

**Modernism Through the Lens of Jacques Tati's
Playtime and Jacques Lacan's Modules on the
Structure of the Psyche**

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ABSTRACT

The modernist era brought forth new forms and designs that ignored any tradition, with architecture at the forefront of change, especially post World War II. But with these changes came a dismissal of human needs, and a systemization of human beings within the built environment. One excellent example that examines the failings of Modern Architecture is “Learning from Las Vegas” which concurs that the modernist approach to architecture, which prioritized functionality and efficiency, led to an environment that failed to meet the needs of its users Venturi, et al. (1972). Modern Architecture's impact on the human psyche is examined, furthermore, through the lens of Jacques Tati's *Playtime* and Jacques Lacan's three orders. The conceptual background of Modern Architecture is delved into, with the focus of its focus on efficiency, functionality, and order, demonstrating how the quest for order dismissed the human needs' importance, leaving the individuals who willingly conformed to be lost in a sea of cubicles made of concrete and steel. These willing conformists are examined and understood through William H. Whyte's book *The Organization Man*; hence, transitioning from Modern Architecture to Psychology. According to Lacan, three orders govern our perception of the world and are the recipe to the human psyche; these orders are: the Imaginary Order deals with the realm of images and perceptions, the Symbolic Order with language and cultural symbols, and the Real Order with the inexplicability of complexity of the human experience due to the insufficiency of the human language. The study concludes with the importance of integrating the three orders into architectural design, emphasizing the significance of considering the human psyche in Modern Architecture. This study enriches our understanding of modernism and highlights the crucial role of the psyche in architecture.

Keywords: city identity, buffer zone, divided cities, physical environment, socio-economic environment.

ÖZ

Modernist dönem, özellikle İkinci Dünya Savaşı sonrasında değişimin ön saflarında yer alan mimariyle birlikte, her türlü geleneği göz ardı eden yeni formlar ve tasarımlar ortaya çıkardı. Ancak bu değişikliklerle birlikte insan ihtiyaçlarının göz ardı edilmesi ve insanların yapılı çevre içinde sistemleşmesi de beraberinde geldi. Modern Mimarinin başarısızlıklarını inceleyen mükemmel bir örnek, işlevselliğe ve verimliliğe öncelik veren modernist mimari yaklaşımın, kullanıcılarının ihtiyaçlarını karşılayamayan bir çevreye yol açtığı sonucuna varan "Las Vegas'tan Öğrenmek" adlı çalışmadır Venturi, vd. (1972). Modern Mimarlığın insan ruhu üzerindeki etkisi ayrıca Jacques Tati'nin Oyun Zamanı ve Jacques Lacan'ın üç düzeni mercek altına alınarak incelenmektedir. Modern Mimarlığın kavramsal arka planı, verimlilik, işlevsellik ve düzene odaklanarak, düzen arayışının insan ihtiyaçlarının önemini nasıl ortadan kaldırdığını ve buna gönüllü olarak uyan bireylerin beton ve çelikten yapılmış kübik bir denizde kaybolmasına neden olduğunu göstererek incelenmiştir. Bu gönüllü konformistler, William H. Whyte'in Organizasyon Adamı kitabı aracılığıyla incelenmekte ve anlaşılmaktadır; böylece Modern Mimariden Psikolojiye geçiş yapılmaktadır. Lacan'a göre, dünyayı algılayışımızı üç düzen yönetir ve insan ruhunun reçetesidir; bu düzenler şunlardır: İmgesel Düzen imgeler ve algılar alemiyle, Sembolik Düzen dil ve kültürel sembollerle, Gerçek Düzen ise insan dilinin yetersizliği nedeniyle insan deneyiminin karmaşıklığının açıklanamazlığıyla ilgilenir. Çalışma, modern mimaride insan ruhunu dikkate almanın önemini vurgulayarak, üç düzenin mimari tasarıma entegre edilmesinin önemiyle sonuçlanmaktadır. Bu çalışma, modernizm anlayışımızı zenginleştirirken, ruhun mimarideki hayati rolünü de vurgulamaktadır.

Anahtar Kelimeler: gerek, lacan'ın dzenleri, oyun zamanı, modern mimari.

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DEDICATION

Per l'anima felice del meraviglioso uomo ed architetto Hani Said Dabbour

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Chapter 1

INTRODUCTION

The human being today has been excluded and segregated from the animal kingdom in a manner that is condescending and superior to the rest of the species that exist. If one was to insert a single Neanderthal or even many into the standard understanding of today's metropolitan cities, let alone the metaverse, one would be abducting a Neanderthal in a planet-sized spaceship. The primeval essence of the *homo sapien* has been reduced into a single element and our 'Modern Architecture' very evidently reflects our pretentious understanding of modern thinking and what our ways of living should be. Socio-economic structures, globalization, standardization, consumerism, and such have vagued and masked our true nature as *homo sapiens*. French filmmaker Jacques Tati captures that single Neanderthal discussed a little earlier in this new era of Modern Architecture in his film *Playtime*.

The film monitors, documents, and most certainly criticizes the architectural prototypes of modern mid-20th-century architecture. During the 1940s to 1960s in France, there was a significant wave of housing construction driven by the government's postwar reconstruction efforts and Haussmannization. This period also witnessed a cultural shift towards modernization and Americanization. However, amidst this prevailing trend, the renowned film director and actor Jacques Tati (1907-1982) used his feature films to offer a thought-provoking critique. Through his works, Tati voiced his concerns about the excessive pursuit of modernity and

Americanization in French society. He specifically targeted the sterility of Modern Architecture and environments, which he believed stifled human activities. Tati's criticism extended to the rigid, functionalist spaces that characterized modern architectural design, emphasizing their inhumanness. Additionally, he challenged the unquestioning pursuit of technology and machines, shedding light on their potential inconveniences and limitations. Through his films, Tati provided a counter-narrative, urging reflection on the potential consequences of blindly embracing modernization and Americanization (Moon, 2017). *Playtime* depicts the mechanization of human beings through architecture very well and is a very useful tool to analyze our understanding of Modern Architecture. The shift from human beings' primal needs to human beings' demands can be understood or analyzed through the psychoanalyst and psychiatrist's, Jacques Lacan, three orders: the Real, the Imaginary order, and the Symbolic Order. These orders will be exemplified in the film *Playtime* to achieve a different perception of Modern Architecture and its effects on the human being and vice versa.

1.1 Problem Definition

There has been a blind widespread acceptance of the term modern, which has been abused and manipulated into just meaning 'what is new' and the response to today's ever-changing needs. When the emergence of architectural style is visualized, it is usually envisioned in a very linear timeline. Some movements and styles emerged and survived shortly on the backs of their precedents. Movement B fights movement A, movement C supports movement B, movement D refutes movement C and reintroduces A in a different light, and so on. To question the cause of all these movements, inspecting human beings' self-actualization needs (Maslow's Hierarchy of Needs, 1943, 1954) is a decent place to start. There is a constant search for utopia

and self-actualization and attempts to understand what can lead us to this dream-like utopian existence; this utopian existence has been experimented for through architects and urban designers. Urbanization for a significant amount of time refers to the city growth of a particular region and the migration from rural areas to a concentration point (Abrahamson, 2004) which is efficient for financial gain and service provision. It is a system created for the sake of order and control, however, despite the excessive efforts to create order through urban planning, the system is not foolproof to chaos (Thomas, 2014). The idea of the city was very well sold for its practicality, especially in the emergence of the industrial revolution. Man, wife, and kids would live, work, and enjoy all within a few blocks, even if confined in cubicles and 15 square meter micro-homes. Hence, human experience in space was completely forgotten.

The physical aspects of ‘modernism’ as well as the consumerism aspect of it was applied not only to the singular building, but also to the entirety of the city. Steel and concrete gained a large amount of fame and popularity for their ‘sustainable’ quality which led to the transformation of scenic views and good-quality spatial experiences to blank-white-façade greyness and sun-blinding reflective surfaces. The effects of modernization have been studied for quite some time and is a widely discussed topic, however, what is neglected is that the human discussed in this Modern equation is a *homo sapien* whose primeval needs are rapidly being erased. The focus shifted to simply making new socio-economic structures in a very systematic way that dismisses or reduces the importance of the human being's essence and needs and the trigger was ‘Modernism’. Modernism became the mechanization of the city. Human through the lens of researchers, planners, and solution-providers has been transformed from a human with complexities into an element in socio-economic structures, dismissing the

ontology of the *homo sapien*. Architect Luca Onniboni (2015) discusses how certain rules structure order in the city and how the city is considered a machine. By that logic, if cities were machines and buildings were the components of the machine, then human beings are the energy or force that makes the machine work. So, how is it that such a crucial element of this machine has its needs dismissed when it is the force that makes the machine functional? Lacan (1980) studied and analyzed these elements and according to him, the psyche can be split into three main structures that regulate human's life and desires: the Real, the Imaginary order, and the Symbolic Order.

1.2 Aim of the Objective

Within The main aim of this research is to understand Tati's Playtime through the lens of Lacan to achieve a different perspective of Modernism in Architecture. The more Modern Architecture's nature is inspected, the more possible it is for it to be rectified. Modern building styles and materials, urban arrangements, consumerism concepts, and the busy-ness of the people in the film can be analyzed through the three orders. Combining and using Playtime and the orders as tools to understanding Modern Architecture from a different lens can highlight errors and bring them into light. Architectural and psychological analysis of the film, proper understanding of the orders, and combining the two is necessary. The present study focuses on the following questions as the critical points of investigation:

1. Which of Lacan's three orders permits human beings to be systemized through Modern Architecture in the film?
2. Does Modern Architecture disregard Lacan's Real Order and if yes, if yes, what is to become of the future of Modern Architecture if the Real continues to be disregarded?

3. What is the benefit of applying Lacan's three Orders in the architectural discipline?

1.3 Research Question

To understand Modern Architecture through a different lens of film and psychoanalysis certainly requires more than one method. Through film analysis, textual analysis, psychoanalytic analysis, and original discussions, Modern Architecture's erratic reasons can be highlighted. Jacques Lacan's psychoanalytic orders can be used to analyze Playtime in the architectural sense to understand the psyche behind human's understanding of modernism.

