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

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，精神分析理论也得到设计批评理论界的频繁援引，可是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；精神分裂分析制图学；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, proposes its philosophically 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
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.

1.2 The Transfinite Intertext: Two Theoretical Models and Their Texts

For a more accurate understanding of this interplay, this article cites Janell Watson’s dichotomy in the psychoanalytic meta-model: “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...
2 精神分析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

虽然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（注）。

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”之“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（注）。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，找到其癔症的源头。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。
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 discusses 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\(^8\), 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.
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]: the “mirror” has the characteristics of the “wall” that prohibit crossing, but due to the affordance of reflexive illusion, the prohibition is relatively and evolutionarily. 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,” and “Parable of Baroque Architecture”
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. 

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. 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
Robert Wines stated that distinction 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” for the widely admitted situation that Dalí 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” 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. In sharp contrast, this kind of unhomely 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.

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

Lorentz Holm, the author of *Lacan for Architects*, pointed out that architects always presupposed an attractive center of visual focus in design works. 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 (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 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.
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. 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 with the concept of phenomenal opacity.
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...
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。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。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”模式，即一种典型的乌托邦建筑学理想。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。

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 big Other model in architectural imagination is an ideal of utopian architecture, which is a basic unconscious state of architecture, and a disjunction of reality that cannot be stitched together. This ideal, as an unreachable big Other, also gazes at architects. For instance, the Folis 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
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 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 Zizek\[31\]. 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.
“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. 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. 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.

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.” 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,
and The Parallax View is a higher-order observation method of the subject, which exceeds the relationship to conduct second order observation and diagnosis. Taking the discourse paradigm in urban theorist Andy Merrifield’s The New Urban Question 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”. 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, Darren J. Patrick, and Ariel B. Alvarez et al., 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 Symbology: 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. Especially

⑦ 观察方式是尼古拉斯·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.
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. 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” 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. However, static morphological analysis does not respond to its diagnostic nature. Although Guattari claimed his research as a study of ethico-aesthetic paradigm, the diagnosis of parallax view and disjunction mapping in the meta-model is still its philosophical essence and origins.
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 Universität
Delft, 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" 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
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\(^\text{[52]}\) 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\(^\text{[53]}\), and integrated them into continuous and
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.
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 evolvement 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 evolvement, 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 amphasis 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.

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