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# Design Statement

## Singing Room

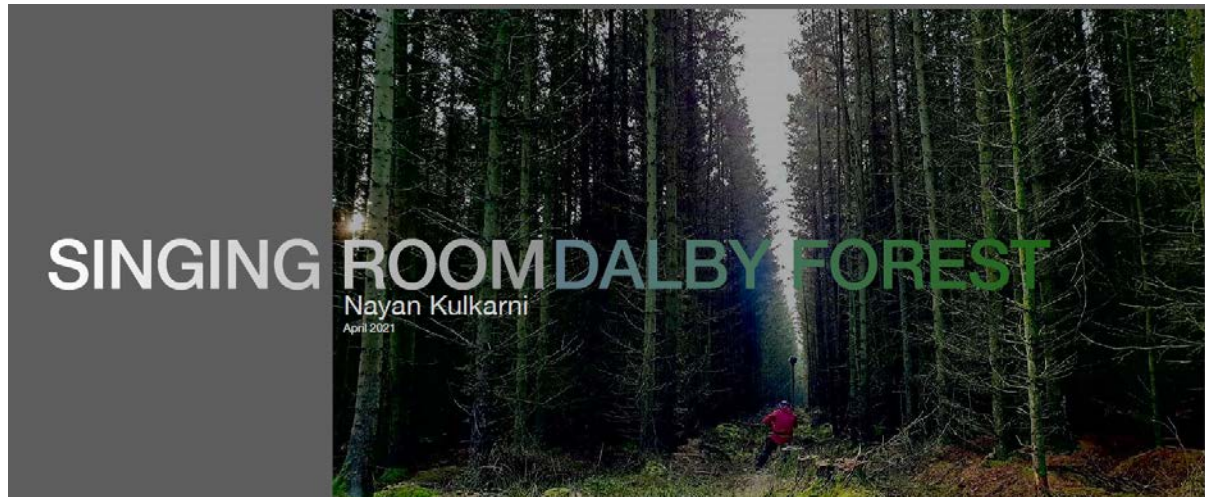
Located at Cross Cliff by  
Nayan Kulkarni

Author: Petra Young



## Design Statement

### Singing Room



### Background

Over recent years Forestry England and partners have invested heavily in Dalby Forest to develop the site into a regionally significant visitor attraction, which provides recreation facilities for a wide range of audiences. Visitor numbers have increased from 350,000 to 460,000 over the last 10 years. Interpretation of the landscape, wildlife, people and traditions is a key part of the offer to visitors.

### Context

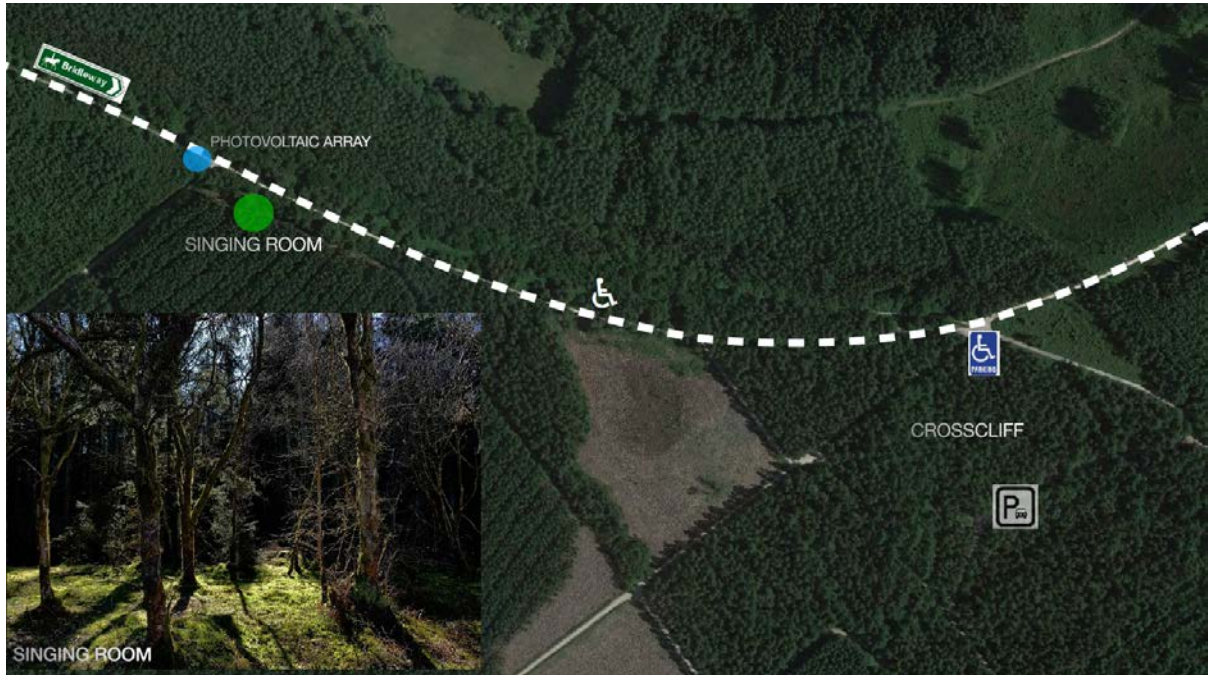
Dalby Forest is home to many points of interest and many different forestry practices. To enhance interpretation and enjoyment by the public of the nation's forests, Forestry England is working with Nayan Kulkarni, an acclaimed artist with many years' experience of high quality art installations, to create "Singing Room". This art installation creates a different way of experiencing the forest, relating to it through amplification and interpretation of its sounds.

Singing Room forms part of the delivery of Forestry England's arts strategy for Dalby Forest, which aims to establish Dalby Forest as a destination for high quality art activities. These art activities are based on the landscape, people, heritage and wildlife of the forest and are used to engage our visitors more in the unique and interesting aspects of the forest.

# Singing Room - Nayan Kulkarni

## Location

Singing room is proposed to be located at the northern side of Dalby Forest along the bridleway between the Hole of Horcum and Harkness (Appendix 3 - Location Plan).



It will be located amongst the trees just off the bridleway and an accessible new path will be constructed to link the installation to and from the bridleway. There, it will be positioned to show the light coming through the trees to nearly reach the forest floor.