The main methodology employed in this study is original discussions through textual analysis of the film and Lacanian theory. Through these discussions, the aim is to develop a more nuanced understanding of the complex relationship between Modern Architecture and human psychology, and to generate new insights that can contribute to the field of architectural studies. The method of analyzing the film will be explained in detail in Chapter 4, which focuses on the case study.

1.4 Limitations

This This research's limitations are Playtime and Lacan's three orders; Playtime displays a prime paradigm of the Modern Architecture that this research discusses. The mechanization of human beings through architecture is well demonstrated through "Playtime". Jacques Lacan's three orders are another limitation that help in understanding or relating behavior to the unspoken rules of the built environment in which human beings have been encapsulated.

1.5 Structure of Thesis

This thesis gives an introduction to what Modern Architecture is and the theory which comes hand in hand with it which is Architectural Determinism, in order for any reader of any discipline to get a thorough understanding of the thesis. Afterwards, the criticism of Modern Architecture is discussed. Then we transition to the concept of conformity as a mediator between the Architecture and the Psychology through the Organization Man by William H. Whyte (1956). Then we are introduced to the Psyche of the human being according to Psychoanalyst Jacques Lacan and his three orders: the Real, the Imaginary, and the Symbolic. These three orders are of very significant importance to the entirety of this thesis. Transitioning to the Psyche facilitates understanding the film Playtime which is then introduced. After generally understanding the atmosphere of Playtime and Playtime's interdependent relationship to Modern Architecture, Jacques Lacan's orders are implemented on the film. Then, discussions and analysis are generated to get a holistic view on the effects of Modern Architecture on the Psyche of the Human.

Chapter 2

INTRODUCTION TO MODERNISM IN ARCHITECTURE: HISTORICAL AND THEORETICAL BACKGROUND

2.1 Modernism in Architecture

Many eras can be easily distinguished through observing the built environment and architectural styles of the said context. It is easy to understand Gothic Architecture for instance, and to be oriented in relation to the period of time when seeing an image of a building with pointed arches, rib vaults, flying buttresses, and large stained glass. The history of such a building can be easily located within the 12th-16th century. Architectural styles are strong signifiers of a history that is linked to an area, and they are the grandest visual representation of a society's culture and development (Ettehad, et al., 2014). Pre-modernism, historical styles have always been emphasized and art and culture had strong relations to the built environment and its time. Moreover, a region's architectural style was transferred and emitted to other regions, which also tells a story of what has happened in a certain place, which country occupied which country, and etc.

Theorist, writer, and architect Charles Jencks (1977) covers a range of topics in his writings from architectural theory to the role of science and cosmology in architecture and design. However, in his book "The Language of Post-Modern Architecture", he

discusses the intimate relationship between architecture and meaning and how the form, symbolism, and style can be conveyed through architecture. He explains how the historical and cultural context can be seen through a building, as building form communicates values and ideas. Jencks (1977) also argues that there is a dual existence for architecture, where the building can just simply have a function and can also symbolize and express status and power. It is important to understand that architecture has meaning tied to it, specifically since it quite literally shapes its users' (every single human being and organism) life. Human moves where human can as long as human is permitted to do so. However, all of the history and cultural context has been diminished through the movement of modernism, which had several events that led to its birth. According to Jencks (1977), Modern Architecture failed because it did not effectively communicate and meet the needs of its users since it failed to make links with culture and history (as it intended to).

Modernism, birthed in the late 19th and early 20th centuries, is a movement that emerged in several different disciplines including art, literature, culture, and architecture, inevitably. Though it is a movement characterized by experimentation and innovation, its main focus was to reject any traditional values and forms, as well as the riddance of history. Modernism in architecture was solely based on functionality, minimalism, and plainness as it rid itself of traditional architectural styles. The function was to define the form and all aesthetic values were to be dismissed. Purpose became the only focus. Ludwig Mies van der Rohe, German-American architect and one of the vital pioneers of modernism, believed that "less is more", which became the trend and later on rejected by artist and designer Robert Venturi (1966) through his famous quote "less is a bore".

According to Swiss-French architect Le Corbusier “a house is a machine for living in” (Le Corbusier, 1923). Le Corbusier wrote a book outlining the concept of its title “Five Points of Architecture”, discussing five principles that he claimed were vital to modern design of buildings: pilotis (supports or columns), free design of ground floor plan, free design of façade, ribbon windows, and roof gardens. Other major contributors to and pioneers of the Modern Architecture movement were Walter Gropius, who is a founding member of the Bauhaus School, and Frank Lloyd Wright. There were various triggers to the emergence of modernism including but not limited to Industrialization, World War I, Bauhaus School etc.

First, Industrialization and the Industrial Revolution shifted the modes of construction in buildings as technological advancement created more efficient ways to assemble buildings. Major advances in transportation, mass production, and manufacturing eased the development of Industrialization. City growth and the factory system introduced new types of buildings such as the factory and the warehouse.

Second, World War I had a very deep impact on art and architecture, which at the time led to the realization that the past traditional styles were no longer suitable for the aftermath of the war. Destroyed buildings and cities meant there was need for the construction of new tragic-free architectural styles.

Third, German-founded Bauhaus School shaped the direction of modernism through its focus on functional design within its innovations, new technology, and materials. The Bauhaus approach of design had a profound influence on the development of Modern Architecture, particularly in the areas of minimalist aesthetics, geometric shapes, and the use of glass and steel. Its principles continue to be studied and applied

in contemporary design practices, and its impact can be seen in the sleek, functionalist buildings that dominate many modern cityscapes.

Fourth, the machine age takes over. While the machine age and modernism are similar in them being focused on functionalism, they are different in the sense that modernism was specific to being a movement within architecture while the machine age was broader one.

The machine age eventually led to the fifth trigger being the International Style, focused on simplicity and function, gained fame and significantly influenced modernism, becoming the mid-20th century most dominant architectural style. It is important to note that the terms Modern Architecture and The International Style are often used interchangeably. However, they do have differences as The International Style is a subset of Modern Architecture and is often associated with Mies van der Rohe, Walter Gropius, and Le Corbusier. Similar to Modern Architecture, The International Style emphasizes functionality, minimalism, rejection of traditional decoration, and usage of industrial materials like concrete, steel, and glass and most importantly the emphasis on clean lines in the design.

Architecture as a visual form of communication has the ability to reflect a civilization/generation's at each's time present values whether these values were social, cultural, or ideological. The way of life is reflected through the way we live, which makes architecture a representation of our values (Foster, 2014). In other words, the ideas and philosophies of a society are translated into architectural form.

The ‘modern’ human spends 90% of their time indoors (Klepeis, 2001), and these indoors have shaped our entire lives. Where our dwellings have been placed most definitely defines where our life will continue to exist or be. Urban planning designed systems for living and post-industrial-revolution, the industrial society thrived as people started to be lured into this industrial center. People started ditching rural areas for the convenience of live-work-play all in the same vicinity. Human beings became tools and elements used to serve the top wealthy 1% (Keister, 2014) and became enslaved by complex socio-economic structures. Meaning, story, and value in architecture was transformed into ‘form follows function’, and so here ‘loss of detail’ was initiated since all ornamentation was dismissed in this movement (except for finishing material and color).

The physical aspects of ‘Modernism’ as well as the consumerism aspect of it was applied not only to the singular building, but also to the entirety of the city. Steel and concrete gained a large amount of fame and popularity for their ‘sustainable’ quality which led to the transformation of scenic views and good quality spatial experiences to blank-white-façade greyness and sun-blinding reflective surfaces. Modernism became the mechanization of the city. As stated before, Le Corbusier did acknowledge the home as a machine to live in, however, at some point he even accepted that he may have been wrong about everything.

2.1.1 Architectural Determinism

Boğaç (2009) states that:

Historically the era between the two World wars was the period when Modernism dominated the theory of architecture all over the world. After World War II, it was in fact, the only theory which would offer the architects and planners the practical information, data and knowledge which were needed to rebuilt war-devastated cities in the world and build new settlements to rehouse the war veterans in most parts of the world. (p.52)

Architectural Determinism was a reaction to the rapid urbanization and industrialization of the late 19th and early 20th century where architects, like Frank Lloyd Wright, Frederick Law Olmsted, and Le Corbusier, as well as urban planners, such as Ebenezer Howard, saw potential in the built physical environment to resolve social problems. Their aim was to attain a healthier society through objectively better design. These ideals helped frame and shape Modern Architecture.

Throughout the architectural discourse there have been countless theories as to what a building should be, hence it is important to display the range of theories first in order to understand what Architectural Determinism is. Some architects such as Tatiana Bilbao, David Adjaye, and Alejandro Aravena believed in the importance of cultural histories of communities in relation to buildings (memory architecture), others, such as the Dutch architect Rem Koolhaas, Norman Foster, and Zaha Hadid, believed in hypermodernism, which is a theory that suggests that building design should keep up with the times and technological advancement and change. However, since human beings are psychologically complex beings, some theories remain questionable when they lean on predicting an unpredictable being. One such theory is Architectural Determinism which is the belief that there is a great influence on the behavior of human beings and social outcomes from the layout and design of the built environment such as buildings and cities. Architectural determinism states that the behavior of a human being can be altered through the layout and structure of a building or said designed space (Marmot, 2002). Moreover, the theory suggests that human to human interactions can be designed and encouraged through the built physical environment (Brawne, 2003).

The theory suggests that form in architecture is determined by the functions a building needs to perform, and this idea is rooted in determinism. However, functionalism faces logical problems. First, functional criteria need to be expressed without merely describing the solution. Second, it is challenging to establish a direct correspondence between verbal or numerical statements and architectural forms. Third, we can never be sure that we have considered all the criteria for a solution, and determining what is important involves subjective judgments (Brawne, 2003). The theory of determinism raises questions about free will and personal visual choices.

The concept of environmental determinism oversimplifies the intricate connections between individuals and their physical, social, and psychological surroundings. Human-environment relationships are influenced by numerous contextual factors (Marmot, 2002).

In "The Death and Life of Great American Cities," Jane Jacobs (1958) discusses the failure of architectural determinism by highlighting its negative impacts on urban neighborhoods. She argues that the deterministic approach, which focuses on imposing rigid planning principles and uniform designs, often leads to the degradation and dullness of cities.

Jacobs (1958) explains that the failure of determinism stems from its disregard for the complexity and diversity of urban life. She contends that successful cities are characterized by a mix of uses, varied building ages and styles, and a vibrant street life that emerges organically from the interactions of individuals and their surroundings.

