

**diagram hacking:** *to be itself hacked, cross-bred, translated, bent*

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Origins:

Fall 2010, in a seminar of sculpture students at MassArt, wanting them to think about the internal structure and external interfaces of their studio practice, wanting a way to surface heretofore unnoted or undernoted aspects of that practice, wanting to mobilize the imperative “to explain” and at the very next moment to run that good-student-willingness-to-explain-oneself-to-another into a collision with a system that would make that impossible.

I tell the students I want them to diagram their studio practice – what comes in, what goes out, what stages and phases it moves through, where things take place, what sticking places and moving places look like, what the role of reading, research, sampling, failure, audience, skill, accident, look like in this diagram

[let a few moment pass while thoughts start to form, perhaps pencils even start to sketch]

BUT ... I want you not to make that diagram yourself. I want you to hack an existing diagram.

[stack of a hundred diagrams goes out to middle of table]

I have poached from the Internet about a hundred diagrams of very specific things – none of them are of your studio practice – and I have carefully removed all the labels. I’d like you to sort through the pile and to find one that you think might serve to host a diagram of *your* studio practice.

[pick up a handful of diagrams very different from one another]

If you think of your studio practice as like the reproductive system of a flea ...

Studio practice as a series of underground interconnected caves ...

Studio practice as mechanical linkages of an automatic weapon ...

What’s the sight, what’s the trigger, what’s the bullet ...

Or simply this, concentric circles, what’s inside what inside what inside what.

[give a few moments of sorting – minute max.]

If you haven’t chosen one yet, please grab one in the next 10 seconds.

OK, so you have 5 minutes to relabel this diagram so that it now serves as a diagram of your particular studio practice.

[pin up and look at altogether without discussion, then with partner or small group – what’s one thing on your diagram that you knew all along would need to be there, what’s one thing that surprised you or that you had to bring in because the diagram needed something to be assigned to that part]

### Extensions and Variations:

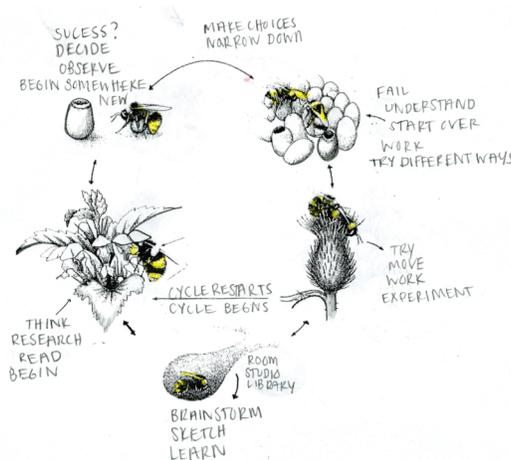
- You could tell them from the start that they'll be hacking a diagram. This removes the element of collision as the initial need to mobilize a 'from scratch' thinking about their diagram never gets set as stage. I think it's less effective, but hey.
- Homework extension: Now, with more time and with this as a first round, either refine this diagram or use its shortcomings to select another diagram to hack. Let this one be beautifully rendered and bring it in next week.
- Later in semester – use diagrams for written text about dynamics of studio practice.
- Replace "studio practice" with pretty much any complex system. I've done it myself with art students as a way to start a conversation about studio critique. What are the key elements of studio critique? How do they interact ...
- The Design Studio for Social Intervention (ds4si.org) has used this in activist settings, with a group of young people studying schools for example. I brought the diagrams in the day they were trying to understand what happens in the hallways of public schools – so the imperative was to make a diagram of what happens in hallways – who is there, what does the architecture do, how do you account for the activity ebbing and flowing depending on time ...

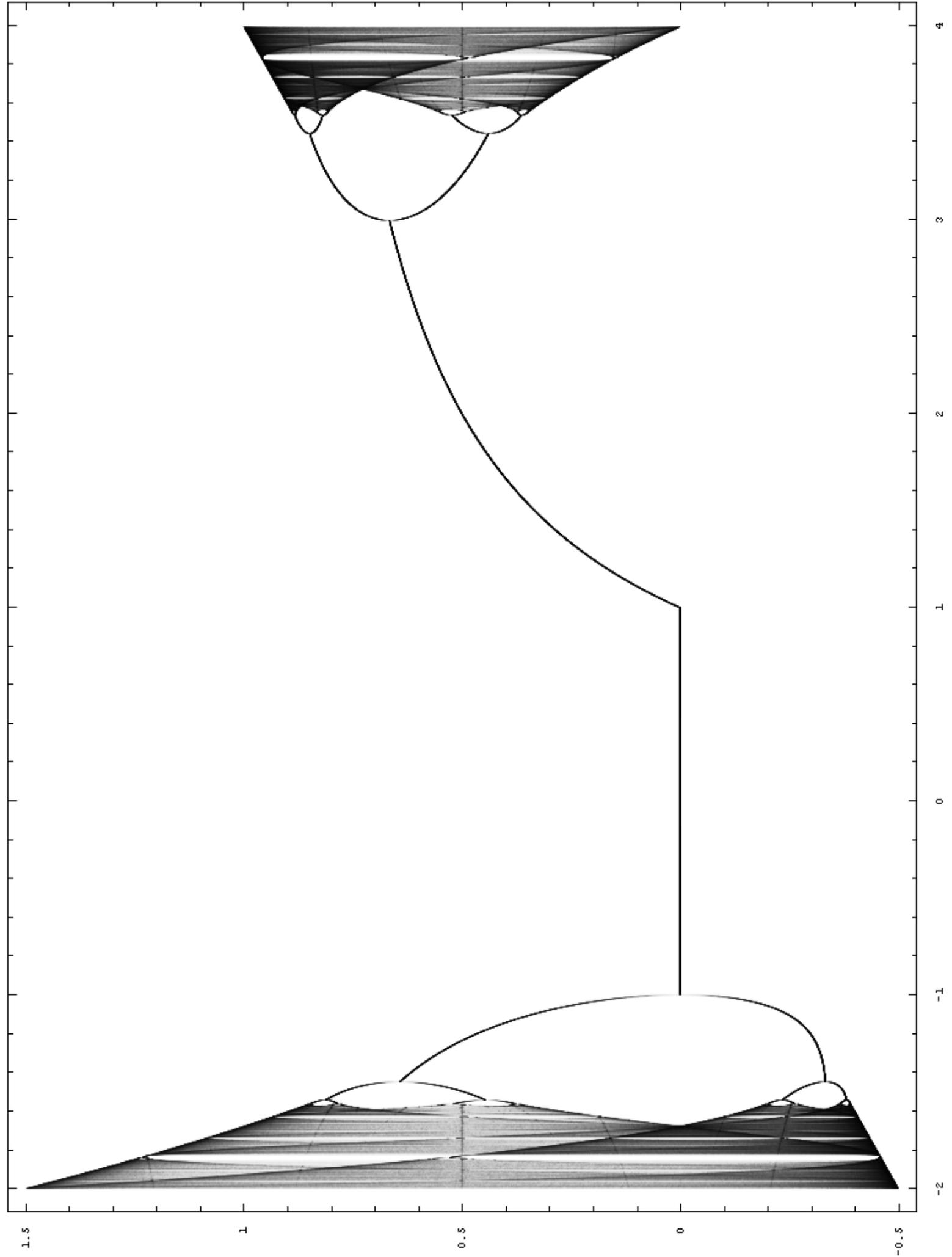
### Noise:

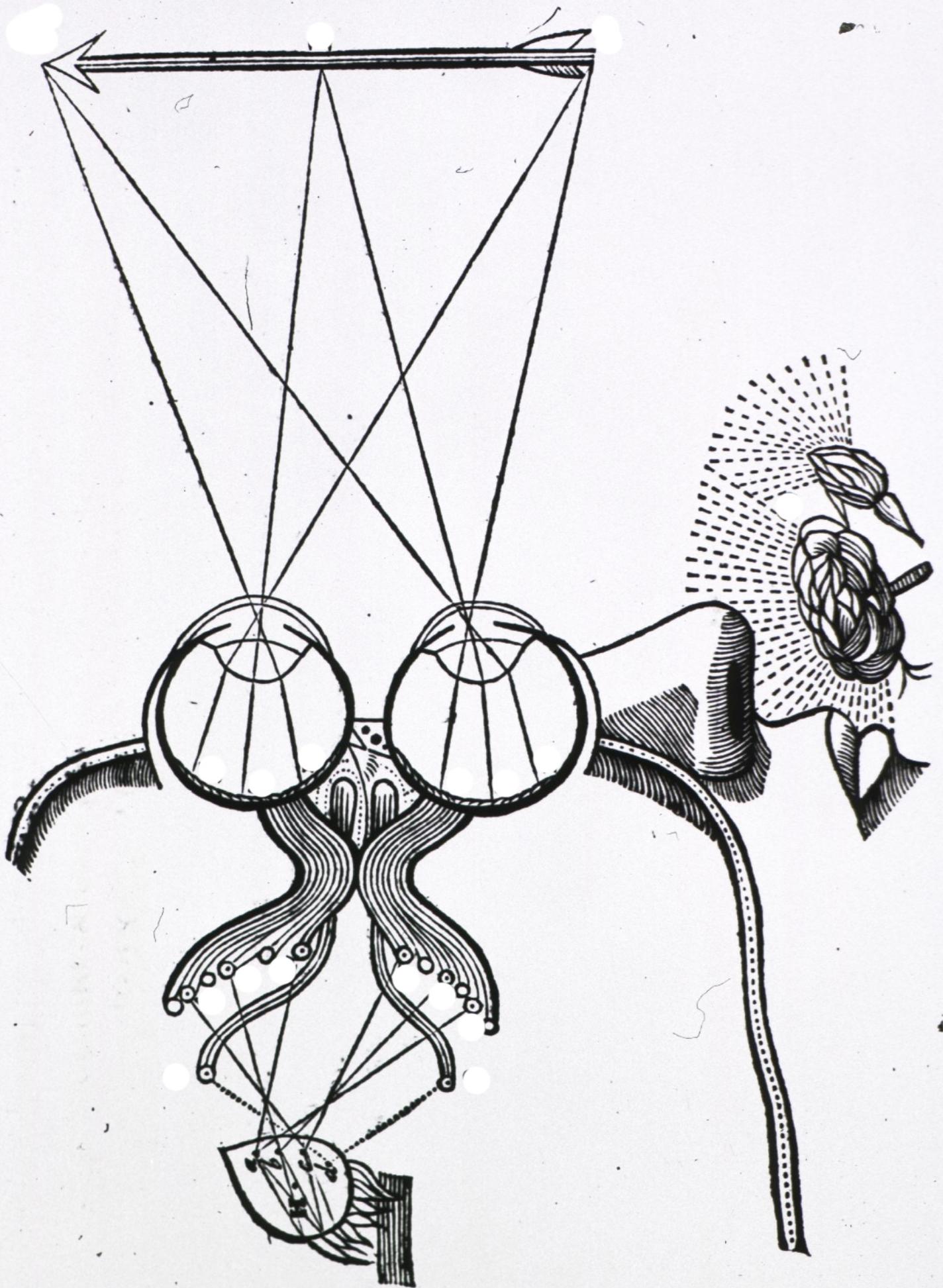
Perhaps part of the joy of this undertaking is the mis-use of someone else's carefully mapped detail. Please never call it an exercise. Please never say it's good for this or that. It is good for something, but we don't need to say that. Please don't do this with a group if you haven't played with it yet yourself. Not as a thought exercise, but really actually. It's the mis-fit that's productive here, the lack of alignment of the systems being mapped against one another.

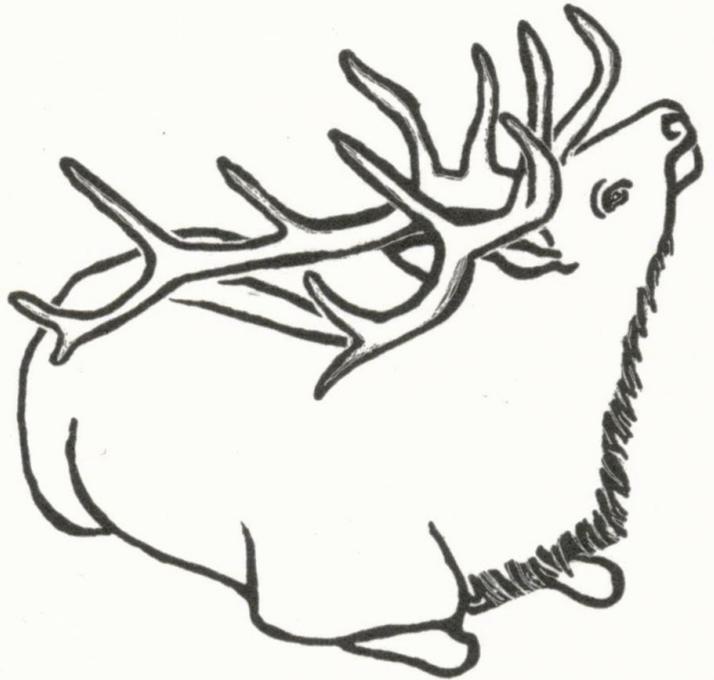
The attached cache of de-labeled diagrams is offered in the spirit of shared pedagogical experimentation, and in trust that they will be employed without profit or other claim. [Creative Commons License: Attribution-NonCommercial-ShareAlike]

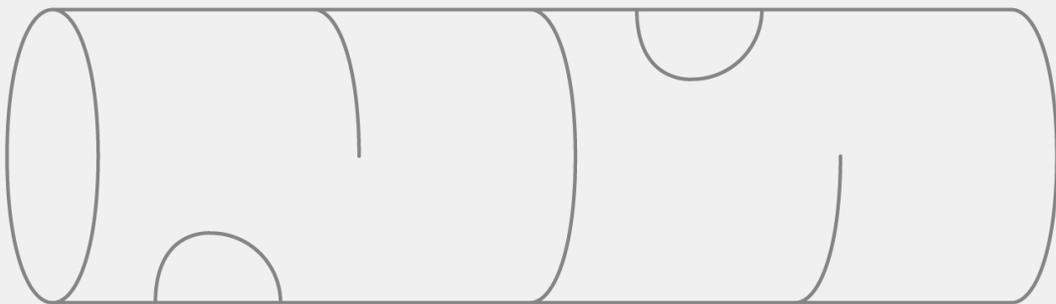
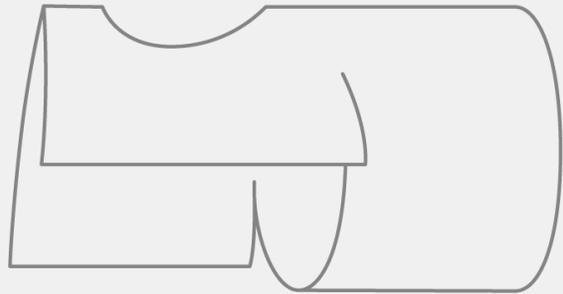
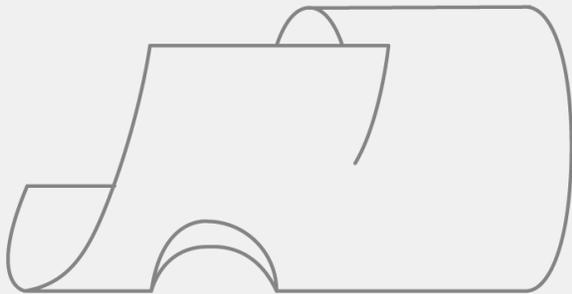
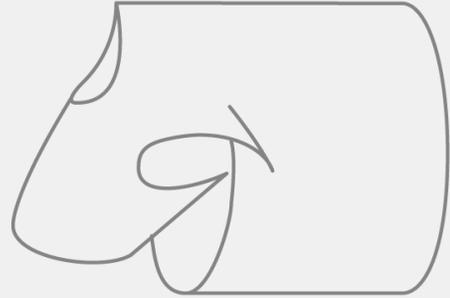
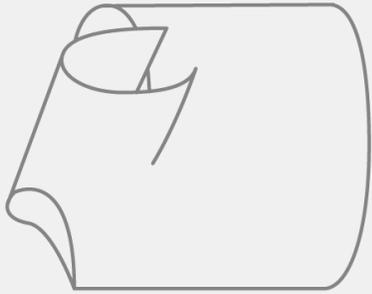
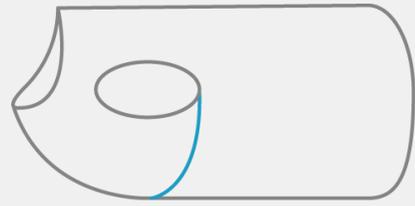
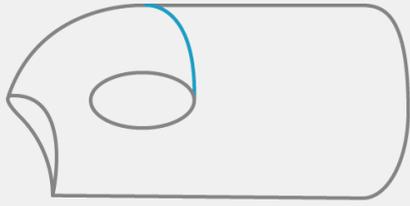
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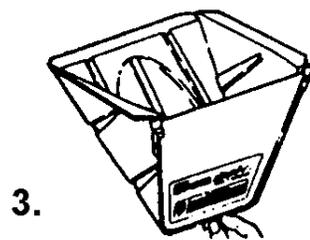
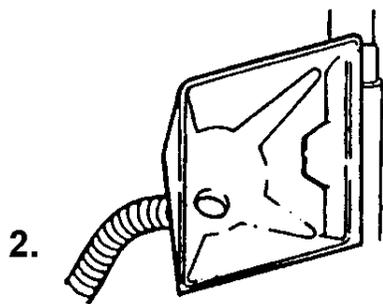
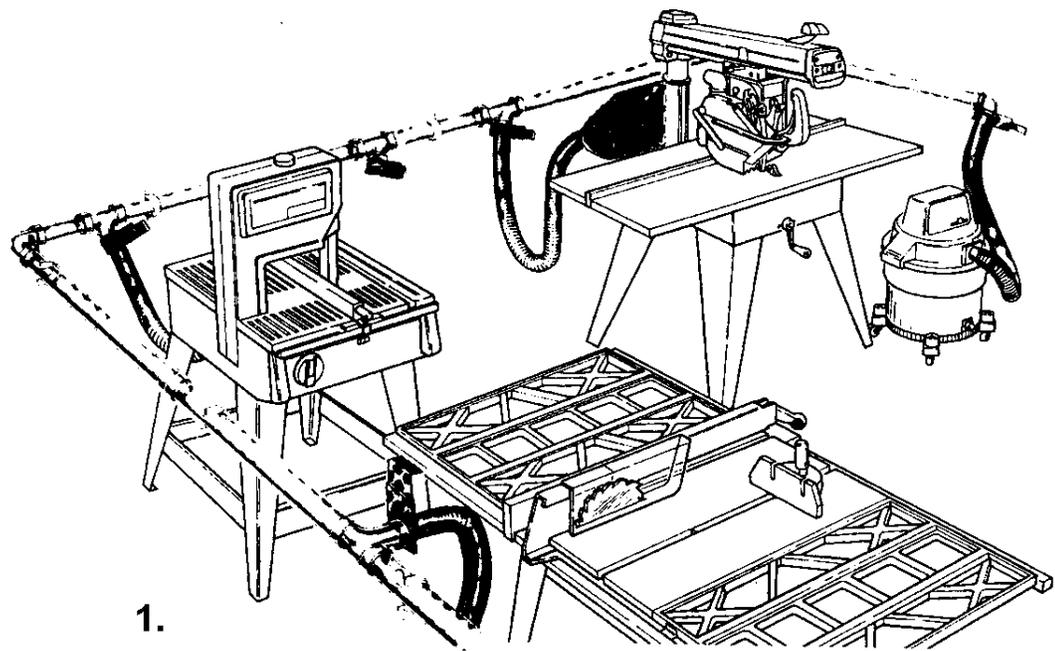
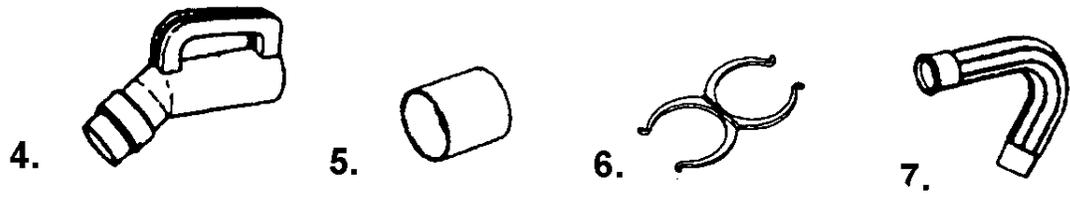


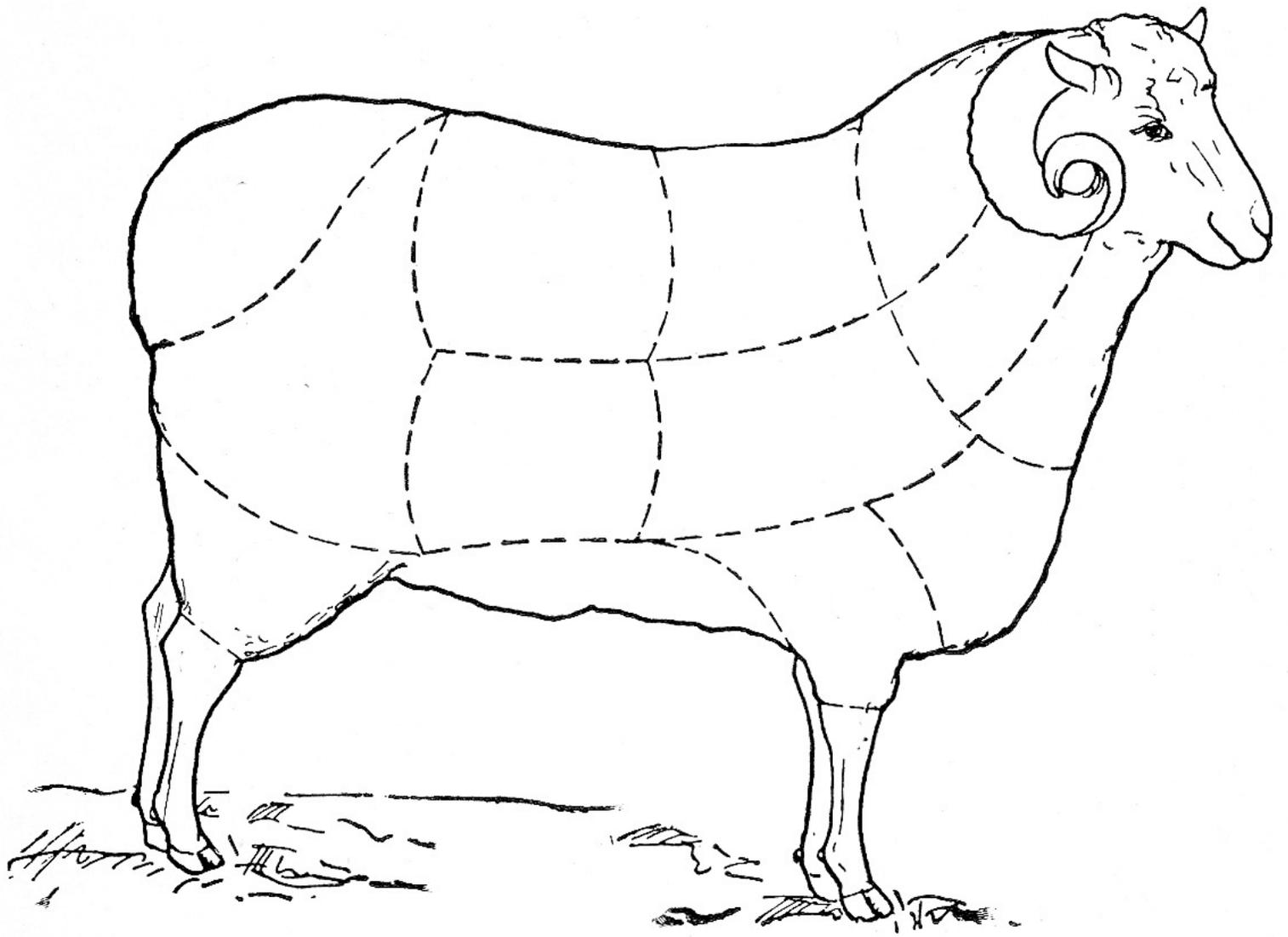


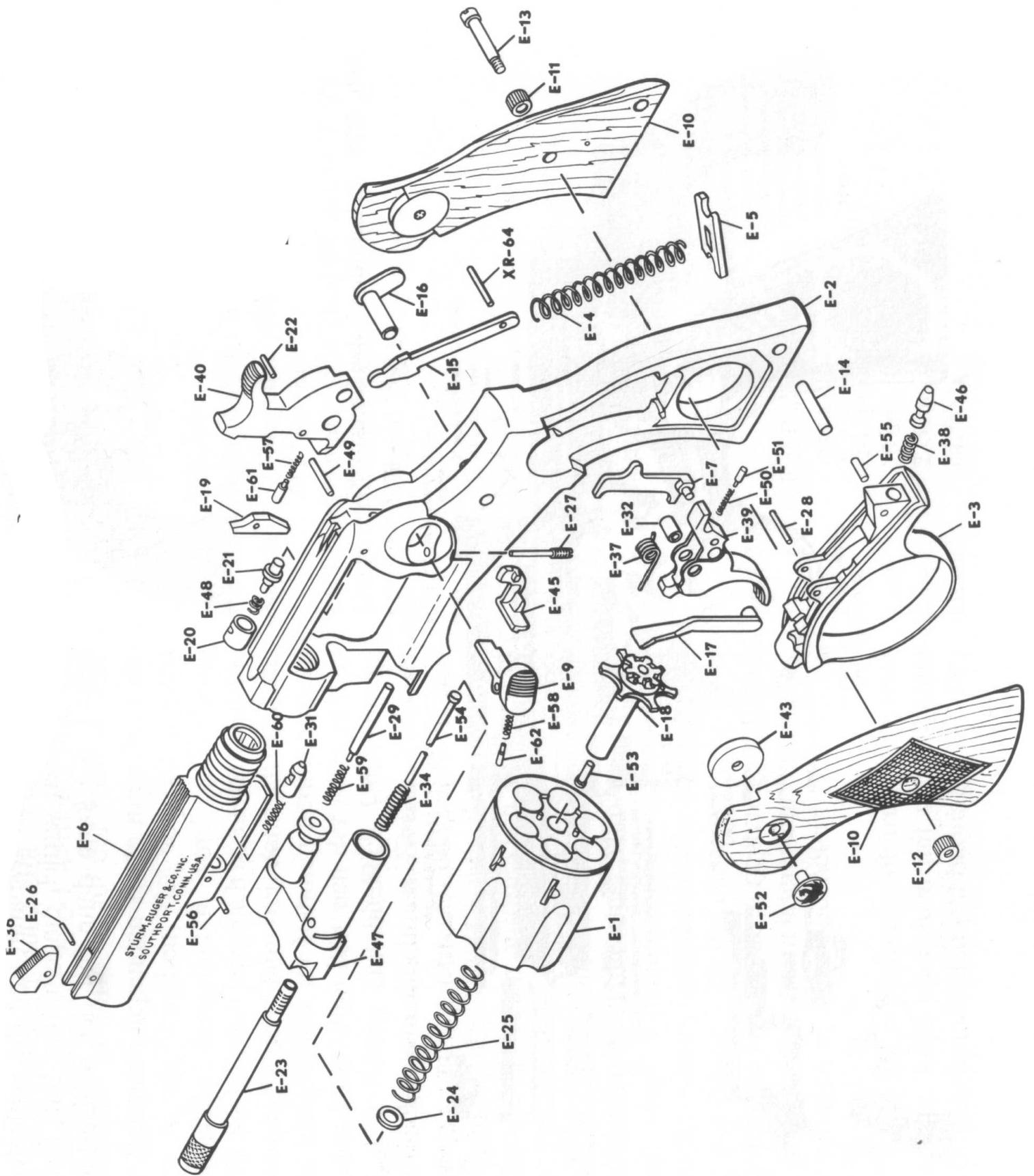


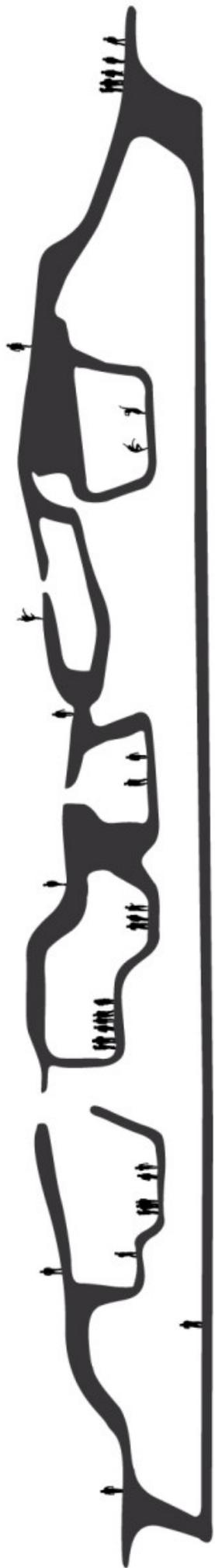


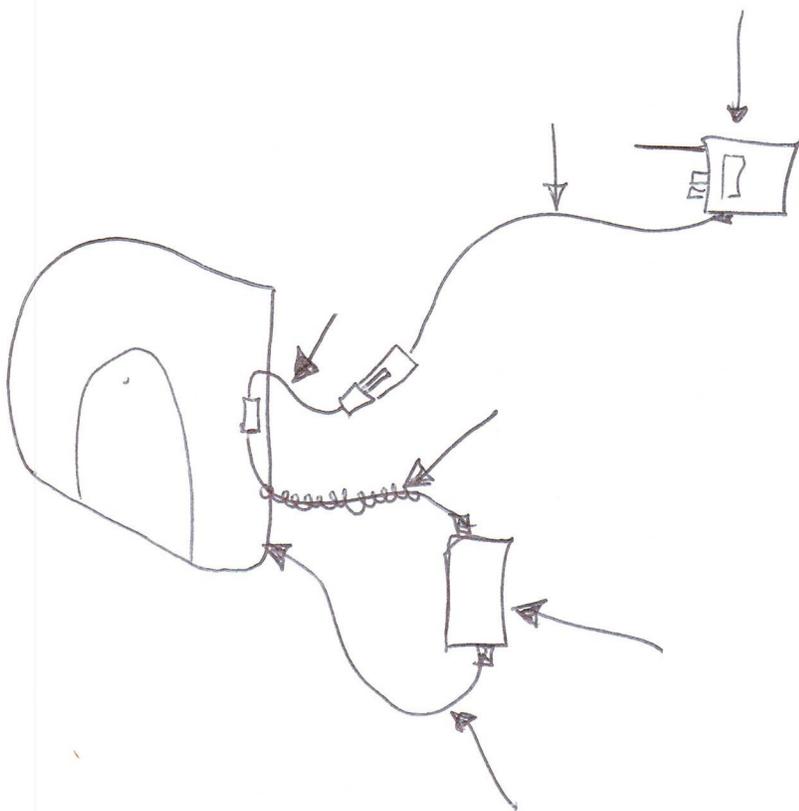


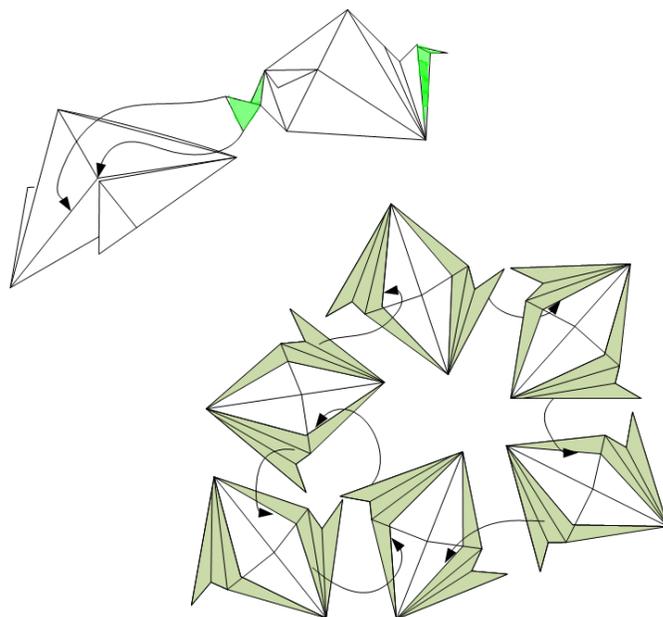
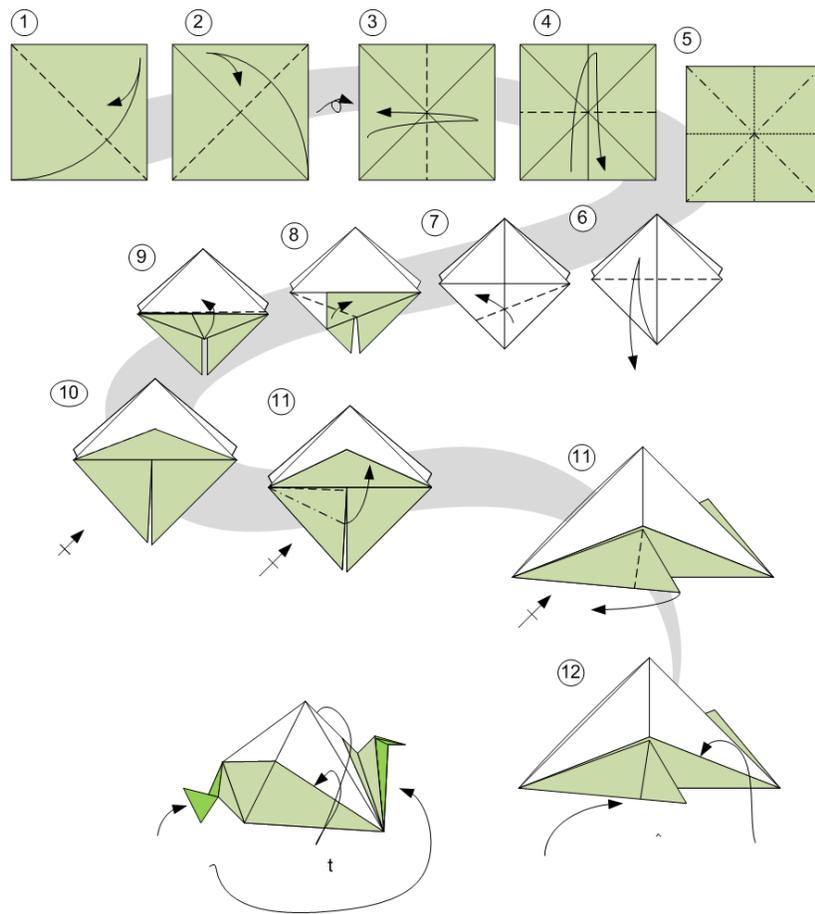




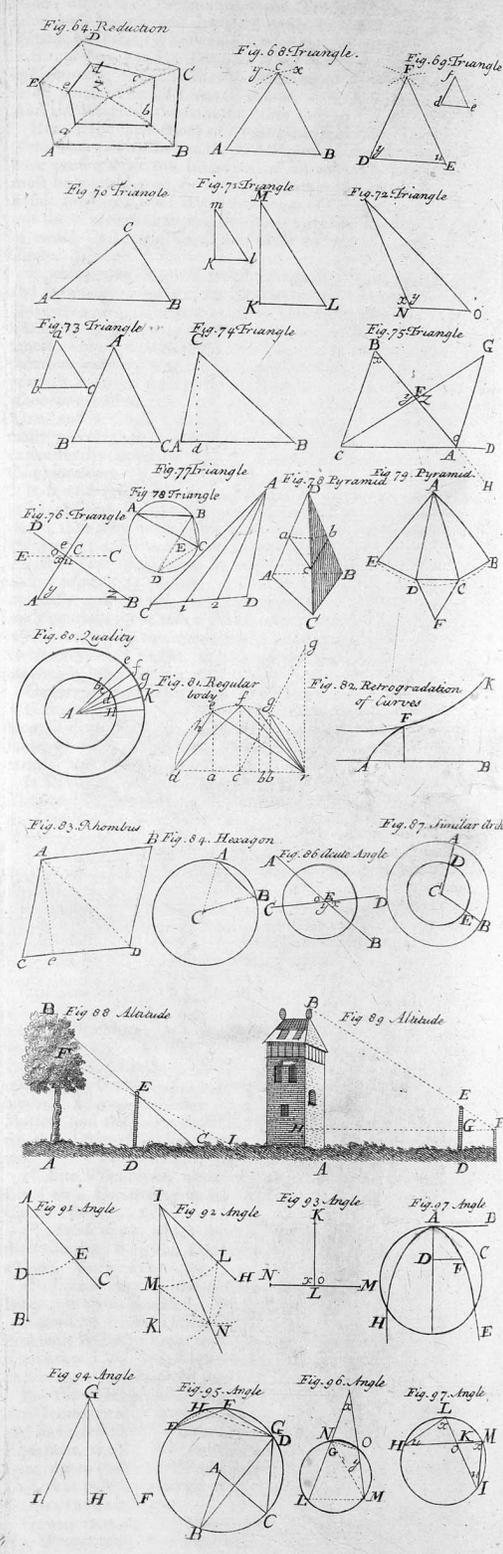
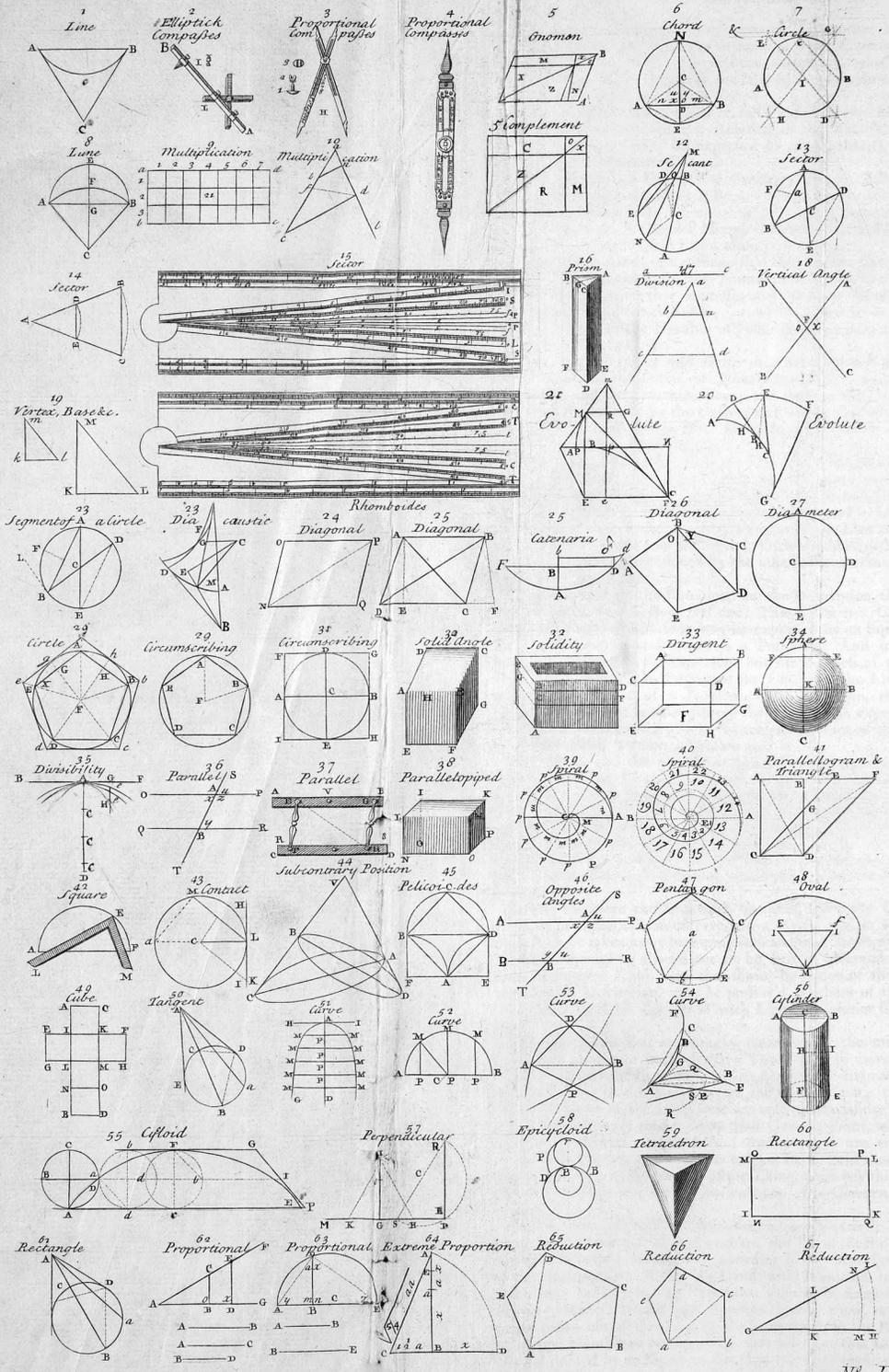