The bridleway provides access to the site which is already a level forest track that provides wheelchair access, to ensure everyone can access arts in the countryside. The proposal complies with the Forest Management Plan for Dalby Forest.

## Design

Glimpsed through trees 'Singing Room' will sit at the interface of the productive and aesthetic forest. An elegant colonnade-like structure surrounds a sonic chamber. Lit only by incidental light falling through the foliage, the room provides a place for a heightened sonic experience. On entering the visitor will be enveloped in an ever-evolving sound scape that mingles the acoustical forest with an electronically orchestrated spatial composition generated by it.

Constructed from solid local Larch sections, the exterior structure's design echoes the tree planting, wrapping the chamber in order to absorb external sound and creating a silent space at the heart of forest. Fabricated in veneered marine plywood, 'Singing Room's' internal walls are both the protective support for the electronic sound system and the source of the sound. Combining traditional and surface resonant sound equipment the visitor is invited to dwell inside what is best described as a musical instrument.

# Singing Room - Nayan Kulkarni

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The electrical power for the sound equipment will be provided by a modest solar photovoltaic array. This will be installed nearby, south facing alongside the bridleway. As well as powering the artwork it will also highlight a new way of thinking about energy and engage people in Forestry England's drive to become carbon free by 2033. Although the installation is not intended to be climbed by visitors, it is designed to withstand that pressure.

## Structure

Height	3 m	Plan	6.6 x 6.6 m
Access widths	1 m	Access path widths	1.4m min.

## Sonic Chamber (external dimensions)

Height	2.8 m	Plan	4.2 x 4.2m
Door width	0.8 m	Door height	2.1 m

## Singing Room (internal dimensions)

Height	2.6 m	Plan	3.8 x 3.8 m
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**Material**                      solid English Larch, planed, untreated

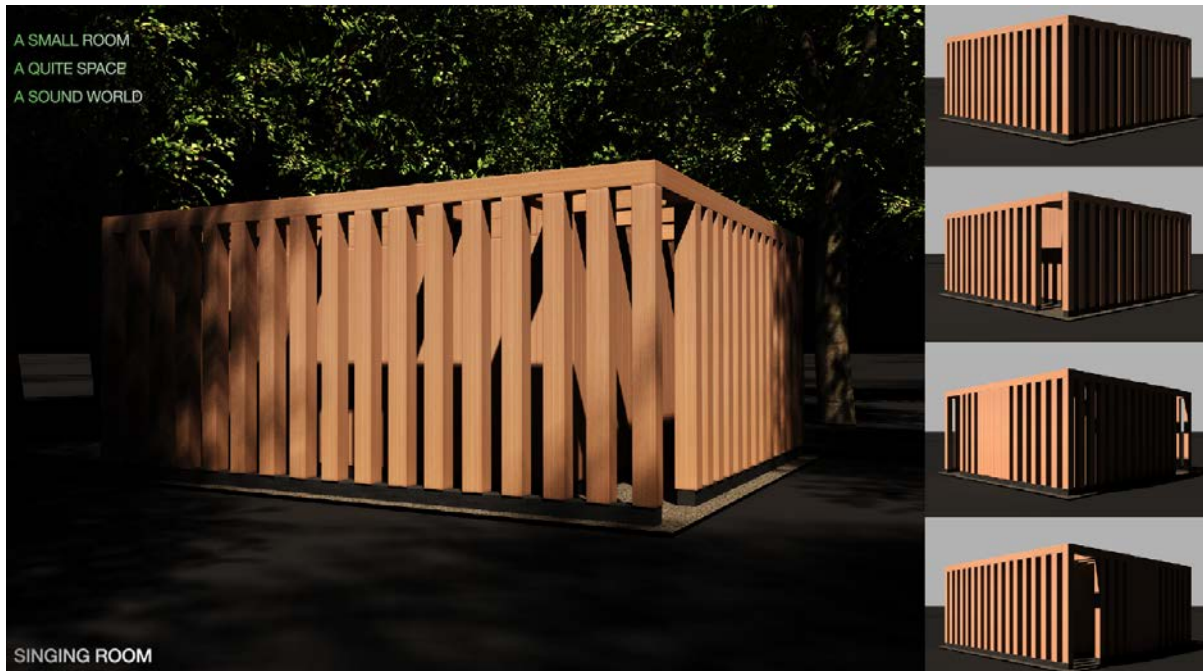
**Visual impact from bridleway** minimal, glimpsed through trees

## Inside Singing Room

The soundworks experienced within Singing Room will be created through participatory sound recording projects in Dalby Forest over the coming year. The artist will work with different groups of young people, sound artists, forestry volunteers and workers, recording in the forest to create different soundscapes - including recording the call of the Red Deer, the storm in the forest and the act of "close listening".

In the future, new sound content for the *Singing Room* will be created by further collaborative residencies involving musicians and sound artists, learning about the technology and then creating their own work.

# Singing Room - Nayan Kulkarni

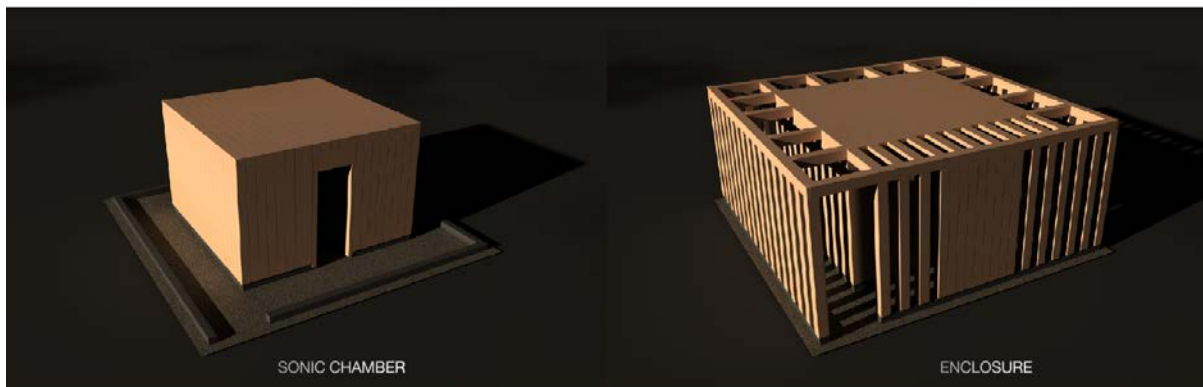


Constructed from solid larch, sourced in Dalby Forest and prepared locally 'Singing Room' creates a dark and intimate acoustically isolated space at the interface between the commercial forest and its informal edge. Within the enclosure the visitor is invited to sit at the sonic core of a multi channel digital sound space.

