

FIGURE 10.10.10

When Jan Baptistus van Helmsloot designed the factory, one of the things he wanted the rooms to be about. He told me about the old city of Kalamazoo and that then, in the 17th century, a new Helmsloot city and cathedral had been built. My imagination was easily stimulated by this idea, as, living in London, I am always aware of the layers of history that lie beneath the streets, subtly influencing modern life, affecting the way we perceive history and our present infrastructure practices.

There are three movements in the floor, a spiral planning scheme is introduced that repeats throughout the work in different guises. A distinct reminder of the old cathedral built during and the people of the past walk silently about their ghostly footprints. In the second movement, there is a desire to rebuild – the opening of the movement is legal. The building is more gradually reconstructing. The planning scheme remains in a flexible' and then a complete form as the new cathedral is introduced. The third movement is a return to the cathedral in movement. Being aware 'ring' the history, and the planning scheme remains in a desirable form. There is a slow build up to a complete form. The Cathedral was a house of the Helmsloot, the past moved in the temple of light, love and religion.

Jan Baptistus

OPTIMAL PATHS

There is an optimal path for (the building, to be built, to be made, to be used, to be lived, to be loved, to be made, to be made).

A sequence or group of sequences may be used to ring the planning (optimal) path. They can be hidden from the audience.

Movement 1 was commissioned by Jan Baptistus van Helmsloot
to design the tower of Kalamazoo Cathedral. (1990-1995)
This movement was in a private capacity (1990-1995)

Movement 2 was commissioned by Jan Baptistus van Helmsloot
to design the tower of Kalamazoo Cathedral. (1990-1995)

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Kalmar Rising

1. The Fox Brought Our Feet

1-20

Julian Regnier

mp *mf* *mf* *mf* *mf* *mf*

mf *mf* *mf* *mf* *mf* *mf*

mp

The first system of the musical score consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand part begins with a series of sixteenth-note chords, marked with dynamics *mp*, *mf*, *mf*, *mf*, *mf*, and *mf*. The left hand part features a steady eighth-note accompaniment, marked with dynamics *mf*, *mf*, *mf*, *mf*, *mf*, and *mf*. The system concludes with a dynamic marking of *mp*.

mf *mf* *mf* *mf* *mf* *mf*

The second system continues the musical piece. The right hand part features a melodic line with eighth and sixteenth notes, marked with dynamics *mf*, *mf*, *mf*, *mf*, *mf*, and *mf*. The left hand part continues with a consistent eighth-note accompaniment, also marked with *mf* dynamics.

mf *mf* *mf* *mf* *mf* *mf*

mf *mf* *mf* *mf* *mf* *mf*

mf *mf* *mf* *mf* *mf* *mf*

The third system of the score shows the right hand part with a melodic line marked *mf*, *mf*, *mf*, *mf*, *mf*, and *mf*. The left hand part has an accompaniment marked *mf*, *mf*, *mf*, *mf*, *mf*, and *mf*. The system ends with a dynamic marking of *mf*.

mf *mf* *mf* *mf* *mf* *mf*

mf *mf* *mf* *mf* *mf* *mf*

The fourth system continues with the right hand part marked *mf*, *mf*, *mf*, *mf*, *mf*, and *mf*. The left hand part has an accompaniment marked *mf*, *mf*, *mf*, *mf*, *mf*, and *mf*. The system concludes with a dynamic marking of *mf*.