

Architectonics 22: Radiant Notations/Choreologies

Irene Barberis, 2026

Architectonics 22: Radiant Notation (A Performative Drawing)

Architectonics 22: Radiant Notation proposes an original system of visual notation in which the black grid operates as architectural framework and choreographic score. In dialogue with the spatial pathways of Beauchamp/Feuillet notation (c.1680-1700), the measured intervals of musical composition, and Sol LeWitt's instruction-based systems, the work establishes conditions through which movement may be imagined, organised and reconfigured. Diagonals become vectors of direction; intervals become measures of relation; empty spaces become sites of pause and choice. In one work, the six-pointed star functions as a spatial compass, orientating movement through six directional axes. The black grid therefore ceases to function as fixed geometry and becomes a generative notation through which movement and spatial relation remain open to transformation.

The work begins from the historical proposition that bodily movement can be written spatially. Pierre Beauchamp invented the dance choreology in 1680 but did not publish it. Raoul-Auger Feuillet published *Chorégraphie* in 1700, establishing a graphic system through which a dancer's movement could be inscribed across the page. Direction, orientation, steps and changes of position were organised through line and sign, with the page understood as a floor viewed from above. What interests me is not reconstruction of Baroque choreography, nor adaptation of Beauchamp/Feuillet into a contemporary vocabulary, but the proposition that temporal movement can be translated into spatial drawing.

Benesh Choreology and musical notation extend this proposition differently. Each makes actions occurring through time visible through graphic organisation. I draw from the structural intelligence of these systems without reproducing their established codes. *Radiant Notation* develops an imagined choreographic language in which marks operate as propositions rather than fixed instructions.

My understanding of movement is inseparable from sixteen years of classical ballet training. Classical Dance establishes an exact and personal knowledge of the body's possibilities in relation to; axis, balance, direction, transfer of weight, extension, suspension, turn, counterturn, repetition and return. (etc.). These are spatial measures learned through the body. When I began working in the visual arts in the early 70's, with line, grids, modules, sequence, intervals and repetition... these elements were already understood through my classical ballet vocabulary and movement-systems, and a knowledge of kinetics.

The grid consequently entered my practice not simply as a geometric order but as a structure through which dialogue could be established and tested. In the *Absent Grid* series of 1970's - large component paintings of the everyday, my *Cuts* series and modular and system work from the 80's onwards, the grid and extrapolated forms and ideas remained. The term *Extended Grid* expands across every register, including all architectures. In some of my other projects, the *Extended Grid* operates across multiple material and perceptual areas, involving natural light, ultraviolet light, nanoparticle phosphorescence, the digitisation of form, and changing conditions of illumination. These material shifts extend the grid far beyond fixed geometry into a variable spatial and temporal field. Within *Radiant Notation*, the *Extended Grid* functions as measure, architecture and score.

There is a conceptual relation here to Sol LeWitt's use of instruction as a generative form. In LeWitt's work, the idea is established first and the instruction sets the conditions for its realisation. The relationship to *Radiant Notation* lies in this method rather than in any borrowing of his visual language. Here, the notational system similarly establishes the terms through which the work can unfold, but within movement-architecture and notational-structure. Elements such as 'direction, interval, repetition, pause, turn and relationship' become conditions through which an improvised movement sequence can be generated and articulated as a spatial pathway within the *Extended Grid*, allowing interpretation and variation to remain integral to the work. *Radiant Notation* draws this relation into the performative drawing. Its vocabulary begins with recognisable choreographic operations but moves beyond recording a predetermined sequence. As the language developed, it became clear that more signs would not in themselves produce another system. A language requires interactions between its components and principles through which those associations can be reorganised.

At a later stage in my development of this choreology, sacred and historical structures entered the sign system, extending its language beyond movement alone. Rather than introducing recognisable religious symbols, the notation drew upon spatial and material conditions encompassing 'centre, passage, threshold, repetition, illumination and return', to articulate more abstract states of Presence, Memory, Threshold, Transformation, Radiance and Silence. The sacred therefore enters not through inherited religious iconography, but through spatial and temporal alignments, (orientation, passage, duration, illumination and transformation) within the *Extended Grid*.