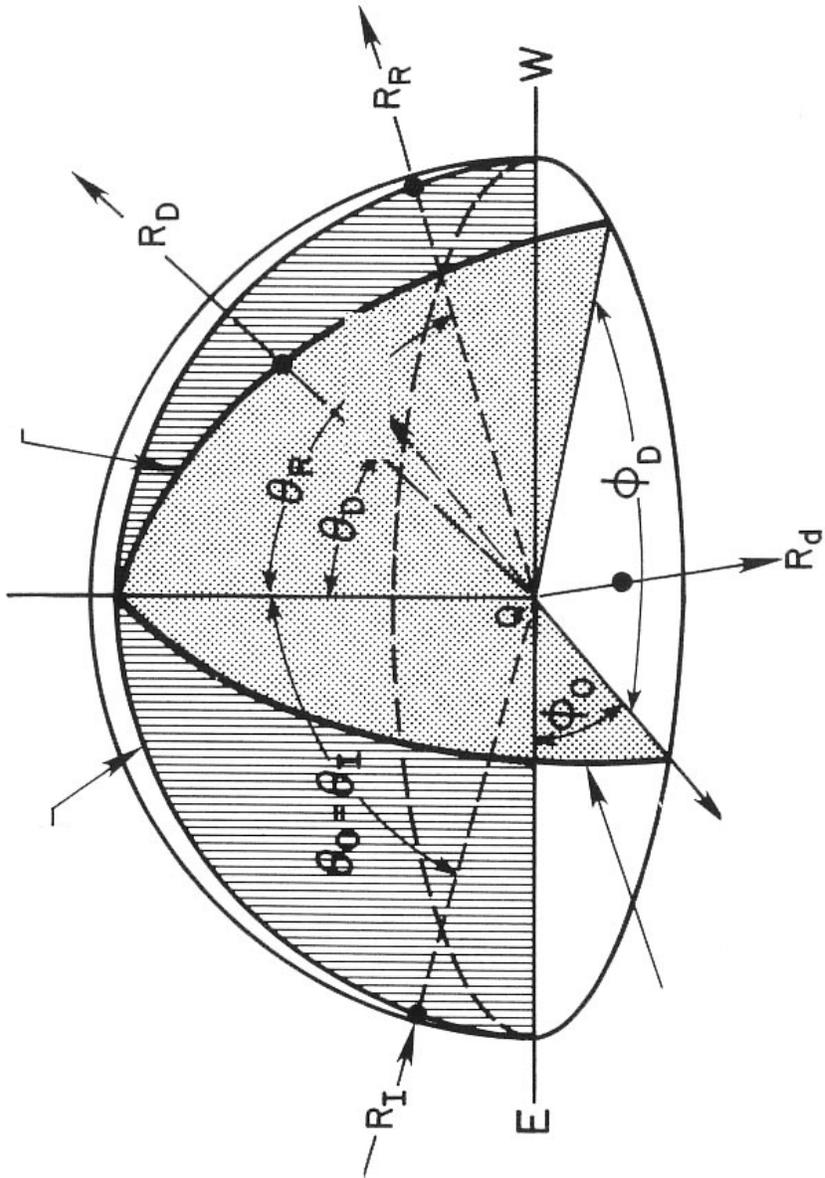


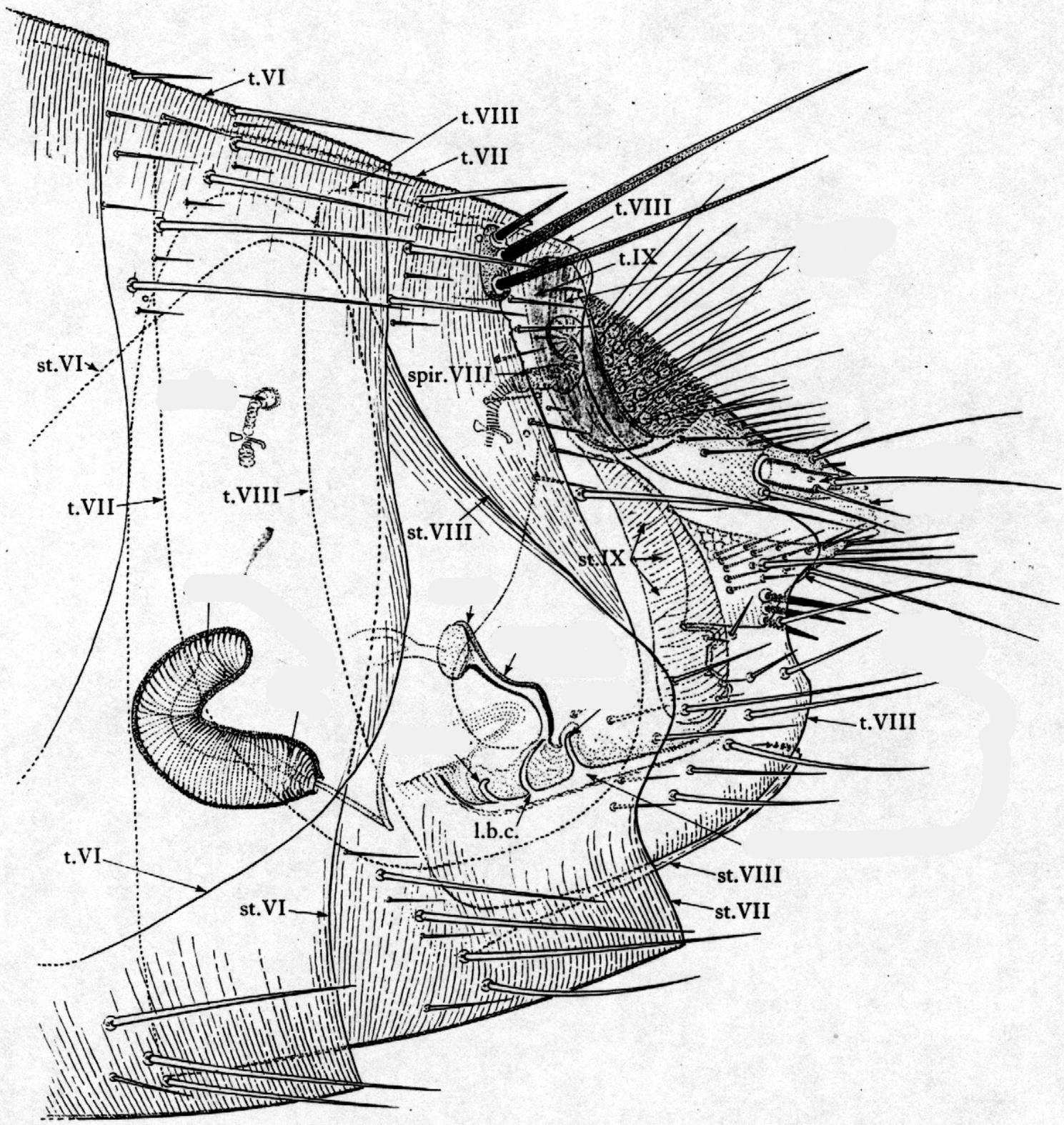
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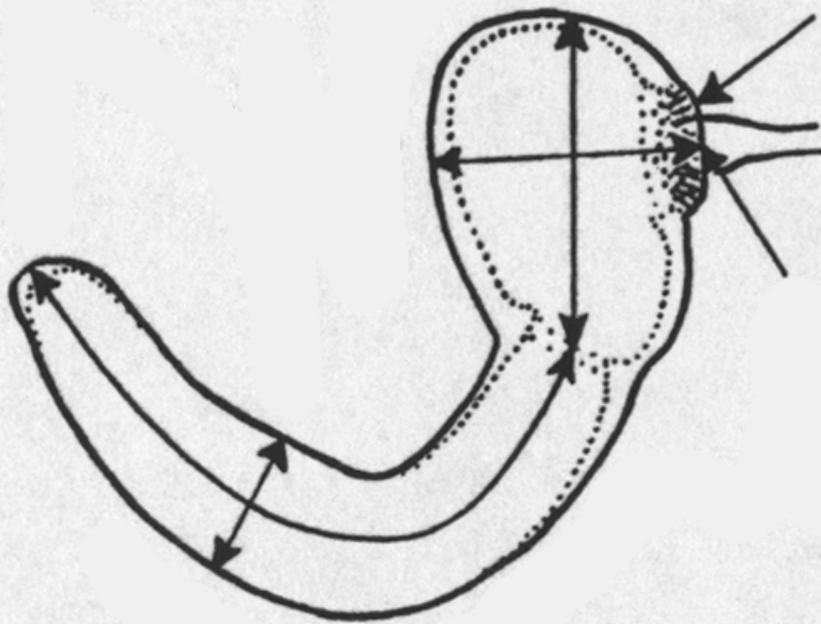
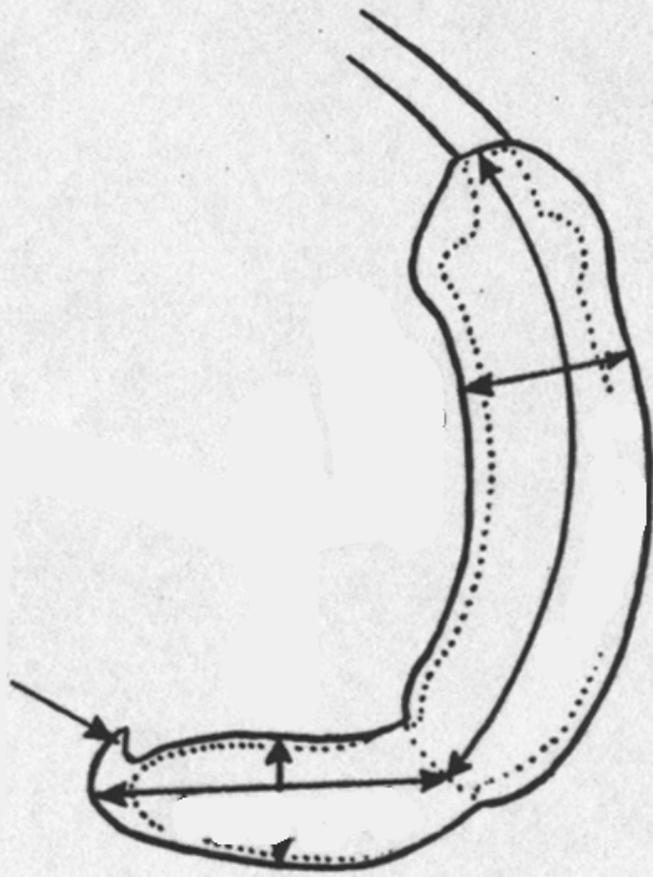


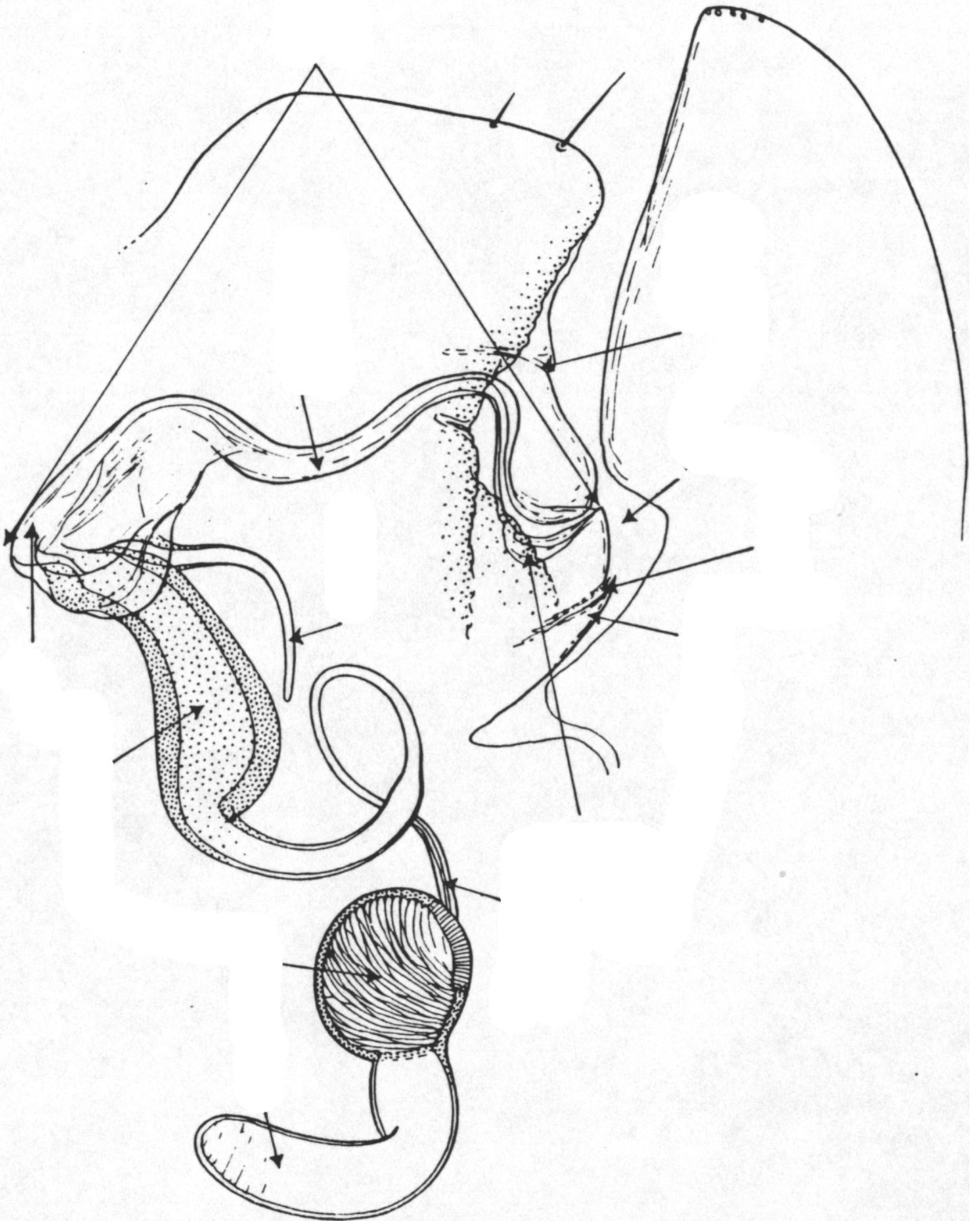
W. Mitchell, Sculp.



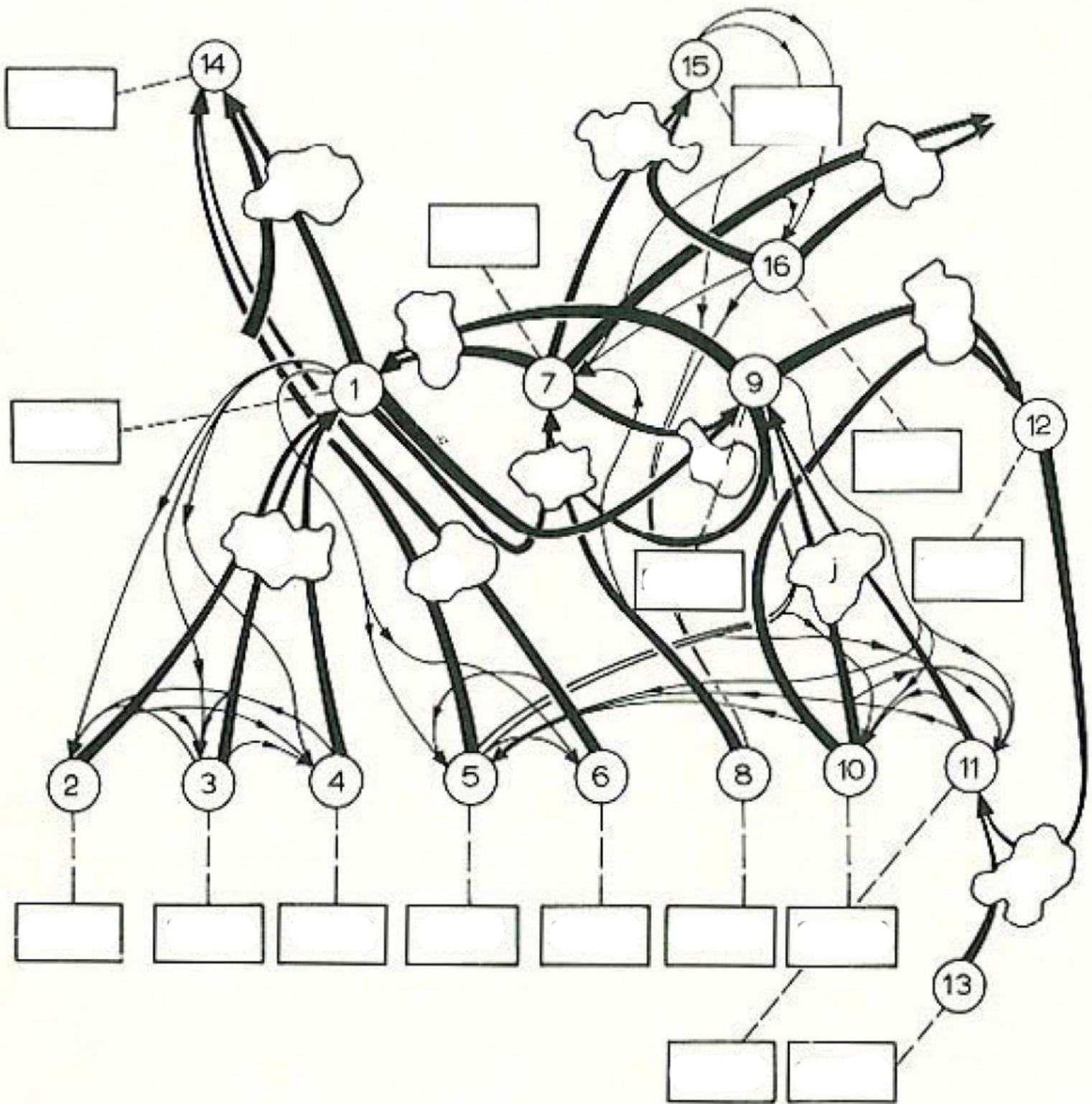


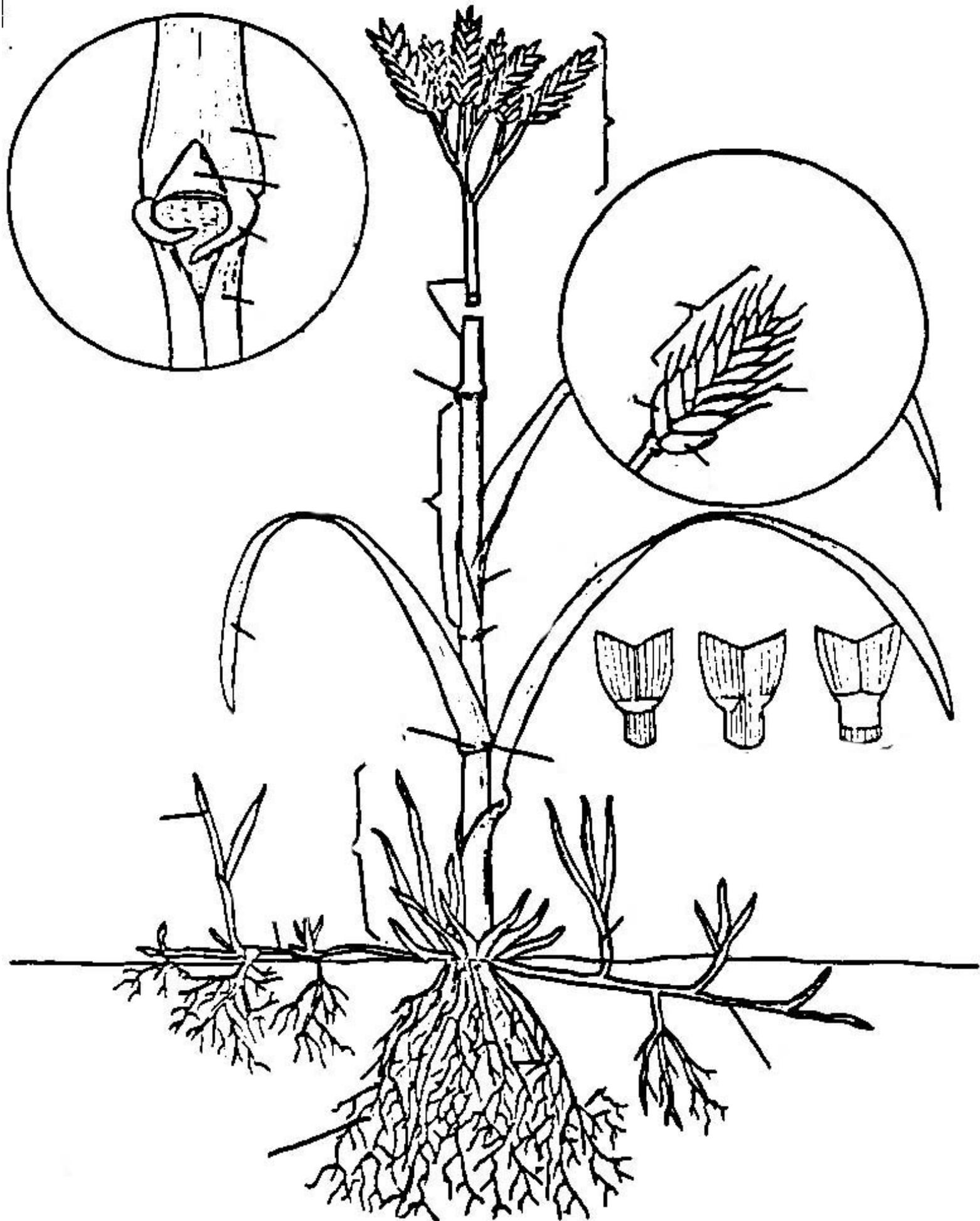


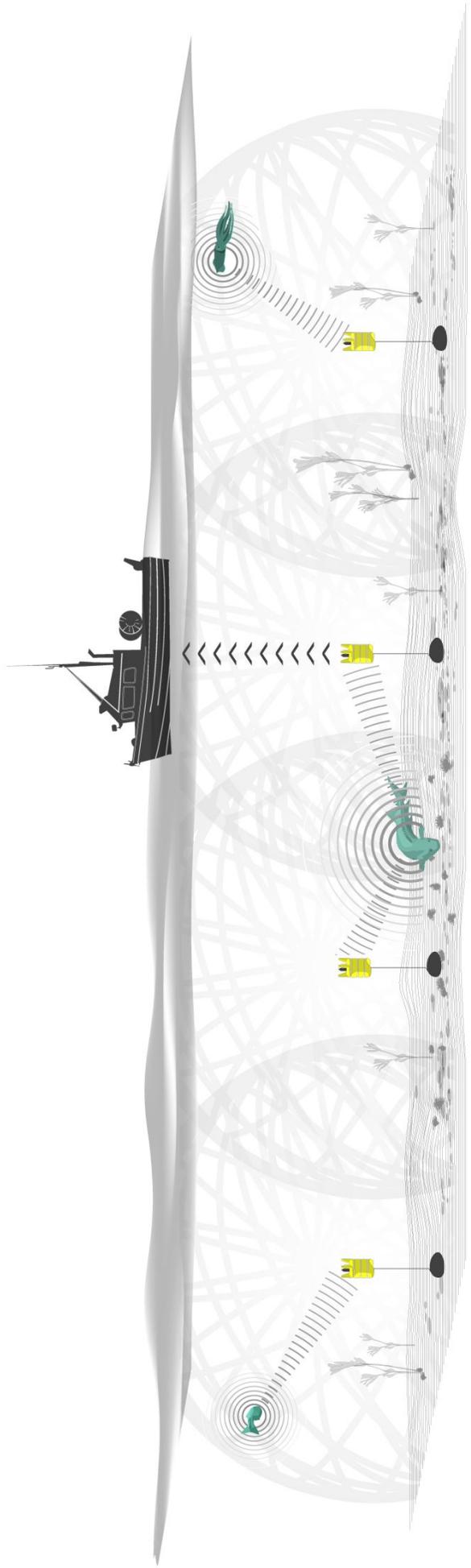


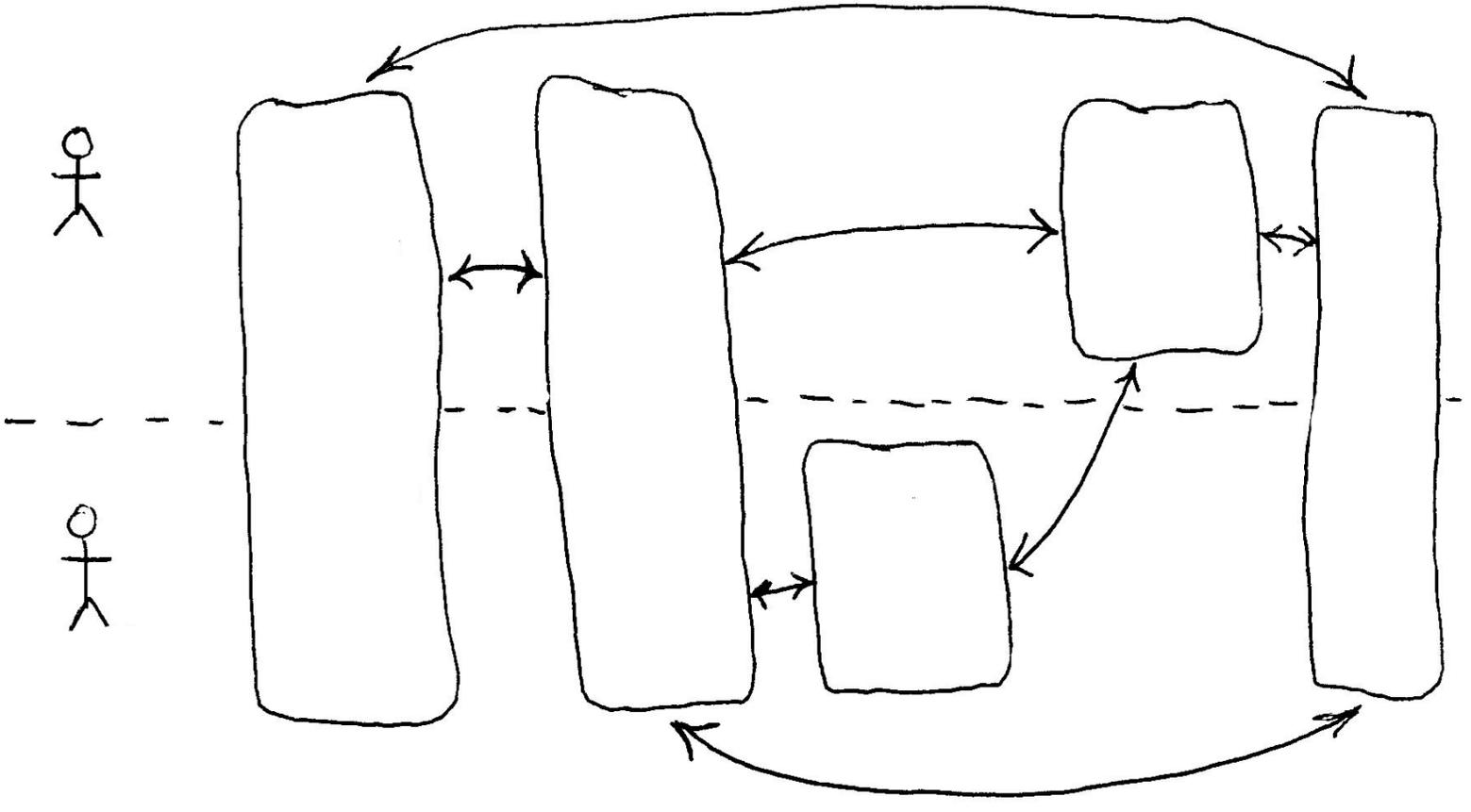










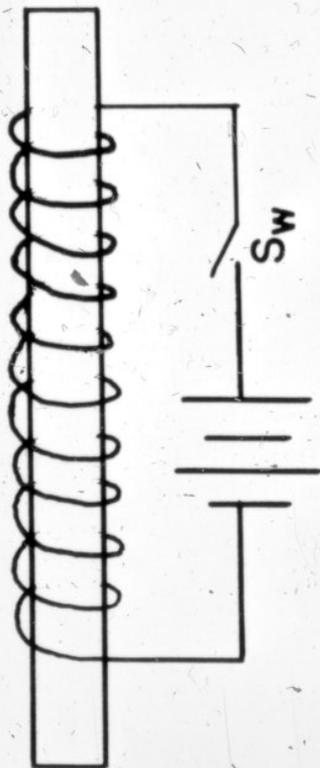




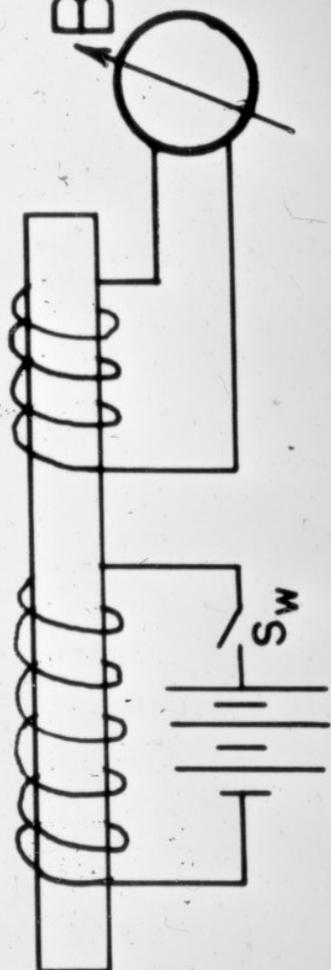
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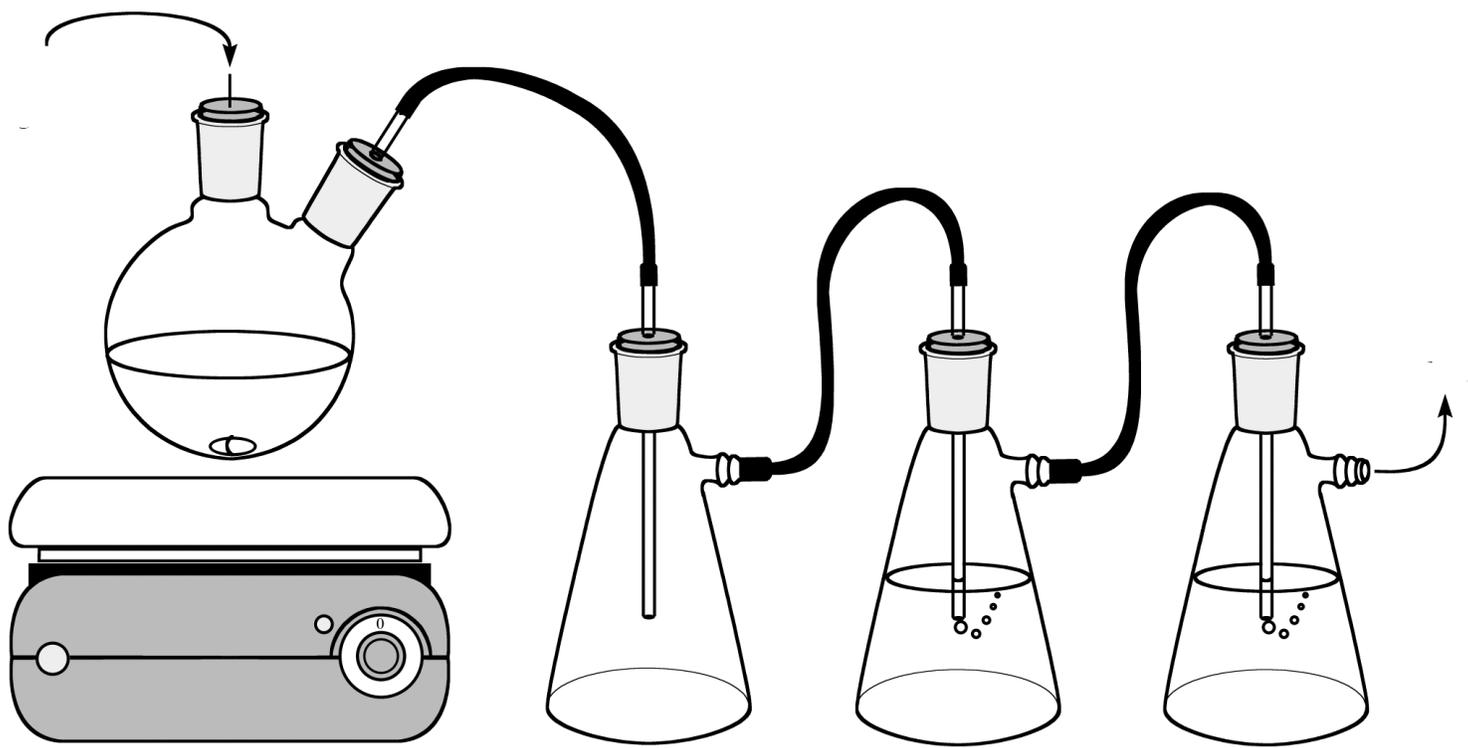
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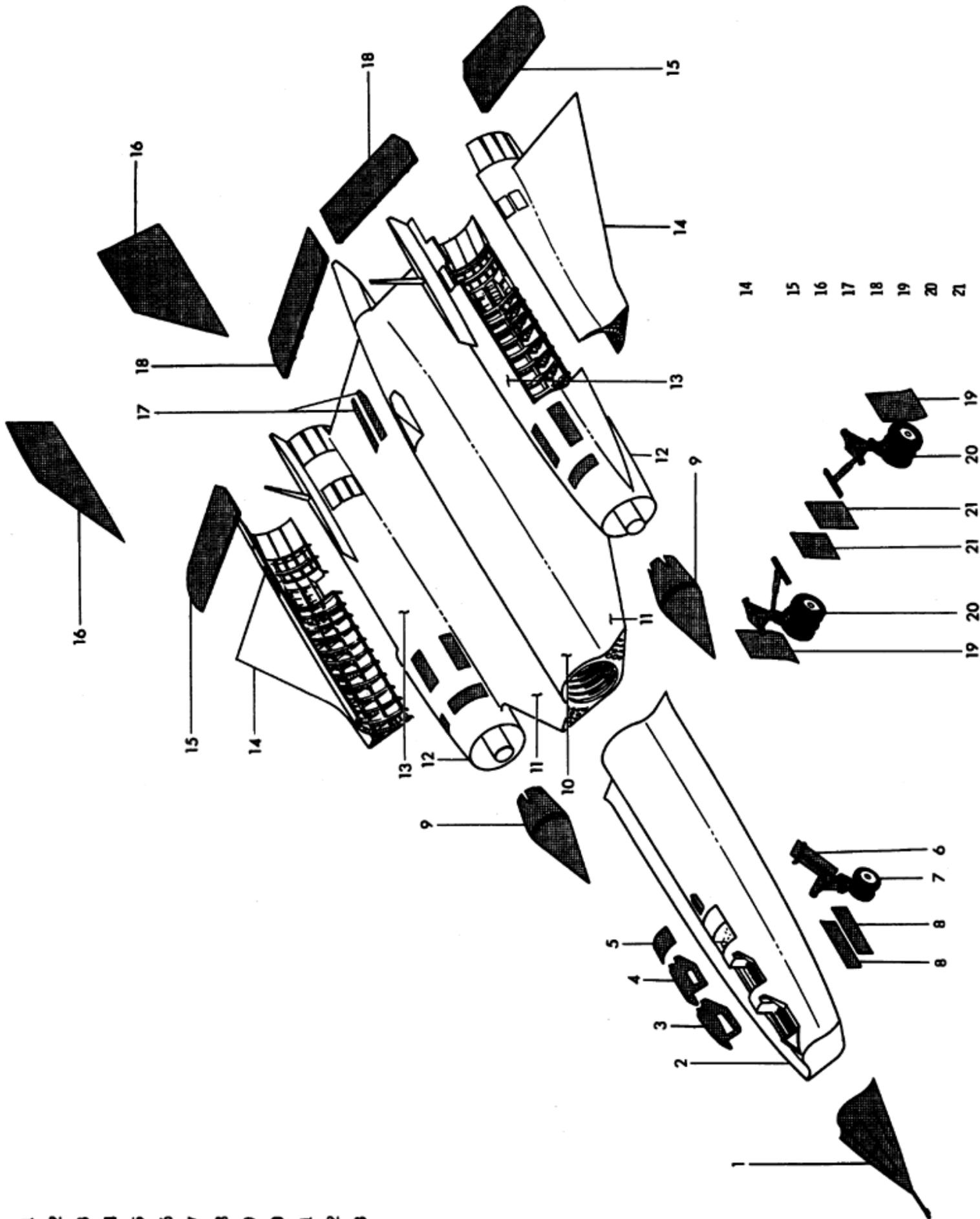


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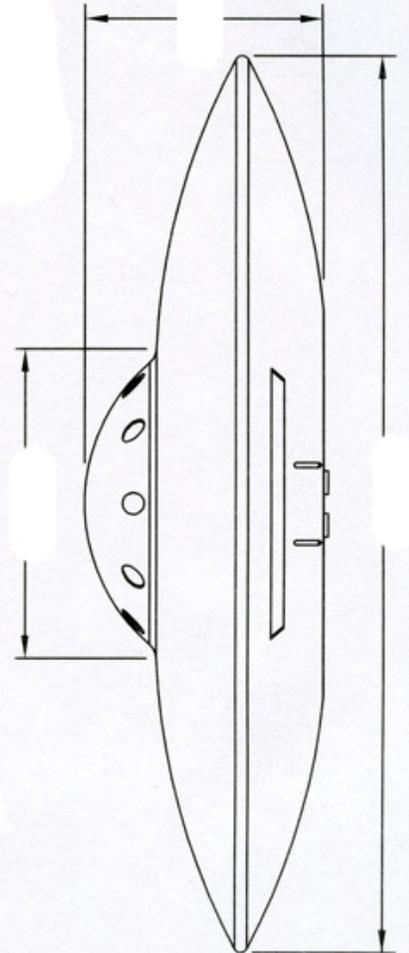
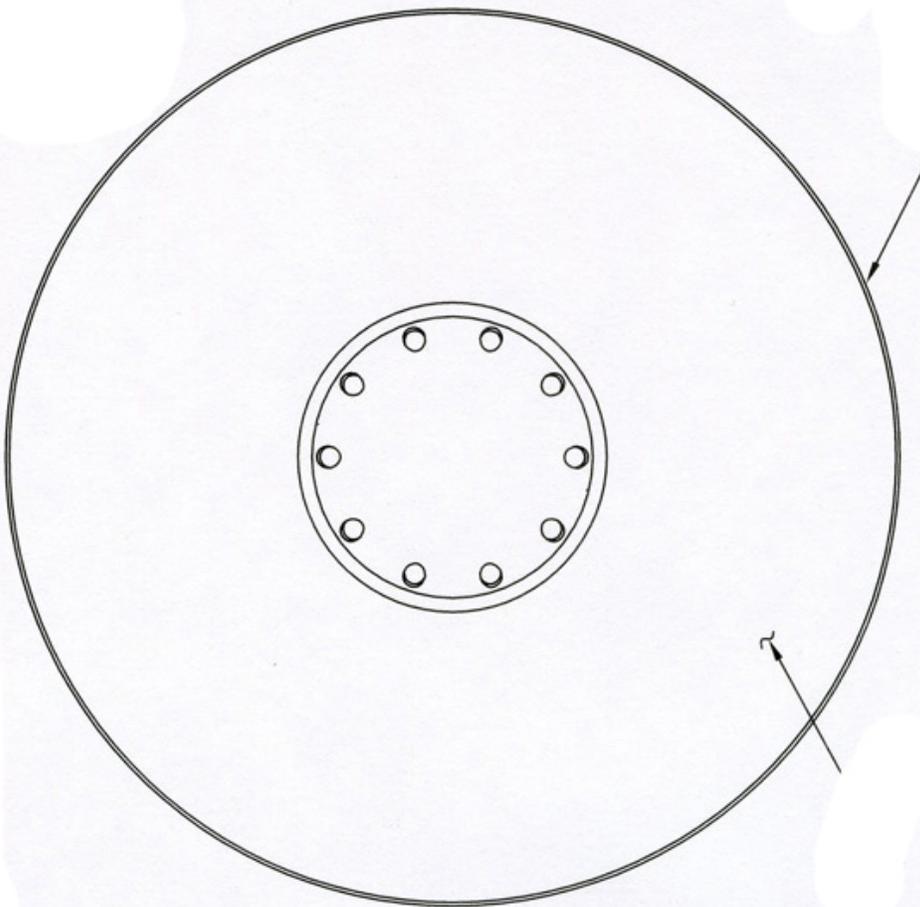
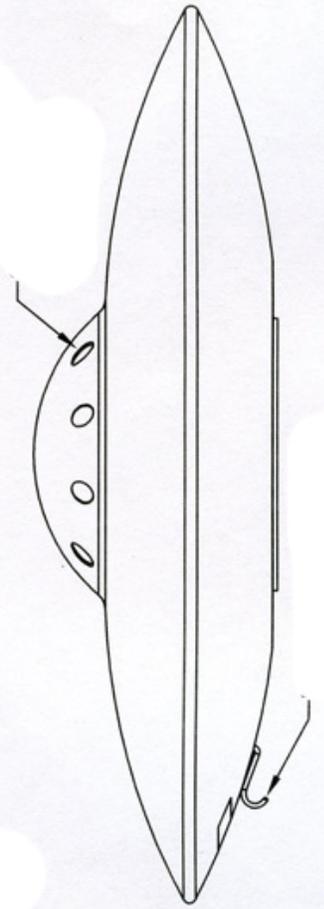
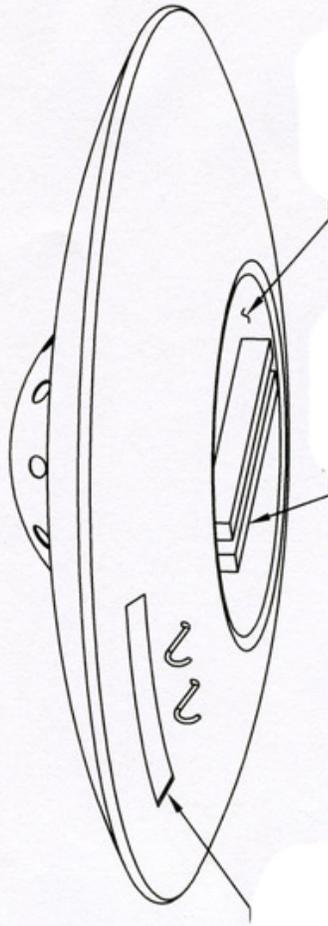
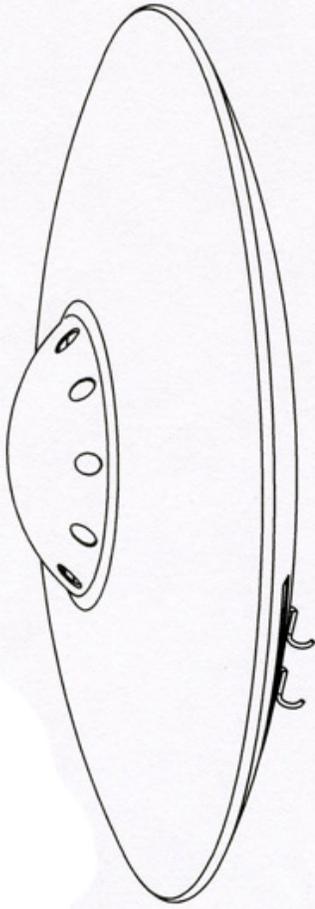
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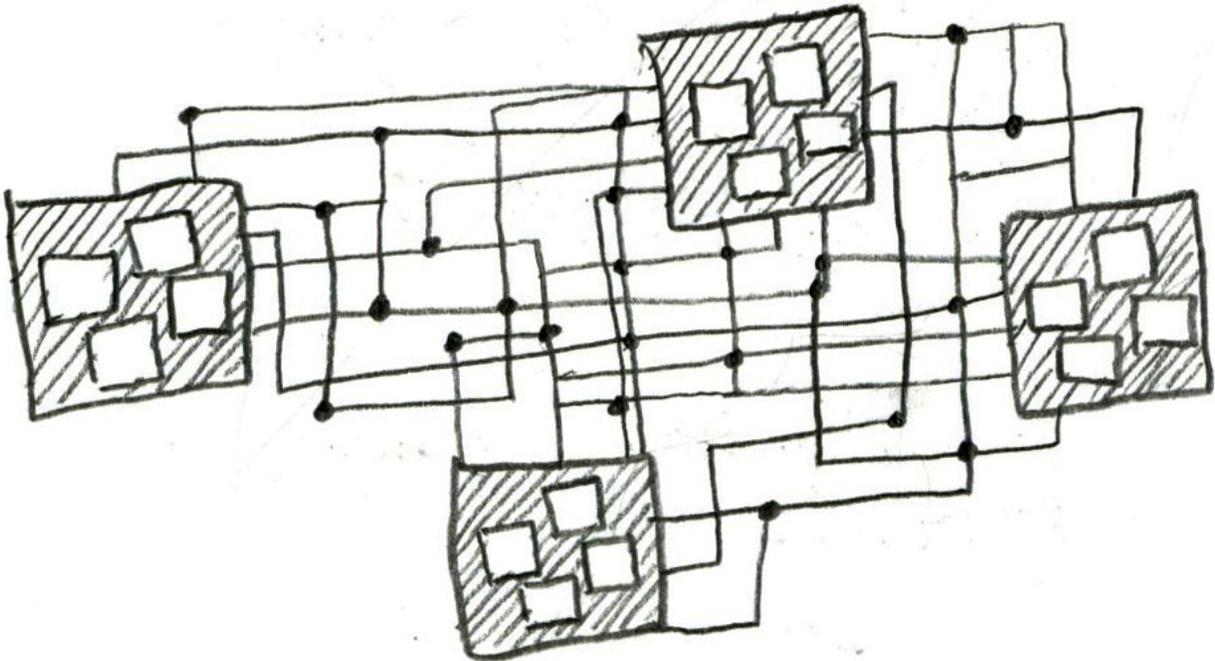
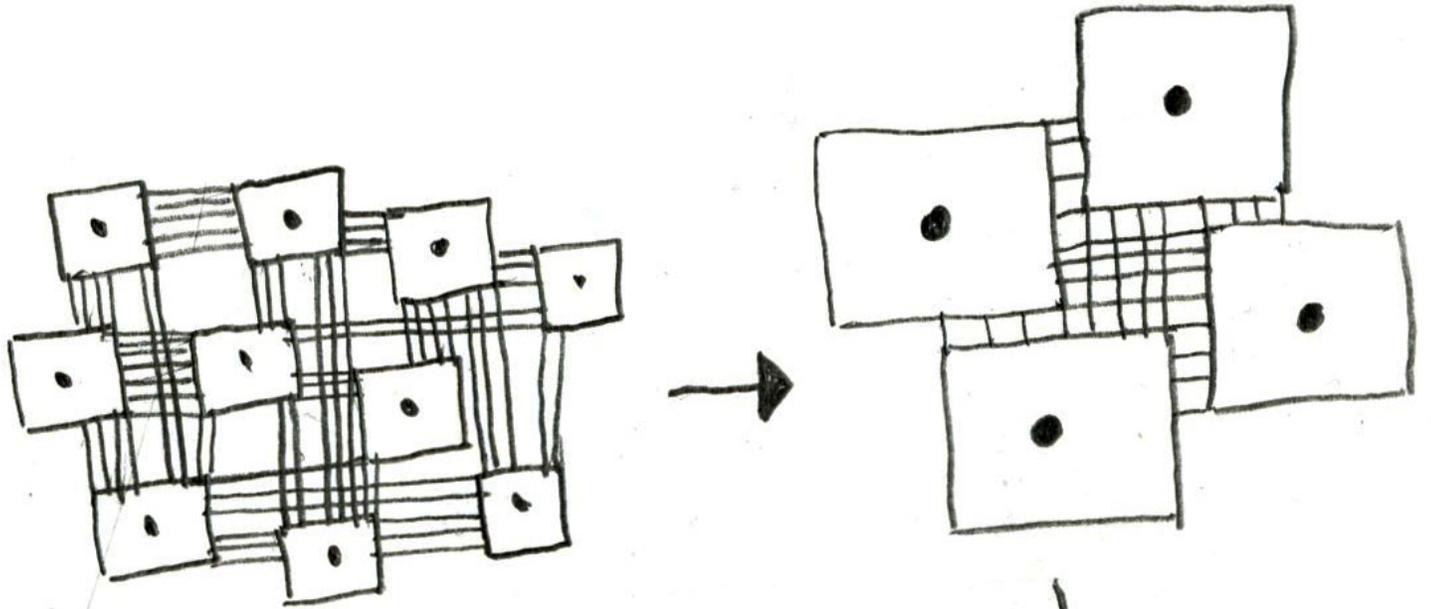


