Treatise/Architecture in Wang Shu's Work: Three Readings on *Fictionalizing Cities* and the Xiangshan Campus of the China Academy of Art

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Abstract

This work intends to investigate the relation between the architectural treatise and architecture through three case studies. In Vitruvius's tradition, the treatise is taken as the 'reasoning' on the 'making'. Nevertheless, from the semiotic point of view, the treatise and architecture, or more fundamentally, writing and building are different symbol systems. Both the mediums possess the making aspects. And they are in a concept-substance process also of formal analogy.

This duality is demonstrated in the case studies on the Chinese architect Wang Shu's PhD thesis *Fictionalizing Cities* and his built work the Xiangshan Campus of the China Academy of Art. Adopting a kind of semiotic approach, this study shows that *Fictionalizing Cities* and the CAA Campus are isomorphic forms. More generally speaking, the treatise and architecture are associated with two dimensions: they are developmental in time as well as transformational in space.

Moreover, this formalist study distinguishes the treatise's writing form and its social use. The latter is confined to the internal law of the former. The signification law permits one to distinguish the critique of culture and that of form in architecture. And the metaphor/metonymy contrast can describe the rhetoric nature of architectural critique discourses.

Keywords

Fictionalizing Cities, Xiangshan Campus of the China Academy of Art, Wang Shu, formal analysis, Treatise and architecture

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Introduction

This thesis explores the relation between the architectural treatise and architecture through three case studies. Vitruvius suggested the treatise-architecture relation as between 'reasoning' and 'practice'. Architecture is the making, and the treatise is the knowledge of making. However, from the semiotic point of view, the writing and building are different but equal symbol systems. When words represent buildings, the treatise speaks about architecture. In its speaking, there are two aspects need to be considered. The first is what does the treatise say, and the second is how it says. In fact, the architectural treatise, like any other written texts, has meaning and form.

Meanwhile, the treatise is a kind of recording of the architectural knowledge. In Vitruvian tradition, the knowledge about the building making is regarded as the final layer of thinking. It targets the making but leaves its own making untouched. Contrary to Vitruvius's assumption, the knowledge and theories in architectural treatises only possess a relative position. Behind the conceptual thinking, there is always the weaving of written symbols conditioning it.

Ferdinand de Saussure suggested a sign comprises of the signifier and signified aspects. The meaning of the treatise dwells in the domain of the signified and the treatise form is the system of signifiers. Returning to the making of the treatise is to set back from the signified thought to the signifier constructing the thought, to reflect upon the condition of knowledge in architecture, to accept the artificiality of all theories, and to equalise the treatise and architecture as forms. This returning allows one to understand the treatise, which is a particular kind of writing genre, in dual fields. Not only to concern its significations but also to analyse its organisation of elements. Therefore, the treatise is split into two: the treatise as

architectural thinking, and the treatise as pure making, or its social use and systematic form.

Correspondingly, there are at least two categories need to be paid attention when one deals with the treatise-architecture relations. The first is between the textual signified and the building signifier, or the concept and built form; and the second is between the textual and building signifiers, in other words, the written and built forms. Of the first category, concepts can be materialised as concrete built forms and built forms be conceptualised in order to be understood. And in the second category, this study presumes that the organisations of the textual and building signifiers are systematically comparable. Obviously, the written and built signs are fundamentally different regarding their materiality. But this differentiation does not necessarily deny the possibility of comparing their organisational patterns. In a word, words and buildings are not only in a concept-substance development but also in a morphological relation.

The duality of treatise-architecture relation is the point of departure for the case study in this piece. This work takes the Chinese architect Wang Shu's PhD thesis *Fictionalizing Cities* and the Xiangshan Campus of the China Academy of Art as the cases on which three readings are carried out. The first reading is about the message of *Fictionalizing Cities*. The second reading concerns the textual form of this treatise. And the third reading is a formal analysis of the CAA Campus. Among the three readings, the first and third establish an interpretative relation from concepts to practice. The second and third readings build a morphological analogy between the treatise and buildings. Methodologically, semiotics and its assumptions underline the approaches and stance of this thesis. It treats *Fictionalizing Cities* and the CAA

Campus as works independent of each other. As opposed to the conventional way of handling an architect's writing as subordinate to his or her building practice, this piece carries out formal analyses of the two mediums simultaneously. And it suggests that *Fictionalizing Cities* and the CAA Campus could be understood as isomorphic forms.

The findings in case study lead this work to argue that the time/space contrast is the key to understand the treatise-architecture relation. When Vitruvius's 'reasoning' is relativised, theory and practice are equivalent works. In this case, the truth of the treatise does not only lie in its message but also its form, since it becomes a pure coding system which has nothing superior to others. The treatise's formal value might appear after it is isolated from its social uses or theoretical purposes. Furthermore, not only is the unification of the treatise and practice in the process from the conceptual theory to concrete constructions; also it might be in their formal correspondence. The establishment of the procedural unity requires a certain development, which takes time as its parameter, to distinguish the cause and effort, before and after positions. And the formal unity emerges from topological transformations, which references the spatial order based on difference and similarity.

This thesis infers that the social uses of the architectural treatise, including its critical functions, are conditioned by the internal law of writing language. When the treatise is studied as the writing system, it is separated from its varied social uses as the pure form or network of signs. It allows one to describe the system and more importantly to point out the level on which the criticality is possible to be produced. This is particularly related to the signification and rhetoric rules of the text.

Signification is the process in which the signifier and the signified are combined as the sign entity. And the rhetoric: metaphor and metonymy are the two basic operations in sign systems. The signification system permits one to distinguish the critique of culture and that of form. And metaphor and metonymy can describe the rhetoric nature of critique discourses.

Frame

The work is framed in three parts. The first part introduces the research context. The second comprises of the case studies. And the third part tries to understand the research issue in terms of the internal law of signs. The two Chapters in part I introduce the general background of research. Chapter 1 involves the research question (the treatise-architecture relation), the intellectual sources (linguistics, literary theories, and semiotic approaches). Chapter 2 offers Wang Shu's biography and the short introduction of *Fictionalizing Cities*.

Part II of this thesis consists of Chapter 3, 4 and 5, which are three readings on *Fictionalizing Cities* and the CAA Campus. Chapter 3 summarise the textual message, it is a reading on the signifieds of the text. Chapter 4 conducts the textual form analysis; it is a reading on the signifiers of the text. And Chapter 5 targets the building forms of the CAA Campus. Each of the three readings tries to reach its truth at the end. The result is each reading is an independent one, with its own context, approach, and conclusion.

After the work on the concrete examples, the two Chapters in part III pushes the research question to a more general level. Chapter 6 reflects on the analysis methods in part II and addresses the treatise-architecture relation from the

perspective of the signification rules of written language. Chapter 7 includes the conclusion of the whole piece, the limitation and recommendation for future work.

Format

This research frequently draws from intellectual sources outside architecture, from linguistics to semiotics, narratology to typology, structuralism to post-structuralism ideas. Meanwhile, the intention to construct a dialogue among different case studies requires maintaining their independence. Each case study might be seen as complete with its context and conclusion. The richness of and distance among literature, the complication and philosophical depth of varied discourses mean that it would be difficult to review them in an isolated literature chapter. The guiding principle of literature review in this piece is to briefly survey the key sources related to a given topic at the beginning of each chapter, and then to revisit these sources in detail later if necessary.

Another matter requiring explanations is the quotation formats in this thesis. It adopts two kinds of quotation formats. The first kind deals with the quotations which are primarily concerned with the information in the quoted texts. Although some of them come from texts originally written in Chinese, the first quotation format will not indicate their Chinese versions. The second format is exclusively employed in Chapter 4 which is the formal analysis on *Fictionalizing Cities*. It deals with those quotations which are supposed to show the formal rather than informational connections between *Fictionalizing Cities* and other texts. Being the analytic basis, both the original Chinese and translated English texts matter in this

case. Thus, the second quotation format includes the English translations in the main body of text and their Chinese version in footnotes.

Part I Research Context

Chapter 1 Theory, Treatise and Architecture

1.1. Architectural theory

Architecture theory has a long history of its own if not as long as architecture. In the West, the known earliest architecture theory dates back to Vitruvius's (around 80-15 BC) *The Ten Books on Architecture* (1914). In this book, the author addressed wide courses of training, practice in architecture, and raised such still debatable issues as the classical order of architecture, and the criterion of 'good' architecture: integrity, utility, and beauty (*firmitas, utilitas, venustas*). Vitruvius's work has powerfully shaped generations' understanding of the so-called 'classicism'. Architectural literature in the medieval age rendered architecture with a strong theological colour. Its interpretation of architecture was more often based on the medieval universe model rather than the aesthetic or technical ideas. Although the medieval literature on architecture varied, few cases were written by practising architects. And the lodge-book of Villard de Honnecourt is the only known architectural manuscript of the High Middle Ages exclusively on architecture with a didactic purpose. On the other hand, the transmission of Vitruvius was never broken during the Middle Ages. In the fifteenth-century, the dissemination of Vitruvius's manuscripts was the evidence of his being recognised by Humanists, architects, and artists who shared the common interest in the Early Renaissance. They shaped the very first system of architectural theory since Classical antiquity (Kruft, 1994, 37-40). The Humanist Leon Battista Alberti's (1404-72) key writing revised and reformulated the body of architecture knowledge founded by Vitruvius, and played the fundamental role in the starting years of antiquity's restoration (Alberti, 1988). Beginning in Vitruvius, the two millennia western tradition of architectural theory goes on to the present.

Despite its long history, the architectural theory varies in terms of contents and functions. It involves such activities as commenting on and interpreting architecture works, styles, and movements; introducing and guiding practice; advocating new approaches to both the discipline and practice; educating architecture students and broader audiences. And from a practical point of view, architectural literature has its necessity. Thomas Markus outlined three reasons why architects and architecture educators continuously produce writings in the Western context: to maintain the public relation, to shape architects' identity, and to articulate the experience to theory. Firstly, architecture writing is the useful way to ensure a 'flow of commissions from the patrons they were addressing'. Secondly, it confirms architects' identity of being 'both original and rooted in tradition'. And thirdly, only after the experience becomes the systematical theory and institutional knowledge are architecture people able to participate in the social agenda both politically and intellectually (Makus and Cameron, 2002, 20). It seems that the economic, identity and political usages of the architectural theories are clear from the moment of its being born.

On the other hand, the three functions of architectural theory share a common denominator, that is, knowledge. Probably, Vitruvius would not win the noble patronage of emperor Augustus without his expertise in buildings. Also, expertise shapes the specific identity of architecture both socially and intellectually. It is a branch of human knowledge reflected and practised by architecture professionals. It is said that in the Renaissance science tradition architecture theories belong to the *maker's knowledge* appreciated by Descartes and Bacon: 'we acquire as sort of knowledge through doing - as in the trial and error of design and

construction – which we can then transmit to others for their enlightenment and benefit'(Fisher, 2015). At the beginning of this century, Le Corbusier polemically stated: 'architecture or revolution' (1986, 269). The rise of architecture modernists, who spoke to the public and power with their packed knowledge concerning building forms and urban planning, ethics and morality, hygiene and economics, aesthetics and politics, is the practice of this knowledge-power relation. This intellectual function is central to architecture writing, and theory which articulates experience to the universal level is the core of architectural knowledge. However, no matter how rich the history of architecture theory is, how multifaceted its topics are, or what provocative or revolutionary messages it conveys, the architectural theory must retain a certain form.

1.2. Architectural treatise

Hanno-Walter Kruft defined architectural theory as that which 'comprises any written system of architecture, whether comprehensive or partial, that is based on aesthetic categories' (1994, 15). His definition potentially separates theory and its recording. He noted that the written treatise is only one of the possible recordings of the architectural theory. It is only because of the architectural historian's dependence on such records, that theory becomes synonymous with the treatise. It is true that Vitruvius's treatise adopted the written text to record his theory. Alberti's theory was written in Latin which was believed as the language of the learned society. Differing with the former, Sebastiano Serlio's (1475-54) text was in Italian, which won him a larger audience among architects, builders, and craftsmen.

It is said that also in the very first architectural treatise, Vitruvius reflected on the relation between architecture and architectural knowledge. He said: 'architecture requires the interaction between practice (*fabrica*) and reasoning (*ratio*). The former takes its form in buildings, the latter in treatises'. Tracing in the texts of such influential architecture writers from Filarete to Francesco di Giorgio Martini (1439-1501), Philibert de l'Orme (1514-70) to Serlio and Palladio (1508-80), C. W. Westfall remarks that in the classical time, buildings and theories were complementary: writings represent buildings (2006). In the history of the architectural treatises, their contents alter and purposes vary. These changes, however, do not alter the fact that the history of the treatise is also that of the written text's representation of architecture. Although the introduction of illustrations strengthens the treatise's ability to represent, even today, the written text is still essential for architecture professionals. For example, Kruft held that Alberti's treatise was never as successful as that of Vitruvius, Serlio or Vignola's. One of the reasons was that it lacked illustrations. But he still claimed Alberti's work as 'the most significant contribution ever made to the literature of architecture' in the theoretical aspect (1994, 49). From this valuation, it might be guessed that words have their uniqueness, even primacy, in formulating theories. And there might be profound reasons why the written text enjoys its first position.

1.3. Words speak buildings

Architecture is like language, which is an analogy having its own history. Peter Collins traces this history back to the eighteenth-century. In 1745, Germain Boffrand put that 'the profiles of mouldings and the other parts which compose a building are to

architecture what words are to speech'. In his 1745 *Book on Architecture*, Quatremère de Quincy addressed that the creation of architecture was like that of language, in that both architecture and language belonged to the social domain rather than to any individuals. In the 1750s, J. F. Blondel compared architecture with poetry. In the nineteenth-century, the comparison became more popular; it evolved from the vague metaphor of language to a comparative study mode. James Elmes insisted that the relations between similar architecture styles shared by countries were 'not unlike the philological connection of language with their roots and parent stock' (Collins, 1998, 174). In the contemporary architecture discourse, this analogy between buildings and language is considerably developed and becomes one of the influential modes in both theory and design. In John Summerson's *The Classical Language of Architecture* (1963) and Charles Jenck's *The Language of Postmodern Architecture* (1984), the authors actually use such words like 'rhetoric', 'grammar', 'syntax', and 'semantics'. Adrian Forty summarizes this building-text categorizing: in the architecture-literature analogy, architecture is like literature in that it is something that can be 'read'; in the architecture-grammar analogy, one addresses that architecture is constructed by components which are ordered by certain combination rules (2004). Nevertheless, if architecture is like language, what does architecture speak about? And how? The answer to these questions may vary. Some believe it is the expression of *Zeitgeist*, others hold architecture emanates from the underlying social order, or still, some thinkers prefer to understand architecture as an autonomous formal system.

However, the Italian semiologist Umberto Eco believed that architecture is a challenge to semiotic approach, simply because architecture never signifies

independently; on the contrary, it always needs a certain agent in order to do so. Eco holds that architecture has double functions. The primary is the denoted utilities, and the second is its symbolic connotations. He takes the Gothic cathedral as an example. The ogival ribbing was a practical member of the structure; meanwhile, it was believed by historians in all periods that this code of the Gothic also had symbolic meanings. However, its connotations might vary from time to time, subject to 'the cultural conventions and intellectual patrimony of given groups and given periods and determined by particular ideological perspectives, with which they are congruent'. His conclusion is that architecture is not a fully autonomous system, whose signifying couples with those systems outside architecture (Eco, 2005, 180).

Nevertheless, written language is unlike architecture. The former is a natural language the meaning of which can be communicated without translation. For example, when one reads English newspapers, s/he does not necessarily need to translate it into another language for the sake of understanding. Nevertheless, this feature does not apply to the visual media. Although architecture is often analogized to language for many reasons in different periods, one thing for sure is that it is not verbal language. This building-writing relation is not unlike the garment-writing one. Roland Barthes's analysis on the fashion system distinguishes the garment in reality and that in representation: the former belongs to the material world, the latter the writing system (1990). He pointed out that it is in the process of representation that garment starts to speak about certain values: individual tastes, social conventions, styles, or trends. In a word, it is in its being represented, that the vestimentary system begins to symbolize.

Seemingly, this process from the material to the symbolic is also suggestive in architecture. Through writing, the architectural treatise converts concrete buildings into concepts; concepts develop as ideas; ideas extend into theoretical thinking; thinking is institutionalized as knowledge, and finally, knowledge is assumed as norms. Verbal language has its superiority over other mediums in terms of formulating an architectural theory. This superiority does not necessarily lie in what the natural language says, but in that its saying is immediately connected with thoughts.

1.4. The semiotic relation of the treatise and architecture

In the history of treatises' speaking about architecture, certain connections between the two have been established. From the representing/represented relation, the thematic link between architecture and treatise rises. Both of them deal with the common topic: architecture. On the other hand, there is a kind of authorship associating them: an architect sometimes is also the author of a treatise or other forms of work. For example, Le Corbusier's polemical writings, cubism style paintings or even his family letters are treated seriously by the researchers who try to dig out the secret of this twentieth-century master. Except for the connections of treatise and architecture, their disparity in materials is undeniable. The treatise consists of written words; however, architecture is made up of wood, steel, concrete, glass, bricks, mortars, or whatever else is suitable for construction. This decisive distinction marks the boundary of the treatise-architecture relation. Furthermore, it goes back to a more basic communication between written words and buildings.

1.4.1. Semiotic perspective

William Whyte's view on the writing, drawing of buildings, and architecture might shed light on the treatise-architecture relation. He advises understanding their interrelation as a certain 'translation' between different mediums.

'I wish to claim that more than anything this is about translation: about the way in which an initial concept is translated from idea to plan, from plan to drawing, from drawing to building, from building to use, and from use to interpretation by users and viewers' (Whyte, 2006).

Seeking effective models to deal with architecture and its surrounding context, he references linguistic modes of study. One of the models comes from the Russian-American linguist Roman Jakobson's translation theory. Jakobson suggests that there are three kinds of translation to be differently labelled: intralingual, interlingual, and intersemiotic translation.

'1 Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.

2 Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.

3 Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems' (Jakobson, 1971, 261).

Seemingly among the three categories, the intersemiotic translation, which is between the codes of different systems, is the most appropriate to describe the treatise-architecture relation. Jakobson's translation theory opens up a semiotic framework for the research question here. Under this framework, first of all, treatise and architecture are different but equivalent code systems. Secondly, the treatise is not only a tool of interpretation or representation, but a coding activity as architecture is. Thirdly, it defines the architecture-treatise relation as a semiotic transcoding.

The semiotic perspective also enables the understanding of the treatise-architecture relation to exceed the zone ensured by mere thematic unity or authorship, and to enter more general semiotic study; to go beyond the particular genre but to face the more fundamental writing-building transcoding. In a word, it allows the enquiry to depart from architectural history into semiotic science. Of course, architecture is the shared theme in both building practice and treatise writing. However, thematic unity is not the essential factor making architecture and treatise related. The force associating the two is their translatability. For example, when *Hamlet* is translated from English to Chinese, the two versions retain the same plot and theme. However, if English and Chinese are untranslatable to one other, none of the commonness would exist. If building and writing are completely untranslatable, neither the thematic unity nor the authorship would exist. Therefore, they are only the results of translatability, and the latter is the precondition of the formers. As Jakobson stated: 'Any comparison of two languages implies an examination of their mutual translatability' (1971, 262). Translatability is the condition of the treatise-architecture relation. On the other hand, as Jakobson

stressed: ‘All cognitive experience and its classification is conveyable in any existing language’ (1971, 263). Not only architecture, but the experience of architecture also can be spoken by the treatise. The verbal language is the most powerful translation machine, which translates entire nature into culture, and endows buildings with symbolic meanings. This is what George Steiner says: ‘understanding as translation’ (1998, 1). This purpose of understanding is undeniable in theorizing. If Jacques Derrida is right in that ‘there is nothing outside the text [*there is no outside-text*; *it n’y a pas de hors-texte*]’ (1997, 158), then architectural treatise is the final reflection on architecture.

1.4.2. Two aspects of the treatise

Meanwhile, the semiotic perspective also reminds certain obvious facts of the architectural treatise. Again, a treatise has two aspects: its writing form and written content. And the two aspects can be investigated respectively as the treatise’s signifier and signified. This signifier/signified distinction was initiated by the founder of structural linguist Ferdinand de Saussure. In his *Course in General Linguistics*, Saussure suggested that in spoken language a sign entity is the combination of the signifier and signified. The signifier is a sign’s perceptual part, and the signified its conceptual part (1915). For instance, the pronunciation /dog/ refers to the abstract concept of a particular kind of animal. In this case, the ‘sound-image’ /dog/ is the signifier, and the concept of the dog is thus signified. Saussurean linguistics powerfully promoted the development of contemporary semiotics. Barthes suggests that similar to the linguistic sign, the semiotic sign is also compounded of a signifier

and a signified. But the difference between the linguistic and semiotic sign is in their substances.

'Many semiological systems (objects, gestures, pictorial images) have a substance of expression whose essence is not to signify; often, they are objects of everyday use, used by society in a derivative way, to signify something: clothes are used for protection and food for nourishment even if they are also used as signs. We propose to call these semiological signs, whose origin is utilitarian and functional, *sign-functions*'(Barthes, 1986, 41).

Architecture could be seen as a sign system which has its daily utilities and symbolic functions (Eco, 2005). Meanwhile, written words are signs as well[1].

The significance of distinguishing the signifier/signified aspects is that it divides the treatise as the making and reflection on the architectural making. A piece of written text is the organization of the basic characters (in the case of English). Understandably, even Vitruvius's own architectural treatise involves the organization of words, phrases, sentences, paragraphs, passages, sections, and chapters. In Vitruvian tradition, the treatise is the 'reflection' on the architecture practice. But from the semiotic point of view, this 'reflection' is also a making. This making of words, discourses, and texts in the written treatise is largely different from that in architecture which deals with materials, and tectonic details. But it points out an alternative way to understand the treatise-architecture relation. Not only can it be

[1] Written language is different from the sign in the spoken language, in that it evokes concepts by visual icons rather than sound images.

investigated in terms of reflection-making process, but also could be studied in a perspective of analogous makings. In a broader sense, the history of the architectural treatise is not just about the development of thought but also can tell the translations between written and built signs.

1.5. Speaking the space

Semiotics allows one to investigate not only the meaning of the treatise, that is, what does it say about architecture; but also its form, that is, how does it say it. The history of the architectural treatise is the best proof that there are many things that can be said about architecture: its materials, construction techniques, daily usages, symbolic meanings, so on and so forth. In the case of intersemiotic translation between the written text and building, space is one of the key aspects to consider. Architecture has utility and symbolic functions. Fulfilling the two functions, space always plays a significant role. From the late nineteenth-century and the early twentieth-century, the term space becomes increasingly the preoccupation of architecture theory and history (Langer, 1953; Giedion, 1967; Zevi, 1974). On the other hand, buildings exist in the three-dimensional space. However, the written text does not. Their inequivalence makes this issue of the written text's representation of architectural space one of the central concerns here.

1.5.1. Spatial relation in literature

Actually, the written text has two ways to speak about space: the first is to talk through concepts; the second is through its inner organization. When this word 'space' is used here, it is also talked about. But like Bernard Tschumi paradoxically

put it: ‘‘The concept of dog does not bark’; the concept of space is not in space’ (1998, 226). This word ‘space’ is not a particular space in reality, but the general concept about it. Meanwhile, the concept of space has nothing to do with the material attributes of the traces this written word leaves on the paper. This evoked space is something outside the actual word ‘space’. Concerning the second way the written text talks about space, it proposes that the organization pattern of the written text is a space inside its coding system which is potentially comparable to the space in architecture.

Before explaining further the second proposition, a simpler example could tell the principal difference between the two categories. In the case of the written word ‘space’, its traces also divide the two-dimensional space on paper. But different from the concept it evokes, this two-dimensional space is literally analogical, in a proper context, to the architectural space. To write words is to arrange its components in the two-dimensional space on paper. This observation is especially true in Chinese calligraphy, which exposes more than just the meanings of the written down words, such as the unique style of a particular writer. More importantly, the space in a piece of calligraphy work is actualized by the Chinese characters’ components. To surpass the degree of change allowed by a character’s regular pattern, it takes the risk of being unrecognizable. Unlike the evoked concept of space, the space the character makes is part of the written symbol. The comparison between the space makings in calligraphy and architecture involves their perceptual substances, rather than conceptual-perceptual process.

Though different indeed is the organizational pattern in a piece of written text from that in calligraphy, it believes that the above principle is also substantially

applicable in the treatise-architecture analogy. To investigate the pattern of writing in the architectural treatise, one has to reference contemporary literary studies which are suggestive of the nature of writing. In the past, literature was thought as a temporal form of art. The information in a piece of written text, say a novel, poetry, or thesis is narrated in a sequential order. In novel, a story is unfolded along one or several temporal chains; in essay, the process of reasoning relies on the development of causality. The words in a piece of written work are presented one after the other. The information is released and received in a linear order. Traditionally, time is the primary parameter to understand the written text. In *Laocoon*, Gotthold Lessing (1729-1781) ascribed literature to an art of time, and painting an art of space (1836). Later, Susan Langer categorized music and literature as the temporal form of art, and paintings and sculptures as the spatial form of art (1953). However, this traditional idea regarding time as the parameter to understand literature is challenged in the contemporary study of literature work. It is believed that literature has both temporal and spatial dimensions. For example, the repetition of sound formulates the rhythm of poetry, which is essentially contiguously positioned similar phonemic elements (Jakobson, 1971, 266). The proportion of certain lengthy sentences, paragraphs or chapters could endow the written text with a geometric relation. 'Geometry' is exactly the word Milan Kundera uses when he talks about the composition of his novel *The Joke* (1988, 86-87). Sometimes, coexisting writing styles create space as well. For instance, in the fourteenth Chapter of *Ulysses*, Joyce shifts among a multiplicity of styles from Latinate and Middle English prose to the slang of the twentieth-century. With these styles from different periods, Joyce chronologically narrates the events in the maternity hospital.

Meanwhile, the coexisting styles might symbolize the nine-month gestation period of human birth.

The case of *Ulysses* highlights the 'juxtaposition' concept in modern literature advocated by Joseph Frank. He stressed that in modern literature such elements as imageries, implications, symbols, and interplays are: 'juxtaposed independently of the progress of the narrative' or become infinite 'references and cross-references which relate to one another independently of the time-sequence of the narrative' (Frank, 1945). Later on, this concept is emphasized by Roger Shattuck to distinguish the art of change in earlier literary history and the art of juxtaposition in the twentieth-century (1968). Roman Ingarden suggests that: 'The literary work actually has 'two dimensions': the one in which the total stock of all the strata extends simultaneously and the second, in which the parts succeed one another' (1973, 12). The Russian literary theorist Mikhail Bakhtin also puts that in literature work, there is an inner *chronotope* or 'time-space' complex enabling it to 'assimilate the real historical time and space' (1981, 84). Jean Rousset advocates a kind of 'complete reading' which treats a book as a 'painting in motion':

'In any case, reading, which takes place over time, should, in order to achieve totality, render the work present simultaneously in all its parts. Delacroix observed that if a painting offers itself all at once to our gaze, it is not the same with a book: a book, resembling a 'painting in motion,' only reveals itself in successive fragments […] There can be no complete reading that does not transform the book into a simultaneous network of reciprocal relationships' (Rousset, 1995).

To achieve a complete reading, the organization pattern within the text needs to be paid attention to. One must be sensitive ‘to identities and to correspondences, similarities and oppositions, repetitions and variations, as well as to the cruxes and intersections where the work's texture is concentrated or displayed’ (Rousset, 1995). It seems that literature work is more like a network the interplay of which is possible to be diagrammatized by readers who receive it as a painting or ‘spatial form’ (Mickelsen, 1981).

1.5.2. Spatial relation in language

However, one could argue that these opinions might be applied to literary works such as novels and poetries; but the architectural thesis is another case. No matter what, theoretical treatises and literary works are very different. This argument has its merit. It is true that the two writing genres deal with different objects, possess distinguishable representation modes, and are written with varied purposes. Literature favours uncertainty, and accepts subjectivity; however, pursuing the universal law, the scientific work seeks certainty and intends to achieve objectivity. Of course, the major differences will reflect on their language uses as well. But the argument here is that the inner space of the written text, no matter if it is a scientific or literary work, always exists. There are two reasons. Firstly, being different categories as literary works and architectural treatises, would never deny their material status of being a written text which is a time-space complex. And secondly, the spatiality in the text is something the writing genre can manipulate but never transcend. Generally, the spatiality of the written text is the externalization of the innate features of verbal language.

Saussure revolutionarily introduced the 'synchronic' research in linguistics dealing with the functional relationships in a given language, compared to which is the conventional 'diachronic' research concerning the evolution of it. The distinction between synchrony and diachrony suggests two dimensions of language: space and time. He addressed that the signifier in verbal language:

'being auditory, is unfolded solely in time from which it gets the following characteristics: (a) it represents a span, and (b) the span is measurable in a single dimension; it is a line' (Saussure, 1915, 70).

Signs in the spoken language are uttered in a before-after order which formulates a linear sequence, for example in the sentence 'Architecture is dead'. Meanwhile, between the three words, there are phonemic differences. And it is these distinctive relations which allow one word to be recognized as the different from the others. If the utterance is a combination of the phonemic elements, then the precondition of this process is just their contrasts. Although the three words compose a sequence, their distinctions are not of temporal factors. The distinctive relation is just the formal factors in language which enable the elements in the process to be separated and correlated. Additionally, Saussure made the distinction between *langue*/*parole*. *Langue* is the system of difference without positive terms; *parole* is the manifestation of the language system. The former is the relational form, including the multiple layered distinctive relations, which enables the particular speech in daily use to be uttered and received. Therefore, it is in space the linguistic components are distinguished according to their contrasts which are manifested simultaneously,

and it is in time the different members formulate the conceptual process chronologically.

After Saussure, the notion of *langue/parole* is broadened in philosophy. Merleau-Ponty was perhaps one of the first French philosophers who are interested in Saussure. He postulates 'any process presupposes a system' (Barthes, 1986, 24; Merleau-Ponty, 1988). Summarizing the work of Copenhagen Linguistic Circle who developed Saussurean theme, Paul Ricoeur also says that 'there is a system corresponding to every process' (Ricoeur, 1979, 231). Addressing the general principles in semiotics analysis, Barthes concludes that 'we shall therefore postulate that there exists a general category *Language/Speech*, which embraces all the systems of signs' (Barthes, 1986, 25). This statement is vividly illustrated in the structuralism movement in humanities. In the 1960's, the linguistic research mode was widely applied to varied disciplines in humanities, which together formulated a so-called structuralism whose common methodology is semiotics. Although the objects and approaches of structuralists vary, the denominator is their perspective toward the studied objects: psychological behaviours, social conventions, ideologies, knowledge productions, literary narrative, fashion trends, films and many other cultural phenomena as systems possessing formal rules of organization. It is just like the Linguist Louis Hjelmslev says: 'it is possible to isolate the patterns of *langue* from the text of *parole*' (Ricoeur, 1979, 231).

Indeed, the architectural treatise is largely different from literary work in many ways. However, the treatise is firstly a category of written text. It releases its information in a linear sequence. And this process is possible to be divided into parts which formulate the writing system. It postulates that like any written text, the

architectural treatise has its temporal as well as spatial dimension. The temporal dimension of the architectural treatise is internalized in the text as its before-after order among parts. And the spatial dimension is internalized as its simultaneous distinctions among components. Meanwhile, it is worthwhile to make a difference between the signifier and signified studies of the architectural treatise. Generally, the complete information sequentially released by the treatise belongs to its signified aspect, and the organizational pattern systematically constructed is related to its signifier aspect. And fundamentally, the treatise and architecture are completely different in terms of semiotic substances. The treatise speaks about the architecture; words represent buildings. The information of the treatise refers to architecture, which is something outside the text system. On the contrary, its written form concerns with 'how' rather than 'what' information is released. Thus, research on the treatise's written form can go beyond its association with architecture and reflect on itself.

1.6. Theoretical hypothesis, object, and approach

1.6.1. Hypothesis

The subject here is the treatise-architecture relation. Under this broad topic, space is the focus. Not only in how the treatise speaks about the architectural space, but also the spatial relation between texts and buildings. To treat the architectural treatise independently from its subject is the methodological precondition of this research. Treatises and built work can formulate a before-after relation in which the theory is 'an *ex post facto* sets of reflections complementing, justifying, and intellectualizing' on practices; or the latter challenges, fulfils the programs and requirements laid

down by the former (Kruft, 1994, 16). This study proposes that they also might be compared as two parallel makings. When Vitruvius's 'reflection' becomes another 'making', it requires reflections on that making as well. On the one hand, it needs to address the form of the treatise, which is a task referencing literary theories and linguistics. On the other, it should draw on the possible relations of the treatise and architecture as two makings, which adopts a semiotic stance. The subjects of the two reflections demand the focus of research to shift from the historical to the morphological domain. To be more specific, it needs to handle the formal rules of both the written treatise and that of the treatise-architecture transcoding.

The above concerns can be summarized in four points which build the hypothesis of this research. 1) Equality: the architectural treatise and architecture are different but equal sign systems. 2) Translatability: all the possible relations between the treatise, which is taken as a particular writing genre, and architecture is preconditioned by the translatability between the two sign systems. 3) The space-time complex: the written text, no matter if it is a literary or theoretical work, is a linear process, which is of the temporal dimension, as well as a systematic form, which is of the spatial dimension. 4) Duality: there are two basic ways the written text speaks about the building space. The first is to use the concept to assimilate the architectural space in the real world. The second potential is to use the internal space of the written text to analogize the architectural space.

1.6.2. Objects

No doubt, these theoretical propositions need to be tested, especially the last point. Until now, not even a single case of the formal analogy between the treatise and

architecture is presented. This requirement leads this piece to take case study as its major instrument. The case study in part II forms the core of this thesis. It includes three readings on the Chinese architect Wang Shu's (王澍) writing and buildings.

After Wang Shu won the Pritzker Architecture Prize in 2012, his writing and practice have received more and more international attention. The case study takes Wang's two pieces of work *Fictionalizing Cities* (《虚构城市》)[2] and the Xiangshan Campus of the China Academy of Art (中国美院象山校区) as the examples to illustrate the morphological relation between the treatise and architecture. *Fictionalizing Cities* is Wang's doctoral thesis which was published in 2000 at Tong Ji University, Shanghai. This piece of writing has been widely seen as the architect's key statement on his thinking and design approaches (Liu, 2013c; Tong, 2013b). On the other hand, the Xiangshan campus of CAA in Hangzhou is perhaps the most influential practical work Wang has built till now. In China, most of the debate on Wang's work is contributed to the CAA campus. Internationally, it is among one of the most reported Chinese contemporary architecture works by the western architecture media.

The reason for selecting Wang's works as the research object is due to their 'special' formal features which are deemed as productive factors helping to create a method targeting the research issues. It is worth pointing out that, in *Fictionalizing Cities*, one of the very sensitive aspects which has never been discussed by any previous researchers is its unusual writing form. This form might be properly described as a kind of discourses collage. It 'recycles' the theoretical discourses of

[2] The original English title of Wang Shu's PhD thesis is *Fictionalizing City*. According to Wang's statement that the city is a place 'where all things are possible but nothing sure', I replace *City* with the *Cities* to highlight the sense of possibility.

the past to build its tissues. In terms of academic writing regulations, the collaged *Fictionalizing Cities* is perhaps a controversial piece. But at the same time, it might also reflect Wang's awareness toward the sign nature in writing and building. In Wang's treatise, his architectural writing is held to be writing itself. Of course, it serves the theoretical purpose, but more fundamentally the nature of any written language: that is, to signify. *Fictionalizing Cities* refers to the text itself no less than to architecture. It constructs theory, at the same time, manifests the artificial nature of this theory. It fulfils the theoretical function simultaneously as it relativizes what it says by this way of saying. Essentially, its form is in a dynamic relationship with its content. In it, Vitruvius's tradition is reversed: 'making' thinks about 'reflection'. This dual quality of Wang's writing makes it a prediction of and an analogy to his architectural work. In a word, through seeking an innovative reading on the logic of the irregularity of *Fictionalizing Cities*, this piece intends to introduce the historical as well as the morphological relation between Wang's text and buildings.

1.6.3. Approach

Exploring the synchronic relation between the textual and architectural signs, this piece emphasizes methodology more than ontology. Generally, the approaches applied to *Fictionalizing Cities* and the CAA campus share the same semiotic epistemology. But methodologically, the study of the text applies a kind of narrative analysis. And that of the CAA campus adopts an architecture typology.

Narratology is an approach applied in varied disciplines such as literary study, sociology, anthropology, psychology, politics, and other areas which could be regarded as a cultural study. Although it is very difficult to achieve a unified

definition of narratology which covers all the approaches' assumptions, methodologies, and dimensions, generally it is the study of the key narrative devices in such multiple medium as the oral language, writing, mime, visual, audio and audio-visual media, and computers (Cobley, 2005). In this piece, the narratology study of the treatise references the methodology in literary study, especially the theories of Barthes, Julia Kristeva, and Michel Foucault. Its primary focus is the narrative morphology of the treatise, rather than the signification in its process.

This morphological stance also applies to the analysis of building forms, which however employs seemingly different instruments. Architectural typology in a modern sense can be traced back to the Enlightenment. Quantremère de Quincy (1755-1849) introduced the notion of type into architecture discourse. However, different theorists and architects use this term in varied contexts (Agudin, 1995). According to Anthony Vidler, there are three categories of architectural typology since the eighteenth-century. The first saw architecture as the imitation of nature; the second regards architecture as the elements of industrial assemblage; and the third takes the city as the object of the classification. The first kind is represented in Marc Antoine Laugier's (1713-1769) primitive shelter; the second arises from Jean-Nicolas-Louis Durand's functional classification of building types; the third category is the Italian neo-rationalists' urban morphology (1977). The architectural typology applied here is most close to the morphological approach of the neo-rationalists. However, their difference is as significant as the commonplaces. Generally, it agrees with the neo-rationalists' idea to treat the analyzed object (in their case the city) as the isolated whole which is subjected to the morphological classification. But differently, the purpose here is to understand the translatability between the written

and built forms rather than the historical continuity in urban form. Thus, the architectural typology in this piece has a strong semiotic sense. And the typological methodology conforms to the semiotic epistemology. The morphological typology here is the one modified by the assumptions of the modern linguistics and post-structuralism literary theories.

Meanwhile, the study possesses three methodological features. First of all, it equalizes the written and built forms. In opposite to the general way of handling architects' writing as subordinate to his or her building practice, it carries out the formal analysis of the two mediums simultaneously. It views the written and built form as equivalent formal systems. To understand *Fictionalizing Cities* and the CAA campus means to creatively reconstruct their formal order rather than to easily confirm or reject the unification between the writing and buildings.

Secondly, in the textual analysis, words are read as 'images'. The general situation one encounters in reading *Fictionalizing Cities* is that the exact words from other sources are 'recycled' without proper references. On the one hand, the information or meaning presented by *Fictionalizing Cities* only possesses a relativized position, because its 'original ideas' turn out to have been told before. On the other hand, in the traditional Chinese culture, it is believed that the written character and drawing share the same origin (书画同源). Inspired by this ancient thought, it is possible to read *Fictionalizing Cities* as a composition of images. This makes *Fictionalizing Cities* like a piece of fabric patched together by different tissues. Thus, the written discourses are seen as images which bear iconic similarities with other images from elsewhere. This key conversion from words to images even implies more fundamental methodological alternations: 1) it enables one's attention to shift

from the information of words to the composition of images; 2) after this conversion, a piece of text becomes formally comparable to a building, as both images and architecture are primarily visual products. In a word, the word/image transition allows *Fictionalizing Cities* to be regarded as a written down 'master plan'.

Thirdly, the whole effort is to establish the morphological relation between *Fictionalizing Cities* and the CAA campus. It introduces the spatial dimension into the debate of the treatise-architecture relation.

Chapter 2 Wang Shu and *Fictionalizing Cities*

2.1. Wang Shu the man

This chapter will provide a short biography of Wang Shu and a brief introduction of his thesis *Fictionalizing Cities*. There are practical reasons to do so. Although Wang won the Pritzker Architecture Prize in 2012, his name and work remain comparatively foreign for some western readers. Wang was born in 1963 in Xinjiang province, China. He entered the School of Architecture at Southeast University, Nanjing and received his bachelor degree there in 1985, and master's degree in 1988. Wang's master degree thesis is entitled *The House of The Dead* (死屋手记) after a novel by Fyodor Dostoyevsky. In 2000, Wang earned his doctoral degree with his thesis *Fictionalizing Cities* at the School of Architecture at Tongji University, Shanghai. Following this, he became a professor and later the dean of the School of Architecture at the China Academy of Art in Hangzhou. His very first important building, the Library of Wenzheng College at Suzhou University, won him national attention around 2000. Since then, almost two decades have passed, and many more buildings have been designed by the Amateur Architecture Studio founded by Wang and his wife Lu Wenyu in 1997. The majority of Amateur Architecture Studio's work are public projects located in Zhejiang province. Some of them appear in international Exhibitions such as the Three Combined Courtyard House for Nanjing CIPA, the Tengtou pavilion for the 2010 Shanghai Expo, and the Tiles Garden and The Decay of Dome for the 2006 and 2010 Venice Biennale of Architecture.

In China, Wang is seen as an interpreter of traditional Chinese architecture and gardens, an experimental architect whose theory and practice is largely different from his western counterparts, a rebellious but also controversial figure (Lai, 2012;

Tong, 2012; Youfang, 2014). Wang calls himself a literati-architect (文人建筑师) (2016, 13). This image perhaps can find support in his wide-ranging reading list. He has a passion for western literature and is especially attracted by writers such as Luis Borges, Robbe-Grillet, Italo Calvino and the German poet Friedrich Hölderlin. Definitely, he is heavily influenced by such intellectual movements as structuralism, post-structuralism, and deconstruction. For example, he claimed that he read Jan. M. Broekman's *Structuralism: Moscow – Prague – Paris* sixteen times (Wang, 2016, 13). Wang started to read deconstructionists' work around the time he finished his undergraduate studies in 1985. Also in the same year's 'spring-summer', he 'met' Barthes for the first time in Nanking City Library. Twenty-one years later, when Wang talked about his admiration toward Barthes, he said it was Barthes's 'amateur' attitude that taught him how to forget what he had learned in school (Shi and Feng, 2012).

After a long period of drawing inspiration from Western culture, many Chinese architects have begun to turn their sight towards local traditions. But in Wang's case, his attention to traditional Chinese culture dates back to an earlier period in Nanking. He started writing calligraphy during his undergraduate studies; this has become his daily assignment lasting for more than thirty years. Although Wang's interest in vernacular buildings and settlements is absolutely not rare among contemporary Chinese architects, his work is among the most recognizable and wins him an international reputation. In his work, he skilfully deals with the materials recycled from diminished local villages. This strategy is praised by some Chinese critics as a powerful response to the unprecedented urbanization process in current China (Li, 2012). Others are inclined to regard it as an individual's nostalgia escaping

from the present urban chaos (Wei, 2013). For international architecture reporters and researchers, Wang's practice is understood as a sort of regionalism balancing the past and present (Webb, 2012; Botz-Bornstein, 2009). Searching about Wang, words such as 'regionalism', 'tradition', 'past', 'present', and 'experimental' formulate his public image which is best summarized in the jury citation of the Pritzker Architecture Prize:

'His buildings have the unique ability to evoke the past […] the past is literally given new life as the relationship between past and present is explored. The question of the proper relation of present to past is particularly timely, for the recent process of urbanization in China invites debate as to whether architecture should be anchored in tradition or should look only toward the future […]' (Jury of the Pritzker Architecture Prize, 2012).

2.2. *Fictionalizing Cities* the thesis

Fictionalizing Cities is Wang Shu's doctoral thesis completed in 2000 under the supervision of Professor Lu Jiwei, at Tongji University, Shanghai. After his winning of the distinguishing 2012 Pritzker Architecture Prize, this piece became topical in Chinese architecture academia again. Many believe that *Fictionalizing Cities* is Wang's definitive statement of his architecture thought and strategy. The Chinese architecture history critic Liu Dongyang believes that 'Wang's doctoral dissertation serves as an intellectual project that sets the foundation for his ensuring architectural undertakings' (Liu, 2013c). One of his close friends, Professor Tong Ming at Tongji University, who is also an architect and theorist in China, comments

that: '*Fictionalizing Cities* silently reflects Wang Shu's significant changes, which drove his activities in the next ten years. Nevertheless, even today, the potentials in *Fictionalizing Cities* have not been fully revealed' (Tong, 2012). *Fictionalizing Cities* contains three parts. The first part is the general issues around Wang's theoretical thinking entitled *The Issues of Fictionalizing Cities.* This part mainly involves his reading of Aldo Rossi's *The Architecture of the City* in a structuralist context and review of the history of structuralism and semiotics. The second part is entitled *The Possibilities of Fictionalizing Cities* in which he discusses his urban reading approaches and design strategies in a semiotic background. The last part is *The Values of Fictionalizing Cities* which summarizes the whole thesis.

2.2.1. Sources

The first introductory part *The Issues of Fictionalizing Cities* introduces the twentieth-century linguistic turn in humanities. Although it starts with a discussion of Rossi's celebrated *The Architecture of the City*, readers might find soon Wang's writing merges into the much larger structuralist context about Saussurean linguistics, Russian formalism, Roman Jakobson's phonology research, the Prague Linguistic Circle, Roland Barthesian semiotics, Lévi-Strauss's structuralist analysis of myth, Jacques Lacan's argument on the unconsciousness, Foucault's épistème of the seventeenth-century Europe, and the Husserlian phenomenological call for 'returning to things themselves' (Wang, 2000b). His interest in the structuralism movement and semiotics is reflected as well in such section titles of the first part as: *What is structure, Typology and semiotics, Revaluating formalism, The linguistic turn of urban design thought, Paradigm and syntagm, Structure and structuralist*

approach, The structure of text, Diachrony and synchrony, Absent structure, Phonology revisited, Autonomous sign, Two features of semiotics[3], etc. (Wang, 2000b). Meanwhile, in the thesis bibliography, four categories of references are found: structuralism and semiotics, architecture and urban design, the Chinese tradition, western philosophy and cultural criticism. Within its ninety-nine sources, thirty-six belong to the first category; twenty the second, eight the third, and the remaining thirty-five varies from literature notes to anthology of art critiques to six novels (mainly from Italo Calvino).

The discursive writing style in *Fictionalizing Cities*, which will be discussed in Chapter 4 in this piece, prevents readers from getting a clear picture of the process which connects the structuralist discourses to Wang's own propositions. But one thing for sure is the heavy influence of structuralism upon him. This impact can be traced back to his even earlier postgraduate thesis, *The House of The Dead* (Tong, 2013b). Retrospectively, he accessed structuralism thoughts through that related literature which are of brief introduction in nature, for instance, J. M. Broekman's *Structuralism: Moscow-Prague-Paris* and Edith Kurzweil's *The Age of Structuralism: From Lévi-Strauss to Foucault* (Wang, 2016). Probably, he is more familiar with structuralism than deconstruction. Not surprisingly, most of his references come from those authors whose establishments are widely influential in mainland China: Barthes, Strauss, Foucault, and Lacan. On the other hand, figures like Jacques Derrida seemingly exert less impact on him.

[3] These are the titles of section 10, 12, 21, 33, 36, 37, 43, 44, 45, 46, 51, 52 in part one: *The Issues of Fictionalizing Cities*.

2.2.2. Themes

Thematically, there are two topics in *Fictionalizing Cities.* The first is the structuralist-semiotics approach in urban research; the second is Wang's rereading of the Chinese city and landscape architecture tradition in the light of the former.

2.2.2.1. Structural study

The structural understanding of the city, especially the Chinese city, is the central aim in *Fictionalizing Cities*. It is stated from the very first sentence of the thesis abstract which claims: 'To fictionalize the city is to speak about the city's own language with a structural discourse' (Wang, 2000b). This idea of structural study of the city is a clear reference to Saussure's structural linguistics. In terms of analysis technique, Wang is in debt to Strauss and Barthes. Strauss's structuralist study on the Greek myth Oedipus impresses Wang (Liu, 2013b). On the other hand, Barthes's text theories inspire him to read the 'texture' of the city. From the structural point of view comes the primary contrast in *Fictionalizing Cities* between the structural study and the empirical study of the city. The structural study of the city treats the city as an autonomous whole; nevertheless, the empirical study takes the city as the representation of the cultural and social entities. The first category adopts the standing point of functionalism, as the factor of the human being is removed; the second is of humanism since it implies mankind's central ideological role.

The evidence is in the author's appreciating Rossi and criticising Kevin Lynch. He takes Rossi's *The Architecture of the City* and Lynch's *The Image of the City* as the examples for the two types of urban study driven respectively by the structural and aesthetic goals. On the one hand, of Rossi's study:

‘The reason we put that Rossi’s urban research is of structuralist-semiology nature lies in his point of departure. He treats the city as a holistic sign system, or his so-called ‘the city as a whole artifice’ […] the first step of his research is to distinguish the basic elements of the urban structure: the sign, or the ‘stereotype’ in his term, which is independent of the change of practical function. […] This actually aligns with Saussure’s ‘signifier’ and ‘signified’ concepts’. (Wang, 2000b, 21)

On the other, of Lynch’s *The Image of the City*:

‘[…] The latter derives from empirical induction, [it] never ‘decomposes’ the city on the structural level. What it ends up with is the caricatured composition rule of urban images rather than the formulation law of the city, […] [it] offers a fake structurality.’ (Wang, 2000b, 17)

2.2.2.2. Chinese tradition

In the second part *The Possibilities of Fictionalizing Cities*, Wang shifts from the introduction to the analysis of the Chinese city and gardens. Although, Wang regards himself as a literati coming from the seventeenth-century, at the same time he cautiously keeps a distance from any already established theory or interpretation about the Chinese tradition. It is highly possible that Wang is one of the first Chinese architecture thinkers who apply structuralist approaches to rethink the Chinese tradition. This status separates him from most of his Chinese peers but more closely associates him with his hero Barthes who insisted that he had no interest in tradition

at all but the difference between the traditional and modern. His structuralist reading of the traditional Chinese city makes him propose that there are certain formal rules in the city which are analogous to that of the Chinese characters. For example, he suggests that the composition of section headers in Chinese characters can be compared to that of building types.

2.2.3. Style

These two themes, structuralism and the Chinese architecture tradition, are noticed by Wang's Chinese critics. Nevertheless, this piece believes that the potential of *Fictionalizing Cities* is unrealized, not in that sense its ideas are ignored, but in that its written form has never been understood or even taken seriously. It is not unusual that Wang's critics complain about the difficult writing style in *Fictionalizing Cities* (Li, 2002, 204; Liu, 2013a, c). Wang's PhD supervisor commented that: 'Wang Shu's PhD thesis is a good one, but I cannot understand it' (Fan, 2012). Basically, those who complain about *Fictionalizing Cities* ascribe the difficulty to the inappropriate personal style or more mysteriously label the text as a labyrinth. Indeed, *Fictionalizing Cities* is a rare treatise if not unique. This is so because its writing is never the expression of a single meaning with certainty, but always of plural meanings with uncertainty. It does not intend to be 'the text' but a text echoing with many others. Its writing process relies more on analogies than causality. However, this approach often makes his points appear to be subjective and radical to other scholars (Liu, 2013b). The regularity of modern academic writing seemingly is not applicable to *Fictionalizing Cities*. If it has to be classified, *Fictionalizing Cities* is more close to a novel than a thesis.

It is fair to state that Wang is more akin to an imaginative reader than a serious critic; just like in his writing, he is more a skilful writer than a rigorous theorist. There are interesting thoughts in *Fictionalizing Cities* which, however, are undermined by the difficult writing style and discredited by the unclear process of argument. This might explain why seventeen years later, Wang's ideas exert little influence on the mainstream architecture thought in China even after his built work has been crowned by international architecture awards.

Part II Three Readings

Chapter 3 *Fictionalizing Cities*: A Portrait

3.1. Brief

The first reading concerns the message of *Fictionalizing Cities*. One of the major difficulties in reading *Fictionalizing Cities* is that it includes a wide range of topics in its condensed writing. However, before a particular topic is fully developed, another one has replaced the previous. The logical process in *Fictionalizing Cities* is largely missing. Another challenge in reading is *Fictionalizing Cities* seems to lack necessary clarifications on its major concepts. Its concepts are not defined in less ambiguous terms but remain uncertain, sometimes even confusing in their theoretical uses. Due to these two realistic problems, the strategy in this reading is: 1) to concentrate on the more conclusive parts illustrating Wang's urban reading and design methods rather than his review of structuralism or Rossi's writing; 2) not try to achieve a unification among topics, instead working on the relation of concepts. These two points define the range and theme of the first close reading. It will focus on the second part of *Fictionalizing Cities*, especially chapter two (*Possibilities of the urban text for the suppression of time*) and three (*Possibilities of the urban text being broken*). It is in these two chapters that Wang's key concepts are purposed. And the theme of this reading is the binary oppositions among the concepts. Wang's structuralist approaches make him always use concepts as relational rather than single terms. In a word, the first reading classifies terms in *Fictionalizing Cities* according to their contradictions. Besides, this reading of the message intends to dialogue with other two readings on the textual form and the CAA campus. From this perspective, this reading is not only a summary of Wang's thought, neither a

biographic annotation, but a text which will echo in an unusual way with the latter two texts.

3.2. Urban structure: 'texture city'

The structuralist-semiotics approach is the primary in Wang's urban reading and designing. He insists on distinguishing the two modes in the urban study. According to him, the first category is a sort of empirical study, and of which Lynch's *The Image of the City* is a case; and the second is the study of the abstract system of the city, and of which Rossi's *The Architecture of the City* is an example. After a review of the history of structuralist-semiotics, Wang tries to demonstrate his own structural study of the city, the core of which is the concept 'texture city' (织体城市). This concept implies that analysing and designing a city is just like reading and writing a piece of text. However, this key term and its references were never clarified in the text. Searching the whole piece of *Fictionalizing Cities* and other essays by the architect, one cannot find an accurate definition of 'texture city'. In a discursive way, the examples and qualities, features and values of 'texture city' are introduced. In its use, threefold meanings can be distinguished. First of all, it indicates the analogy between the text and the city; secondly, it refers to a certain structural quality of the traditional Chinese city; and thirdly, it denotes a proposed framework of reading and designing the city. In the first aspect, the city is analogized with Barthes's text and in some occasions Strauss's myth. Wang believes that similar to the text, which is 'a tissue of quotations' (Barthes, 1977, 146), the city is the juxtaposition of varied building types; and like the myth in some way, the city is the simultaneous presence of material heritages from different historical periods. Of the second aspect, 'texture

city' refers to the structure of the traditional Chinese city. He puts that the contemporary Chinese city is an opposite to the traditional ones whose superior structure is destroyed in the recent urbanization movement. The samples he selects are mainly the traditional cities in the southwest part of China, including Hangzhou (杭州), Suzhou (苏州) and smaller villages like Zhifeng (豸峰)[4]. The third aspect concerns the value of 'texture city' as a framework for urban research. Although the 'texture' qualities in those traditional Chinese cities have been lost, one is still able to recover it, through a set of structural approaches in analysis and design.

3.2.1. 'Texture city' as the analogy

The analogy aspect of 'texture city' is reflected in this word's compound. It is used by Wang to describe the urban structure, which is supposed to be shared by all traditional Chinese cities. In the first half of this term, the Chinese phrase '织体' (zhi ti), can be translated to such English words as 'tissue', 'fabric', 'opus', and 'texture'. Perhaps 'texture' is the most appropriate one, since it highlights the analogy between the text and the city which is truly one of the very important elements in *Fictionalizing Cities*. This analogy is repeatedly stated as so: 'Hence, it is essentially the text with which I am concerned – the fabric of signifiers which constitute the architectural substances in the city' (Wang, 2000b, 96). Or 'the city is equalized with the text […]' (2000b, 5); 'We treat the city as the text: the fabric of the architectural signifier (indicator; that which makes the sign manifest)' (2000b, 98); 'From now on, the city is just the fabric of the signifiers in various things' (2000b, 101). This analogy

[4] Zhifeng Village is in Jiangxi Province, China. For the Chinese architecture student, it is well known for its Hui style vernacular buildings.

is informed in the title of the very first section of *Fictionalizing Cities*, which asks: '*What is the relation between fictionalizing in literature such as novel, and the urban research in school ?*' (Wang, 2000b, 1) He answers:

'[…] the simple way is to conceive the word 'literature' as exchangeable to 'architecture'. But, in the more traditional thought, we always regard, anyway, literature and architecture as completely different things […] the facial difference between the natural language in literature and the obvious non-natural language in architecture are exchangeable through the active space of semiotics. This is why we might even use indistinctively such terms as signifier, signified, signification, text, architecture, literature, design, and even writing. In fact, what we are discussing is the linguistic turn in architecture research'(Wang, 2000b, 1).

Therefore, in Wang's use, the word 'text' is the equivalence to 'city'. This equivalence might shed light on readers' understanding of such terms like 'urban text' (say, in the title: '*Possibilities of Urban Text Being Broken*'). Sometimes, 'urban text' is simply supplanted by 'text': 'the producing of the text is to do a second design of the first design, the latter of which is conventionally the professional design' (Wang, 2000b, 6); or 'The fabric of the signifier - text, belongs to everyone in the city' (2000b, 98). And 'texture city' is also reducible to 'texture' in cases, for example, 'To talk about texture, is to talk about the city as a certain collection of the constructions by the depowered' (2000b, 99). Generally, 'texture city', 'texture', 'urban text', and 'text' are exchangeable terms to one another in Wang's use. And the analogy between the text and the city is the point of departure of Wang's thesis.

It leads to the methodological hypothesis which is to use the text theories (mainly deriving from Barthes and Kristeva) and terminologies (never clearly referenced though) in his own urban research context.

3.2.2. 'Texture city' as the structure

Paradoxically, although this term 'texture city' is extremely important in the whole piece of *Fictionalizing Cities*, there is no proper procedure demonstrating how the author arrives at it, nor a clear definition. On the other hand, it has specific examples: the old Hangzhou, Suzhou, the villages in Wannan area, Beijing, and even the ancient city Changan[5]. Wang holds that the identical structure makes them the same category: 'texture city'. He suggests that the urbanity of the city is not determined by its scale but the efficiency of the urban structure. In this sense, he argues that it is reasonable to equal the more humble settlements like Zhifeng Village to the larger metropolises such as Hangzhou and Suzhou in terms of their urban structure.

'From the age of *Kaogong Ji*[6] to the late Qing Dynasty, even nowadays, those remote villages which are not influenced by modern urban design, employ the same formulation' (Wang, 2000b, 123).

But it will be misleading to say that 'texture city' only implies Wang's nostalgia, or refers to the 'good' city in his view. Wang points out that these traditional Chinese

[5] Changan (长安) was an ancient Chinese city in northwest of China, which was located around today's Xian and Xianyang City. It is believed the city's history dates back to the East Zhou Dynasty (1046-771 BC), and it was the capital of thirteen dynasties in Chinese history.

[6] *Konggong Ji* (考工记), or the *Book of Diverse Crafts*, is the oldest Chinese archive on the state regulation of crafts. It was compiled towards the end of Spring and Autumn period (770-403 BC).

cities possess a unique structure which is lacking in the contemporary Chinese metropolis. And it is this structure that differentiates the traditional and the modern in the account of *Fictionalizing Cities*. As he puts it the 'texture city' is the diagnosis for the contemporary Chinese metropolis. Seemingly the 'texture city' has the quality which the contemporary Chinese city does not possess. This contrast between the 'texture city' and the 'contemporary Chinese city' is elaborated by Wang. First of all, contemporary Chinese metropolises are the result of 'design'; nevertheless, those old Chinese 'texture city' are 'constructed'. 'Design' means to plan and build the city under a prior overall order, and 'design' has a scientific nature which makes its tasks employ a particular set of tools; however, 'construction' starts from parts and it is a 'bricolage' which uses historical remains to realize newly proposed constructions[7] (which is a point illustrated by Wang's employment of the old tiles recycled from the diminished 'texture cities'). And secondly, the 'texture city' is superior to the contemporary Chinese city in three aspects: holism, divergence and variation[8].

'A texture city has three fundamental features: 1) Holism, which would not be compromised by the changes of geographic scale neither the time span of even

[7] This design/construction opposition is also implied by Rossi who understands the city as construction. 'The assumption that urban artifacts are the founding principle of the constitution of the city denies and refutes the notion of *urban design.* This latter notion […] has to do with configurating and constructing a homogeneous, coordinated, continuous environment that presents itself with the coherence of a landscape. It seeks laws, reasons, and orders which arise not from a city's actual historical conditions, but from a plan, a general projection of how things should be' (Rossi, 1999, 116).

[8] This point of view might be Rossi's influence on Wang. Rossi insists to study the city as a whole or a 'total architecture'. Also Rossi stresses the diversity of the city. He puts that 'The city is not by its nature a creation that can be reduced to a single basic idea. This is true both for the modern metropolis and for the concept of the city as the sum of many parts, of quarters and districts that highly diverse and differentiated in their sociological and formal characteristics' (Rossi, 1999, 64).

thousand years. 2) Divergence, which is the plentiful presence of the things in man's world of life. In cities like Suzhou I even think, no matter through how many disasters and transformations, things in the past two thousand years would never be lost. 3) Variation, which is not the difference based on the simple rational classification, neither that roughly exaggerated by artificial imageries; but the sophisticated kind lying between sensual diversity and motivated certainty. […] The three qualities are so stable that we are able to put appropriately that they constitute a true urban language. They might not be successfully understood under the modern concept of 'design'; neither are they only applied to buildings' (Wang, 2000b, 119).

He continues: the three qualities of the 'texture city', holism, divergence and variation all disappear from the contemporary Chinese city. Although the contemporary city is designed under a dominant order, one feels conflicts and chaos in its parts; a 'texture city' is constructed in different historical periods, but affinity is touchable everywhere. He criticises the perspective of contemporary urban design as narrow, for under its doctrine things like 'animals, plants, textures and all those things which cannot be acknowledged by the established understanding' are driven out from the world of life; however, in the traditional villages and Chinese landscape paintings, he sees the simultaneous presence of diverse things which exhibit the full inventory of the world of life. In terms of variation, the contemporary Chinese city replaces subtle differences with extravagant figurations which are actually 'mediocre repetition'; on the contrary, in a 'texture city', sophisticated differences are primary, since it 'upholds identity in all the differences' and 'identity is even corroborated by differences'(Wang, 2000b, 121).

Once again, Wang does not illustrate what actually is the structure of the traditional Chinese city but directly goes to statements of its superiority. 'Chinese cities are experiencing a new rupture now, from the fading of the texture city to its being totally forgotten. The loss of holism, divergence, and variation means the collapse of structurality' (Wang, 2000b, 121). He believes the urbanization process in current China is actually deurbanization, because in the Song Dynasty (960-1279), China had already established its highly developed urban system (Wang, 2011). This structure belongs to some cities but is forever lost in others. It exists in a particular historical period of time but disappears from the contemporary experience. It is claimed to be 'the most superior state of the city' (Wang, 2000b, 129). Wang believes the 'texture' structure is the nature of the city. In this way, the term 'texture city' is rendered with a certain ontological colour. A particular city can have it or not at all. As this quality is absolute, it cannot be decreased nor increased. It is just the city's being. It marks the moment whence the life of the city begins or comes to an end. Also, it leads Wang to read and design in a 'texture' way, to carefully handle the three features of the city.

3.2.3. 'Texture city' as the framework

Apparently, there are intense comparisons between 'texture city' and the contemporary Chinese city. However, reading through the whole piece of *Fictionalizing Cities*, one can hardly find a careful investigation or thorough analysis of either the traditional or modern Chiense city. Even the three features of the 'texture city' are compromised by the lacking of proper evidence and writing procedure. The text fails to tell the empirical base of its argument. This lack of

investigation makes Wang's point vulnerable to be labelled as nostalgia, or evaluated as an individual's fantasy. To ask what is the relation between the 'texture' idea and the Chinese city, or more broadly between the theory and the reality might lead to a dead end. The safer way to handle Wang's proposition is to examine the consistency of its conceptual system. Meanwhile, the contrast characteristic has been shown in the comparison between Lynch's empirical study and Rossi's structural study of the city. The terms in *Fictionalizing Cities* are not defined as a fixed single but in a flexible dual relationship. In fact, binary opposition is the prevailing mode applicable to all key terms in *Fictionalizing Cities*.

3.2.3.1. 'Holism'/'completeness'

This contrast between 'holism' and 'completeness' indicates the different points of departure in urban research. Other than the 'holism' stressed by the idea of studying the city as the sign system, there are other ways to define the urban entity which involves its utility, visual and narrative aspects (Wang, 2000b, 120-21). 'Holism' refers to the structure of the city as a whole, and 'completeness' applies integrity only to certain aspects of the city. The former addresses the whole structure, the latter selected aspects.

'There is a common consciousness in modern urban design. Seemingly the holism of the city is obtainable from the dimensional expansion, from the harmony between the scale of the city and every single building. Its failure is obvious. More significantly, texture city is based on all-embracing levels and elements. The maintenance of holism does not sacrifice the majority due to its emphasis on minority things. The

modern city attempts to apply its completeness to some accepted aspects'(Wang, 2000b, 120).

Of the utility and visual completeness, Wang gives the examples of urban transportation and urban contour which intend to achieve the 'completeness' in practical and aesthetic aspects. Like Rossi, he never feels allied with either the modern functionalism or the call of certain urban aesthetics. On the contrary, he attacks both the idea of functional zones as well as the organic point of view toward the city. In the case of transportation, it is only one of the aspects of the more meaningful 'living' experience. It should be the buildings deciding the road rather than vice versa. Besides, he criticises the organic urbanism as 'the superstition of townscape'.

'Another convention in urban design is the highlight of the contour. When they attempt to achieve the imagery completeness of the city, architects seem to forget that man lives inside the city rather than standing somewhere kilometres away. Once you walk into the city constituted by identical buildings and regulated by the contour, fragmentation and chaos are felt immediately. However, no matter Suzhou or Beijing, which used to be of texture, has no contour but an indistinctive entity' (Wang, 2000b, 120).

Additionally, Wang is not in favour of spatial narrative. This attitude is reflected in his blame of the kind of analysis and design which focuses on the organization of spatial sequence.

‘Spatial sequence is another popular trick which is used by urban designers not only to design the contemporary city but also to analyse the ancient city. […] This kind of analysis describes a complete spatial narrative from the beginning, the peak to the end. It reminds of the rhythm in western classical music, or series scenes in opera’ (Wang, 2000b, 120-21).

He rejects the commonly accepted analysis stressing the central axis in the Forbidden City, Beijing. And he argues that the emphasis on the axis forgets a simple fact: this central path was rarely used by the Chinese emperors but is imaged by modern tourists. The path only exists when one passes through the thresholds between courtyards; it immediately submerges into the emptiness of the square spaces. Differently, Wang’s understanding of the Forbidden City is based on typology. The entity of this enormous royal family house is constituted by varied courtyards about which he says:

‘[…] they are equivalent places whose characters are contradictory even oppositional […] All courtyards are separated; meanwhile, they belong to the same category. They are juxtaposed in daily life rather than sequential on the time arrow.’ (Wang, 2000b, 121)

Furthermore, he puts that this holism in the Forbidden City implies in a structural awareness, which is crucial for understanding the city.

‘If there is a holism among them, it comes from the similar contradictions among different courtyards. This city signifies the internal structure rather than external reality. The fall of urban holism has nothing to do with such rational regulations, be it of the dimension, contour, planning boundary, roads, and spatial sequence, but starts with the collapse of the structure. It is a kind of internal poverty’ (Wang, 2000b, 121).

In his analysis, distinctions between the internal structure and external reality of the city become clear. This distinction is especially related to Saussure’s differentiation between *langue*/*parole*. *Langue* is the linguistic system, a system of form and *parole* is its actual manifestations, the speech in daily uses. Language is ‘a social product […] a collection of necessary conventions that have been adopted by a social body to permit individuals to exercise that faculty’; speech is the execution. The form of language is the condition of speech. Language is the structure, speech the events. Saussure held that language is the study object in linguistics because it ‘is a self-contained whole and a principle of classification’; however speech is ‘many-sided and heterogeneous’ in which ‘we cannot discover its unity’ (Saussure, 1915, 9). In Saussure’s research, language is isolated from its context but treated as an autonomous formal system. This formalist incline is too reflected in Wang’s perspective towards the city. Attempting to unveil the structure of the city, Wang conducts a kind of urban taxonomy which is ‘to elaborate endlessly such operations as ‘similarity’ and ‘contiguity’ (Wang, 2000b, 122).

3.2.3.2. ‘Divergence’ /‘variation’

‘Texture city’ is the synonym of the structural analysis of the city which is to reconstruct its order. However, this order is not founded on practical functions, neither the dimensional hierarchy nor the organic composition. It has the least to do with aesthetics or other kinds of visual factors. Wang advocates that the order of the city derives from classification. It is to recognize the differences and resemblances among things. He suggests that the differences and resemblances are resulted from ‘divergence’ and ‘variation’ of ‘texture city’. Stressing on the distinction and similarity reflects Wang’s linguistic stance. In Saussurean linguistics, the structure of language is described as the interaction between the syntagmatic and paradigmatic movement. In the syntagmatic movement, language members are combined; in the paradigmatic movement, language units are selected. For instance, each word in the sentence ‘I cry’ is grammatically distinctive to each other. ‘In the syntagm a term acquires its value only because it stands in opposition to everything that precedes or follows it, or to both’ (Saussure, 1915, 123). And the syntagm is the simultaneous presence of two or more units in opposition. Meanwhile, words in this sentence are replaceable by other words playing the identical grammatical function, for instance: ‘you cry’, or ‘I laugh’. The replacements ‘are a part of the inner storehouse that makes up the language of each speaker. They are associative relations’ (Saussure, 1915, 123). And in spoken language, the paradigmatic members are forbidden to be present simultaneously. Therefore, the syntagm stresses the distinction between units; while the paradigm emphasizes the similarity of units.

In Wang’s analysis of *The Complete Map of Zhifeng Village* the distinction between types and the similarity within the type is addressed. ‘Divergence’ is the

juxtaposition of distinctive types, and 'variation' is the subtle changes within types. *Figure 3-1* is *The Complete Map of Zhifeng Village*, which was drawn in late Qing Dynasty. Wang argues that although *The Map* does not attain that kind of preciseness and exactitude obligated by modern cartography, it is somehow superior to the modern ones.

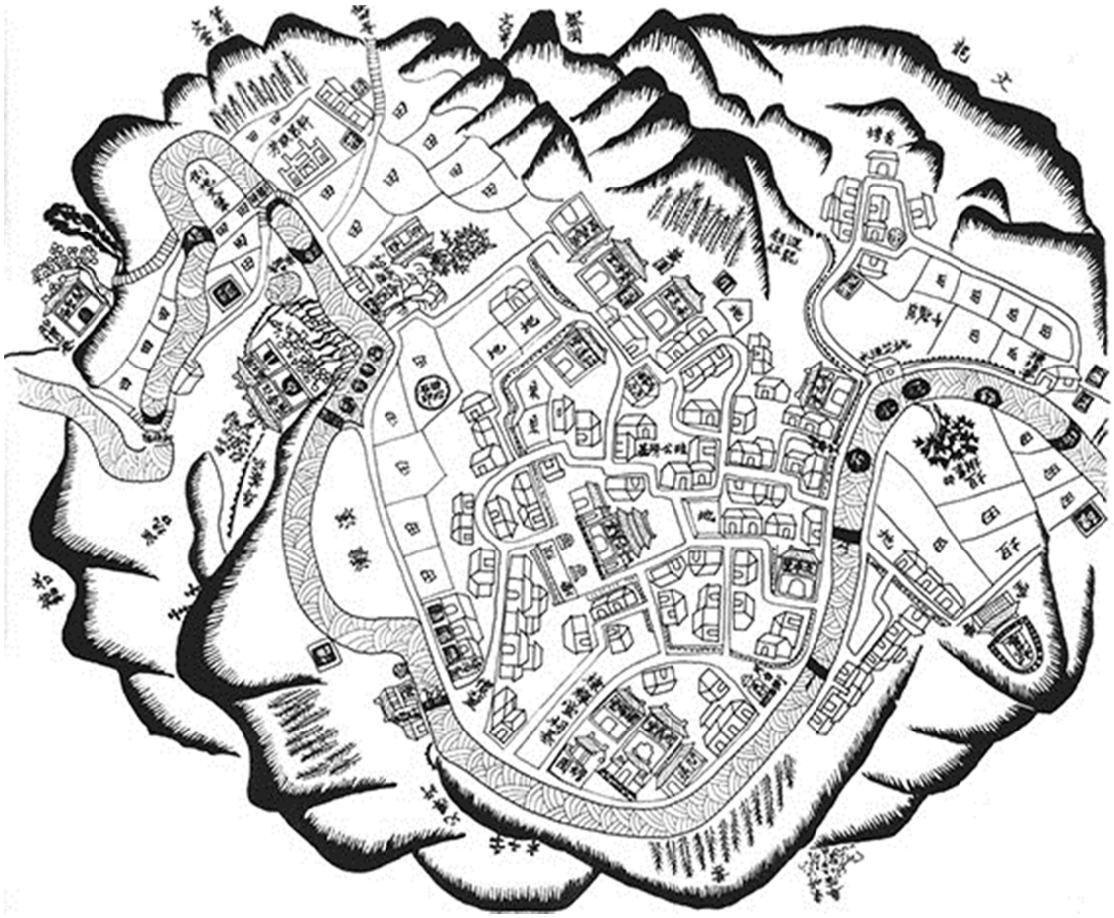


Figure 3-1. The Complete Map of Zhifeng Village (Gong, 1999, 3)

'A contradictory plan does not mean it is un-operatable. Alternatively, we can operate the other way round. If we start with a particular sequence of customary behaviour we should regard it as a syntagm, a diagram of the juxtaposed (consisting of a sequence of details linked together in chain; plants, mountains, animals,

buildings and even men are apparently interchangeable, Culture and Nature are confused), a special case of ordered relations among a set of cultural oddments which, in itself, is just a residue of history.' (Wang, 2000b, 112)

Seemingly, Wang does not pay much attention to the exactitude between the representation and the represented. Instead, he cares about how the reality is represented. On *The Map*, Wang detects an awareness toward classification: plants, mountains, animals, buildings, and even men are the juxtaposed types, which are sequentially combined. *The Map* manifests 'the plentiful presence of things in man's world of life'. The subtle variations are also noticed when he compares paradigmatic units.

'Interestingly, according to their similarity, the objects on the map are categorized into several series. And it demonstrates the accuracy with which [the map maker] identifies the slightest differences between units of the same genus' (Wang, 2000b, 116).

Wang says, 'variation, which is not the difference based on the simplre rational classification […] but the sophisticated kind lying between sensual diversity and motivated certainty'. In another word, variation is not of the syntagmatic opposition, rather of the minor changes among paradigmatic members (*Figure 3-2*). Wang's reading on *The Map* is a diagrammatic one the subject of which is not the signified but the internal relation of the iconic signifiers. It is of the sequence as well as series, the combinational and associational.