Architectonics 22: Radiant Notation does not propose a universal system of dance notation, nor does it seek to replace Beauchamp-Feuillet, Benesh or other established systems. It begins with their proposition that movement can be written and asks what might occur when notation is released from the requirement to record movement and time when already determined. The notation becomes open-ended with infinite possibilities: a means of constructing conditions through which movement may be improvised and imagined before it is realised.

The scaled work operates between drawing and dance, notation and improvisation, instruction and interpretation, underscored by music in all its variations. There is correspondence with LeWitt's use of instruction as an operative structure: the conceptual premise establishes the conditions through which the work is realised. Here, those conditions are rearticulated through an open choreology. The *Extended Grid* is not simply a ground upon which dance is recorded, but the spatial and conceptual score-structure of transformative movement. It retains the potential of movement while remaining open to what is not yet determined, allowing notation to operate as a formative structure for spatial drawing: *Architectonics 22: Radiant Notation*.

Possibility System Diagram -Drawings for *Radiant Notations/Choreologies*. Irene Barberis

1.

CLASSICAL BALLET NOTATION

A LEXICON OF 100 MOVEMENT ELEMENTS

Classical ballet vocabulary translated through the spatial principles of Beauchamp-Feuillet notation

GRAPHIC PRIMITIVES					CONSTRUCTION PRINCIPLES					LINE WEIGHT HIERARCHY				
					• Path = route of travel	• Circle = foot placement	• Arrow = direction	• Arc = turn or rise	• Cross = beat / batterie	• Line weight = hierarchy		Structural		Primary action
												Secondary action		Temporal sign
												Delicate annotation		

01 BARRE / FUNDAMENTAL ACTIONS	1	Demi-plié	2	Grand plié	3	Relevé	4	Élevé	5	Battement tendu devant	6	Battement tendu à la seconde	7	Battement tendu derrière	8	Battement dégagé devant	9	Battement dégagé à la seconde	10	Battement dégagé derrière
	11	Rond de jambe à terre en dehors	12	Rond de jambe à terre en dedans	13	Rond de jambe en l'air en dehors	14	Rond de jambe en l'air en dedans	15	Battement fondu	16	Battement frappé	17	Petit battement	18	Battement soutenu	19	Développé devant	20	Développé à la seconde
02 CIRCULAR / ARTICULATED LEG ACTIONS	21	Développé derrière	22	Enveloppé	23	Grand battement devant	24	Grand battement à la seconde	25	Grand battement derrière	26	Grand rond de jambe en l'air en dehors	27	Grand rond de jambe en l'air en dedans	28	Retiré	29	Passé	30	Temps lié
	31	Tombé	32	Coupé	33	Chassé	34	Glissade devant	35	Glissade derrière	36	Glissade dessus	37	Glissade dessous	38	Glissade en avant	39	Glissade en arrière	40	Pas de bourrée
03 EXTENSION / ADAGE	41	Pas de bourrée dessus	42	Pas de bourrée dessous	43	Pas de bourrée couru	44	Pas de basque	45	Pas de chat	46	Pas de cheval	47	Pas de valse	48	Failli	49	Posé	50	Piqué
	51	Sauté	52	Changement de pieds	53	Échappé sauté à la seconde	54	Échappé sauté en quatrième	55	Assemblé devant	56	Assemblé derrière	57	Assemblé dessus	58	Assemblé dessous	59	Petit assemblé	60	Grand assemblé
04 TRANSITION / TRAVEL	61	Jeté devant	62	Jeté derrière	63	Jeté dessus	64	Jeté dessous	65	Petit jeté	66	Sissonne simple	67	Sissonne ouverte	68	Sissonne fermée	69	Sissonne fondue	70	Sissonne tombée
	71	Temps levé	72	Temps de cuisse	73	Ballonné	74	Ballotté	75	Brisé	76	Brisé volé	77	Royale	78	Entrechat trois	79	Entrechat quatre	80	Entrechat cinq
05 PAS / LINKING STEPS	81	Entrechat six	82	Cabriole devant	83	Cabriole derrière	84	Grand jeté	85	Saut de chat	86	Grand pas de chat	87	Jeté entrelacé	88	Temps de flèche	89	Pas de ciseaux	90	Sissonne ouverte en avant
	91	Pirouette en dehors	92	Pirouette en dedans	93	Piqué tour en dedans	94	Chainés	95	Soutenu en tournant	96	Fouetté en tournant	97	Tour en l'air	98	Tour de basque	99	Promenade en dehors	100	Promenade en dedans
06 PETIT ALLEGRO I	99	Promenade en dehors	100	Promenade en dedans																