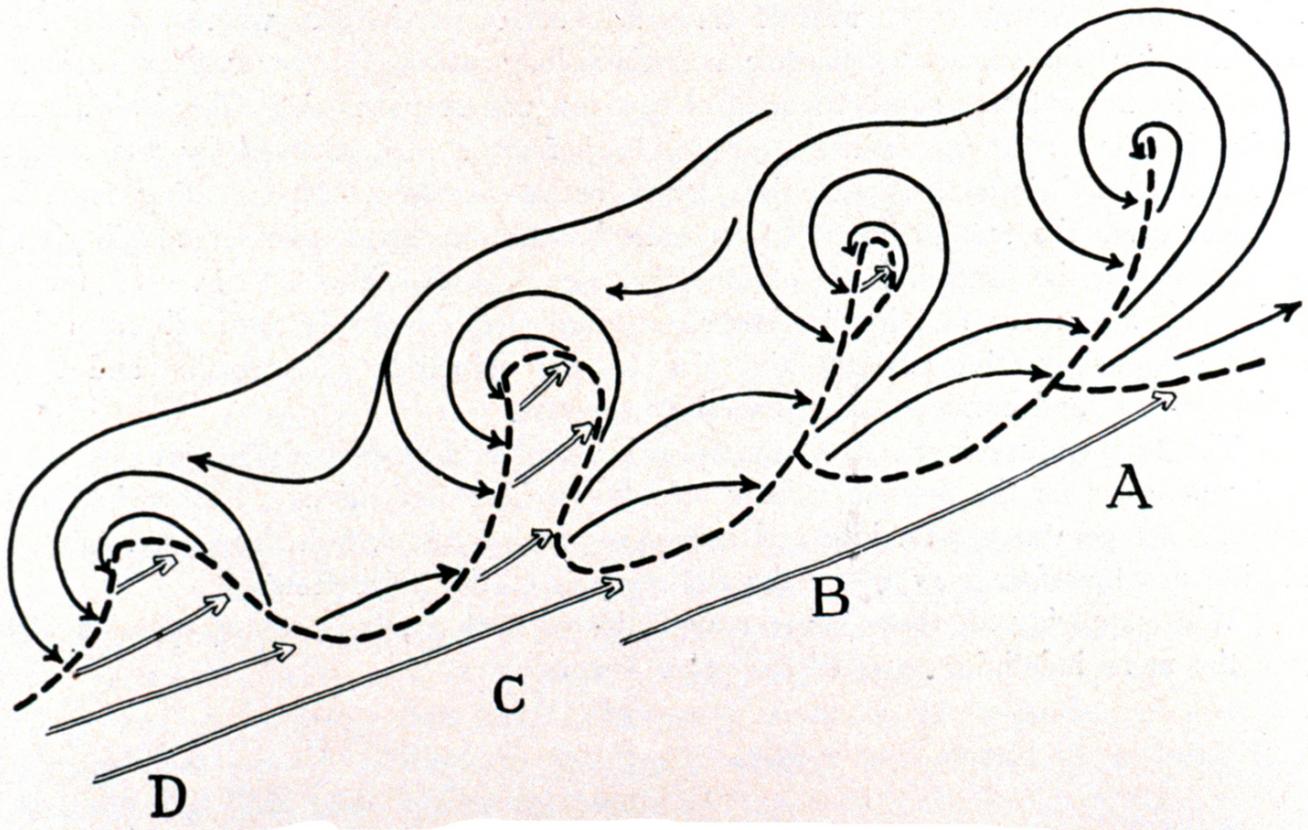
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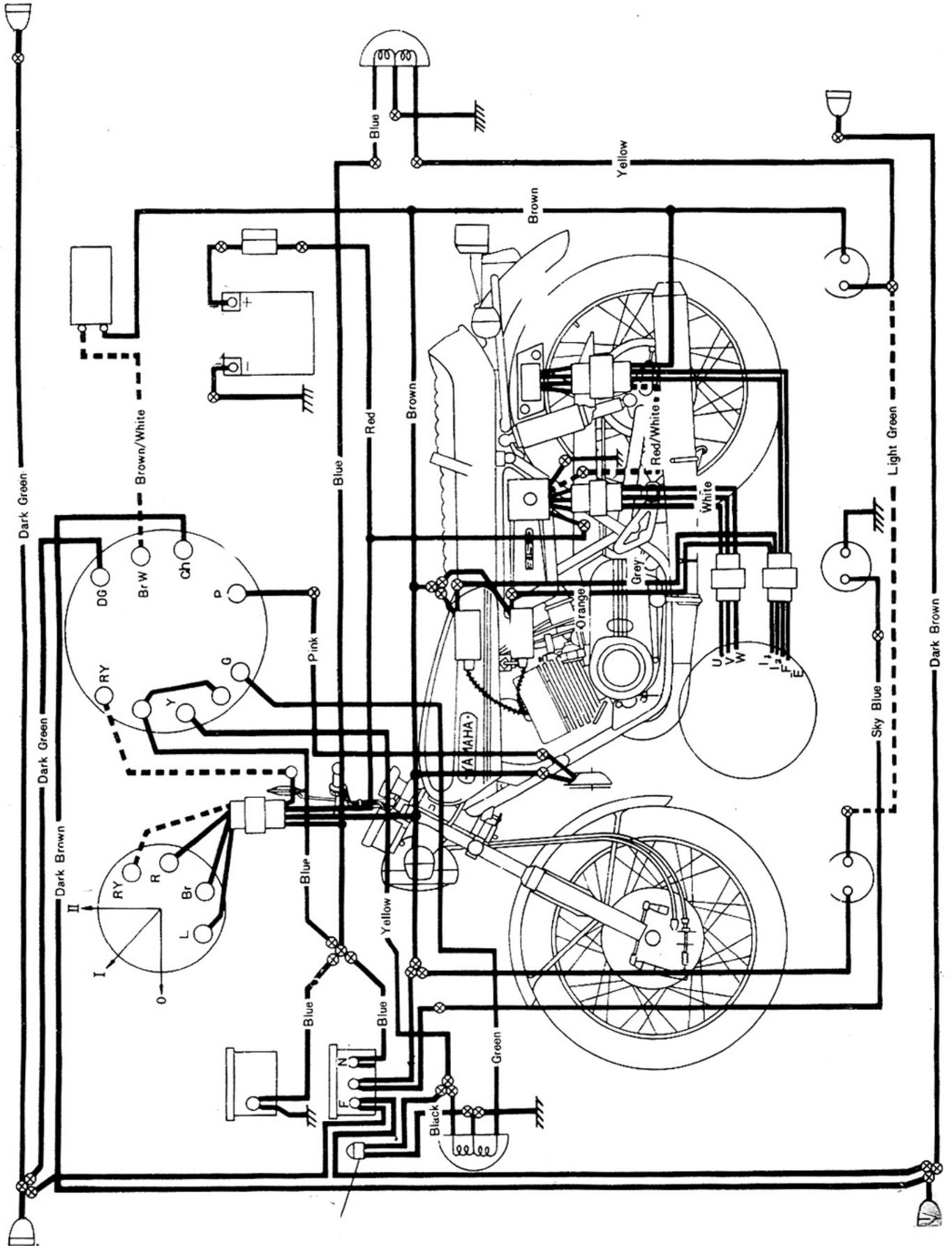
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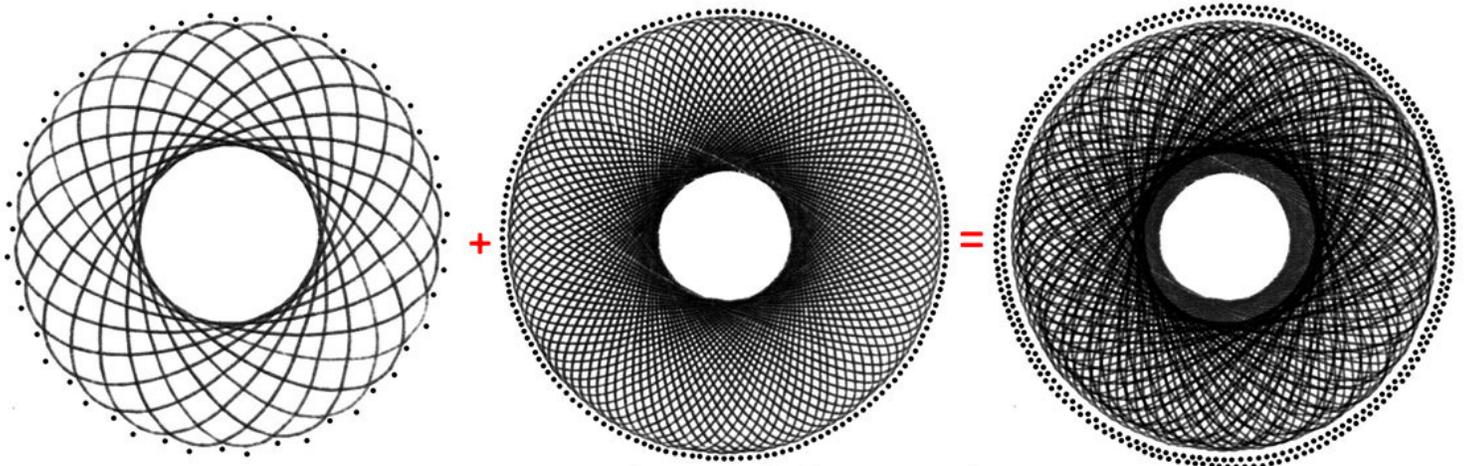
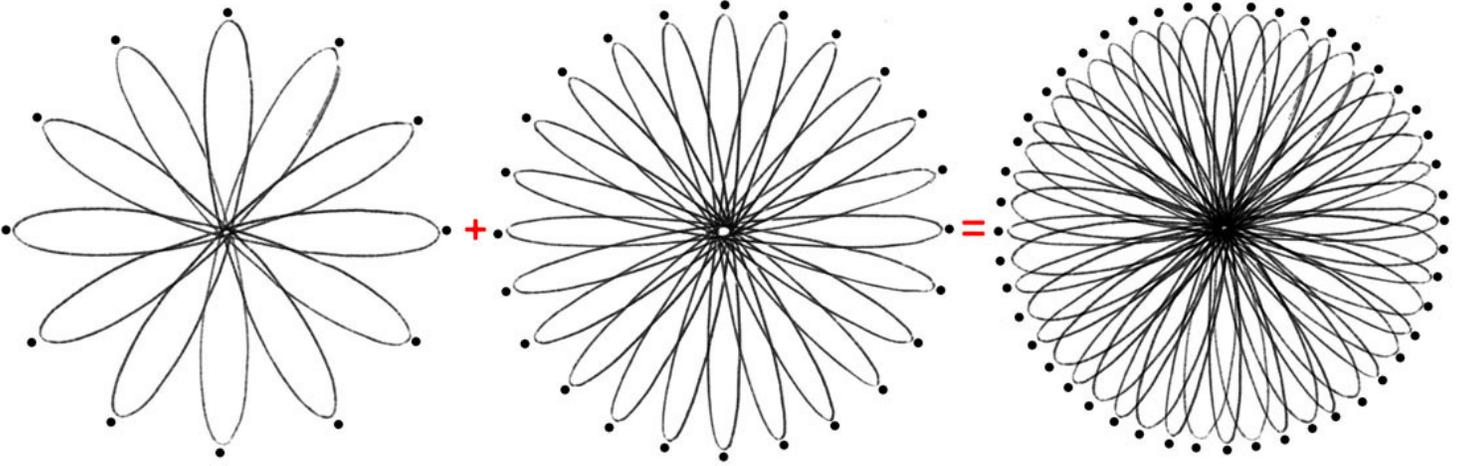
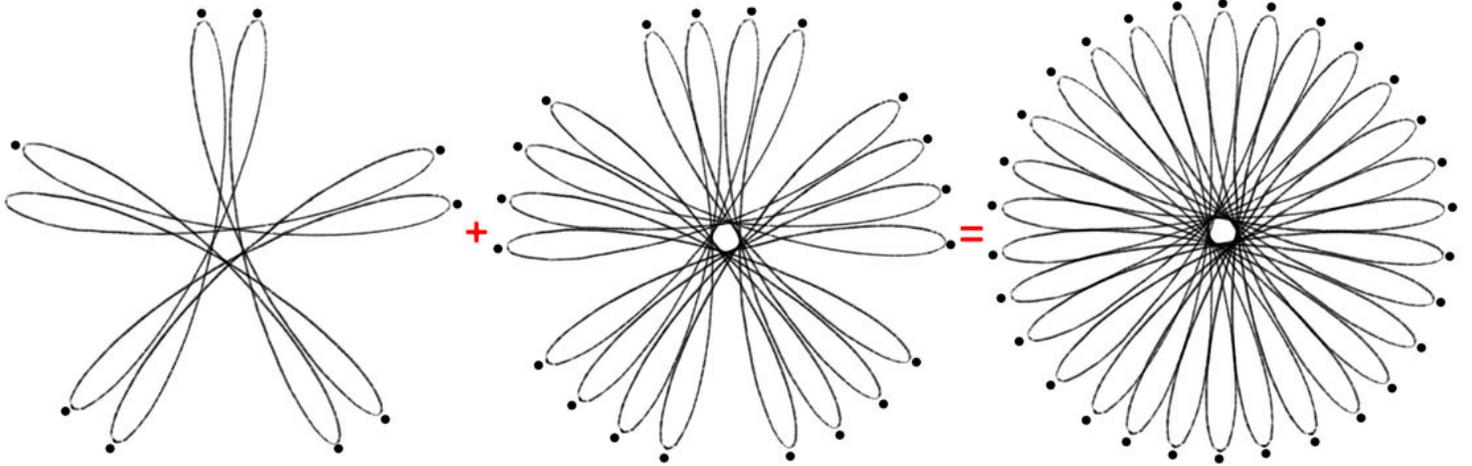


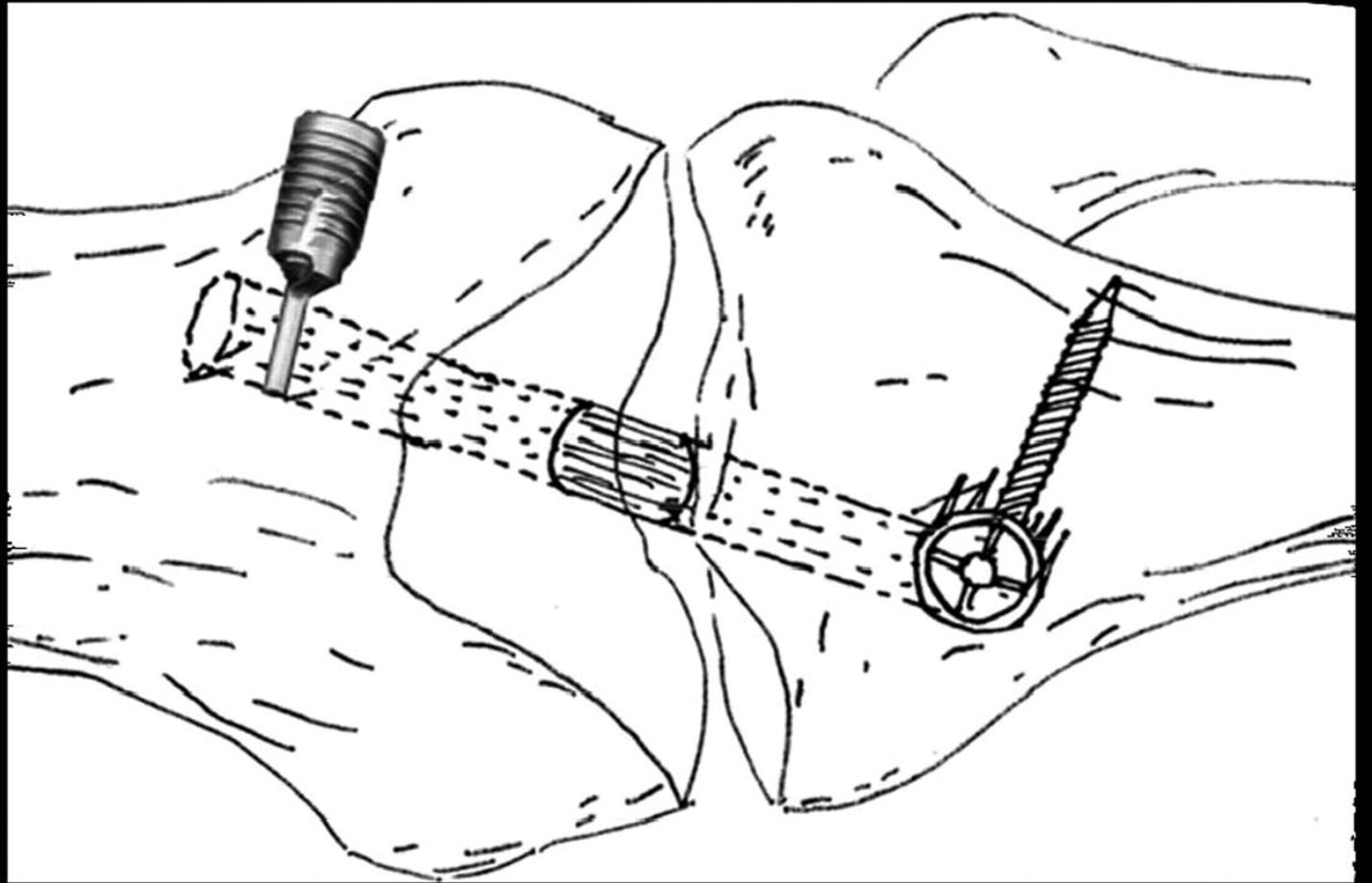


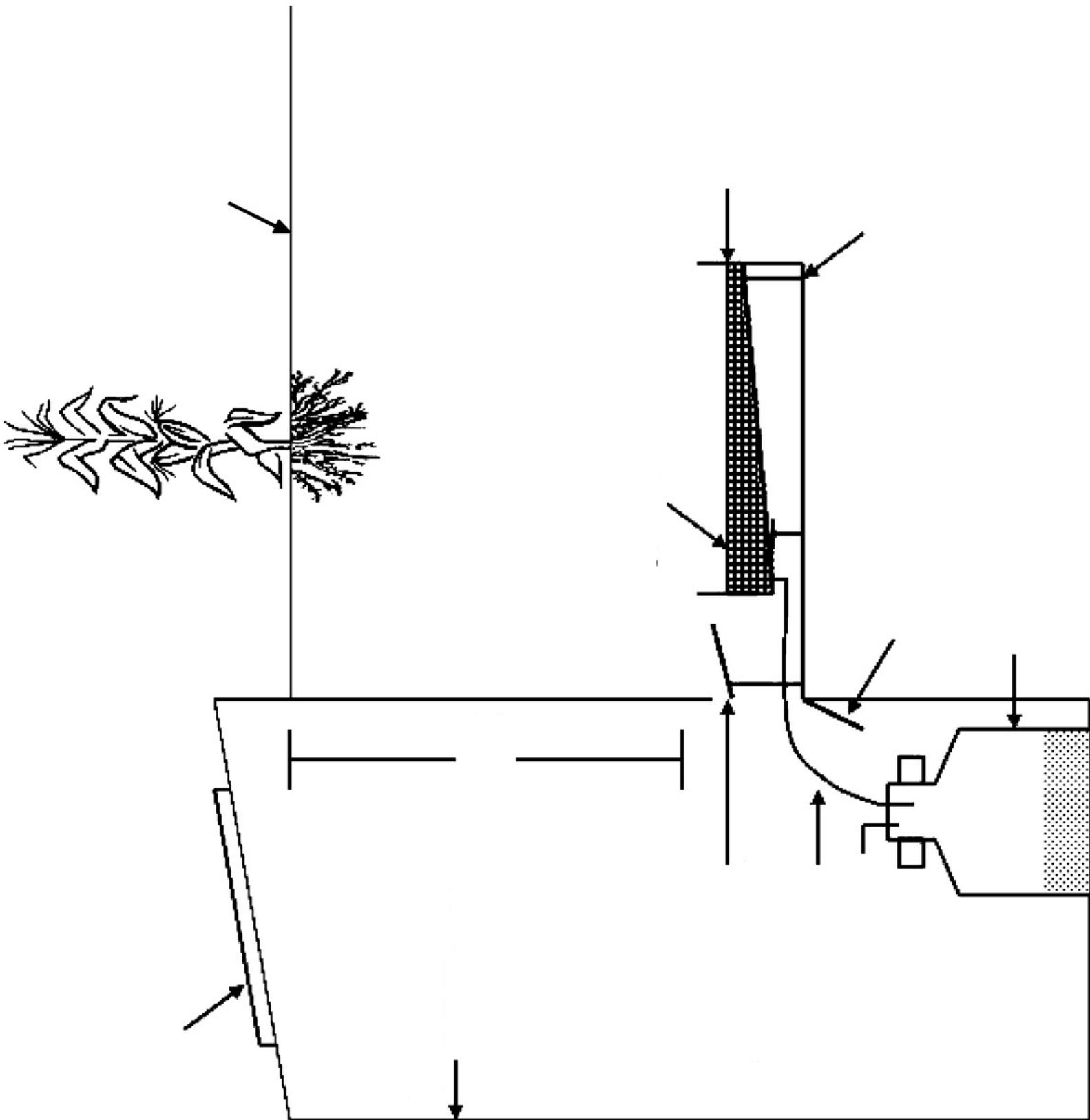


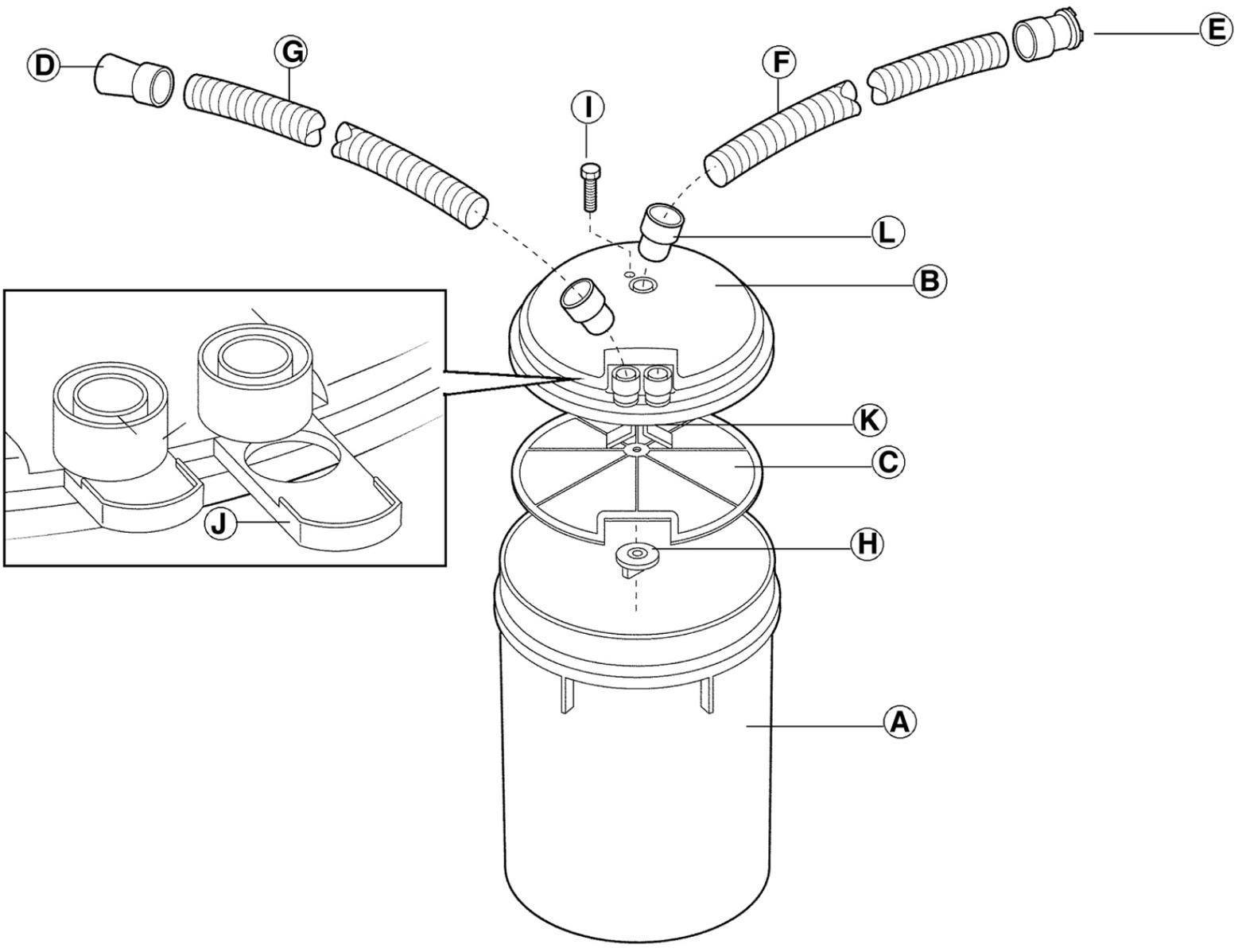


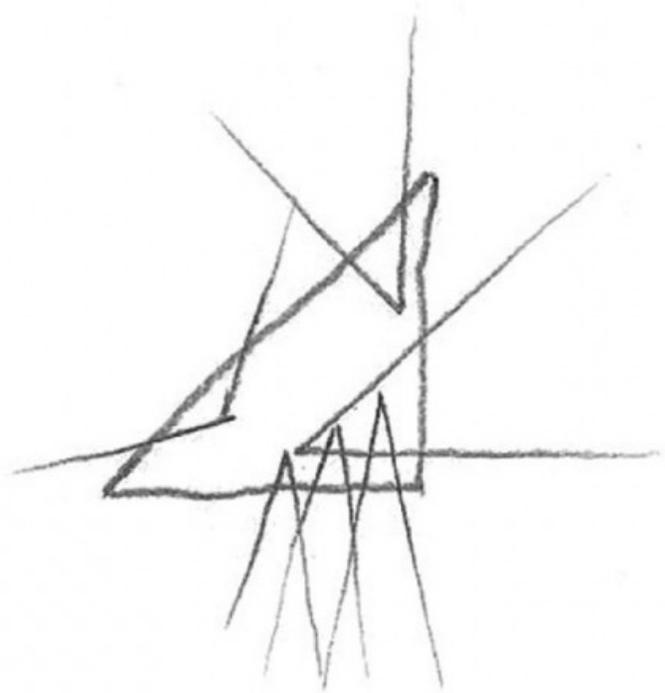




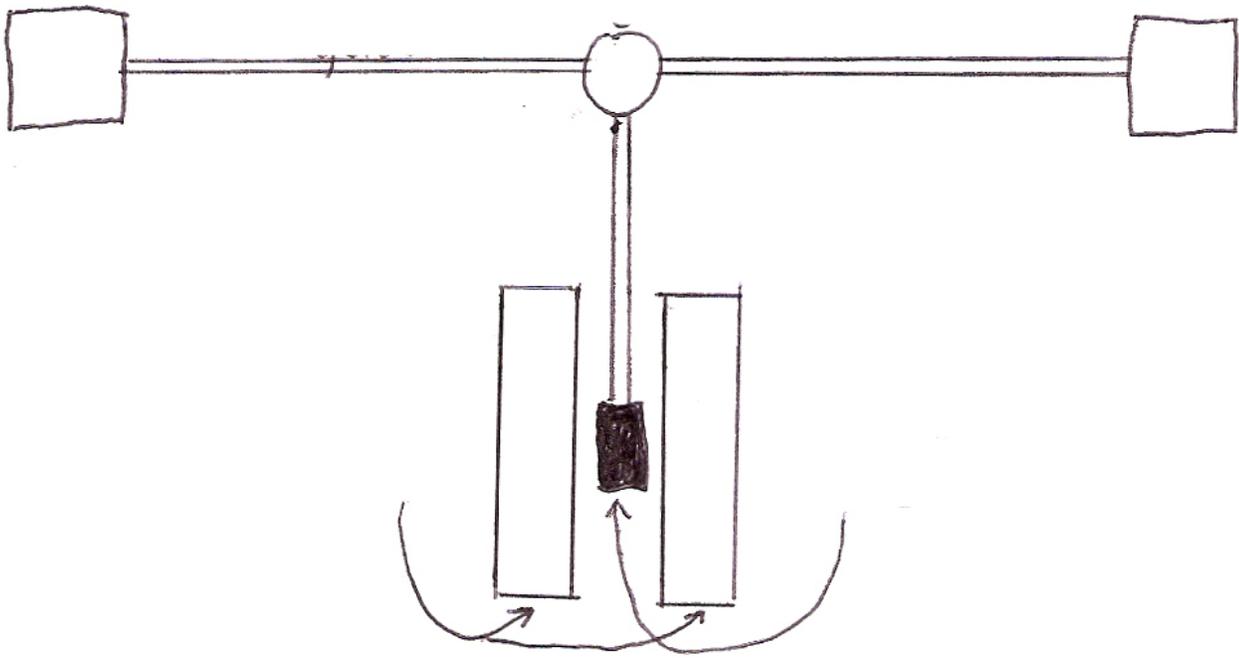


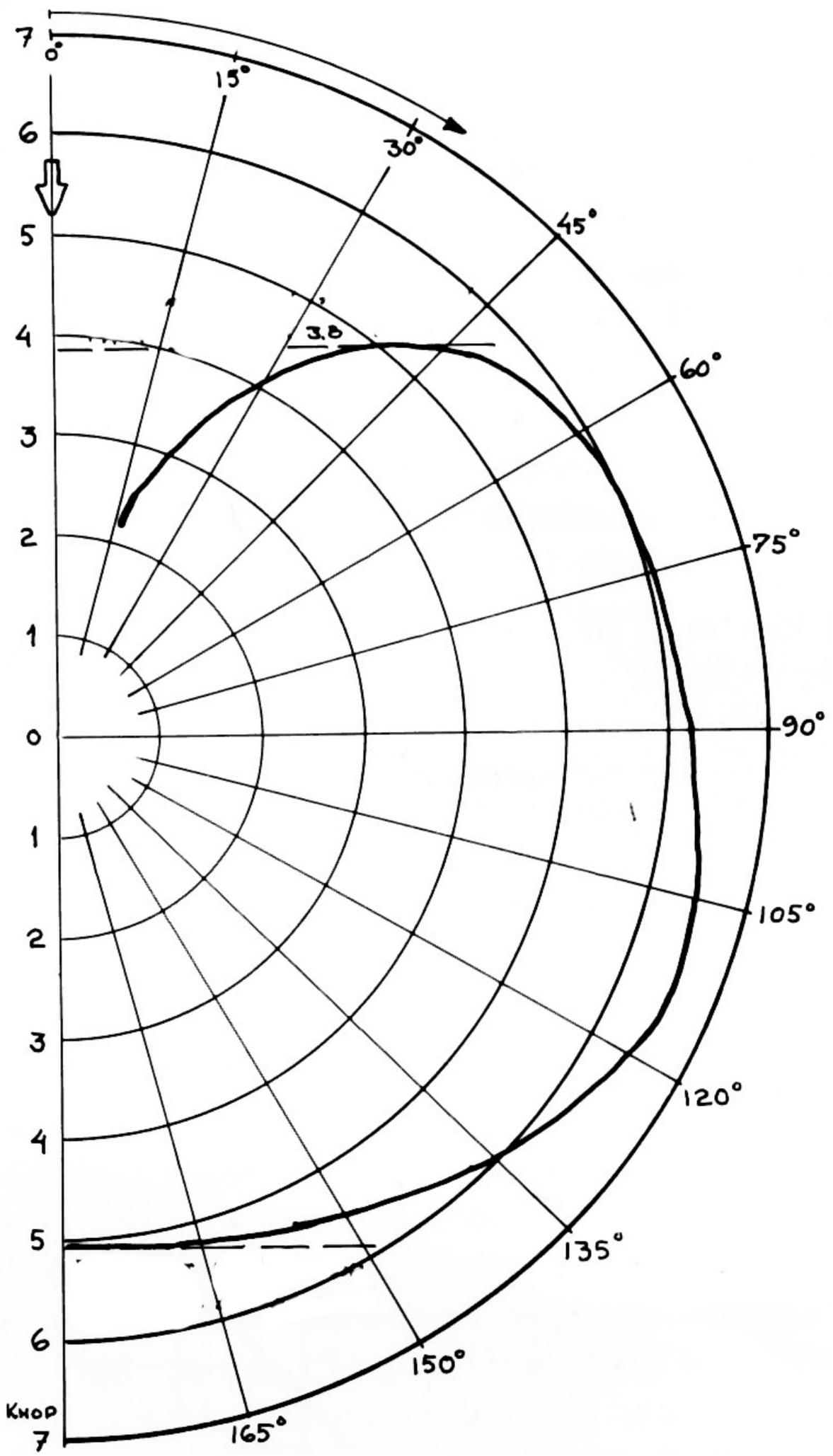




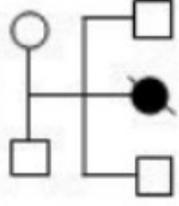


# Diagram of the Basic Components of

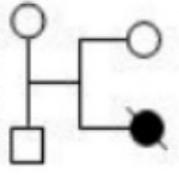




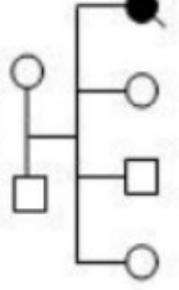
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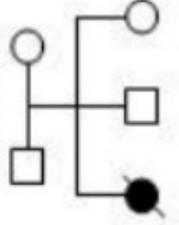
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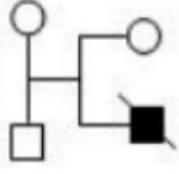
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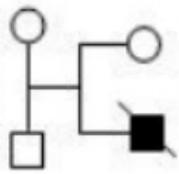
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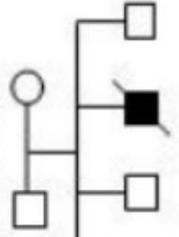
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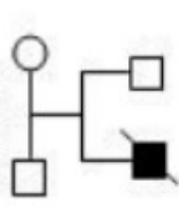
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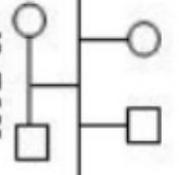
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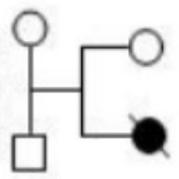
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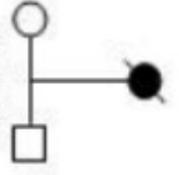
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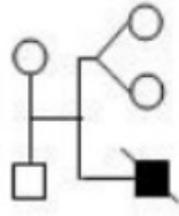
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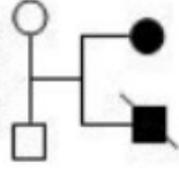
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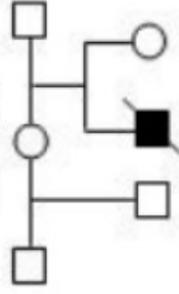
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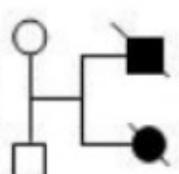
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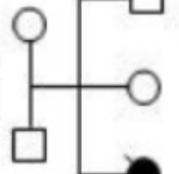
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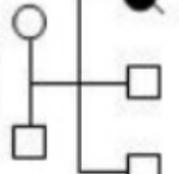
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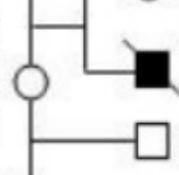
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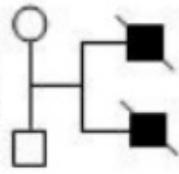
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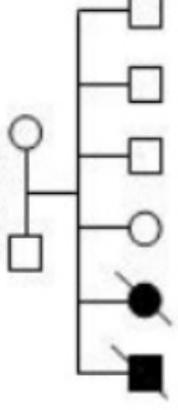
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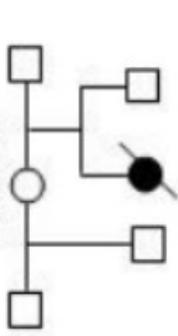
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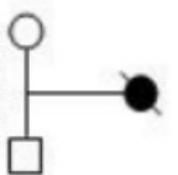
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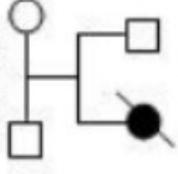
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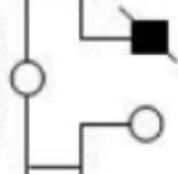
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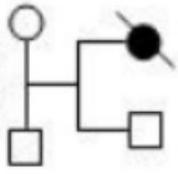
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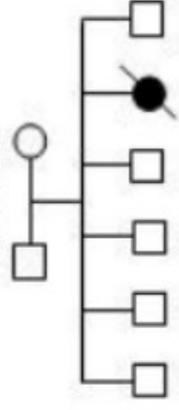
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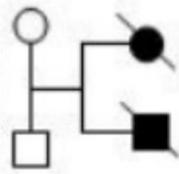
ACD 25