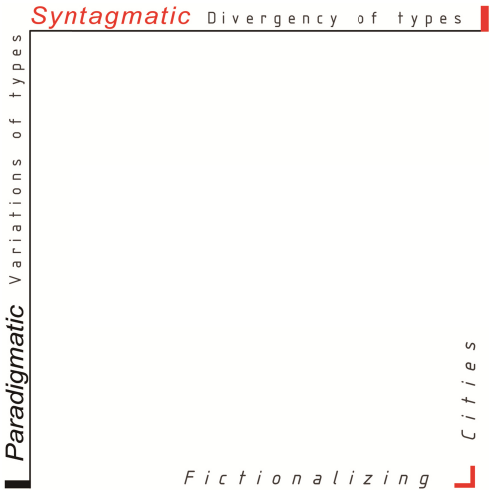


Figure 3-2. The syntagmatic divergence and paradigmatic variation of 'texture city'

Nevertheless, in Saussurean linguistics, the paradigm associates language members in common. Meanwhile, the linearity in spoken language rules out the possibility of pronouncing two elements at the same time. That is to say, the elements in the paradigmatic relation will not be present simultaneously. Seemingly this rule does not apply to the case of *The Map* in which the paradigmatic variations (trees, mountains and buildings) are present in a single composition. The situation on *The Map* is that the paradigmatic variations are syntagmatically demonstrated, the similar things are contiguous. To this situation, Barthes's argument on the transgression between the syntagm and paradigm is helpful.

'For the mode of articulation of the two axes is sometimes 'perverted', when for instance a paradigm is extended into a syntagm. There is then a defiance of the usual distribution syntagm/system, and it is probably around this transgression that a great number of creative phenomena are situated, as if perhaps there were here a junction between the field of aesthetics and the defections from the semantic

system. The chief transgression is obviously the extension of a paradigm on to the syntagmatic plane, since normally only one term of the operation is actualized, the other (or others) remaining potential: this is what would happen, broadly speaking, if one attempted to elaborate a discourse by putting one after the other all the terms of the same declension. '(Barthes, 1986, 86)

And Barthes gives three directions relating to the transgressions concern. The first is related to the game of words or 'puns and spoonerisms', for example, 'Félibres fébriles'. In this case, the graphically similar words appear together to combine a meaningful phrase; the second direction is of rhyme, 'rhyming produces an associative sphere at the level of sound […] Rhyming coincides with a transgression of the law of the distance between the syntagm and the system […] It corresponds to a deliberately created tension between the congenial and the dissimilar[…]'; and the third direction is of rhetoric: 'any metaphoric series is a syntagmatized paradigm, and any metonymy a syntagm which is frozen and absorbed in a system; in metaphor, selection becomes contiguity, and in metonymy, contiguity becomes a field to select from' (Barthes, 1986, 87-88). The commonness shared by the three directions is that the similar elements are juxtaposed; this is designated by Wang as 'distinction of the contiguous'.

'Ancestral halls in the village are distinguished from other houses by their naming and the more complicated figurations. But within the series of ancestral halls, they are obviously similar, even identical, to one another. It appears that the same building is built at different locations in the village. Watching closely, one might

identify the variations between the shallow and deep eaves, in the shapes of gates, and notice major differences according to whether or not there is a pond nearby. From the perspective of architecture, the differences are too subtle, and the variations are almost indifferentiable. But I suppose these minor distinctions are of importance, which manifest sensual sensibility. And it can be defined as a formulation principle of the city: distinction of the similar. […] The interest in 'the minimal distinction' is also seen in the contiguous objects. The Zhouwang Temple (周王庙) and Wangdi Temple (汪帝庙) are like juxtaposed identical buildings. But you are still able to find differences in their gates. Obviously, differences are always just in details but never in structure. On the map, this situation is applicable to all the contiguous things belonging to the same genus, not solely the buildings. Temporarily, this can be defined as the second formulation principle of the city: distinction of the contiguous' (Wang, 2000b, 116).

Wang indicates that 'distinction of the similar' emphasizes the sensitive differences among paradigmatic variations; and 'distinction of the contiguous' refers to the situation when two variations of the same type are contiguous. Later in the text, 'distinction of the contiguous' is replaced without any warning with another term 'similarity of the contiguous'. Wang explains 'similarity of the contiguous' as 'similar types to be presented adjacently.' Statistically, 'distinction of the contiguous' appears twice, 'similarity of the contiguous' six times. In spite of the superiority in the number of appearances, this term 'similarity of the contiguous' is less confusing, and it is closer to Barthes's interpretation of transgression in metaphoric rhetoric which actualizes in some way the replaceable terms contiguously. The two principles

are applicable to Wang's own buildings as well, which arrange similar units adjacently like in the case of puns, and also makes similar elements echo across the distance like the rhythm of poetry. In the CAA campus, his buildings construct an inner metaphoric sphere in which similar parts compose the larger entity (*Figure 3-3*,*Figure 3-4*).



Figure 3-3. The no. 11 and 18 buildings in the CAA Campus (Chakroff, 2011a)
In the CAA Campus, the no. 11 building (left) and no. 18 building (right) are distantly located similar houses, '[…] They are obviously similar even identical to one another. It appears that the same building is built at different locations in the village' (Wang, 2000b, 116)



Figure 3-4. The three similar pavilions in the no. 19 building in the CAA Campus (Anonymous, 2008b)
The three architecture variations manifest simultaneously. The series is extended into a sequence.

3.2.3.3. 'Small-scale model'/'overall model'

The 'texture city' is a diagram which suggests the juxtaposition of type series. It is a framework guiding the elaboration on the similar and distinctive relations among elements. Wang puts that although the city structure is abstract, it still can be modelled by the 'small-scale model'. This term 'small-scale model' is opposite to 'overall model'. Both of the two are the representations of its object, but there is a significant difference between them. Strictly speaking, the 'small-scale model' is a relational analogy; whereas, the 'overall model', which is commonly used in architecture and urban design practice, deals with the iconic resemblance. In *Fictionalizing Cities*, Wang exemplifies the 'small-scale model' with the laundry board he found in a local neighbourhood.

'Like this lifted laundry board, […] constituted by three or four kinds of masonry blocks materially different but able to be drawn together without compromising their proper laying ways, like they are being blended. I read this as the city's own language principle'(Wang, 2000b, 133).



Figure 3-5. The laundry board (left) and the detail of the Wapan Wall (right) (Capitanio, 2011a; Anonymous, 2015)

The laundry board is very similar to the Wapan Wall[9] (Figure 3-5). The latter is one of the signature tectonic in Wang's buildings. Both of them apply recycled and ill-matched materials to build. In my field trip, I found out that this Wapan wall building technique is not rare in Zhejiang province where Wang's major pieces are located. For him, it is a strong symbol of the structure of the 'texture city', in which

'[…] the architecture heritages from different historical periods are equivalent[10]; they are independent artefacts in each domain […] All things existing in the city are accepted as the readymades in Duchamp's sense' (Wang, 2000b, 3).

The combination of the 'three or four kinds of masonry blocks' gives the laundry board texture. Although in terms of material being, it is nothing like *The Map*, both of them indicate the juxtaposition of differential series or the structure of 'texture city'. And just like the case of *The Map*, a not too small part of this board might contain the equivalent relation embedded by the entity. Furthermore, the relational resemblance between *The Map* and the board implies a certain kind of intersemiotic transformation. Moreover, this relational analogy is not one-way directional from one to the other but oscillates freely between the two. The laundry board and the

[9] The Wapan Wall (瓦爿墙) is a construction technique Wang Shu and his engineer Ni Liangfu (倪梁富) inherited from the local craftsmanship tradition commonly seen in vernacular housing in Zhejiang province. This technique is able to build quickly with ill-matched materials recycled from construction sites or demolished buildings. In fact, it is commonly used in this region, which suffers from the seasonal typhoon. In some old neighbourhoods, one can even find tiles dating back to the Qing or Song dynasty.

[10] A similar idea is found in Rossi's writing. He 'assume[s] that all those elements which we find in a certain region or within a certain urban area are artifacts of a homogeneous nature, without discontinuities' (Rossi, 1999, 63).

Wanpan Wall vividly symbolize the spatial contiguity of historical heritage series. They are the 'small-scale models' of the 'texture city', explained by Wang:

'[…] The choice of this example is not accidental. As being compared with a city, it is very 'small' and specific, but at the same time the most abstract, not simple at all. Like the Chinese vernacular novel illustrations, landscape paintings and gardens, the potted landscape and craftsmanship sculptures, the textured decoration and Xiao Muzuo[11], it is what I call 'small-scale model', also the 'masterpiece' of the journeyman before he participates in urban construction. Now, the question arises whether the small-scale model may not in fact be analogous with the city. My answer is they are all aware of the nature of language. In this sense, their textual characteristic has the least to do with dimensions. We have to be clear about definitions. The Suzhou city, which has been heavily populated since early on in history, is a small-scale model in spite of its imposing dimensions. Since the theme which it depicts is that of cosmology: *Heaven Wind in Eight Orientations*[12]. According to Wuyue Chunqiu[13], Wu Zixu[14] made the plan under the Lord's command. The most distinctive effect of the small-scale model is its wholeness which is apprehended at a single moment in time' (Wang, 2000b, 135-36).

[11] Xiao Muzuo (小木作), the finished carpentry and Da Muzuo (大木作), the structural carpentry are two kinds of craftsmanship in the traditional Chinese wood-frame building making. According to the *Yingzao Fashi* (营造法式) compiled by Li Jie (李诫) in the Northern Song Dynasty, Xiao Muzuo involves the non-load bearing components making such as the door, window, interior partition, balustrade, interior pavement, ceiling, stair, and others.

[12] Heaven Wind in Eight Orientations (天有八风) is a phrase coming from *Huangdi Neijing* (黄帝内经), which is the earliest treatise on the traditional Chinese medicine. Heaven represents nature. The eight orientations are east, south, west, north, southeast, northeast, southwest, and northwest. Winds of eight directions metaphorically refer to the change in nature.

[13] *Wuyue Chunqiu* (吴越春秋) was a history work compiled by Zhao Ye (赵晔) in the Eastern Han Dynasty (25-220 BC). The script records the history of the Wu State and Yu State.

[14] Wu Zixu (伍子胥 ?-484 BC) was a politician and general in the Spring and Autumn period (approximately 771-476 BC).

On the other hand, Wang criticises the reductionist idea in the 'overall model'. He argues that this type of model (which is generally used by architects and urban designers) assumes an overall vintage and represents the object's selected features respectively. The result is a new object which is similar to the original in a figurative way. This modelling process must accompany selection and reduction which is driven by certain ideologies.

'Being smaller in scale than the real one, the object as a whole seems less formidable to architects. By being quantitatively diminished, it seems to us qualitatively simplified. More exactly, in such a condition, we possess a superior – external position to the city. This quantitative transposition extends and diversifies our power over a homologue of the thing, and by means of it the latter can be grasped, assessed and apprehended at a glance. This is the cliché: 'knowledge of the whole precedes knowledge of the parts', which is simply an illusion caused by the reduced apprehension. Supported by professional inventions, this kind of 'overall model', which quantitatively reduces its objects in a precise manner, makes architects believe objects can be qualitatively reduced as well. On the contrary, it only causes qualitative loss and irreversible diminution'(Wang, 2000b, 133).

Essentially, the 'small-scale model' is a structural diagram; and the 'overall model' an iconic portrait. Unlike the 'overall model', the 'small-scale model' does not denote the object in a figurative way; rather it connotes the object diagrammatically. Moreover, the 'small-scale model' is free in terms of material; it has the capacity of

transition between different mediums. For instance, Wang regards the *Meihua Sannong* music score[15] as the structure of Suzhou city (Wang, 2000b, 141), and treats a fake mountain in the Garden of Humble Administration[16] as the structural model of the real mountain. He even coins the phrase 'mountain typology'. This mountain analogy is introduced in *Architecture as A Mountain,* which is a piece interpreting his Ningbo History Museum (Wang, 2009a), and clarified further in another piece in the same year:

'This awareness of extreme compactness is inspired by a small-scaled fake mountain made up of the Taihu stone in the Humble Administrator's Garden. Within the space of three cubic meters, this fake mountain arranges simultaneously three spiralling upward but never coming across stairs all of which reach the top of the fake mountain […] This small mountain is a man-made 'archetype''(Wang, 2009b).

Between the music score, or the laundry board and the city structure, the analogies are subjective and metaphorical in nature. And it associates normally unconnected things together. The metaphor of the city is able to endow the city with a certain kind of understanding, which perhaps is not a scientific one. Seemingly, two characteristics of Wang's urban reading are reflected by the 'small-scale model'. The first is related to the intersemiotic study of the city. It seems that Wang invents a certain extensive urbanism which allows him to read the city and other things in a

[15] *Meihua Sannong* (梅花三弄) is the title of an ancient Chinese music piece. Meihua means the plum blossom. And Sannong generally refers to the three times repetition of its melody.
[16] The Garden of Humble Administration (拙政园) is a traditional Chinese garden in Suzhou city. It is also regarded by many as one of the finest representations of the art of the traditional Chinese garden making.

translation space. The second feature is related to the cognitive function of symbolism which does not interpret but endows the symbolized object with a kind of comprehension. The two features make Wang's urban reading casual, subjective and symbolic but at the same time poetic and innovative. He is not an analyst but an architect seeking metaphors in the city.

3.2.3.4. 'Divagating'/ 'browsing'

In the city, Wang seeks metaphors, the metaphors not only of the city but also released by the city. He is more looking into the free associations arising from the city than the knowledge suggested by established theories. He is cautious about the ideologies in theories, and his escaping from ideologies is as immediate as his favour in gaming. Neither does he take structuralism as an orthodoxy but is interested in the freedom its procedure promises. Rather than theories, he trusts more his own bodily experience, which is personal, coincidental, and fragmental. His urban reading is a kind of endeavour to structuralize his own memory, to classify his irregular experiences. For Wang, it is always the theoreticality in concrete things instead of ideologies in abstract theories that appeals to him. Understandably, his urban research is fated to start with parts and subjective experience. He says he is primarily 'a literati' who prefers to associate things unassociable instead of undertaking a a systematic investigation.

In the previous discussion, the influence of Saussurean linguistics is evidenced in the architect's structural reading of the 'texture city'. But ever since the diagram of the 'texture city' becomes clear, the prominence of linguistics gradually fades. Wang moves from the phoneme to literary codes, from linguistics to

phenomenology, from structuralism to semiotics, and finally from reading the structure to experimenting with the structure. Wang agrees with Barthes who suggests that structuralism is an activity which adopts identical operations with that in artistic creations. In that sense, he sees structuralism as an approach which can be personalized rather than ideologized. And the structure of the city comes from reconstructing individuals' experience of the city rather than interpreting it under an established frame. Wang claims that:

'My urban reading agreed to compromise with a power, affect; the city is like affect which was what I didn't want to reduce; being irreducible, it was thereby what I wanted, what I ought to reduce the reading to' (Wang, 2000b, 136).

Stressing the individuals' experience could be taken as the background of understanding his urban reading strategies. In his discussion about 'divagation', he emphasizes this attitude: that one should confront the city directly, to experience its pure material presence. And in contrast to easily rely on the theoretical establishments, s/he must overcome the ideological consents in theories. 'Divagation' is to refuse the preconditions in urban reading, to reject the ideological factors, and to embrace the subjectivity in urban research. It means the body's strolling as well as the mind's disengaging. It is about purposeless moving and disengaged engaging, accidental encountering and intentional absent-mindedness, sudden stopping and repeated fathoming. 'Divagation' could be any kinds of activities if it could lead one's urban reading out of the conventional zone dominated by the cultural, social, and intellectual *a priori*, and return to the material 'fabric of

the signifier'. In this sense, what defines 'divagation' is not what action it takes, but its contrast to the accustomed which has largely decided one's understanding of the city before the 'reading' begins. Wang claims ''Divagation' is the perceptual principle guiding urban reading' (2000b, 134). And he quotes a fictitious dialogue between Genghis Khan and Marco Polo in *Invisible Cities* as its introduction.

'Your chessboard, sire, is inlaid with two woods: ebony and maple. The square on which your enlightened gaze is fixed was cut from the ring of a trunk that grew in a year of drought: you see how its fibres are arranged? Here a barely hinted knot can be made out: a bud tried to burgeon on a premature spring day, but the night's frost forced it to desist […] Here is a thicker pore: perhaps it was a larvum's nest; not a woodworm, because, once born, it would have begun to dig, but a caterpillar that gnawed the leaves and was the cause of the tree's being chosen for chopping down […]This edge was scored by the wood carver with his gouge so that it would adhere to the next square, more protruding […] The quantity of things that could be read in a little piece of smooth and empty wood overwhelmed Kublai; Polo was already talking about the ebony forests, about rafts laden with logs that come down the rivers, of docks, of women at the windows […]' (Calvino, 1974, 131).

Marco Polo divagated from the game on the Chess broad and entered the realm of imagination hinted by the texture of woods. Wang adds that 'whenever the city reading settles for just to follow intellectually, to reduce certain narrative unity of development character, it goes flat. A detail, a partial fragment, on the other hand,

can be developed on its own, outside the coherent structure […] If it counts as an approach to think, I call it 'digression''(Wang, 2000b, 134).

This is to digress from the theoretical as well as the narrative theme artificially forced upon the city. This attitude is the influence Barthes exerted on Wang. In *Camera Lucinda: Reflection on Photography*, Barthes's reading on photography walks away from the thematic representation but goes to the material essences. The graphic details out of the narrative unification stimulate his desires:

'As *Spectator* I was interested in Photography only for 'sentimental' reasons; I wanted to explore it not as a question (a theme) but as a wound: I see, I feel, hence I notice, I observe, and I think' (Barthes, 2010, 21).

Wang is an admirer of Barthes. Like the latter, the architect applies a phenomenology which agrees to 'distort or to evade its principles according to the whim of my analysis' (Barthes, 2010, 20). For him, to structuralize the city equals to structuralize one's own experience of the city. Wang insists 'divagation' is the perceptual principle of his urban reading. He spares no effort to overcome the interfering of rational agents including all the discourses and codes influencing the urban reading subject. This divagating reading sets itself to read creatively. However, the cultural reading often results in what has been received before reading. The value of 'divagation' is 'its disengaging effect to 'draws the urban text out of internal chronology […]' (Wang, 2000b, 135). Nevertheless, the subjective reading of the city has a linguistic base. If it can be justified, this justification lies in the fundamental

contrast between the associative and developmental movements which addressed by Saussure. Association is the replacement operation among things in common, and development is the combination process among things in differences. The former is the movement alone the paradigmatic axis in language; the latter is that alone the syntagmatic axis. The urban association driven by the 'divagation' is to digress one's understanding from the narrative unification in culture, but to return it to things and its all possibility. Wang compares the 'divagation' reading to movie watching. He is more willing to gaze at the static photogram than to follow its story-telling.

'The urban 'divagation' equals not to browsing. Browsing a movie, I am constrained to a continuous voracity, from which arises only general culture interest. Others might suggest to read the city like watching a film. There must be a host of other qualities, but not 'pensiveness.' If the impression of mind-absent walking is analogized to a pure documentary film, my way of watching is different: I would pause randomly. The interest, for me is the photogram which is the fastened down, like butterflies' (Wang, 2000b, 134).

The comparison between the continuous movie and static photogram tells that 'divagating' is dividing. It is to reduce the thing to the uncoded status, to separate it from its social use. Perhaps, Wang's 'divagation' is 'subjective' but it is self-consistent in that it is essentially a theoretical activity externalizing the paradigmatic association in language. This turning from the syntagmatic to the paradigmatic is triggered by the 'distracting point' which is something the 'divagation' is looking for.

‘If we are not able to disengage with ‘the whole’ resulted by narrative continuity, then, let us cut it with ‘divagation’. When one strolls in the city purposelessly, the unexpected pause cuts out a unary space. Here, a ‘detail’ attracts me. I feel that its mere presence changes my reading, that I am looking at a new city, marked in my eyes with a higher value. I say this detail is a ‘distracting point’’ (Wang, 2000b, 133).

This point might be more properly designated as the ‘disengaging point’ in order to stress the purpose of seemingly purposeless ‘divagation’. The ‘divagating’ sight drifts on the material surface of the city, until a ‘point’ is encountered which enables one’s urban experience to turn away from the collective consent covering the city. Although the ‘distracting point’ could be anything in the city, it stresses on the material being. Also, the ‘distracting point’ is the detached signifier from the urban code system.

‘Properly, this ‘distracting point’ can be called the thing unable to be named, a sign […] This sign, this trivial is not subjected to knowing or analysing […] On the contrary, the whole effort consists in materializing the pleasure of the text. It is the gestures per se, the objects, the movements, the materials, and the craftsmanship, to which the urban thing has restored at one stroke (and unintentionally) their reality. The important thing is to equalize the field of pleasure, to abolish the false opposition of practical life and contemplative life’ (Wang, 2000b, 137).

Wang exemplifies the ‘distracting point’ in the reading of an old photograph of Shanghai city taken in the late Qing dynasty. This photo featuring shops attracts Wang who notices several lines on the wall and commented that:

‘[…] from the point of view of reality (which is perhaps that of the owner or craftsman), a whole causality explains the presence of the ‘detail’; but from my Spectator’s viewpoint, the detail is offered by chance and for nothing; […] The scene is in no way ‘composed’ according to a design logic; the scene is doubtless dual, but this duality is the motor of no ‘development’ in a spatial narrative’ (Wang, 2000b, 133).

In this case, two aspects of the ‘distracting point’, being material and the signifier, are unified in the idea of decoding the coded architecture signs, to reduce the cultural to the natural. The materiality of the ‘distracting points’ overlaps in a certain degree with the term ‘tectonics’ in architectural discourse. Wang always insists the innate feature of materials. And he believes the producing process needs to be explored rather than hidden. And the signifier aspect indicates the artificial nature of the architecture sign. Wang believes that the city and architecture are not only the objects in social use. More essentially, it is the notation system possessing autonomous rules. The pure material signifier makes Wang oppose to the idea of regarding the city and architecture as the representation of establishments of all sorts, be it of aesthetics, philosophy, society or any other aspects. After all, it is the making of the architecture signifier rather than the social using of it that interests him.

3.2.4. Urban design units and formulation rules

This detached signifier from the city is designated as 'empty theatre'. In Barthes's *S/Z*, the 'reading unit' or *'lexies'* is introduced, which is a certain lengthy discourse conveniently cut out and isolated from its context[17] (Barthes, 1974, 13). Comparably, Wang's 'empty theatre' is conceived as the unit in both urban analysis and design. He says: 'I call this 'reading unit' confronting the city 'empty theatre'' (Wang, 2000b, 137); and 'the result of urban design by architects should be a kind of appropriate 'empty theatre'' (Wang, 2000b, 164). On the one hand, as the reading unit 'empty theatre' is the intentionally detached part of the city. On the other, the 'empty theatre' is the basic constituent in urban and architectural design. Furthermore, Wang states there is a certain combination rule among the 'empty theatre' which is the 'six formulation rules of the Chinese city'.

3.2.4.1. The unit: 'empty theatre'

In regards to the 'small-scale model', Wang claimed he is against the commonly seen urban design approach which promises to endow the city with certain dominant orders. The architect believes this kind of up to down order has a gap with the bodily experience. Instead, he starts to work from the small fragments of the urban fabric, each of which might contain several architectural elements, and one's physical involvement is like the 'opera' in the theatre. The term 'empty theatre' has tangled

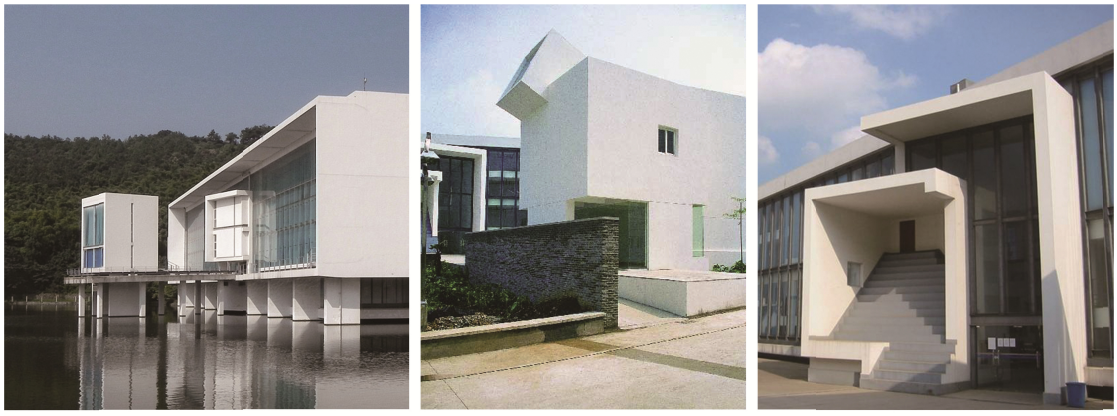
[17] In *S/Z,* Barthes cut Balzac's *Sarrasine* into five hundred and sixty one *lexia* or reading units. Each of the *lexia* is 'the best possible space in which we can […] observe therein the migration of meanings, the outcropping of codes, the passage of citations' (Barthes, 1974, 13-14). Furthermore, he classifies codes in *Sarrasine* into five types: 'the Voice of Empirics', 'the Voice of the Person', 'The Voice of Science', 'the Voice of Truth', and 'the Voice of Symbol'. And he claims the text is 'the weaving of voices'.

meanings in Wang's text. It emphasizes the material as well as the structural aspects of the architecture sign. Of the material aspect, 'empty' is a term referring to the ideal state of the building-sign, which is supposed to be a complete material being. It indicates the uncertainty of events; architecture invites bodily engagements. Emptiness implies the alienation of the conventional meaning adhered in building signs. Because it is 'emptied' by the architect, this 'theatre' is the 'place where events erupt', and 'without a transcript, eternally open to signification' (Wang, 2000b, 97). Concerning the structural aspect, the 'empty theatre' is the 'dual formulation unit in urban reading and designing' (Wang, 2000b, 138). In reading, it is a 'carelessly cut' urban space in which one observes the performance of urban codes. Although it is cut according to the architect's 'own liking', but it repeats in urban fabric; being a small part nevertheless homogeneous with the city.

'One after another, through divagating, the 'empty theatre' interminably reoccurs; the process of which is like prose writing, unless it is constrained […] nevertheless, they are 'small-scale models' 'inter' urban texts, […] one's attempt to find intertextuality unveils the city's self-contained structure'(Wang, 2000b, 137-38).

'Empty theatre' is 'intertextual in nature', and 'interminably reoccurs'. Meanwhile, it is 'small-scale model' like, which is a feature that suggests it is homogenous to the whole city. The duplication of the 'empty theatre' makes it always have plural contexts, also possess ambiguous meanings. It is a part of a sequence, and also a variation in a series. As the designing unit, every 'empty theatre' is the constituent formulating the new but homogenous fabric to that of the 'texture city'. More

properly, the ‘empty theatre’ is the chess, and the ‘six formulation rules’ are combination principles upon them. In fact, the repetition of figurative elements is seen very clearly in the very first project that won Wang national attention, the Wenzheng College Library in Suzhou. In this project, four pieces of ‘empty theatre’ are variations of the same type. They are aligned along an axis penetrating in an angle the main volume of the building (*Figure 3-6*). Seemingly, the concept of the ‘empty theatre’ implies an association between Wang’s urban reading and designing: the reading units are deformed and reemployed as types in his work. However, except in *Fictionalizing Cities*, this topic never appears again in his other writing. Even in the text, the obscure writing prevents it to be the starting point of a rigour urban semiotics.



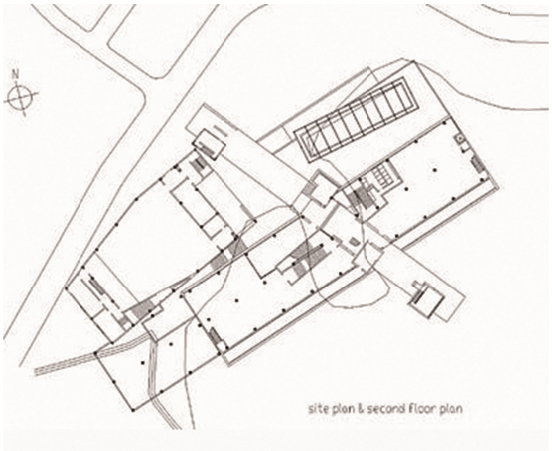


Figure 3-6. The four varied 'empty theatres' in the Wenzheng College Library (Anonymous, 2008a; JamSu, 2013)

3.2.4.2. The operation: 'the six formulation rules of the Chinese city'

Starting from the urban reading, Wang's design employs a set of personalized formal principles which are summarized as 'the six formulation rules of the Chinese city'. In his statement, four kinds of similarity are distinguished, and two features of architecture signs are addressed. He outlines:

'In this sense, I say the formulation principles of the Chinese written characters, in general, can be applied directly to the architecture language formation rules of Chinese cities', like Suzhou. In my view, what Xu Shen outlined in his *Explaining Graphs and Analyzing Characters* as the six major ways of composing a Chinese character——i.e., simple indicatives (指事 *zhishi* or *chih shih*), pictograms (象形 *xiangxing* or *hsiang hsing*), phono-semantic compound characters (形声 *xingsheng* or *hsing sheng*), compound indicatives (会意 *huiyi* or *hui i*), derived characters (转注 *zhuanzhu* or *chuan chu*), and borrowed characters (假借 *jiajie* or *chia chieh*)——are the manifestations of similarities in the formulation of written characters. Correspondingly, I try to outline the six formulation rules that the Chinese city used to rely upon:' (Wang, 2000b, 141)

Explaining Graphs and Analysing Characters (*Shuowen Jiezhi* 说文解字) is a second-century Chinese etymology dictionary compiled by Xu Shen 许慎 (approximately 58-147 AD) in the Han Dynasty (202 BC-220 AD). Although it was not the first Chinese dictionary, it unprecedentedly analysed with concrete examples the Chinese written characters' composition by sections with shared components, called radicals or

section headers (偏旁部首). In the title of this dictionary, two types of written characters: *wen* (文) and *zhi* (字) are distinguished. The first type of characters *wen* includes those which are not able to be subdivided as section headers (for example 子 Son), and the second type *zhi* contains characters composed of more than one section headers[18]. Actually, the title *Shuowen Jiezhi*, literally means to comment on *wen* and to analyse the composition of *zhi*. Briefly, *Wen* is the basic unit in Chinese characters. And in *zhi,* a set of combination rules acting upon the graphic elements *wen* is identified. Xu actually outlined five hundred and forty section headers in Chinese. And his approach was to separate all the characters into semantic and phonetic components. Xu noted that there are six ways of constructing, compounding as well as applying characters which are traditionally known as the *liu shu* (六书) 'six scripts' or 'six forms of script': (1) simple indicatives, (2) pictograms, (3) phono-semantic compound characters, (4) compound indicatives, (5) derived characters, and (6) borrowed characters[19].

[18] William Boltz explains that *wen* is 'in origin meanings just 'marking' of any kind […] In regard to writing, the word *wen* was at first the logical, really the only, choice to refer to the graphic elements of the written language, and so it was used often and unexceptionally to mean 'sign, graph' > 'character' as a unit of the script'. (Boltz, 1994, 139)

[19] According to William Boltz, the 'six scripts' are: (1) simple indicatives: '*chih shih* 'indicating the matter' [...] when you observe [the character] then [the meaning] can be recognized; when you examine it, then you see the meaning; 二and 二 (modem 上: and 下) are [examples of] this.' (指事者，視而可識，察而見意，上、下是也。) (2) pictograms: '*hsiang hsing* 'representing the form' [...] by drawing you bring the thing [in question] to the fore; [the depiction] twists and bends conforming to the shape [of the object); 日 and 月 are [examples of] this.' (象形者，畫成其物，隨體詰詘，日、月是也。) (3) phono-semantic compound characters: '*hsing sheng* 'formulating the sound' [...] you take the [general] subject as a naming (of the semantic class], and select a [phonetic] approximation to put with it to complete [the character]; 江 and 河 are [examples of] this.' (形聲者，以事為名，取譬相成，江、河是也。) (4) compound indicatives: '*hui i* 'conjoining the sense' [...] you set the categories [of meaning] side by side and combine what is appropriate [from each]; thereby [the meaning] is indicated and evoked; 武 and 信 are [examples of] this.' (會意者，比類合誼，以見指撝，武、信是也。) (5) derived characters: '*chuan chu* 'revolved and re-directed [graphs]' […] 'one sets up [various graphs of similar semantic] categories under one head, which by their identical etymology are mutually related'; 考 and 老 are [examples of] this.' (轉注者，建類一首，同意相受，考、老是也。) (6) borrowed characters: '*chia chieh* 'loaned and borrowed [graphs]' [...] when in origin there is no character (for the word in question) you assign an

Nevertheless, difficulty arises when one tries to ascertain the intellectual influence of *Explaining Graphs and Analyzing Characters* on *Fictionalizing Cities*. Firstly, in contemporary studies on Xu and his legacy, the meaning of the six scripts is still in debate. Meanwhile, in *Fictionalizing Cities*, except when mentioning Xu's dictionary, Wang did not provide any other clue suggesting the relation between his architecture thinking and Chinese characters. *Explaining Graphs and Analyzing Characters* is not even in the bibliography of *Fictionalizing Cities*, nor there is any other work among its ninety-nine sources involving the topic of Chinese characters. But perhaps it is not difficult to understand Wang's interest in philology, which is a part of linguistics. However, the only thing for sure is that in both Xu's work and Wang's writing, there appears an inclination to start the work from parts. William Boltz believes that Xu Shen's endeavour was to systematize all the written characters used by literati at his era, rather than to explain their evolution in history.

'It is important above all to recognize that the *liu shu* are not, and as far as the primary sources explicitly indicate, were never intended to be, an explanation of the evolutionary processes that generated the Chinese script *exhihilo*. They are rather an attempt to analyse and categorize the various kinds of characters that were discernible to the Han literati.' (Boltz, 1994, 145)

In this sense, it is reasonable to take Xu's 'six scripts' as a set of classification schemes of Chinese characters. The passion of classification is shared by Wang. His

item [i.e., a graph] relying on its sound; 令 and 长 are [examples of] this.' (假借者，本無其字，依聲托事，令、長是也。) (Boltz, 1994, 144-45)

‘six formulation rules of the Chinese city’ categorizes three kinds of similarity: the iconic, relational, and intersemiotic.

‘First of all, convenientia, parallel ‘simple indicatives’. It denotes the ‘adjacency’ of places, from which arises the communication of properties between two architectural fragments, or ‘empty theatres’. The degree of ‘adjacency’ corresponds with that of similarity. The second, corresponding to ‘pictograms’, is ‘aemulation’: a sort of ‘convenience’ that has been freed from the spatial adjacency. In the city, two formulation units, or ‘empty theatre’, are able to interplay from a distance. There is something in emulation of the reflected object and the mirror.’ (Wang, 2000b, 141)

The very first rule of ‘convenience’ concerns the iconic similarity between different ‘empty theatre’ units. It indicates that two units should bear figurative resemblance when they are located side by side. And the second ‘emulation’ rule also indicates the figurative resemblance but between distant units. The two kinds of similarity echo the ‘distinction of the similar’ and ‘similarity of the contiguous’ in Wang’s reading of *The Complete Map of Zhifeng Village*. The ‘distinction of the similar’ denotes that architecture elements in the city, which belongs to the same type, bear subtle distinctions. The ‘similarity of the contiguous’ refers to the simultaneous manifestation of type variations. For example, in the above case of the Wenzheng library, four similar concrete boxes form a sequence on the axis. Meanwhile, this sequence is also the presence of the variations of the same type.

‘The third form of similitude, corresponding to ‘phono-semantic compound characters’, is ‘analogy’, in which ‘convenience’ and ‘emulation’ are superimposed. Like the latter, ‘analogy’ makes possible the confrontation of resemblances across space among urban formulation units, in the manner of an echoing sound; but it also, like the former, promotes them to be adjacent contingent on their figurative similarities.’ (Wang, 2000b, 141)

The first two similitudes refer to iconic similarity, and the third ‘analogy’ rule speaks about the relational resemblance. Like the previous two, ‘analogy’ is able to function among nearby and distance units. However, ‘analogy’ deals with the diagrammatic similitude which has been addressed in the ‘small-scale model’.

‘The fourth, corresponding to the compound indicatives, is ‘sympathies’. Here, no distance has been laid down, no links prescribed, and sympathy plays in a free state. And it excites the things of the world to movement and can draw them together. The previous three forms of resemblance are all included in sympathies […].’ (Wang, 2000b, 142)

The fourth way of similarity relates to both the iconic and relational similarity between elements. But there is a significant difference, which actually has been implied by the previous three pieces. ‘Sympathies’ is that kind of similarity which transgresses categories. And it is a common program in the traditional Chinese gardens, which establishes the associations between those things usually unconnected. Wang’s opinion on the traditional Chinese gardens is suggestive if not

convincing. One can take a look at the nomenclature of the traditional gardens such as ‘mountain house’ (山房), ‘water pavilion’ (水榭), ‘moon platform’ (月台), etc. Even the Chinese traditional garden has another name, ‘urban forest’ (城市山林). Each name combines the natural and artificial things together to form a new entity. According to the Chinese architecture theorist Dong Yugan, this way of nomenclature reflects certain design thoughts in traditional China: specifically, the application of antithesis. Dong believes that the discussion of antithesis should go beyond the study of rhetoric in literature since it is applied in the garden making as well (Dong, 2008). Wang’s interior design of his own residence is an illustrative example of this idea of types’ transgression. His lamp design rejects any symbolic meaning of the light, nor accepting decorations adding to them. He sets his goal as combining the architecture and the furniture.

‘Nevertheless, what haunts me is the design activity towards the more fundamental practice, that is, how to avoid the lamps being something outside architecture language, how to prevent their conventional meanings. In this sense, using fluorescent tubes or bulbs is not the fundamental solution. Then, isn’t it a straight solution to make lamps as buildings? Seemingly, it adds something when the lamps are enclosed by architectural elements, and goes to the opposite of conciseness, but it actually reduces a type in the vocabularies of design. This is just the decisive conciseness which speaks less but means more’ (Wang, 2002a, 59).

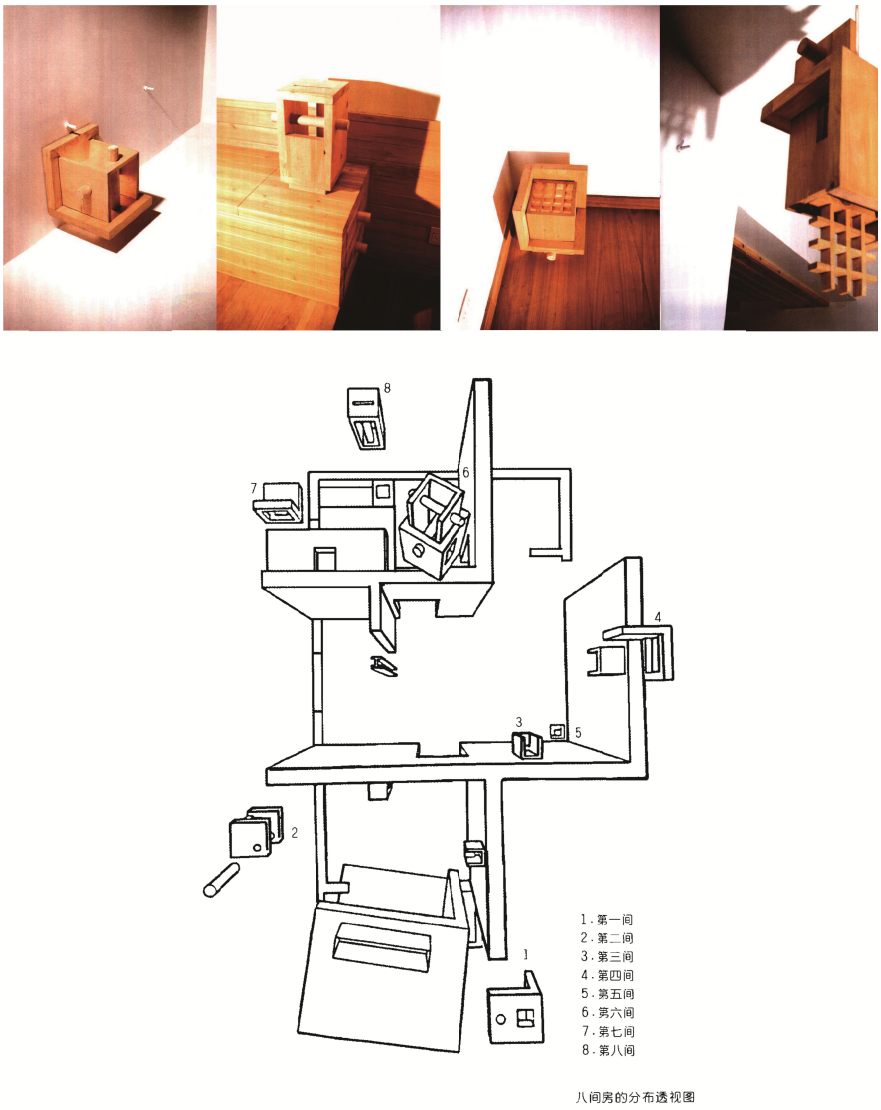


Figure 3-7. The eight inaccessible houses in Wang's own flat (Wang, 2002a, 58, 66, 68, 70, 74)

In this design, the idea is to make a tiny 'garden' within the compressed modern flat. On this 'site', there are no such elements that one encounters in a traditional Chinese garden such as pools, fake mountains, or trees. Wang carefully designs the relation between things in his no more than fifty square meters apartment. When the lamps become buildings, Wang calls them 'the eight inaccessible houses' which are only enterable through one's imagination, except one of them is 'occupied' by a tiny Buddhist sculpture.

The combination of types is also identifiable in the CAA Campus. In traditional Chinese gardens, landscape elements are organic components. However, in a modern campus like this case, the high density decides that buildings occupy most of the usable site. No matter how modest the architecture scale is controlled to be, on most occasions, their volumes are still overwhelming when standing in front of the natural landscape. To solve the paradox, Wang makes his buildings as landscape. The buildings are dissolved into basic elements: walls and roofs, columns and stairs, corridors and paths, gates and windows, and their status of being pure architecture objects are blurred as they are also functioning as landscape elements. A piece of wall is at the same time a fragment of a fake mountain; the real mountain is replaced by the hill-like house which is structurally similar; the 'rock' near a pool is actually a three-story high staircase room; the elegantly curved roof made of concrete is unambiguously reminiscent of the traditional wooden frame structure; the texture of the building façades reminds one of the astonishing stroke left by ancient landscape painters' brush pens; meanwhile the tile-paved gardens on the buildings' top create a far-reaching view which is classic in Chinese landscape paintings. In the CAA campus both the iconic and diagrammatic similarity, between the buildings to landscape components, are witnessed (*Figure 3-8*).



Figure 3-8. The combination of architecture and landscape elements (Baan, 2014)
The layered walls in the Guest House are caved with classical shapes of the fake mountain.

The four previous formulation rules are all about similarity: the iconic, relational, and intersemiotic. In the end, Wang reminds his reader of two semiotic features of the architecture sign: materiality and alienation.

'Some people might say the world of similarity can only be a world of signs, the knowledge of which is of poverty-stricken character, as it can be fixed only by another similitude rather than the unattainable nature. To search for the meanings of urban objects is to bring to light a kind of resemblance. To search for the law and techniques governing signs is to discover the things that are alike. This knowledge condemns itself to never knowing anything but the same thing. His city is just a 'closed-off universe' However, without 'jiejie' and '*zhuanzhu*' to talk about the Chinese city's language formulation is incomplete. They are the two points that stress the self-dissolving and self-liberating in the urban design semiotics. '*Jiajie*' makes the sign drift away from any already established semantic range. The arbitrariness of the sign draws attention to its own artifice in scenes making rather than attempts to conceal it. It alienates paradoxically the prototype in the city's language […].'(Wang, 2000b, 142)

Speaking of 'jiajie', Wang emphasizes the arbitrariness of architecture signs. He insists that the architecture form is motivatedly linked with neither the practical usage nor the symbolic signification.

['Jiajie'] 'also denies the existence of architectural categories as residences, temples, government offices, schools, public projects, and even the traditional Chinese

gardens. Among things unconnectable, it constructs a kind of association revealing something essential to being' (Wang, 2000b, 142).

This attitude once again highlights Wang's formalist stance, who thinks that the architecture sign is independent of its social uses. Saussure notes that the signification process from one particular sound-image to a specific concept is arbitrary; it is a cultural fact agreed by all members speaking the same language. Similarly, Wang insists that architecture signs have no meaning but only make meanings possible. Therefore, Wang calls architects to go back to the architecture sign. And one of his means is to focus on the architectural elements' tectonic factors, the making of buildings. He believes that tectonics helps one to return to objects themselves and to understand the production process of architecture signs.

However, if the consumption of architectural meaning is unavoidable, Wang suggests architects to adopt the means which are capable of disengaging the architectural elements from the cultural context temporarily. This idea is particularly related to Brecht's alienation techniques in theatre. In his drama, Wang sees that: 'effective theatre requires not empathetic identification with major characters but a critical distance that enables us to judge and comprehend their situation' (2000b, 49). This distance for comprehension is seen in Marcel Duchamp's 'Fountain' too, who is another hero admired by Wang. However, the idea of alienating in the modern avant-garde is designated as 'zhuanzhu' by the architect; it is 'a mean of creating by parody: the application of a fragment and suggestions of its usual context to a quite different context' (2000b, 142). For example, in the CAA Campus, Wang redesigns the traditional tile roofs as the 'garden' ground, matches the bamboo made

balustrades with the concrete walkways, shades the industrial glass curtain walls with grey tile eaves normally seen in vernacular buildings, enlarges the traditional wooden window patterns into the scale of building façades. His intention is clear, that is to deliberately misuse, sometimes abuse the architectural codes with fixed cultural meanings, in an alternative environment, and to demonstrate the contradictions of their semantic meanings.

Wang believes that the first four rules addressing resemblances are the typical programs of the traditional Chinese city. Actually they 'construct the language autonomy of the Chinese city' (Wang, 2000b, 142). But 'jiajie' and 'zhuanzhu' belong to the traditional gardens. He believes the garden is the language laboratory of the city, which experiments on the building codes enabling 'the city's free growth' (Wang, 2000b, 142). The latter applies the former's programmatic language with the awareness of the code's artificial nature. In this sense, 'jiajie' and 'zhuanzhu' represent the anti-programmatic aspect of the urban language. They are the 'attempt to programmatically apply architectural codes' also demonstrate the 'intention of how to foreground, parody, and violate those conventions' (Wang, 2000b, 142).

3.3. Summary

This chapter reads *Fictionalizing Cities*' message. Around the central concept 'texture city', there are subordinate ones which are categorized as contrasting pairs. Also, it tries to suggest there could be a certain correspondence between the textual information and Wang's building practice. In fact, from the signified of the writing to the form of the buildings, an interpretational relation is able to be built.

3.3.1. The message of *Fictionalizing Cities*

The discussion in section 3.2 could be summarized in oppositional pairs. Technically, this summary involves the classification of the terminologies in *Fictionalizing Cities*. It reflects the influence from Saussurean linguistics which differentiates such conceptual pairs as *Langue* and *parole*, structure and event, signifier and signified, syntagm and paradigm, association and development. The table below outlines the key oppositional concepts in *Fictionalizing Cities* (*Table 3-1*).

Table 3-1. The major binary oppositional terminologies in *Fictionalizing Cities*

'Texture city'	/	Contemporary Chinese city
Structural 'holism'	/	Empirical 'completeness'
Syntagmatic 'divergence'	/	Paradigmatic 'variation'
Diagrammatic 'small-scale model'	/	Iconic 'overall model'
Associative 'divagation'	/	Developmental 'browsing'

The aim of Wang's structuralist-semiotic reading is the structure of the city. The 'texture city' is the idea of reading the city as the structural diagram, which comes from Lévi-Strauss's myth and Barthes's literature code system. This diagram demonstrates the juxtaposition of the different building types. Wang seeks the structural 'holism' instead of the empirical 'completeness' of the city. The structural 'holism' has the least to do with the scale or dimension of the city; it emerges from the total relations of the city; however, the empirical 'completeness' deal with the integrity of the city's certain aspects such as the visual, utility, and narrative. The

structural ‘holism’ is elaborated as two kinds of relations: the distinction between types, and the similarity among type series. The former is the ‘divergence’, and the latter is the ‘variation’, both of which are the quality of the ‘texture city’. Meanwhile, the city’s diagram can be actualized by the ‘small-scale model’ which demonstrates the relations among components. Conversely, the ‘overall model’ is the iconic image of its object. Returning to the thing itself in urban reading, the ‘divagation’ and the ‘distracting point’ are efforts to disengage with that kind of unified narrative in and about the city.

Meanwhile, Wang’s reading turns to the sign nature of architecture, to stress the signifier making rather than the meaning signified. This signifier, which is the basic unit in urban reading, is called the ‘empty theatre’. Here the emptiness means to decode the coded, to reduce the cultural to the natural, to void the conventional meanings adhering to urban things. All in all, the materiality of the architectural sign, and their classification is the core of the term ‘texture city’. In the ‘six formulation rules of the Chinese city’, Wang addresses the two aspects once again. ‘Jiajie’ draws attention to the arbitrary link between a certain architecture sign and its cultural significations; and ‘zhuanzhu’ is the parody of the sign, to move the sign from its usual position in the code system. The classification system of the urban text is also the operational one on architectural types. Wang’s design constantly elaborates on the theme of difference and similarity, to realize the building sequence with the building variations. And there are three kinds of similarity addressed by him: the iconic, the diagrammatic, and the intersemiotic. The first two enable the figurative and relational transformations among building types. The last one suggests the

previous two operations among different material substances, for example between a building and a mountain.

3.3.2. Interpretation from the treatise to buildings

In this chapter, the interpretative relation between Wang's text and his building is suggested. It takes Wang's treatise as the prediction of his practice and bridges the writing and the buildings with the chronological and biographic factors. The concepts explain the actions to a certain degree, and the actions are the actualized concepts. The translation is between the signified of the treatise and the signifier of the buildings. In this process, two aspects need to be noticed. The first is the transposition from the meaning to form. More exactly, the semantic meaning of the text is translated into the form of architecture. This translation is not the signifier-signifier, nor the signified-signified process, but the signified-signifier. By doing so, the signified of the treatise becomes that of the buildings. The second aspect is the time parameter enabling the interpretative process. Here, the concepts in Wang's writing are managed as a certain unified narrative which is the structural reading of the city; and the text and the buildings are put into a before-after relation which is a process from the conceptual to the built. The effort is to make the writing and the building into a sequence. This mode is restricted by the chronological order in reality. *Fictionalizing Cities* comes before the CAA campus, so the former is taken as the original, the authoritative, and the latter is treated as the recurrent, and the subordinate. The text is the cause and the building the effect. Essentially, this reading which is founded on the time parameter is irreversible.

Except for the cautious attitude and the classification of the binary oppositions among the terminologies, methodologically, this reading is in common with the previous critiques of Wang's work by his Chinese critics. All of them apply the interpretative mode to suggest a certain kind of development internalizing time as its major parameter. For example, Tong Ming suggests the thematic continuity from Wang's postgraduate thesis *The House of The Dead* to *Fictionalizing Cities,* the influences of different thinkers and schools on the architect, and how the structuralist-semiotics approach enables the architect to dialogue between the traditional and the modern (Tong, 2013b). In another piece, Lai Delin expostulates out the full spectrum of the 'revival and development of Chinese literati architectural tradition' involving 'eight architects and architectural historians'. Wang, who is 'the most prominent among them', is also the newest one (Lai, 2012). The process of interpretation is that of coding. In this kind of critique, writing fulfils the 'empty' building signifier with varied semantic meanings.

Another fact is that although Wang is heavily influenced by structuralism and semiotics, the discussion of the value of Wang's architecture experiment never truly sets itself to explore this aspect. No single critic does any formal analysis on Wang's work, either writing or building, but repeats it as a biographic anecdote. In a hurry, Wang's building is browsed through as the symbol of the Chinese architecture tradition, the critical practice of regionalism, and the alternative mode of western architecture instead of the 'empty theatre' whose value is yet to be decided. Through the professional and mass media, this experimental architect is easily understood once for all: the spectrum he belongs to, the historical precedents of his thought and work, the difference with his western counterparts, his meaning,

accomplishments, and essence. In short, through critical writing, Wang is coded by a process to connect his work to the varied cultural continuums.

This development, which is from the architect's biographic factors to his thought, from the written text to the built work, from architecture to the broader cultural sphere, the context to the meaning, supplants the understanding of the objects with that of its social-cultural notations. From this development, which organizes its elements in a successional fashion, arises a kind of architecture critique discourse moving alone the syntagmatic axis. The inner logic of this discourse is comparable with the linear character in speech. It will be elaborated in the final chapter which suggestively distinguishes a pair of critique discourses externalizing the syntagmatic and paradigmatic movements respectively in language. But for sure is it is possible to apply an alternative critique mode which goes to the thing directly. It cancels the original-subordinate development between the treatise and the buildings but isolates them as two independent formal systems. The second reading on *Fictionalizing Cities* belongs to this kind. It does not ask what the meaning of the written text is; instead, it asks how the written text produces meanings. As opposed to the first reading suggesting the textual signified to the building signifier interpretation, it proposes an analogy between their signifiers.

Chapter 4 *Fictionalizing Cities*：A Written Plan

4.1. Brief

The previous discussion in Chapter 3 concentrates on the message of *Fictionalizing Cities*. In this Chapter, the discussion changes from the content of the text to its written form. In fact, *Fictionalizing Cities'* formal features were totally ignored by Wang's Chinese critics who dealt with the thought in the text but never talked its form. Although some of them had noticed the unusualness of *Fictionalizing Cities*, none of them addressed its cause and consequences. At best, the unusual features of the text were ascribed to Wang's personal style or illogic writing process. But from the point of view of this thesis, the enquiry on its formal rule is even more important, as it enables an alternative mean in this piece. It liberates the critique from its interpretative position and approach. To read the textual form of *Fictionalizing Cities* is not to read it as a narrative process, but to investigate the systematic relation of its parts. It leads to *Fictionalizing Cities'* spatial mode which could be diagrammatized. This diagram is another summary of the text, which does not brief its ideas but alternatively demonstrates the compositional relations.

In section 4.2.1, how the Chinese critics handle the unusual written form of *Fictionalizing Cities* is reviewed. And due to the speciality of the formal analysis method in this piece, it is necessary to exemplify the reading approach applied in a short example, which will be demonstrated in section 4.2.2: *The introduction of the reading approach*. In terms of the methodological stance, this analysis references the textual narrative analysis in literary study, which is reviewed in section 4.2.3. Section 4.3 is the formal analysis on *Fictionalizing Cities*. Corresponding to the reading in Chapter 3, its formal analysis samples come from the second part of *Fictionalizing*

Cities: Chapter two *Possibilities of the Urban Text for the Suppression of Time* and Chapter three *Possibilities of the Urban Text being Broken*. It argues that *Fictionalizing Cities* is a kind of typological writing, in which the distance between the signifier and signified, words and things, writing and reality is kept carefully. In its typological writing, words take their primacy, since it is not the reality but the discourse that decides what to be spoken in the text. In the textual form analysis, some of the quotations from *Fictionalizing Cities* will repeat those in Chapter 3. This repetition is necessary. Different from being treated as the signified, here they are read as the signifiers.

4.2. Literature review and the approaches in the textual form analysis

4.2.1. The labyrinth in *Fictionalizing Cities*

Of the nature of Wang's *Fictionalizing Cities*, the Chinese architecture historian Liu Dongyang (2013c) claims it sets the foundation for Wang's architectural undertakings. But Liu (2013b) doubts Wang's means; he says *Fictionalizing Cities* is written in that way: 'terminology after terminology'. And its style will confuse most of the people who try to seek the explanation of Wang's building in his text, because 'rather than presents a certain clue to his design', the text adds 'more forking paths which make the labyrinth even more confusing' (Li, 2002, 204). *Fictionalizing Cities* is designated as a Labyrinth. Liu (2013c) describes his experience in this textual labyrinth, 'This feeling of being baffled and lost as if trapped inside a maze or an unfamiliar garden'. In an interview, the Chinese cultural critic Shi Jian also puts that *Fictionalizing Cities* adopts 'labyrinth-like language and structure'(2012).

Except for the labyrinth, another symbol of *Fictionalizing Cities* is perhaps the encyclopaedia. *Fictionalizing Cities* covers an unusually wide range of topics, some of which are very foreign for Chinese architecture critics. It contains:

'such wide topics as the city, architecture, philosophy, and literature; it discusses topics ranging from the city, architecture, and the traditional Chinese gardens to typology, semiotics, as well as phonology; from modernism, functionalism, and scientism to structuralism and formalism' (Tong, 2012).

The narrative of *Fictionalizing Cities* constantly shifts from one topic to another, one author to the next. Even for those very key concepts, there is no clear definition. For example, Liu (2013b) complains that to the essential idea 'texture city', we 'often find no necessary reference to such kinds of terminology, but have to guess'. What is experienced in reading the text is a certain kind of 'ruptures'. In another piece, Liu comments:

'As one may expect, his narration appears lucid and illuminating, the context though completely missing. Consequently, this essay reads like meandering paths in between a number of intriguing points with each leading to unknown possibilities' (Liu, 2013c).

Although *Fictionalizing Cities'* textual form confuses critics, its complexity apparently does not attract enough attention from them. This fundamental ambiguity in the text is interpreted by them as a personal writing style with which the text is 'loosely

assembled', or is attributed to Wang's rebellious attitude which 'rejects that kind of regulations in scientific writing' (Tong, 2013b). On the other hand, in a few occasions, Wang discusses *Fictionalizing Cities'* writing style which suggests his consciousness of the form of his treatise.

'If you have ever acknowledged postmodernism, unsurprisingly you will have this thought that: the writing style is even more important than what is written about. How to self-consciously use language is fundamental. In all the thought and academic discussions we talk about, how to confront the language you are very familiar with before you use it? I remember very clearly the situation when I discussed it with my supervisor. He said you could write your article in a clearer manner. A good article is the one clarifying the idea. My answer is how to write is as important as what to write about. What I face is how to organize the framework of the article, which is the same thing as designing architecture or sketching the city. My writing parallels my designing. I care very much about the style' (Shi and Feng, 2012).

This quotation is perhaps the author's most direct confession on *Fictionalizing Cities'* written form. Although Wang's formalist inclination is admitted, the form of the text is far from being illustrated. Nevertheless, one thing is very clear: for Wang, writing equals building. He claims that 'Actually, 'thinking' is very different from 'making', but I try to make 'thinking' become 'making'.' And the parallel between writing and designing is further elaborated in his call to 'design a big project with language and words'. If Liu Dongyang is right that *Fictionalizing Cities* sets the foundation for

Wang's future work, it is not only in a predictive sense but also in the sense that they are somehow exchangeable. 'If you carefully read my PhD thesis, you will find out that in the next ten years I design the thesis once again in an architectural way' (Li and Zhang, 2012). One can recall Vitruvius's separation between the treatise and architecture the former of which is reasoning the latter practice. Wang is a very different person for whom the two polarities are combined as one: the treatise is architecture; writing is building; thinking is making. To illustrate this combination, one needs specific approaches to reread *Fictionalizing Cities'* language.

4.2.2. Introduction of reading approaches: 'The Chinese gardens method'

To investigate the language of *Fictionalizing Cities* means to analyse its form. Although this field has been completely ignored by previous researchers, the importance of the writing form is hinted from the very beginning of *Fictionalizing Cities*. In the preface of *Fictionalizing Cities*, Wang talks about his admiration toward the Italian writer Italo Calvino and his *Invisible Cities*. This comment is too easy to be taken as a general cultural interest of the architect. After all, to begin an architectural essay with a passionate assessment of paintings or literature work is not uncommon. Nevertheless, it is not the poetic or the philosophical, the imaginational or the imagery in *Invisible Cities* that attract Wang, but the way it speaks about the city. That is its language.

'Perhaps, 'the city' is not unlike Heiddeger's *Dasein*, which cannot be asked at all. […] Any direct account might take away the city's aliveness little by little. […] If speaking about the city is the enemy of experiencing it, thesis by words seems not to be a

proper approach. […] Probably, the most inspiring thesis is the combination of different texts composed of letters, sketches, and images; and let the influence of intertextuality between the diverse texts dispel or richen the written language. […] But what really interests me is the fact that Marco Polo uttered and with pleasure. […] Calvino who hid in the book found out a suitable writing to deal with language; a way which would not reduce the city's quality of existence. In the most obvious aspect, we notice the application of three approaches: 1. using no concepts; 2. neither using Euclidian geometry; 3. nor classifying the city according to its chronology, cultural hierarchy, functional types, dimensions or scales.' (Wang, 2000b, 1-3)

Following *Invisible Cities*, *Fictionalizing Cities* is concerned with the city as well. Thus, it confronts the same language problem. In Wang's understanding, the dilemma is that the city is unwritable. Or the complexity of the city is a mysterious being which prevents any enquiries. Diversity and complexity, contradiction and ambiguity in the city particularly appeal to Wang. To him, defining and conceptualizing which are common in theoretical procedures are problematic when the city is spoken about. More accurate the definition is, more is lost the seemingly ungraspable urban qualities.

Thus, readers might consider the way of speaking in *Fictionalizing Cities* and ask: how does *Fictionalizing Cities* speak about the 'unspeakable' city? To answer this question, it must go straight to the text. In the following analysis on the textual

sample 'The Chinese gardens method'[20], the major principles of textual analysis in this piece are demonstrated. Meanwhile, to select this short piece is not accidental, since its message echoes Wang's public image: an inheritor of the traditional Chinese architecture.

'In this project, I try to represent a certain experience of the traditional Chinese scholar garden in the Jiangnan region. Opposite to the approaches in the past as well as all the modern discourses of this century, the interest in trying out languages on architecture works of the past and the present prevents me from restricting myself to investigations of the structures and codes that have made works intelligible. This labour collects the impurity of architecture discourses, the waste of architecture, the immediate corruption of any architecture language in the present world of life. Then I find out The Chinese gardens method which treats architecture works not as artefacts to be analysed but as manifestations of consciousness: a consciousness or experience of the world in which readers are invited to participate. The method associates the interest of design not with continuity, development, structure, but with the pleasure of a series of textured architecture fragments. From the early study model to the final constructed objects it reflects the process of experiment and certain principles I designate as The Chinese gardens method: 1. in a piece of design the greatest possible number of units including postures, figures and episodes should be accomplished simultaneously; 2. all functions can be exchanged. It greatly

[20] Originally, the 'The Chinese gardens method' comes from *Fictionalizing Cities*. After being reedited, it was published by different media. In 2000, it was published in the no. 96 issue of the high profile Chinese architecture journal *The Architect* (Wang, 2000a). In 2001, it was included in the introduction of the Wen Zhen College Library (文正大学图书馆) on the Chinese contemporary architecture exhibition *Tu Mu China* (土木中国) in Berlin, German. In 2002, it appeared in the sixth section *The City for the Suppression of Time* in Wang's anthology *The Beginning of Design*.

simplifies architecture language. The architect creates a kind of form that presumes but does not determine meaning. It is like an empty theatre which would produce a shock by the possibility and diversity in terms of functions, experience, and events.' (Wang, 2002b, 168-69)

According to its context, 'The Chinese gardens method' speaks about the difference between the overall order emphasized by modernist doctrine and the composition of fragments in traditional Chinese gardens. And there are two possible ways to understand it. The first is reading the message of the text. In this reading, readers suppose it is a sequence which organizes the concepts into an integrated process. Supposedly, it delivers Wang's goals and strategies. The first approach is employed in Chapter 3, and it is also common when one reads academic writing. The second is reading the form of the text. It presumes that there is a certain organization pattern in the text which makes it understandable. And the task of reading is to find out this order. Generally, the first reading approach enquiries about the meaning of the text, and answers the question of 'what'; nevertheless, the second focuses on the form of the text, and answers the question of 'how'. To clarify their differences in semiotic terms, the former handles the signifieds, and the latter the signifiers; the former concerns itself with signification, and the latter the condition of signification.

4.2.2.1. Analysis format

Of 'The method', the reading of the textual form starts from separating its process into parts. And the criterion of cutting is the similarity with other texts 'The method' bears. Based on the resemblance between texts, reading separates the 'The method'

into eight parts. And the words from the 'The method' and Jonathan Culler's *Barthes: A Very Short Introduction* are compared in multiple pairs. The former is in normal characters, and the latter in Italics. To highlight the corresponding parts, the similar words in the former are grey coloured, and those in the latter are underlined. Generally, the pairs of texts define the majority of reading units here each of which emphasizes similarity. But in those less common occasions, a reading unit could contain just words from 'The method' in case that other formal factors other than similarity need to be addressed, for example, the reading unit i in the following analysis. Moreover, it is worth pointing out that the textual similarities are first of all identified in Wang and other authors' Chinese literature. However, for the convenience of reading here, all the similarities have to be shown in English. The English translation of 'The method' references both the English and Chinese versions of *Barthes: A Very Short Introduction*. For the sake of complete information, the comparisons between 'The method' and *Barthes: A Very Short Introduction* are in English in the main body of text. And the comparisons between their Chinese versions are outlined in the footnotes. Additionally, instead of continuous arguments, the annotations make timely remarks on the comparisons which are headed by ★ symbols.

4.2.2.2. Sample reading

i. 'In this project, I try to represent a certain experience of the traditional Chinese scholar garden in the Jiangnan region.'[21](Wang, 2002b, 168)

★ Seemingly, the first person 'I' indicates that the 'author' is talking.

[21] The original Chinese text: "我尝试在这个设计中反映出对传统中国江南园林的某种体验。" (Wang, 2002b, 168)

ii. 'Opposite to the approaches in the past as well as all the modern discourses of this century, the interest in trying out languages on architecture works of the past and the present prevents me from restricting myself to investigations of the structures and codes that have made works intelligible.'[22](Wang, 2002b, 168)

'Pressed by Picard, Barthes articulated an eminently logical and defensible position, but he could not live by its central distinction. Given his conviction that literature is a critique of meaning, he does not like to spend his time filling in meaning; yet his interest in trying out languages on works of the past and the present prevents him from restricting himself to investigations of the structures and codes that have made works intelligible'[23] (Culler, 2002, 56).

★ The Italics are Culler's general summary of Barthes's standpoint toward literary critique. ★★ In this pair of texts, 'knowledge' is something 'heard' from somewhere else. And the 'I' indicating the 'author' becomes suspicious, which turns out to be not the sole producer but another holder of words. Therefore, who is speaking becomes problematic. Obviously, the identity of 'I' has to be reinvestigated. The first person does not refer to the 'author' of 'The method', but is more like a novel character through whose eye the readers see spectacles.

[22] The original Chinese text: "与以往的做法相反，用这个世纪的一切现代语言对过去和现在的建筑作品进行实验的兴趣，阻止我只限于研究那些使作品具有可理解性的结构和语句。" (Wang, 2002b, 168)

[23] The original Chinese text: *"在皮卡尔的压力下，巴特表达了一种非常逻辑和足以辩护的立场，但他不可能只靠这一主要区分进行研究。即使他相信文学就是一种意义批评，他并不想花费时间去填充意义；但他对过去和现在的作品进行语言实验的兴趣，阻止他只限于研究那些使作品具有可理解性的结构和代码。" (Culler, 1992, 55)*

iii. 'This labour collects the impurity of architecture discourses, the waste of architecture, the immediate corruption of any architecture language in the present world of life.'[24](Wang, 2002b, 168-69)

'He describes his semiotics as the 'undoing' of linguistics, or, more specifically, as the study of all aspects of signification set aside as impure by a scientific linguistics. It is 'the labour that collects the impurity of language, the waste of linguistics, the immediate corruption of any message: nothing less than the desires, fears, expressions, intimidations, advances, blandishments, protests, excuses, aggressions and melodies of which active language is made' (pp. 31–2/470–1)'[25] (Culler, 2002, 58).

★ The Italics are Culler's understanding of Barthes's semiotics which was not conceived as a new dominant doctrine but played a constructive role in other discipline's activities. ★★ Replaceable pairs of words are found in this comparison: 'architecture discourses' - 'language', 'architecture - linguistics', 'architecture language' - 'message'. Simply by replacing the components of sentences, architecture is accounted by a new theoretical discourse. The gap between the analogized objects produces hermeneutic spaces. One might ask why and in what sense architecture can be analogized as linguistics. The architecture-linguistic, or architecture-language analogies have formulated one of the major modes of modern architecture discourse (Collins, 1998). Nevertheless, *Fictionalizing Cities* never references previous discussions. This sort of analogy is deemed to be ambiguous if

[24] The original Chinese text: "这种活动把建筑语言的不纯，正统建筑学的弃物，一切当下生活世界建筑语言的直接解体等等汇拢，" (Wang, 2002b, 168-69)

[25] The original Chinese text: *"他把他的符号学定义为语言学的'展开'，或者更专门一些说，定义为对被科学语言作为不纯因素弃置在一边的一切意义问题之研究。正是'这种活动把语言学的不纯、语言学的弃物、一切信息的直接解体等等汇拢，这正好是积极语言所由构成的欲望、恐惧、表达、恐吓、进取、讨好、抗议、借口、侵略和旋律'（第三一～三二/四七 0～四七一页）。" (Culler, 1992, 58)*

not baseless. The analogies can hardly meet the preciseness and exactitude criterion in theoretic writing. However, the seemingly debatable analogies reflect another kind of exactitude. It is just the apparatus which 'associates the interest of design [of the text] not with continuity, development, structure, but with the pleasure of a series of textured […] fragments' (please see the reading unit v). In a word, the 'The method' patches tissues together in a precise manner which has been less carefully claimed.

iv. 'Then I find out The Chinese gardens method which treats architecture works not as artefacts to be analysed but as manifestations of consciousness: a consciousness or experience of the world in which readers are invited to participate.'[26](Wang, 2002b, 169)

'Barthes claimed not to have read Bachelard, which is quite possible; but Barthes's work was seen as a contribution to the growing body of phenomenological criticism which treated literary works not as artefacts to be analysed but as manifestations of consciousness: a consciousness or experience of the world in which readers are invited to participate'[27] (Culler, 2002, 32).

★ Except for the slight changes in terms of wording, the identical discourses are embedded into a new context. Additionally, comparing the page numbers of the similar words from 'The method' and *Barthes*, it shows that the discourses from *Barthes* are rearranged in a different before-after order. This new order breaks the

[26] The original Chinese text: "于是我找到了园林的方法，即不是把建筑作品当作应予分析的人工制品，而是当作一种意识的体现：一种邀请人们去参与的一个假定世界的意识和经验。" (Wang, 2002b, 169)

[27] The original Chinese text: *"巴特不曾说他读过巴士拉的书，这是很可能的；但是巴士拉的作品曾被认为对日益发展的现象学文学批评有所贡献。这种批评流派不把文学作品当做应予分析的人工制作品，而是当做一种意识的表现：一种邀请读者去参与的世界意识或经验。" (Culler, 1992, 32)*

narrative sequence in *Barthes* and immediately forges an alternative context. In the latter's context, the meaning of the 'original' discourses is importantly distorted. In other words, after being detached from their original context, these fragments do not remain isolated but participate in a new continuity which is more due to the effort of syntax than the causal procedure. Semantic ruptures happen and are covered at the same time. Within the textual ruptures, the hermeneutic space of 'The method' is born.

v. 'The method associates the interest of design not with continuity, development, structure, but with the pleasure of a series of textured architecture fragments.'[28](Wang, 2002b, 169)

'Michelet par lui-même seemed part of the new wave of phenomenological criticism, but in the light of Barthes's later work two things are striking. First, Barthes's method enables him to make Michelet's writing a series of spectacular fragments, associating the interest of writing not with continuity, development, structure – all undeniable qualities of Michelet's work as a historian – but with the pleasure of textual fragments, the pleasure readers can get from odd sentences and their images'[29] (Culler, 2002, 34).

★ The Italics are Culler's comment on Barthes's writings in *Michelet par lui-même.* According to the former, Barthes was trying out his phenomenology critique which took the corporeal sensation as its ground. ★★ Another analogy pair: text –

[28] The original Chinese text: "这种方法使设计的兴趣不是与既定的延续、发展、结构相联系，而是与一系列富有质感的建筑片断的欢悦联系在一起。" (Wang, 2002b, 169)

[29] The original Chinese text: *"《米歇莱自述》就像是现象学批评新潮中的一部分，但考虑到巴特后来的著作，有两件事值得我们注意，首先巴特的方法能使米歇莱的写作成为一系列多彩多姿的片段，使写作的兴趣不是与连续性、发展、结构（这些是作为历史学家的米歇莱著作中不可否认的性质）相联系，而是与本文片段的欢悦——即读者可从奇特的语句及其形象中所获得的欢悦——联系在一起。" (Culler, 1992, 33)*

architecture. In analogies, the identity of the two subjects: text and architecture becomes ambiguous. Their identities are not something solid but just the products constructed by the discourses. In this sense, the subject in 'The method', no matter of it is text, architecture, architect, language, or linguistics, is nothing more than the empty proper names. In this emptiness, there is no truth of the subject, but only the traces of how the subject is constructed.

vi. 'From the early study model to the final constructed objects it reflects the process of experiment and certain principles I designate as The Chinese gardens method:'[30](Wang, 2002b, 169)

★ This sentence could be regarded as a piece of parenthesis which reorganizes the fragments and alienates the context. It tells one what is read is 'by me', and about 'The method'. It even renders a sense of reality with details ('from the early study model to the final constructed objects'). This kind of alienating operators also includes: 'I try …', or 'I find out …'.

vii. '1. in a piece of design the greatest possible number of units including postures, figures and episodes should be accomplished simultaneously; 2. all functions can be exchanged. It greatly simplifies architecture language.'[31] (Wang, 2002b, 169)

'In the Sadean grammar there are two principal rules; these are, as it were, regular procedures by which the narrator mobilizes the units of his 'lexicon' (postures,

[30] The original Chinese text: "从最初的工作模型直到最后营造的东西，反映了实验的过程和我所谓园林方法的某种原则：" (Wang, 2002b, 169)
[31] The Original Chinese text: "1. 在一次设计中，最大可能数目的姿态、形象和情节事件的诸单元应同时完。2. 一切功能均可互换。这就造成了一种建筑语言的简洁。" (Wang, 2002b, 169)

figures, episodes). The first is a rule of exhaustivity: in an 'operation' the greatest possible number of postures should be accomplished simultaneously […] The second is a rule of reciprocity […] All functions can be exchanged, everyone can and should be in turn agent and victim, flagellator and flagellated, coprophagist and coprophagee, etc. This rule is central, first because it makes Sadean eroticism truly a formal language, in which there are only classes of actions and not groups of individuals, which greatly simplifies the grammar, and second because it prevents us from dividing Sadean society according to sexual roles. pp. 34–5/29–30'[32] *(Culler, 2002, 37)*

★ Culler quotes Barthes's analysis of the Sadean erotic grammar. ★★ Analogy: Sadean grammar – 'The method'. One might be curious in what sense is Sade's erotic novel relevant to traditional Chinese gardens. What associates the two is not a interpretative process. Their connection is something left for the effort of imagination. It is the imagination rather than causality that reflects a kind of epistemological skill in 'The method'. The rewriting of 'The method' does not make the judgement based on a certain nature of the erotic grammar or the gardens. On the contrary, it spares no effort to deny the existence of such nature. By doing so, an interspace is formulated between the two subjects. This interspace is a void left by the absent nature, but possible to be fulfilled by free association. The implied attitude is that the discourses have no subject, neither do their values lie in their link with it, but they have the potential of being occupied by any subjects. Therefore,

[32] The original Chinese text: *"在萨德的语法中有两个主要规则：似乎有一些规则程序，叙事者可以按照这些程序来调动他的'词汇'（姿态、形象、情节事件)的诸单元。第一个程序是彻底性规则：在一次'运作'中，最大可能数目的姿态应当同时完成[……]第二个程序是相互性规则[……]一切功能均可交换，每个人都可以，而且应当轮流作为施动者和受害者[……]这种规则是重要的，首先因为它使萨德的色情主义真的成了一种形式语言，在这种语言中只有诸行动类，而无各个个人群体，这种语言大大简化了语法。其次，因为它们使我们不至于按性的作用去划分萨德的作用'（第三四~三五/二九~三零页）"* **(Culler, 1992, 36-37)**

writing in 'The method' has to take the risk of degrading the authority of scientific writing, or being accused as the fictional.

viii. 'The architect creates a kind of form that presumes but does not determine meaning. It is like an empty theatre which would produce a shock by the possibility and diversity in terms of functions, experience, and events.'[33](Wang, 2002b, 169)

'Racine is 'silent' because he created forms that presume but do not determine meaning. His plays are 'an empty site eternally open to signification', and if he is the greatest French author, 'his genius is to be located in none of the virtues that have successively made his fortune but rather in an unrivalled art of availability, which permits him to remain eternally within the field of any critical language' (p. 11/ix)'[34] (Culler, 2002, 35).

