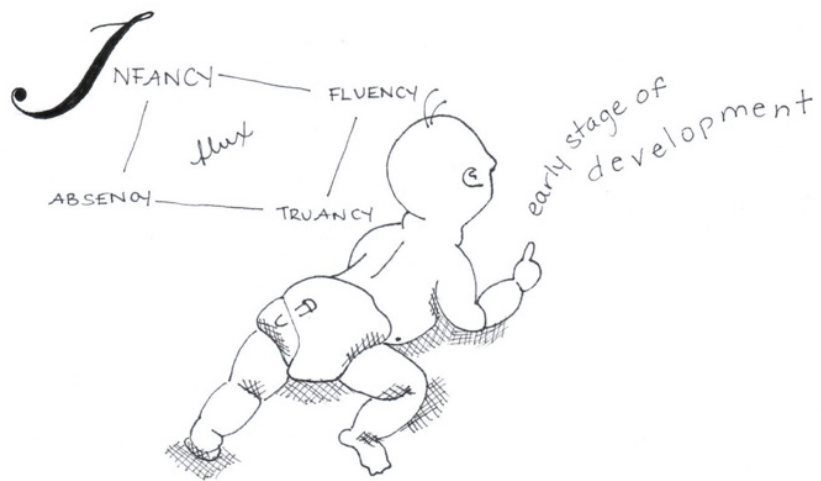


# HOMO DIAGRAM -MATICUS

For the seven-year-old girl who ran with the horse and the pencil

ROGER CONNAH





## **HOMO DIAGRAMMATICUS**

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### CRITICA: FICTIONS

Vol.1 My Mother as Samuel Beckett 2022

Vol 2 Who's Afraid of Fashion 2023

Vol 3 In Which Corner of Café Hawelka did He Sit? (2024)

Vol 4 Homo Diagrammaticus (2026)

Vol 5 Bear's Sleep is Bear's Work (2027)

Connect, conjugate, continue a whole 'diagram'  
as opposed to still signifying and subjective programs.

Deleuze & Guattari *A Thousand Plateaus* (1987)<sup>1</sup>



*Don't go so fast - You'll Crash into Roland Barthes*  
Les Halles Paris - image: Roger Connah ©1980

noun [ C ] UK /'daɪ.ə.græm/ US /'daɪ.ə.græm/

a simple plan that represents a machine, system, or idea, etc.,  
often drawn to explain how it works <sup>2</sup>

## Introduction

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## A DIAGRAM BECOMES A HOUSE

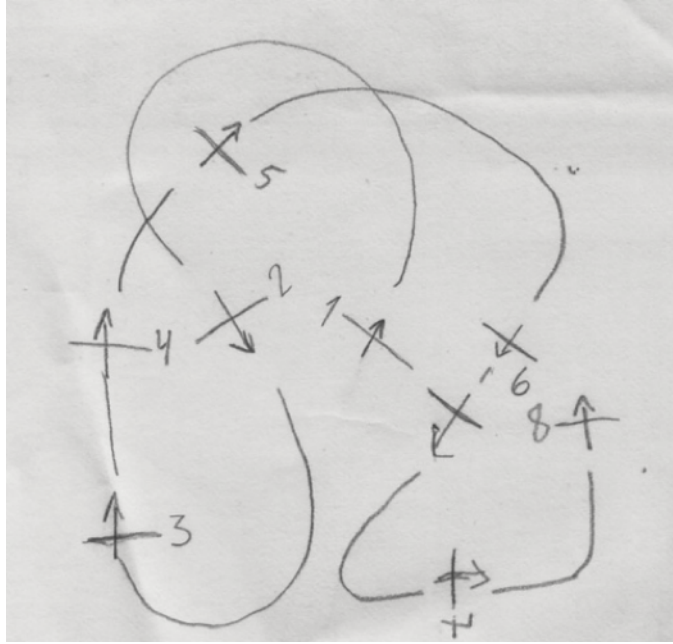
### *Introduction*

*Homo Diagrammaticus* re-imagines diagrams from their use as a seductive modernist form, as narratives of exchange, as maps for accessible and inaccessible territories. Diagrams hold different levels of information, they invite meaning through lines, layers, connections and much depends on the way these diagrams are read and interpreted. Diagrams offer a visual encoding, they may be pictures, images, patterns. In the 21<sup>st</sup> Century they have become a semantic and semiotic theatre currently faced with digital upset, online mental mapping and inventive machine learning. Changing and challenging the visual 'theatre' of the diagram might suggest how a 'relational depth' can expand or dilate, from conjunctions to connections, depending on the glossary used, the critical mind challenged, and the authenticity assumed. Do we understand the diagram, surrender to it or dismantle it?

*Homo Diagrammaticus* is aimed towards those who are both new to, or already familiar with, the diagram whether doodle, cognitive map, to-do-list or mathematical theorem. Understanding communication might take us towards creative ambiguity, misunderstanding and how we accept acceptable uncertainty. Online mental mapping, neurological networking and machine learning have seen diagrams become the 21<sup>st</sup> Century scene of smart thinking proposals, making up and increasing the nose of a semantic and semiotic theatre. From a doodle to diagram, from line to direction, from direction to challenged futures, from the metaphor to the road map, and return to the crayon drawing. The index card diagram for an old red barn on the Oslo fjord is not a house. It became a house.

Confusing clarity can be attractive, lucidities change by the hour, by the day. Using a survey of selected and biased diagrams from the 20<sup>th</sup> Century, the book is primarily written for students, mappers, designers, therapists, and for all types of disruptive communication students who know living with misunderstanding and uncertainty has become a 21<sup>st</sup> century skill.

**PART 1**



Nadezna Connah 2002<sup>3</sup>

## TRY STARTING IN THE MIDDLE

To introduce diagrams and what we will later call ‘narrative mapping’, we begin with a drawing which, as you begin to understand what the drawing represents, takes on the role of a diagram. It is not obvious at first. This particular diagram was drawn, sketched, invented by a seven-year-old girl who had been asked by her father to demonstrate how she remembers the activity she has just practiced for an hour. Where does the drawing end and a diagram take over? In a matter of four or five concentrated minutes, with a pencil and a small square *Post It* page, she drew the diagram pictured above. She had no eraser, she did not start again, nor did she remove any line. She drew from memory, and it became more than memory. The diagram represented more than she might have imagined. Mapping, instant and approximate, can help us frame the boundaries and potential of the diagram

When teaching design thinking to first year architecture and engineering students, I usually began with two diagrams. I show this *Post It* image first and ask if anyone can guess what it represents.<sup>4</sup> Most of the students are stumped, and even guessing is rarely ever close. Used in the last century as decoding exercises, I mention to the students the practice of semiotics, and then suggest they might be able to consider this as a forensic approach to cultural sign and signification. They glaze over. Sometimes I take a short detour into semiotics, into cultural and critical theory, and introduce the practice of ‘decoding’ meaning in visual systems such as advertising, fashion, film, design, architecture and food. I usually do not mention *techno-capitalism* and *semio-capitalism*. They would have glazed over even more.

I return to the drawing. I move it into a detection game. What, if you are a detective, what if this was evidence for a riddle (to solve a murder), what if this had been left by the murderer? What clues and codes could be analysed forensically? How do you read it, how do you identify characteristics that give off information and signs that could indicate what these lines represent, or what activity they might signify? What could they represent with or without meaning?

I ask the students about what they are seeing. It is a 'drawing' someone says. It is imagined, it is a sketch, a doodle, others add. It's just a scribble. It's nothing. They mostly remain on the literal level. Is it more than a doodle, I ask? Is it more than a scribble? It is not a list or an index. What about the lines? What could they possibly signify? We talk about signification. It's their first introduction to *sign* and *signifier*. Is this an embedded knowledge or does it depend on cultural levels and constantly change? They are recommended to look at a comic book on 'semiotics'. They glaze over even more.

Thin, thick, fluent, edgy lines; what do these lines tell us? What language do the students already use? They have a new use if the word 'glaze' that's for sure. Can a line be edgy, interrupted or fluent? Is there anything special about these lines, their shape, their texture? What age could you be, would you need to be to draw such lines? Can they tell whether this is pencil or pen? The lines flow, they are directions, they are arrowed. The arrows signify a route someone suggests. The line of someone young? Who can tell? That's not clear. Is this a young pioneer's knowledge, a young boy scout or girl guide's skill, or a new orienteering pattern? The pencil suggests convenience and ease. An immediacy perhaps, someone else suggests.

The students begin to imagine a path, possibly an event or a story. Nothing more comes off. The page is controlled, the drawing goes to the edge, does it suggest a whole? What is the role of the edge, of the limit? The young girl drawing it seems to know already how to see the space; this 3inch x 3inch yellow square is a field, a canvas, an arena. Can a page have a space and what sort of space does it imply? And the numbers, I prompt. There are numbers which the students also agree might suggest a system, an organism, even an organisation. It's like a circuit, someone says, another says it's a sequence. The next, a journey. But nothing else gives the game away.

We use that phrase – *to give the game away*. As if we need parts of our diagram and thinking to remain closed, unrevealed. A secret knowledge we wish not to communicate. What more information might the students need to decode this drawing, and when will it become a diagram? I usually had to give more hints. The next hint usually directs them to a ‘course’ of some sorts. That has been agreed. But no one shouts out: ‘it’s a Go-Kart track’.

What cultural knowledge is necessary for that? No one suggests an ‘orienteeing route’, an obstacle course for young pioneers in the forest. Cultural hints could be wide, very wide, as wide as the various ethnic groups in the class. All this happens much quicker than I can write this out.

The second hint I offer is ‘cultural’. It is an activity, I say, usually carried out by young girls in England. Perhaps niche, but this doesn’t really help. The students are still unglazed in their 21<sup>st</sup> century obsession with TikTok and Instagram. Without the ‘obvious’ to move them on, interest wanes. The game is as I said much quicker than the words here can write out. But the ‘game’ becomes weary.

I summarise. The students know it’s a *drawing*. They know it’s some sort of course or journey. They know it’s done by young, probably English girls. Does that mean it is drawn by a young girl? No one asks that. No one asks who has drawn it, who has controlled the pencil to create this? No one asks where this was done and how quickly? As a forensic exercise, what deeper observation or knowledge is necessary which the drawing perhaps can never signify? Clearly the drawing needs more clues towards interpretation. What might a young girl of 7 be doing in her spare time, what type of activity becomes a passion, I usually ask? To some, one or two, the light bulb comes on. Is it a skating course, a Canadian student asks. Is it a mini golf course? a Middle East student asks. Is it skateboarding? an American student asks.

No. It's none of these. Everyone appears stumped, and the game of observation and guessing begins to tire them. The forensic session is defeated. I think of giving them another clue – *point-to-point*. How many would know this form of horse racing, usually for amateur riders and hunting horses. A *point-to-point* is a form of horse racing over fences for hunting horses and amateur riders. Who would know how, in Ireland, this steeplechase riding over fences is often a nursery for future riders. But this is the next clue. It is only when I speak of horses or ponies when (usually a female student) shouts – horse riding and series of jumps. Yes! A *steeplechase* would not be a word they knew. Too equestrian!



This was a simple sketch, directionally and spatially scaled. It represented a *gymkhana* course set out in a field in North Wales. The young girl was riding an Austrian Haflinger horse, relatively rather small, chestnut with flaxen mane and tail. She was sitting in a café with her father. He had asked her to draw out this activity she had just spent an hour doing. She mapped it out and quickly offered a scaled diagram of almost any gymkhana course set out in a field, where mostly young girls compete for the fastest, and clearest round on their horses. For which they receive rosettes.

It was a series of lines, it had numbers, it had obstacles across the path, it had short runs, longer runs to the double fence, and the long turn which required the speed necessary for the final, sharper turn towards the last jump. The moment when the clock stops. Gymkhana is derived from the Persian word *jamat-khana* and became an Anglo-Indian expression. A place of assembly, it became the term for the British 'Officer and Gentleman's Club' during the Raj (Pune, Chennai, Bombay, Karachi, Lahore Karachi).

The drawing turned into a mapping of an activity which this young girl achieved from memory to represent that gymkhana course. In the stables they all used this term and knew it was an equestrian event. She had drawn the diagram of speed pattern racing that they were training for, a timed game usually organised by regional pony clubs. For games on horseback the culture would widen from those local small events, without prize money but with rosettes. We can certainly call it a *diagram*.

Each diagram can be read ‘singularly’ for its layers. It offers interpretations depending on the knowledge and experience we bring to the diagram. This depends on how we engage our own personal and cultural knowledge. It is the curiosity factor which will open-up such diagrams. Diagrams are also about access; how do they instruct, or become instructive? What transfers the knowledge? What identifies the coded activity from the horse-riding game for young riders to the modern game of polo emerging from Manipur in India.

These lines in space become prescriptive, in the sense that this diagram not only signifies a gymkhana course but stands in for all junior gymkhana courses. Does it invite some to consider how different each diagram is; how could it have been re-drawn to be unrecognisable? Complexity can be ‘diagrammed out’, pulling at itself in simple lines and visuals of abstract formulas. Prescriptive, illustrative, open/closed, later we will see how a *‘poetics of the diagram’* opens diagrams to continuous or discontinuous meanings, from the conjunctive to the connective.

## THE EULER DAGRAM<sup>5</sup>

Stream, river, trickle or line of consciousness? In a recent work by Antonio Damasio on *Feeling and Knowing* we get the following “The contents of the spatially mapped pattern we built can be *mentally inspected*.” Damasio’s italics delight us, and I cannot help but think of the diagrams we make of our worlds in our role as ‘mental inspectors’. “Considering a particular pattern, the owners of the mind can inspect the *metrics* of the pattern or its ‘extension.’”<sup>6</sup> It is perhaps too early to extend this to the manipulatable contents and meaning that our diagrams might offer us.

*Complexity* might be essentially narrowed in any diagram as part of the ‘editing’ function, as the shorthand to the new image patterns are available to us daily. But how much do we edit diagrams – *mentally chop* is the phrase Damasio uses - into new configurations, into ever-changing new patterns? We can make diagrams conscious and unconscious interpretations of a mind seeking safety or danger, Think of Damasio drawing a diagram of lines – with William James and Sigmund Freud alongside - while the books they write continue to become part of the potential and creative engagements their diagrams offer.

We never really escape diagrams, these short-cuts to a conscious and even unconscious mind. The more we explore, the more we realise each diagram can be read ‘relationally’, we realise it can be edited, manipulated and altered by any framework we bring along. Whilst narrowing on specific issue, diagrams exist at the same time in a hybrid, inter-relational world. It will become clearer that we bring more to the diagram from ‘our’ own world of preference and prejudice, as Damasio says, “from the interior of our organisms and in the world around us.”

It has become familiar to think of diagrams as visual representation of similarities and differences between two concepts, system and structure, mind and method.<sup>7</sup> These mental diagrams can take on immediate graphic forms. They can become ‘images’ sensing and possibly closing off our prejudiced world as we meet the life outside our imagination, outside the texts other people write for us. Or then the image imagined can open to new spatial relations, often more readily grasped than any verbal explanation.

Most students know from school that a Venn diagram is an illustration using ‘Euler’ circles, often intersecting/overlapping, to suggest the relationships that can exist among and between things. For the second drawing introduced to the young architecture and design students I usually begin with the image and notion of the diagram used by John Venn (1834-1923) to teach elementary set theory in the 1880s. Using ‘Eulerian’ circles, Venn, philosopher and logician, set out his ideas in a paper entitled: *On the Diagrammatic and Mechanical Representation of Propositions and Reasonings*.<sup>8</sup>

Used to teach elementary set theory, the diagrams of intersecting circles explored simple set relationships in probability, logic, statistics, linguistics and computer science. They spoke to a new art of mapping and representation; simple, closed curves drawn on a plane represent *sets* and the overlaps suggest *commonality*. The Venn diagram is an immediate, often simple, graphic ‘gest’ which can not only organize things ‘simply’, but points to a relational exercise of some complexity. Circles intersect where similarity, difference, irrelevance and reception all offer keys to new spatial patterns of meaning.

The Venn diagram has been used and expanded extensively, beyond scientific classification, to explore propositions and reasoning, relational sets, and a range of visual representations within many other classifications. All types of relational representations using the Venn diagram would become familiar in the 20<sup>th</sup> century, from mathematics, statistics, anthropology, social science and psychotherapy models. To illustrate the wider use of the double circle Venn diagram, we can look at the way Edmund Leach used it in his work *Culture and Communication* (1976).

Two intersecting circles offer a middle zone-space producing for Leach the key idea of *liminal space*. This becomes an ambiguous boundary zone, according to Leach. This is a sacred area, subject to taboo but his words extend to our world in so many graspable ways. “The crossing of frontiers and thresholds is always hedged about with ritual, so also is the transition from one social status to another.”<sup>9</sup>

Leach, working up his own ideas emerging from the French anthropologist Claude Levi-Strauss, leaves us with a seductive language that has become embedded in psychology and psychotherapy. The results might offer more ambiguity than we have realised from two simple intersecting circles. We might even, in our past, talk of Tom Lehrer. Passing from one zone to another, and poisoning pigeons in the park.

We talk of frontiers, approach them warily and see them transcended. They have also become constantly shifting war zones in current daily politics. We talk of thresholds – a cemetery or graveyard for example - and learn how to dwell within them uneasily rather than passing through them. We exist within rituals which can become tediously visual, frustratingly iconic and oppressive. We can all resist transitions whilst realising we are today forever moving within edgy, anxious worlds and never quite transitioning from one social status to another without some personal deceit. These are patterns which also begin to pattern us.

This can also be situated in relation to earlier pioneering diagrams for example, in Particle and Nuclear Physics from the Nobel winning American physicist Richard Feynman (1948).<sup>10</sup> Feynman produced a ‘precise’ representation of lines which arrowed in on the behaviour and interaction of subatomic particles. This simplicity of abridged fields, of the Venn diagram, could never truly control deeper readings and the ‘scientific’ control imagined within the last century.

Pictorial diagrams were never just drawings or even ‘pictorial’, and though our glossary for such diagrams has changed, the sensory patterns have moved in the last century from the studies of Suzanne Langer (*Feeling and Form*) to Antonio Damasio (*Feeling and Knowing*) through a brilliant stream of consciousness from Douglas Hofstadter (*Gödel, Escher, Bach*) that thrilled scientists, seduced novelists and misguided designers.<sup>11</sup> But we often delight at zones which we cannot quite enter.

After all this, complete with chalked diagrams all over a blackboard, the young students are usually satisfied to try and get their heads around two interlocking circles. To ease their understanding of the last century, these circles are named *Modernism* (M) and *Post-Modernism* (PM or Not-M). The liminal zone, cross hatched, represents an area that is neither M nor PM. The students are asked to imagine the intersections, those cross-hatched liminal zones from their own knowledge and the meanings which might emerge out of this representation. Introduced to such concepts, *system and structure*, this state of being neither one thing nor the other becomes their own game, measuring their own ‘metrics’ and often provoking a healthy, challenging ambiguity.

The students were invited to consider what might be common or mutual in these cross-over zones; what in their own lives was both Modern and not Modern? Invited to learn the boundaries of one thought, idea or movement over another idea or movement, they began to question their own boundaries. Whether these interlocking circles were shown in the last century or this, the challenge remained. They were asked to consider how they occupy areas and patterns which oscillate, challenge and change as fast as their thinking emerges into another diagram-to-come.

Today in the third decade of the 21<sup>st</sup> century, the liminal zone which might have been called *Late Modernism* is usually replaced by *Meta-Modernism*. The students think of Facebook's transformation as the *Metaverse* begins to offer the biggest liminal space they now occupy, 'artificial intelligence'. They now bounce back confusingly to the last century whilst remaining in this. Sensing the boundaries and frontiers, realising images are not only visual but changing patterns in their brains, this begins to produce an awareness of new vocabulary, new spaces, cognitive dissonances and an artificial intelligence that fights the digital brain and the machine's eye. They begin to imagine how to differentiate ideas and constellations that they, that we all, barely grasped first time around.

A light-bulb moment arrives when some students realise that not all is given, nothing is fixed but there remain two trembling circles. Any Venn diagram they draw or adapt depends on what they eventually bring to that diagram. It depends on their personal knowledge, their interest and indifference, and their filtering. They now admit to becoming anxious editors and hackers of today's excess, tomorrow's overkill. Somewhere at the edge of other frontiers emerging, since Freud left behind his neurological life in favour of the psychoanalytical one, we are now offered two other interlocking circles.

"I no longer understand the state of mind in which I hatched out 'psychology'" Freud wrote in late 1895.<sup>12</sup> The students slowly realise these all have their own metrics and extensions into Neurology and Psychology. With a liminal zone, a crosshatch space of lines and dots between them, these produce states of mind which the students accept can remain gloriously unresolved, ambiguous even uncommunicable.<sup>13</sup>

**MIND THE MENTAL MAP!**

How does brevity, graphic immediacy and even shock communicate through diagrams where once we may have used more defining, even tedious words and text? We see diverse fields of data mapped and collaged today into an immense range of graphic forms and know that our usual way of referring to our mental patterns as images is, according to Antonio Damasio, misleading: “by images, I do not mean ‘visual’ images only but rather *any* patterns produced by the dominant sensory channels: visual, of course; auditory; tactile; visceral.”

When we play creatively in our minds, we do use our imaginations, as Damasio states, but we also make and draw diagrams without putting lines on paper or reading in between the dotted lines. Our diagrams are always forming, in silence or in song. They have become our existential games. The spreadsheet and graph are lonely but promiscuous today. Relevant or irrelevant, such data can now become the start of new diagrams as content is decoded and choreographed into new paths of (dis)information. We see the world in shifting formulations, as new relations suggest spaces and images we can enter precariously and provocatively.

We can diagram *fall and rise* without it being an economic model, a war mapping or a modelled extinction of our planet. All sorts of end scenarios now are diagrammed in new ways to offer fresh exit. Whether we take them inside ourselves, we see them emerging in daily activities. They make up both the seduction and struggle for life itself; the terror of the drone is not only mapped in the sky. Sometimes It seems we are encouraged to holiday in data predictions and image patterning until time burns the world up.

The world of the *diagram* encompasses almost all disciplines today. Dictionary definitions and encyclopaedic entries hardly keep up with our changing and transforming cognitive imagination and neural operations. We know that both models and diagrams – sometimes interchangeable - shape information and condense it in a visual form; a cognitive, visual, sensory and physical space that appears to reduce information to accessible chunks. Ideas running into cognitive systems, mentally controlled and re-arranged become memory aids. Diagrams have, for over half a century, now substituted for a form of writing and communication.

How much have we ourselves become diagrammatic, playing out our existential games? Layouts showing our ideal space requirement, photographs standing in for other experiences, *being diagrammatic* we turn inwards to control the uncontrolled, while neural diagrams provide clear and coded factual information about a myriad of mechanisms, including our body and mind. From the 1950s to the 1970s diagrams began to be explored particularly by anthropologists, sociologists, designers, planners and urban geographers.

