

ICCAUA Proceedings Journal

Proceedings of the international conference of contemporary affairs in architecture and urbanism-ICCAUA
Volume 9 (December 2026), 2610123

ICCAUA
Proceedings *Journal*
<https://journal.iccaua.com>

Journal homepage: <https://journal.iccaua.com/>

DOI: <https://doi.org/10.38027/ICCAUA2026EN0123>

Rethinking the Diagram: From Mechanism to Affective Surfaces

* ¹ Çiğdem Karabağ, ² İlke Tekin

¹ Department of Architecture, Faculty of Architecture, İstanbul Kültür University, Türkiye.

² Department of Architecture, Faculty of Architecture, Muğla Sıtkı Koçman University, Muğla, Türkiye.

¹ E-mail: cigdemkarabag@superonline.com, ² E-mail: ilketekin@gmail.com

¹ ORCID: <https://orcid.org/0000-0003-1590-9172>, ² ORCID: <https://orcid.org/0000-0001-8470-0167>

*This study is based on the doctoral dissertation titled “The New Yorker’s New York: A Diagrammatic Distant Reading of Magazine Covers, 1925–2025.”

Abstract

Received: 29.04.2026
Revised: 28.06.2026
Accepted: 01.07.2026
Available online: 10.07.2026

Copyright © 2026 by the author(s).
All rights reserved.

This article is published under an open-access model and is made available in accordance with the terms of the Creative Commons Attribution 4.0 International Licence (CC BY).



The publisher maintains a neutral stance concerning jurisdictional claims in published maps and institutional affiliations.

This article has been selected and peer-reviewed for publication in this journal as part of the 9th International Conference of Contemporary Affairs in Architecture and Urbanism, held on 7–8 May 2026 in İstanbul, Türkiye.

In architectural history, the diagram is framed as a productive mechanism enabling the spatial formation of thought. Deleuze’s reading of the diagram as a fluid, operational surface and Vidler’s definition of it as a temporal, abstract machine expand the concept beyond conventional representation. Today’s architectural landscape and contemporary urban issues emphasize the affective components of urban experiences within this theoretical framework, such as intensity, tension, and memory. This paper introduces the concept of affective diagrammatic surfaces, arguing that the diagram evolves beyond organizing formal relations into a critical surface that reveals the affective registers embedded in spatial encounters. The evolving role of the diagram is discussed in this paper in line with key theoretical precedents within architectural discourse. The methodology is based on a critical literature review and theoretical analysis. Ultimately, the paper proposes a contemporary theoretical framework that repositions diagram theory within an affective context and highlights its relevance for interpreting spatial experience.

Keywords: Architectural Criticism; Diagram Theory; Affective Diagram; Architectural Representation.

1. Introduction

A diagram is a visual and conceptual logical system that simplifies and reorganizes complex relationships, multilayered data, and intellectual processes across various disciplines such as philosophy, art, architecture, and the social sciences (Garcia, 2010; Vidler, 2006). Beyond serving as an explanatory representational tool, a diagram is a productive plane that reconfigures relationships through selective abstraction and spatializes thought. Academic and researcher Mark Garcia defines a diagram as the reduction of a phenomenon or concept to its essential relationships by stripping away all details, and the acquisition of a spatial expression by this reduced structure (Garcia, 2010:18). The origins of the concept of diagram, with its relational and spatial dimensions, extend back to Ancient Greek philosophy. The term is derived from the Greek word διάγραμμα, or *diagramma*, which carries meanings of “drawn figure,” “sign,” and “arrangement composed of signs” (Liddell, Scott & Jones, 1996). Linguistically derived from the components *dia* (“between/along”) and *gramma* (“line/writing”), a diagram emerges as a linear and formal mode of expression that visualizes the relationships between two or more phenomena (Zdebik, 2012:1; Vidler, 2006).

The interdisciplinary circulation of diagrams, particularly in the second half of the 20th century, has made them extremely flexible structures as both representational forms and communication tools. Visuals such as sketches, diagrams, graphs, collages, illustrations, films, animations, and digital simulations can all be part of diagrammatic thinking. In this regard, diagrams have the potential to express both existing and constructed realities as well as unrealized, designed, or speculative scenarios (Latour, 2012).

According to philosopher Gilles Deleuze’s conceptualization, a diagram is an “abstract machine” that transcends representation; it operates spatial relationships, networks of power, and forms of interaction on a productive plane (Deleuze, 2013:54). In this approach, a diagram is not treated as a mechanism that produces fixed meanings, but rather as one that activates relationships and is transformable and rewritable. Writer and philosopher Umberto Eco’s theory of the “Open Work” also supports the plural, ambiguous, and open-to-interpretation nature of the diagram (Eco, 1992:39). In parallel with this theoretical framework, architectural historian Anthony Vidler argues that in the field of architecture, the diagram can be approached as a surface that produces ideological, cultural, and affective effects (Vidler, 1992). The concept of affect is used in the context of urban studies to explain the physical characteristics of space as well as the atmospheres, feelings, and bodily responses experienced within space (Massumi, 2002; Anderson, 2022). In

diagrammatic representations of the city, the atmospheric surfaces of space that generate affective effects are appearing in an increasing number of narratives.

This study proposes the concept of affective diagrammatic surfaces to interpret urban and architectural diagrammatic productions of recent decades by treating the diagram as a mechanism. The study addresses the potential for the diagram to transcend its role as a representational tool that organizes formal and functional relationships, transforming into a critical surface that reveals the affective intensities, uncertainties, and tensions of spatial experience. The scope of the study is limited to an examination of pioneering diagrams that have emerged in architecture from the 1960s to the present, focusing on productions that treat diagrams not as representations generated in architectural practice but as affective, productive, and organizing surfaces. Diagrammatic productions related to technical drawings, performance analysis, or construction processes were excluded from the scope of the study; instead, the focus is on the critical and affective dimensions of the diagram with consideration of conceptual and speculative diagrams. The research does not examine a detailed case study of a specific structure or design practice; instead, this study discusses the conceptual and critical potential of the diagram within selected theoretical approaches and representations.

Within that framework, this paper focuses on defining examples of diagrams from the poststructuralist and postcritical (and post-theoretical) periods, drawing on Gilles Deleuze’s conceptualization of the “fluid abstract machine” and Anthony Vidler’s interpretations of the critical potential of the diagram (Deleuze, 2013; Vidler, 2006; 2010). The next section of the paper presents the research methodology, while the third section outlines the theoretical framework. Within this theoretical framework, the mechanisms of the diagram, the transformation of the diagram in architecture, and affective narratives are examined. The fourth section presents the results and discussion. In conclusion, this paper argues that, in the process spanning from the poststructuralist period of the 1960s–1980s to the postcritical and post-theoretical approaches of the 1990s and beyond, the theoretical evolution of the diagram has shifted from representation to production, turning toward critical affective narratives that reveal the affective dimensions of spatial experience beyond the regulation of formal relationships. By offering critical, open-ended readings, affective diagrammatic surfaces trigger in their readers desires, fears, nostalgia, imaginary images, and the associated experiential intensities related to the city and architectural space. In this context, this study examines urban and architectural diagrams from an affective perspective, offering a contemporary theoretical framework that contributes to the extensive literature of architectural theory.