★ Analogy: architect – Racine. ★★ In the end, it is reasonable to ask whether 'The method' is '[a] form that presumes but does not determine meaning'? Its discourses are always in the plural contexts which makes the writing escape from the fixed meaning. Meanwhile, by 'reusing' the detached words and performing what has been spoken out by the words, seemingly the pattern of the text begins to imitate its own message.

[33] The original Chinese text: "建筑师虽然创造了一种假定的意义形式：但这意义形式是未决定的，就像一个空的戏剧舞台，功能上、体验上、事件上的可能性与多样性，将造成一种震撼的效果。" (Wang, 2002b, 169)

[34] The original Chinese text: *"拉辛是'沉默'的，因为他虽然创造了假定的意义形式，但这意义形式又是未决定的。他（拉辛）的戏剧是'一个空的场所，永远向意义作用开放着'，而且，如果说他是法国最伟大的作者，'他的天才并不是表现在连续使他获得成功的那些品质中，而是表现在一种无与伦比的、有效性的艺术中。这种艺术使他能够永远留在任何语言的领域内。'（第一一/ix 页）"* ***(Culler, 1992, 34-35)***

4.2.2.3. Reference/similarity

It needs to be pointed out that in the varied versions of 'The method', the intellectual sources were not indicated. This fact might make readers think the above reading only exposes the controversial aspect of the text. Nevertheless, there is another way to understand the unusualness of 'The Method'. In fact, two kinds of similarities in it are found: be it the similarity in time and the similarity in space. In the first, the similarity of content is regulated and marked by the reference system which is compulsory in the modern academic writing. It centralizes intellectual property by dividing between the 'former' and 'latter', 'origin' and 'copy', 'source' and 'influence'. Moreover, through its program and symbols, like quotation marks, reference, annotation, and bibliography, the academic reference system helps to order literature chronologically. Therefore, to reference is to establish a temporal sequence, on which the context of the latter text should only be constructed by the former sources. It is impossible, in a realistic sense, that the sources are influenced by the copies. To deny this before-after order equals to denying the irreversibility of time in reality. So to speak, the academic reference system builds up an artificial order, in which a certain textual similarity is identified and arranged according to the one-dimensional temporal linearity. Essentially, the academic reference system organizes the similarity in time. Considering its practical usage in academia, it is not difficult to understand the order given by the reference system among similar texts. But referencing is a set of artificial programs which is the rule accepted by a given community. It derives from culture rather than nature. That is to say that there are other ways to order the texts which might consequentially lead an alternative understanding.

Without the academic reference system, the similarity between texts might be understood in the spatial dimension. The absence of proper referencing negates the chronological order of texts but gives the copy the equivalent position as that of the original. For example, in the above reading, Wang, Barthes, and Culler coexist. The chronologic order of the three authors' texts is Barthes > Culler > Wang. On the other hand, 'The method' juxtaposes them as Barthes – Culler – Wang. In the former sequence, the three texts are in a proceeding relation. 'The method' cannot influence either the text of Barthes or Culler. Nevertheless, by juxtaposing them, when the three texts are parallel, the copy is possible to influence the origin. The sequential reading pays attention to the in/accuracy of the latter text's reinterpretation of the former. In this situation, an authoritative voice or certain nature is always expected, no matter if it reveals itself or not at the end. Contrarily, the juxtaposition reading demolishes this origin. The three voices' coexistence formulates a space of dialogue.

It is not difficult to notice the slight changes between the three groups of discourses (such as the replacement of sentence components, alienating the context), and the non-causal association (such as the syntax operations on the surface of the text, which make sentences go on and the discontinuous fragments continuous: 'I try …', 'I find out …', 'I designate …'). It is the subtle distinctions that shake up the fixed meaning of the discourse and makes the plural understandings possible. More importantly, these changes are the systematic elements distinguishing the three categories of text which, however, are possible to be combined as a process in a particular reading. Seemingly, the similar texts are able to

be understood in the temporal process as well as the spatial juxtaposition. And the consequences are significantly different.

4.2.2.4. Words/images

Except for the distinction between the similarity in time and space, the textual resemblance in the spatial dimension implies a more significant alternation in this reading approach: words can be converted into images. In the juxtaposition reading approach, discourses are interested primarily not in terms of their semantic meanings, but their composition, or the way they are composed together. Written words are icons as well. This is especially true in Chinese which is the language *Fictionalizing Cities* was written in. Now assuming the situation an illiterate person tries to read 'The method' and *Barthes* in a comparative manner. Of course, for him or her, it is less likely to receive the texts' semantic meaning properly, neither can this person tell the before-after relation of the texts. But being patient and careful, this reader might be able to tell the graphic resemblance between the two texts. If this reader is commissioned to the even more difficult task of reading the whole piece of *Fictionalizing Cities* with the same image focusing approach, then he might come back and report that *Fictionalizing Cities* is a montage which is constituted of fragmentary images from not only *Barthes* but many other 'pictures'. Although this reader is not expected to tell the meaning of each word in *Fictionalizing Cities*, in his reading report there has been an understanding. Since the collage pattern is now ready, it is potentially meaningful if it is understood within a certain larger context. For example, when the laundry board (*Figure 3-5*) is shown to him, he is probably able to recognize the analogous mixture patterns. Because of his illiteracy, the

assumed reader would fail to understand the single words, but still capable of identifying the compositional factors of the images. His reading has no chance to recognize the temporal order among the texts. Instead, it relies on the spatial relation as he reads the texts as images. He might notice the seemingly similar graphic elements reappearing in different 'pictures' but without keeping its relative position. And finally, his montage model endows the text and the laundry board with intelligibility. In fact, this principle of the illiterate man's graphics reading is what going to be conducted in the following textual analysis. In a more theoretical account, the reading strategy in this piece is to build up the spatial order of *Fictionalizing Cities* which is going to be an analogy to that of the CAA Campus.

4.2.3. Narrative analysis

After the introduction of reading approaches, it needs to clarify its principle further. The intention is to explore the textual order, to structuralize it as a whole. The principle of it can be concluded as two operations: 'separation' and 'construction'. It treats the text under investigation as a closed system. And the work of analysis is to find out the basic elements and law of correlation governing them. Seeking the basic elements, it separates the text into parts. And of the structure construction, it offers a model, which is still very primitive, of the analysed object: the collage pattern of fragments. The assumption is the narrative process of the architectural treatise is able to be divided into units, which correlate in a systematic form. This assumption is highly related to the study of narratology.

4.2.3.1. Definition and development

Contemporary narratology is developed out of structuralism and semiotics in the 1960s. The term narratology was coined by the French literary theorist Tzvetan Todorov, who in his *Grammaire du Décameron* asked to establish a science of narrative (1969). It is generally believed that the early attempt of narratology is laid down by Russian Formalists in the 1920s. Viktor Shklovsky distinguished '*fabula*', which is the 'raw material of a story' and '*sjuzet*', which is 'the way the story is organized'(Cobley, 2005). In his morphological analysis on the Russian folktale, Vladímir Propp separated thirty-one functional elements which comprises the structure of varied stories (1968). In the 1950s, Strauss's interrogation of the narrative system of myths provided a blueprint for narratology (1955). Other key scholars helped to found the contemporary narratology include: Algirdas Julien Greimas (1983), Barthes (1977), and Claude Bremond (1980). In the contemporary context, narratology has gone beyond the general literary study but is an approach adopted by various humanities such as anthropology, sociology, psychology, literature, history, politics, film criticism, and so forth. It is able to 'identify the key structuring devices in narratives appearing in media as different as oral language, writing, mime, visual, audio and audio-visual media, and computers' (Cobley, 2005). Gerald Prince defines narratology as a study of:

'the nature, form, and functioning of narrative (regardless of medium of representation) and tries to characterize narrative competence. More particularly, it examines what all and only narratives have in common (at the level of story,

narrating, and their relations) as well as what enables them to be different from one another.'(Prince, 1988, 65)

4.2.3.2. Analysis zone and units

The objects of narratology vary. The particular object here is a piece of written architectural treatise. It divides the text according to its superficial resemblances with other text. And this separation operation is carried on within a certain textual zone, which is from the sentence to 'discourse'. The narrative analysis of the text is highly influenced by the linguistic study mode. Like the argument made by Barthes, although the layers of linguistic analysis are multiple, the end of it is sentences, which is also the beginning of the classical analysis of narratives.

'A sentence can be described, linguistically, on several levels (phonetic, phonological, grammatical, contextual) and these levels are in hierarchical relationship with one another, for while all have their own units and correlations (whence the necessity for a separate description of each of them), no level on its own can produce meaning. A unit belonging to a particular level only takes on meaning if it can be integrated into a higher level […]'(Barthes, 1977, 85-86)

For a linguist, beyond sentences, there are only more sentences which participate in meaning when they are integrated into the external context. Similarly, narratives researchers divide the text in order to find the shortest functional units. Strauss called them '*gross constitute units*' in his structural study of myths (1955). Barthes designated them as five codes in his analysis of Balzac's *Sarrasine* (1974, 13). In their

analyses, the criteria of textual dividing are different, but the assumption that the analysed work is a narrative system above the linguistic level is identical.

On the other hand, as with many other technical terminologies, the definition of 'discourse' is vague. It is especially true when this term is used in the more and more broader contexts such as 'political discourse', 'architecture discourse', 'media discourse', 'humanism discourse', or 'Marxism discourse', so on and so forth. Generally, this term has twofold meanings: one is related to language's social use, another concerns language's formal aspect.

'[…] underlying the word 'discourse' is the general idea that language is structured according to different patterns that people's utterances follow when they take part in different domains of social life' (Jørgensen and Phillips, 2002, 1).

In its formal aspect, 'discourse' refers to the unit of the text's narrative language. Linguists conceive language as the system of systems. Its structure consists of different levels of linguistic organizations, for example, the sound level (the study area of phonology), the word level (that of morphology), and the sentence level (that of syntax). The lower level elements are integrated as the new constituents of the higher level. Phonemes are combined as morphemes, morphemes as words, words as sentences, sentences as discourses, and discourses as texts. The combination process is carried out from the minimal elements of verbal language: the phoneme, to the discourses possessing psychological and social factors. When linguistic mode study moves from the lower to higher one, the units under investigation increase in size. However, 'discourse' is generally above the sentence level; it is a certain lengthy

text longer than a sentence. The idea of narrative analysis is that text is organized in a comparable way with that of language. And the system of discourses formulates a 'second-order language' above the natural language. One of the tasks in the narrative analysis is just to reveal this second-order language.

'[…] such language is not quite that of the linguist: it is a second-order language, with its unities no longer monemes or phonemes, but larger fragments of discourse referring to objects or episodes whose meaning underlies language, but can never exist independently of it' (Barthes, 1986, 11).

The text is not the sum of every single word, which is an opinion denying the multi-layered language structure. Neither is the narrative of the architectural treatise able to be reduced as the succession of sentences from the very first to the last. Otherwise, the narrative language will be totally equal to basic linguistic properties, whence such factors like writing style would not be possible. The linguistic and narrative orders of the text share the similar structure. However, they are constituted by different units. And 'discourse', which though contains its own units, correlations rules, and even 'grammars', is the constituent of the higher narrative. It is the object of a 'second linguistics' study.

4.2.3.3. Two semiotics

According to Barthes, the sentence level is the boundary between linguistics and narratives. And discourse is the border between narrative and the level beyond it.

‘Narrative can only receive its meaning from the world which makes use of it: beyond the narrational level begins the world, other systems (social, economic, ideological) whose terms are no longer simply narratives but elements of a different substance (historical facts, determinations, behaviours, etc.). Just as linguistics stops at the sentence, so narrative analysis stops at discourse – from there it is necessary to shift to another semiotics.’ (Barthes, 1977, 115)

Barthes’s elaboration on the hierarchy between linguistics, narratives, and world is revealing for the research issues here. On the one hand, this research seeks the structure of the architectural treatise; and on the other, it intends to explore the relation between the treatise and architecture. In the first task, the text is isolated and treated as a closed system; and in the second, the system becomes open for the sake of communicating with another system. At the introduction of the reading approach, the collage pattern of ‘The method’ is compared with a laundry board. The narrative structure is endowed with meaning when it is used to symbolize the construction on the street. The closed treatise system is open to architecture only when it goes beyond pure narrative and enters the zone of social use.

Furthermore, ‘another semiotics’ implies ‘this semiotics’. And the two deal with different substances: the written and built signs. ‘This semiotics’ is concerned with the treatise’s narrative structure, which is a ‘making’ on its own right. And ‘another semiotics’ handles its social use, more specifically the architectural use of the treatise, which is seen as the ‘reflection of making’. Due to its objects involving substantially different signs, ‘another semiotics’ might be regarded as an intersemiotics. The textual semiotics formalizes the architectural treatise, and the

intersemiotics suggests the interaction rule of the written and built systems. The complications of the two semiotics and their relation prevent it to be further elaborated here. But in the conclusive section 6.1, it will draw on the treatise-architecture relation again based on the two semiotics. It is just worthwhile to recall the significance of semiotics in this piece. It does not only promise to understand the treatise as an independent work but even allows one to regard the treatise-architecture relation as purely formal.

4.3. Textual analysis on *Fictionalizing Cities*

The formal analysis on *Fictionalizing Cities* is going to be unfolded in two steps. The first step is to analyse the unusual features of the text, and the second is to structuralize the text. In the first step, four features of *Fictionalizing Cities* will be revealed: arbitrary discourses, fictional instances, redundant analogies, and dialogism. All of them are the consequences of the primary writing technique designated as 'typological writing' in *Fictionalizing Cities*. Typological writing always uses the already written texts to accomplish its narrative, and its effect is to bring in the non-exclusive voices into a loosely assembled entity. In section 4.3.1.1, it argues that typological writing separates the discourses in the text and the things in reality. And the composition of discourses constitutes the inner reality of *Fictionalizing Cities.* More importantly, it points out that the distance between discourses and things is the starting point of fictionalizing. Section 4.3.1.2 discusses fictionalizing in the text. It demonstrates that all thesis instances such as the hypotheses, case studies, arguments and conclusions are constructed by discourses. They are nothing more than the space where the discourses from elsewhere return to. Section 4.3.1.3

suggests another consequence of fictionalizing: redundant analogies. In *Fictionalizing Cities*, it is not knowledge about things that decides the expression in writing; but writing produces knowledge. This writing from discourses to things leads to a good amount of redundant analogies in the text which cannot be interpreted with a logic base. Therefore, it is reasonable to read separately the discourses and the things as two systems in *Fictionalizing Cities*, which have respectively distinctive constituents and grammars. Finally, in section 4.3.1.4, of the labyrinth symbol of *Fictionalizing Cities,* this thesis will discuss the ambiguity and complexity of the text. It argues that it is the non-exclusive juxtaposition of foreign discourses that produces the text's hermeneutic space which is essentially the plural dialogues between subjects and words, content and form.

The whole effort in section 4.3.2 is to structuralize the text. Section 4.3.2.1 discusses the hieroglyphic discourse which is the minimal unit of the formal analysis of *Fictionalizing Cities*. This term hieroglyphic discourse refers to the conversion from words to images. The argument is typological writing creates graphically similar codes, and the study on these graphics codes' composition shows an alternative order of the text. Section 4.3.2.2 classifies the hieroglyphic discourses according to their symbolic function. When words are read as images, each hieroglyphic discourse is a graphic metaphor of a certain larger image (for example, each divided piece from 'The method' is a hieroglyphic discourse which symbolizes the picture *Barthes: a Very Short Introduction*). Then, a structure of *Fictionalizing Cities* is possible to be constructed in section 4.3.2.3. This structure could be described as the juxtaposition of different symbolic types.

Meanwhile, under each topic, the discussion is based on the close reading of the text. What is presented in Chapter 4 are selected fragments from *Fictionalizing Cities,* some of which have been quoted by the previous discussion in Chapter 3 in term of their content. This repetition is unavoidable because it aims to achieve a dialogue between *Fictionalizing Cities'* form and content. This dialogue is also reflected in the four section titles, each of which is a mixture. The first half indicates the formal analysis theme going to be explored, and the quoted second half is the summary of content, for example, the title of section 4.2.2: *Introduction of the reading approach: 'The Chinese gardens method'*. In these titles, there is no logical link between the formal theme and the content summary. If in Chapter 3 the selected excerpts are held together to form a unified brief, then in Chapter 4, this unification is the target of deconstruction. Therefore, the criterion of selecting excerpts is according to their contributions to *Fictionalizing Cities'* content. For example, Zhifeng Village in section 4.3.1.1 is the most significant 'case study' supporting Wang's idea of the 'textured city', and 'the six formulation rules of the Chinese city' in section 4.3.1.4 is previously interpreted as his design strategy. In a word, more essential the excerpts' message is to *Fictionalizing Cities*, more fundamental the deconstruction of them this formal reading will be.

4.3.1. Typological writing

4.3.1.1. Arbitrary discourses: 'Zhifeng Village'

In Wang's specific case study of Zhifeng Village, he suggests that the order of the 'texture city' primarily lies in their invisible structure. He argues that the city's structure could be summarized as the application of two principles: the 'distinction

of the similar' and 'similarity of the contiguous'. The two principles are discussed in section 3.2.3.2: the former refers to the minor differences among the variations of the same building type, and the latter speaks of the simultaneous presence of the variations. Wang states that the two principles are applicable to all the texture cities such as Suzhou, Hangzhou, Beijing, and Changan which, however, are much larger and older than the tiny village. In section 3.2, Zhifeng Village was mentioned as the example of the 'texture city'. This proper name indicates a particular geographical entity. Here, Zhifeng Village is a pseudonym name for a fictionalized place. Its image is no more than an imitation. In the following analysis, the description of Zhifeng Village is taken as the example of the 'typological writing' which refers to the way of speaking in *Fictionalizing Cities*. It always utters through other voices. Similar to the case study of 'The method', the excerpt is divided into seventeen parts. The greyed normal words and underlined italics indicate the similarities between texts, and the annotation is headed by ★ symbols.

i. 'For architects, it has been the fashion to invoke languages which lack the terms for expressing such concept as 'tree' or 'animal' even though they contain all the words necessary for a detailed inventory of species and varieties.'[35](Wang, 2000b, 115)

'<u>It has been the fashion to invoke languages which lack the terms for expressing such concept as 'tree' or 'animal' even though they contain all the words necessary for a detailed inventory of species and varieties.</u> But, to begin with, while these cases are cited as evidence of the supposed ineptitude of 'primitive people' for

[35] The original Chinese text: "长久以来，建筑师已经习惯于运用不包括'树'或'动物'这类概念的字词的语言，既使这类语言含有各物种和变种的详细品目所必需的一切词汇。" (Wang, 2000b, 115)

abstract thought, other cases are at the same time ignored which make it plain that richness of abstract words is not a monopoly of civilized languages.'[36] *(Lévi-Strauss, 1966, 1)*

★ Analogy: the civilized society - contemporary Chinese architects. At the beginning of *The Savage Mind*, Lévi-Strauss argues that the 'richness of abstract words is not a monopoly of civilized languages'; while in the case study of Zhifeng Village, the text stresses the overly emphasized abstract thought among a specific group: contemporary Chinese architects. Although the two paragraphs bear considerable similarity, slight differences still can be told in their messages. In Strauss's words, abstract thought is a common feature shared by both the primitive and civilized society. Nevertheless, the abstract in the thought of contemporary Chinese Architects are criticized by Wang.

ii. 'The trees on the plan of urban design are represented as columns of circles, not unlike those in models; since they are the evidence of abstract thought. Chinese architects even forget the Chinese character '概[37] in the combined word '概念'[38] contains the component '木' [39] as well, which refers to plants. Even if we need trees, it in the first place belongs to the abstract category of 'greenery'. I believe few

[36] The original Chinese text: *"长久以来，人们已经习惯于运用不包括'树'或'动物'这类概念的字词的语言，既使这类语言含有各物种和变种的详细品目所必需的一切词语。但是，虽然这类情况被引用为'原始人'的所谓不善抽象思考的证据，同时却首先忽略了另一类情况，这类情况表明，丰富的抽象性词语并非为文明语言所专有。" (Lévi-Strauss, 1987, 3)*

[37] 概 means general, or not particular

[38] 概念 menas concept

[39] 木 means wood

Chinese architects could distinguish the inventory of plants in a garden, or of those around their house.'[40](Wang, 2000b, 115)

★ This reading unit ii is an extension which produces an alienated context for the reused discourse before and after it.

iii. 'On *The Complete Map of Zhifeng Village*, there are similar attributes which are seen on the plan of modern design, but the contrasts as well. Among such things as hills and trees, farmland and houses, roads and graveyards, stones and wells, some of which are named. It seems that he designates by name those which are useful or auspicious (as always, the harmful are not mentioned), all others are included under the abstract classifications. Nevertheless, each classification still acquires the recognizable figuration which manages to give a sensuous concreteness to abstract words.'[41](Wang, 2000b, 115-16)

'Among plants and animals he [the Indian] designates by name only those which are useful or harmful, all others are included under the classification of bird, weed, etc. (Krause, p. 104).'[42](Lévi-Strauss, 1966, 1)

'As a writer he is distinctive and formidable: a master of French prose who forged a new and livelier language for intellectual discussion. Opting for an unusually loose, appositional syntax which strings together phrases or clauses that come at a

[40] The original Chinese text: "城市设计平面上的树只是一串圆圈，模型上也类似，因为它们都是抽象思维的证据。中国建筑师甚至忘记概念的"概"也是"木"字偏旁，来源于对植物的意指，既使我们需要"树"，它也首先属于"绿地"这个抽象的分类。我相信，很少有几个建筑师能够说出一座名园的物种品目。既使连屋前屋后的花草树木也常常不能分辨清楚。"(Wang, 2000b, 115)

[41] The original Chinese text: "在豸峰全图上，人们既可以看到与现在设计平面相似的情况，但也有相反的。山峰、树木、田地、房舍、道路、坟墓、石头、水井等等。有的有名字，似乎人们用名字来称呼的是那些有用的或吉祥的东西（有害的照例是不提的），其余的种种都含混的包括在抽象的类别中，但这些类都有尚可分辨的形象，使抽象词汇具有某种感官具体性。"(Wang, 2000b, 115-16)

[42] The original Chinese text: *"在植物和动物中，印第安人用名字来称呼的只是那些有用的或有害的东西，其余种种都含混地包括在鸟类、杂草类等等之中（克劳思，第 104 页）"(Lévi-Strauss, 1987, 4)*

phenomenon from different angles, he manages to give a sensuous concreteness to abstract concepts."[43] *(Culler, 2002, 99)*

★ Analogy: Zhifeng villagers – the Indian. Although the two groups of people have significant differences in terms of cultural, historical, and geographical contexts, their analogy is implied. Even if this analogy has an anthropology base, the evidence is completely missing in *Fictionalizing Cities.* ★★ Analogy: the drawing style in *The Complete Map of Zhifeng Village* and Barthes's French prose. Like the previous one, this analogy seems to be subjective whose proper reasoning process is not presented. In fact, most of the analogies in *Fictionalizing Cities* are special, in which only one object is manifested, while the other remains hidden. Therefore, it is impossible to present a reasoning or any other kind of process to link the analogous things. Inversely, the nature of the connection between the twins is left for interpreting. ★★★ Motivated/arbitrary discourses. Comparing Strauss's *The Savage Mind* and Zhifeng Village in *Fictionalizing Cities*: although the two texts bare striking similarity, they are fundamentally different kinds of writing. In *The Savage Mind*, writing appears as knowledge, and it intends to describe a subject (the Indian); comparatively, in *Fictionalizing Cities*, writing appears as discourses, and it tries to create a synthesized subject (the Zhifeng villager). This decisive distinction between *The Savage Mind* and *Fictionalizing Cities* is that the former creates the motivated discourses, and the latter produces the arbitrary ones. This opposition motived/arbitrary was argued by Saussure. Saussure defined the linguistic sign as the combination of the signifier and the signified. The signifier in spoken language is the

[43] The original Chinese text: *"作为一位作家，他是与众不同的、令人不能低估的：一位法语散文大师，他为思想讨论塑造了一种更富活力的新语言。他偏爱一种极其松散的、同位式的句法，这种句法把零时从各种角度选用的语句串联起来，这样，他就可以使抽象概念具有一种感官具体性。" (Culler, 1992, 88)*

‘sound image’, and the signified is the concept evoked by it. For example, the sound sequence /dog/ refers to a particular animal in English. He addressed that the relation between the signifier and the signified is arbitrary, that is to say, there is no natural base or logical link between the particular sound and the concept. Their combination is the convention accepted by the given language community. Although in the case of onomatopoeia, Saussure admitted the signifier and the signified are combined with a certain natural base. However, in languages, the small number of onomatopoeia words makes them less important; the majority of linguistic signs still are of arbitrary characteristics (Saussure, 1915, 67; Culler, 1976, 19).

There are two basic components in these discourses: the subject and predicate. The motivated discourse in *The Savage Mind* refers to the situation that its representation is from the things to words. The discourses of it are meant to comment on some features of its subject, and there is a certain objective ground between the Indian’s actual behaviour and the representation of this behaviour. Otherwise, the writing itself will be accused of lacking scientific credit. Thus, in *The Savage Mind’s* motivated discourse, the subject somehow determines the predicate. Nevertheless, once the discourses in *The Savage Mind* are repeated in the representation of another subject in *Fictionalizing Cities*, the nature of the predicate changes from the specific comment to the general statement. Rhetorically, this Zhifeng Village is in the same category with ‘beauty’, both of which cannot be described but stated.

‘Beauty (unlike ugliness) cannot really be explained […] It does not describe itself […] it can only say: I am what I am. The discourse, then, can do no more than assert the

perfection of each detail and refer 'the remainder' to the code underlying all beauty: Art. In other words, beauty cannot assert itself save in the form of a citation […]' (Barthes, 1974, 33)

In *Fictionalized Cities* there is only the reference of Zhifeng Village, but its ontological entity, just like only the citation of beauty never the truth of it in Barthes's *S/Z*. By duplicating, the comments on the Indian and Barthes's French prose become the code underlying other subjects. And it loses its particularity which is in the motivated link with the specific subject but becomes a typological discourse for all possible subjects. In another word, when the natural base of the subject – discourse (signified - signifier) bond is destroyed, the discourse is free from its contract with the thing but ready to be a pure code which can work independently in the network of text without referring to the external reality. In this sense, each time of duplication in *Fictionalizing Cities* is an event which converts the motivated discourses in other scientific writings into the ones might be arbitrarily used on varied subjects. And essentially, it is the converting events in *Fictionalizing Cities* that separate its textual whole into fragments.

iv. 'Perhaps, man's indifference to some things is identical to that which architects in their professional world show towards phenomena which have no immediate bearing on their own field. This indifference is not because they are regarded as beings of no 'use', rather they cannot raise 'interest' – terms which are not equivalent, as 'use' concerns practical, and 'interest' theoretical, matters. By concentrating on the latter aspect, named things are confirmed with special cultural

significations. As the anthropologist Handy has pointed out: 'Living was experience fraught with exact and definite significance.'[44](Wang, 2000b, 116)

'However, Handy compares this indifference to that which specialists in our civilization show towards phenomena which have no immediate bearing on their own field […] She goes on to say that the reason why 'there was an infinite variety of living things in forest and sea, of meteorological or marine phenomena, which were unnamed' was that they were regarded as being of no 'use or interest' terms which are not equivalent, as 'use' concerns practical, and 'interest' theoretical, matters. What follows confirms this by concentrating on the latter aspect as the expense of the former: 'Living was experience fraught with exact and definite significance.' (id., p. 126-7)'[45]*(Lévi-Strauss, 1966, 2)*

★ Scientific/fictional writing. A typological discourse has no core. In it there is no such kind of positive features by which it is defined. It is not in its singular relation with a particular subject but the plural combinations with possible subjects that the typological discourse is identified. In another word, it manifests in recurrences. Moreover, the typological writing is impossible to serve as the mean of scientific writing. By scientific writing, it refers to that kind of writing in which the subject and its discourse are combined in a motivated way. It is said that the goal of scientific writing is to find the truth inside which there is the most original singularity: absoluteness, certainty, and causality. However, if there is no pure discourses, the

[44] The original Chinese text: "人们对某些东西的不关心，或许与专业建筑师对自己领域没有直接关系的现象的漠不关心并无什么区别。这种不关心与其说人们认为某些东西没有"用处"，不如说它们不能引起"兴趣"。这两个词并不相等，"用处"着眼于实际，"兴趣"着眼于理论。有名字的东西特殊的文化意味，显示后者更受强调，正如人类学家韩迪指出的："生存，就是充满了精确的和确定的意义的经验。"(Wang, 2000b, 116)

[45] The original Chinese text: *"然而韩迪把这种不关心的态度，与我们文明国度中专家们对和自己研究领域没有直接关系的现象所表现出来的漠不关心做了比较[……]她明确指出，'有数不尽的林禽海兽和气象或海洋现象都没有名称'，其原因是，人们认为它们是没有'用处'或……不能引起'兴趣'的，这两个词并不相等，因为'用处'着眼于实际，'兴趣'则着眼于理论方面。接着她通过强调后者而摒弃前者来证实这一点：'生存，就是充满了精确的和确定的意义的经验。'（同上，第 119 页）"(Lévi-Strauss, 1987, 4)*

whole genre called fiction is impossible to be born, which reconstructs rather than interprets reality. Although the discourses are similar, *The Savage Mind* and *Fictionalizing Cities* employ totally different writing modes. The former is from things to words, but the latter words to things. The former tries to build a contract between the writing and the reality, instead the latter endeavours to dismiss it. The former is a piece of scientific writing. Conversely, the latter is a work with fictional characters.

v. 'Some people might insist that, in regards to *The Complete Map of Zhifeng Village*, being less abstract is a kind of defect which prevents it from involving the operations known in modern design. However, this feature does not deny the theoretical aspect of the map but suggests it employs a language with the different delimitation of concepts. The use of more or less abstract terms or graphics is a function not of greater or lesser intellectual capacity, but of differences in interests - in their intensity and attention to details.'[46] (Wang, 2000b, 116)

'In fact, the delimitation of concepts is different in every language, and as the author of the article 'nom' in the Encyclopédie correctly observed in the eighteenth-century, the use of more or less abstract terms is a function not of greater or lesser intellectual capacity, but of differences in the interests – in their intensity and attention to details – of particular social groups within the national society […]'[47] *(Lévi-Strauss, 1966, 2)*

[46] The original Chinese text: "也许有人坚持认为多峰全图的不够抽象是一种缺陷，这使它不能进行现在的设计操作，但并不等于它缺乏理论性，只能说明它运用着一种概念规定不同的语言。使用词与图形的抽象程度并不反映智力的强弱，只是由于所强调和详细表达的兴趣不同。" (Wang, 2000b, 116)

[47] The original Chinese text: *"实际上，各种语言中概念的规定是不同的，正如十八世纪《法国大百科全书》中'名称'（nom）词条的作者正确注意到的那样，使用词的抽象程度的高低并不反映智力的强弱，而是由于一个民族社会中各个具体社团所强调和详细表达的兴趣不同[……]" (Lévi-Strauss, 1987, 4-5)*

★ Analogy: *The Complete Map of Zhifeng Village* - Encyclopédie in the eighteenth-century. They suggest the same opinion. ★★ Those terms in *The Savage Mind* from the varied primitive tribes to the *Encyclopédie* in the eighteenth-century are linked by a fine logic procedure; their relation is of before and after causality. Each term acts within a narrative role, be it arguments, analyses, supporting cases, etc. They are parts of the narrative whole which is a one-dimensional linear process. Therefore every individual term is pinned down in a fixed position; they determine one another for the sake of eloquence. When the same discourses reappear in *Fictionalizing Cities*, the logic chain remains comparatively intact, but its position is relativized from the operational procedure to a gesture of speaking. Since the logic growth actually is not subjected to the object in reality but to the imitation behaviour. This logic chain is nothing more than the decoration rendering a sort of realistic sense of a portrait.

vi. 'Browsing through the cartography representing towns and gardens prior to the late Qing Dynasty, one finds out that Chinese languages of that period, be it words or images, are more concrete. Taking the plant as an example, one preferred proper names like 'peach trees', 'Chinese hawthorn', 'ginkgo', and 'camphor tree'. We would not be able to conclude from this that such languages are deficient in general ideas. Even those grass, trees, and houses on paintings, which are sophisticatedly painted to show their subtle figurative difference, are no less entitled to be considered as abstract words and richer in concepts.'[48](Wang, 2000b, 116)

[48] The original Chinese text: "如果我们翻阅清末以前的城镇与园林图则，就会发现那时期的中国语言无论是词还是图，都更加具体。例如植物，就喜欢直接称呼。"桃树"、"山茶，、"白果"、"香樟"。但我们不能由此得出

'Further, even if the observation about so-called primitive languages referred to at the beginning of the chapter could be accepted as it stands, one would not be able to conclude from this that such languages are deficient in general ideas. Words like 'oak', 'beech', 'birch', etc., are no less entitled to be considered as abstract words than the word 'tree'; and a language possessing only the word 'tree' would be, from this point of view less rich in concepts than one which lacked this term but contained dozens or hundreds for the individual species and varieties.'[49] *(Lévi-Strauss, 1966, 2)*

★ Words and things. The repetition of typological writing separates two planes: the plane of the world and that of language, or things and words, the subject and discourses. And writing is the movement between the two planes. In scientific writing, the subject and the discourse are bound in a motivated way, and in the typological writing they are combined arbitrarily. Of course, in scientific writing, there are repetitions of discourse as well which is the reference system. But contrary to the typological repetition, the repetition in the reference system always tries to maintain the motivated link between the subject and discourse simply by recording all the repeats of the past. By doing so, it formulates a memorandum in which all the discourses applied to the concerned subject are registered. And this memorandum has a function of judgement. It helps to judge the comments on the subject is appropriate or not. Additionally, this judgement is fact-based. It intends to make sure the tissue of discourses to be patched around the things. In the case of scientific

结论说，这类概念缺少一般性的观念，既使直接在图上细微画出形态差别的草、木、房舍也同样有资格被看作抽象词，并且更具有概念的丰富性。" (Wang, 2000b, 116)

[49] The original Chinese text: *"再者，即使本章开头时提到的有关所谓原始人语言的看法可以原封不动地接受，我们也不能由此得出结论说，这类语言缺少一般性的观念。像'橡树'、"山毛榉"、"桦树"等词与"树"这个词一样，也同样有资格被看作是抽象词。而且按照这一观点，一种包含有'树'一词的语言，在概念的丰富性上也不如那种虽然缺少这个词但却含有数十数百个个别物种与变种的词的语言。" (Lévi-Strauss, 1987, 5)*

writing, things own their priority to words. Therefore, the reference system in scientific writing is the departing of discourse from the things to words.

On the other hand, the typological repetition in *Fictionalizing Cities* should not be seen as the discourse's once again departing from the thing, but its returning from the network of texts to things. It is the construction of words that builds the image of things, rather than the image of things that drives the choice of words. If the goal of scientific writing is the truth of things, then the domain of the fictional writing is the possibility of language. It does not intend to suggest that the two modes of writing are sharply distinguishable in writing and reading. On the contrary, they are mingled.

vii. 'When we take the proliferation of concepts, the rationality in graphics and the possible distinctions which can be introduced between the properties of different urban objects as the evidence of objective knowledge, atlases like *The Complete Map of Zhifeng Village* are neglected. Nevertheless, it implies comparable intellectual application and methods of observation, and the represented desires for knowledge seems more balanced than ours.'[50](Wang, 2000b, 116)

'The proliferation of concepts, as in the case of technical languages, goes with more constant attention to properties of the world, with an interest that is more alert to possible distinctions which can be introduced between them. This thirst for objective knowledge is one of the most neglected aspects of the thought of people we call 'primitive'. Even if it is rarely directed towards facts of the same level as those

[50] The original Chinese text: "我们把抽象概念数目的激增、图形形象的理性特征以及对城市中不同事物在性质上的细分做为客观知识的标志，却忽略了象豸峰全图这样的图纸，仍然包含类似的智力运用和观察方法，并且在求知欲上似乎比我们更加均衡。" (Wang, 2000b, 116)

with which modern science is concerned, it implies comparable intellectual application and methods of observation. In both cases the universe is an object of thought at least as much as it is a means of satisfying needs.

Every civilization tends to overestimate the objective orientation of its thought and this tendency is never absent. When we make the mistake of thinking that the Savage is governed solely by organic or economic needs, we forget that he levels the same reproach at us, and that to him his own desires for knowledge seems more balanced than ours […]'[51]*(Lévi-Strauss, 1966, 2-3)*

★Analogy: *The Complete Map of Zhifeng Village*-the thought of people called 'primitive'.

viii. 'Interestingly, according to their similarity, the objects on the map are classified into several series. And It demonstrates the accuracy with which (the map maker) identifies the slightest differences between units of the same genus.'[52](Wang, 2000b, 116)

'Tessman (Vol. 2, p. 192) mentions 'the accuracy with which (the Fang of the Gabon) identify the slightest differences between species of the same genus'.'[53]*(Lévi-Strauss, 1966, 3)*

[51] The original Chinese text: *"我们在专业语言中见到的那种概念数目激增的现象，是与人们愈益经常地注意现实中的种种性质，愈益细致地关心对这些性质做可能的区分这一倾向相伴随的。这种对客观知识的渴求，是我们称作'原始的'人思维中最易被忽略的方面之一。即使它所关心的事实与近代科学所关心的事实很少处于同一水平，它仍然包含着与后者相类似的智力运用和观察方法。在这两种情况下，宇宙是满足需要的手段，至少同样也是供思索的对象。*

每一文明都倾向于过高估计其思想所具有的客观性方向，然而这一倾向总是存在的。当我们错误地以为未开化人只是受机体需要或经济需要支配时，我们则为曾想到他们也可以向我们提出同样的指责，而且在她们看来，他们自己的求知欲似乎比我们的求知欲更为均衡。"(Lévi-Strauss, 1987, 5)

[52] The original Chinese text: "让人感兴趣的是，图上的事物以相似性分成若干系列，而绘制者在区分同一属内各个单位元素之间的差别时表现出精确的辨别力。"(Wang, 2000b, 116)

[53] The original Chinese text: *"太斯曼（第 71 页）在谈到加蓬的芳族人时曾注意到'他们在区别同一属内各个种之间细微差别时所表现出来的精确的辨别力。'"(Lévi-Strauss, 1987, 6)*

★Analogy: the maker of *The Complete Map of Zhifeng Village* – the Fang of the Gabon.

ix. ‘Ancestral halls in the village are distinguished from other houses by their naming and the more complicated figurations. But within the series of ancestral halls, they are obviously similar, even identical, to one another. It appears that the same buildings are built at different locations in the village. Watching closely, one might identify the variations between the shallow and deep eaves, in the shapes of gates, and notice major differences according to whether or not there is a pond nearby. From the perspective of architecture, the differences are too subtle, and the variations are almost indifferentiable. But I suppose these minor distinctions are of importance, which manifest sensual sensibility. And it can be defined as a formulation principle of the city: distinction of the similar.’ […] The interest in ‘the minimal distinction’ is also seen in the contiguous objects. The Zhouwang Temple (周王庙) and Wangdi Temple (汪帝庙) are like juxtaposed identical buildings. But you are still able to find differences in their gates. Obviously, differences are always just in details but never in structure. On the map, this situation is applicable to all the contiguous things belonging to the same genus, not solely the buildings. Temporarily, this can be defined as the second formulation principle of the city: distinction of the contiguous’[54](Wang, 2000b, 116)

[54] The original Chinese text: “村落中的祠堂因为冠名和更复杂些的形象而与其它房屋区分开来，但在祠堂这个系列之内，有着明显的相似性，甚至相同，让人觉得一座同样的建筑被盖在全村的不同地点，仔细注意，就会在出檐深浅，门的形状之类地方发现差别。或者因为旁边是否有一个水塘而不同，从建筑学的角度看，这过于微妙，几近雷同，但我以为，这些区别决非无关紧要，显出感官的敏锐，可定义城市构成的一个原则：相似性区别[……]这种对“最小区别原则”的兴趣也见诸于邻近的事物。周王庙与汪帝庙就象并列建造的两座相同建筑，但你也在门上见到区别，很明显，但不会在结构上，只会在细节上。这种情况也可以在图上所有邻近而又属于同一系列的事物上发现，不仅限于

★ This paragraph explains the two formulation rules of the city. It illustrates the sensitivity of Zhifeng villagers towards the 'slightest differences', which is the statement in the reading unit viii, with the evidence of their differentiating the house series. It is a distorted context of the previous statement. The statement and the evidence constitute a new discourse binding the subject and predicate. In the analogies, subjects are replaced, whose predicate is maintained. This case is the opposite: it keeps the subject but adds a predicate. By doing so, the connotation of the statement is enlarged. The 'slightest differences between species' and the two formulation rules of the city begin to exchange.

x. 'Too dramatic differences only reflect the degeneration and insensitiveness of sensual facilities. If to investigate this village on the map thoroughly, the acute facilities of this native folk are identified. They noted with exactitude the generic characteristics of all species, and the subtlest variations of natural phenomena such as winds, light and colour, and the currents of water and air.'[55](Wang, 2000b, 116)

'[…] a similar observation about Oceania: The acute faculties of this native folk noted with exactitude the generic characteristics of all species of terrestrial and marine life, and the subtlest variations of natural phenomena such as winds, light and colour, ruffling of water and variations in surf, and the currents of water and air (Handy and Pukui, Part VI, p.126)'[56](Lévi-Strauss, 1966, 3)

房舍，暂可把它定义为城市构成的第二个原则：邻近性区别。它同样本着一种质朴与雅致，甚至可以说，区别总是被推迟。"(Wang, 2000b, 116)

[55] The original Chinese text: "过于强烈的区别只说明感官的退化与粗糙。如果深入到这图上的村落调查，就会发现这里的人们具有敏锐的感官，他们精确注意到田野山峦生物的一切物种的种属特性，以及象风、光和天色、水流和气流等自然现象的最细微的变化。"(Wang, 2000b, 116)

[56] The original Chinese text: *"前面引述过的两位作者对大洋洲也有类似的看法。'这里的土著具有敏锐的官能，他们精确地注意到了陆地和海洋生物的一切物种的种属特性，以及像风、光和天色、水波和海浪变化、水流和气候等自然现象的最细微的差异。'（韩迪和普奎，第 119 页）"(Lévi-Strauss, 1987, 6)*

★ Analogy: Zhifeng villagers-the native folk in Oceania.

xi. 'The native folk are an intrinsic part of this environment, and what is still more important, continually studies his surroundings. A farmer, who, when not being certain of the identification of a particular plant, will taste the fruit, smell the leaves, break and examine the stem, comment upon its habitat, and only after all of this, pronounce whether he did or did not know the plant.'[57](Wang, 2000b, 116)

'A biologist writes the following about pygmies of the Philippines: […] The Negrito is an intrinsic part of this environment, and what is still more important, continually studies his surroundings. Many times I have seen a Negrito, who, when not being certain of the identification of a particular plant, will taste the fruit, smell the leaves, break and examine the stem, comment upon its habitat, and only after all of this, pronounce whether he did or did not know the plant.'[58](Lévi-Strauss, 1966, 4)

★ Analogy: Zhifeng villagers - pygmies of the Philippines.

xii. 'Often, a farmer is also a carpenter, an amateur architect and construction labour, who can identify the kind of tree from which a tiny wood fragment has come and, furthermore, make an accurate judgement by observing the appearance of its wood and bark, its smell, its hardness, and similar characteristics.'[59](Wang, 2000b, 116)

[57] The original Chinese text: "他们完全是其环境中的固有部分，而且更重要的是，他们始终不断地研究自己的环境，当一个农夫不能确认一种特殊的植物时，就品尝其果实。嗅叶子，折断并察验其枝茎，捉摸它的产地。只有在做过这一切之后，他才说出自己是否知道这种植物。" (Wang, 2000b, 116)

[58] The original Chinese text: *"一位物理学家对菲律宾群岛的俾格米矮人做了如下的描述：尼格利托矮人完全是其环境中的固有部分，而且更重要的是，他们始终不断地研究着自己周围的环境。我曾多次看见一个尼格利托人，当他不能确认一种特殊的植物时，就品尝其果实，嗅其叶子，折断并察验其枝茎，琢磨它的产地。只有在做过这一切之后，他才说出自己是否知道这种植物。" (Lévi-Strauss, 1987, 7)*

[59] The original Chinese text: "一个农夫常常也是一个木匠，是业余的建筑师与建筑工人，能够认出哪块小木头是属于哪一种树上的，而且通过观察木头和树皮的外表、气味、硬度和其它属性来做精细确定。" (Wang, 2000b, 116)

'Of a backward people of the Tyukyu archipelago, we read: 'Even a child can frequently identify the kind of tree from which a tiny wood fragment has come and, furthermore, the sex of that tree, as defined by Kabiran notions of plant sex, by observing the appearance of its wood and bark, its smell, its hardness, and similar characteristics. Fish and shellfish by the dozen are known by individually distinctive terms, and their separate features and habits, as well as the sexual differences within each type are well recognized''[60]*(Lévi-Strauss, 1966, 5)*

★ Analogy: Zhifeng villagers – backward people of the Tyukyu archipelago.

xiii. 'Their extreme familiarity with their biological environment, the passionate attention which they pay to it indicates attitudes and preoccupations which distinguish the native villagers from urban residents.'[61](Wang, 2000b, 116)

'Several thousand Coahuila Indians never exhausted the natural resources of a desert region in California, […] A single Seminol informant could identify two hundred and fifty species and varieties of plants (Sturtevant). Three hundred and fifty plans known to the Hopi Indians and more than five hundred to the Navaho have been recorded. The botanical vocabulary of the Subanun of the Southern Philippines greatly exceeds a hundred terms (Frake) and that of the Hanunoo approaches two thousand. Sillans, working with a single informant in the Gabon, recently published an ethno-botanical list of about eight thousand terms, […] The, for the most part

[60] The original Chinese text: *"关于琉球群岛的一个落后种族，我们读到：'甚至一个孩子也能常常认出哪块小木头是属于哪一种树上的，而且通过观察木头和树皮的外表、气味、硬度和其它特征来确定那种的性别，土著们是具有关于植物性别的观念的、他们能成打地叫出鱼类和水生贝壳类动物的各不相同的名称，并十分了解她们不同的特征、习惯，以及性别[……]'（史密斯，第 150 页）"* ***(Lévi-Strauss, 1987, 8)***

[61] The original Chinese text: "这种对周围生物环境的高度熟悉、热切关心，显示出与都市居民判然有别的生活态度和兴趣所在。" (Wang, 2000b, 116)

unpublished, results of Marcel Griaule and his co-workers in the Sudan promise to be equally impressive.

Their extreme familiarity with their biological environment, the passionate attention which they pay to it and their precise knowledge of it has often struck inquires as an indication of attitudes and preoccupations which distinguish the natives from their white visitors.'[62] *(Lévi-Strauss, 1966, 5)*

★ Analogy: Zhifeng villagers – the Coahuila Indians, the Seminol, the Hopi Indians, the Navabo, the Subanun of the Southern Philippines, the Hanunno, and the Gabon.

xiv. 'This knowledge and the linguistic means which it has at its disposal also extend to morphology. There are distinct terms for all or almost all the parts of plants and animals.'[63](Wang, 2000b, 116)

'This knowledge and the linguistic means which it has at its disposal also extend to morphology. In Tewa there are distinct terms for all or almost all the parts of birds and mammals (Henderson and Harrington, p. 9).'[64]*(Lévi-Strauss, 1966, 7)*

★ Analogy: Zhifeng villagers – the Tewa Indians

[62] The original Chinese text: *"以前数千名柯威拉印第安人从未用尽过南加利福尼亚一块沙漠地区里的自然资源，[……]一个提供资料的塞米诺尔人就能识别二百五十种（和变种）植物（斯特提文特）。据记载，合皮印第安人知道三百五十种植物，那伐鹤人知道五百种植物。南菲律宾岛的萨巴农人的植物名词超过一千个（弗雷克），哈努诺人的植物名词将近两千个。与加蓬以为土著资料提供者一同工作的塞兰斯，最近发表了一份有大约八千个名词的人种-植物词汇表，[……]M.格雷奥勒和他的苏丹的同事的工作成果虽然大部分尚未发表，但它们很可能也是同样引人注目的。*

他们对周围生物环境的高度熟悉、热心关切，以及关于它们的精确知识，往往使调查者们感到惊异，这显示了使土著居民与他们的白种客人判然有别的生化态度和兴趣所在。"(Lévi-Strauss, 1987, 9)

[63] The original Chinese text: "这种知识及其使用的语言手段也扩充到了形态学方面。动、植物身体上的每个部位或几乎全身，都有确定的名称。" (Wang, 2000b, 116)

[64] The original Chinese text: *"这种知识及其使用的语言手段也扩充到了形态学方面。在特瓦语中，鸟类和哺乳动物的每个部位或几乎全身，都有明确的名称（汉得森和海灵顿，第 9 页）。" (Lévi-Strauss, 1987, 11)*

xv. 'This applies to the whole village as well. And it reminds me of Da Muzuo[65] in which the same construction units like pillars and beams employ distinct terms as they are for different parts of a building. Their morphological meanings are emphasized as they are able to be dissolved, dismantled, recycled and reused. The precise definition of and the specific uses ascribed to the man-made products illustrate folks' care and ingeniousness, the attention to details and concerns with distinctions.'[66](Wang, 2000b, 116)

'Forty terms are employed in the morphological description of the leaves of trees or plants, and there are fifteen distinct terms for the different parts of a maize plant.'[67](Lévi-Strauss, 1966, 7)

'The precise definition of and the specific uses ascribed to the natural products which Siberian people use for medicinal purposes illustrate the care and ingeniousness, the attention to details and concerns with distinctions employed by theoretical and practical works in societies of this kind'[68](Lévi-Strauss, 1966, 8)

★ Analogy: Zhifeng villagers – the Siberian people

xvi. 'I believe, in places like Zhifeng Village, none of the dissolved things would be discarded. On the contrary, almost everything is useful.'[69](Wang, 2000b, 116)

[65] See footnote 11

[66] The original Chinese text: "整个村镇也是如此。这让我想起大木作中，同样的柱子、房梁等构件因其部位不同各有名称，它们的形态学上的意义因可被分解、拆卸、循环利用而被加强，它们被规定了各自的特殊用途，这说明人们细心灵巧，体察入微。" (Wang, 2000b, 116)

[67] The original Chinese text: *"他们在对树木或作物的叶子作形态学的描述时，运用了四十个名称，对一株玉米的不同部分竟用十五个不同的名称来表示。"(Lévi-Strauss, 1987, 11)*

[68] The original Chinese text: *"西伯利亚各族人对那些用于医疗目的的天然产物都有精确的定义，并给它们规定了各种特殊的用途，这说明他们细心灵巧，体察入围，而且很关心这类社会中理论的和实际的工作者所做作的区分。" (Lévi-Strauss, 1987, 12)*

[69] The original Chinese text: "我相信，象豸峰这样的地方，村落里没有什么东西会因结构解体而被舍弃，相反，几乎所有的东西都是有用的，" (Wang, 2000b, 116)

xvii. 'At the same time, people have, in their mind, an extensive list for all the useful things. All villagers are 'great classifiers'. What should be stressed is that all things are not known as a result of their usefulness; they are deemed to be useful or interesting because they are first of all known.'[70] (Wang, 2000b, 117)

'An equally extensive list for an African tribe can be found in a study by Loeb.

Examples like these could be drawn from all parts of the world and one may readily conclude that animals and plants are not known as a result of their usefulness; they are deemed to be useful or interesting because they are first of all known.'[71](Lévi-Strauss, 1966, 9)

'The Navaho Indians, who regard themselves as 'great classifiers', divide living creatures into two categories on the basis of whether they are or are not endowed with speech.'[72] (Lévi-Strauss, 1966, 39)

★ Analogy: Zhifeng villagers-an African tribe, and Zhifeng villagers-Navaho Indians. ★★ In these continuous analogies, Zhifeng villagers are 'described' and 'analysed'. However, the accuracy of this portrait of Zhifeng Village is largely compromised by typological writing. *Fictionalizing Cities'* account keeps distance with both the 'real' Zhifeng and Strauss's primitive tribes. Here, Zhifeng is not an entity of geography, neither of culture nor ethnics, but primarily that of the synthesized discourses.

[70] The original Chinese text: "同时，人们头脑中对自己可以利用的资源拥有内容丰富的一览表。他们都是大分类学家。应该强调的是，所有这些东西不是由于有用才被认识的，它们之所以被看成是有用或有益的，正是因为它们首先已经被认识到了。" (Wang, 2000b, 117)

[71] The original Chinese text: *"在罗易伯的著作中我们也可以看到一份非洲部落所拥有的内容同样丰富的一览表。人们可以从世界各个地区收集到这类例子，而且不难从中得出这样的结论：动植物不是由于有用才被认识的，它们之所以被看做是有用或有益的，正是因为它们首先已经被认识到了。" (Lévi-Strauss, 1987, 13)*

[72] The original Chinese text: *"那伐鹤印第安人把自己看成'大分类家'，他们按照是否赋有言语的原则把生物分成两类。" (Lévi-Strauss, 1987, 48)*

When Zhifeng villagers are not sure about the plant species, they ‘taste’ and ‘smell’, ‘break’ and ‘examine’, ‘comment’ and ‘pronounce’. Actually, they behave like pygmies of the Philippines. The detailed report tells that these villagers use the same way as the people living in Tyukyu archipelago do to judge what kind of tree a tiny wood fragment came from. In spite of that, the villagers are as acute as the native folk in Oceania both of whom are extremely sensitive to identical natural phenomena like ‘winds, light and colour’ or ‘the currents of water and air’. Moreover, all villagers are ‘great classifiers’ a reputation enjoyed by the Navaho Indians. Their taxonomy indicates the same ‘knowledge and linguistic means’ possessed by Tewa, but are applied to ‘plants and animals’ rather than ‘birds and mammals’. In a word, Zhifeng villagers are part of the family of primitive people around the globe.

Seemingly, Zhifeng Village is mirrored in the account ascribed to dozens of primitive tribes. It should be pointed out that Zhifeng Village is nothing primitive, but old. Of similar human behaviours and culture, the judgement on their resemblance is better to be left to the serious transcultural research conducted by well-trained anthropologists. But, it seems that the accuracy and authenticity of the description about the daily life in Zhifeng Village are largely compromised by the striking similarity between words. Noticeably, this kind of analogies between Zhifeng villagers and people living in a totally different cultural-natural environments never shows its base, but only the result. Perhaps, ‘result’ is not even the appropriate word; the more proper one is ‘consequence’. And there are two: the first releases information, and the second demonstrates the way how this information is released. The first consequence gives Zhifeng villagers a collective portrait and certain amount

of features by simply replacing the subject of the discourse. And the second brings in the discourses through which *Fictionalizing Cities* speaks indirectly. The first consequence is related to the immediate subject needs to be spoken about; however, the second manipulates the language in the whole piece of *Fictionalizing Cities*. What can be said about the Zhifeng villagers not only depends on their actual life but also what the already-made discourses can tell. In the first aspect, analogies are the apparatus to know the object, in the second, it is the approach to synthesize a subject. To understand the role played by the analogies in *Fictionalizing Cities* is to rethink the separation of the two aspects, to reflect on the knowledge produced and the producing itself. The writing in *Fictionalizing Cities* is deemed to be a compromised product between the reality and the description of reality, fresh observations and explored knowledge, the ever-changing life and fixed stereotype, the society and its code, finally nature and culture.

Fictionalizing Cities carries out a kind of typological writing. And this typological writing is born at the moment when the subject and its codes are separated, when writing leaves its practical causes and embraces the possibilities of language. This moment of decisive division between the two worlds of reality and language is revealed by Barthes with his insight on literature descriptions.

‘in order to speak about it, the writer, through this initial rite, first transforms the ‘real’ into a depicted (framed) object; having done this, he can take down this object, remove it from his picture: in short: de-depict it (to depict is to unroll the carpet of the codes, to refer not from a language to a referent but from one code to another).’ (Barthes, 1974, 55)

Seemingly, *Fictionalizing Cities* has an awareness toward the 'unrolling of the carpet of the codes', which is reflected in its comments on Rossi' architecture typology, which argues that building types have delimitation:

'The analogy between types is in the field of form, that is the analogy consists in the incorporation in their form itself of a certain amount of content. They always have had a use; as they are not from conceptual design, but 'detached' from the urban texture […] if they are at all diverted from their previous function.'[73] (Wang, 2000b, 124)

However, this reflection turns out to be another piece of 'reference' the message of which is relativized to merely a gesture of speaking. It reads in Strauss's analogy between the form of myth and bricolage:

'[…] so far as form is concerned, there is an analogy between them, which the example of bricolage made it possible to define. The analogy consists in the incorporation in their form itself of a certain amount of content, which is roughly the same for all. The significant images of myth, the materials of the bricoleur, are elements which can be defined by two criteria: they have had a use, as words in a piece of discourse which mythical thought 'detaches' in the same way as a bricoleur, in the course of repairing them, detaches the cogwheels of an old alarm clock; and

[73] The original Chinese text: "类型的类似性是形式上的，但也指它们的形式本身上结合了一定量的内容。它总有一种用处，因为不是由概念设计出来，而是由城市的织体上"拆下来"；[……]只要它已经脱离了原先的功用。" (Wang, 2000b, 124)

they can be used again either for the same purpose or for a different one if they are at all diverted from their previous function.'[74] *(Lévi-Strauss, 1966, 35)*

Typological writing is always willing to accept the compromise between the aim and result, the final product of which is neither something 'vaguely imagined' nor 'preferred'. It gives up pursuing descriptional accuracy; it holds its 'indirect' position; it abandons the goal to enquiry the deep nature of things, but strategically stays on the surface of words. This indirect position is not unimportant, as it treats the Zhifeng Village as an imaginary being which declares its presence with absence. An imaginary being has no nature: its profile is general, its details fictionalized, and its sequence bricolaged. Finally, it might be fairly put that Zhifeng Village is a pseudonym name, fantasy, or synthetic artefact; it is a counterfeited space in which varied discourses cohabit. Its authenticity is less of the subject matter but more of the textual codes which are provisionally patched. This synthesized thing is comparable to Japan, which is of course totally different in all senses with this tiny village in China's Jiangxi province. But it seems there is no better summary than Barthes's 'confession' for more powerfully gasping this fictional entity.

'If I want to imagine a fictive nation, I can give it an invented name, treat it declaratively as a novelistic object, create a new Garabagne, so as to compromise no real country by my fantasy […] I can also - though in no way claiming to represent or

[74] The original Chinese text: *"[……]因为就形式而言，它们之间存在着类似性，'修补术'的例子使我们能够对此加以说明：这一类似性就是指在它们的形式本身上结合了一定量的内容，形式对于全体来说则大体是同一的。神话的指意形象，修补匠的材料，是可用两个标准加以规定的成分：这些成分有一种用处，就像神话思想从一段话语中'拆下来'的字词一样，修补匠在修理旧闹钟时也是用同样的方法拆下来它们的齿轮的；而且这些成分可以再被使用，不论是为了同样的目的，还是为了不同的目的，如果它们都根本脱离了先前的功能的话。" (Lévi-Strauss, 1987, 43)*

to analyze reality itself (there being the major gestures of Western discourse) – isolate somewhere in the world (faraway) a certain number of features (a term employed in linguistics), and out of these features deliberately form a system. It is this system which I shall call: Japan.'(Barthes, 1983, 3)

4.3.1.2. Fictional instances: 'manifesto'

Typological writing creates Zhifeng Village. A piece of anthropology report is converted to a fictional writing; the thesis instance case study is transformed into a space to which the discourses return. Typological writing makes the description intransitive, an empty gesture. The case study of the Zhifeng Village is no more than an excuse which invites discourses to participate in the narrative. In fact, this judgement is not only applicable to the description of the case study, but also to opinions in comments and evidence in references, to arguments in analyses and the original ideas in hypotheses, to the summary in conclusion and the stance in the literature review. In a word, typological writing empties all instances in *Fictionalizing Cities* and treats them as vehicles bearing the detached. In the abstract, *Fictionalizing Cities* claims its manifesto through Barthes's comment on the truth of writing:

'to design is not, by practical apparatuses, to enter into an easy relationship with an average of all possible users, it is to enter into a difficult relationship with our own architecture language which organizes the city.'[75] (Wang, 2000b, i)

[75] The original Chinese text: "城市设计并不是靠着一种工具性语言去与一切可能的使用者订定一种容易的关系，而是与我们用以组织城市的建筑语言本身订定一种艰难的关系。"(Wang, 2000b, i)

'it is precisely because to write is not to enter into an easy relationship with an average of all possible readers, it is to enter into a difficult relationship with our own language.'[76] *(Barthes, 2007, 12)*

And the goal of *Fictionalizing Cities* is claimed:

'It might have sought to articulate the conditions of urban design work's own birth or even of its own absence, to sketch out if not an independent science, at least a technique of the urban design operation.'[77](Wang, 2000b, i)

'Since its object is literature, it might have sought to establish the conditions under which a work is possible, to sketch out if not a science, at least a technique of the literary operation;'[78] *(Barthes, 2007, 15)*

'[…] not only do the writers themselves practice criticism, but their work, often, articulates the conditions of its own birth (Proust) or even of its own absence (Blanchot);'[79] *(Barthes, 2007, 23)*

Conclusively, the theme of *Fictionalizing Cities* is presented as:

'Finally, *Fictionalizing Cities* has one great subject: urban design itself.'[80](Wang, 2000b, 161)

[76] The original Chinese text: *"他之所以能够接受这些狭窄的限制，就正因为写作并不是藉着一种媒介（moyenne）与一切可能的读者订定一种容易的关系，而是与我们的语言本身订定一种艰难的关系："*(Barthes, 1998, 25)

[77] The original Chinese text: "它将试图建立一个城市设计作品所能产生的条件或它不产生的条件，如果不能勾勒出一门独立的学说轮廓，至少应提出一种城市设计的技巧工艺。"(Wang, 2000b, i)

[78] The original Chinese text: *"由于它（批评）的对象是文学，它应能设法去建立一部作品所能产生的条件，如果不能勾勒出科学的轮廓，至少也应提出一种文学创作的技巧[……]"* **(Barthes, 1998, 30)**

[79] The original Chinese text: *"不只是作家本人去当批评家，他的作品也常常显示它产生的条件(例如普鲁斯特的作品)，或者甚至显示这种不产生的条件（对白隆硕来说就是如此）。"***(Barthes, 1998, 43)**

'For Barthes's writing, with its prodigious variety of subjects, has finally one great subject: writing itself.'[81] *(Sontag, 1982, vii)*

And its theoretical stance is also illustrated:

'Emphasizing on going back to design itself means political positions lightly held, to regard politics as a kind of everywhere presence which has to be outwitted. Let us never be gripped by the project that is central for all true modernists: to try to fathom with everything the nature of 'the modern'.'[82] (Wang, 2000b, 163)

'Barthes regards politics as a kind of construction of the human (and intellectual) subject which has to be outwitted; in Roland Barthes he declares that he likes political positions 'lightly held.' Hence, perhaps, he was never gripped by the project that is central for Benjamin, as for all true modernists: to try to fathom the nature of 'the modern.''[83] *(Sontag, 1982, xxii)*

Manifesto and aim, theme and theoretical stance are the thesis instances constituting the general frame of *Fictionalizing Cities*. Seemingly they are more important than those trivial ones such as the comments, arguments, analyses etc. because the former establishes the basic skeleton of the thesis. However, from the perspective of discourse, the hierarchical relation among instances is invalid. Since those instances which are supposed to bear the more significant information or play

[80] The original Chinese text: "说到底，虚构城市指向一个大主题：城市设计本身。" (Wang, 2000b, 161)
[81] The original Chinese text: *"[……]因为巴特的写作虽然涉及万千主题，归根结底不过是一个大主题：写作本身。"* (Sontag, 1988, 182)
[82] The original Chinese text: "强调回到设计本身，就意味着一种轻松信奉的政治立场：对无处不在的政治以智克之。让我们不要为那种对一切现代主义者十分重要的计划左右：这就是不惜代价的寻求所谓'现代的本性'；" (Wang, 2000b, 163)
[83] The original Chinese text: *"巴尔特则把政治看作对人类(和思想)主体的一种压抑。对此必须以智克之。在《罗兰·巴特》一书中他宣称自己喜欢'轻松信奉的'政治立场。所以他或许从未被那种对本杰明来说以及对一切真正现代主义来说十分重要的计画左右过，这就是运探索'现代'的本性。"* **(Sontag, 1988, 196)**

the more vital programmatic functions are actually the equivalent transformation spaces as that of even the most trivial comment or analysis. For example, commenting on Bernard Tschumi's concept of event architecture, *Fictionalizing Cities* says:

'With a very precise designing language, Tschumi rightly disoriented the user of his building. Even if a paranoid user must choose just one interpretation, he would come to Tschumi's verse only at the end, having previously made God only knows what other choices. A fictive text must muddle the users' ideas, not regiment them.'[84](Wang, 2000b, 102)

'The title rightly disoriented the reader, who was unable to choose just one interpretation; and even if he were to catch the possible nominalist readings of the concluding verse, he would come to them only at the end, having previously made God only knows what other choices. A title must muddle the reader's ideas, not regiment them'[85].(Eco, 1985, 3)

And to the material diversity in the *Maison due Japon by* the French architect François Roche, it comments:

[84] The original Chinese text: "用一种相当精确的设计的语言，屈米让他的使用者迷失了方向。如果一个偏执的使用者一定要选择一个阐释——在他碰巧读到屈米上面这段话前一一他已经作过天知道什么样的其它选择。一个虚构的本文应该把用者的思绪搅乱而不是把它们聚拢。"(Wang, 2000b, 102)

[85] The original Chinese text: *"读者迷失了方向，他无法选择一种解读。即便他把握到了结尾诗句可能的唯名论解读——如果碰巧他一直读到这里的话——，他已经做过天知道什么样其他的选择。一个书名应该把思绪搅乱，而不是把它理清。"(Eco, 2010, 4)*

'The elements Roche scales, transforms, phrases and extracts are a few. But as soon as one's invented world has been furnished just a little, there is already the beginning of fictionalizing'.[86] (Wang, 2000b, 103)

'As you see, as soon as one's invented world has been furnished just a little, there is already the beginning of a story'.[87]*(Eco, 1985, 24)*

To highlight the enlightenment of the traditional Chinese gardens, *Fictionalizing Cities* even 'transforms' Barthes into the traditional Chinese garden.

'Each garden is the locus of all possibilities in the city, and also a kind of consciousness form of the urban scene: impersonal, subtle, wanting to unmask this world, no longer to interpret. It motivates the pure architecture element employed by each ordinary residence, but to make of consciousness itself a drug of formal logic, and thus accede to a vision of irreducible reality, to the great drama of clarity, to the prophetic love of varied people.'[88](Wang, 2000b, 164-65)

'Throughout his work Barthes projects himself into his subject. He is Fourier: unvexed by the sense of evil, aloof from politics, 'that necessary purge'; he 'vomits it up.' He is the Bunraku puppet: impersonal, subtle'.[89]*(Sontag, 1982, xxxii)*

[86] The original Chinese text: "罗什测量、转换、定位、提取的元素是不多的，但很少的东西就已填满一个世界，而这已经是虚构的开端，也是一有针对性的本文文体的开端。"(Wang, 2000b, 103)
[87] The original Chinese text: "*您看，只需很少的东西就可以把这个世界填充起来，而这已经是某个故事的开篇了。也是某种文体的开端，因为一个钓鱼人带给我的，应该是一个缓慢的、河流般的叙述节奏，与他的耐心等待相符的叙述节奏，但同时也是不耐烦的易怒的节奏。*"(Eco, 2010, 24)
[88] The original Chinese text: "每一座园林都是城市中一切可能性的汇聚之地，也是这样一种城市场景的意识形式：不具人格、飘忽不定：想要揭穿世界的真象，却不再去解释，而是运用着每一座普通住宅都在使用的纯建筑因素，由意识本身产生一种良药式的形式逻辑，从而接近一种不可归约的现实观，清彻澄明的人生戏剧并预言着不同的人对它的不同的爱。"(Wang, 2000b, 164-65)
[89] The original Chinese text: *"巴特在全部作品里都把自己投射入其主题中。他就是傅里叶：不为罪恶感所惑、疏远政治、'那种必要的清泻'，他于是'把它吐个干净'；他就是文乐戏中的木偶，不具人格，飘忽不定；"(Sontag, 1988, 204)*

'The monologue of A Lover's Discourse, [...] Barthes avows that he 'want to unmask, no longer to interpret, but to make of consciousness itself a drug, and thus accede to a vision of irreducible reality, to the great drama of clarity, to prophetic love''.[90] *(Sontag, 1982, xxxiv)*

'Barthes is the latest major participant in the great national library project, inaugurated by Montaigne: the self as vocation, life as a reading of the self. The enterprise construes the self as the locus of all possibilities',[91] *(Sontag, 1982, xxxiii-xxxiv)*

The last category of instances to be discussed is 'reference'. This instance is necessary since *Fictionalizing Cities* adopts the genre of thesis as the vehicle of its fictional writing. Therefore, academic references and quotations are still needed in *Fictionalizing Cities*. In its literature review, the structuralist approach in urban research is explained:

'And the 'reading' of the city's artificial facts, is not confined merely to a 'reading off' of facts from the concatenation of all that which is given. The 'reading' will have to develop itself with the aid of theoretical models-models that not only assist theory-building, but actually provide approaches to the structures of reality. In this sense, Lévi-Strauss correctly emphasizes that the structure itself will have to be constructed.

[90] The original Chinese text: *"[……]《情人话语的片段》中的独白表面上是一桩桩失恋故事，最后却以典型的巴拉图式的灵爱观而告终，结果低级的爱转化为无所不容的高级的爱。巴特自认，他'想要揭穿真相，不再去解释，而是由意识本身中产生一种良药，从而接近一种不可规约的现实观、清澈澄明的伟大戏剧和预言式的爱。'"* **(Sontag, 1988, 206)**

[91] The original Chinese text: *"[……]巴特是又蒙田倡导的伟大法国文学构想的最后一名重要的参与者，这个构想就是：以自我作为天职以及以生活作为对自我的一次解读。这一事业把自我解释为一切可能性的汇聚地：贪欲、不畏矛盾（无可失去，凡物可得）。"(Sontag, 1988, 205)*

In stating this as an expectation he aligns himself with von Neumann's and Morgenstern's Theory of Games (1944): Such models are theoretical constructs with a precise, exhaustive and not too complicated definition; and they must be similar to reality in those respects which are essential in the investigation at hand ... . Similarity to reality is needed to make the operation significant. '[92](Wang, 2000b, 16)

'Structuralism as endeavour is accordingly based upon practices and insights - not upon a genuine methodological theory. The 'reading' of facts is not confined merely to a 'reading off' of facts from the concatenation of all that which is given. The 'reading' will have to develop itself with the aid of theoretical models - models that not only assist theory-building, but actually provide approaches to the structures of reality. In this sense, Iévi-Strauss correctly emphasizes that the structure itself will have to be constructed. In stating this as an expectation he aligns himself with von Neumann's and Morgenstern's Theory of Games (I944):

Such models are theoretical constructs with a precise, exhaustive and not too complicated definition; and they must be similar to reality in those respects which are essential in the investigation at hand ... . Similarity to reality is needed to make the operation significant.'[93](Broekman, 1974, 10)

[92] The original Chinese text: "而对城市人为性的整体事实的"解读"，不只限于从一切与件的组合中'读出'事实。'读出'本身将必须借助理论模式来展开一一模式不仅有助于理论的构造，而且实际上为理解现实的结构提供了门径。在这个意义上，列维·斯特劳斯正确的强调：结构本身也将必须被构成。在作为一种期望说到这一点时，他把冯·纽曼和摩根斯坦的《博弈论》(1944 年)引为同道：'这类模式是具有精确、彻底和不太复杂的定义的理论构成物。它们必定在所从事的研究中的本质方面与现实类似……与现实的类似性对于使操作手续具有意义乃是必须的。'" (Wang, 2000b, 16)

[93] The original Chinese text: *"结构主义作为一种活动，因此就是建立在实践和识悟的基础上，而不是基于一种真正的方法学理论。对于事实的'读解'，不只限于从一切与件的组合中'读出'事实。'读解'本身将必须借组理论模式来展开——模式不仅有助于理论的构造，而且实际上为理解现实的结构提供了门径。在这个意义上，列维-斯特劳斯正确地强调说：'结构本身也必将被构成。'在作为一种期望说到这一点是，他把冯·纽曼和摩根斯坦的《博弈论》（1944 年）引为同道：'这类模式是具有精确、彻底和不太复杂的定义的理论构成物：它们必定在所从事的研究中的本质方面与现实类似……与现实的类似性对于使操作手续具有意义乃是必须的。'"(Broekman, 2003, 12)*

If one compares the two texts, the original text is divided by *Fictionalizing Cities* into two parts which play different instances: the author's argument and the quotation. Academic quotation requires the accurate separation between the original from the author and the referenced from others. This accuracy is violated here. Due to the practical reasons, *Fictionalizing Cities* has to maintain the thesis format. Thus, varied instances including 'reference' should be involved. The 'reference' here is of programmatic function (which is to distinguish), as well as imitation (which is to confuse the distinguished). And the two features are contradictory. Here is another case:

'But the emergence of language which accompanies the shift from animality to humanity, from nature to culture, is also a shift from affectivity to a state of reasoning, like Rousseau has put it: 'the first speech was all in poetry; reasoning was thought of only long afterwards'.'[94](Wang, 2000b, 110)

'But the emergence of language which accompanies the shift from animality to humanity, from nature to culture, is also a shift from affectivity to a state of reasoning, 'the first speech was all in poetry; reasoning was thought of only long afterwards' (Rousseau, 1783: 565).'[95](Leach, 1996, 49)

The argument here is more than the in/accuracy of the quotations. It concerns the contradiction in the quotations. The quotation marks in the academy writing system

[94] The original Chinese text: "伴随着动物性向人性转变和自然向文化转变的语言出现，人类也从表达感情状态转变到思维状态，如卢梭所说：'最原始的语言都是诗歌般的：推理只是较晚的思维。'"(Wang, 2000b, 110)

[95] The original Chinese text: *"伴随着动物性向人性转变和自然向文化转变的语言出现，人类也从表达感情状态转变到推理状态：'最原始的语言都是诗歌般的：推理只是较晚的思维。'（卢梭：《论语言的起源》，日内瓦，一七八三年）。"(Leach, 1988, 41)*

are to highlight the difference between the origin and imitation; contrarily, in *Fictionalizing Cities* it denies its programmatic function. The nature of quotation marks in *Fictionalizing Cities* is changed from a programmatic element to a code imitating the academic reference system. As the former, the quotation marks fulfil its normally practical use; however, as the latter, it imitates this norm. In a word, the quotation marks in *Fictionalizing Cities* mimic other quotation marks. It marks nothing but a gesture of quoting.