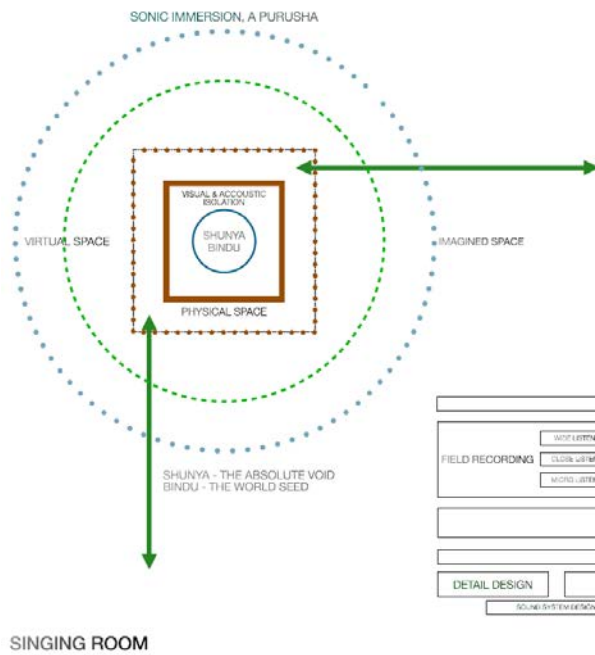
As the artwork unfolds over time, each visitor will enter the composition at a different moment in its cycles. In this way the character of one experience will be distinct from another. From the drama of a winter storm and the call of the Red

Deer to the subdued ululation of a stream in summer, the sound space composition will be immersive, each sonic moment derived from close listening to the landscape and orchestrated in response the particularities of its place in North Yorkshire. 'Singing Room' also rewards repeated visits.

As a digital musical instrument the sonic chamber will be engineered to resonate both sonically and physically, the visitor will be able to touch the sound. This is an artwork that frames listening inviting contemplation.

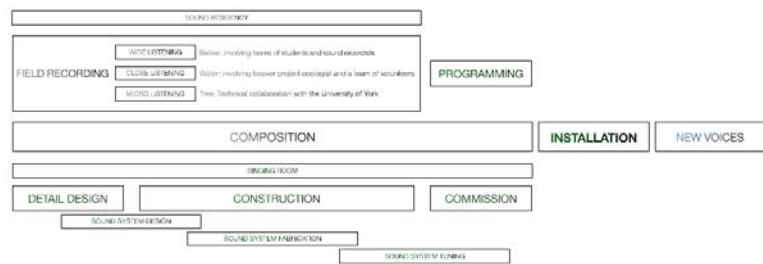


# Singing Room - Nayan Kulkarni



Nayan Kulkarni explores the production of place and atmosphere with light, video and sound installations. His projects grow from responses to specific sites and localities through extended engagements with their landscapes and histories. Artworks span multimedia installations that fill buildings and cover architectures to the intimacy of a fragment of reflected domestic light, or a solo composition for piano. Recent major projects include *Room for a Pinoleptic* (Somerset House, 2020), *Pilgrim* (Selby Abbey, 2019, ACE) and *Blade* (Hull UK City of Culture 2017). Professional awards include the ACTA Eastern Eye Award for Arts 2017 and a Civic Award for *Blade*; a Chester Civic Society and an AHRC Award for *Hryre*; while *Mirrie Dancers* received a Scottish Arts Council Inspire and an Esme Fairburn Project Award.

When realised, 'Singing Room' will be a major new work producing the first permanent public manifestation of the immersive sonic and architectural dimensions of Kulkarni's practice. This project distills a seven year period of research through the artist's response to the rich context of Dalby Forest as a site of historical, ecological and cultural complexity. Enveloping the visitor in a challenging, radical and seducing ever changing composition, 'Singing Room' is about the sound life of the landscape.



## Solar array

Appendix 2 shows the design of the solar array with dimensions. The solar panels will be installed on a metal structure that can withstand the weather conditions of the site and the pressure of visitors.

## Links to planning guidance

*The sculpture links to the two purposes for National Park Authorities:*

- *To conserve and enhance the natural beauty, wildlife and cultural heritage of the National Park*
- *To promote opportunities for the public understanding and enjoyment of the special qualities of the Park*

Singing Room enhances the natural beauty of the national park by drawing attention to the forestry practices of the specific location and interpreting the forest and its wildlife within through sound.

It also promotes enjoyment of the normally hidden sounds of the forest in a contemporary way that provides a truly sensory experience in an unexpected location.

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*DEVELOPMENT POLICY 3 Design To maintain and enhance the distinctive character of the National Park, development will be permitted where:*

- *The siting, orientation, layout and density preserves or enhances views into and out of the site, spaces about and between buildings and other features that contribute to the character and quality of the environment and will not result in the loss of an open space.*

The sculpture aims to enhance the forest and enhance one particular type of forestry practiced in Dalby Forest as well as a range of sounds of the forest. It is large enough to draw attention to it from the footpath and could provide shelter from the weather. It is small enough to sit comfortably in amongst the trees. The nature of the design allows the piece to blend into the landscape it sits in. Local timber is used for the construction.

*The design takes account of the safety, security and access needs for all potential users of the development and provides car parking provision in line with the standards adopted by the Authority*

The sculpture is located along a well used footpath that is already accessible for all potential users and the development will enhance a number of aspects of forestry that are relatively unknown by the public. Visitors with hearing and sight difficulties will be able to 'feel' the sound, by touching the resonant walls of the interior room. It is a short walk away from the car park at Cross Cliff.