— ◆ — **LEGEND** — ◆ —

Foot placement
 Direction
 Turn / rotation
 Rise
 Sink
 Beat / batterie
 Timing
 Support
 Travel path

2.

RADIANT NOTATION

A LEXICON OF 150 MOVEMENT ELEMENTS

GRAPHIC PRIMITIVES	CONSTRUCTION PRINCIPLES	LINE WEIGHT HIERARCHY																				
	• Dots = events / points ○ Circles = states / potential — Lines = trajectories / axes ⤿ Arcs = continuity / rotation ✕ Crosses = interruption / intersection ⊙ Centres = orientation / focus ~ Spirals = transformation - Weight indicates hierarchy	<table border="1"> <tr> <td></td> <td>Weight 1</td> <td>3.5 mm</td> <td>Structural</td> </tr> <tr> <td></td> <td>Weight 2</td> <td>2.5 mm</td> <td>Primary Action</td> </tr> <tr> <td></td> <td>Weight 3</td> <td>1.5 mm</td> <td>Movement</td> </tr> <tr> <td></td> <td>Weight 4</td> <td>0.8 mm</td> <td>Temporal</td> </tr> <tr> <td></td> <td>Weight 5</td> <td>0.4 mm</td> <td>Radiant</td> </tr> </table>		Weight 1	3.5 mm	Structural		Weight 2	2.5 mm	Primary Action		Weight 3	1.5 mm	Movement		Weight 4	0.8 mm	Temporal		Weight 5	0.4 mm	Radiant
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	Weight 3	1.5 mm	Movement																			
	Weight 4	0.8 mm	Temporal																			
	Weight 5	0.4 mm	Radiant																			
01 PRESENCE (1–15) 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15																						
02 DIRECTION (16–30) 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30																						
03 FOOT OPERATIONS (31–45) 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45																						
04 VERTICAL ACTIONS (46–60) 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60																						
05 ROTATIONS (61–75) 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 75																						
06 PATHWAYS (76–90) 76 77 78 79 80 81 82 83 84 85 86 87 88 88 89 90																						
07 TIME (91–105) 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105																						
08 RELATIONS (106–120) 106 107 108 109 110 111 112 113 114 115 116 117 118 119 119 120																						
09 FORCE (121–135) 121 132 139 143 125 146 147 142 143 144 145 146 147 148 149 150																						

READING THE NOTATION

Radiant Notation is read from left to right and top to bottom. Elements can be combined to form phrases and scores.

Spatial placement on the page indicates simultaneity, proximity, emphasis and duration.

The notation is not descriptive; it is generative. It invites performance, drawing, installation and compositional systems.

3.

RADIANT NOTATION

A LEXICON OF 150 MOVEMENT ELEMENTS

01 PRESENCE (1-15)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Left Foot	Right Foot	Both Feet	Centre	Axis	Balance	Weight	Contact	Suspension	Lift	Stillness	Readiness	Arrival	Departure	Breath

02 DIRECTION (16-30)

16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Forward	Backward	Left	Right	Diag. Left	Diag. Right	Rev. Diag. Left	Rev. Diag. Right	Clockwise	Counter-clockwise	Spiral In	Spiral Out	Ascend	Descend	Orbit

03 FOOT OPERATIONS (31-45)

31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
Step	Walk	Glide	Slide	Cross	Open	Close	Collect	Extend	Reach	Transfer Weight	Shift	Touch	Trace	Mark

