

# Matrix VERSION 2

September 28, 2007

Changes and Additions: Additional comments / Final column renamed: Cartography / Highlighting of common/core ideas across discipline categories

Seven basic movement qualities associated with ballet	Dance	Dance	Botany	Botany	Botany	Landscape	Landscape	Cartography
	<i>Human movement potential</i>	<i>Choreographic structures</i>	<i>Individual plant form or habit</i>	<i>Plant community form</i>	<i>Plant dispersal method</i>	<i>Configuration of, or gesture of space/ Surface conditions</i>	<i>Movement through space</i>	<i>Cartographic devices</i>
Bending	<p><b>Joint flexion</b>, landing from jumps</p> <p>Lines bend, sharply or more as a curve.</p> <p>Organs bend and curve around each other.</p> <p>Soft, hard, sharp, sudden, slow, minute (relaxing a joint), dangerous in certain situations, dangerous not to do in others.</p> <p>In one body, in certain parts of body, in one body part in answer to another, to relate to other body.</p> <p>Can be rhythmic.</p> <p><b>Breathing</b> requires bending, in expansion and relaxation of diaphragm, lungs, spaces between ribs</p> <p>Allows you to hold, grasp.</p> <p><b>Tropisms:</b> Practicing certain forms of bending (of anything) changes the musculature and eventually the skeleton. Ballet bunions. Cowboys bowlegs.</p>	<p><b>Curving</b> a straight line.</p> <p>Bending lines of activity, <b>overlapping</b> (bending) movements: originally a sequence of 6 events = one action.</p> <p>Curved or spiralled <b>floor pattern</b>.</p> <p>'Folding' a floor pattern—like taking a street map out of tracing paper, and using the result after folding as the map of the town.</p>	<p><b>Tropisms</b>=plant response to light, gravity, and in some cases touch.</p> <p>Plants can be id'd by 'ideal' characteristics of habit and form. However, plants may need to bend to capture more light, or to bend away from excessive heat. There are also architectural parallels to plant habit which could be interpreted as a type of bending.</p>	<p>Plants rely on each other for support in meadows. An individual plant might outgrow the strength of its stem.</p> <p>Thousands of plants each leaning on its neighbor = <b>meadow communities</b>. This is the distinction between tall and short grass prairies.</p> <p>The <b>flexibility</b> of individual plants also allows the entire meadow to be flexible: when the wind blows, an often mesmerizing and beautiful occurrence</p>	<p>Need for more light tends to make plants "stretch" out toward the light rendering them spindly and leggy. Leaves and branches are usually set according to genetics, however, when proper light levels are not available, the same leaves and branches occur farther apart in an attempt to get closer to the light source</p>	<p>Bend in space</p> <p><b>Space may curve</b> in one or two dimensions</p> <p>Bending of surface may be revealed by flow and gathering of water</p>	<p>Layers and partly concealed structures entice one to move away or toward</p> <p>Lines of desire reflect attraction of things not always immediately apparent from map view</p> <p><b>Deviating from axis</b></p>	<p><b>Projection</b> – at the scale of the whole earth or substantial part of it, the result of a curved surface projected onto flat plane – always involves some form of distortion, of size/shape/orientation/</p> <p><b>Things which are not bent may appear to be so, and vice versa</b></p>

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Stretching extending, lengthening	<p>Stretch requires <b>opposition</b> between at least two points.</p> <p>Length occurs with <b>strategic relaxation</b>. Breathing.</p> <p>Extension (height) occurs through stretch not lifting.</p> <p><b>Widening</b> creates lengthening and vice versa</p>	<p><b>Repeating.</b></p> <p>Theme and variations on a theme.</p> <p>Juxtaposition.</p> <p>Slowing down.</p> <p>Adding more bodies.</p> <p>Adding more space(s).</p>	<p>Basic and important process that all plants carry out. It is <b>vital in growth</b> on a cellular as well as the observable level. Based on the genetic directions, exactly how much lengthening occurs can determine the plants overall habit. Plant growth is an irreversible process, one that must be carried out from germination until death.</p>	<p><b>Expansion</b> of whole community.</p> <p>Roots lengthen and expand in a <b>constant search for water and nutrients</b>, also anchors into the ground. Trees: massive root system needed to survive high winds and rain.</p>	<p>Roots extend themselves through the soil in search of water and nutrients.</p> <p>Rhizomes extend through the soil until a suitable spot is found and a new plant emerges. A number of the exotic invasives as well as natives which we will find at our sites <b>move via this method</b>.</p>	<p>Plateau, extended field,</p> <p>Borrowed landscape (extended visual field)</p> <p>Elongated space</p> <p>Allee</p> <p><b>Runway!</b></p> <p>Forced perspective</p>	<p><b>Sense of spaciousness</b></p> <p>Manipulation of space may create this sensation, in spite of actual extent</p>	<p><b>Projection</b> may involve distortion which has the <b>effect</b> of stretching, lengthening, extending a feature of zone, which can highlight, emphasize. If taken at face value, it <b>can create a misreading</b> (eg Mercator projection and exaggeration of size of landmass of certain colonial powers).</p> <p>Can also be used as a <b>device to demonstrate spatial relationships other than the geographical</b> (eg maps recalibrated for time of travel rather than distance of travel can reveal new alliances and disconnections)</p>

