

## **ABSTRACT**

*Music is not a strange thing to any of us. It's almost everyday, we can listen to music anywhere and anytime. Human have known the music and music instruments since prehistoric times. Even today, it has become an inseparable part of human history and evolved into a very diverse cultures. Similar to other aspects, music also continues to grow as more and more differentiation of the interests of society and culture that color it. Now, there is a new musical movement that we know as Indie music. Indie music is a music that gives priority to musician's and independence in its management. This style penetrated into various genres of music, such as Jazz music. Jazz music community has typical activities such as jam session and coaching class. This activities involves many musicians in the same place and the same time. Not just musicians, but also anyone can watch and engage in their activities. This unique activity makes Indie Jazz music growing. Through jamming session, anyone can see, get to know, and get involved in Indie Jazz community and music development.*

*Indonesia music industry also played a role in the development of Indie Jazz music. Many Indie musicians were born in Bandung. However, this rapid development is not supported by the provision of adequate facilities to accommodate Indie Jazz community's needs. Their activities often being held at their 'sthat are converted into community rooms and musical spaces. Limitations of room acoustics, sitting facilities, the number of musical instruments, musical support equipment, many other things can certainly be a problem. Therefore, Recording and Music Inspiration Space as a music room and community room that can accommodate needs of Indie Jazz community in Bandung city is needed. Based on those needs, Recording and Music Inspiration Space is divided into three major areas, such as the lobby area, Connecting Space, and two recording studios. The lobby has a reception desk and a locker room to accommodate the storage needs of the musical instruments and equipments. Connecting space serves as a performance space, social space, and*

*creativity stimulants space for musician and visitors. This space also connected with complementary facilities such as cafe and bar. Recording and Music Inspiration Space provides two types of music studios and recordings, such as dead area and live area. The concept of "resonance" is chosen as the implementation of the design solution. With these facilities, Recording and Music Inspiration Space is designed to be a community and Indie Jazz music activities center in Bandung.*



## DAFTAR ISI

<b>ABSTRACT</b> .....	i
<b>DAFTAR ISI</b> .....	iii
<b>DAFTAR GAMBAR</b> .....	vii
<b>DAFTAR TABEL</b> .....	xiii
<b>DAFTAR LAMPIRAN</b> .....	xiv
<b>BAB I. PENDAHULUAN</b> .....	1
1.1 Latar Belakang Penelitian .....	1
1.2 Identifikasi Masalah .....	2
1.3 Gagasan Perancangan .....	3
1.4 Rumusan Masalah .....	4
1.5 Tujuan Perancangan .....	5
1.6 Manfaat Perancangan .....	5
1.7 Ruang Lingkup Perancangan .....	6
1.8 Sistematika Penulisan .....	7
<b>BAB II. TEORI PERANCANGAN RECORDING AND MUSIC INSPIRATION SPACE</b> .....	9
2.1. Musik <i>Indie Jazz</i> .....	9
2.1.1. Pengenalan Musik <i>Indie</i> .....	9
2.1.2. Kegiatan dan Komunitas Musik <i>Indie</i> .....	10
2.1.3. Ruang Kegiatan Komunitas Musik <i>Indie Jazz</i> .....	12
2.2 Alat Musik dan Penunjang .....	13
2.3 Sistem Bangunan Utama <i>Recording and Music Inspiration Space</i> .....	17
2.3.1 Akustik .....	18
2.3.2 Pencahayaan Fasilitas <i>Recording and Music Inspiration Space</i> ...	24
2.3.3 Penghawaan .....	26