2. Research Methodology

In this paper, in order to discuss affective diagrammatic surfaces, the conceptual expansion of the diagram, its grounding in the relevant philosophical context, its development based on the social ruptures and poststructuralist critiques that emerged in the second half of the 20th century, and the transformations it underwent in postcritical and post-theory architecture in the 21st century are addressed. The research’s methodological approach is situated within the critical and productive thinking practices inherent in design thought (Figure 1).

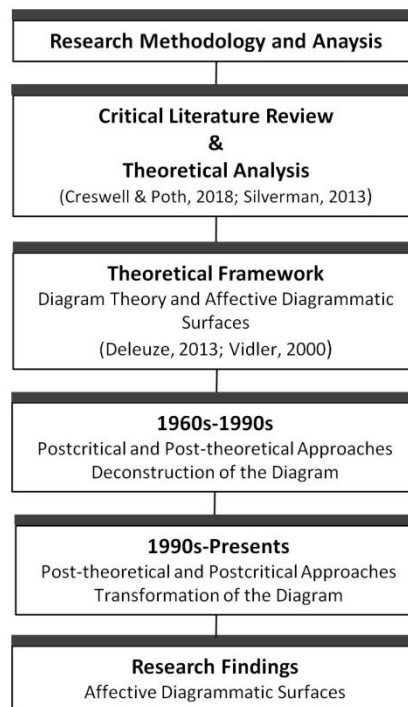


Figure 1. Research Methodology Framework.

The diagram, which operates across different scales, is examined in this study as a conceptual tool that connects historical, cultural, and technological layers, making social flows, cultural tensions, and unconscious dynamics visible. The research methodology consists of critical literature analysis and theoretical analysis (Creswell & Poth, 2018; Silverman, 2013). The theoretical analysis is presented in the next section, followed by a discussion of diagrammatic productions through the selection of exemplary cases that are pivotal in the field of architecture. This approach

facilitates a discussion on the changes and transformations that urban and architectural diagrams have undergone from the 1960s to the present.

3. Theoretical Framework

In contemporary design thought, the diagram has evolved into an architectural tool within a practice of critical and creative thinking. This evolution signifies not only a formal transformation but also a methodological shift in the approach to urban space. In urban research, the diagram becomes a narrative capable of representing the city's multilayered nature. In the field of architecture, these forms of representation became particularly prevalent in the final quarter of the 20th century. Amid the cultural and social upheavals of this period, the influence of pioneering architects such as Rem Koolhaas, Bernard Tschumi, Daniel Libeskind, and Peter Eisenman fostered a conceptual framework that transformed the field of design and architectural practice through diagrammatic productions. Beyond the mere production and communication of design, these diagrams revealed cultural, ideological, and speculative layers. During this period, diagrams depicting utopias and imaginary spaces emerged alongside narratives where the perception of reality was shattered, and alternative or impossible realities were presented. Charles Jencks emphasized the theoretical power of the diagram in constructing urban future scenarios and conceptualized the diagram as a predictive and futurological field of imagination (Jencks, 1997).

From the 1990s to the 21st century, the diagram has functioned as an intersection of the city's physical, morphological, cultural, ideological, and affective layers in representations of the city. These narratives encompass bodily experiences and sensory impressions formed through the relationship with the city beyond its material fabric. In this process, the diagram has become a hybrid interface operating between the urban unconscious and the collective consciousness. The works of pioneering figures such as Rem Koolhaas and AMO, Teddy Cruz, Mathur / da Cunha, Forensic Architecture, James Corner, and MVRDV can be understood as affective narratives of urban space. Different subjects ranging from the right to the city to war crimes, from economic data to ecological destruction, from migration and spatial segregation to homogenizing generic space, from conflict and surveillance to climate and agricultural data, from empathy toward the modern city to tragedy, from opposition to discomforts and everyday flows are inscribed into the narratives of affective surfaces. The processes through which the atmospheric, critical, and fictional affective surfaces of the diagram have emerged are examined in the following subsections with defining examples of their periods.

3.1. Diagram and Its Mechanisms

The philosophical dimension of the diagram becomes clear through the conceptualization of the "abstract machine," which Gilles Deleuze developed based on his analyses of power in his book *Foucault* (1986). In Deleuze's book, the diagram is neither merely a visual archive nor a static representation; it is a cartographic logic of organization that traverses the social field from end to end (Deleuze, 2013:54). The coexistence of the relationships established by these multiple components defines the mechanism of the diagram, which functions as a speechless and blind machine. In this context, the diagram is a productive structure that cannot be reduced to a specific space or time; it operates by materializing in different contexts. In modern thought, this operation is positioned not as a representational tool but as an abstract system wherein social, epistemological, and spatial relationships are produced. The mechanism of the diagram constructs a network of complex components through expressions such as analogy, metaphor, repetition, elevation, and transformation. Through the coexistence of the semantic and/or non-semantic relationships established by these multiple components, the mechanisms constituting the whole are defined (Zdebik, 2012).

The influence of French historian and philosopher Michel Foucault's analyses is significant in the intersection of the diagram, with its expansive narrative language, and the fields of philosophy, art, science, social science, and history. One of Foucault's most debated sociospatial analyses is articulated in the panopticon model (Foucault, 1992). With this analysis, Foucault addresses the spatial organizations that contribute to the formation of social order. The panopticon, as designed by the English social theorist Jeremy Bentham in 1785, entails a prison diagram, and this architectural model serves as an epistemological diagram of the modern surveillance society in Foucault's analyses (Foucault, 1992; Watkin, 2019). By reorganizing the forms of power, norms, and visual regimes of a specific period, the diagram mediates the transformation of cultural codes. Building on Foucault's analysis, Deleuze interprets the diagram not merely as a schematic representation of power relations; it is a productive system that establishes new relationships between signs and images (Deleuze, 2013:54).

Diagrams, which serve as visual and abstract projections of modes of thought and spatial configurations shaped by the epistemology of a given era, are, according to Deleuze, in a state of constant flux and transformation (Deleuze, 2013). As a result of this fluidity, diagrams are never completed, static structures but rather emerging cognitive-spatial systems. Every social formation produces its own distinctive diagrammatic arrangements. Rather than being universal, a diagram varies according to historical and social contexts (Deleuze, 2013:55).

Diagrams, which function like dynamic interfaces, enabling transitions between systems such as representation–reality, concept–object, and fiction–construction (Frichot, 2017; Vidler, 2000), share the same abstract operational logic, even though those systems may differ structurally. In this process, the diagram transcends its role as a technical tool to become a cultural productive structure. This productivity is linked to the diagram's capacity to trigger possibilities across different systems, activate a non-formal order, and create new layers of meaning (Zdebik, 2012:1). At the sociospatial level, diagrams serve as carriers of abstractions regarding life that are produced in the human mind concerning space; they make visible the organizational logic of cities, institutions, and everyday life practices (Ceylan, 2010:27). In this context, the diagram's productive functioning is not limited to power relations alone. It also generates new layers of meaning through the circulation of images. This multilayered process, which enables a form of

representation where images seem to take the place of language, is also becoming a foundational tool for thinking and production in architecture.