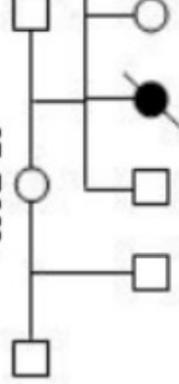
ACD 26



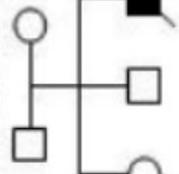
ACD 27



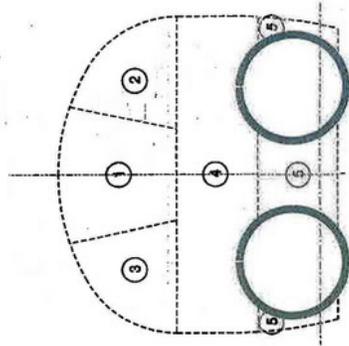
ACD 28



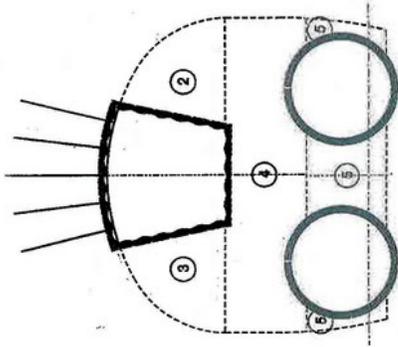
ACD 29



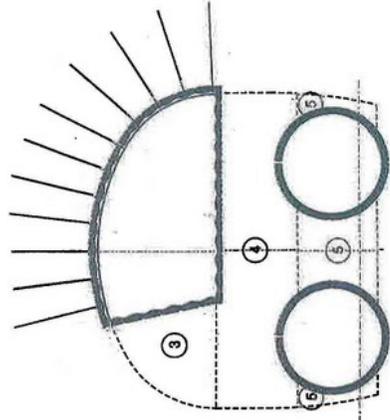
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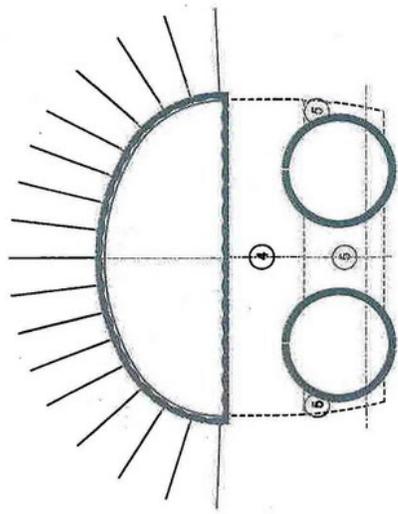
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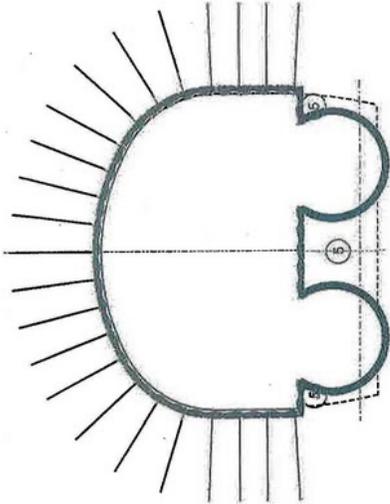
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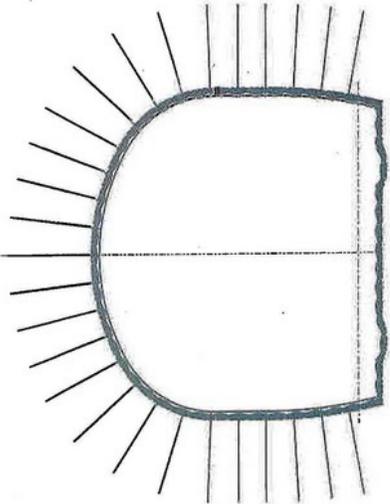
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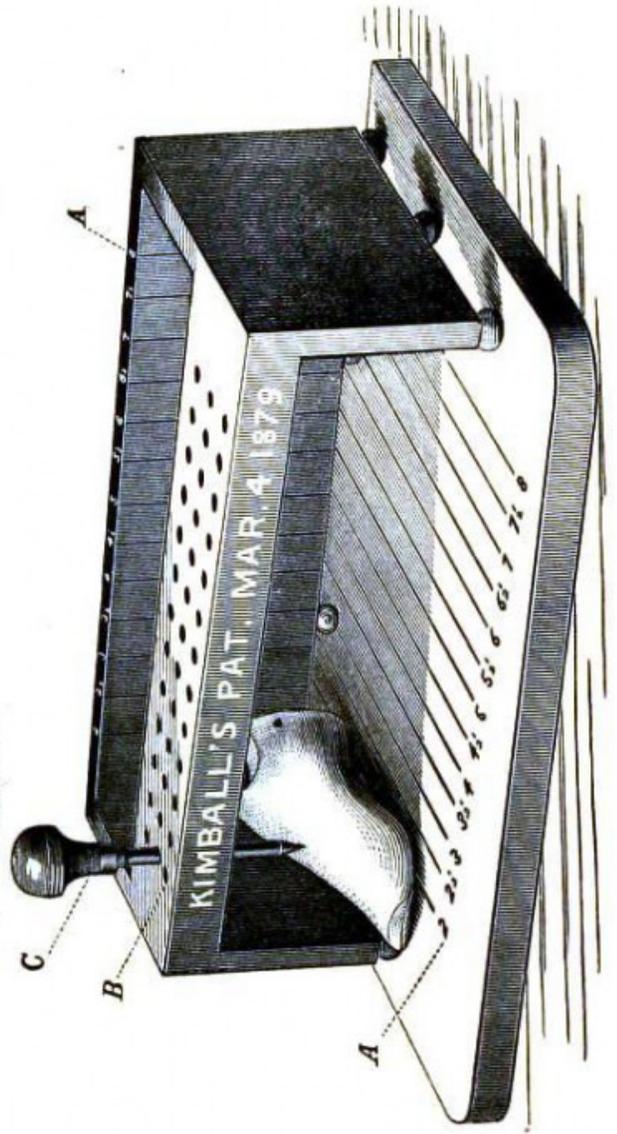


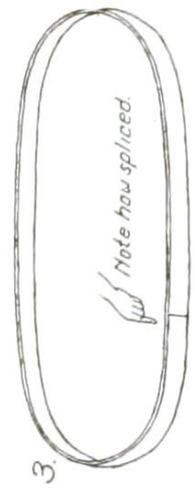
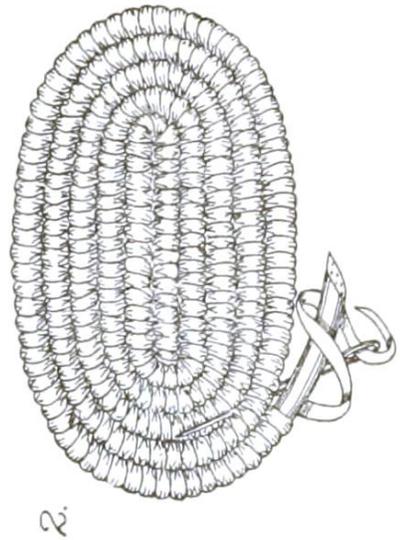
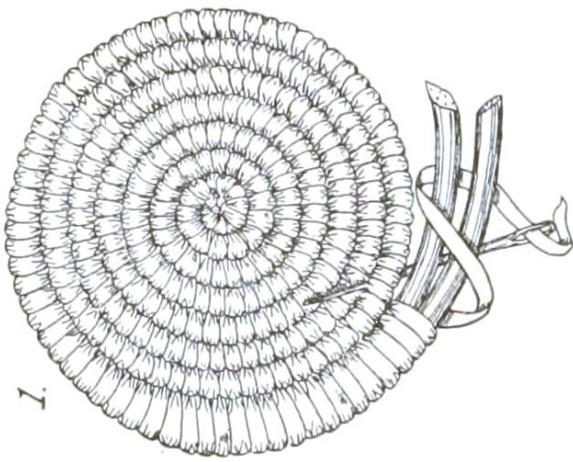
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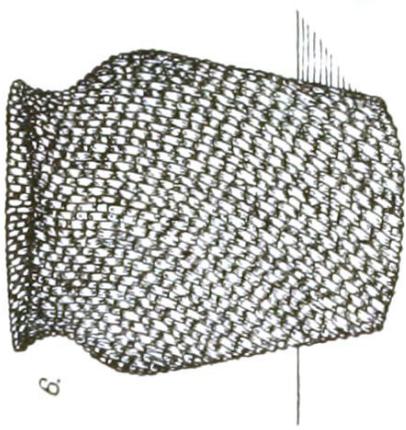
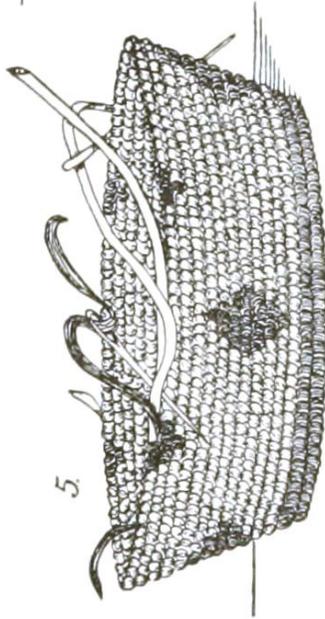
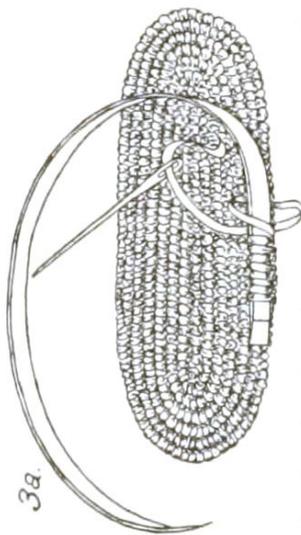
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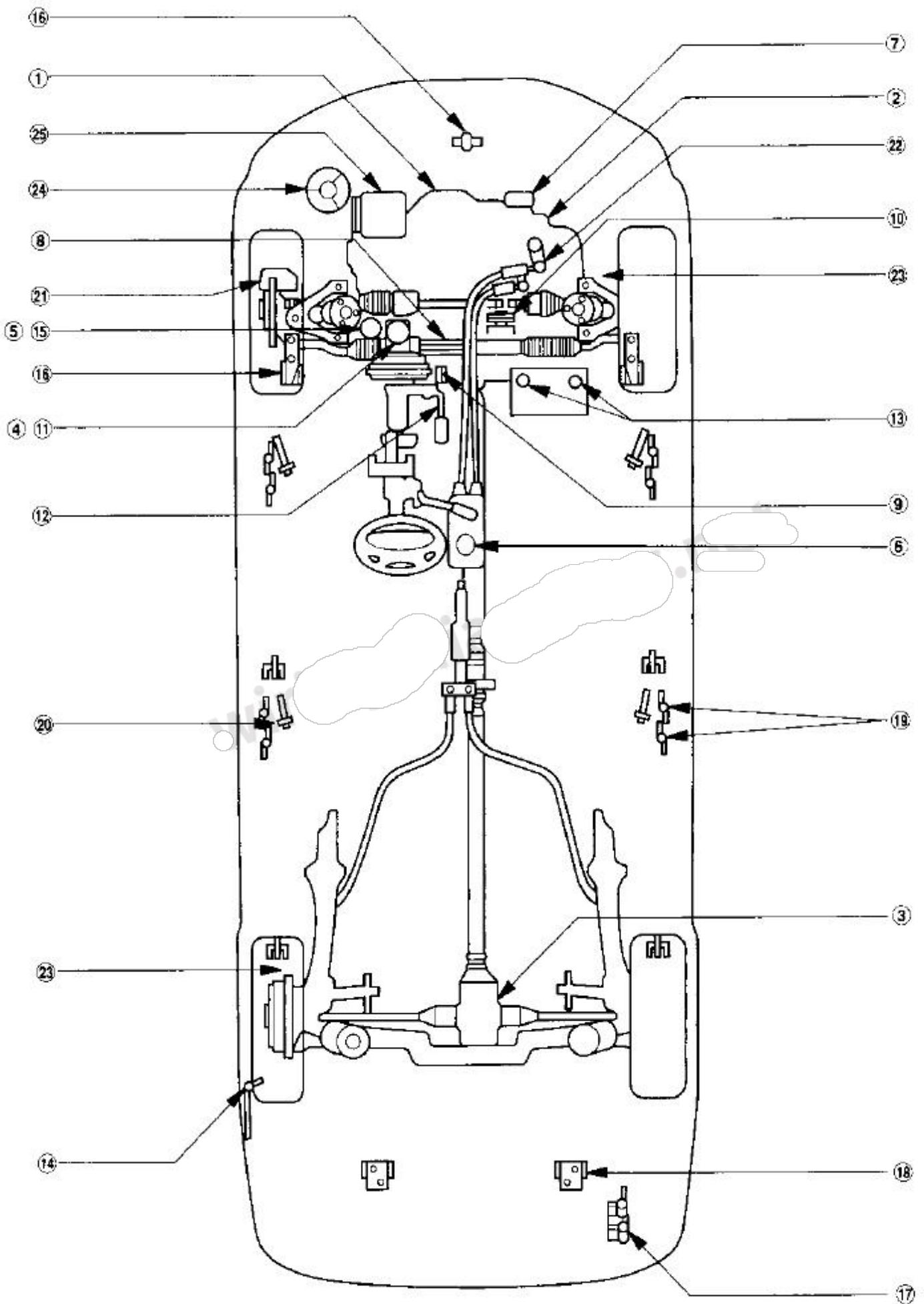






*Note how spliced.*





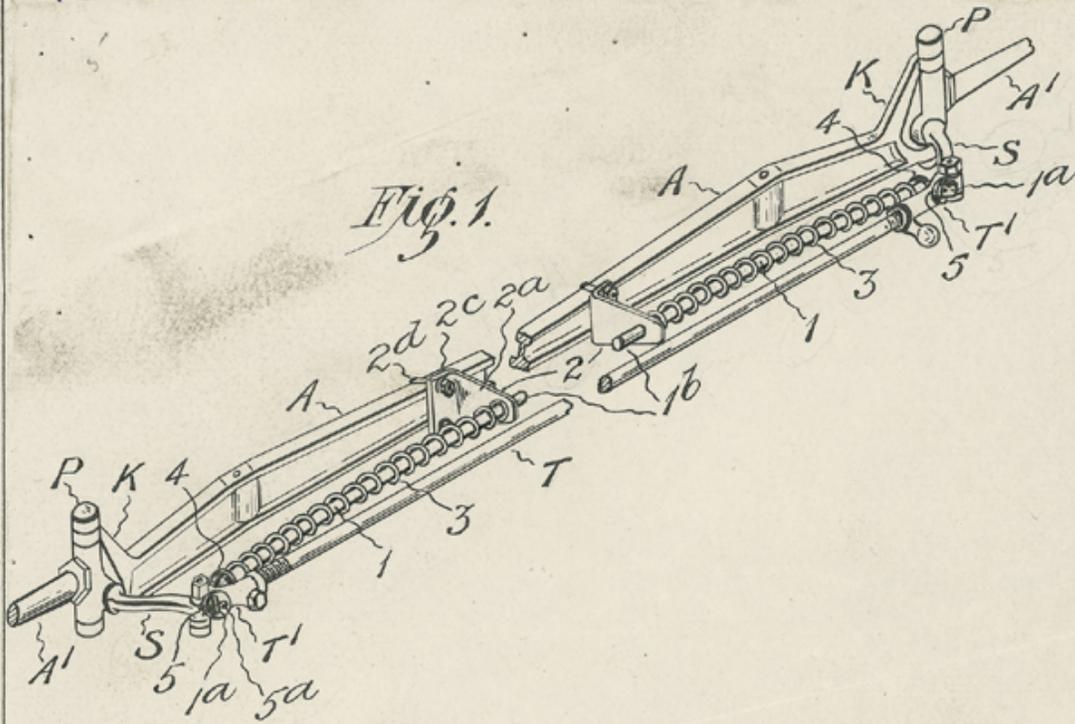


Fig. 1.

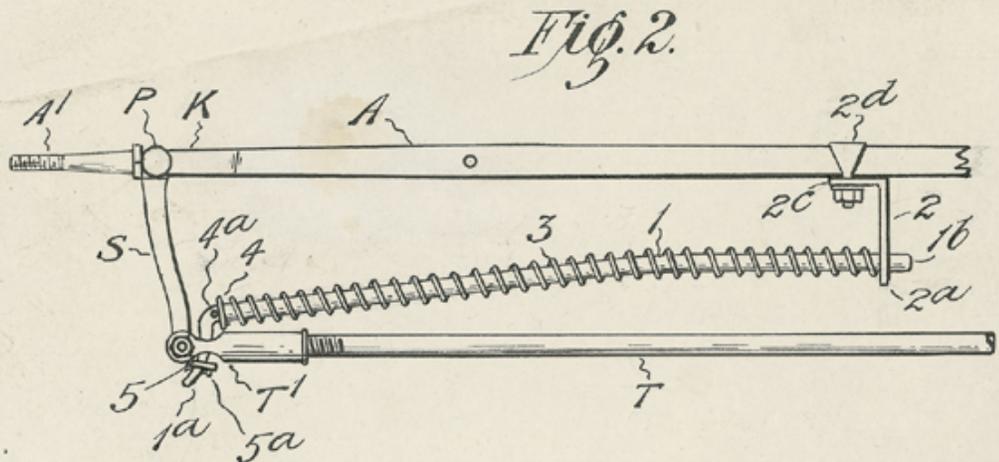


Fig. 2.

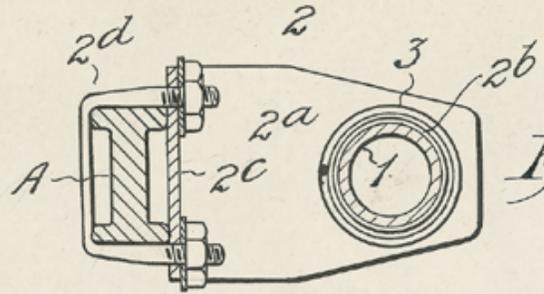
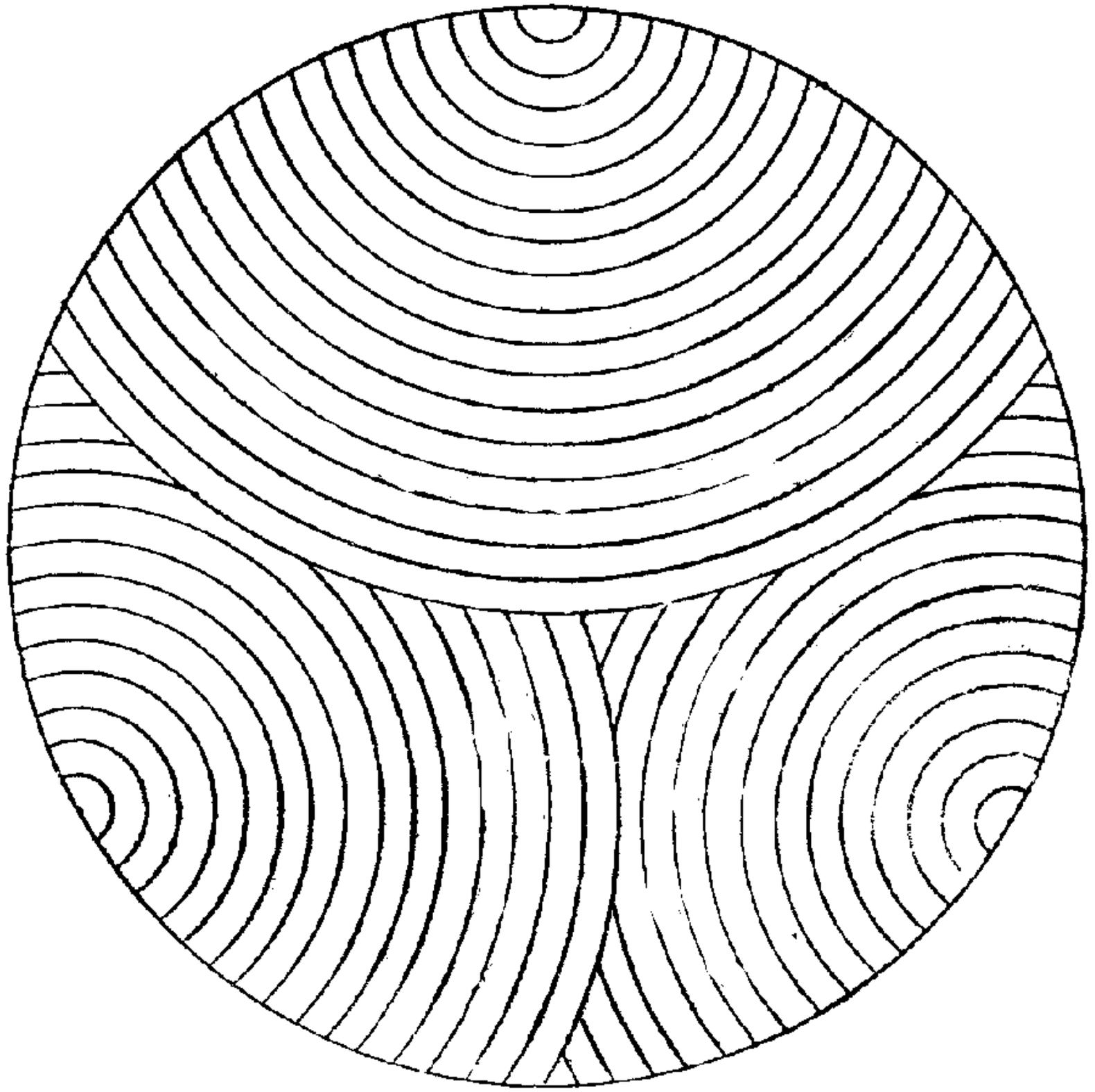
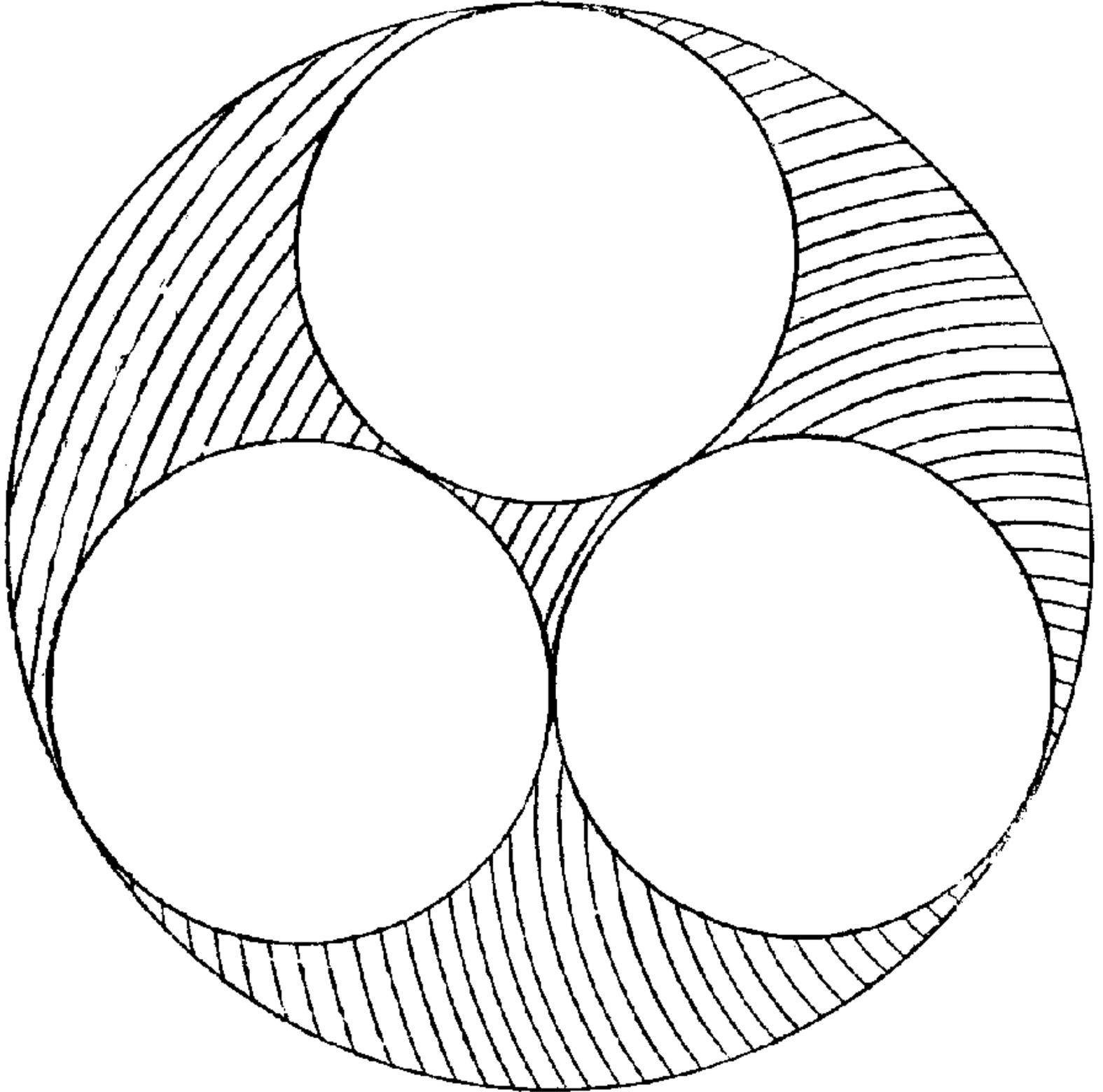


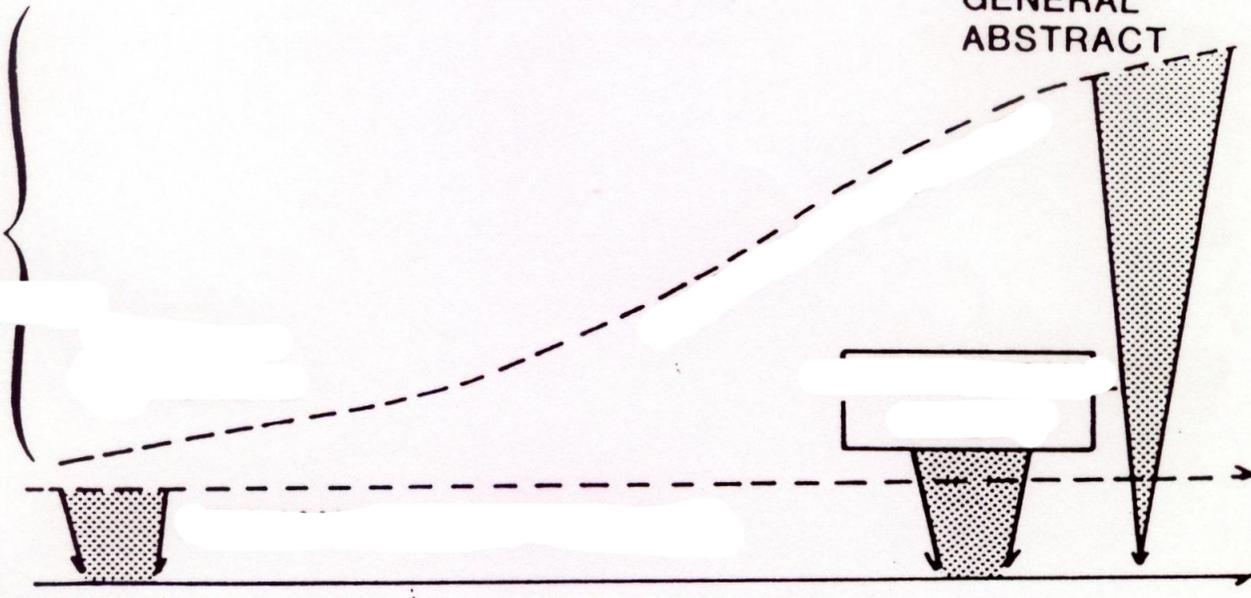
Fig. 3.

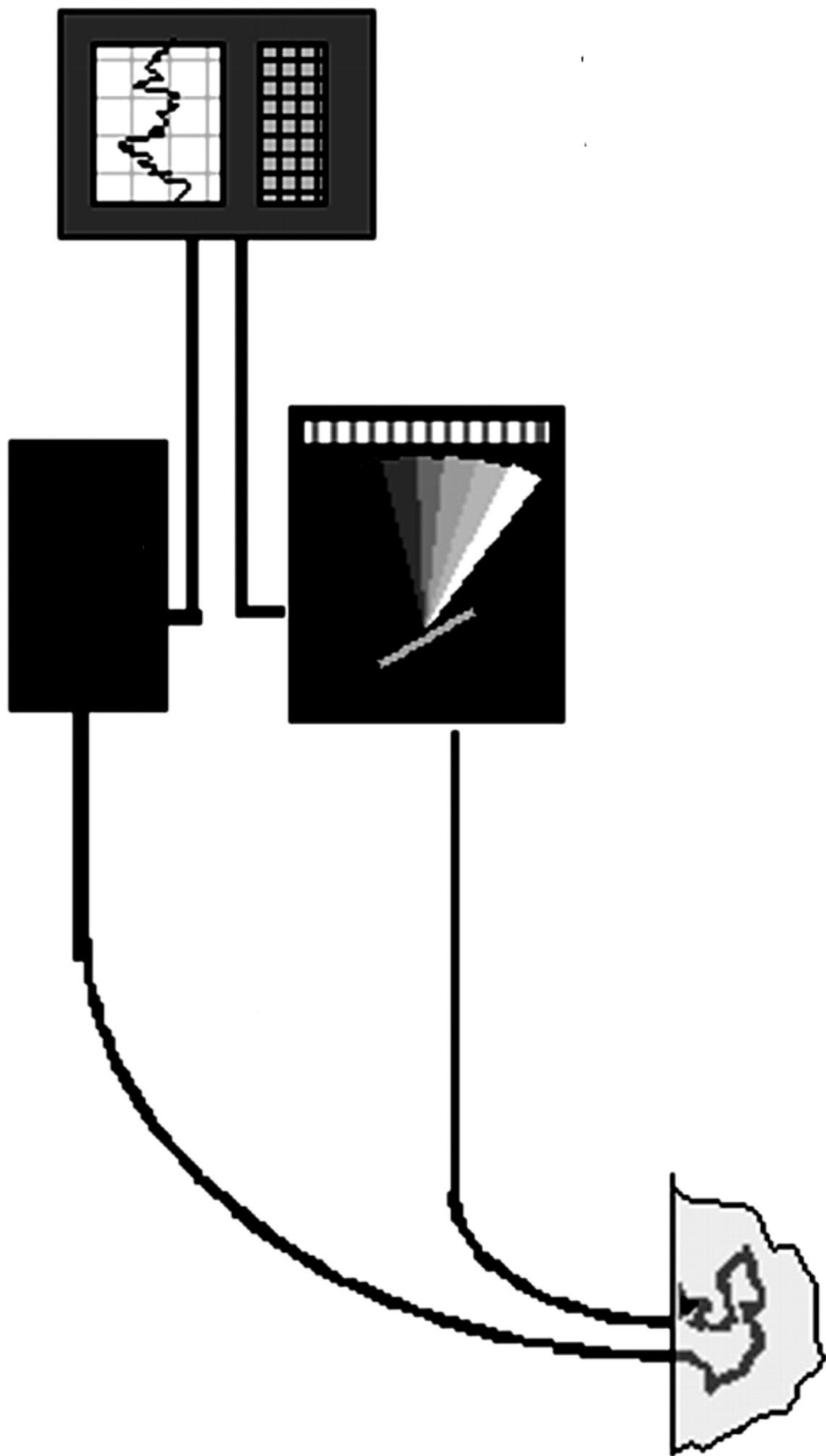
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1/2