04 VERTICAL ACTIONS (46-60)

46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Rise	Lower	Jump	Land	Suspend	Float	Hover	Fall	Recover	Fold	Unfold	Compress	Expand	Stretch	Release

05 ROTATIONS (61-75)

61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
Quarter Left	Quarter Right	Half Left	Half Right	Full Left	Full Right	Double Turn	Triple Turn	Pivot Left	Pivot Right	Spiral Left	Spiral Right	Reverse Turn	Pulse	Revolve

06 PATHWAYS (76-90)

76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
Straight Line	Arc	Curve	Circle	Ellipse	Figure Eight	Zigzag	Meander	Grid Line	Crossing	Divergence	Convergence	Return Path	Boundary	Threshold

07 TIME (91-105)

91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
Begin	Continue	Pause	Sustain	Accelerate	Decelerate	Delay	Anticipate	Repeat	Reverse	Interval	Measure	Completion		

08 RELATIONS (106-120)

106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
Meet	Separate	Follow	Lead	Mirror	Counterpoint	Parallel	Offset	Intersct	Touch	Avoid	Exchange	Align	Layer	Network

09 FORCE (121-135)

121	122	123	124	125	126	127	128	129	130	131	132	148	146	149	150
Press	Pull	Push	Resist	Yield	Tension	Compression	Expansion	Drift	Momentum	Impact	Dissolve	Friction	Infinity	Continuum	

10 RADIANT OPERATIONS (136-150)

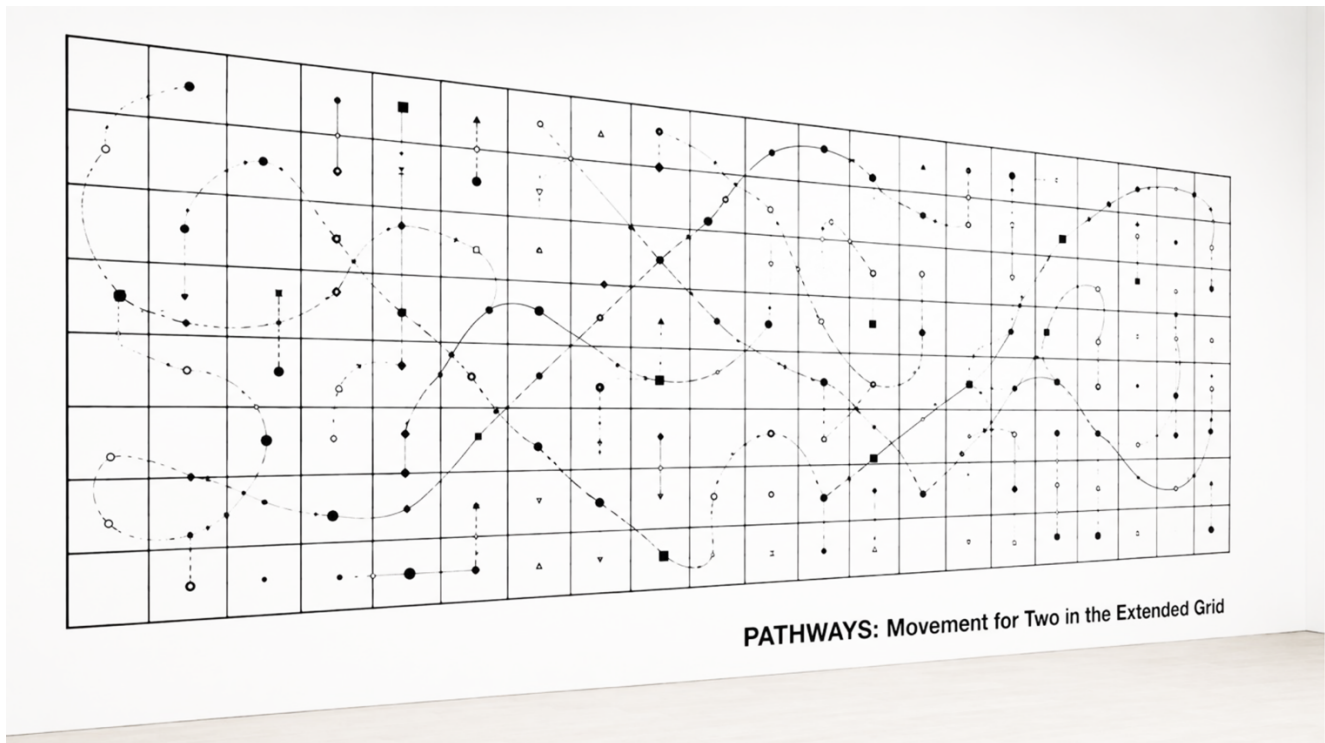
Illuminate	Glow	Axis	Trajectory	Diagonal Up	Diagonal Down	Arc Start	Arc Continue	Interruption	Centre