3.2. Diagram in Architecture

The diagram, as old as the history of architecture itself, is defined as a productive mechanism that enables the spatial formation of thought (Allen, 2009, 2012). At the same time, it functions as a conceptual interface that facilitates the transfer of knowledge and methods from other disciplines to architecture. According to Deleuze and Guattari, the diagram can be defined as a map of the relationships between abstract machines and forces, and this definition remains one of the most influential and enduring foundations of the theories developed on the diagram in architecture (Garcia, 2010:23; Deleuze & Guattari, 1987). Significant shifts occurred in theoretical productions regarding diagrams during the 1960s–1980s and in the period following the 1990s; poststructuralist and postcritical approaches have brought about critical production in architectural representation.

3.2.1. Poststructuralist Approaches, Critical Theory, and Deconstruction of the Diagram

As theory began to buckle under its own weight in the second half of the century, the strong theoretical foundations of the 20th century offered support for a new era in diagramming and architectural thought in general. The utopias of neo-avant-garde groups such as Archigram, Superstudio, and Constant Anton Nieuwenhuys (the Situationists), which shaped the architectural thought of the era during the 1960s and 1970s, featured technology-driven megastructures and constructed new social orders by offering diverse social and urban critiques (Figure 2). These works visualize the spaces of a fragmented, undefined, and uncertain new world through collage techniques while depicting the urban landscape as comprising dynamic, flexible, and variable structures. For example, from among these drawings, which would influence architecture for decades to come, the works of Superstudio foreshadow the programs and event-oriented architecture of Rem Koolhaas and Bernard Tschumi (Shields, 2014:109).



Figure 2. Top: “Tuned Suburb” (Ron Herron, Archigram, 1968). Left: “New Babylon” (Constant Anton Nieuwenhuys, 1971). Right: “The Happy Island” (Superstudio, Supersurface, 1971).

The explosion of theory in philosophy and the humanities, particularly from the 1960s onward, played a significant role in the emergence of the utopias of that era and shifted architectural discourse onto new ground. During this period, theory became a field that was increasingly autonomous and at risk of becoming detached from production processes and practical applications. As Terry Eagleton notes, starting in the 1970s, “theory” began to function as a means of explaining or guiding thought, transforming into a discourse regime in its own right and even a form of cultural capital (Eagleton, 2006). Thus, in art, literature, and architecture, an intellectual climate emerged in which critical discourses lost their connection to practice and theory became a prerequisite and reference system. Examples of projects in which this mode of thought crystallized in the field of architecture include the designs of Peter Eisenman (Figure 3). In his 1984 article “The End of the Classical: The End of the Beginning, the End of the End,” published in *Perspecta*, Eisenman argues that architecture should focus on its own autonomous rules independently of meaning, function, and context (Eisenman, 1984). In his critiques of both functionalism and postmodernism’s historicism, he defines architecture as a field that is “devoid of meaning, self-sufficient, and based on formal rules” (Eisenman, 2000). The origins of the ideas guiding Eisenman’s architectural designs also stem from the deconstruction theory developed by the French philosopher Jacques Derrida in the 1980s (Derrida, [1967] 1976).

The presence of the diagram as a foundational element in the theoretical realm is evident not only in Peter Eisenman’s abstract-structural matrices but also in Cedric Price’s drawings. With his works from the 1960s, Price is one of the pioneers of diagrammatic architecture. Through his diagrams, Price conveyed dynamic circulation systems,

environmental conditions, and infrastructure elements, going beyond merely presenting the functional in planimetric drawings to “organize social space” (Garcia, 2010). Similarly, in Bernard Tschumi’s event-space diagrams, the movement of the body becomes visible. Questioning the limitations of existing architectural representations such as orthographic projection, Tschumi adopts an architectural design philosophy centered on the movement of the body and, in his book *Architecture and Disjunction* (1996), emphasizes the interaction between the static and the dynamic with the following statement: “There is no architecture without action, events, or programs.” In *Manhattan Transcripts* (1981), he creates diagrams using collage and montage techniques rather than conventional floor plans, sections, or elevations and uses these diagrams, which recount his shocking experiences in the city, to document events within the built environment. This conceptual approach has accordingly shaped Tschumi’s architectural projects. In the Parc de la Vilette project (1982–1998), he deconstructed the traditional form of spatial construction; by separating spaces into layers, and reassembling them, he designed “follies” that he left to the user’s experience without defining a specific function (Tschumi, 1982). Another prominent architect of this period known for his diagrammatic works, Daniel Libeskind, created a series of collage drawings titled “Collage Rebus” (1970). In the 1970s and 1980s, he deconstructed and reassembled architectural plans and perspectives axonometrically to explore space and form in three dimensions. Among these collage drawings, which allow numerous spatial interpretations, his works “Micromegas” (1978) and “Chamber Works” (1983) stand out for forming a dynamic synthetic whole from fragments (Shields, 2014) (Figure 2). The diagrams produced during this period followed an approach that critiqued, organized, and made visible urban, social, and spatial understanding rather than focusing on professional production practices and/or technical construction methodologies (Eisenman, 1999; Lucan, 1991; Garcia, 2010). References to thinkers such as Jacques Derrida, Michel Foucault, Roland Barthes, and Gilles Deleuze became an essentially mandatory foundational code in the debates of this period (Cusset, 2008). In the 1960s–1980s, discussions on diagrams focused on ideological discourses and the diagram became part of regimes of representation. This understanding transformed the diagram into a tool that was as critical as it was political (Carpo, 2017).

