

空间的欲望结构 ——精神分析制图理论叙事引介

THE GRAPH OF DESIRE OF SPACE —A NARRATIVE INTRODUCTION TO PSYCHOANALYTIC CARTOGRAPHIES

言语

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摘要

与主体性有关的欲望分析是精神分析学科的专业所在，而精神分析理论也得到设计批评理论界的频繁援引，却很少有专门引介的著作。通过梳理精神分析与其后发展出的精神分裂分析之图形工具历史，与设计理论的发展进行的互文性对应，指出其哲学渊源和精神分析制图对新理论形成的助益：精神分析、精神分裂分析与设计批评的学科交叉经历了4个阶段（也是其4个基本应用分类），分别是：文艺批评的隐喻元素阶段、存在论的讨论工具阶段、系统生态的系谱学叙事工具阶段，以及跨学科联结的平台阶段。精神分析制图所经历的二元到多元、从“镜像”的再现到“话语基础平台”的过程暗合了学科批评范式的发展史。这其实是20世纪下半叶哲学理论发展的一个缩影，作为其中一部分的设计理论也受到了影响——以欲望结构分析城市与建筑理论，作为“文本的文本分析”。最后，本文指出精神分析制图、精神分裂分析制图在推动设计学科理论上的可能方向。

关键词

设计批评；艺术批评；话语分析；精神分析制图；精神分裂分析制图；欲望；叙事；元模型

ABSTRACT

The analysis of desire related to subjectivity is one of the subjects of psychoanalysis. Psychoanalysis theory is frequently cited by the theorists of design criticism, but there are few works introducing the cartographic tools used in psychoanalysis and the later developed schizoanalysis. This paper makes an intertextual correspondence between the developments of design theory and psychoanalytic cartographies, and proposes its philosophical diagnostic essence and the theoretical promotion from psychoanalysis. It is concluded that the interdisciplinary influence between psychoanalysis or schizoanalysis and design criticism has witnessed over 4 stages—which are also the primary application categories of psychoanalysis and schizoanalysis—including: 1) metaphors in literary criticisms; 2) analytical tools in ontology; 3) genealogical narrative tools in ecology of systems; and 4) synthesis operators for interdisciplinary research. The process from dualism to pluralism and the process from metaphorical representation of mirror to interdisciplinary synthesis operator experienced by psychoanalytic cartographies are consistent with the history of professional discourse and criticism paradigm development, and in fact are an epitome of philosophical theory in the second half of the 20th century. The design theory is also a part of the shift, so the graph of desire could be a way to represent the very discourse of critical history and relevant text. Lastly, possible applications of psychoanalytical and schizoanalytic cartographies in the design theory discourse are proposed.

KEYWORDS

Design Criticism; Art Criticism; Discourse Analysis; Psychoanalytic Cartographies; Schizoanalytic Cartographies; Desire; Narrative; Meta-Model

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1 精神分析与精神分裂分析的制图溯源及其元模型

1.1 分析对象：理论文本与图像的症状与欲望结构

精神分析制图 (psychoanalytic cartographies) 是通过话语文本分析被分析对象无意识的工具, 以符号 (semiotics) 的网络绘制出分析对象的欲望结构图 (graph of desire)。欲望结构图源于心理诊疗中对“症状” (semiotics) 的诊断, 即心理悖论、矛盾的图示化制图过程, 其基于结构语言学的方法论在临床诊断中发挥了巨大作用。分析师通过访谈患者获得语言与文本进行分析。而在艺术批评与设计批评的理论语境下, 作品乃至解读作品的文本, 都可以被作为分析对象。正如雅克·德里达所说: “没有什么在文本之外”^[1]。而精神分析及其后续的精神分裂分析在艺术批评中大多只以“隐喻—换喻” (metaphor—metonymy)、“欲望” (desire) 等术语与关键词的形式出现, 虽援引颇多, 尤其是其制图学分析, 能为设计的图形化思维与理论带来颇多启示, 却少有全面展开介绍。

欲望结构图用于探索、图绘心理创伤中的欲望悖论。它是基于文本的修辞几何学, 但又具有强烈的拓扑与几何特征——“semiotics”一词具有“症状”和“符号学”的双重学术含义。建筑学家罗伯特·柯克布莱德曾指出: “我们通过定量、定性的相互作用来了解世界……尽管这些分析的模式通常被置于对立面, 譬如数字艺术和语言艺术。”^[2]

1.2 超限的互文：理论及其文本的两种模式

为了便于进一步理解这种相互作用, 本文在此引用贾内尔·沃特森对精神分析元模型的二分法阐释: “一种理解是, 该模型是习得的行为模式, 是家庭、制度和社会政治政权的产物, 并最终作为一种由主导社会秩序强加的规范性规范发挥作用。另一种则是在社会科学发展的影响下, 将模型视作映射过程和配置的一种方法。”^[3]

沃特森这种二分法在其文本具体语境中其实是用来描述精神分析与精神分裂分析的区别, 但却不仅限于描述前述“定性”与“定量”的区别与矛盾, 譬如人类学民族志与语义分析的研究方式之间的相互

1 A Brief Intertextual Introduction of Psychoanalytic and Schizoanalytic Cartographies and Their Meta-Models

1.1 The Analyzed Object: The Symptoms and Desires in Their Theoretical Texts and Images

Psychoanalytic cartographies are tools that analyze the unconsciousness of the object through discourse text, and which draw the graph of desire for the analyzed object by reticulating the semiotics. The methodology based on structural linguistics has played an important role in clinical diagnosis. Analysts abstract the text through the interviews with the patients, followed by a series of discourse analyses. While, theoretically, in art and design, as well as in some interpreted work, criticisms can be processed as the text to be diagnosed themselves, as said Jacques Derrida, “there is nothing outside the text.”^[1] However, psychoanalysis and schizoanalysis are formed in either quotations or terms, such as “metaphor—metonymy” and “desire” in art criticism. Especially in the cartographic analysis, these methods greatly contribute to the diagram-based thinking, design, and their theories.

The graph of desire, originated from the diagnosis of “semiotext” in psychological diagnosis and treatment, involves both geometries and topologies of rhetoric, and implies the process of graphical drawing of psychological trauma in a way of mapping paradoxes and of desire. Architectural theorist Robert Kirkbride once intertextually stated that, “We grasp and transform the world through interplays of quantification and qualification.... Although these modes of analysis and expression are often placed in contrast, for example as the mathematical and verbal arts.”^[2]

1.2 The Transfinite Intertext: Two Theoretical Models and Their Texts

The dichotomy in the psychoanalytic meta-model by Janell Watson can explain its interplay: “In one sense, the model is a learned pattern of behavior inherited unquestioningly from family, institutions, and socio-political regimes, and which in the end functions as a prescriptive norm imposed by a dominant social order. In another sense, and in keeping with the social sciences, a model is a means of mapping processes and configurations.”^[3]

Actually, Watson’s dichotomy illustrated the difference between psychoanalysis and schizoanalysis, as specified in her context, which is not limited in the description that distinguishes between “quantification” and “qualification,” e.g., interplaying between ethnographic and semantic analyses. In the context of linguistics, either quantification or qualification is only one of

作用。因为，在语言学的背景下，无论定量或是定性都只是其再现方式之一，更何况语言学本就以公式般的推导著称。语言学基底使得精神分析更像一种元理论、元模型。理论写作无论诉诸定性描述还是定量证明，都是基于文本的叙事。

当然，前述数字艺术和语言艺术尽管有所矛盾，也可以在符号网络或符号象限的框架下实现统一。在这种“超限”的大一统理论写作范式下，其语言学公式在精神分析理论发展与实践中进一步被图形化、变得更适合和设计学科的图形化思维对接。所以这种相互作用本身也具有互文性^①。

2 精神分析制图的欲望结构与理论互文引介

2.1 欲望结构悖论的最初图示及其网络化

尽管普遍认为精神分析的理论语言晦涩、艰深，但其关键在于前述公式化、网络化的图式。这种理论工具对设计批评的贡献也正在于此——一种对理论的提炼、对话语结构的可视化，以及对设计形式的拟像。在这种分析哲学功能框架下，宾州州立大学建筑学教授唐纳德·昆泽甚至进一步提倡用公式般的符号学推导来转译建筑序列和语言之间“隐喻、换喻之轴的深层结构问题”^[4]。

拉康和弗洛伊德本就以将复杂的欲望结构公式与图示作为一种针对患者无意识的诊疗手段而闻名^[5]，在精神分析后续演变中，欲望结构图甚至从弗洛伊德之俄狄浦斯式三角关系（图1）发展为更复杂的符号网络，进一步展示患者欲望的深层结构。尽管如此，L型图仍然是欲望结构图中被跨学科学者引用较多的一种，并因拉康镜像阶段的提出而得到诸多运用；作为哲学层次上的元图示之一，L型图在各种哲学分析中衍生了不少变体（图2）。在其他哲学讨论中，L型图中的符号经由索绪尔提出的“能指链条滑移”发展出不同的指代，隐喻—换喻导致符号拓扑关系改变^[6]。下文将针对图2中“a—a'”与相应的镜像阶段，互文地讨论禁止、缺失等议题在设计理论中的空间隐喻^②。

2.2 L型图与镜像阶段：a—a' 与缺失的小a

理解L型图的关键在于理解拉康的“镜像阶段”（Mirror Stage）。“镜像阶段”原意指婴儿通过看到镜子中的自己，而从环境中区别出自我，获得主体性生产与自我意识的阶段^[7]。拉康后将该概念进行了拓展，一并指代“镜像”隐喻的人生各阶段：即构成“羊水”的“舒适区”环境，与其他启发性事件的“镜子”组成的、不断产生新主体性的、前进的人生过程。那么，分析对象的欲望结构网络既是动态演进的，又是时间上可回溯的，并可通过“镜像阶段”追踪其不断迭代、指向未来的历史过程^②，精神分析师从而可以通过话语实践去触碰另一个主体的欲望与情感，找到其癥症的源头。镜像阶段可映射出欲望结构演化的本质，批评的重点在于对镜像的“像”的再现与追溯。

their representation methodologies. It is worth particularly noting that linguistics is well known for its semiotics research via mathematical derivation similar to formulas. The linguistic foundation enables the psychoanalytic graph of desire to function as a meta theory or a meta model that signifies all the narratives. Whether the presentation of theoretical discourse resorts to a qualitative description or a quantitative validation, it remains a text-based narration.

Therefore, the aforementioned mathematical and verbal arts can be unified within the semiotic and topological domains despite some of their contradictions. By practicing the theoretical writing paradigm in a “transfinite” and unified manner, the linguistic formulas are being further graphically configured along with the development of psychoanalytic theory. It results in a graphic thinking that is more consistently applied in theorization and design practice, as another way of intertextuality^①.