### **3.2 GENERAL DESIGN PRINCIPLES 26 SECTION 3**

*For proposals within countryside locations, particular consideration should be given to:*

- *the relationship between the proposed development and existing features in the landscape, such as ridges, valleys, woods, trees, streams, open moorland, field patterns and walls, when viewed from long or short distances. How does the development sit in the landscape, is it coastal, located in a flat landscape, nestled in a valley or on an estuary, on a slope, or on a ridge?*
- *the natural landscape features of a site, which should be incorporated into the layout and design of the proposal. Conserving a site's natural features can provide a stronger relationship between new development and its surrounding environment;*
- *viewpoints from which the development would be particularly prominent or which would be obscured.*

# Singing Room - Nayan Kulkarni

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- *Look at the site from different vantage points to assess the likely impact on the surrounding landscape. Development should enhance rather than detract from a view;*

Cross Cliff is already highlighted on the maps of Dalby Forest as a fantastic location to explore the northern part of the forest. Singing Room will be located along the established footpath between the Hole of Horcum and Jerry Noddle some way from standard facilities (such as the visitor centre, toilets, etc) but near Cross Cliff car park. This development will enhance that aspect of the deep dark conifer block, with a slither of light coming through one of the linear gaps in the trees. The development will raise awareness of the hidden sounds of the forest and the wider landscape in a creative and contemporary way.