To illustrate her point, Jacobs (1958) provides examples of urban areas that have suffered from the consequences of determinism. She criticizes large-scale urban renewal projects, such as the demolition of old neighborhoods and the construction of vast housing projects, which resulted in the displacement of communities and the loss of social connections. Jacobs also examines the negative impacts of sterile, single-use zoning regulations that separate residential, commercial, and recreational areas, stifling the vitality and vibrancy of neighborhoods.

One specific example that Jacobs provides is the case of Washington Square Park in New York City. She describes how the park, once a vibrant and diverse public space, became a victim of deterministic planning principles. City officials proposed a redevelopment plan that aimed to separate different functions within the park, designating specific areas for passive recreation, active recreation, and transportation.

Under this plan, Washington Square Park was divided into compartments, with paths, lawns, and seating areas specifically designated for certain activities. However, Jacobs argues that this approach disrupted the natural and organic interactions that once took place in the park. It ignored the park's historical significance as a gathering place for various social and cultural groups, and failed to recognize the importance of spontaneous and unplanned activities that occurred when people from different backgrounds came together.

The consequence of this deterministic intervention was the stifling of social life in Washington Square Park. The designated areas meant for specific activities were underutilized and often left empty, while the remaining space lost its vibrancy and

became fragmented. The organic flow of people, their interactions, and the vitality of the park diminished.

Jacobs contrasts this with the previous state of the park, where people engaged in a variety of activities simultaneously, such as picnicking, playing music, chess, or simply sitting and observing. She argues that the richness of urban life emerges when diverse uses and spontaneous interactions are allowed to coexist.

Through the example of Washington Square Park, Jacobs illustrates how deterministic planning principles can undermine the social fabric and liveliness of public spaces. She emphasizes the need for flexible and adaptable designs that allow for the organic development of urban life. In her broader critique of architectural determinism, Jacobs highlights its failure to account for the complexity and diversity of urban environments, and advocates for a more organic and community-based approach to urban planning.

By contrasting these examples with vibrant, diverse neighborhoods, Jacobs demonstrates that the imposition of deterministic planning principles fails to create successful and livable urban environments. She emphasizes the importance of mixed-use neighborhoods, pedestrian-friendly streets, and active public spaces. Overall, Jacobs argues that the failure of determinism lies in its inability to account for the intricate social, economic, and cultural dynamics that shape urban life.

2.1.2 Criticism of Modern Movement

The “Learning from Las Vegas” is a groundbreaking book that was published in 1972 by architects Robert Venturi, Denise Scott Brown, and Steven Izenour. This book is vital to criticizing Modern Architecture due to its challenging of the dominant

modernist ideas of time and due to its proposal of an alternative architectural design approach. Venturi, et al. (1972) argue that Modern Architecture has become too dogmatic and rigid in its approach to emphasize solely functionalism and minimalism as it results in a lack in diversity, context, culture sensitivity. Hence, Venturi, et al. (1972) suggest that Las Vegas' commercial architectural in its usage of signage, ornamentation, and vivid bright colors serves an appropriate form of architectural expression that is of pursuable valuable research. The book was highly influential to on the field of architecture as it inspired a new generation of notable architects, such as Gehry and Koolhaas, who were willing to appreciate and explore a more complex and diverse form of architectural expression rather than the sticking to the rigidity of functionalism. The book, furthermore, as it challenged the minimalist clean lined architecture, paved the way for postmodernism which focused on emphasizing historical references, complexity, and symbolism. Hence, postmodernism aimed to reconnect architecture to social and cultural context specifically since the modern movement failed as it lacked to pay attention to the human's complex needs.

Venturi, et al. (1972) also critique Architectural Determinism since it limits architectural experience and perception of a space through strict functionalist principles that do not do the human justice nor does it allow proper expression of the values and desires of the always-changing contemporary society (by definition). The book functions and serves the same ideology that Jacques Tati tried to serve or express in his film "Playtime" as Tati (year) depicts the absurdity of Modern Architecture and its effect on human's psychological state as the film highlights the disconnection of the built environment from the human needs which results in the alienation and confusion of a human being. The authors of "Learning from Las Vegas" criticized this

approach, arguing that it had become too rigid and dogmatic, and that architects should embrace complexity, diversity, and symbolism in their designs.

To explain it from a different corporate perspective or an Organization Man (Whyte, 1956) mind, these three orders can be seen as important considerations in the design of commercial buildings and spaces. The use of symbolism and decoration can help to create a distinctive brand image and attract customers, while adherence to building codes and regulations can ensure the safety and functionality of the space. At the same time, a consideration of the Imaginary and Symbolic Orders can help to create a more engaging and memorable customer experience, which can help to drive sales and build brand loyalty over time. Overall, "Learning from Las Vegas" provides a useful framework for understanding the role of architecture in shaping our perceptions of the world around us, and how it can be used to create more inclusive and culturally sensitive environments. Even the Organization Man (Whyte, 1956) has complexities beyond his understanding.

Another criticism of Modern Architecture is that it can be insensitive to historical context and local traditions, often disregarding the cultural and social significance of existing buildings and urban spaces. It is also considered to be lacking in human scale and emotions; Jacobs (1958, p.127) states that "there is no logic that can be superimposed on the city; people make it, and it is to them, not buildings, that we must fit our plans". Moreover, Alexander, et al (1977) states that the human scale is the factor that allow humans to experience the world. Krier (1998) explains that the human scale is the single scale that can sustainably consider the new and old, the natural and the manmade, the collective and the individual, and the traditional and the modern simultaneously.

Furthermore, Jacobs (1958, p.95-96) concurs that: “cities are thoroughly physical places. In seeking understanding of their behavior, we get useful information by observing what occurs tangibly and physically, instead of sailing off on metaphysical fancies.”

The rejection of tradition through Modern Architecture is refuted through Brawne’s (2003, p.23) statement “...the timeless way is to be found in traditional vernacular architecture. The strong impression is thus that continuity rather than change will produce the most relevant architecture for society.”

2.2 The Built Environment and Human Organization

There were and still are physical, solid, and concrete attempts to shape and ‘sort’ human beings through theories like architectural determinism. However, there is a much larger abstract and invisible yet very powerful force that does sort and systemize human beings. Such a systemized human being according to sociologist William H. Whyte (1956) is called ‘The Organization Man’. The Organization Man is the corporate culture conformist. He is the man loyal to the organization.

Whyte (1956) argues that after World War II, individuals began to lack individuality and independent thought began to recede. Corporate culture naturally became selected through its conformist nature as individuals prioritized fitting in and excelling within organizations over their individualism. Their priorities lay within the scope of their career and position in the organization rather than their personal beliefs and values. It is almost a sacrificial ritual, where the sacrificed is their individualism for the greater good of belonging to the organization. The Organization Man is very loyal to it, the interest of the organization carries higher value than that of their own.

Whyte (1956) shows the Organization Man's need of discipline similar to that of the Protestant Ethic; he calls it the Social Ethic:

People grow restive with a mythology that is too distant from the way things actually are, and as more and more lives have been encompassed by the organization way of life, the pressures for an accompanying ideological shift have been mounting. The pressures of the group, the frustrations of individual creativity, the anonymity of achievement: are these defects to struggle against—or are they virtues in disguise? The organization man seeks a redefinition of his place on earth—a faith that will satisfy him that what he must endure has a deeper meaning than appears on the surface. (p.21)

According to Whyte (1956), even philosophers are victims of the effect of society as they become useless unless they understand and are immersed in the nature of the mainstream. He also points out that the Organization Man may be aware that industrialism has ruined the “moral fabric of society” and that a return to agrarian integrity is needed. He may also agree that businesses and the government need to be divided into smaller organizations. However, the Organization Man will just simply move on with his day and these thoughts remain just abstract thoughts that he will do nothing about.

Whyte (1956) dedicated an entire chapter to the Protestant Ethic as he points out that it somewhat balanced or united the way people wanted to behave and the way they should have. He concurs that without the occurrence of such ideology, the society would have been firmly against the entrepreneur. Later on in chapter 3, “the way they wanted to behave and the way they should” is discussed through the lens of Jacques Lacan.

Whyte mentions Reuel Denney's written account in Commentary of the bewilderment of an old-school convention-attendee who attends a conference among people interested in group; George R. Waffletree states (Denney, 1951):

Those fellows were deciding a lot of things. Not that they knew it. But they were, for instance, planning a strategy to prevent the bright and talkative men from intimidating the others at the convention; they were going to get participation even if they, in a nice way, had to slug somebody, and the role of slugger—not just a role-playing role, either—was assigned in advance. (n.p)

Whyte is aware that cooperation is a very important virtue to hang on to; he confers that it is an era of organization, however, he encourages that one should know how to resist it as well and not just blindly comply with or obey it. Whyte (1956) states that the Organization was created by man and can be changed by man:

The fault is not in organization, in short; it is in our worship of it. It is in our vain quest for a Utopian equilibrium, which would be horrible if it ever did come to pass; it is in the soft-minded denial that there is a conflict between the individual and society. There must always be, and it is the price of being an individual that he must face these conflicts. He cannot evade them, and in seeking an ethic that offers a spurious peace of mind, thus does he tyrannize Himself. (p.28)

The value of the potential of personal growth and advancement ranks less in relation to job security and stability. 'Climbing the career ladder', security, loyalty, and conformity are the basic common themes of the Organization Man. According to Whyte (1956), it is 'we' who glorified individualism, which to the Organization Man is achieved through self-reliance and establishment through the organization. He believes that his place on Earth can gain meaning (eventually) through accepting being told what to do and enduring it in a way that gives a false image of a deeper meaning. As Whyte puts it, the organization "converts what would seem in other times a bill of no rights into a restatement of individualism". Whyte (1956) seems to justify the current dynamic of the organization man through:

Man exists as a unit of society. Of himself, he is isolated, meaningless; only as he collaborates with others does he become worth while, for by sublimating himself in the group, he helps produce a whole that is greater than the sum of its parts.(p.22, p.23)

Modernism and the concept of the Organization Man are similar in their emphasis on functionality and efficiency. Modernist movement was, solely and in complete disregard of aesthetic value, the design of spaces according to the tasks that would later be carried out within them. Function being highlighted as the leading priority over form is a reflection of the values of the Organization Man whose priority is also efficiency. Moreover, the Organization Man's need to get rid of tradition and to conform to the organization's expectations is reflected in modernism's rejection of traditional styles in architecture. The swaying from traditional architectural styles is the same as the swaying away from personal beliefs and values. 'Form follows function' (Louis Sullivan's dictum) is Organization Man follows Organization. According to Hard and Misa (2008) "modernism was a machine that changed the world by imposing a degree of uniformity on modern cities everywhere" (p.72).