2 An introduction of Theoretical Approaches by the Graph of Desire and the Intertextuality in Psychoanalytic Cartographies

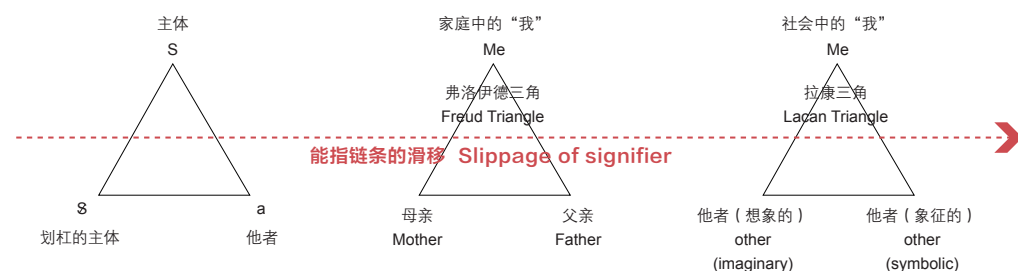
2.1 The Origin and Reticulation of the Paradox in the Graph of Desire

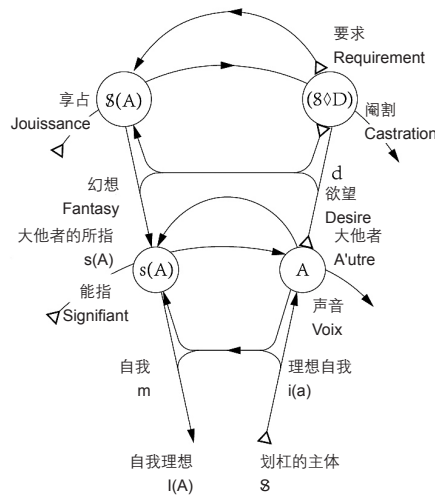
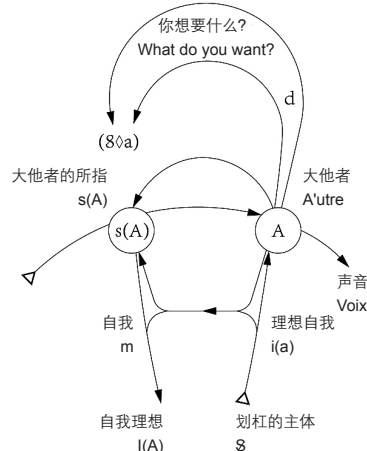
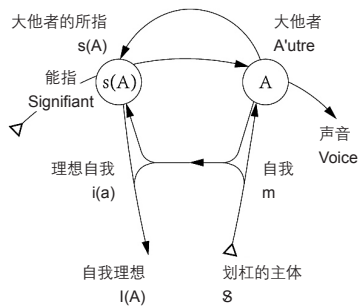
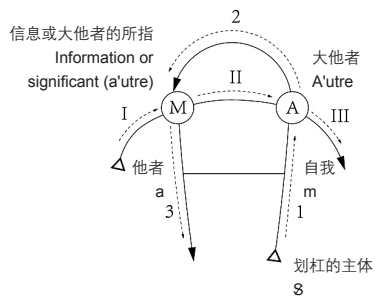
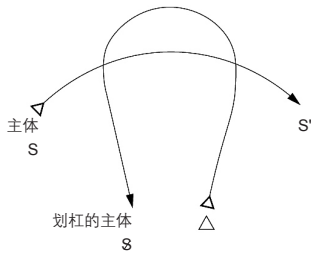
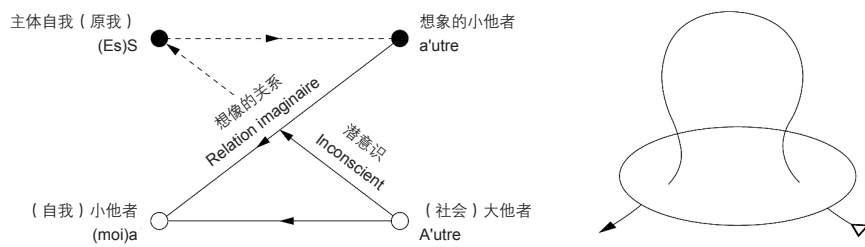
Although the theory of psychoanalysis is generally considered obscure metaphysics, its essence lies in the aforementioned formulaic and reticulated schema. The contribution of this theoretical tool to design criticism—

① 互文性也译作“文本间性”，由法国后结构主义批评家茱莉娅·克里斯蒂娃于20世纪60年代提出，意在强调任何一个单独的文本都是不自足的，其意义产生于与其他文本指涉的过程中，任何文本都是过去引文的重新组织。互文性已成为后现代、后结构批评的标识性术语（来源：参考文献[57]）。

② 在本文中，作者简略提取镜像阶段元图示结构并加以解释：图中Z型结构a—a'横亘于主体自我（原我）“S”与大他者“A”之间，也被理解为“不可到达”界限或动态的反身性镜面，这一元图示结构划分了主体和他者的a—a'分别为自我（a'是指小他者，a指自我）与大他者的镜像。

① Intertextuality, put forward by the French post-structuralism critic Julia Kristeva in the 1960s, emphasizes that any single text is not self-sufficient, the meaning in the texts is always produced in the process of the meanings of the others, and any text is a reorganization of the past quotations. As a critical concept, intertextuality has become a term to define post-modern and post-structural criticism [Source: Ref. [57]].





② The meta-model structure in the mirror stage can be briefed as that a-a' lies between itself and the big Other in the Z structure, also called the "unreachable" boundary

or the reflexive mirror of different life stages. The unitary pictorial structure divides the subject from others at the a-a' boundary (a' refers to the petit a, and a refers to the self).

1. 弗洛伊德三角
 2. 经典的L型图与欲望结构图的诸多变体

1. The Oedipal triangle by Sigmund Freud
 2. The Schema L and a series of variants

a refined visualization of theoretical discourse structure, and an image representation of design—was neglected. Under the schematic framework of analytic philosophy, Donald Kunze, professor of Architecture and Integrative Arts at the Pennsylvania State University, stated that the use of formula-like semiotic derivation is important for transferring the “deep structural axis of metaphor and metonymy”^[4] between the architectural sequence and text.

Lacan and Sigmund Freud were originally known for using complex schema and the graph of desire as a means of diagnosis visualizing the patients' unconsciousness^[5]. In the evolutionary development of psychoanalysis, the graph of desire has developed from Freud's “oedipal triangle” (Fig. 1) toward a complex network of signifiers, further representing the deep structure of the patient's desire. Nevertheless, the Schema L is still the most frequently cited cross-disciplinary one in the graphs of desire and has been used in many contexts due to Lacan's proposal of mirror stage. The Schema L, as a meta-model in the aspect of transfinite philosophy, has derived many variants from various philosophical analyses (Fig. 2). In further philosophical discussions, the signifiers in the Schema L were generated through the “slippage of signifier and Signifying Chain” proposed by Ferdinand de Saussure, and metaphor-metonymy led to changes in the topology of signifiers^[6]. Focusing on the a-a' and its corresponding mirror stage, the paper will intertextually discuss the spatial metaphors of prohibition, loss, etc.^②

2.2 Lacan's Schema L and His Mirror Stage: a-a' and the Lost Petit a

The Mirror Stage is an important milestone in Lacan's academic career of psychoanalysis. It originally refers to the stage where a baby sees himself in a mirror and distinguishes himself from the environment, and then a production of subjectivity comes into being with self-awareness^[7]. Lacan later expanded the concept towards other stages of life metaphorized by the “mirror,” which constitute the “comfort zone” of metaphorical “amniotic fluid” and the progressing of life that composed of “mirrors” of inspiring events with constantly generated subjectivity. Then, the graph of desire can trace its historical process that constantly iterates to the future through the mirror stage^②, so that psychoanalysts can analyze the desires of the subject through discursive practice and find the source of its hysteria. Hence the mirror stages can reveal the essence of the evolution of the graph of desire, and the diagnosis of criticism lies in the metaphor and representation of image in the signifying processing.

对于空间研究而言，“镜”指向一个不可僭越，并再现真实与想象关系的实体隐喻。但“镜”的反射、虚幻和“墙”^{[8]③}带来的静止、禁绝又有所不同：“镜”具备“墙”的禁止通行特质，却又因幻象的存在构成其禁止的相对性与演化性。“镜”两侧元素的拓扑关系构成空间与时间的追溯，从而诊断“镜”本身也构成了一种空间隐喻。图2中a—a’的连线代表了现实—幻想的抽象过程，也代表了这一过程对人精神分析式的回溯。举例来说，分析过程中，S指代病人的无意识言说主体，A指代分析家，二者是通过对彼此的想象来交流的。从S到达A，必须要经过a—a’，而a是自我的镜像，a’是对分析家的想象。L型图在文艺批判中被斯拉沃热·齐泽克称为“无意识幻想”，并将这一连线比喻为区分欲望和动力的荧幕（图3）^[9]。

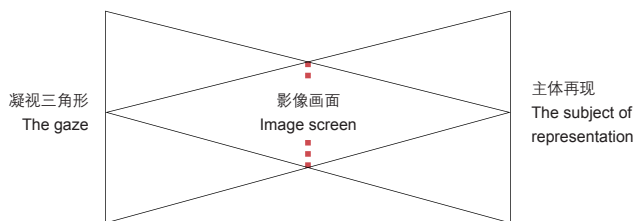
3 精神分析制图的理论互文应用：无意识的欲望结构

3.1 艺术批评无意识：关于小a与大他者（A）的欲望结构

如雷姆·库哈斯式性议题中的反讽，或如达利式艺术创作般充满癡症式癫狂的视觉呈现，都常见于艺术创作与批评实践之中。精神分析也的确视艺术为性驱动的结果，这几乎符合艺术批评中精神分析给人的一般化印象——性议题、歇斯底里、创伤、频繁换喻导致的符号的错乱……然而，这些单纯的欲望的暗示将精神分析运用极度简化为性符号、分裂人格的隐喻，反而后置了欲望结构诊断功能在分析作品之无意识上的潜力，故需要重新以分析欲望结构的方式检视批评的相关概念与其理论。

3.1.1 隐喻与再现：几何和家的异样感与缺失的小a

拉康本人就曾引入了“克莱因瓶”“莫比乌斯环”“视错觉空间”“小汉斯母亲的卧室”^④“巴洛克建筑的比喻”等一系列空间概念，通过对作品的形式进行抽象地图解，展现对悖论、时间和流动的描绘^[10]。反观建筑研究亦通过隐喻与再现对建筑的无意识分析，互文地



For spatial research, the “mirror” also can produce a substantive metaphor that cannot be transgressed and reproduces the relationship between physical space and imagination. However, the reflection and illusion of the “mirror” is different from the absolute prohibition implied by the “wall”^{[8]③}: the “mirror” has the characteristics of the “wall” that prohibit crossing, but due to the affordance of reflexive illusion, the prohibition is relatively and evolutionary. The topological relationship of the objects on both sides of the “mirror” constitutes the traversing of space and time. At the same time, the “mirror” itself is also a spatial metaphor: the a—a’ process in Figure 2 represents the abstracting process of reality—imaginary fantasy, and also the psychoanalytic traversing process. For example, in the analysis process, S refers to the patient’s unconscious speaking subject, A refers to the analyst, and the both communicate through their imaginary mirrored each other. To reach A from S, one must pass the a—a’ of mirrored otherness; the a is the mirrored self image, while a’ is the imagination of the analyst. Slavoj Zizek compared the Schema L in literary criticism to “unconscious fantasy” as a screen that distinguishes the desire and the drive (Fig. 3)^[9].

3 The Theoretical Intertextual Application of Psychoanalytic Cartographies: The Structure of Unconscious Desire

3.1 The Unconsciousness in Art Criticism: A Structure of Desire Involving the Petit a and the Big Other

The sexual references of Rem Koolhaas in design critique, or the visual presentations of paranoid state like Salvador Dali’s works, are common in artistic creation and criticism practice. The situation of that psychoanalysis indeed regards art as the result of sexual driving or libido, matches the general impression given by psychoanalysis in art criticism, such as the representation of sexual issues, image of hysteria, trauma, and confusion of symbols caused by frequent metonymy. However, the hints of desire or sex have oversimplified the use of psychoanalysis into some sexual elements for the sensationalism metaphor, despite of the hidden analytical potential of revealing the graph of desire of unconsciousness in its diagnosis. It is necessary to run through that the structure of desire analyzed under related concepts and theories of criticism.

3.1.1 Metaphor and Representation: The Uncanniness of Geometry, Home, and the Traversing of Petit a

Lacan introduced a series of spatial concepts such as “Klein Bottle,” “Mobius Ring,” “Optical Illusion Space,” “Little Hans’ Mother’s Bedroom”^④, and “Parable of Baroque Architecture”

- ③ 学者彭喆在分析库哈斯眼中的柏林墙时指出，“墙”具有“独一无二的意指效力”，具有“禁绝的姿态”，代表“无耻地强迫接受”（来源：参考文献[4]）。
- ④ “小汉斯的卧室”是弗洛伊德精神分析中的一个心理疾病空间。小汉斯因恋母问题拒绝接受父亲的“阉割”与规训，从而产生精神问题。这里也可以看出“阉割”并不是一个既成的、设定为负面的概念，也可能与成长有关。
- ③ Scholar Zhe Peng stated that the wall has a “unique signified effect” and a “forbidden posture,” and represents a “shamelessly forced acceptance” when analyzing the text by Koolhaas regarding the Berlin Wall [Source: Ref. [4]].
- ④ “Little Hans’ bedroom” manifests a psychological space in Freud’s psychoanalysis. Little Hans refused to accept the “castration” or disciplines by his father due to his Oedipus issues, resulting in a series of mental problems.