SINGING ROOM DALBY FOREST

Nayan Kulkarni

April 2021

NYMNP

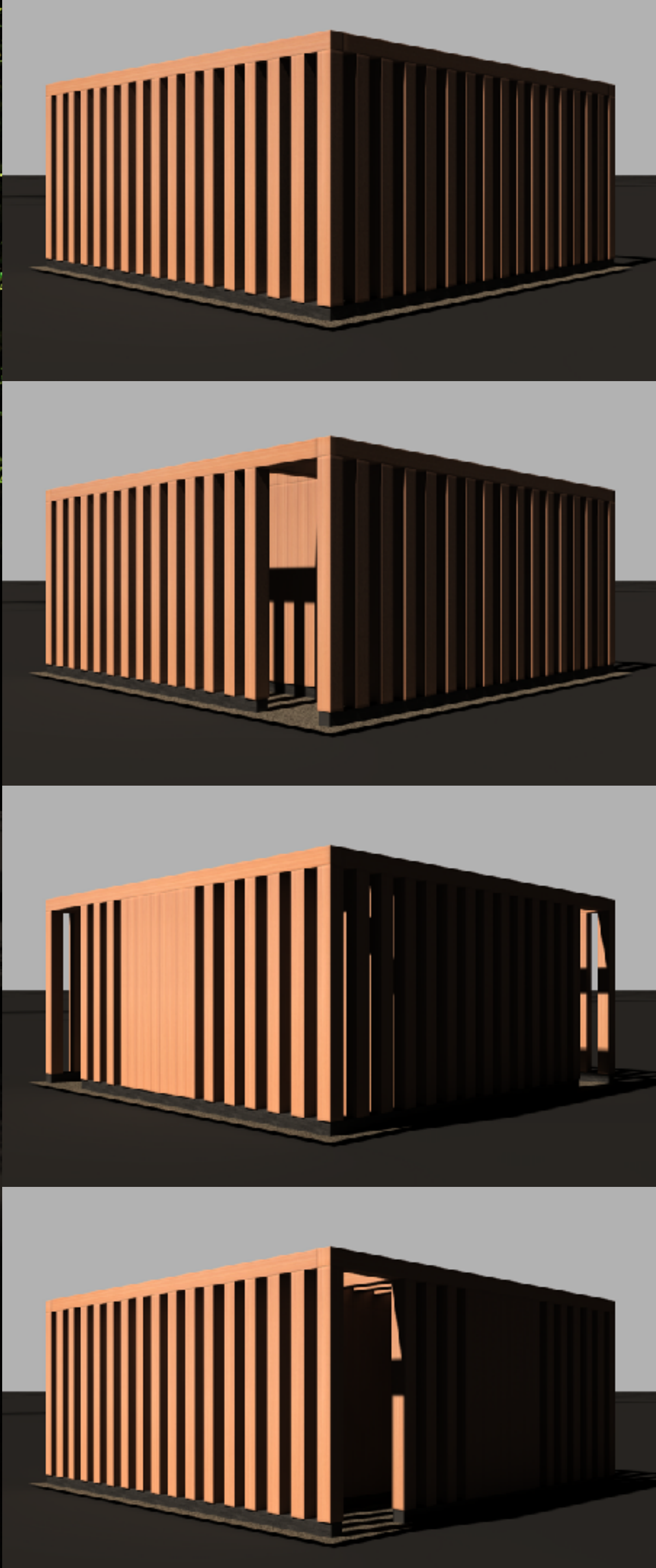
18/10/2021

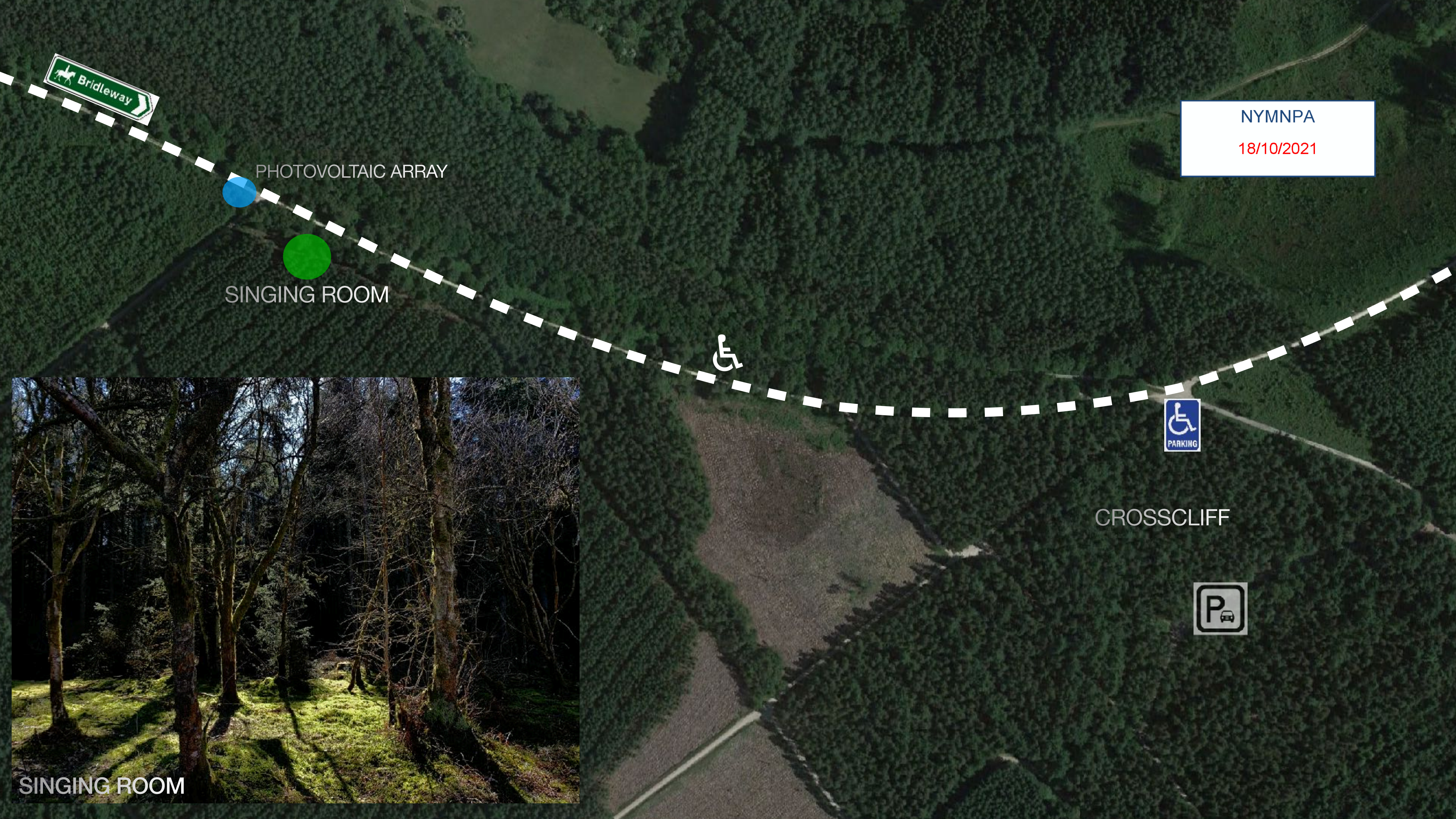
A SMALL ROOM  
A QUIET SPACE  
A SOUND WORLD



