

The Imagogenogram and the Fractals. Interflows in the U.T. Paradigme^{vi}

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Abstract

Introduction: *The Imagogenogram and the fractals. Apparently distinct working techniques in Unifying Therapy (U.T.). However...*

Objectives: *In this paper, I set myself to carry out a presentation of the two techniques, a description of my findings during the individual and group psychotherapy practice. The findings emphasize interflows within the framework of the U.T paradigm.*

Methods: *During the personal development and analysis workshops I often used the Imagogenogram or the fractals boards as a projective-provocative pretext, aiming to trigger and then facilitate the progress of the psychotherapeutic démarche (work).*

Results: *The Imagogenogram and the fractals have always proved to be “powerful” psychotherapeutic instruments, being extremely helpful in decrypting personal and transgenerational scenarios as well as for re-signification and integration of the findings.*

Conclusions: *Given a deeper analysis of the above mentioned techniques, they have numerous elements in common and emphasizing them implicitly underlines the elements that grant them the “strength” mentioned earlier – which is very useful in choosing the methods, the psychotherapeutic techniques and exercises and especially in understanding the interior-exterior dynamics, the way we can access and re-establish in an easier and a more “complete” way what we contain and the way this content is expressed outwardly.*

Keywords: *transgenerational analysis, perpetual clew model, the holographic principle*

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I. Introduction

The Imagogenogram and the fractals. Apparently distinct working techniques in Unifying Therapy. However...

The Imagogenogram (Voicu, 2008, 2009) represents a spatial, dynamic genogram, built by means of some boards containing images of human figures, bringing together connotations related with the actual work support (images chosen by subjects as similar to their families and their dynamics) and the basic idea of the genogram, with implications related to the individuation process (*Jung*) and the maturing process (see Unifying Therapy, Mitrofan, 2004).

The fractal is a “fragmented or broken geometric figure that can be divided in parts so that each part can be (at least approximately) a miniature copy of the whole” (Mandelbrot, 1982). Starting from the apparently simple form of a snail shell towards the complex form of a lung, the fractals are patterns that we contain and that surround us everywhere, so, to some extent, they can become the key to understanding and to progress in every scientific field. And last, but not least, the fractals can be used as a projective frame during the psychotherapeutic effort.

How do we use these psychotherapeutic techniques and what are their interflows in the U.T. paradigm? This is what we aim to discover, bearing in mind mathematician Kenneth Falconer’s (2003) words: “we must consider the definition of a *fractal* in the same manner that we accept the definition of *life*. It is impossible to precisely define a live being: however, there can be put together a list of characteristics, such as their capacity to reproduce, to move, to survive in certain environment parameters” (apud Boutot, 1997, pp. 33).

II. Methods

One of the specific aspects of the holistic experiential approach that we call Unifying Therapy (U.T.) is the concomitance of the diagnostical and psychotherapeutical démarche through an active, conscious and highly personalized participation of the clients, by means of “pretexts”, exploratory exercises and provocative projective situations that are grounded on the power of the alternative symbolic, creative (corporal and verbal) languages (see Mitrofan, 2000, 2004 – “The Fundamental Elements’ Dance” (Air – Water, Fire – Earth) – some guiding marks for the symbolic reading).

During the individual psychotherapeutical sessions or during group personal development and analysis, I often used the Imagogenogram or the fractal boards as a projective-provocative pretext to launch,

facilitate and support the workflow and the completion of the therapeutic démarche (work).

I will present them each in turn...

Mitrofan, Godeanu & Godeanu (2009, pp. 123) have also given a definition of the genogram: “The genogram or the genosociogram, as Ancelin Schützenberger prefers to call it, was developed as a technique by Henry Colomb starting from Jacob Levi Moreno’s ideas. It allows a sociometric (affective) representation which contains names, places, dates, reference points, connections and life main events (births, weddings, deaths, diseases, accidents, etc.). The family genogram allows the psychotherapist to consider all relations and events in their clients’ lives in a systemic manner.” (See also Mitrofan et al. (2009): artgenogram, dramagenogram, somatogenogram).