In imitation, the scientific writing procedure and its programmatic elements are parodied; the thesis is not taken as a reasoning process, but a literary genre in which what is relativized is the authority of knowledge. In *Fictionalized Cities*, there is no single piece of knowledge which is fictional. On the contrary, most of them come from contemporary 'classics' which have been widely read and discussed, which occupy undeniably significant positions in the current intellectual debate. No doubt, neither are they respected in a conventional manner. They are removed from their usual position and changed from the content of intellectual debate into materials subjected to the distortions. In a word, knowledge is degraded to a secondary position. What supplants it is language: writing replaces theorizing, fictionalizing takes the place of essaying, relativizing instead of reasoning. Barthes wisely reminds how knowledge is ambiguously handled in literature:

'Yet literature in this truly encyclopedic respect, displaces the various kinds of knowledge, does not fix or fetishize any of them; it gives them an indirect place, and this indirection is precious. […] The knowledge it marshals is […] never complete or final. Literature does not say that it knows something, but that it knows of something,

or better, that it knows about something […] In writing, knowledge ceaselessly reflects on knowledge, in terms of a discourse which is no longer epistemological, but dramatic'.(Barthes, 1979)

More generally, Barthes insists that a work of literature is a network of symbols. This view is also shared by Kristeva who comments: 'any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another'(1980, 66). Holding this formalist stance, Barthes states that a figure in a novel is not a biological being, but a space. It should not be understood from such perspectives as biographical facts, psychological motives, or behaviour consistency but the correlation of symbols. 'the person is no more than a collection of semes (inversely, however, semes can migrate from one figure in the text to another […])'(1974, 191). What Barthes highlights is the artificial nature of literary works. He suggests understanding the fictional figure as an operation whose mechanism has the least to do with the external factors surrounding the work. He explains:

'When identical semes traverse the same proper name several times and appear to settle upon it, a character is created. Thus, the character is a product of combinations […]'(1974, 67-68)

From this point of view, like language, literature discourses belong to everyone. An author is someone referencing rather than creating the codes. With its awareness towards language's sign nature, *Fictionalizing Cities* creates thesis instances like the figures in literary works. It imitates discourses and programmatic elements.

Essentially, it is a place through which discourses and the conventions of writing genre pass through. It is a stage for the performance of codes.

4.3.1.3. Redundant analogies: 'redistributed Barthes'

Typological writing is a special form of quotation, which constantly widens the range of analogies. And analogy in *Fictionalizing Cities* is the writing approach which separates the subject and its discourses by redistributing the latter to other subjects. In the text, it is more like the typological writing generates the analogies rather than the analogizing employs typological writing. Since *Fictionalizing Cities'* network of quotations has partially decided the content of the text, the analogies generated could be appropriate or inappropriate (for example the analogy between Barthes and the traditional Chinese gardens). This inappropriateness of analogy is of greater interest here. It is in the inappropriate analogies that the consistency of typological writing is manifested as an independent writing form from the written essay. The inappropriate analogies might be designated as redundant, which is a term referring to the analogies difficult to be justified by their contribution to the theoretical purpose.

Imitation produces the analogies in the Zhifeng Village description, and also shapes the opinion in 'comments'. When *Fictionalizing Cities* comments on Peter Eisenman's *Moving Arrows, Eros and Other Eros*, it says:

'In Eisenman's work, I notice a kind of 'objective'. His diagram does not interpret anything, only displays 'the literal' which is the austere, minimalist idea of

architecture. Or it can be ingeniously put that surface is as telling as depth.'[96](Wang, 2000b, 152)

Similar words are read in Susan Sontag's valuation on Barthes's literature and philosophical legacy.

'Many of Barthes's judgements and interests are implicitly affirmation of the aesthete's standards. His early essays championing the fiction of Robbe-Grillet, which gave Barthes the misleading reputation as an advocate of literary modernism, were in effect aesthete polemics. The 'objective,' the 'literal' – these austere, minimalist ideas of literature are in fact Barthes's ingenious recycling of one of the aesthete's principal theses: that surface is as telling as depth.'[97] (Sontag, 1982, xxvii)

The comment on a specific figure is reapplied to a piece of art work. Apparently, this analogy is less likely due to the necessity of reasoning, or the similarity of the subjects. Actually, Barthes becomes such a literati who is so admired that the account attributed to this French writer's intellectual brilliance is redistributed to many others, like in this case of Tong Jun[98] and Marcel Duchamp:

[96] The original Chinese text: "我在艾森曼的工作中看到一种"客观性"，他的"图解"什么都不图解，显现的只是"照图面理解"这类限制性严的、内涵最少的建筑观念，或者也可以巧妙的说：表面与深处同样有效。"(Wang, 2000b, 152)

[97] The original Chinese text: *"巴特的很多判断和兴趣无疑都是对唯美主义者的标准的肯定。他一些较早的文章为罗伯-格里叶的小说大肆鼓吹，巴特因此获得了引人误解的现代派拥护者的名声，实际上那些文章都是一些唯美主义的论辩。'客观性'、'照字面理解'这些限制性严、内涵最少的文学观念，实际上是巴特对唯美主义者主要论点之一的巧妙的重述：这就是，表面与深处同样有效。"(Sontag, 1988, 200)*

[98] Tong Jun (童寯 1900-1983), was a late Chinese architectural scholar whose significant research on the traditional Chinese Gardens is deeply admired by Wang.

'One ability affects me: in this disappointing era, figures like Duchamp and Tong Jun managed to maintain their peaceful pleasure, and practice 'the adventure of desire'. In daily lives, they collected a model of felicity from each thing they examined.'[99](Wang, 2000b)

The three figures: Barthes, Tong Jun, and Duchamp, are the combinations constituted by the same semes which travel from one text to the other. Sontag also writes:

'Much of Barthes's work is devoted to the repertoire of pleasure – 'the great adventure of desire,' as he calls it in the essay on Brillat-Savarin's Physiology of Taste. Collecting a model of felicity from each thing he examines, he assimilates intellectual practice itself to the erotic.'[100](Sontag, 1982, xxii)

When *Fictionalizing Cities* compares the worldview held by the criticised orthodox architecture and the more favoured linguistics turned architecture, they are personified as two literati: Paul Satre and Barthes.

[99] The original Chinese text: "有一种能力让我感动：在这个令人失望的时代，象杜尚和童寯那样的人却能保持平实的快乐，实践"欲望的历险"，在日常生活中，从自己研究的每件事物中收集一种快乐的型式。"(Wang, 2000b, 158)

[100] The original Chinese text: *"巴特的很多著作都呈现出快乐的面面观，他在论述布里阿——萨瓦林：《关于趣味的生理学》的文章中把这种快乐称作'欲望的伟大历险'。他从自己所研究的每件事物中收集一种快乐的型式，把思想实践本身比作情欲行为。"(Sontag, 1988, 195)*

‘Compared with the orthodox architecture having the bon enfant view of the world, my appreciated view is ‘irrevocably complex, self-conscious, refined, irresolute.’ (words by Barthes).’[101](Wang, 2000b)

‘Perhaps the most striking difference between Sartre and Barthes is the deep one, of temperament, Satre has an intellectually brutal, bon enfant view of the world, a view that wills simplicity, resolution, transparency; Barthes’s view is irrevocably complex, self-conscious, refined, irresolute.’[102](Sontag, 1982, xxi)

Every discourse has ‘a use’ which does not necessarily serve the theoretical purpose properly. In *Fictionalizing Cities*, the similarity is dual. It is between the subjects and predicates. And the two parts never manifest simultaneously. In most occasions, it is through the similar predicates that the similarity among the subjects is supposed. To put it more precisely, the association between the subjects is something left by writing to be assumed in reading. In the Zhifeng Village’s case, the similarity between those primitive tribes around the globe and the old Chinese village is perhaps more likely to be agreed. After all, they are generally the same anthropological category. But when Eisenman’s *Moving Arrows, Eros and Other Eros* is analogized to the personality of Barthes, this agreement is difficult to be achieved. The less appropriate associations between the subjects are noticed by Wang’s Chinese critics. And Liu Dongyang is one of the few who paid serious attention to it. He ascribes the inappropriate associations in *Fictionalizing Cities* to Wang’s ‘misreading’ of others’

[101] The original Chinese text: “与传统建筑学天真的世界观相比，我赞同的世界观‘则是无可改变的复杂、自我专注、典雅、不求决断’（巴尔特语）。”(Wang, 2000b, 154)

[102] The original Chinese text: *“萨特和巴特之间最显著的区别或许是气质上的深刻差异。萨特具有一种理智上专断而又天真的世界观，这种世界观渴望的是简单、决断、一目了然。巴特的世界观则是无可改变地复杂、自我专注、典雅、不求决断。”(Sontag, 1988, 194)*

text. In his article *Fatti Urbani: a Différance in both architectural text and texture between Aldo Rossi and Wang Shu*, Liu discusses Wang's 'misreading' of Rossi.

'Wang Shu's PhD dissertation – '*The Fictional Cit*y'[103] – by and large, relies upon his close reading of Aldo Rossi's key text '*L'architettura della città*', […] the author of this article hopes to shed light on the differences and commonalities between Rossi and Wang Shu's idea of what architecture ought to be deep in their thoughts'. (Liu, 2013b)

With Liu's careful tracing through history and changed contexts, Wang's 'misreading' is unfolded as a process. His essay starts with the original meaning of Rossi's *fatti urbani* and ends with how 'Rossi becomes almost another person in Wang Shu's writing' (2013b). In the beginning, Liu compares the English, Japanese and two Chinese translations of Rossi' *The Architecture of the City*. He asserts that the translation difficulty is due to the rich meaning of *fatti urbani* and Rossi's ambiguous definition. In order to pin down the ambiguity of this phrase, Liu goes back to the thirty-one referenced authors in the first chapter of *The Architecture of the City*. Moreover, he rebuilds the 1950-1960s atmosphere of architecture academia in Italy which is believed to be an important cultural background to understand Rossi's writing (Liu, 2013b). This kind of historical investigation goes on until Liu offers the whole picture of what he calls the semantic 'différance' of this phrase *fatti urbani*. In his next move, Liu pointed out Wang's conceptual mistakes:

[103] *The Fictional City* is Liu's own translation of the Chinese title of Wang's PhD thesis, which is different from the translation *Fictionalizing Cities* adopted in this piece.

‘Wang Shu […] believes Rossi himself purposed the concept that the city ‘is’ a piece of artwork; however, no matter in the Italian, English or Taiwanese translated version, Rossi only took ‘the features of artwork’ as an aspect of the urban artefact’. (2013b)

Following that, he reminds the reader of conceptual shifts: ‘In *Fictionalizing Cities*, Rossi’s statement ‘the city as a kind of artwork’ gradually becomes in Wang’s essay ‘artwork’, ‘art autonomy’, ‘sign autonomy’. And ‘In the process that Rossi was extravagantly treated as a semiologist, ‘eidos’ in Russian formalism, ‘structure’ held by structuralist, ‘signs, signification and text’ of Barthes are all blended with Rossi’s type’(2013b). It is Wang’s conceptual mistake that leads to the distorting: ‘Rossi becomes such a person whose urban research actually asserts a kind of thought separating structure and function’(Liu, 2013b). Additionally, as a well-trained scholar, Liu gives Wang’s distortion a context. He compares Wang’s ‘misreading’ with others’ reading/misreading on Rossi. He says Wang goes to linguistics; Rafael Moneo instead ‘turns to biology’; Peter Eisenman ‘rated Rossi’s book mainly for its paradoxical attitude toward modernism, being critical and receptive all at once’. Louis Lobsinger explains ‘why Rossi’s book in the American context had been treated as a manifesto for ‘autonomous architecture’’(2013b). By doing so, Wang’s distortion is deemed as positive and creative, since after all, it is theoretically purposed and strategically valuable. Liu puts that in a conclusive tone ‘one has to admit that Wang’s observations on Rossi’s ideas have been both penetrating and insightful’ (2013b).

Liu's analysis of Wang's reading on Rossi heavily relies upon context: the historical context of Rossi's text from which comes the author's intention; and the historical context of the readingd on Rossi which offers a meaning for Wang's particular 'misreading'. Based on the two contexts Liu's conclusion is of judgment: Wang is misreading, and it is also about valuating: this misreading is constructive. But Liu's historical approach has its own disadvantages. First of all, in Liu's approach, Wang's misreading of Rossi is taken as an isolated case. It is handled as the missing of proper logical procedure, rather than calling for investigating the systematic features of *Fictionalizing Cities'* language. Secondly, in *Fictionalizing Cities* not all 'misreadings' are theoretically purposed nor are they meaningful. In other words, just a few of them are constructive in building new ideas. And only on those 'creative' misreadings, Liu's approach has something to say. Otherwise, the 'misreadings' are pure mistakes, meaningless carelessness, or just mysterious defaults.

Nevertheless, in the two cases: the Zhifeng Village case study and the comment on Eisenman's work, there seem to be a degree of change in terms of to the analogies' appropriateness. But only when the analogies are judged based on certain facts can there be an in/appropriateness debate. Without the judgment responsible for knowledge, analogy is just a form which associates things. And this associational form is autonomous, which is not necessarily responsible for the consequence of its action. It is the similarity of predicates that assumes that of the subjects. More exactly, it is the analogy that produces possible knowledge, rather than the latter drives the former. And there are significant differences between the similarity of the subjects and predicates. In scientific writing, the similarity of subjects is based on reasoning. It is the outcome of reasonable comparison as well as

the point of departure of the later operations. It is spoken out as a judgement which will participate in the logic procedure. Differently, in *Fictionalizing Cities* the similarity of predicates is performed by visually identical words. It never denotes the judgement directly, but only connotes something more than that by exhibiting the physical condition of judgement. After all, there would be many possible ways to interpret why Barthes's personality is analogous to traditional Chinese gardens, Eisenman's instalment, a Chinese architecture scholar and one of the most iconic figures in modern art history.

The close reading suggests that in *Fictionalizing Cities* the superficial similarity of the written words is prior to and more fundamental than that of the subjects. Although Liu explains Wang's 'misreading' of Rossi is based on unproved analogies, his approach would be less capable of dealing with those redundant analogies. What is central in Liu's reading of *Fictionalizing Cities* is knowledge. And his approach still holds the bond between knowledge and discourses. In that sense, he mistakenly reads a piece of typological writing as scientific writing, a fictional text as an essay.

In a word, typological writing is responsible for the redundant analogies. And it is in the redundant analogies that those things sharing seemingly less homogenous ground are associated. The redundant analogies seem to be arbitrary and confusing, but at the same time, it enables a poetic reading. The analogous things are not linked by the obvious logic link. On the contrary, they leave the voids for thinking. Strauss claims that 'behind all sense there is a nonsense' (Leach, 1996, 42). The poetic sense of *Fictionalizing Cities* does not come from the logic process but the illogic juxtaposition of things.

4.3.1.4. Dialogism: 'the six formulation rules of the Chinese city'

Fictionalizing Cities juxtaposes the fragmentary voices. Between these voices, there are intervals where the determination of causality is temporarily removed. None of these voices is dominant. On the contrary, the cohabitation of non-exclusive voices enables a sort of dialogue in *Fictionalizing Cities*. It is vividly illustrated by 'the six formulation rules of the Chinese city'. According to the author, the six rules are inspired by the ancient Chinese dictionary *Shuowen Jiezhi*, and its 'six scripts' are useful in understanding the formulation principles of the 'texture city' (see section 3.2.4.2). Here, the six principles are reread, not on what they say but the gesture behind what is said. The previous four pieces 'convenienia', 'emulation', 'analogy' and 'sympathies' speak to Foucault's *The Order of Things*; the last two 'jiajie' and 'zhuanzhu' launch a multilateral talk.

4.3.1.4.1. 'the six formulation rules of the Chinese city'

i. 'First of all, convenientia, parallel 'simple indicatives'. It denotes the 'adjacency' of places, from which arises the communication of properties between two architectural fragments, or 'empty theatres'. The degree of 'adjacency' corresponds with that of similarity.'[104] (Wang, 2000b, 141)

'First of all, convenientia. It denotes to the 'adjacency' of places, from which arises the communication of properties between two things. The degree of adjacency corresponds with that of similarity'[105].(Li, 1996, 172)

[104] The original Chinese text: "第一种与'指事'对应，是"近便"，意思是空间位置的'邻近'，两个建筑片断，'空的剧场'，由'邻近'而使属性渗透类似，邻近的程度也就是类似的程度；" (Wang, 2000b, 141)

[105] The original Chinese text: *"第一种是'近便'（Convenientia），意思是空间位置的'邻近'，两件事物由于'邻近'而使属性类似，邻近的程度也就具是类似的程度。"(Li, 1996, 172)*

★ Li Youzheng[106] summaries Foucault's argument on the épistème of the seventeenth-century in Europe. Foucault said that 'Up to the end of the sixteenth-century, resemblance played a constructive role in the knowledge of Western culture' (2005, 19). And there are four kinds of similarity be it: '*convenientia'*, '*aemulatio'*, '*analogy'*, and '*sympathies'* which 'tell us how the world must fold in upon itself' (Foucault, 2005, 29). ★★ Analogy: *convenientia* – simple indicative. The former belongs to the four categories of resemblance; the latter is one of the six formulation rules of Chinese characters dating back to the second-century. The adjacency of the two terms leads to the exchange of the two whole sets of discourses behind them, *The Order of Things* and *Explaining Graphs and Analysing Characters.* It even could expand to the two different historical periods, national languages, and civilizations which are conventionally believed as heterogeneous. What is between *convenientia* and simple indicative is left empty, a place generating interpretations.

ii. 'The second, corresponding to 'pictograms', is 'aemulation': a sort of 'convenience' that has been freed from the spatial adjacency. In the city, two formulation units, or 'empty theatre', are able to interplay from a distance. There is something in emulation of the reflected object and the mirror.'[107](Wang, 2000b, 141)

'The second form of similitude is 'aemulatio': a sort of 'convenience' that has been freed from the spatial adjacency. Two things are able to interplay from a

[106] Li Youzheng (李幼蒸) is a Chinese scholar whose field is western philosophy research. His interest is in semiotics and has translated wild range of works by Barthes, Brokeman, Strauss and books on structuralism.

[107] The original Chinese text: "第二种与'象形'对应的是'模照'，即不创建于空间相邻的那种近便，两个构造单位，'空的剧场'，可以在城市中间隔一定的距离而相互作用，有如物件与镜子关系。" (Wang, 2000b, 141)

distance. There is something in emulation of the reflected object and the mirror'[108]*.(Li, 1996, 173)*

★ Analogy: *aemulatio*-pictograms. Different from such analogies as the primitive tribes and the Zhifeng villagers, in which the analogy between the subjects is implied. Here the analogy is directly spoken out. They are different analogy types. In the primitive tribes-Zhifeng villagers analogy, one subject is absent and another is present. The absent/present polarities formulate *Fictionalizing Cities'* paradigmatic dimension on which, two replaceable subjects are never manifested at the same time. Accordingly, the primitive tribes-Zhifeng villagers analogy is paradigmatic. Nevertheless, the analogy of the concept *aemulation* and pictograms is claimed as a statement. By doing so, the two subjects are combined in a sequence and manifest simultaneously in the text's narrative process. Their combination defines the text's syntagmatic axis. And the *aemulation*-pictograms analogy is syntagmatic.

In both the paradigmatic and syntagmatic analogies, there could be and is a certain process between the subjects. In the paradigmatic analogy, the discourses are physically identical, which suggests all possible processes between the subjects. In this situation, it is the subjects' replacement allows their possible processes to be constructed. The distinctions (in the process) between the subjects are secondary to their similarities (in replacement). It can be put that on the paradigmatic axis, the discourses are primarily homogenous. Differently, in the syntagmatic analogy, the subjects are already in a process, in which the distinction between subjects is the primary factor. It is just at the end of this process, the similarity between subjects is

[108] The original Chinese text: "*第二种是'模照'(aemulatio),即不创建与空间相邻的那种近便。两个事物可以间隔一定距离而遥相作用,如物件与镜子的关系。*"(Li, 1996, 173)

represented. Therefore, the discourses are first of all of heterogeneity on the syntagmatic axis. In *Fictionalizing Cities*, Discourses' homogeneous and heterogeneous characters make them different categories (*Figure 4-1*).

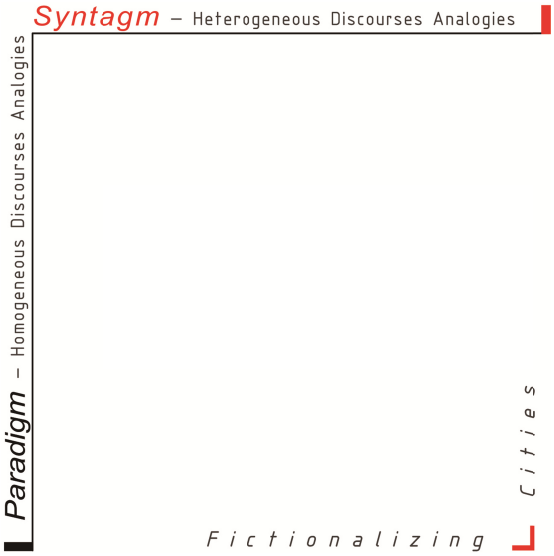


Figure 4-1. The syntagmatic and paradigmatic axes of *Fictionalizing Cities*
It shows that the homogeneous discourses analogy formulates *Fictionalizing Cities'* paradigmatic axis, and the heterogeneous discourses analogy builds the text's syntagmatic axis.

iii. 'It is 'emulation' that facializes the language formulation of the city, which is like an onion, the layers stripped away, there is no secret nature. Its heart is nothing other than 'the meaning is lost at somewhere else.'[109](Wang, 2000b, 141)

'Structural analysis does not move towards the discovery of secret meanings: a work is like an onion, Barthes writes, 'a construction of layers (or levels, or systems), whose body contains, finally, no heart, no kernel, no secret, no irreducible principle, nothing except the infinity of its own envelopes which envelop nothing other than the

[109] The original Chinese text: "正是'模照'关系使城市的语言构成开始表皮化，如一棵葱，一层层剥下去，并无什么隐密的本质，其中心只是'意义被丢在别处'；" (Wang, 2000b, 141)

unity of its own surfaces' (Le Bruissement de la langue, p. 159/99)'[110]*.(Culler, 2002, 69)*

'In another word, the undertaking of phenomenologists is like Ibsen's drama character Peer Gynt's stripping away the layers of an onion. In the heart, it is 'empty', it is 'enlightenment''[111]*(Xu, 1995, 157).*

★ The two authors, Culler and Hsu Chilin[112] speak about their understanding of Barthes's *Le Bruissement de la langue* and *Camera Lucinda: Reflections on Photography*. ★★ Dialogue. 'Emulation' and 'is like an onion, the layers stripped away' are the marks indicating two larger groups of discourses. And the contiguity of the present discourses suggests that of the absent corpuses centralizing Foucault and Barthes's writings. In the syntactic sense, the two present discourses are associated into a process. But in the causal sense, this process also asks for a logical procedure involving the absent corpuses. At least, the missing reasoning procedure makes the contiguity of the two corpuses unstable. The process between the quoted words is not closed. It enables a dialogue among the two corpuses.

iv. 'The third form of similitude, corresponding to 'phono-semantic compound characters', is 'analogy', in which 'convenience' and 'emulation' are superimposed. Like the latter, 'analogy' makes possible the confrontation of resemblances across space among urban formulation units, in the manner of an echoing sound; but it also,

[110] The original Chinese text: *"结构分析不导向隐秘意义的发现，一部作品就像一颗葱，巴特写道：'一个诸层次（诸层次或诸系统）组成的构造，其体干最终不包含中心、内核、隐秘物、不可还原的原则，除了它本身无限多得包层以外，别无所有，它所包含的不过是自身诸表层的统一体。'"(Culler, 1992, 68)*

[111] The original Chinese text: *"换言之，现象学这的行动即如易卜生笔下戏剧人物皮尔金特（Peer Gynt）剥洋葱，一层层地剥，直至中心，是'空'，是'悟'。"(Xu, 1995, 157)*

[112] Hsu Chilin (许绮玲), Professor and Chairman of the Department of French, National Central University. In 1995, she translated *Camera Lucinda: Reflections on Photography*.

like the former, promotes them to be adjacent contingent on their figurative similarities.'[113] (Wang, 2000b, 141)

'The third form of similitude is 'analogy', in which 'convenience' and 'emulation' are superimposed. Like the latter, 'analogy' makes possible the confrontation of resemblances across space; but it also, like the former, promotes them to be adjacent'[114]. (Li, 1996, 173)

★ Syntagmatic analogy: *Fictionalizing Cities'* 'six formulation rules of the Chinese city' – *Explaining Graphs and Analysing Characters'* 'six scripts'. The two contiguous contexts enable the analogy on the text's syntagmatic axis. This analogy needs further elaboration for being a logic component. Here, what matters is not the ellipsis treatment but the repetition of ellipses which signifies the text's non-autonomous character. On the horizontal axis, the analogy of subjects is inviting other texts. ★★ Paradigmatic analogy: on the text's paradigmatic axis, there is the similarity between the surfaced subject ('six formulation rules of the Chinese city') and the under-surface subject (the seventeenth-century European épistème). This analogy is not autonomous either. It is even impossible to be a process (since one polarity is present, another absent). Thus, the vertical analogy is more fundamental as a tool to associate subjects. The absence of process opens all possible processes, be it casual or associative. ★★★ Analogy enables dialogue. What is shared by the paradigmatic and syntagmatic analogies is that none of them is self-consistent. It

[113] The original Chinese text: "第三种是'类比'对应于'形声'，它是前两种相似方式的叠加，它象'模照'一样使不同的构造单位在城市中遥相比照，如声音之回响，同时又因其形似而邻近，"(Wang, 2000b, 141)

[114] The original Chinese text: *"第三种是'类比'（l'analogie）。它是前两种相类方式的叠加，它像模照一样使万物遥相比照，同时又使它们邻近。"(Li, 1996, 173)*

results in a conversation among discourses vertically as well as horizontally (*Figure 4-2*).

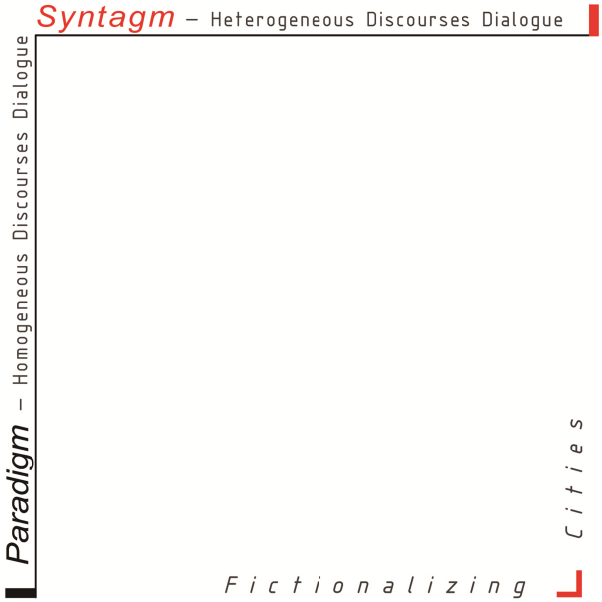


Figure 4-2. The dialogues in *Fictionalizing Cities*
It shows that the homogeneous discourses dialogue on *Fictionalizing Cities'* paradigmatic axis, and the heterogeneous discourses dialogue on the text's syntagmatic axis.

v. 'It explains why almost identical buildings appear in different locations in the city. What differs among them is the intertextuality between the particular scenes. It demonstrates as well how a historically non-existing building can be set into a city as if it is always there. After Aldo Rossi wrote *The Architecture of the City*, he outlined the hypothesis of 'analogous city'. He gave the example of the eighteenth century Canaletto's fantasy view of Venice in which Palladio's three projects are set next to each other and described as if the painter were rendering an urban scene he had actually observed. The Palladian monuments, which are like proper names, constitute an analogous Venice formed of specific elements associated with the history of both architecture and the city, and are capable of demonstrating a hypothesis for a theory of architectural design: 'in which the elements were pre-

established and formally defined, but where the significance that sprung forth at the end of the operation was the authentic, unforeseen, and original meaning of the work'.'[115](Wang, 2000b, 141-42)

'After I wrote this book and from the concepts I postulated in it, I outlined the hypothesis of the analogous city, in which I attempted to deal with theoretical questions concerning design in architecture. In particular I elaborated a compositional procedure that is based on certain fundamental artifacts in the urban reality around which other artifacts are constituted within the frame work of an analogous system. To illustrate this concept I gave the example of Canaletto's fantasy view of Venice, a capriccio in which Palladio's projects for the Ponte di Rialto, the Basilica of Vicenza, and the Palazzo Chiericati are set next to each other and described as if the painter were rendering an urban scene he had actually observed. The three Palladian monuments, none of which are actually in Venice (one is a project; the other two are in Vicenza), nevertheless constitute an analogous Venice formed of specific elements associated with the history of both architecture and the city. The geographical transposition of the monuments within the painting constitutes a city that we recognize, even though it is a place of purely architectural references. This example enabled me to demonstrate how a logical-formal operation could be translated into a design method and then into a hypothesis for a theory of architectural design in which the elements were pre-established and formally defined,

[115] The original Chinese text: "这就是为什么几乎是完全相同的建筑可以同时出现在城市中的不同位置，其区别取决于所处具体场景的本文间性，也说明原本不存在的一座建筑，如何可能被填补进一座城市，就象它一直在那里一样。阿尔多·罗西在《城市建筑》一书之后，也提出了"类比的城市"这个假设，并举十八世纪画家卡纳雷多的威尼斯憧憬为例，画家把帕拉第奥的三座建筑画在一起，正如同是他所观察到的真实的都市整体中的局部一样。正是帕拉第奥建筑如专用名词一般和威尼斯城以及与建筑语言本身的相似关系，可能构成威尼斯的一个"城市类比"，并能做为城市设计理论的假设：'设计过程中的元素都是既定的而且在形式上也极为明确，不过元素的意义则因设计手法才会显现，透过设计手法才能赋予作品真正的、出乎意料之外的和原创性的意义'。"(Wang, 2000b, 141-42)

but where the significance that sprung forth at the end of the operation was the authentic, unforeseen, and original meaning of the work'[116]*. (Rossi, 1999, 166)*

★ The quotation marks separate the text in *Fictionalizing Cities* into two parts: argument and quotation. The former is supposed to be the original and the latter a copy. Therefore, the quotation marks in the text are two contradictory actions. Firstly, it follows the academic reference system to differentiate the original and copied texts; and secondly, it imitates the academic reference system to deny its ability to distinguish the origin and copy. In the first action, the quotation mark highlights the copy; in the second, it is the copy. For *Fictionalizing Cities*, what is more significant than the in/accuracy of quotations is the gesture of quoting which maintains the format of the thesis.

vi. 'The fourth, corresponding to the compound indicatives, is 'sympathies'. Here, no distance has been laid down, no links prescribed, and sympathy plays in a free state. And it excites the things of the world to movement and can draw them together. The previous three forms of resemblance are all included in sympathies,'[117](Wang, 2000b, 142)

'The fourth is 'sympathies'. Here, no distance has been laid down, no links prescribed, and sympathy plays in a free state. It can traverse the vastest spaces in

[116] The original Chinese text: *"基于此原因，在完成本书之后我乃提出了'类比城市'这个假设，希望能借此讨论建筑设计的理论性问题，换言之，讨论以都市实体的一些基本的人为事实为基础而进行的设计程序，而且在都市实体的周遭也将依循着某种类比系统构成其它的人为事实。我曾举卡纳雷多和对威尼斯的憧憬图（保存于 Parme 博物馆）做例子说明上述的想法，在黎亚多桥两侧出现了帕拉底欧的巴士利卡教堂和奇艾黎卡第宫，画家将这些建筑画在一起，正如同是他所观察到的真实的都市整体中的局部一样。帕拉底欧的三栋纪念性建筑（其中之一为设计案而已），透过与建筑史以及威尼斯的发展史之间密切相关的元素，同样也能构成威尼斯的一个城市类比。把纪念性建筑做地理上的变动所创造出来的城市，由于建筑本身纯粹的价值能在场所中保存下来，使我们感到非常熟悉，卡纳雷多的这幅画说明了形式逻辑的手法如何能转化成设计方法，并能作为建筑设计理论的假设：设计过程中的元素都是既定而且在形式上也极为明确，不过元素的意义则因为设计手法才会显现，透过设计手法才能赋予作品真正的，出乎意料之外的和原创性的意义。"*(Rossi, 1992, 156)

[117] The original Chinese text: "第四种是'感应',与'会意'相对应，它无需距离和联结的条件而自由发挥作用，其力量在于万物的运动与聚合。前三种相似方式都包容在感应之中，"(Wang, 2000b, 142)

an instant, and be brought into being by a simple contact. And it excites the things of the world to movement and can draw them together. The previous three forms of resemblance are all included in sympathies,'[118]*(Li, 1996, 173)*

★ The heterogeneous discourses dialogue between 'the six formulation rules of the Chinese cities' and the 'six scripts'. ★★ The homogeneous discourses dialogue among the 'six rules' and the seventeenth-century European épistème.

vii. 'which is especially true in the making of traditional gardens. It is reasonable to put that, the traditional Chinese gardens in cities like Suzhou are the language laboratory enabling the city's free growth.'[119](Wang, 2000b, 142)

★ A piece of parenthesis, which alienates the context of the parodied (it implies the seventeenth-century European épistème is true in traditional Chinese gardens making). In *Fictionalizing Cities'* own phrase, it signifies 'zhuanzhu', a mean to create by imitating (see section 3.2.4.2). The text does not only denote the city which is external to it but also connotes its own inner language character.

viii. 'The above four formulation principles construct the language autonomy of the Chinese city, of which we often negatively designate as 'the programmatic'. But what is easy to be ignored is that it is the opposite of professional or academic architecture: professional or academic architecture internalizes execution (which they have, or believe themselves to have, mastered) and purpose (for the sake of perfect building). As a result, it pays little attention to language, nor the corporeal

[118] The original Chinese text: *"第四种是'感应'（sympathies）,它无需距离和联结的条件而能自由地发挥作用，即可瞬息万里，又可一触成物，其力量在于使万物运动和聚合。前三种相类似方式都包容在感应之中。"(Li，1996, 173)*

[119] The original Chinese text: "集中体现在园林的营造上。可以说，园林在苏州那样的城市里，即是关于城市本身自由成长的语言实验室。"(Wang，2000b，142)

materiality; one the other hand, since the unknown beings it delights in representing have a reality which is timeless and independent of circumstances, the programmatic construction concentrates on the execution and language itself which thus become a part of the signifying.'[120] (Wang, 2000b, 142)

'Finally, primitive art is the opposite of professional or academic art. Professional or academic art internalizes execution (which it has, or believes itself to have, mastered) and purpose ('art for art's sake' being an end in itself). As a result, it is impelled to externalize the occasion (which it requires the model to provide) and the latter thus becomes a part of the signified. Primitive art, on the other hand, internalizes the occasion (since the supernatural beings which it delights in representing have a reality which is timeless and independent of circumstances) and it externalizes execution and purpose which thus become a part of the signifying'.[121](Lévi-Strauss, 1966, 29)

★ The homogeneous dialogues of the discourses expand among the corpuses behind *Fictionalizing Cities*: *Explaining Graphs and Analysing Characters, The Order of Things, and The Savage Mind.*

[120] The original Chinese text: "上面四种原则构成了中国城市的语言自足体。我们通常贬义的称之为"程式化"的东西，但我们容易忽略是，它是专业和学院建筑学的对立面：专业和学院建筑学使制作过程(它已经或相信自己已经掌握了)和目的(为了完美的建造)内在化了。这使它很少注意语言和物质性的材料本身：另一方面，程式化营造乐于表现不可知的存在具有一种无时间性和独立于外界影响的性质，从而专注于做为记号一部分的制作过程和语言本身，"(Wang, 2000b, 142)

[121] The original Chinese text: *"最后，原始艺术是专业或学院艺术的对立面：专业或学院艺术使制作过程（它们已经或相信自己已经掌握了）和目的（'为艺术而艺术'本身成了目的）内在化了。结果它不得不使机因外在化（它需要模特儿来提供词机因），因而机因就成了所指者的一个部分。另一方面，原始艺术使机因内在化（因为它乐于去表现的超自然存在，具有一种无时间和独立于环境的性质），并使因此而成为能指者的一个部分的制作过程与目的外在化。"(Lévi-Strauss, 1987, 37)*

ix. 'Meanwhile, it exploits skillfully the contingency of execution.'[122] (Wang, 2000b, 142)

'The other feature characteristic of non-representational painting is its methodical exploitation of the contingency of execution, which is claimed to afford the external pretext or occasion of the picture.'[123] (Lévi-Strauss, 1966, 29)

★ The italics are a footnote in *The Savage Mind*, which 'defining the non-representational painting'. ★★ Homogeneous discourses dialogue.

x. 'Correspondingly, there are no resemblances without signatures which make invisible properties to be visible through marks. Moreover, the signature and what it denotes are of exactly the same nature. Thus, it opens the space of free association. Some people might say the world of similarity can only be a world of signs, the knowledge of which is of poverty-stricken character, as it can be fixed only by another similitude rather than the unattainable nature. To search for the meanings of urban objects is to bring to light a kind of resemblance. To search for the law and techniques governing signs is to discover the things that are alike. This knowledge condemns itself to never knowing anything but the same thing. His city is just a 'closed-off universe'.' [124](Wang, 2000b, 142)

'Meanwhile, there are no resemblances without signatures which make invisible properties to be visible through marks. Moreover, the signature and what it

[122] The original Chinese text: "并对加工过程中的偶然因素技艺高超的加以利用 。"(Wang, 2000b, 142)
[123] The original Chinese text: *"非具象性绘画的另一特征是它对绘制过程的偶然性因素从方法论上加以利用，这被说成是赋予画以外在的动机或机因。"(Lévi-Strauss, 1987, 38)*
[124] The original Chinese text: "与之配合，相似方式是通过'记号形象'起作用，使隐而不见的事物性质通过可见特征显示出来，并认为，标志者的记号形象与被标志者在性质上一样，这就打开了自由联想的空间。也许有人会指出，相似方式的世界只能是记号的世界，它那不求本质的世界使它所能包容的知识十分有限，寻求城市中事物的意义就是去阐明一种相似关系，寻求支配记号的法则和技巧就是去发现诸相似的事物，这种知识注定只能发现相同的东西，人所有的城市只是一个'封闭的世界'。"(Wang, 2000b, 142)

denotes are of exactly the same nature. Foucault said 'the world of similarity can only be a world of signs'. A knowledge of similitudes is founded upon the unearthing and decipherment of these signatures.

Foucault summarised: 'Let us call the totality of the learning and skills that enable one to make the signs speak and to discover their meaning, hermeneutics; let us call the totality of the learning and skills that enable one to distinguish the location of the signs, to define what constitutes them as signs, and to know how and by what laws they are linked, semiotics: the sixteenth-century superimposed hermeneutics and semiotics in the form of similitude. To search for meaning is to bring to light a resemblance. To search for the law governing signs is to discover the things that are alike.' By positing resemblance as the link between signs and what they indicate, Foucault put that, sixteenth-century knowledge condemned itself to never knowing anything but the same thing. It is of poverty-stricken character. What man has is a 'closed-off universe'.'[125]*(Li, 1996, 173)*

★ Homogenous discourses dialogue.

xi. 'However, without 'jiejie' and '*zhuanzhu*' to talk about the Chinese city's language formulation is incomplete. They are the two points that stress the self-dissolving and self-liberating in the urban design semiotics.'[126] (Wang, 2000b, 142)

[125] The original Chinese text: *"同时，相似方式是通过'外征'（signature）起作用的，外征使隐而不显的事物性质可以通过可见特征显示出来，作为标志者的外征与被标志者的性质上完全一样。福柯说，相似方式的世界'只能是记号的世界'，对这个世界的知识就是建立于对这些记号的揭示和解释的基础上的。*

福柯总结说：'让我们把能使人记号说话和发现其意义的学问和技巧的总和叫做解释学；让我们把赖人们区分记号的位置，确定记号的组成，了解记号联结法则的学问和技巧的总和叫作符号学：16 世纪把解释学和符号学都叠加在相似关系的形式中了。寻求意义就是去阐明一种相似关系。寻求支配记号的法则就是去发现诸相似的事物。'由于把相似关系当做联接记号和其所指物的方式，福柯说，16 世纪的知识注定只能知道相同的东西，知识也就十分有限了，人所有的只是一个：'封闭的宇宙'。"(Li, 1996, 173)

[126] The original Chinese text: "但是，谈论中国式的城市构造语言，不谈'假借'与'转注'是不完整的，正是这二条，突显出这种城市设计符号学的自我消解，自我解放的力量。"(Wang, 2000b, 142)

★ A piece of parenthesis alienating the context of copied discourses. It says, without 'jiajie' (borrowed characters) and 'zhuanzhu' (derived characters), to talk about the seventeenth-century European épistème would be incomplete.

xii. ''*Jiajie*' makes the sign drift away from any already established semantic range. The arbitrariness of the sign draws attention to its own artifice in scenes making rather than attempts to conceal it. It alienates paradoxically the prototype in the city's language,' [127](Wang, 2000b, 142)

'Second, theatre should exploit the arbitrariness of the sign, drawing attention to its own artifice rather than attempting to conceal it. This is Barthes's version of Brecht's principle of Verfremdung'.[128] *(Culler, 2002, 41)*

★ This piece of comment by Culler involves Barthes's understanding of Brecht's alienation technique. ★★ 'jiajie' indicates the dialogue between *Fictionalizing Cities* and *Explaining Graphs and Analysing Characters;* also it 'exploit[s] the arbitrariness of the sign' which is suggested as Brecht's principle of *Verfremdung*. It is on the surface of the text, the second-century Chinese dictionary and the modern avant-garde art meet and talk.

xiii. 'also denies the existence of architectural categories as residences, temples, government offices, schools, public projects, and even the traditional Chinese

[127] The original Chinese text: "'假借'使记号飘移，离开任何即定的意义范围，这种记号的任意性，吸引了人们对场景营造本身技艺的注意，而不是企图将其隐蔽起来，它制造对城市语言固定型式似非而是的疏异感，"(Wang, 2000b, 142)

[128] The original Chinese text: *"其次，戏剧应当探索记号的任意性，吸引观众对戏剧本身技术性表现的注意，而不是企图将其隐蔽起来。这就是巴特式的布莱希特殊异化原则。"(Culler, 1992, 40)*

gardens. Among things unconnectable, it constructs a kind of association revealing something essential to being.'[129] (Wang, 2000b, 142)

'For Barthes's divagations, as a result of their fragmentary nature and their quality of free association, attack every previous notion of the separation of form and content while uniting them, and also deny the existence of such categories as fiction, criticism, poetry, and biography. For genre, Barthes substitutes text, text that is continuously created, that has no dimensions of time, that retains the qualities of structuralism even as structuralism itself is repudiated'.[130] (Kurzweil, 1980, 185)

'Harsh juxtapositions instead of transitions, repetition instead of variation, and always head straight for the heart of things: only the note that says something essential has the right to exist'.[131](Kundera, 1988, 72-73)

★ Homogenous discourses dialogue. ★★ It would not be very difficult to apply Edith Kurzweil's comment to *Fictionalizing Cities'* writing format which is also spoken out as its theoretical stance about the city. This is another fold of dialogue in *Fictionalizing Cities*, except for those on the paradigmatic and syntagmatic axes. It is the dialogue between its written content and writing form.

xiv. 'Moreover, it forges a new and livelier movement for the previously programmatic architecture language: a tableau difficult to be classified or named. It is an unusually loose, appositional space syntax which strings together fragments,

[129] The original Chinese text: "也否认了各种建筑分类范畴的存在，在住宅、寺院、官署、学校、公共项目甚至园林这些不能连系在一起的东西之间建立起一种显示存在基本性质的联系，"(Wang, 2000b, 142)

[130] The original Chinese text: *"关于巴尔特的'散漫的思考'，由于它们的片断性质和它们的自由联想，就抨击了以前的每一种既要把形式与内容分割开来、又想把它们结合起来的观念，而且也否认了象小说、文艺评论、诗歌和传记这些范畴的存在。巴尔特用文本代替了文类。文本是继续不断创造的，它没有时间的向度，它在结构主义本身被排斥了的情况下还保留了结构主义的性质。"(Kurzweil, 1988, 190)*

[131] The original Chinese text: *"不用过渡，采用突然的并列，不用变奏，采用重复。并且，始终走向事情的中心：只有能表达出一些基本性质的东西的音符才有权存在。"(Kundera, 1992, 69)*

'empty theatres' that come at a phenomenon from different angles. Thus it manages to give a sensuous concreteness to abstract spatial concepts.'[132] (Wang, 2000b, 142)

'As a writer he is distinctive and formidable: a master of French prose who forged a new and livelier language for intellectual discussion. Opting for an unusually loose, appositional syntax which strings together phrases or clauses that come at a phenomenon from different angles, he manages to give a sensuous concreteness to abstract concepts. The basis of his art is the application of a term and suggestions of its usual context to a quite different context, perhaps most noticeable in the metaphors where the transported context is made explicit'.[133](Culler, 2002, 89-90)

★ Homogenous discourses dialogue. ★★ The 'six formulation rules of the city' 'strings together phrases or clauses that come at a phenomenon from different angles', and it 'manages to give a sensuous concreteness to abstract concepts' such as 'jiajie' and 'zhuanzhu'. In this reading unit, the discourses denote the composition strategy of the city and also connote that of the text itself. More importantly, they blur the sharp distinction between the textual content and form, the signifier and signified. In its connotation, it is the content, which is supposed to be the signified, that signifies the textual form, which is initially assumed as the signifier. The signifier-signified's exchangeable feature is reflected by the argument about 'jiajie' which addresses the arbitrary nature of discourses. In this sense, the reading unit xii connotes the behaviour of unit xiv, and they are a sign entity. ★★★ Generally,

[132] The original Chinese text: "使得原本程式化的建筑语言具有一种更富活力的运动：难以明确分类、命名的场景，一种极其松散的，同位式的空间句法，可能把临时从各种角度选来的片断，"空的剧场"串联起来，使抽象的空间分类概念有了一种感官具体性，"(Wang, 2000b, 142)

[133] The original Chinese text: *"作为一位作家，他是与众不同的、令人不能低估的：一位法语散文大师，他为思想讨论塑造了一种更富活力的新语言。他偏爱一种极其松散的、同位式的句法，这种句法把零时从各种角度选用的语句串联起来，这样，他就可以使抽象概念具有一种感官具体性。他的写作艺术的基础，在于将一个词语及其通常语境的暗示应用于一个完全不同的语境，这也许在隐喻词中最引入注目[……]"* ***(Culler, 1992, 88)***

scientific writing presumes that the signification from the signifier to the signified is one-dimensional and irreversible (*Figure 4-3*). In this process, the signifier and the signified are in opposition. And the signifier always refers to something external to it. In scientific writing, the signified (knowledge thinking) decides the signifier (language expression). It implies the language is a completely transparent tool, which is neutral to the represented content, and knowledge thinking is free from the delimitation of language. In other words, the thought is *a priori* to language, and independent from its expression. Only established on this irreversible signifier-signified process, the truth is not going to be conditioned by its representation.

In *Fictionalizing Cities*, the signifier-signified hierarchy is challenged. The signified returns to the signifier. The one-dimensional, irreversible signification becomes a loop (*Figure 4-3*). The signifier and the signified are replaceable in a certain aspect. In the loop, the signifier is also the signified. The signifier simultaneously refers to itself and something other than itself. It attracts attention to the signification process, in which the operational space between the thought and its representation is noticed. By demonstrating the making of the theory and the thinking in theory at the same time, *Fictionalizing Cities* already embodies the theory's self-negation.

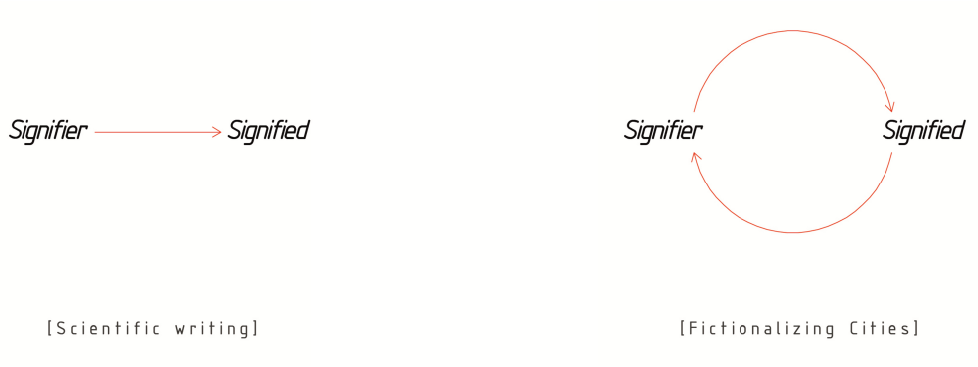


Figure 4-3, The irreversible and reversible signification processes in scientific writing (left) and Fictionalizing Cities (right)

xv. 'And this prose alike formulating can constantly go ahead, avoid paralysis.'[134] (Wang, 2000b, 142)

'In his attempt to both to free himself of the text, and to associate himself with it, he searches for constant renewal. He expects to avoid paralysis by recognizing the Doxa – popular opinions, clichés, pieties – as 'wrong objects,' and by attributing a paradox to each Doxa. When the paradox turns bad and itself becomes a new Doxa, Barthes searches for yet another paradox'. [135]*(Kurzweil, 1980, 185)*

★ Homogenous discourses dialogue.

xvi. ''*Zhuanzhu*' is a mean of creating by parody: the application of a fragment and suggestions of its usual context to a quite different context.' [136] (Wang, 2000b, 142)

'The basis of his art is the application of a term and suggestions of its usual context to a quite different context, perhaps most noticeable in the metaphors where the transported context is made explicit: 'I do not restore myself (as we say of a

[134] The original Chinese text: "并且.这个散文般的构造过程可以无休止的继续下去，避免陷于停顿。"(Wang, 2000b, 142)

[135] The original Chinese text: *"[……]在这当中，他不断寻求更新。他希望通过认识通常见解（Doxa）——盛行的意见、陈词滥调、虔诚——是'错误的对象'，并且给每一个通常见解提供一个反论，来避免陷于停顿。"(Kurzweil, 1988, 190)*

[136] The original Chinese text: "'转注'则是通过模仿来创造的手段：将一个片断以及它通常的暗示语境应用于一个完全不同的语境。"(Wang, 2000b, 142)

monument)'; 'exempt from meaning (as one is from military service)'.[137] *(Culler, 2002, 90)*

★ See reading unit vii, and xi which are, but not the only, two cases showing how 'zhuanzhu' works in *Fictionalizing Cities*.

xvii. 'Therefore, the attempt to programmatically apply the architectural codes are linked with an intention of how to foreground, parody, and violate those conventions. As a result of their fragmentary nature and quality of free association, it prevents any effort of rational deduction and the adoption of a point of view leading to systematic investigation.'[138] (Wang, 2000b, 142)

'The fact that S/Z has been seen as an extreme example of both structuralism and post-structuralism suggests that we ought to regard this distinction with suspicion. From the very beginning, we should remember, structuralist attempts to describe the codes of literary discourse were linked with an exploration of how avant-garde works, such as Robbe-Grillet's, foreground, parody, and violate those conventions'.[139] *(Culler, 2002, 74)*

'For Barthes's divagations, as a result of their fragmentary nature and their quality of free association, attach every previous notion of the separation of form and

[137] The original Chinese text: *"他的写作艺术的基础，在于将一个词语及其通常语境的暗示应用于一个完全不同的语境，这也许在隐喻词中最引入注目[……]"(Culler, 1992, 88)*

[138] The original Chinese text: "于是，程式化的运用固定代码的企图就与如何突出、模拟、违反这些规约的企图连系在一起，由于其片断性质和自由联想性质，既使任何理智还原的努力，也使任何系统研究的观点成为不可能，"(Wang, 2000b, 142)

[139] The original Chinese text: *"《S/Z》一直被认为是既有结构主义，又有后结构主义的极端例子，它表明我们应当对这种区分抱有怀疑态度。从一开始就应记住，结构主义描述文学话语代码的企图是与这样一种探讨联系在一起的——即像罗伯-格里耶这样的前卫派作品是如何突出、模拟、违反这些规约。"(Culler, 1992, 72)*

content while uniting them, and also deny the existence of such categories as fiction, criticism, poetry, and biography'.[140] *(Kurzweil, 1980, 185)*

'The result is to focus attention on this interaction while preventing the adoption of a point of view that would encourage systematic investigation'.[141] *(Culler, 2002, 103)*

★ Homogenous discourses dialogue. ★★ Textual content and form dialogue. The whole idea of 'six rules' indicates how the scientific discourses and its conventions are *'foregrounded, parodied and violated'*. In this sense, this unit's connotative signification has the power to absorb the whole piece of *Fictionalizing Cities'* writing form as a signified. Its form becomes something outside the text and takes the functional position occupied initially by the reality. By doing so, the text claims 'I am' the reality.

xviii. 'The imagination is formulated as homological rather than metaphoric (anti-symbolism), given to comparing texts rather than particular objects.' [142] (Wang, 2000b, 142)

'Barthes describes his imagination as 'homological' rather than metaphorical, given to comparing systems rather than particular objects (Barthes par Barthes, p. 62/58)'.[143] *(Culler, 2002, 90)*

[140] The original Chinese text: *"关于巴尔特的'散漫的思考'，由于它们的片断性质和它们的自有联想，就抨击了以前的每一种既要把形式与内容分割开来、又想把它们结合起来的观念，而且也否认了象小说、文艺评论、诗歌和传记这些范畴的存在。"(Kurzweil, 1988, 190)*

[141] The original Chinese text: *"把读者提升为文本的生产者，和把本文描述为二者交遇中的控制力量，是相辅相成的。其结果是专注于这种相互作用，而防止采取鼓励系统研究的观点。"(Culler, 1992, 101)*

[142] The original Chinese text: "这种想象的构成逻辑是类比性的而非隐喻性的(反象征的)，比较的是诸本文，而非诸个别对象。"(Wang, 2000b, 142)

[143] The original Chinese text: *"巴特把自己的想象描述为'类比性的'，而非隐喻性的，比较的是诸系统，而非诸个别对象（《巴特自述》，第六二/五八页）。"(Culler, 1992, 88)*

★ Homogeneous discourses dialogue. ★★ *Fictionalizing Cities* proclaims that the 'The six formulation rules of the Chinese city' are inspired by *Explaining Graphs and Analysing Characters*. Despite that, this reading meets Xu Shen and Barthes, Foucault and Culler, Rossi and Edith Kurzweil, Milan Kundera and Strauss, Hsu Chilin and Li Youzheng. In this case, the early second-century Chinese dictionary, the seventeenth-century European épistème, the comments on Barthesian prose style, Rossi's analogous city, Strauss's argument on primitive and professional art, Kundera's art of novel, a Chinese scholar's criticism on Foucault, Kurzweil's view towards Barthes, and *Fictionalizing Cities'* typology techniques are all tangled. Nevertheless, each of the texts is a perspective, and every one of them looks over at the others. From Foucault's point of view, his writing is distorted by the gravity field of the other eight texts. To each of the others, the situation is not different. The writing is a total distortion, which juxtaposes the varied voices. They formulate the multidimensional contexts, none of which is decisive. This absence of the final context is also that of certainty which is pursued by scientific writing. By doing so, the 'six rules' successfully shake the presumed meaning. In every single moment, a clear meaning seems to be grasped but disappears in a second. After all, before *Fictionalizing Cities*, perhaps the heterogeneous discourses have never gone across each other.

xix. 'Thus it attacks every previous notion of the separation of form and content while uniting them. '*Zhuanzhu*' and 'jiejie' make divagations possible, and textualize the programmatic architecture language. First of all, for type, '*zhuanzhu*' and '*jiajie*' substitute text. As a result of their fragmentary nature and their quality of free

association, 'empty theatres' deny such architectural categories: be it of function or culture; secondly, they make text, text that is continuously created, that has no dimensions of time.' [144] (Wang, 2000b, 142)

'For Barthes's divagations, as a result of their fragmentary nature and their quality of free association, attack every previous notion of the separation of form and content while uniting them, and also deny the existence of such categories as fiction, criticism, poetry, and biography. For genre, Barthes substitutes text, text that is continuously created, that has no dimensions of time, that retains the qualities of structuralism even as structuralism itself is repudiated'. [145] *(Kurzweil, 1980, 185)*

★ Homogeneous and heterogeneous discourses dialogue. ★★ The conversation between the textual content and form. The behaviour of the discourses is spoken out in an indirect way via its own performing. It suggests the alternative value of *Fictionalizing Cities* which lies in the ambiguity of the external and internal reality.

4.3.1.4.2. Monologue/dialogue

To understand the dialogue in *Fictionalizing Cities*, Bakhtin's polyphonic novel theory and Julia Kristeva's elaboration on it is suggestive. Bakhtin made the distinction between the 'dialogic' and 'monologic' modes in prose writing, especially the novel. His effort is marked in the *Problems of Dostoevsky's Poetics*. He held that

[144] The original Chinese text: "这也就抨击了以前的每一种既要把形式和内容分割出来，又想把它们结合起来的观念。正是'假借'和'转注'，使散漫的思考成为可能，也使原本程式化的建筑语言本文化了，第一它们使本文代替了类型，"空的剧场"的片断性与自由联想性质否认了无论是功能的还是文化的建筑分类学：其次，它们使本文不存在时间向度，但却可以继续不断的创造。"(Wang, 2000b, 142)

[145] The original Chinese text: *"关于巴尔特的'散漫的思考'，由于它们的片断性质和它们的自有联想，就抨击了以前的每一种既要把形式与内容分割开来、又想把它们结合起来的观念，而且也否认了象小说、文艺评论、诗歌和传记这些范畴的存在。巴尔特用文本代替了文类。文本是继续不断创造的，它没有时间的向度，它在结构主义本身被排斥了的情况下还保留了结构主义的性质。"(Kurzweil, 1988, 190)*

Dostoevsky's novel is 'polyphonic', in which multiple voices: of author, hero, and other characters coexist. Among these voices, dialogue is entailed.

'It is fully understandable that at the centre of Dostoevsky's artistic world must lie dialogue, and dialogue not as a means but as an end in itself. Dialogue here is not the threshold to action, it is the action itself.' (Bakhtin, 1984, 252).

According to Bakhtin dialogue in the novel does not treat its creations, for example the character, as something already-made, but something becoming. It is in the process of dialogue that the character appears outwardly for others, and more importantly becomes for the first time that which he is. Opposite to the polyphonic novel is the monological epic, in which the author's consciousness and intention are dominant above everything in the work. The whole work only emits one single voice.

'In a monologic design, the hero is closed […] The self-consciousness of the hero is inserted into this rigid framework, to which the hero has no access from within and which is part of the authorial consciousness defining and representing him and is presented against the firm background of the external world' (Bakhtin, 1984, 52).

Noticeably, Bakhtin's distinction between the dialogic and monologic is from the perspective of poetics rather than linguistics. In linguistics, dialogue is the communication from the addresser to the addressee. Nevertheless, dialogue in poetics means the non-autonomy of the discourses. In the dialogic mode of discourses, the world is not *a priori* to the language, but constructed by the latter;

nevertheless, in the monological, language is taken as the transparent tool to represent the world. In the dialogic mode, language is non-autonomous, and the signification of discourse is always in a non-exclusive relation with other texts. On the contrary, in the monological mode, writing language is autonomous. To understand it one does not have to reference other texts. Broadly speaking, the dialogue in the written text does not delimit the conversation between characters, but also that of the discourses, society, literary genres and historical times. By doing so, Bakhtin articulated the difference between the particular genre novel with others.

'The novel is the expression of a Galilean perception of language, one that denies the absolutism of a single and unitary language […] What is involved here is a very important, in fact a radical revolution in the destinies of human discourse: the fundamental liberation of cultural-semantic and emotional intentions from the hegemony of a single and unitary language, and consequently the simultaneous loss of a feeling for language as myth, that is, as an absolute form of thought' (Bakhtin, 1981, 366-67).

The non-autonomy of discourses is the condition of discourses dialogue. Bakhtin's effort was to establish a dynamic model of language which is fundamentally different from Saussure's static model. One of the most significant approaches in Saussure's structuralist linguistics is perhaps its isolation of language from the environment. He made the distinction between *langue* and *parole*. The former is the systematic form and the latter its social use. The study of linguistic structure is in the synchronic domain, and that of its change in time is in the diachronic span. By separating the

form and use, the unchangeable and changeable, Saussure's language is defined as a static model. The isolationism is inherited by Russian formalists in 1920s who insisted in understanding literary work as an autonomous whole. On the one hand, Bakhtin partially accepted Saussure's legacy, on the other, endeavoured to transcend the latter's static model. He designated his discourse research as the 'metalinguistics' the object of which is 'language in its concrete living totality, and not language as the specific object of linguistics' (Bakhtin, 1984, 181). His metalinguistics does not isolate discourse within the closed text, but to investigate 'from the point of view of its relationship to someone else's discourse' (Bakhtin, 1984, 200). Inspired by Bakhtin, Kristeva elaborates on the former's dialogism and developed her 'intertextuality'. She commented that since Bakhtin the word in literary work is 'an intersection of textual surfaces rather than a point (a fixed meaning)' (Kristeva, 1980, 32). Kristeva distinguishes two modes of discourse in narrative: the monological discourse, which 'include[s], firstly, the representative mode of description and narration (the epic); secondly, historical discourse; and thirdly, scientific discourse', and dialogical discourse, which 'includes carnivalesque and Menippen discourses as well as the polyphonic novel.' (Kristeva, 1980, 76-77) She argues that both of the two narrative modes have a long tradition in western culture. Of the monological character of the epic, she concludes that 'Epic logic is therefore causal, that is, theological; it is a belief in the literal sense of the word' (Kristeva, 1980, 78).

Of the scientific writing which is the genre *Fictionalizing Cities* is supposed to be, more should be said. Scientific writing releases a single truth: the 'message' of the 'author-god'. Essentially, the meaning in scientific writing is exclusive, its

language is of monologue. Although utterances from the outside, for example academic references, participate in the procedure of writing as well, they must go through censorship. Voices are maintained homogenously, to prohibit the contradiction between discourses, and to make sure of the singularity of the final truth. The essential homogeneity is achieved by the causality procedure which happens on the syntagmatic as well as paradigmatic axes of the text. In linguistic study, the syntagmatic relation is the combination of different components; and the paradigmatic relation is the selection zone of similar elements. The value of the linguistic unit is determined by the interaction of the syntagmatic and paradigmatic movements (see section 3.2.3.2). The two categories are applicable to understand the language composition of scientific writing in a general sense.

On the one hand, the syntagmatic sequence of scientific writing is of before-after relation. Every unit is determined by the contiguous units in a causal sense. On the other hand, the paradigmatic in scientific writing is converted into the syntagmatic. The device of conversion is the academic reference system which manages a chronological process among references. In scientific writing, reference is something to be reasoned rather than freely associated. By doing so, a piece of referenced discourse is determined by its sequential position in the referenced discourse group as well as the current text. Both of them are part of the logic processes determining the meaning of the discourse. Once the causality process is established, the signification from the signifier to the signified is closed and autonomous. Therefore, the academic reference does not encourage the conversation of voices; on the contrary, it inclines to end their dialogue by speaking out the final word (*Figure 4-4*).

'Scientific procedures are indeed based upon a logical approach, itself founded on the Greek (Indo-European) sentence. Such a sentence begins as subject-predicate and grows by identification, determination, and causality' (Kristeva, 1980, 70).

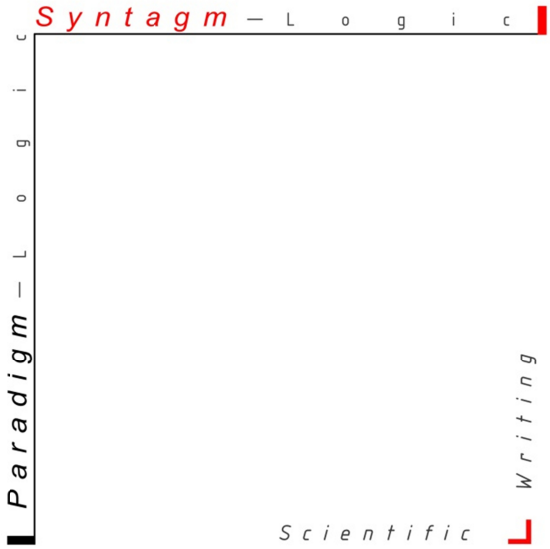


Figure 4-4. The syntagmatic and paradigmatic axes in conventional scientific writing
The hegemony of causality on the syntagmatic and paradigmatic axes of scientific writing, which is opposite to the dialogues in *Fictionalizing Cities* suggested by *Figure 4-2*.

Opposite to the scientific language is the poetic language: it purses ambiguity rather than certainty. One of the important genres is Menipean discourses. The name Menippen discourses came from Menippus of Gardara, a philosopher of the third-century BC, whose satire writing is known to modern scholars through the writings of Diogenes Laertius (active around 200-500 AD). Nevertheless, this genre appeared much earlier. The first writer who employed it was perhaps Antisthenes (445-365 BC), a student of Socrates (470-399 BC). In western culture, this trend of dialogical discourses remains in varied genres and could be identified in such 'often misunderstood and persecuted substratum of official Western culture throughout its

entire history' (Kristeva, 1980, 78). Meanwhile, the structure of dialogical discourses is absorbed by the polyphonic novel. Kristeva points out that all important polyphonic novels such as those by Rabelais, Cervantes, Swift, Sade, Balzac, Lautréamont, Dostoievski, Joyce, and Kafka are the 'inheritors of the Menippean'. She defines the polyphonic novel as:

'incorporating Menippean elements, embodies the effort of European thought to break out of the framework of causally determined identical substances and head toward another modality of thought that proceeds through dialogue (a logic of distance, relativity, analogy, nonexclusive and transfinite opposition)' (Kristeva, 1980, 86).

Moreover, Kristeva addresses that the monological and dialogical discourses obey different logic: Aristotelian logic (scientific procedure) and poetic logic. The former adopts a being-causality connection, and the latter follows a becoming-transfinite relation. Her points are: 1) in the scientific procedure the subject and its discourse are a single bound entity; however, in poetic language, the subject and its discourse are separated as two subjects. 2) In poetic language, what connects different elements in the narrative is not causality but analogy or 'nonexclusive opposition'. 3) The second feature leads the sequence driven by 'poetic logic' to transgress the before-after determination and embraces the transfinite. Kristeva calls it a 'next-larger' relation or transfinite sequence. This term means that the sequential element can be understood in two aspects: it is the result of the previous development, and simultaneously it refers to something which is not logically decided by the preceding

in this sequence. For example, in literary work, a description of action is understandable as the result of the previous and the reason for the successive actions. Meanwhile, this action is also reasonable in a proper textual environment to be read as a symbol of something which has nothing to do with the undergoing action. In this case, a description of action is set in the logic as well as the symbolic relation. And the two cannot be reduced to a single one. Kristeva's transfinite indicates the overlapping of two systems: a logical and a symbolic system. A discourse is able to be understood as the consequence of logical development at the same time as anything other than that consequence.

4.3.1.4.3. Threefold dialogue

Returning back to *Fictionalizing Cities*, there are three kinds of dialogue: firstly the dialogue between homogeneous discourses; secondly the dialogue between heterogeneous discourses; and lastly the dialogue between content and form.

a. The dialogue between homogeneous discourses

The first dimension of dialogue is between the homogeneous discourses which are paired on *Fictionalizing Cities'* paradigmatic axis. This dialogue is provoked by *Fictionalizing Cities' parody of* texts, which is its key writing device. This dialogue between the similar discourses is opposite to the in/external distinction in scientific writing. Instead, it transforms the temporal succession to that of spatial contiguity among texts. By parodying, the differentiation of the origin and reference is rejected. *Fictionalizing Cities* is the intersections of texts. Each reused discourse sits in plural contexts.

‘the writer can use another's word, giving it a new meaning while retaining the meaning it already had. The result is a word with two significations: it becomes ambivalent. This ambivalent word is therefore the result of a joining of two sign systems.’ (Kristeva, 1980, 73)

As what is demonstrated in the previous discourse analyses, *Fictionalizing Cities* always reuses words from other texts with its own purposes. This implies its paradoxical attitudes towards knowledge: accepting at the same time protesting with the apparatus of relativism. In scientific writing, the combination of words and meanings is close and stable. On the contrary, parodying demonstrates the arbitrary nature of words-things combination, since words are copied and emptied as nothing but the symbol of other words. Discourses replace the author and become the subject of writing. The consequence is the unification of the writing subject is supplanted by the fragmentation of the discourse subject, and the single perspective of the author is taken place by the multiple perspectives in the discourses, the monologue of scientific truth is replaced by the dialogue of speakings. As Kristeva wisely puts it: ‘it is the exclusive position of a subject of discourse that provokes the dialogue’ (1980, 81).

b. The dialogue between heterogeneous discourses

The second dimension of dialogue is among the heterogeneous discourses which are combined in *Fictionalizing Cities’* syntagmatic axis. It adopts the writing mode of discourses-relativizing instead of subject-causality, and it is opposite to the

hierarchical distinction in scientific writing. Different from the one-directional thesis sequence, in which instances are the logic components, in *Fictionalizing Cities* both instances and the logic processes are subjected to parody. Primarily, the text sequence is of the indeterminate juxtaposition rather than the causality succession. The lifting of the causality process accompanies the disappearing of the homogeneity of discourses as well as that of the textual autonomy. The text gives up its 'absolute point of view', but provides the multiple ones constructed by the heterogeneous discourses. The multiple perspectives make discourses always in a dynamic network, the meaning of which depends on their provisional interactions but the fixed before-after order. It forges such a dialogical genre in 'the six formulation rules of the Chinese city', in which truth is in the process of becoming. Discourses meet, contradict, and relativize each other. There is no solo opinion which is more reasonable to be taken as the final or ultimate truth. It is 'characterized by opposition to any official monologism claiming to possess a ready-made truth' (Kristeva, 1980, 81). The text becomes a machine of dialogue in that sense its final word is forever delayed.

c. The dialogue between the signifier and signified

The last dimension of dialogue in *Fictionalizing Cities* is between its representation and discourses. And this dialogue is opposite to the distinction between content and form. *Fictionalizing Cities* is reasonable to be regarded as a self-referential sign, in which the sharp distinction between the signifier and signified is cancelled. At the beginning of the textual analysis, the distinction of the readings between the signified and the signifier is claimed. This distinction is a temporary

model of the text. More precisely, it is a critique strategy rather than the absolute nature of the text. The message of *Fictionalizing Cities* is the structure of 'texture city' which is described as the juxtaposition of varied building types (see section 3.3). Nevertheless, this message is possible to be released because of the juxtaposition of discourses. In this sense, the content of *Fictionalizing Cities* is the result of the discourse combination, and the form of the text is the pattern of the discourse which demonstrates the systematic feature of the text. The former is *Fictionalizing Cities' parole*, and the latter is its *langue*. However, in cases like the 'six formulation rules of the Chinese city', the speech of *Fictionalizing Cities* speaks about the language. Therefore, *Fictionalizing Cities'* speech is reasonable to be taken as the 'metalanguage' of its language. Metalanguage is the concept introduced by Jakobson in his research of the six categories of language function.

'[…] a need to distinguish between two levels of language, namely the 'object language' speaking of items extraneous to language as such, and on the other hand a language in which we speak about the verbal code itself. The latter aspect of language is called 'metalanguage'' (Jakobson, 1985, 116).

Since the object language and metalanguage may use the same verbal stock, one can talk about English words (as objects) with English words (as metalanguage). When the two roles, metalanguage and object language are borne by the same discourses, it obtains a transfinite status. Simultaneously, the text is representing and self-analysing. Among the two parallel actions, one is not the consequence of the other's

development. In other words, they are complementary rather than supplementary. There is a distance keeping the two from being easily unified.

Moreover, in *Fictionalizing Cities* the code and coded is invertible. Nevertheless, in scientific wring, the signification from the signifier to the signified is not invertible. Its discourses can only indicate something other than itself. Otherwise, it would fall into the dilemma of tautology. *Fictionalizing Cities* splits into two texts: one on the structural level and another on the semantic level. The two signification processes, from the discourse pattern to the message and inversely from the semantic meaning to the textual composition, formulate a loop of contradiction. To solve this contradiction one has to move to the higher level on which it is possible to be absorbed as a single sign. In this sense, the signification of *Fictionalizing Cities'* discourse is open and unstable. It has to reference something outside the process. Essentially, it is the non-autonomy of the signification of the text that enables the dialogue between the signifier and the signified.

4.3.2. To structuralize *Fictionalizing Cities*

The major distinction between the general scientific procedure's monological and *Fictionalizing Cities'* dialogic modes has been addressed above. The two modes have different minimal components and logic. The former: instance and causality, the latter discourses and dialogism. And this fact suggests the double levels of *Fictionalizing Cities*: communicational and discourse. The first level is communicational. On this communicational level, *Fictionalizing Cities* is read as a sequence leading to its message. Reading goes through this level horizontally. Through the linear reading, from literature review, the introduction of methodology,

propositions, definitions, and case studies to the conclusion, a summary is possible to be drawn: the message of the author. On this level, the conventional criterion of classification is applicable: instances, which are the basic member supposed to be associated by causality. As the information provided by instances always refers to the reality external to the text, this communicational level is also of representation. The second level in *Fictionalizing Cities* is of discourse. On this level, the discourses' motivated contract with their subjects has been removed. The code does not primarily refer to the coded but other codes. To read the text on this level is to trace every symbol of other texts. On this level, *Fictionalizing Cities* is able to be recognized as a part of the larger corpus. Moreover, the two levels - communicational and discourse - share the same material body. But because of the completely different classification rules, the minimal elements on the two levels do not correspond to each other systematically. The instances separated by logic on the communicational level might be shorter, longer or equal to the discourses divided by similarity.

The reading in Chapter 3 is on the communicational level, and this formal reading undergoing is on the discourse level. No matter the interpretation in Chapter 3 or the analysis here, they seek an order in the text. In the previous reading, this order reveals itself as a unified textual theme: the structure of 'texture city'; in the second one, it is to structuralize *Fictionalizing Cities*. Importantly, the separation of the two levels is a hypothesis the justification of which relies on its ability to introduce a dialogue between *Fictionalizing Cities'* content and form. And this model is tested by three principles: economic, self-referential and generative. The economic principle underlines that this hypothesis model should be constructed by a

limited number of elements. Self-referential concerns this model's ability to make *Fictionalizing Cities* intelligible without referencing external sources. It affirms the text's independent status; meanwhile, it separates the text as an element which is non-exclusively opposite to the buildings form. And the last principle refers to this model's generality under which the structure of both *Fictionalizing Cities* and the Xiangshan Campus could be treated as isomorphic.

The following analysis focuses on the structure of *Fictionalizing Cities'* discourse level. It seeks the minimal components and their combinational rule which can be referred to as the juxtaposition of 'hieroglyphic discourses'. Finally, it leads to the spatial mode of the text.

4.3.2.1. Elements: hieroglyphic discourses

In the previous study, the similarity between the greyed words in *Fictionalizing Cities* and the underlined italics from the varied texts is highlighted. The effort is not to seek the reason of this similarity, but to explore the consequences it causes. It is worth pointing out that this similarity acquires a physical ground. It is identified primarily according to the characters' visual factors, rather than their meanings, neither the denoted nor connoted. In a word, what is dealt with is the similarity among icons. Therefore, the discourse in *Fictionalizing Cities* has twofold characteristics: of representation and experience. In the domain of representation, no matter how uncertain or distorted it is, each discourse bears a message referring to something external to the text; on the other hand, in the domain of experience, every icon maintains the concrete traces of other icons. The iconic factors do not

contribute directly to the semantic meaning of the text. Nevertheless, their correlation might be an independent signifier.