⑤ 与性的二元(母体、生殖意象的菲勒斯)及其几何意义、家-非家及其心理暗示、几何的中心-外缘等词对构成欲望结构图中被指涉的客体。这些指代本质上都指向了拓扑网络中缺失的元素(一般是小他者),致使欲望结构的扁平。在最初的精神分析制图中,弗洛伊德的自我-本我-超我三角关系,或者以及俄狄浦斯情节的父亲(即规训的大他者)-母亲(即小他者)-被阉割的自我主体构成三角,组成了最初的修辞几何学构成。但即使网络如何复杂,这套逻辑仍然被公认为是基于“主体-他者”的二元论的心理分析,小他者更多地是起中介性的“所欲的缺失”作用。

⑤ The dichotomy of the symbols for sex (maternal body or image of Phallus) and its geometric, “home-unhomely” and psychological implications, central or peripheral-related terms or others constitute a set of objects in the graph of desire. These references essentially point to the missing signified symbols in the topological network (e.g. petit a), leading to the flat structure of desire. In the original triangle Oedipal graph, Freud's ego, id, and superego constitute a trinary structure—the father as the big Other, mother as petit a, and id trinary structure as the usual one. Regardless of the complexity of this network, such a logic flow is still recognized as a dualism of “subject-other” in the psychological analysis. The petit a plays an intermediary role as the missing object in the ontology.

引用精神分析的几何概念进行文艺批评,并涉及几何、拓扑相关讨论。朱大可用“矩形政治”与“圆形政治”形容这种倾向^[11]。藤森照信以阳刚粗犷的“垂直穴居”概念与阴柔的“土铺地坪”概念隐喻对比、区分日本建筑史源的绳纹文化与弥生文化^[12]。米歇尔·福柯精神分析之空间强迫症原型更是将控制、权力隐喻通过圆形监狱^[13]的理论媒介引入建筑与政治的研究视野。最初与建筑批评相关的精神分析都更侧重具体符号、空间格局、装饰的政治性,直接识别权力之中心-边缘的结构,并转译相关隐喻。但于艺术作品的个人心理抽象而言,J·F·麦肯奈尔在进行建筑批评时,曾提及拉克提出的“弗洛伊德扁平”(Freud Flatness)之隐喻与再现概念,用以描述这种个人化的中心-边缘的几何结构:即每个人对自我解构的持续想象与关注,如同画一个圆把自己围合住,以表达自我控制的肯定状态,或一种母体般、家一般的安全感^[14]。

抛去对家的物质性、几何性描述,就心理层面而言,“家”(home)是一种建构了主体自我的、指代“小a”的熟悉环境。这就必须通过上述构成了弗氏异样感中“家”与“非家”(unhomely)的二元性展开对欲望结构隐喻的再现、分析,从而理解“弗洛伊德扁平”并非单纯几何隐喻,而是一种欲望结构概念^⑤。艺术作品在视觉中通过再现客体小a的缺失,指引主体意识到被禁止的小a。所以,除了几何隐喻、氛围方面的“家”“监狱”等具象概念以外,将住宅、墙/禁止、庇护/囚禁、入侵、身体(的缺憾)、坟墓、迷宫等概念进一步整合成符号网络的结构性缺失,使得它进一步发展为安东尼·维德勒所提出的“异样感”审美范式^[15]——一种熟悉又陌生的心理空间氛围。异样感也因此成为一种重要的文艺批评范式。

譬如,麦肯奈尔指出艾米略·安巴兹的作品具有失真性与空间狂想的特征:安巴兹的建筑设计普遍半掩于地下,被形容为无基座“坟墓上的绿意”,体现了一种母体联系的二元状态。“对我来说,建筑是

into the abstraction and illustrations of the form of the work for the depiction of paradox and spatial time flow^[10]. The unconsciousness analysis of architecture diagramming of critique through the metaphor and representation always involves discussions related to geometry and topology. Zhu Dake described this tendency with the terms of “rectangular politics” and “circular politics”^[11]. Terunobu Fujimori used the masculine notion of “vertical hole dwelling” and the feminine notion of “earthen-floored flat-land dwellings” to comparatively analyze the Jōmon Culture and the Yayoi Culture^[12] that redefined the history of Japanese architecture. The prototype of paranoia proposed by Michel Foucault introduced the physical metaphor of control and power into the political field of architectural research through the theoretical concept of panopticon^[13]. Initially, psychoanalysis related to architecture focused on the politics of concrete symbols, spatial patterns, and decorations, directly identifying the center-peripheral structure of power and translating related metaphors. But in the criticism of personal psychological abstraction from art works, J. F. MacCannell's architectural criticism mentioned the metaphorical representation of “Freud Flatness” proposed by Lacan to describe this personalized center-periphery structure: people's continuous imagination and attention to self-deconstruction, like drawing a circle to enclose themselves, expresses the affirmative state of self-control, or a sense of maternal and homelike security^[14].

Apart from material and geometric descriptions, “home” is a familiar environment that metaphorically refers to the petit a constructing the subjectivity of the mirrored self. It is necessary to represent and analyze the metaphorical structure with the duality of “home” and “unhomely” in Freudian Uncanny to understand the Freud Flatness as a conceptual graph of desire^⑤. Art works often visually represent the lost “objet petit a,” and guide the subject of readers to realize the forbidden petit a. Therefore, in addition to the concrete concepts such as “home” and “prison” in terms of geometrically metaphorical image and strange atmosphere, the concepts of residence, wall / prohibition, shelter / imprison, invasion, mutilated body, tomb, maze, etc. are further integrated into the structural deficiency of a signifying network. It further develops into the “uncanny” aesthetic paradigm proposed by Anthony Vidler^[15]. Uncanny has therefore become an important art criticism form.

For example, J. F. MacCannell pointed out that Emilio Ambasz's work is of anamorphic and spatial conceit: Ambasz's architectural design is generally half-underground, described as baseless “Green over Grey.” It embodies a binary state of maternal attachment. “To me, architecture is an act of the

一个想象的行为”^[16]。而因为安巴斯的建筑没有明确的入口与出口，甚至辨别不出内部与外部，罗伯特·瓦恩斯类比另一位艺术界与精神分析有密切联系的癫狂大师，称之为“达利式景观”^[17]。珍·伦德尔等学者在伦敦海沃德展览馆40周年纪念展览“心理建筑”^[18]中再现了小a的缺失造成的异样感：展览中隐喻着时间缥缈记忆的著名作品——楼梯V，该作品由布和铁丝制成，其形态可以视作L型图中的部分结构。时间隐喻借助“轻柔的建筑”展现了作者徐道濩作品中共有的特征，即成长记忆中居住过空间的印象，与一贯的窥癖元素^[19]。这种窥癖的家的“非家”异样感、非稳定的结构，对比其大体量的、理性的特点，质量感的缺失成为极具冲击力的引子，引发对展览主题的大他者（A）——20世纪60年代粗野主义及理性主义现代建筑的社会实践讨论^[20]。

3.1.2 建筑作为主体的无意识分析：转换的零件客体小a

《建筑师的拉康》一书的作者洛伦兹·霍尔姆在讨论“客体小a”时指出，建筑师总是对视觉注意力的中心有所期望^[21]。K·迈克尔·海斯在《建筑的欲望：新先锋派解读》一书中，基于伯纳德·屈米自己对拉维莱特公园设计的解析，利用L型图对这一作品中的“客体小a”进行建筑无意识分析^[22]（图4）。

首先，屈米的拉维莱特公园中的点线面层拒绝、分裂了空间中的大他者（A），成为屈米触发和设置游人经历与体验的客体“小a”的集合^[23]，也成就了公园中游览中变化的镜像阶段。公园中颇有康斯坦特风格的异形构体“点景物”处于略有变化的复制中，在游人路径的遭遇中不断成为“转换客体”（transitional object）。同样，根据这一L型图中的镜像阶段，新主体（或记忆）的不断形成与空间体验的游览同步进行。

L型图成为一种主体内欲望结构分析图示，而分析对象正是建筑的无意识言说主体，建筑的部分成为“小a”。类似地，伦德尔在英国伦敦大学学院的精神分析研究生理论课程中对柯布西耶的作品进行分析

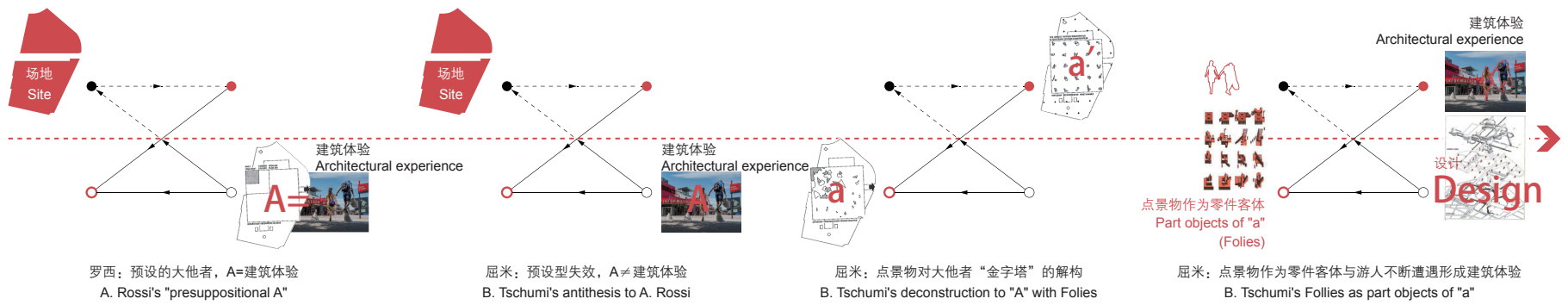
imagination”^[16]。Robert Wines stated that distinguishment cannot be made between the interior and the exterior, because the works of Ambasz did not have clear entrances and exits. Therefore, Wines called it “Daliesque Landscape”^[17], for the widely admitted situation that Dalie was well known for his readers’ psychoanalytic interpretation. Scholars such as Jane Rendell proposed the spatialization potential of petit a in the 40th anniversary exhibition “Psycho Buildings”^[18] at the Hayward Exhibition Hall in London. For example, the form of Staircase V, made of cloth surface and iron wire structure, can be regarded as a metaphor of time and memory as well as part of the structure in the Schema L. The metaphor of time uses “soft architecture” to bring the common features in the works by Do Ho Suh, that is, the impression of living space in the memory of growth and the consistent voyeuristic element^[19]. In sharp contrast, this kind of unhomey uncanny and unstable structure of so-called voyeuristic home is a masterpiece of Brutalism and Rationalism. In contrast to its mass and rational characteristics, the lack of volume has become a powerful introduction to the exhibition theme on the social practice of modern architecture and relevant arts in the 1960s^[20].

3.1.2 Assessing Unconsciousness in the Subject of Architecture: The Objet Petit a as a Converted Assembly

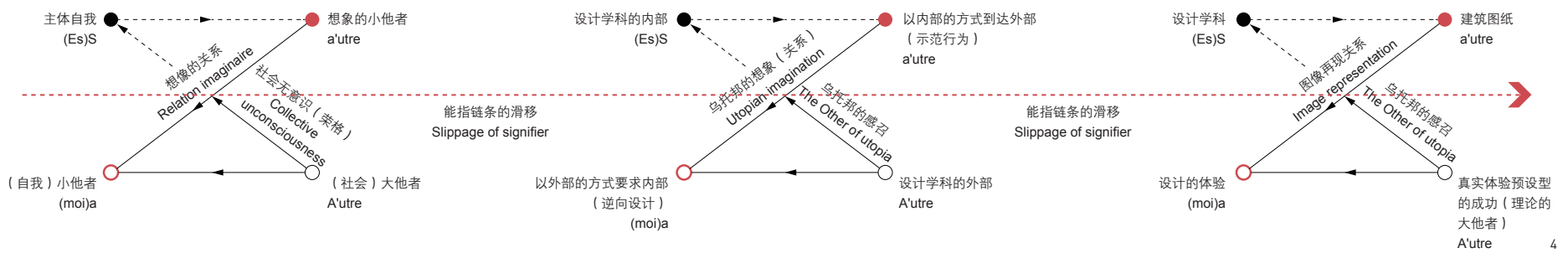
Lorens Holm, the author of *Lacan for Architects*, pointed out that architects always presupposed an attractive center of visual focus in design works^[21]. Similarly, based on Bernard Tschumi’s analysis of La Villette Park, K. Michael Hays in his book *Architecture’s Desire: Reading the Late Avant-Garde* used the Schema L to initiate an architectural unconsciousness analysis of the “objet petit a” of Tschumi’s concepts and operations of space^[22] (Fig. 4).