Similarly, we can find in the Romanian Dictionary the definition of the term *Imago* = (1) the last phase – adulthood – in the insects’ metamorphosis; (2) (psychoanalysis) unconscious representation, loaded with affective values, which refers to a character with which the subject interacted (N.B. directly or by means of transgenerational relations).

So this is how the Imagogenogram term embeds various aspects that refer to representations (projected and externalized by means of boards, the images we have worked with) and to the previously described classic genogram’s structure and goal. Hence the individuation and maturation implications: metamorphosis, transformation into apparently something else, being and not being at the same time what you were, the development – the quintessence of any psychotherapy, in fact. (What is different from the insects’ metamorphosis process: here, the client’s general exterior aspect is the same – although there are transfigurations, relaxed, relieved facies, etc. –, the modifications taking place inside and also in the way he or she exteriorize, expresses and interacts).

As a technical innovation within the Unifying Transgenerational Therapy (Voicu, 2008, 2009), the Imagogenogram has the following defining characteristics:

- a) it is a spatial genogram;
- b) it is dynamic;
- c) it can be constructed starting from structured images, like OH cards, but one can also use various other projective means, such as pictures of human faces, peoples’ pictures from magazines, pictures of client’s family members, even faces that the client draws.

a) The difference from other types of genograms (especially the classic one, but also from the artgenogram and from the dramagenogram, etc.)

lies in the fact that the subjects are given the possibility to use a wider space than a sheet of paper (the entire room floor where the individual or group work takes place), to spatially re-create the family configuration the way they represent it to themselves, with physical distances and vicinities that correspond to the emotional ones, by placing the cards as they wish, even one above the other, function of the scenarios and transgenerational secrets. This way, one can notice the relational interaction patterns, the family repetitions, and so on.

Examples of configurations and verbalizations: abortions that are represented by children's images placed under the parents' images: "two abortions, one for each spouse – for the husband and for the wife", depending of the spouse that took the final decision, says the client; one will place the image chosen for the new wife on top of the image that corresponds to the divorcing wife's projection, thus the divorcing wife becomes "obliterated"; the portrayal of the psychotic breach, by representing that person by the aid of two image cards, a "good" one, blonde and sweet, and a "bad" one, dark and pale; another client placed two cousins farthest from her, after she had previously decided to leave them out altogether, although she had already chosen their corresponding images ("they are not important, I would not include them...") – only to mention later on that they abused her when she was a child.

Another two characteristics of the Imagogenogram stand out from here: because it is not represented on paper, it is necessary to find solutions to keep it and to re-construct it (especially for individual therapy, in shorter sessions, compared to a group session that covers a whole day); just like in the case of other types of genograms, the therapeutic démarche stretches over many hours (or sessions), with possible come-backs and allusions that one drops in other non-dedicated sessions.

b) A great advantage comes from the mobility, the plasticity, the possibility of moving, adding or removing the images or cards, in other words, the family members (a thing that is not possible with the classic genogram) as the psychotherapeutic analysis takes place, thus describing the different emotional and cognitive reference towards all these characters and their transgenerational message, the restructuring and the unification that is generated within the client.

c) The Imagogenogram can be constructed by means of structured images, like OH cards, chosen by subjects based on their similarity (projection) to their families and their family dynamics. I especially appealed to the Persona set of cards (author Ely Raman

– pictures of human figures, adults and children, and "relationships" cards, possible interaction types); Personita (authors Ely Raman and Marina Lukyanova – pictures of children and symbolically represented "relationships"); OH (author Ely Raman – cards containing words or drawings of various situations); Claro (author Moritz Egetmeyer – white, apparently "empty" cards, however, loaded with meanings, taboos and secrets – a "nothing" can hide anything and everything...); Cope (author Ofra Ayalon – drawings of situations and symbolic images meant to facilitate the identification and unchaining of the personal resources).

One can also call on various projective means, like photos of human faces, pictures of people from magazines, real pictures of the client's family members, even faces that the client draws (including those drawn on the Cope cards) etc.

All those are used for therapeutic purposes, as a challenge and projective pretext, as an analysis and work base, but also as prominence of the client's interior metamorphosis.