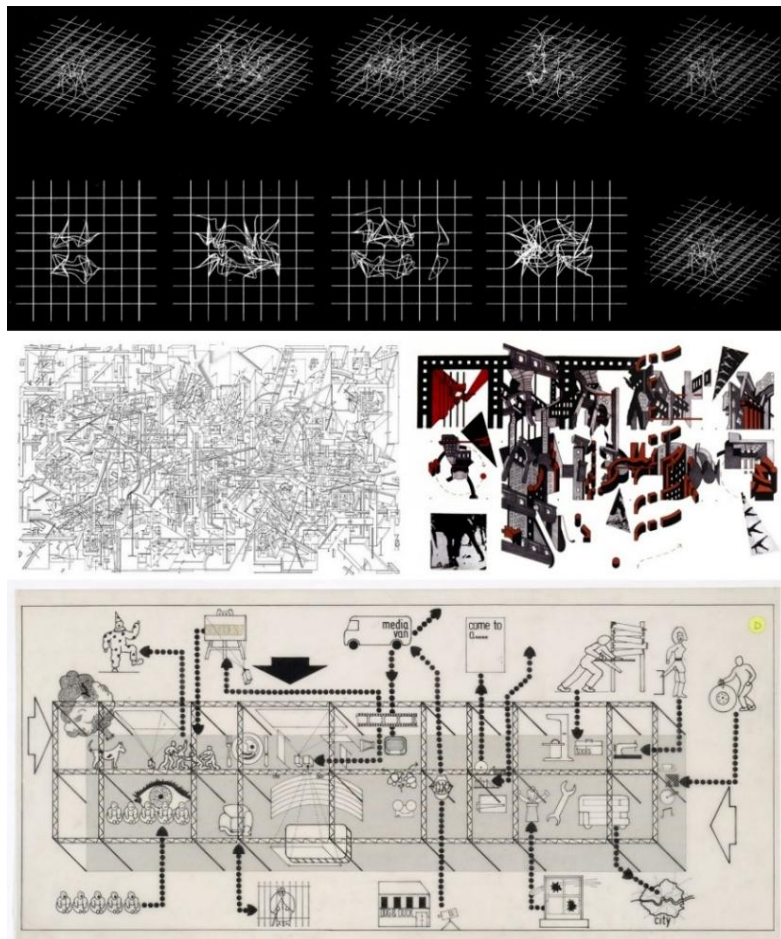


Figure 3. Top: “Virtual House” (Eisenman, 1997). Middle left: “Micromegas” (Daniel Libeskind, 1979). Middle right: “Manhattan Transcripts” (Tschumi, 1981). Bottom: “Diagram mapping programme and community for Inter-Action Centre” (Price, 1977).

Among the examples cited above, Eisenman’s diagrams particularly stand out. As Somol and Whiting note, Eisenman’s diagrams have liberated architecture from the burden of representation, transforming it into a purely processual endeavor, and thus possess the potential to align with the “operational” logic of the postcritical era (Somol & S. Whiting, 2002). Another example that foreshadowed postcritical discourse, and perhaps the one that most strongly influenced its era, is the narrative of *Delirious New York* (1978) produced by Rem Koolhaas and his wife Madelon Vriesendorp (Figure 4). The diagrams produced by Koolhaas and Vriesendorp using a paranoid-critical method (Koolhaas, [1978] 1994) are speculative narratives that reveal New York’s urban unconscious; they develop a form of

criticism that focuses on the city's own spatial conditions, replacing the critical approach of the 1970s. Koolhaas produces diagrammatic works featuring new conceptual expansions, ranging from “bigness” to the “generic city” and “junkspace,” deciphering the interfaces of media, economy, and politics.



Figure 4. Left: “Flagrant délit” (Madelon Vriesendorp, 1975a), serving as cover art for the first edition of *Delirious New York* (Koolhaas, 1978). Right: “Freud Unlimited” (Vriesendorp, 1975b).

Defined in the poststructuralist setting as an effective mode of thought that serves to make social, cultural, and spatial relationships visible, the theory’s absolute and gloomy atmosphere dissipated by the 2000s, giving way to a field of thought that operates through plural, contextual, and collective intelligence (Frichot, 2017). This transformation, as emphasized by Terry Eagleton (2006) in *After Theory*, progressed in parallel with the rejection of abstract and linguistic approaches in post-1980 cultural production and the search for a reconnection with practice. Similarly, Hal Foster (2017) notes that criticism cannot be reduced to textual analysis alone; it must be rearticulated within material, social, and spatial contexts (Foster, 2017). Consequently, the period spanning the 1990s to the 2000s shifted criticism to a more flexible and productive plane by lightening the weight of theory.

3.2.2. Post-theoretical Approaches, Postcritical Theory, and the Transformation of the Diagram

Beginning in the 1990s, theoretical approaches began to be defined by the concepts of “after theory/post theory” and “postcritical.” The common ground between these two approaches is that they emerged in response to the analyses of critical theories that had been developing since the beginning of the modern era. While post-theory deconstructs theory itself by focusing on language and rejecting the metanarratives of poststructuralism and critical theory, the postcritical approach critiques the method of critical theory, which excessively scrutinizes the power relationships underlying things. The postcritical approach instead seeks to establish an aesthetic, ethical, and emotional connection with the surface of the text or image (Eagleton, 2006; Latour, 2004).

The term “post” here does not mean “criticism is over.” Rather, it points to questions such as “We’re tired of constant criticism; how can we return to production?” or “Can we develop new tools by transcending criticism without dismissing it?” (Somol & Whiting, 2002). The “post-theoretical” approach can be defined as a type of approach that, rather than rejecting criticism, redefines it and connects it to practice. Thus, in this period, postcritical theory came to be defined not so much as a claim to producing universal truths but rather as a critical act, a continuous re-reading, and a space for reproduction in different contexts (Belsey, 2002).

In this process of transformation within the theoretical realm, the diagram has emerged as a new form of writing and thinking in the discipline of architecture since the 1990s. Alongside postcritical discourses, the diagram is redefined at the intersection of architectural theory and practice (Allen, 2009; Garcia, 2010). With the flexible and multifaceted nature that the diagram acquired during the postcritical period, for example, Cedric Price’s diagrams of the organization of social space, forming a pioneering body of work from the 1960s–1980s, have proliferated in diagrams of the post-1990s era, and the speculative readings of Koolhaas, Vriesendorp, and AMO have spread across diagrammatic surfaces in new urban studies produced using algorithmic design tools.

The diagram has thus moved beyond the organization of architectural form to become part of a multilayered production practice that mediates between ideology, media, culture, and politics. Epistemologically, the diagram has become the foremost path and tool for addressing and researching virtually every type of architectural truth, thought, and reasoning; for building skills and experience; and for the cognitive exploration of various aesthetic, ethical, scientific, theoretical, and practical modes of architectural inquiry and knowledge (Garcia, 2010). A prominent feature emerging in the diagrams produced during this process, which began in the 1990s, is affective narrative.

3.2.3. The Concept of Affect

The epistemological origins of the concept of “affect” can be traced back to Spinoza’s monistic philosophy (Melamed, 2017), deriving from the Latin word *affectus* (“affection, emotion, inclination”), and it is used in various contexts within modern social sciences, particularly in philosophy, psychology, cultural studies, and spatial theory (Slaby & von Scheve, 2019). With this understanding, developed through Spinoza’s concept of “*potentia*,” affect refers to the interrelated transformation of bodily and mental states (Melamed, 2017). Deleuze & Guattari (1987) define affect not as measurable emotional responses but rather intensities, transitions, and thresholds. With this definition, affect is not a subjective state of feeling situated within the individual’s inner world; instead, it is a bodily intensity, the capacity of a

body (human, object, image, or space) to encounter other bodies, and that body's potential to be affected and to affect. Consequently, affect is predominantly a pre-subjective, bodily, and relational field of force (Massumi, 2002). In this context, affect is concerned not so much with "what" representation conveys, but rather with "how" it functions; it is understood as a force that operates at the bodily and sensory level, preceding meaning. Anderson (2009) emphasizes that urban affective spaces create collective moods and social atmospheres that transcend individual experiences. In this sense, "affective layers" refer to bodily and emotional intensities that are made visible in urban diagrams but do not fit directly onto maps (Anderson, 2009). These layers encompass bodily experiences and sensory impressions formed with the city beyond its material fabric. In other words, urban images are read not only through their rational or ideological codes but also through the feelings, memories, fears, and desires they evoke. The "affective turn" that has been prominent in the cultural studies and spatial theory since the beginning of the 21st century has challenged the treatment of space as a purely physical and functional arrangement; it has redefined space as the whole of dynamic interactions operating between bodies, images, and environmental conditions. This approach, diverging from traditional psychological models that treat emotion as a subjective realm of experience, conceptualizes affect as a relational field of power operating at the social, cultural, and spatial levels (Slaby & von Scheve, 2019; De Matteis, 2021; Huyssen, 2003).