2.4	Studio Musik dan Rekaman .....	27
2.4.1	Pengertian Studio Musik .....	27
2.4.2	Tipe Studio .....	29
2.5	Ruang Kontrol .....	30
2.5.1	Ukuran Ruang Kontrol .....	33
2.5.2	Bentuk Ruang Kontrol .....	33
2.5.3	<i>Speaker</i> Ruang Kontrol .....	34
2.6	Studio Rekaman .....	37
2.6.1	Membuat <i>Floating Studio</i> .....	38
2.6.2	Dinding <i>Floating Studio</i> .....	38
2.6.3	<i>Floating floors</i> .....	40
a.	<i>Floating floor</i> berbahan kayu .....	40
b.	<i>Floating floors</i> berbahan konkret .....	41
2.6.4	<i>Floating Ceiling</i> .....	42
2.6.5	Pintu Studio .....	43
2.6.6	Jendela .....	44
2.6.7	Jendela Ruang Kontrol .....	44
2.6.8	Jendela Lain Studio .....	44
2.6.9	Ventilasi .....	45
2.6.10	<i>Wiring</i> .....	46
2.7	Akustik Ruangan Studio Musik .....	47
2.7.1	Membuat <i>Basstrap</i> .....	47
2.7.2	<i>Drum Booth</i> .....	50
2.7.3	<i>Live &amp; Dead Studio's Area</i> .....	51
2.7.4	<i>Accoustical Flexibility</i> .....	52
2.8	Ergonomi .....	54
2.8.1	Ergonomi Bar .....	54
2.8.2	Ergonomi Meja Resepsionis .....	56
2.9	Proses Kreatif Dalam Bermusik .....	57
2.10	Teori Warna .....	60

2.11	Gaya Desain yang Akan Digunakan .....	61
2.12	Studi Banding .....	63
2.12.1	Christ Level Studio .....	63
2.12.2	Ultrasound Studio .....	66
2.12.3	WAVE Community Center (WCC) .....	75
2.12.4	Komunitas Musik .....	81
2.12.5	Kesimpulan Studi Banding .....	84

<b>BAB III.</b>	<b>DESKRIPSI DAN PROGRAM PERANCANGAN</b>	
	<b>INTERIOR RECORDING AND INSPIRATION SPACE .....</b>	85
3.1	Deskripsi <i>Site</i> .....	85
3.2	Tinjauan <i>Site</i> .....	90
3.2.1	Tinjauan Makro .....	91
3.2.2	Tinjauan Mikro .....	101
3.3	Tinjauan <i>User</i> .....	111
3.3.1	Identifikasi <i>User</i> .....	111
3.3.2	Oprasional <i>Recording and Music Inspiration Space</i> .....	115
3.3.3	Aktivitas <i>User</i> .....	115
3.3.4	<i>Flow Activity</i> .....	115
3.4	<i>Zoning-Blocking</i> .....	119
3.5	Tabel Kebutuhan Ruang .....	125
3.6	Implementasi Konsep .....	126
3.6.1	Konsep Material .....	128
3.6.2	Konsep Pencahayaan .....	130
3.6.3	Konsep Penghawaan .....	131
3.6.4	Konsep Bentuk .....	131
3.6.5	Konsep Warna .....	133

#### **BAB IV. PERANCANGAN RECORDING AND MUSIC INSPIRATION**

<b>SPACE DENGAN KONSEP RESONANSI</b>	.....	135
4.1 Lobi .....	136	
(1) <i>Façade</i> Lobi .....	138	
(2) Lorong Lobi .....	139	
(3) Meja Resepsiionis .....	143	
4.2 Ruang Loker .....	145	
4.3 <i>Connecting Space</i> .....	157	
4.4 Bar .....	161	
4.5 Studio dan Ruang Kontrol .....	162	
<b>BAB V. SIMPULAN</b> .....	165	
5.1 Simpulan .....	165	
5.2 Saran .....	167	
<b>DAFTAR PUSTAKA</b> .....	222	