Design and architecture both picked up on the development in mapping. Kevin Lynch's diagrams of cities in *The Image of the City* (1960), became an essential part of this seminal book, significant for work on the perceptual form of urban environments. Lynch introduced the relational idea of an individual's perception and a patterning relation to the navigation of the urban landscape. Diagramming the presence of time and history, and drawing simply and informally, Lynch offered an understanding of how urban environments affect children and how human perception reacted to physical form.

This became a seductive, conceptual and diagrammatic basis for how information of the city might be embedded and coded; the city becomes our own mind's eye and could write itself inside our brains as autobiography. Lynch coined the words "imageability" and "wayfinding" for studies of Boston, Jersey and Los Angeles, which saw Lynch pioneering mental mapping. His simple sketches were maps created from memory which he used to reveal five elements of the city: *nodes, edges, districts, paths* and *landmarks*.

“Most often our perception of the city is not sustained, but rather partial, fragmentary, mixed with other concerns” Lynch wrote in 1960. “Nearly every sense is in operation, and the image is the composite of them all.”<sup>14</sup> Was Lynch colliding with Damasio? Understanding in his own way the identifiable signs within the city, Lynch realised the necessity of external reference points, an imagery and ‘signing’ that held to and challenged accepted navigation and nodes.

Point to point, field to field, space to edge, Lynch’s image and lines of the city identified consistent and predictable inner ways we navigate a city. Narrow or enlarged streams became serious diagramming of the urban consciousness (explicit and non-explicit) and pioneered a wider use in urban planning and theory. Lynch’s *What Time is This Place?* (1972) would later theorize how the physical environment captures, diagrams and reconfigures temporal processes.<sup>15</sup>

Mental maps, around the 1960s and 1970s, emerged from the field of behavioural geography and intersected geographical settings with human action. Geographers would later take on urban settings and move on from Lynch. Usually, and this is important in our discussion of the diagram, the creation of a mental map relies on memory and slipping between our internal and external memory. There was no attempt to reproduce a pre-existing map or image.

“Make it just as if you were making a rapid description of the city to a stranger, covering all the main features.” Lynch writes, “We don’t expect an accurate drawing - just a rough sketch.”<sup>16</sup> Lynch’s mental mapping resonated later with the urban geographers, Peter Gould and Rodney White. *Mental Maps* (1974) was an investigation into people's inner and outer spatial desires. “Suppose you were suddenly given the chance to choose where you would like to live - an entirely free choice that you could make quite independently of the usual constraints of income or job availability. Where would you choose to go?”<sup>17</sup>

Gould and White, using their own analyses, produced a diagram of desire for various areas of the world. It is not by chance in a Western semio-academic world which was exploring linguistics and coded systems at the time, that they introduce their work with a statement from Hawkins from “The Language of Nature”: “We link together our various perceptual spaces whose contents vary from person to person and time to time, as part of our public spatio-temporal order.”<sup>18</sup> The spatio-temporal became the geographers’ deep surface of desire, as it was called, and it became possible to diagram people's environmental preferences.

It was these images that diagrammed urban preferences into patterns, helping us understand personal and regional bias and prejudice.<sup>19</sup> “Probably, if you really had to make such a choice (where to go) you would be assailed by images of faraway places, of different climates and different landscapes, and by your personal feelings towards cultures other than your own.” Assailed by images in 1974 must have been rich fare; advertising and destinations promised by air travel seduced an imagination of an atlas emerging out of the protest years of the 1960s.

Nobody really thought of computing their own image patterning at the time. Even as the late 90s children's TV show *The Telly Tubbies*, the word 'compootah' would fit snugly in the mental maps of unforeseen computation and code breaking. It was still fun to be 'funny' about data. The photograph was still the photograph (not for much longer), the postcard only just still existed (along with the aerogramme) and the diagram had yet to turn into that flatpack world and universal documents of assembly, desire and frustration.

For two decades, 1970 to 1990, there was a glorious moratorium of line and space, where the hand still could take off using methods now referred to as 'old school'. Today whether we realise it or not, accelerated beyond measure, we all compute our own image of the city, producing collective diagrams that overlap with those seen and invented on digitized social media sites. Now, in an expanded field of human geography, mental maps emphasize social factors and wild preference. The use of social methods – the diagramming we are talking about as opposed to quantitative or positivist methods has saturated us.

Desirability and the amount of information available, direct first-hand experience measured against second-hand. Mental maps have led to the notions that information itself is the map, and the face of the city is its diagram. For example, the London Underground map remembered by many people as an intuitive drawing, has so often been used by artists and others to recreate the image with different contents and levels of information, a diagram of potential travel along with the soundtrack *Mind the Gap!*<sup>20</sup>

Indirect experiences, all of which produce changeable mental scenarios are now destabilised. Gould and Whyte provided an extraordinary and pioneering volume of sketches, diagrams, mental maps, formations of place, desire and weather, all the time admitting to the constraints of any such enquiry. They recognized that ‘other spaces are little more than names’ and if pressed, they say, we would find it difficult to say much about them. The maps though unresearched at the time had entertaining levels of preference and prejudice which they were the first to admit: “Even our sources of information are extremely varied. While we acquire some through personal travel, we also form mental images of places with the information we get from reading, radio, television, talking to other people, and even for travel posters in railway stations and airports.” The mental map was born.

*Mental maps* help us understand diagrams to diagram ourselves, and how we try to predict individual decision making within diagrams using our own spatial selection, and that triumphant inner bias that comforts our states of mind. We evaluate the routes information can take, we navigate for the unknown and the known. A diagram becomes a cognitive map, a model, a pattern of images, all throwing out their own mnemonic and metaphorical devices. It is up to each of us as to what shape we make of the diagram to become our world, however small and local our attitudes. Memory maps transcend personal geography; we hold a spatial knowledge inside that is always transferable, always ultimately unfathomable.

Cognition, studies in consciousness and neuroimaging appear to suggest new destinations from old journeys, and new welcome distortions of our controlled world. We take our own set of subjects memorized for later use, internalised for safe secrecy. *Mind maps*, very much further developed by geographers after the 1970s, now speak to brain maps as neuroscientists begin to trace just where the action is in our brains. We are finding ways now to take ‘soul dust’ more seriously than we did. When these become representations, diagrams become more than drawings, more than any position in a graph, more than lines that delimit space. They are part of a neural picnic turned into our story, reflected as data, strange behaviour in spaces, tracked, mapped and constantly re-configured.<sup>21</sup>

**FROM CHAUVET TO THE IPHONE**

As the 20<sup>th</sup> Century proceeded, coding and decoding helped ‘reduce’ selected preferences, our *architectures of thought* supposedly became architectures of choice, prejudice and preference. Do we know this now but didn’t then; are we reading backwards to save our present? The metaphor always answers back. As diagrams compressed and abbreviated our worlds, were we on our way to becoming diagrammatic? By the end of the 20<sup>th</sup> Century had we captured content, form and images and nudged some ideas to substitute for others?

That was before the concept of *nudge* was promoted as a 21<sup>st</sup> Century communication and corporate strategy, suggesting benign and less-benign ways to improve decisions about health, wealth and happiness.<sup>22</sup> The ultimate company ‘diagrammatic’ self-help manual made space for us to understand how we could colour-code our being and understand when we are surrounded by idiots. Some things are clearly best left unread, unmoved.<sup>23</sup> We edit now to retrofit ourselves into the ‘formula’ as diagram, from a Richard Feynman diagram to the DNA *Double Helix*, from Watson and Crick (1953).

What does it mean to exaggerate the diagram in us all and still reduce ourselves to a diagrammatic world? Much in our diagrammatic world has developed out of lines we could not control. The ‘vague but exciting’ *Information Management* proposal (1989), a diagram by Tim Berners-Lee, not only turned out to be the blueprint for the World Wide Web but remains exemplary for the relational networks implied.

From as far back as the Chauvet cave drawings (30-32000 years ago) up to the diagram of the Apple iPhone, drawings-become-diagrams have always hinted at something more than the line, the words, the shape and visual formation.<sup>24</sup> From the early Nokia 100 and text-messaging, from SMS to texting image-worlds on Instagram, posting personal distortions on *TikTok*, we have passed beyond the brevity of a diagram to find ourselves incarcerated in brevity. Brevity and abbreviation now communicate without further prompting in social media to result in coded 'trolled' insult and rudeness.

A model is not only a scaled version, a drawing or a blueprint for a copying or production process. Model aeroplanes were sold as a kit of parts and provided blueprint drawings to show how the 'model' was to be assembled. Originally a blueprint (diagram?) was a reproduction of a technical drawing and used a contact print process on light-sensitive paper. A rapid and accurate production of drawings became familiar in engineering and architectural work, soon proved able to produce unlimited copies. Today, vector drawings are available online and can be based, more or less freely and accurately, on selected manufacturer documentation.<sup>25</sup> The accuracy – one form of accuracy - is indisputable.

Today a *blueprint* is understood beyond a photographic copy, or an early plan for a building or machine diagram that explains, by its measured nature and coding of lines and dimensions. It collides with DNA mapping and suggests how something might be scaled up and achieved to blur even the hints of self-control.<sup>26</sup> Metaphorically we speak of a *blueprint* not a diagram, for example, for economic reform. It joined other turns of phrase like a 'road map'. Diagram sounded imprecise; blueprint was 'accuracy' signifying an alertness. A diagram for economic reform would suggest scenarios, a changeability, a critical potential, a low clinical efficiency.

The blueprint was measured and replicated, looking backwards. The diagram was open to interpretation and potential, looking forwards. DNA gets under everything to itch the world 'Blueprints' introduced by John Herschel in 1842 of course existed long before Gillis Lundgren drew up on a napkin an assembly drawing for the Ikea *Billy* bookcase in 1979. If Lundgren's first flat pack furniture was the *Lovet Table* (1956), the flat pack was 'literally' drawn, stored and assembled. It may have started off as a reproductive-duplicative system, a design, but it has also become an inventive, powerful mental, cognitive and digital tool. In design, in architecture, in politics and culture it not only helps create what is imagined on the drawing board or screen, but the diagram acts as an open indicator of what is possible and impossible.

*Modernism*, a strange collective breed, lost its privilege whilst seeping into everyone's home. Software modelling has since begun a potentially infinite iterative process and can lead towards quite unimagined outcomes within the brain, and beyond the brain. The modern abstraction, a deceptive simplicity of line and image, drawn on a napkin or through light-sensitive paper, became a diagram of what was possible inside one's home. It began to suggest what was also possible inside one's own 'modern' mind.

The *Ikea* drawing is a line diagram of what became known as the flat pack system as it offers assembly instructions over various steps. This is a convergent system that requires following; information is in the form of step-by-step instruction. The result is to assemble the object that exists in the diagram. Everyone knows that putting the wrong, smaller screw in the bookcase assembly will catch up when the larger screw won't fit later. Then the world meets how to dismantle an Ikea pack to correctly re-assemble the object. Vowing next time to follow the steps in the diagram more closely this is closed and prescriptive; it invites no errors. There are - usually - no ways to alter the object, to hack into the drawing and re-assemble the item to one's liking, or invention.

*AutoCAD* began in 1977 as 2D and 3D computer-aided design. CAD software applications (Interact CSD/Autodesk) were developed for desktop computers eventually – in architectural and design education – replacing any idea of the drafting table, the parallel motion drawing board. The kitchen table, old school 2B to 6B pencilling and the Rotring drafting pen was replaced by cursor and the touch screen. Modelling a form for a building in architectural practice, in Autocad suggests how the design process itself, working within the increasingly inventive menu of options and prompts, can change, steer and even alter any final outcome. *Once imagined* does not always mean finally achieved. The digital language becomes the student's design language; they peel, shift, re-paste, sheer. This is happening in the brain too. The diagram is now an internal prompt.

Eventually desktop apps ran on more and more powerful microcomputers and depending on internal graphics controllers, more and more influence and sophistication followed. The cursor replaced the pencil, lines were calibrated differently, nuance moved elsewhere into a language defined by circuit architecture, whilst meanwhile we missed the new space it was taking up in the brain. Choice architects became the darlings of the highly influential *nudge* system that can - mightily – crash, burn and design how to hide such collapse.

Before expanding into AI, AutoCAD expanded a software explosion manipulated by designers, architects, geographers, city planners and urbanists, project managers, engineers and countless other professionals. To say this is still simply preparing technical drawings is to miss the way the world has tilted, entered our brain and re-loaded its own disquiet, especially with current uses of AI, Superintelligence and Machine Learning. We, too, may be on the way to becoming our own infinite diagram of the future brain presented to us in real time.

We know a diagram tends to transfer often complex information into an abridged form. This is a flow of information, of signs and shapes, of thoughts expressed and suppressed, a patterning which we hold onto like orthographic dreams and old diaries. Consider the first line drawing of the Apple iPod. Did it signify a scaled model of the iPod, a simplified line drawing of an object of desire or a diagram of the social-media world and the onslaught into the brain to come? Did its simplicity, its obviousness even its crudity (in an *art brut* way) also suggest a paradoxical and mystifying electronic future?

A diagram is no longer only a scaled drawing, nor does it act like a model. By a reduction of lines and forms, a diagram always offers a suggested but wider displacement and framing. We close diagrams at our peril as they are likely to displace other parts of the world, other parts of our brain being studied by neuroscientists as we speak, as we write, as we read. All diagrams may invite interaction, the hint of a wider challenged condition but not all lead to that wider condition. All diagrams invite input to allow the diagram to represent something larger than the lines drawn, which then depends on the user. Displacement does not always have tested conditions. There is a blind theatre suggested in the diagram, in the words deployed to describe it, in the cognitive choreography suggested. Personal divergence might be key. *Homo Diagrammaticus?*

**HOMO DIAGRAMMATICUS**

Where, for example, does the drawing end and a diagram take over? What is the difference between a diagram and a model? Often, but not always, the terms 'model' and 'diagram' might seem interchangeable. This is often confusing as we try to understand critical differences when reading, following, and departing from a model or a diagram. What makes a mind map into a map of 'inner speech', inner thought about to be transformed into new glossaries of neuroscience and consciousness research? And who is responsible for their own 'choice architecture', jargon that stands in now for the next hugely influential 'bias' machine. How does the diagram, any diagram, help us, as repeatedly animated and redrawn as they are?

Is a diagram a conscious technique or a deeper patterning? We are familiar with the current social media claims. There are diagrams for now, diagrams for life, diagrams of everything. Can we go on eternally producing new composite wholes from fragments of pictures, texts or music and displacing our precious and comfortably 'biased knowledge? Does our brain juggle what is presented to us whilst reading the theatre inside our own brains?

If diagrams stimulate discussion in the academic world and social media, how do they open or close engagement, incite a debate or shut it out? If diagrams serve a closed model of acceptance, how do we organise data into new constellations to be read for their content and informational level? Diagrams meant to be mere sketches become collective data worlds. Memory aids become prescriptive and call out to ancient patterns, the runic brain world we already recognise. It is not extreme language; we must consciously and cognitively attack the diagram for our own survival.

I am pulled towards a naughty move. Damasio uses two small passages to describe what he calls 'unminded intelligence'. "Unminded intelligence is concealed in the depth of biology, and the word 'recondite' is an even better term for the process."<sup>27</sup> The word 'recondite' seduces us as much as Damasio's world but I swerve towards difficulty. Some of our deeper inner diagrams might well be impossible for any ordinary understanding to comprehend. Not that they are little known or obscure, but they may remain hidden from accepted sight. Concealed in us all are possible series of *unminded* diagrams.

"Unminded intelligence is well hidden behind the working of molecular pathways that accomplish smart things for living organisms," Damasio writes "and can assist non-living vessels, such as viruses, in accomplishing their mission." As consciousness advises us to tread carefully through all new glossaries, we struggle for neuro-secrets that are consistently revised by scientist and writer. Who do we trust, who brings us closer to the necessity to mind the mindless? Separation and a fragmentary world may appear whole when brought together – in whatever form - in a diagram. But for how long? The visual emphasis of sensory patterns which make up models and diagrams makes for us a constantly changing, constantly transforming visual theatre. We see no mission less concealed than our inner diagrams which are part of our survival.<sup>28</sup>

Can an understanding of *montage* help us understand the critical, neural, fictional forces and tendencies that appear to make up the diagram. *Montage* - a filmic term, a technique - is usually identified as the production of a rapid succession of images. Whether in literary, musical, or artistic assemblage, a montage is a juxtaposition; it may work more effectively using a heterogenous mix but any succession of image, rapid or otherwise, not only illustrates an association of ideas but makes it as *relational* as it might be recondite. One image plays on another, and our brain does the rest with what has become an evolutionary tree of clips and fragments.

A diagram as *montage/collage* asks us to consider the relationship between different parts and how they are edited, assembled to make up what appears to be a whole, only to offer changing forms. This 'whole' can distract us. A diagram as a composition, assemblage, collage, montage: how useful is this for us? The deployment of shape, form and lines over the whole space might also shape or be the shape in our brain. Space here can be brain, page, canvas, screen; a *mise en scène*. How much of this is a sequence of extracts in our brain that we can shape is only recognisable when we edit.

Whether we are still in the analogue world of cutting pictures from newspapers or magazines, choosing pieces of wood or other found objects and pasting them to paper, card or canvas, or cut and paste from our digital palettes, we make constant collages in our minds on and off the page. Everyone is capable of a minded or 'unminded' work incorporating various materials or elements into a collage of ideas. To some, a creative (neuro)composition, to others this is a daily flickering, a hodgepodge within brains about to explode. If we apply this 'creative act' to a diagram we are thinking of the technique of selecting, editing, and piecing together separate but connected items to form this apparent whole. Is it only a continuous whole if we read it so?

Our mind and 'unminded' intelligence set these diagrams off inside us as little films, trailers montaged in front of our eyes. In art creation, in the visual arts, in music and architecture, the term *assemblage* is often used, the use of different forms which naturally produce a new whole. But a diagram can close its enquiry at the same time it asks for an engagement which opens it. This might be even more so acted out in psychoanalytical diagrams/models. No more so than in Freud's view of the human mind. Even calling it a 'view' can throw us.

What in Freud's iceberg model-metaphor of the 'unconscious' offers us the closed picture of everything we cannot upset, yet it upsets everything we read? Does talk of a conscious and unconscious mind always revised, always lead us back to Freud's topographical model/diagram of the mind's structure and function? Generally, online trawling will find variations on the following: "Freud used the analogy of an iceberg to describe the three levels of the mind."

One of the first visual aids in psychology, to say Freud's iceberg describes three levels of the mind is not accurate; they indicate these levels but remain to be explored. They are as minded as they are *'unminded'*. As a visual aid it denotes the conscious mind which Freud then claimed consisted of all the mental processes of which we are aware. This is not given in the diagram, it is only referred from the spatial arrangement, the metaphorical 'tip of the iceberg'. Which begs the question, in psychotherapeutic encounters if such a model is used, what does the analyst, the therapist have to bring to a model or diagram to use it as knowledge, as guide, as something beyond the controlled mind?

Beyond our controlled mind? Surface consciousness, the small, minutely small Freudian thoughts and patterns are up above water level, our 'now', our present. The *preconscious* is where we find a pre-consciousness retrieved from memory sitting in another metaphor, a kind of waiting room. The killer was and always remained *the unconscious*, apparently adjudged by Freud to be the real cause of most of our questionable behaviour. A construction, a metaphor, the mental iceberg skews us irretrievably. It is no longer possible to trace the words that formed this infinite conversation that Freud initiated. Is this what made Freud so popular for a time, the conscious versus the preconscious, and the appalling and appalled unconscious that marginalises us?

Does the 'iceberg' prefigure all following psychotherapeutic diagrams, all those topographical models of the triangular mind that have followed in therapy systems for or against Freud? Where does the prescriptive end and active recovery and customising take over? Such diagrams need to be understood alongside the use of the terms 'model' and mapping'; a new personal and critical engagement with the model or diagram for those working in psychotherapy and allied cognitive disciplines could demonstrate how layered deep reading and relational thinking can take the 'simple' diagram beyond accepted prescriptive use and meaning.

By now we realise that diagrams tend to suggest a more fluid process. Where 'model' might suggest a system to work within, the diagram can invite the user to go further than the accepted predictable outcome. Depending on whether users diverge or converge - cognitively - can alter the reach and success of any diagram. Convergent personalities might see a linear meaning embedded within the model or diagram, whereas divergent thinkers might open to both 'diagrams' and 'models' in psychotherapy.

Chronologically, historically, where and why did some diagrams not others emerge from Freud? *Unminded* not mindless fields can be both productively creative and open whilst also being critically reflexive and paradoxical. Ambiguity then is part of survival, part of a forensic intelligence which senses new cognitive models without surrender. Identifying the major *structure* and *system* in a diagram helps us understand how the diagram can converge on an agreed personal encounter producing an experience or what is called a high learning outcome.

Is a *narrative* implied where an accepted/received knowledge of Freud is made accessible to all? Do models and diagrams encourage or close off thereby removing the Socratic, existential, dialectic enquiry. 'Psychological' mind models and the diagrams they became, can be linked to early structuralist and topographical research, developed by urban geographers and psychologists in the last half of the 20<sup>th</sup> Century.

A summary so far? The *spectrum of reading* the diagram from simple to complex helps reveal relational depth. Practice-orientated, diagrams can be models for intense case studies or role playing strategies. Diagrams then pass beyond a skimmed, reductive summarising of action to remain latent until they poke out our eyes, and therapy actualises a new idea or vision. Diagrams are that crosshatched liminal world often dangerously closed down, perhaps too early. Unimaginatively closed diagrams bring on a spatial amnesia.

A question remains to be asked: did the model and diagram develop into a visual form of complexity in the last century only to be represented and replicated by new diagrams and relational mapping techniques in this century? Is it the abbreviation, the translations of the 'diagrammatic' Freud, moving from neurology to psychology, that we attend to when we imagine this iceberg? How much of the metaphor is accepted without noting anything of the dimension?

The diagram, as diagrammatic as Freud himself, is a visual gestalt, a proxy for the unknown, for the dream of truths. On the surface of the water usually a tip (the tip of the iceberg); underneath, the mass of the iceberg. Everything and more that sunk the Titanic!

Is the diagram so approximate and nothing like an iceberg need be nothing like an iceberg? Is the term and language enough to still its Freudian after-use? Used as a canvas for that zone above the line – brain thoughts and perceptive patterns – the *conscious* steers us to lonely depths. Beneath the line lies that preconscious zone of memory and stored knowledge eventually fighting dementia for any serious memory. Further below in some murky depths, the unconscious - instincts, fear, selfish motives – become both selfishness and selflessness.<sup>29</sup>

A diagram ‘flattens’ ideas into a convenience, but can also creatively condense a methodology, an idea and concept into an accessible, abridged form (like a mnemonic). A diagram can also abridge thinking across wider, deeper cognitive worlds and return us inside to our inner ‘minded’ world. The diagram, like Freud, has a lot to answer for!