What matters is the process, the structures one creates and the patterns that stand out, the dynamics of the transgenerational analysis (Mitrofan, Stoica, 2005) by means of Imagogenogram.

Evidently, in the Imagogenogram analysis and in the subsequent initiated and supported psychotherapeutic effort, one can appeal to any other U.T. techniques (arttherapy, dramatization, the empty chair technique, mourning labor, and others, including engaging the other participants, if it is a group session), their harmonious interfusion contributing to the purpose-unification. (With respect to harmony and accessed and transfigured contents (symbolic self-restructuring matrices and evolving symbolic matrix clusters) see also Mitrofan, Voicu, 2009.)

The exercises that one may move to the group participants or during the individual psychotherapy sessions are practically infinite, function of the pursued purposes, clients' issues, the stage they are in, and, why not, function of the therapist's imagination and creativity.

I willingly phrased "practically infinite" because, at some level, there is a bijective function to a certain characteristic of the fractals: because they may seem identical regardless of the level of magnification, they are usually considered infinitely complex (informally speaking), just as, at some informal level as well, there is a bijective function to the infinite complexity of the psyche, of its traits and configurations, non-accidentally readily accessible by means of a great number of methods, techniques and psychotherapeutic exercises that exist out there.

It is not by chance that there are correspondences, apparent coincidences, even synchronicities. You can take a look at the universe and you may think that everything is randomly placed. All galaxies, planets and stars are all placed inordinately. Even the weather may seem totally arbitrary. However, mathematicians do not trust this accidental order. Increasingly more scientists start to think that there is a chaotic equation that describes each apparently accidental phenomenon.

Chaos theory, does that sound familiar?

The chaos theory studies the complex systems dynamic and it introduces a new research methodology and new concepts, among which: chaos transition scenarios, chaotic resonance, strange attractors, etc.

I will especially focus on the notion of attractors.

If the “regular” classic systems (such as Earth’s orbit or Mars’ orbit) can be mathematically configured in shapes that are also regular (because their movement is “attracted” by these shapes that seem to follow a cannon), this is not what happens to the chaotic, dynamic systems (such as, among others, cigarette smoke, cardiac activity, stock market activity); these seem to be “drawn” to strange shapes, with an unorderly look.

In the first case, the mathematicians and the physicians mention the predictable attractors which correspond to the behavior that attracts the classic system (one dot, one circle; take for example the metronome and the predictable attractor of its trajectory); in the second case, there appear the strange attractors, fulfilling the role of reflectors of permanent transformations that take place inside the dynamic systems that are drawn towards them.

The strange attractors are generally Euclidian objects (lines, surfaces, volumes, etc.) and they describe a system that displays an unrepeatable and an unpredictable behavior (in other words, chaotic), which, at the same time, is self-similar and easily recognizable (take for example the climate, as a strange attractor of weather) – this is why all strange attractors are, in fact, fractals.

The great French mathematician and physician Poincaré used to say in 1907: “A small cause which passes by unnoticed can determine a considerable and highly visible effect – we call this effect *hazardous*.” However, the cause is there! The chaotic systems and the strange attractors which model their behavior manifest this “dependence on a continuous assembly of initial conditions” (Boutot, 1997, pp. 122).

The most famous example of a chaotic behavior related to the existence of a strange attractor may probably be the Lorenzian one – the butterfly effect. It represents the dramatic changes of a chaotic system behavior (meteorological, in Lorenz’s case), changes which are determined by infinitesimal modifications of the initial conditions; in these parameters, a butterfly’s wings beat that flies above Texas could generate a sufficiently powerful atmospheric disturbance so that a snow storm should be set off in the Ural mountains. In the case of the butterfly effect, the small errors that show up when we try to make out a long term prediction of the analyzed system are extended and get more and more intense until total chaos. For that matter, as Stewart (1989, pp 139-142) remarked in a chaos mathematics dedicated volume, the Lorenz effect presents the same stretch-and-fold characteristics that we associate to chaos.

We should also mention that the strange attractors are shapes that appear rather in the mathematical space than in the natural one and that they cannot be as easily noticeable (and represented) as the predictable attractors.