A solid reaction to the Modern philosophy and society that shaped walls, streets, and shelters was PostModern Architecture. As mentioned earlier, movements build on one another, such as movement D refutes movement C; in this case movement D is postmodernism and C is Modernism. PostModern Architecture, in contrast to Modern Architecture, questioned and challenged Architectural Determinism. In very simple terms, the philosophy of Postmodern architects is that it is not possible for a single default design to satisfy the needs of all human race with their complex nature and cultures (Jencks, 1977). PostModern Architecture investigates and refutes the rigidity of functionalism and uniform approach of Modern Architecture (Venturi et al., 1972).

Postmodern architects sometimes blend references to history, cultural symbols, and whimsical attributes into their designs, acknowledging that people's reaction to architecture are multifaceted and impacted by variables other than the actual form of the structure.

Organizations formed and attempted to eradicate the Modern philosophy of building, not necessarily Postmodernistic, however, in the same endeavor of its philosophy that is the refusal of narrow uniform biased thinking. Such organizations are the British group Archigram, who evidently supported Venturi's "less is a bore" to a sort of extremist extreme. However, their ventures to fight modernism remained within the surrealistic ideals of utility; Sadler (2005) explains that by 1972, Venture and Brown could no longer accept Archigram's ideals as their style was still a variant of the Industrial Revolution with a Pop-aerospace terminology.

Chapter 3

HUMAN AND THE PSYCHE: UNDERSTANDING MODERNISM IN ARCHITECTURE THROUGH LACANIAN PSYCHOANALYSIS

Psychology and architecture are closely related fields, as the design of buildings and spaces can have a significant impact on human behavior and wellbeing. Architecture can affect people's mental and physical health, productivity, and creativity, and understanding how people perceive and interact with their environment can inform design decisions. Factors such as natural light, access to nature, and well-ventilated spaces can improve mood and cognitive functioning, while overcrowding and lack of privacy can cause stress and anxiety (Van den Berg, 2005). Research on color psychology and environmental psychology can also inform design decisions to create spaces that are functional, comfortable, and aesthetically pleasing, and that promote positive outcomes such as social interaction and community cohesion.

In terms of human psychology, Modern Architecture approached the built environment with a belief that the design of buildings and spaces could shape human behavior and promote social change (Johnson, 2017). Modern architects believed that buildings should be designed with a focus on function, efficiency, and simplicity, and that the use of new materials and technologies could create buildings that were more comfortable, healthy, and accessible (Le Corbuiser, 1923), as explained in the previous chapter.

Understanding the brain of a complex organism such as the human being has been and still remains one of the most difficult issues until this day. Psychology's origins can be spotted back in ancient Greece. Famous ancient philosophers such as Aristotle and Plato, sought answers to how the human behaved and the nature of the human's mind. However, the modern version of this discipline emerged in the late 19th century led by famous Austrian neurologist and founder of psychoanalysis, Sigmund Freud. His works and theories still are debated by scholars to this day in the field of psychology and he has contributed a large sum to understanding the human behavior and mind. He covers a wide range of human psychoanalysis; for instance, in his works he discusses and introduces the theory of the unconscious and the importance of dreams in his work "The Interpretation of Dreams" (1899). In his book "The Psychopathology of Everyday Life" (1901) he investigates the possibility that everyday actions like forgetting words and names have the potential of containing unconscious conflicts and desires. Another discipline of his was sexuality; he explores human sexuality and the subjectively infamous Oedipus complex in his work "Three Essays on the Theory of Sexuality" (1905). Other works of his are the following: "Totem and Taboo" (1913), "Beyond and Pleasure Principle" (1920), and most importantly for this research "The Ego and the Id" (1923) where he introduces a structural model of the psyche which includes the id, the ego, and the superego. The id is the psyche's unconscious and instinctual part. The ego is the psyche's conscious part which mediates between the id and external reality. The superego is the internalized moral and ethical standards of society. Farther in this chapter, it will be clarified why the ego was introduced.

One of the philosophers and psychoanalysts that revived Freud's works was Jacques Lacan who bridged Modernism and Postmodernism. The French hybrid philosopher,

Lacan, developed many unique theories that are debated and studied until this day. Lacan was significantly influenced by Sigmund Freud's work though his unique theories were different from traditional Freudian Psychoanalysis. His modernist impulses can be seen in him favoring structures and models, which is a system borrowed from Georg Hegel and Karl Marx. His postmodernist impulses can be recognized in his being an early re-reader of ideas of Enlightenment as he thoroughly examined the modernist, Ferdinand de Saussure, Martin Heidegger, Ludwig Wittgenstein, etc.

Lacan is a product of Saussure and Freud (Macey, 1983). Lacan was a member of the French Psychoanalytic Society and his theories focused on the notion that the human psyche is structured like language. His theories' focus was on language's role and the Symbolic Order's (which will be discussed thoroughly later in this chapter) in the human psyche.

Lacanian psychoanalysis is a theoretical framework that emphasizes the importance of language and the Symbolic Order in shaping human subjectivity. In terms of architecture, Lacanian psychoanalysis suggests that the design of buildings and spaces can shape our experiences of the world by mediating our interactions with the Imaginary, Symbolic, and Real Orders. By understanding these orders and their interrelationships, we may adapt a new perspective to analyze Modern Architecture.

Moreover, to comprehend the subjective, cultural, and material dimensions of architecture, Jacques Lacan's three orders provide an adequate framework. As the Imaginary order can relate to the subjective experience of the built environment where architecture evokes the feelings and emotions of humans, the Symbolic Order can refer

to the social meanings and cultural values that architecture should express which is perceived differently by different individuals. Last but not least, the Real Order can refer to the physical and the material reality of architecture which impacts the human behavior.

Lacan (1959-1960) dictates that “Evil is in matter” (p.124). Film very frequently utilizes architecture as a structure that structures human beings. An example of the statement is in Lucas Pohl’s article *Architectural Enjoyment*. Pohl (2018) discusses *High-Rise* (1975) which is a novel written by J. G. Ballard. The novel is about an actual highrise building which is built for enjoyment; any facility is available in the building, making the building a place to never be left unless for work. Pohl (2018, p.7) describes High-Rise, which is also the name of the building, as: “It is portrayed as a place of leisure, serenity, voluptuousness, and sensuality—a place of nonwork, of wasting time without any sense of productivity. In this sense, the high-rise is a concrete utopia, as it embodies a spatial reality of rejection”. The lower floors spread the parties upwards and social vandalism and destruction emerges in the building. Ballard experiments with the mixture and clashing of the very different social hierarchy members. Pohl (2018, p.8) discusses some chaos that can be linked to Lacan’s Real: “The architect Anthony Royal speaks of a “new order” that has emerged as an internal rebellion fight against its present. The building in this sense does not just fall apart but transforms into something that was an inherent part of it from the beginning”. The architect of the building, Anthony Royal planned and designed the building on the foundation of rigid hierarchy which according to him was the key to a huge building’s success (Ballard, 2014).

Pohl (2018) also adds that:

As the high-rise is divided into a lower, middle, and upper class, it appears as an architectural reincarnation of a stereotypical liberal society, and through this social structure, it becomes a symbol for the unnaturalness of built environments and the entanglement of architecture and society. (p.11)

Ballard's High-Rise is inspired by Le Corbusier's L'Unité d'Habitation de Grandeur Conforme (1952); Luckhurst (2016) compares High-Rise to L'Unité: "he situates the selfservice shopping centre half-way up the building and a gymnasium on the roof, just as Le Corbusier had done." (p.1). The failure of Pessac House is also compared to the fallacies of High-Rise as Luckhurst (2016) also points out:

The dead-pan satire of Ballard's High-Rise partly derives from transferring the language about the feral inner-city poor, reverting to savagery when unable to adjust to communal living, onto the middle-class that most articulate this fear. His block is full of wealthy professionals – psychiatrists, architects, TV directors, and gynaecologists (its most dated element is including academics amongst this well-paid executive class). Yet these are the ones that happily embrace the reversion to roving clans in the building. The regression to tribal primitivism, to hunter-gatherer activities, continual war and bride-capture raids against rival clans, suggest Ballard was also thinking about anthropologist Napoleon Chagnon's controversial claims about the inherent human propensity for violence (p.3)

Ballard's experiment testing something deeply rooted within Modernist architectural theory. Early in his career, Goldfinger (1941) made the argument that the very nature of architecture's spatial enclosure has a profound "psychological effect" on individuals who traverse it. This effect becomes evident through the presence of barriers, whether real or imaginary, that confine the space. Within this defined space, individuals experience subconscious spatial sensations. It is worth noting that at its extremes, this phenomenon can give rise to mental disorders such as claustrophobia and agoraphobia. (Luckhurst, 2016).

Pohl's Architectural Enjoyment is concrete bridge between the realm of abstract psyche and ironically the realm of the concrete.

3.1 The Psyche

The psyche should be defined properly for this research due to its relation through the concept of Architectural Determinism mentioned earlier which suggests that the physical environment affects and shapes the human's psychology. The psyche and Modern Architecture are interconnected through the concept of architectural determinism . The design and layout of buildings and public spaces can shape our behavior, perception, and psychology, affecting our mental health and well-being. Architecture also serves as a symbol of cultural identity and values, reflecting societal beliefs and aspirations. Furthermore, changes in architectural styles over time reflect changes in the collective psyche of society. Understanding the impact of architecture on the psyche can provide insights into the complex relationship between the built environment and human experience. The word psyche is borrowed from the Greek term that translates to soul, leading modern concepts of psychology and psychiatry to believe that the Greeks' understanding of the soul was relatively modern. In English, the term psyche refers to the human soul, mind, personality, or spirit. However, in Freudian psychoanalytic theory (Freud, 1923) it refers to the totality of three parts that compose the mind: the id, ego, and superego.