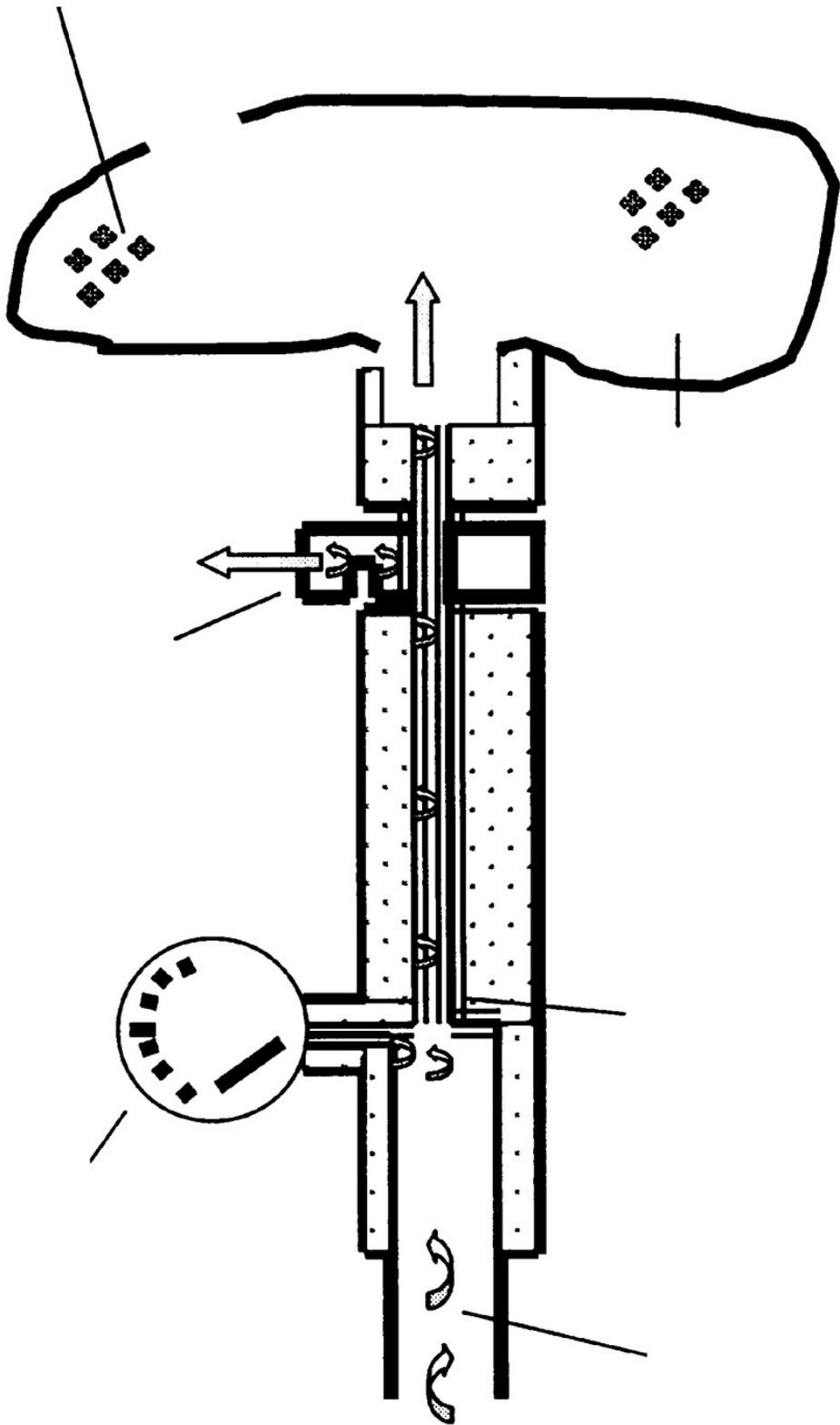


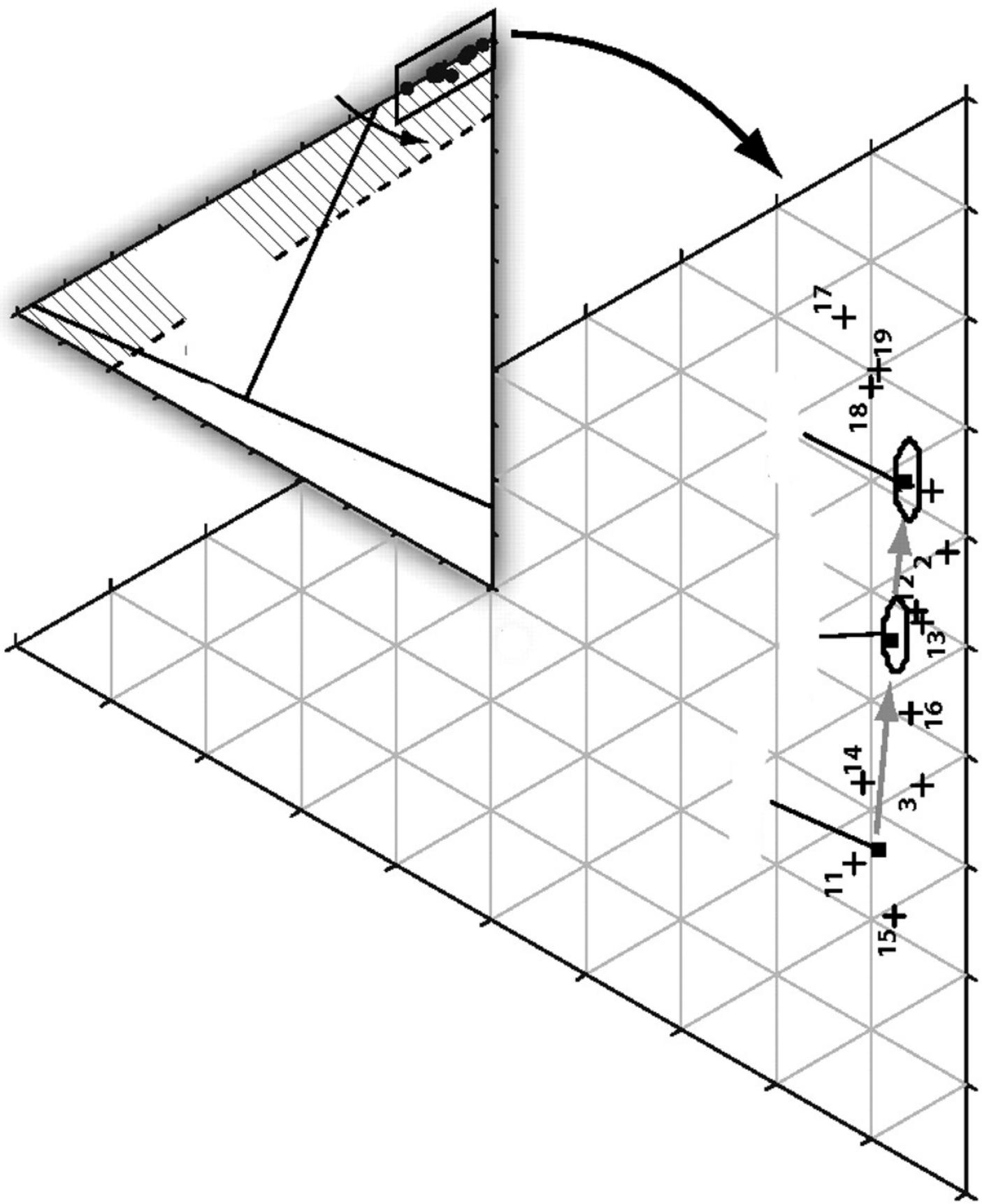


GENERAL  
ABSTRACT

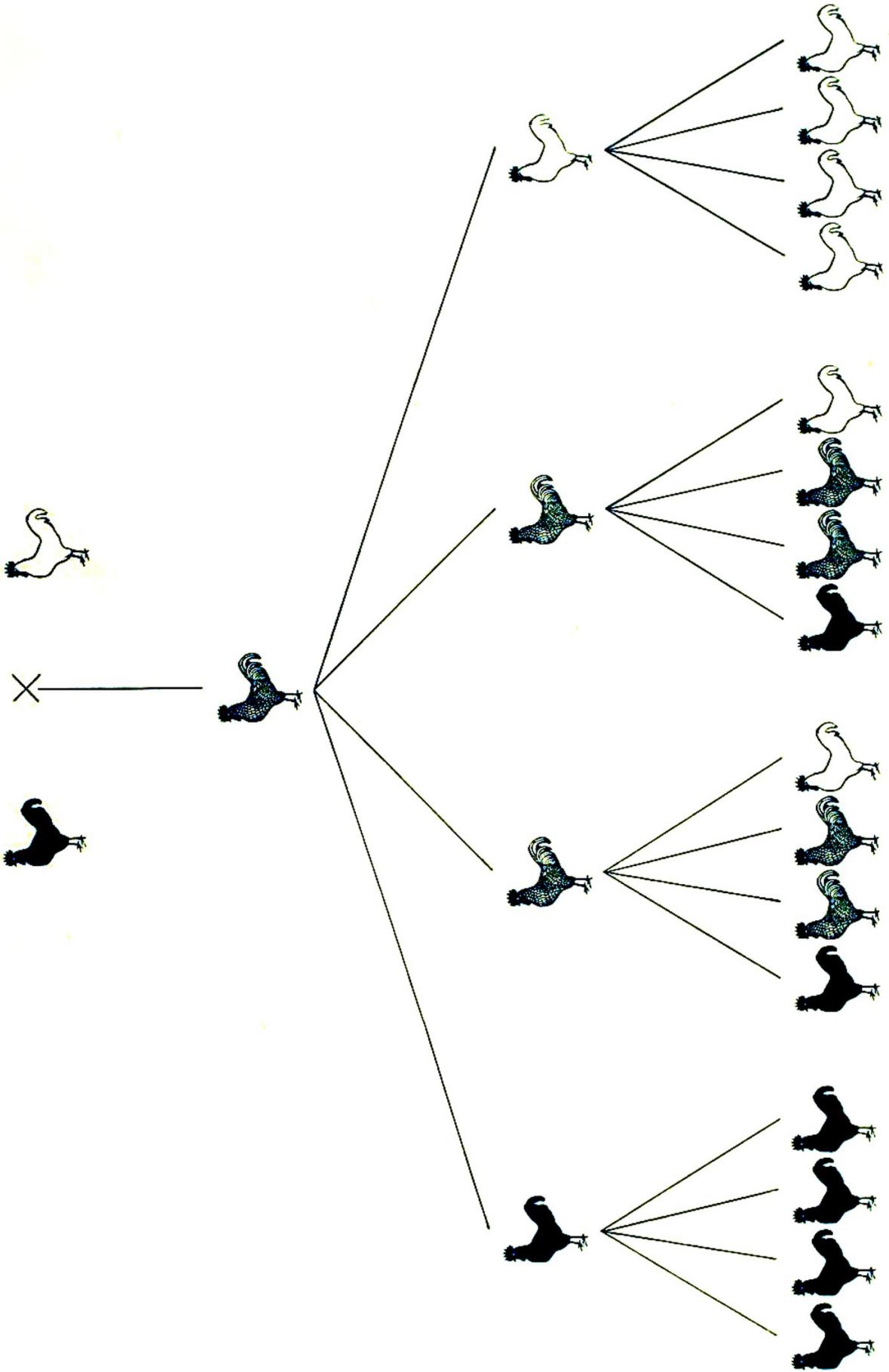


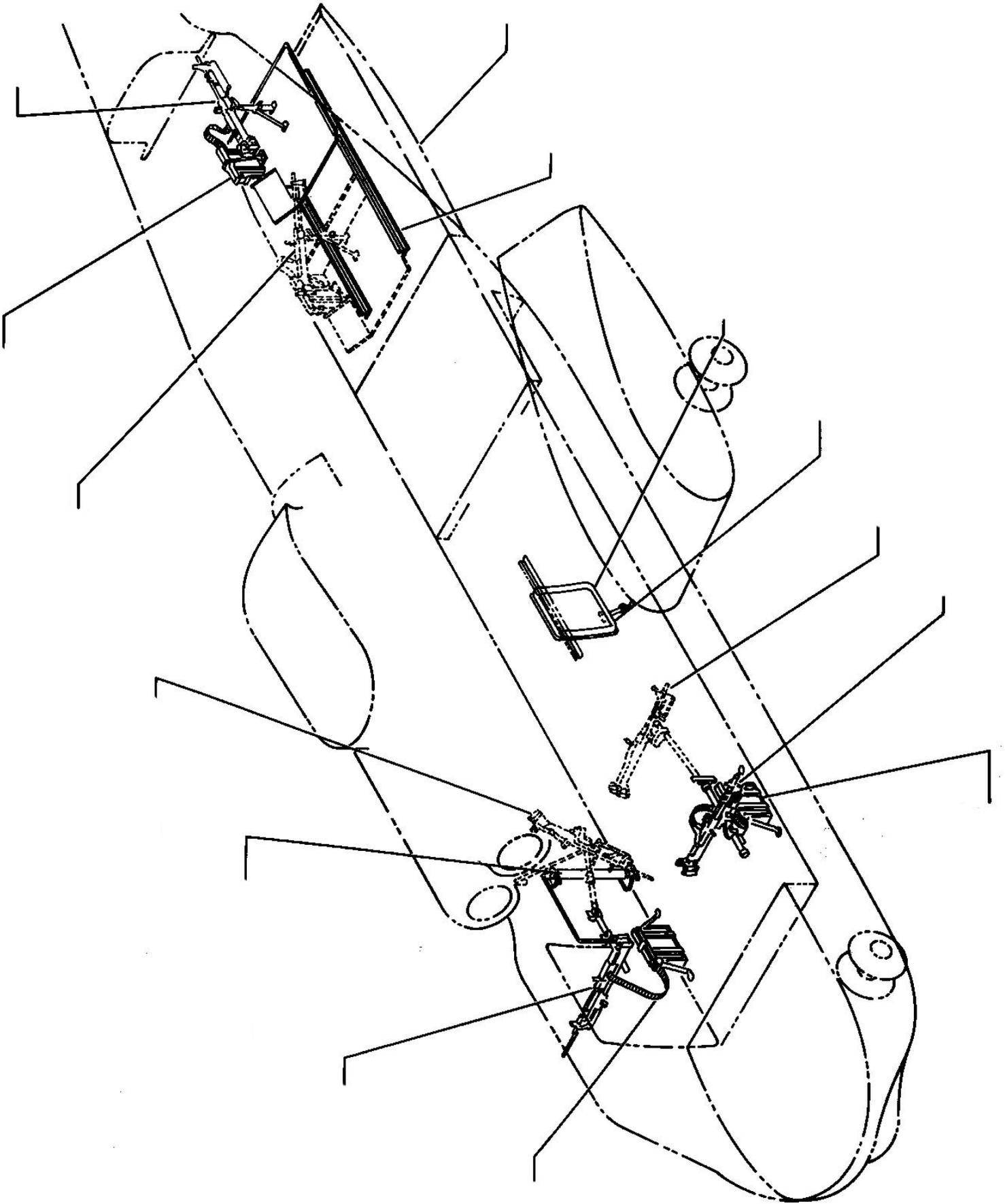


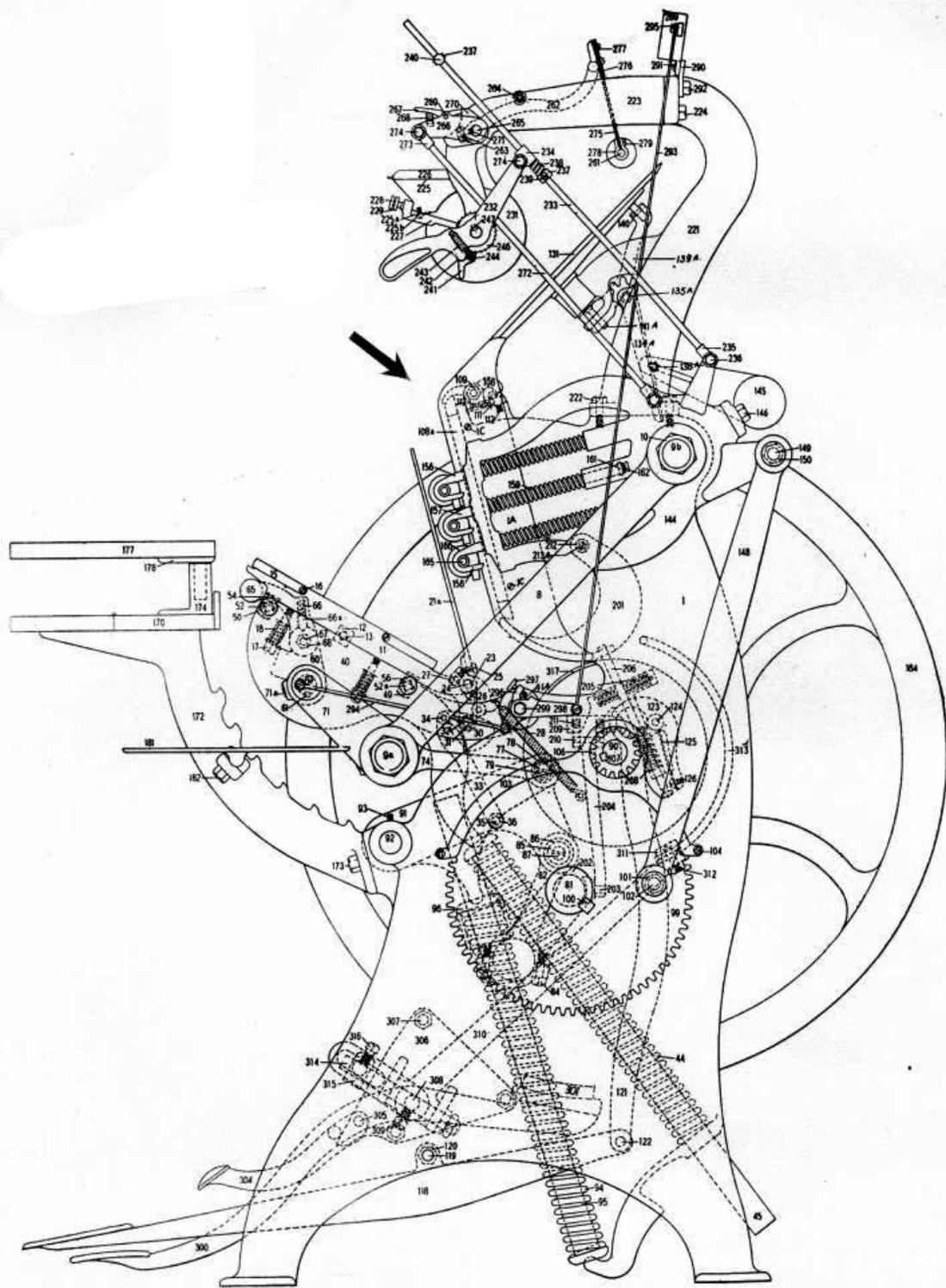


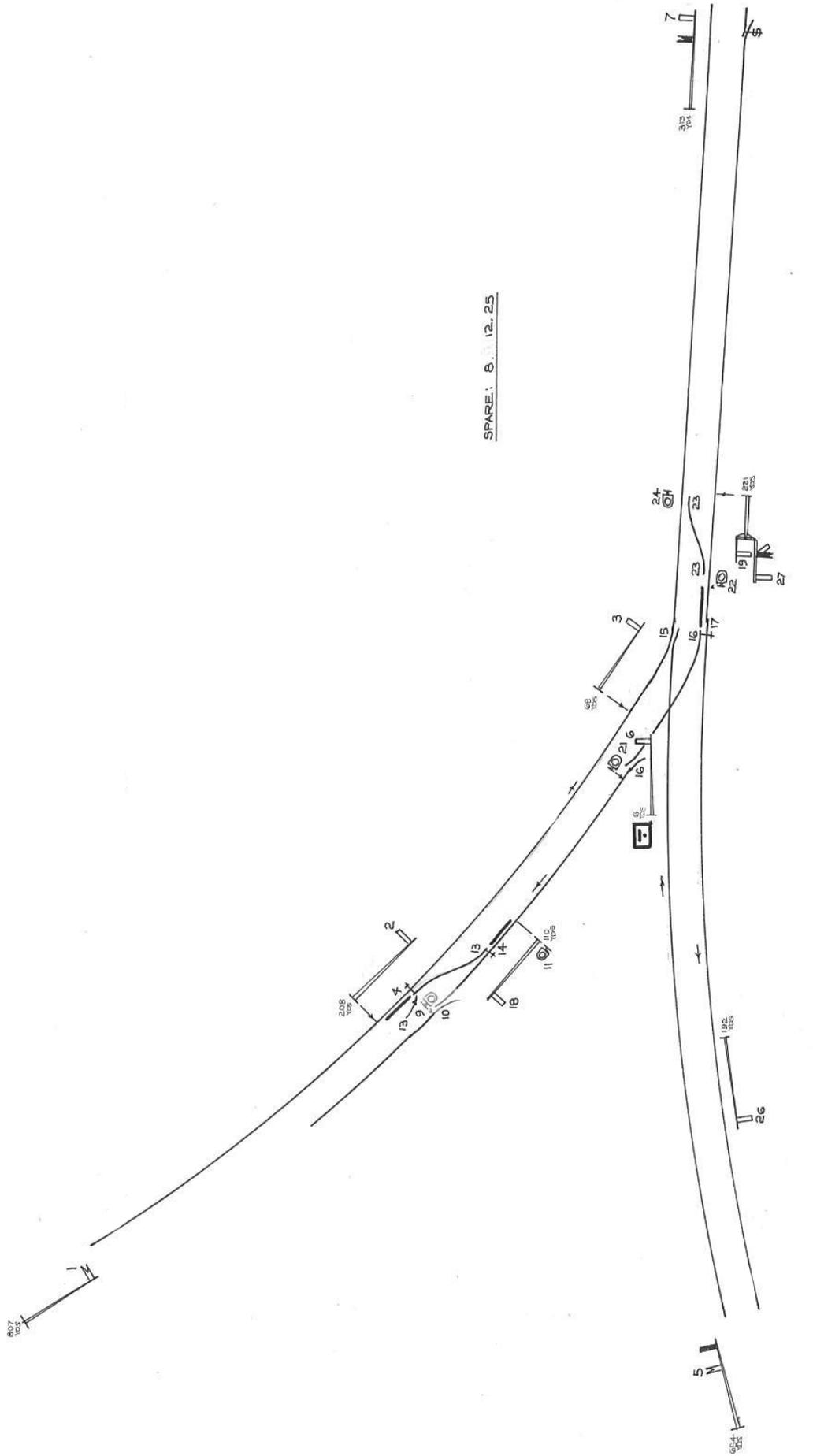


Lvm



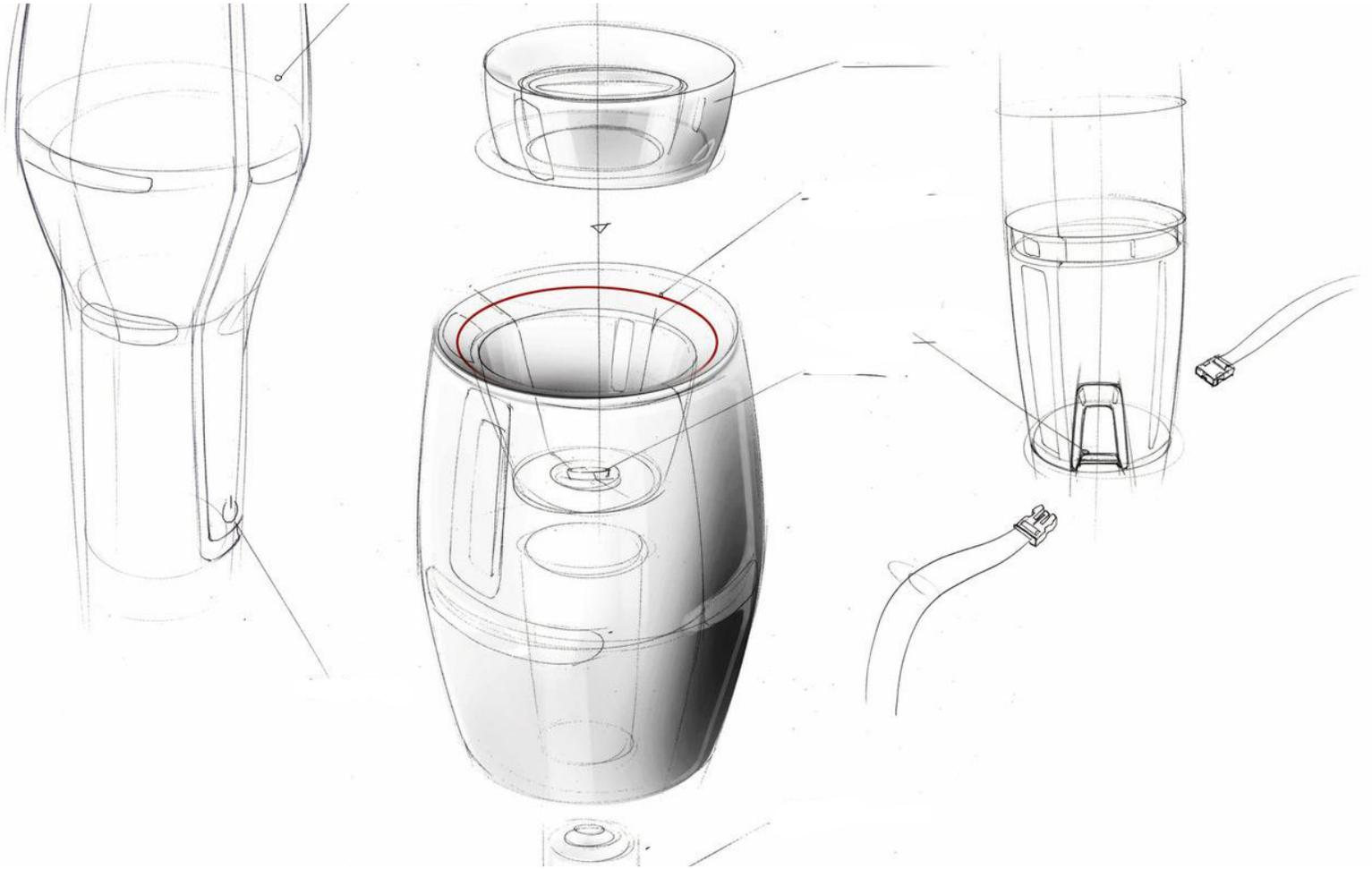


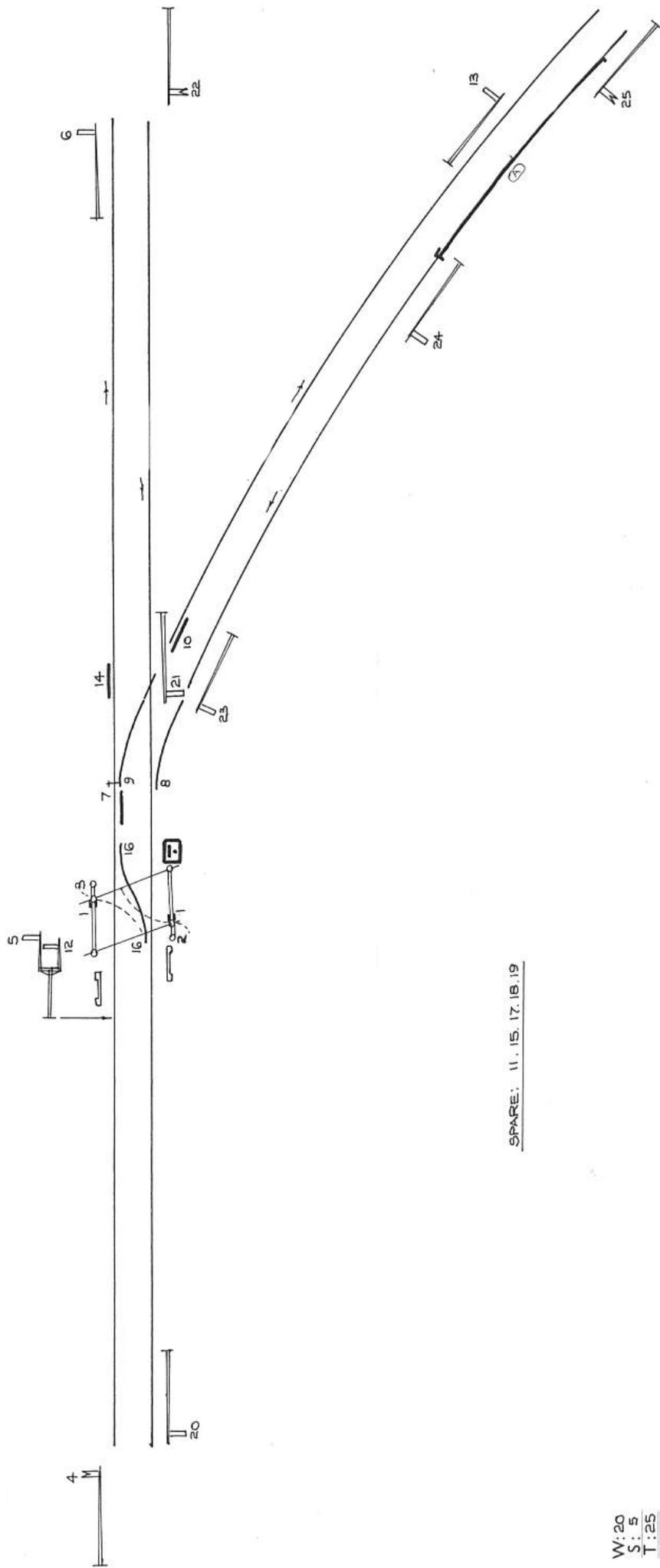




W: 25  
S: 3  
T: 28



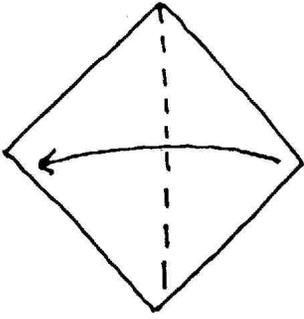




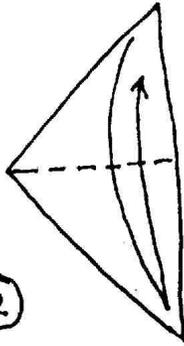
SPARE: 11. 15. 17. 18. 19

W: 20  
 S: 5  
 T: 25

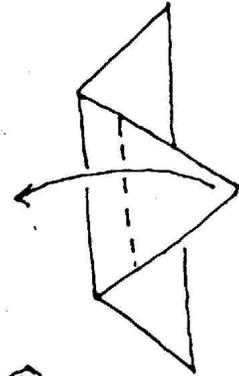
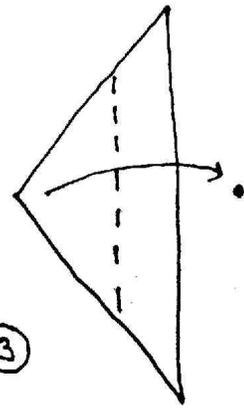
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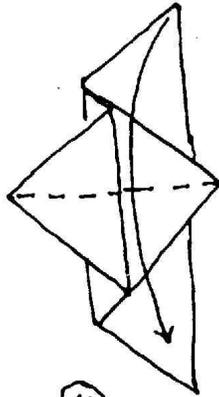
②



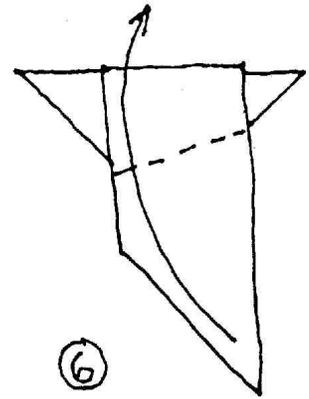
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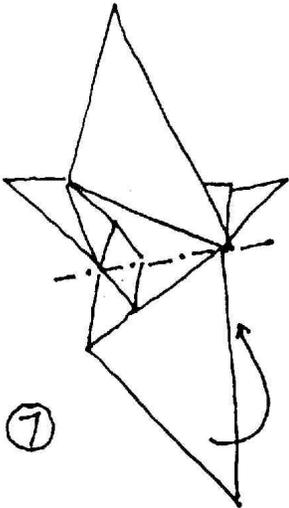
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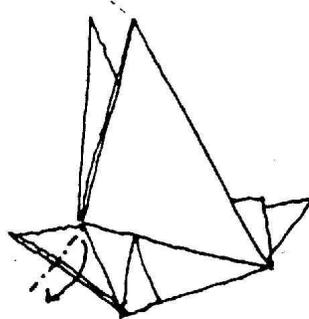
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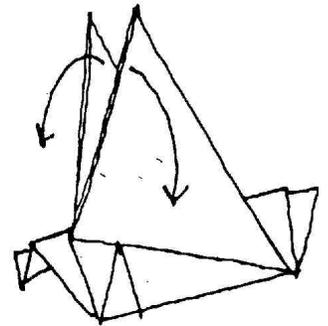
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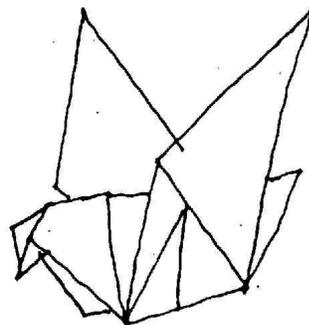
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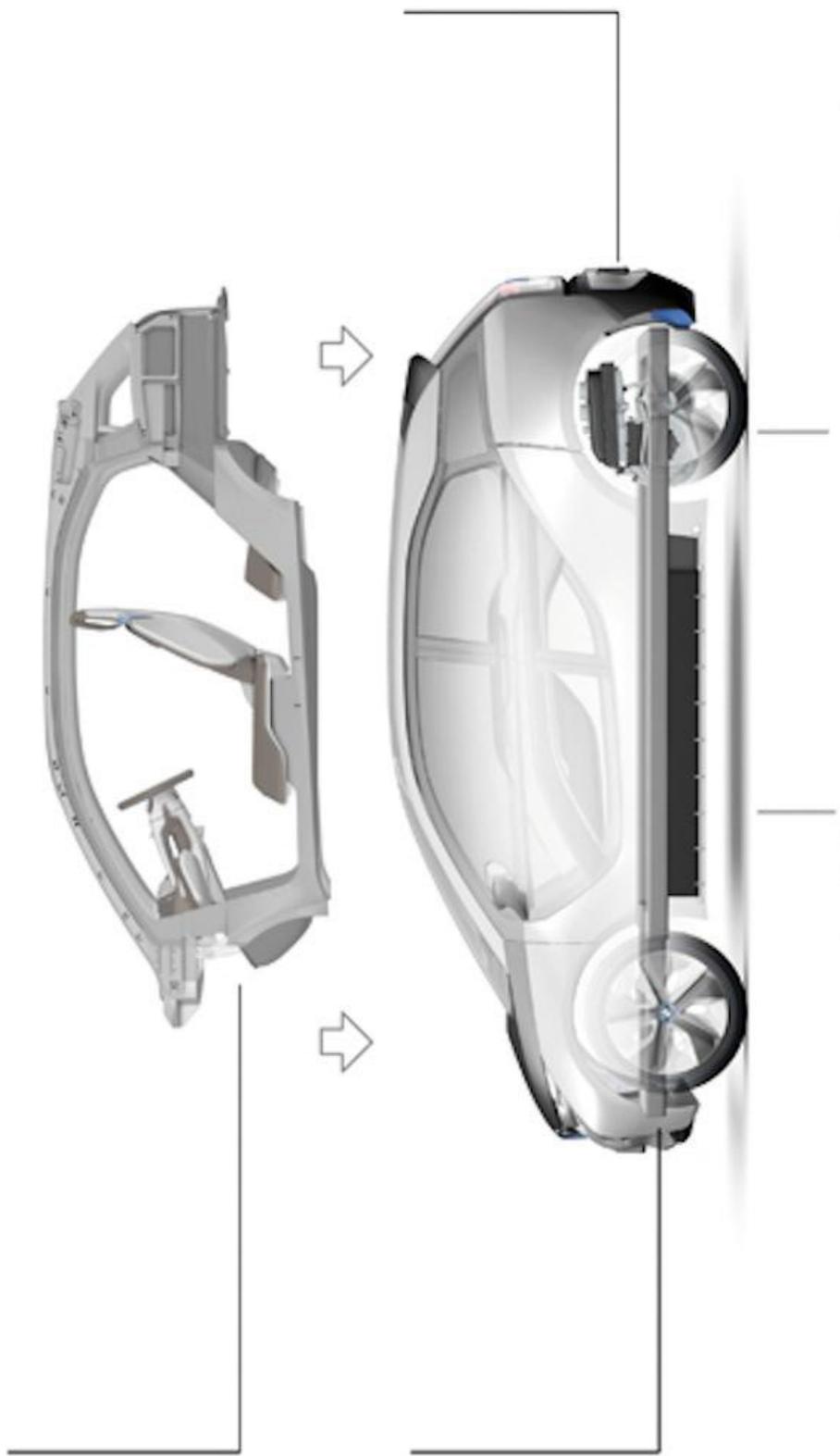
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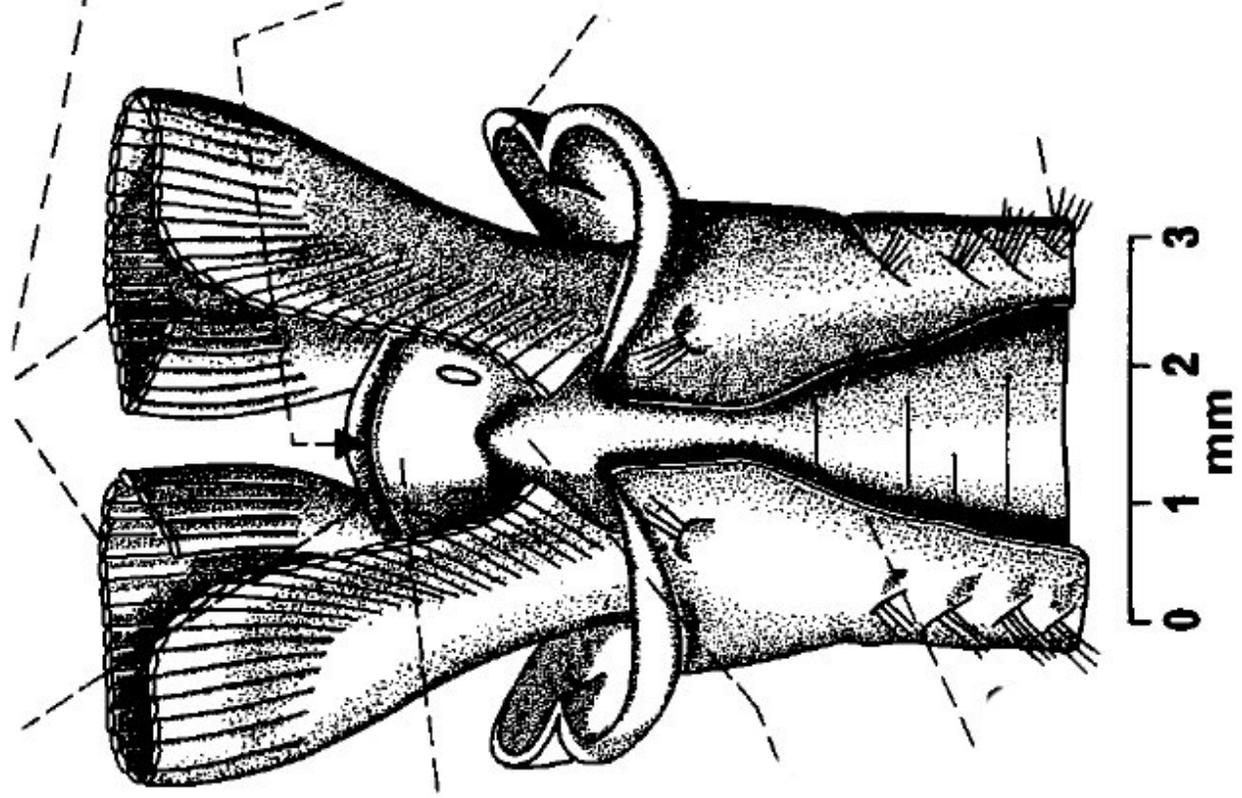
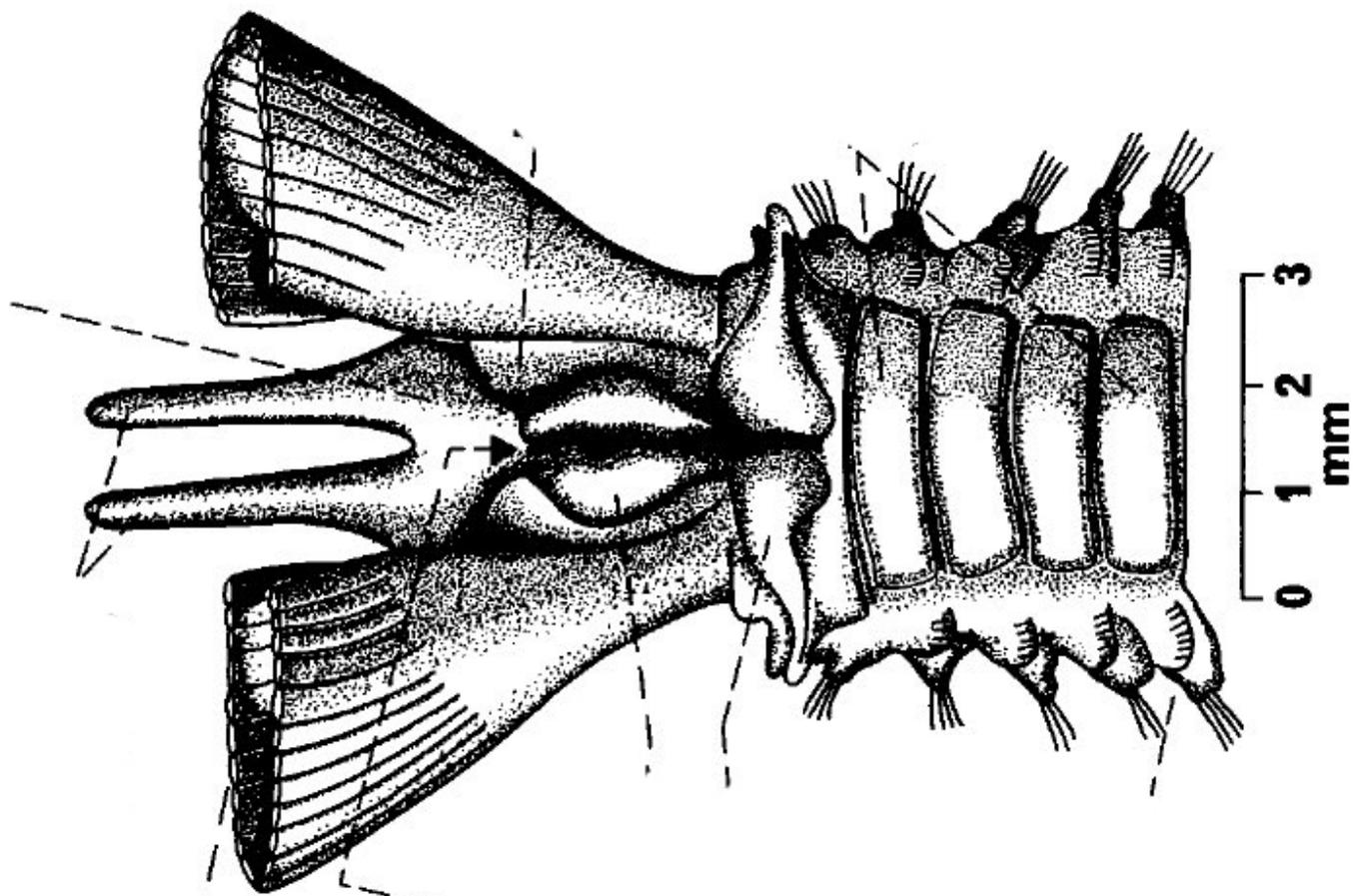


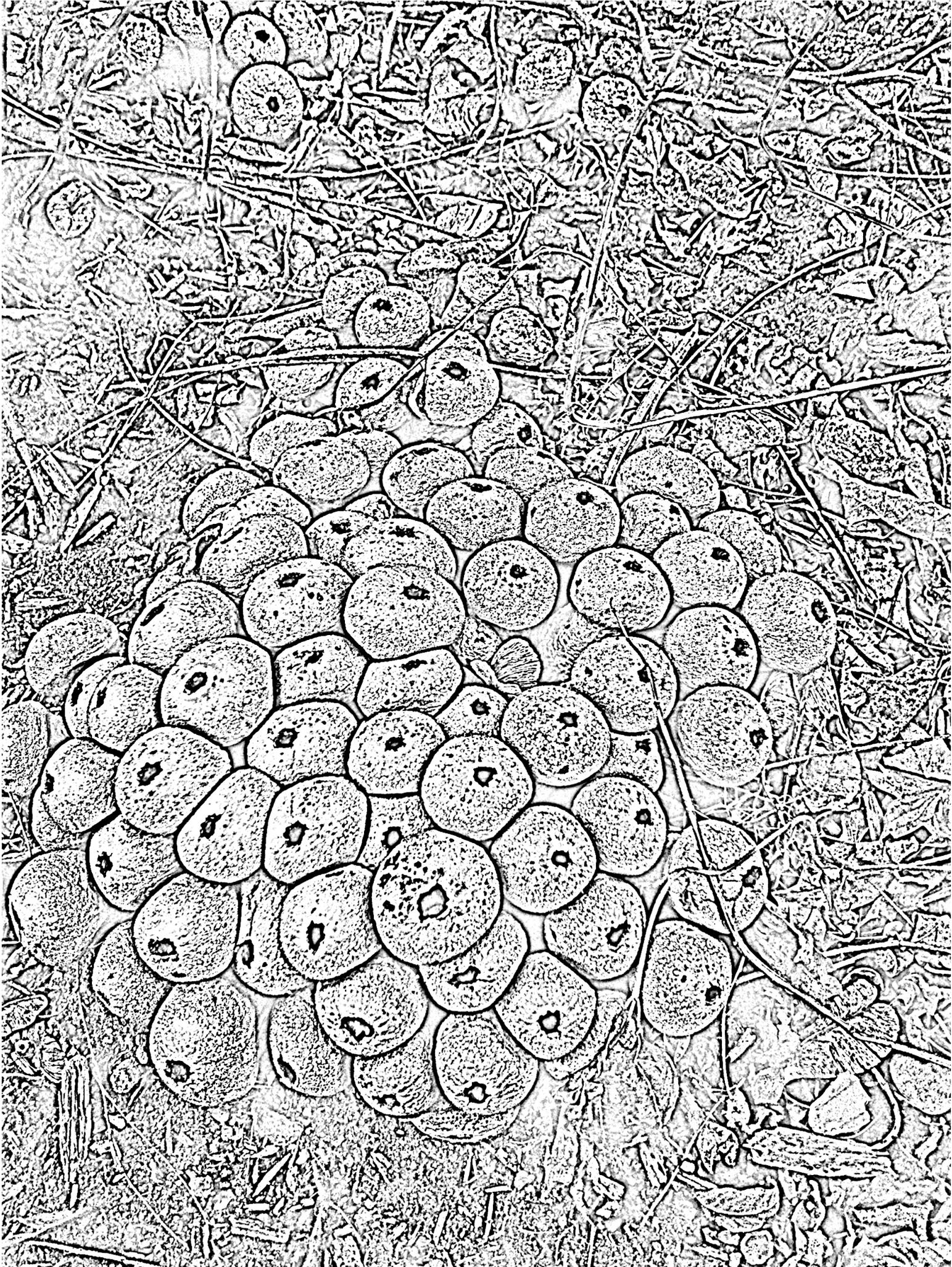
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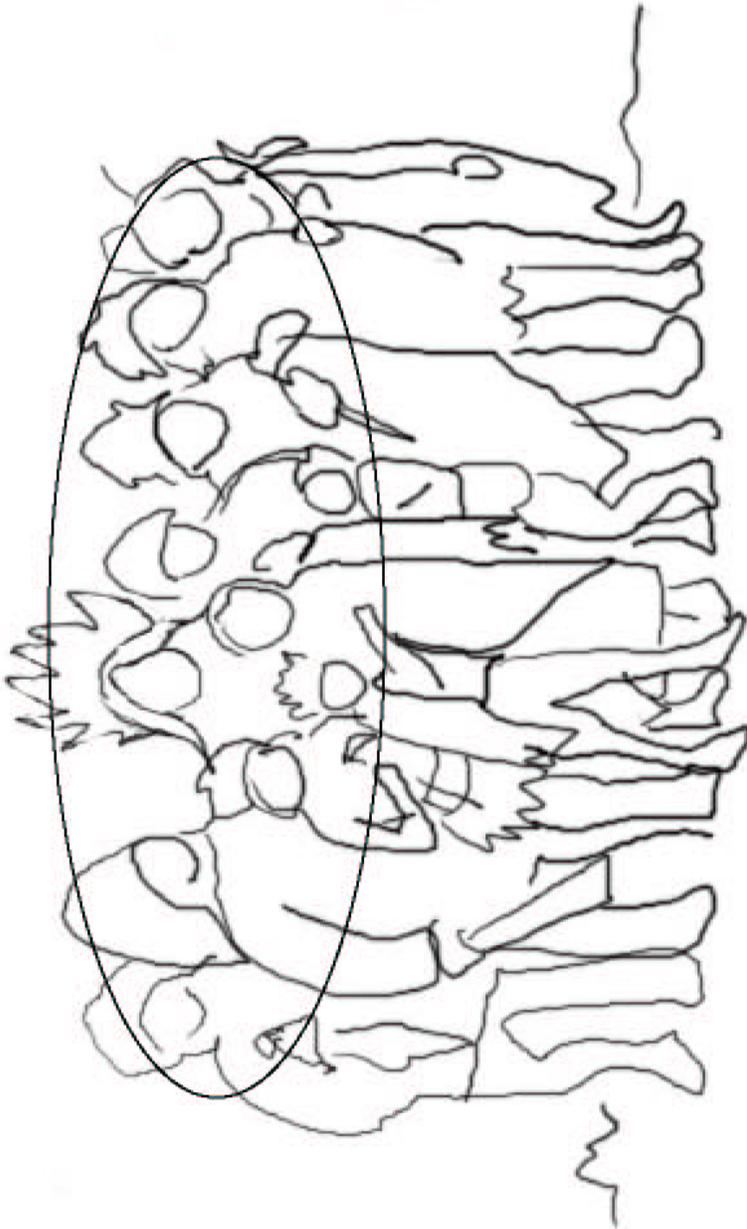