The most interesting thing about them is the possibility that all chaotic phenomena, apparently insignificant, are “drawn” towards a strange attractor.

The following geologic metaphor will help us better understand the notion of attractor. Let us imagine a mountain view: the dynamics support is represented by the landform, and the dynamics trajectories are represented by the lines that describe water flows. The attractors, in this case, are the lakes that gather all rivers in a certain water basin.

In case of a city, the dynamics support could be its functional structure, the dynamics trajectories may well be the streets with their circulation flows and the attractors – the most important spots in the city.

I mentioned in the introduction that the fractals are patterns that we and everything around us contain. In order to exemplify a few of the domains in which we may encounter them, I will list: astronomy (nebulae, galaxies, liquid helium and magnetic fields, interstellar solid hydrogen, etc.), medicine (lungs, DNA, etc.), geography (canyons, fjords, and marine coasts, etc.), biology (cactuses, snail shells, fern, dragonfly wings, corals, octopus tentacles, peacock tail, etc.), architecture (classic: Notre-Dame, Paris; Hindu temple, India; the stair case in a catholic church in Spain; modern: Murcia Manrique Bridge, Spain; Orient Station, Lisbon, etc.), art (painting) (Voicu, Olaru, 2014).

Closer to us, spatially leastways, we can trace repetitive shapes and patterns (fractal-like!), hardy

colours, and uninterrupted lines (their technical achievement being a mystery to plastic arts scientists) on the objects created during the Cucuteni culture (5500 B.C. – 2750 B.C.). My opinion is that this can only signify either an ancestral concern with something we already contain, or something we aspire to; either way, something we resonate with.

And, if in the case of the architecture, constructions and art, one can argue that these examples were deliberately modelled in the form of fractals, one can still notice how naturally omnipresent they are, life intrinsic in all its shapes. Therefore, it comes just as natural and efficient to use them in psychotherapy.

Stepping in the psychology field, one can expect that the patterns included in the fractals become a projective base (an “attractor”) for the clients who undergo psychotherapy. To this effect, Moran (1991, pp 216) asserts that a client’s unconscious fantasies act as strange attractors: “The perceivable behavior remains momentarily unpredictable, but globally predictable since it is permanently asymptotically ‘drawn’ towards the simple nucleus of the set of unconscious fantasies. [...] however diverse the behavior may manifest itself, it will reveal [...] the influence of a finite number of *relatively* simple unconscious fantasies.”

Besides modeling the internal configurations and behavioral manifestations, the fractals are also symbolic representations and their utilization in psychotherapy as a projection and externalization carrier helps avoiding stereotypical associations or initial resistance.

In the boards I use, the details are present to various size scales, leaving it to the subject to choose among a multitude of graphic patterns and, implicitly, levels of depth.

I used various briefings for the psychotherapeutic exercises based on the fractal boards (infinite variations, remember?). Sometimes I challenge participants to connect to their selves and then to choose two fractal boards in order to work with polarities (as suggested by the clients’ issue or spontaneously revealed). Other times I invite them to choose one board. Sometimes they may also draw something. Other times they make up a “story”.

Out of all these briefings, I will render here the one that I consider most related to the theme of the article:

“I invite you to talk to yourselves – to close your eyes and first follow the images that unfold on you internal mental screen, and then to start direct them a little... Try to think of the way you are now... the

way you were yesterday... a few days ago... comparing it to the way you were a month ago... a year ago... Maybe there are thoughts, images, memories... 3 years ago... 5 years ago... 10 years ago... or 15 years ago... You decide how far behind you want to go... Maybe you go back to your childhood... Maybe even farther than your childhood... Maybe there are other people, like friends, family members... Try to see who is around you... Who is there and how do you relate to each other... Try to listen to the voices of those around you, who tell you all kinds of stories about your family... Whom are they talking about? What are they telling you about your family?... What kind of a family picture takes shape in that moment when you decided to stop (as a youngster, adolescent or as a child), of your extended family? After you listened to them, bearing in mind all these ideas, try to gently return to here and now – as you open your eyes, you will see on the floor some images (N.B. fractals)... and, without talking to each other, by staying in touch with yourselves, and with your experience, I invite you to choose from these pictures the one that best corresponds to your family’s image, just as it was shaped in your meditation... While watching the picture, explore the aspects you think were representative of your family, its colors, its details, maybe there are some details that you may not notice immediately or some that are very obvious...