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SINGING ROOM





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18/10/2021

Bridleway

PHOTOVOLTAIC ARRAY

SINGING ROOM



CROSSCLIFF



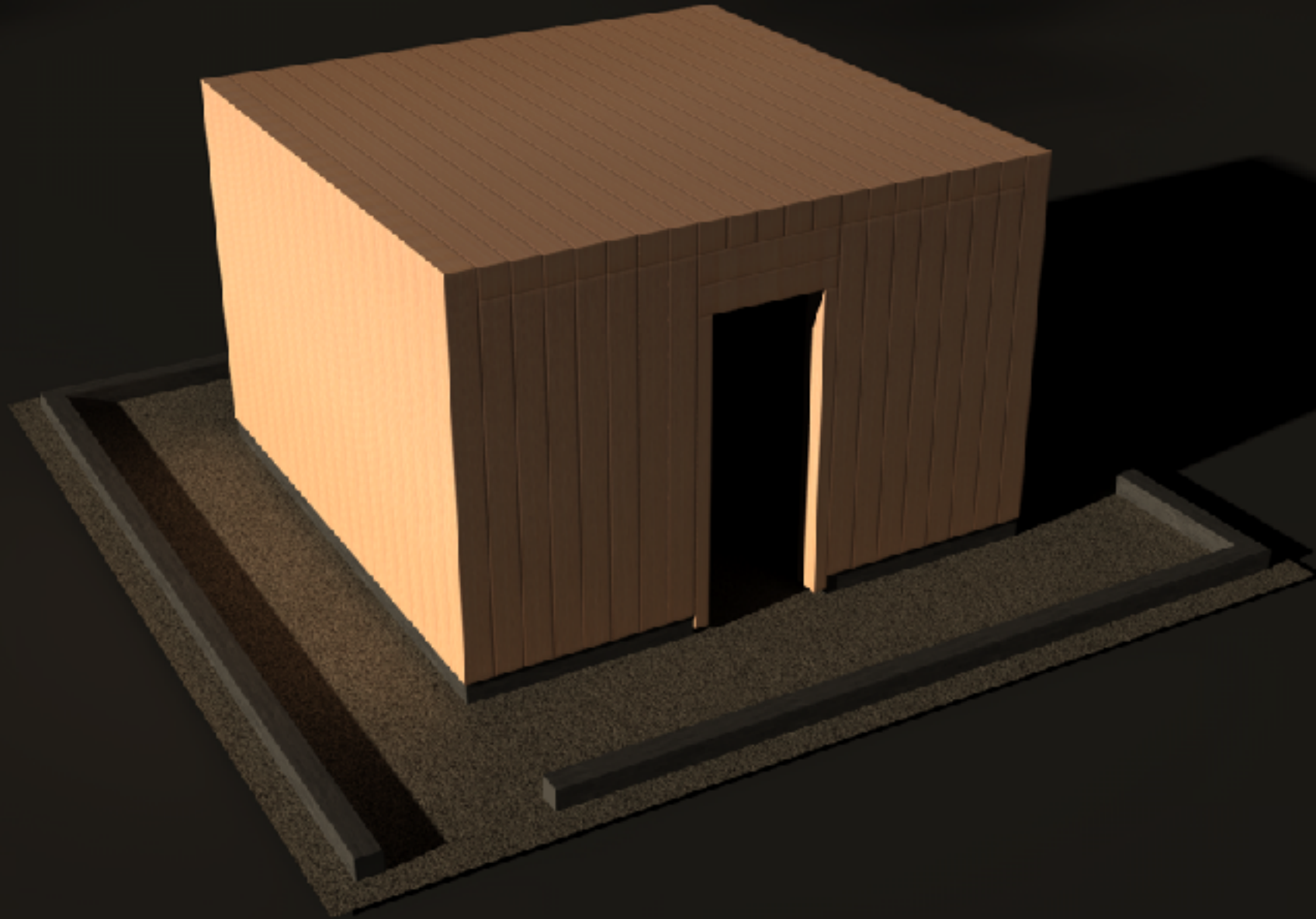