The psyche is shaped, especially in the early years of development, by relationships experienced with others and by the person's own experiences. One of Freud's theories stated earlier in the chapter is that the psyche can be divided into three: the ego, the superego, and the id can be elaborated as follows: the conscious part of the psyche is the ego, the ethical and moral part is the superego, and the unconscious part that is the

person's primal urges and desires is the id. Jacques Lacan revisits Freud and announces "Return to Freud" as Lacan pursued the writings of Freud. Beforehand, Lacan had explored Ludwig Wittgenstein's idea of "language games" in his book "Philosophical Investigations" (Wittgenstein, 1953) which states that language games are found in all activities that include the use of language, like simply naming objects or rigorously making an argument. Lacan reintroduces Freud's theory but does so through the filter of language.

3.2 The Three Orders

The Real relates to the human's state of nature which has yet to do with language. Lacan (1980) states that it is in our neo-natal stage that we are ever closer to being in the 'Real' since it solely relates to the needs of one. The 'Imaginary Order's' concept highlights the shift from the primal needs to the demand and it is basically narcissistic. Needs can be fulfilled; however, demands can never be satisfied. The 'Imaginary' emerges as soon as the child begins to understand that the world is separate from its body and mother, which is perceived by the child as a loss and the child begins to build an ideal image (usually emulating role models). The Imaginary does not simply end when reaching the 'Symbolic Order', but rather continues throughout one's life (Lacan, 1980). The Imaginary and Symbolic are intertwined inextricably and work with the Real in tension. The Symbolic is about narrative and language and it is introduced when the child is put within a context of rules and dictations of society. The narrative becomes as follows: from need, to demand, to desire. To clarify prior to examining his theory, the three orders named *Real*, *Imaginary*, and *Symbolic* do not equate to *reality*, *imagination*, and *symbolism*.

Ragland-Sullivan (1941) simply explains the orders as such:

In a narrow and technical sense the Imaginary order is the do-main of the *imago* and relationship interaction. The Symbolic is the sphere of culture and language; and the Real is that which is concrete and already “full”—the world of objects and experiences. (p.130-131)

To understand the three orders properly, a term must be introduced: *Jouissance*. In his “Seminar XX: Encore”, Lacan (1972-1973) defines *Jouissance* as any experience that is too much for the organism to bare. It is frequently experienced as suffering—unbearable pain perceived as a kind of satisfaction by the unconscious drives. This, according to Lacan, is at the heart of the Freudian "repetition compulsion," an unconscious and unconsciously satisfying desire to suffer. The regulation of *Jouissance* is central to a healthy human life. Children's bodies are prone to overexcitement and overstimulation because they are full of *Jouissance*, which is gradually drained from the child's body after its encounter with the "Law of the Father" and entry into the Symbolic Order. Parts of *Jouissance* are linked to particularly vivid bodily memories from childhood. The French term *Jouissance* is often translated as "enjoyment" or "bliss," but it has a more complex meaning in the context of Jacques Lacan's psychoanalytic theory. According to Lacan (1960, 1972-1973), *Jouissance* is a type of pleasure that goes beyond the pleasure principle, which is the normal, healthy desire to seek pleasure and avoid pain. The unconscious and the Real are associated with *Jouissance*, a more intense and potentially destructive form of pleasure. Koot (2021) states that:

The psychoanalytic concept of *jouissance* addresses the unconscious and irrational, referring to a particular type of enjoyment that goes beyond 'pure' or conventional ideas about enjoyment: it also includes fascination for the dark and horrific sides of things, such as poached rhinos and the idea that these animals are at the brink of extinction. Furthermore, in environmentourism, the strong focus on exorbitant and excessive consumption is presented as if this creates an ultimate experience of pleasure and relaxation. (p.806)

The concept of Jouissance, which is viewed as a type of excess or surplus that is connected to the Real, is crucial to Lacan's theory of the Three Orders. They may turn to the Jouissance as a means of attempting to ease this tension when the drives and desires of the Imaginary and Symbolic Orders run afoul of the constraints of language and culture. However, because it involves a type of pleasure that transcends the boundaries of the pleasure principle, this pursuit of Jouissance can also result in an enjoyment that is catastrophic or even self-destructive.

According to Lacan's theory (1959-1960), the subject's pursuit of Jouissance is frequently interpreted as an effort to break free from the restrictions of the Symbolic Order and gain access to the Real. However, the subject is ultimately doomed to remain imprisoned in the Symbolic Order because the Real is never within the grasp of language or culture.

In Lacan's theory of the Three Orders, Jouissance is viewed as both a source of pleasure and a potential source of destruction (Lacan, 1972-1973), which gives it a complex and frequently ambivalent role. It is a key idea in Lacan's theory and has had a big impact on discussions about the nature of pleasure and enjoyment in general as well as the field of psychoanalysis.

The three orders theory is another alternative idea that does not necessarily dismiss or not align with the earlier theory is the three orders which are the Symbolic Order, the Imaginary, and the Real Order. These three are heterogenous and according to him are necessary to understand if one was to understand anything in relation to Freudian experience. Lacan very often spoke of such terms "Real", "Symbolic", and "Imaginary", however, only in 1953 were these terms introduced as three orders or

registers. Afterwards, it became the basic classification system in which can be used to explain his theories and concepts. Lacan claims that this enables a clearer understanding in psychoanalytic theories. These orders do not have an actual order in the development of the psyche but rather are all interdependent as he displays these orders in a Borromean knot; if one breaks, the remaining will also come undone.

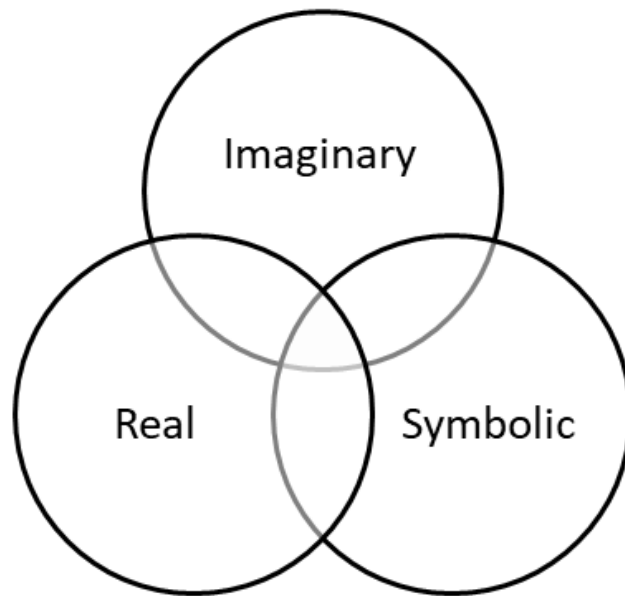


Figure 1: Jacques Lacan's Borromean Knot of the Three Orders (1972)

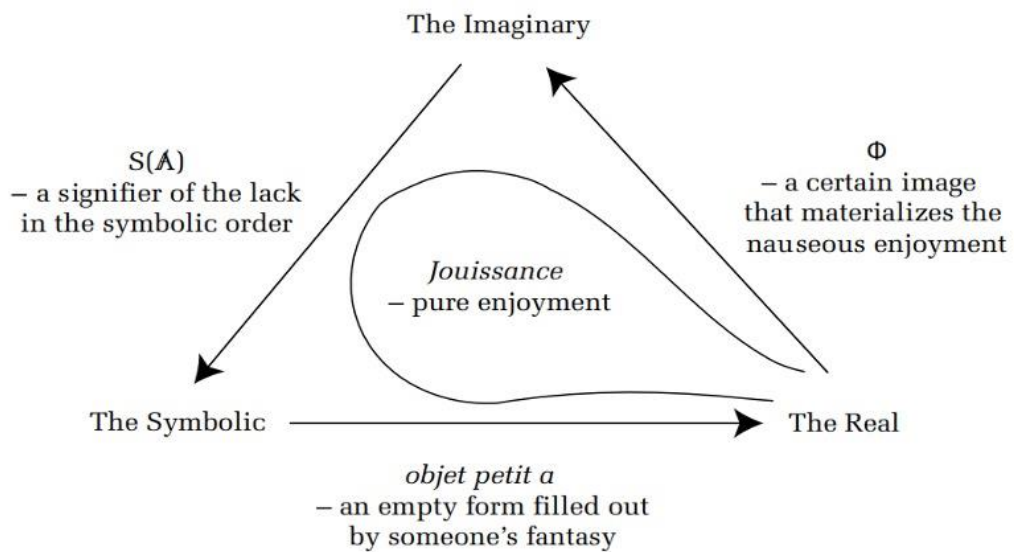


Figure 2: Lennerfors and Skold (2009) modify Lacan and Zizek's illustration of the relationship between The Imaginary, Symbolic, and Real.

The tripartite can be further explained (rather briefly) through Slovenian philosopher Slavoj Žižek's (2006) analogy of the three orders to chess. The rules of the game of chess are the Symbolic and the symbol of the 'knight' allow the knight to move in certain limited ways only. However, the shape and form of the knight itself with its name is the Imaginary and just as the knight has its name and shape, so does the Queen and so does the King. Nonetheless, the same rules can apply to a completely different set of pieces and can be labeled entirely different things. The most complex aspect of the game, which is quite impossible to frame, pin, or symbolize, is the Real which is the totality of the complex circumstances that operate as the game is being played. It is so since it is quite unrealistic to be able to determine or predict whether the players of the game were intelligent or not for instance. Moreover, if they were intelligent, there are certain factors that influence the performance of the player. Has player 1 eaten properly today? Is player 1 currently (during the game) experiencing brain fog? Is player 1 comfortable in their seat? Is player 2 intimidating? Such limitless questions can be asked when discussing the real.