First of all, the dot, line, and surface layers in Tschumi’s La Villette Park rejects and splits the big Other in the presupposed space, despite whether a visual focus or pyramid it is, and becomes a collection of “fragmentary transference” as objet petit a^[23] that Tschumi triggered and programed the experience of visitors. It constantly achieved the mirror stage with the “follies,” a special-shaped structure in the park by copying with slight changes rather than same structuralism style, becoming “transitional objects” in the encounters of tourists’ paths. Similarly, according to the mirror stage in the Schema L, the continuous formation of a new subject (or memory) is synchronized with the spatial experience.

The Schema L consequently can be an illustration of intra-subjective structural analysis of desire, and the object of analysis is the subject of unconscious speaking in architecture



屈米拉维莱特公园的理论与实践 B. Tschumi's Theory and Practice in La Villette Project



4. K·迈克尔·海斯用于分析屈米作品所使用的L型图 (改绘自参考文献[22])

4. The Schema L by K. Michael Hays to analyze the Tschumi's works (Adaptation source: Ref. [22])

时，也曾提出“转换客体”的概念^[24]，并以柯布西耶的马赛公寓作品中的重复格栅立面为例：在这个举例中重复的栅格即“缺失的客体” (missing object)，代表了凝视对象的消失。伦德尔还特别以常作为精神分析中的形而上学的婴儿为例，说明客体缺失或无效即是一种强制性重复，易导致婴儿对环境的不耐受。霍尔姆则以包豪斯式建筑玻璃与建筑视觉深度进一步讨论“小a”，对比柯林·罗的字面透明性与现象透明性概念^[21]。

3.2 乌托邦叙事的无意识欲望结构：建筑主体中的小a

回到建筑本身的理解中，L型图的二元悖论亦来自霍利尔对乔治·巴塔耶的解读，即金字塔概念建筑无法通过金字塔的通道来体验^[25]。那么，“建筑—事件”或“再现手段—被再现之客体”构成了a—a'

and the specific parts of architecture becomes petit a. Similarly, Rendell analyzed Corbusier's works in the postgraduate theory course of psychoanalysis in University College London and proposed the concept of "transitional object"^[24]. Rendell took the repeated striated facade in Corbusier's Marseille apartment as an example of lost petit a: The repeated grids of facade are the "missing objects," which represent the disappearance of the object in visual depth. Rendell also specifically cited the infant who is often regarded as metaphysics by psychoanalysis as an example to explain the absence of the object or its unavailability as a kind of repetition compulsion. It easily leads to the infant's intolerance to the environment. Similarly, Holm used Bauhaus-style glass and visual depth in architecture to further discuss different layers of petit a, contrasting the literal opacity by Collin Rowe with the concept of phenomenal opacity^[21].

3.2 The Unconscious Desire in Utopian Narratives: The Petit a in the Subject of Architecture

Back to a discussion about the analysis of architecture and its text, the dualism paradox of the Tschumi's Schema L analyzed by Hays also comes from Dennis Hollier's interpretation of Georges Bataille's text, that is, the pyramid concept architecture cannot be experienced through the passage of the pyramid.^[25] So that either notion of "architecture—event" or "representation—

媒介的体现。由此，建筑设计实践即可被绘制为一种图像关系的镜像阶段。

屈米的“点景物”（Folies）原意为“癫狂、罪恶”，正是对其镜像关系不可到达的“禁止”进行“僭越”。屈米在《建筑僭越》一文^[26]中指出，建筑只能通过观者的体验与误读来实现建筑的欲望。而建筑实体在设计过程中对误读与体验的被动与拒绝反而成为了它能落地成为实体的根本。这就造成了建筑乌托邦的失败与原罪，也使得建筑学专业的最终理想成为一种二律背反的不可能。

为了解这种原罪的二律背反与不可僭越，本文以新陈代谢派与超级平的理论话语叙事及其遭受质疑的对比^[27]为例，可看出日本主流建筑实践的历史背景不同所致的扁平化理论叙事不同与各自困境。前者的代表作品中银舱体大楼建于20世纪下半叶房地产泡沫期^[28]的日本，后者代表作品之一的神奈川工科大学工坊建于后泡沫消费时代的日本。它们分别代表着摆脱地产金融捆绑的“共生思想”^[29]与摆脱纪念性的日常审美。前者的理论宣言受到的质疑在2007年物业方要求拆除中银舱体大楼时达到顶峰。黑川纪章作为作品的建筑师，身先士卒地发起了反对拆除的运动，拒绝接受城市的“新陈代谢”。即使其混凝土舱体内部居住体验不佳，且因技术与成本原因从未真正“代谢”过。而超级平的理论宣言能够体现可新陈代谢的“客体小a”论理：从塔楼外部笨重的混凝土包裹，变为石上纯也式的轻薄外墙、室内家具与人的活动——石上纯也称之为“日常的、暧昧的调节”，这使得具有凝视的、外部体验的、确有新陈代谢的机械美学感的垂直阳物塔楼及其纪念性消散了。然而，虽然在建筑层面，细柱与模糊暧昧的表皮

object” constitutes a reference to an a-a’ graph, and the practice of architectural design can be drawn as a mirror stage processing in an imaginary relationship.

Therefore, the original signifying graph of Tschumi’s senses of “Folies” and “sin” is the very driven force to initiate the “transgression” against the “prohibition” of the relatively unreachable mirrored relationship. In “Architecture and Transgression”^[26], Tschumi stated that architecture can only realize the desire of architecture through the subjective experience and by misreading from the viewers or readers of the relevant text. The passiveness of misreading and experience of architecture becomes the basis for it being an entity in design evolutionary process. This has caused the failure and original sin of architectural utopia, and, on the other side of the coin, made the ultimate ideal of Architecture as an antinomy.

To understand the contradiction of this antinomy and transgression of original sin of Architecture, this paper illustrates with the comparison between Metabolism and Super Flat^[27] in theoretical discourse of narratives and the challenged situations, to see the differences and the respective difficulties that flatness theoretical narratives caused by the different historical backgrounds of mainstream practices and discourses in Japan’s architectural. One of the canonical works of flatness narratives is Nakagin Capsule Tower, which was built in Japan’s real estate bubble boom^[28] in the second half of the 20th century, and the latter narratively representative work is the KAIT Workshop, built in the post-bubble consumerism era of Japan. The both cases respectively represented the New Symbiosis theory^[29] of escaping from restraints of real estate capitalism and the nomadic aesthetics of everyday life against memorial and volume of architecture. The challenges and questions of the former theoretical declaration reached its peak in 2007 when the property owner requested the demolition of Nakagin Capsule Tower. As the architect of the work, Kisho Kurokawa launched a campaign against the demolition and refused to accept the building as a “metabolite” of the city. Even if the uncomfortable living experience inside the concrete cabin, the building has never really been “metabolized” via displacement due to technical and cost reasons. Meanwhile, the theoretical manifesto of Super Flat can be theorized as a metabolizable “part object,” which was changed from the bulky concrete capsule outside the tower to Junya Ishigami’s fuzzy facades and light shells, and the accommodation of interior furniture and human activities. Junya Ishigami also sees it as “daily, ambiguous adjustments.” This dissipated the gazing, externally experienced, mechanically aesthetic vertical tower and its monumentality. However, at the architectural level, the thin pillars and the vague skin did not

⑥ 精神分析中，一切欲望都是大他者的欲望。若将海斯在《建筑的欲望：新先锋派解读》一书中分析屈米所使用的L型图中元素改绘为如图4所示的“学科内部—外部”进路，则可以结合镜像阶段，分析其“不可到达界限”内部与外部分别产生的镜像是如何引领学科中的主体性生产的。抽象意义的外部的到达即是此欲望结构中的大他者。

⑥ In psychoanalysis, all desires are the desires from the big Other. As the revised Schema L quoted by Hays in his book *Architecture's Desire: Reading the Late Avant-Garde* on Tschumi's work, as shown in Figure 4, it can analyze the level of autonomy for disciplines to reach their externalities via the mirror stage graph, from their internalities. In this graph of desire, the external arrival at the "unreachable," i.e. the big Other, always leads to a new production of subjectivity for the autonomy of disciplines.

并未使得建筑本体的客体小a消失（如图4中屈米的零件客体），但在公众评论/批评层面，建筑在质疑者眼中呈现为昂贵的结构与虚无的功能^[30]。

针对超级平和针对新陈代谢派的质疑路径不同，却同样在乌托邦话语叙事的误读与解读中回落于历史的尘埃。与前文对隐喻与再现小a的讨论不同，此处关于小a的讨论已陷入“一定要宣言点什么”的理论背反叙事中。这种昂贵的建筑还日常吗？但霍尔姆指出，这种总是残缺、被误读、走向悖论的话语的结构源于建筑主体性的分裂^[21]。霍尔姆从镜像阶段的L型图阐释主体失去的那一小部分（客体小a）正是主体的镜像，主体总是在重复获得身份—失去镜像的辩证过程。这使得讨论再次回到了L型图所示的分裂性：主体从来不是完整的，而是分裂的、过程的。

3.3 专业无意识欲望结构：僭越与大他者（A）

所以，L型图中的符号已不是具体隐喻与再现的指代，而是建筑的自主性本身，而L型图代表了对其无意识进行分析的过程。这种主体性的缺失同样影响了自主性的专业叙事。屈米同样借助L型图分析建筑理论的分裂性。他认为罗西的自主性文本必然失败：类型学无法抽象和穷尽城市文化，从而成为一种工具性的类型学。屈米认为类型学式的预设型代表了建筑想象的一种精神分析“大他者”（A）模式，即一种典型的乌托邦建筑学理想^⑥。这是建筑学的一种基本无意识状态，也是一种无法缝合的现实分裂。这种理想作为远方不可到达的“大他者”也凝视、召唤着建筑师^{[25][26]}。屈米方案中点景物的癫狂则在于其尝试使作品的“金字塔”概念与其“通道”被同时体验。

无论僭越成功与否，建筑理论永远在尝试走出这一想要综合“建筑概念”与“社会空间体验”的二元悖论。这种图示不可到达的镜像和辩证成为屈米讨论建筑学存在论的一种方式。如前文所述，这种相互作用同样适用于描述设计学科内“跨学科—本体”二元结构互相凝视的现状，即屈米在《建筑与分裂》一书中提到的^[23]：要么从空间政治

make the objet petit a of the architecture disappear (just like the part object shown in Figure 4); When being criticized by the public, the building appears as an expensive structure and nihilistic function in the eyes of the questioner^[30].

The questioning of Super Flat is different from the challenges to the Metabolism, but it also falls back to the history in the misreading and interpretation of the utopian narrative. Different from the discussion about the metaphor and representation of petit a in the above, here the discussion about petit a is positioned in the theoretical contradictory narratives of propaganda and transgression. Do such expensive buildings still represent the notion of everyday life? Holm stated that the structure of professional discourse is always incomplete, misinterpreted, and paradoxical due to the disjunction of “subjectivity of architecture”^[21]. Holms explained that the missing objet petit a in the Schema L of the mirror stage, which is always in a repeated process of gaining an identity while losing an image. This leads to the discussion about the disjunction demonstrated in the Schema L that never complete its subjectivity graphically.