I invite you today to build a different kind of genogram with the aid of the set of cards that contain human figures...” (I then invite a person to produce their Imagogenogram.)

III. Results

The Imagogenogram and the fractals have always proved to be “powerful” psychotherapeutic instruments, being extremely helpful in decrypting personal and transgenerational scenarios, as well as for the re-signification and integration of the findings.

The advantages deriving from the fact that these are natural work techniques, in good harmony with the human being and its structure, have always left their prints. The fact that these are projective techniques had also its contribution to the fluidization of the psychotherapeutic effort, considerably lowering the blockages and defenses, as well as facilitating participants’ expressions – not only that they were taking more liberty when they expressed themselves, but at the same time, they also had what to express, it wasn’t like they were talking about themselves, but about the images they were looking at; and when their verbalization and manifestation reached some deadlock, there was always one element on the board

that would act as a lever to win over the inertia and to re-set them “in motion”. The switch over from talking about the board to accepting that they were in fact talking about themselves was also gradual and naturally “flowing”, in their own rhythm, with obvious benefic effects on the personal resources identification and on the re-signification of the problematic issues discussed during therapy sessions, their subsequent integration being a lot simpler.

IV. Discussions

I will start this section by underlying the main objective of the transgenerational approach (Mitrofan, Stoica, 2005): it points to the family unconscious dynamics, its contents and dissemination mechanisms in a systemic and transfamilial context. In psychotherapy, the transgenerational approach opened the possibility to access new dimensions in attending clients, in understanding their healing process dynamics.

In the transgenerational analysis we encounter concepts such as transgenerational tree, forwardings, repetitions, patterns, loyalty, anniversary syndrome, etc. All these, the human behavior and its psychic dynamic, including the transgenerational veins with their intricate embroidery, may seem accidental. But in reality, they are not... And I showed a few paragraphs ago that there is a chaos equation which describes this kind of apparently accidental phenomena – the fractal.

And here is the first point of intersection of the two techniques – the Imagogenogram and the fractal boards. The fractals model transgenerational aspects, the Imagogenogram reveals them, gathers information; the fractals will also offer the projective base for their revelation.

So, we can encounter fractal-like structures in:

- behavioral and actuation patterns;
- problem solving;
- addictions (emotional, or so called physical);
- partner choice;
- family structures;
- family destiny repetitions, etc.

In the Unifying Therapy, Iolanda Mitrofan (2004, pp. 234-24) talks about the “perpetual clew model” in the way the human psyche functions: “[...] NOW is a dynamic sumum of experiences which ‘take up’ like a clew concurrently enlarging (expanding) what we may imagine it to be a field or a space for the Conscience manifestation. This is why experiences that happen in different moments of the existence may seem identical or re-runs, others may be simultaneously perceived or as if they happened isochronous, in the same way that the ergo-informational threads of a ‘ball’ are intimately

superposed, broken, re-run at a different depth level of the ball, interfering and sometimes tying or baffling. Although they are part of the same thread, they are never identical, the same way that each sequence of the awareness and knowledge experience is unique”.

In other words, we are dealing with an experiences spire – we may have assimilated an event during our infancy, so we grew up together with it, it has become encrypted in every moment of our development; in different moments and on different plans we encounter the same event but from different angles, we integrate it, but it comes back at a different level of the spire, taking a different shape, it does not disappear, it only makes its mark. I would compare it to the DNA spire – the way that each body cell develops from other initial cells, and, although it has its own specific, it contains this DNA nucleus which is imprinted on the body, the same way the experience spire leaves its mark on the psychic “cells”.

But the “clew” that we took up in our becoming can also reel off (i.e. psychotherapeutic labor) and then re-coil (i.e. re-signification and integration). Reeling off vs re-coiling – from I, one can reel off the History, which is coiled within Myself.