## DAFTAR GAMBAR

Gambar 2.1	<i>User activity saat jamming session</i> .....	12
Gambar 2.2	(1) gema, (2) pemantulan berkepanjangan, (3) bayangan bunyi, (4) pemasatan bunyi .....	20
Gambar 2.3	Pemantul datar (kiri), cembung (tengah), dan cekung (kanan) .....	20
Gambar 2.4	(a) Alur, (b) Lubang, (c) Serabut Terbuka .....	21
Gambar 2.5	Bentuk dan penggunaan material akustik .....	22
Gambar 2.6	<i>Ducting</i> penghawaan di Teater Mahaiwe .....	26
Gambar 2.7	Kedekatan Ruang Rekaman .....	29
Gambar 2.8.	<i>Home studio</i> .....	30
Gambar 2.9	Contoh ruang kontrol .....	31
Gambar 2.10	Diagram proses rekaman .....	32
Gambar 2.11	Ilustrasi proses rekaman .....	32
Gambar 2.12	geometri ruang kontrol .....	33
Gambar 2.13	Bilateral simetris .....	34
Gambar 2.14	Arah bidik <i>speaker</i> terhadap titik pendengar .....	35
Gambar 2.15	Distribusi suara pada ruang kontrol .....	36
Gambar 2.16	Efisiensi pancaran gelombang suara pada <i>flush mounted speaker</i> (kiri) dan yang berdiri bebas/digantung (kanan) .....	37
Gambar 2.17	Ruang studio rekaman tipe <i>home studio</i> .....	37
Gambar 2.18	Sistem <i>floating wall</i> tanpa bahan konkret .....	39
Gambar 2.19	Sistem <i>floating wall</i> dengan bahan konkret .....	39
Gambar 2.20	<i>Vibration-isolation mounting board</i> .....	40
Gambar 2.21	Sistem <i>floating wall</i> dengan insulasi <i>rubber</i> .....	40
Gambar 2.22	Sistem <i>floating wall</i> berbahan kayu .....	41
Gambar 2.23	Sistem <i>floating floor</i> .....	41
Gambar 2.24	<i>Foalting ceiling suspended from above (atas) &amp; below (bawah)</i> .....	42

Gambar 2.25	Ruang “kantong udara” antara ruang studio & kontrol.....	43
Gambar 2.26	Ruang “kantong udara” antara ruang studio & kontrol.....	43
Gambar 2.27	Sistem HVAC sebaiknya dibuat berbelok-belok dan dilapisi <i>sound-isolation</i> .....	46
Gambar 2.28	Sistem <i>wiring</i> antar dinding .....	47
Gambar 2.29	Instalasi <i>basstrapp</i> .....	49
Gambar 2.30	Detil lapisan panel <i>basstrapp</i> .....	49
Gambar 2.31	<i>Drum booth layouting</i> .....	50
Gambar 2.32	Potongan <i>drum booth</i> .....	51
Gambar 2.33	Bentuk akhir dinding studio setelah ditreatment akustik.....	52
Gambar 2.34	Akustikal fleksibel-sistem gorden .....	53
Gambar 2.35	Akustikal fleksibel-sistem <i>sliding</i> .....	54
Gambar 2.36	Akustikal fleksibel-sistem <i>hinged-gobos</i> .....	54
Gambar 2.37	Ergonomi meja bar .....	55
Gambar 2.38	Ergonomi meja bar .....	56
Gambar 2.39	Ergonomi meja resepsionis bundar .....	57
Gambar 2.40	Ergonomi meja resepsionis bundar .....	57
Gambar 2.41	Palet warna perancangan <i>Recording and Music Inspiration Space</i>	61
Gambar 2.42	Gaya industrialis .....	62
Gambar 2.43	Jendela kontrol Christ Level Studio .....	63
Gambar 2.44	Kaca jendela kontrol dibuat menengadah .....	64
Gambar 2.45	<i>Ambience</i> ruangan .....	65
Gambar 2.46	Dinding yang dilapisi <i>bass trapper</i> .....	65
Gambar 2.47	Sketsa potongan dinding studio sistem <i>floating studio</i> .....	66
Gambar 2.48	Akses masuk ke ruang-ruang di studio .....	67
Gambar 2.49	Ruang kontrol studio musik Ultrasound .....	68
Gambar 2.50	Ruang studio musik Ultrasound .....	68
Gambar 2.51	AC split di studio musik Ultrasound .....	70
Gambar 2.52	<i>Layout</i> studio Ultrasound .....	71
Gambar 2.53	Potongan ruang kontrol studio .....	72