3.2.4. Mechanisms of Affective Diagrams

The rise of the diagram in the postcritical era signals architecture's acquisition of a utopian and speculative discursive space. One of the key trends within the affective narratives emerging in recent decades' diagrams is speculative production. Referring to Baudrillard's concept of the simulacrum, these visuals are at times tools that replace reality and blur the boundaries between reality and fiction (Baudrillard, 2012; 2018). Scholar Kevin Robins (2013) explains this through the concept of the "phantasmagoric experience." In the face of the fragmented and rapidly changing reality of the modern world, images produce idealized, intensified, and emotionally charged defense mechanisms (Robins, 2013:202). These diagrams are mechanisms that touch upon the social unconscious and trigger affective productions. Here, the concept of the affective refers not so much to the representation of emotions at the level of individual consciousness, but rather to the intensities produced and circulated at the bodily and social levels (Massumi, 2002; Ahmed; 2004). As Brian Massumi notes in *Parables for the Virtual: Movement, Affect, Sensation* (2002), "affect" is conceived as "a pre-cognitive and pre-linguistic intensity that has not yet been linguistically fixed," and this intensity operates at the interface between sensory experience and emotion (Massumi, 2002). Sara Ahmed (2004), on the other hand, focuses on the cultural-political circulation of "affect" and emphasizes that emotions circulate in social relations not so much through individuals as through objects, images, and discourses (Ahmed; 2004). These diagrams, which reveal and interrogate social relations, are becoming increasingly visible today, particularly in speculative productions, and with the growing support of artificial intelligence (Mitchell, 2015).

The diagram becomes a generative strategy that constructs spatial visions of the future in this process. The postcritical trajectory described by Robert Somol and Sarah Whiting particularly highlights the shift from abstract discourse to project-generating strategies (Somol & Whiting, 2002). Thus, an evolution is observed from the geometric-rational diagrams of modern design to the multilayered, relational, and process-oriented diagrams of the post-postmodern era. Stan Allen's approach, which reads the diagram as an organizational strategy rather than a predetermined form, links this paradigmatic shift to the everyday logic of architectural practice (Allen, 2009; 2012). In this approach, the diagram is not a mechanism that explains form but one that produces it. This transformation accelerates with the rise of digital culture: in knowledge-based representations, computational design, and data-driven models, the diagram functions both as an interface and as a "model-generating" logic (Picon, 2018; 2020; Carpo, 2017).

Today, parametric design, digital modeling, and knowledge-based production processes are at the heart of diagram-based design. The schematic logic of "parametric" thinking, which continuously adjusts spatial relationships, uses the diagram like a process-based operating system; while managing topological transformations, flows, and gradients on the one hand, it provides a visual-logical tool for incorporating data into the design at multiple scales on the other (Menges & Ahlquist, 2011). For example, in MVRDV's "datascapes" works, demographic and economic datasets are transformed into diagrammatic landscapes for architectural speculation. Thus, the diagram becomes the interface between real-time information and spatial decision-making (Figure 5) (Garcia, 2010; MVRDV, 1999). As Manuel DeLanda emphasizes, contemporary diagrammatic practice has shifted architecture away from the presentation of a specific form and transformed it into an interface for dynamic systems and multidimensional relationships; the diagram has come to resemble the contemporary counterpart of the "abstract machine" in the Deleuzian sense (DeLanda, 2018; Deleuze & Guattari, 2023). Over the past 20–30 years, discussions on the "non-representational" have emphasized not only cognition but also the affective effects of the diagram; the diagram has been conceived as a trigger that connects with bodily perception and agency (Massumi, 2002).

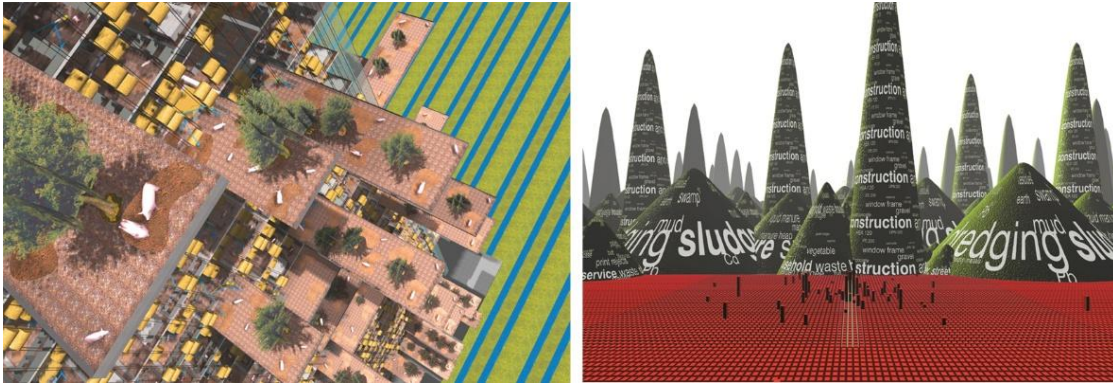


Figure 5. “Pig City” (MVRDV, 2018) and “Metacity / Datatown” (MVRDV, 1999).

Another important aspect of contemporary diagrams is their interdisciplinary nature. Diagrammatic practices, particularly when combined with digital technologies, have begun to produce memory-based spatial interfaces that integrate interactive, intelligent, three- and four-dimensional memory techniques (Carpo, 2017; Garcia, 2010). These interfaces serve as research tools that enable the production of technological systems, cognitive experiences, and data-driven urban scenarios. While this transformation strengthens the theoretical status of the diagram, it also triggers critical responses. Opposition to the diagram centers particularly on claims of excessive abstraction, technical determinism, or the ideological functions of visual rhetoric (Somol, 2010; Vidler, 2010). Despite all criticisms, however, the diagram is still viewed as a crucial tool for conveying spatial research, and its capacity to generate radical scenarios is emphasized (Jencks, 1997; Somol, 2010; Vidler, 2010).

There are also examples of the diagram moving beyond mere criticism and becoming evidence in interdisciplinary research. Such examples create affective surfaces where social grievances become visible. For instance, Forensic Architecture, an interdisciplinary agency established at Goldsmiths, University of London, uses architecture as a research tool to ensure justice. It investigates human rights violations; conducts spatial and audiovisual analyses of state and corporate violence, environmental crimes, and war crimes; and creates digital models of crime scenes through 3D reconstruction and mapping (Forensic Architecture, 2026). It also uses its findings as evidence in international courts. The agency brings together architects, software developers, journalists, and filmmakers within a large team. Forensic Architecture’s case diagrams are not abstract plans looking down on the city; they offer affective surfaces where regimes of conflict, surveillance, and truth are revealed (Figure 6).



Figure 6. Case diagrams: A reconstruction of the bombing of Rafah, 2014 (Forensic Architecture, 2017).