DESIGN PRINCIPLES

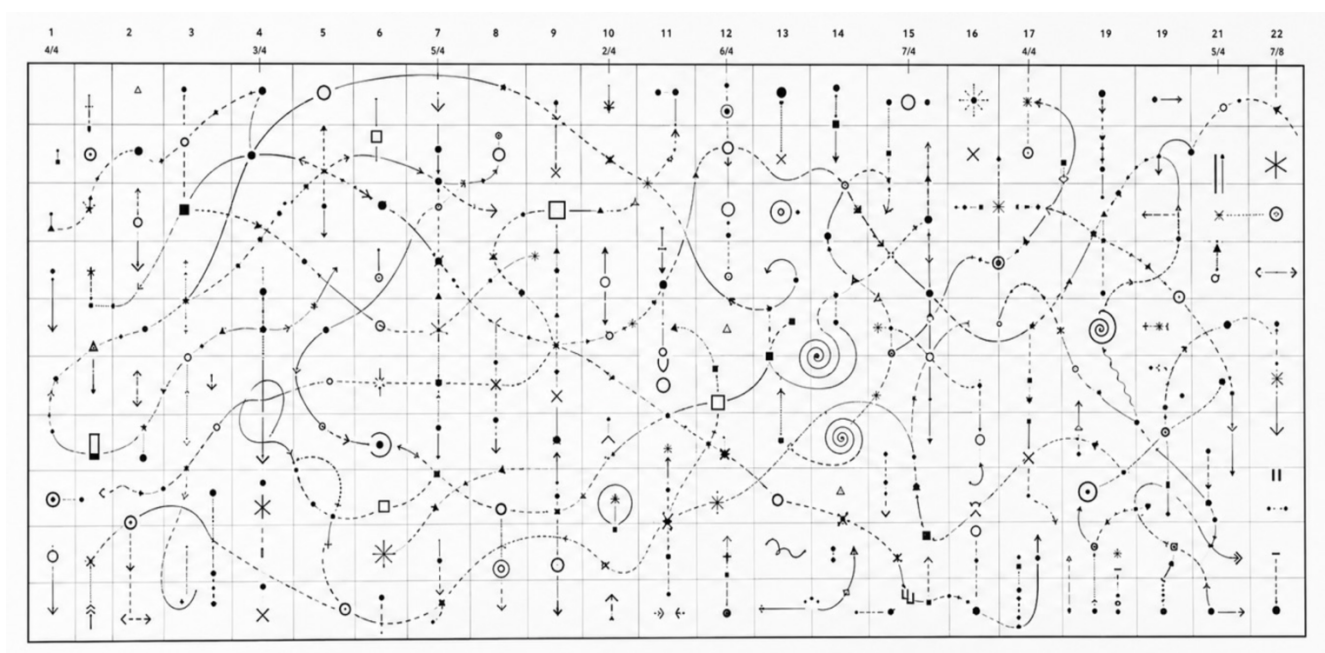
1. All glyphs are built from the graphic primitives.
2. Circles = states, Lines = movement, Arcs = continuity.
3. Dots = events, Crosses = interruption.
4. Spirals and concentric forms = transformation.