The combination of word/image makes every discourse the 'hieroglyphic discourse'[146]. Like hieroglyphic characters, hieroglyphic discourses wander between two territories: the conceptual and perceptual, which are two signification systems. The reading of the message processes in time. And one has to read from the very first to the last word to understand the one-dimensional narrative in *Fictionalizing Cities*. On the other hand, the comprehension of images unfolds space. And he must position iconic elements accordingly to identify their composition. One of the advantages of introducing the iconic system in reading is that it will analogize *Fictionalizing Cities* and the CAA Campus not in a metaphoric but literal sense. This is so since the building is of icon. Without this transformation from words to images, the text-building analogy will hardly find its material base.

4.3.2.2. Classification: symbolic series

After defining the basic elements on the discourse level, the study seeks order among them. In *Fictionalizing Cities*, the greyed words are hieroglyphic discourses which refer to other discourses. There are distinctions among them: they are from different 'pictures'. For example, *Table 4-1* outlines the six icon groups in the 'six rules', which have been sorted according to their appearing order in the text. Where references from books are given in the format (author, year), the first year number

[146] Kristeva coins the term 'hieroglyphic writing' to demonstrate 'the focus of two tendencies of Western Literature: representation through language as staging, and exploration of language as a correlative system of signs.' Hieroglyphic writing is both the 'representation of exterior space and 'an experience that produces its own space'' (Kristeva, 1980, 84).

refers to the Chinese edition and the second to the English edition. In such cases that there is no English edition, the solo year number refers to the Chinese edition.

Table 4-1. The six symbolic series in the 'six rules'

1)*Structure and Signification* (Li, 1996)

2)*Barthes: A Very Short Introduction* (Culler, 1992, 2002)

3)*Translator's Note: Praise of Amateur-About Roland Barthes and La chambre claire* (Xu, 1995)

4)*The Architecture of the City* (Rossi, 1992, 1999)

5)*The Savage Mind* (Lévi-Strauss, 1987, 1966)

6)*The Age of Structuralism: From Lévi Strauss to Foucault* (Kurzweil, 1988, 1980)

Meanwhile, within each icon group, there are variations which share the identical category but are visually different. Not only are variations detached from the larger 'picture', but they symbolize the latter. The hieroglyphic discourses symbolizing the same 'picture' are reasonable to be sorted into the same symbolic series. In this sense, the sequence of the 'six rules' is combined by the six symbolic series. And each of the categories contains variations, which are similar to each other in that they symbolize the same particular picture. *Table 4-2* outlines all the hieroglyphic discourses from the six series according to their actual appearing order in *Fictionalizing Cities*. Each title is followed by the page numbers with format '68/69', the former of which refers to the Chinese edition, the latter the English. In case there is only a single number, it means the page number of the Chinese edition.

Table 4-2. The hieroglyphic discourses in the 'six rules'[147]

1.Structure and Signification 172

2.Structure and Signification 173

3.Barthes: A Very Short Introduction 68/69

4.Translator's Note: Praise of Amateur-About Roland Barthes and La chambre claire 157

5.Structure and Signification 173

6.The Architecture of the City 156/166

7.Structure and Signification 173

8.The Savage Mind 37/29

9.The Savage Mind 38/29

10.Structure and Signification 173

11.Barthes: A Very Short Introduction 40/41

12.The Age of Structuralism: From Lévi Strauss to Foucault 190/185

13.Barthes: A Very Short Introduction 88/89-90

14.The Age of Structuralism: From Lévi Strauss to Foucault 190/185

15.Barthes: A Very Short Introduction 88/90

16.Barthes: A Very Short Introduction 72/74

17.The Age of Structuralism: From Lévi Strauss to Foucault 190/185

18.Barthes: A Very Short Introduction 101/103

19.Barthes: A Very Short Introduction 88/90

20.The Age of Structuralism: From Lévi Strauss to Foucault 190/185

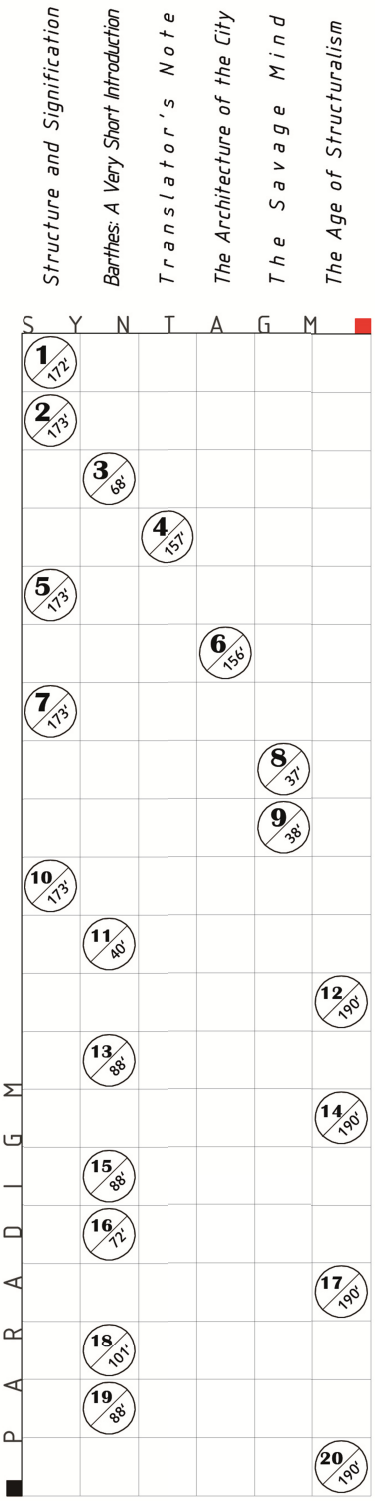
The coexistence of distinction and similarity among these components allows one to produce the two-dimensional *Table 4-3* of the 'six rules'. The diagram's horizontal axis displays the distinctive relation between symbolic series; and on its vertical axis,

[147] In the reading unit xiii of the 'six rules', *The Art of the Novel* appears once as a piece of sources. It demonstrates less iconic similarity with *Fictionalizing Cities* (although, it does so in other occasions), therefore it is not in this table.

the symbolic variations are grouped. The horizontal axis corresponds to the narrative process of the ‘six rules’, and the vertical axis demonstrates the symbolic functions of the icons. And the diagram’s two-dimensional nature makes it the ‘space model’ of the ‘six rules’.

Table 4-3. The space model of the 'six rules'

The 'six rules' sequence is composed of the six symbolic series subdivided into the twenty variations. Each circle represents a symbolic icon. And the numbers in the upper left of each circle indicate the appearing order of this fragment in the 'six rules', those in the lower right demonstrate their positions in the original environments.



In this diagram, the icons' symbolism takes over the words' semantic signification as the primal criterion of classification. It seems that there is a kind of 'distortion', in that the text's sequential parts are treated as the members of series; the contiguous relation is transformed into the similar one. But there is a reason to do so. The semantic level succession cannot be applied to icons which are deemed primarily as visual signs. More than that, the vertical symbolic variations are replaceable with each other in that they symbolize the same object. In other words, they formulate the symbolic types. To alter the before-after order of these fragments will lead to the change of the text's semantic meaning, but not that of the system's symbolic function. Therefore, it is reasonable to separate the icons' symbolism with that of the words' narrative as two independent signification systems of the same text. It is the 'six rules'' narrative and symbolic movements formulate its internal space.

Besides, each circle in the diagram marks a bit of typological writing, which frames the discourse in plural contexts. It indicates a dialogue between the 'six rules' and other texts. Meanwhile, the parallel between the six columns suggests the dialogues among the heterogeneous discourses. And the hermeneutic space of the 'six rules' dwells in the twenty typological writings and the five intervals between the six columns. Finally, this diagram itself is one of the polarities in the content-form dialogue, since it illustrates such thought which is stated and erased:

'To examine whether a design is of texture in nature is very easy: you do not have to design a two kilometres long unified scene, but just a twenty meters long

construction unit, and see if a single whole of those distinct text series that do not meet, do not interest could be welded together.'[148](Wang, 2000b, 143)

'But you say those five fines are not adequately welded together. In fact, Hanna Wendling doesn't know Esch, the Salvation Army girl never learns that Hanna Wendling exits. So no storytelling technique could make a single whole of those five distinct lines that do not meet, do not intersect.'[149](Kundera, 1988, 75)

4.3.2.3. Structure: the space model

The study of the symbolic pattern will reveal the spatial model of *Fictionalizing Cities*. From this perspective, the text literally means a written master plan. But it will be unrealistic to demonstrate the mapping process of the whole text. In terms of structure, it is not necessary either. As the goal is to show the pattern of the symbolic series' correlation, only a tissue from the text will be enough. Here, this piece takes the second Chapter of the second part of *Fictionalizing Cities: Possibilities of the Urban Text for the Suppression of Time* as an example. In 2000, this Chapter was re-edited and appeared in Wang's anthology *The Beginning of Design*, and also published in the ninety-sixth issue of the prominent Chinese architecture journal *The Architect*. Part of this Chapter has been involved in the previous discussions such as the Zhifeng Village case study (see section 4.3.1.1) and the 'texture city' concept (see section 3.2). The reading of icons divides *Possibilities of the Urban Text for the*

[148] The original Chinese text: "检验一个设计是否有织体性，办法却极简单：你不需要去设计两公里长的一个统一场面，你只要设计一个 20 米长的构造单位，看看是否能将各不相同，不相交也不相遇的本文系列焊接在一个整体上。"(Wang, 2000b, 143)

[149] The original Chinese text: *"但是，在您看来，这五条线并没有足够地焊到一起。事实上，安娜·温德灵并不认识艾斯克，救济院的那个姑娘永远不曾听说过安娜·温德灵的存在。所以，任何虚构小说的技巧都不可能把这五条各自不同、不相遇也不相交的线统一在一个整体中。"(Kundera, 1988, 72)* This is a comment made by Christian Salmon, when this French writer and researcher discussed with Kundera around the five storytelling in Broch's novel *The Sleepwalker*.

Suppression of Time into fragments. Applying the same method and format in *Table 4-1*, *Table 4-4* demonstrates the twelve symbolic series in the text.

Table 4-4. The twelve symbolic series in the second Chapter of the second part of *Fictionalizing Cities: Possibilities of the Urban Text for the Suppression of Time*

1) *Lévi-Strauss(Leach, 1988, 1996)*

2) *Chinese Geomancy and the Urban Image* (Miura and Mozuna, 1998)

3) *Structuralism: Moscow-Prague-Paris* (Broekman, 2003, 1974)

4) *Writing Itself: on Roland Barthes* (Sontag, 1988, 1982)

5) *The Savage Mind* (Lévi-Strauss, 1987, 1966)

6) *The Age of Structuralism: From Lévi-Strauss to Foucault* (Kurzweil, 1988, 1980)

7) *Empire of Signs* (Barthes, 1994, 1983)

8) *The Myth of Others: China in the Westerners' Eyes* (Zhang, 1990)

9) *The Art of the Novel* (Kundera, 1992, 1988)

10) *Barthes: a Very Short Introduction* (Culler, 1992, 2002)

11) *Le Corbusier, My Work*

12) *Historical Research on the Chinese City*

Corresponding to *Table 4-2*, *Table 4-5* outlines the hieroglyphic discourses in this selected piece according to their actual appearing order (notified by the numbers ahead) in *Fictionalizing Cities*.

Table 4-5. The table of the hieroglyphic discourses from *Possibilities of the Urban Text for the Suppression of Time.*

1.Lévi-Strauss 136/133

2.Lévi-Strauss 99/98

3.Chinese Geomancy and Urban Image 301-303

4.Structuralism: Moscow-Prague-Paris 101-102/95

5.Lévi-Strauss 58/63

6.Lévi-Strauss 58/63

7.Writing Itself: on Roland Barthes 194/xx

8.Lévi-Strauss 16/25

9.The Age of Structuralism: From Lévi-Strauss to Foucault 6/16

10.Lévi-Strauss 16/25

11.The Age of Structuralism: From Lévi-Strauss to Foucault 190-191/185

12.Lévi-Strauss 14/23

13.Lévi-Strauss 15/24

14.The Age of Structuralism: From Lévi-Strauss to Foucault 3/14

15.Lévi-Strauss 14/23

16.The Age of Structuralism: From Lévi-Strauss to Foucault 4/15

17.Lévi-Strauss 14/23

18.Lévi-Strauss 41/49

19.Structuralism: Moscow-Prague-Paris 92/86

20.Structuralism: Moscow-Prague-Paris 94/88

21.The Age of Structuralism: From Lévi-Strauss to Foucault 214/211

22.Structuralism: Moscow-Prague-Paris 93/87

23.The Age of Structuralism: From Lévi-Strauss to Foucault 3/14

24.Structuralism: Moscow-Prague-Paris 12/10

25.Empire of Signs 52/34

26.Lévi-Strauss 36-37/44-45

27.Lévi-Strauss 37/45

28.Lévi-Strauss 62/67

29.Lévi-Strauss 101/101

30.Lévi-Strauss 56-57/61-62

31.Structuralism: Moscow-Prague-Paris 95/89

32.Lévi-Strauss 56-57/62

33.Empire of Sign 54/34-35

34.Structuralism: Moscow-Prague-Paris 12/10

35.The Age of Structuralism: From Lévi-Strauss to Foucault 207/205

36.The Age of Structuralism: From Lévi-Strauss to Foucault 210/208

37.Structuralism: Moscow-Prague-Paris 87/82

38.Structuralism: Moscow-Prague-Paris 88/82

39.Structuralism: Moscow-Prague-Paris 89/83

40.Structuralism: Moscow-Prague-Paris 88/82

41.The Age of Structuralism: From Lévi-Strauss to Foucault 144/145

42.The Age of Structuralism: From Lévi-Strauss to Foucault 144-145/145

43.The Age of Structuralism: From Lévi-Strauss to Foucault 144/145

44.The Myth of Others 147

45.The Myth of Others 147

46.The Myth of Others 147

47.The Art of The Novel 93/94

48.The Myth of Others 148

49.The Myth of Others 148

50.The Myth of Others 148

51.The Myth of Others 148

52.The Myth of Others 148

53.The Myth of Others 149

54.Structuralism: Moscow-Prague-Paris 94/88

55.The Myth of Others 149

56.Structuralism: Moscow-Prague-Paris 4[150]

57.Structuralism: Moscow-Prague-Paris 102/95

58.Structuralism: Moscow-Prague-Paris 4[151]

59.Structuralism: Moscow-Prague-Paris 102/95-96

60.Structuralism: Moscow-Prague-Paris 94/88

61.Lévi-Strauss 58/63

62.Structuralism: Moscow-Prague-Paris 104/95

63.The Savage Mind 3/1

64.The Savage Mind 4/1

65.Barthes: a Very Short Introduction 88/89

66.The Savage Mind 4/2

67.The Savage Mind 4-5/2

68.The Savage Mind 5/2

69.The Savage Mind 5/2-3

70.The Savage Mind 6/3

71.The Savage Mind 6/3

72.The Savage Mind 7/4

73.The Savage Mind 8/5

74.The Savage Mind 9/5

75.The Savage Mind 11/7

[150] This piece comes from a footnote in the Chinese edition of *Structuralism: Moscow-Prague-Paris* which is added by its translator.
[151] Ibid.

76.The Savage Mind 12/8

77.The Savage Mind 13/9

78.The Savage Mind 48/39

79.The Savage Mind 14/9-10

80.The Savage Mind 13-14/9

81.LE CORBUSIER, MY WORK

82.The Age of Structuralism: From Lévi-Strauss to Foucault 15/24

83.Structuralism: Moscow-Prague-Paris 110/103

84.Structuralism: Moscow-Prague-Paris 110/103

85.Structuralism: Moscow-Prague-Paris 111/104

86.The Savage Mind 14/10

87.The Savage Mind 14-15/10

88.The Savage Mind 15/10

89.The Savage Mind 15/10-11

90.The Savage Mind 16/11

91.The Savage Mind 16/11

92.The Savage Mind 16/11

93.The Savage Mind 16/11

94.The Savage Mind 21/15

95.The Savage Mind 17/12

96.The Savage Mind 18/13

97.Structuralism: Moscow-Prague-Paris 114/107

98.The Savage Mind 16-17/12

99.The Savage Mind 17/12

100.The Savage Mind 21/16

101.The Savage Mind 22/16

102.The Age of Structuralism: From Lévi-Strauss to Foucault 6/17

103.The Savage Mind 3/1

104.Structuralism: Moscow-Prague-Paris 93/87

105.The Savage Mind 15-16/11

106.Structuralism: Moscow-Prague-Paris 75/71

107.The Age of Structuralism: From Lévi-Strauss to Foucault 5/15-16

108.The Age of Structuralism: From Lévi-Strauss to Foucault 5/16

109.The Age of Structuralism: From Lévi-Strauss to Foucault 4/15

110.Lévi-Strauss 15/25

111.The Savage Mind 22/16

112.The Savage Mind 22-23 /17

113.The Age of Structuralism: From Lévi-Strauss to Foucault 6/17

114.The Savage Mind 23/17-18

115.Historical research on the Chinese City

116.The Age of Structuralism: From Lévi-Strauss to 6/17

117.Lévi-Strauss 16-17/25-26

118.The Age of Structuralism: From Lévi-Strauss to Foucault 3-4/15

119.The Savage Mind 24/18

120.The Age of Structuralism: From Lévi-Strauss to Foucault 14/23

121.The Age of Structuralism: From Lévi-Strauss to Foucault 7/17

122.The Savage Mind 43/35

123.The Savage Mind 43/35

124.The Age of Structuralism: From Lévi-Strauss to Foucault 7/17

125.The Savage Mind 43/35

126.The Savage Mind 25/19

127.The Savage Mind 26/20

128.The Age of Structuralism: From Lévi-Strauss to Foucault 7/17

129.The Savage Mind 28/21-22

130.The Age of Structuralism: From Lévi-Strauss to Foucault 7/17

131.The Savage Mind 44/36

132.The Age of Structuralism: From Lévi-Strauss to Foucault 7/17-18

133.The Savage Mind 26/19

134.The Savage Mind 26-27/20

135.The Savage Mind 27/21

136.The Savage Mind 28-29/22

137.The Savage Mind 28/21

138.The Age of Structuralism: From Lévi-Strauss to Foucault 7/18

139.The Age of Structuralism: From Lévi-Strauss to Foucault 8/18

140.The Savage Mind 44/36

141.The Savage Mind 44/36

142.The Savage Mind 24/18

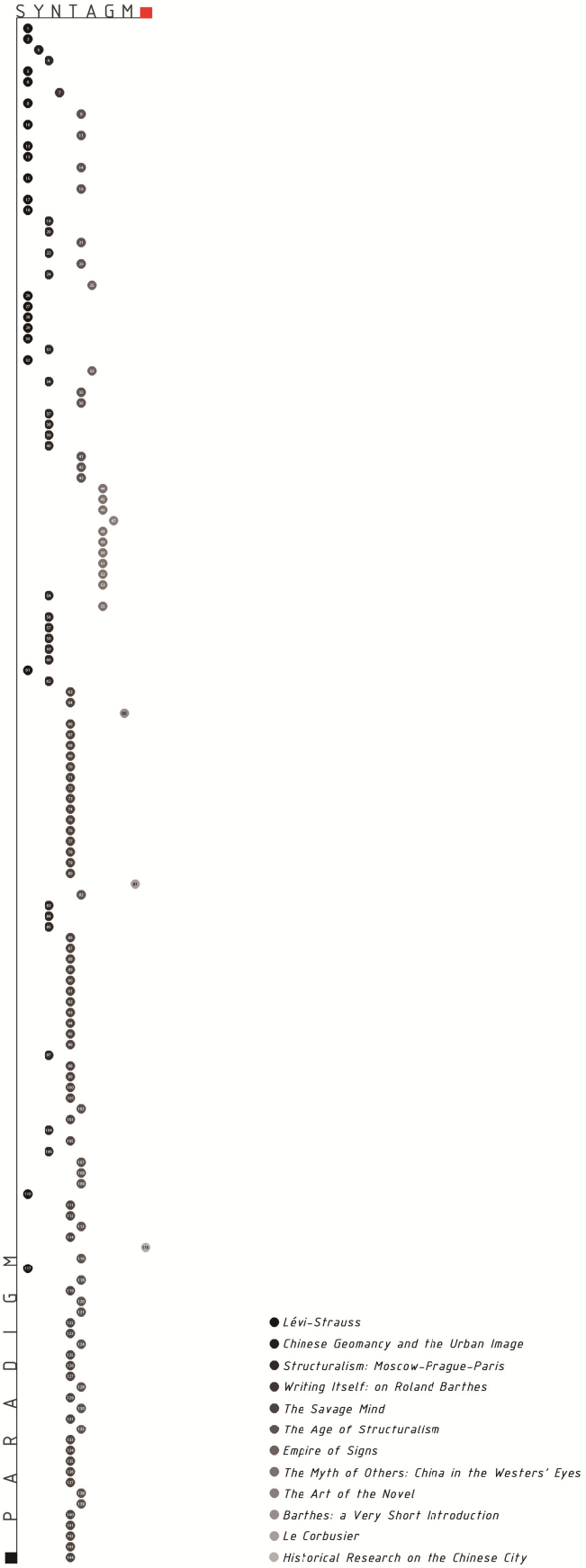
143.The Savage Mind 27/20

144.The Savage Mind 27/21

The distinction and similarity among the above one hundred and forty-four hieroglyphic discourses are demonstrated in *Table 4-6* which adopts the similar format like that in *Table 4-3*. Its columns (which are also differentiated by colours

from black to light grey) represent the twelve symbolic series outlined in *Table 4-4*. Every column contains a number of circles each of which refers to a hieroglyphic discourse in *Table 4-5*. For example, the most left column in black involves twenty hieroglyphic discourses symbolizing the 'picture' *Lévi-Stauss*. And like *Table 4-3*, the numbers in the circles help to indicate hieroglyphic discourses' actual appearance order in *Fictionalizing Cities*. For instance, the number 1 circle represents the first hieroglyphic discourse '*Lévi-Strauss* 136/133' and the number 144 refers to the last discourse '*The Savage Mind* 27/21'. The horizontal distinction and the vertical similarity formulate two-dimensions of the text. To read along its horizontal axis is to follow the text's narrative, to read along its vertical axis is to explore the text's symbolic structure. So to speak, this two-dimensional diagram is the spatial model of *Possibilities of the Urban Text for the Suppression of Time*.

Table 4-6. The spatial model of *Possibilities of the Urban Text for the Suppression of Time*



The horizontal reading of this diagram is to follow the development of *Fictionalizing Cities'* narrative; the vertical reading is to trace the reoccurrences of the same symbolic type. Like *Table 4-3*, it suggests the dialogues of the distinctive types and the functionally similar discourses. This diagram can be described as the juxtaposition of the heterogeneous types which is the structure of the 'texture city' (see Chapter 3). The dialogue between *Fictionalizing Cities'* content and form demonstrates the idea which has been expressed as such:

'[…] a literature that will perhaps arrive at a form of thought similar to that of painting: the transmission of essence through form, and the configuration of (literary) space as revealing (literary) thought without 'realist' pretensions. This entails the study, through language, of the novel's space and of its transmutations, thereby establishing a close relationship between language and space, compelling us to analyse them as modes of thought.' (Kristeva, 1980, 89)

4.4. Summary: the form of *Fictionalizing Cities*

To summarize the formal analysis of the text, three features in *Fictionalizing Cities* are identified: typological writing, fictionalizing, and dialoguing. 1) The first is its typological writing practice, which separates the subject and its discourses. This division splits further the things and words, knowledge and writing. It is the writing that converts the motivated scientific discourses into the arbitrary codes which are the primary factor resulting in 'fictionalizing'. 2) For *Fictionalizing Cities*, to write means to fictionalize. This verb has a particular meaning in the analytical context: it indicates the writing process from words to things rather than things to words. To be

more precise, fictionalizing is the free performance of codes. This attitude causes the text to be the overlapping of two genres: thesis and novel. 3) Consequently, the duality creates the ambiguity of the text which allows plural understandings. The third aspect of *Fictionalizing Cities* is all about dialogues. Unlike scientific logic which is established on beings and causality, dialogism is a process of becoming and relativizing. *Fictionalizing Cities* encourages dialogues between the discourses as well as its content and form.

The dialogue is also what is aimed in the two readings in Chapter 3 and Chapter 4. The first reading in Chapter 3 is essentially the reading of signifieds; the second reading in Chapter 4 is that of signifiers. In the signified reading, the temporal order is sought between its instances; and in the signifier reading, the spatial order is found among its hieroglyphic discourses. Essentially, the first reading is a critique of the signified and the second that of the signifier. In the two readings, *Fictionalizing Cities* splits as signification and structure. Although the value of the textual structure is not yet clear, at least, it wins an independent status. This independence indicates the treatise is understandable without referencing the city it talks about. The value of the treatise does not only lie in the process from the conceptual to the perceptual, from thinking to making, since the treatise itself is already the making. If the meaning of *Fictionalizing Cities* suggests an interpretative relation between the writing and building, here, the form of the text implies a new treatise-architecture relation. It is a relation in the writing-building signifiers' juxtaposition rather than their signifier - signified process.

Chapter 5 The Xiangshan Campus of the China Academy of Art

5.1. Brief

Corresponding to Chapter 4, Chapter 5 continuously conducts formal analysis, the object of which, however, shifts from *Fictionalizing Cities* to the Xiangshan Campus of the China Academy of Art. It aims to formalize the critique-object as well. In both the textual and building forms analysis, the treatise and architecture are taken as code systems. Their relation might suggest a certain development but more essentially an exchange space. Not only the treatise can interpret architecture, but it is another half of a morphological twin. Methodologically, typology is still the primary apparatus. On the one hand, it reflects the continuity from typological writing to building. On the other, it is a methodological critique of the previous typology approach applied to the Campus conducted by Wang and his Chinese critics. Their approach might be called the signifieds' typology, which divides types according to the cultural meaning of forms. Influencing by Saussurean linguistics and contemporary literary theories, this piece posits an alternative one which separates types according to their morphological factors. In a word, it insists in returning to the form, to the signifier. This attitude does not only concern the two research objects but also their relations. Of Chapter 5Chapter 4 has three major sections, section 5.2 introduces the Campus and reviews the previous critique of it. Section 5.3 formalizes the critique-object in an alternative way. And section 5.4 summaries the purposed method's rules and potential.

5.2. Literature review and the approaches in the building forms analysis.

5.2.1. The Xiangshan Campus

The China Academy of Art is one of the most prominent and the very first fine art colleges in modern Chinese history. It was established on the 16th of March, 1928 by the well-known Chinese national revolutionist and educator Cai Yuanpei[152], on the bank of the Xihu lake of Hangzhou City. Initially, its college education in arts includes four directions: Chinese painting, western painting, sculpture and graphic design. After more than eighty decades' development, it has two campuses in the city, the Nanshan Campus (南山校区) in the Shangcheng district, and the Xiangshan Campus in the Zhuangtang subdistrict which was planned due to the increase of student numbers. The master plan and major college complexes in the Xiangshan Campus were planned and designed by Amateur Architecture Studio founded by Wang and his wife Lu Wenyu (陆文宇). In 2012, the Pritzker Architecture Prize was awarded to Wang for his culturally sensitive and regionally appropriate practice in the Xiangshan Campus. The Campus has two phases: phase I site is on the north of the Xianshan hill (2004-2007); phase II is located on the south of it (2007-). Phase I contains teaching complexes and student halls. Besides the two major functions, phase II also includes the Tiles Hill Guest House (水岸山居), and two public buildings. The guest house is set between the Xiangshan hill and the phase II college building strip. East to the guest house, one of the new public buildings leaning against the south side of the hill is the

[152] Cai Yuanpei (蔡元培 1868-1940) was an influential revolutionist, educator, and scholar in the modern Chinese history. He was born in Zhejiang province, and well known for his active involvement with politics, advocating the synthesis of western and eastern culture, and the major impact on education reform in the Republic of China. He was believed to be one of the key promoters of New Culture and May Fourth movements in the 1920s. Except his role in founding the China Academy of Art, he was the first minster of the *Academia Sinica* (Central Research Bureau) of ROC (1928-1940), and the president of several top Chinese universities, including Beijing University (1916-1927).

Folk Art Museum designed by the Japanese architecture firm Kengo Kuma & associates; another piece recently added to the campus fabric is the China Design Museum under construction which is proposed by the Portugal architect Alvaro Siza (*Figure 5-1*).

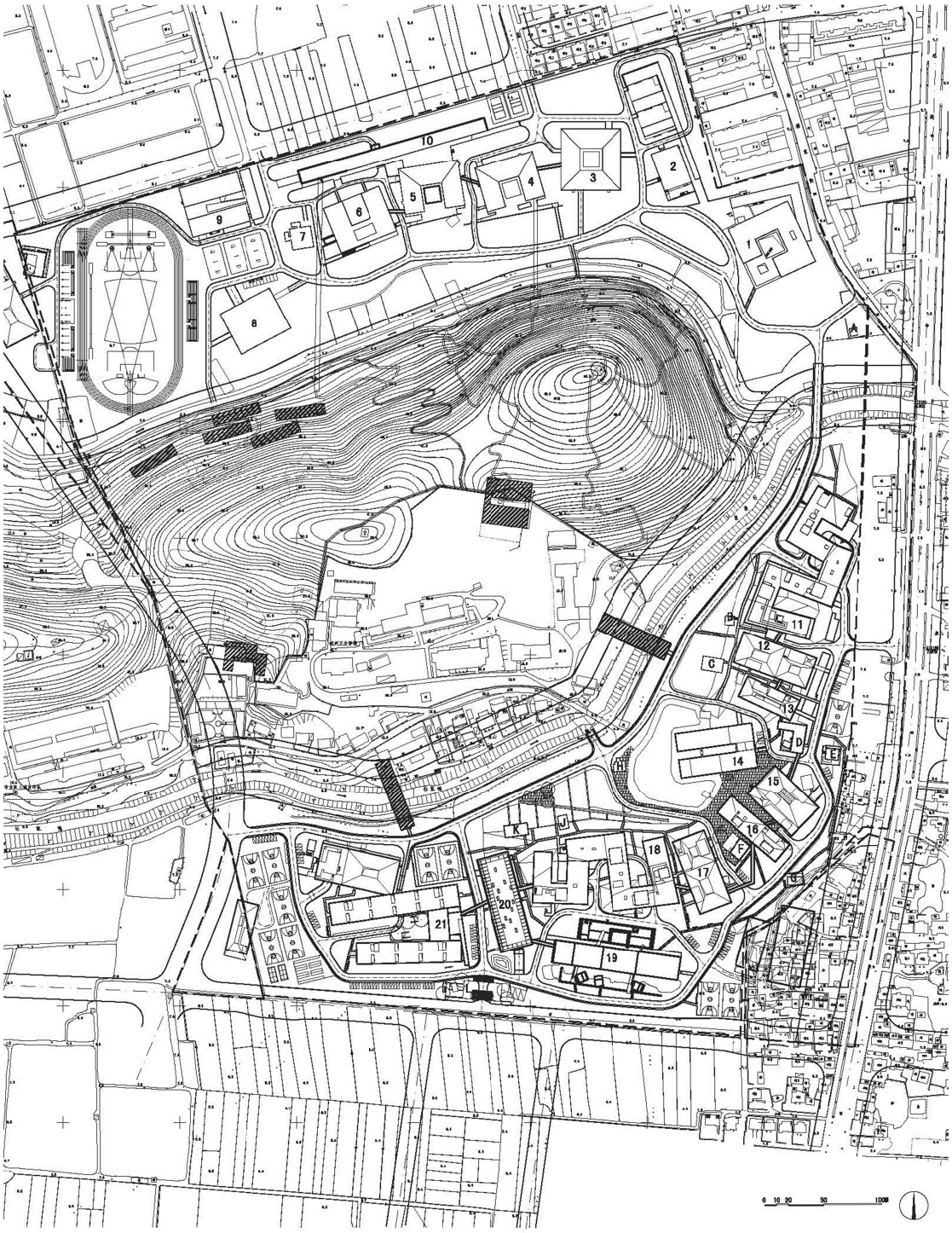


Figure 5-1. The master plan of the Xiangshan Campus (Amateur Architecture Studio, 2012a, 43)
It shows in the upper part: phase I, the middle: the Xiangshan Hill, and the lower part: phase II.

5.2.1.1. The pattern

The northern phase I contains ten buildings which accommodate: a library in the no. 1 building, five teaching complexes from the no. 2 to the no. 6 building, an administration tower in the no. 7 building, a gymnasium in the no. 8 building, a student hall in the no. 9 building and a gallery in the no. 10 building. The building block forms a strip between the hill and the suburban fabric. Clearly, it shows an east-west directed linear layout (*Figure 5-2*).



Figure 5-2. The Xiangshan Campus phase I (Yu, 2005)
The campus buildings in phase I are composed as a curved strip which sites between the suburban fabric and Xiangshan hill.

Among the ten buildings, seven of them adopt the 'combined courtyard house' type designated by Wang. And their repetition creates a rhythm in space; meanwhile, their positions on the site formulate the basic frame allowing a sort of exchange between the landscape and artificial constructions. The rhythm is composed of the

basic contrast between the internal courtyards and external intervals. The internal courtyard is wrapt by the warm coloured wooden shutters; differently, the external industrial style façades are protected by the grey tile eaves. The massive use of the two kinds of material creates completely different atmospheres (*Figure 5-3*).



Figure 5-3. Scenes in the Campus phase I (Brown, 2008a; Liu, 2013d)
It shows the differential scenes in the Campus phase I: the internal courtyard wrapt by the massive wooden curtains (left) and the external intervals between buildings.

This contrast is duplicated on the linear spine of phase I. Between the courtyards and the intervals are the volumes of functional space housing classrooms. It is also the two kinds of spaces that define the ways how the hill is viewed. The courtyard houses are similar but varied in their visual relations with the hill. By doing so, the hill is seen over and over again in slightly different perspectives when one moves along the east-west spine. The Xiangshan hill begins to appear as landscape and something meaningful (*Figure 5-4*).

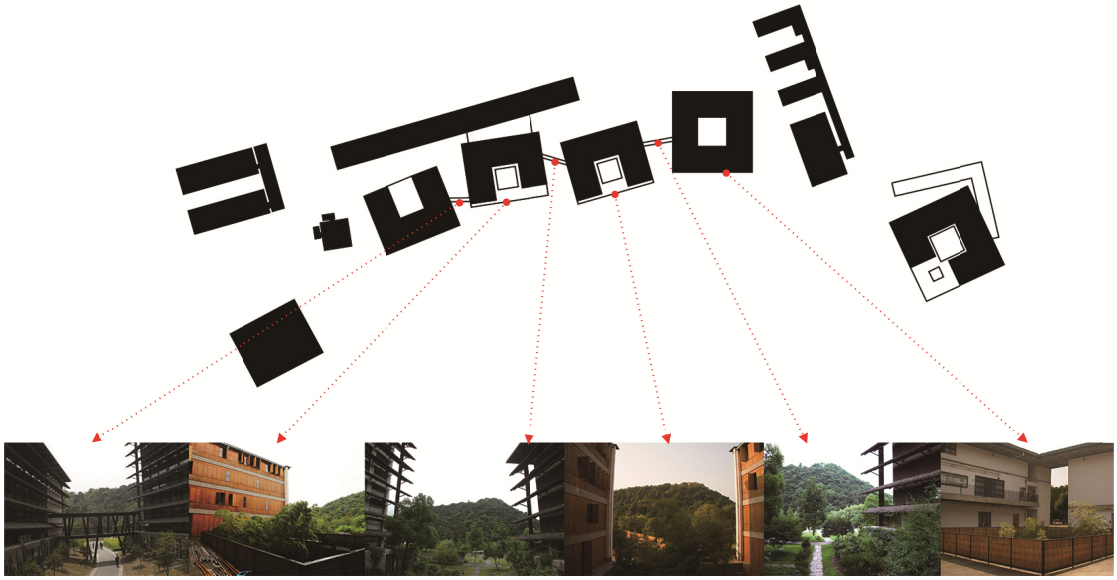


Figure 5-4. The rhythm in the Campus phase I (Wong, 2008; KirkerVI, 2013; Yu, 2009)
It shows the rhythm created by the building courtyards/intervals shifts. Meanwhile, the Xiangshan Hill is repeatedly seen in the process.

This linear layout is understandable if one considers the east-west running hill and the stream at the foot of it, both of which are the major geographical features on the site. However, the linear composition in phase I is far from a single case in Wang's career. Within the campus, this composition is extended to phase II as well. The Tiles Hill Guest House on the southern side of the hill is typical. This building extends parallel to the hill's contour line; meanwhile, the multiple layered rammed walls cut into its spine which links the smaller building units (*Figure 5-5*). The intervals between the functional units create the inner allay ways allowing one to pass through this building layer physically or visually. In this sense, the Guest House is an artificial device between the stream and the hill which are sensually associated as one single place (*Figure 5-6*). Even in the early sketch, this linear form was decided. It was proposed as a long building comprising of courtyards, and under its roof, there are two kinds of scenes: the courtyards and the interval alley-ways (*Figure 5-7*). Essentially, it is a small-scale version of phase I. Both the master plan of phase I and

the Guest House suggest the linear composition on which differential units are settled: the courtyard units and the intervals. Meanwhile, contrasting movement directions are identified in them. One is along the longitudinal circulation; another is the movement going across the former (*Figure 5-8*).



Figure 5-5. The Tiles Hill Guest House (Baan, 2014)
The Tiles Hill Guest House is set as a layer between the Xiangshan hill and the stream.

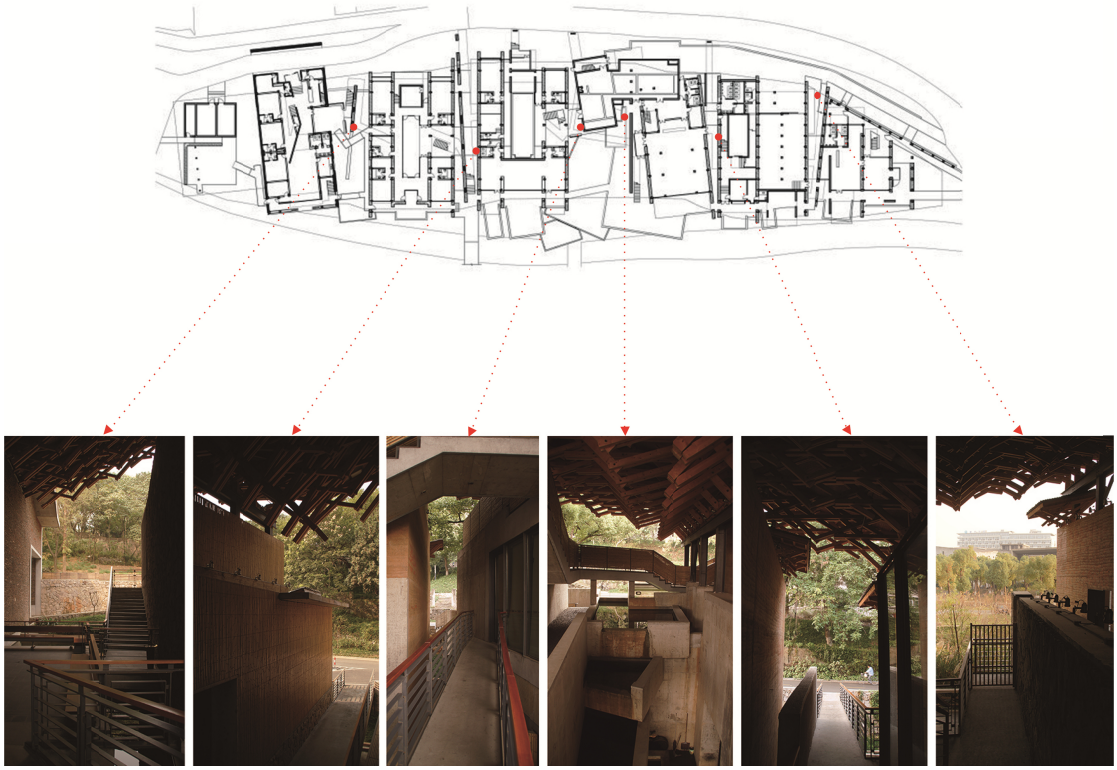


Figure 5-6. Scenes in the Tiles Hill Guest House (Amateur Architecture Studio, 2014b)
It shows the ground floor plan of the Tiles Hill Guest House (above), and the intervals between the courtyard units (below).

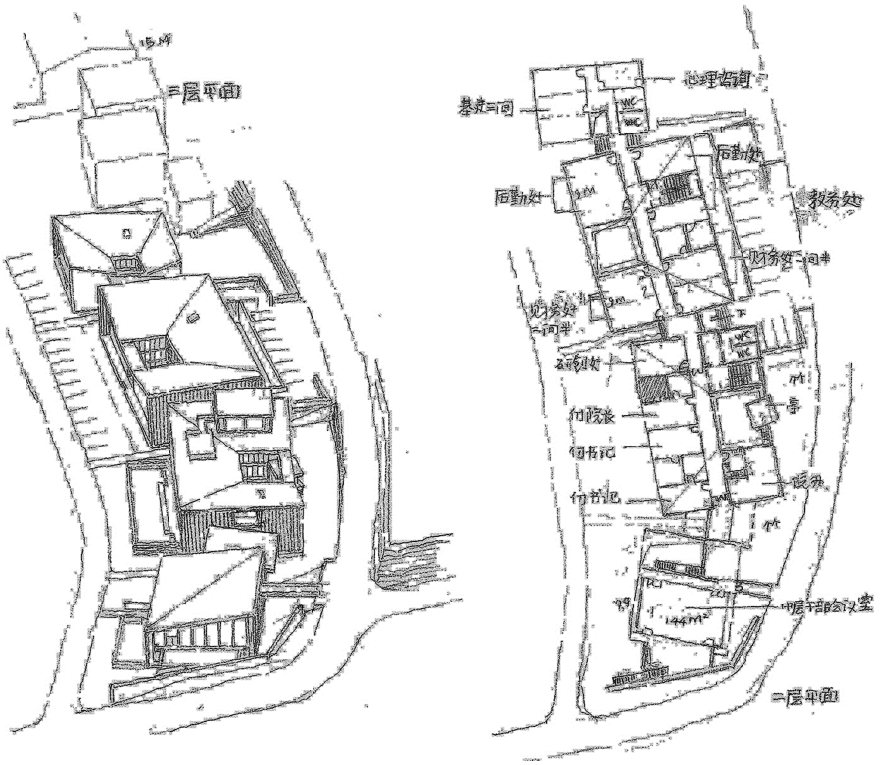


Figure 5-7. The Early Sketches of the Tiles Hill Guest House by Wang (Wang, 2012, 5.4)
It shows a study on the linear composition of courtyard houses. It suggests a similar compositional pattern of units with the phase I master plan.

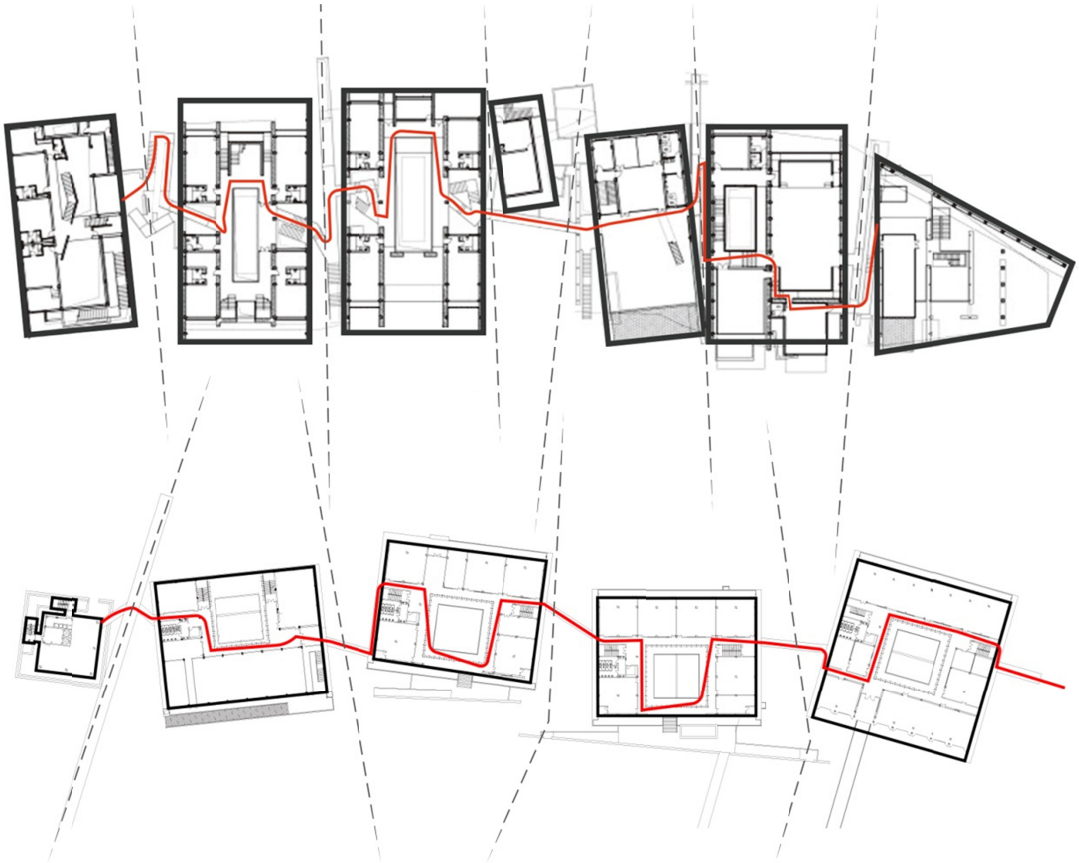


Figure 5-8. The comparison between the Tills Hill Guest House (above) and the Campus phase I (below) (Amateur Architecture Studio, 2014a)
Both of them are comprised of courtyard house units and linearly composed. The red lines indicate the spine going across each units, and the dashed grey lines highlight the intervals defining the transverse movement perpendicular to the central circulation.

5.2.1.2. The types

The juxtaposition of typological scenes is more complicated in phase II, the units of which includes other building elements than just the combined courtyard house. According to Wang, it contains three major building types: the 'hill type house', the 'water type house', and the 'combined courtyard house' (*Figure 5-9*).

'It [the Xiangshan Campus] includes an archetype which is called the 'hill type house', whose origin derives from the Buddhist Grottoes of Ling Yin Temple[153] in Hang Zhou which is a type of cliff grottoes. The architect believes every Buddha statue in the grottoes represents a great teacher in the past. And this place situating at the juncture of the urban and nature is an essential archetype of the campus in Asia. Another type is named the 'water type house'. Buildings of this type demonstrate the state of water in southern China: gently rippling and slow flowing. The key is both types construct the diverse interior, exterior and even rooftop spaces for strolling and lecturing. And they allow ones to experience the change of light, airflow and temperature. The third archetype is the 'combined courtyard house' which is the closest one to the urban house. The principle is that every combined courtyard house consists of more than three courtyards which create a comfortable atmosphere for several persons to enjoy green tea peacefully. However, the slightly sloping roofs of the courtyard house are also ready for strolling and lecturing ' (Wang and Lu, 2008).

[153] Ling Yin Temple (灵隐寺) is a Buddhist temple, which is built in AD 326, near the old Hang Zhou city, Zhe Jiang Province, China.

And on the master plan of phase II, the no. 11 and no. 18 buildings belong to the hill type house, the no. 14 and no. 19 are the water type houses, and the no. 12, no. 13, no. 15, no. 16, and no. 17 are the combined courtyard houses. Similar to phase I, the whole building compound parallels the ridge of the Xiangshan hill and the stream, and the buildings are connected by elevated viaducts which indicate the east-west direction spine. Although the sketch (Figure 5-10) of the master plan went through changes, the final realized campus generally maintains this configuration. Seemingly, there is a shared pattern both identifiable in Wang's writing and building. In the text, it is the simultaneous presence of symbolic series which constructs the linear thesis narrative (*Table 4-6*). In the case of the Campus, it is the juxtaposition of building types that forms the spatial narratives. Seemingly, this identical pattern allows *Fictionalizing Cities* and the Xiangshan Campus to be regarded as 'analogous' systems, which is an opinion that will be further discussed.

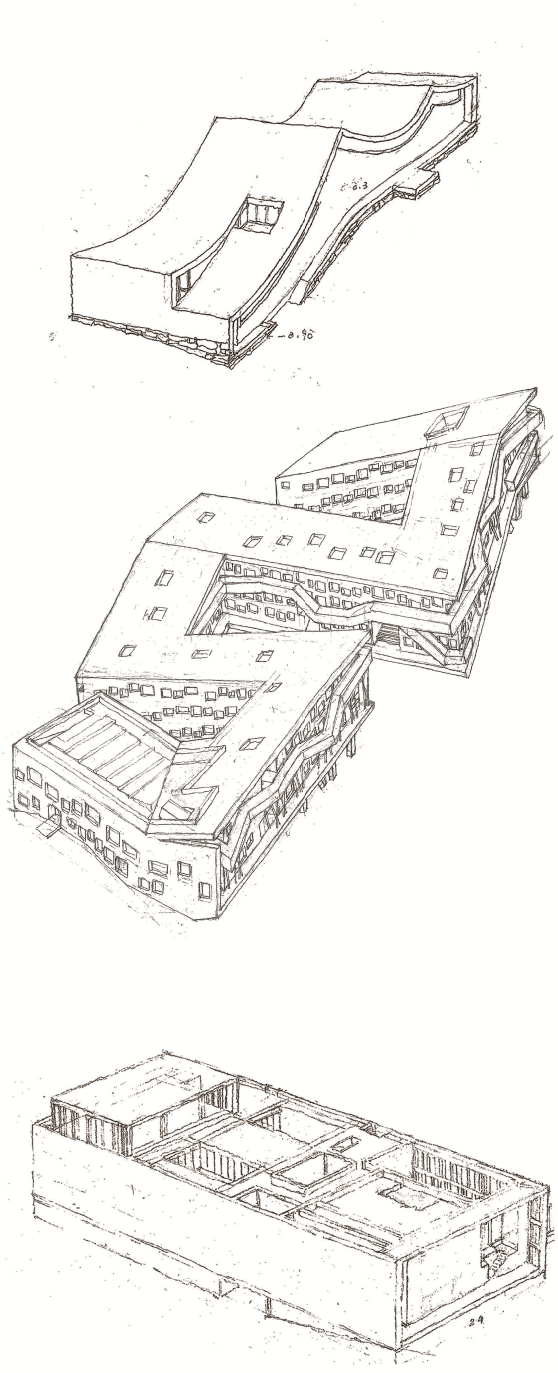


Figure 5-9. Wang's three types (Wang, 2012, 1.5, 2.4, 2.5)
From top to bottom: water type house, hill type house, and the combined courtyard house.

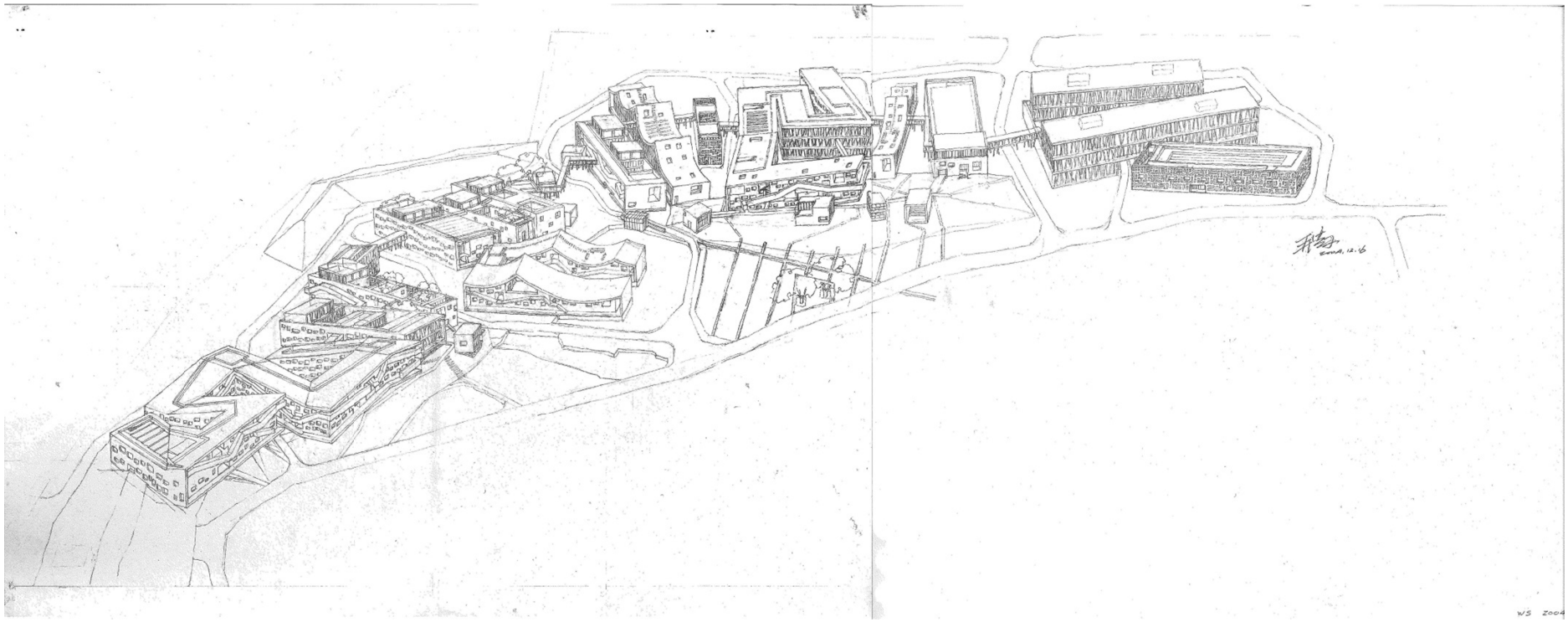


Figure 5-10. The sketch of the Campus phase II by Wang (Wang, 2012, 2.7)
It shows the linear configuration and the combination of three major building types.

5.2.2. The typology approaches in the building forms analysis

The 'analogy' between *Fictionalizing Cities* and the CAA Campus is not satisfying, simply because this 'analogy' is not between the writing and building forms, but the writing form and the explanation of the building forms. This disadvantage suggests that like *Fictionalizing Cities*, the CAA Campus has to be formalized in order to achieve a real formal analogy based on the text and buildings' organizations of signifiers. Like in the textual analysis, the building forms analysis involves the concept of types. The previous critique of the Xiangshan Campus typology will be reviewed. Besides that, it will try to distinguish the typology of the signified, which is a typology mode classifying types based on their cultural meanings, and that of the signifier which categories types according to their morphological factors.

5.2.2.1. Architectural typology

The architectural use of this term type can be traced back to the Enlightenment. Quantremère de Quincy defined type as 'something in relation to which different people may conceive works of art having no obvious resemblance to each other' (Argan, 1996, 243). Around the same time, Jean-Nicolas-Louis Durand developed his functional type which marks the rise of modern functionalism. The architecture modernists' interest in the notion of type primarily lies in its association with the mass production. Type becomes prototype. 'The pyramid of production from the smallest tool to the most complex machine was now seen as analogous to the link between column, the house, and the city' (Vidler, 1977). De Quincy's notion of type returned to the architectural debate in the 1960s and 1970s, mainly due to the effort of Giulio Carlo Argan's writing *On the Typology of Architecture*. Also in this period,

type became an epistemological category fundamental to the Italian neo-rationalist such as Aldo Rossi, Carlo Aymonino, and Giorgio Grassi. These architects shared a more positive opinion towards tradition than their previous generation did. And their theoretical approach might be concluded as urban morphology whose statement stressing on the architecture autonomy sounds similar to that of Russian literary formalists in the 1920s. 'No longer is architecture a realm that has to relate to a hypothesized 'society' in order to be conceived and understood' (Vidler, 1977, 292).

This approach in the buildings' formal analysis adopts an architectural typology. This typology is sympathetic to the stance of the Italian neo-rationalists' morphological approach in which the building object is subjected to the formal classification. But their difference is also carefully maintained. Unlike the neo-rationalists, the analysis is not driven by the 'desire to stress the continuity of form and history', but the translatability of the written and built forms. Meanwhile, the two fundamental tasks of formal analysis, in a structural sense, are the description and transformation of the structure. The neo-rationalists' morphological stance complies with this task. But this piece does not only pursue the transformation among building forms but also that between the text and buildings. In another word, it does not intend to suggest or found its assumptions on the historicity but the sign nature of building types. In this piece, the notion of type overlaps with that of sign; and the typological methodology conforms to the semiotic epistemology. Moreover, the semiotic epistemology is especially related to modern linguistics and literary theories, especially the post-structuralism ones advocated by Barthes, Foucault and Kristeva, which are the intellectual sources going to be discussed from time to time as the analysis goes.

5.2.2.2. Previous critiques and the alternative approach

5.2.2.2.1. Signified/signifier classification

Although it is possible to achieve a certain unification between Wang's writing and building, this unification is not satisfactory. In this unification, the Campus is not really formalized. Therefore, the 'communication' is not between two systems but between the text system and the interpretation of the building system. Essentially, it is a comparison between the system of the textual signifiers (*Table 4-6*) and what is signified by Wang's buildings. When Wang writes about the Campus, he is a reader of his own buildings. And his interpretation is only one of the possible meanings the Campus building might produce. In that sense, Wang's own writing should not be given an authoritative position which is superior to other readers'. On the contrary, 'the signifier belongs to everyone' (Culler, 2002, 103). Addressing the building typology operation in his design, Wang's writing on the Campus is a kind of interpretation. It is worth spending more time to clarify it. This piece of writing has two effects. In the first, it gives a meaning to each building type; and secondly, it conducts a kind of classification based on what is signified by buildings. In a very clear manner, Wang interprets his operations in the campus design, and he even indicates the inspirations from which each building type derives. He divides between building types and their references, and each building type refers to a particular origin. Contrary to *Fictionalizing Cities'* typological writing which separates the subjects and discourses, Wang's own interpretation of the Xiangshan Campus is an effort to contract the building forms and their references in a motivated way. Building types are deemed as the imitations of the particular historical references in

time. By the word ‘historical’, it means that between the references and copies the evolutional order is stressed as if the three building types are inevitably linked with the references. By doing so, the ‘hill type house’, ‘water type house’ and the ‘combined courtyard house’ are endowed with the solid base for being the representation of the Buddhist Grottoes, the water ripple and traditional urban courtyard houses. The description of the design process confirms the meanings of the building types.

In Wang’s interpretation, the primary status of the signified over the signifier is also implied. When the types are studied as the copies of the origin, the former references to the latter, and each building type derives from a unique building source. In Wang’s building type classification, time functions as the primal parameter. The assumption is the decisive difference between types lies in their beginnings. It is the difference in origins that decides the separation of successive building types which are supposed to be the temporal recurrences of the origins. More precisely, in his interpretation, the difference between such imageries as the Buddhist Grotto, the ripples in southern China, and the urban courtyard house is the precondition of separating the three building types. Theoretically, the temporal order suggests that without the assumed origin, dividing types becomes impossible. The temporal factor in Wang’s classification implies that the decisive difference among types is in the signified in the past rather than the signifiers at present. It is from distinguishing the authorized symbolic meanings of buildings that comes out the categorizing of building forms. In this sense, it is reasonable to put that Wang’s interpretation classifies the signifieds rather than the signifiers; and this interpretation adopts a kind of evolutionary mode.

Ironically, Wang constantly claims his reluctance to interpret his own building, but finally, it is his own writing which seemingly becomes the key context in which his typology is justified and evaluated. When Wang's Chinese critics try to understand the Campus, they heavily rely on his words and classification mode. The result is Wang becomes the most authoritative reader. They accept the three building types, argue about the typological origins and extend the meaning of Wang's typological thought. The Chinese architecture critic Tong Ming and Jin Qiuye are among the most loyal ones who follow Wang's typological interpretation. Both of them stress that the Xiangshan building types are from an earlier experiment in the Five Scattered Houses, a much more humble project in nearby Ningbo city, and accept the motivated relation between the building types and cultural references.

'The Five Scattered Houses are perhaps a significant typological experiment before the Xiangshan practice […] the five houses are named respectively as the 'hill type house', the 'water type house', […] They might come from some imageries which are driven by traditional interests such as cliff grottoes, water ripples, etc. […] this time [in the CAA Campus design], the 'hill type house', 'water type house', and 'combined courtyard house' from the Five Scattered Houses (2005) repeats as several variations […] ' (Jin, 2014)

In their writing pieces, the Five Scattered Houses design is compared with the creation of single characters in the Chinese written system; however, the Campus focuses more on the compositional relation among characters (Tong, 2013a). When Li Kaisheng, who is an architectural critic and also one of the colleagues of Wang in

the architecture school of CAA, clarifies the typological design in the Campus, he takes the architect's treatise as the point of departure as well.

'[…][in the Campus] what can be seen are the monastery-like ambulatory and the plinthed courtyard of the academy, as well as the combination of the Renaissance workshop space and the modern studio model; the Bauhaus style factory, which is the symbol of modern art education, is constructed as the seats lifting up all courtyard units (meanwhile it corresponds to the plinth of the temple building), besides these, there are also the plank road types in the grottoes of the Buddhist temple and the pedestrian corridor system in the traditional Chinese gardens. ' (Li, 2012)

Li indicates that there are four types influencing the Campus design: the western academy, the monastery, the eastern Buddhist Grottoes, and the temple. In the western sources, he refers to the Academy founded by Plato in 387 BC and the Lyceum Aristotle returned to in 335 BC in Athens. He believes Wang bases his design on the careful rethinking of the western and eastern education space types. Again, in Li's writing, there is an intention to bond the types and origins. Each type is the reoccurrence of a particular historical precedence. In this kind of typology critique, the origin is always necessary. Without the origin, the recurrence of types in time is impossible. This before-after order is the theoretical device which allows the type division being carried out from the origins to the types, from the symbolic meanings to building forms, from the signifieds in the past to the present signifiers. This operation justifies typology design under the name of historical continuity and the

consciousness toward regional culture. In *The Architecture of Wang Shu in the Discourse of the Picturesque*, the architectural historian Lai Delin goes directly to historical memory and regionalism. Lai outlines those formal sources of Wang's work: the traditional curve roof and the corridor in the vernacular building, the fake mountain and the zig-zagging promenade corridors commonly seen in the traditional Chinese gardens, the courtyard house, the old city gate, etc. As Lai admits, these imageries are subjective, but one thing for sure is that Wang's cultural symbolism referring to the traditional China (Lai, 2013). No matter if this echoing of the traditional Chinese culture is relevant or not to the experience of those who visit the Xiangshan Campus, it endows Wang's work with a theoretical righteousness: connecting the past and present, reinterpreting the local tradition, and resisting the alienation of humanist values, all of which are popular discourses in contemporary Chinese architecture academia. Nevertheless, these superior values would be impossible to be recognized and appreciated without the reading of the meaning of the buildings, or the seeking of their signified. To summarize the common themes shared by the above typology study: 1) they try to bond the building forms with the origins, the typological forms are deemed as the recurrences of the historical precedents; 2) they take the historical origins as the categorizing criterion and practice the classification of the signified; 3) their judgment on values leads them to go to the critique of ideology.

5.2.2.2.2. Event/system

Aside from distinguishing the building types, another issue of the building type system is the correlation rule between them. Of the second issue, the Chinese critics

go to empirical investigation. They understand the relation of types as a set of layout. Li Kaisheng believes that:

'Like drawing a piece of painting before the pen drops on the paper, composition is the primary event. Reflecting on the places and analysing the atmosphere is to understand the facts bred in the beginning, and composition is the general reaction to the reflection. '(Li, 2012)

Like the former, Tong Ming argues that the composition of the Campus building types is largely decided by the Xiangshan hill which existed before the constructions. And the composition is referenced back the way how the scenery is handled in traditional Chinese gardens and the traditional urban fabric in this region (Tong, 2013a). In *A Glaze and Glance*, Jin Qiu Ye explains Wang's Xiangshan typology in detail.

'Analogous to the Chinese traditional landscape painting, it is known that this system contains modules on at least three different levels: the tectonic level (corresponding to strokes) which is seen in Wang's tectonic experiment; the building level (corresponding to motifs), such as the Five Scatter Houses, tiles garden and Taihu Lake House, etc. […] And the complex level (corresponding to composition) […] Of course, composition controls the combination of modules on different levels, just as it functions on varied scales.

This construction strategy which is based on the analogy to Chinese characters is fully developed in phase II of the Xiangshan Campus of the China

Academy of Art. This time, the 'hill type house', 'water type house', and 'combined courtyard house' from the Five Scattered Houses are repeated as variations. According to the contour, the specific locations, and the relations between one another, they are transformed and changed in terms of scales and states. Meanwhile, modules like the Taihu Lake Houses are inserted into the larger buildings as the compound.' (Jin, 2014)

Jin Qiuye's interpretation appears to be clear and reasonable. 1) There are three type levels, be it of tectonic elements, single buildings and complex, all of which are of substance. 2) Smaller scale type elements are composed to form the larger scale unit on the higher level. For example, the tectonic elements are added together to be a larger single building, and similarly, buildings are assembled as the complex. 3) It is the visual factors which manipulate their compositional relation. And the composition obeys the rule of addition which is modified by the actual visual experience. 4) Meanwhile, type variations are due to the altered environment a particular type dwells in.

In a real sense, what is subjected to the above composition and variation rules is the manifestation of types rather than the potential of types. Since elements on each level are manipulated by the architect's composition intention, which is tested by visual experience, this composition rule is actually the layout principle of building elements in the real three-dimensional space. Jin's typology rules interpret a particular design event but do not elucidate the mechanism allowing or prohibiting the design event to happen. In Jin's interpretation, both types and their compositional relations are treated as substantial. Elements on each level are

perceptible, measurable and describable; and the investigation of the general combinational relation of types is replaced by the interpretation of the particular buildings' layout. His typological research is a kind of empirical interpretation rather than systematic analysis.

But it should make the difference between the event and system immediately clear: the latter is the formal condition allowing the particular design event to happen. Event is a realization of possibility; the system is possibility itself. When a type system is realized in a particular design event, the distinction between types is fulfilled as their composition which is visually perceptible and dimensionally measurable. When the type is variously actualized due to environmental factors, the external cause of typological transformation is empirically describable. To put it more clearly, the buildings' composition is a historical version constrained by the systematic relation of types. When the external factor changes, the composition and manifestations of types are deemed to alter. However, the environmental alternation is the external factor promoting the varying of types but the internal mechanism conditioning it. Opposite to the materialized types which are concrete, perceptible, and substantial, the abstract system of types can hardly be drawn. Systematically, a type is nothing but the sum of its variations. That means a type is infinite. So to speak, a type can never be fully materialized, but be hypothesised according to a certain pattern. To be more specific, a type is nothing empirical but conceptual; it is an assumption whose justification is in its effect to group the building forms. A type is never something fixed but a range in which variations happen. The infinite type could not be measured nor composed; only its particular materializations could be. A particular manifestation of types is empirically

describable, but this description pursues the eventual rather than systematic interpretation of types.

5.2.2.3. Signification modes: denotation, connotation, and metalanguage

There is more to say about the previous critiques of Wang's building typology. It is related to the issue how meaning is adhered to the building. 1) In these critique writings, there are at least two sign systems which are staggered. The first system is the Campus buildings existing in reality which possess their own material features. The second system is the architectural critique writing which is essentially a kind of operation on the code, the object of which is the Campus building. 2) The critiques talk about the Campus buildings. Writings absorb the buildings as their components which are then weaved into the code operation. 3) Identically, the function of this component is to signify something other than itself. The critique promises to speak out the signified of the buildings. Without the signified, the type classification becomes impossible. What is faced here is the relation between the treatise and architecture, and more generally, the writing and building systems.

Saussure suggests that the sign entity contains the signifier and the signified. The signifier relates to the sign's formal aspect, and the signified refers to its content aspect. Regarding the signifier/signified correlation, Louis Hjelmslev is the first one to propose the three categories of semiotics be it: denotative, connotative, and metasemiotics. There is a relation (R) between the expression plane (E) and the content plane (C). The sign entity ERC is the denotative semiotics. When the expression plane in the sign is itself a sign, it is connotative semiotics, which can be described as (ERC)RC. And when the content plane in the sign is a sign, it belongs to

metasemiotics, which can be represented as ER(ERC) (Hjelmslev, 1969, 115). As a strong interpreter of Saussure, Barthes's contribution is that he regards the process or act of signifier and signified correlation as signification (Barthes, 1986, 48). Barthes elaborates on Hjelmslev's argument and represents the three categories of signification in *Figure 5-11*

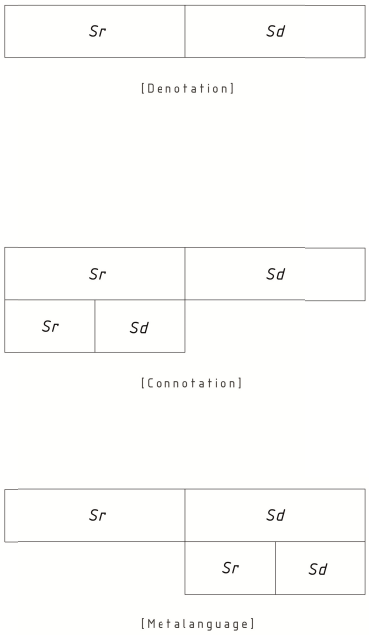


Figure 5-11. Denotation, connotation, and metalanguage semiotics

Among the three, denotation semiotics is the most primitive and simple one in that its signification acts on one single level. Both the connotation and metalanguage semiotics involves, however, hierarchical signification systems. Barthes explains there are two ways to combine the separated sign systems as a single one. In the first case, the first sign system is absorbed as the signifier of the second system; in the second, the first sign system becomes the signified of the second system.

‘We shall therefore say that a connoted system is a system whose plane of expression is itself constituted by a signifying system […] a metalanguage is a system whose plane of content is itself constituted by a signifying system […]’(Barthes, 1986, 90)

The connotative and metalanguage semiotics are suggestive in terms of understanding the complex of the staggered sign systems in the architectural treatise. In *The Fashion System* Barthes separates two systems: the garment and the writing of it. Although the garment has its own material features such as colour, materials, practical functions, making techniques, only when this garment becomes a term can it be absorbed into and participate in the writing’s code operation. In this situation, the entity of the garment is taken as a written sign which functions as the signifier in the writing about the garment. This signifier in the writing system is a denoted system in which nothing is ambiguous. And what is attempted by the second writing system is to fulfil the empty signifier with certain signified. That is to create meaning: the connotation of the garment, for example, the fashion. Barthes suggests that connotation is a rhetoric form of the first system which has its own ideological function.

‘As for the signified of connotation, its character is at once general, global and diffuse; it is, if you like, a fragment of ideology: the sum of the messages in French refers, for instance, to the signified ‘French’; a book can refer to the signified ‘literature’. These signifieds have a very close communication with culture,

knowledge, history, and it is through them, so to speak, that the environmental world invades the system.'(Barthes, 1986, 91)

Different from connotation semiotics, there is metalanguage semiotics in which the first system in the real world is absorbed into the second semiotic system as the signified. Hjelmslev believes in metalanguage; the second system is not a rhetoric of but an operation on the first. Therefore, it is a scientific language which attempts to describe the first language-object.

'According to Hjelmslev, metalanguages are operations, they form the majority of scientific languages, whose role is to provide a real system, grasped as signified, out of an ensemble of original signifiers, of a descriptive nature. As opposed to metalanguages, connotations pervade languages which are primarily social, in which a first, literal message serves as a support for a second meaning, of a generally affective or ideological order.' (Barthes, 1990, 28)

In a metalanguage system, the signified is determined by the sign entity of the first system. What is attempted by the second writing system is a way of describing it, in another world, a signifier system of the already determined signified. Therefore, in the metalanguage semiotics, critique writing creates form. It is the critique on the signifier. In this study, the distinction between the connotation and metalanguage mode of critique is identifiable between Chapter 3 and Chapter 4, as the former tries to seek the message of *Fictionalizing Cities*, the latter to demonstrate the form of the text. The critique of the signifier will be continued in the formal analysis of the

Xiangshan Campus. It does not intend to speak about what is signified by the buildings but what can signify the Campus.

5.2.2.4. The typology of the signifiers

Based on the review of the critical writings on the Campus, this research is going to conduct an alternative typology study which is founded on three principles. 1) The dividing of types is carried out among signifiers instead of signifieds. 2) The potential of types replaces the material realization of types as the research focus. 3) Instead of the connotation of the Campus, this research constructs its form. Generally speaking, opposite to the typology interpretation, the approach applied in this piece is the typology analysis which attempts to construct an order of the critique-object. Of the first principle, it creates rather than confirms types. It treats types as something undetermined rather than already existing. Even the criterion of cataloguing has to be made provisionally in the analysis. Concerning the second point, it rejects the idea of equalizing the composition of buildings and the combinational rule of types. But it insists the specific building layout should be understood as an incidental event which becomes possible under a certain structural rule. Speaking about the third point, the new method will lead to changes in typology analysis. To invent types is to constantly deliberate on similarity, both in the substantial and relational aspects. And the types' cataloguing does not rely on, neither does its consequence directly correspond to any external contexts, be it of history, tradition, culture or social conventions. It reflects only the consistency of the buildings' formal system, which is separated from the ideological factors but formalized as the condition of these factors. The three points formulate the method of building forms analysis which is demonstrated in the

first case of it. Similar to the short sample 'the Chinese gardens method', section 5.3.1 serves to introduce the major principles of the approaches with a concrete case: the classification of the building forms (5.3.1.1), the transformation of the building forms (5.3.1.3), and the order of the building forms (5.3.1.8).

5.3. Formal analysis of the Xiangshan Campus

The formal analysis on the Xiangshan Campus focuses on phase II. This is because seemingly phase II possesses a richer physical diversity in its built forms than phase I does. This diversity has evoked a great pleasure during my field trip to the Xiangshan Campus. Frankly speaking, the preference for phase II is ascribed to personal interest and the very subjective experience. However, this experience is part of the theory. It is the personal experience leading to the desire of achieving a better understanding of the Campus buildings, and more importantly, the reactions it creates upon my body and thought. From this point of view, to structuralize the buildings is just to formalize the unique experience it produces on one. Meanwhile, due to the limitation of writing space in this piece, the twelve college buildings and the Tiles Hill Guest House are not possible to be analysed one by one. Seven buildings are chosen as the study samples which cover all the three types argued by Wang. However, this selection does not imply the architect's authority. It only reflects the intention to challenge the 'authoritative readers'' opinion. The range of samples address all the building fragments that interested me in the Campus phase II. These fragments have constantly evoked my imagination which I try to grasp by drawings and logs. The samples mark a realm which I repeatedly revisited in memory and fantasy.

5.3.1. No. 18 building

The hill type house repeats twice in the Campus phase II including the no. 11 and 18 buildings. Despite being located differently on the building strip, the two buildings are almost the same. The two extremely long buildings move zigzag forward. And both of them have two kinds of façades, one is the white wall with scattered windows, and the other is the rough dark concrete surface cut by the window pattern similar to that in the wooden screen of the traditional Chinese house. Retrospectively, the hill type house firstly appeared in the Five Scattered Houses at Ningbo (*Figure 5-12*). This earlier version is quite humble in terms of its dimension and complexity but designed with differentiated façades and the inner ramp running through the whole unfolded building. Although Wang stresses that the hill type house in phase II derives from the Buddhist Grottoes, back to the Five Scattered Houses, this reference was never mentioned (*Figure 5-13*).