3.2.1 The Imaginary Order

The Imaginary in the simplest of terms is the one-third responsible for the ego. The Imaginary Order is the most narcissistic and alienating order. It is often referred to as the mirror stage. Lacan (1966) states that:

It suffices to understand the mirror stage in this context as an identification, in the full sense analysis gives to the term: namely, the transformation that takes place in the subject when he assumes [assume] an image—an image that is seemingly predestined to have an effect at this phase, as witnessed by the use in analytic theory of antiquity's term, "imago." The jubilant assumption [assumption] of his specular image by the kind of being—still trapped in his motor impotence and nursling dependence.(p.76)

This stage gets its alternative name as the mirror stage due to it occurring in around the first 6 to 18 months of age when the subject observes themselves quite literally and

figuratively in front of a mirror. It becomes a fanatic of this reflection, making it the narcissism trigger. Identification, alienation, and narcissism are vital elements of the mirror stage. Prior to entering the mirror stage, the child is in the Real stage from the moment of birth where the child (the subject) is driven solely by “needs” and lives exclusively in union with the mother. The subject in its neonatal months suffer a loss once the subject realizes its body is separate or not one with its mother or the world. The image that the subject perceives is referred to as the ‘small other’ by Lacan. It is something external to the subject but it is on which the subject projects itself. The child yearns to be this newly recognized other; this demand becomes insatiable which leads to anxiety. The child recognizes the vulnerability of which his prior self was in ‘bits and pieces’ and acknowledges the threat of returning to such stage with this new realization and as a fanatic of the self, the child tries to control and play with its image through body governance. In his book *Ecrits* Lacan (1966):

The mirror stage is a drama whose internal pressure pushes precipitously from insufficiency to anticipation—and, for the subject caught up in the lure of spatial identification, turns out fantasies that proceed from a fragmented image of the body to what I will call an "orthopedic" form of its totality—and to the finally donned armor of an alienating identity that will mark his entire mental development with its rigid structure. (p.97)

The anxiety initially felt by the child then gradually is replaced with acceptance that this image has its own existence, a reflection. Upon identification of own’s image, “libidinal dynamism” is entailed in *Ecrits* (1966). The ego emerges at the instant of alienation and fascination with the image of the self. According to Lacan, “ideal ego” is a term that describes the never-satisfied ideal perfect image of one’s self that the human constantly tries to emulate. This stage contains a dual relation between the ego and the specular image. The Imaginary Order is a never-ending search for oneself and

Mafakher, et al. (2013, p.15) state that “modern era represents the highest point of human’s Imaginary order”.

The idealized self-image is the ‘ideal ego’ which is the way the subject would like to be and would like to be perceived by others. The subject’s recognition of “I”, as in yes, this person is “me”, is accompanied by a love-hate relationship in which the subject despises that he is not the same as his ideal-I, but also aspires to be that ideal-I. The identification of the Self precedes the entrance to language. The mirror stage is also the stage in which the transition from pre-linguicism, the unconsciousness of the difference between self and objects of the world, to the Symbolic stage. However, it is needed to absorb that to speak or elaborate on either (Imaginary or Symbolic) as if they are independent of each other, is a fallacy. The Symbolic needs the basis of the Imaginary to be grasped in order to do the understanding of the Symbolic its justice.

Jameson (1977) states:

Meanwhile, insofar as the Imaginary is understood as the place of the insertion of my unique individuality as Dasein and as corps propre, it will become increasingly difficult to form a notion of the Symbolic Order as some pure syntactic web, which entertains no relationship to individual subjects at all. (p.350)

The orders are not to be defined as one or the other, there is no binariness between the two, but rather each is fundamental in the other.

3.2.2 The Symbolic Order or ‘The Big Other’

Lacan considered the acquisition of language as an alienation to the psyche. The Symbolic is an invisible figure that alienates the man’s truth. Chandler (2017) explains that our species are driven by a desire to create meaning, *homo significans*. Human beings are meaning makers. This desire is satisfied through our creation of signs as we only think through signs. These signs could be literal signs but are also words, images,

smells, sounds, objects, or even acts. Every single thing can be a sign as long as it signifies something (Peirce, 1931-58). Saussure (1983) focused on linguistic signs such as words and created a diagram of what consists of a sign; the sign is composed of the signified and the signifier. A sign can be interpreted and understood through the combination of both. For instance, a signifier is the written letter 'r' with its understood visual form and the signified is the phonetic audible pronunciation of it. Hence, the signified and signifier have a strong image-sound relationship, and vice versa. Audibly hearing the letter "r" out loud can become the signifier and the signified could be the image of the written letter "r". Moreover, if one was to say the word "television" (as the signifier), one would mentally imagine a visual representation of the television itself in its physical form, which is the signified. The "closed" sign on a shop (physical signifier) implies and gives the meaning that it is inaccessible and it is not possible to shop in this store (which is the signified).

The "signified" is the meaning that we ascribe to a symbol or sign. It is the concept or idea that a symbol represents, and it exists within the realm of language and culture, which Lacan referred to as the "Symbolic Order."

Imagine that you see a red octagon with the word "STOP" written on it. The signified in this case is the concept of "STOP." This is the meaning that we ascribe to the symbol, and it exists within the Symbolic Order (the realm of language and culture). The signifier, on the other hand, is the physical symbol itself: the red octagon with the word "STOP" written on it. This is the actual object that we see, and it exists within the realm of the imagination (the "Imaginary order").

To put it simply, the signified is the meaning of a symbol, and the signifier is the symbol itself. The relationship between the signified and the signifier is shaped by the interplay between language, the unconscious, and society, and it is constantly being negotiated and reinterpreted.

In the Imaginary Order, the subject views itself, under illusion, as a coherent whole; it is not fragmented by differences. However, once the Other is realized, the Self is broken down and split and is anxiously rid of the comfort of the Imaginary wholeness. Thus, subject or child is thrust into the Symbolic, the stage of acquiring language, the world of objects, subjects, gender, social duties and roles, and the world of language. The 'Ego-Ideal', different from ideal ego, is similar to the superego that keeps the subject in check like an authority figure or 'The Big Other'. Upon entrance to language, the subject begins to understand that that image is a part of much larger S.O.. Once child is introduced to the world of language and accepts the rules dictated by society, it acquires the ability to deal with other "small others". The Symbolic occurs due to the acceptance of "Name-of-the-Father" which regulates subjects' desire and communication rules, which eventually leads to the subject entering a community. As exemplified earlier by Zizek, the Symbolic is the rules of the game of chess and the ways in which the pieces are allowed to move.

3.2.3 The Real

For "...the Real is what the subject is unable to speak, so it is like a hole in the Symbolic Order" says Potgieter (2007, p.3) to describe the Real. The concept of the Real is according to Lacan, impossible to symbolize or understand. From birth until around 6 months of age, the subject, which is a newborn, experiences a chaos of perceptions, emotions, and most importantly needs. The subject does not realize or discern that

itself is not one with the world around. No such awareness exists as the subject in this stage is actually as close as the subject gets to the pure materiality of existing, the Real. According to Lacan (1980), the subject in this stage begins to experience only fragments of the body, which are the subject's erogenous zones (consumption and excretion related parts of the body). The mother is the source which satisfies those needs, when a baby needs to be fed, it is fed. When the diaper needs to be changed it is changed. This is the first step into swaying away from the Real since this beginning of socialization takes place. This lack is constantly being fulfilled by the mother; the fragmentation is constantly associated with the subject with the fulfillment of the needs through the mother's breast, voice, and gaze (in which pays attention to the subject). This privilege starts to wane as the subject develops and once this waning is initiated, the fantasy versus lack commences and controls the rest of the subject's life. As discussed before in the Imaginary, the subject begins to understand that itself is separate from the mother and the world.

The experience of the Real presupposes the simultaneous exercise of two correlative functions, the Imaginary function and the Symbolic function. (Serge Leclair, 1958).

The Real is the most puzzling to grasp due to the subject's unconscious inability to experience it directly but only through the two can the subject experience it (Symbolic and Imaginary) (Jameson, 1977).

Language is a very important aspect according to Lacan as he believed that the insufficiency of our language is the cause for the lack of understanding of the Real. Wittgenstein (2017) concurs that: "The limits of my language mean the limits of my world". Similarly, Lacan felt that language can never fully express the complex nature of human experience, and that our attempts to communicate and comprehend each

other through language are always deficient and incomplete. He contended that language is inherently flawed and that our access to reality is always hampered by the insufficiency of our symbolic systems (Lacan, 1980). Hence, the Real is in a realm of its own in relation to language; it is the sphere of the unspeakable and the impossible. It is the world of experience that cannot be fully expressed or symbolized in any way by language. It is the point at which language and symbolic order fail, revealing the limitations of our understanding and allowing for the possibility of something beyond our comprehension.

One of Lacan's essential terms for investigating the link between the Real and the symbolic order is the objet petit a, or "object cause of desire." The objet petit a signifies a type of lack or loss in our life that drives our desires and fantasies. It is not a physical object, but rather a metaphorical placeholder that expresses our longing for something we believe is missing from our life. Lacan wanted to understand the ways in which our wants are influenced by our encounters with the Real and the symbolic order, as well as how they are expressed and directed through our interactions with others and the environment around us, through the objet petit a.

3.3 Objet Petit A

As Objet petit a is often associated with the concept of "the Real," which is the realm of raw, unmediated experience that lies beyond the Symbolic and the Imaginary orders. It is in the Real that the subject encounters the limits and boundaries of their understanding, and it is the encounter with the Real that gives rise to the subject's desire for objet petit a.

In Lacanian psychoanalysis, "objet petit a" is the object-cause of desire. It is the object that is desired, but it is not the object itself that is desired; rather, it is the desire for the object that is desired.

Objet petit a is considered to be an unattainable object, because it is not a specific, identifiable object, but rather the representation of an object in the subject's mind. It is the object that is missing or lacking in the subject's life, and the subject's desire is driven by the desire to fill this lack or emptiness (Lacan, 1980).

Objet petit a is an important concept in Lacanian theory, as it is seen as the driving force behind human desire and motivation. It is seen as the source of the subject's frustration and dissatisfaction, as the subject is constantly striving to attain the object-cause of desire, but is ultimately unable to do so.

The a in objet a does not represent the first letter of the alphabet but rather the first letter from the word "autre" which means other (Nasio, 1998). Nasio (1998) states that:

What is object a? Object a is only a letter, nothing more than the letter a, a letter having the central function of naming an unresolved problem, or rather, of signifying an absence. What absence? The absence of a response to a question which is constantly repeated... we mark it with a written notation—a simple letter—of the opaque hole of our ignorance; we put a letter in the place of a response that is not given. Object a designates thus an impossibility, a point of resistance to theoretical development. (p.77)

Nasio (1998) also identifies objet a as a hole or gap in the unconscious' structure and it is a sucking void and is the figure of Jouissance. He also exemplifies the object of desire (objet a) in the following way; a newborn child is hungry and hallucinates the breast of its mother and he calls it "the breast of desire" (Nasio, 1998, p.85).