In postcritical approaches, the diagram also bears and conveys political and ethical responsibilities, and the issue of ecology is added to this sphere of responsibility. Just as the urban scene presented by Rem Koolhaas in *Delirious New York* in 1978 served as a “delirium” manifesto describing the Manhattan of that era, MVRDV’s “Datatown” (1998) and “Pig City” (2001) projects convey today’s data, consumption, and ecology-focused urban visions (Figure 5). In another recent example, the diagrams featured in AMO’s exhibition titled “Countryside, The Future” (Guggenheim Museum, 2020) extend urban representation beyond the city, transforming climate, migration, and agricultural data into a diagrammatic affective surface on a global scale (Figure 7). The exhibition’s primary objective is to demonstrate that existing urban lifestyles necessitate reorganization and automation in rural areas and the diagrams examine rural areas in relation to “data storage, distribution centers, genetic engineering, artificial intelligence, robotic automation, economic innovation, labor migration, and ecological conservation” (Koolhaas & AMO, 2020).



Figure 7. “Countryside, The Future” Exhibition, Guggenheim Museum, New York (Koolhaas and AMO, 2020).

“Postcritical” diagrams span a broad spectrum of production and present diverse approaches to describing affective spaces and urban landscapes, ranging from those of Koolhaas and Eisenman to the early diagrammatic repertoires of MVRDV, FOA, UNStudio, and Zaha Hadid; from Greg Lynn’s “animate” diagrams to the fluid spaces of Lars Spuybroek/NOX; and from Philippe Rahm’s atmospheric schematics to Forensic Architecture’s critical evidence diagrams (Lynn, 1999; Spuybroek, 2008; Weizman, 2017). These landscapes convey to their readers tensions, memories, desires, fears, nostalgia, imaginary images, and the intensities associated with them regarding the city and space. For example, artists like Teddy Cruz use a combination of analog and digital collage techniques to explore spatial and material futures, producing analyses that allow for the evaluation of a built work from the reader’s perspective (Shields, 2014:12). Mathur / da Cunha’s analyses of Mumbai and Feld Studio’s spatial productions also present different trajectories of affective diagrams (Figure 8).



Figure 8. Top left: Teddy Cruz, “Border Postcard” (Cruz, 2002). Top right: Point Supreme, “Athens by Hills” (Point Supreme, 2010). Bottom left: Feld Studio Works (Feld Studio, 2009). Bottom right: Mathur / da Cunha, Mumbai collage (Mathur / da Cunha, 2009).

James Corner’s diagrams, which deconstruct and resynthesize the design process based on diagrammatic productions, and the materialization of those productions in practice, serve as examples illustrating how the diagram has transformed architectural and urban productions in the postcritical era and shaped the logic of production. It is evident that these productions define interfaces using digital montage techniques that reflect the cultural context of the era, enabling atmospheric and affective multiple readings (Figure 9).



Figure 9. From left to right: “High Line Project (2004-2009) New York” (Corner, 2004), “Camden High Line Project, London” (Corner, 2021), “Mappings Magdalena, New Mexico” (Corner & MacLean, 1996:171).

Frederic Jameson’s view that “*the Utopian is no longer the invention and defense of a specific floorplan, but rather the story of all the arguments about how Utopia should be constructed in the first place*” (Jameson, 2005:217) highlights the productive and process-oriented role of the diagram in its expanding field today. According to Jameson, utopia transcends mere representation, transforming into a critical and analytical method that acquires a politically radical and subversive function. In this context, the diagram becomes a political “thought experiment” thanks to its capacity to reveal unexpected individual, social, and ontological relationships. The diagram today not only generates speculative scenarios that push the boundaries of architecture but also transforms into an interdisciplinary model of thinking across fields such as urban planning, media, ecology, and even biotechnology (Allen, 2009; Garcia, 2010). In Rem Koolhaas’s words, “*Liberated from the obligation to construct, it [architecture] can become a way of thinking about anything—a discipline that represents relationships, proportions, connections, effects, the diagram of everything*” (Koolhaas, 1994:20).

4. Results and Discussion

While diagrams opened a new experiential realm of the city and space throughout the 1960s and 1980s, they appear to have shifted toward affective narratives during the 1990s and 2000s. From the 1960s to the 1990s, diagrams were blended with the intellectual climate of a fragmented era and produced under the influence of collage-montage techniques, from Pop Art to architecture, carrying the ambiguous temporality of deconstruction, superimposition, and juxtaposition. The phenomenon of space shifting into an indeterminate and undefined realm, together with diagrams that analyze or generate space, evolved through the theoretical debates of numerous thinkers including Jacques Derrida, Gilles Deleuze, and Michel Foucault. Deconstruction, cross-programming, dysfunctional spatial components, and flexible, dynamic megastructures define the diagrammatic productions of the era. The pioneering examples of Archigram, which celebrated consumer culture, and Superstudio, which criticized it, transformed the architectural diagram. Cedric Price’s diagrams expanded the concept of flexible space, Bernard Tschumi’s drawings defined space through movement, and Daniel Libeskind’s collages transformed the representational world of space fragmented into fragments. SANAA treated the diagram as a space-generating tool, while Eisenman’s digital diagrams, with an emphasis on autonomous architecture, revealed practical productions.

Eisenman’s diagrammatic works, described as an “instrument of deconstruction,” are regarded as a transitional phase leading into the postcritical era. In the realm of the affective, another example of this transition emerges in the *Delirious New York* narratives of Rem Koolhaas and Madelon Vriesendorp, produced through a paranoid-critical method and constituting speculative pioneering work that reveals the urban unconscious. These narratives foreshadowed postcritical and post-theoretical approaches. The importance of Koolhaas and Vriesendorp’s pioneering role stems largely from their abandonment of the “permanent critique” paradigm prevalent in 1978, when *Delirious New York* was published, and their transformation of the diagram into one of the central tools of postcritical thought by adopting an approach that utilized New York’s madness as productive material.

Despite the distinctive approaches of Eisenman and Koolhaas, the dominant mode of thought in the 1960s–1980s was the poststructuralist approach. This approach’s understanding of fragmented truth and its quest to expose the power relations underlying it began to be criticized in the 2000s through postcritical and post-theoretical approaches. In the 2000s, visual and written representations began to be discussed not in terms of their decomposition into parts but rather through the emotional connections and aesthetic experiences that readers establish with them. During this period, diagrams began to convey the atmosphere of affective intensities; attention shifted to the actual impact that these representations evoke in readers. Notable examples of affective narrative include the diagrams of Rem Koolhaas-AMO, Forensic Architecture, Philippe Rahm, Mathur / da Cunha, Greg Lynn, and MVRDV.

The affective diagram transforms urban surfaces into fields of sensory-political intensity, turning them into a vibrational space that carries affect. This vibration appears at times as formal blurring or loss, and at other times as spatial loss. Since the 1990s, digitization, global crises, media stratification, and traumas have situated the city within the gap between the remembered and the simulated. The city is no longer a space; it is a visual extension of collective affect. The affective surfaces of this era create a perception of the city as oscillating between hyperreality and nostalgia; these surfaces contain elements such as fog, light refraction, reflection, loss of silhouette, and atmospheric abstraction. The recent history of the diagram spanning from the 1990s to the present reveals the urban conditions and imaginaries of affective surfaces across different geographical regions.