There returns the recursive development principle and the part containing the whole principle, the spire being itself a *fractal*. And we rediscover the interflow spots mentioned before (modelling in fractal-like structures, natural access by means of fractals and of building the Imagogenogram).

Still a particular case of a fractal is the complete binary tree (a tree with an initial knot, that grows into two branches, every next knot always growing into another two branches, and so on – see the mathematical apparatus), virtually infinite. From here, we can easily switch over to the transgenerational tree, that can be considered a sort of a fractal structure, as I set out below.

Observation: at the zygote level, every cell, including the initial one, divides itself all the time by 2 (=> exponentials of 2).

Similarly, by building the genogram and getting through it reversely, there “results” two parents for each child, and for each parent, there are other two parents on the next tree level, and so on. It is like the person that we are is in fact the initial embryonal cell that gives birth to a “child”, which one would call the Transgenerational History or the Transgenerational (binary), familial, bloodline Tree (binary because it only contains parents, this being the zygote division principle, by two, in an exponential way – however, here it is a finite process).

Each of us contains two parents, we then

“divide” in four grandparents, each of them contained in their 2 parents, and so on.

The difference is that the embryo, the zygote cell, is a child who divides itself towards the future and the transgenerational tree contained in each person “divides” itself towards the past; the Transgenerational History is a “child” that grows towards the past.

It is like reeling off from the person more and more plies, layers, always “multiplying” by 2; the tree grows and so does the information volume it contains and the engaged number of persons.

Siblings and other relatives are exterior environment conditions that influence the child’s development, but the main load, the red guiding thread, are the parents, their parents, and so on. The rest are collaterals, even if they have their great influence – I will not minimize their importance, they are just as the bio-psychic conditions that influence the embryo zygote egg: they influence the transgenerational zygote egg.

Moreover, just as the egg cell divides and then specializes itself (a miraculous phenomenon, considering that the cells are virtually identical, a replica copy of the first cell, the Adam-Eve viewed at the smallest scale), the transgenerational embryo can develop in infinite ways the same latency that it contains – the N parts that compose it, virtually identical as well, just as the cells of the embryo zygote, in M parallel realities, can lead to N x M different persons – because every part in itself can grow into M modes, from the combination’s combination we get the infinite (∞ : a symbol that resembles two bound cells). And we get back to number 2, the human being, as a biologic resultant of 2 cells and transgenerational resultant of 2 parents, each of them with 2 parents in their turn, and so on infinitely!

Thus, besides that they represent enhancing exterior influences, our siblings, our relatives in general (for each level!), those who find themselves out of the red thread parents-parents-parents, etc., represent images of what each of us might have become – see my statements on M parallel universes: through our siblings we have access to other possible manifestation facets of the same roots, only that we have access to them in this concrete universe, not in a theoretical one. It is as if we are looking at other “us” that we could have been starting (genetically) from some given Adam and Eve (our parents); similar to some mirrors that do not reflect back our own image, but the one that could have been, the potential one.

Not at all by chance, we reached a digital era, a binary code, and so on (and again, we go back to the chaos theory, where nothing happens by chance...).

We have 10 fingers – we have a decimal way

of acting, our mathematic common system is decimal. But we have TWO hands! Each hand with its significance (a dominant one, that knows how to do things and a helping one, voided of the these abilities – just as with 1 and 0 in informatics, where 1 means that there is “light”, it means doing, giving off versus 0 which is the absence of light signal, recess, emptiness).

In fact, all our defining systems, fundamental for the live beings, are based on 2, on duality – 2 hemispheres, 2 eyes, one mouth, but 2 lips, 2 ears, 2 cheeks, 2 eyebrows, one nose, but 2 nostrils, 2 kidneys, 2 lungs, 2 hands, 2 legs, one heart, but two pairs of rooms, 2 ovaries, 2 testicles, life cupel (yet again, it follows that life is based on 2, beyond the two persons’, two cells’ encounter).

One can say that the human body is created based on the fractals’ principle, recursive (see also Voicu, Olaru, 2014, fractals in nature: almost all organs of the human body have a fractal character and their well-functioning is closely connected to their dimension).