## THE EVOLUTIONARY TREE

For or against the Diagram? Many models and diagrams, appropriated for use in various fields, including psychology and psychotherapy, ask for varying outcomes; they require engagement across various approaches and counselling practices. In an edition called *Useful Pictures*, the editor Adelheid Mers offers us an approachable summary of what we might call a public understanding of the diagram. “Useful pictures exist in abundance. They are teaching aides, wayfinding designs, road maps and corporate charts. They visualise diverse terrains, be they landscapes, strategies, metaphors, data, concepts or other information.”<sup>30</sup>

Often used without us realising or being able to test diagrams for efficiency, many embed directions and ‘nudges’ which remain unquestioned. Mers extends her introduction into the forensic field: “as visual aids they serve communication, but they are also tools of analysis, employed to create new knowledge.” What we ask is the direction of this analysis, the destination for the new knowledge that might emerge, and do we know where the ‘applause’ is coming from?

If we speak of an alert ‘forensics’, an analytical framework, how do such frameworks offer practical, actionable advice for a successful ‘dialogic’ engagement within and between diagrams. A series of analytical steps identifying priorities, preferences and prejudices can structure an understanding of the way a ‘visual aid’ works in these models/diagrams. Every diagram also depends on what is already brought into the ‘frame’ – its reception – and everything taken away from its engagement into wider issue, field or ‘world’.

The way we use or abuse language tells us how we continually signpost our own desire. “As artists borrow from a wider array of visual languages, the assignation of usefulness shifts sharply.” We know this from Darwin’s universal *tree of life*; we live in the metaphors and models that have become research which guides evolutionary narratives into ‘heart’ and ‘soul’.

For a recent narrative between living and non-living, conscious and non-conscious organisms (Damasio) how many of us return to Charles Darwin's oft' cited passage from ‘On the Origin of Species’ from 1859: “The affinities of all the beings of the same class have sometimes been represented by a great tree. I believe this simile largely speaks the truth”. Largely speaking truths we must admit to that which we find difficulty to hold.

“It seems that artists interested in learning on the one hand and in affecting their environment on the other hand prefer to explore concept-mapping and geographical cartography,” Mers writes, “while artists interested in the formal exploration of these devices tend towards the creation and illustration of narratives and toward data mapping.” The latter we know has introduced data as both beautiful and less than beautiful evidence, streams of graphic flow that excite and insert us into narratives that we often cannot grasp. We are still, to use this phrase, largely speaking truth and have been doing for over 150 years.

We have loaned these truths that are never our own. We shift to William James or Sigmund Freud, and onto Jacques Lacan or Slavoj Zizek, and some of us know more than others and make from this learning a diagram, a momentary diagram for everyday evolution. How does this evolutionary sense data and these epistemological adventures, seduce us to truths we thought undisputed, to newer and newer theories of consciousness that find us living in brain maps which, if we understood, we would probably not trust?<sup>31</sup>

Using a visual aid in the prescriptive sense implies instruction, steering and guidance. Working in the 'diagram' as an encounter – a dialogue - might suggest editing, customising it. This could form for the user an active recovery field. A new relational approach to the model and diagram might then be personalised – as a script. A script then suggests a new personal and critical engagement with the model or diagram.

In 2023 Mark Wigley wrote such a 'script' on the drawings and diagrams of the architectural critic Charles Jencks' called *The Drawing that Ate Architecture*. He speaks of the swirling clouds and a 'blobby diagram' which Jencks began as he mapped the *Movements in Modern Architecture* as he saw them in 1969 and into the 1970s. Influenced from his studies in literature, crossing over to complete a doctorate supervised by the British architectural historian-critic Reyner Banham, Jencks could be seen linking *loosely-deeply* with literary and structuralist theory of the time.

It is hardly an exaggeration, but Charles Jencks can be held responsible for the seduction, the diagrammatic reduction of architecture to interpretive games, exercises of existential and iconic folly. Resulting, as many felt in a cartoon, diagrammatic architecture of (American) postmodernism, this was exemplified by the critic's somewhat embarrassing 'bromance' with the US architect Michael Graves. The cause célèbre, Portland Town Hall was divisive, derisive and falteringly (not creatively) diagrammatic. It was the beginning of *the end* to many in Modernism and architecture. Narratives were rampantly coded for random and less random purposes. Just what the 'end' in architecture was of course without any consensus.

This 'blobby diagram' according to Wigley would become as iconic as any drawing of a building or city by an architect. It was labelled *The Evolutionary Tree*.<sup>32</sup> As diagrammatic as it became, Jencks produced at least one, if not a few, new blobby drawings in each book he produced in the next decade. Architects realised the fun was their own. They began to trap themselves in a diagram that offered no escape. This was the funhouse, and skewed architectural theory into interpretive repetition, critical frameworks making way for the replicative icons that followed with parametric boosterism. Architecture never survived this uninformed critical diagramming of names, movements, and ideologies. Embarrassing was not the word!<sup>33</sup>

There are models of *now and then*, formulas for misunderstanding, synchronic moments of irrelevance and diachronic swathes of interconnected egos throughout architecture, reflecting, not inaccurately, the way architects would juggle at the end of the 20<sup>th</sup> Century with their own egos, star-scapes and sky bubbling. Describing Jenck's first drawing as a kind of landscape image, Wigley's language (remember this is 2023) is significant; "curving felt-pen lines drawn by hand.... pulsating chronological strands of architectural activity moving from left to right across the page, to widen or narrow...."<sup>34</sup>

"Their restless fluidity is magnified by the unwavering beat of thin vertical lines that mark the passage of eight decades," Wigley writes of Jencks' diagrammatic approach, "Architecture constantly throbs – apparently." *Apparently* is the correct word here. Illustrative, line-poverty, a particularly amusing way to treat Jencks' not always irrelevant provocations and schemes for contemporary architecture, it is the diagram not the architecture that constantly throbs, as information becomes graspingly interior and subjective.

In literary terms the Finnish architect Reima Pietilä, constantly self-reflexive, created a diagrammatic condition where being marked by or making reference to, artificiality or contrivance meant referring to the self. Using landscape and form, he was an inveterate diagram-maker. More so than the critic Jencks, he lived in a meta-world before this world was saturated by Postmodernism and Facebook. Architecture could be artificial and contrived just like a diagram, but he knew what he meant by this. He was fond of the word 'fiction' and of speaking of himself in the third person. Like Wigley but much earlier, Pietilä began to play with Jencks. In conversation he would often slip in and out of himself as 'Pietilä'.

Gaming with Jencks's diagrams, the Finnish architect began to identify just where Jencks had placed him on the 'blobby diagrams' of an elite and biased western architecture. He found himself more than once. One bubble identified Pietilä beneath the architect Robert Venturi, next to Louis Kahn and above Franco Moretti and Charles Moore. But no one needed fist names. These names were all clustered under a larger blob of related architecture, a narrative scheme ambiguously called POP by Jencks. Pietilä would laugh, not only the picture of architecture he created in Finland found little consensus, but here he was now participating in the POP movement.

Where does Pietilä really fit? he would ask in third-person cheek. Then he would reproduce Jencks diagrams on the copy machine using the zoom-in function to good effect. Blowing up the diagrams he would begin cutting out his name, removing the name Pietilä. "Why has Jencks put me there?" He would re-insert his own name in different places on a constantly re-made diagram. He would point to another bubble on the page and say: "there's Pietilä!" He would go on re-situating himself 'hilariously' amongst this diagram of world architects.

Whether Jencks put him next to the architect Hugo Haring or Erich Mendelsohn, Pietilä would insist on moving himself again. He enjoyed destabilizing Jencks' mapping just as he thought he was destabilising any interpretation and diagram of world architecture that might include him. As an architect, Pietilä would move cut-ups to see if he fitted 'better' next to Archigram or Johansson and the Mummer's Theatre. If he saw the names of Price or Moore, Ambasz or Wines, he would tempt new connections and constellations by placing his name next to these. His laughter was contagious, the short-hand diagram hilarious, the scissors could displace any genius.

But this game was neither as ridiculous nor as irrelevant as it may have seemed. Here was a methodical *unmind*, sometimes speaking purposefully in a low-voiced mysticism. He was turning out architecture as the carnival of all chance, playing with interpretation theory. Irresistible and unsettling, cutting out his name, re-situating himself amongst world architects in these restless diagrams was only partly a game. Pietilä was as undecidable as the architecture he created, the diagram he drew for himself and the mapping that others read into such wanderings. This was an unsettling narrative which he could use for his own purposes.

For those who knew Pietilä personally, this diagram, this blobby world of Charles Jencks was not enough. Critically slight, it was never trustworthy. But mischief remained up until the end of his life. For the Finnish architect any method was always *against method*. Any diagram was never diagrammatic enough. His alertness to mythology and metaphor, anthropology and analogy, made him reassuringly playful before someone else could get there.

In the way architecture was a flattened information on these 'landscapes', the architect used the diagram to remain unrevealed. He would pause, linger just at that moment of thinking of correcting something else. Then he would place his name next to Antoine St Elia or Kurt Schwitters. There's Pietilä! This third-person world was a relief from unacceptable familiarity and convention and saw Pietilä engage in a diagram of the *unmind* that only he knew.

## DIAGRAMS TO CHANGE IF NOT SAVE OUR WORLD

Are we helped in moving our exploration of the diagram further if we unravel a brief history of the diagram selecting a few representative diagrams from the 16<sup>th</sup> Century through to the 21<sup>st</sup> century. For this we are indebted to *100 Diagrams That Changed The World* by Scott Christianson. Precursors might be the *Marsh Island Stick Navigation Charts* (2000-500 BC), the *Egyptian Book of the Dead* (1150-50 BC) and *The Ptolemaic System* (AD 140-150). From the ‘*Structure of the Human Body*’ (Andreas Vesalius 1543) through to pictogram-graphs developed by Michal George Mulhall (*Dictionary of Statistics* 1884) we get early examples of pictorial statistics, forerunners to the explosion of infographics in the second half of the 20<sup>th</sup> Century.

From the *London Underground Map* (1908), Freud’s *Iceberg Model* (1915) to Alfred Barr’s pioneering ‘relational’ diagram of *Cubism and Abstract Art* (1935) and *London A-Z* (1936) we might trace diagrams (and blobs) as we have seen to Charles Jencks’ drawings and his *Evolutionary Tree* around his *Modern Movements in Architecture* echoing Darwin’s own *Evolutionary Tree* (1837). Diagrammatically and visually, Jencks drawings mapped *Modernism* using the recognisable but rather undeveloped ‘signs’ and ‘signifiers’ to identify different movements and contrasting trends in architecture. A return to semiotics would indicate where such subjective readings in cultural and critical theory have long been taken for granted.

From Tim Berner-Lee’s *Informational Management proposal* (1989) we have ventured to the *Ikea Flat pack* assembly diagrams (1956) and the *Apple Ipod* drawings (2001). Linking differing informational models, ‘diachronically’ and semiotically, and identifying graphic deployment (montage), does this open to new ways of reading diagrams as we begin to understand the palette, choice, contents available to both ‘artist’ and user?

We can blame Picasso for notorious diagram on Cubism and Abstract Art. His two piercing black diamond-eyes interfered and influenced with just about everything in art in the first three decades of the 20<sup>th</sup> Century. In 1935 Alfred Barr, an art historian and the first director of the Museum of Modern Art in New York, was preparing for a major exhibition on ‘Cubism and Abstract Art’.<sup>35</sup> To open up ways of exploring and defining what clearly appeared as a new art to the public, he created a surprisingly informed and subjective diagram that linked art movement and mode at the time. Now unfailingly considered an ‘icon’ (until that term too fades by excess and overuse) this was a drawing which by bringing in abstraction became both an artefact and an art object in its own right.<sup>36</sup>

The simple use of circles, bubbles, connecting lines and the applied nuance of red invites us to follow paths that explain – if we so wish to follow its mise-en-scène – ‘abstract’ *modern art* at that time. Barr is appreciated for almost single-handedly situating Cubism and Abstract Art into small, seductive narratives; relational connectors we might call them. Barr’s diagram not only stimulated discussion and debate during the 1930s and after, but set out a mode of general mapping for the potential and diasporic connections within Modern Art.

This is rightly called a diagramming; it is not a model in any duplicative attempt to quantify information. It was nothing if not relational. The information and contents are restless and require other levels and quite another alertness, knowingness and knowledge. Hindsight gives it a level of obviousness which would have been less available at the time. Both mixing the mystery of Modernism and its materiality, the dream was well and truly on. It depicts the art, imagined movements and more importantly it shows the links Barr makes between these movements. Barr also *collaged* to create networks of how he imagined art’s scatter, and by imagining such a scatter he was inventing another evolutionary tree, a tree of interconnections in Modern art at the time.

From the French *coller*, to glue or to stick together, *collage* became an art creation process coined by Georges Braque and Pablo Picasso. *Collage*, coinciding with their founding of Cubism (1906-1908), began a more radical splintering and fusing of diverse source, culture and history and became a distinctive part of Modern Art in the 20th Century.

In Barr's diagram, nouns represent schools, movements, a selective few of those involved and the various types of art. Size indicates relative importance, colour distinguishes internal (black) and external (red) influences. And any diagram that art could hold itself to had already begun to come off the canvas with Marcel Duchamp.

The two-year period Barr used to indicate *Cubism* - 1906-08 - appears to generate many of these connections. "Paths of artistic influence are shown by 51 links (49 solid line arrows and two dotted arrows)," Scott Christianson writes in *100 Diagrams that Changed the World*, "which look more like a map of a battle skirmish than a geometric or scientific representation." Battle skirmish, cultural war games, map and representation; the connecting names may surprise as the interlocking complex known as *modern art* is vacuumed within but outside time.

There is also a *diachronic* line (across time) running down both sides of the diagram and a *synchronic* suggestion (within time) as if Gauguin, Van Gogh, Cezanne and Seurat coincide in more ways than we know. This was crime writing with a flair – laying clues for the detective story in Modern Art to come. Cezanne can be identified from 1895 linking across the year (synchronically) to *Synthetism* as a movement, but also an arrow is a directional link to Cezanne from 1985 to Cubism and *Fauvism* located around 1905. Fauvism and Synthetism drop out, and Cubism is all we barely remember today if we are not a historian of Modernism and Modern Art.

If there is no further knowledge the links must be taken as given. Can we follow these directions and understand the mapping on the page as a representational space? Can we loosen these movements, persons and links at the same time as we appreciate this as a genealogy of Modern Art from 1889-1935, or is this a form of sequencing that once deployed invites no further movement? Were such movements like *Surrealism*, *Constructivism* and *Purism* suitably situated to hold them to this scenario? Does our knowledge of any of these movements affect the diagram?

Barr's diagram is undoubtedly considered one of the clearest and lucid examples of a diagram with an *accessible depth*. But what is 'accessible depth'? Clearly, as many will acknowledge this is a brilliant generalising, a dynamic haiku representation that went through many iterations of the hinted connections and 'abstractions' within art history at the time. How much remains a dynamic part of the diagram we are unlikely to know, as it picked out and selected nodes and nuances which have changed over the years. Many have probably been further reinforced in their own mystification of *abstract art* in the years since this first mapping was done.

"Almost since the moment of its founding, in 1929" Glenn Lowry writes, "The Museum of Modern Art has been committed to the idea that abstraction was an inherent and crucial part of the development of modern art. ...Barr's chart, which was published on the dust jacket of the exhibition's catalogue (plate 452), began in an early version as a simple outline of the key factors affecting early modern art, and of the development of Cubism in particular, but over successive iterations became increasingly complex in its overlapping and intersecting lines of influence."<sup>37</sup>

Can we interchange mapping with a diagram here? Does this unsteady our thinking? Does a mapping situate, offer a route, a navigation device? We can go from Cubism to Constructivism with a short black line, while Constructivism shoots two other black lines to the Bauhaus (mid 1920s) and Abstract Art (more developed by 1935). If they are relatively unknown, within our brain and outside (is there anything outside?), is this where the mapping is less useful as navigation? Are these quibbles we do not need, knowing as we do that use of this map depends how well the art and the movements identified are known. Instead, we accept the diagram can stand in for other knowledge, all other knowledge in our short cut to a minded and *uminded* Modern Art!

We return to the notion of measurement and useful images. “Useful images are (also) technical images...that represent a text, prose or data.” “According to media philosopher Vilém Flusser (1920-1991) we produce mass technical images and elite-technical images.” The distinction may be useful for us. “As opposed to the mass technical image, which may manipulate recipients to assume that reality is represented, an elite-technical image is transparent about the mode of its production and spells out its intent.”

Mers has already connected us to language already used and another language to come: “It presents a way of making sense. As such Flusser ascribes to it the potential to be ameliorative.”<sup>38</sup> All diagrams are ameliorative, whether closing on an intentional technical flat pack assembly or opening to the diagram of *Cubism and Abstract Art*. We have already recognised diagrams can be closed off or opened up by the information given off and the information brought to them. Unless further study or engagement brings in knowledge from other sources the diagram fails to confirm the links made to contest them. Depth in the form of fiction is of course open to all of us.

**A TOLERABLE STRAIGHT LINE**

In a constantly engaged end-world we have been offered distorted resolutions, policy and strategy by self-control diagrammatic volumes with names like Nudge, Blink, Freakonomics and Doughnut Economics. To producers of new knowledge, diagram-makers of private worlds and intentional technical assemblies, popular consumers of line and desire; what we might ask is a deeper reading of a diagram? How, if we can identify the seduction of diagram, do we articulate them, how do we read them? How might a deeper reading or understanding of a diagram 'map' its own wider relational depth. Or to use a more familiar 'remedial' term, how to remove the obstacles to growth and increase knowledge beyond text, line and image?

'Relational depth' is a current term emerging in diverse works and approaches in media and psychotherapy, in those existential and client-centred practices and other integrative remedial practices. Books becoming diagrammatic make it harder for the diagram to remain dynamic and creatively inconsistent. What is happening in our collaged life, in our own stage-sets where lines interweave and offer maps not of territory but sensory unreachable inner worlds?

The open potential within the condensed collage of the diagram may not be as reductive as we think. Diagrams, old school or digital, can suggest how layered readings and relational thinking exist in all of us. What would it mean then to speak of the appropriation and the appropriateness of diagrams in integrative therapy practices, behavioural economics, neuroscience, urban geography and other everyday intelligences?

To speak of different critical intelligences of mapping, diagramming might take the 'reductive' abstraction imagined and stretch them beyond prescriptive use and accepted meaning. Beyond even the flattening or those gifts of consciousness, sensing neuroscience, art, film and therapy may be doing more than we realise to help us make our minds up. "Below these," Francois Gillet writes about her early visit to Picasso's vast studio in Paris, "were several tiny stage sets. inside cigar boxes, with panted cut-out cardboard actors no larger than small safety-pins."

The world was a relief diagram, a *mise en scene*, everything at one moment presented a Picasso beyond life, the diagram and myth of a man to this young girl. A Picasso she could eventually feel and interpret, albeit momentarily; and a cussedness and monstrousness which just about reversed everything he said, until paradox and ego scripted and ruled the diagram he became. "The most curious things, though," Gilot writes about colliding with Picasso's world, "were a number of reliefs built up, surrealist-fashion, by groupings of heterogeneous objects, matches, a butterfly, a toy boat, leaves, twigs – and covered with sand. Each was about ten by twelve inches."<sup>39</sup>

How would we collect and 'paste' our own set of heterogeneous objects, the inconsistencies that are part of survival? Homeostasis and the diagram?<sup>40</sup> What allows us to bring all these together in our abstract world – in the meta games we play on ourselves and each other - which just might not be as abstract as we think? The ironic, meta-level, non-destination drawing that appears in Laurence Sterne's novel *The Life and Opinions of Tristram Shandy, Gentleman (1759-67)* interrupts the text at the beginning Chapter XL, the end of the Sixth Volume.

Here Sterne offers a short text before the diagram that follows. This is Laurence Sterne's instructions to himself as much as to the reader. It is about the book not the contents; it is about Sterne's control and awareness of any narrative. The meandering of the book is mirrored in the meandering of line and directions. This is not his storyline, nor the narrative but the dislocation of it; it is a prompt, a benign 'nudge', might we say to himself as well as the reader.

"I am now beginning to get fairly into my works, and by the help of a vegetable (sic) diet, with a few of the cold seeds\*, I make no doubt, but I shall be able to go on with my uncle Toby's story, and my own, in a tolerable straight line." Sterne offers four lines as diagrams of his narrative-stalled path; drawn along a level line. They doodle, squiggle and the break-out blobs or backwards leaning circles suggest pockets for the reader to be distracted by. This is a 'nomadic' model to choose potentially irrelevant vocabulary, a diagram of a writer offering an order where there might not be one.

But by so giving these small four lines we are slowly convinced. Sterne may just know where his novel is going and what makes up his non-destination. It doesn't much matter if we agree or disagree, the game is set before us. Underneath the four lines, Sterne identifies the seeds of his diet, offers his own 'gift', a therapeutic diet? "The seeds of the cucumber, gourd, pumpkin etc." which Sterne tells the reader was a diet 'thought to cool the blood and compose the passions.'<sup>41</sup>

Sterne analyses the diagram as follows: "These were the four lines I move through my first, second, third, and fourth volumes." Sterne has us now, we are moving in and through his 'lines'. "In the fifth volume I have been very good – the precise line I have described in it being this. We are prompted, nudged, steered, influenced; we can continue, swerve, ignore or abandon. But we cannot miss the 'precise' line and language, the deceptive precision of the diagram Sterne offers. We can immediately read it as a structure, a line of thoughts meandering to other thoughts.

Sterne, like Wes Anderson in the whimsical direction diagram (*Fantastic Mr Fox*), is having fun at our expense and everyone else's. In case we cannot read the diagram, he begins to decode the drawing by outlining the curve marked A and the indented curve, a trip to Narrare with Lady Baussiere. He tells us he has not taken the last frisk of a digression until he came to that marked D (*John de la Casse's devils with the c c c c nothing but parentheses*) vanishing into nothing. Sterne is poking fun at the linear reader in us and seems to enjoy our expectations. His laughter is at our expense, as he imagines the reader's mind: "if I mend at this rate," Sterne writes, "I may arrive hereafter at the excellency of ging on even thus..."

This is a line, Sterne says, drawn as straight as he could draw it using a writing-master's ruler. We get the final decoding of the straight line. Sterne locks the reader in whilst being opened once more to the 'precise' journey to come in the novel:

- *"This right line – the pathway for Christians to walk in! say divines -*
- *The emblem of moral rectitude! says Cicero -*
- *the best line, say cabbage planters -- is the shortest line, says Archimedes, which can be drawn from one given point to another --<sup>42</sup>*

Sterne will confound all this before he begins on his chapter of straight lines. He has determined the process that makes up his novel, he offers us a stage set, his collage, and what literary theorists might now call 'spatial triggers' that make up the 'assemblage'. We can play the language that plays with us. We can be lost just as Sterne imagines he is lost. Wit and genius will upset the degree of rest and understanding, and the diagram the reader might have to re-imagine.

Then for us, we see the diagram confounded with Sterne's line of gravitation and a disquiet. We love it! We are diagram makers, like cabbage planters. Understanding how such diagrams work may coincide with our current understanding of mapping and more commonly those 'mental maps' which we know can now be drawn out online with minimal input. This *tolerable straight line* resonates with Paul Klee's sketches and pedagogical diagrams.