Figure 5-12. A comparison between the no. 18 building (above) and the hill type house in the Five Scattered Houses (below) (Zeng, 2012)

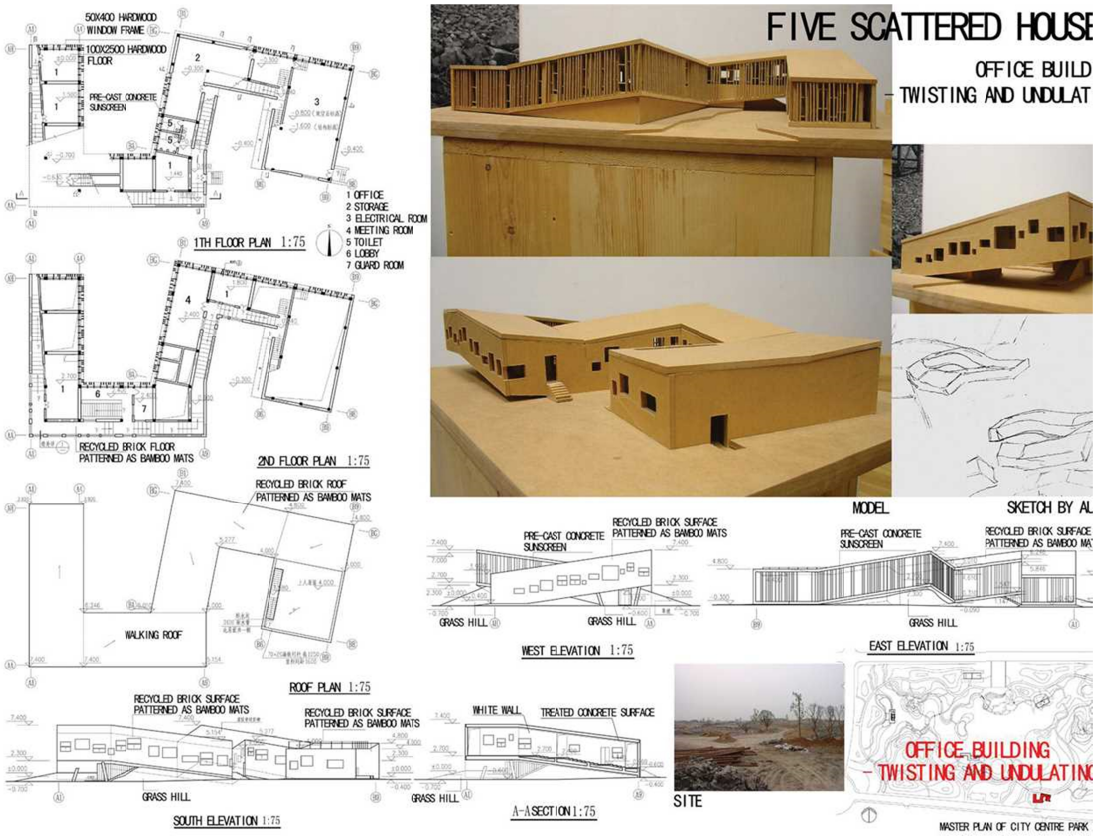


Figure 5-13. The plan, elevation and model of the hill type house in the Five Scattered Houses (Amateur Architecture Studio, 2005).
Like a snake, the first hill type house moves zigzag, and it contains two different façade styles. On its plan, the internal ramp goes parallel with the main volume both of which are folded into sections.

The plan of no. 18 building suggests three parallel layers in the building composition: 1) the external walkway, 2) the middle functional layer, 3) and the internal corridor. The long extending walkway is defined by the up-and-down going external ramps and stairways which nearly adhere to the white façade of no. 18 building. The middle layer accommodates the practical functions including offices, auditoriums and classrooms with varied sizes. The third layer is the inner ramp connecting rooms whose floors are constantly changing in terms of height (*Figure 5-14*). In order to differentiate them, the three layers are labelled as the walkway 18a, the middle layer 18b, and the inner transportation 18c.



Figure 5-14. The changing scenes in the no. 18 building (Tian, 2007; Karvoskiy, 2012)
It shows the external walkway 18a, the middle volume 18b, the internal corridor 18c, and the Tile Garden 18d. The previous three formulate the layering of the building plan.

The three layers constitute the main body of the no. 18 building which is folded into sections. The folded volume gives the building body two different movement directions. For example, the walkway layer 18a is divided into eight sections by folding, and each section implies the movement direction which is perpendicular to its preceding and successional ones. The contrast between the longitudinal and transverse movements is also identifiable in the inner ramp layer 18c which is folded into six parts. Here, the longitudinal/transverse movement contrast is taken as a building motif which is realized by two different groups of building elements. On the other hand, the middle layer 18b contains the major functional space. Its even concrete pillar frame is fulfilled by size changing rooms. It is reasonable to regard it as a continuous volume which separates the 18a and 18c. This clear separation only becomes vague when the external and internal paths mingle at certain points of the middle volume. The points also break the continuum of the middle block. Programmatically, these points are the staircases and other kinds of void space linking the outside, middle and inside layers visually and physically (*Figure 5-15*). In the middle layer, the continuity of the layer and the discontinuous factors penetrating the former are identifiable. And the three layers are seen as the materializations of two different contrast motifs.

Aside from the three layers, another important theme found in the no. 18 building is the tiles garden which offers visitors the way to enjoy the nearby landscape when s/he strolls on the artificial ground (*Figure 5-16*). This motif repeats as a space type in other Campus buildings as well. In this sense, the no. 18 building can be understood as the cohabitation of three motifs. For the convenience of analysis, the tiles garden is labelled as 18d (*Figure 5-14*).



Figure 5-15. Some of the penetrating points inserted into the middle volume of the no. 18 building (Chen, 2010a; Guillaume, 2010e; Foregmind Archimedia, 2014a, b, c).



Figure 5-16. 18d the tiles garden, which is designed as the outdoor lecturing space

5.3.1.1. Classifying: the signifier

As shown above, the very first step of building form analysis is to classify building elements. Its criterion relies on the similarity and distinction between motifs. And it leaves the question of what the motif refers to or represents alone. In this sense, the building elements classification starts from the signifiers whose signified are not decided yet. It is worth addressing more the alternation brought up by the changing from the signified to the signifier classification. Firstly, the repetition pattern of the signifier supplants symbolic meanings as the criterion of type dividing changes the typology research from the evolution mode to the morphology mode. In fact, the necessary condition of recognizing types from a certain context is repetition. And there are two kinds of it: the temporal and spatial. In the temporal repetition, the

existence of the origin is assumed which is supposed to be the beginning of a particular type. Nevertheless, the spatial repetition of types seems more close to the idea that types as the analytical operator. This definition presumes that types are something waiting to be created in the process of formal analysis, and the task of type analysis is to recognize the similarity and distinction among things. The evolution mode leads to a diachronic research of types, the morphology mode the synchronic study. The signified based division of types is evidenced in Wang and his peers' writing (section 5.2.2.2.1). If the temporal repetition mode is abandoned, the priority of the 'origin' is also denied. Nevertheless, without this 'origin', types could only be hypothesised through their reoccurrence in space; it becomes a series whose beginning has lost and ending never predictable.

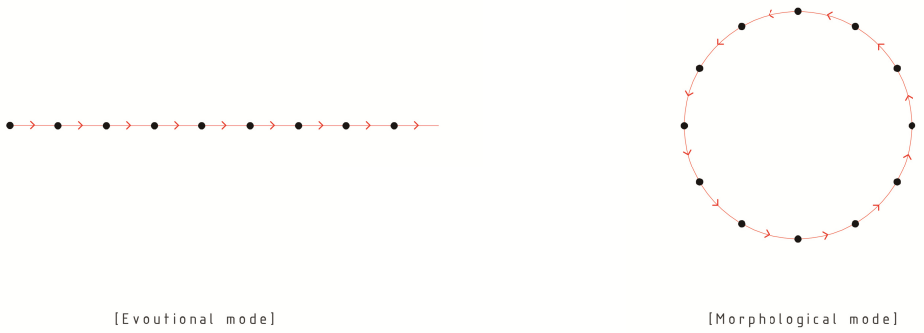


Figure 5-17. The evolutional and morphological typology modes
In the evolution mode of the type (left), an origin is hypothesised as the beginning; and in the morphology mode of the type (right), the assumed origin is abandoned.

The evolution mode is like a straight line, and each point on it is a manifestation of the origin (the hypothesised very first point). Instead, the morphology mode is a circle, on which there are also points, which represent typological variations. But in this spatial mode each point is equally qualified to be treated as the 'origin'. In fact, in the latter, 'origin' loses its priority in terms of defining types; it is only, no more or

less, a possibility. In the morphology mode, the type is an origin without time dimension (*Figure 5-17*).

Moreover, when the 'origin' of type is suspended in typological research, the discussion on types might move from the idea that 'types as being' to that 'types as operation'. That means type is something created in the process of formal analysis rather than being decided in advance. Therefore the task of research is altered from the interpretation of the building types to conduct taxonomy. In fact, this idea of 'types as operation' has been executed in the text analysis in Chapter 4, in which the symbolic types in *Fictionalizing Cities* is invented as the provisional operator helping to construct a order of the text. This order has the least to do with the author's intention, and reveals one possible but never the ultimate truth of the text. Corresponding to the approach in Chapter 4, the building formal analysis here attempts to achieve a dialogue with the former. The relation between the two chapters might be described as the simultaneous typological operations on the text and the Campus.

5.3.1.2. Type and manifestations: 18a and 18c

Although 18a and 18c belong to the same type: longitudinal/transverse contrast, they give different space experiences to visitors. 18a is constituted by the eight members divided by the changing of movement directions. Nevertheless, each of them is physically similar in that they are all composed of the identical tectonic members: the white painted wall with scattered windows, the bamboo made balustrades, and the extending concrete eaves. On the other hand, this longitudinal/transverse composition is materialized in 18c as well but in different

ways. In 18c, the six sections divided by folding are physically different from those of 18a in all fashions. 18a is the outside walkway; however, 18c is the inner transportation. The former is exposed to the sunlight, rain falls and seasonal changes; the latter is enclosed by the dark concrete envelope. The outside promenade is lightly lifted into the air with the handmade bamboo balustrades; the inside transportation space adopts the heavy industry style where concrete and steel are dominant. In fact, the elements of 18a and 18c have distinguishable styles which create strikingly different space atmospheres. 18a is for the pleasant strolling in the nearby landscape; it is a space of overlooking and hovering; 18c is like a complicated ford in which one is easily lost and only can obtain a limited sight of the surrounding through its patterned openings. Although the classification of building elements starts from the concrete composition, it has to stress that the specific longitudinal/transverse compositions realized by 18a and 18c are of event in nature. They are not the type itself. Understandably, 18a's elements are possible to be composed as a new whole in different ways, for example in the no. D building (*Figure 5-18*). So do those of 18c. Therefore, it is reasonable to view 18a and 18c as two different manifestations of the same compositional type, which is repeated in other buildings in the Campus phase II. Holding this differentiation between the manifestation and the type, it regards 18a and 18c as just two possible versions of the longitudinal/transverse type. Their presence is able to refer to the similar elements on the Campus site, and also other possible constructions not on this site.



Figure 5-18. No. D building (Dong, 2015a)
It shows the no. D building's space boundary which adopts the same style with that of 18a, but remains different in details.

5.3.1.3. Potential: type and transformation

Generally speaking, the longitudinal/transverse contrast could be manifested through different building elements. With this understanding, the formal analysis of the building fragment 18a and 18c could equally apply the structural narrative analysis technique which has helped to formalize *Fictionalized Cities* in Chapter 4. It is to demonstrate the artificial and incidental nature of this composition by outlining all members functioning in the longitudinal/transverse contrast. *Figure 5-19* shows the plan, elevation, section and components in three rows (from top to bottom). In the bottom, the eight physically similar components are isolated. Similarly, the motif of 18c consists six bits. Applying the same approach, *Figure 5-20* outlines its six members.

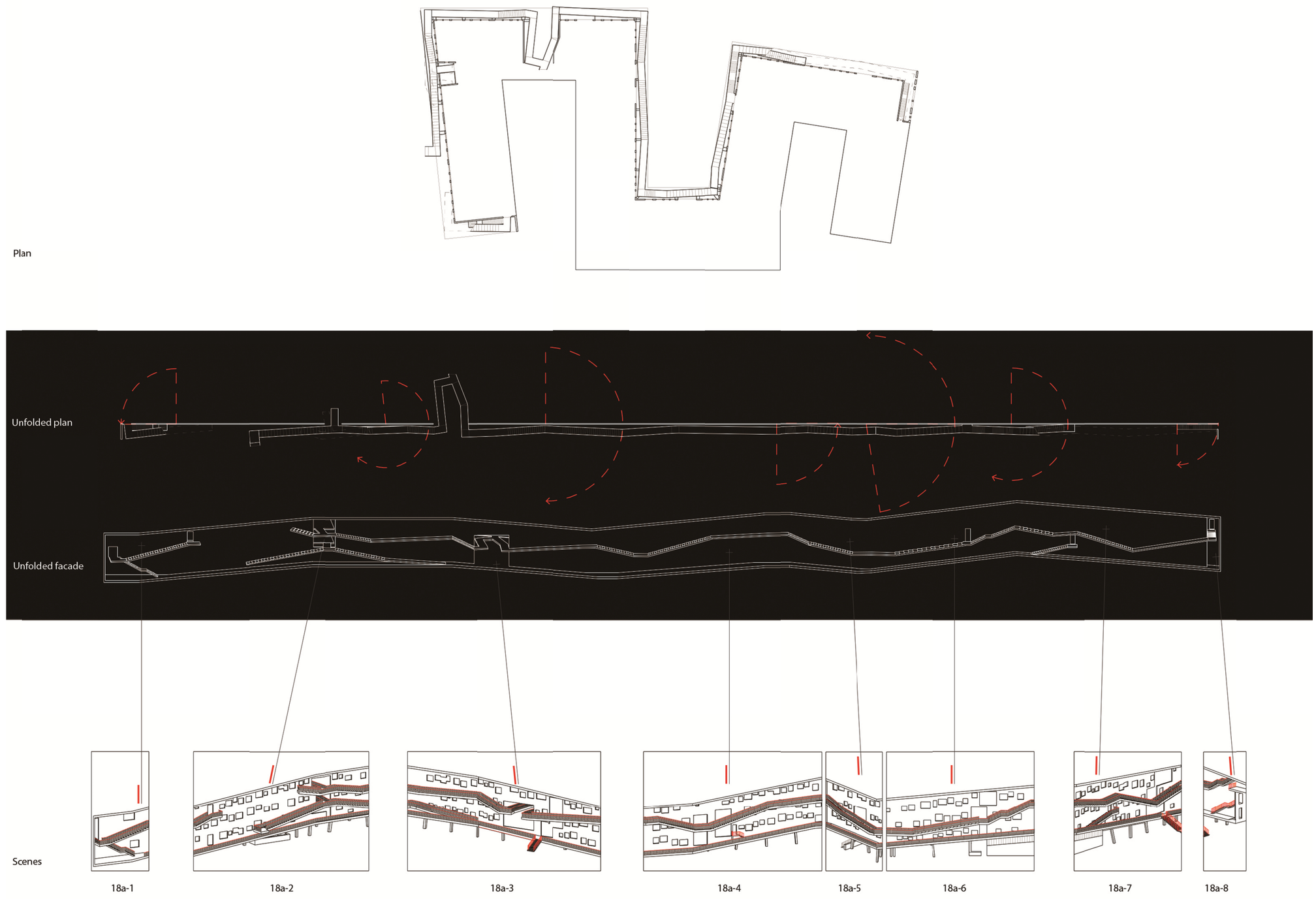


Figure 5-19. The division of 18a
It shows the plan (top), unfolded plan and elevation (middle), and separated elements of 18a (below).

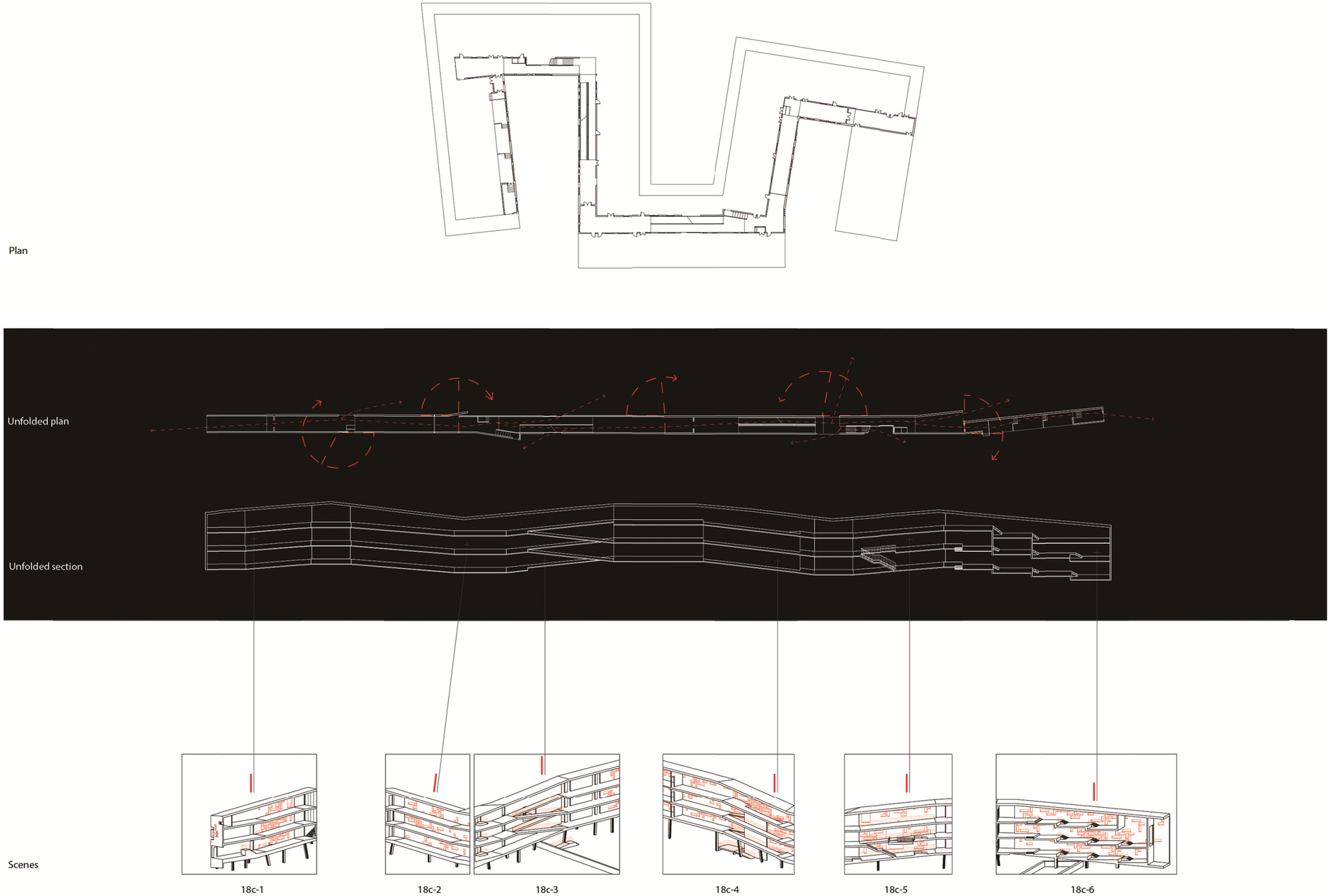


Figure 5-20. The division of 18c
It shows the plan (top), unfolded plan and section (middle), and the six fragments of 18c. It is of representation as well which addresses a fantasied construction. It is a wall running from the left to the right on the paper, a piece of very thin artefact. It is a misleading labyrinth when one is forced to move along its longitudinal axis, at the same time an easily bypassed strip when he is allowed to go across.

The graphics analyses have three parts, the top is the original plan; the middle is the unfolded plan, elevation and section; and the bottom is the elements table. In the middle, the original plans are reduced to an almost table-like status, following which the elevation and section are also altered accordingly. In the bottom row, the components are framed as independent ones. As the author, I claimed they are produced with an analytical purpose. But as a reader, I have no obligation to follow that. There are two ways to read the graphic analyses. The first is to read them as the diagram analysing the no. 18 building, which separates the composition into fragments (top to down). The second is to view it as the juxtaposition of three bars. In the first reading, the three parts are in an original-transformational-consequential development from the composition to the decomposition. In the second, the bars are regarded as the distinctive elements. The first reading focuses on its expression; the second pays attention to the condition of the expression. In another word, each part is of process, the meaning of which is decided by its before-after relation; meanwhile, it is also its own consequence, which is the physical feature distinguishing it from the other two. Each row is a sign which is not only the motivated symbol of the no. 18 building, but also that which is able to refer to something other than the building. From this perspective, the second bar is reasonable to be taken as the sign of another construction which is not yet materially realized. Therefore the single drawing splits into two pieces of graphic narrative: one refers to the existent, and another involves with the purposed.

Comparing the two different constructions (the technical drawings of which are represented in the upper and the middle bar), there are multiple relations between the existent and purposed building. 1) Transformational. In the diagram, all

longitudinal/transverse elements are divided and outlined in a line as the equivalent and independent elements. The longitudinal/transverse contrast is transformed as the contrast between the movement along the linear building and that of passing through it. 2) Isomorphic. The original building and the fictive construction are isomorphic because both of them are the different realizations of the same typological form: contrast. Physically, they are similar as well, since they are composed of the same elements. 3) Analogous. The proposed is an architecture analogy of the existent. Due to the clarification on the morphological process from the one in reality to that in fantasy, the analogy has the ability to make the original one understandable without speaking out its assumed nature or symbolic meaning. 4) Metaphoric. The morphological and physical similarity between the juxtaposed buildings makes them metaphors for each other. Meanwhile, their origin-development diachronic relation is converted into the synchronic juxtaposition. They coexist. The purposed is able to signify the existent. The former is a metahpor of the latter.

In this sense, the third bar suggests the ambiguous status between the present and absent. For example, the angle of each component might correspond to the folding body of the original building, but it is also possible to suggest the temporal change when one observes the purposed construction. Therefore, the angle is the trace of the original building but also the sign implying the event of observation. They together speak about the second-fold ambiguity of the third bar which is the combination of analysis and narrative. Its sensual features have the least to do with decorations; they are the significant elements functioning in the spatial narrative which happens on the two-dimensional paper. As shown above, a piece of

diagram is the intention of decomposing and also that of recomposing. It is the motivated sign of the critique-object and also the arbitrary one of something other than the object. It is the conceptual abstraction of the critique-object and also the perceptual description of a fictional world. For analysis, this ambiguity of diagram is not something to escape from; on the contrary, it is a precious feature to embrace. It is in this ambiguity that subjectivity is allowed to function as the positive elements in analysis.

5.3.1.4. 'Subjective' critique

Arguably, there is more than one way to read 18a, 18c and the proposed building. Others might read out different motifs or types from the no. 18 building; nor is it necessarily agreeable to say the layering/penetrating contrast is the only reasonable reading about the fictional construction. More than that, even the dividing of types is already 'subjective'. However, the accuracy of classification does not lay in *a priori* criterion. The exactitude of it is in its reconstructive consequence. That is the increase of the intelligibility of the critique-object. Classification is the apparatus which allows one's personal experience about the Campus buildings to be involved. Essentially, the dividing signifies one's preference and interest: in a word, his comfortable relationship with the building forms. Barthes wisely pointed out that in criticism what is opposite is not between the subject and the object, but the subject and the language of the work. That is s/he must use all the language including those detached from the critique-object to signify, not necessarily himself, but all the possibilities of the code.

‘criticism is not science: in criticism, it is not the object which must be opposed to the subject, but its predicate. To put it in another way, we shall say that the critic confronts an object which is not the work, but his own language. What relationship can a critic have with language?’(Barthes, 2007, 35)

In the transforming operation, it is not the critique-subject that is expressed. The transforming is just the moment when two sets of texts: the critique-subject and the architectural forms meet, since the critique-subject is not the ‘solid whole’ but a ‘void’.

‘Classical criticism forms the naïve belief that the subject is a ‘solid whole’, and the relationship between the subject and language is that between a content and an expression. The recourse to symbolic discourse leads, […] the subject is not an individual plenitude, […] but on the contrary a void […] so that all writing *which does not lie* designates not the internal attributes of the subject, but its absence.’ (Barthes, 2007, 35)

There is no such thing as *a priori* critique-subject, which is already the weaving of codes. The qualities of the subject, his taste, preference, attitude, ideology, and psychological status are nothing before the critique, but something becoming in writing. In this sense, critical writing becomes an activity to build a space in which the so-called ‘subjectivity’ grows. This activity is to weave the codes which are detached from the work. Indeed, there is distortion in the graphic analysis. But this distortion is not executed by the assumed solid subject. It is due to the dialogue of

the critique-subject and the critique-object, both of which are essentially codes. Critique writing is essentially the field of codes in which 'language is the subject'. This statement by Barthes might be slightly changed to 'sign is the subject.' What is signified by the graphic analysis is not a certain nature of the building form, nor the critic's intention, both of which are nothing but the performance of signs. The truth of the graphic analysis just sits in its distortion which is the meeting of the signs of the critic and the work. Understandably, the building forms analysis is not the opposite but the very merging of 'I' and the world. And the demand for this kind of formal analysis is the experience of 'I' has to be totally formalized.

5.3.1.5. Layering/penetrating: 18b

The middle layer of the no. 18 building is 18b which accommodates classrooms, administration offices and other serving facilities. The even concrete frame of 18b makes it a continuous construction, whose tendency can extend infinitely in a theoretical sense. Noticeably, there are eleven 'holes' inserted into this continuum. Some of the holes space the staircases linking the outside walkway and inside transportation, others are the semi-open space interfering with the regularity of the space array (*Figure 5-21*). The 'holes' are the inside/outside shifting places but also the punctuating. 18b's continuum and 'holes' consist of two opposite categories. The volume is a layer, and the 'holes' penetrates it. This contrast becomes even clearer when the building body is seen literally as a linear form. In a diagrammatic manner, the proposed composition (in the middle bar) demonstrates the continuous building volume and the eleven penetrating events. The volume is positive, while the points are negative. If one inverts the positive/negative relation, eleven solid follies are

produced, which stand linearly. The juxtaposed follies possess a certain physical similarity in their bottom pillars, cubic volumes and elaborated interiors. They formulate a line (in the bottom bar) which is breached as their intervals. In this sense, the layering/penetrating contrast remains the same, but its manifestation changed. The follies are the fragments of 18b but also the constructions in a fictional narrative.

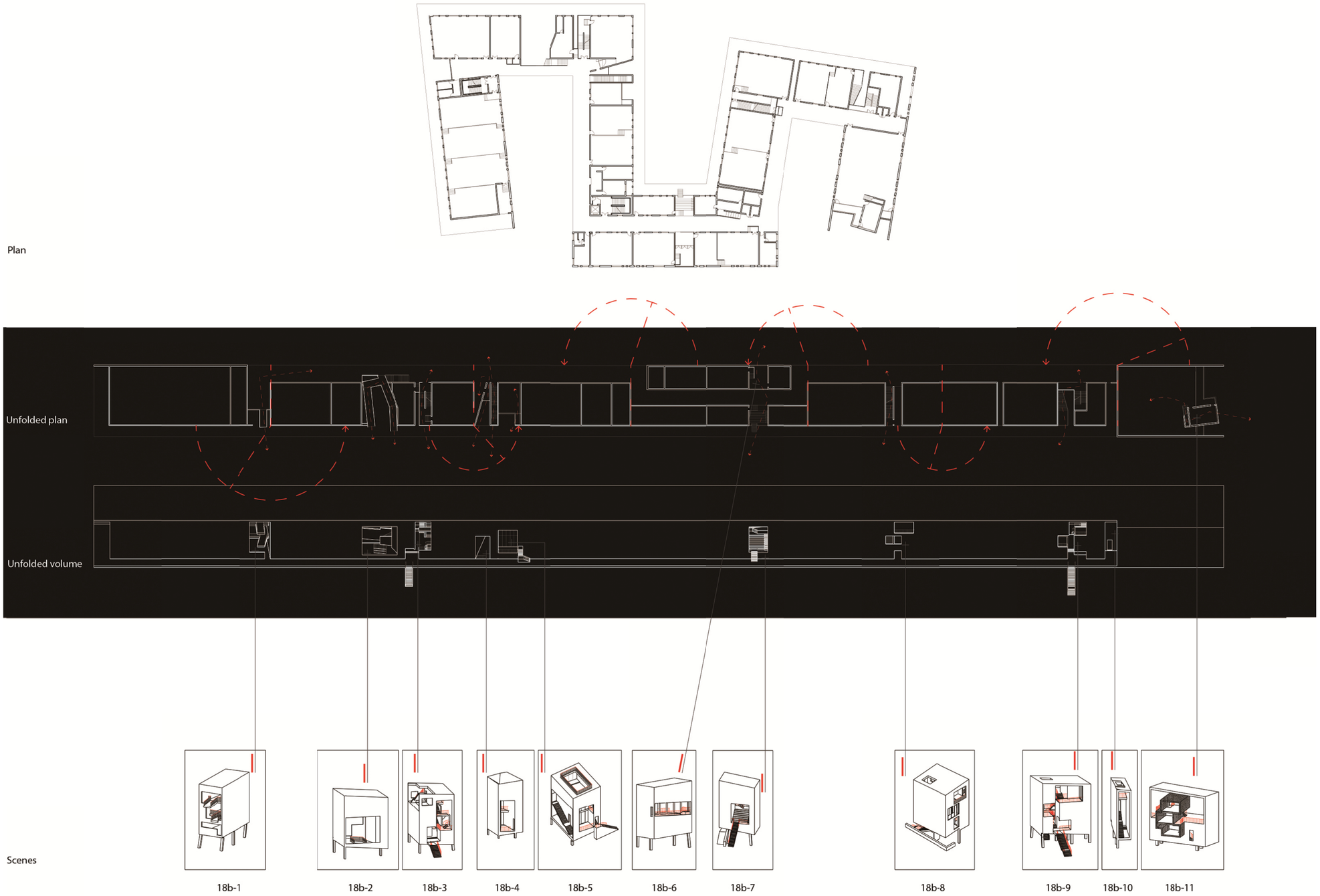


Figure 5-21. The division of 18b
It shows the original plan (top), unfolded plan and volume (mid), and fragments of 18b. When the positive/negative relation between the volume and the 'holes' are inverted, the eleven holes are transformed as follies.

5.3.1.6. Tiles garden: 18d

Except for the buildings, gardens play an important part in the Campus phase II. If the buildings are of institution, then the gardens are for casual enjoyments. Noticeably, the gardens in phase II can be roughly divided into two categories according to their different locations. The first kind is the tiles gardens which always sit on the building roof and are accessible through the vertical links with the top floor. The second kind, which is horizontally linked with the classrooms, offices and other utility spaces, is more diverse in terms of locations: on the building plinth, in the courtyard, or beside the building block. In practical terms, the distinction between the two kinds of gardens is really set by their physical connections with the institutional space. In a general sense, the garden in phase II is the alternative space other than utility units. Seemingly, the two's complement echoes the traditional Chinese belief which holds that the ideal dwelling environment should be the integrity of nature and manmade, the garden and residence. The residence represents social norms, correspondingly, the garden symbolizes an individual's freedom to withdraw from the society. In a broader cultural perspective, the combination of the garden and the residence reflects the Chinese philosophical thought which stresses the harmony between man and nature. However, this philosophical thought hardly provides a vital clue for the formal analysis. Apparently, the garden and the building are distinctive themes. In the Campus, the gardens are not utility oriented, at least, they are less 'practical' than the buildings are. They are conceived as the pleasant places for the informal activities: strolling, conversations, and casual meetings. Nevertheless, the garden is not really like the traditional ones in that they are actually architecturalized. The landscape elements are largely

replaced by building elements. Even such natural elements commonly seen in the traditional Chinese garden as trees and the water ponds are symbolically arranged, which never become the major components.

Being a fragment cut from the no. 18 building, 18d is the tiles garden type. It is a motif, repeats on almost every building's roof in the Campus phase II. Elementally, this type is constituted by the loft house which is designated as 'the scholar's pavilions', the sloping roof, the podiums and paths for strolling, the benches for sitting, the staircases leading up to the roof, and the tiny sunken yards. The Titles Garden firstly appeared on the 2006 Venice Biennale. It was exhibited as a piece of architecture instalment. The eight hundred square meters half roof half ground object was supported by the bamboo scaffoldings and paved by the sixty thousand grey tiles recycled from the diminished old neighbourhoods in Zhejiang region. Upon the roof, a strolling path climbing slowly from the low edge of the garden to the higher place lying in the gently swaying tree shadows. Nine persons, eighteen hands, Wang and his team (three craftsmen and six teachers from the CAA architecture school) spent fifteen days to finish this instalment with natural materials: woods, bamboo, and clay tiles. The pavilion was separately located nearby the garden. It was used as a small exhibition hall also a provisional pavilion interchanging the views with that from the path (*Figure 5-22*, *Figure 5-23*).



Figure 5-22. The tiles garden on the 2006 Venice Biennale (Amateur Architecture Studio, 2012b, 90-91)

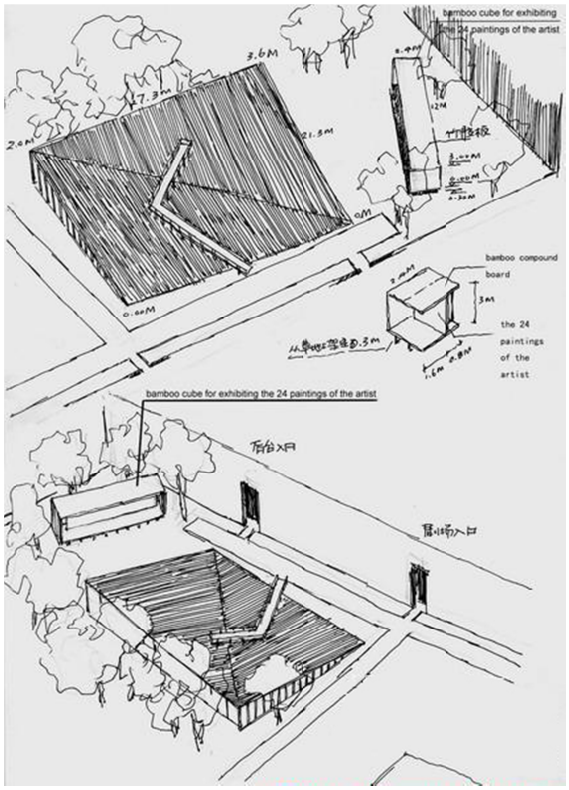


Figure 5-23. Wang's sketch for the tiles garden on the 2006 Venice Biennale (Tom, 2006)

In the Campus, the tiles garden goes through changes. In some cases, the pavement is changed from the grey tiles to bricks or, the gravels. But the theme is maintained which is about promenade. The journey is defined by several architecture objects which are associated to be a continuous journey. The tour often starts from the narrow staircase underneath the roof, which steps to the podium or the pavilion above the roof. Climbing is followed by strolling along the narrow path. On the whole journey, forking is avoided. Instead, on the linear route, the body engages with different activities: climbing, strolling, sitting, and gazing. The tiles garden theme is a linear journey in which the heterogeneous architecture objects are assembled (*Figure 5-24*).



Figure 5-24. The tiles garden in the no. 16 building (left) and the Guest House (right) (Yang, 2009; Zhang, 2015)

The linear journey in the tiles garden is analogous to the sequential narrative in a novel or film whose organization is driven by plot. However, like the plotline in a piece of fiction or movie, its narrative continuity is also the artificial product which can be divided into subcomponents. For example, the descriptional sequence of 'having a drink' consists of ordering, obtaining, drinking and paying (Barthes, 1977, 101). Meanwhile, each action in the 'having a drink' sequence is differential. In this

sense, the relation among these members is of succession as well as juxtaposition. And the units' difference is the condition of their succession.

Similarly, each component of 18d is applied to the body in a different way. The simplicity of the body's engaging way makes these architectural objects the introducer of certain body behaviours. For instance, the pavilion suggests interior activities, but none of the other five (the podium, the sunken yard, the stair, the bench or the path) shelters the interior space. Among them, only the staircase allows the vertical movement which is, of course, different from the horizontal moving or static gazing. Furthermore, the outdoor podium is the open place above the 'ground'; but the yard is the enclosed space sinking into the 'ground'; the podium implies a temporary pausing of the motion guided by the path. The physical distinctions between the interior/exterior, vertical/horizontal, moving around/being still, enclosing/opening and being above/underneath are materialized in the tiles garden elements (*Figure 5-25*).

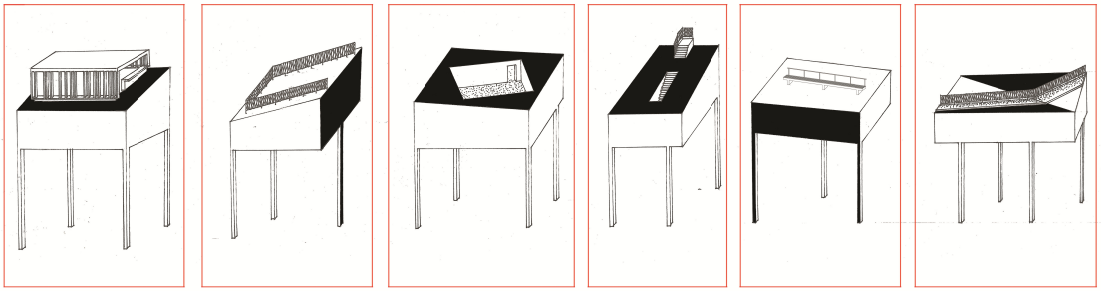


Figure 5-25. The distinctive elements of the tiles garden 18d
From left to right: the pavilion, the podium, the sunken yards, the staircase, the bench, and the path. The six elements are differential in their varied ways of engaging the body.

Experiencing the journey of 18d, the engagement of body is a must. On the one hand, one can enjoy his freedom in terms of organizing the before-after order of the

elements. On the other, this freedom does not deny the physical distinctions among these architecture objects. Due to the plurality of the individuals' experience, the task of analysis is not to describe each of them, but to explore the condition of their diversity: the repetition and distinction of elements. In that sense, the succession is replaced by the matrix of elements. As *Figure 5-26* demonstrates, the typical architecture objects in 18d are classified according to their subtle differences of engaging the body. The top bar is the original plan. The middle bar transforms the former into a diagram-plan, that is to outline its elements without completely changing their original environment. The bar at the bottom shows the repetitive and distinctive relations among elements by isolating them in frames. The ambiguous quality of the second bar: diagram/plan makes it denote 18d and also connote some construction other than 18d. This ambiguity also applies to the underneath. The seventeen frames are the effort to decompose the critique-object; meanwhile, they represent a new composition inviting a journey travelled by one's eyes.

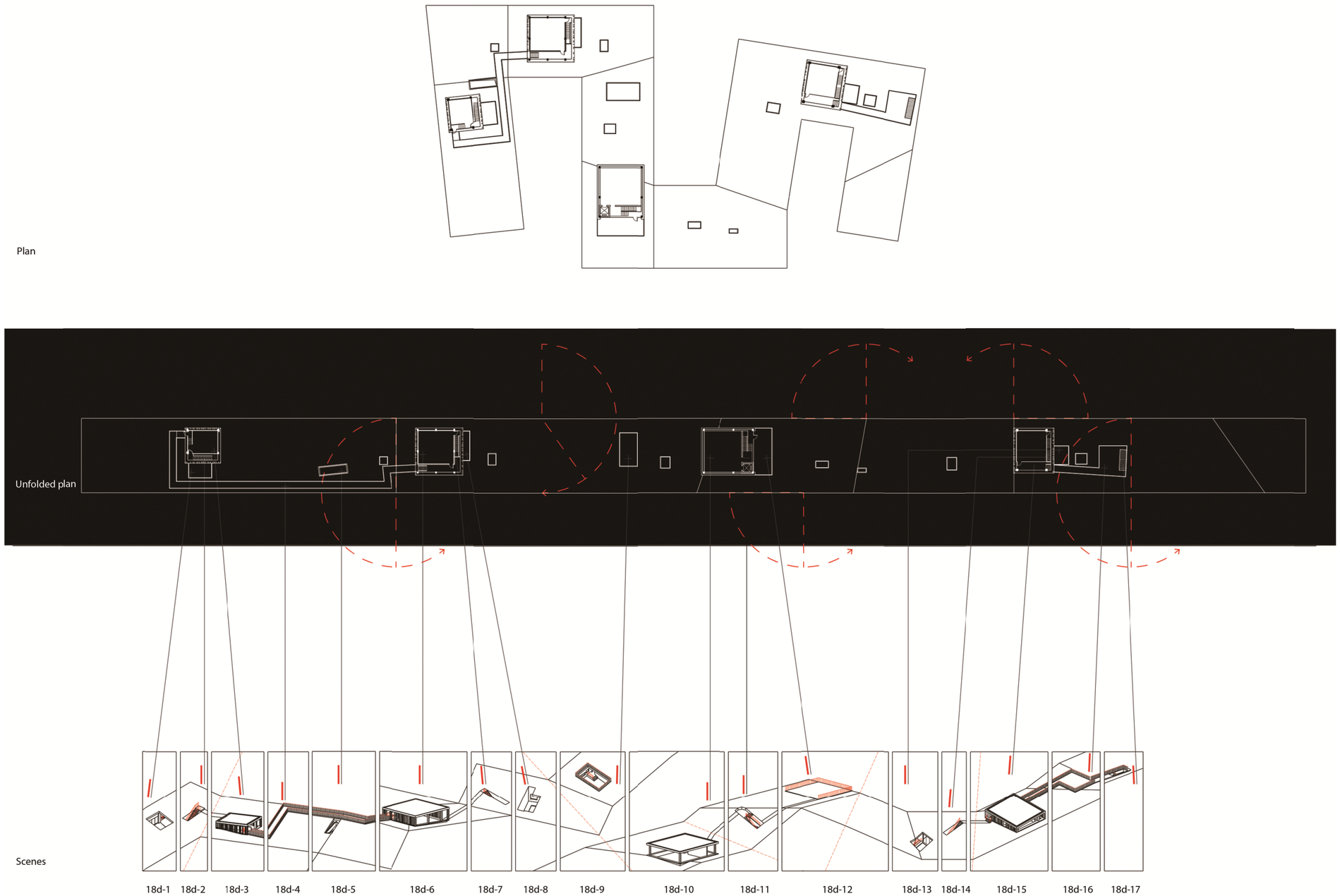


Figure 5-26. The division of 18d
It shows the plan (top), transformation (middle) and the isolated elements of 18d tiles garden (below). In its transformation, the plan is nearly reduced to a diagram status which highlights the elements' juxtaposition. Furthermore, each element is divided into frames in the bottom bar. The elements' repetition and distinction allow them to be classified as the subtypes of the tiles garden: the pavilion, the podium, the sunken yard, the staircase, and the path. The narrative character of this diagram is maintained which would represent an architecture analogy of 18d. The changing angles in each frame signify the temporal dimension of the diagram's narrative aspect as well as the folding body of 18d. This connoted artefact is a layer allowing eyes to move horizontally or pass through.

5.3.1.7. Formalizing: the critique of the symbol

To summarize the above analysis, the no. 18 building is a complex consisting of three motifs: the longitudinal/transverse contrast (18a and 18c), the layering/penetrating contrast (18b), and the tiles garden (18d). They are classified as types due to their distinction from each other, and also their repetition in other Campus buildings. Meanwhile, in the no. 18 building's case, the typology operations: classifying (5.3.1.1), transforming (5.3.1.3), and creating the signifier, are executed on the building signifiers instead of what is signified by forms. The three operations are the principles of the morphology mode of architecture typology. Its establishment references Saussurean linguistics, text theory, and the contemporary thinking on the subject (5.3.1.4).

5.3.1.7.1. Classifying

The classification of the signifier suggests that type is an operational unit whose order is revealed by inventing rather than discovering. The criterion of building types is not in the signification of types but its very ability to signify. This realization leaves any precondition before the classification: be it of history, culture or ideology. Contrary to evolution mode typology, morphology mode typology abandons the assumption of origin (5.3.1.1). Then, the type becomes a space concept, instead of a temporal one. The morphology type does not belong to history, nor to man; it dwells in the territory of codes. It possesses no origin but infinite variations. It has no time dimension, whereas it extends in space. Essentially, the morphology type is born in the dialogue between the architecture form and the critique-subject. Thus, it is not permanent but provisional. Dividing type is to face one's relationship with the

architecture, to return to the pure material status of the architecture signifier, to escape from the cultural norm covering it. The morphology type would not even come into being before the critique-subject enters this dialogue relation. Therefore, types and their correlation is not *a priori* fact but a constructed artefact. A particular architecture fragment is able to be recognized as a type due to its similar/distinct relation to other units. But this relation only manifests when the critique-subject 'reads' the building form. In other words, type dividing is in the process between the building forms and the critique-subject. In this sense, the morphology mode typology is not only of the signifier but also the 'speech'. Type dividing is not to discover *a priori* but to grasp a becoming structure.

5.3.1.7.2. Transforming

Aside from the classification of the signifier, the second principle suggests that the potential of types rather than its particular manifestation is the aim of the study. The type is infinite, which is somehow indescribable (otherwise, it is finite). Of course, one might argue that if the research aims to reveal the possibility of the type, it equals to say it has to interpret all the versions enabled by the type. This is impossible. This situation is not unlike the dilemma confronted by linguists. When he tries to understand the language structure, infinite speeches force him to turn from the induction to deduction method. That is to change from the statistic to the system mode. It is to regard the infinite utterances as the homogeneous events which are allowed by the language system. Now, it is assumed that the current critique-object is only one version of the type. As the type is capable of producing infinite copies, then it must be generative. That means another copy different from the research

object exists. Because they derive from the same type, they must be similar in one way or another. Although the critique-object is from the reality, it is not superior to this assumed copy. On the contrary, they are equivalent and exchangeable. The replaceable character allows the understanding of one to be conveyed to another. Practically speaking, if there is a building which is similar to the no. 18 building in a certain aspect, then this design will endow the Campus a certain kind of intelligibility in that aspect. Considering the formal analysis of the Campus, one's task is to find its architecture analogy. Although this analogy is 'subjective' in which there is no any historical evidence showing the inevitable connection between them, their similarity produces a mutual communication. This communication is not interpretative in nature, but essentially symbolic.

A case in hand about how analogy might influence architecture understanding is Louis Kahn's late language. It is widely believed that his late style was influenced by the remarkable Roman ruins. However, this 'influence' is not necessarily the decisive order to understand the relation between Kahnian building and the ancient bathroom. Their superficial similarity perhaps will act more constructively when one visits a particular Roman ruin or a piece of Kahn's late work. In the study of architectural history, this similarity is temporally ordered and interpreted as a kind of influence. But in the actual buildings experience, the before-after relation might be reversed. The Roman ruin is empirically understood by referencing Kahn's building. In the realm of form, they are a pair of analogues which might symbolize each other. Both of them can endow its counterpart with a kind of intelligibility.

5.3.1.7.3. Creating

So to speak, the typology analysis is to seek another copy of the type, which is never the last copy. It is to create the signifier of the critique-object, to find the metaphor of the reality instead what is symbolized by the reality. It is to produce form. This is the critique function of the symbol.

'To be sure, criticism is a deep reading (or even better: a reading in cross-section), it discovers in the work a certain intelligibility, and in that, it is true, it deciphers and participates in an interpretation. However, what it reveals cannot be a signified [signifié] (for this signified retreats endlessly right up to the void of the subject), but only chains of symbols, homologies of relations: the 'meaning' which it is fully entitled to attribute to the work is finally nothing but a new flowering of the symbols which constitute the work. When a critic draws from the bird and the fan of Mallarmé a common 'meaning', that of *coming* and *going*, of *virtually*, he is not designating a final truth about the image but simply a new image, itself suspended.'(Barthes, 2007, 36)

Barthes's insight suggests the typology critique (dedicated to the signifier) is the critique of the symbol of architecture. And a symbol 'marks out volumes of meaning, not lines of meaning'(Barthes, 2007, 27). The symbol offers an understanding of the critique-object, but also more than that, because the symbol not only denotes the object but also can connote things other than the object. Therefore, the typology analysis interprets the reality and simultaneously creates a fictional world.

5.3.1.7.4. Subjective/objective

The three principles above hint a challenging sight for architecture critique. That is its 'subjective' perspective. The subjective/objective opposition in critique has been touched in section 5.3.1.4. Here it will address further the philosophical background of the contemporary reflection on the subject.

The subjective factors are considered as the constructive in architecture design. This welcoming attitude becomes even more so after phenomenology was introduced in architecture practice. One of the imprints of phenomenology in architecture is that it confirms, in a fundamental way, the essential role of body engagement in the environmental cognition. Nevertheless, in the theoretical discourse of architecture, the subjective factor is not an essential part, on the contrary, something needs to be carefully isolated if not completely dismissed. On the other hand, the contemporary debate on the conceptual-philosophical 'subject' leads to its being concealed. As Foucault polemically stated that man is a 'recent invention', a humanist concept which has its own history of ideology. In fact, his anti-humanism stance is not a single case but part of a wave.

'After the post-war enthusiasm for existentialism a wave of anti-humanism arose, led in Germany by Heidegger's *Letter on Humanism*, which denounced the understanding of the essence of man presupposed by humanism as metaphysical. In France, the controversy about humanism was closely associated with the debates surrounding structuralism and with four main figures: Lévi-Strauss, Lacan, Althusser and Foucault himself.

Other players in the field of anti-humanism were literary theorists such as M. Blanchot (who emphasised the self-generating character of language over the role of the writer in the production of literary pieces) or historians from the Ecole des Annales like F. Braudel. Although these thinkers differed widely in their disciplines, assumptions and conclusions, they all denied the primacy of man, be it as an epistemological starting point […] or as a practical agent [...].'(Han-Pile, 2010)

The subject, which is part of the Enlightenment tradition, is a concept that is supposed to be autonomous and prior to history. No matter in his archaeological analysis of the discourses in humanities, or the genealogical description of the power-knowledge relation, one of the central tasks in Foucault's work is always to explore the artificial nature of the subject. For example, in *The Order of Things*, Foucault is concerned about the relation between the transition of épistèmes and the generating of humanities discourses. He tries to answer how the concept 'man' is invented which takes the central position of knowledge production. He argues that not only knowledge is a kind of practice of discourse; even the 'I', which is supposed to be the subject of knowledge, is the product of this practice as well. Instead of explaining what the 'I' is, Foucault demonstrates the systematic function of the 'I' in the discourse practice. His conclusion is that like 'madness' and 'sexuality' in humanism discourse, 'man' is not a natural fact, but the result of historical construction. This idea of the invented subject of knowledge is reflected in Foucault's argument on the nature of writing as well. In *What is an author*, he differentiates 'the author as real' and 'author function'. Later, he elaborated this pairs as 'author-individual' and 'author-function'. In the process of writing, the subject of writing

'author-individual' fades away. Instead, a coded subject 'author-function' becomes the product of his own writing, which is an existence in the non-individual, social, and collective sphere. The birth of the 'author-function' just marks the death of 'author-individual' (Foucault, 1998). Another piece of well-known writing addressing the identity of the author is Barthes's *The Death of Author*. He believes to write is to lose the subject identity. 'Writing is that neutral, composite, oblique space where our subject slips away, the negative where all identity is lost, starting with the very identity of the body writing' (Barthes, 1977, 142). Thus, instead of being the prior origin in humanism, the subject becomes a space which is subjected to the practice of discourse and writing. Here, the transition from the temporal order to the spatial relation is identified again, since 'writing is the destruction of every voice, of every point of origin' (Barthes, 1977, 142). For the humanist, the subject is not only *a priori* to history and experience but also an irreducible entity. And language or any other cultural systems are the expressions of man. Now, the emptied subjectivity is nothing more than the returning of codes. It is in this sense, Foucault claims the discourses without a subject, and Barthes argues 'language is the subject'.

Furthermore, Barthes argues that if writing is to avoid raising the question 'who is speaking', then commentary is to realize the merging of the writing subject and language. 'In adding his language to that of the author and his symbols to those of the work, the critic does not 'deform' the object in order to express himself in it' (Barthes, 2007, 36). Instead of expressing the inexpressible subjectivity of the speaker, the deformed work never enunciates anything other than 'the very merging of subject and language' (Barthes, 2007, 36). To Foucault, this merging is just the death of the 'author individual':

‘Using all the contrivances that he sets up between himself and what he writes, the writing subject cancels out the signs of his particular individuality. As a result, […] he must assume the role of the dead man in the game of writing’ (Foucault, 1998, 207).

The major difference between the humanist and poststructuralism ideas about the writing subject is that the former believes that through writing the subject marks his presence, on the contrary, the latter insists writing always signifies his absence.

The changing view toward the subject is highly related to the idea of critique. In the humanist’ view, the subject/object opposition is between the critique-subject and the work; however, from the poststructuralist perspective, the contrast is between the critique-subject and signs. Since the absolute truth in the work, which was the inexpressible subjectivity of the author or anonymous author[154], is not possible anymore, the critique-subject has to face the ever-floating signs and his own ‘subject-in-process’ (Kristeva, 1984). The cancelled nature forces the critique-subject to confront with his predicate, which is the sign supposedly leading to the assumed truth. Consequently, the dismissed subjectivity changes the object of critique fundamentally. The object of critique is neither the author of the work, nor that of the critic, but the signs constructing the critique. Since it is the sign which enables the critique-subject and his object contact.

The changing role of the critique-subject and object leads this piece to argue that one’s experience of the building work is just the meeting of the sign systems of the work and the critique-subject. And the ‘deformation’ of the signs of the work highlights the moment when the two systems blend. The deformation is not

[154] Foucault argues that in our society, there are discourses playing the author function.

something to avoid, but the very object of critique. Without this essential deformation, the whole space of critique would not exist. The critic does not speak about the building, but his very experience of the building. This speaking requires a language, which establishes a rule of transformation, a language of architecture form to which both the work and the critique-subject become its speech. In this sense, to comment is to cancel the provisional opposition between the subject and object, to connect oneself, his experience, interest, imagination, and desire onto the infinite sign system, to mingle 'I' and the world.

5.3.1.8. Two levels: motif and scene

In the analysis of the no. 18 building, the elements are classified. And this analysis is carried out on two different levels. The first is the motif level on which relational contrasts are identified: longitudinal/transverse, layering/penetrating, and the oppositions of bodily engagments. The second is the sublevel of the first which addresses the 'substantial' building members allowing the above contrasts to be actualized. These second level members are isolated in the frames of the diagrams. Obviously, the second level involves members whose physical dimensions vary. For instance, in 18a, 18b, and 18c, the members are more close to buildings; however, in the case of 18d, some components are considerably smaller than that. It suggests the level distinction has nothing to do with the physical dimension of units (the opposite of which is suggested by Jin Qiuye in section 5.2.2.2.2). A piece of staircase in 18d is equivalent to a walkway in 18a or a folly in 18b. This second level is considered as 'scenes', which is a term addressing the members' potential to be combined as episode motif. Scenes highlight the units division based on one's

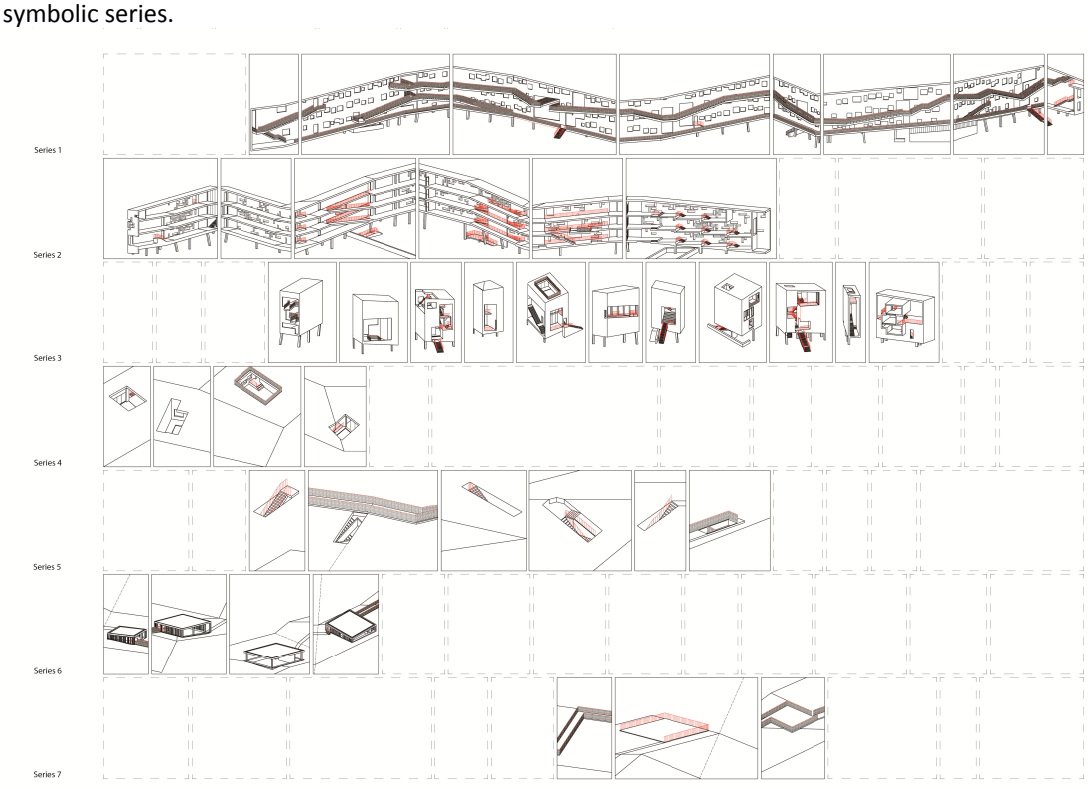
perception of the building, while the hierarchy of building sizes emphasizes one's conceptual thinking about the building. The scene implies a kind of architecture typology which is not pure. That is a typology whose classification does not solely recourse to the abstract concept. It urges the type division to be as close as possible to one's architectural experience. In fact, this level is more like a section cutting through the small, medium, and large size of building members. It is the synchronic plane of the building scale hierarchy.

The classification criteria on the motif and scene levels are similarity and distinction. On the level of scenes, members are able to be cut out from their organic whole according to the physical similarity. For example, the eleven follies from 18b in some degree 'look like' each other. Meanwhile, the similarity on the motif level is about the compositional relations rather than the physical appearances. The motif level concerns the way how the members of scenes are composed differently according to the identical relation. Essentially, both of the two levels stress on the relations, since there is no such core value which can define scene members neither the motif units. Their separation is based on one's direct experience which might vary in individual's cases.

Importantly, the two levels: scene and motif share the same material body. Each level is treated as a system whose members are correlated to one another. On the motif level, the no. 18 building has three components: the longitudinal/transverse contrast (18a, 18c), layering/penetrating contrast (18b) and tiles garden (18d). And the four motif units could be divided further into scenes according to the figurative resemblances. As shown in *Table 5-1*, 18a, 18b and 18c contain one scene type in each of them; but in 18d there are four scene categories:

the sunken yards, the staircases stepping to the roof, the pavilions, and fended paths and podiums. Therefore, the no. 18 building consists of seven scene types. The horizontal rows demonstrate the difference between the scene types, and the frames in the same row show the similarity of scenes which consists a series. The table might grow as the analysis goes on to investigate more buildings of the CAA Campus. The dashed frames are left empty for the potential development. Due to the physical similarity among the series members, they are metaphors of each other. Not only can they symbolize the elements external to the Campus, but also refer to their own formal rule.

Table 5-1. The table of the typological scenes in the no. 18 building
It demonstrates the seven scene series of the no. 18 building. The table bears similarity with the *Table 4-6* which suggests the spatial mode of *Fictionalizing Cities.* Both of them are the cohabitation of symbolic series.



5.3.1.9. Intersemiotic relation

In a certain aspect, *Table 5-1* bears a resemblance with *Table 4-6*, which suggests the spatial mode of *Fictionalizing Cities*. Both the building and text are constituted by symbolic series. The text contains twelve metaphor types which consist of one hundred and forty-four hieroglyphic discourses; the building involves forty-two scenes which are classified as seven scene series. It is in this sense, a kind of intersemiotic relation between the text and the building could be achieved. Noticeably, the correspondence between the treatise and the architecture is not on the signified level, but that of the signifier. Both of them are the making of codes. Their temporal relation is converted into the spatial one. Rather than a before-after relation, they are juxtaposed and analogized. The comparison of the two diagrams is not to establish another interpretation but to suggest the possibility of intersemiotic transformation. It is the similarity and distinction relation which formulates the internal space among types (of both the text and building). This internal space should not be taken as equal to the built space in reality. Contrarily, in both the cases, the internal space of codes is the condition of the manifested space in reality. It argues that the internal space of the text is a signifier which is able to function in architecture composition as well.

5.3.2. No. 14 building

After the above introduction of the typology approach, it will apply the same principles to investigate other Campus buildings. According to Wang, the no. 14 building belongs to the 'water type house'. It repeats twice in the Campus phase II as the no. 14 and no. 19 building. One of the most noticeable features of the water type

house is the elegantly curved roof. The architect confessed the roof profile imitates the gentle movement of water ripples in southern China. But perhaps the imagery more easily evoked by it is the sloping roof in the traditional Chinese building, which has become a familiar symbol among generations of Chinese modernist architects. The no. 14 building consists of a pair of blocks between which there is a courtyard. Half of the courtyard is occupied by a water pond. The water type house appeared even before the exhibition pavilion in the Five Scattered Houses (*Figure 5-27*). In 2005, the first water type house was built for the CIPEA (China International Practice Exhibition of Architecture), Nanjing. Different from the no. 14 building, which is a complex accommodating the CAA architecture department, the CIPEA water type house is a six hundred and fifty-five square meters villa. Despite the considerable dimensional expansion and altered utilities, the two buildings are almost the same in terms of profile and spatial composition. Both of them contain a pair of water type houses which are connected at one end by the two stories high lobby, and a pond-yard open to the far-stretching landscape (*Figure 5-28*).



Figure 5-27. The water house type in the Five Scattered Houses (Zheng, 2007a)



Figure 5-28. The water house type in the CIPEA (left), and the no. 14 building in the CAA Campus phase II (right) (Chakroff, 2012; Rizzardi, 2015)

The plan composition of the no. 14 building has four layers, the external corridor protected by the deep eave (14a), the middle volume (14b), the internal corridor (14c) connecting functional rooms, and the pond-yard which is enclosed by the three-sided building blocks (14d) (*Figure 5-29*). On the roof, the tiles garden (14e) is simplified as a much shorter journey from the interior to the outdoor podium. 14a is the external corridor stretching horizontally, which is long enough to be a kind of

ritual space. The thick middle layer 14b is penetrated by the eye sights as well as body movements through the jagged openings on the wall and the full height space inserted into the floors' horizontal extension. Visiting the building, one might oscillate the building's external corridor without purpose, or go across doors, jagged openings, and directly to the pond-yard (*Figure 5-30*). The two kinds of experience are very different. The atmosphere of the water pond-yard reminds visitors, like the tiles garden on the roof, that this garden on the ground is the place opposite to the institutional building which houses major practical functions. The courtyard is set for individuals' needs: causal conversations, accidental meetings, or perhaps just enjoying a cup of green tea on the wooden bench alone.

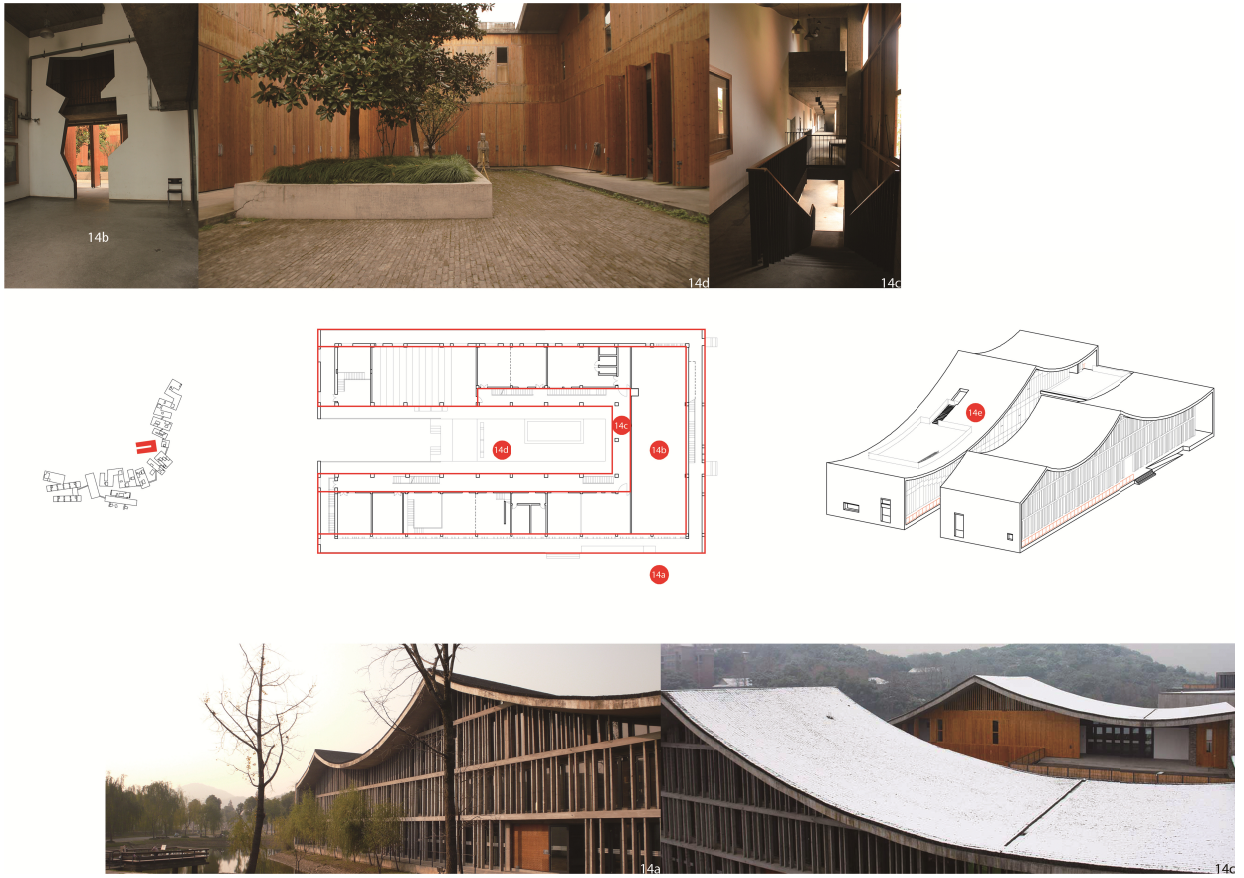


Figure 5-29. The changing scenes of the no. 14 building (Wang and Lu, 2008, 80; Chakroff, 2011b; Anonymous, 2016)
It shows the external corridor 14a, the middle volume 14b, the internal corridor 14c, the lotus garden 14d, and the tiles garden 14e. The previous four formulate the layering of the building plan.



Figure 5-30. Views in the no. 14 building (Anonymous, 2009)
The eyesight traverses the no. 14 building and reaches the Xiangshan hill (left); standing in the lobby and looking through one of the jagged wall openings toward the garden (right).

5.3.2.1. Longitudinal/transverse and layering/penetrating

Not only does the no. 18 building, the no. 14 building manifests the longitudinal/transverse, and layering/penetrating contrast as well in 14a, 14b, and 14c. The external layer 14a is composed of three pieces of corridors, which are associated at a right angle. The building's south façade 14a-1 is a more than sixty-five meters long semi-open space which is lifted above the ground. Its massive use of the concrete brise-soleil renders it a soft rhythm and pure materiality. Forward 14a-1 moves, and slowly it stretches its long body into the water pond. Standing in the shadowed corridor defined by the brise-soleil and the curved eave ahead, one's view could easily travel across the trees on the near bank, and meeting the lovers sitting

on the podium bench in water. At the end of 14a-1, turning at a right angle, the external corridor becomes a dark 'alley-way', which is 14a-2. Built by the recycled bricks, this thirty-eight meters long and three stories high space accommodates only a staircase leading to an isolated room on the second floor of the building's northern block. On the plan, perpendicular to 14a-2 is the building's northern façade 14a-3 which is comparable to 14a-1. But the brise-soleil surface is replaced by Wapan wall. A closer look finds bricks from the Qing or even Song dynasty. And the industry style lintels above each window and door openings endow the 'old' wall with a contemporary sense (*Figure 5-31*).



Figure 5-31. The south façade 14a-1 (Baan, 2009)

The approach applied to the no. 18 building is employed here as well. *Figure 5-32* is the analysis and transformation of the longitudinal/transverse contrast 14a. Its U

shaped plan is unfolded into a linear sequence. The middle bar reduces the compositional motif into a table-like status, which also connotes a new construction constituted by the original building members. The longitudinal/transverse contrast of 14a is transformed, in an isomorphic manner, into the layering/penetrating opposite. Layering is actualized as walking along the corridor, and penetrating is going across it. In the bottom bar, 14a-1 is multiplied into three pieces: 14a-1^1, 14a-1^2, and 14a-1^3, and 14a-3 is doubled as two: 14a-3^1 and 14a-3^2. This transformation is to reduce the object's visual complexity by cutting the whole piece at the ridges of the sloping roof into smaller scale units. And it results in the elements' number increasing from three to six. But the growth of elements' amount does not alter the contrasting nature among them. The six varied constituents are different manifestations of the contrast: layering/penetrating. All members are framed as independent scenes which bear physical resemblance with the nearby or distant units in the Campus. And the changing angles in the frames imply the temporal factors when eyes travel across the new construction. 14c's original plan consists of three pieces of interior corridors composed at a right angle: 14c-1, 14c-2 and 14c-3. Comparable to 18c (*Figure 5-20*), 14c also contains transportation elements of ramps, corridors and staircases. In *Figure 5-33*, 14c-1 is doubled as two scenes and 14c-3 is tripled as three, each of which is a variation of a scene series.

The middle layer 14b has three floors which accommodate classrooms, studios, and staff offices. Similar to 18b, 14b's floor extension is broken by double height spaces. In terms of practical utilities, some of the full height voids are used as the auditoriums, staircase halls, lobby, and exhibitions. The two opposite dynamics, the extensive continuum and its breakings, are more clearly shown in *Figure 5-34*. In

its middle bar, 14b's volume is unfolded. It illustrates that the middle volume, which is taken as the positive, is penetrated by fourteen negative voids. When one reverses the positive-negative relation, the layering/penetrating contrast will somehow remain, however, the fourteen voids are transformed as solid follies. The commonplace of the fourteen follies is the curved roof and cubic body; meanwhile, their interior spaces are trivial in different ways. A new building series is formulated, the members of which metaphorically refer to each other.

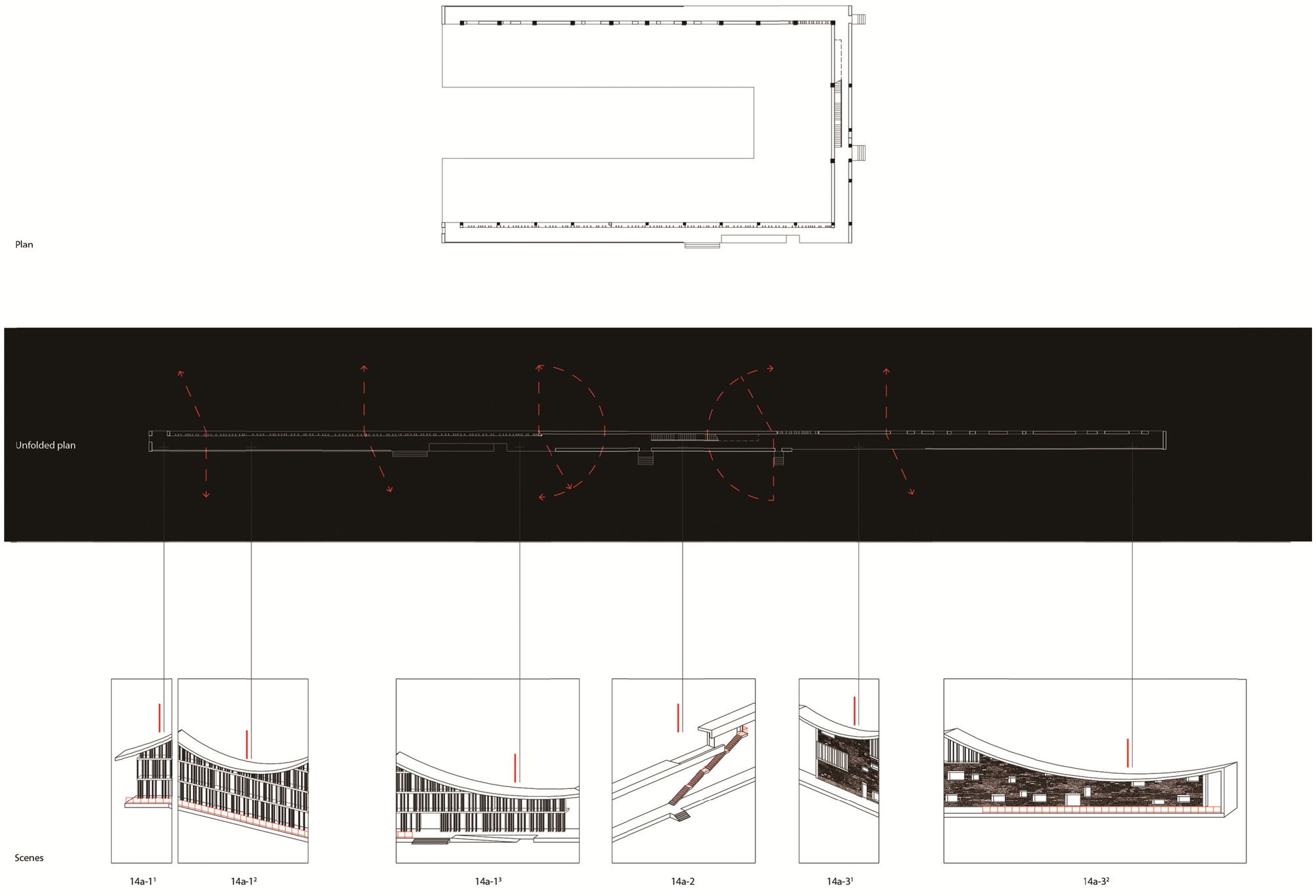
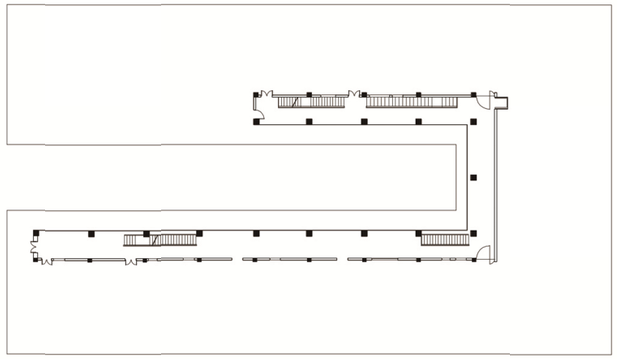


Figure 5-32. The division of 14a
It shows the original plan (top), the unfolded plan (middle), and the elements (below) of 14a.