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Turning	<p>Pirouettes, rolls, flips, cartwheels, etc</p> <p>Face a <b>new direction</b></p> <p><b>Take turns</b> to do something – whole group is engaged in ‘turning over’ one persons activity to the next person.</p> <p><b>Waltzes:</b> built on interlocking curves: partners rotate around their shared center as they make a large circle, or series of smaller, rotating circles, around the room.</p> <p><b>Joints</b> rotate-no joint in the body is a simple right-angle hinge.</p> <p><b>Spiraling</b> allows more length</p>	<p><b>Change</b> ‘fronts’ ie where dance is viewed from (proscenium situations)</p> <p>Ballet, Kabuki and other proscenium-based movement forms: careful training in <b>how the performer angles (turns) the body to accommodate the architecture of the performance space.</b> Each movement has a relationship to the performer’s own body center, and simultaneously to how the performer’s central axis is related to the dimensions of the space.</p> <p>Turn the ‘mood’ of a dance.</p>	<p>Some meadow plants track so that their flowers always <b>face the direct sun.</b></p> <p>Certain plant forms are <b>whorled:</b> either the leaf arrangement or the flowers turn around a central axis.</p> <p>Plant roots always <b>grow toward the center of the earth</b> in response to gravity. Even if a seed or fruit germinates upside down, the roots will turn until headed in the right direction. The same goes for a plant which may have fallen over, the growing tip will begin to turn upwards again.</p>			<p>Spaces of turning</p> <p>Turning <b>circles</b></p> <p><b>Camber of roads and surfaces induce turning</b></p>	<p><b>Choice/ Cross roads/ Intersections</b></p> <p>Turning <b>towards</b> focus/ axis/</p>	<p>Maps may be turned to make them easier to read – <b>aligned</b> with the landscape instead of the abstract grid or graticule</p> <p>Pages of atlases are turned, giving <b>sequences</b> of places</p> <p><b>Graticule</b> (network of lines of latitude and longitude) enables navigation and orientation in unknown territory – <b>knowing when to turn</b></p>

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Jumping, hopping, bouncing	<p>Use of gravity, rhythm, <b>primarily about landing</b>. In classical ballet technique, jumps land on the 'one' of the beat. Jump down not up.</p> <p>Jumping is a natural timing. A ball bouncing.</p> <p>Letting yourself bend.</p> <p><b>Percussion.</b></p> <p>Continuo of lower body activity/locomotion</p>	<p><b>Sudden</b> exits.</p> <p><b>Chance structures:</b> ie no discernible 'bridge' or flow from one action into another. Arbitrary.</p> <p><b>Paradoxical juxtapositions</b> of information (music says one thing, movement another). Audience must 'jump' between apparent meanings</p> <p>An <b>overall pacing</b> of a piece ('it bounces along')</p>			<p><b>Wind, animals and birds 'jump'</b> plants from an existing site into a potential one.</p> <p><b>Explosive dehiscence:</b> When the seed is ripe, it is forcibly ejected from the plant, via a sort of <b>spring loaded</b> mechanism. Example: Jewel weed - walk through jewel weed in late summer. The seeds appear to jump in every direction.</p>	<p>Discontinuity</p> <p>Gulf</p> <p><b>Rhythm of repeated landscape element</b></p>		<p>Maps may be <b>discontinuous</b> – may abruptly juxtapose different places, scales and forms of notation or key.</p> <p><b>May parallel a discontinuous interest in, or experience of space</b></p>
Darting	<p><b>Sudden</b> action. Needs an <b>endpoint. Shortest</b> distance between two points</p> <p>Initiation = same as gliding</p> <p><b>Lightness.</b> Birds dart.</p> <p>Trains quick contraction and lengthening.</p> <p>If a part of the body darts, other parts need to release.</p> <p><b>Tension kills darting</b></p>	<p>Quick <b>exits</b> and entrances.</p> <p><b>Quick changes</b> of facing/direction.</p> <p><b>Sudden</b> stopping and starting of sections of overall group.</p> <p><b>Oppositional</b> patterns.</p> <p><b>Spatial clarity essential.</b></p>	<p>The concept of darting usually conjours up images of quick action but <b>when expanded over geologic time, the actions of roots and rhizomes</b> act as things which dart out into the soil.</p>	<p>The same logic re extended time spans can be applied to plant communities: they may dart into available space, <b>taking advantage of an opportunity</b>, and thereby establishing themselves and benefiting the community as a whole</p>		<p>A <b>slash across</b> an otherwise continuous view – like the sudden sight of a river sparkling on a plain</p>		