According to Sibyl Moholy-Nagy in her introduction to Paul Klee's diary painting from the first decade of the 20<sup>th</sup> Century, "looked below the surface with the analytical eye of psychology and X-Ray." His small pamphlet was a primer for Klee's Bauhaus design students. Klee's *Pädagogisches Skizzenbuch* published in 1925 was the second of fourteen Bauhaus Books edited by Walter Gropius and Lazlo Moholy-Nagy. We cannot resist this line from the introduction: "A bird in THE TWITTERING MACHINE, for instance," she capitalizes, "is different from all other birds through its relationship to transmission belt, crank shaft and musical notation, floating in the air."<sup>43</sup>

The diagram is again set for release. We can own them. Laurence Sterne and Paul Klee, birds in the twittering machine; the language is notable for both its context in the 1920s, for the mystic modernism that could shift metaphors into our understanding. Symphonic compositions, speaking of Klee's figures "exist in a magnetic field of cross current: lines, forms, splotches, arrows, colour waves." Klee's first sketch in the series of diagrams leaves off from Sterne's tolerable straight line; it is Stere writes commenting on a line curved up and down; "an active line of a walk, moving freely, without goal."

A line without goal is important here, it is Klee's walk for walk's sake, but it never stops there. It is mobility not the line only in action; Klee's sketches walk, shift around imaginary, complementary and contradictory forms. Lines can be limited and set free, language does that and fixed points become survival and escape. Paul Klee, for us, offers active and passive lines 'twittering' into conjugations, probing quantitative structure. Grammar prods tell us it would be better not to have space before this punctuation; articulations for the time last beyond time and ask us questions about our language that we may have lost. Attending to the capitals, let's bring this twittering archive up to date: "natural organism of movement as kinetic will and kinetic execution".

The diagram of the pull. The conclusion for us and for Klee's students in the 1920s and 1930s was his adventure in seeing and taking the line beyond the tolerable straight line; beyond line always caught inside communication. We talk the talk, draw the line to walk the walk and use the contemporary twittering machine to continue removing that text.

We customise or 'own' a diagram for our personal use just as Sterne did, just as Klee did. We have seen text move into image, and image take over text. We continue to do so. We have seen cyber-fiction describe worlds which can only be diagrammed on computer motherboards or through coding, as in William Gibson's cyber-punk novel: *Neuromancer* 1991. We see consciousness defined and re-defined, separating the conscious mind from that which is a carnival, reduced, accessible, summarized volumes with apologies to readers who can't quite get it.

Words are used to describe the diagrams we cannot see but we know are manipulating us. We might plant the seed in the straight line, but the result, the cabbage 'diagram' of all splendour can take a mysterious set of kinetic forms and shapes, different sizes and inner layers. Whether old school or digital, we will celebrate this, the gift of cabbage planters; inarticulate speeches of the heart and a poem which allows the tree to speak for the diagram of the leaf.

**THE RADIAL**

When leaving one institute for another, one academy for another, one is often invited to deliver a lecture as if by choosing valedictory words, one can both sum up the experience that has gone before in the institute and perhaps anticipate the experience to come. This happened in 2006 when leaving Texas for the rougher hinterland of Pakistan, Lahore, Karachi and Peshawar. For promotional purposes in the institute, one is also asked to offer the name of the lecture in advance, a short abstract from which the lecture is supposed to emerge.

At the time I had no idea what I would present as this valedictory charge, so I chose to construct a diagram. I immediately chose two design factors that would trigger the contents of the suggested lecture. It was also clearly obvious to me that there was no hierarchy or destination, outside a tolerable straight line, to my idea and any contents I would deliver.

To signify what was not confusion, I chose the title: *Architecture Degree Zero*. For those already with a knowledge of the French cultural critic Roland Barthes they would recall his essay from the 1950s called *Writing Degree Zero*. For others, the metaphor has already slipped into a general 'urban dictionary' use. In social media, a person's profile supposedly best representing them in real life - without boost, filter, editing or obscure angles - is called a 'degree zero'.<sup>44</sup>

This has come to signify a neutral 'white' aesthetic in the fields of literature and the visual arts, an attempt to remain non-representational. In the French writing called *Le Nouveau Roman*, a densified and unshared neutrality was created. To signify this neutrality and what I hoped to be non-hierarchical, I chose the radial shape for the lecture diagram. It became more than obvious. Like Barthes' early essay in 1953, it not only described a diagram and an aesthetic, but attempted to stand outside its own dominance. It is possible I was attempting something like that in the proposed lecture. The diagram would be a set of radial spokes,

There was one other detail that appeared both niche and important, though I knew it was culturally marooned. To make such a diagram I often cut out from a magazine or brochure a small image and placed it in the middle of the clear, empty page. It had no destination or forethought. In my own 'skizzenbuch' there would be pages and mappings stranded with a small image placed centrally, without any further progress. These pages were not however empty. When the line took a walk, the contents would decide and compose the shape of the diagram to come.

This time, the central anchor image came differently. It was early 21<sup>st</sup> Century and English Premier league football was beginning to be shown in the US, but of course not as popular as it was to become in the next two decades. I had no other idea besides the title and a small image set in the middle of the square drawing. It was a footballer which I cut out from a magazine. The footballer was leaning forwards, in one of those recognisable images of the surge of a footballer ready to take the ball on and move further through the defence and into attack. Visually it expressed an inside articulation of what the diagram could be about, and all the possible lines of text which would make up this radial drawing. This time, the lecture, the spokes were drawn in pencil, radially.

The image was of a footballer from Liverpool, Stephen Gerrard. He could go *box to box* as the term went at the time, from defence to offense and back. I was somewhat surprised when more than a few knew this figure. In the US they spoke of soccer not football, but they seemed to sense the surge of the footballer which became strangely, a surge in the diagram. Using the title, the notion of *degree zero architecture* and the connections many students could make to this, I would map out possible fragments, lines, ideas and extracts and by so doing offer to an opportunity to choose which spokes in the wheel could be addressed by the students in the auditorium.

The poster for the lecture became a copy of the circle of radial spokes under the title *The Stephen Gerrard Circle. Architecture Degree Zero* was secondary. The lecture passed off, and the radial could be spun imaginatively in the students' mind. I reminded them of the use of the circle in previous diagrams from many cultures, the use of the circle diagrams especially in those that became a kind of pinwheel document that could be rotated for interest and selection.<sup>45</sup> A more contemporary reference for the students (before these were readily available online) became the Paint circle, whereby potential customers were given a circular 'action' that could be rotated and show colours through selection and juxtaposition. Apart from some of the radial strokes and contents, I remember little more of that lecture beside the radial surge used as a poster.

To speak of visual literacy can confuse; infographics became seductive ways to move the attention away from drawings to 'rendered' information. From the end of the 20<sup>th</sup> Century many students became engaged in information design without being clear of its role. Design in planning and iterative processes in design saw them move further than statistical graphics, spreadsheet and tabled information resembling official statistics. When re-drawn these often became wastefully decorative.

Voided of graphic literacy, it became natural to talk of variables in two dimensions becoming their work in three dimensions. Over the years in design education, with digital software offering jungles of infographics, writing became less important than more instant attempts at information design. Edward Tufte coined the word 'chartjunk' to describe wasteful, non-informative layouts; displays seen in digital design and architecture studios.

Quantitative information displays become fatiguing; often there is little understanding of hierarchy, connections, relational 'lift'. How to read the assembled diagrams and charts often disappears behind 'random' information in visual displays. Tufte uses the "data-ink ratio" to describe excessive visual display, the uneasy disbalance of quantitative information. "Sometimes decoration can help editorialize about the substance of the graphic," Tufte writes. "But it is wrong to distort the data measures - the ink locating values of numbers - in order to make an editorial comment or fit a decorative scheme."<sup>46</sup>

We can see where this has gone in the last two decades; data-rich illustrations now preoccupy HR firms, Network analysis services, Accounting and Assurance practices and Corporate Strategy Companies. What compensates for all available data? Diagrams often become illustrations where, though every data point has value, the generalising sweep of image, trends and patterns take over. Scanning devices connects with eye and brain movement. Our constantly fidgeting and steered world leaves little room for the unhurried engagement with the diagram's content.

We are now often connected and re-connected too easily, falling into coded capture. Looked at more generally, *Instagram* impatience leaves but promotional trends and instant patterns which match the 'open once' function on *WhatsApp*. There is less high-resolution understanding as we pass into the printed page fatigue matched by the hurried pace of editing software which re-scripts how we read.

There are of course many types of diagrams, shapes and names of processes that are now archived in the history of communication and information design. We have come across the Euler diagrams, and those 'onion diagrams' sometimes known as the "stacked Venn diagram". One used in design thinking has three intersecting circles with three inter-linked liminal zones: *Content*, *Concept*, *Context*. The size of the circle not always equal, provides a weighting to the anchoring of these recognised processes within any design or architectural practice. The *Phylogenetic* tree represents a phylogeny (evolutionary relationships among groups of organisms). The *morphology* or sentence diagram represents the grammatical structure of a natural language sentence. Ladders offer lines of balance, reading and perception.

Grammar diagrams can be linked to tree structure, 'tree-maps'. Mind maps - we have noted their urban extensions - can also be connected to content/learning maps, brainstorming links, memory diagrams all used in varying form in visual thinking and problem solving.<sup>47</sup> There are others: activity diagrams and often shape-inspired diagrams of the bow-tie type, curly arrow, knot and block diagrams. There are the Carroll diagrams, *the* Cartogram, dot and cross diagrams, single or double bubble maps, cloud and cluster maps used in education.

Star charts and celestial spheres, astrological diagrams and I-Ching, Tarot diagrams. There are timing diagrams; digital timing of the *synchronic-diachronic* spectrums. The Sankey diagram represents material, energy or cost flows using (quantity) proportional arrows in a process network. How do we engage with a state diagram, or the syntax diagram used in software engineering to represent a context-free grammar?

What do we understand of the graphical notation used in diagrams of biochemical and cellular processes in systems biology? What are system context diagrams, system structures, system layout planning? Some diagrams we know without using them but find ourselves always being used by them. Circuit and network diagrams, process chains, the collaboration and catalytic cycle. There are flow charts we use and generate for a variety of tasks: family tree, kinematic diagram. There are more specific diagrams: Phase Plane diagram, Parametric diagrams from SysML, Petri net SysML and Routing/Sequence diagrams used in computer science, the structured systems analysis and design methodology (SSADM) used in software engineering).<sup>48</sup>

“Therapy” according to the clinical existential therapist Irvin Yalom “is enhanced if the therapist enters accurately into the patient’s world.” The word ‘accurately’ immediately drains our own resources, it sentences us to something we can never know, just as some diagrams and generalising tendencies in the world remain beyond but tightly controlling us. Even in our own conversations with friends and colleagues we never know whether we accurately enter their world. Clutching at language, the best we sometimes say is that we imperfectly enter their world. We contemplate - or at least some of us do - communication diagrams, component/composite structure diagrams, control flow and contour diagrams.

Football and almost all other sport is now tele-visually controlled by data flows and media graphics. We are swimming in data model-flow-structure diagrams interpreted for us without ever feeling we have entered the pool. What does the Goodman data-fatigue diagram tell us, what gains can be made from the unified modelling language used and extended from software engineering? It's the wedge-dash diagram that intrigues me, seduces me.<sup>49</sup>

**JACK, GEORGE AND ME**

In 1976, when I had no idea of words like 'episteme' or understood 'signifying systems', I found myself wandering around Churchill College in Cambridge in search of George Steiner. I had been given his name from a friend of mine, Jack. Jack was a Professor of Geophysics. I had begun drawing lines and notes whilst living in Finland and Poland, equations and diagrams for 'now', adding to them living in a thatched cottage near Cambridge.<sup>50</sup> When showing Jack some lines and diagrams that I had been working on, he immediately felt affinities with the cognitive steps he worked within his own scientific knowledge. He happened to be involved in dating water and for some reason this small four vector cognitive diagram I was working on resonated.

I explained to Jack that this was a movement, a progression, a divination possibly but that would come later. I was more interested in the knowledge that I might never have, and even never know that I would ever have. This was an attempt to understand my own position and relation to knowledge, and to think of the knowledge yet to come. Absurd perhaps but it became an obsession. Could I trace the routes knowledge takes to reside inside as a constantly changing movement of thought. Was this an active, restless learning seeking to free itself of its own trap: one I was not quite aware of at that time? But Jack recognised this as the over-active, over-controlled learning situation and felt it resembled the structure of intuition.

For learning to become active, it must pass through an experiential stage, Jack said, the scope of active learning is defined by the various pedagogical approaches to the knowledge available. Change one, changes the structure of the others, they are all inter-connected. The hierarchy achieved was what I called a critical-self diagram. This was the pedagogical theatre which I had kept quiet about.

I was convinced that as new experience and knowledge entered our brains, we immediately made room within the knowledge already stored there. Each day parts of previous knowledge made room for new knowledge. Experience was never stilled, knowledge always on the move continually upgrading and superseding the cognitive stage-set. Did we live in a diagram of knowledge constantly re-scripting a brain-writing? These personal universes of partial knowledge were always in movement. Jack silently confirmed this.

Neuroscience and neuro-cognitive modes were a long way off as I found myself drawing four vector points as a diagram, joining them up into an uneven figure, and then redrawing them, one over the other at different points of displacement. During any reading, any lecture, any seminar, I began these little diagrams. Jack asked how it began. I replied that I had begun to wonder how we had the knowledge we had or didn't have. How could we understand the routes knowledge took to remain within us?

Why did some areas of knowledge appear 'fluent' and why was there boredom, disenchantment for other areas? Frankly I didn't understand why I had the knowledge I had, and why there seemed a need for more of the knowledge I didn't have. Jack seemed to think of his own scientific world and during one of our early evening gin and tonics at Swaffham Prior outside Cambridge he said, "You should meet George!

I knew of George Steiner but of course never imagined meeting him. As usual I didn't do anything but went on drawing more of these cognitive diagrams. It was my hope that most would be redundant before going on to the next. One day Jack poured out another gin and tonic and, just as casually, said: "I've arranged it. George is waiting for your call. Churchill College."

There was instant panic. The ability to delay or defer something, an art I had practised daily was now beyond my control. A model of one's own reception and openness to knowledge was one thing. A model of the universe's reception to knowledge was quite another. I was already redundant to myself. I had become the diagram I was drawing, and I was the death of the author before even being an author. It was fairly obvious why I was delaying any meeting with George Steiner.

I found myself wandering up to and walking away from the door in Churchill College. I must have done it for about ten minutes. Eventually I knocked. I had hoped he wasn't in. George Steiner was kind and ferocious. We sparred. Or rather he began the sparring, and I felt, in the presence of such a thinker with nothing to lose, full idiocy and stupidity was the way to go. I went that way after trying to explain my diagram, my knowledge of the personal episteme and deep subjectivity.

Could I even call it that? Was that when I understood words like episteme, dialogic, hermeneutics and phenomenology? I left George Steiner's office at Churchill College, Cambridge convinced that my career as a thinker and certainly a diagram-maker was over. My ideas were half-baked. My intellect, not even Heidegger's half-poetic intellect, had nowhere to go. Of course, George Steiner gave me useful advice that he said would have turned me into an instant writer or philosopher. For some reason I ignored it. And for another reason; he seemed to understand that I would ignore it.

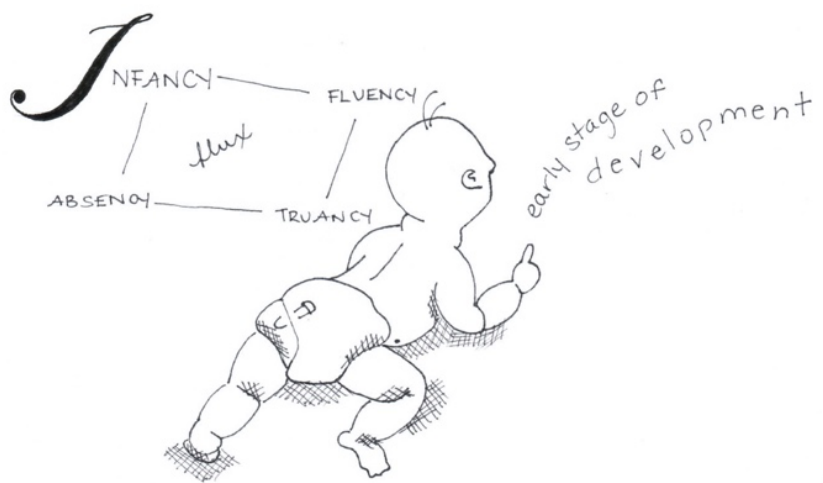
"You'll probably take seven years to develop what you could do now in three weeks of hard work. If you just repeated what you said to me about censorship and personal knowledge, you'd be famous overnight." He may have been right, but it is hardly the point now. My little diagram as it stood then seemed to be a sort of pre-Foucauldian arrogance about the power of knowledge. I hadn't heard then of Michel Foucault, Discourse Analysis or any of the other thinkers which I would go on to collide with over the next decade. I merely recall my somewhat embarrassing model, a diagram of four vectors that became relation-points to knowledge in our brains.

The more contest the self can take on, the more the 'self' recognises motives, prejudices, ambiguities, even chance acts. Monitoring how these might be positive or negative offers each of us a mindful – some would say 'authentic' – existence. Is that what I was stuttering towards? This was the stuff of an examined life; the measured approach to action, space and meaning. Detached, I felt our critical stance can surrender and reflective practice can situate the 'self' in one's own world of actions, behaviour and patterns.

Being in the world and of the world! A disciplined reflective practice could also lead to an understanding of the potential in the self for change. Such a practice is a self-attitude, a monitoring of the inner life which in therapy theory is considered *self-actualisation*. What did I know of anything that was a diagram? A diagram to myself or to others, I can use anything in the day, anything I read to filter, edit and imagine survival. I used this diagram I shared with Jack when teaching design students in their first year of university study. I called it the *Four Points Model*. It is referred to as a model because it acts as a system; drawn as a diagram it allows students to map within the map.

This diagram identified *four points* where all four points could be constantly pulled and pushed towards or away from each other. No outcome is favoured over others; simply I thought students could use the four terms to 'situate' their own knowledge. I used the word 'situate' deliberately and kept repeating it. I was a diagram then I am a diagram now.

PART 2



Vicky Pilles 2010

## GROWN UP DIAGRAMS

We can at times feel we are even less than diagrams to each other; even little more than a sketch, an aside caught between two conflicting worlds where mind and consciousness never collide with our shared being. How we ask does the field of therapy marshal enough evidence and research to convince the practices of the effectiveness of, for example, Carl Rogers' trio; 'empathy', 'genuineness' and 'unconditional positive regard?'

This is the Carl Rogers hop skip and jump from his *Person-Centred* approach to therapy, emerging from the last century in the US. It is now ubiquitous in therapy and counselling in the professional and health services in the UK. Irvin D Yalom, not alone of course, insists on a type of right-sounding language that scuppers all sense. It is so declamatory that it substitutes for all ambiguity. "Patients profit enormously simply from the experience of being fully seen and fully understood."<sup>51</sup>

How far off the mark can we come, how much do we profit by enormously simple rewards and our longing to be fully seen and fully understood yet constantly deceived? Perhaps this is the 'grown-ups' language of Saint Exupéry's 'Little Prince'. At six years old, the little prince was reading a book called *True Stories from Nature* and came across a picture of a boa constrictor in the act of swallowing an animal. The book opens with that picture, that drawing. It is a diagram.

Boa constrictors apparently swallow their prey without chewing it. The six-year-old pondered and with a coloured crayon made his *Drawing Number One*. To the boy this was obvious, inside the drawn shape was a boa constrictor devouring an elephant. Not how could it be made more obvious, but why should this be necessary. To grown-ups this was a shape, a hat, a strange form. He showed his drawing to grown-ups and asked if they were frightened. How could they not see the world he had drawn? Why are they frightened by a hat? This was the grand chagrin of the little prince. Should he even bother growing up was his subtext.

Of course, to the boy it was not a drawing of a hat but a boa constructor digesting an elephant. So, he drew another drawing so that grown-ups could understand it. His *Drawing Number Two* had an elephant fitting inside the shape that he had just showed the grown-ups. But they were still confused. When the grown-ups couldn't understand these drawings of boa constrictors, he decided his magnificent career as a painter was over.

“I had been disheartened by the failure of my Drawing Number One and Drawing Number Two.” Here is the gift to contemporary therapy as it wishes to understand itself accurately. “Grown-ups never understand anything by themselves, and it is tiresome for children to be always and forever explaining things to them.” Most drawings in the Little Prince are illustrative, they picture an event, the Little Prince on Asteroid B-612, the Baobabs, the active volcanos or the no thicker than a finger snake. The two drawings work together; they set up what we can call a diagram, a responsive space.

A closed drawing in this case is an open diagram, open to response and nuanced interpretation. The drawings enclose an idea but ask us to be open to the consequences of this idea. It is this that can be considered a 'diagram', as conceptually precise as Laurence Sterne's diagrams on page 473 of *Tristram Shandy*. Until we understand the narrative within the 'drawings' – or read the diagram within - we might not get St Exupéry's point. How could we, we are grown-ups after all, we have little empathy, we are stranded in a richly unspoken, ambiguously mapped and data filtered world.

“Accurate empathy is most important in the domain of the immediate present – that is the here-and-now of the therapy hour.” We may need Yalom's text to explain why any 'accurate empathy' should need no text. We may need the images more than we think, as the author takes us beyond that to the diagram he has in his mind. Perhaps we must keep on keeping on. “Keeping in mind,” Yalom says, “that patients view therapy hours very different from therapists”. This doesn't go far enough; every hour is our own to filter relevance, irrelevance, boredom or sensation, a practice to be seduced by or resist everyday life. Every hour is one of 'détournement'.<sup>52</sup>

There is a sense today that we have become more and more silent whilst the global chatter is immense, and the gossip restrained to anxiety and rectitude and sites like AI Chat bots, Instagram and any social-media-to-come are distorting more than the visual theatres that often so embarrassingly entertain us. More and more of our dream-works use words that may have to be taken back. But taken back to where? Thinking has become thinner, the diagram of everything has become scarce but formidably rich and the grown-ups want more and more explanations.

As less sense is made of daily atrocities and our survival, more is made of our own non-sense. As many of us refuse to accept a world of non-sense (in the sense of not making sense and other psycho-killers) this radical bewilderment impinges on us in intensely blind, personal and intimate ways. We now see that the diagrams we have made of the world are starting to make less sense in a sense-less world.

A new absurdism in some way does not mean the end of the book, the end of visual trickery whilst a machine democracy develops, but it does suggest we sharpen our awareness of when to leave, when to edit, when to retreat from the diagrams that are trapping us. We might be stilled by a world that draws nomadic diagrams around us. Daylight robbery has become, for so many, daylight exile.

“Our education is the result of filtering that took place before our time,” Jean-Claude Carrière writes in a book of dialogues with Umberto Eco, “*This Is Not the End of the Book*” (Vintage 2011).<sup>53</sup> Everything we do is a filtering, everything we do is an editing of world offered to us, and also from that which is not made available to us. The nomadic sits inside us, whichever continent or planet we are in. The *Little Prince* knew this. Carrière and Eco identified the dead filters that have taken away ideas from the last century that might save us in this.