Plan

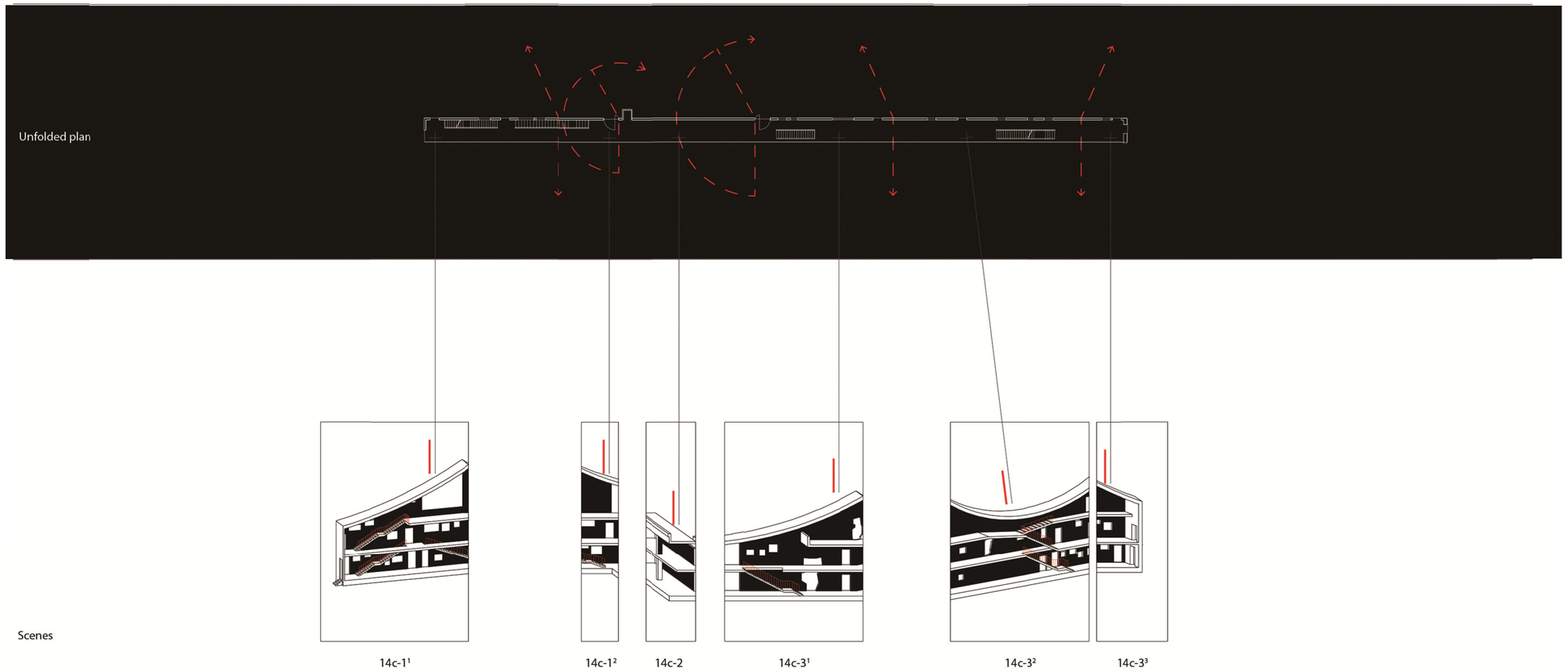
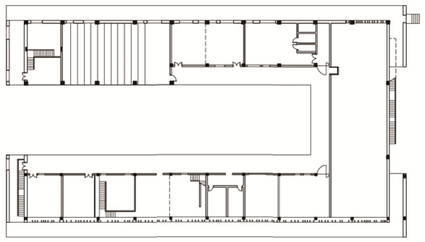


Figure 5-33. The division of 14c
It shows 14c plan (top), the unfolded plan (middle), and the elements (below). The longitudinal/transverse contrast is transformed as the layering/penetrating contrast. The three elements 14c-1, 14c-2, and 14c-3 are subdivided as six scenes each of which is similar to one another. This increase of elements number does not change the new composition's contrasting nature.



Plan

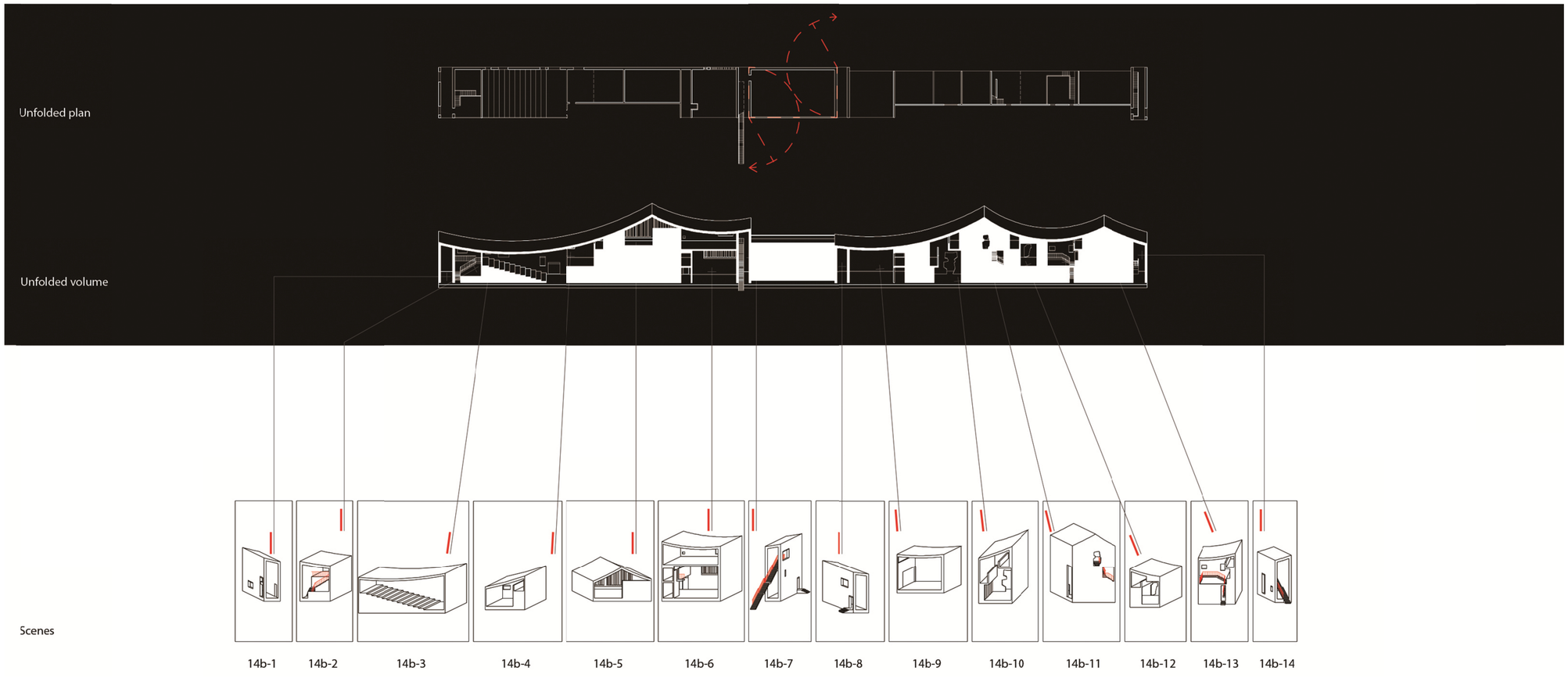


Figure 5-34. The division of 14b
It shows the plan of the 14b (top), the unfolded plan and volume (middle), as well as the fourteen follies (bottom).

5.3.2.2. The tiles garden and the lotus garden

Gardens are scattered all through the whole Campus phase II. In the no.14 building, there are two gardens: the tiles garden 14e and the lotus garden 14d. According to the architect, the tiles paved garden 14e is for strolling and tutoring in the outdoor space. Compared to 18d (*Figure 5-16*), its journey is considerably shortened, which is from the interior room to the exterior podium. The independent pavilion is absorbed into the northern block of the building from where one can access another podium which is set on the plain roof of the lobby block connecting the two building wings (Figure 5-35). Similar to 18d, the elements of 14e might be divided into the podium, the staircase, and the pavilion, each of which is different to one another in terms of their ways of engaging the body. In *Figure 5-36*, the U-shaped roof plan is unfolded to display the elements' distinction in a linear fashion. Meanwhile, this linear composition refers to another fictive artefact which is a strip allowing eyes to travel horizontally or to move across this layer.



Figure 5-35. 14e the tiles garden of the no. 14 building (Mathias, 2016)

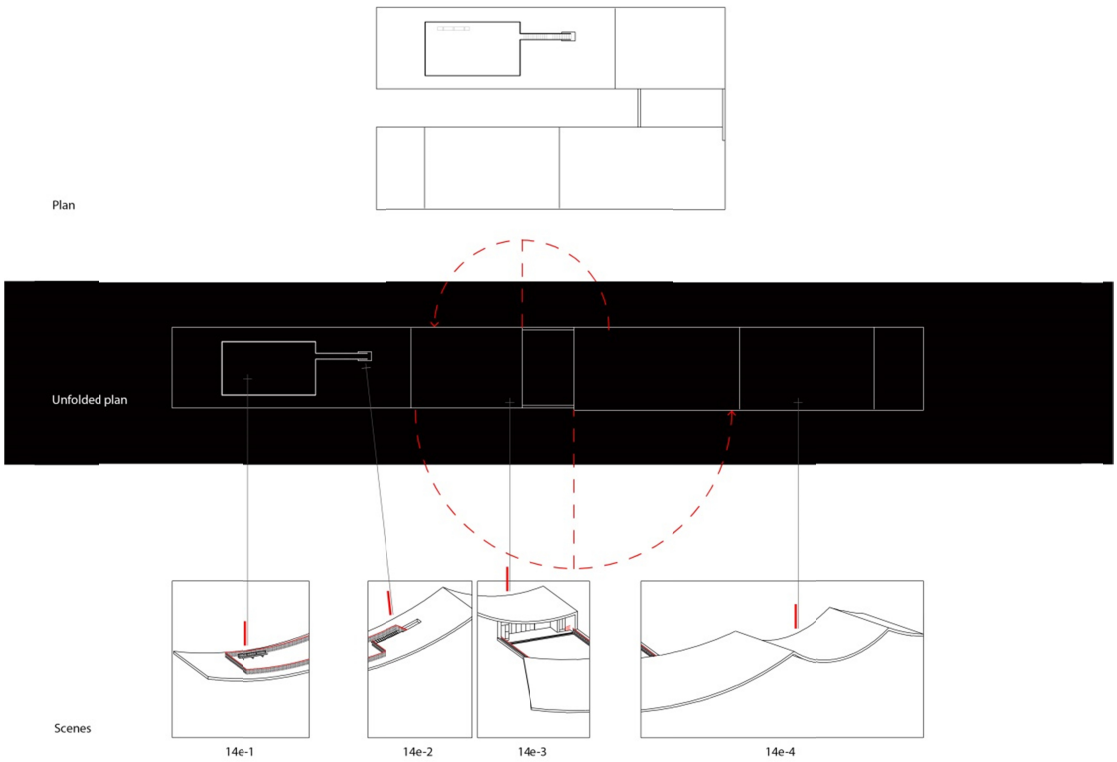


Figure 5-36. The division of 14e
It shows the roof plan (above), the unfolded plan (middle), and the division of scenes (below).

Different from the tiles garden, the lotus garden 14d is the pond-yard set in the middle enclosed by the three-sided building block. However, this garden is not just a negative space left over by the functional units, neither a subordinate space to soften the building's hard edge. Although this 'void' is cut out by the building's three wooden shutter surfaces, the defining elements of the pond-yard also include those members who fulfil this void. The courtyard is a half-pond half-garden piece. There are two benches; one sits against the wooden curtain; another is laid between the yard and pond. At one end, the internal pool is open to and connected with the larger water body surrounding the building. Two pieces of steps walk down to the rectangular pool, in which the lotus is planted. During summertime, the light coloured lotuses sway above the ripple. Aside from the Buddhist symbol, two kinds of tree species are found. One is the ginkgo trees which are planted near the wooden bench dividing the yard and pool; another is the white magnolias which stand in the shallow concrete tray.

The lotus garden's layout seems to be casual but remains a layer equal to such building layers as 14a, 14b, and 14c are. That means it is an equivalent motif which correlates with other motifs to formulate the no. 14 building. Two points are worth being addressed. Firstly, only in the lotus garden layer, the natural and artificial things coexist. And secondly, the things in the lotus garden are isolated from one another. Their actual composition is almost as simple as a cataloguing diagram. The first point concerns the motif nature of it, and the second indicates this garden layer's similar correlating rule with the building layers. Different from the longitudinal/transverse, and the body engagement, it is the juxtaposition of the natural and artificial things that makes the lotus garden thematically distinguishable

with the previous two motifs. Meanwhile, the elements' linear composition is so plain that it almost exhibits and classifies the garden things in a diagrammatic fashion. Therefore, the plan of 14d is reasonable to be deemed as a direct translation of the elements' cataloguing diagram. In this sense, *Figure 5-37* only separates 14d's elements in frames. These elements are repeated and recomposed in other lotus gardens. In this diagram, the top and middle bars are mingled as one; the plan (the manifestation) and structure (the possibility) are merged. *Figure 5-37* also suggests that the juxtaposition of heterogeneous fragments is the conceptual model applicable to both the Campus buildings and gardens. They are isomorphic in terms of structure. Since essentially, their compositions indicate the identical activity: the classification of codes.

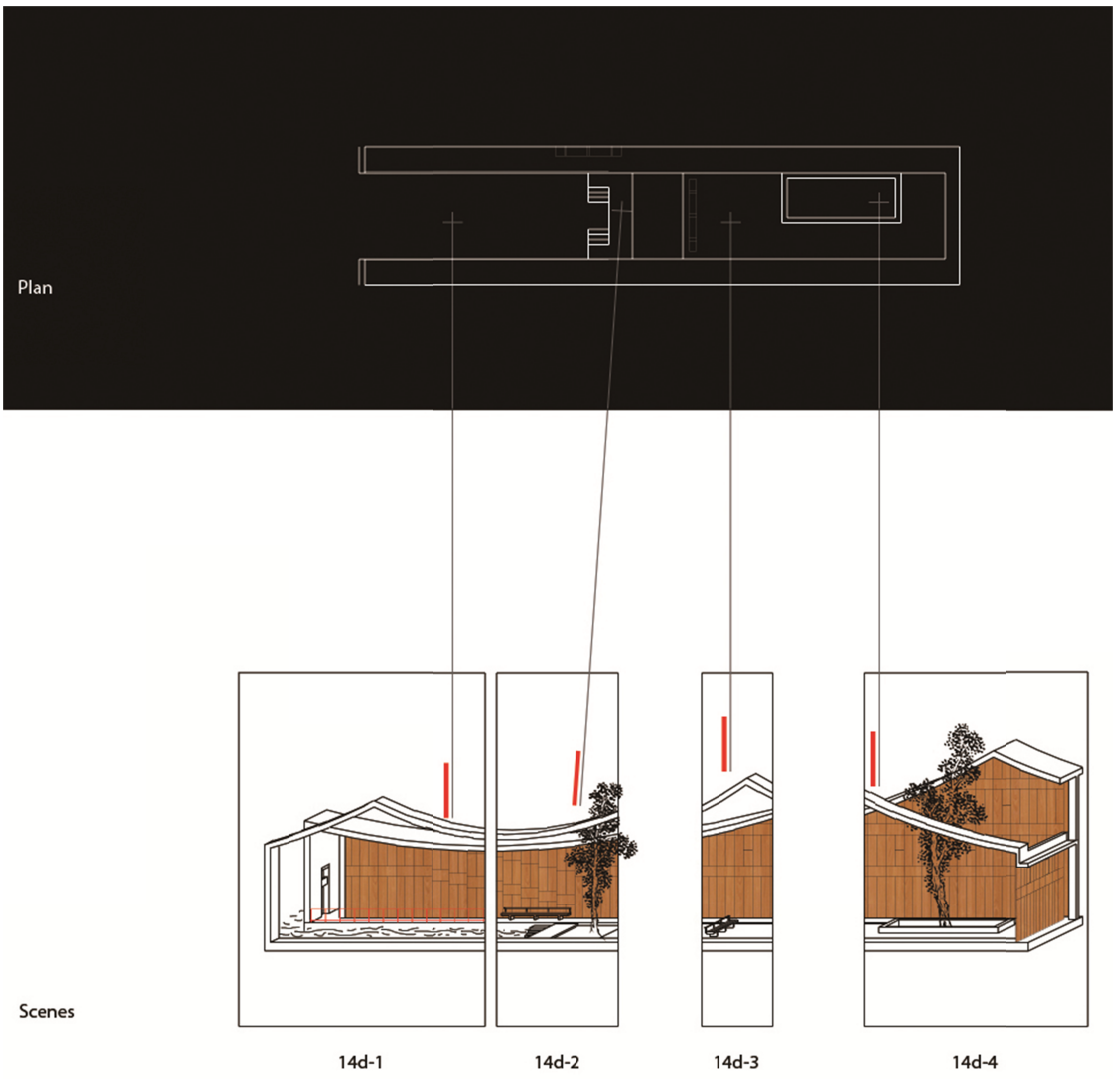


Figure 5-37. The division of 14d
It shows the plan of the lotus garden (top), and the separated scenes (below).

5.3.2.3. Layering

Here, all graphic analyses end with the elements' linear juxtaposition. It is nothing accidental. It is due to the dual aspects of layering. Layering is a classification apparatus as well as a particular composition motif. As a classification tool, each linear table outlines the fragments of architectural scenes, which might be further classified as series. As a composition, building layers implies two opposite body actions: moving along the layer or penetrating it. In this sense, layering is a conceptual order, as well as a perceptual layout. Essentially, it is a diagram also a manifestation.

As shown in the previous analyses, the cataloguing function of layering enables it to convert any concrete layout into the abstract elements table. It is the diagram of the buildings as well as gardens. In this sense, the Campus phase II is a cataloguing practice in the three-dimensional space. To claim as such is due to the fact that the juxtaposition of layers not only can be translated into building plans but also sections. For example, the tiles garden is a cataloguing layer whose coexistence with other layers presents in the building section. To map the Campus's cataloguing operations is to manifest all the classification layers simultaneously on the paper. It means the necessary transformation from the three-dimensional to the two-dimensional relation.

It can be said that the three-dimensional space in the buildings has more flexibility than the two-dimensional plane on paper does. The building space is able to carry out classifying on its all three-dimensions, meanwhile to extend the layers vertically and horizontally. Nevertheless, the two-dimensional diagram still has its importance, as essentially it is a kind of typology table which outlines members but

ignores those more specific factors such as the particular locations of elements. So to speak, the two-dimensional diagram suggests the possibility of the three-dimensional layout of building layers.

5.3.3. The lotus Gardens

The lotus garden is an organic part of the Campus phase II. It shows the identical classification function but a different materialization compared to that of the buildings. In this section, other lotus gardens in the no. 19, 13 and 15 buildings will be the analyzed.

5.3.3.1. The lotus Garden in the no. 19 building

The no. 19 building is the water type house which is the juxtaposition of three layers: the southern garden, northern platform and the middle block. The middle and northern blocks house the department of fashion design. And the south part near the boundary of the Campus site is a lotus garden approximately one hundred and eight meters long, fifteen meters wide. The three layers are longitudinally separated by a path and water body, meanwhile linked transversely through bridges. In the middle block, the building can be subdivided into the external walkway, the middle volume, and the internal corridor. The even grid of the middle volume is penetrated by 'voids' as well. Basically, it is the repetition of the no. 18 and no. 14 buildings (*Figure 5-38*). The lotus garden strip consists of both the natural and artificial elements, the equally long earth dyke sloping toward the water, and a piece of west-east running wall dividing the Campus and the city. The garden's composition shows the identical juxtaposition of heterogeneous fragments. Like the building types, the

garden elements reveal themselves through repetition. Noticeably, most of the water ponds in the Campus phase II adopt a narrow strip form. The earth dykes are often set as a layer mediating the Campus roads and building blocks (*Figure 5-39*).

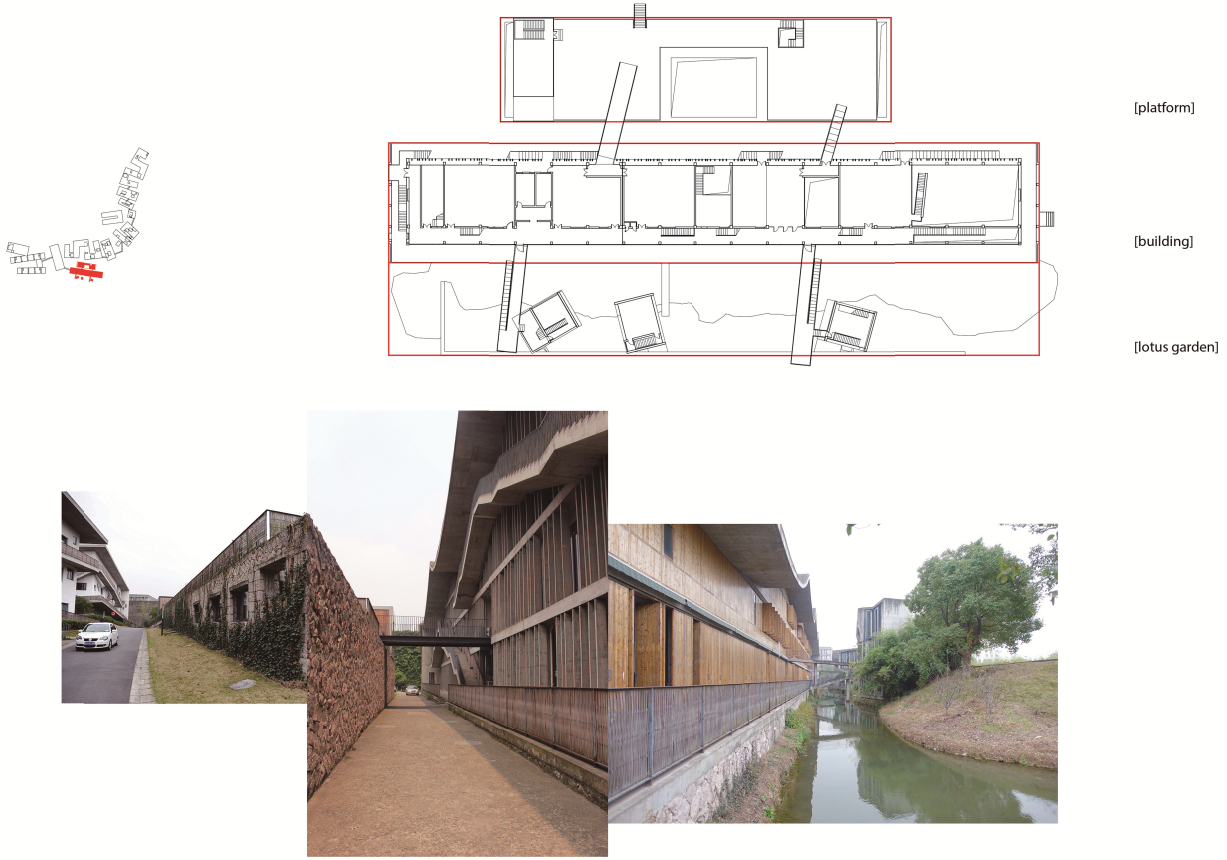


Figure 5-38. The changing views of the no. 19 building (Foregmind Archimedia, 2014d)
From left to right: the platform, the main block, and the lotus garden strip.



Figure 5-39. The typical landscape elements in the Campus phase II (KingLeiCN, 2015a, b; Brown, 2008b)
From the left to right: the lotus pond, the earth dyke, and the water channel. The landscape elements are laid as strips which are inserted into the building layers.

The serving pavilions standing near the pond are three Taihu Lake houses each of which adopts a jagged profile. It has two kinds of façades, one is the solid concrete shell, and another is the transparent glass curtain. The three pieces are turned, at slightly different angles, to form a sensitively visual correspondence. The first Taihu Lake house appeared in the Five Scattered Houses. It is a three-storey house with a jagged cubic volume. A staircase climbs outside its wall in a spiral way and makes the body move in the interior/exterior shiftings (*Figure 5-40*). According to the architect, this building type directly derives from the Taihu Lake stone, which is a particular kind of rock commonly seen in traditional Chinese gardens. Although the architect emphases the rock-like house's symbolic association with the traditional gardens, for those visitors from the west, its symbolic meanings are less likely to be taken for granted. On the contrary, its structural signification perhaps makes more common sense. Noticeably, among the four garden strips in the no. 19 building, only the pavilion layer is discontinuously set. Its continuity is implied by the pavilion's physical

resemblance and visual link. Nevertheless, the seemingly casual positioning of the three houses indicates the same pattern of those follies in the no. 14 and 18 buildings (*Figure 5-21*, *Figure 5-34*). In the previous two cases, the follies are inserted into the even grid as the negative voids. Here, the comparable follies are the solid pavilions. Meanwhile, the negative voids in the former buildings are the links both visually and physically between the layers. Similarly, to access the pavilions from the opposite main building, one has to walk across the bridge which is also a process of traversing the different layers. Due to these factors, the lotus garden strip is an equal variation to 18b and 14b. Their physical differences show the same motif and varied manifestations (*Figure 5-41*).



Figure 5-40. The Taihu Lake house (middle left) in the Five Scattered Houses (Zheng, 2007b)

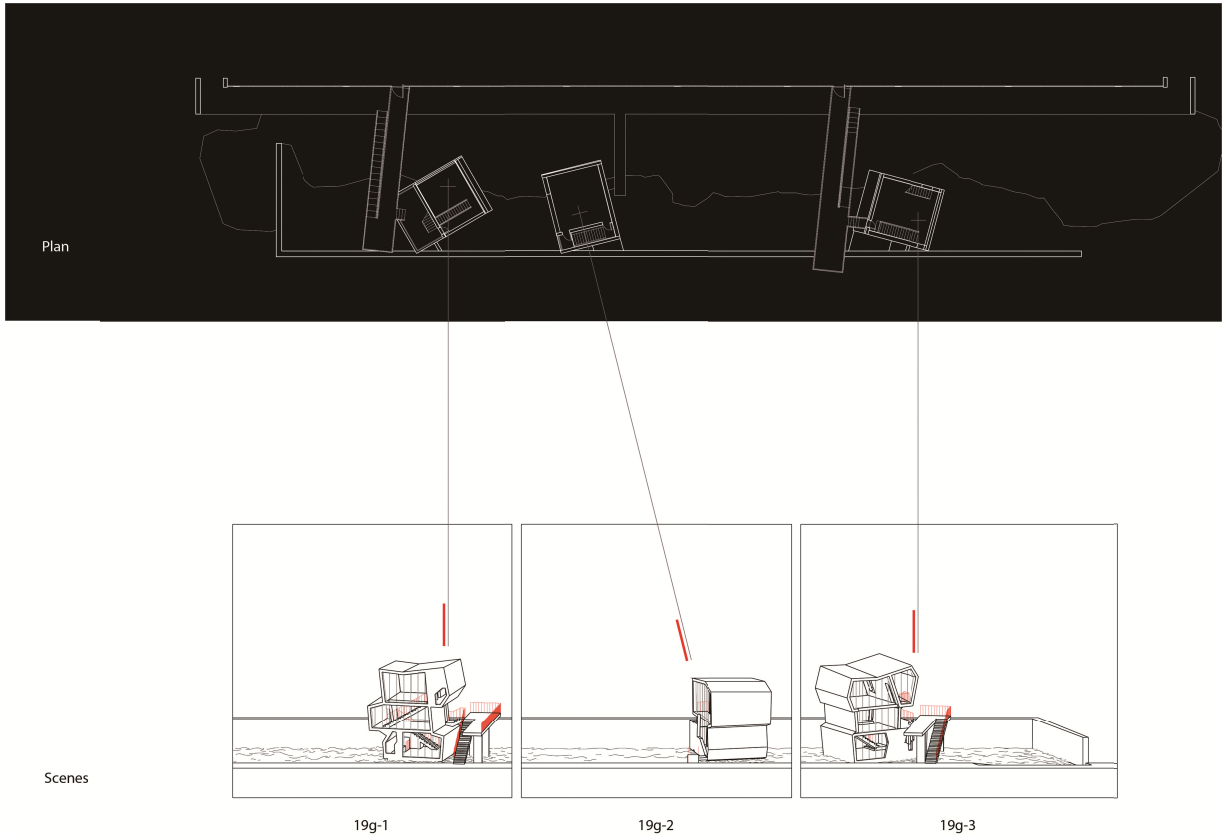


Figure 5-41. The division of the lotus garden in the no. 19 building

It shows the plan/diagram of the lotus garden in the no. 19 building (top), and the separated scenes (below). Like the lotus garden in the no. 14 building, the plan composition of no. 19 building is clear enough to be read directly as a diagram. Meanwhile, comparing *Figure 5-21*, *Figure 5-34*, and *Figure 5-41*, they suggest the same pattern which is actualized differently.

5.3.3.2. The lotus garden in the no. 13 building

Wang claims that the no. 13 building is the combined courtyard house type. Its L shaped plan encloses the rectangular yard where a water pond is laid. Similar to the lotus garden in the no. 19 building, a Taihu Lake House accommodating a staircase stands beside the pond. On the master plan, the no. 13 building, and the nearby no. 12 and no. D buildings are part of the main buildings layer associating all complexes. Paralleling the buildings layer is a long narrow lotus pond. Inside the no. 13 building courtyard, the five meters high entrance gate on the wall allows one's eyesight to connect the two ponds. In fact, the Taihu lake House, the inner pond, the gate, and the bridge formulate an axis. It cut out from the built environment a garden strip, which is from the Taihu lake house to the outdoor lotus pond. Again, on this garden strip, the natural and manmade elements are composed together (*Figure 5-42*). Visually and physically following the garden layer or penetrating it is encouraged by architecture elements. For example, the lifted staircase near the entrance gate flies across the axis; and it directs one's view through the jagged wall openings to the surrounding building layers (*Figure 5-43*). The coexistence of the two orders is dramatically presented on the building's eastern façade, which carefully leaks information about the inside conflicts. Meanwhile, the outdoor lotus pond is almost a simpler solution of the lotus garden in the no. 19 building. Although its layer is reduced as one, the layering/penetrating contrast is maintained by the linear extension of the pond and the three bridges going across it. *Figure 5-44* outlines the elements positioning on the axis of the no. 13 building's lotus garden. In this diagram, the outside lotus is turned ninety degrees, which is a change combining the two

perpendicular axes into one. This change might have altered the particular layout of the elements, but stresses the two's isomorphic relation.

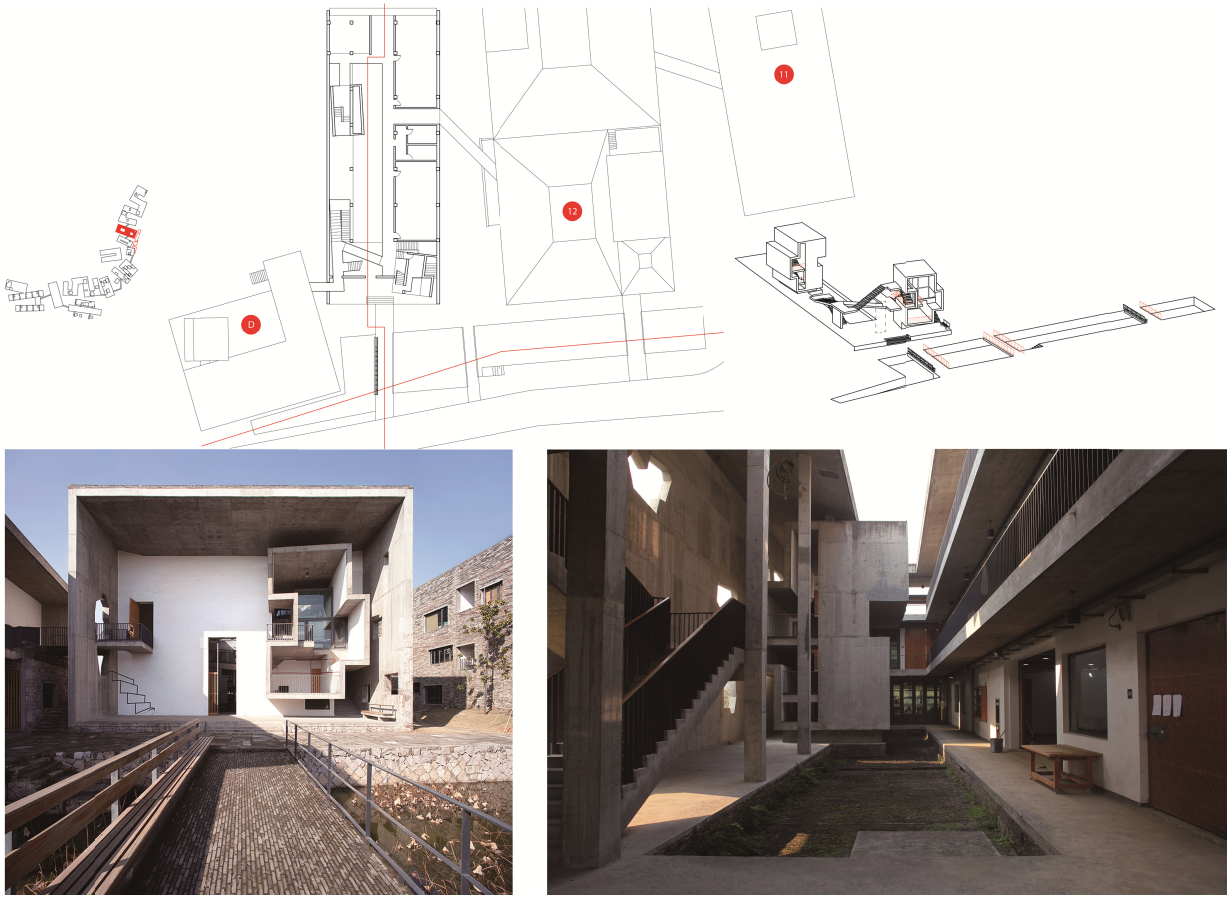


Figure 5-42. The changing views of the lotus garden of the no. 13 building (Guillaume, 2010d; Godel, 2011)
The site plan (above) shows the no. 11, 12, 13, and no. D building. The axis of the garden strip in the no. 13 building is perpendicular with that of the external pond.



Figure 5-43. The staircase in the no. 13 building (Guillaume, 2010c; Capitanio, 2011b)
The lifted stair has two sections. One is parallel the garden axis. Another is turned at a right angle to fly across the garden strip (left), and it guides one's vision to extend beyond the wall to the layers of the nearby building and connects the inside and outside paths (right).

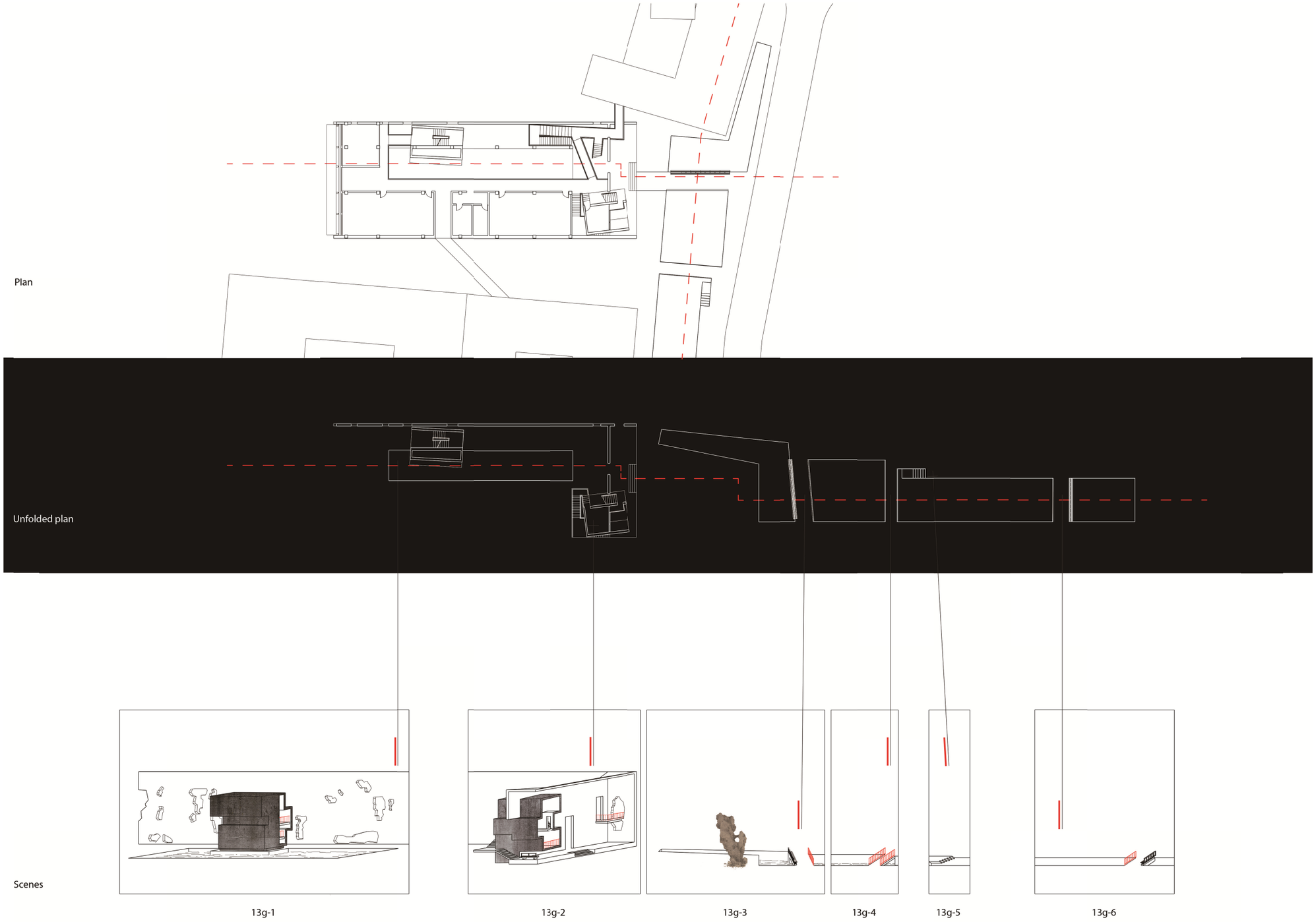
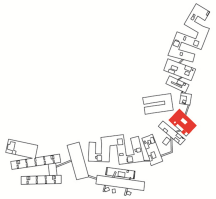


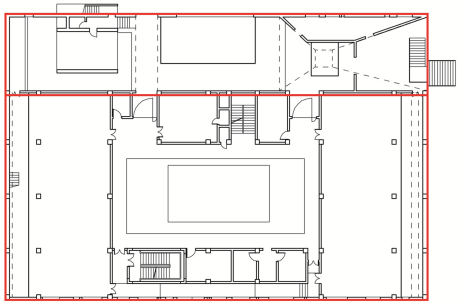
Figure 5-44. The division of the lotus garden in the no. 13 building
It shows the original plan (top), the transformation (middle), and the scene members (bottom).

5.3.3.3. The lotus garden in the no. 15 building

The no. 15 building belongs to the combined courtyard house, said Wang. The whole building sits on a platform which is a factory-style space for general use. The pattern of the building is very much clear. It splits into two, the institutional building and the garden (*Figure 5-45*). The building part houses the classrooms, offices and laboratories of the architecture and urban design department. Next to it, the garden section is a nine meters wide and fifty-five meters long yard. Alone the axis of the garden, from the north to the south end, varied fragments are positioned: an entrance pavilion, a sunken tray for two ginkgo trees, a corridor linking to the nearby no. 16 building, and a Taihu Lake house standing at the end. The linear layout of the elements is diagrammatically clear (*Figure 5-46*). Although this piece of garden is still the juxtaposition of both the natural and manmade elements, noticeably, even the water pond is taken away; the only natural element left here is the two ginkgo trees. In traditional Chinese gardens, there are four classical elements: the plants, the water body, the rock and the manmade pavilions. However, their use in the Campus gardens is much more reserved. The natural elements are considerably reduced in number and categories. For instance, the major species of plants are limited to the ginkgo tree and magnolia, whose appearances are almost symbolic; the water ponds adopt the geometric rather than the organic shape and are kept small scale; rocks are never used in the Campus garden, but the architect has the intention to architecturalize them. The third element is integrated with the fourth pavilions. This intention of combining the rocks and buildings is also identifiable on the enclosing wall of the no. 15 building garden. According to the architect, the jagged openings come from the Taihu Lake house. The Campus's symbolic association with the

traditional Chinese gardens might be obscure, especially for those visitors who are not familiar with the Chinese tradition. Nevertheless, the gardens' presence is significant to the Campus, not necessarily in the symbolic, but the formal dimension.





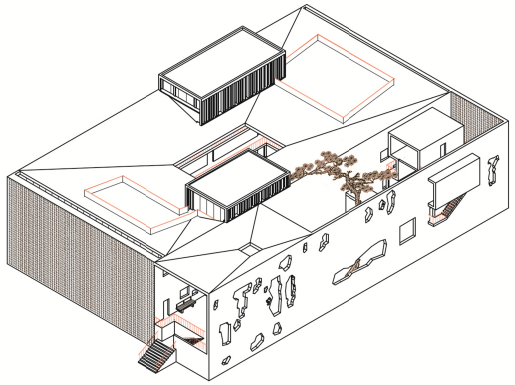








Figure 5-45. The changing views in the no. 15 building (Guillaume, 2010f; Chakroff, 2011c)
No. 15 building includes the building half whose general space is organized around a central courtyard, and the garden half in which the natural and artificial elements are mixed.

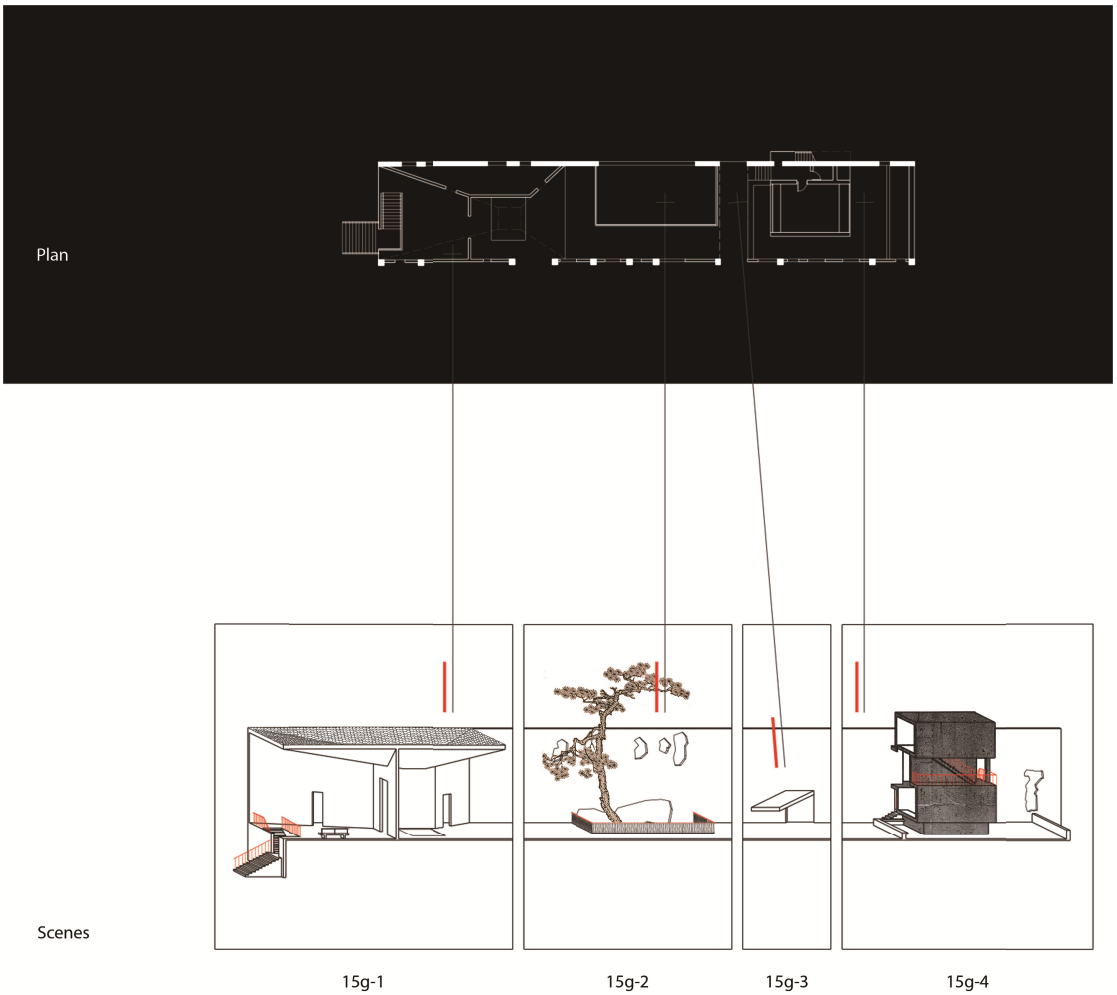


Figure 5-46. The division of the garden in the no. 15 building
It shows the plan/diagram (top) of the no. 15 building garden, and the separated scenes (below).

5.3.3.4. Systematic/anti-systematic

The gardens and the buildings are isomorphic. They carry out a kind of cataloguing practice, which juxtaposes the varied elements. But the gardens' 'less skilful' composition is diagrammatically clear. They are read as the direct translation from the cataloguing diagram to the actual layout. In this sense, the garden is like the rule-maker of the Campus's formal system. It only speaks in a pure formal language. Instead, the buildings' elaborate compositions seem to be a distortion of that system, since, their immediate compositions are not pure, which always go through certain kinds of transformations. The coexistence of the buildings and gardens, on the one hand, has a dimension of symbolism, on the other, that of the formal system. In the symbolic dimension, their coexistence is easily linked with traditional Chinese architecture thought. This thought separates the city, which is of the institution, and the garden, which is the escape from it. In terms of the formal system, the Campus constructs and deconstructs its own systematic architecture form. It uses irregular speech to protest its own regular formal language. Here is the Campus's reversion. The institutional buildings copy, distort, transform, and experiment on the systematic language which is established by the anti-institutional gardens. From this perspective of view, the Campus's buildings/gardens polarities do not necessarily correspond to the city/garden opposition in traditional Chinese architecture thought. But it contains a quality of form. That is a complete architecture world in which diagram and composition imitate each other.

5.3.4. No. 12 building

The no. 12 building belongs to the 'courtyard house type'. In the building's concrete frame, there are two courtyard zones which are separated by an interior corridor. On the building's edge, a passage longitudinally parallels the main body, perpendicular to which are two strips of grey space, and also the eastern and western building façades. Like every other building in the Campus phase II, the tiles garden on its roof is designed as the outdoor space for promenade where two 'scholar's pavilions' are located. For the convenience of analysis, each part is labelled: the right and left courtyards: 12a and 12b; the longitudinal passage: 12c; the transverse grey spaces: 12d and 12e; and the tiles garden: 12f (*Figure 5-47*).

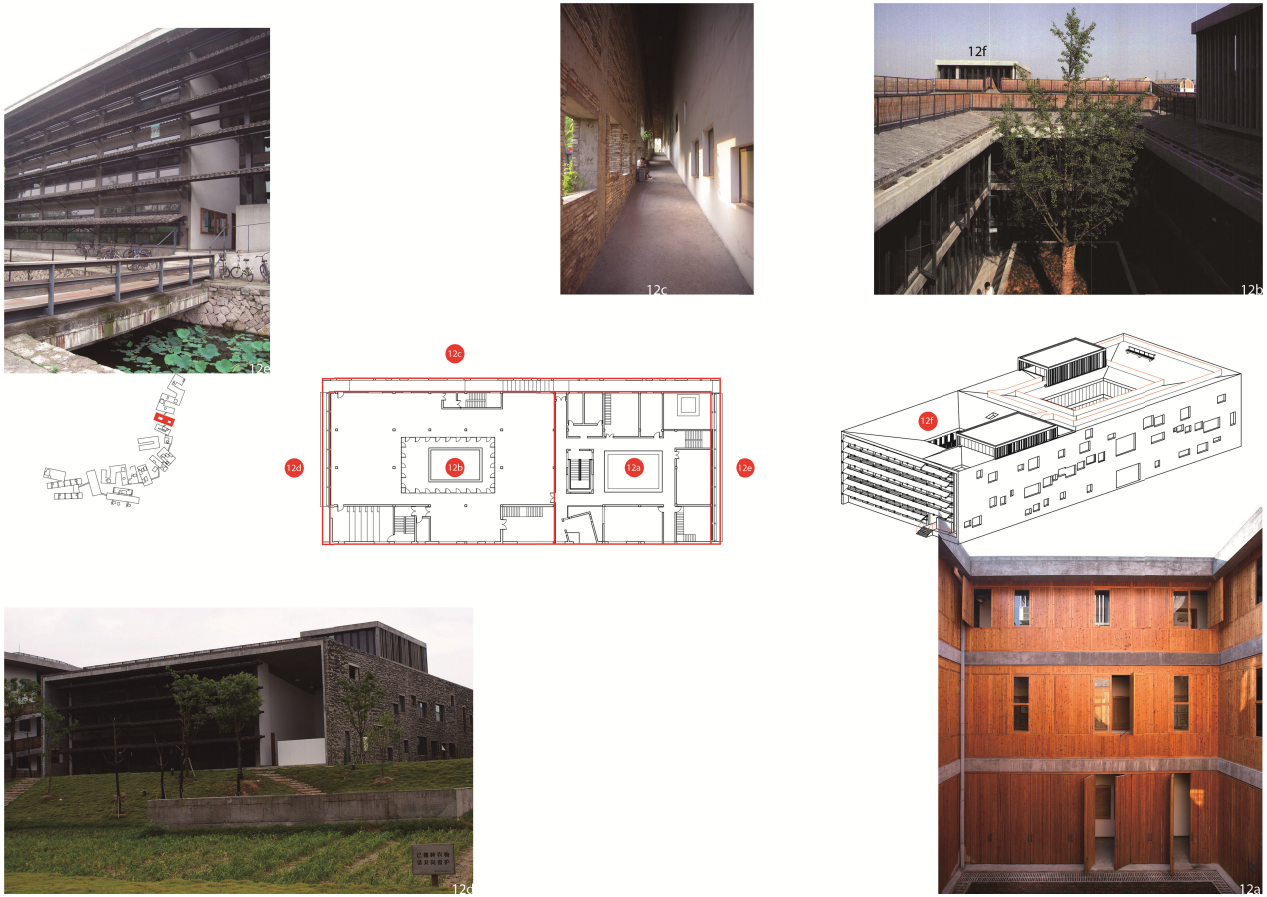


Figure 5-47. The changing views in the no. 12 building (Wang and Lu, 2008, 78; Nfusea, 2009; Guillaume, 2010b; Kimmel, 2011; Anonymous, 2012a)
It shows the two courtyards 12a and 12b, the longitudinal/transverse contrast 12d-12c-12e, and the tiles garden 12f.

5.3.4.1. Centripetal/centrifugal: 12a and 12b

In 12a, the courtyard and its surrounding elements constitute a nine-square pattern. This classical layout could be understood as a centripetal composition containing one centre, four corners, and four sides. Conveniently, they are numbered on the plan (*Figure 5-48*). The central square 12a-5 is occupied by the three-storeys high courtyard (*Figure 5-49*). But 12a-5 is not the only self-centred element. In fact, the square 12a-3 is fulfilled by a full height space which is covered by a centre emphasizing sloping roof. Physically and visually, it embraces the outside environment and lacks an obvious link with the centre (*Figure 5-50*). 12a's centripetal composition is compromised by the coexistence of two centrally oriented elements. This conflict is understood as a motif which is the centripetal/centrifugal contrast.

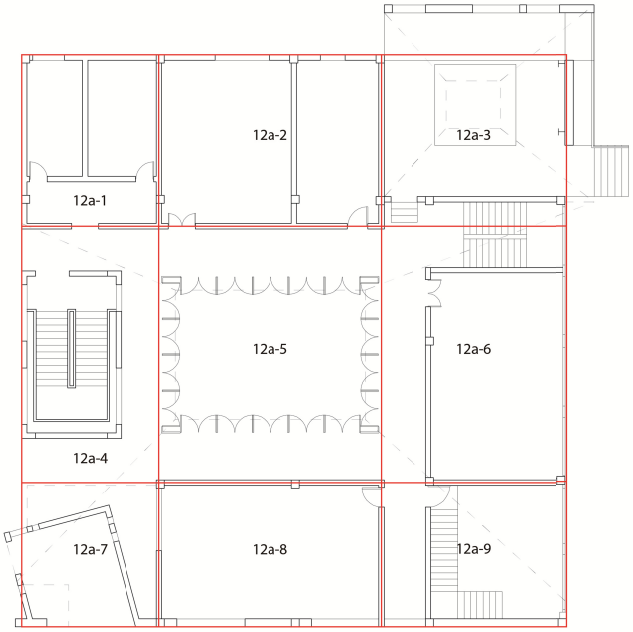
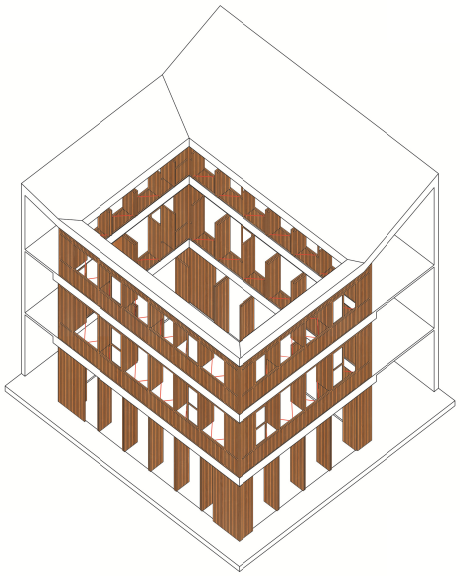


Figure 5-48. The plan of 12a
It shows the nine-square pattern on the plan of 12a.

Continuing to examine the relations between the central and surrounding squares, one finds this centripetal/centrifugal contrast becomes even clearer. For instance, the square 12a-7 is a rotated cube within another cube which serves as an entrance of the no. 12 building. Its two stories high space has a strong visual link with the outside, but weakly connected with the centre. When one enters the building through this gate, his journey to the centre precedes deviously (*Figure 5-51*). Similarly, the gravity of the centre is decreased by setting the cornered square 12a-9 as a full height void with a piece of staircase implying a vertical movement (*Figure 5-52*). The central hegemony is violated in the square 12a-4 as well. It is a dark figurative staircase located in a white concrete box. The scattered openings on its external walls allow one's view to access the inside sculpture-alike object in different angles. Besides, its inwardness is also stressed by the surrounding circulation and the wooden benches embedded in the deep wall openings. They formulate a sort of ritual space revolving the centred object (*Figure 5-53*). 12a's nine squares are classifiable into three groups: the first category functions as the centripetal element which is the square 12a-5; the second is those centrifugal members: the square 12a-3 and 12a-4, 12a-7 and 12a-9; and the last kind is those neutral elements which play neither the centripetal nor centrifugal role: the square 12a-1, 12a-2 and 12a-8. The last category is not of importance. Although the three squares do not participate in the compositional, they are like the background which makes the motif merge. In this sense, the last category is the manifestation of the abstract grid which identifies itself by its neutrality.





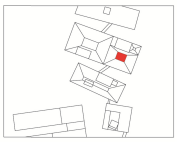
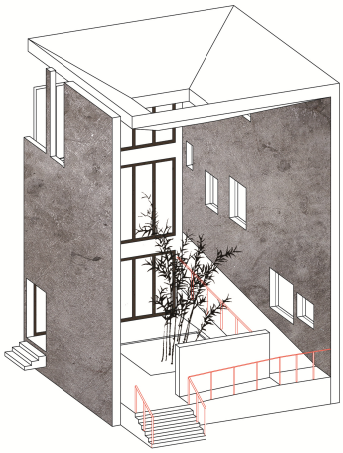


Figure 5-49. 12a-5 (Guillaume, 2010b)
This courtyard element is supposed to be the centre of the nine-square pattern



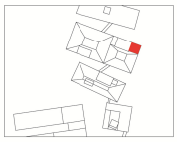


Figure 5-50. 12a-3
12a-3 is a three-storey high space covered by a centre emphasizing roof. It has a strong link with the outside environment but weakly associated with the central courtyard.

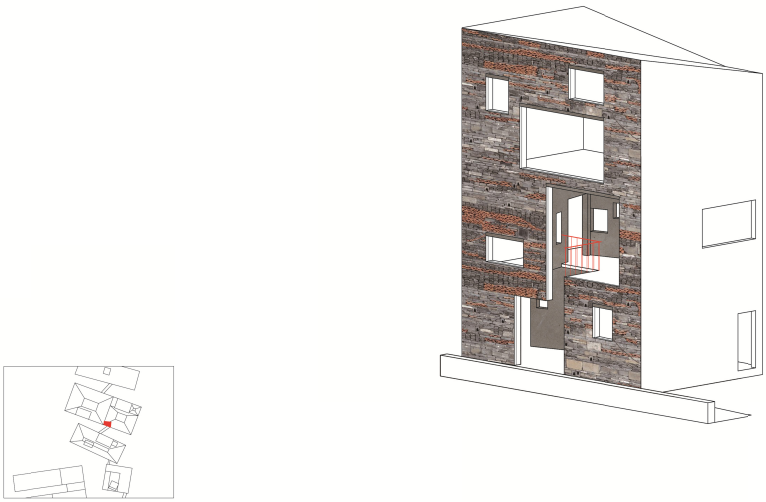
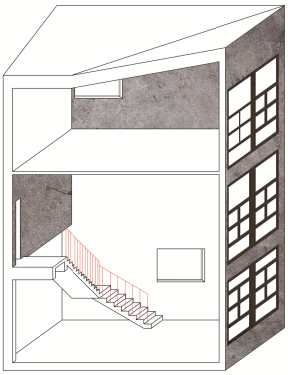


Figure 5-51. 12a-7
12a-7, one of the entrances of the no. 12 building. It guides visitors accessing the building's centre in a devious way.



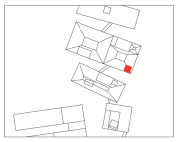
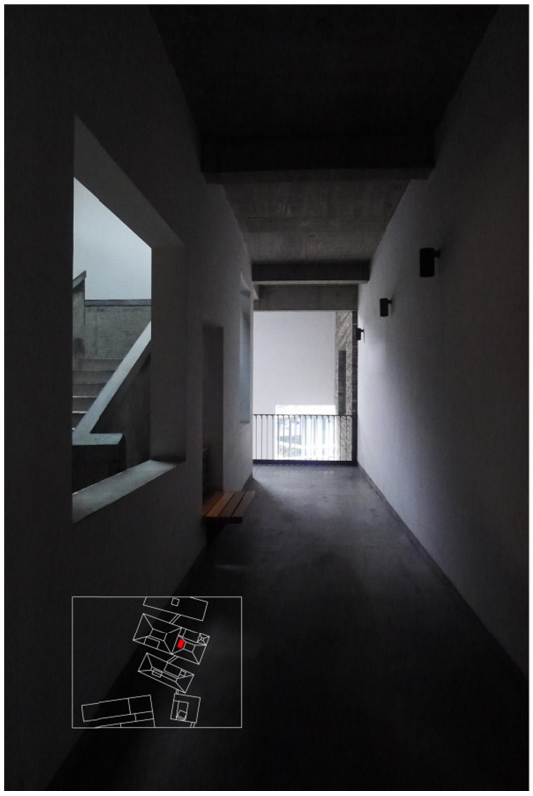


Figure 5-52. 12a-9
12a-9's double height space and vertical movement elements violate the central hegemony as well.



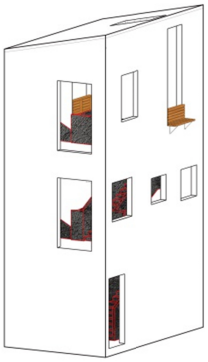


Figure 5-53. 12a-4 (Dong, 2015b)
12a-4's dark sculptural-like staircase is enclosed by a white box. It becomes its own visual centre.

Similar to 12a, 12b's plan applies the nine-square pattern too. In 12b, the elements include a central courtyard, two cornered full-height rooms and a staircase room on the upper edge. The nine squares are labelled in *Figure 5-54*. The squares 12b-1, 12b-3, 12b-4, 12b-6, and 12b-8 are general space, which are defined by even concrete columns. 12b-5 is the centre of the plan. It is wrapped by the glass curtains dividing the inside and outside (*Figure 5-55*). Besides it, the square 12b-7 is a two-storey high auditory classroom. It provides the vista toward Xiangshan hill at the far end but has no visual link with the courtyard (*Figure 5-56*). And the square 12b-9 is a room similar to 12a-9, in that both of which are the cornered full height voids housing vertical transportations (Figure 5-57). The staircase room 12b-2 is on the upper edge of the plan. Like 12a-7, 12b-2 is also the devious entrance box leading one to access the central yard. Its visual link with the centre is blocked by the wall, but more closely established with the outer corridor 12c (*Figure 5-58*). The four elements' contradictory order makes 12b a centripetal/centrifugal type. Its nine squares are classifiable as three categories: the centripetal 12a-5, the centrifugal 12a-2, 12a-7, 12a-9, as well as the neutral 12a-1, 12a-3, 12a-4, 12a-6, and 12a-8 (*Figure 5-60*). The neutral elements do not participate in the compositional contrast. However, they make it manifest.

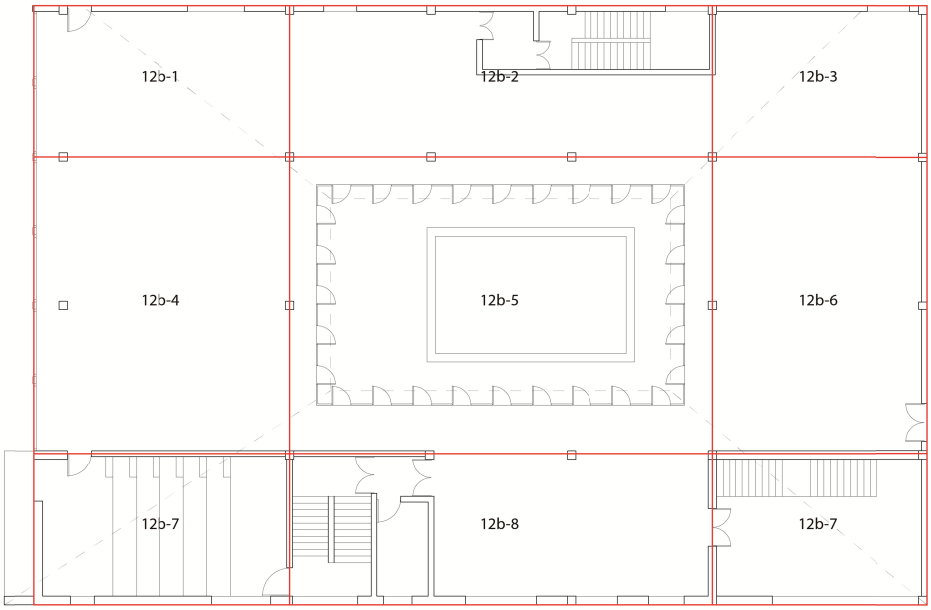
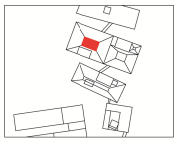


Figure 5-54. The plan of 12b
It shows the nine square pattern on the plan of 12b.



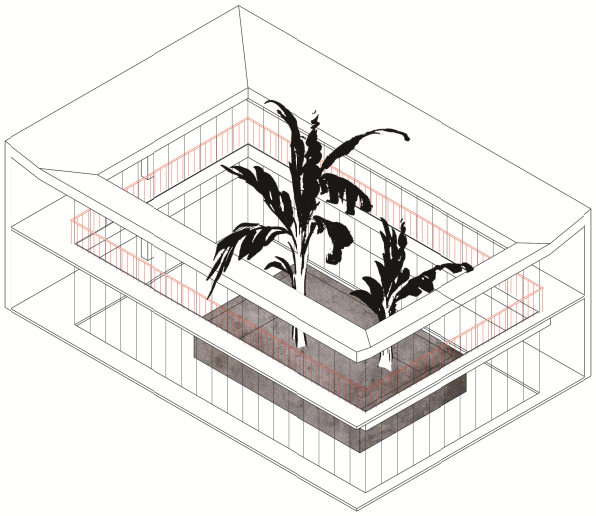


Figure 5-55. 12b-5
12b-5 is the central courtyard.

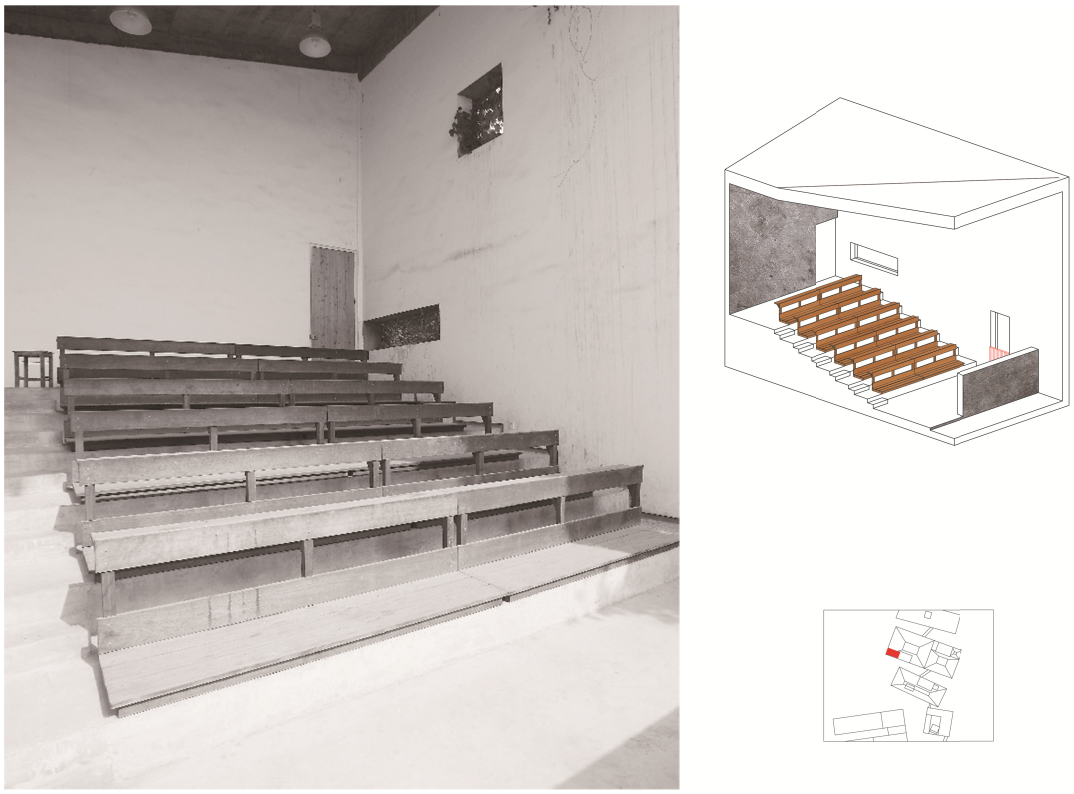
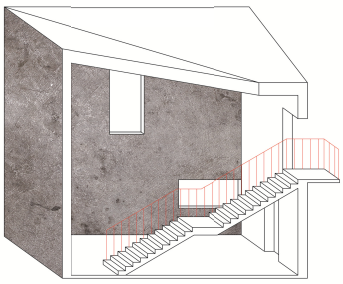


Figure 5-56. 12b-7 (Anonymous, 2012b)
12b-7 is a semi-open auditorium facing Xiangshan hill.



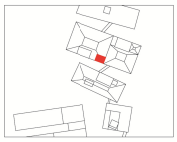
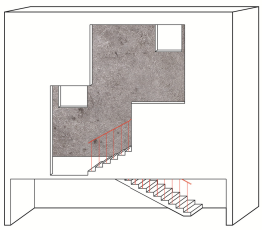


Figure 5-57. 12b-9
Like 12a-9, 12b-9 is a double height room, in which a staircase stands.





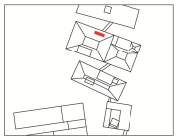


Figure 5-58. 12b-2 (Guillaume, 2010a)
12b-2 is one of the entrances of the no. 12 building. Like 12a-7, it has no visual link with the centre but merges with the outer corridor.

5.3.4.2. Nine square pattern/grid

In the previous analyses, the building and garden plans are read as the elements' linear juxtaposition diagrams. Similarly, 12a and 12b's plans have the cataloguing function as well. When the nine-square pattern is taken as a centre-oriented layout, each square is endowed with a specific character: the centre, the corner, or the side. In another word, each element of the plan has been engaged with a certain amount of content. And their particular positions allow them to be read as the centripetal/centrifugal contrast. However, it is also possible to see this nine-square pattern as a finite tissue cut out from the infinite grid in which each square's relation with others becomes uncertain. In the abstract grid, each square is the centre, side and corner at the same time. They are independent and exchangeable with one other. In another word, 12a-b's nine-square patterned plans are also tables, which outline all the elements enabling its particular compositional motif. When the nine-square pattern is read as the even grid, the contrast motif between elements becomes invalid, because essentially the grid is the hypothesised device whose size is infinite and dimension uncertain. Its cataloguing function has the least to do with the elements' particular positions but addresses their equivocality and interchangeable character. The grid neutrally displays the cohabitation of these differential fragments (*Figure 5-59*, *Figure 5-60*). In the previous cases, elements are linearly catalogued; in 12a-b, the fragments are two-dimensionally arrayed. Their difference is just in the means rather than the function of classification. This understanding allows 12a-b plans to be transformed. In *Figure 5-61*, the middle bar is the unfolded 12a-b plans. It maintains the grid plan's cataloguing function but alters its centripetal/centrifugal contrast to the layering/penetrating one.

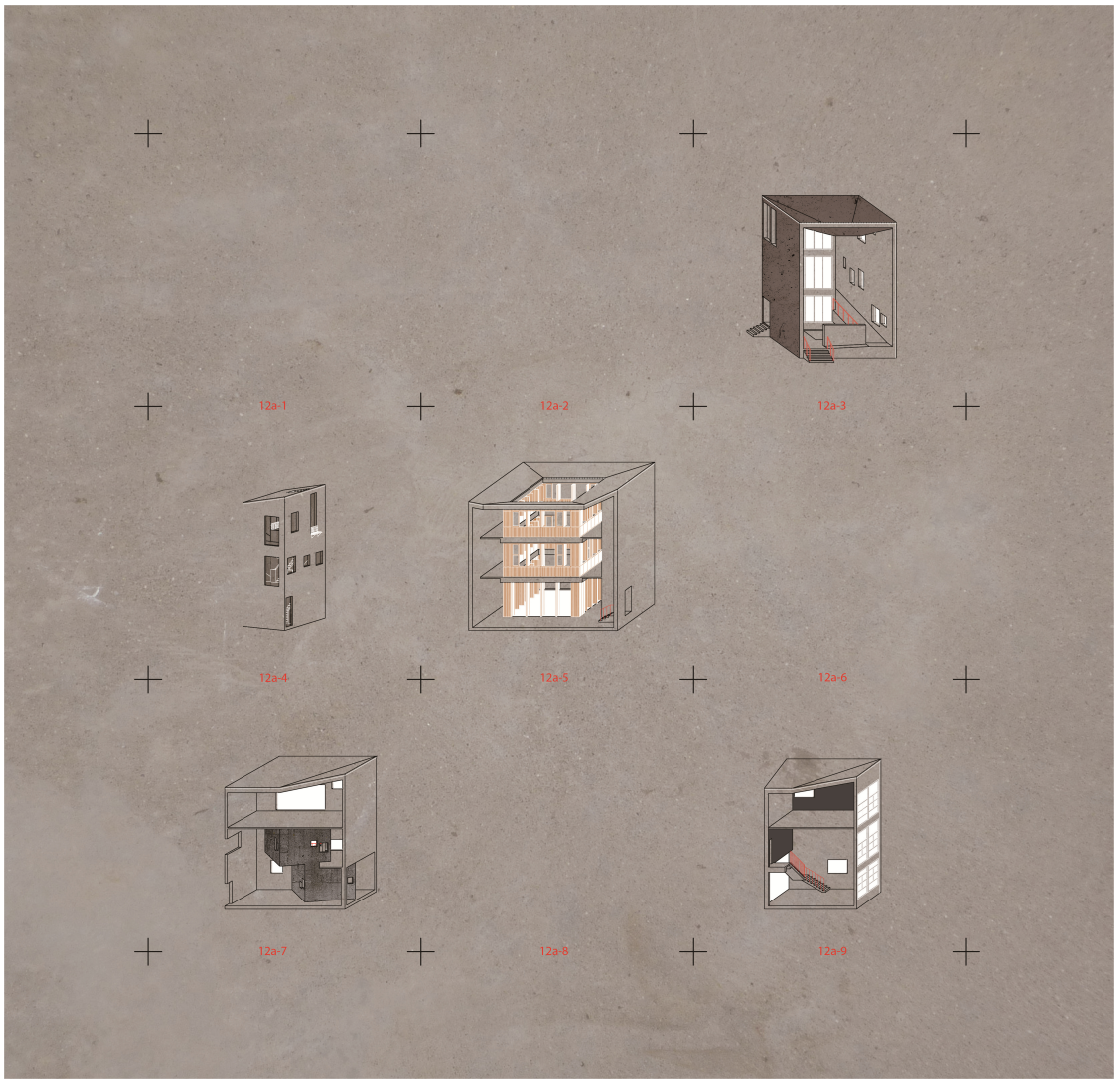


Figure 5-59. The grid of 12a
It shows the elements enabling the centripetal/centrifugal contrast. 12a's nine-square patterned plan is seen as a tissue of the even grid in which each element is equivalent and differential. In the grid reading, the thematic contrast of centripetal/centrifugal becomes conditional which is decided by the elements' composition event.