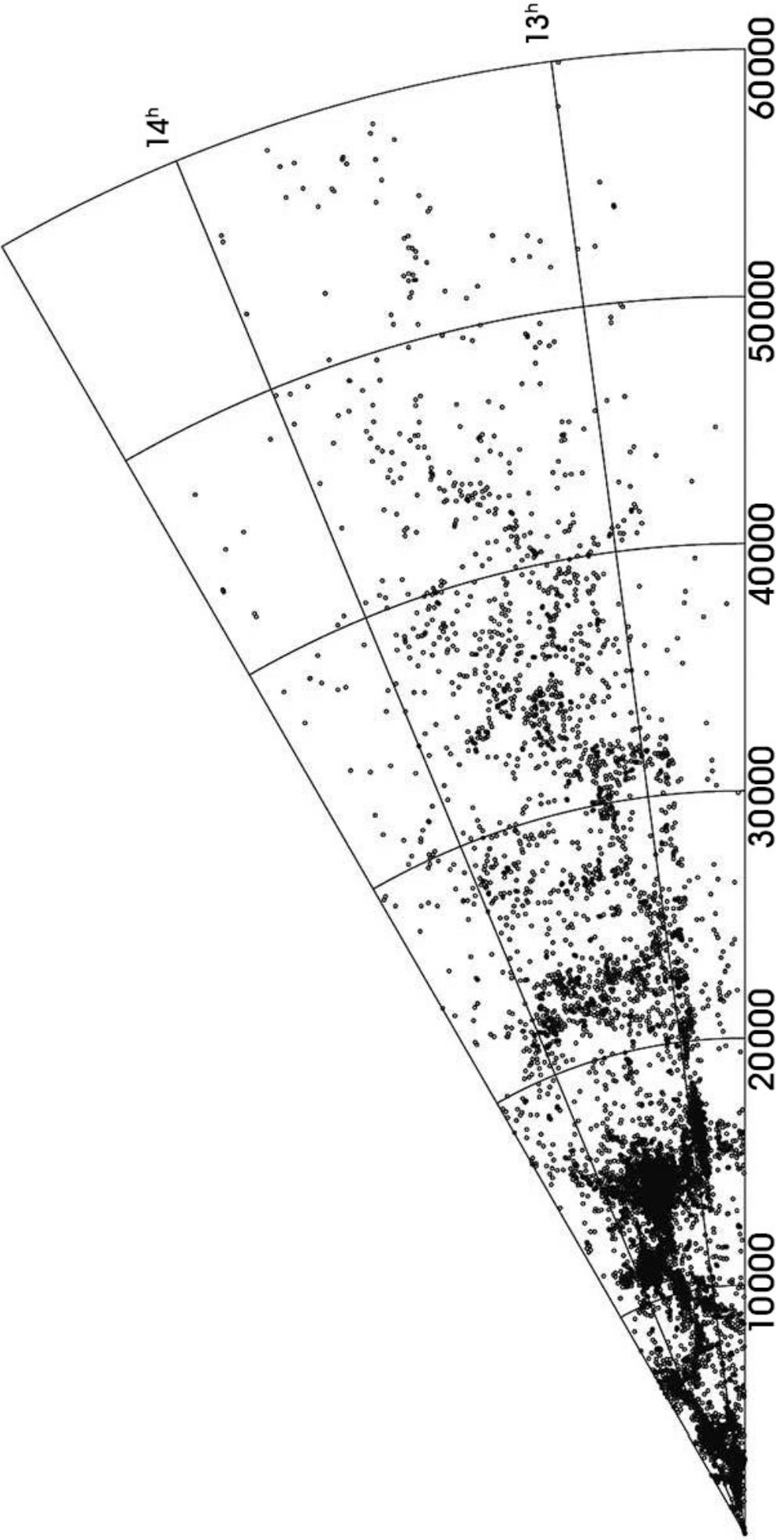
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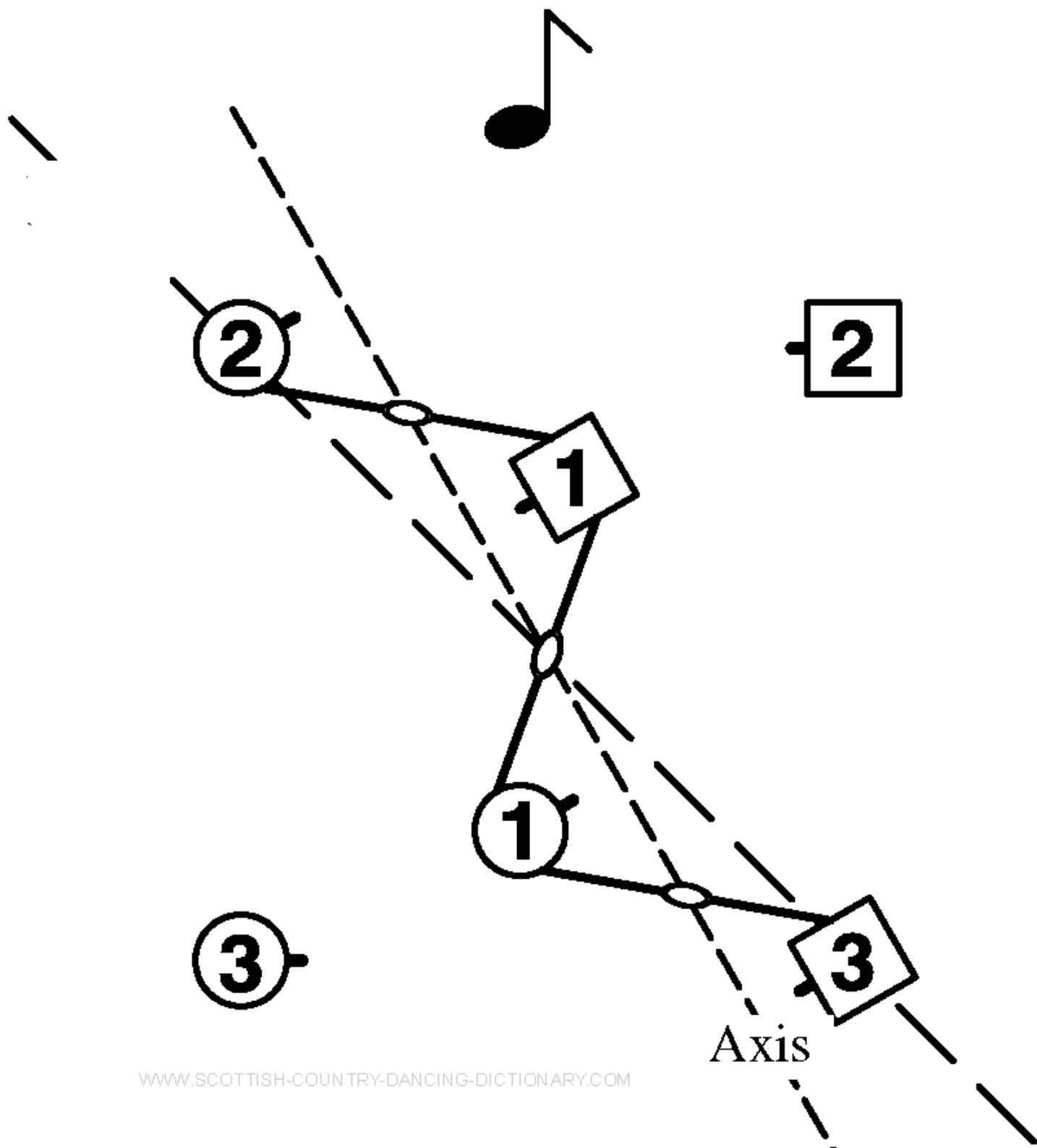






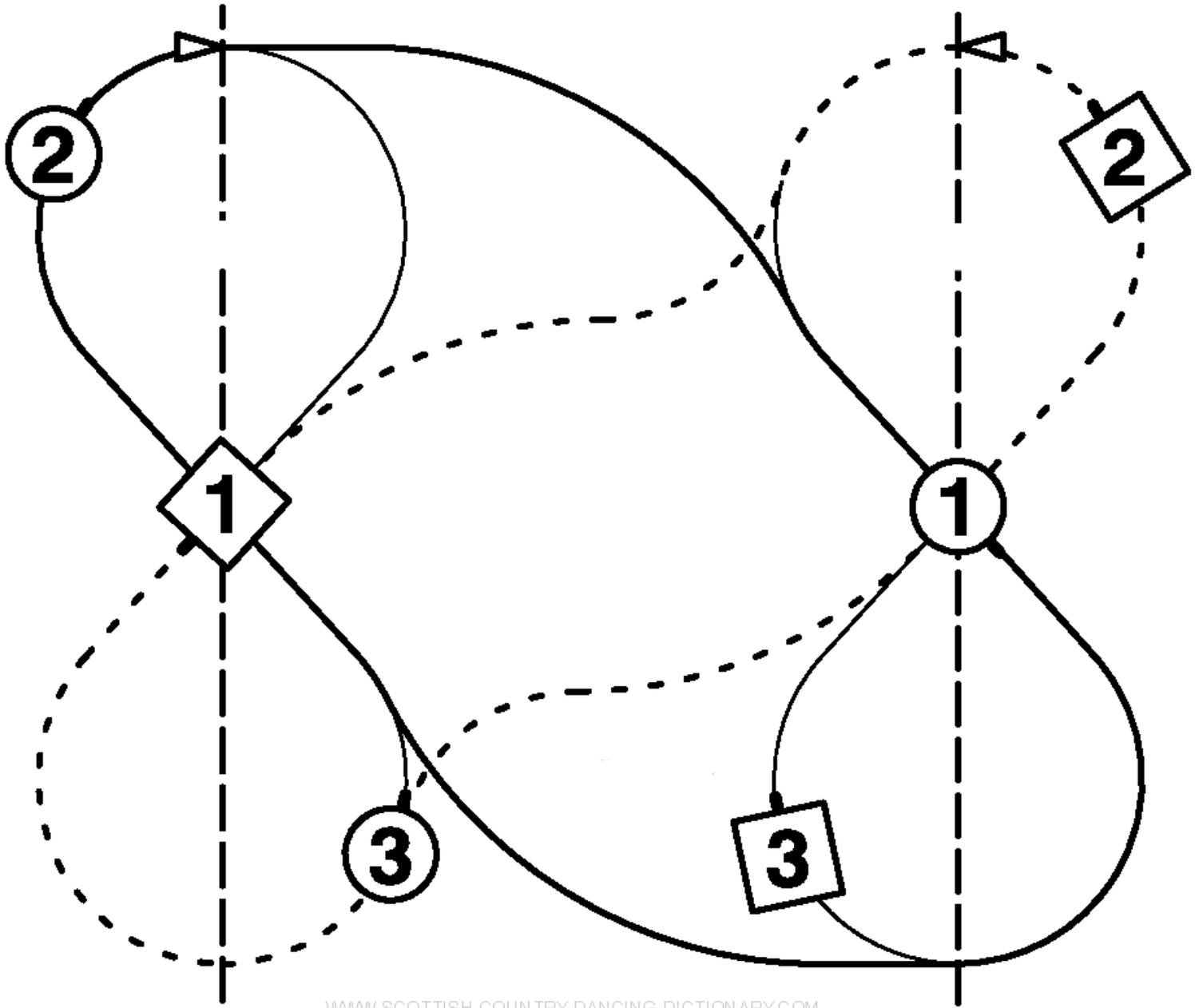






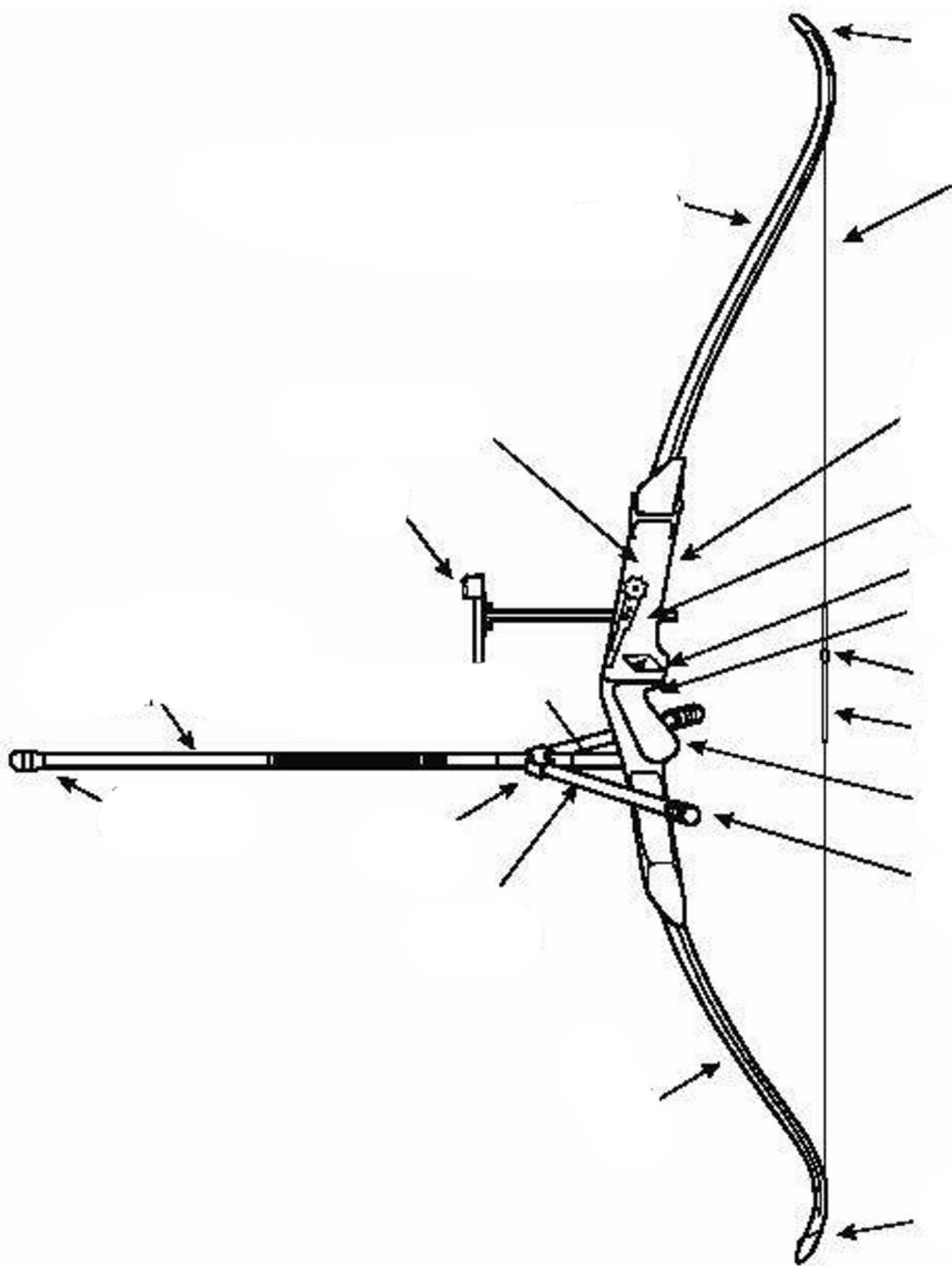
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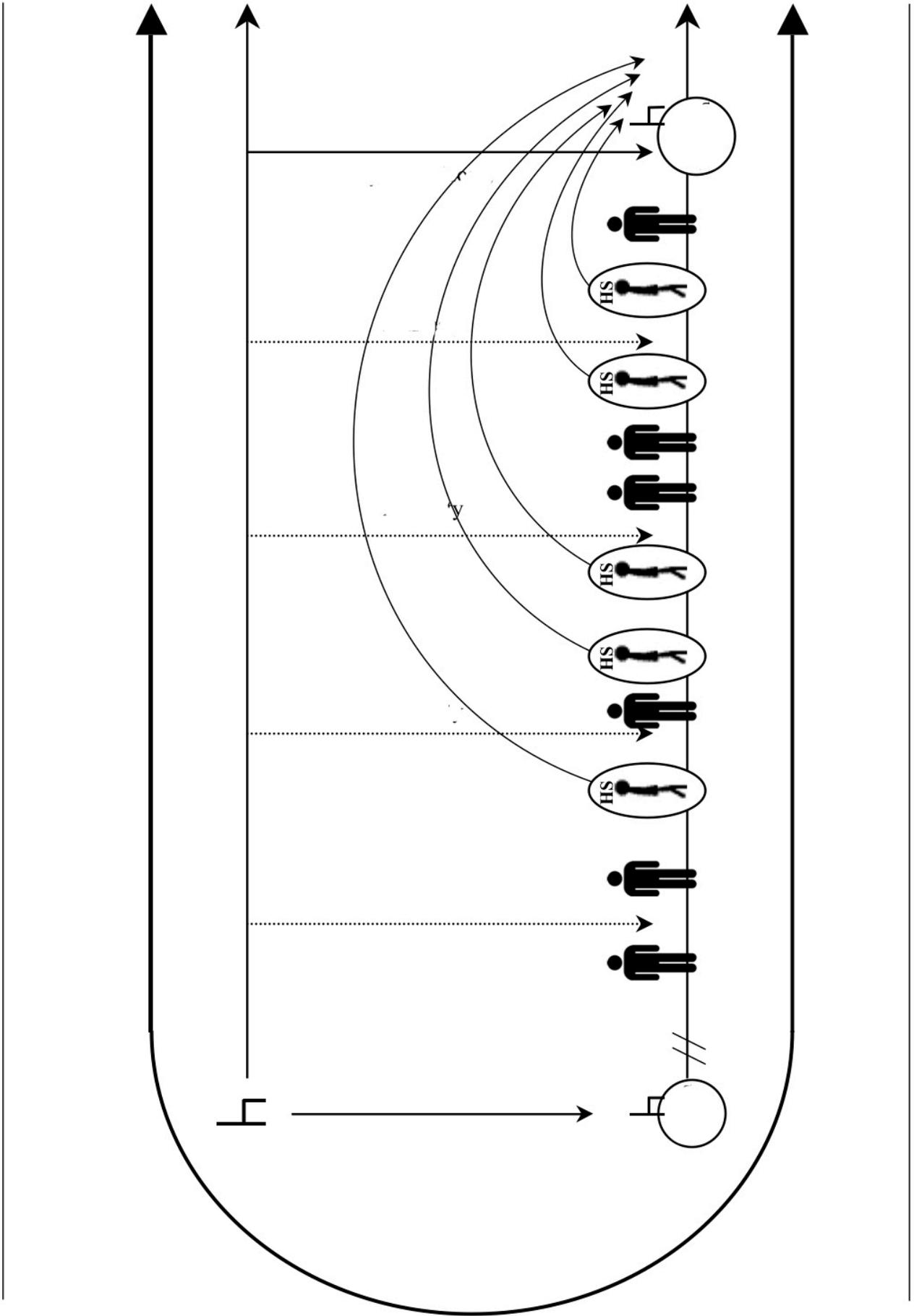
**Diagram 50**



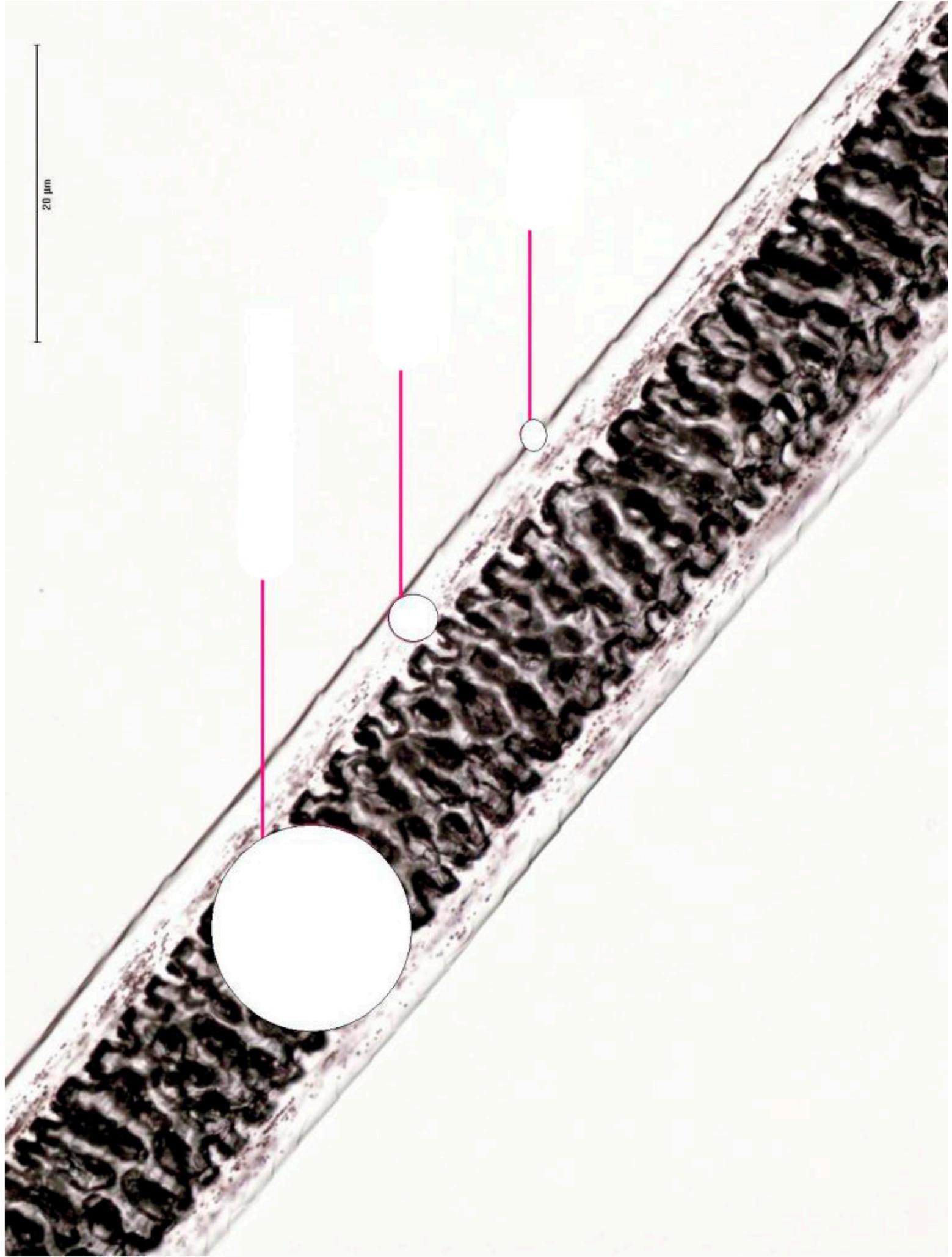
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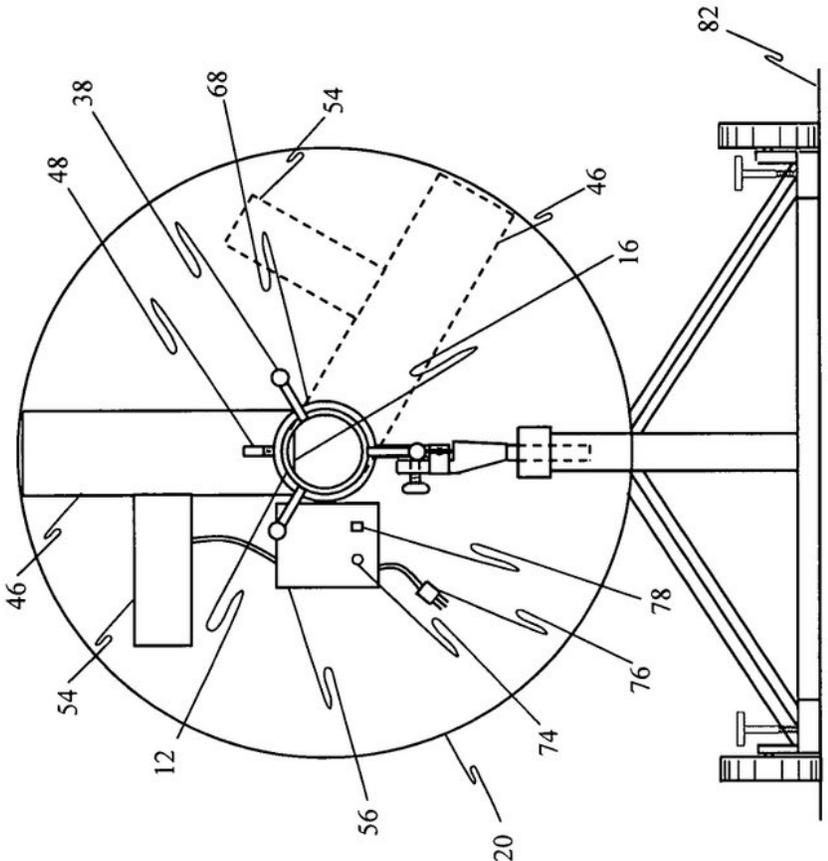
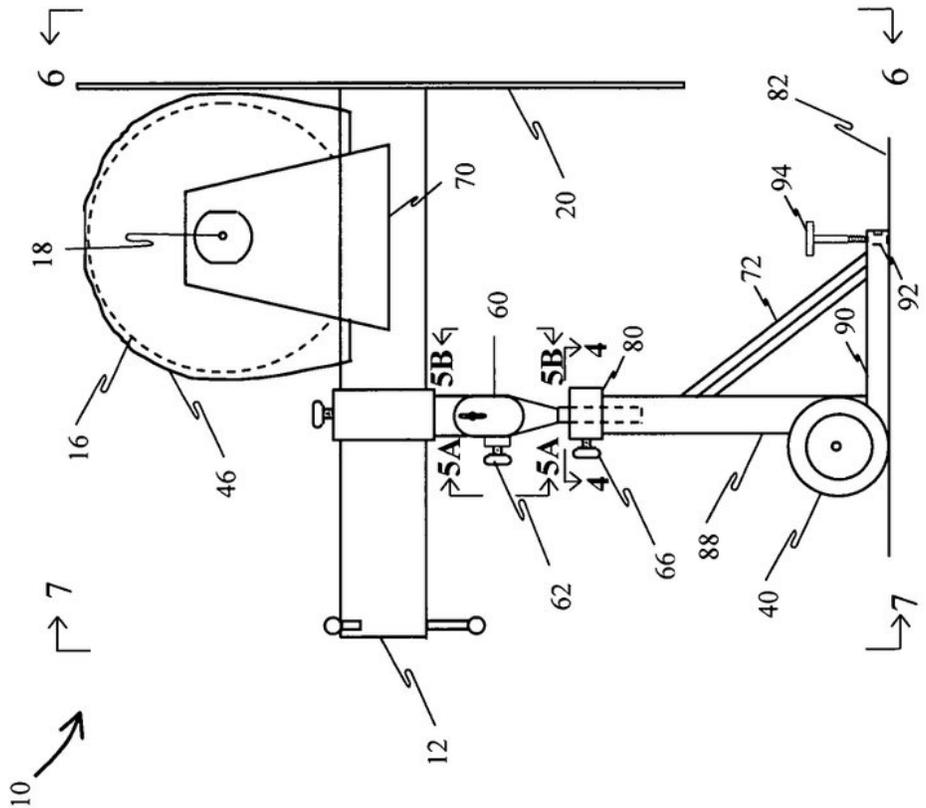
**Diagram 92**



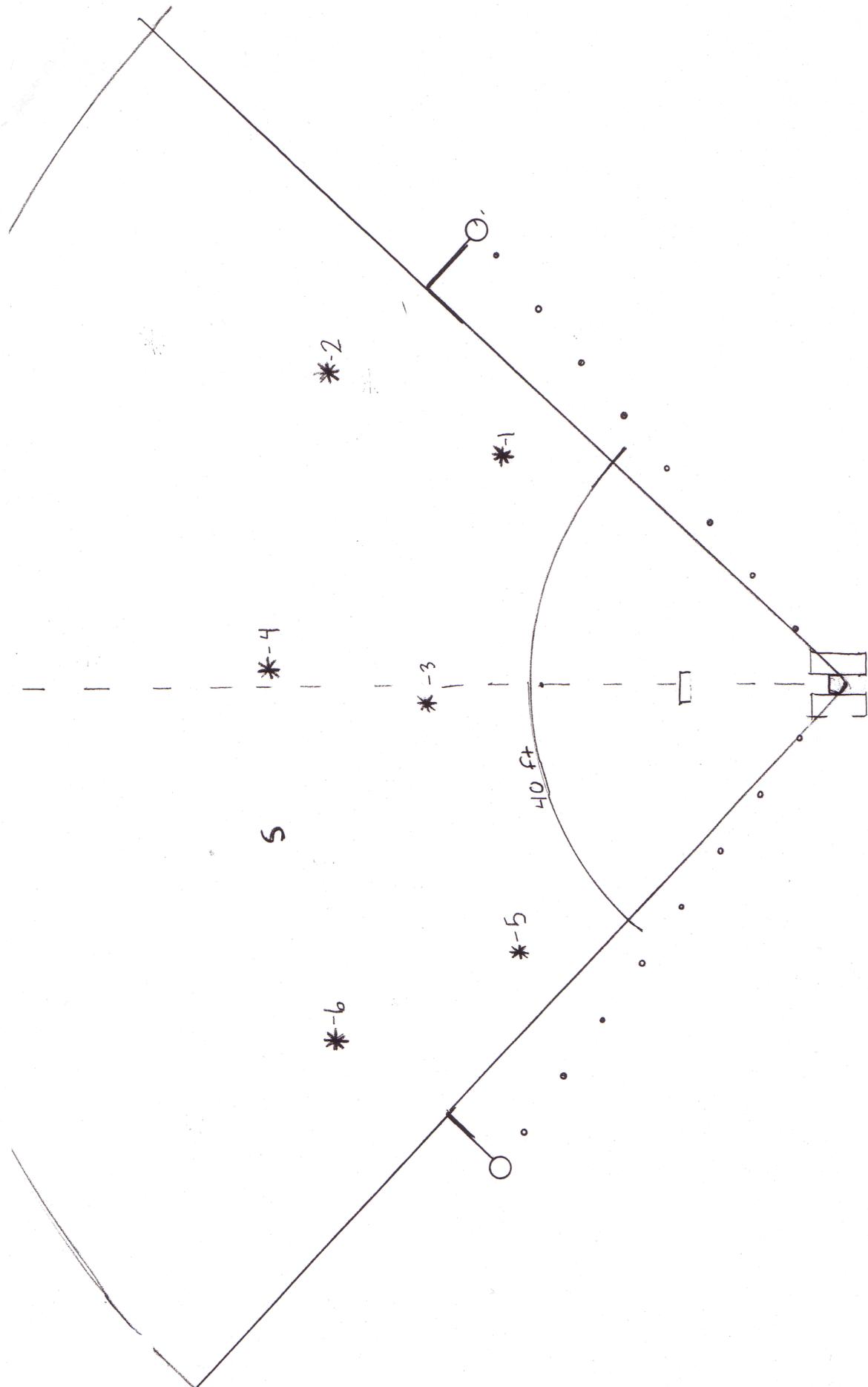


20 μm





7



\*-4

\*-3

\*-1

\*-2

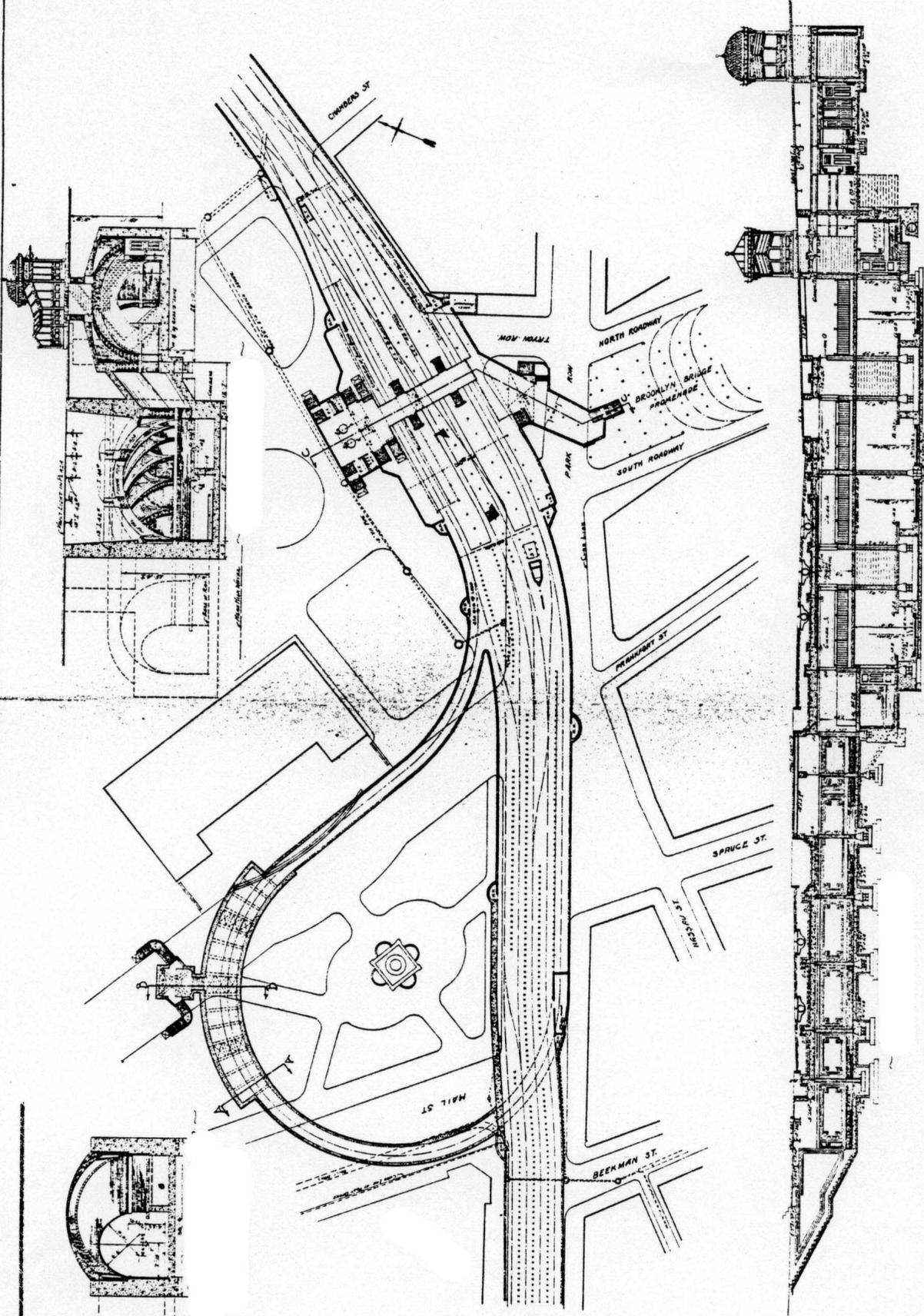
\*-5

\*-6

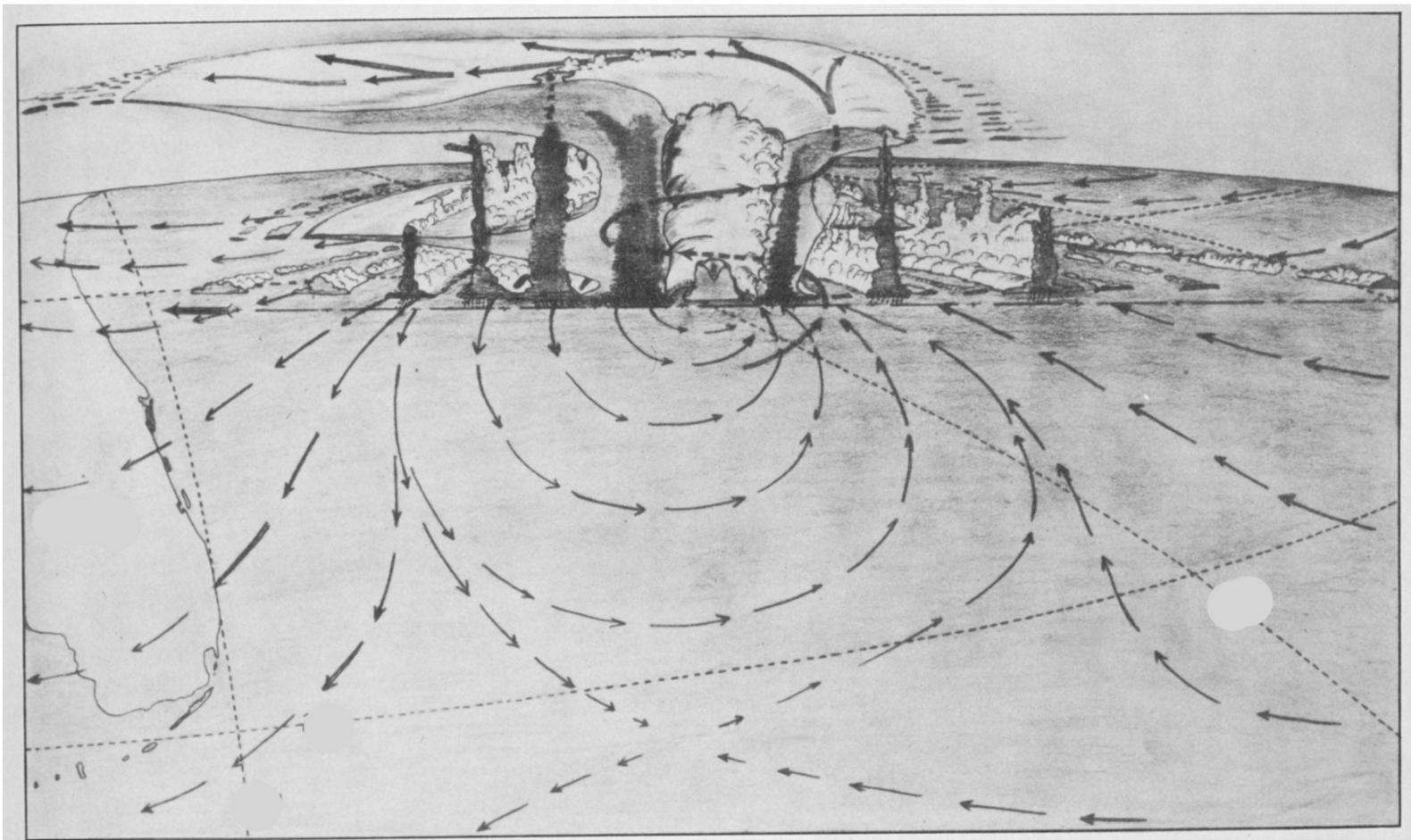
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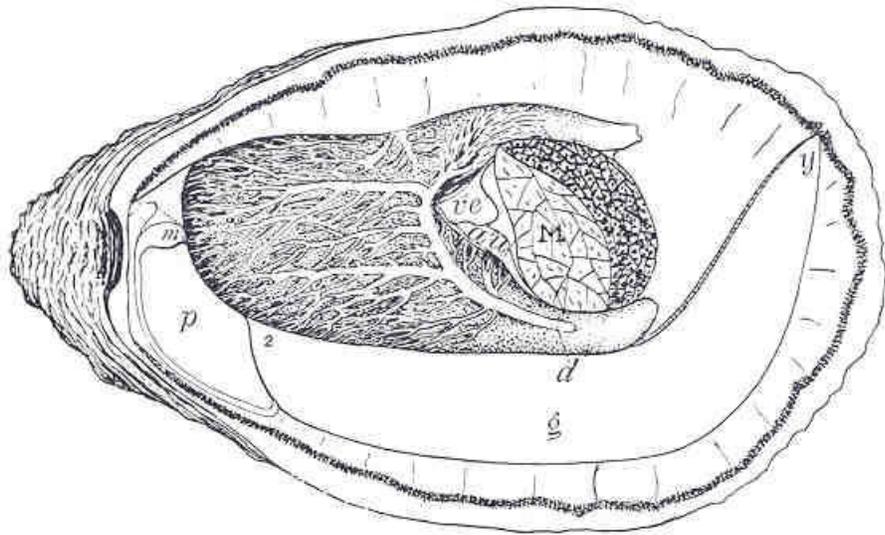
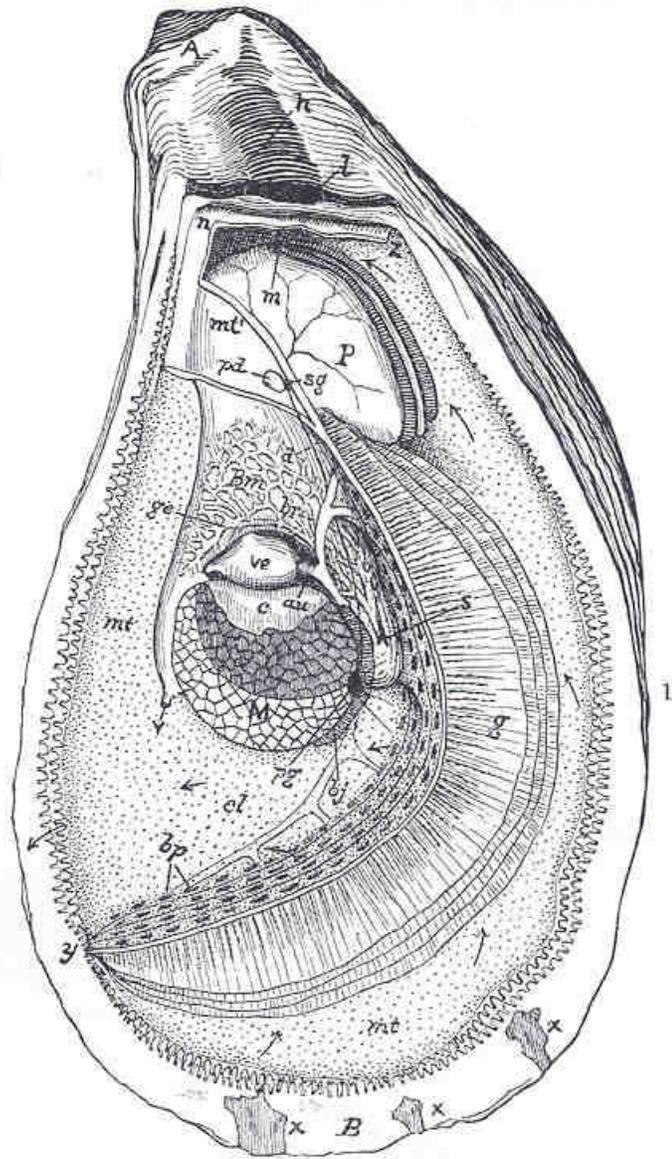
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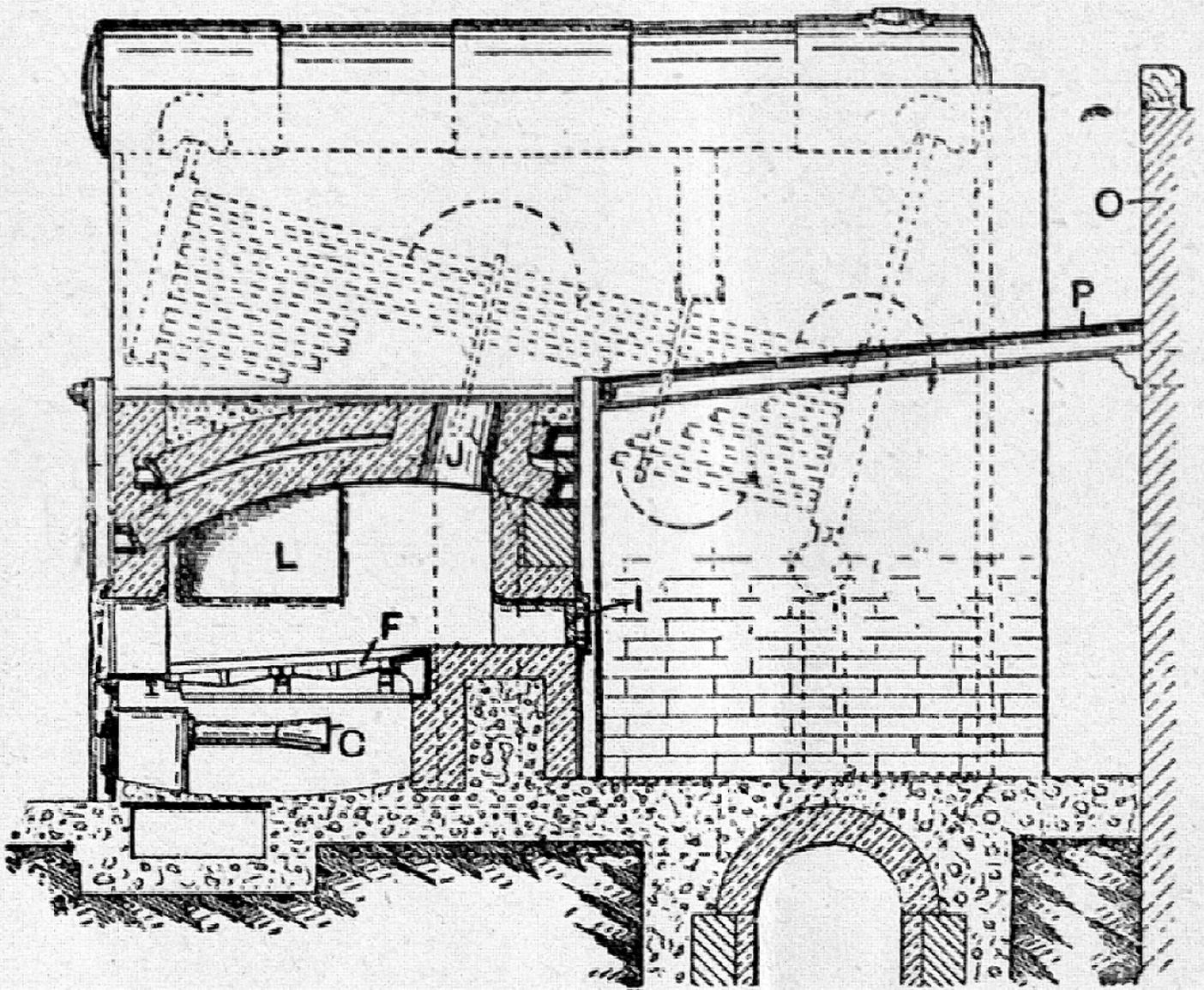
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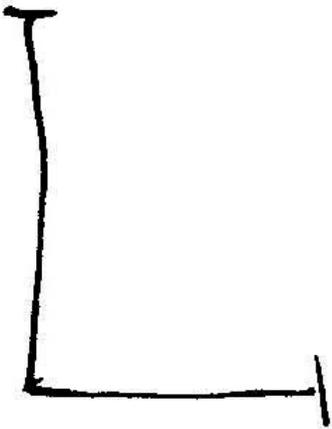
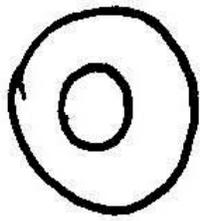
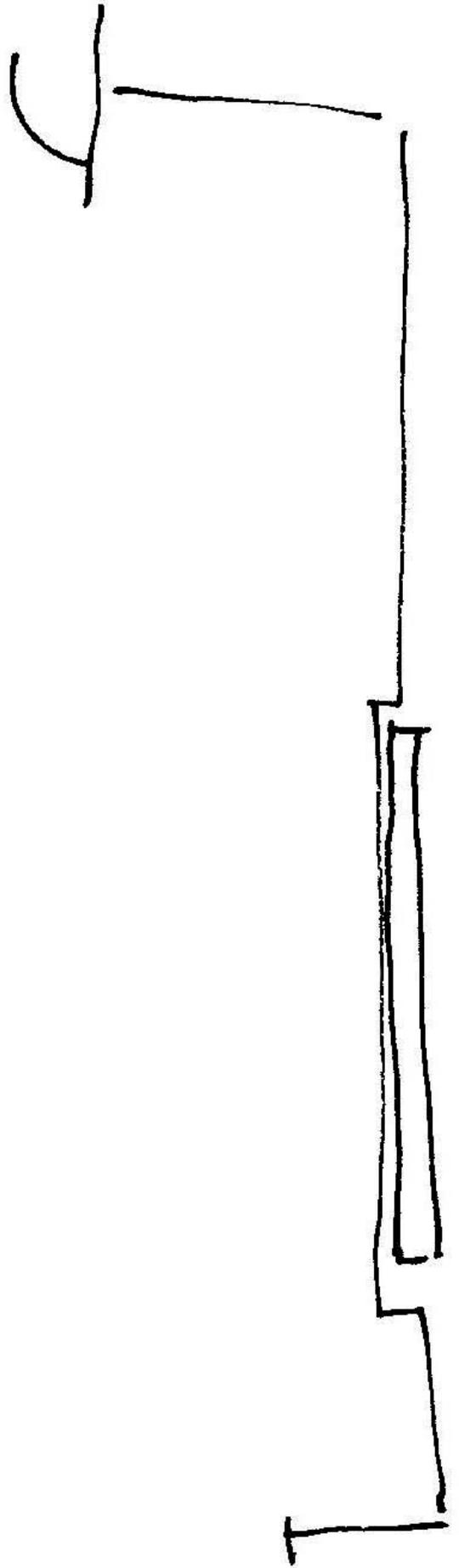
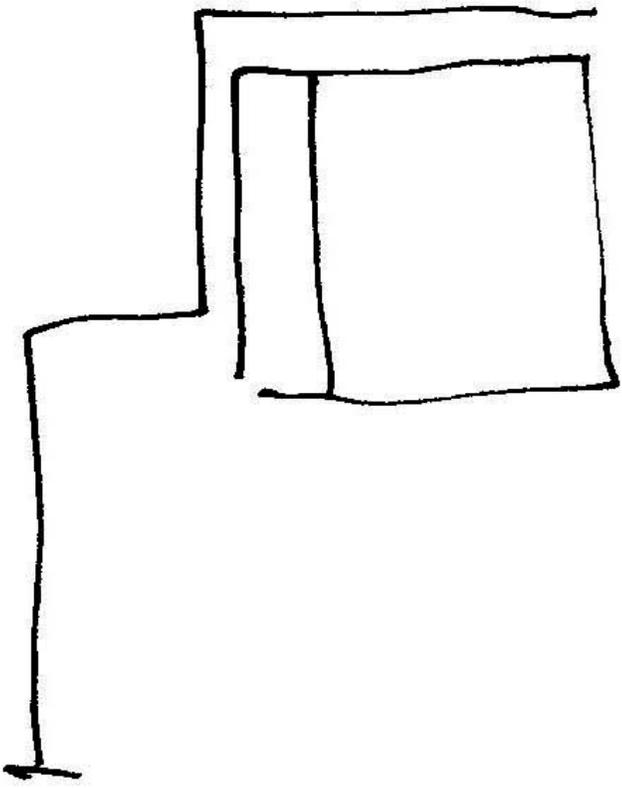