3.3 The Graph of Unconscious Desire among Design Professionals: Transgression and the Big Other

Therefore, the signifiers in the Schema L are no longer only a reference to specific metaphors or representations, but also the autonomy of the architecture itself. The Schema L represents the process of unconscious analysis. This lack of subjectivity also affects the professional narratives of autonomy. Tschumi also adopted a theorization process via Schema L into the analysis of the disjunction of architectural theory. He believes that Aldo Rossi's autonomy text of typology will inevitably fail to entirely abstract urban culture as an instrumental typology. He also argues that this typological presupposition as a psychoanalytic the big Other model in architectural imagination is an ideal of utopian architecture^⑥, which is a basic unconscious state of architecture, and a disjunction of reality that cannot be stitched together. This ideal, as an unreachable the big Other, also gazes at architects^{[25][26]}. For instance, the Folies in Tschumi's project lie in his attempt to interpret the concept of “pyramid” and “passage” through simultaneous spatial experience.

Regardless of whether the transgression succeeds or fails, architectural theory is always trying to surpass the thinking mode of dualism of integrating “architectural concept” with “socio-spatial experience.” The mirror image and dialectic of unreachable the big Other offers a way for Tschumi to discuss the ontology of Architecture. As mentioned above, this kind of interplay is also suitable for describing the current

经济学 / 环境科学的角度研究建筑作为一种文化研究 / 科学研究的客体, 要么用建筑设计的方式去实践这种超现实主义的乌托邦再现。前者被屈米称为示范行为, 后者则被称为逆向设计, 即用建筑 (乌托邦的图绘) 的方式实现跨学科目标, 如建筑视窗的作品。这两个方向的研究线路代表了两股学科力量凝视下的交叉, 可理解为一种齐泽克意义上的对抗主义的“矛盾视差”^[31]。两股学科中的力量都坚持自身的正确性甚至相互笔伐, 而学科整体却在这种争鸣的“精神分裂”中迂回前进。镜像阶段中的小a被视作学科的一个社会性镜像, 可被解释为设计学科对社会影响的中介客体。

值得与上述讨论对比参照的是, 彼得·埃森曼在《图解日志》中的思考恰恰将自主性思辨建立在试图跳出上述背反结构的叙事中^[32]。埃森曼注重生成过程的中间状态和逻辑变化, 其理论特质被杰弗里·奇普尼斯称为“建筑的微积分原则”^[33]。这一“微积分原则”近似一种微积分运算的镜像阶段, 从而在理论上采取策略以超越原有专业内背反的二元论和设计生成黑箱 (设计的前期—后期产出) 二元。在这里缺失的客体小a也被“微积分”平滑化为对设计生成黑箱背后逻辑的追问。同时, 埃森曼流动的、地形化的建筑作品和安巴兹或屈米的结构大大不同, 然而, 相比讨论设计理论与风格的多元化、碎片化、扁平化的整体趋势, 本文仍认为精神分析的批评性在于“诊断”, 而非对设计宣言的分类。

3.4 城市无意识结构: 城市研究中的观察点、悖论与诊断

以诊断、分析“犬儒主义” (cynicism) 意识形态闻名的齐泽克, 引用视差概念, 将这两股力量凝视下的矛盾称为“建筑视差”, 并拓展其精神分析式诠释: 两股交叉目光凝视的原理类似于左右裸眼看见

interdisciplinary professional ontology of binary structure in design disciplines that is defined by an inter-relationship gazing at each other—As Tschumi argued in *Architecture and Disjunction*^[23] that this binary structure either studies architecture as an object of cultural research / scientific research from the perspective of spatial political economy / environmental science, or directly practices design of utopian representation by architecture of propaganda. According to Tschumi, the former is exemplary actions, and the latter is counter design actions which achieve interdisciplinary goals by architecture (utopian drawing), such as Archizoom. The both research paths represent the intersection of two disciplinary forces under the professional gaze, which can be understood as a kind of “parallax view” of antagonism in the theories of Slavoj Žižek^[31]. The two disciplinary forces insist on their own discourse aggressively and contest with each other, but the discipline as a whole is still advancing in a roundabout way in contending “schizophrenia.” The petit a in the mirror stage is regarded as a socially mirrored image of the discipline, which can be interpreted as the intermediary object of the design discipline to influence social changes.

It is worthy of referring to the above discussion that Peter Eisenman's thinking in *Diagram Diaries* precisely builds autonomy in the narratives that want to go beyond the above-mentioned contradictory discourse structure^[32]. Eisenman pays attention to the intermediate states and logical changes of the generation process, and his theoretical characteristics were termed as “architectural calculus theorem” by Jeffrey Kipnis^[33]. It is similarly a mirror stage of processing calculus, so that, theoretically, strategies are adopted to surpass the dualism of the original professional internal contradictions and the black box of design generation (from pre-design to output). The missing objet petit a is also smoothed with such a “calculus” process into a question to the logic behind the black box. At the same time, Eisenman's nonlinear architectural projects are distinct from the works of Ambasz or Tschumi. However, compared with discussing the overall trend of design evolutionary history of diversification, fragmentation, and flattening of different fluxes of domains of genres, this paper holds that the criticism essence of psychoanalysis lies in specific “diagnosis” rather than a description of its literal propaganda or taxonomy.

3.4 Structuring Urban Unconsciousness: The Observations, Paradoxes, and Diagnoses in Urban Studies

Zizek, who is well-known for diagnosing and analyzing the ideology of “cynicism,” conceptualized via parallax view and termed the contradiction under the gaze of these two forces as

物体时的视差重影，因此形成了视差鸿沟，但也形成了3D体验，同时说明了空间操作只有通过时间性体验、不同视角观看才能被参照与理解^[34]。视差的L型图之中，观者和建筑成为欲望结构两端符号的所指。视差即实在界裂缝，而视差之见则是观察这种实在界裂缝的齐泽克式精神分析见解，是一种主体的观察方式。

然而，不同于屈米以金字塔阐述建筑悖论，齐泽克的视觉分析源于其对意识形态的无意识分析。齐泽克在《视差之见》中采用对抗主义的症状分析，表达其对城市意识形态的左右摇摆，说明前述“只有通过时间性体验、不同视角观看才能被参照与理解”的不仅指空间，而且指意识形态分析本身。齐泽克的精神分析视角指出了意识形态断裂点研究的重要性：“他们对自己的所作所为—清二楚，但他们依旧坦然为之”^[35]。故而，齐泽克的“视差之见”及其精神分析是一种主体观察城市社会及其意识形态历史进程的方式。齐泽克谓之“症状”而不是“话语”的意义也在于此——话语是受意识形态主导的，但症状可以跳出话语的范畴，进行诊断。这对于建筑研究叙事文本的更新具有方法论层面的意义。譬如，景观设计学者郭建慧以精神分析式阅读的方式分析了日治时期中国台南市遗存至今的“建筑症状”——即一种“近代化创伤”——并指出建筑即是城市的症状^[36]。

而回到其L型图去理解“视差”，霍尔姆援引了拉康“主体—凝视”关系，对这种“视差”进行了更精彩的解读：“你永远不能从我看到你的地方看到你自己”^[37]。拉康的“主体—凝视”关系确实引用了很多一般建筑师会感兴趣的透视法、投射几何与相机原理，但霍尔姆也同样指出这是关于主体与世界的视觉联系问题，从而使得这种视差观察的理论大大超出了透视法的物理意义。临床精神分析中，分析师是处于被分析者的大他者位置的，而视差之见是一种更高阶的主体的

“architectural parallax.” He further extended his psychoanalytic interpretation that the principle is similar to the parallax ghosting when the left and right eyes see objects with the naked eyes which forms a parallax gap and a 3D visual experience, showing only through temporal experience and viewing from different perspectives so as to be referenced and understood by viewers^[34]. In the Schema L of parallax view, the viewer and the architecture become the signifying elements of the two ends of the graph of desire. Parallax view is a crack in the Real, and The Parallax View is a Zizek-style psychoanalytic insight to observe this crack in the Real.

However, unlike Tschumi's metaphorical analysis of pyramids to explain the architectural paradox, Zizek's visual analysis originated from his unconscious analysis of ideology. In *The Parallax View*, his swaying of the city's ideology shift appeals to the symptom analysis of antagonism, implying that the aforementioned argument “only through temporal experience and viewing from different perspectives so as to be referenced and understood by viewers” not only refers to space but also the ideological analysis itself. Zizek's psychoanalytic perspective pointed out the importance of the study on ideological breakpoints—They know exactly what they are doing, but they still do it calmly^[35]. Therefore, Zizek's *The Parallax View* and associated psychoanalysis are a way for the subject to observe the historical process of urban society and its ideology. The significance of what Zizek calls “symptoms,” instead of “discourse,” in this hypothesis lies in that “discourse” is dominated by ideology, but “symptoms” can be diagnosed outside the text of discourse. Thus it has methodological significance for the update of the narrative text of architectural research. For example, Landscape Architect Guo Jianhui analyzed the built heritages in Tainan, China as “architectural symptoms” survived from the Japanese occupation, which can also be considered a kind of “modernization trauma”; through psychoanalytic reading, she pointed out that architectures are symptoms of the city^[36].

Turning back to his Schema L to understand “The Parallax View,” Holm invoked Lacan's “subject-gaze relation” and developed a more brilliant interpretation of this “The Parallax View”—“You never look at me from the place from which I see you”^[37]. Lacan's imaginary relationship of gaze does quote a lot of perspectives, projection geometries, and camera principles that are of interest to general architects; Holms also pointed out that this is about the visual connection between the subject and the world, which makes this theory of parallax observation goes far beyond the physical meaning of perspective. In clinical psychoanalysis, the analyst is in the position of the big Other,

观察方式，是跳出这种关系去进行二阶观察^⑦与诊断。本文以城市研究理论家安迪·梅里菲尔德《新城市问题》中的话语范式^[38]为例，分析将新城市问题的话语叙事问题作为二阶观察的建立点，以及其无意识的可能。

在《新城市问题》中，梅里菲尔德完全跳出了卡斯特尔原著《城市问题》的话语结构，一针见血地称高线公园式的社会运动为“自我分化的他者、自我生产的叛乱”^[38]。他认为原来将城市当作社会再生产单元的被动理论已经过时，并提出“新奥斯曼化”（neo-Haussmannization）的概念来形容这种城市社会运动本身作为殖民目标现状。城市策略不是解决城市社会运动的途径，社会运动却成为新的城市策略。这种悖论的观点将原有的“城市策略解决、防治社会运动”二元结构重新嵌套到了“新奥斯曼化”的“城市策略”中。高线公园到底是士绅化还是一次对弱势群体的赋权？以迈克尔·勒维尔^[39]、戴伦·J·帕特里克^[40]、阿里尔·B·阿尔瓦雷兹等人^[41]的实证研究为根据可发现二者的界限已经逐渐模糊。这些研究证明高线公园确实在房价、租金、业态等方面逐渐走向士绅化和排他性的小众化。在这种叙事框架下，一个富裕社区变得更加富有，其主动与资本合谋的“社会运动”必将遭受质疑。

4 精神分裂分析制图的欲望结构与跨学科互文性

4.1 从拓扑到符号回溯性象限：重绘诊断

精神分裂分析制图（schizoanalytic cartographies）与精神分析制图类似，也是关于无意识、欲望结构的图绘技术的研究。在早期的诊断笔记中，精神分析师记录下的欲望网络就已极其复杂，已由简单的二元关系发展至多元的拓扑网络，直到符号拓扑的形式已经不能将之充分表达^{[42][43]}。尤其在分析对象为社会群体与分裂症患者时，原有欲望生

and The Parallax View is a higher-order observation method of the subject, which exceeds the relationship to conduct second order observation^⑦ and diagnosis. Taking the discourse paradigm in urban theorist Andy Merrifield's *The New Urban Question*^[38] as an example to analyze the discourse narratives of the new urban questions to establish the second-order observation, and the unconsciousness coming into being.