Nasio (1998) recalls Freud and distinguishes the relation of the child to the breast in the following ways:

First: The breast is a part of me. This is the parasitic relation of the infant on the body of the mother, clamped to the breast.

Second, I lose the breast. This is a loss that corresponds to the stage that we have described all along in our development of the constitution of object a.

Third, I am the breast that I lose. This is a process of identification of the subject with the object, the mainspring of the structure of fantasy.

Fourth, I have the breast, that is to say that I am no longer it (autonomously).
(p.92)

In architecture, the concept of objet petit a can be used to analyze the ways in which buildings and spaces create and shape desire. For example, buildings that are designed to be exclusive, inaccessible, or mysterious can create a sense of desire and fascination in their viewers, while buildings that are open, transparent, and accessible can satisfy our desire for connection and communication. By understanding the role of objet petit a in architecture, architects can create buildings and spaces that engage and respond to the complex nature of human desire.

Modern Architecture can be interpreted as an attempt to satisfy the objet petit a of industrial society, which desired efficiency, speed, and standardization. Moreover, many modern architects, such as Le Corbusier, believed that architecture could shape society and create a better future. Overall, the concept of objet petit a can be seen as a lens through which to understand the desires and aspirations that shaped the Modern Architecture movement. Whether through the use of new materials and techniques, the creation of utopian visions, or the emphasis on functionality, modern architects sought to satisfy the objet petit a of a rapidly changing society.

Chapter 4

THE CASE STUDY 'PLAYTIME' BY JACQUES TATI

Struggles This film was selected as a case study due to it being objectively an adequate depiction of the fallacies of Modern Architecture which mass-controlled the citizens (which unwillingly seem to be forgotten as Human) and systemized them. Every character observed in the film can arguably be depicted as an Organization Man. Indisputably it is a major criticism of Modern Architecture and the people of such era in the form of a film. Categorized as comedy (even though not quite comedic), Playtime, directed and produced by Jacques Tati, was released on the 16th of December in 1967. In order to understand the theme or vibe displayed in the film, a paragraph of keywords, retrieved from several articles that discuss the film, will be dedicated in order to put the reader in the right direction of imagination (leading keyword to be of most importance, however there is no order afterwards):

Kauffmann (1968) on describing Playtime views it as a “homogenized, soulless world” and “a scathing, absurdist satire on the commercial, technological, and cultural Americanization of France,”.

Atkinson (2017) describes Playtime as Comedic Modernism.

Brody (2014) describes Playtime as Chaplin-esque. Brody describes Tati's character, Monsieur Hulot, as "a figure of disruption and resistance in the face of modern life's

regimentation and depersonalization." Tati's use of physical comedy and visual gags in "Playtime" also reminds him of Chaplin's approach to comedy.

Roud (1967) suggests that Tati's film critiques the homogenization of modern society and the loss of individuality and local culture that accompanied these changes. He also states that "Playtime" reflects the changes and challenges of postwar Europe, particularly the impact of urbanization, mass production, and technological advances on daily life.

David Sterritt references the petite bourgeoisie in his 1990 article "Playtime": *Everyday Life as Avant-Garde*. Sterritt (1990) claims that "Playtime" is a satire of the petite bourgeoisie, the postwar middle class that Tati portrays as shallow, materialistic, and concerned with status symbols. Tati's image of the petit bourgeois, according to Sterritt, symbolizes his broader critique of modernity and its tendency to flatten individuality and creativity in the face of conformity and materialism.

"Comedian comedy" is what Ian Christie mentions in regard to *Playtime* in his 1995 piece "Tati's *Playtime* and the Avant-Garde." Christie claims that Tati's comedy in "Playtime" is a type of "comedian comedy," which he defines as a performance style that emphasizes the artifice of comedy and the performer's part in creating humor. Tati's approach to comedy, according to Christie, is part of a larger avant-garde tradition that strives to undermine traditional ways of entertainment and create new forms of artistic expression.



Figure 3: Poster for Playtime (Jacques Tati, France, 1967) by Vincent Mahé.

4.1 Summary of the Film

Throughout any viewer's experience, it is almost guaranteed no film has ever given any individual the experience that "Playtime" does. It is filled with gasps and wide-eyed viewers as well as characters. The entire film is simply a set of anticlimactic incidents. Tati was clearly not trying to tell a story, but rather demonstrate an era. The genre is ambiguous, making the viewers unclear about whether it is a comedy or not. It is a humorous film; however, it is not quite funny. Moreover, the pace of the film is deliberate and it frustrates the expectations of film comedy because attentiveness to details that are subtle in the film is required in order for the humor to be understood.

The film portrays not one character, but it portrays “everyone” without focusing on any individual except for one character in which he coincidentally enters the scenes as they shift from a setting to another. It shows the rigidity and formality in which people at that time had been groomed to look like and behave. It shows the Organization *Men* in Organization, in literal and figurative terms of what the word means.

The film begins with a very ambiguous atmosphere where the viewers are not sure at the beginning where the setting takes place. Afterwards a nurse carrying a baby enters the frame and a man in a wheelchair. Hence, it is easily assumed this is a hospital lobby. However, as minutes pass by, it is evident to the viewers it is an airport terminal.

Slowly the building receives more visitors and suddenly the scene becomes very chaotic with a diverse group of users including adults, school kids, photographers, a flood of tourists reaching Paris, etc. The film does not give its attention to any certain character or characters but rather the busy life of a space. Everywhere incidents are occurring. The scenes transition via the mass during the entirety of the film; a mass of people leaves the airport in vehicles (buses or cars) and after the bus reaches one destination, a certain character is introduced to the viewers.

This certain character is Mr.Hulot who reaches a building in which he appears in a very firm rigid atmosphere in very cold and Modern Architecture. All glass, steel, cool range of colors. It is evident to the viewers from Mr.Hulot’s demeanor that this is a very unusual setting for him. Unlike those groomed to fit the glass world, he looks humble and scruffy and a very simple light souled man.

Mr.Hulot seems like an outsider in this industrialized glass world and is somewhat dismissed by the employees of the company. He becomes very fascinated by things as simple as the modern chair where the material to him is foreign, and he feels offended somewhat by the funny sound the chair makes.

After being dismissed by an employee, Mr.Hulot starts chasing the employee around the building. This complex glass world disorients Mr.Hulot making him wander around lost in an industrialized maze. Everyone seems to be in their right place in the film except for Mr.Hulot.

He mistakenly enters the lift and he panics to this alien-like creation and lands in a floor where it's like he is on display. Still, as he is searching for the man to get his document processed, Mr.Hulot becomes disoriented that he mistakenly saw the other man in another building through the glass reflections, it's as though it is an optical illusion for him in this futuristic foreign world.

Still lost, he finds himself in an expo of our modern world, as if people are entering different spaces testing out the future, booths of a time machine.

Glass is a main element in the film, along with crowds. The director shows people getting lost because of the reflections in the glass, people running into glass doors, people shattering glass doors, down to people living in glass walls, publicly displayed. The era seems to have stumbled upon transparency and significantly overused it to the extent that people's lives were not private anymore. The director comically shows two adjacent rooms where the neighbors seem like they are watching each other through

their televisions in a shared wall. Hence, the transparency of these individuals' lives is highlighted.

The film moves on to an opening of a restaurant which runs in the most chaotic manner, highlighting the uncared-for functionality. The restaurant is not ready to open however, it does, and what seems to be the rich upper class was their target customer base. We see many women entering the restaurant with their egos surpassing them. The entire restaurant segment is very chaotic, and everything goes wrong, from the dimensions of the food serving counter to the chairs leaving a print on the customers' backs to the very unprofessional and untrained waiters and staff. Still the film does not focus on anyone but a random-like set of incidents.

As the events unravel erratically, only then would these drunken-loosened-up chins-up noses-up customers start to enjoy their time. From silence and etiquette to loud laughter and barbaric dance and laughter. As people were arid of their consciousness and formality, only then did they truly enjoy life.

There are no closeups whatsoever in the film as Tati preferred to show the whole environment and would emphasize certain details through sound of through event rather than through a close-up shot.

4.2 Method

This interdisciplinary research is qualitative research that combines textual analysis and interpretive analysis and includes Lacanian film theory. Textual analysis is used through the close examination and the analyzing of chosen scenes from the film (based on criteria which will be explained later); it also involves careful observation of visual and audible elements available in each scene. These elements include architectural

elements, human interactions, and other discernable details. This form of analysis extracts meaning from the visual material. Moreover, Interpretive analysis is used through the choice of Lacan's three orders as a theoretical framework for interpreting the scenes. This involves applying a theoretical lens to analyze the relationship between the scenes, the built environment, and the human psyche. Interpretive analysis seeks to uncover underlying meanings and explore the broader implications of the film within the context of the research objectives.

Chosen scenes are based on the following criteria: relevance to the research objective, narrative significance, and visual richness. Choosing scenes that prominently display architectural components and capture interactions between human beings and the built environment is relevant to the study purpose. These scenes were chosen to permit a thorough examination of how the built world systematizes humans. The narrative importance criteria comprise picking sequences that are crucial to the film's theme or communicate vital signals about the systematization of people in the built environment. Finally, the visual richness criterion focuses on selecting scenes that give visual complexity, highlighting architectural designs, spatial arrangements, and the overall beauty of the built environment. By following these criteria, researchers guarantee that the selected settings are suitable for study, allowing them to investigate the subtle links between Modern Architecture, the built environment, and human experiences.

To be able to gain a comprehensive reading of the table that follows later in this chapter, the criteria of the examination of the scenes will be explained in detail in consecutive order. The table begins with the scene number and is followed with an image from the scene and a short description that highlights the relevance of the scene

to the research. Later, Lacan's concept of Jouissance and his three orders are broken down into a criterion of five. If one of the boxes are checked in any, it signifies the presence of the order or Jouissance.

Through textual and interpretive analysis, it is possible to interpret the film through the lens of Lacan's theory by considering how the characters and themes in the film relate to the Imaginary, Symbolic, and Real Orders.