SINGING ROOM

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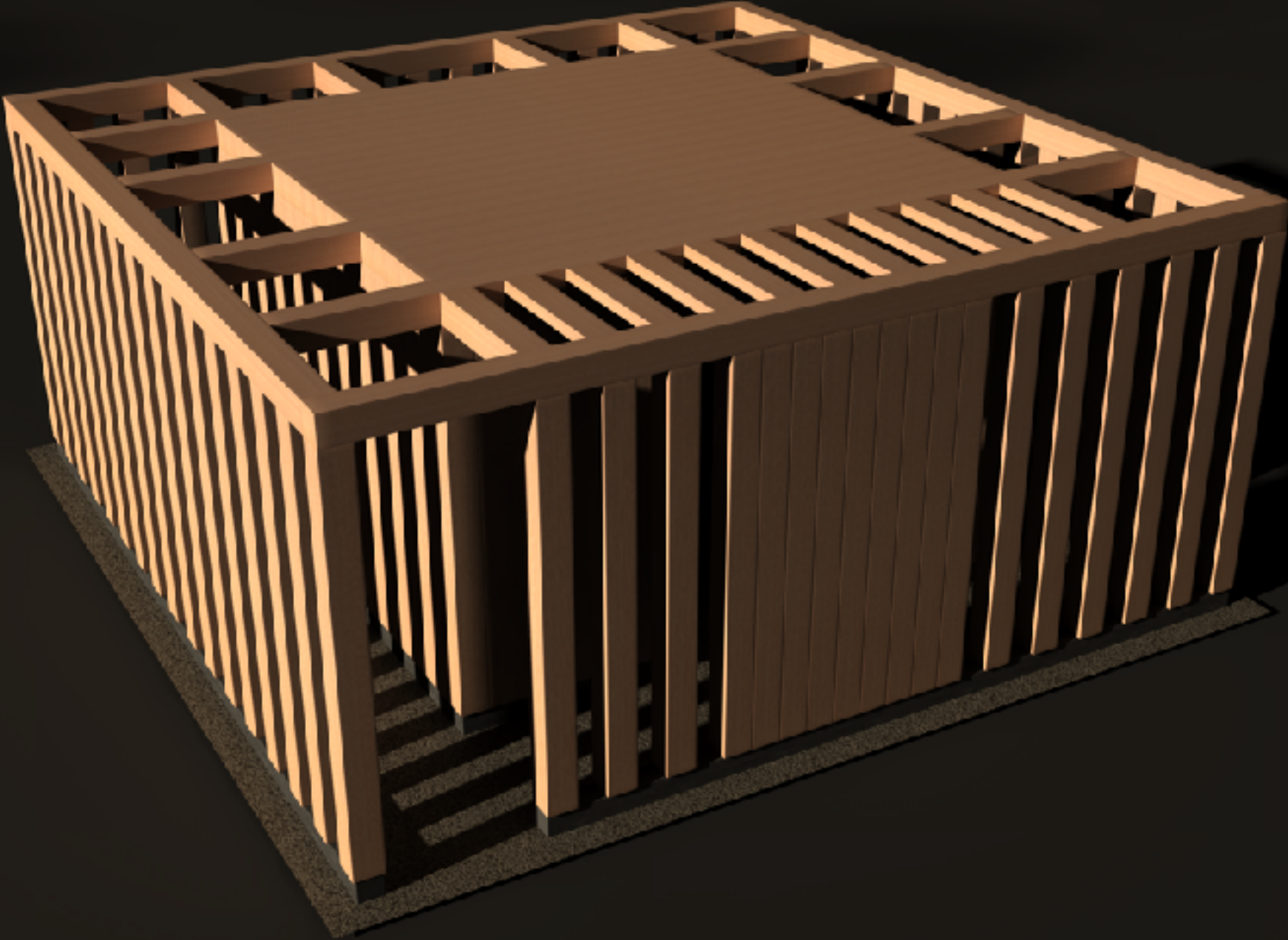
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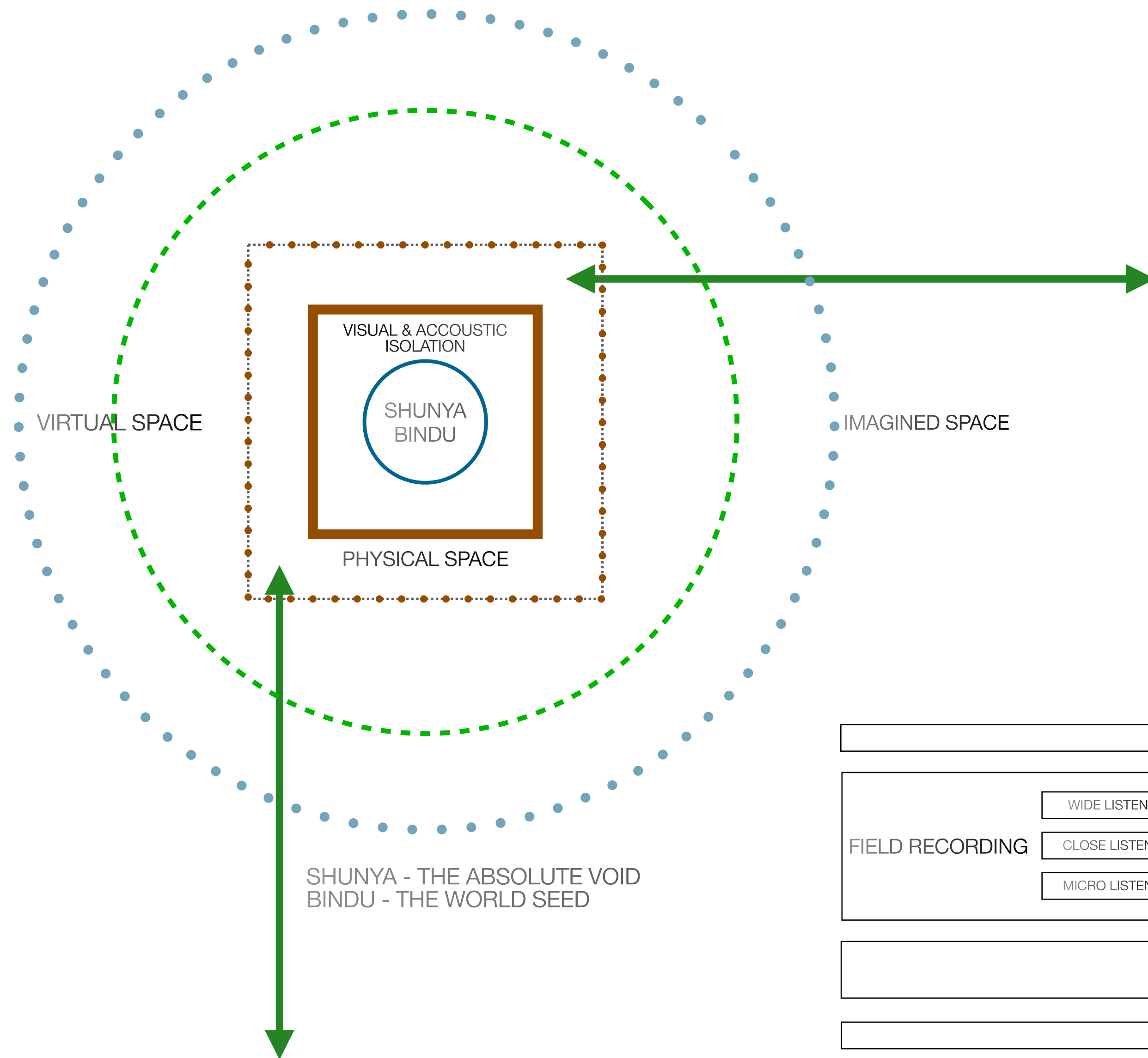
SONIC CHAMBER