“It is thus possible to resuscitate the unjustly forgotten dead, if only for a moment.” Interestingly this resuscitation is beginning to pre-occupy the 21<sup>st</sup> century. The ‘Modern Thought’ that was so modern then – and to some so uncritically boring - is now becoming a selected and altered Not-so-Modern Thought, where ideas and concepts have either remained relevant and secretly in use, or have ‘weirdly’, inaccurately, dropped off our radars.

We re-interpret daily. Controlled gossip, even banter, has added to our diagram of the world and our survival. Images have become the memes we do not invite but cannot unsee. Simply, effectively even, this dislodges our survival whilst keeping the diagram going. We then find ourselves re-structuring daily without realising it “But the *Mona Lisa* has been the object of so many interpretations,” Eco writes, “and they have settled on the canvas like layers of sediment and transformed it.”

We too, open to layers and layers of interpretation, know that there is no original. Interpretations transform us, objectivity scars our memory and networks unsteady any balance. This is how we over-read things in the world for our own survival. Just as works of art and buildings designed in the last century appear to have their accepted qualities airbrushed and blamed for human catastrophes in this century. “Hamlet,” Eco writes “isn’t a masterpiece on account of its literary qualities; it has become one precisely because it resists our interpretations.” We have learnt to resist interpretations of our own selves we no longer accept. This has made a wreckage of the 20<sup>th</sup> Century.

Is Umberto Eco right when he identifies this ‘weirdness’ that is our survival? “Sometimes it’s the weirdness that makes text go down in history.” We don’t look for such longitude. Reality TV has always got there before us and scripted the diagram of a post-truth world of lost loves and islands, expected to be weirdly experienced in one hour with unintelligent intelligence. Whatever, on Love Island or not, it is the ‘diagram’ that is shouting to grown-ups: “Get me Out of Here!”

**DON'T GO SO FAST**  
**YOU'LL CRASH INTO ROLAND BARTHES**

I have allowed myself to experiment where writing coexists with the diagram, where ideas are deliberately unsubtle, even unstable and perhaps only a diagram can challenge ambiguity. This might be a form of undoing that writing might not achieve. There is nothing like a benign understanding of a diagram. So I don't know why but I wanted to make a case for a graffiti I saw in Paris in 1980. Could it act as a diagram of the person, the French thinking and the philosophy of the time. Or was it just about a serious case of derelict driving? I am less sure of that now.

I think of the graffiti and the despair with a diagram that cannot get through, that which is thought but not yet written, that which is drawn but not yet an image. This graffiti nudged one brain away from another, asked you to understand its meaning, and began the corporate nudge in Paris towards savings, semantics and investment culture limited to safety measures and risk-averse ventures. This is what I felt for the piece of graffiti on the wall of the new garden landscape in the site of the demolished *Les Halles* in Central Paris.

This was not *Blek le Rat*, stencilled images that would begin to be seen around Paris in the early 1980s, especially in the Marais district as one walked from Centre Pompidou across Rue de Sebastopol to Les Halles, to the entrance to the Videotèque, passed an area which would later in 1984 have Café Costas with its heavily loaded, post-modern architectural deco of Philip Starck's Miami-vice interior.

On a white wall, with Église de St Eustache in the far corner, there was a phrase that stuck out immediately. Large letters, scarred legibly with a thick black brush: *Roulez Moins Vite, Vous Pourriez Écraser Roland Barthes*. It needs some explanation. It was 1980. Roland Barthes had captured the diagrammatic soul of the city. Paris was demolishing environments as well as rejuvenating others. *Les Halles* had been the site of an intense debate for and against the emerging *neo-classical, postmodern* architecture. Modernism was not quite over and Barthes as a literary scholar, an essayist became a cultural star of the type perhaps only Paris produces.

The *Pompidou Centre* finished in 1976 had its own critics, but its high-tech image of oil refinery crossed with the contemporary was the ‘spectacle’ to behold. Escalators hugged the side of the sheer exterior surface revealing more and more of Paris especially Montmartre, as one continued to deplane on the top floor. Barthes had written short texts on cultural ‘signs’ whilst he also developed and probably popularised the understanding of the study of signs, ‘semiotics’.

Writing for *Le Figaro* in the 1950s and 1960s made him a public figure, and a series of small books often structured around fragments of texts, often revealingly analytical, made him into a public intellectual. So, when he stepped out onto *Rue des Écoles* in 1980 after a meeting with Francois Mitterand and Jack Lang, Paris was shocked. He was hit by a ‘laundry truck’. He died against all odds from what should have been a recuperative accident. The graffiti seemed to say it all.<sup>54</sup>

Go too fast and Paris had already been thinking the world was a diagram. There was euphoria, a carnival thinking began to decode the visual signs of the city into a series of clues that had not been written out, that may never be written out. A forensic excavation was carried out on fashion, food, architecture and art. And it was the text, the written words, that then explained this. Visual theory, cultural theory was 'texted'; it became urban therapy where there was a safety in belonging to estranged worlds and diagrams. Roland Barthes, along with Michel Foucault influenced more than a generation moving from the beach under the street to the idolised left-handed smokers of the Counter-Modernist movement.

Barthes' own evolutionary tree produced convincing cultural forensics, a networking and collaborative repertoire where ideas made up new coherences only to be set on fire by others, only to be dismantled by others. Language, the hint of 'fascism', an unbenign series of nudges, could mentor itself, Barthes suggested. Communicating meaning led to his enquiry into linguistics, semantics and semiotics. This is not as easy as it sounds but a dialogue was attempted on how creative works were evaluated, diagrams were interpreted and politics immolated.

Theatre was the departure lounge, Bertolt Brecht the conductor telling the audience what it didn't see was crucial. Barthes always asked how the individual brings meaning to work often based on limited experience, diagrammatic snatches and Influences. He implied that we always inserted our own reference, however slender and emotional our knowledge of the world was. Why think what you think, why believe what you believe? Proficiency and fluency in communication are uneven, unequal. But the diagram could never die.

Crazy to suggest Barthes himself was a diagram? He was not dead. He was the maker of some extraordinary counter-narratives. Some pedagogical moves that always asked the question: how does a transfer of information happen in a constantly evolving epistemic environment? Knowledge was always in flux and disquiet inevitable in culture and politics. Barthes showed how to use diagrams to represent more than we realized, more than we could hold onto.

Displaced knowledge implied more than a diagrammatic hold on the society. Barthes set culture on a visual fast-forward. Go too fast, and this became Instagram and TikTok. Content and programs were not secondary to the method of delivery but were often left under-examined, crushed under the laundry van. When Barthes died, what really died? Who really died? *Roulez Moins Vite, Vous Pourriez Écraser Le Diagram...*

**BEAUTIFUL EVIDENCE**

*Diagrams for now* (equations): *Diagrams for life* (mapping): *Diagrams of everything* (editing). What shall we do with all the mapping and diagramming that now surrounds us wrapped up in graphic innovation and visual wonder? Is it enough to invent new illusions, new algorithms that may end up following the old runic paths, the mythologies and truths we think we can hide in diagrams. I am not sure I was thinking about diagrams when I visited Auschwitz-Birkenau in 2018, but as scandalous as it might be, to begin this way and go onto consider evidence as *beautiful evidence* might just suggest what is dynamic about the inconsistency of diagrams. And just what is forbidden to our visual theatre, a huge room full of shoes and what do we fail to assimilate?

“To draw it to minimise, realise and internalize,” Theo Deutinger writes, “Just as an atlas explains the world we inhabit, *Handbook of Tyranny* helps the reader to grasp the forms of cruelty in use.”<sup>55</sup> Seeing the thousands and thousands of abandoned shoes stacked up in one of the Auschwitz buildings, it was a reality, it was an image, it was hardly a museum display, but most of all it was diagrammatic. It plucked eyes out in its excess, its lines of despair and decades of far from fresh dust.

“A confrontation with cruelty is necessary first to understand it, and second to react to it.” How does one react to the magnitude of such cruelty and atrocity as its evidence is stacked up in diagram, sectional drawing, graph and revealed in a quite extraordinary drawing taken through the Maginot Line fort positioned along the French Border to Germany in 1939?<sup>56</sup>

Expect recognisable ways to fight the wish to remove the cruelty when we see it so clearly, to surrender to the greater diagram represented. Auschwitz? Some images, drawings and diagrams we have to let go, we must close off relations with a knowledge and history we thought we might have. We are beginning to be left editing our own world with less and less confidence. Therapy may have no meaning when the world has tyrannised itself into needing so much more.<sup>57</sup>

*Microsoft PowerPoint* became a Silicon Valley presentation program created by Robert Gaskins and Dennis Austin in 1987 for Mackintosh. Microsoft's first significant acquisition, it grew rapidly into a shared interface on Windows by 1990. PowerPoint's worldwide market share of presentation software has been estimated at 95 percent. In the 1990s I remember many architects, many professors and lecturers almost apologising for the use of a programme they felt belonged to the business community and conference world. Something suggested unease about the sequencing of image, graph and diagram and the way the program presentations of the projected slides began to decline when faced with a readily prepared digital usage.

Presentations became visual, could insert image, diagram, mappings and text (or all). Lecturers became presenters; timing and shape became more prominent as text itself became an image. Eventually a laziness became part of the 'smoothness'; presenters started merely reading what was on the screen. This was no longer considered repetition but reinforcement of point and content. A conference boredom then 'porn' grew as this global interface produced a weariness which accepted communication parading as efficiency with the use of grouped, even consensual visuals.

In education there is still a feeling that interfaces like *Power-Point* (KeyNote and others) should be used less or differently. If not, then used better.<sup>58</sup> How might our discussion of diagrams help us here? Professor, statistician, writer, sculptor Edward Tufte born 1942, ET to those in the know, is an American statistician, professor emeritus of political science, statistics, and computer science at Yale University. Edward Tufte has a view about simplistic thinking; ideas flattened, bullet lists less than relational thinking, persuasive strategies rather than information design. Objectivity is tricked by graphic seduction and our favour for a briefly disguised set of points. A narrative from the beginning, middle and end doesn't always need that same beginning, middle and end.

We choose to be misleading when we offer choices which we wish to be accepted; science has long ransomed neutrality and still goes on doing so. Interestingly, Tufte's analysis of a NASA PowerPoint slide included in the Columbia Space Shuttle Accident Investigation Board report produced a shock. He identified issues disappearing in the small print on a crowded slide; almost a Barthesian exposé of badly weighted imagery, loose text, a disastrous diagram, a graphic slovenliness; a crowded information and stage set still seen in universities worldwide.

Tufte's point was alarming: if some of the information had been presented in a more conventional 'paper', the story goes, details might have been noticed, and the Columbia Space disaster prevented. Was Tufte right; from the advertising of *Mad Men*, persuasion often left the reader nowhere to go. Edward Tufte leads and teaches an entire online one-day video course on analysing, presenting data and information. The contents are enough to act as a summary of where we are today when we speak of data analysis and design strategies.

This must include the whole range of diagrams, data visualizations, maps, images, text, tables, videos, small multiples, sparklines, medical interfaces, sentences and paragraphs. The course offers the participant ideas on the future of information displays.<sup>59</sup> Tufte also uses a 40-page chapter from his volume called *Seeing with Fresh Eyes* on data analysis when the truth matters. The word 'spectatorship' is used and suggests the course will help one to be a 'smart consumer of presentations, assessing their credibility and content'.

It still seems some want to become smart consumers. Apparently, according to the Tufte website, 323,000 people from 1994 to 2020 attended a continuously changing course. And now a slick online course video offers anytime viewing. Meanwhile students receive all five of the Tufte print collection on Information Design in advance by mail. The titles: *Visual Display of Quantitative Information*; *Envisioning Information*; *Visual Explanations*; *Beautiful Evidence*, *Seeing with Fresh Eyes: Meaning, Space, Data*.

We sense the weight of these information nomads and creators and viewers of visual display and 'beautiful evidence'. We might query the word display, its vitrine fetish. "The Leonardo da Vinci of data" according to The New York Times. Tufte is "the Galileo of graphics" according to Bloomberg. From the triumphs of design to the master statistician who, according to The Verge, "weaves Google images into visual quilts." Tufte, we learn, has completed this new work on *Meaning, Space, Models, Data, Truth*, and is constructing a 234-acre tree farm and sculpture park in northwest Connecticut, for his artworks and to remain open space in perpetuity.

At times it suggests that we also should re-word such celebratory gush. It may already be completed, diagrammed and pressed into print and propaganda like Donald Judd's Marfa. The thinking eye should perhaps become the contested 'diagrammatic eye'. The Information Czar should challenge the sage of other misfits like Steve Jobs and Steve Wozniak. Now statistician and artist, we behold the diagrams of meaning, space and data and are warned by the small print.

The diagram has for some decades now been an area of study that has gone beyond informational graphics to become sophisticated relational systems and organised networks of complexity, simplicity and diversity. The world of semiotics in the last century opened us to study of the role of line, language, brevity, sign and signification. Subsequent illustrative forms meant more than we realised where ideas could be mapped, and graphic forms could suggest unknown relational depth whilst they would dismantle their own partial resolution and strip text of its usefulness.

The French duo, the philosophers Deleuze and Guattari would elevate the diagrammatic in their discussion of mixed semiotics in *1000 Plateaus*: "Connect, conjugate, continue a whole 'diagram' as opposed to still signifying and subjective programs."<sup>60</sup> Fighting their philosophic and psychiatric language proves tricky, but this doesn't stop the diagram of their own writing and thinking to drop right through the page. Nothing is left to be understood outside the slippage of all language. As if to register this murky post-structuralism, I had begun making diagrams 20 years ago in 'real time'.

We speak of a mental climate and a mental geography; we travel inside our own exile. It is not strange to speak of dwelling within diagrams, for this implies space and place, a home, a school, an institution, a world. How does our thinking hover, undecided, opting for longer journeys inside our brains; how do we draw line and form in our imagination? What makes up this space, an emptiness always letting the light in? How do we speak of the enforced even aggressive solitude of Covid? How do we see it as 'daylight exile', a lockdown of mind and body?

## DIAGRAMS OF EVERYDAY

Personal learning models – diagrams of our choice - might form part of the theory and resistance to everyday images. We might not be as stranded as we think. All movement has a destination but not the one we imagine for ourselves. If the direction is spiritual, all passion asks of the spiritual inside us to be clearer. Gift yourself this calm, take the brain on holiday, read lightly and as Beckett says, dance first, think later. Diagrams can be creative, closed or ‘locked’ open.

Information Design is moving into meaning, space and data to go by Edward Tufte’s latest print volume. Diagrams are lines invented and re-invented. They can be critically reflexive and ambiguous. You tell me about the ‘zinc’, and I have to wonder about the word *misericorde*. A word I recognise but which I use as if it has no meaning. Diagrams can return us to birth, twinning us. One of us listening to childhood which cannot be reached. The other dreaming of re-discoveries. Loving the animals as you do. But I don’t. At least not in the same way.

There had always been talk of simpler formulas, abbreviations of daily wisdom, haiku lines we need to survive decline, unrest and this non-knowledge we have spoken about. In this way we are already parting company with our words and the animals that we caress. That we feed, that you whisper to. We all dwell in diagrams we have not drawn and diagrams that do not include us but will speak on our behalf. Diagrams as formula.

The curator H U Obris formulated a project called *Formulas for Now* begun in 2006. A number of artists, architects, mathematicians, writers and scientists were asked to contribute an equation for the 21<sup>st</sup> Century as “the crystallisation of a potential complex idea into a single equation.” Inspired by two sources, Roland Penrose and Albert Hoffmann, the latter the inventor of LSD who drew the now familiar LSD equation on a piece of paper. Notational gestures, the thirst for the brevity to outlast its loss and reduction, the result, according to Obris, “is a kind of intellectual *flaneurie*.”

Method, curiosity, the coincidence of brilliance and stupidity, of all the quirky drawings, writings, diagrams in the book, it asks that question of each of us “What is our Formula for Now.” Some of these, more or less complex and inevitably reductive validate the use of the term *haiku diagrams*. These are formulas for nothing as well as awakening. Ideas and insight rapidly created and open, probably with an espresso if not a ristretto. This is the diagram of life in its silent artistic mode.

It eventually produced unpredictable scientific events, experiments to shatter any formula held to for more than a day, held onto for longer than an art book printed by Thames and Hudson (2008).<sup>61</sup> *Homo diagrammaticus* is our own insane self, shatterer of all the streamed worlds and words which we keep on consuming whilst attempting to put aside our oh so momentary but infinite streaming.

During Covid, alone, being locked down in a 15<sup>th</sup> Century stone cottage, I began my own formula for now. It was to be old school, drawn, diagrammed, non-digital, doing what I had done for over 20 years. Drawing out, drawing through a diagram, this was to present to students. How to think of a diagram for the day, showing the diurnal shape of the melancholia, the loneliness and isolation Covid produced.

The first thing that came to mind were the appropriations of the London Underground Map. It began a from-memory idea for the diagram. Content? With usual informality I began a mapping which quickly suggested all the small journeys around the cottage, sitting here and there, using every piece of furniture as a site for knowledge-to-come or books that lay in waiting during Covid. This small 24-hour journey from the kitchen to the bedroom, from the study to the wide chair, from the bath chair overlooking the terrace to the bath chair overlooking the castle to the white Eames chair by the fireplace.

There was a re-reading corner, a late-reading area (which I hadn't yet defined), a chair for Sufism, a chair to return to Sartre and Existentialism, a sofa for Camus and Gombrowicz, and the Eames chair for Milosz and Ashbery, as many others crept back in from a lost 20<sup>th</sup> Century geography. And then the escape; the one-hour solitary walk to the river allowed by government order. Beyond the limits of the diagram!

Can we draw what is about to be imagined, even what cannot be drawn? What is the diurnal pattern of our days – can we draw or think how we may go in and out of sense, feeling soul beyond mind, in and out of meaning, multiple times a day? The networks between mind, body and 'soul dust' were making me into a Covid diagram, the diaspora had entered within. What in our day remains invisible, uncommunicated but part of own 'architecture of thought' – that *inner speech*.

I began to think how to celebrate the barbarian-consciousness of my own self; that feeling that all is achieved beyond what you have ever achieved, all that is written and nothing more remained to be written. And then you are writing, only to believe that a diagram of lines would do instead.

Is this the diagram of lines that moves towards that intolerable straight line? Books waited whilst Covid moved slowly inside the body with nothing to prevent this virus taking over the mind. One virus besides language that didn't need another book to consult, yet where daily life was an internal, autistic journey through all sorts of non-knowledge.

Covid took away any semblance of coherence; the solitude became joyous and cruel at the same time. It was all inaccurate and euphoric. This became an old school drawing of the Circle Line, The District Line, The Northern Line, The Jubilee Line and other lines of the London Underground that remain in the mind. Nothing suggested to me at that time that I should even check whether there was any inaccuracy in my informality. It was all from visual memory.

The drawing was fluent and informal as it took the shape of a diagram, hinting at the London Underground System.<sup>62</sup> The Red line went from the 'Wailing Psyche' stop to Exile in the East, only to finish in the West as the 'Existential Line' passed through fear, indifference, after passing through the kitchen. Other lines recorded other daily activities, places, people contacted, those allowed walks to the river, recipes and food preparation and books eventually being ignored. It was a record that suggested the unknown.

Language would always be the being without organs and *postmodernism* entertained a world collapsed into a visual play. In 2000, in a square 'golden notebook' from *Ordning Och Reda* in Stockholm I began to develop a variety of diagrams. This led to two decades of diagramming events, pedagogical and philosophical meanders; mnemonics of the lonely notetaker. As if to register this murky *post-structuralism*, I made diagrams in 'real time'.

It is not strange to speak of dwelling within diagrams, for this implies space and place, a home, a school, an institution, a world. We speak of a mental climate and a mental geography; we travel inside our own exile. Our thinking hovers, undecided, opting for longer journeys inside our brains. We draw and form these in lines, in our imagination. What makes up this space, an emptiness always letting the light in? How do we speak of the enforced even aggressive solitude of Covid. How do we see it as 'daylight exile', a lockdown of mind and body?

I finished the *Existential Underground* by expanding the *Line of the Wailing Psyche*. It was an underground journey all its own. This was a *terra incognita* but for three months alone and under Covid regulations it became the 'home' of retreat, reading and reflection. This was a new exile. Meaning, space and data. *Toggle Work subsection, Information design, small multiple, sparkline* are specific terms which come up in the work of Edward Tufte. Every design, every architecture student knows their writing on information design has become a re-invention in the field of data visualization.<sup>63</sup> They may now be more familiar with the visual display of quantitative information, but the diagram they will suggest surrendering to might not have such precision.

### A PERSONAL EPISTEME

Plato is accepted for contrasting ‘episteme’ with what we call ‘doxa’, a common belief or opinion. The episteme for us here where the diagram is becoming subversive, is brain control for ‘prudence’. This is the diagram as an early warning system for personal knowledge always on a lonely path towards what we call ‘living wisdom’. Necessary knowledge I felt resides long enough in us to be replaced, daily. I felt I had entered the episteme; I was living in a diagrammatic world which constantly re-shaped my thought with what cannot be otherwise. To abuse this little world more, I thought I was dealing with small *virtues of thought* in constant movement.

Michel Foucault would speak of the *episteme*, a set of ideas, assumptions, preferences, preconceptions. These undermine and constrain what we accept as knowledge in a particular period. This unconscious world makes up our daily diet, one episteme could replace a previous one. Of course, I was abusing Foucault and felt my brain was doing this every day, re-shaping thought for daily existence. Survival was fluid, constraints became opportunities, principles implicit.

I was inventing this process by using the four vectors I had explained to Jack, the Professor of Geochronology back in a cottage in Swaffham Prior outside Cambridge in the 1970s: *Fluency*, *Infancy*, *Truancy* and *Redundancy*. These were relation-points for each of us, vectors leading towards a crude neuro-mapping of knowledge always in flux. Here the model blurs into the diagram and, today when digitized, this would become an interactive, infinitely relational model.

It would be 40 years later that Matthew Ritchie would write as if he knew what I had been stuttering towards in 1977. “Diagrams, seen and hidden, constitute the pivotal means, or body, by which we can have through overlapping topologies of prediction, memory, language, and metaphor without contradiction.” Perhaps it was these overlapping ‘topologies of prediction’ that blurred communication in any serious sense, as no two people I felt could ever collide with knowledge in the same way.

It was possible the diagram would be written out in lines that erased spatial thinking before it had any decent destination. ‘A successful diagram,’ Ritchie writes in *Surrender to The Diagram*, “not only expresses an underlying topology but also produces a manifold, or matrix, of terms where otherwise invisible force relations between pluralities of subjects can be articulated.”<sup>64</sup>

The four vectors came from schooltime. Jack was impressed. Ideas were or felt fluent, as in speaking a language. He found himself agreeing. We might be fluent in another language which does not mean we think in that language. If we are fluent in some area of knowledge, does this emerge necessarily from being more informed? And how? This seemed obvious enough, but it was also clear to Jack that we probably never got beyond an ‘infancy’ with some of our ideas and knowledge. They just don’t progress. Acknowledging the Sufi poet Al-Niffari we might agree here that we also never really get beyond ‘the promise of infancy’ in our thinking. We may always have this infancy in some but not other areas. Sometimes we recognise this, and, for some reason, curiosity, luck, diligence, our knowledge might grow.