Gambar 2.54	<i>Drum booth leveling</i>	73
Gambar 2.55	Jendela kontrol studio	73
Gambar 2.56	Panel <i>diffuser</i>	74
Gambar 2.57	Struktur organisasi pengelola kafe dan studio musik di WCC	76
Gambar 2.58	<i>User activity</i> saat <i>jam session</i>	82
Gambar 3.1	Lokasi Dago Heritage Golf Course	86
Gambar 3.2	Tampak area depan Dago Heritage Golf Course dari jalan utama	87
Gambar 3.3	Daerah sekitar Dago Heritage Golf Course	88
Gambar 3.4	<i>Siteplan</i> Dago Heritage Golf Course	91
Gambar 3.5	Analisa lokasi	92
Gambar 3.6	Akses masuk dari jalan raya	93
Gambar 3.7	Jalur lintasan cahaya matahari terhadap <i>site</i>	94
Gambar 3.8	Gedung Grand Hotel Royal Panghegar Dago	96
Gambar 3.9	Pengendalian kebisingan di sekitar <i>site</i>	97
Gambar 3.10	Vegetasi di sekitar <i>site</i>	97
Gambar 3.11	Penampakan vegetasi di area barat	99
Gambar 3.12	Potensi pemandangan <i>site</i>	99
Gambar 3.13	Jalan masuk dan area parkir	100
Gambar 3.14	Akses area parkir	101
Gambar 3.15	Tampak <i>façade</i> saat siang dan sore hari	102
Gambar 3.15	<i>Entrance</i>	103
Gambar 3.16	Jalur sirkulasi horizontal Lantai-1	104
Gambar 3.17	Jalur sirkulasi horizontal Lantai Dasar	104
Gambar 3.18	Jalur sirkulasi vertikal Lantai-1	105
Gambar 3.19	Jalur sirkulasi vertikal Lantai Dasar	105
Gambar 3.20	Bukaan penghawaan dan pencahayaan pada <i>façade</i>	106
Gambar 3.21	Tampak bukaan dari dalam dan desain pintu untuk penghawaan	107
Gambar 3.22	Potensi pemandangan menghadap lapangan golf dan lembah	107
Gambar 3.23	Efisiensi pencahayaan alami di dalam ruangan	108

Gambar 3.24	Jarak antar kolom di lantai-1 .....	109
Gambar 3.25	Jarak antar kolom di lantai dasar .....	110
Gambar 3.26	Persentase umur produktif bermusik .....	112
Gambar 3.27	Bagan struktur organisasi pada <i>Recording and Music Inspiration Space</i> .....	114
Gambar 3.28	<i>Blocking</i> Lantai-1 .....	123
Gambar 3.29	<i>Blocking</i> Lantai Dasar .....	123
Gambar 3.30	<i>Bubble diagram Recording and Music Inspiration Space</i>	124
Gambar 3.31	Pengembangan kata kunci menjadi konsep “resonansi”	127
Gambar 3.32	Material tirai gorden tebal atau material berpori bersifat absorbif .....	129
Gambar 3.33	Material implementasi gaya industrial .....	130
Gambar 3.34	<i>Ambience</i> pencahayaan yang diinginkan .....	130
Gambar 3.35	Gelombang longitudinal .....	132
Gambar 3.36	Fenomena resonansi .....	132
Gambar 3.37	Implementasi karakter gelombang pada gubahan ruang .....	132
Gambar 3.38	Bentukan <i>ceiling</i> yang bisa diaplikasikan mewakilkan dinamika musik .....	133
Gambar 3.39.	Palet warna yang digunakan .....	135
Gambar 4.1	Denah are lobi .....	136
Gambar 4.2	Bagian-bagian <i>speaker</i> dan contoh <i>speaker</i> .....	137
Gambar 4.3	Contoh <i>Gabion wall</i> .....	138
Gambar 4.4	Aplikasi <i>gabion wall</i> pada <i>façade</i> .....	138
Gambar 4.5	Penggunaan WPC pada anak tangga lobi dan <i>ramp</i> .....	139
Gambar 4.6	Sketsa awal desain lobi .....	140
Gambar 4.7	Sketsa awal desain lobi .....	140
Gambar 4.9	Contoh aplikasi material <i>membrane tensile</i> sebagai atap .....	141
Gambar 4.10	Potongan B-B' area lobi .....	141
Gambar 4.11	Detil pemasangan <i>membrane tensile</i> pada gubahan Lorong	142
Gambar 4.13	Isometri meja resepsionis .....	143