ENCLOSURE

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18/10/2021

SONIC IMMERSION, A PURUSHA

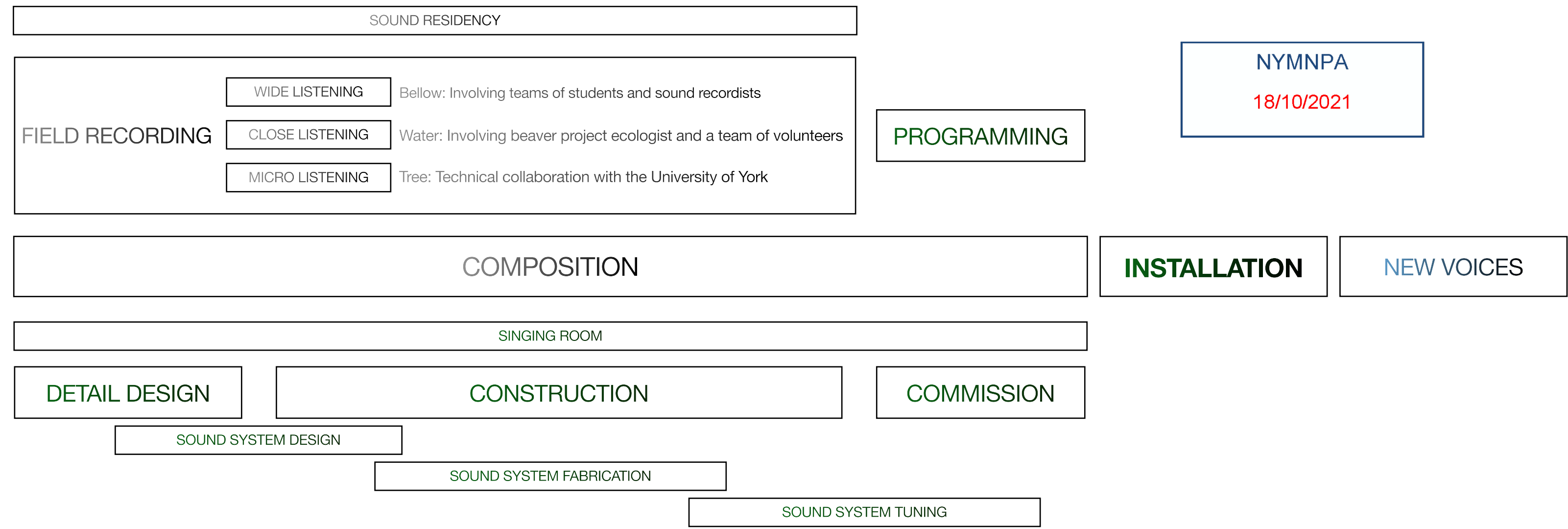


SINGING ROOM

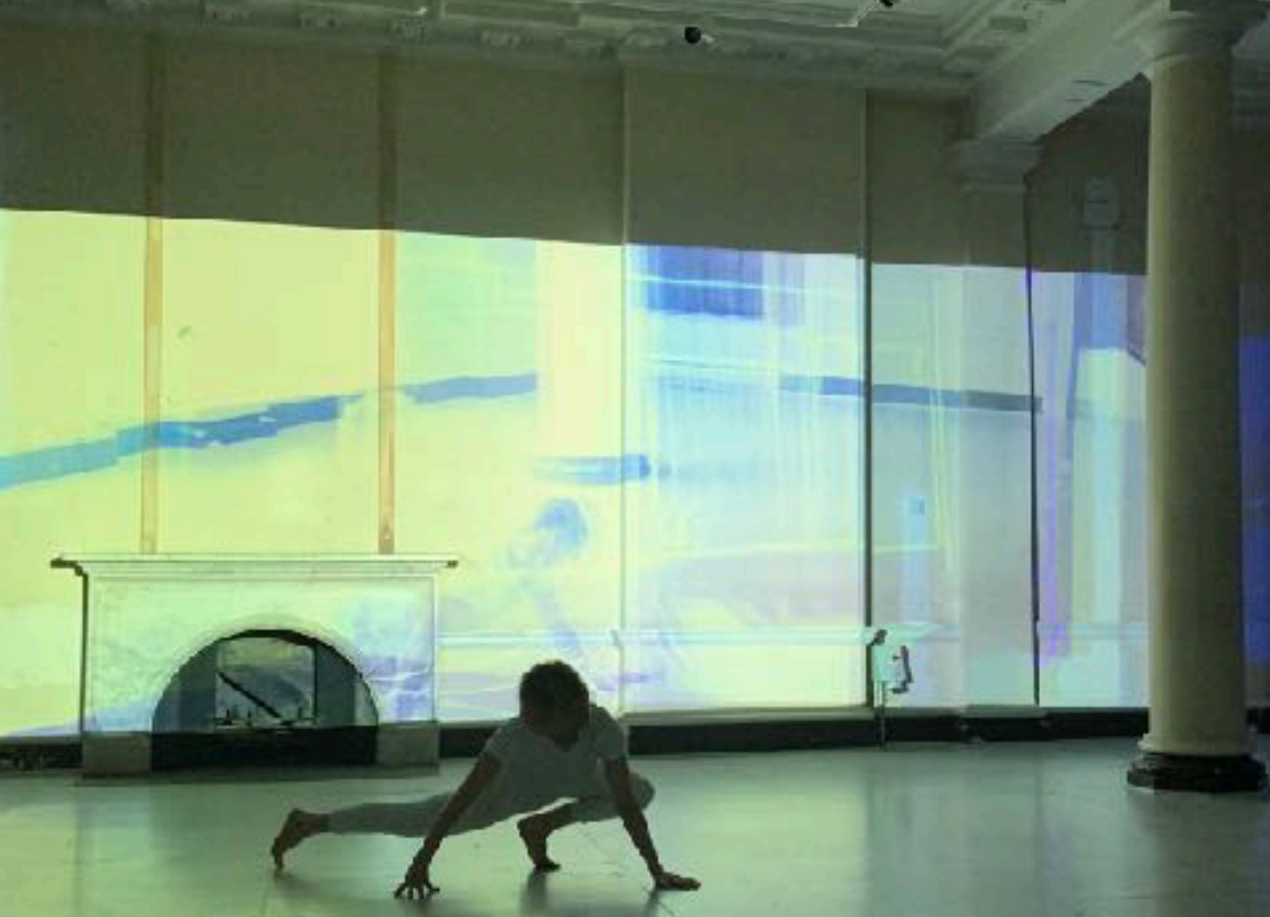
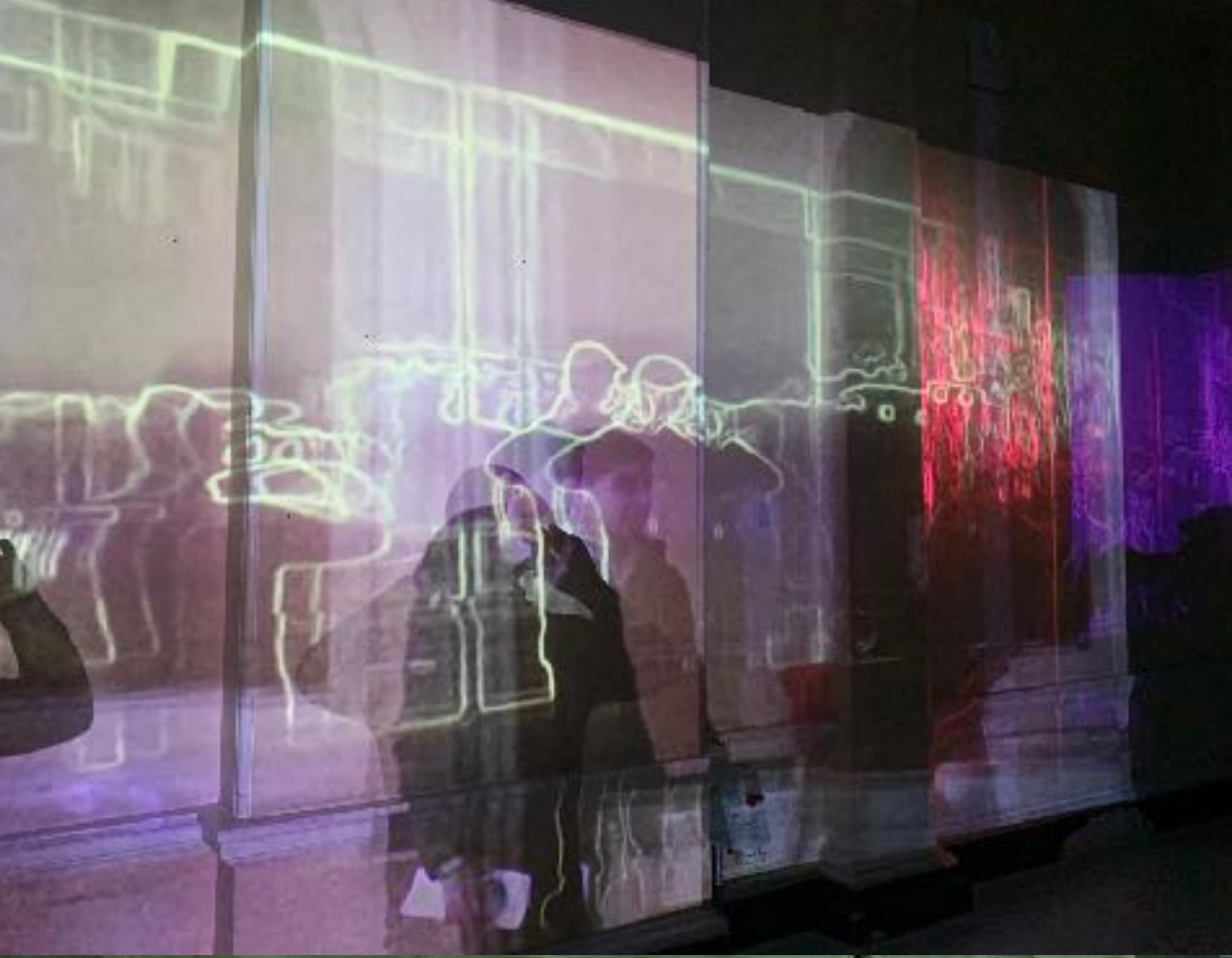
SHUNYA - THE ABSOLUTE VOID  
 BINDU - THE WORLD SEED

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18/10/2021



NAYAN KULKARNI