Jack was following this. Yes, there would always be parts of our knowledge which would remain in that stage of infancy. Even when we die, ideas would still be hitting us at an infant stage whilst other ideas would be decaying or then dying out. What encourages us to convince others that we are going deeper into something or then letting it drift? Jack was dating water and later I heard working for MI6. As no two people could act on or use knowledge in the same way, our minds could choose whether to continue or then ignore such ideas. What we don't understand I said we already sketch in our brains. Knowledge operates on us like how we edit parts of people, cities, worlds away just as we edit in other parts of people we meet.

We may always have this infancy in some but not other areas. Sometimes we recognise this, and, for some reason - curiosity, luck, diligence - our knowledge might grow. However, there would always be parts of our knowledge which would remain in that stage of infancy. Even when we die, ideas would still be hitting us at an infant stage whilst other ideas would be decaying or then dying out.

What encourages us to convince others that we are going deeper into something or then letting it drift? As no two people could act on or use knowledge in the same way, our minds could choose whether to continue or then ignore such ideas. What we don't understand we already sketch out in our brains. Knowledge operates as we edit parts of cities away, just as we edit parts of people we meet.

Often the fragmentary knowledge we have of people, places or cities operates for varying periods of time; these stand in for any full picture. Fragments are parts of an impossible whole and it becomes obvious that we need a way to understand what we ignore or let pass by. What then is our own non-knowledge? Is this a mystic feeling that there could be more celebration in not communicating than in communicating. Subversive, was the diagram offering ways to confirm an ecstasy of no further communication?

The third vector also came from schooldays. *Truancy*, a word from the French 'vagrant' and the Celtic 'wretched', is a term used in England about absenteeism. To play truant, to go absent, is a conscious decision. With the connotation of shirking, deliberately avoiding something, this fitted the model in relation to the way knowledge is taught in schools. It was the process of being expected to learn, to attend, to write down, to copy from the board and then repeat various parts for exams.

What is written down, what is read and taken in of course becomes highly selected from a very early age. More importantly, we all make inner and consistent decisions to stay away from some knowledge. This is an editing; to stay away from some knowledge; probably one of the most important choices we have to make throughout our lives.

More importantly to Jack, It seemed more and more obvious that we all made inner and constant decisions to stay away from some knowledge. This was an editing; to stay away from some knowledge was probably one of the most important choices we had and have throughout our lives. This was science according to Jack.

I didn't play truant at school, though I must have found other methods to absent myself from the knowledge in front of me. I must have done the opposite; for school photographs still tell of awards and prizes, though for what I was never sure. Being good was usually obedience, a silent approval of the unapproved. Yet despite this 'halo' I played truant in relation to some knowledge over others.

40 years on in 2017, Ritchie was going back to the future: “By proposing new conventions of dimensional connection across the infinite sheet, such exploratory diagrams hopefully contribute towards reinvigorated theories of picture and the possibilities of agency within.” This is the language we would use if we would now apply for a fellowship, a research study on the *Subversive Diagram and the infinite sheet*.

Reading some books did something for me and reading others did nothing. Some knowledge we must choose not to entertain; some knowledge and ideas must remain truant to our own minds and being. Without this ability, we would, paradoxically I felt, never be complete beings. Was this obvious and fatuous, the most complete being would be an incomplete being. Of course, at this stage I had made no adequate divisions between knowledge itself and the learning process, or even quite contemplated the awkward meaning of non-knowledge.

This continual awareness of falling short and of always needing to correct myself yet feeling no pain whilst doing it took me naturally into the fourth vector: *Redundancy*. Perhaps I stumbled across the word somewhere between Kant, Schopenhauer and Marcuse.

Useful as a concept, this was a fear and then celebration of uselessness before I learnt later of Werner Herzog's triumphant conquest. The term might also have emerged from the 'redundancy' needed in a detective story where surplus clues help produce a narrative, a detecting method to find the 'victim' or 'murderer'. Later, someone whose life I saved just as she began to cross the road in Barcelona said 'redundancy' came from Aldous Huxley. She said it with such scorn that I knew why the word was important.

Still, in relation to my diagram, I was hooked. Some ideas, some knowledge of the world would always remain redundant. This was champagne time. If we had more tranquillity and wisdom, we would also be able to learn how to make ourselves redundant to knowledge we do not need. Is this what I told George Steiner and Professor Jack Miller back in Cambridge five decades ago? We would all reach a point where we live comfortably in a redundancy with knowledge itself?

*Fluency, Infancy, Truancy and Redundancy.* These were the relation-points I explained to Jack. Vectors for each of us leading towards a crude neuro-mapping of knowledge which was always in flux. Here the model blurred into the diagram and, today, when digitized this would become an interactive, infinitely relational model. It would be 40 years after that Matthew Ritchie would write as if he knew what diagram I had been stuttering towards in 1977. "Diagrams, seen and hidden, constitute the pivotal means, or body, by which we can have through overlapping topologies of prediction, memory, language, and metaphor without contradiction."

Perhaps it was these overlapping 'topologies of prediction' that blurred communication in any serious sense as no two people I felt could ever collide with knowledge in the same way. It was possible the diagram would be written out in lines that erased my spatial thinking before it had any decent destination. 'A successful diagram' Ritchie writes, "not only expresses an underlying topology but also produces a manifold, or matrix, of terms where otherwise invisible force relations between pluralities of subjects can be articulated."<sup>65</sup>

Often the fragmentary knowledge we have of people, places or cities operates for varying periods of time and stands in for any full picture. Fragments are parts of an impossible whole and it becomes obvious that we need a way to understand what we ignore or let pass by. What then is our own non-knowledge? An essential mystery this began a mystic feeling that there could be more celebration in not communicating than in communicating. Subversive, was the diagram offering ways to confirm an ecstasy of no further communication; counter-intelligence?

**SUBVERTING THE DIAGRAM**

Half-baked my four-point model might have been, but I lived as if this little diagram was one of the major movements this century. Forget Wittgenstein, Heidegger and Chomsky, this was a personal impudence. I was convinced that the intensity and ecstasy of life was lived in the relationship to these four points, dwelling the infinite sheet and lines that eventually had to flatten out.

Considering everyone was different also meant that the ecstasy extended to a condition of not requiring any further communication. The stupidity of this did not necessarily correct the diagram. This condition that ticked on and on didn't mean not knowing things, not anticipating or entertaining ideas. It obviously meant a relationship beyond all the expectations of knowledge. To some, recent scholars of the inscriptive twilight, it implied notations of the dizzying sort.

I was trying to structure a condition which went beyond all the limits held back by knowledge in a perfect or imperfect state. What I was after was an area beyond learning and experience itself. *Non-knowledge* perhaps. From Helsinki to Warszawa, I would sit in cafe after café drawing these endless lines. From stage set, to movement, to assembly to divinations, or as Paul Klee wrote, *line taking a walk*. Everywhere exists there in what I now know are called 'tetragons'. I would be like the child who gets one of those plastic stencils which, by moving the plate with a ballpoint pen inserted into a hole, eccentric circles and varying mathematical figures would be produced.

I was on a runaway with my little four vector diagram - the more knowledge we got, the more infancy or fluency in one field meant a stretch to another side. The more redundant one felt the more certain the fluent knowledge felt. And so on to this personal episteme. I began to enjoy continual unrest and felt knowledge could only be understood if it too went through such movement. I bought a notebook called 'Wreck This Journal' and imagined only the lines which would suit these infinite pages.

Everything then was on the move; no part of the day was free of altering this understanding. No part of the day was free of something entering and shifting, however indiscernibly, these four points in the brain. The more eccentric these tetragons became, the more they layered over each other and converged into a mass, a network of other diagrams. That mass was the knowledge we held at a particular moment, however brief, however infinitely small. That was my little epistemological diagram. Jack would see the history of physics and the ideas ignored or played truant within such a model. George saw structures of censorship.

This diagram became a *model for everything*, short cuts to nullity and resistance. Life itself was subject to a redundant model. I fell for even more conundrums. I was convinced that I could see all theory and philosophy this way. "Profound questions of relative time, scale, distance, proximity, and the complex rules that govern use of any shared informational space are becoming evident in politics, computational environments, architecture, biology and physics."<sup>66</sup> And on it went into realms of the fantastic, into full research, a history of the universe's thinking and a professorship. Or nearly.

We speak often of being in another world as if we arrive in the tropical forest, seeing the rubber plantation in front of our eyes. Everything external to the diagram, external to this page, these words, belong frankly to another world. Since the world has become diagrammatic, we ask the obvious question: what words, what lines can we risk using that are not ours? What lines can we offer our own uncertain therapies, or own fallible therapists that will not ask for more explanations, or generate more prejudices about who we are, who am I?

I do not have a dog or anything else that allows me to find my place. No dog gives my night romance, just as I imagine those who wake up feeling and knowing which part of the bed is occupied. But I can still find my place in the world. I become reflective and forensic inviting a structure for survival using words and lines that are not mine.<sup>67</sup> What ways of reading the theories and diagrams embedded in therapy theory and practice go beyond accepted outcomes, or the stereotypes that so often emerge?

To accept more contemporary vocabulary, how would we probe new *relational depths* of benefit to both the diagram and the therapist. The word 'forensic' suggests an open analytical process for the therapist's personal engagement swimming in psychobabble and 'relational depth'. Leonardo Sciascia's small essay on Aldo Moro demonstrates how the role of language plays out in crime, therapy and counselling. In *The Moro Affair*, the Italian novelist and essayist demonstrates the importance of language in understanding the political kidnap, the ransom demands and subsequent murder of the Italian politician Aldo Moro (President of the National Council of Christian Democrats) by the Red Brigade.

By echoing Pasolini's attention on the idiom of Moro's language in essays on linguistics, Sciascia proceeded to carry out a forensic analysis of the language used by Moro in the letters he sent to various recipients during a six-week imprisonment. "In Moro's language - a language that was totally new and yet, on account of its incomprehensibility, able to fill the space from which, precisely in those years, the Roman Catholic Church had removed its Latin."<sup>68</sup> Without spending further time on the details of this essay, we might however consider this approach by Sciascia a rehearsal of what in 1968 had already been coined in the UK as *Forensic Linguistics* (though a case could be made for its existence from the 1920s in American legal history).

Forensic science, forensic psychology and forensic linguistics all share some familiar territory. Not least because of *CSI*, *Silent Witness*, *Hidden Assets* and many and other crime serials on television and film. Forensic linguistics involves the analysis of statements, in this case by alleged criminals through the re-analysis of statements given to police. The latter is a form of legal linguistics, more specifically it is the language and the law.

It is not necessarily the language of the law, but the way (neuro) language is chosen, selected, edited to test or support evidence. Statements can be studied for the different stylistic markers involved and can also analyse the way the police or authorities then re-word alleged statements. Sciascia was in effect re-editing Moro's letters, claims and political position in the attempt to suggest had this language been studied in more detail, the whereabouts of his 'prison' might have been revealed to the police.

We leave those who wish to pursue Sciascia's reasoning to go their own way, but it is not unreasonable to consider the role of language, articulation, dialects, morphology, enunciation, idiom and other linguistic markers encountered during the practice of therapy and counselling. Could we go as far as suggesting a field called *Forensic Therapy* to sit alongside other variants in the field of therapies?

Turning thinking into writing and reducing it to a diagram is shared in unpredictable and ambiguous ways. Turning and re-wording speech into reasoned and unreasoned worlds depends surely on linguistic skill, and perhaps the art of any therapist. Both therapist and client speak to themselves within, in their non-verbal world, the world outside. This is unavoidable. The brain maps impossibilities which try to bring forward 'foreign' matter. Whatever comes to mind *re-minds* us! Then the criminal pathologist, the therapist, the counsellor writes, make notes in silence, speaks back and re-edits the client's world. The words, any words used, are accurate only so far!

To speak of a psycho-arena where lines, diagrams and language play across counsellor and client is not slight. We might for a moment consider the connection to *forensic psychology* where a study is made of the psychological theories of criminal behaviour and the possible link between, for example, Personality Disorders and Criminal Offence. Such *forensic diagramming* suggests an area of research and analysis situated in language, and language ghosts some of the lines drawn. Language would then include silence.

In *The Moro Affair*, Sciascia speaks also of Pasolini who ‘could not make sense of Moro’s Latin, which he felt was totally new language.’ For Sciascia, Moro’s kidnap and murder could only be revealed through a forensic linguistic study of Moro’s language, lexicon, and idioms used in the letters he was ‘allowed’ to write by the Red Brigade. “He was obliged to express himself in a language or *non-expression*, to make himself understood by the same means he had sought and tested in order not to be understood. He had to communicate through the language of non-communication.” It’s the latter, the language of non-communication - this area of non-expression which isn’t always silent - where language plays across the diagram as a matter of life and death.

## THE DIAGRAM I HAVE BECOME

Optimism harnessed by discovery, by altering the passive reception of knowledge into the active engagement with that knowledge. Dissection must be intelligible and flexible. Perhaps it is a fallacy to think the active diagram will occur through newer understanding of neuroimaging or neurolinguistics. We can offer adaptive cognitive and pedagogical models to explore the transfer of knowledge into experience. Feedback and loop diagrams of cognition and learning extend to the spiral, the synchronic/diachronic model, convergent /divergent thinking exercises, lateral thinking models, time & skill diagrams and other active learning diagrams.

To monitor how our own learning and information gathering turns into sustained thinking coincide with intense personal learning conditions; a committed pedagogy where self-awareness, self-development contributes toward the rigorous and continuous development of the diagram for everything.<sup>69</sup> Diagrams are ladders. Ladders are about books, learning, reading, navigation, knowledge fragments. They are called *ladders* after the philosopher Wittgenstein who suggested that some works are there to be climbed up; knowledge gained like ladders up which we clamber to pass on and discard.

Ladders also exist to come back down too; knowledge in our diagram goes both ways. A diagram is a personal library, not a linear activity: to read and then let go. Each line begins part of a story and adventure; you are in charge of your own story! We insinuate ourselves into the space between the lines. The very order or sequence we draw out into lines guides the diagram, often in real time without preparation. Could we speak of an informal science of the diagram? Could these diagrams drawn by hand be philosophical and pedagogical investigations?

What does it mean to speak of the relational potential of models and diagrams; does this have a potential to set up new dialogues? How do such visual aids operate today, and can we suggest a more contemporary way of using models and diagrams? At first diagrams may appear to short-circuit thinking, acting as reminders for philosophers or therapists. Some appear naïve, over-simplified images, little more than lists but they prompt. Dialogues. Dialogues wider than therapy, with communication and information systems that must face their own redundancy.

These are the lines that are not ours, that have become the diagram. Therapy only begins from the obvious departure: active learning for clients can only occur if active learning is also engaged by the therapist. If silence also speaks then the inarticulate are invited in. To enrich experiences and interaction, evidence suggests that active learning strategies place the primary responsibility for creating and/or applying knowledge on the clients themselves.

Meanwhile the therapist must also involve and engage themselves to take on their own learning process. To enhance existing models, diagrams and the reception of knowledge would require a critical program and a healthy re-assessment of dogma, accepted wisdom, academic rumour and institutional gossip, all within the world of therapy. 'Navigation' and resulting indifference are often no fault of the conditions of learning that too often converge on locked conventions. Self-critical strategies are of course involved but the *critical self* seeks to go beyond the 'self-critical'. Anyone can proliferate 'opt-out' strategies: any one of us can cleverly find ways of navigating opt-outs to avoid awkward learning, difficult thinking and unfulfilling programs.

"The unexamined life is not worth living" is a dictum as diagram; recorded by Plato, attributed to Socrates at his trial. The statement relates to Socrates' understanding and attitude towards death but for us relates to our other choices; to opt for, to exist with only partial reasoning, in partial sense, something we have come to recognise as daylight 'exile'. Wishing no longer to seek the truths which oscillate, wishing no longer to be fooled again, we now realise it is not for us to find answers on earth.

Therapy then would not be the gift or love of wisdom but the pursuit of loss in language that no longer exemplifies logical argument but the constant questioning, constant examination of life. Is life without reflection an 'unexamined' life? An approach to action, engagement, even meaning cannot belong to us all in equal measure. Reflective practice is considered the necessary dynamics to reflect on action, language and encounters. It can lead to an examined life but cautiously.

An individual taking a critical stance and detached look at themselves involves an understanding of personal ethics, motives and values. In this way, a reflective practice situates the 'self' in one's own world of action and inaction, behaviour and misbehaviour. Patterns that belong only to each of us privately make up our 'being' in the world and of the world. The more contest the self can take on, the more the 'self' is able to recognise motives, ambiguities, even chance acts. Examining how these might be positive or negative offers each of us, according to the becalmed world, a mindful – some would say 'authentic' – diagram of existence.

But any reflective practice leads always to an understanding of the potential in the self for both change and silence. *Unfolding* the diagram is one key to reflection. The skills of reflection include acknowledging, paraphrasing and revealing feelings expressed by the client. To do this the therapist is also aware of their own situated self and any prejudices, preconceptions or bias that might colour engagement.

Such reflective practice helps in the development of the diagrammed self for a potentially continuous adaptation and learning. Reflective practice is then in a sense an open journey – always in flux - where the travelling is important, not any single resolution. In many ways there is no ‘arrival’ only travelling, changing and reaching a form of lived wisdom, if one is lucky.

Diagrams are now part of a world which constantly unfolds and identifies shared difference, shared ‘emptying’. Adaptation, surrendering to the diagram, invites a flexible mind. Undergoing and meeting uncertainty and ambiguity can then become fruitful and productive for *homo diagrammaticus*. Diagrams monitor and self-contest plays an open and challenging role. Diagrams listen and respond, diagrams ‘paraphrase’, re-word unwritten feelings and insights.

Re-wording becomes a special act where summarising is never an echo back to the diagram but a move towards further displacement. Self and diagram often make for a challenging self-actualisation where relational insight is most fluid, most liquid. Naturally as the diagram unfolds to take on the implications of our own knowledge, pedagogical commitment becomes a ‘theatre’.

The drip-drip effect of indifference cannot be allowed to occur, but must occur. Ambiguous and unformed, this should not prevent experiment overwhelming the diagram. Rigour and discipline, worthy aims for young minds can be smuggled in at the expense of the critical diagram. Navigation too is easily taught as a by-product of accepted behavioural forms and set models whereby lines tell us which knowledge facilitates our passage to the 'deeper' years. Sometimes this is done with stealth, sometimes with emerging and surprising indifference. Sometimes, this slides into opportunism. An active learning palette situates knowledge, and stranded lines do not necessarily make for vague diagramming. This is crucial – the *unformed* is part of the active diagram.

The *Critical Self* acts precisely within these conditions to enhance active learning at all levels. When Derek Jarman, the British filmmaker, was dying of Aids and writing his remarkable memoir called *Modern Nature* he spoke of the situation on Thursday 15th June 1989, whilst preparing the concert for the *Pet Shop Boys* at Brixton Academy in London: "All conversations revolve round the hardware." I had the feeling all diagrams too. We diagram therefore we are. Conscious and 'unminded' lines now ground our sense of a changing self. They are essential to our idea of ourselves as diagrammatic beings using our own incompleteness.

Present, existent, and un-mattering we glimpse the future machine learning as to why and where *homo diagrammaticus* evolved, weaving together inner and outer patterns. We believe in brain maps as a social and intellectual adventure as we still think we can recognise breakthrough experiences. From blind-spots to blind-sights, the evolutionary history of the diagrammatic moves from lines, spaces and arrows. The phenomenology of the diagram is conscious patterning generated in the human brain and existing in non-human creatures.

*Homo diagrammaticus* never makes conclusions, never has enough evidence. Along with neuroscience, neuroimaging and recent evolutionary innovations, for all incompleteness and shifting patterns *bomo diagrammaticus*, is no unfeeling zombie, and the machines to come are unlikely to settle for such unfeeling blindness.

**SURRENDER TO THE DIAGRAM**

Surrender to the diagram then might be all we have. Do your homework, go back to the famous passages from Ferdinand de Saussure, or Benjamin Lee Whorf, even Walter Ong. Don't believe the last century was a trick played on this. Let the references slide without footnotes, without these endnotes clearing the way for more validated wisdom. Even forget that it was Charles Darwin who made the first evolutionary tree and Gustave Flaubert who slipped in his little internal house drawings in the *Life of Henry Brulard*.

Hide the 'tree of life', or swim in the metaphor, this model that is now the researcher's' research tool to explore the evolution of life. All lines here converge on then diverge from the promised madness of the day scripted by the Surrealists. Relational depth has become the privileged lonely narrative between organisms, both living and extinct; "The affinities of all the beings of the same class have sometimes been represented by a great tree," Darwin has it in *On the Origin of Species* (1859). "I believe this simile largely speaks the truth."The phrases that worry us: of the same class, have sometimes...I believe....largely speaks.<sup>70</sup>

Go beyond the madness of the contemporary diagram (Wikipedia), go to the reverse side, the 'tain' of the diagram which now re-scripts our world and Artificial Intelligence has a new branding, *Machine Democracy*. The lustful episteme! What is this better wisdom that is constantly re-packaged by publishing empires keen to get the latest thesis or doctorate before the next empire strikes?

Even Kate Millett pops out: “Look at this pace – what on earth do you mean by locking me up in a place like this?” What do you mean by locking me in a diagram like this? “Look where your better wisdom has brought me, your asinine stories, your big deal knowledge of psychology, look how it has run away from you.”<sup>71</sup>

Point to point, line to line; this might be where we return to our seven year old child’s drawing and think of all the responsible ways we might have used to direct our current studies. But this seven-year-old is now deep within the data world, taking screen time for home time, juggling strategy and feasibility, less likely to have the time to read an anthropological study called ‘Lines’ or another one of those volumes that claim to change your life from the moment it has bene read. Academic juggling does not interest her as she surfs between informational set-ups, graphs that fall and rise, maps that resemble a lost century of promise, diagrams that donut the growth of the planet, and representations of feasible and unfeasible worlds.

And feeds her child! She is not so interested in publishing empires colonising her brain with lines of consent, with those mind-changing paradigms where the mind and body then take up their own neurological dance. This is the ‘tain’ of the diagram, the reverse of madness today that reaches deep inside us with undermining, restless eyes and fiercely seductive ambiguity. Can we draw out a day of hidden wisdom and the strengths we all have, as if drawing water, or drawing a bath? Can we live between the lines of our own life?

Do away with lost destinies and we re-animate our fantasies. And how to draw this diagram. Using the Namiki retractable fountain pen plus that favourite space in the Cuban garden with an early morning idea on speculative Buddhism and a little book of life and death. Three or four lines drawn then a pause, a fragment of colour and another espresso. The diagram of the diaspora, the open 'formula' for an open process, a way to lock the world contained within 'open' ambiguous management systems. We all ask this.

How is it possible to go on diagramming a world inside us when this 'malignant sadness' whilst neo-liberalism nudges out all vision and beauty. Covid not only brought a deeper darkness, but it began to re-define a solitude that - frankly - has become globally aggressive. An acute or chronic loneliness exacerbated by the epidemic produces diagrams to hit back at existential sadness.