In *The New Urban Question*, Merrifield completely went far beyond the discourse structure of Castell's *The Urban Question*, calling the high line park-style social movement as “a produced Other [that] powers a dialectic of dispossession and insurrection”^[38]. He believes that the original passive theory of the city as a social reproduction unit is outdated, and proposes the self-initiated concept of “neo-Haussmannization” to describe the status quo of this urban social movement itself as a colonial goal. Urban strategies are not a solution to urban social movement anymore, but a social movement that has become a new urban strategy to solve social movement. This paradoxical view re-embeds the original dual structure to “resolve the problem of building a social movement into the urban strategies of neo-Haussmannization. Should the High Line project be defined as an empowerment to disadvantaged or an initiation of gentrification? According to the perspectives from the empirical research by Michael Levere^[39], Darren J. Patrick^[40], and Ariel B. Alvarez et al.^[41], it was emphasized that the conceptual boundary between the opinion regarding high line park as a gentrification strategy and as public participation has gradually blurred. These studies all prove that the high line park is indeed gradually moving towards an elite and exclusive niche in terms of increasing housing prices, rents, and higher end business formats. Under this kind of narrative framework, if a social movement initiated by a wealthy community that becomes richer after the movement, the motion of the social movement actively conspiring with capital will be questioned inevitably.

4 The Graph of Design and Interdisciplinary Intertextuality in Schizoanalytic Cartographies

4.1 From the Domain of Topology to Retrospective Symbolology: Remapping the Diagnosis Process

Similar to psychoanalytic cartographies, schizoanalytic cartographies are a cartographic technique of drawing the unconsciousness in the graph of desire. In the diagnosis notes, the signifying network recorded by the psychoanalyst has been extremely complex, and has developed from a simple binary structure to a multiple topological system, until the form of signifying topology cannot fully express it^{[42][43]}. Especially

⑦ 二阶观察是尼古拉斯·卢曼系统社会学的核心概念之一。通过二阶控制论形成了二阶观察理论：一阶观察侧重“观察到什么”，二阶观察注重怎么观察。二阶观察者观察一阶观察者，可以发现到其盲点与局限性。

⑦ The second-order observation derives from one of the core concepts in the Theory of Social System by Niklas Luhmann. Concluded from his Second Order Cybernetics, the first-order observation focuses on “what to observe,” and the second-order observation on “how to observe.” The second-order observer can capture the blind spots and limitations belonging to the first-order observer.

- ⑧ 从原有精神分析制图中可以看出，一个信号的结构总是指向另一个信号的结构（或嵌套或链接），这只能帮助以原有精神分裂分析一般范式分析其原有的一般性神经症（neurosis）患者，即强迫症为主的患者群体。但其对分裂症患者的诊断则完全错误。分裂分析的欲望是生产、游牧性的，并非是二元的缺失、匮乏造成的（来源：参考文献[40]）。
- ⑨ “回溯性象限”展现了能指在建构中的位置。在本文中，这一命名参考了诊断中需要的回溯与董树宝在加塔利《混沌互渗》一书中的译法。

- ⑧ It is clear from the psychoanalytic cartographies that the structure of one signifier always refers to another, only helpful to paranoia in a rather general way using neurosis paradigm, instead of schizophrenia. The desire for schizoanalysis is ontologically based on productive desire of nomad [Source: Ref. [40]].
- ⑨ The “traversing domain” in this study locates the place of the signifier in the institution, which refer to the trace of desire in diagnosis. The Chinese term is referred from the trace of desire in diagnosis, and the Chinese version of Guattari’s book *Chaosmose*, translated by Dong Shubao.

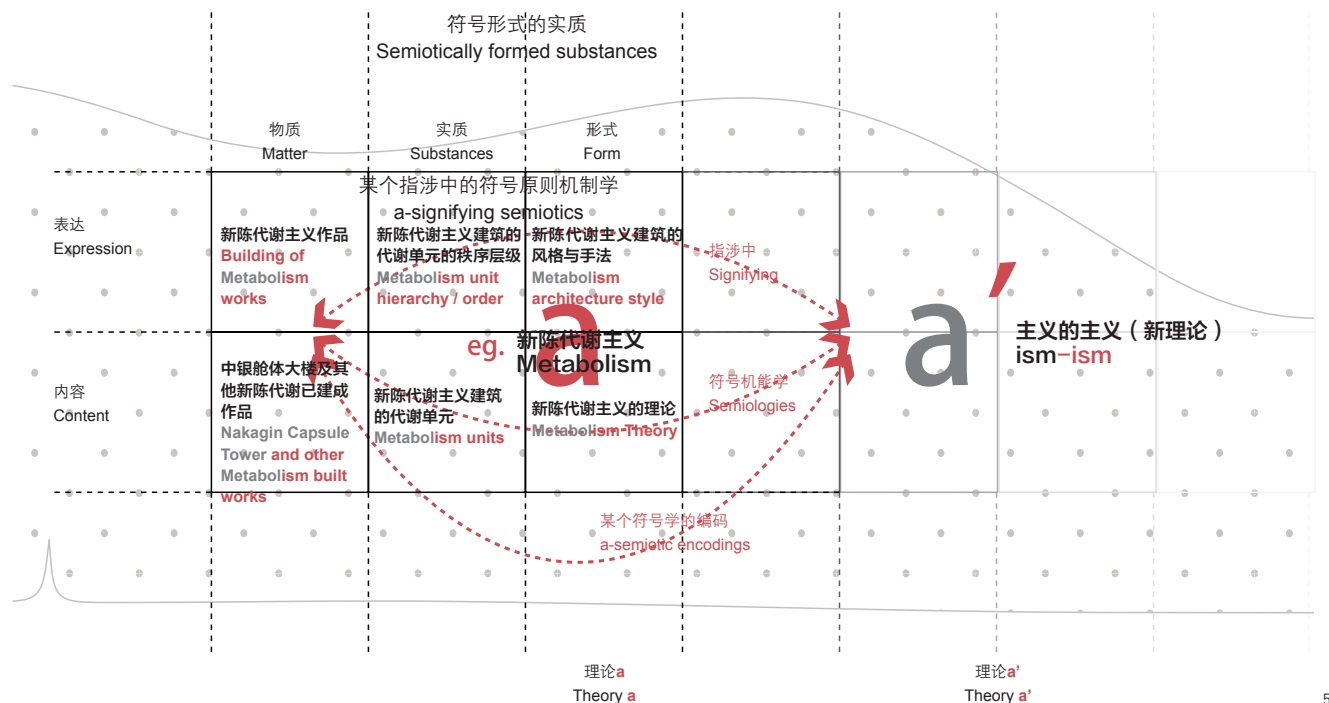
5. 加塔利精神分裂分析制图中符号的回溯性象限，展现了能指在建构中的位置（改绘自参考文献[3]）。
5. The traversing domains of semiotics in Felix Guattari’s schizoanalytic cartographies, illustrating the place of the signifier in the institution [Adaptation source: Ref. [3]].

产逻辑捉襟见肘，以描绘“缺失”“匮乏”为主的二元的欲望结构的图示甚至已不能解决个人层面的精神分裂分析问题^⑧。

为了解决分裂症患者欲望的制图问题，德勒兹和加塔利的精神分裂分析将“回溯性象限”（图5）^⑨、“平滑空间”等概念用于分析制图，显现出了强度的领域化特征，更能明晰症状的空间性，即领域化与去领域化，而不是原有穿刺的、二元的结构。这种空间性缺失导致了与前述弗洛伊德分析类似的隐喻与再现运用，可用于解释设计的形式感。例如，与其精神分裂分析元模型有关的“平滑空间”“褶皱”、生成、块茎等概念被运用于对建筑形式生成的批评中^{[44][45]}。然而，静态形态分析并不能回应其诊断本质。虽然加塔利称他的研究为伦理审美范式^[43]，但展现元模型中视差与断裂的仍然是其哲学本质与本源。

when the analyzed objects are social groups and patients with schizophrenia. The original logic of desire is based on ontological lacks, and its binary structure that mainly depicts “missing” and “scarce” can no longer solve the problem of schizophrenia analysis at the individual level for its desire production essence^⑧.

In order to solve the problems of cartographic mapping of desire for patients with schizophrenia, Gilles Deleuze and Felix Guattari’s schizoanalysis theory applies concepts such as “traversing domain” (Fig. 5)^⑨ and “smooth space” for diagramming and mapping, to show the territorializing characteristics of intensity and clarify the spatiality of symptoms, as an entity of territorialization and de-territorialization, compared with the original piercing dual structure. This lack of spatiality leads to the application of metaphor and representation similar to the aforementioned analysis of Freud, which can be used to explain the form generating process in design. For example, the concepts of “smooth space,” “fold,” “becoming,” “rhizome,” etc. related to its schizoanalytic meta-model are used in the criticism of architectural forms^{[44][45]}. However, static morphological analysis does not respond to its diagnostic nature. Although Guattari claimed his research as a study of ethico-aesthetic paradigm^[43], the diagnosis of parallax view and disjunction mapping in the meta-model is still its philosophical essence and origins.



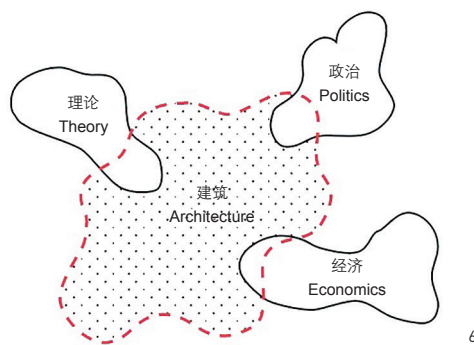
4.2 《千高原》的分类学与投射的互文性

与精神分析理论发展互文式对应的是，20世纪60年代以来，哲学及社会科学界宏大、整体性、统一叙事的理论逐渐式微，局部、多元、碎片、提倡个性取代共性的理论逐渐成为主流。德勒兹毫无疑问是自1968年之后这股源流的重要旗手。互文关系只能说明理论受时代背景影响在其叙事上呈现相似性，但以制图学诊断的方式深入这些理论则能获得结构性的新理解，正如前文所述库哈斯、屈米等人的引用。海斯的晚辈罗伯特·索莫、莎拉·怀汀等人对“投射”“多普勒效应”的多元实践与后批评^[46]（图6）作为一种对“批判性已成为‘闺房中的建筑学’”的反思，提倡找回生产性。和《图解日记》中对跳出学科性背反的思考类似^[32]，这种20世纪60年代以来局部的、个性化的、多元的理论逐步取代整体的、历史的叙事，同样也在着力于对原有批判背反的跳出，不再囿于“批评—反批评”的桎梏。

随着设计学科中德勒兹理论的流行，精神分裂分析制图的跨学科理论借鉴上呈现分类学的图形倾向。但如前文所述，精神分裂分析制图的意义显然不止于此。例如，通过《千高原》、回溯性象限的隐喻与再现类比，可以将阿里桑德罗·柴拉—波罗建筑政治罗盘^[47]的共时性看作是对查尔斯·詹克斯建筑理论流变历史的切片^[48]（图7）。同时，这很好地图示了在建筑学内部既存的、既分裂又综合的涌现与交叠。此外，柴拉—波罗还指出了这种流派中的分裂性，数据图绘揭示了设计团队内部成员对流派光谱位置认定的不一致，抑或展现出自我认同标签的完全不一致，甚至还有人索性认为图上根本没有他们合适的位置^[47]。

4.3 象限转换元模型的互文性——跨学科平台

在分类学的可视化应用之外，回溯性象限等图像工具更多充当了跨学科理论媒介的作用。2010年，“批判与临床的制图学”国际会议



4.2 The Intertextuality Established between Taxonomy and Projection on *A Thousand Plateaus*

Corresponding to the intertextual development of psychoanalytic theory, since the 1960s, theories of grand, holistic, and unified narratives in Philosophy and Social Sciences have gradually declined, and theories that promote individuality, instead of commonality, have gradually become mainstream. Deleuze is undoubtedly an important standard-bearer of this stream since 1968. The intertextual relationship can only explain the similarity of theories in their narratives under the background of times, but deepening these theories in the way of cartographic diagnosis could gain a new structural understanding, such as the efforts by Koolhaas and Tschumi. The diverse practices and post-criticisms on “projection” and “Doppler effect” proposed by Robert Somol, Sarah Whiting, and other scholars^[46] (Fig. 6), as a reflection on how criticality has become “architecture in the boudoir,” advocate the return of productivity. Similar to the thinking about transcending the disciplinary contradiction in *Diagrams Diaries*^[32], this partial, individual, and pluralistic theory has gradually replaced with the holistic historical narratives since the 1960s, and the focus on the departure from the original criticism is no longer confined to the shackles of “anti-criticism” propaganda.