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Rising	<p>Stand. Rise onto pointe. <b>Lift</b> or be lifted. Jump.</p> <p>Single limb goes <b>up in relation to:</b> floor/rest of body.</p> <p>All rising happens in an arc and <b>has a peak</b>. Basis of suspension/fall &amp; recovery</p> <p>To raise something (example: the chest) does not mean the body either goes up, or lengthens. <b>Raising one thing can shorten another, or the whole structure.</b></p>	<p>Like 'seasonal rising' a piece <b>gains dimension/density over time</b> (or can). <b>Memory</b> of what happened before can thicken the immediate moment. Also literally: Trisha Brown and Accumulation – accumulating movements through <b>repetition</b> of series, always adding one more event to 'list' OR like D. Humphrey 'Pointed Ascent' whole piece about going from down (on floor) to up (standing and reaching upwards)</p> <p>Can use music/light/other theatrical devices to 'raise' <b>dramatic intensity</b> – narrative meaning – mood</p>	<p><b>To capture sunlight.</b></p> <p>Perennials complete a rising <b>cycle</b> every year as they emerge from root stock, grow, flower, make seed, and the return to the earth for the winter.</p>	<p><b>Seasonal rising.</b></p> <p>On a much larger time scale: process of plant <b>succession</b>. Plant community <b>gains three dimensionality</b>. Distinct layers are formed as plants like trees and shrubs rise, a little bit every year. The herbaceous layer does this every year as well, but only adds space horizontally.</p>	<p>Plants relying on wind or water for dispersal will want to get the seed heads as <b>high into the air</b> as possible</p>	<p><b>Topographical elevation</b> – even very slight changes in elevation</p> <p><b>Flood plain</b></p> <p><b>Littoral zone -</b></p> <p>Slope, ramp, stair – <b>structures for navigating a rise</b> – can emphasise or de-emphasise the experience of rising</p>	<p>Ascending slope – <b>change in vista</b> and visible extent</p>	<p><b>Contour lines, hatchures and hypsometric tints are cartographic devices which all give clues to the configuration of terrain.</b></p> <p><b>Arrows</b> may indicate direction of rise</p>

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Gliding	<p>Ballet technique= particular relationship between floor and foot. Way of moving through space, usually from <b>one foot to the other</b>. Sophisticated understanding of bending and extending, rising and landing, gravity and <b>suspension</b> in the air. (Suspension is the top of the arc of a rise. Every rise is an <b>arc</b> and has a peak).</p> <p>Smooth, strong, <b>sharp initiation</b></p> <p>Muscles glide over joints</p> <p><b>Soft</b> muscles glide. <b>Strong</b> muscles glide. Weak muscles stutter and jump</p>	<p>Related to <b>transitions</b>, segue from one event to next.</p> <p><b>Gradual</b> unfolding of events without alerting audience: <b>cumulative</b> rather than sudden awareness.</p> <p><b>Slow crescendo</b></p>			<p>There is some overlap with dispersal here. <b>Wind borne seeds are at the mercy of air currents</b>. And air currents are at some level in response to low altitude topography. <b>Seeds</b> may glide along and over some natural barriers or become deposited in others.</p>	<p><b>Smooth, linear</b> surfaces and spaces can allow, and emphasise gliding movement.</p> <p>Birds and planes <b>glide across the landscape</b>, oriented to quite different structure scales than those visible on the ground</p> <p><b>Hahas</b> = way of maintaining appearance of a 'smooth' surface while providing functional breaks in the actual terrain</p>	<p>Movement in vehicles and at speed can give the impression of gliding, along with a certain detachment from landscape. <b>Detail is lost; continuity is emphasised.</b></p>	<p><b>Orthographic projection</b> (at right angles to surface) gives impression of being above everywhere simultaneously (an impossible '<b>God-like</b>' situation).</p>