5. Conclusion

Throughout the history of architectural diagramming, from the 1960s to the 1990s, poststructuralist approaches and deconstructionist theory had a transformative impact on the understanding and representation of space. During this period, critical spatial productions gave rise to diagrams in which bodily experience came to the fore and the homogeneous, single-function understanding of space was dismantled.

Beginning in the 1990s, the deconstructive understanding of diagrams began to give way to experiential readings of affective surfaces. Post-theoretical and postcritical approaches reproached architecture's poststructuralist focus on "constant criticism" and shifted the focus of architectural diagrams of space toward performative and aesthetic experience. Affective narratives are increasingly prominent in postcritical and post-theoretical approaches. The architectural diagrams of this period represent the transformation of "post-criticism" into a tool for generating emotion, intensity, and programmatic organization.

Consequently, with the poststructuralist approach, spatial narratives that had been fragmented into segments began to give way in the 2000s to the emotional connections and aesthetic experiences established by the readers of diagrams. This narrative form, while incorporating affective speculative fictions, manifests itself in diagrams that have a direct practical counterpart. This paper has examined the emergence of the aesthetic experience and the sensory connection established with the readers of diagrams, as well as the processes through which they develop, by analyzing the conceptual layers of selected architectural examples that were defining for their eras. By introducing the concept of affective diagrammatic surfaces, this study offers a theoretical framework that is original in its repositioning of diagram theory within an affective context. It is anticipated that the transformation framework outlined in this study will offer guidance for future studies on architectural and urban diagrams. In future research, the conceptual insights offered by the present work can be utilized in more in-depth analyses of visual representations regarding spatial narrative language and content, and the productive space between theory and practice can be broadened for discussions of contemporary, ecological, cultural, and political issues.

Acknowledgements

This research did not receive any specific grant from funding agencies in the public, commercial, or not-for-profit sectors.

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors

Conflict of Interests

The Author(s) declare(s) that there is no conflict of interest.

Data Availability Statement

Any extra needed data will be made available upon request.

Institutional Review Board Statement

Not applicable. This study does not involve human participants or animals.

Credit Author Statement

The corresponding authors role was conceptualization and manuscript preparation, writing, editing etc while the second author contributed to the conceptualization and supervising, methodology and editing. All authors have read and approved the final manuscript.

Reference List

- Ahmed, S. (2004). *The cultural politics of emotion*. Edinburgh University Press.
- Allen, S. (2009). *Practice: Architecture Technique+Representation*, New York: Taylor&Francis Group.
- Allen, S. (2012). *Points+Lines Diagrams and Projects for the City*, New York: Princeton Architectural Press.
- Anderson, D. (2022). *Imaginary Cities*. London: Influx Press.
- Baudrillard, J. (2012). *Neden Her Şey Hala Yok Olup Gitmedi?* çev. Oğuz Adanır. İstanbul: Boğaziçi Üniversitesi Yayınevi.
- Baudrillard, J. (2018). *Simülakralar ve Simülasyon*, çev. Oğuz Adanır. İstanbul: DoğuBatı Yayınları. 12. Basım.
- Belsey, C. (2002). *Poststructuralism: A Very Short Introduction*. Oxford University Press. <https://doi.org/10.1093/actrade/9780192801807.001.0001>
- Cunha, M. (2009). *Mumbai, 2009 research diagrams*. <https://www.mathurdacunha.com/soak>
- Cunha, M. (2009). *Mumbai, 2009 research diagrams*. <https://www.mathurdacunha.com/soak>
- Carpó, M. (2017). *The Second Digital Turn: Design Beyond Intelligence*. MIT Press. <https://doi.org/10.7551/mitpress/9976.001.0001>
- Ceylan, E. (2010). *Modern Bir Mimari Temsil ve Performans Aracı ya da Mimarlıkta Diyagram*, T.C. Mimarınan Güzel Sanatlar Fakültesi, Mimarlık Anabilim Dalı, Doktora Tezi.
- Corner J. and MacLean A. (1996). *Mappings Magdalena*, New Mexico. In "Taking Measures Across the American Landscape", Yale University Press.
- Corner, J. (2004). *High Line Project (2004-2009)* New York. <https://www.thehighline.org/photos/design/design-competition/>