Maybe this is why, based on the holographic principle of the part that contains the whole, the acupuncture spots are created: the same something is both in its place, but also in another place (as a projection). Starting from the same holographic principle, we should remember the cerebral *homunculus*, which, according to the medical dictionary, is a relatively proportional representation of the various parts of the organism to the motor or sensorial area of the cerebral cortex (although, fortunately, there is also the neuroplasticity).

Let us not forget that, in reality, the holographic principle is a concept belonging to the modern quantum physics and to the string theory (http://en.wikipedia.org/wiki/Holographic_principle). It suggests the idea that our universe, which we perceive tridimensionally, could be essentially reduced to a bidimensional one, in a small and very subtle sense. (Why bidimensional? Because it seems that any area of the space can store a maximum quantity of information which is proportional not to its volume, but to its exterior surface – let us remember that the volume is a tridimensional concept, whereas the area is in the bidimensional space. This result is a subtle consequence of the limits that the quantum mechanics, in fact the discreet character of the nature, introduces regarding the measurement precision. In any case, we should remember that we found, yet again, number... 2!)

The gestalt therapies seized upon this duality omnipresence, developing the much useful and often used polarity theory (technique).

Parallel to the physics binary, we encounter one at a psychic level: the Shadow – Persona, the Self

– Ego, Anima – Animus, Masculine – Feminine, Maternal – Paternal, cognitions – emotions, Good – Evil, Beautiful – Ugly, I – Others, Truth – Lie, Everything – Nothing, Conscientious – Unconscientious, flexibility vs. inflexibility, disclosure – enclosure, consonance – dissonance, connection – disconnection, complexity – simplicity, stereotypy – creativity, predictable – unpredictable, structured – ambiguous, centrifugal – centripetal, condensation – diffusion, mobility – immobility, fluidity – crystallization, associated themes – derivative themes, transferential themes – caked and confused themes, strength themes – underground (masked) themes, subtext and surface themes, apparent and profound, concentric – dissipative, order – disorder, sterility – productivity, superposed (interfering) plans – dissociated plans, self-centering – other-centering, associative and dissipative power, constructive – destructive, tense – relaxed, etc. All these indicators are common in the analysis of the cognitive, affective, emotional as well behavioral processes (attitudes, reactions, actions) etc.

We are a eurythmic interlacing of exponents of 2, on many partially superposed levels... (Eurythmic, i.e. harmonious, meaning some resonance with pleasant effects, see again Mitrofan, Voicu, 2009.)

Returning to the polarity theory as we find it in gestalt and in the unifying therapy, we can make a new remark: encoded by 1 and 2 (first and second), through psychotherapeutic labor the polarities become unified => 3. In other words, the result is something superior – and we come again to the idea that the unified human being has reached a higher threshold in his/her self-development...

What can 2 do and 1 cannot, what can 3 do and 2 cannot?

1 is alone.

2 means couple, help, security, communion.

3 is the last stable – starting with 4, it can be easily broken into subunits, but 3 cannot break until 1 doesn't find its 2; the 3 makes up a family, it represents a future, a child, conveyance, projection.

1, 2 and 3 are human symbols, the encoding of ancestral experiences, sometimes erroneously interpreted (e.g. 2 is not good, it is better to be alone, 1, an unhappily married mother transmits to her daughter by means of transgenerational legacy).

(See also the psychological dynamics and the transgenerational typologies detailed by Mitrofan, Stoica, 2005).

The neurotic triangle (3) Victim – Persecutor – Saviour can also be played in 2, with a double role that glides. As a matter of fact, one knows that in this

triangle, there is no pure role, because each of the players contains concomitantly the other two; for example the Victim is also Persecutor, because he/she “makes” the others get into triangular roles, and Saviour as well, because he/she gives them the “opportunity” to play their favorite parts – it is not for nothing that they call it neurotic triangle...