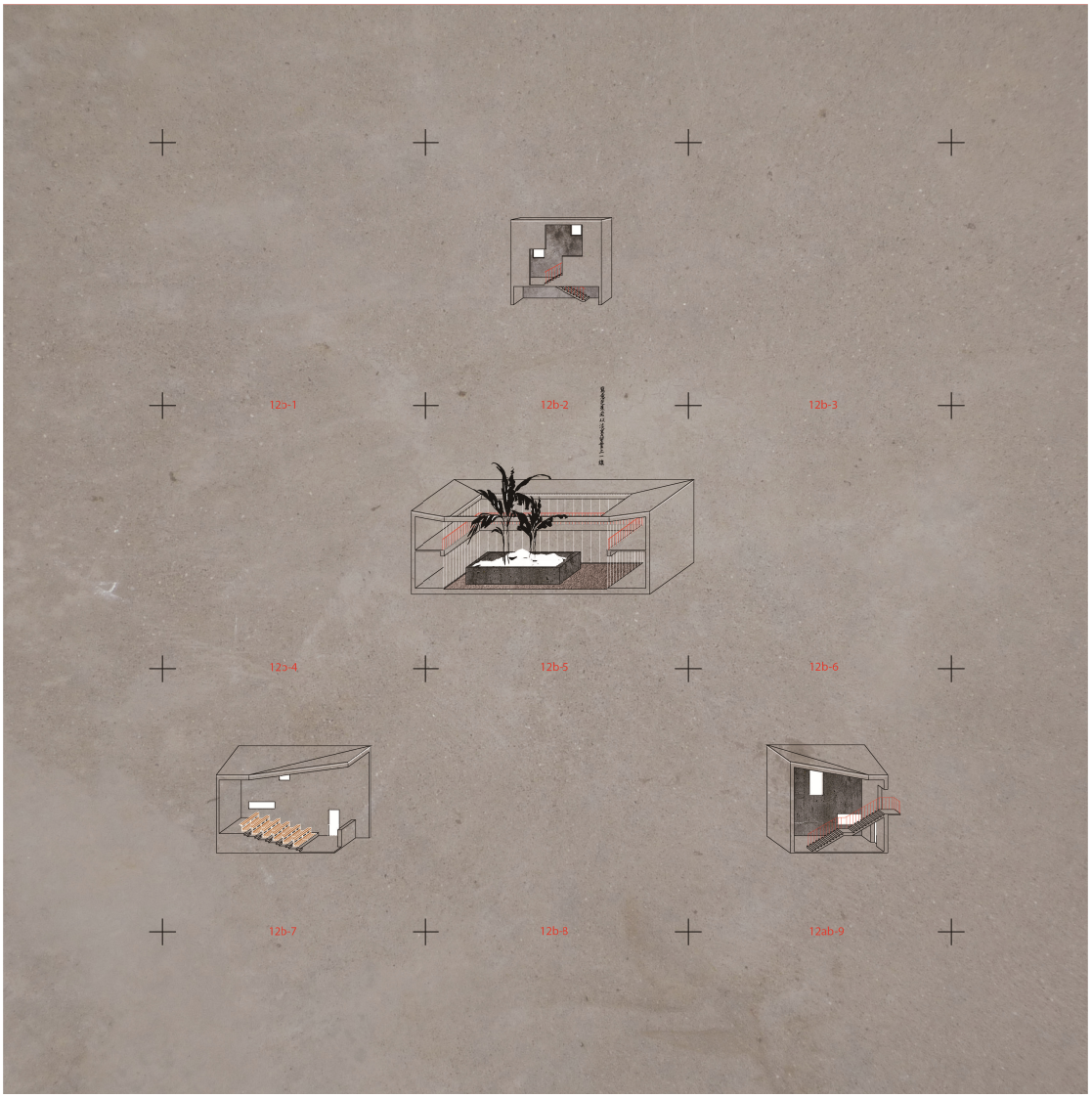


Figure 5-60. The grid of 12b
It shows the four elements enabling its particular compositional motif.

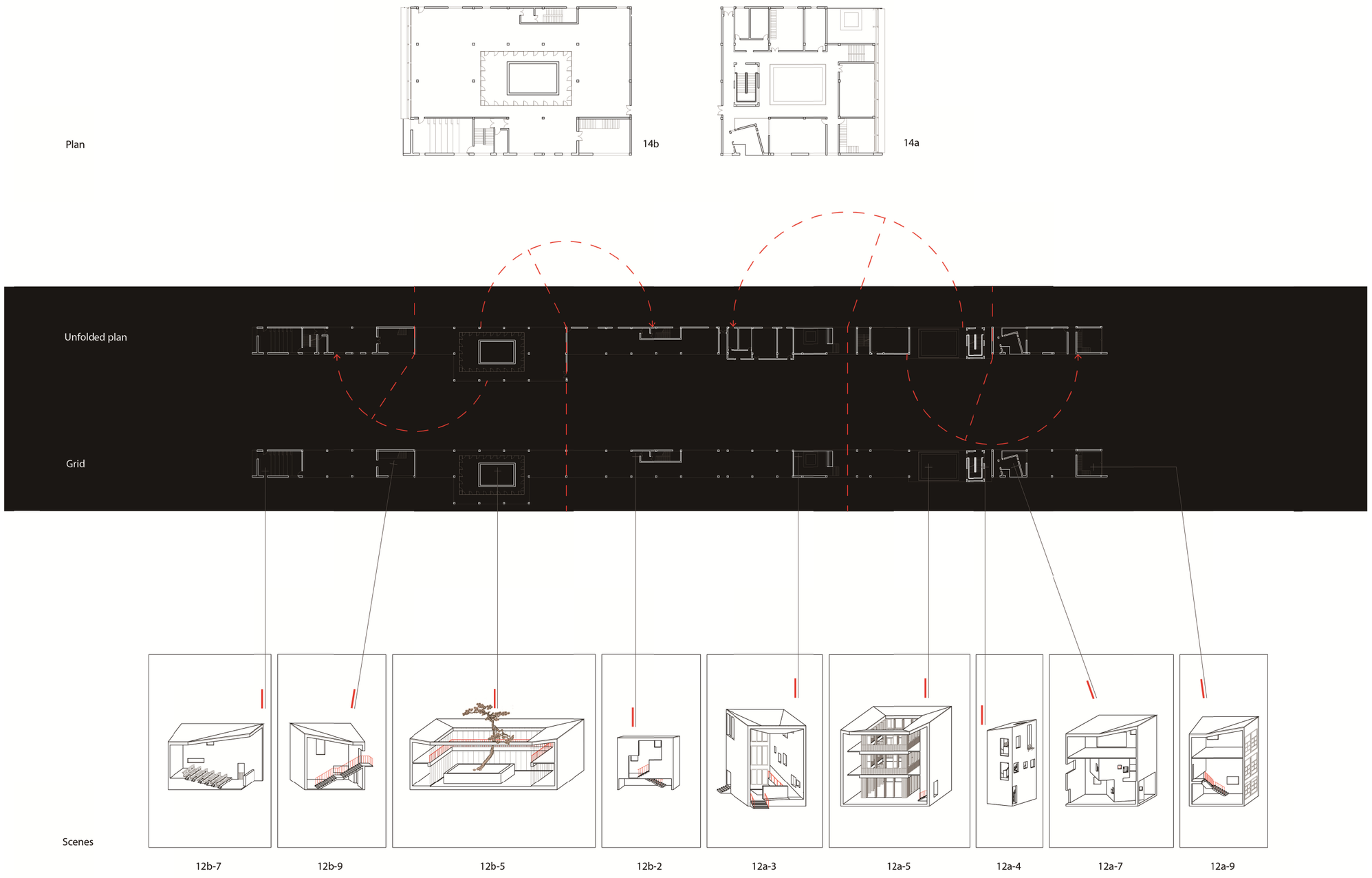


Figure 5-61. The division of 12a-b
It shows the original plan (top), transformed plan (middle), and the linear juxtaposition elements (below).

5.3.4.3. Longitudinal/transverse: 12c-d-e

Compared with 18a, 18c, 14a, and 14c, the longitudinal/transverse contrast is different manifested in the no. 12 building. 12c is a seventy meters long, twelve meters high corridor which parallels the edge of the no. 12 building. Within it is a ramp going up and down, which is sectioned at the 2:3 proportional point. At the eastern and western ends, 12c is connected at a right angle with 12d and 12e (Figure 5-62, *Figure 5-63*). Similar to the traditional houses of the Zhejiang region, 12d and 12e's outwardly extending eaves cast subtle shadows on the western and eastern building façades. Twenty-one meters long and three meters wide, the two pieces are the grey zones between the internal and external space (Figure 5-64, Figure 5-65). *Figure 5-66* decomposes 12c-d-e as elements and recomposes them as an artificial layer. The way of contrast is changed without altering the form of contrast.

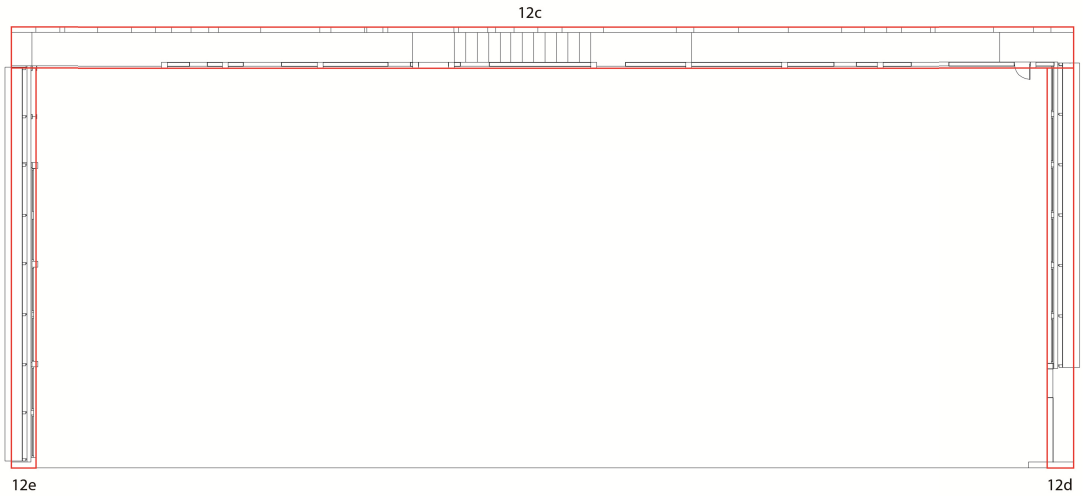


Figure 5-62. 12c-12d-12e plan
The three scenes are perpendicularly composed.

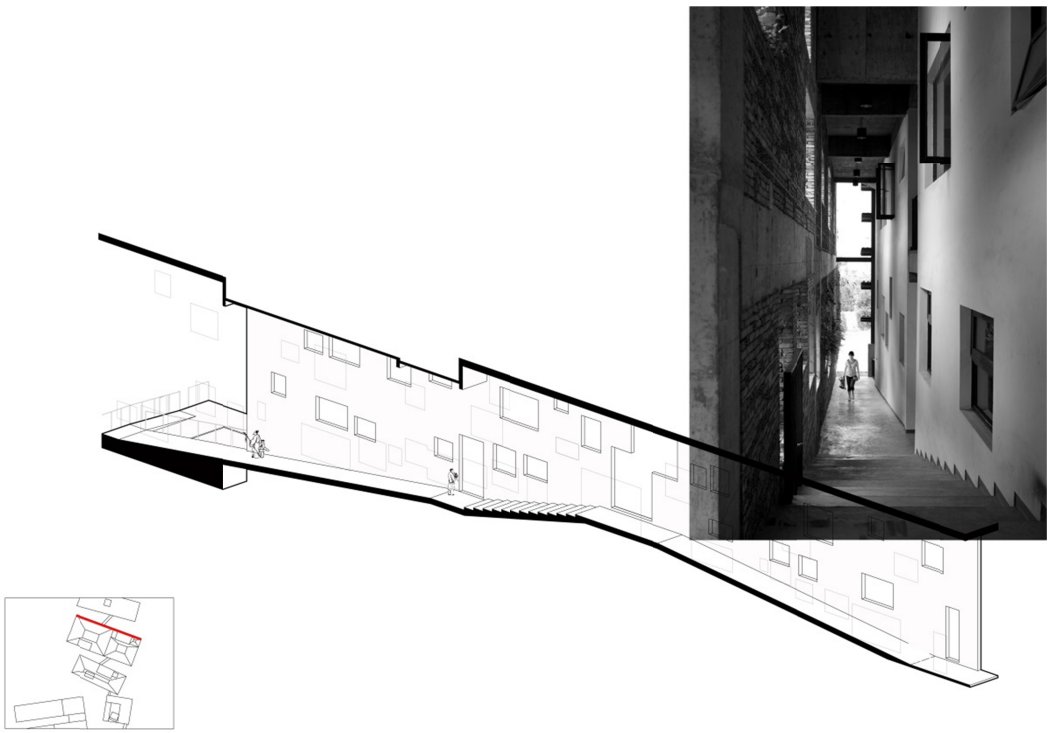
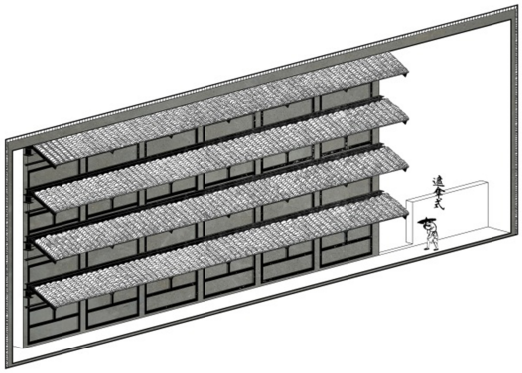


Figure 5-63. 12c (Chen, 2010b)
12c is a corridor parallel 12a and 12b.





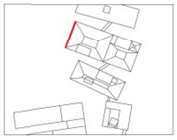


Figure 5-64. 12d (Nfusea, 2009)
12d is the west façade of the no. 12 building. The vertically repeated eaves extend horizontally, which are supported by the steel frame and paved with the traditional grey tiles. 12d defines the striped grey space between the exterior and interior.

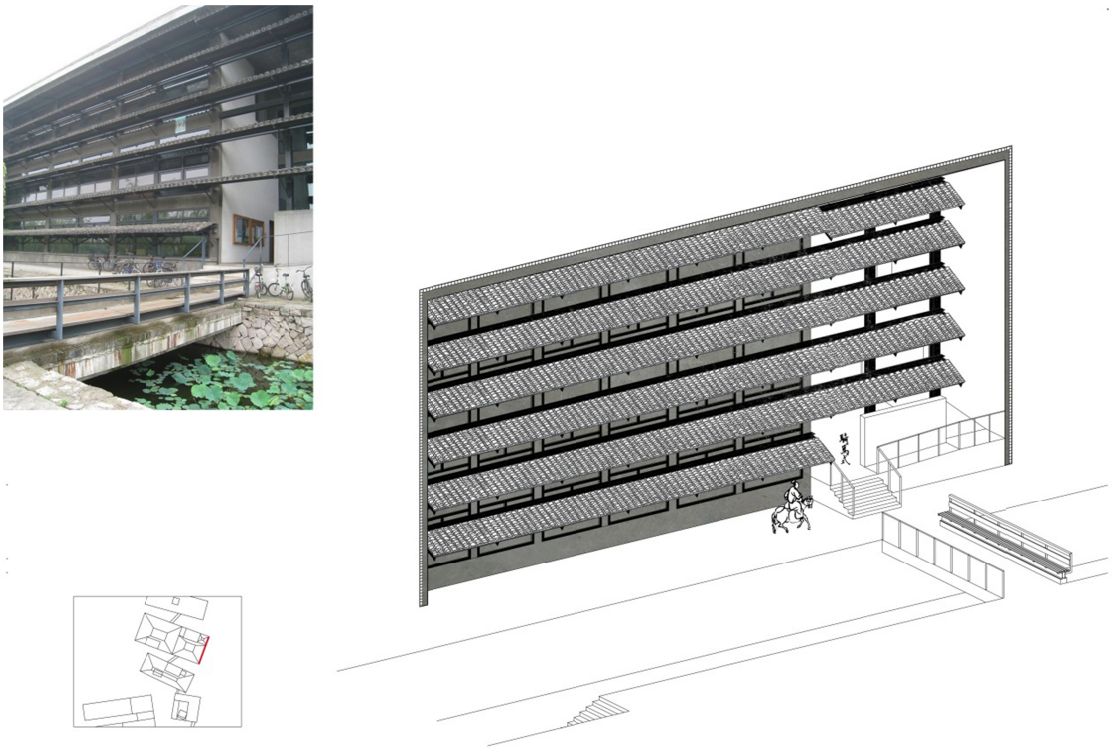


Figure 5-65. 12e (Anonymous, 2012a)
12e is the east façade of the no. 12 building. Figuratively, it bears considerable resemblance with 12d, both of which are the grey zones between the outside and inside.

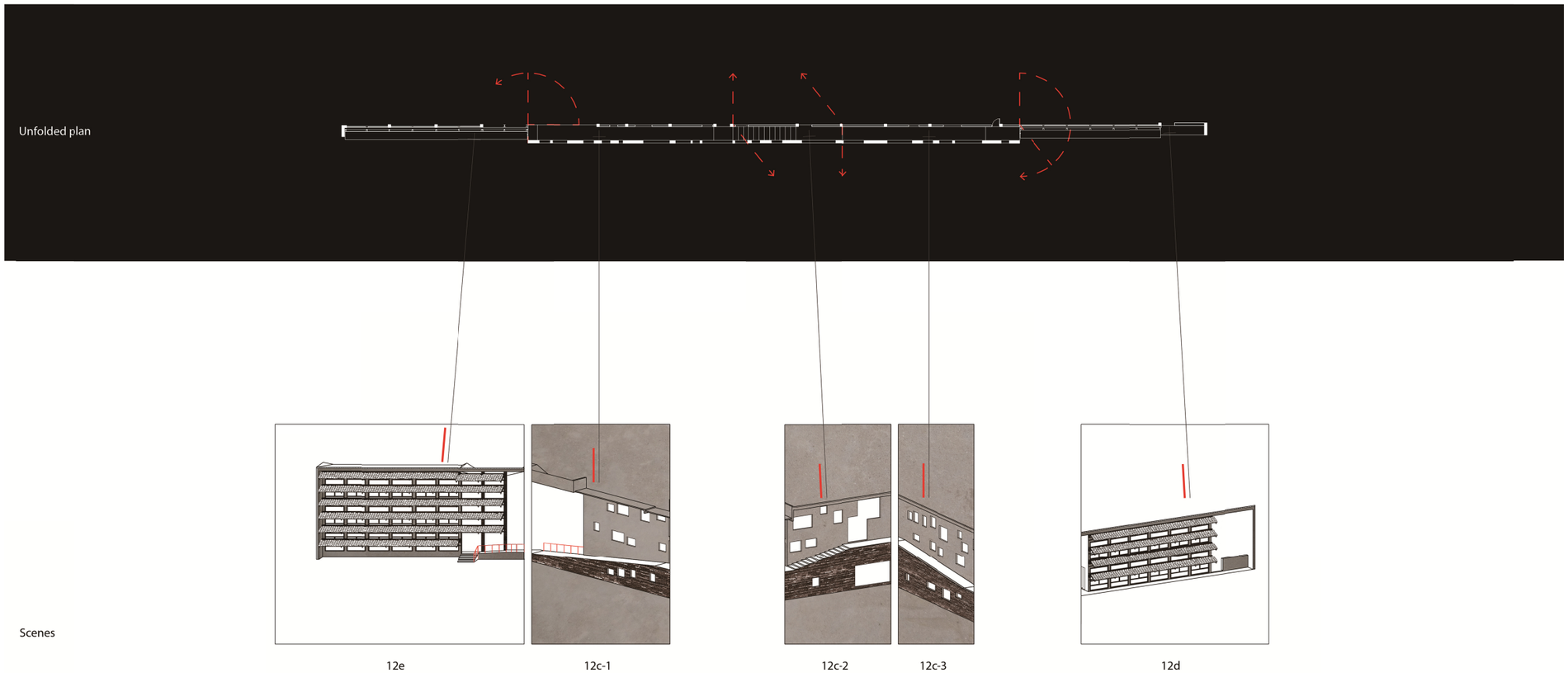


Figure 5-66. The division of 12c-d-e.
It shows the plan (top), the transformation (middle), and elements (below). The transformed plan connotes a fictional object composed of the original elements. 12c is tripled as three similar scenes, which leads to the rising number of elements. However, the addition of elements does not alter the contrast motif, but only changes the manifestation of it.

5.3.4.4. Tiles garden: 12f

12f is a tiles garden. The roof plan is changed considerably compared with that in the no. 14 and 18 building. But the journey of this tiles garden is still composed of the six elements which are differential in terms of their way of engaging body (*Figure 5-25*). There are two pavilions sitting beside the two 'sunken yards', which are enlarged in terms of scale. From one pavilion, one can move to the other through the outdoor path and fended podium. The journey in 12f is subjected to individuals' choices. But in the meantime, it is structurally decided by the repetition and differentiation of the six elements. *Figure 5-68* outlines all the typological scenes of 12f and recomposes them in a new episode. The fictional is a metaphor of the original.



Figure 5-67. 12f
The tiles garden on the no. 12 building roof.

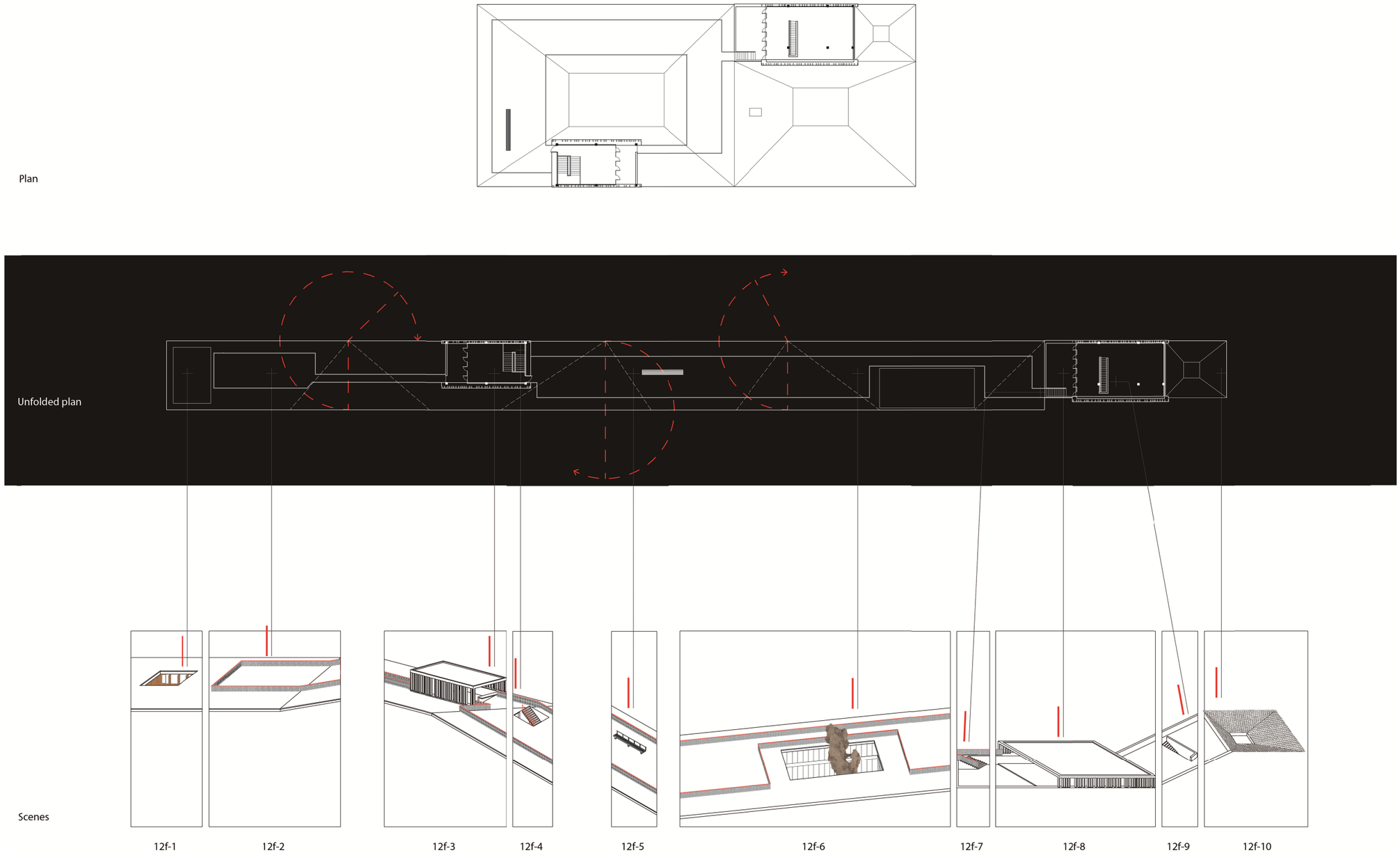


Figure 5-68. The division of 12f
It shows the plan of 12f Tile Garden (top), the transformation (middle), and the elements (below). The middle bar plan implies a fictional construction which is the metaphor of the original one.

5.3.5. Master plan

The master plan of the Campus phase II is a composition in larger scale, which is already shortly introduced in section 5.2.1. It is believed that the three building types: the hill type, the water type and the combined courtyard compose the Campus phase II. Retrospectively, this interpretation largely simplifies the repetition pattern of the master plan. After the thorough building analysis, a more comprehensive analysis of the master plan becomes possible. And this work will be conducted in three aspects: the typological master plan of the Campus phase II, the isomorphism between *Fictionalizing Cities* and the Campus, and the metaphor of the Campus phase II. In section 5.3.5.1, the formal analysis approach is applied to the Campus phase II master plan. Section 5.3.5.2 suggests the isomorphism between *Fictionalizing Cities* and the Campus. Instead of exploring what is signified by the Campus, the whole effort in section 5.3.5.3 is to create its signifier, which is a building metaphor for the Campus.

5.3.5.1. Typological master plan

5.3.5.1.1. Layering/penetrating: the Xiangshan Hill and stream

Layering is suggestive in understanding the Campus buildings and gardens, also the Campus master plan. It is not just about the perceptible building layers, but also of the conceptual apparatus to categorize things. On the master plan, layers are not only played by buildings, but also landscape elements (*Figure 5-1*). The phase II buildings compound keeps a respective distance from the Xiangshan Hill. The buildings are connected by the viaducts as a continuous space. And the continuity of the interior space is broken down by the intervals between the buildings. It is in this

sense that the building compound is a thick layer between nature and the urban fabric. Between the compound and the hill, there are more sublayers consisting of landscape strips: the stream, the reserved farmland, the water channel, and the earth dykes. Several manmade earth dykes, which parallel the compound, separate the buildings from the Campus road (*Figure 5-39*). And the pools, which are at the southern side of the compound, are also reasonable to be seen as a typological layer (*Figure 5-42*). But the most noticeable natural layers on site are the stream and the Xiangshan hill.

Concerning them, it is not the fact that they linearly move forward on earth that makes them layers. But more essentially, they are the objects of cataloguing, the elements of the layering/penetrating contrast. The stream's linear extension is made even more perceptible by the pavement along its bank and the bridges going across it. Although more complicated than the stream is, the Xiangshan hill has two contrasting dimensions: one is defined by its contour lines, and the other is the contour intervals which cross the former. In the case of the stream, penetrating has the practical purpose of linking the two sides of the bank. In that of the hill, penetrating associates two points on different heights. On the hill's southern side (which faces the Campus phase II), sits the old art school buildings and local farmers' residences. Most of the existing buildings adopt the rectangular plan, and the side extending along the hill's contour line is maximized. By doing so, the interior transportation linking different heights is minimized. To achieve a larger capacity and minimal adopting, the volume of the school dormitory grows considerably long. Although being less sensitively designed as it is, the dormitory building marks out the extension of the hill's contour line. It shapes the way how the hill is cognized.

Correspondingly, its own physical condition is also partly influenced by the hill. On the other hand, one of the most obvious artificial elements suggesting penetrating is the outdoor steps next to the main teaching building block of the old art school. This judgement is applicable to various hill paths and the main road that spiralling up to the top as well. They are the links to different altitude layers.

In fact, those earlier constructions on the Xiangshan hill equally indicate the layering/penetrating contrast. Meanwhile, like the bridges on the stream, the establishments of these artificial elements are due to utility purposes. Their condition is dependent on the geographic data in one way or another. Conversely, this delimitation decides how they imitate the hill. On the one hand, their shapes and layouts are traces of nature, which give the hill geography an architecture interpretation (or an artificial order); on the other, they are the architecture codes floating on the first nature. When this imitation goes beyond the practical purposes, which does not copy the nature but the code itself, these constructions become the second nature separable from the first. Their forms are independent of nature and appear as a kind of architecture language. This language does not necessarily speak about the natural landscape anymore but can generate the manmade spectacle.

5.3.5.1.2. A world without centre

The Xiangshan Hill is a collection of different altitude layers. Meanwhile, in the Campus phase II, the layering/penetrating contrast are transformed and manifested in a diverse way. Comparing the two, this contrast in buildings has been deprived of its original practical uses, but being the pure form of ordering. Being the origin, the hill radiates outwardly the ripples-like layers which are materialized by alternative

natural or artificial components. Losing its original content, each layer is a piece of diagrammatic imitation rather than a figurative representation of the hill. The image of the hill becomes more and more unrecognizable in them. When the radiated layers' denotation of the hill fades away, the hill becomes an 'empty centre'(Barthes, 1983, 30). It has no visual evidence to claim itself as the origin. All rematerialized layers are structurally replaceable to it. The status of the hill is degraded from the origin to just another repetition. After all, it is not that the Xiangshan Hill produces order, but the latter makes the former appear to men. The Campus decentralizes the hill, not by demolishing but simply imitating it.

Talking about Tokyo, Barthes argues that this is a city the centre of which is empty, and he calls it the 'precious paradox'.

'For many reasons (historical, economic, religious, military), the West has understood this law only too well: all its cities are concentric; but also, in accord with the very movement of Western metaphysics, for which every centre is the site of truth, the centre of our cities is always full: a marked site, it is here that the values of civilization are gathered and condensed: spirituality (churches), power (offices), money (banks), merchandise (department stores), language (agoras: café and promenades): to go downtown or to the centre-city is to encounter the social 'truth', to participate in the proud plenitude of 'reality'.' (Barthes, 1983, 30)

If there is an alternative value represented by the Xiangshan Campus, it is its dialogue with nature. This dialogue makes the natural and artificial equally important. In its world-view, no single dominant presence is necessary, even if it is nature,

which is conventionally believed superior to the society in the Chinese context. The paradox of the Campus is that it tries to achieve a maximum similarity with nature in structural aspect, but intends to avoid an even minimal iconic resemblance. This is just the meaning of decentralization. The Campus denies any kinds of centre because following this concept is 'boundary' both of which imply a finite world. Contrarily, the Campus is a small piece of the alternative enclave which is (conceptually if not physically) infinite and extensive. In its world, everything is equal. This is not the world of the selected value but that of life.

5.3.5.1.3. Typological master plan

To subject the natural and manmade to the same cataloguing is to view them equally as types. Rising from this awareness is the typology master plan of the Campus phase II, which is the simultaneous manifestation of all the contrasts and motifs analysed before. *Figure 5-69* is a list of layers, each of which is independent, transformed, and detached from their original environment. These layers, no matter the natural or manmade, are juxtaposed and replaceable to one another. The upper part of it shows such landscape layers as the hill, the stream, the farmland and the earth dyke. And the rest of it is from the previous formal analyses of the buildings and gardens. This typological master plan primarily deals with a formal system rather than its manifestations. It assumes that the Campus design is an event allowed by the formal system. And the Campus's diverse spatial compositions can be reduced to the much more simple structure rule of juxtaposition. Concerning this diagram, three points need to be addressed. Firstly, equality. The diagram stresses the synchronic relation among things on site. Secondly, structurality. Its intention shifts from

representing to systematizing. And lastly, intermediation. It is an analysis and also a fictional work.

On equality, this diagram has no intention to suggest that the original Campus master plan is resulted from or 'inspired' by its environment. Conversely, it demonstrates the formal equality of the manmade and natural. The manifestations of the layering/penetrating contrast, no matter in the Campus or the environment, are the equivalent variations of the same motif. The interpretive before-after order among them is lifted. Instead, their morphological relation appears.

About structurality, this diagram reorders the Campus in an almost rigid fashion. Different from the original plan, the typological plan is not about the geographical relations of but systematic rules upon the elements. It intentionally ignores such incidental information as the elements' actual layout. And all the elements are morphologically transformed to fit the purpose of layering (or classification). It stresses the replaceability of elements in this formal system not the actual interactions between the buildings and landscape. It seeks the fundamental factor conditioning interchanges: heterogeneity and homogeneity among all things on the site.

Lastly, this diagram is abstract and concrete. It intermediates between the structure and manifestations. It analyses the Campus, meanwhile represents a fictional place. Diagrammatically, it is an abstract list of elements. The composition of it is an avoidable but incidental factor. Even if its particular composition (or the positions of layers) is changed, the juxtaposition structure remains. Between the original and typological master plan, there is a transformation process (which makes them isomorphic), and also a distinctive relation (which juxtaposes them). The dual

features make the typology master plan denote the original and also connote something fictional. Isomorphism gives the fictional a symbolic power which makes the real understandable.

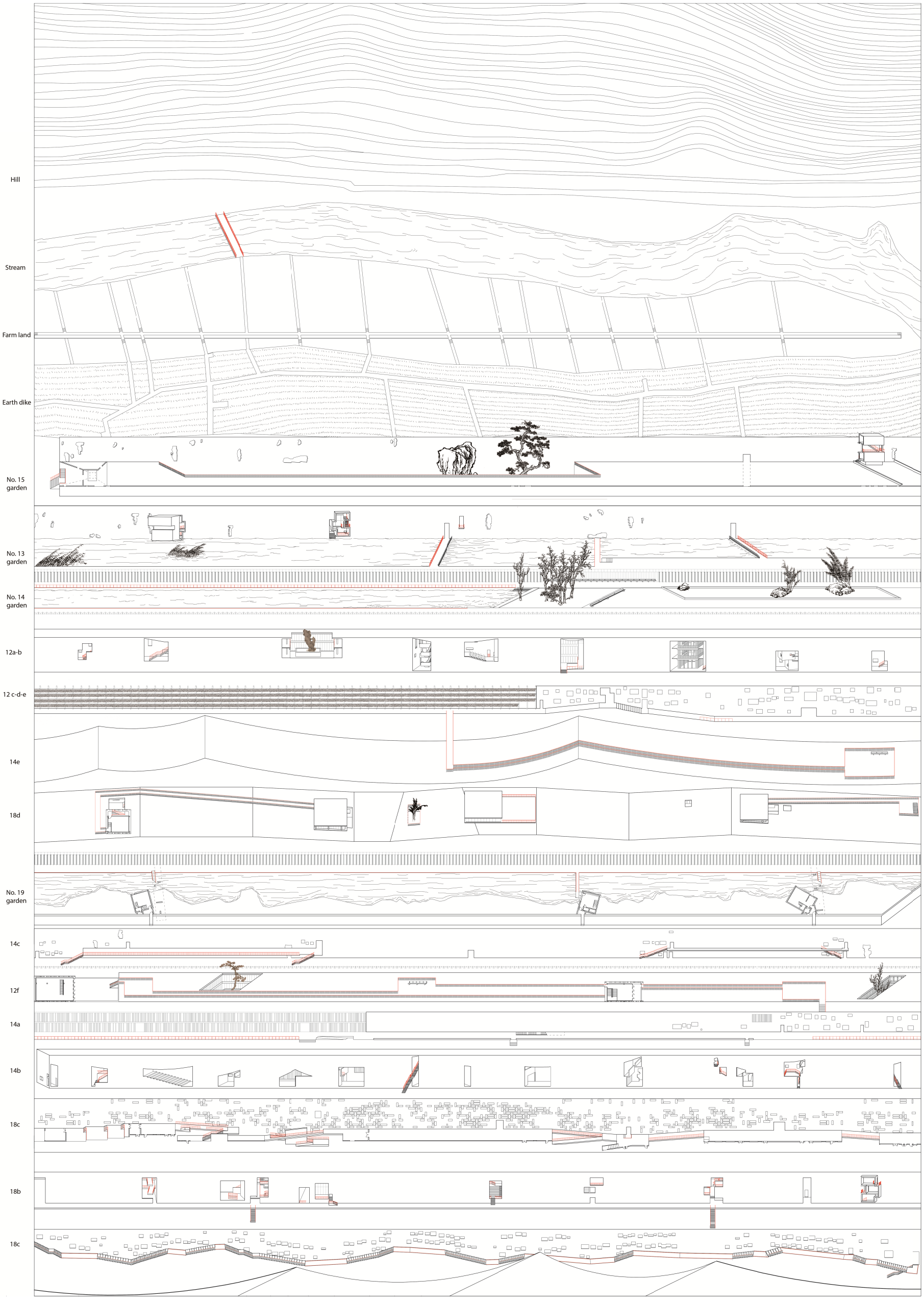


Figure 5-69. The typology master plan of the Campus phase II

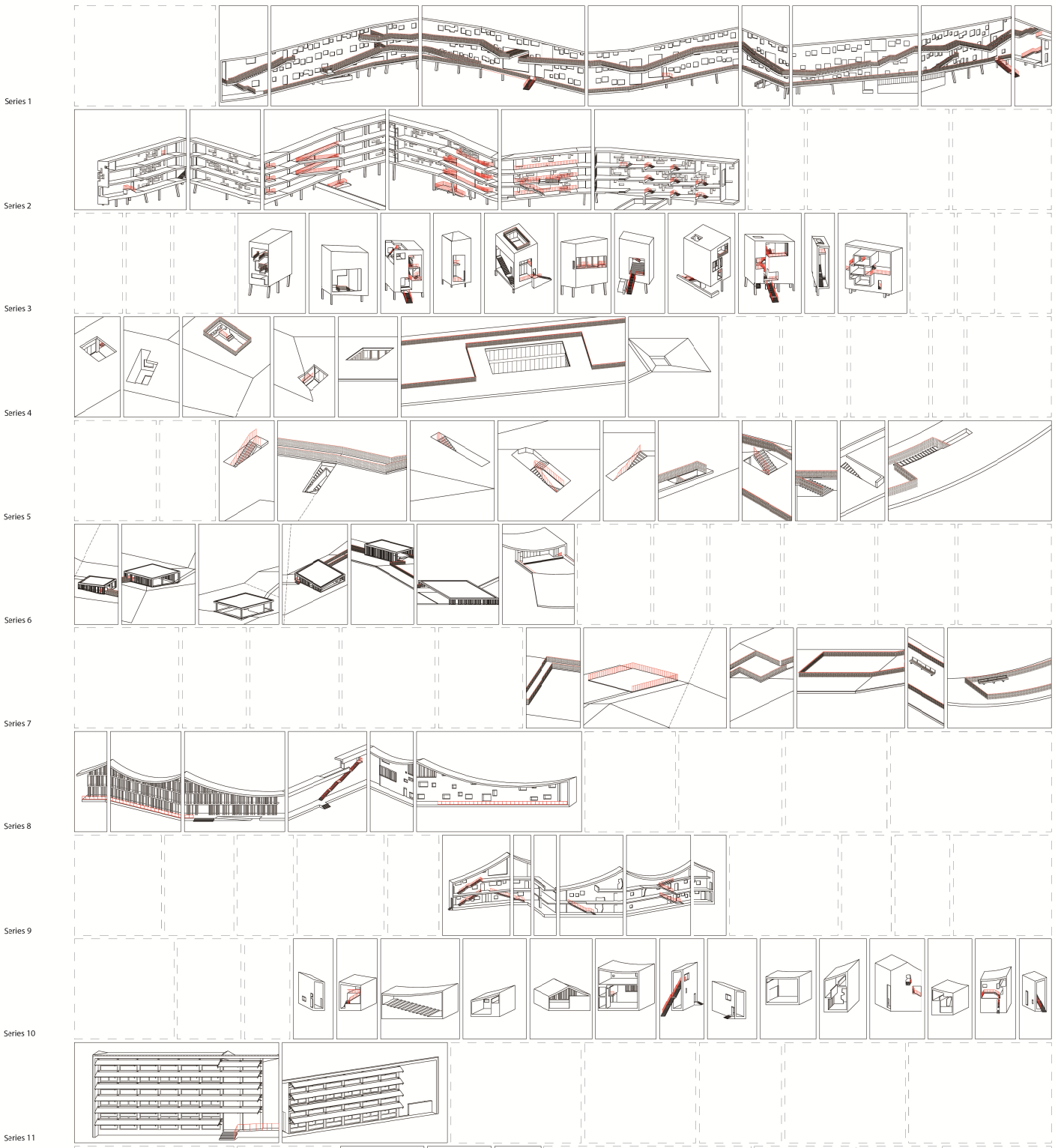
5.3.5.2. Interpretation/analogy

In this section, the relation between *Fictionalizing Cities* and the Campus phase II will be further addressed. This issue has been introduced in section 5.3.1.7. In the previous building formal analyses, cataloguing was carried out on two levels: of motifs and of scenes. The motif level classification recourses to the similarity of compositional relations; and the scene level classification is according to the distinction of empirical features. The cataloguing on the two levels suggests the order of the object. In section 5.3.1.7, *Table 5-1* indicates that the no. 18 building has three motifs: the longitudinal/transverse, layering/penetrating contrasts, and the tiles garden. Meanwhile, the three motifs are subdivided into seven scene groups each of which is a symbolic series within the building's formal system. The conclusion is the no. 18 building is the juxtaposition of distinctive elements on both the motif and scene levels. Now, this diagramming approach is extended to cover all the analysed buildings and gardens. *Table 5-2* catalogues the bottom frames of all buildings and gardens analyses. Comparing *Table 4-6* and *Table 5-2*, one finds an isomorphism. The text is composed of twelve symbolic series which can be subdivided as one hundred and forty-four hieroglyphic discourses. The Campus phase II consists of eighteen symbolic series which are subdivided into one hundred and eighteen scenes. In terms of the internal symbolic structure, the treatise and the buildings are isomorphic.

Meanwhile, *Table 4-6* and *Table 5-2* are two planes of units. They demonstrate the identical distribution pattern in *Fictionalizing Cities* and the Campus buildings' symbolic structures. It suggests a kind of analogy between the treatise and architecture systems. However, their analogy is not based on the comparison of

particular elements, but the similar way how the elements are differentiated. It is their differential equivalence that makes this analogy which is essentially a space on the intersemiotic level. Essentially, the *Fictionalizing Cities*-Campus analogy juxtaposes two sets of internal space of the coding systems. And the importance of this spatial relation is that it avoids easily taking an interpretive process from the conceptual to the material, or from thinking to making. It pursues the interspace between theory and practice.

Table 5-2. The table of elements in the analysed CAA Campus buildings and gardens
It shows all the one hundred and eighteen bits in the divided buildings and gardens selected from the Campus phase II. Each horizontal bar demonstrates a symbolic series in which similar fragments are repeated.



5.3.5.3. Metaphors

After addressing the analogy between the writing and building forms, this thesis will seek a metaphor of the two previous texts. It is a dual imitation of *Fictionalizing Cities* and the Campus phase II.

5.3.5.3.1. Metaphor of the Campus

Figure 5-71 is the mixture of the images of the Campus and other texts. In this diagram, there are three layers each of which is a sequence. The middle sequence represents a new combination of the previously analysed building bits. Contradictory to the fictional, the bottom sequence is composed of the plans of the building bits. The sequence on the top is developed based on one of the most well-known masterpieces *A Thousand Li of Rivers and Mountains* (千里江山图)[155] in the history of Chinese landscape painting. In the middle sequence, the fifteen building sublayers in *Figure 5-69* are unified as a single one. By doing so, the one hundred and eighteen scenes in *Table 5-2* are connected to form a fictional building fabric, which maintains the layering/penetrating contrast. Meanwhile, it invites one to travel on the paper horizontally with his eyes, and also to jump among the layers.

Therefore, the middle layer is a diagram and also a narrative. Diagrammatically, it is the list of the various building scenes. It transforms and unifies all the motifs in Campus phase II into the layering/penetrating contrast. At the same time, this new fabric is a copy of the Campus. As the result of the step-by-

[155] *A Thousand Li of Rivers and Mountains* was one of the greatest work in the Chinese landscape painting. It was drawn by Wang Ximeng (王希孟 1096-1119 AD), a court painter in Song Dynasty, who had the reputation of young prodigy. This painting was finished in 1113, when Wang was eighteen.

step transformation, the former is similar to the latter both empirically and structurally. The origin-copy process produces two distinctive signifiers. As a signifier, the new fabric can denote the Campus and also connote a fictional place. Within this context, the real and the fictional are exchangeable analogues. Thus, the graphic analysis splits into two: an analysis and a metaphor.

5.3.5.3.2. Metaphor of the text

As a metaphor of the Campus, the middle sequence involves other texts which render its diagrammatic style table a narrative sense. Images of people and houses, trees and stones are inserted into this fictional fabric. One of the sources is the ancient Chinese script *The Mustard Seed Garden Manual of Painting* (芥子园画谱)[156] . Its montage style makes the middle sequence also a textual mixture, an imitation of *Fictionalizing Cities* which combines classifiable fragments in a linear sequence.

The Mustard Seed Garden Manual of Painting was compiled in the early Qing Dynasty (1636-1912 AD). This manual introduces the earlier examples of those typical elements applied in traditional Chinese landscape painting. Since its publication, *The Manual* has played an important role in traditional painters' training. The authors of *The Manual* collected examples in the history of Chinese paintings and classified them into different categories. Initially being published in 1679, *The Manual* comprises five juan (or fascicles): be it of the general principles of landscape

[156] *The Mustard Seed Garden Manual of Painting* was compiled by Wang Gai (王概), Wang Shi (王蓍), Wang Nie (王臬), Chu Sheng (褚升), and Shen Xinyou (沈心友) in early Qing Dynasty. The title of the manual made its tribute to the famous scholar Li Yu (李渔) in the Qing Dynasty, whose garden is named The Mustard Seed Garden. There is a dialectics between the small and large in this name, which is also seen in William Blake's 'To see a world in a grain of sand'. Traditionally, the Chinese scholars believe both landscape paintings and gardens represent a self-contained world. The goal of them, no matter how limited their dimension is, is to symbolize the unlimited.

paintings, trees, hills and stones, figures and houses, and the selected works of previous great painters. In 1701, two more categories were added, which involved the paintings of flora and fauna. *The Manual* is a dictionary-like system from which painters learn the basic 'words' and typical compositions. It suggests the programmatic aspect of the traditional Chinese landscape painting in which the components and the motifs are highly fixed. *Figure 5-70* shows the selected examples from the manuals of trees, stones and figures respectively. Each example is accompanied by a piece of short text which references the previous master's work. Also in the text, comments are made which are concerned about the style and key techniques. In *The Manual*, the style history of landscape painting is sorted out not according to the chronological order, but purely through the consideration of formal features. It tells a history in a way in which history is strongly linked to the undergoing compositions of Chinese painters' brush pens.

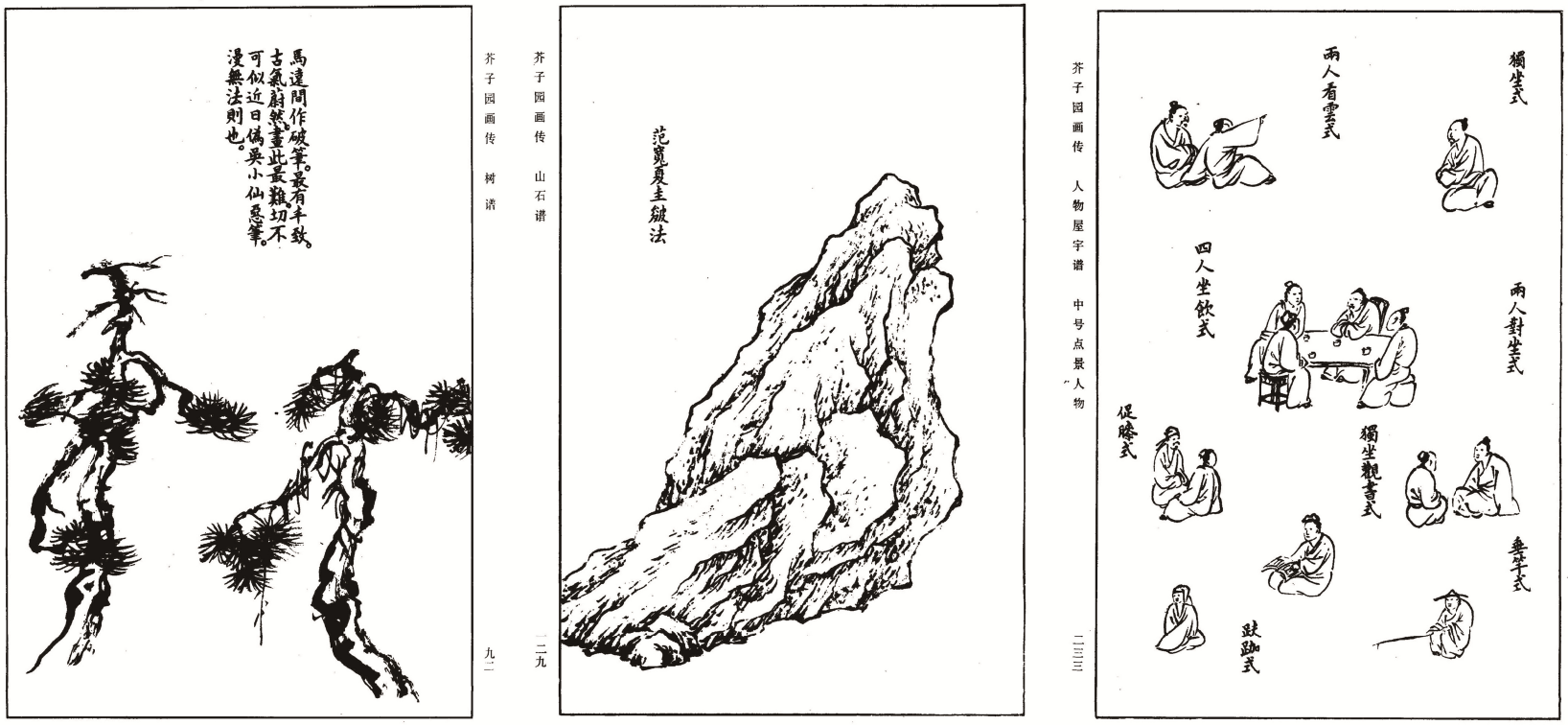


Figure 5-70. Selected pages (from left to right) from the Manual of Trees, Stones, Figures in *The Mustard Seed Garden Manual of Painting* (Chao, 1982, 92,129,233)
This tree painting example (left) was selected from Ma Yuan's (马远, 1160-1225 AD) work who was an influential landscape painter living in the Song Dynasty. In the short text beside, the author briefly commented on Ma's key painting technique and praised his style. In the example of the rock painting (middle), the author referenced two earlier painters Fan Kuan (范宽, about 950-1032 AD) and Xia Kui (夏奎,about 1180-1230 AD) and highlighted their key technique. In the painting of figures (right), each image on this page represents the body gestures symbolically used by Chinese landscape painters.

5.3.5.3.3. Three metaphors

There is a development between *Figure 5-69* and *Figure 5-71*. The formers' landscape layers are replaced in the latter's top sequence. In *Figure 5-71*, *A Thousand Li of Rivers and Mountains* functions as the imageries of the stream and Xiangshan Hill in the Campus. Of the artificial part, the fifteen building layers are reduced to two. The middle and bottom sequences are not in a strict building-plan correspondence. Neither are they the simple reuses of the previous graphic analysis targeting the buildings and gardens since the two sequences have been slightly changed. More essentially, they are copies of the copies. The repetition of imitation is meant to reproduce a code system which is separable from its analytical purposes and origin.

From top to bottom, the three sequences are in a reducing process as well as an exchangeable juxtaposition. Being exchangeable, they are the variations sharing identical programmatic features. In section 5.3.5.3.2, the programmatic features of the traditional Chinese painting have been addressed. The Chinese landscape scroll is not the direct copy of nature but the reconstruction of the selected segments of nature. Similarly, *A Thousand Li of Rivers and Mountains* is a piece of programmatic landscape. This painting constructs an ideal world with elements from real life. The 1191.5cm piece could be divided into a number of scenes each of which is still a complete landscape painting. Building types are carefully patched into the long scroll without changing the dominance of nature in the original painting. However, the building fragments alter the meaning of the classical painting and blur the distinction between the top and middle sequences. In the latter sequence, both the natural and the artificial categories are maintained, but the dominance of the former is replaced

by that of the latter. Nature is reduced to the typological fragments from *The Manual*. This alternation splits the middle sequence into narrative and analytical texts. In the bottom sequence, the buildings are reduced into plans, and the natural elements disappear. This sequence is simplified as the combination of these abstract codes. Meanwhile, it complements fictional images in the middle with realistic geometries. The three sequences: the programmatic landscape, programmatic place, and programmatic codes, are combined by the same rule but different fragments. Their procedure might be seen as the redesign of the classic. Meanwhile, their isomorphism makes them metaphors of each other.

5.4. Summary: analogy between the treatise and architecture

The building forms study suggests that the CAA Campus could be understood as the juxtaposition of various building types, the pattern of which is literally comparable to that of *Fictionalizing Cities*. Different from the interpretational relation in Chapter 3, Chapter 4 and Chapter 5 seeks morphological analogy between the treatise and architecture. To know this analogy, it is about the 'complete reading' in literary criticism (1.5.1), which suggests a work of literature has its internal temporal as well as spatial dimensions (Frank, 1945; Bakhtin, 1981; Rousset, 1995). And it is specially related to the idea stated by linguists and philosophers that every process can be understood as a system (Ricoeur, 1979, 231; Barthes, 1986; Merleau-Ponty, 1988) (1.5.2). The process/system contrast divides further *Fictionalizing Cities* into the semantic meaning and textual form. The significations of the text can somehow be actualized in building forms, and the pattern of the text is morphologically comparable to the latter. In critique, the process/system polarities are manifested as the interpretation/analogy contrast, both of which are able to link the treatise and architecture. Interpretation is an irreversible process, not only in that it associates the writing and building successively, but also has to 'respect' the fact in reality. One can claim *Fictionalizing Cities* predicates the Campus, but not reversely. The chronological factors (such as before and after, cause and effort, deciding and decided, origin and influence) are primary in an interpretative sequence. However, analogy is a reversible relation, since it does not combine writing and building but juxtaposes them. In a semiotic perspective, interpretation is the theorizing activity which externalizes language's syntagmatic axis; analogy is a manifestation of its paradigmatic relation.

Part III Reflection

Chapter 6 Treatise and Architecture, Theory and Criticality

After the study on the concrete examples, this Chapter will discuss the treatise-architecture relation in a more general level. It will elaborate on how the written treatise speaks about buildings from the perspective of written language's signification modes: connotation and metalanguage. Furthermore, it tries to indicate the rhetoric feature of the critique language adopting the metalanguage mode, in which the sign of critique and the sign under critique are in a metaphorical relation. Finally, it returns from the treatise to theory and suggests that architectural treatise is a writing practice. The social use of this writing form including the criticality in theory is confined to the signification law of written text.

6.1. Connotation/metalanguage revisit

The distinction between the connotation and metalanguage is reviewed in section 5.2.2.3. Normally, the written text deals with the conceptual system, and the built form is a kind of material practice in reality. Obviously, the architectural treatise involves two different code systems. The first is the real system of architecture, and the second is the writing system which absorbs the first into its signification. And there are two ways in which the two staggered symbol systems can be combined as a single one. The first kind is that the real system architecture is absorbed as the signified of the second writing system. The written text needs to seek the signifier for the signified which is decided already. In this case, the writing system is the metalanguage of the architecture. The second category is that the architecture system is absorbed as the signifier of the writing system. The written text associates the concept of architecture with those other than the former. In this situation, the

architecture signifier finds its connotation (*Figure 5-11*). Barthes points out that metalanguage forms the majority of scientific languages, while connotation is the rhetoric form of the signifier, which has its ideology function.

Figure 5-11 is useful to distinguish the different signification modes in the complex of staggered writing and building systems. However, it is not the complete description of their actual correlations. And the key join missing is their substantial disparity. The more accurate expression would be *Figure 6-1* and *Figure 6-2*.

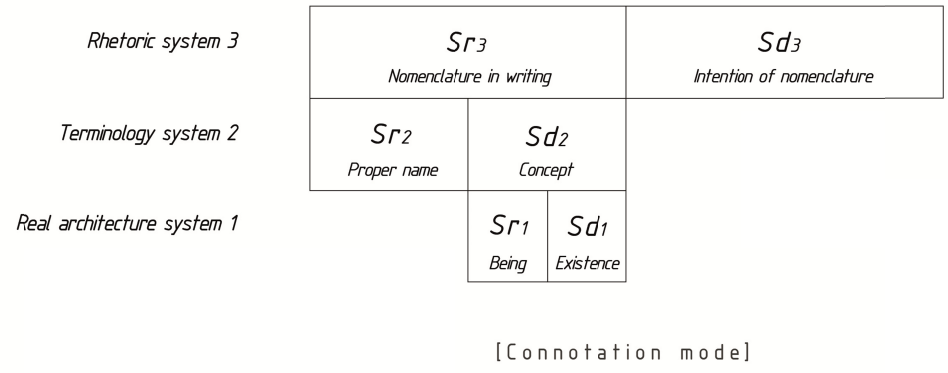


Figure 6-1. The connotation mode in the treatise-architecture relation

Figure 6-1 describes the generalized connotation mode of the treatise-architecture correlation. It contains three systematic levels: the first system is the real codes in architecture; the second is the nomenclature or terminological system in the written text, and the third is the rhetoric system in the written text. The connotation mode has been elaborated by Barthes in his analysis of the rhetoric in fashion writing (Barthes, 1990, 29). Although architecture and garments are different in many ways, their material distinctions with the written text are equivalent. Both of them have to be conceptualized before participate in the written text's operation.

In the connotation mode, architecture's real system 1 consists of signifier 1 and signified 1. Signifier 1 is the material being of the architecture form and signified 1 is its existence. In the second terminological system, signifier 2 is the terminology refers to signified 2 which contains the first real system. Due to this substantial difference, the architecture signifier 1 (which is the concrete object) has no way to directly communicate with signifier 2 (which is the word, terminology, and sentence). '[H]ence, in this motion of realignment, the real code is pre-empted by the insubstantial and conceptual part of the linguistic system, i.e., by its signified' (Barthes, 1990, 29). For example, the proper name Xiangshan Campus actually refers to the concept of the Xiangshan Campus which pre-empts the actual campus. Without this intermediate system 2, the architecture object would not be able to signify in the written text. Meanwhile, the pure terminological description in the second system is the signifier in the third. Signified 3 is the connoted meaning of signifier 2 which is the nomenclature of the architectural sign entity. Noticeably, in *Figure 6-1*, signifier 2 has two signifieds: signified 3 and signified 1 which are related in a way due to the combination of the three systems. Thus, the object's existence (signified 1) is linked with the intention of nomenclature (signified 3). In this way, the pure materiality of the architecture sign is transformed into a symbol of culture. The speaking about architecture endows it with social meaning. Thus, it is reasonable to say that the connotation mode of the treatise-architecture correlation has a tendency to culturalise architecture.

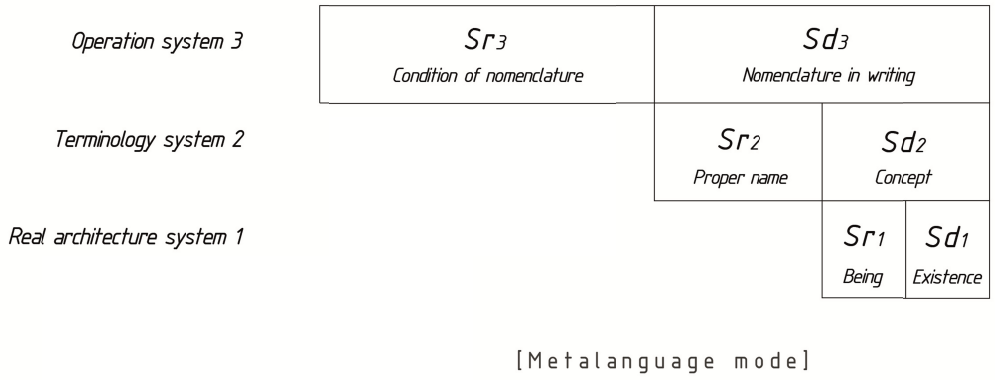


Figure 6-2. The metalanguage mode in the treatise-architecture relation

Figure 6-2 suggests the metalanguage mode of the treatise-architecture correlation. It also involves three systems. The first two systems and their combination are identical to that in the connotation mode: the real architecture code is signified by the linguistic nomenclature. It is the only way that building signs enter the linguistic codes. The difference is that the second terminological system 2 is absorbed into the third as the signified rather than the signifier in the third system. In this case, the second nomenclature system provides the metalanguage of the first real system, and the third system speaks about the linguistic expression of the architecture object. Additionally, in *Figure 6-2*, the existence of the architectural object (signified 1) is referred to by three signifiers: signifier 1, 2 and 3. The three systems' overlapping makes them related to one another. The object's being (signifier 1) is finally associated with the condition of nomenclature (signifier 3). The architecture sign is replaced by the expression of this sign. Therefore, it might be put that the metalanguage mode of the treatise-architecture correlation has a tendency to formalize architecture.

6.2. Rhetoric: metaphor/metonymy poles

Besides the signification, rhetoric is also an important factor to understand how the treatise speaks about architecture. Since Aristotle's *Rhetoric* and *Poetics*, metaphor and metonymy had been one of the most important areas in rhetoric. In the modern era, the study of metaphor and metonym has exerted significant impact in such fields as linguistics, poetics, philosophy, literary criticism, anthropology and other humanities. In the twentieth-century, the study of metaphor and metonym went through the linguistics turning. Jakobson found that although aphasia varies in cases, all of them oscillate between two poles: the 'similarity disorder' and the 'contiguity disorder'. In the former, the ability to select among similar linguistic units is suppressed, while in the latter, that of combining the differential linguistic units is damaged (Jakobson and Halle, 1956, 76). Moreover, Jakobson explained the two extremes of aphasia on the two axes of structuralist linguistics. The similarity disturbance is a kind of paradigmatic disorder in language ability; while the contiguity disturbance is the syntagmatic disorder. Furthermore, he pointed out the relation between the two kinds of disorder and metaphor/metonymy polarities the latter of which are generally thought of as two typical rhetoric techniques in the verbal art. Metaphor is alien to the similarity disorder, and metonymy to the contiguity disorder. Metaphor is actually a kind of replacement operation between similar things; while metonymy is the association operation among related things.

More than that, Jakobson expands the conceptual border of metaphor and metonymy and addresses them as two fundamental ways in all symbolic systems. He insists that 'The dichotomy […] appears to be of primal significance and consequence for all verbal behaviour and for human behaviour in general' (Jakobson and Halle,

1956, 79). He believes this dichotomy between metaphor and metonym can be identified in all symbolic processes and sign systems. For example, he argues that in painting, cubism is metonymy orientated, and the surrealism is generally in the metaphoric mode. Concerning the different genres of literature, he indicates that in romanticism and symbolism, the metaphoric has a primacy over the metonymic, but in realism, the situation is reversed.

'The primacy of the metaphoric process in the literary schools of romanticism and symbolism has been repeatedly acknowledged, but it is still insufficiently realized that it is the predominance of metonymy which underlies and actually predetermines the so-called 'realistic' trend, […] Following the path of contiguous relationships, the realistic author metonymically digresses from the plot to the atmosphere and from the characters to the setting in space and time.' (Jakobson and Halle, 1956, 78)

Jakobson's aphasia study not only supports Saussure's linguistic structure with empirical evidence but also exerts considerable influence on other humanities research. Terence Hawkes holds that:

'Structuralist psycho-analysts such as Jacques Lacan have even suggested that these two modes of symbolic representation provide a model for the understanding of psychic functions: the concept of metaphor illuminates the notion of 'symptom' (the replacing of one signifier by an associated one), that of metonymy sheds light on the origin of desire (through the combinative connection of signifier to signifier and the

sense this implies of the infinite extension of such a process into uncharted areas)' (Hawkes, 2003, 62).

Jakobson's style deeply influenced Strauss's structural anthropology as well when they were colleagues in New York. The former' contribution to the latter's theoretical outlook might be summarized in two aspects: the phonemic analysis, and the metaphor/metonym contrast.

'As Jakobson put it, metaphor (system, paradigm) relies on the recognition of similarity and metonymy (syntagm) on the recognition of contiguity. Lévi-Strauss maintains that in the analysis of myth and of primitive thought generally, we need to distinguish between these two poles.'(Leach, 1996, 60)

David Lodge believes that Jakobson's binary system is applicable to the much wider cultural phenomenon, because the system is not exclusive, but indicates the dominance of one over another. And it addresses the generality on different levels. He summarizes Jakobson's pairings of oppositions in the table below (*Table 6-1*) (Lodge, 1997, 81).

Table 6-1. The metaphor/metonymy oppositions
The table is made based on David Lodge's summary of the major metaphor/metonymy oppositions in Jakobson's semiotics research.

Metaphor	Metonymy
Paradigm	/ Syntagam
Similarity	/ Contiguity
Selection	/ Combination
Substitution	/ [Deletion] Contexture
Contiguity Disorder	/ Similarity Disorder
Contexture Deficiency	/ Selection Deficiency
Drama	/ Film
Montage	/ Close-up
Dream symbolism	/ Dream Condensation & Displacement
Surrealism	/ Cubism
Imitative Magic	/ Contagious Magic
Poetry	/ Prose
Lyric	/ Epic
Romanticism & Symbolism	/ Realism

Generally, Jakobson's metaphoric and metonymic poles set up the basic analytical formula in his cultural semiotics, which has been adopted by other researchers. Barthes believes that Jakobson' distinction between the two predominant poles 'show us the way towards a passage from linguistics to semiotics' (Barthes, 1986, 61).

Jakobson's contribution is to extend the structural approach from the study of natural language to that of all the artificial languages other than the former.

6.3. The metaphorical nature of metalanguage

The connotation/metalanguage distinction separates the ways the treatise speaks about architecture. And the metaphor/metonym poles are suggestive to understand the rhetoric nature of the treatise's speaking. Jakobson indicates the correspondence between metalanguage and metaphor:

'Every form of aphasic disturbance consists in some impairment, more or less severe, either of the faculty for selection and substitution or for combination and contexture. The former affliction involves a deterioration of metalinguistic operations, while the latter damages the capacity for maintaining the hierarchy of linguistic units.' (Jakobson and Halle, 1956, 76)

Furthermore, 'Similarity in meaning connects the symbols of a metalanguage with the symbols of the language referred to' (Jakobson and Halle, 1956, 81). This statement is also clarified in *Figure 6-2*. In the metalanguage mode of the treatise-architecture correlation, the second and third system share the common signified 1. Thus, signifier 2 and 3 are replaceable in certain aspects. And they are homogeneous as well, in that both of them are written forms (for example, characters in English). The signifiers' substitution is also seen between signifier 1 and signifier 2. However, they are heterogeneous: one is concrete objects, the other is words. Metalanguage's metaphorical nature addresses literary critics' attention. Barthes concludes that for

the semiotic analyst, metaphor is significant since the analytical language he employs is metaphorical.

'Let us note, following a remark by Jakobson, that the analyst (in the present instance, the semiologist) is better equipped to speak about metaphor than about metonymy, because the metalanguage in which he must conduct his analysis is itself metaphorical, and consequently homogeneous with the metaphor which is its object […]' (Barthes, 1986, 60-61).

Latter in *Criticism and Truth,* this 'homogeneity' between analysis and work is clarified.

'The critic separates meanings, he causes a second language—that is to say, a coherence of signs—to float above the first language of the work […] He reproduces yet again, like a sign which is lifted out and varied, the sign of the works themselves.' (Barthes, 2007, 32-36)

Here, what Barthes elaborates on is a kind of critique of the signifier in literary criticism. But more importantly, in his comment, there is a semiotic reflection on the nature of the signifiers' critique: it reconstructs the work with the codes from the work. This reconstruction is a kind of imitation of the work. He continuously points out that 'the only commentary which a pure reader could produce […] would be a pastiche […]' (Barthes, 2007, 40).

No matter the 'second language' floating above the first or the pastiche, they bear resemblances to the original one. It might be put that in Barthes's view, to comment is to copy and transform, and the critique of signifiers is to establish their similarities. In this context, metaphor is more than a particular rhetoric category in verbal art; it possesses its critical function. It is not to indicate what is symbolized by the work (otherwise, its critique points to the signified), but to release a metaphor of the work.

Additionally, this metalanguage's rhetorical feature also leads it to deduce that, at least on the signifier's aspect, the treatise-architecture relation can be metaphorical. In another word, they can be viewed as two similar elements which are of a systematic relation in the transcode process. This statement is supported by the case studies in this piece. Between *Fictionalizing Cities* and the Xiangshan Campus, there is a certain process as well as a systematic correspondence. Moreover, it causes that the complete study of the treatise-architecture correlation needs to be conducted in dual contexts: history and morphology. These two factors build up the two axes in treatise-architecture intersemiotics. History corresponds to its syntagmatic axis, and morphology its paradigmatic one. Such research should aim to reveal the temporal secession as well as the spatial contiguity of the two categories of creation.

6.4. Criticality of the theoretical writing

After the elaboration of the treatise-architecture relation under the broader written-built systems' correlation, it will return from the treatise to the content it bears. It will discuss the value of architectural theory, more particularly the critical function of

theory. The previous analysis has set the context in which the theoretical writing is seen as a kind of written language practice. And this practice is at least partly founded on and delimited by the correlation rules of the written and built sign systems. Following this conclusion, it might argue that the criticality in architectural theory is a kind of product of the written language's operations.

In both *Figure 6-1* and *Figure 6-2*, the correlation between the architecture real system 1 and writing terminology system 2 adopts the metalanguage mode. It is a pure semiotic transcoding, the operational nature of which is the replacement between different substantial signifiers. The terminology system 2 is nothing but an act of nomenclature. It is totally descriptional rather than critical. Meanwhile, the ending of description is the starting of the critical function of the theoretical language. If the criticality in an architecture treatise is viewed as a particular product relying on written language operations, it must occur in one way or another in the correlations between the second and third system. That is, the critical function of the written theory lives in the signification level above the terminological one. This level might be called the critical system.

Meanwhile, in the two diagrams, the terminology system and the critical system are correlated in different ways. In the connotation mode, the criticality is in the signified 3, because, the signifier 3 has been pre-empted by the intersemiotic translation. On the contrary, the criticality in the metalanguage mode must dwell in the signifier 3, since the signified 3 has been decided by the terminology system. Meanwhile, the two elements bearing the critical function, the signified 3 in *Figure 6-1* and the signifier 3 in *Figure 6-2* indicate opposite movements from the starting point set by the transcoding. The former is directed to the intention of the

nomenclature, and the latter toward the condition of the nomenclature. In the critical system of the connotative mode, criticality is spoken by the nomenclature system. It is the extension of linguistic signs. However, in that of the metalanguage mode, criticality speaks about the nomenclature system. It is the intension of linguistic signs.

Here, architectural critique is taken as a written language practice. In the connotative mode, the operation of this practice is to speak in the language (signifiers 2). In the metalanguage mode, the demand is to create a language (signifier 3) enabling speaking. In this sense, two categories of criticality might be defined in a semiotic perspective, be it: the critique of culture and the critique of form.

Chapter 7 Conclusion

7.1. Research question and main findings

This dissertation asked the question of what is the relation between the architectural treatise and architecture. History shows that the treatise has varied architectural uses (section 1.1). In its usages, the treatise speaks about architecture, and through the usages, they are bound together (section 1.3). Meanwhile, semiotics sheds light on this research question as well. Both the treatise and architecture are sign systems whose substances are different (section 1.4). They are works independent of and equivalent to each other. This semiotic assumption set the methodological foundation for the three readings on the Chinese architect Wang Shu's treatise *Fictionalizing Cities* and architecture work the CAA Campus. Appling a formal analysis to *Fictionalizing Cities*, it demonstrated that this treatise is a narrative sequence, but also a textual system. The message of *Fictionalizing Cities* is able to interpret Wang's CAA Campus (Chapter 3); but more importantly, the form of *Fictionalizing Cities* is analogous to that of the Campus, in that both of them indicate the identical pattern of elements' organization (Chapter 4 and Chapter 5). Although previous researchers addressed that *Fictionalizing Cities* is one of the key references to understand Wang's later practice (section 4.2.1), the formal relation between the treatise and the Campus is totally ignored.

Based on the key findings, it draws that: 1. the treatise-architecture relation is of process as well as system. 2. the treatise is a writing practice whose architectural usages including the critique function are based on and restricted by the signification laws of written language.

On the first point, there are two dimensions in understanding the treatise-architecture relation: history and morphology. In the historical dimension, the treatise-architecture relation is handled as a certain kind of development from thinking to making. And in the morphological dimension, they are similar forms of making. The historical and morphological dimensions adopt distinctive parameters to establish order among the treatise and architecture. The former internalizes time; however, the latter space. Essentially, the treatise-architecture complex is that of time and space. This realization is especially related to the idea of linguistic philosophy which holds that corresponding to every process there is an underpinning system.

Concerning the second point, this study took the architectural treatise as a writing practice, or better, as a particular genre of writing. This particularity does not deny its nature as written text. That means no matter what the treatise says about architecture, its speech is restricted by the signification rules of written language. Connotation and metalanguage are two signification modes capable of describing the semiotic complex that consists of staggered systems (Barthes, 1986, 89-94). And the architectural treatise is just such a complex. The complete signification complex in a treatise contains at least three hierarchical systems: the real code of architecture, the terminology system, and the critical system (*Figure 6-1*, *Figure 6-2*). On the treatise's terminology level, concrete buildings are absorbed into the text as terms; above the terminology level, terms are correlated with discourses through a theoretical narrative. The study on the treatise's hierarchical signification system shows that it is above the level of pure nomenclature where it becomes possible for the written text to fulfil its critical functions (section 6.4). Not only the criticality in

the treatise was a product of narrative, and also it could be classified in a dialectic fashion. The opposite connotation/metalanguage signification modes correspond to the architectural treatise's two categories of critique modes. The first category is the critique of the signified and the second is that of the signifier. The former seeks what is signified by architecture; the latter produces signifiers being able to signify architecture. The signified corresponds to the sign's content aspect; and the signifier to its form aspect. The critique on the signified produces the connotative meaning of architecture, and the critique on the signifier creates the metaphoric form of architecture. The former enables architecture to enter the cultural sphere and to play as a fragment of ideology; however, the later isolates architectural form and focuses on the making of cultural symbols.

7.2. Limitations of the study

This piece adopts a formalist approach to investigate Wang's works. This approach intentionally isolates *Fictionalizing Cities* and the CAA Campus from its historical and cultural context. The absence of context leads that the finding of this research should not be regarded as a kind of valuation of Wang's work based on a strict historical study. This finding is only an understanding allowed by *Fictionalizing Cities* but the nature of this treatise. Those readers who will reference this finding to establish a complete genealogy of Wang's works need to keep caution about this limitation.

Meanwhile, this research has nothing to do with Wang's intentions behind his writing and buildings. The methodology of this piece is in line with the idea 'the author is dead'. In fact, I planned to interview the most important figures involving

with *Fictionalizing Cities*: Wang and his PhD supervisor Professor Lu Jiwei. None of them corresponded.

7.3. Future directions

The conclusions of this research involve the dual relations of the treatise and architecture and the polarities of form/culture critique. They imply two directions for the future work. The first is that morphology in architecture can be broadened to cover all the creations by architects, architectural historians, and theorists. And the second direction is that it promotes a critique of form based on the interrelation of different sign systems.

Firstly, the treatise-architecture relation is of process as well as system. It suggests a sort of treatise morphology is possible to be established. This research direction will focus on the formal study of the architectural treatise. For the historical study in architecture, treatise morphology will encourage researchers not only to seek the unification in the process from thinking to making, but also to construct the formal analogy of different makes. More generally, the basic assumption of this dissertation is that all categories of work by architects can be formalized, no matter if it is a treatise, sketch, or building. This assumption might enlarge the range of morphology study in architecture and lead a general intersemiotic research which can absorb the three categories as its elements. This purposed intersemiotic framework is supposed to speak about the law converting concept-drawing-building development into their systematic transformation.

Secondly, the transformations among words, drawings, and buildings promise to formulate a kind of critique of form. This critique of form should aim to give its

object an understanding through releasing a similar copy or copies. In another word, its intelligibility relies on an endless resemblance chain without necessarily the final copy. This supposed critique of form might challenge the boundary of traditional critique. It ignores thematic relevance. Theoretically, a Brecht's drama might help to understand a building's form as long as they demonstrate certain similitude. A new design is formally critical if it endows the investigated Kahanian building with a comprehension. Essentially, this critique of form is an inter- theory, because it is about transforming, becoming, and the status of being in-between. Its object is not a single element, but the relation of elements. It should contain at least two elements: the transformation of signifiers and the metalanguage addressing this transformation. Since it insists that there is already a potential of critique in a form, then a design is a theory, and a theory needs to be a design.

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