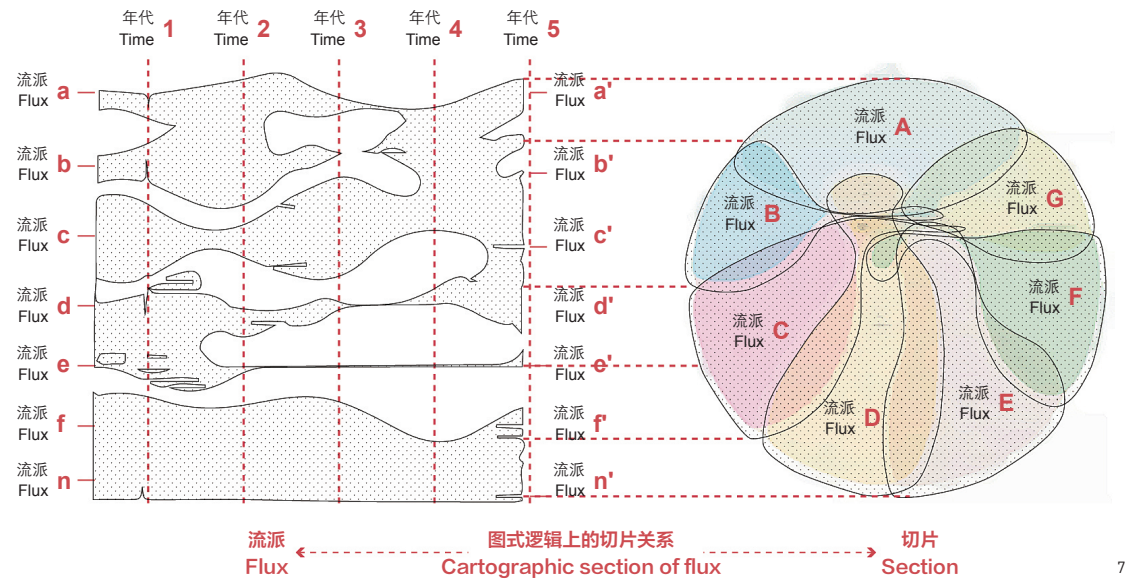
With the popularity of Deleuze’s theory in design disciplines, the interdisciplinary theory of psychoanalytic cartographies has shown a graphic tendency of taxonomy. But as the significance of the theoretical tools aforementioned, schizoanalytic cartographies are obviously more than taxonomy of genres. For example, from an analytical view of metaphorically representational analogy of *A Thousand Plateaus* and the traversing domains, the synchronization and synthesis in Alejandro Zaera-Polo’s architectural political compass^[47] could be regarded as a section of Charles Jenks’ historical flux of architecture theory^[48] (Fig. 7). Also, it is a canonical illustration of the existing emergence and ideology overlapping in Architecture. Zaera-Polo also pointed out the disjunction in these flux layouts that data mapping reveals the inconsistency of the members of the design team on the position of the genre spectrum, or the complete inconsistency of self-identification labels, and some of them simply believed that there is no suitable place for them to locate^[47].

4.3 The Intertextuality Unfolded in the Meta-Model with Traversing Domains—A Synthesis Operator

In addition to the visualization application of taxonomy, representation tools such as traversing domains act more frequently as an interdisciplinary media. In 2010, on the International Conference on Critical and Clinical Cartographies was held at the Faculty of Architecture, Technische Universiteit

6. 投射的建筑—政治—经济—理论重叠图解（改绘自文献[46]）
7. 精神分裂分析框架，提取自阿里桑德罗·柴拉—波罗共时性的建筑政治罗盘对查尔斯·詹克斯建筑理论流变历史的切片（改绘自参考文献[47][48]）。
6. Projective architecture: the diagram overlapping A (architecture) with P (politics), E (economics), and T (theory) (Adaptation source: Ref. [46])
7. Schizoanalytic framework abstracted from Architecture’s “Political Compass” by Alejandro Zaera-Polo and the “Evolutionary Tree of Twentieth-Century Architecture” in “Architecture 2000” by Charles Jencks (Adaptation sources: Refs. [47][48]).

8. 矩阵的分层：按照第1个图能指分层规则，分别展示了在组织、圆形监狱和DNA上的分层（改绘自参考文献[47]）
8. Matrix of stratification. The later three forms of stratifying derived from the first one: organization, panopticon, and DNA (Adaptation source: Ref. [47]).



在代尔夫特理工大学建筑学院召开^{[49][50]}，代表了这种分裂图示的一般性学术功能——即一种新唯物主义综合的操作器，用符号的矩阵象限去突破专业智性在L型图中的分裂（图8）。

另因精神分裂分析的象限具有时间回溯的特质，可将历史的单一线性分裂为诸多历史因素与个人史的交叠。以精神分裂分析为主要理论框架的学者布莱恩·麦格拉茨于2008年出版了《城市设计的数据建模》^[51]，其中的叙事方式代表了将城市形态历史和精神分裂分析结合的一种叙事方式。其从系统动力学角度展示了城市权力的“集中—分散”、经济的“封闭—全球化”对城市形态及其历史的影响，并且融入了地方故事的个人视角。除了一般性的规划图层（图9），麦格拉茨

Delft^{[49][50]}，scholars advocated the general academic function of the traversing domain, i. e. a new materialism synthesis operator using signifier domain to connect the disjunction among different research fields and professional intellectuals in the Schema L to achieve the union with other disciplines and find its own position in the interdisciplinary spectrum (Fig. 8).

Because of the time and space traversing essence of schizoanalysis domain, it disjoints the single linear history into the overlaps of many historical factors and personal stories. Brian McGrath, who takes schizoanalysis as both his narratives and cartographic tools, published *Digital Modelling for Urban Design*^[51] in 2008 which represents a narrative way combining the history of urban form with schizoanalysis. From the perspective of system dynamics, the publication highlights the influence of the “centralization-decentralization” process of urban politics and the “local-globalization” of economy on the urban form and its history, by integrating individual perspectives with local stories. In addition to general planning layers (Fig. 9), McGrath used archaeological methods to comprehensively visualize

	内容（沉积作用） Content (sedimentation)	表达（折叠） Expression (folding)	建筑结构 Architectural structure	圆形监狱 Panopticon	基因序列 DNA
实质 Substance	表达的实质 Substance of expression	表达的形式 Form of expression	被选择的秩序 / 层级 Chosen order / hierarchy	违法犯罪 Delinquency	核苷酸序列 ACDDGCAA Nucleotide Sequencing ACDDGCAA
形式 Form	内容的实质 Substance of content	内容的形式 Form of content	被选择的材料 Chosen materials	囚犯 Prisoner	氨基酸 Amino acids
			组织 Organization	刑法 Penal Law	自身之上的折叠 DNA (fold on itself)
			(空间) 结构 (Spatial) structure	监狱 Prison	蛋白质 (空间外形) Proteins (spatial figuration)

用考古的方式将从英国殖民时期的电网到新兴的数字基础设施等图层进行综合可视化，同时糅合个人视角、历史发展的欲望解析与症状学理论，形成“城市—人”二元叙事的张力及其回溯性象限。

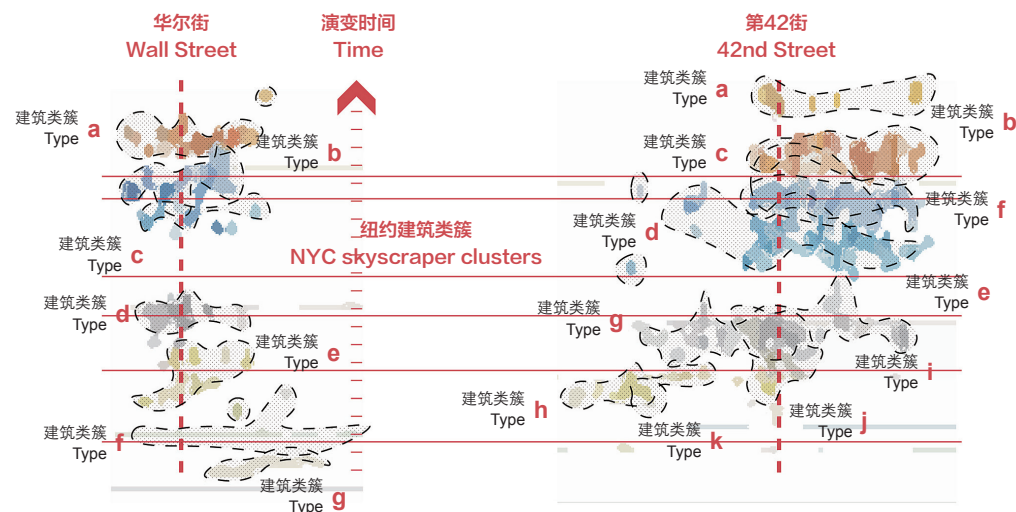
4.4 迭代元模型的互文性——系统生态的系谱学叙事

同样作为跨学科理论平台的联结，除了生产性的欲望分析，领域化欲望的尝试可以看作在象限和机器的系谱学制图中重新展示原有图示不可能展现的视差和悖论之辩证实践。和精神分析的回溯性象限所展现的平滑中的褶皱类似，系谱学力求展现历史延续中社会系统生态的断裂与偶然性，这是精神分析的诊断性本质决定的。例如，建筑学跨学科期刊《联结网络学报》于2020年出版的“修辞几何学”专刊，展现了符号的象限分析在赋形上的媒介作用。在其中的制图学分析中特意突出了由雷·库茨魏尔提出的加速回环之律作为一种四维断裂的形式演变^[52]。马特·德默斯直接将雷恩·汤姆的语言、叙事、空间的能指链简化为这一螺旋线中的形成类型^[53]，并整合为仅用一个连续曲面就能并存的连续与非连续变化（图10），从中可以清晰地看到视差与断裂是如何通过褶皱在黑格尔式的哲学平面中实现的。丹·罗斯则提出了一个更简化的模型^[54]（图11），即由两个轴相交形成的十字象限中，X轴代表了人类在某些社会的、自然的领域的专业化、科学化的努力，而Y轴表示熵生产；而在历史中的许多节点中，Y轴会形成回环对接在一起。伴随着这一过程，X轴所代表的历史才会前进。

另外，斯蒂芬·皮克特与麦格拉茨将这种转化运用于城市研究运用^[55]。文中提到如何构建城市生态学中弹性过程被分解为适应能力的模型：将城市的易变性、现代主义城市发展模式的失败、爆炸性的全球增长和城市的连通性，以及面对气候变化时不断演变的脆弱性的叙事串联在一起。适应性模型引用了马克·佩林和大卫·曼纽尔—纳瓦雷特的4个概念相结合的模型框架（图12）^[56]。曲线在每个象限中都是多维的，分别概念化为建制化的、极化的、散点化的、流动的4个阶段，组成适应性循环模型。当然，作者多次提到此模型并不仅限于分析所谓生态学问题，更可以用来透视社会结构的转化及其意义，因此它是一种有助于城市研究的生态学理念。

5 结语：精神分裂分析诊断的制图学契机

1900年，弗洛伊德出版《梦的解析》标志着精神分析的诞生；到1953年拉康在《象征、真实和想象》中提出“回到弗洛伊德”；再到1972年德勒兹和加塔利《反俄狄浦斯》出版批判精神分析以缺失为基础的欲望结构之说。时至今日，齐泽克作为通俗化的拉康，用精神分析践行其犬儒主义批判，并在时政与文艺中进行着文本实践。随着科学主义范式占据心理学研究主流，精神分析在心理学科中面临着边缘化的命运，却仍作为分析师的一种理念及工具存续。然而，在文艺批评方面，精神分析却逐渐打开了其应用领域，不断促进新的理论文本产生。



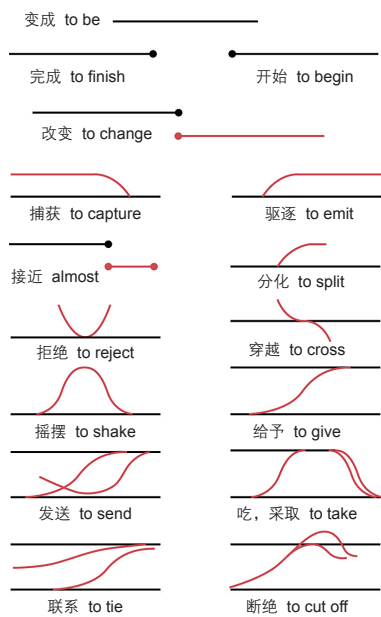
layers—from the British colonial power grid to emerging digital infrastructure—and incorporate personal perspectives of desire and historical analysis to form the tension of dialectic narration of individuals and its traversing domain.