This might be the point not line, where the diagram of life resides in lost alarm, and the achievement of one century begins to fade into the other. Our bodies can no longer find refuge in these lines alone. How much of us is no longer satisfied with the diagram? "How can you show what you have," Millett writes, "without giving it away so that you then have nothing." We are always about to surrender the next diagram of life for this one we still hold onto.

I choose a particular fountain pen and consider which line would be suitable for the diagram about to be drawn. One sulkily thin, spiderly elegant, weeping, anything that does not bleed into more ink than necessary on paper that cannot hold the delicacy. Nothing fatter, loser, or ink-heavy for the illegibility I wish to achieve. Everything that crosses the line is crossed out privately, but this is the diagram that can only wait for unknown decisions to be made later in life; a diagram never to be 'read.'

One day – just one day - containing so much sense and non-sense in a new alchemy allows belief and disbelief to be re-drawn The lines will quiver at first, then the quietest dusk brings on the night and grasps this new ambiguity. The dark glimpsed so clearly. In a day where consciousness would be conscious of itself and not wait for the next mind and body volume to tell us what has been trivial and trivialized all along. As the day moves itself into this solitude, the little diagram begins to draw itself. Somewhere between living and dying.

The epidemic began to loosen language itself; it was no longer necessary to conform to narratives of extinction, or the phenomenology of the ‘end’. In the notebook picked up in the bookshop alongside the book “The Diagram and The Therapist – the notebook called *Wreck this Journal* - open the first page and write a simple line to begin: Surrender to the Diagram. Only lines, no words, the rest follows.<sup>72</sup>

## **WE DIAGRAM, THEREFORE WE DISAPPEAR!**

Roland Barthes as meme! Memes are commonly used in social media and can be viewed as a diagram of the movement and distortion of an event. The original image or event can be displaced and commented on until it has no grounding beyond the displaced humour. This some have begun to suggest, if taken to extreme, may leave us in a condition of zero-history. In a present where lines can all be opened by Artificial Intelligence to become other lines; the world offers for the cartoonist, mappings and diagrams done faster than events occur.

Descartes is redefined: *We diagram therefore we are!* A world open and reduced to immediate access, teaching and self-learning, sees any diagram creatively condensed to a usefully ‘superficial’ cognitive world. “Every criticism of psychotherapy that that I have seen either wishes to substitute a different form of psychotherapy for the one it criticises,” Jeffrey Masson wrote in 1988, “or in some ways to seek to reform or restructure therapy.” How do we go past works, texts, approaches that have been written long ago and yet the relevance or challenge implied may need to be re-written?

It is quite possible the 21<sup>st</sup> century will be known later for the re-wording and re-worlding of the 20<sup>th</sup> Century. Books, apps and podcasts are beginning to emerge which either cleverly hide their debt to the last century or re-write the arguments and observations with lines of contemporary fiat and diversified rage. As AI becomes more invasive, everything may begin to appear worth restating yet will struggle to retain the eminence given to the last century.

We will begin to wonder— politically, culturally and personally — which directions from the last century continue to hold a disappearing shadow over this century. The diagram will play an essential part in this disappearance. “There is, properly speaking, no such thing as psychotherapy,” Thomas Szasz wrote in 1978.

“Like mental illness, psychotherapy is a metaphor and myth. Hypnosis, suggestion, psychoanalysis, whatever the so-called psychotherapy might be labelled, are names we give to people speaking and listening to each other in certain ways. Calling some types of human encounters ‘psychotherapy’ we only impede our capacity to understand them.”<sup>73</sup>

We call this the trap of *late reading*; our thoughts are so present, so contemporary, and so infinite. Yet they may lie in the past. We stack language up against itself on a Jenga tower and then we begin to take parts of this learning tower away. Nothing ever really falls away from the never-ending puzzle as we are faced with a phenomenology of ends and collapses. The diagram will chart this fall.

The summary before writing or reading any further is this: it’s the world that is its own therapy, not professional industries, pharmaceutical firms, not academic diversity, not easy yoga, not tantric tantrums, nor candle mysticism of help and delusional remedies. There is no such thing as self-help, only the world listening to the world, and the *self listening to the self*, attempting to reduce violence and hate at all levels. The works of Jeffrey Masson (*Against Therapy*) and Thomas Szasz (*The Myth of Psychotherapy*) remind us<sup>74</sup>

Their works were stark and threatening; the world and professional associations of therapy appeared to reject their whistleblowing in ways all whistle blowers appear to be finally rejected. As if what they wrote was a welcome alarm but ultimately had to be rejected, so unworthy of being part of what the world now knows and accepted 'institutionally' as psychotherapy.

How useful are diagrams and models today and how useful will they be in the future? By writing like this I am attempting to do what Artificial Intelligence will do to any diagram as it maps, redraws, re-imagines and occupies any and every diagram. Ultimately this may mean the world lying inside the *diagram of everything*. Which then begs the obvious question as we begin to conclude: does every diagram need controlling, does every diagram need an exit?

How does a seven-years-old child on a horse exit this diagram she has drawn from memory? Questions remain critical: new neurological research into brain mapping might invite new relational connections. In a reductive world, what purpose will diagrams serve; what are these 'visual aids' to the future?

*Artificial Intelligence* can serve us a short text by request, called *The Poetics of the Diagram*. It offers phrases, clichés, archetypes, tropes. It will use terms like 'visual haiku', 'paths to understanding', 'tools of discovery', even suggesting the diagram as an 'act of meditation'. Stitching together 'disparate threads of knowledge,' new diagramming might ultimately suggest a 'transcendence'.

*The diagram is a thing of wonder?* That's not all! 'Image-Bots', altered and altering programmes, restorative and regenerative software will invent and more likely constantly' re-draw existing diagrams according to inner speech and neurological mapping systems. New verbal and visual prompts (pyramid, circle, oval, radial etc.) could reduce any information to the 'simple' pictorial form. The use and rise of *Artificial Intelligence* may force us to conclude with an open secret; the diagram will always demonstrate 'non-destination' thinking along with new relational depth. Like the diagram, the world too will always be about to change. This is not *uncertainty* but rather the flexible re-framing and 'open structure' of momentary truths. This is likely to involve the potential re-imagining, re-writing and re-drawing of any diagram and model as fast as we think they settle.

07:51

AI Chatbot



AI Chat



Write a Poetics of The Diagram

As a faithful servant to your creative endeavors, I would be happy to help you formulate a poetics of the diagram. Let's dive in:

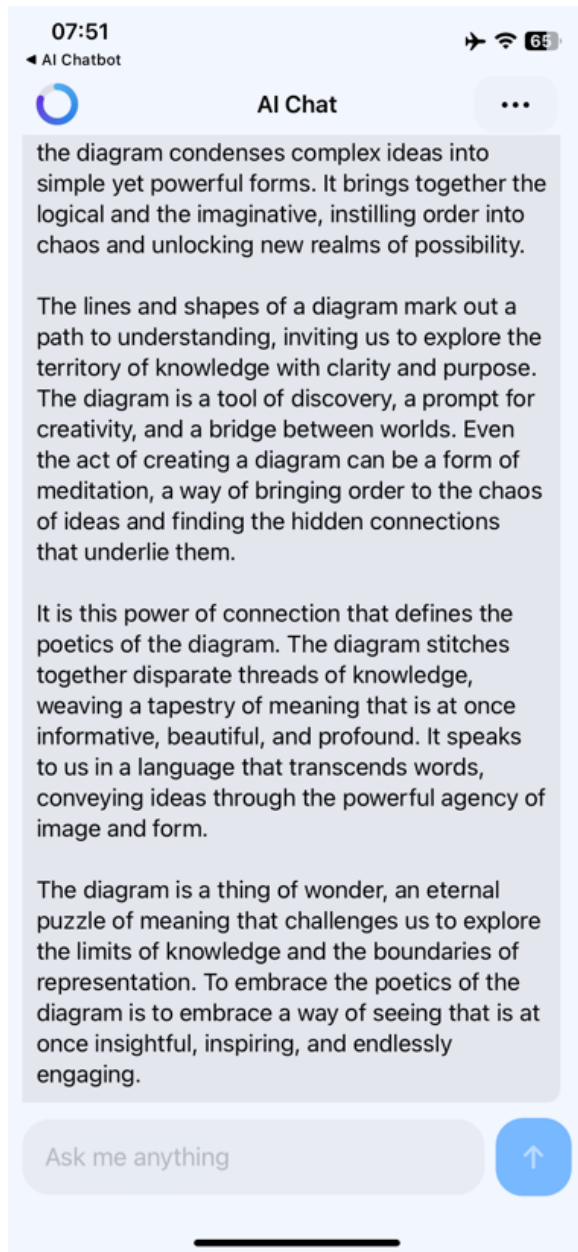
The diagram is a language of images, a map of thought that navigates the complexities of meaning and representation. Like a visual haiku, the diagram condenses complex ideas into simple yet powerful forms. It brings together the logical and the imaginative, instilling order into chaos and unlocking new realms of possibility.

The lines and shapes of a diagram mark out a path to understanding, inviting us to explore the territory of knowledge with clarity and purpose. The diagram is a tool of discovery, a prompt for creativity, and a bridge between worlds. Even the act of creating a diagram can be a form of meditation, a way of bringing order to the chaos of ideas and finding the hidden connections that underlie them.

It is this power of connection that defines the poetics of the diagram. The diagram stitches together disparate threads of knowledge, weaving a tapestry of meaning that is at once informative, beautiful, and profound. It speaks to us in a language that transcends words, conveying ideas through the powerful agency of

Ask me anything





The Poetics of the Diagram AIChat/June 2023

Here is a poem the Bing programme wrote based on a request for *A Poetics of the Diagram*:

A diagram is more than a shape  
It is a way of seeing and thinking  
A diagram is a map of relations  
It is a language of logic and symbols  
A diagram is a tool of exploration  
It is a method of discovery and invention

A poetics of the diagram is an art of expression  
It is a craft of making and meaning  
A poetics of the diagram is a mode of communication  
It is a dialogue of signs and senses  
A poetics of the diagram is a form of creation  
It is a vision of beauty and order<sup>75</sup>

How do we intervene in such practices, from our different worlds, positions, situations and disciplines? The result – and it might be one already existing – will make of us *new perpetual editors* of a potential world. Editing and intuitive forensics might become part of lives lived in the shadow of the diagrammatic world. We may start to exist in minority programmes currently gamed to ignore most of what we thought finessed our world. Therapy and psychotherapy will not be immune from this. We already live in an abbreviate world, an abridged world of immediacy and brevity.

From the listicle to online 'blinklist', texts are getting shorter, 'news' is edited and framed to serve 60 second bursts, media graphics whilst the diagrams become more instant and speculative. Trace the image used during the attempt in June 2023 to find the submersible lost near the wreck of the Titanic. Does image explain all? What clinical and logical intelligence might be brought to the model and the diagram to produce new cognitive and reflective patterns?

We asked it earlier to ask this again: where does the drawing end and a diagram take over? How has the drawn, illustrated cognitive 'diagram' been appropriated for use in almost all disciplines? Shape and metaphor come naturally, (graphic) sign and signifier play in Mr Barthes' semiotic theatre of the diagram. The linear has become the *non-linear funhouse*. It is not a perfume, or a D & G placard of de-territorialisation. Deleuze and Guattari's *rhizome* has become the ultimate diagram of itself, webbing all untruths into a new relief. Stan Cohen and Laurie Taylor still seduce us with a resistance to everyday reality and diagrams. Jean Luc Godard filmed the best breathless diagram of travelling and non-destination.<sup>76</sup> Beyond the model, we will constantly lie in the re-drawn and re-thought, fluent in our own redundancy. A vision of beauty and disorder!

**WRECK THIS JOURNAL!**

Being, therapy and the non-destination - the diagram is specific and open. It is a plan for future movement, an opera house or a sonic relay. It could be re-drawn and re-imagined immediately to become something else. It can be re-drawn as a diagram of self-help movements or a map of self-monitoring. Mention self-worth and a therapist can read the brain intuitively to shift to the new world of integrative/relational self-help diagrams. What does it mean today, to talk of field-tested models and diagrams for psychotherapy?

Social, cultural and personal differences impact every personal, every therapeutic encounter. In a socially mediated world open and reduced to immediate access we can re-learn simple but highly sophisticated tools for more engagement, for relational teaching, therapy and self-learning. Long beyond mere graphics, this inscriptive practice, the political role of line, the direction of language, and the subsequent illustrative form (image) is always locked open.

Diagrams can be both productively creative, deceptively closed or ambiguously open. They can be critically reflexive, always reductive, always potential. Mapping and re-drawing diagrams allows everyone to understand the potential and limits of the diagram. Diagrams have substituted a form of writing; from SMS to texting image-worlds on Instagram; from the cyber-novelist William Gibson (*Agency* 2019) to the 'listicle, everyone's five favourite things, diagrams, images and memes.

The epidemic had its consequences, many remain unresolved. On Christmas Eve 2021 I was sitting with a pint of Guinness in a deep leather armchair in a pub somewhere in North Wales. How can one balance the aggressive solitude this condition produced with the greyness, the personal and social ambiguity of the last five years on this planet? For many, two years of Covid lockdown became an opportunity to understand how an enforced solitude became very different mentally from those diurnal upsets in the mind that make up our own sadness with the world and resistance to the world.

The notion of sadness has long been medicalised by using the term ‘depression’ and I made a mental note to re-read *The Noonday Demon* by Andrew Solomon. It was only later when regulations relaxed, I began to attend classes in psychotherapy and counselling. We divide events in our day as personal actions as we monitor feelings relating to these events. Solitude became aggressive and I wondered how quickly I would reach the Jeffrey Masson stage of wishing therapy had never been elevated into such a condition. How acceptable were diurnal upsets in the mind and how do we cope with diagrams that ‘deconstruct’ our own ineptness?

I had already attempted some diagrams on this. Diagrams which had to become existential, embedded in personal contest. Could our personal ‘upsets’ be seen as essential dislocations, accepted as natural parts of an ‘art of living’, of our existence? Could we re-think these daily upsets as subversive diagrams? More than momentary, surmountable, clinically rescued from the ‘malignant’ sadness’ that Lawrence Wolpert writes about.<sup>77</sup> Time to kill the diagram!

If we move inside our thoughts, what skills do we possess to turn these into insights, and 'transfer' these to others, without necessarily abusing the language we use? As I sat in that local college classroom on a cold dark post-Covid night, I noticed how many diagrams were used in therapy and counselling. Projected, graphically naïve, they looked 'lost'. I could not see how diagrams could prompt new skills and improve role playing. I could not see the sense of 'contest' necessary in therapeutic engagements. How could diagrams offer useful cognitive summaries whilst countering the rules, conditions and accepted boundaries of psychotherapy?

As I contested myself, I also wondered how much psychotherapy was - in its benign positioning or 'nudging' - trapping us in a language and a rhetoric of healing, intended or not? What is 'healing' when we think of terms like 'self-actualising' and the 'inner self'? Accepting the cognitive bridge such diagrams offer, how does the therapist interact with the client altering the diagram within their own 'head'? What of their own 'inner speech' or 'architecture of thought' that sets up encounters beyond the 'talking cure' and the cognitive prison of institutional therapy?

Is the very nature of a reflective practice an identification of personal strengths and weaknesses? Are these the necessary tactics to skim, dip into, surf and become partial 'incomplete' diagrams of our being, knowing we live just as any patients, in a much deeper wounded world?<sup>78</sup>

Nothing could be objective in this desired goal to change inner movement as we face upsets and want them removed. We face anxiety and imagine a diagram of life burning up without it. We face difficulty and wish it to be simplified into the tolerable straight line. We meet ambiguity and celebrate that it can never be eradicated however attractive the diagrams become? Malignant sadness and boredom are taking a global toll, and the new diagrams might just draw out the lines of everything we need in order to counter everyday existence.<sup>79</sup>

We seek a new personal engagement using diagrams that could offer new interactive organisational networks. We can personalise and visualise relationships that move the diagram from a passive, prescriptive instruction to active, engaged self-organising structures. Intuition and speculation not only condense or abridge complex thinking into graspable images and forms but open them to a process akin to a contemporary editing, a subversive activity once a natural part of education, now left lonely in risk averse worlds. This to some would be a contemporary personal hacking.

Global and local wretchedness intertwined during Covid. But it also became very clear, in that deep leather chair with a pint of Guinness, that life was worth communicating beyond the splendid exile and loneliness in a late mediaeval cottage. It was then I found myself taking a copy of a page from the book I was reading with the intention of sending it to a close friend.<sup>80</sup> It didn't take long to realise once again the pathos in this; the close friend in question needed this page, this text, these lines like a hole in the head. She would be nonplussed at receiving such an image. And an image of text! How bizarre! How lonely! Not even a diagram! I didn't send it.

After suffering a mild stroke during the epidemic, I began to invent new lines, draw new diagrams. But I should have known that the AI machine would vomit out a few choice lines. I knew it could juggle the phrases and produce its own 'poetics'. But none of this really interests me anymore. This cannot be the golden book on the diagram, the history of known encapsulations. This cannot be the unseen world that would barely contain itself with the space between dotted lines. These diagrams to the unseen like the diagrams of Marcel Duchamp bring us onto the other side of the 'crazy' which always crosses that line never to be crossed.

One more invention perhaps but then the world scrambles itself from that which is inside our own head. The vandals always take the handles, and the diagram is always a subversive activity about to change the way we look askance at the world. *We diagram therefore we are!* The original image or event is always displaced. There is no grounding left us beyond this displaced madness of a perpetual war. We are in a condition of zero-history not moving towards it. We learn to enjoy the non-linear funhouse which consistently offers a fresh vision of beauty and disorder.

“One after the other” Kandinsky reminds us, “these qualities – inner tensions – come out of the depths of the living and radiate their energy.”<sup>81</sup> Diagramming is an inscriptive practice, the political role of line, the misdirection of language, and the subsequent illustrative form of icons always locked open. Productively creative, closed or open we celebrate our ambiguity so much so that, as Kandinsky says, “the dead point becomes a living thing.”

We want the diagrams to go beyond Descartes’ error and beyond *Fantastic Mr Fox* as we all stand to be corrected daily by the neuro-maps that will adjust and modify us all. Damasio’s error is infinitely corrected and corrects us, all of us subject to elision, where confusion is always a modification of someone else’s precious diagram of their world. Is this a new discipline which those before us have stumbled upon? No archaeology or anthropology of the diagram, this is the apocalypse of the diagram.

In all our walks in these diagrams we have been contemplating our varied physical and intellectual spaces “A mind so in flux, so sensitive to intuitive insights, should never write an academic textbook.” Sibyl Moholy-Nagy got it about right. She knew what Paul Keel retained on paper were “indiscretions, hints, allusions... like the delicate colour dots and line plays on his pictures.”<sup>82</sup> And we ourselves have taken that walk where any further movement becomes a transformation into a discipline, a diagram.

We walk in these “linear dynamics and active-filled paths”, as the Bauhaus liked to think of Klee’s inductive vision, that space we have suggested defying arrival. “Gradually”, as Moholy-Nagy says of Klee, “line emerges as measured like a musical score or an arithmetical problem.” Paul Klee also walked the word in his *Pedagogisches Skizzenbuch*. In the *Formation of the Black Arrow*, he writes: “this extraordinary increase in energy (in a productive sense) or of energy food (in a receptive sense) is decisive for the direction of movement.”

Since then, 1925, we have been witing the diagram that is trying to release and free itself. And since then, less identifiable, we have walked the walk of the diagram into quite another world. We not only surrender to the diagram, but diagrams eventually will not succeed in their prescription. They are meant to swell, entertain reductive worlds which should have us all trembling. The diagram re-presents the stage when life is no longer supported by the ideas we try to hold back. Sinister delicacies and those indiscretions, those successes in failure become maxims, haikus or fire-flight wisdom. We have diagrams to thank for this, plenty of them to take over the space of our mind.

The dead points of our worrying 21<sup>st</sup> Century are becoming living things. Diagrams are exploding with books re-writing lost works, with images never allowed to settle. No one knows what the diagram sets out for us anymore. We are temporary, in full or partial charge, open to any interpretations we like to give our world. From the family to the government, from schools to satellites, we need the diagram to take revenge on the 3D: *Darwin, Dawkins and Damasio*.

*Tractatus Tabula Philosophicus?* To find the limits of world, thought, and language; and the limits of any diagram used in place of this trio. Do I have any idea how the small diagram invented and reviewed by Jack and George in the 1970s has remained with me? Were we all spooks in the last century sharing epistemology, hermeneutics and gin and tonic? What sort of hoax was being played out at Cambridge? What was concentrated in this *four-point diagram* without ever being realised? Jack the spook was doubtless already ahead of me recognising my own fragile knowledge-to-come, making explicit my own non-explicit intelligence.

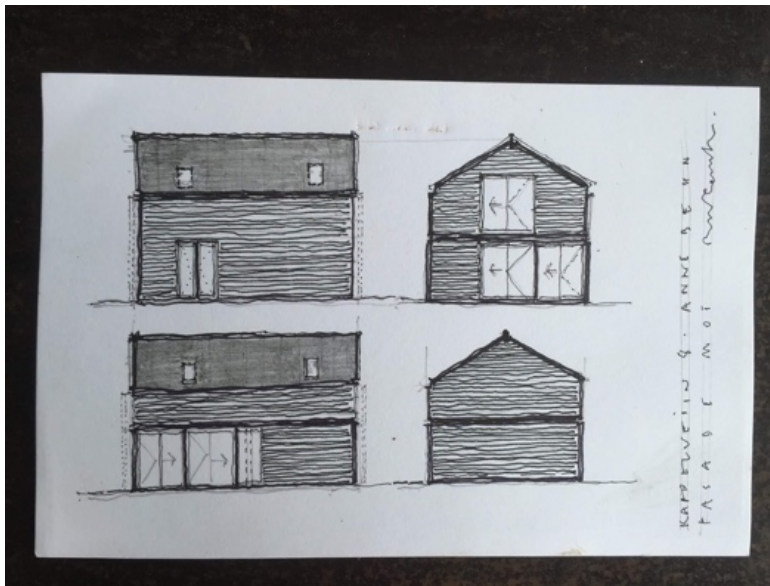
In so far it used part of an inner mind, what then unminds it? How do I take the diagram back if I so wish and see it as part of the 'other mind' which replaces a mind once considered a settled body? How do we take some constructions of dot and line which no longer seem to suit our world? Is this the 'unspace' of the diagram that which will never be written or filmed.<sup>83</sup> So, let us surrender to the disputes with Damasio or any of the clever neuro-fidgeters that are doubtless taking us beyond the benefits of any easy understanding. Conscious of knowing less than nothing, when our brains map that territory that has always been impressive, we suffer beautifully from a fallacy of contour and content. When fiction too wonderful to believe becomes a wound to fight back, we begin to hack new diagrams of existence.