Gambar 4.14	Sirkulasi pengunjung terhadap meja resepsiionis .....	144
Gambar 4.15	Potongan memanjang meja resepsiionis .....	145
Gambar 4.16	Tangan dominan untuk membawa alat .....	146
Gambar 4.17.	Grafik hasil survei tangan .....	146
Gambar 4.18	Peletakan alat musik dominan membawa alat musik .....	146
Gambar 4.19.	Alat musik disandarkan pada dinding atau <i>amplifier</i> .....	147
Gambar 4.20.	Lama waktu berlatih musik .....	147
Gambar 4.21.	Dimensi ruang loker .....	148
Gambar 4.22	Jarak jangkauan pria (kiri) dan wanita (kanan) terhadap kabinet .....	149
Gambar 4.23	Grafik gelombang resonansi pada dawai .....	152
Gambar 4.24	Sketsa implementasi pada Loker .....	152
Gambar 4.25	Daun pintu loker dilapisi busa <i>finish</i> fabrik untuk fasilitas menyandarkan benda dengan aman ke pintu loker .....	152
Gambar 4.26	Daun pintu loker membuka ke arah kiri .....	153
Gambar 4.27	<i>RFID smart lock</i> .....	153
Gambar 4.28	Tampak depan loker, material, dan dimensinya .....	154
Gambar 4.29	Potongan-2 loker, material, serta dimensinya .....	154
Gambar 4.30	<i>Hardcase</i> gitar/bass yang disusun bersebelahan menyamping-berdiri .....	155
Gambar 4.31	<i>Rubber mat</i> (kiri) dan <i>covoluted charcoal ester foam sheet</i> (kanan) .....	156
Gambar 4.32	<i>Blow-up</i> Detil-1 (acuan Gambar 4.29) pengaplikasian <i>rubber mat</i> dan <i>covoluted charcoal ester foam sheet</i> .....	156
Gambar 4.33	Perspektif ruang loker .....	157
Gambar 4.34	Sketsa pola bentuk <i>backdrop</i> .....	157
Gambar 4.35	Perspektif <i>connecting space</i> dan area bar .....	158
Gambar 4.36	Perspektif <i>connecting space</i> dan panggung .....	158
Gambar 4.37	<i>Stool storage</i> .....	160
Gambar 4.38	Tampak depan <i>Stool storage</i> .....	160
Gambar 4.39	Tampak potongan isometri <i>Stool storage</i> .....	160
Gambar 4.40	<i>Study image</i> dan sketsa Bagian <i>Grand Piano</i> .....	161

Gambar 4.41	<i>Bar &amp; Ceiling</i>	.....	161
Gambar 4.42	Sketsa implementasi bentuk gelombang	.....	162
Gambar 4.43	Denah studio musik & rekaman-1	.....	163
Gambar 4.44	Perspektif-1 Studio Musik	.....	163
Gambar 4.45	Perspektif-2 Ruang Kontrol	.....	164



## DAFTAR TABEL

Tabel 2.1	Dimensi alat musik di studio rekaman .....	17
Tabel 2.2	Jabatan dan jumlah staf yang terlibat di kafe dan studio musik WCC .....	77
Tabel 3.1	Jabatan dan jumlah staf yang terlibat yang telah disesuaikan .....	114
Tabel 3.2	Pengategorian fase berdasarkan proses kreasi .....	120
Tabel 3.3	Tabel pengategorian <i>zoning-blocking</i> .....	122
Tabel 3.4	Tabel kebutuhan ruang .....	125
Tabel 4.1.	Lama waktu beristirahat musisi .....	148
Tabel 4.2.	Keterangan jarak dimensi loker .....	149
Tabel 4.3.	Dimensi alat musik beserta <i>hardcase</i> -nya .....	150
Tabel 4.4.	Dimensi daya tampung minimum kabinet alat musik .....	150
Tabel 4.5.	Dimensi tas ransel dan helm motor .....	151

## **DAFTAR LAMPIRAN**

1.	Survei .....	168
2.	Wawancara .....	179
2.1.	Ultrasound Studio .....	179
2.2.	Kafe WAVE Community Center (WCC).....	183
2.3.	Studio Musik WAVE Community Center (WCC).....	187
3.	Gambar Kerja Perancangan <i>Recording and Music Inspiration Space</i> .....	191