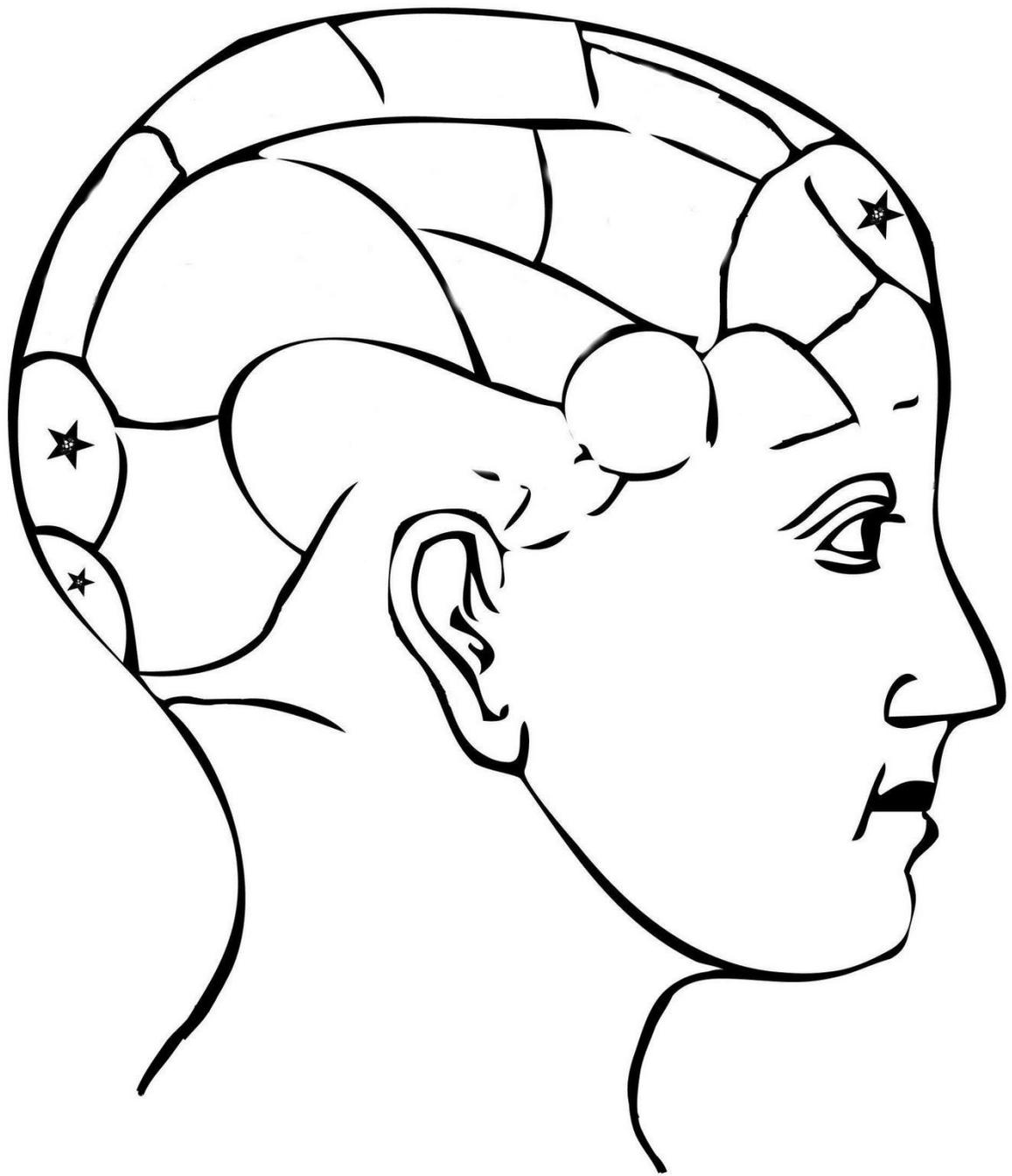












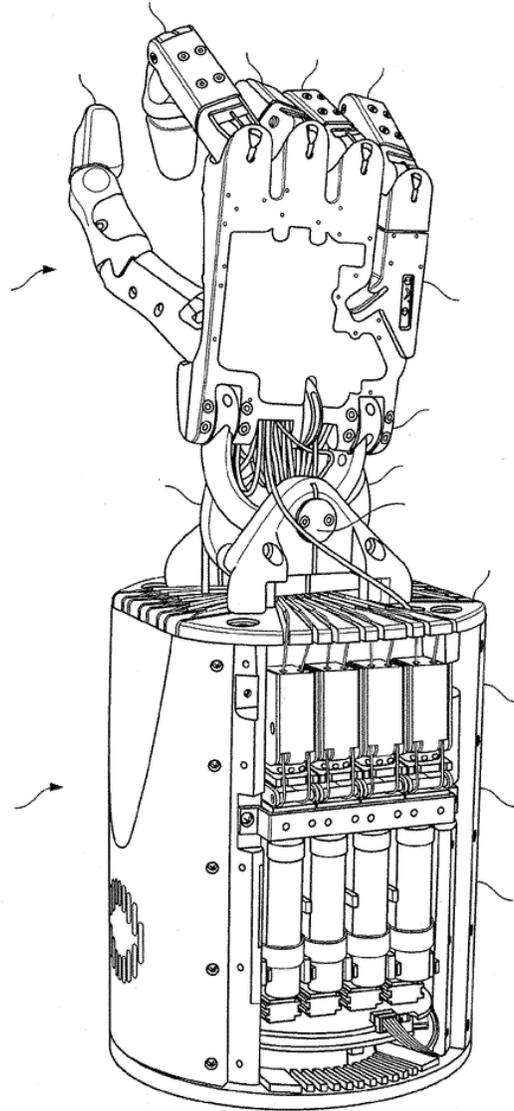
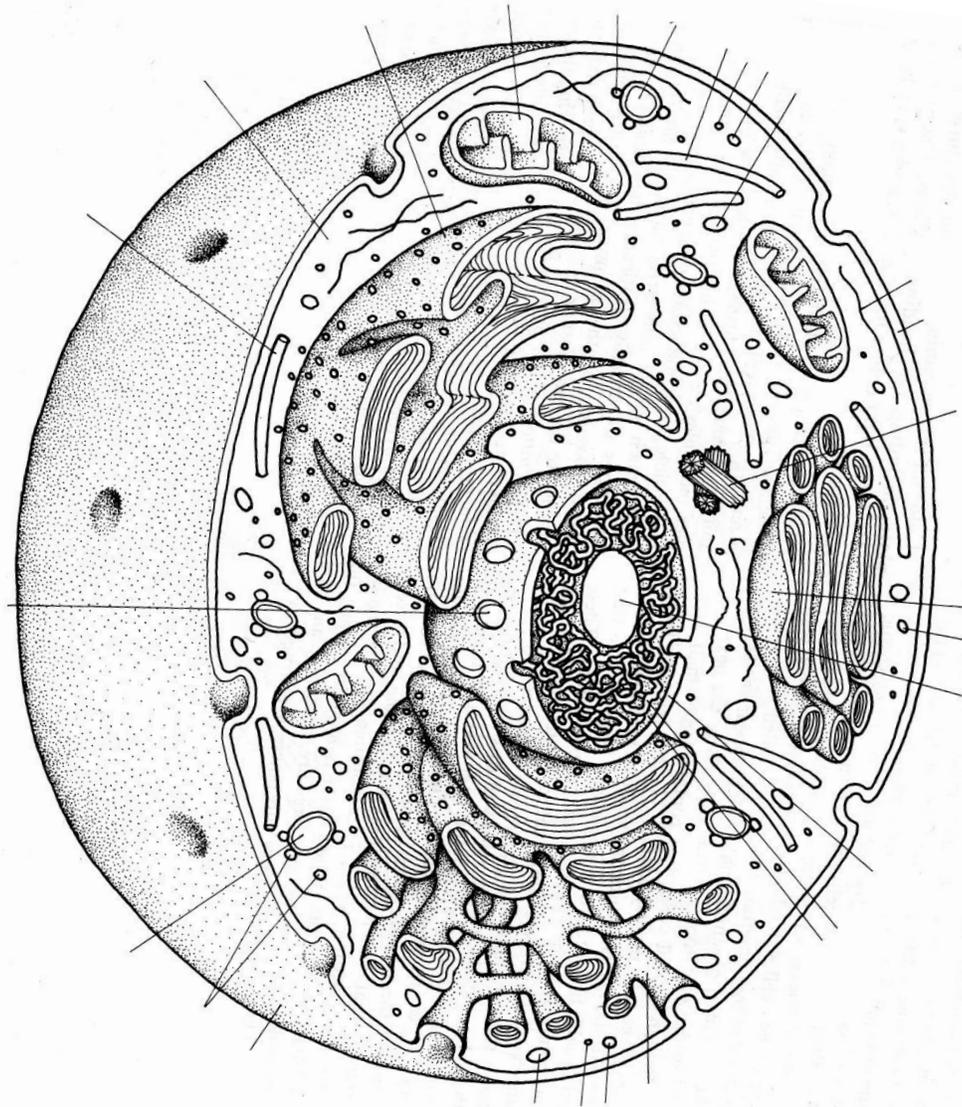
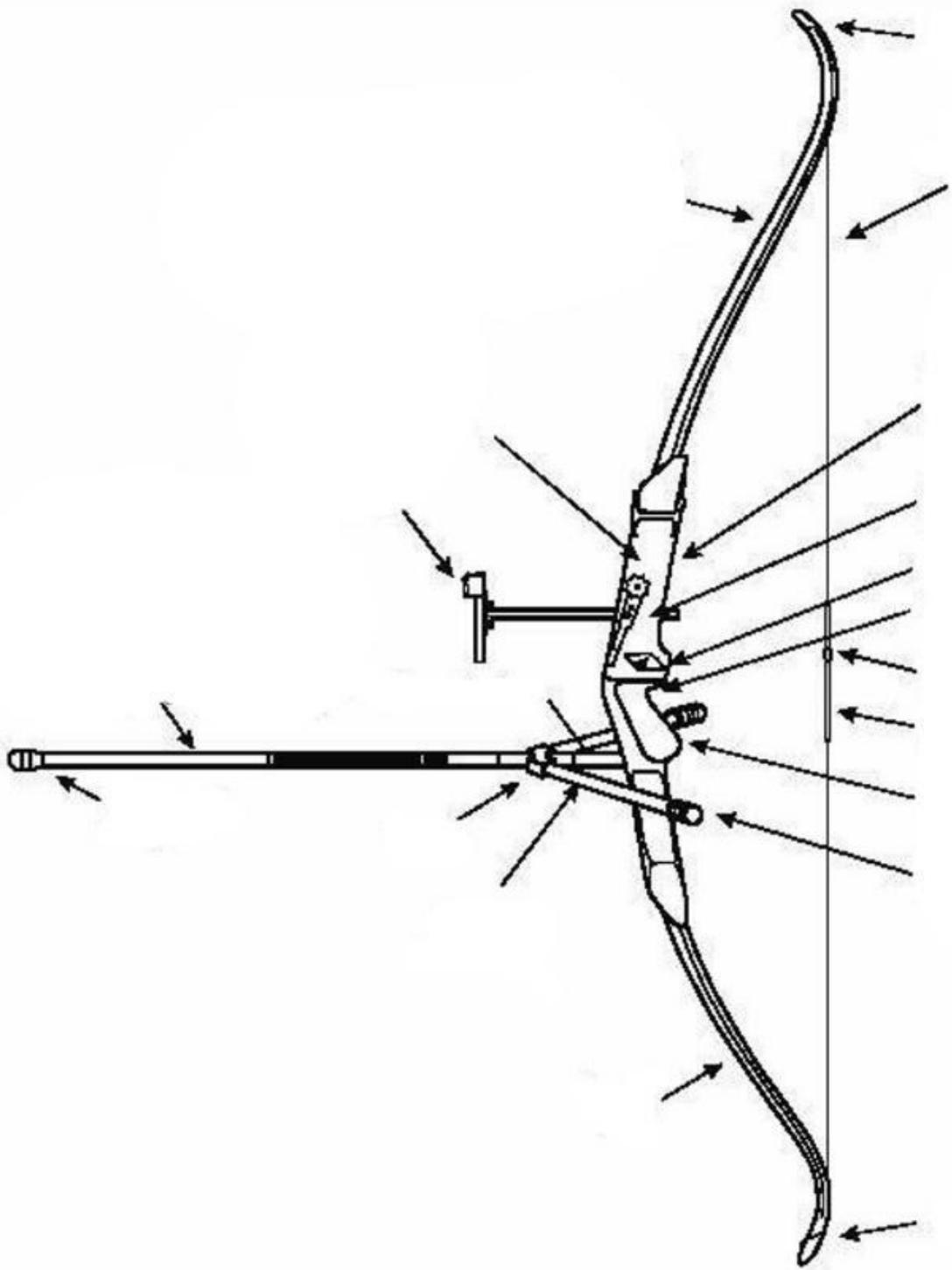
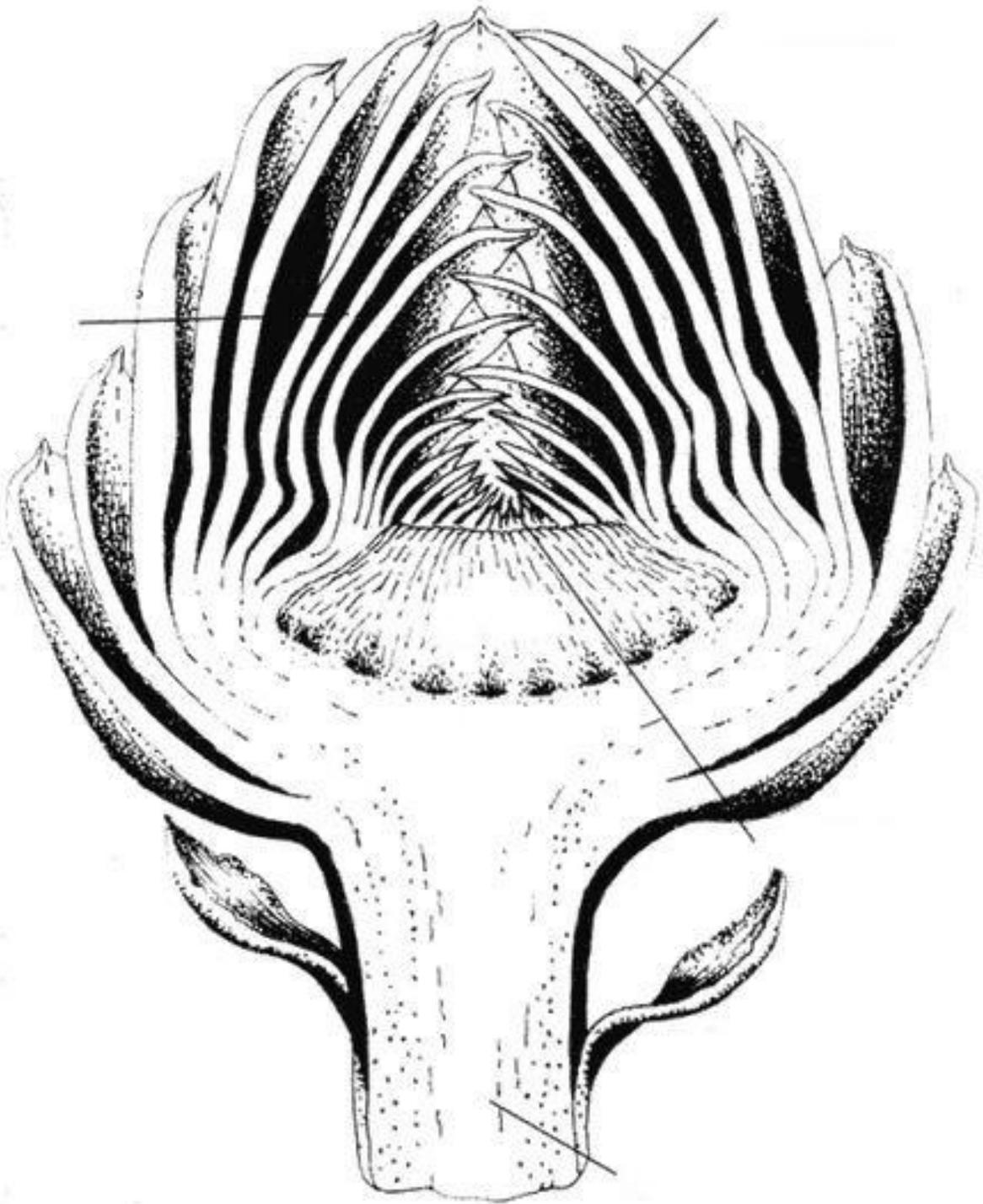
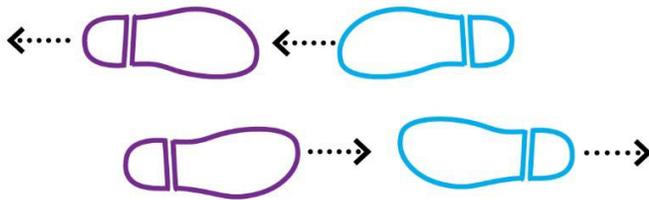
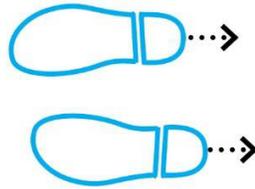
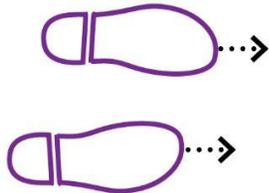
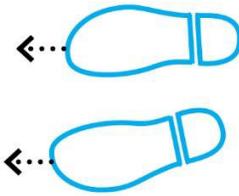
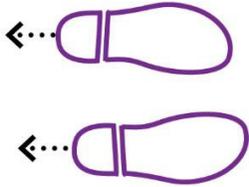
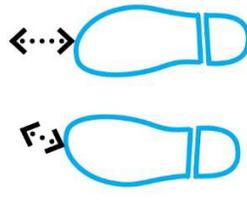
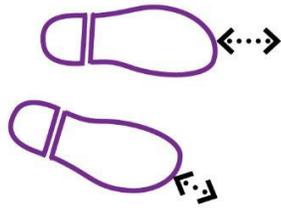
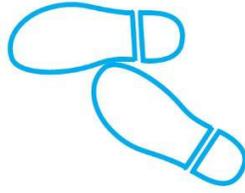
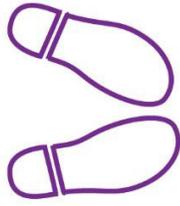


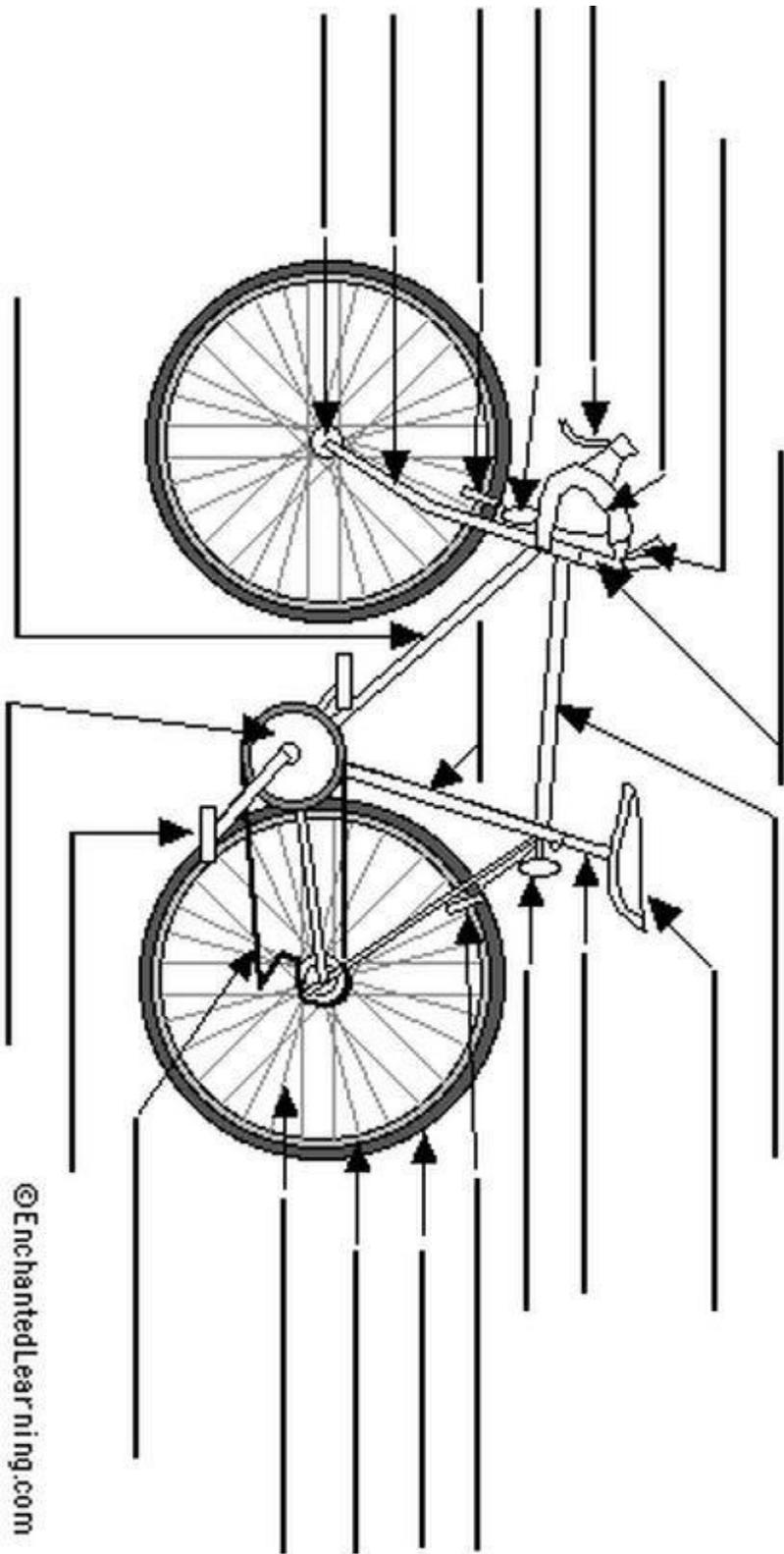
FIG. 1A

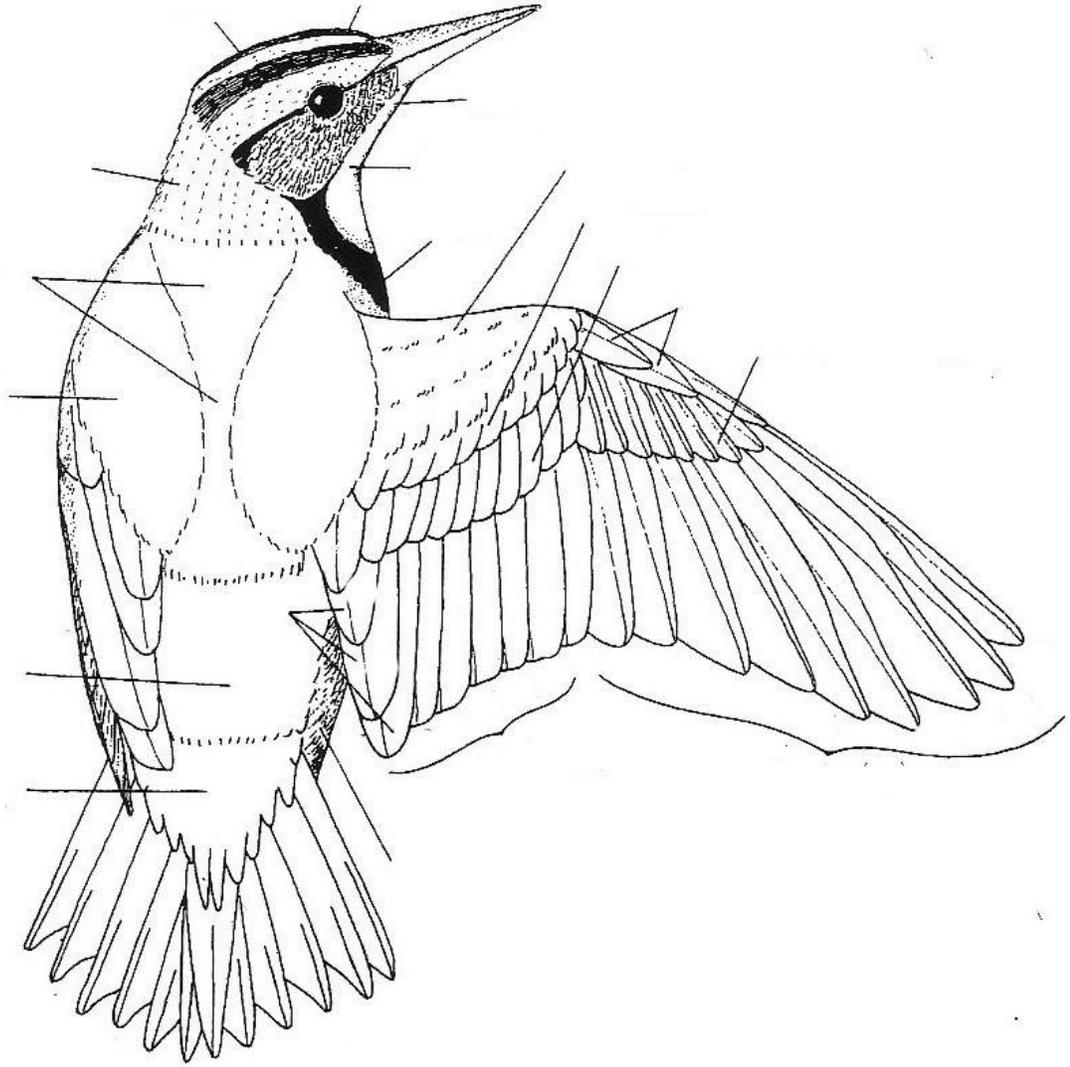


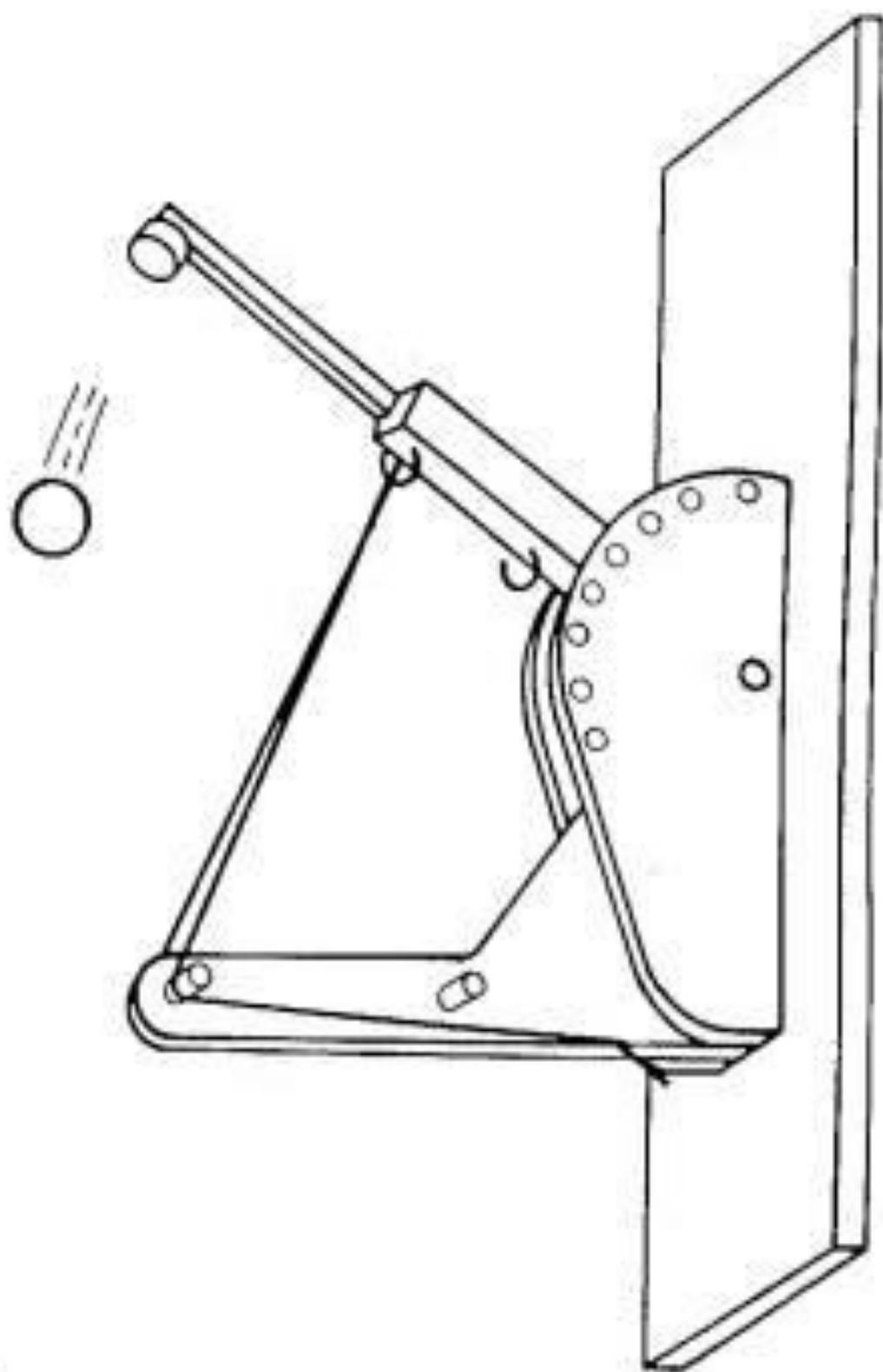












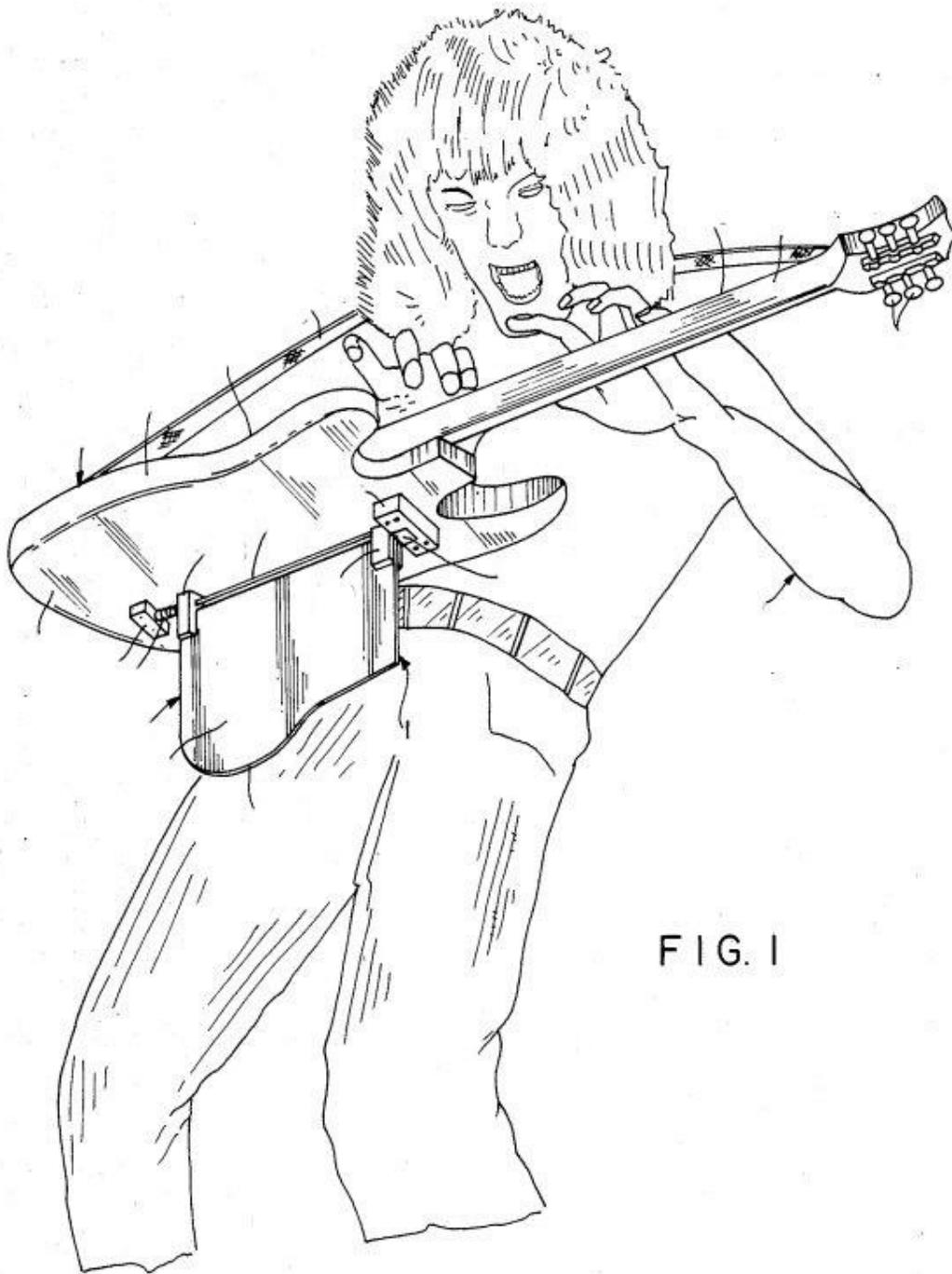


FIG. 1

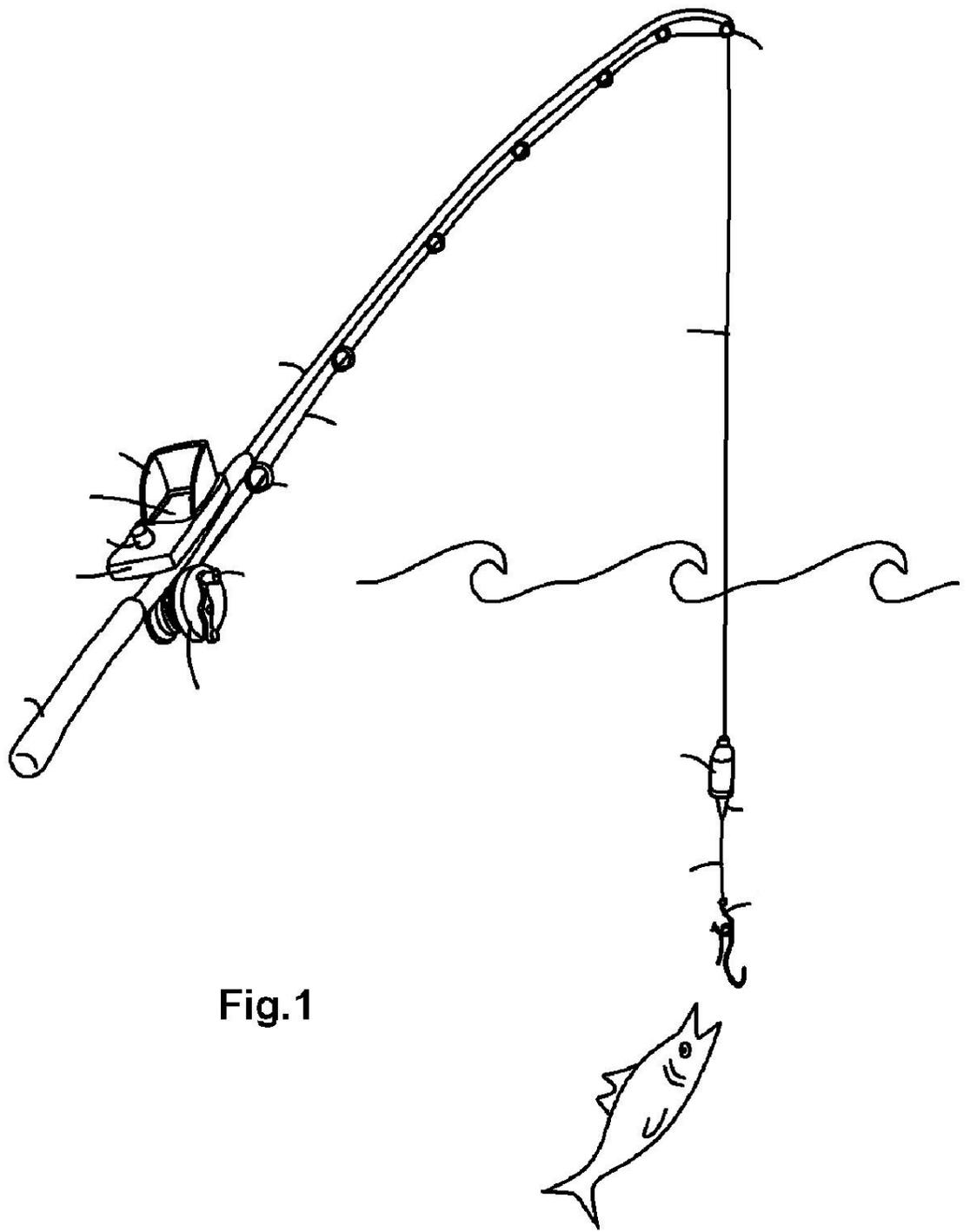
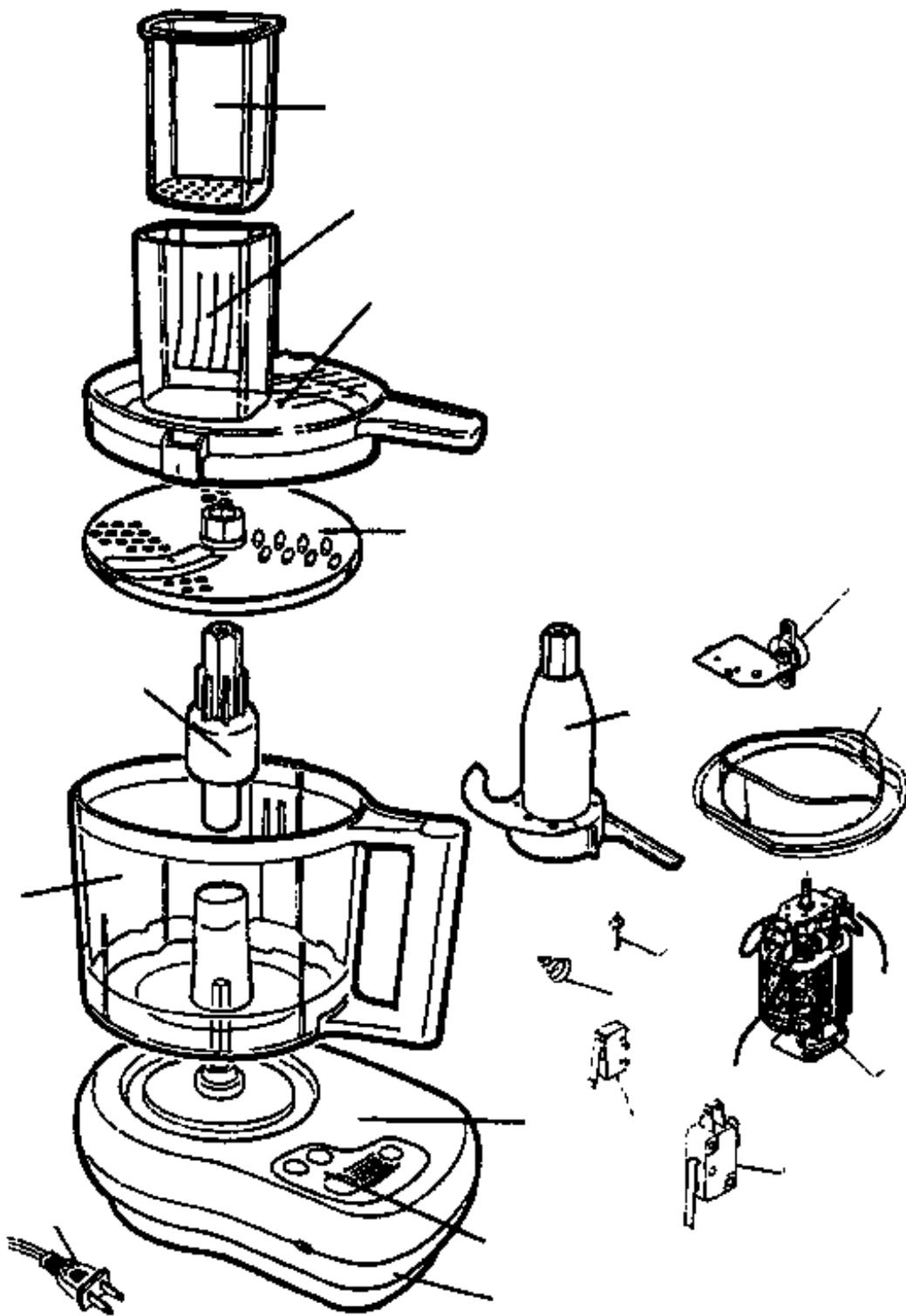