To make of our *homo diagrammaticus* and the journeys in mind's feeling, what in those inner scans is left open. Out of someone else's mind we stumble on new errors, and a grand AI theft will happen once again. New consciousness will play with us in our sleep. The diagram of a non-explicit intelligence, those embarrassments and indiscretions purposefully placed on empty pages, will derail the narratives of known brains and brawn. Faced with an ever-emerging crisis in consciousness studies I cannot help smile, as my 'unminded' mind plays with Damasio's error. *Homo diagrammaticus?*

**THIS IS NOT A HOUSE**

*(Freer Speech and Blasted Knowledge*

(Afterword)



I have a dear friend in the fishing town of Son, on the Oslo fjord. She asked me a decade ago whether I could design a house for her on the same site as a dilapidated barn. The barn was in the grounds of her family house. She said she wanted some ‘redness’ in the house. By this she meant some details in a particular red that she liked. It was the red of the British fire service. So, this Red House began life on an *Index Card*. It was drawn in spring 2015 on the kitchen table of the existing family house. From that house it was possible to imagine the dilapidated red barn removed and a new barn-house situated on the existing footprint. Here is the barn that was removed.



I saw the final result before I had even drawn it. A picture not a pattern, an image not an abstraction. Was I one of two different visual thinkers as described by Temple Grandin in her book *Visual Thinking*: the spatial visualisers who see in patterns and abstractions, or the object visualiser who thinks in pictures like Grandin herself. Yet I felt this was both, my thinking could oscillate, I perceived differently, one minute an object thinker, the next a spatial visualiser. And then write about it! Were these hidden gifts? Were the first group so mathematically inclined visual spatial thinking in patterns rather than the picture. And where is *homo diagrammaticus* in all this? Surely oscillating between the two, recognising patterns, at other times dismantling a brain embedded in images and pictures.

From the index card drawing more detailed drawings were made, patterns, structures, electrical lines all following but re-imagining the drawn lines of the initial sketch. The rest was done in consultation with the Norwegian contractor and builder. Given that Son is a fishing town in a well-respected conservation area, the idea was to nuance the red barns that exist all around, by keeping the pitched roof and use seasoned hardwood pine siding. This would more likely pass muster with the local commune who could stamp their approval. This was not a house nor was it a pipe! Was this a diagram, a model, a projected image, a neuro-map, a house-in-waiting?

Adding a zinc roof with snow-hold details, and triple glazed large fire-engine red steel window frames from Germany and a red front door we achieved the redness she requested. The interior has a dressed grey concrete floor below and a grey oak staircase and upper floor. Work began on site in May 2016 after permission was finally granted by the Vestby Commune. The slab, service-ready with under floor heating was down by June, and the framed building was erected and pine-faced by early September. Just over six months, the client moved in for Christmas 2016.



Perhaps we can start again or at least nudge ourselves into action. There is much in our minds that is occupied with constant planning and finding compositions for the blasted futures this offers. We shuffle across text to typography, even colour slips back into our world stealthily and we speak of cartographic diagrams. *Homo Diagrammaticus* is edged ever towards a framework of validity and generalization. Reliability is suspect, the trustworthy fragile. We still need to express gratitude to the earth for putting up with us for so long, for our stubborn blind spots and for our attempts to re-arrange our symbolic geography into projects and data that we navigate by using awkward words like ‘multivariate’.

We still map ourselves in nontraditional diagramming, and we still put more trust in the catalogue. For the diagrammers amongst us out there it has become agony where continuity and change is all conflated beyond our control. *Homo diagrammaticus* critiques the very diagrams that may save us, putting it all together as images, patterns or structure, and then once again writing about it. If only for the last time. (Roger Connah © 2026)

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- <sup>1</sup> Giles Deleuze & Felix Guattari *A Thousand Plateaus*, Athlone (1988)
- <sup>2</sup> <https://dictionary.cambridge.org/dictionary/english/diagram>  
Model noun [ C ] UK /'mɒd.əl/ US /'mɑː.dəl/ something that a copy can be based on because it is an extremely good example of its type  
<https://dictionary.cambridge.org/dictionary/english/model>
- <sup>3</sup> Nadezna Connah, Clwyd Gate, North Wales (2002)
- <sup>4</sup> Op cit Nadezna Connah - See also Adelheid Mers (ed) *Useful Pictures* (Whitewalls, Chicago - (2008); Roger Connah *The Little White Schoolbook* (Vertigo Press 2010)
- <sup>5</sup> Ilman Piesk *Venn diagram*: uppercase glyphs shared by the Greek, Latin, and Russian alphabets [https://en.m.wikipedia.org/wiki/File:Venn\\_diagram](https://en.m.wikipedia.org/wiki/File:Venn_diagram)
- <sup>6</sup> Antonio Damasio *Feeling and Knowing* (Robinson/Pantheon 2021) p. 35-37.
- <sup>7</sup> Anthony Wilden, *System and Structure: Essays in Communication and Exchange* (Tavistock 1977) Student card index Exercise 1 (Connah) : The Diagram- Mapping the connecting glossary of system and structure 1 use 10 words/notions/ideas (words, places, events etc) 2 start on index card/notebook or A4 paper 3 Think spatially and critically to make a version 4 refine and revise – da capo.
- <sup>8</sup> *Philosophical Magazine and Journal of Science* (1880)
- <sup>9</sup> Edmund Leach *Culture and Communication - The logic by which symbols are connected*. (Cambridge 1976) p.35
- <sup>10</sup> FeynmanDiagrams.pdf  
[https://www.hep.phy.cam.ac.uk/~chpotter/particleandnuclearphysics/Lecture\\_05](https://www.hep.phy.cam.ac.uk/~chpotter/particleandnuclearphysics/Lecture_05)
- <sup>11</sup> Suzanne Langer *Feeling and Form A Theory of Art* (1953), Damasio op cit., Douglas R Hofstadter, *Godel, Escher, Bach; An Eternal Golden Braid* (1979) see also Hofstadter & Dennett, *The Mind's Eye* (1981)
- <sup>12</sup> See Oliver Sacks, *The Other Road: Freud as Neurologist*, from *The River of Consciousness* Picador (2017). "I no longer understand the state of mind in which I hatched out the 'Psychology'". p.94.
- <sup>13</sup> See the contemporary use of the Venn Diagram as a cartoon device, Edith Pritchard, The Guardian(UK). These flatten, entertain and trivialise which might be their objective. <https://www.theguardian.com/lifeandstyle/ng-interactive/2021/nov/15/edith-pritchetts-week-in-venn-diagrams-cartoon>
- <sup>14</sup> Kevin Lynch, *The Image of the City* MIT Press, 1960) p 2.
- <sup>15</sup> Kevin Lynch (1918-1984) *What Time is This Place?* (MIT Press, 1972)
- <sup>16</sup> Lynch *The Image of the City* p 141
- <sup>17</sup> Gould, Peter; White, Rodney *Mental Maps*. New York: Routledge. (1993). p. 93. p 15 See also Gregory, Derek; Johnston, Rom; Pratt, Geraldine (2009). *Dictionary of Human Geography: Mental maps/Cognitive Maps* (5th ed.). Hoboken, New Jersey: Wiley-Blackwell. p. 455.
- <sup>18</sup> Hawkins cited in *Mental Maps*, Gould and Whyte p.19
- <sup>19</sup> [https://en.wikipedia.org/wiki/Mental\\_mapping#cite\\_note-13](https://en.wikipedia.org/wiki/Mental_mapping#cite_note-13)
- <sup>20</sup> Mark Ovendon *Transit Maps of the World - Every Urban Train Map on Earth* (Penguin 3rd Edition 2015)

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<sup>23</sup> “Since 2004, Art on the Underground has commissioned artists to create covers for London Underground's pocket Tuber Map. These free maps are one of the largest public art commissions in the UK.<sup>[2]</sup> Over 35 different designs have been produced, with designs from a wide variety of British and international artists. Around 2 million maps are printed for each cover, down from a high of around 12 million in the early 2010s. In 2014, *The Guardian* published a pictorial survey of the first 10 years' designs, and *The Londonist* has a survey up to 2017.<sup>1</sup> Between 2016 and 2018, there were also a series of covers for Night Tube.”

[https://en.wikipedia.org/wiki/List\\_of\\_Art\\_on\\_the\\_Underground\\_Tube\\_map\\_covers#cite\\_note-6](https://en.wikipedia.org/wiki/List_of_Art_on_the_Underground_Tube_map_covers#cite_note-6)

<sup>22</sup> Richard R Thaler & Cass R Sunstein, *Nudge* Penguin (2008) see *Social Nudges and Choice Architecture*, p.71. For an extension of this see: *The International Mental Map Association Platform (IMMAP)* <https://mentalmmap.org/>

<sup>23</sup> Thomas Erikson *Surrounded by Idiots* (or how to understand those who cannot be understood) Penguin (2019)

<sup>24</sup> Cf., Scott Christianson *100 Diagrams that Changed the World*, Batsford Books (2014)

<sup>25</sup> Cf., the-blueprints.com - blueprint database - more than 26000 vector drawings and 90000 free blueprints.

<sup>25</sup> Robert Plomin *Blueprint: How DNA Makes Us Who We Are* MT Press 2018.

<sup>25</sup> Op cit Damasio, p 49

<sup>28</sup> Most of this paragraph is a re-diagramming of the following.

[https://www.amazon.co.uk/Sentience-Invention-Consciousness-Nicholas-Humphrey/dp/019885854X/ref=tmm\\_pap\\_swatch\\_0?\\_encoding=UTF8&qid=1699356039&sr=8-1](https://www.amazon.co.uk/Sentience-Invention-Consciousness-Nicholas-Humphrey/dp/019885854X/ref=tmm_pap_swatch_0?_encoding=UTF8&qid=1699356039&sr=8-1) We feel therefore we are. ... Nicholas Humphrey has been weaving together intellectual adventure, cutting-edge science, and his own experiences, he tells the story of his quest to uncover the evolutionary history of consciousness: from his discovery of blindsight after brain damage in monkeys, to hanging out with mountain gorillas in Rwanda, to becoming a leading philosopher of mind. Out of this, he has come up with an explanation of conscious feeling—'phenomenal consciousness... Building on this theory of how phenomenal consciousness is generated in the human brain, he turns to the morally crucial question of whether it exists in non-human creatures. His conclusions, on the evidence as it stands, are radical. Contrary to both popular and much scientific opinion, he argues that phenomenal consciousness is a relatively recent evolutionary innovation, present only in warm-blooded creatures, mammals and birds. Invertebrates, such as octopuses and bees, for all their intelligence, are in this respect unfeeling zombies. And for now, but not necessarily for ever, so are man-made machines.

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<sup>29</sup> Another iceberg diagram, drawn by the well-known Finnish architect Reima Pietilä demonstrates a more lively and interactive approach to the use of the metaphor. Pietilä uses a freely drawn 'iceberg' to situate the way he imagined Finnish architecture (circa 1980) could be situated and tracked by referencing his older colleague Aulis Blomstedt. It has the depth we imagine Freud might have had had if the iceberg diagram detailed his thoughts from the 1915 paper *The Unconscious*. Reima Pietilä *The Aulanko Lecture*, Synteesi Finland (1984)

<sup>30</sup> op cit., Adelheid Mers p.10

<sup>31</sup> [https://en.wikipedia.org/wiki/Tree\\_of\\_life\\_\(biology\)](https://en.wikipedia.org/wiki/Tree_of_life_(biology))

"The term phylogeny for the evolutionary relationships of species through time was coined by Ernst Haeckel, who went further than Darwin in proposing phylogenetic histories of life. In contemporary usage, tree of life refers to the compilation of comprehensive phylogenetic databases rooted at the last universal common ancestor of life on Earth. Two public databases for the tree of life are *TimeTree*, for phylogeny and divergence times, and the *Open Tree of Life*, for phylogeny.

<sup>32</sup> For this and other drawings/diagrams by Charles Jencks see

<https://www.jencksfoundation.org/explore/text/the-drawing-that-ate-architecture>

<sup>33</sup> The result of this embarrassment and easy narratives can be seen in the recent book by Thomas Heatherwick called *Humanise* (Penguin, 2023) It is a book that raises issue that should be raised but is written in an *unminded*, emotional style whereby personal boredom becomes the call for change in (British?) architecture. His subject, if he had paused in between the clichés is 'disabling' the architectural profession. Instead, it offers seductively biased sketchbook of less than diagrammatic value. Repetitive calls for a new approach to 'boring' is trapped in a somewhat easy yoga.

<sup>34</sup> op cit., Wigley: "It is a kind of stable ground or coastline away from which the others float, moored only by two narrow umbilical cords. The liberated yet interlinked blobs freely fluctuate in an unending dance – expanding and contracting, merging and diverging."

<sup>35</sup> Alfred Barr *Cubism and Abstract Art* (1935)

<sup>36</sup>[https://www.moma.org/momaorg/shared/pdfs/docs/archives/InventingAbstraction\\_GLowry\\_359\\_363.pdf](https://www.moma.org/momaorg/shared/pdfs/docs/archives/InventingAbstraction_GLowry_359_363.pdf)

<sup>37</sup> For these iterations in. detail see Lowry's paper Abstraction in 1936: Barr's Diagrams. The early pencil sketches of the diagram are fascinating to compare with Tim Berner-Lee's first (and only?) diagram of the Information Management proposal. Lowry on Barr: "The chart has two principal axes: on the vertical, time, and on the horizontal, styles or movements, with both leading inexorably to the creation of abstract art. Key non-Western influences, such as "Japanese Prints," "Near-Eastern Art," and "Negro Sculpture," are indicated by a red box. "Machine Esthetic" is also highlighted by a red box, and "Modern Architecture," by which Barr meant the International Style, by a black box. Lines with arrows in red, from the non-Western influences and from Machine Esthetic, and in black, from stylistic movements such as "Neo-Impressionism," lead to either the formation of "Non-Geometrical Abstract Art" (through Japanese Prints and Near-Eastern Art) or to "Geometrical Abstract Art" (through Neo-Impressionism, Cubism, Constructivism, and the Bauhaus, among other sources).

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<sup>38</sup> op cit., Adelheid Mers *Useful Pictures* p.10

<sup>39</sup> Francois Gilot, *Life with Picasso*, (Virago 1990) p.23

<sup>40</sup> Damasio op cit., for a running discussion with 'homeostasis' and for further definitions and the diagrams of homeostasis see <https://byjus.com/biology/homeostasis/>

<sup>41</sup> Laurence Sterne *The Life and Opinions of Tristram Shandy, Gentleman*, (1759-1767) (Odyssey Press 1940) for these four 'narrative' diagrams and the following 'intolerable straight line' drawing see pp. 473-474

<sup>42</sup> Ibid Sterne, *Tristram Shandy*

<sup>43</sup> Paul Klee, *Pedagogical Notebook*, Introduction and Translation by Sibyl Moholy-Nagy, (Faber and Faber 1953).

<sup>44</sup> <https://www.urbandictionary.com/define.php?term=degree%20zero>

cf. Ryan Bishop, Sunil Manghani Eds): *Seeing Degree Zero - Barthes/Burgin and Political Aesthetics* (Edinburgh University Press 2019). "Examines the critical concept 'zero degree' through the work of Roland Barthes and Victor Burgin In the fields of literature and the visual arts, 'zero degree' represents a neutral aesthetic situated in response to, and outside of, the dominant cultural order. Taking Roland Barthes' 1953 book *Writing Degree Zero* as just one starting point, this volume examines the historical, theoretical and visual impact of the term and draws directly upon the editors' ongoing collaboration with artist and writer Victor Burgin."

[https://edinburghuniversitypress.com/book-seeing-degree](https://edinburghuniversitypress.com/book-seeing-degree-zero.html#:~:text=In%20the%20fields%20of%20literature,of%2C%20the%20dominant%20cultural%20order.)

[zero.html#:~:text=In%20the%20fields%20of%20literature,of%2C%20the%20dominant%20cultural%20order.](https://edinburghuniversitypress.com/book-seeing-degree-zero.html#:~:text=In%20the%20fields%20of%20literature,of%2C%20the%20dominant%20cultural%20order.)

<sup>45</sup> See Jessica Helfand *Reinventing the Wheel*, (Princeton 2002)

<sup>46</sup> Cf *Visual Display*, Tufte [www.edwardtufte.com](http://www.edwardtufte.com)

<sup>47</sup> Tufte identifies John Snow's cholera outbreak map, Charles Joseph Minard's *Carte Figurative*, early space debris plots, Galileo Galilei's *Sidereus Nuncius*, and Maya Lin's Vietnam Veterans Memorial.

<sup>48</sup> Matt Ritchie *The Temptation of the Diagram* (Houston 2010).

<sup>49</sup> <https://www.thoughtco.com/wedge-and-dash-projection-definition-602137>

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<sup>50</sup> Cambridge for her was a transit station; from Lodz in Poland to LA. I missed the point of the sequins and the stardust she sprinkled on her face to work as a barmaid in the Dirty Duck somewhere outside Trumpington. She wouldn't let me pick her up outside the pub; later I realised she hallucinated like Althusser and believed she was working in a high-class club. Something which she would doubtlessly end up doing in Los Angeles. How had I missed the point of all this living next to me, sleeping next to me.

<sup>51</sup> Irwin D Yalom, *The Gift of Therapy* (Piatas 2002)

<sup>52</sup> Laurie Taylor and Stanley Cohen *Escape Attempts: The Theory and Practice of Resistance to Everyday Life* (Pelican 1978, Routledge 2016)

<sup>53</sup> Jean-Claude Carrière, Umberto Eco, *This Is Not the End of the Book* (Vintage 2011).

<sup>54</sup> For more on this death see *The Enigma of Departure*, Roger Connah; *Zahoor Ul Akhlaq*, Laal, (1999); For Barthes doodle 'diagrams' and drawings for nothing, see Connah *How Architecture got its Hump* (MIT Press 2001); for a hilarious incident in Paris at the Comédie Francaise 1980, see Connah *File Under Buddhism and Architecture* (Parenthesis CCMH, Ottawa 2024).

<sup>55</sup> Theo Deutinger, *Handbook of Tyranny* (Lars Muller 2018)

<sup>56</sup> Deutinger p.52

<sup>57</sup> Ibid Deutinger

<sup>58</sup> [https://en.wikipedia.org/wiki/Microsoft\\_PowerPoint](https://en.wikipedia.org/wiki/Microsoft_PowerPoint)The first PowerPoint version (Macintosh 1987) was used to produce overhead transparencies.] the second (Macintosh 1988, Windows 1990) could also produce colour 35 mm slides. The third version (Windows and Macintosh 1992) introduced video output of virtual slideshows to digital projectors, which would over time completely replace physical transparencies and slides. A dozen major versions since then have added many additional features and modes of operation and have made PowerPoint available beyond Apple Macintosh and Microsoft Windows, adding versions for iOS, Android, and web access.

<sup>59</sup> Ibid., "4K, 6K video-maps and stop-action moving in time. Practical real examples: medicine, business and finance, NASA, medical research, science and engineering, How to make meetings smarter and shorter - teaching, very large meetings, medical appointments, hearings, small groups making decisions. How to improve both the content and credibility of presentations

<sup>60</sup> Gilles Deleuze, Felix Guattari, *A Thousand Plateaus* (Minnesota 1987) p. 161

<sup>61</sup> *Formulas for Now* Formulated by Hans Ulrich Obrist (Thames and Hudson 2008)

<sup>62</sup> Op cit., Mark Ovendon *Transit Maps of the World*

<sup>63</sup> [www.edwardtufte.com](http://www.edwardtufte.com)

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<sup>64</sup> Matthew Ritchie *Surrender to the Diagram*, University of Houston (2017)

<sup>65</sup> Ritchie introduction.

<sup>66</sup> Ritchie *ibid.*

<sup>67</sup> See Gibbs' Reflective Cycle: description – feelings – evaluation – analysis – conclusion – action plan. (1988) – accepted as a “structured debriefing” to support experiential learning

It is designed on a continuous cycle whereby repetition helps reflect on separate experience, stressing ‘feeling’. Like many models rather than open diagrams it can suffer from being used ‘prescriptively’.

<sup>68</sup> Leonardo Sciascia *The Moro Affair* (Granta 2002); pp. 18-22 for the ‘linguistic set-up’ and Pier Paolo Pasolini, consult the *Glow Worm* Article (in *Empirismo eretico*) Corriera, February 1975; Pasolini *The Divine Memesis* (Contra Mundum Press 2014)

<sup>69</sup> Card index Exercise 2 1 start with Index card 5x3/6x4 2 imagine space ahead of content 3 fill in the gaps 4 thicken 5 refine in real time

cf. Connah *Maya Angelou Mapping - Calligraphisms* (India 2017)

<sup>70</sup> [https://en.wikipedia.org/wiki/Tree\\_of\\_life\\_\(biology\)](https://en.wikipedia.org/wiki/Tree_of_life_(biology)) Tree diagrams originated in the medieval era to represent genealogical relationships. Phylogenetic tree diagrams in the evolutionary sense date back to the mid-nineteenth century.

..... The term phylogeny for the evolutionary relationships of species through time was coined by Ernst Haeckel, who went further than Darwin in proposing phylogenetic histories of life. In contemporary usage, tree of life refers to the compilation of comprehensive phylogenetic databases rooted at the last universal common ancestor of life on Earth. Two public databases for the tree of life are TimeTree, for phylogeny and divergence times, and the Open Tree of Life, for phylogeny.

<sup>71</sup> Kate Millet *The Loony Bin Trip* (Simon and Shuster 1990) p.92

<sup>72</sup> We acknowledge Matthew Ritchie *Surrender to the Diagram: Diagram-Score Sketchbook*, (Houston 2017)

<sup>73</sup> Thomas Szasz *The Myth of Psychotherapy* (Anchor 1978)

<sup>74</sup> Jeffrey Masson *Against Therapy* (Fontana 1992)

<sup>75</sup> Bing 23.6.2023

<sup>76</sup> Gilles Deleuze, Felix Guattari *Rhizome* (Minuit 1976); Cohen and Taylor, *op cit.*, *Escape Attempts*.

<sup>77</sup> Lewis Wolpert *Malignant Sadness; The Anatomy of Depression* (Faber, London 1999)

<sup>78</sup> Charles M. Boisvert & Mohiuddin Ahmed *Using Diagrams in Psychotherapy: A Guide to Visually Enhanced Therapy* (Routledge 2018)

*The Magic of Mental Diagrams: Expand Your Memory, Enhance Your Concentration and Learn to Apply Logic* Claudio Aros (Skyhorse 2015)

*Grahame Hill AS Level Psychology Through Diagrams (Oxford Revision Guides 2001)*

<sup>79</sup> Lewis Wolpert *Malignant Sadness*

<sup>80</sup> Emily White *Lonely - Learning to live with Solitude*, McClelland & Stewart (Toronto 2011)

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<sup>81</sup> Wassily Kandinsky *Point and Line to Plane* (Martino 2013) p,27. *Formation of the Black Arrow* p 57 “This is the straight line whose tension represents the most concise form of the potentiality for endless movement.” p.57

<sup>82</sup> S Moholy-Nagy, Introduction and Translation *op cit.*, *Paul Klee Pedagogical Notebook (1925)* Faber (1953) pp 7-12.

<sup>83</sup> For ‘unspace’ and the use of diagrams see Steven Hall *Raw Shark Texts Canons (2021)*