4.4 The Intertextuality Iterating in the Meta-Model—A Genealogical Narration Contextualized in the Ecology of Systems

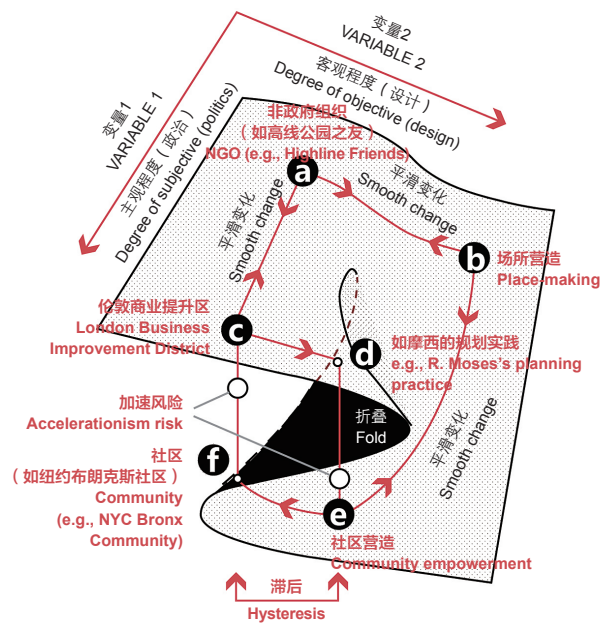
As a platform and a synthesis operator for interdisciplinary connections in addition to productive desire analysis, the traversing attempt of territorializing desire can be seen as a genealogical processing of the parallax and paradox view of historic research in the domain. Similar to the fold in the smooth in the traversing domain of psychoanalysis, genealogy is applied to show the disjunction and contingency in historical continuity and its ecology of social system, which is determined by the diagnostic nature of psychoanalysis. For example, the Geometries of Rhetoric special issue of *Nexus Network Journal* published in 2020 demonstrates the intermediary role of the analysis of signifying process in domains. In the cartographic analysis, the Law of Accelerating Returns^[52] proposed by Ray Kurzweil is specifically highlighted as a form of four-dimensional evolution different form of disjunction; Matt Demers directly simplified the signifying chain of Rene Tom’s language, narration, and space into archetypal morphologies in this spiral^[53], and integrated them into continuous and

9. 对麦格拉斯曼哈顿精神分裂分析图表“纽约：CBD系谱学”的裂素提取（改绘自参考文献[51]）
10. 德默斯简化的能指链（改绘自参考文献[53]）
11. 丹·罗斯的交轴象限（改绘自参考文献[54]）

9. Schizos abstracting from the diagram “New York: A Genealogy of the Central Business District” in Brian McGrath’s Schizoanalysis of Manhattan (Adaptation source: Ref. [51])
10. The signifying chain simplified by Matt Demers (Adaptation source: Ref. [53])
11. The X-Y axes model proposed by Dan Rose (Adaptation source: Ref. [54])



形成类型表
Table of archetypal morphologies

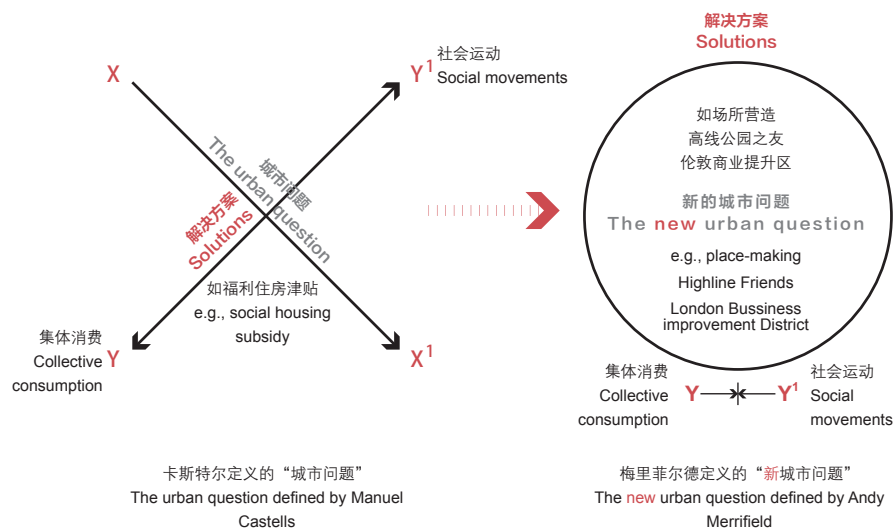


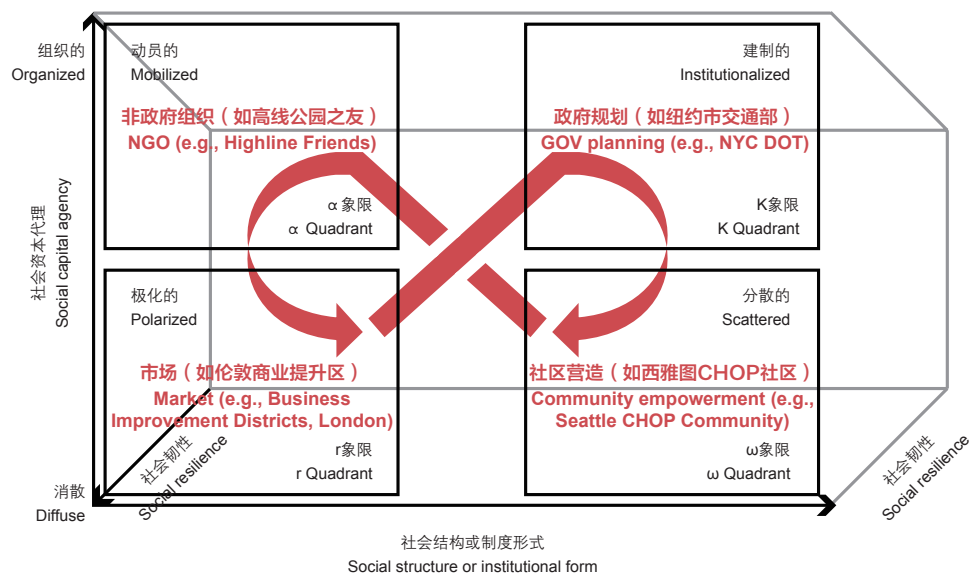
discontinuous changes that can coexist with only one continuous surface (Fig. 10), which clearly demonstrates how parallax view and disjunction are realized in the Hegelian philosophical plane through fold; Dan Rose proposed a more simplified model^[54] (Fig. 11), where the X axis indicates the ingredients of the Strange Catalogue of physical and biological materials and the Y represents as entropy production. At some historic nodes, the Y axis will form a loop and connect each other becoming a part of a traversing circulation. Through this process, the history represented by the X axis could move forward.

In addition, this transformed urban research application could also be seen in urban research by Stephen Pickett and McGrath^[55]. The research introduced how to build a model that decomposes the notion of elastic ecosystem into the adaptive capacity in urban ecology, by linking narrations among the variability of cities, the failure of developing mode of modernism cities, the explosive global growth and urban connectivity, and the evolving vulnerability caused by climate change. Furthermore, the adaptive model refers to the model combining the 4 dynastic stages proposed by Mark Pelling and David Manuel-Navarrete^[56] (Fig. 12). The processing curves in multi-dimensional domains are conceptualized into 4 stages as the mobilized, the institutionalized, the polarized, and the scattered, forming the adaptive circle. As a conclusion of meta-modelization, in this paper this model is not limited to the analysis of ecological problems, but also can be applied to analyze the systematic transformation of social ecology and relevant text of interpretation.

5 Schizoanalysis and Diagnosis: An Emergent Research Field in Cartography

In 1900, Freud published *The Interpretation of Dreams* which marked the birth of psychoanalysis. Thereafter, in Lacan's book *The Real, the Symbolic, and the Imaginary* published in 1953, "Return to Freud" was appealed; in 1972, Deleuze and Guattari criticized the theory of desire in *Anti-Oedipus*, revealing the ontological deficiency in psychoanalysis. To date, the psychoanalyses have remained a style of cynicism critique in Zizek's latest trans-culture work and a practice of re-inscribing the political meanings in his intertextual comparative literature. With the paradigm of scientism prevailing in the research of psychology, psychoanalysis is being challenged and marginalized. Meanwhile, it still serves as an intellectual concept and a component of analytical tools. However, in the original fields of art criticism and text analysis, psychoanalysis gradually contributes to new application fields and new breakthroughs.





12. 皮克特和麦格拉茨的社会结构适应性循环模型（改绘自参考文献[55][56]）
12. The adaptive capacity model of social structure proposed by Pickett and McGrath (Adaptation sources: Refs. [55][56])

12

从空间营造专业相关学科的角度看，精神分析理论的应用从对“自我”的符号化走向对空间的符号化，并跳脱出学科性二律背反。其发展可大概总结为4个阶段：1）文艺批评的隐喻元素阶段；2）存有论讨论工具阶段；3）系统生态的系谱学叙事工具阶段；4）跨学科联结的平台阶段。

在学科性象限的方法论被教条化之前，笔者仍想将议题引导回齐泽克对精神分析中康德二律背反命题的强调。这不是号召从德勒兹的游牧与欲望生产回到二元结构批判性中，而是认为在“后人类主义”“逆熵纪”等新兴跨学科研究主题的综述中，精神分裂分析重新将分裂、悖论的领域化实体投射到了符号网络的制图学的面板上，从而同时避免简单的二元论与或分类。这不仅仅是一个新的图形学契机，也是一个基于符号学的理论工具。制图学工具的更新理应建立在新的批判范式与理论基础上，无论数据的还是质性的诊断，这种修辞学的图形诊断在理论可视化中有着可观的前景。LAF

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To associate psychoanalytic theory with spatial design disciplines, these applications have evolved from the symbolization of ‘ego’ to that of space, gradually going beyond the boundary of the antinomy of disciplines. Such an evolvment can be approximately stratified into 4 stages: 1) metaphors in literary criticisms; 2) analytical tools in ontology; 3) genealogical narrative tools in ecology of systems; and 4) synthesis operators for interdisciplinary research.

With such a dogmatizing evolvment, the traversing-domain methodology might be inevitably developed into a scientific paradigm. Before any further progression, it needs to go back to the beginning of the schizoanalytic theory to spotlight Zizek’s emphasis on the antinomy over schizoanalysis. Instead of regressing to the binary structure of desire in Lacan’s discourse, the emphasis hold that schizoanalysis owns the potential as diagonal cornerstones, with semiotical characteristics to avoid oversimplifying any theories into dualism, or being applied to representations of mere taxonomy diagrams. As a synthesis operator of the “Post Humanism” and “Neganthropocene” in the emerging interdisciplinary research with such diagonal structures, cartographic tools consolidate the territory of its antinomy within the discipline of cartography, a prospective paradigm with considerable potentials for the graphic diagnosis in rhetoric and theoretical visualization and semiotics mapping. LAF

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