- Corner, J. (2021). Camden High Line Project, London. <https://www.architectsjournal.co.uk/news/james-corner-led-team-reveals-latest-vision-for-camden-highline>
- Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry and research design: Choosing among five approaches* (4th ed.). SAGE Publications.
- Cruz, T. (2002). Border Postcard work. <https://www.ljathenaem.org/exhibitions-archive/2005-teddy-cruz>
- De Landa, M. (2018). *Yeni Bir Toplum Felsefesi Öbikleşme Teorisi ve Toplumsal Karmaşıklık*, çev. Sercan Çalıcı. İstanbul: Kolektif Yayınları. 1. Basım.
- Deleuze, G. (2013a). Foucault, çev. Burcu Yalım ve Emre Koyuncu. İstanbul: Norgunk Yayıncılık. 1. Baskı.
- Deleuze, G. & Guattari, F. (1987). *A Thousand Plateaus*. London: University of Minnesota Press
- Deleuze, G. ve Guattari, F. (2023). *Kapitalizm ve Şizofreni Bin Yayla 2*, çev. Emre Sünter. İstanbul: Norgunk Yayıncılık.
- De Matteis, F. (2021). *Affective spaces: Architecture and the living body*. Routledge. <https://doi.org/10.4324/9781003087656>
- Derrida, J. ([1967] 1976). *Of grammatology* (G. C. Spivak, Trans.). Johns Hopkins University Press.
- Eagleton, T. (2006). *Kuramdan Sonra*, çev. Uygur Abacı. İstanbul: Literatür Yayınları. 2. Baskı.
- Eco, U. (1992). *Açık Yapıt*, çev. Yakup Şahan. İstanbul: Kabalcı Yayınevi. 1. Baskı.
- Eisenman, 1984. *The End of the Classical: The End of the Beginning, the End of the End*. *Perspecta*. Vol. 21. (1984), pp. 154-173. <https://doi.org/10.2307/1567087>
- Eisenman, P. (1997). Virtual House project. <https://eisenmanarchitects.com/Virtual-House-1997>
- Eisenman, P. (1999). *Diagram Diaries*, Thames and Hudson Ltd., London.
- Eisenman, P. (2000). *Autonomy and the will to the critical*. In J. Kipnis & T. Leeser (Eds.), *Chora L Works* (pp. xx–xx). Monacelli Press. <https://doi.org/10.2307/3171348>
- Feld Studio, (2009). *Studio works*. <https://photography-now.com/exhibition/79792>
- Forensic Architecture, (2017). *Case Diagrams: A reconstruction of the bombing of Rafah, Gaza, 1 August 2014* <https://www.macba.cat/en/activities/investigative-aesthetics-events-and-traces/>
- Forensic Architecture, (2026). <https://forensic-architecture.org/>
- Foster, H. (2017). *Tasarım ve Suç. Elçin Gen (Çev.)*. İstanbul: İletişim. (Orijinal Baskı. 2002).
- Foucault, M. (1992). *Hapısanenin Doğuşu*, çev. Mehmet Ali Kılıçbay. İstanbul: İmge Kitapevi.
- Frichot, H. (2017). *Mimari Teorinin Ölümü ve Diğer Kuruntular Üzerine*, çev. Gamze Yeşildağ. İstanbul: Sub Yayınları, 1. Basım.
- Garcia, M. (2010). *Histories and Theories of the Diagrams of Architecture*. *The Diagrams of Architecture*, Mark Garcia (ed.), John Wiley&Sons Ltd.
- Guggenheim Museum, (2020). *Countryside, The Future Exhibition* (Koolhaas and AMO) <https://www.guggenheim.org/exhibition/countryside>
- Herron, R. (1968). *Archigram Project, Tuned Suburb Collage*. <https://www.archigram.zuzannalipinska.com/projects?view=article&id=131&catid=8>
- Huyssen, A. (2003). *Present pasts: Urban palimpsests and the politics of memory*. Stanford University Press. <https://doi.org/10.1515/9781503620308>
- Jameson, F. (2005). *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*. Verso.
- Jencks, C. (1997). *The Architecture of the Jumping Universe*. Academy Editions.
- Koolhaas, R. ([1978] 1994). *Delirious New York: a Retroactive Manifesto for Manhattan*. New York: Monacelli Press.
- Koolhaas and AMO (2020). *Countryside, The Future* (Guggenheim Museum Exhibition) <https://www.archivibe.com/countryside-the-future-guggenheim/>
- Libeskind, D. (1979). *Micromegas* <https://socks-studio.com/2012/03/24/daniel-libeskind-micromegas-1979/>
- Latour, B. (2004). *Why has critique run out of steam? From matters of fact to matters of concern*. *Critical Inquiry*, 30(2), 225–248. <https://doi.org/10.1086/421123>
- Latour, B. (2012). *Drawing Things Together*. In *Representation in Scientific Practice*. MIT Press. *Avant: Trends in Interdisciplinary Studies* 3 (T):207-260.
- Liddell, H. G., Scott, R., & Jones, H. S. (1996). *A Greek-English lexicon* (9th ed.). Oxford University Press.
- Lucan, J. (ed.) (1991). *OMA/Rem Koolhaas: Architecture 1970–1990*. Princeton Architectural Press.
- Lynn, G. (1999). *Animate Form*. New York: Princeton Architectural Press.
- Melamed, Y. Y. (Ed.). (2017). *Spinoza's ethics: A critical guide*. Cambridge University Press. <https://doi.org/10.1017/9781316339213>
- Massumi, B. (2002). *Parables for the Virtual: Movement, Affect, Sensation*. Duke University Press. <https://doi.org/10.1215/9780822383574>
- Menges, A. & Ahlquist, S. (eds.) (2011). *Computational Design Thinking*. Wiley
- Mitchell, W.J.T. (2015). *Image Science: Iconology, Visual Culture, and Media Aesthetics*. Chicago UP. <https://doi.org/10.7208/chicago/9780226231501.001.0001>
- MVRDV, (1999). *Metacity / Datatown*, 010 Publishers <https://www.mvrdv.com/projects/147/metacity--datatown->
- MVRDV, (2018). *Pig City* <https://www.mvrdv.com/projects/134/pig-city>
- Nieuwenhuys, C. A., (1971). *New Babylon* <https://www.metalocus.es/en/news/constant-new-babylon-october-reina-sofia-museum>
- Picon, A. (2018). *Digital Culture in Architecture: An Introduction for the Design Professions*. Bloomsbury Publishing.
- Picon, A. (2020). *The Materiality of Architecture*. University of Minnesota Press. <https://doi.org/10.5749/j.ctv1dwq1vq>

- Point Supreme, (2010). Athens by Hills. <https://theathensproject.wordpress.com/2016/02/16/point-supreme-2/> and Heaven work <https://architectureau.com/articles/point-supreme/>
- Price, C. (1977). Diagram mapping programme and community for Inter-Action Centre, London, England. <https://www.cca.qc.ca/en/search/details/collection/object/312177>
- Robins, K. (2013). İmaj Görmenin Kültür ve Politikası, çev. Nurçay Türkoğlu, 2. Basım: Ayrıntı Yayınları.
- Shields, Jennifer A. E., (2014). Collage and Architecture, Routledge, New York and London. <https://doi.org/10.4324/9781315883199>
- Silverman, D. (2013). Qualitative research (4th ed.). SAGE Publications.
- Slaby, J., & von Scheve, C. (Eds.). (2019). Affective societies: Key concepts. Routledge. <https://doi.org/10.4324/9781351039260>
- Somol, R. (2010). Dummy Text, or the Diagrammatic Basis of Contemporary Architecture. The Diagrams of Architecture, Mark Garcia (ed.), John Willey&Sons Ltd.
- Somol, R. E., & Whiting, S. (2002). Notes around the Doppler Effect and Other Moods of Modernism, *Perspecta*, 33, pp.72–77. <https://doi.org/10.2307/1567298>
- Spuybroek, L. (2008). The Architecture of Continuity.V_2 /Nai Publishers.
- Superstudio (1971). The Happy Island, Supersurface. <https://archinect.com/news/article/149954395/open-call-for-submissions-domesticity>
- Tschumi, B. (1981). Manhattan Transcripts <https://www.tschumi.com/projects/18/>
- Tschumi B. (1982). Parc de la Villette project, Paris. <https://www.tschumi.com/projects/3>
- Tschumi, B. (1996). Architecture and Disjunction. MIT Press.
- Vidler, A. (2010). Diagrams of Diagrams Architectural Abstraction and Modern Representation. The Diagrams of Architecture, Mark Garcia (ed.), John Willey&Sons Ltd.
- Vidler, A. (2006). What is Diagram Anyway? In S. Cassara (Ed), Peter Eisenman: Feints (pp.19-27). Skira.
- Vidler, A. (1992). The Architectural Uncanny Essays in the Modern Unhomely. The MIT Press.
- Vriesendorp, M. (1975a). Flagrant délit 1975. Delirious New York book cover, first edition, Rem Koolhaas, 1978, New York: Oxford University Press. <https://www.madelonvriesendorp.com/>
- Vriesendorp, M. (1975b). Freud Unlimited <https://www.nycurbanism.com/blog/2019/9/16/madelon-vriesendorps-manhattan-project>
- Watkin, P. C. (2019). Betham'ın 'Panoptikon'u ve Dumont'un 'Panoptique'i. Panoptikon Gözün İktidarı, B. Çoban ve Z. Özarlan (Hazırlayan.), çev. Barış Çoban ve Zeynep Özarlan. İstanbul: Su Yayınevi. 3. Basım.
- Weizman, E. (2017). Forensic Architecture. Zone Books. <https://doi.org/10.2307/j.ctv14gphth>
- Zdebik, J. (2012). Deleuze and the Diagram Aesthetic Threads in Visual Organization, Continuum International PublishingGroup. <https://doi.org/10.5040/9781350251809>