of the theater stage. Both have a role in their respective needs. The layout of the interior design is directly related to the activities of daily needs, but the artistic layout of the stage is related to the 'pseudo' space, namely based on the needs of the script, the concept of the director, and the needs of the play in

it. The application of the principles of interior layout can be used as a reference in realizing the artistic needs of the theater stage. These principles, whether consciously or unconsciously, have been applied in the case of the performance of Arifin C. Noer's "Pada Suatu Hari" script. Knowledge of the principles of interior layout can add insight and knowledge to be further applied to the needs of the theater stage layout design.

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