Selected Possibilities:

1. *Possibilities: Radiant Notations/Choreologies; Movements for 2*



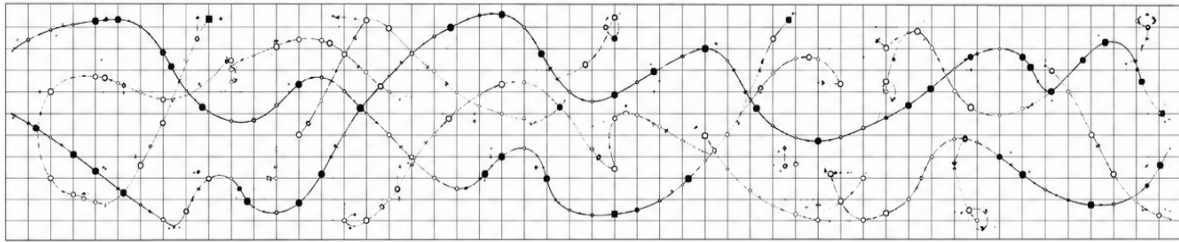
2. *Possibilities: Radiant Notations/Choreologies; Movements for 3*



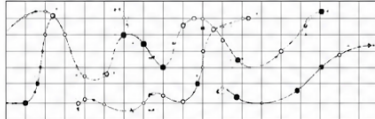
3.

PATHWAYS: Feuillet Notation in the Extended Grid for Two People

Wall score: 5.0 metres (wide) x 2.8 metres (high) • Grid: 50 columns x 20 rows • Each square: 10 cm x 14 cm • Total: 100 squares

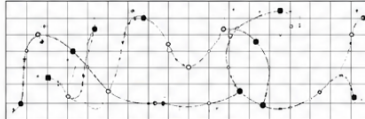


1. OPEN PATHWAYS



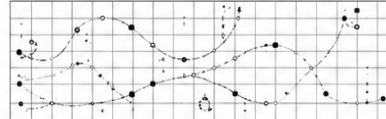
Movement chooses its way.
Paths cross, diverge and continue beyond the frame.

2. ATMOSPHERIC FLOWS



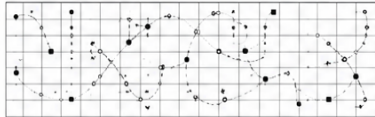
Breath leads the movement.
Rises, falls and suspends; space becomes sensitive.

3. LYRICAL SCORES



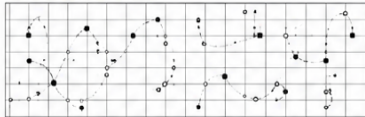
Music writes time, not steps.
Melody, harmony and silence shape the dance.

4. RANDOM INTERVALS



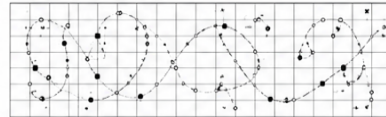
Intervals appear and disappear.
Randomness creates possibility within the structure.

5. FRAGMENTS OF MOTION



Small actions, large spaces.
Fragments connect, pause and begin again.

6. CONTINUUM OF CHOICE



Every point is a choice.
The dance is never finished.

RADIANT NOTATION – SYMBOL KEY

● Step (weight)	□ Preparation	○ Turn	↑ Rise	Measure / bar line
○ Step (light)	× Crossing	⊙ Spiral turn	↓ Lower / descend	🎵 Music / time
⊙ Step (glide)	→ Direction	⊙ Pivot / orientation	^ Hop	→ Sustain / prolong
● Collect / close	↗ Diagonal up	→ Glide / slide	Δ Jump	~ Breath / nuance
■ Hold / stillness	↘ Diagonal down	... Pause / rest	⌞ Shift / change	

ABOUT THE SYSTEM

Radiant Notation is an invented language for movement, space and time. It draws on historical systems of dance notation, musical score and architectural order, but is not a transcription of any existing method. It is a living system for choreography, composition and improvisation.

The grid provides order.
The body creates the dance.

Dr Irene Barberis, original possibility and sign drawings, with notes and generated diagrams 2026