Fig.1



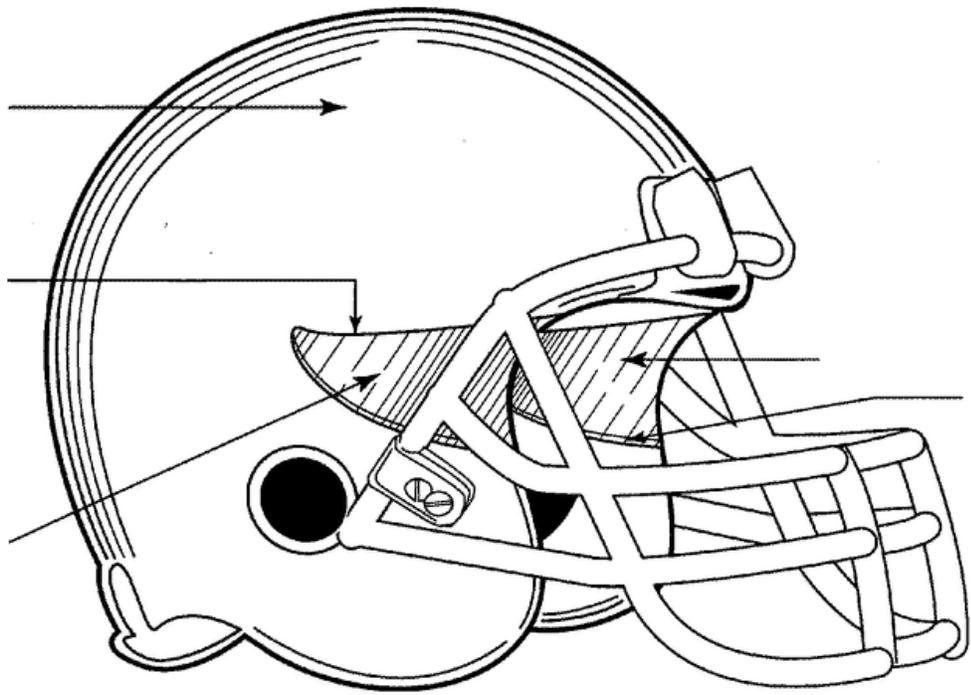
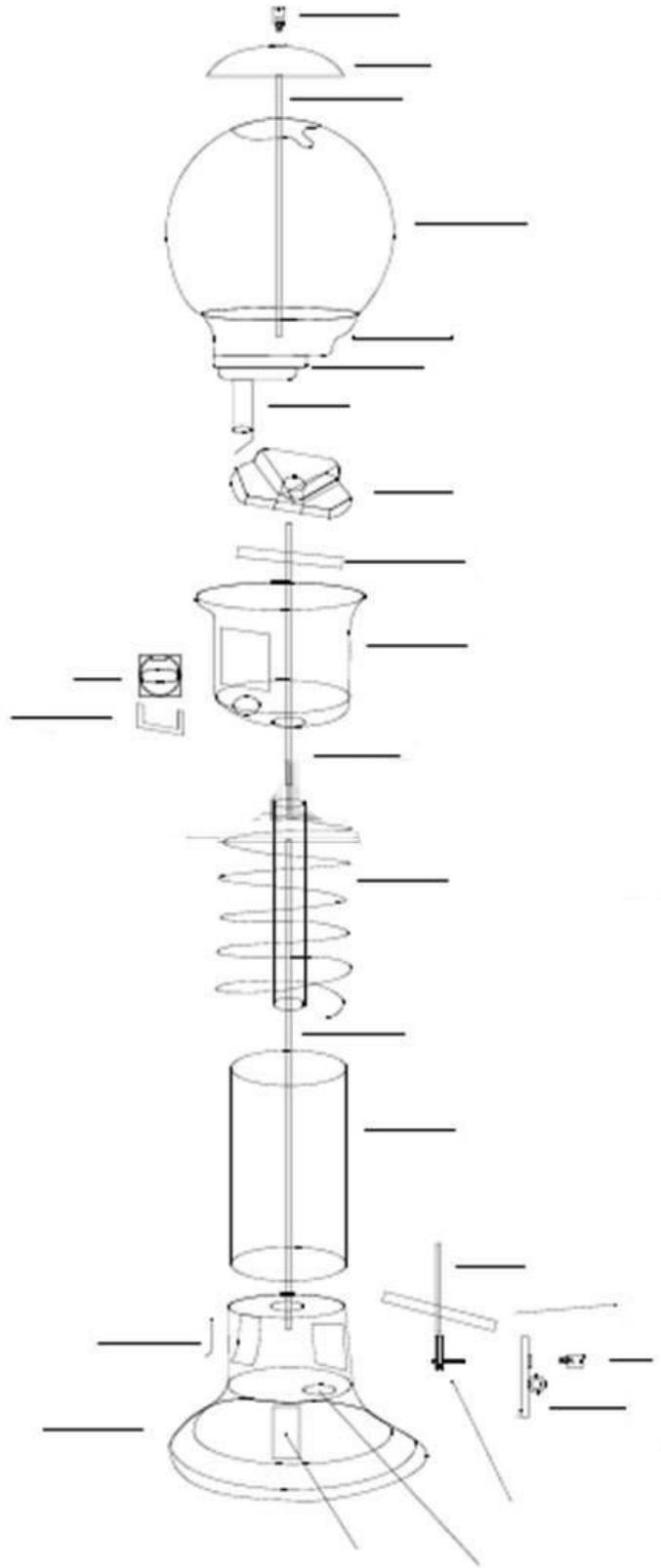
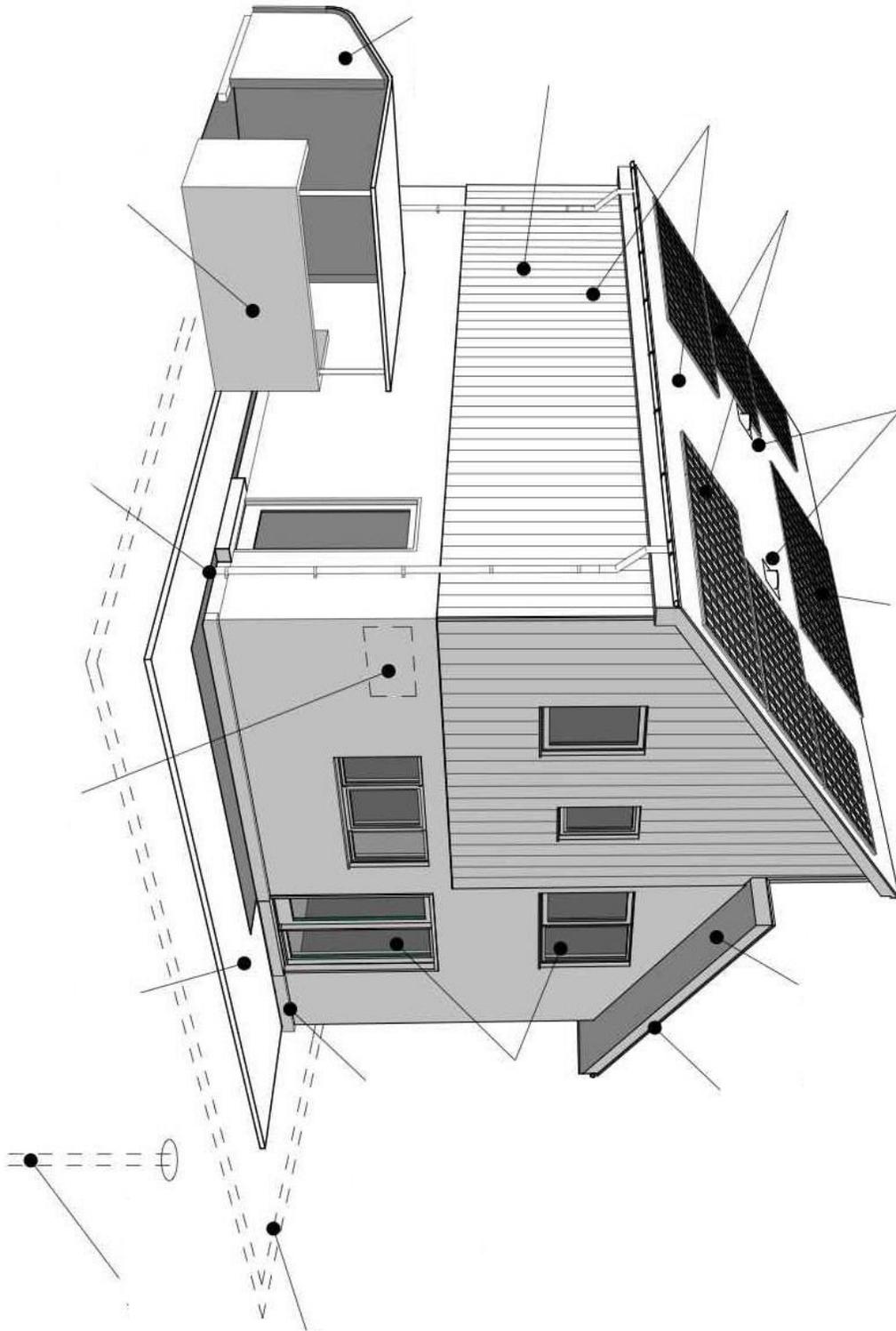


FIGURE .1





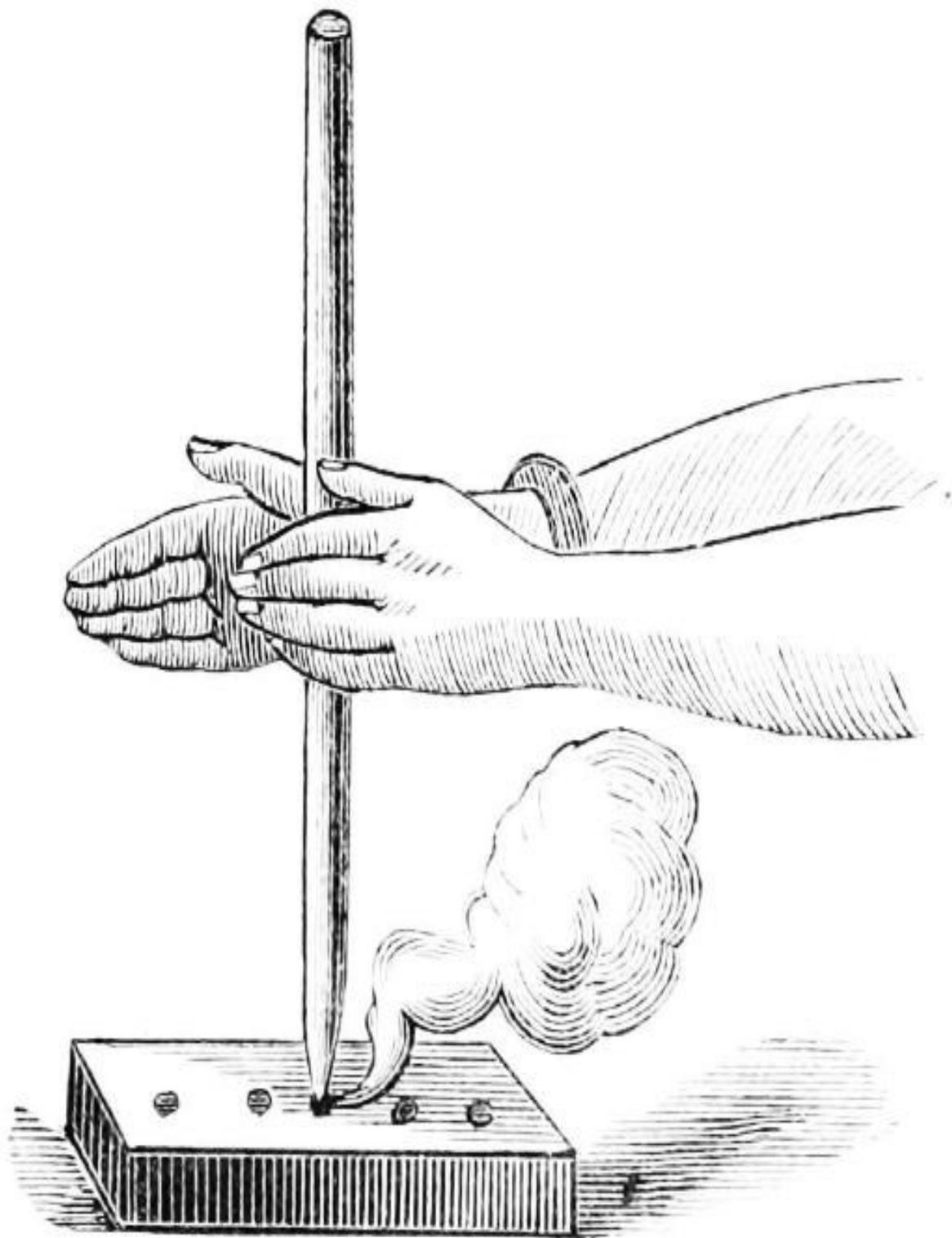




FIG.1

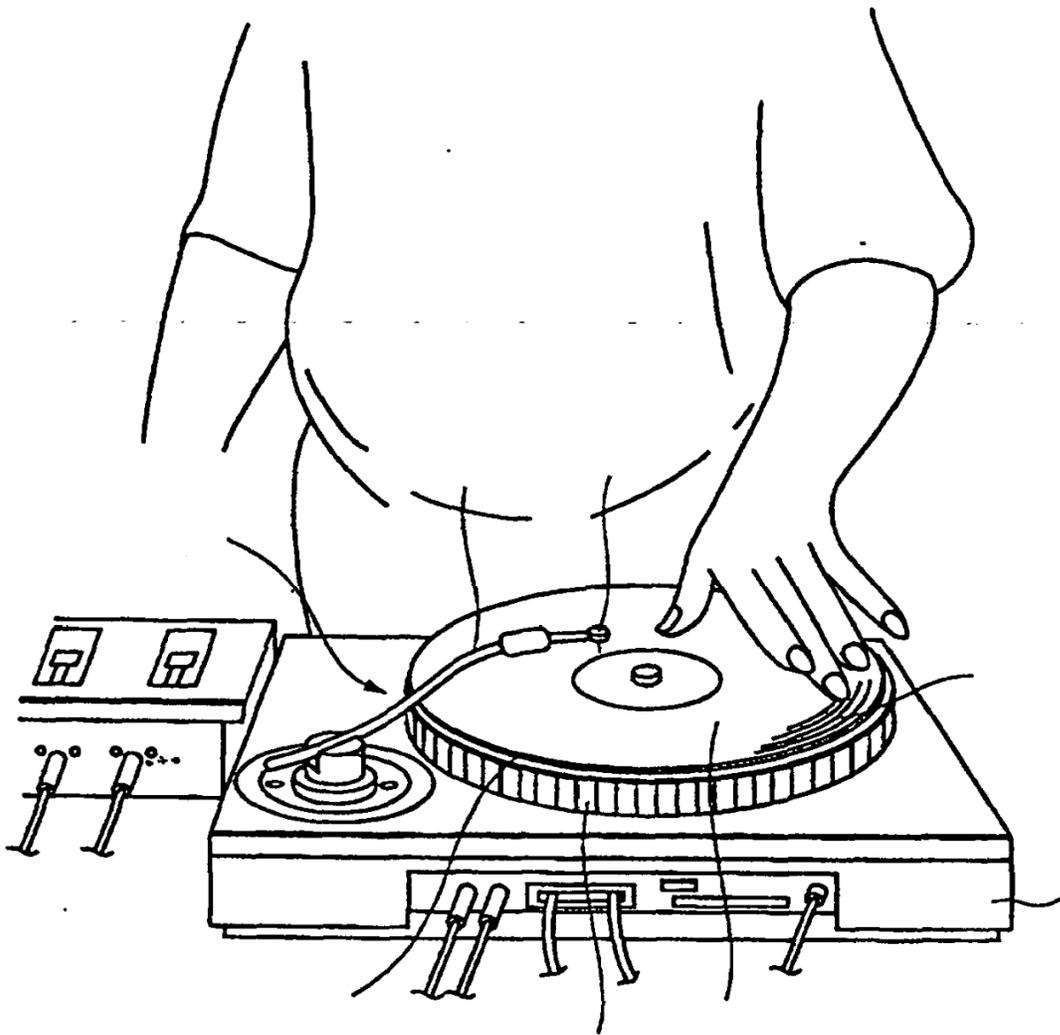
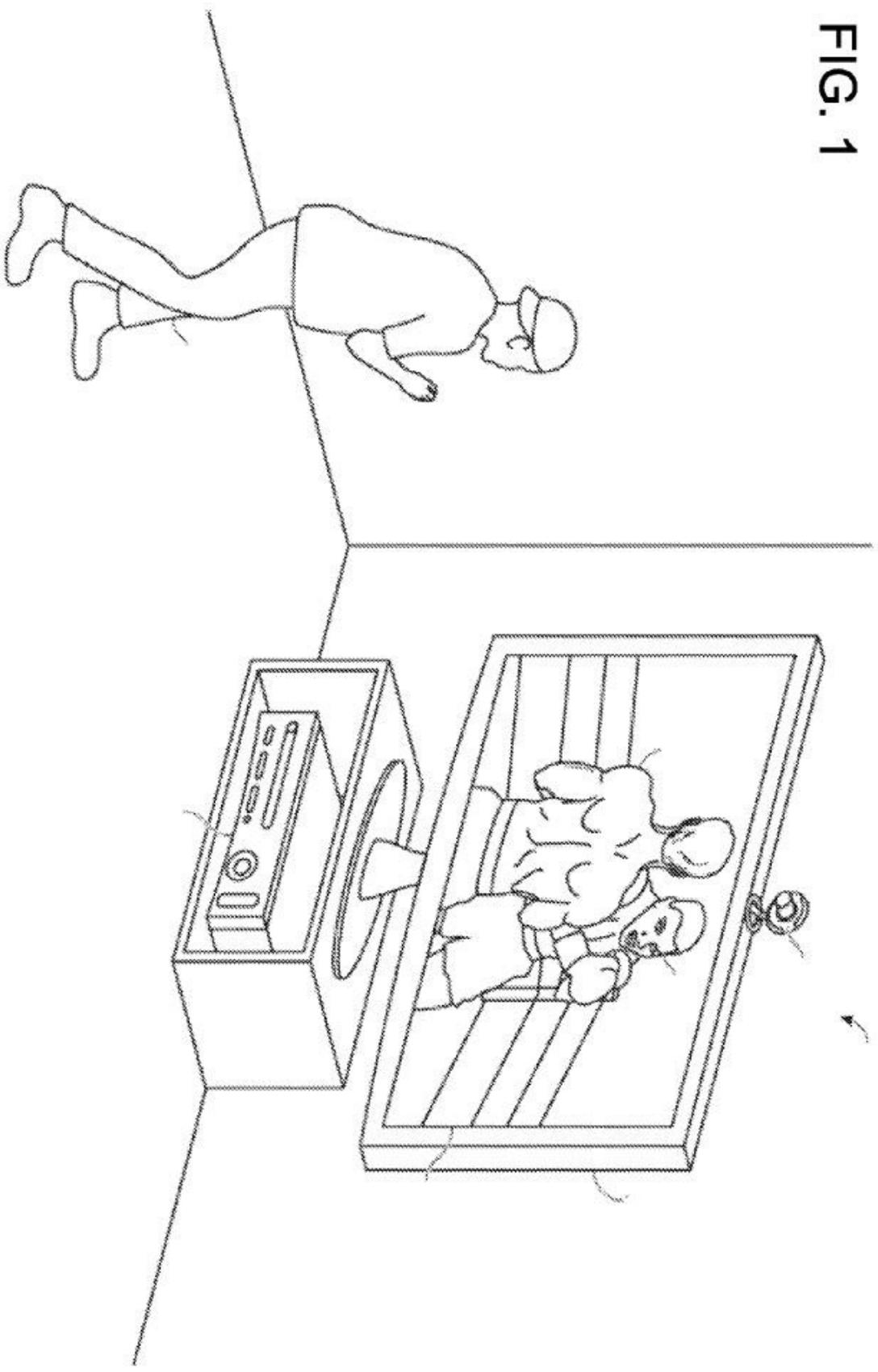
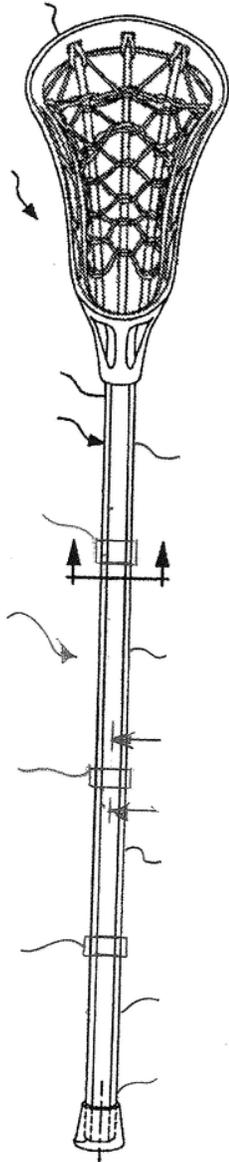
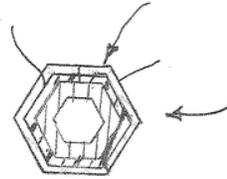


FIG. 1

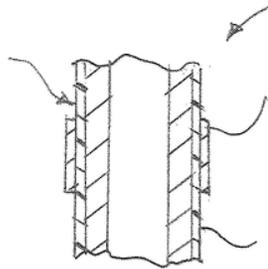




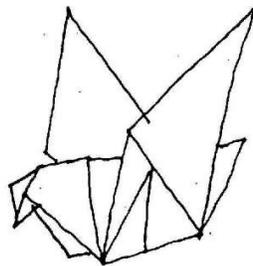
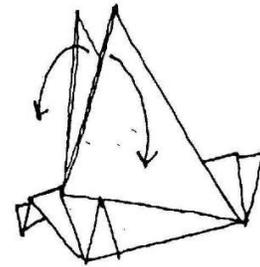
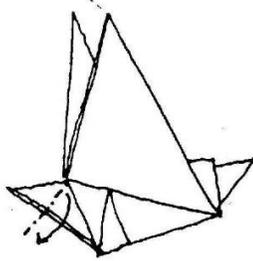
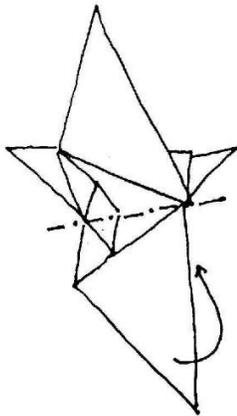
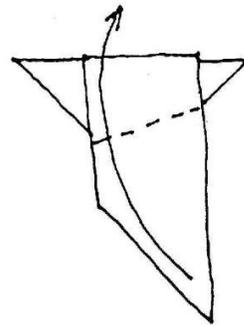
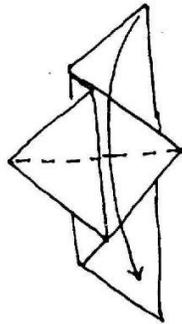
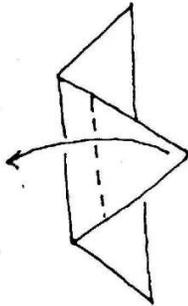
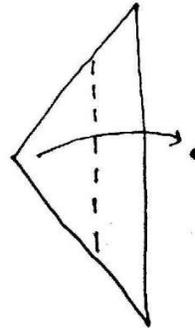
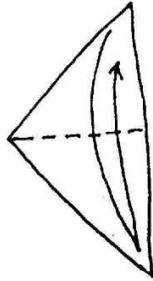
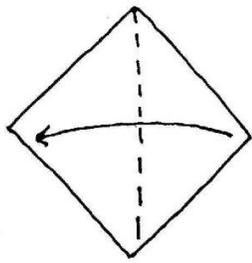
**FIG. 1**

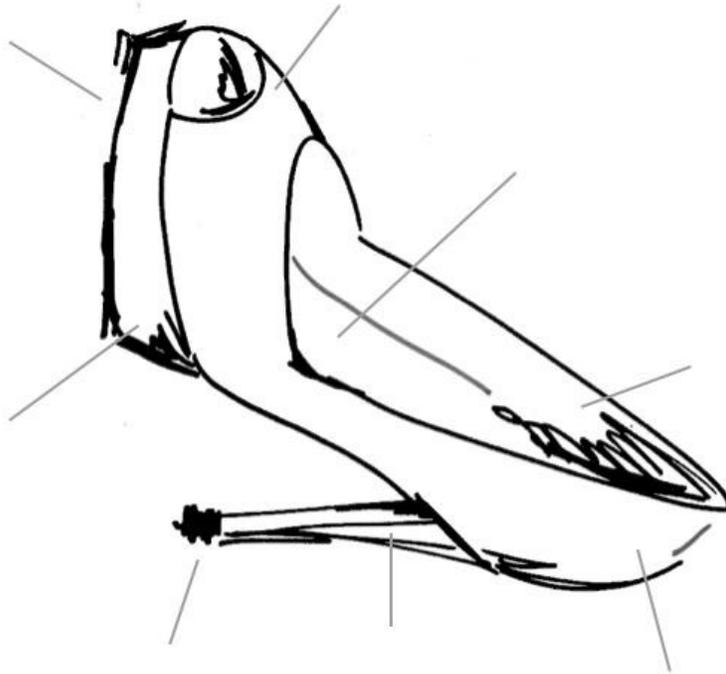


**FIG. 2**

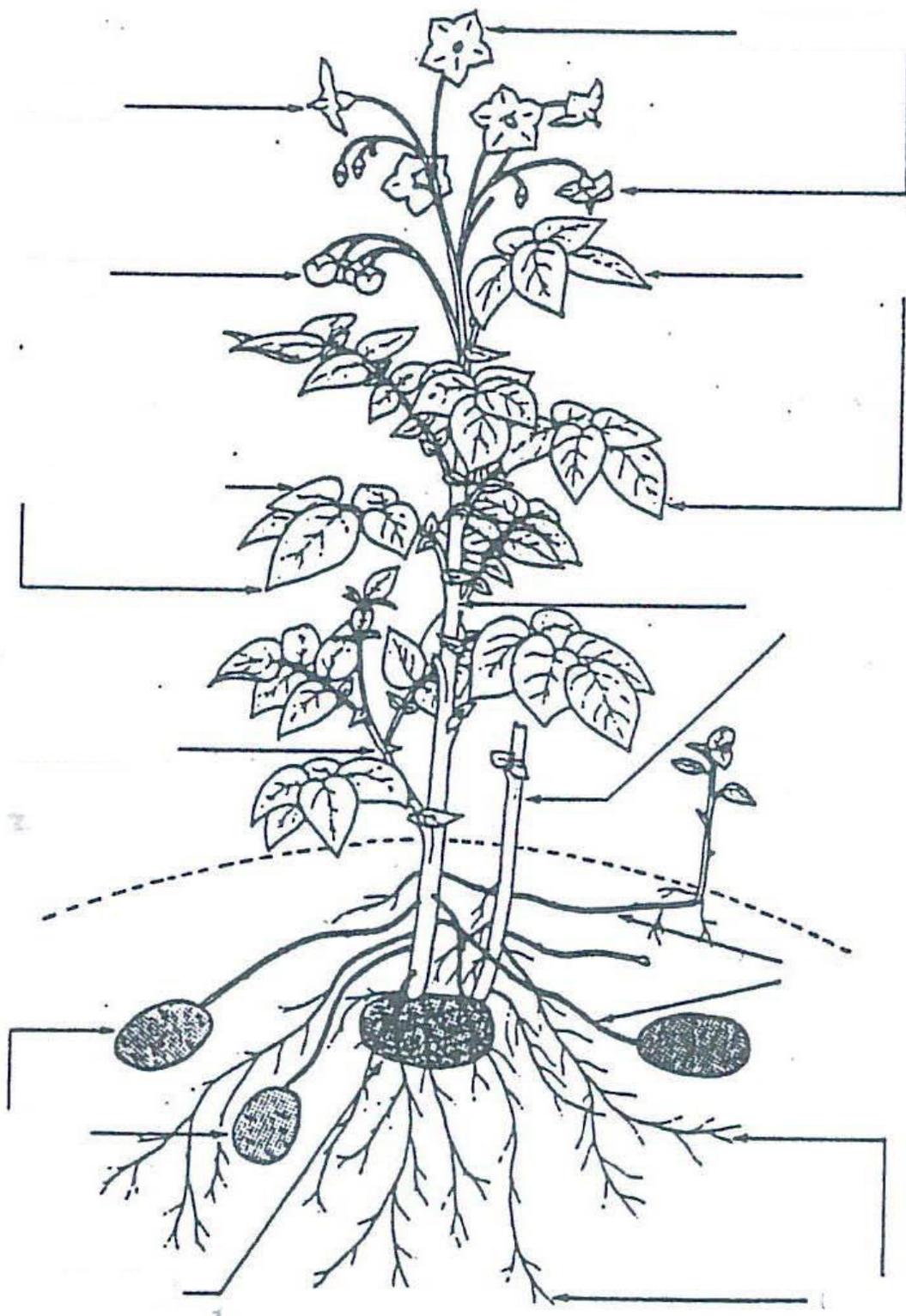


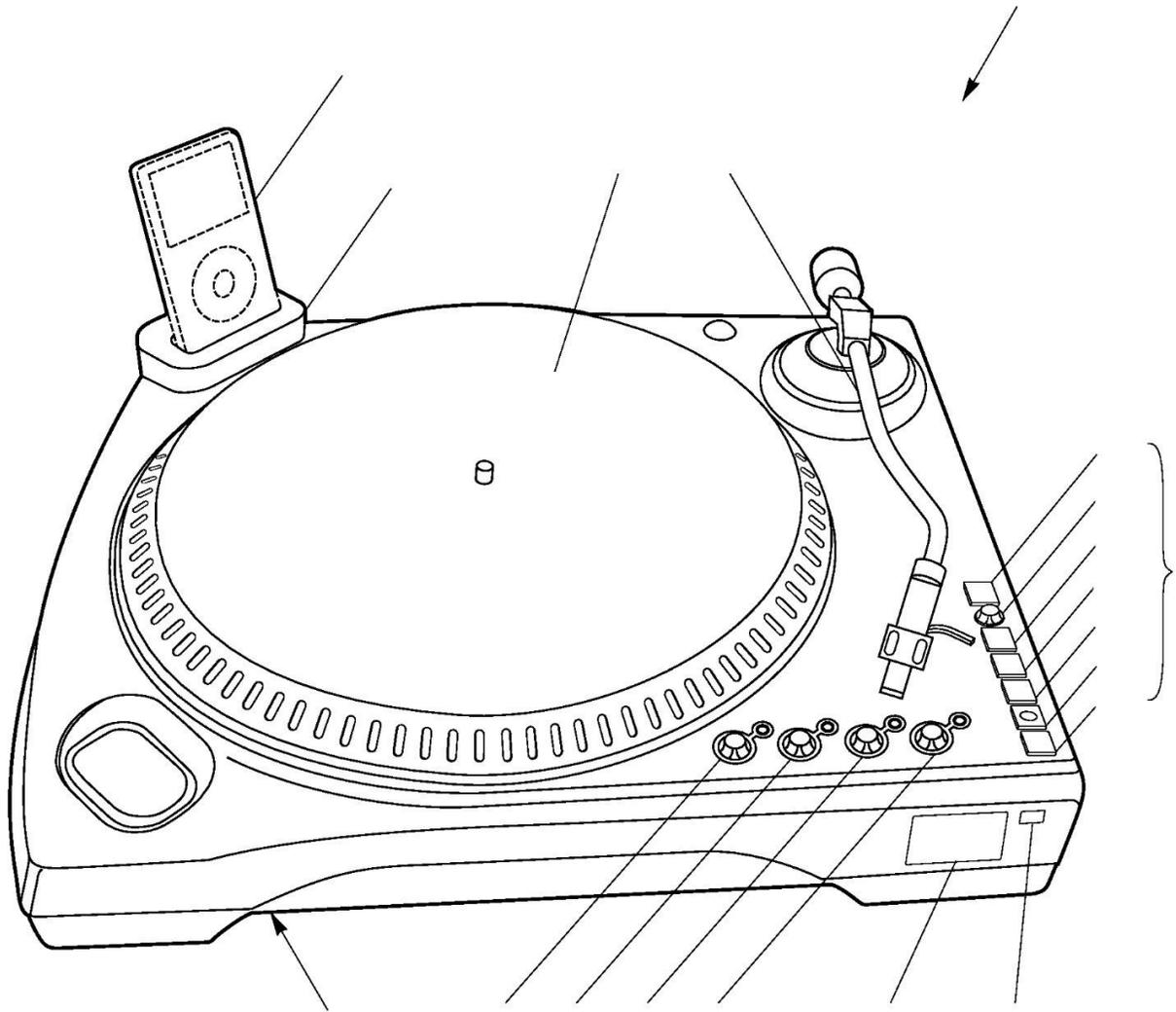
**FIG. 3**

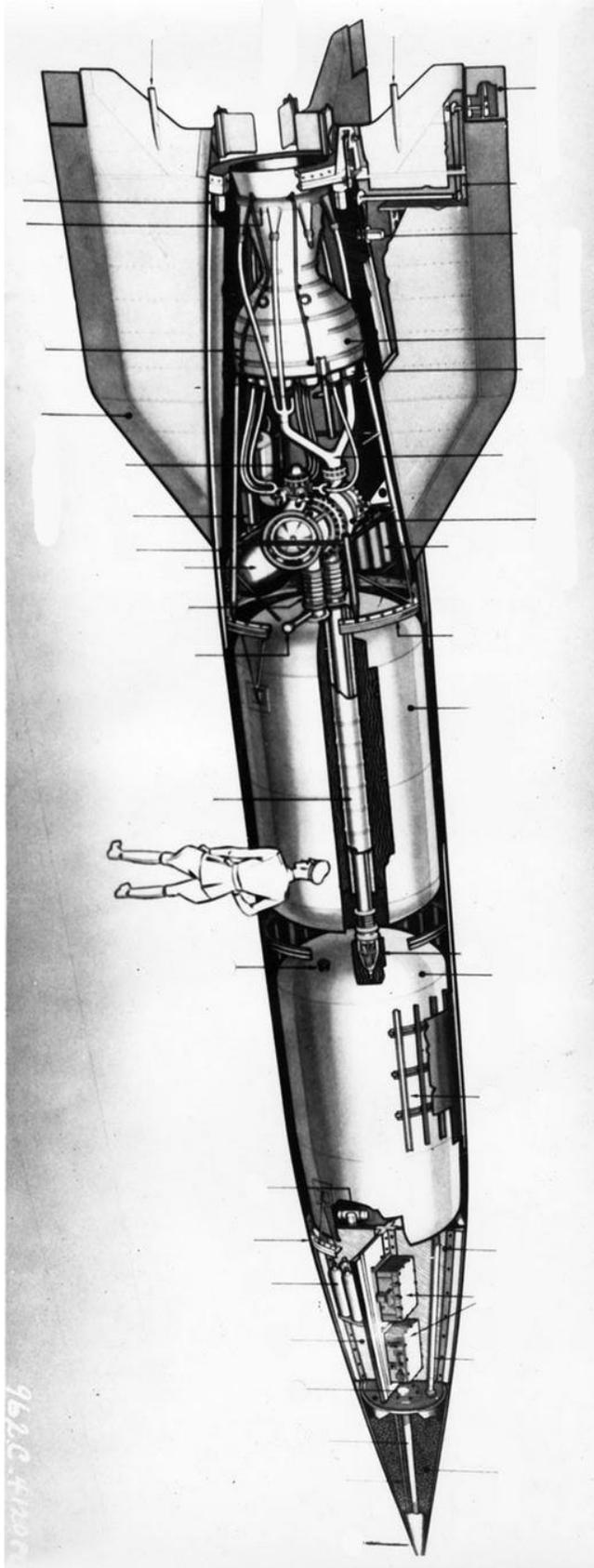






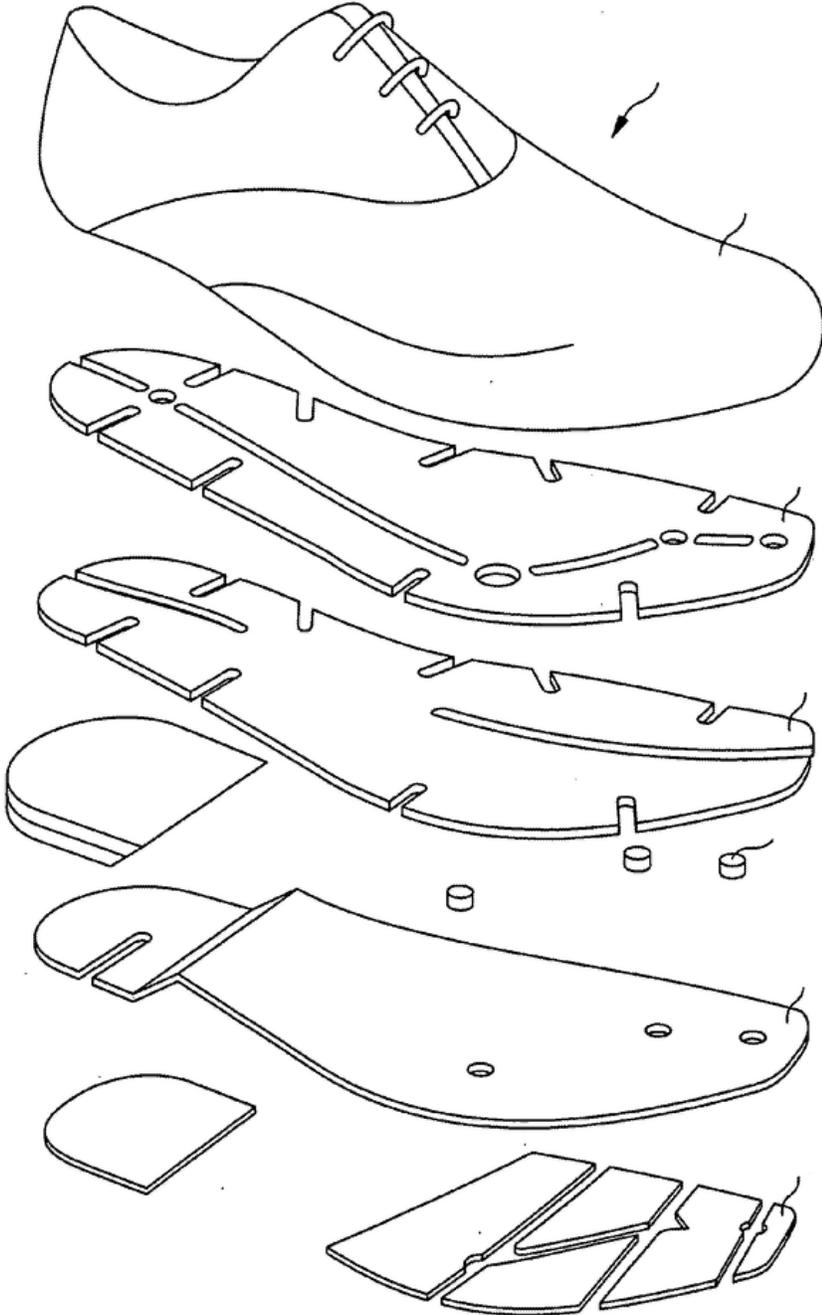






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FIG 2



**PRINCIPAL PARTS**