I previously mentioned the butterfly effect. It is felt in the human development as well, in the way the personal “clew” creates and enfolds itself (by determining both what enfolds initially and the subsequent multistage “contamination” between clew levels, each of them containing, as I showed, inscribed elements from the antecedent level). It is also felt in the way that the working technique “touches” the client and unlocks the transformation process – an extra argument to use working techniques that the client harmoniously relates to, that naturally reflect the human being's interior structure and the way he/she functions.

I used the words “reflect” and structure.

The first one makes me think of the mirror-neurons. It was proven that certain areas of the brain become active when the person feels an emotion (joy, sadness, anger, etc.), but also when the person sees someone else feeling an emotion. This is clearly the principle of the empathy. And the connection to the fractals and the genogram? The mirror-neurons represent a physical proof (even if it is obtained by means of MRI) of the interior-exterior connections, that bijectivity that I mentioned before. They probably contribute to the interception and to the inter-generational messages imbedding; enlarging upon the idea of the personal “clew” at a transgenerational level, we can consider each generation a level of this transgenerational clew and in this way, by means of parallelism, we once again realize that the messages are in fact trans-generational, because the generation before me was built on and took these messages from the generation before, which was also built by taking them from their previous generation and so on.

Structure?

In previous personal studies and beyond them (Cîmpeanu-Ștefănescu, 2005), when decrypting in a symbolic key the group members' discourse, we always encountered correlations between what they said and the four fundamental elements (Air, Water, Fire, Earth), implicitly containing the four main roles (Maternal – Paternal, Feminine – Masculine), as well as correlations with colors and their corresponding significances, relevant to the identity deficit issue acquired in the client's traumatic context and evolution blockages (of a personal, familial, social nature, etc.).

The shape and colour characteristics are

primary in any species' evolution, including that of the human being. They prove to be considerably important in the context of the projective work techniques – particularly the colours, the shapes, and the structures that are contained by the fractal boards and by the cards containing human figures, relationships, situations, etc. all of which I used in order to build the Imagogenogram. These elements resonate to and with the client, they lead him/her towards certain aspects of his/her life, his/her (transgenerational) scenario, they mediate his/her journey through and towards one's self, and they reflect his/her evolution. They address a rather basic part, belonging to the preverbal emotions and experiences, a part that becomes complete during the psychotherapeutic labor by means of verbalization, which initially is also symbolical and afterwards it reveals itself, however, only to the extent in which the client is able to integrate it.

The exterior structure of the Imagogenogram is not a fractal (like the simplified transgenerational binary tree). Yet, the images are placed in relation to each other to function like a reflection of the internally represented structure of the client's extended family, so the visible aspect of the Imagogenogram is an illustration of its interior "fractal", of its psychic configuration. We could say that the Imagogenogram is fractal-like at an informational level...

V. Conclusions

So, at a deeper analysis, beyond the obvious differences, the two mentioned techniques have numerous elements in common, related to each other not only by the trivial fact that they are both projective techniques, but also by the shapes, colours, their importance and the way the client resonates to them; by the way fractals model the transgenerational "reality" and the way they can represent it as well, alongside the genogram; by the highlighted informational structure.

Pointing out these elements implicitly underlines the thing that gives these techniques the "strength" I mentioned earlier (they are capable not only to initiate, but also to sustain and illustrate, offer feedback about the psychotherapeutic labor progress and completeness, about the cycle 'challenge – reconstitution in the present – awareness – re-signification – acceptance – restructuring – verification by means of reality implementations'). Figuring out what gives them efficiency, we can take our bearings in choosing the methods, the techniques and the psychotherapeutic exercises in general, and more importantly, we manage to understand the interior-exterior dynamics, the way in which we can access and re-sit in an easier and more "complete" manner what

we contain and the way in which this content is expressed outwardly.

And, again apparently with no direct connection, I invite you to watch aerospace engineer Shannon Zirbel's presentation ("Can origami advance space exploration?", TEDxPeachtree, Atlanta, Georgia, October 17, 2014, <https://www.youtube.com/watch?v=a0x0r7aPI2M>).

Noting that origami too has at some level (repeated and similar folding) a fractal-like structure... And, as Shannon Zirbel says, when we are open to inter-flows between aspects that may seem unrelated, we can evolve personally and professionally.

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