For example, the film's portrayal of the sterile and technologically advanced city could be seen as reflecting the Imaginary order, as it relates to the way that people perceive and imagine the ideal modern city. The film's focus on communication and social interaction could be seen as reflecting the Symbolic Order, as it relates to the way that people communicate and relate to one another through language and culture. And the film's depiction of the chaos and confusion that results from the characters' interactions with the modern city could be seen as reflecting the Real, as it relates to the unconscious desires and the unknown elements that are outside of the characters' conscious awareness.

It is important to note that this is just one possible interpretation of the film, and that other viewers might come to different conclusions about how the film relates to Lacan's theory.

The selected scenes were selected based on analyzing the Textual Evidence in the scenes and the presence of Modern Architectural elements. For instance, the chosen scene may portray reference to specific buildings, structures, or design features within the scene, description of spatial arrangements, such as open layouts, labyrinthine

corridors, or intricate patterns, or noting the presence of Modern Architectural details like windows, doors, staircases, or other distinctive elements.

4.2.1 Strategy of Analysis

The research employs a meticulous strategy of analysis to examine the film "Playtime" directed by Jacques Tati within the context of Modern Architecture. The strategy involves a systematic examination of selected scenes, drawing upon the interplay between architectural elements and the three orders proposed by Jacques Lacan (symbolic, real, and imaginary). A total of 77 scenes were selected from the film and in each scene the presence of each of the three orders is investigated by the author of this thesis and 3 volunteering participants of the two disciplines of architecture and psychology have watched the film and provided feedback on the author's responses by providing their own. The participants will be referred to as Participant 1, 2, and 3. Participant 1 has obtained a Master of Science in Psychology from Leipzig University. Participant 2 has a Bachelor of Architecture and Participant 3 has a Bachelor in Psychology. In order to achieve a more holistic pool of responses, their feedback is used to validate the author's responses.

77 chosen portray Modern Architectural elements such as the use of contemporary materials, innovative designs, and spatial configurations, the analysis delves into how Modern Architecture systematizes individuals within the built environment. This exploration sheds light on the ways in which modern architectural principles and aesthetics shape human behavior, interactions, and experiences. Furthermore, the inclusion of the concept of Jouissance adds an additional layer to the analysis, examining moments of intense pleasure or disruption that transcend conventional societal norms and disrupt the systemization of human beings within the context of

Modern Architecture. Through this multifaceted approach, the research provides a deeper understanding of the film's portrayal of the built environment, the role of Modern Architecture in systematizing individuals, and the interplay between the three orders and the concept of Jouissance within the modern architectural context.

The aim of this research is to demonstrate Modern Architecture's lack of attention to the human's real needs, and that is demonstrated through understanding Jacques Lacan's three orders that structure the human being's mind. The illustration briefly shows the links between architectural modernism, Playtime, and Lacan's three orders.

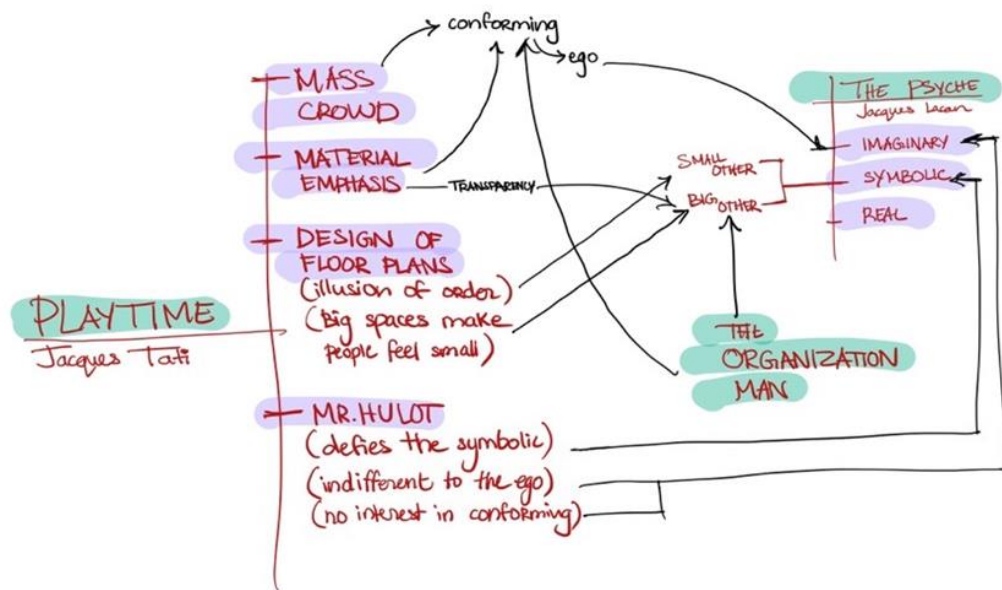


Figure 4: Sketch of the Links Between Playtime, Modern Architecture, the Organization Man, and the Psyche

The human being has been led to false hopes of organization that inevitably lead to chaos. The human has been mechanized and systemized, which is evident in Playtime. To begin with, Playtime is a reflection of modernism in architecture; the excessive need for order and lack of information or detail and the implication that one is supposed

to automatically know how to behave through unsaid rules of authority or social constructs has systemized human beings.

The architecture in the film, Tativille's usage of material, urban designed environment, and floor plan designs, displays masses of people and diverse yet replicated peoples attempting to be well-ordered and guided through the layout of the space, however, resulting in chaos. Conforming culture, corporate culture, and consumerist culture are all foundations of modern society. Individual thought, as mentioned before, has been diminished as everybody tries to fit in and feel like they belong somewhere (that there is a deeper meaning to their lives), leading to individual-identity loss. Everybody wanted to belong to the Organization.

Criteria was selected from the research done on Lacan's Orders.

The criteria for **Jouissance** are the following:

1. **Intense Pleasure (I.P.)** (Taubman, 2017): the scene evokes an enjoyment beyond ordinary experience or ecstasy; the scene contains sensory overload, overwhelming joy, or emotional catharsis.
2. **Transgressive Acts (T.A.)** (Rabaté, 2003): the scene displays characters engaging in acts that are against societal constraints or norms; this includes behavior that challenges conventional boundaries, or taboo behavior, which evidently portrays the character experiencing liberation or ecstatic release.

3. **Excessive Disruptive Moments (E.D.M.)** (McGowan, 2012): the scene demonstrates disruptive elements that disturb the ordinary flow of events. Exaggerations and excessiveness are evident.
4. **Transcendence of Boundaries (T.B.)** (Medina, 1988): the scene depicts the crossing of physical, psychological, or societal boundaries, as well as the blurring between the self and the environment.
5. **Sensory and Aesthetic Stimulation (S.A.S.)** (Dobson, 2010): the scene highlights heightened aesthetic and sensory experiences, such as intricate soundscapes, immersive environments, or visually pleasing imagery.

The criteria for Lacan's **Real Order** are the following:

1. **Elements of Chaos (E.C.)** (Benvenuto & Kennedy, 1986): the scene exhibits disorder, unpredictability, or the inexplicable, moreover, logical explanation defiance can be present as well.
2. **Disruption of Spatial Organization (D.S.O.)** (Newman, 2011): the scene portrays a depiction of spatial arrangements that deviate from expected norms.
3. **Encounters Beyond Rational Comprehension (E.B.R.C.)** (Gunder & Hillier, 2009): the scenes elicit intense sensations that are difficult to rationally comprehend.
4. **Unrepresentable Aspects (U.A.)** (Barfield, 2003): the scene contains experiences resisting conventional symbolism; or it displays abstract visuals,

unclear symbolism, or sensations that transcend visual or linguistic representation.

5. **Inexplicable Events (I.E.)** (Barfield, 2003): the scene contains confusion with the lack of logical explanations, unclear cause-effect relationships.

The criteria for Lacan's **Imaginary Order** are the following:

1. **Idealized Representations (I.R.)** (Pavón-Cuéllar, 2017): the scene presents fantasy-like representations or depictions of an environment, an individual, or relationships. Idealized versions of characters or settings are present.
2. **Visual Spectacle (V.S.)** (Copjec, 1989): the scene shows emphasized visual aesthetics and prioritize visual pleasure and fascination.
3. **Illusions, Desire, Fantasy (I.D.F.)** (Gunder, 2005): the scene or director creates illusions, misperceptions, and deceptions (visual manipulations) or characters engaging in acts of pretense or deception as well.
4. **Symbolic Representation (S.R.)** (Homer, 2004): the scene strongly shows S.R., visual metaphors, allegorical elements, or symbolic gestures that insinuate deeper associations.
5. **Escapism (E)** (Cederström & Hoedemaekers, 2010): the scene portrays characters escaping and seeking refuge from reality, daydreaming, or engaging in imaginative play.

The criteria for Lacan's **Symbolic Order** are the following:

1. **Linguistic and Cultural Conventions (L.C.C.)** (Ragland-Sullivan, 1982): the scene contains linguistic and cultural symbols and norms, this involves dialogues, social interactions, or social interactions that reflect common meanings and systems of representation.
2. **Social Structures and Power Dynamics (S.S.P.D.)** (Brennan, 1993): the scene demonstrates social hierarchies, social norms, and power dynamics; this involves social roles and rules that govern humans' behavior and interactions.
3. **Social Order (S.O.)** (Bruss, 1981): the scene reflects the maintenance of S.O. through shared symbols and meanings; the scene illustrates how individuals make sense of their reality and navigate social interactions based on shared codes and order.
4. **Representation and Meaning (R.M.)** (Grosz, 2002): the scene represent and signs play a crucial role. Symbols, metaphors, or visual cues are evident.
5. **Rituals and Tradition (R.T.)** (Knudsen, 2016): the scene depicts cultural, ritual, traditional, or symbolic practices. Ceremonies, customs, or symbolic actions are evident and they reinforce collective values and beliefs.

4.3 Findings and Discussions

In this section, firstly, the portrayal of Modern Architecture in Playtime will be introduced. Afterwards, as stated before, the interplay between architectural elements and the three orders proposed by Jacques Lacan will be discussed.

It is important to discuss the set of the film as Tati himself described it to be “the real star of the film”. The set did not take place in any pre-existing place in the city, but rather was constructed by Eugene Roman and Tati himself; in 1964 a giant set was built on a wasteland outside Paris near Vincennes, entirely for the sake of the film. The star of the film, the pseudo-city, was named “Tativille” and its area was 162,000 square feet (Kitsopanidou, 2014):

Concrete: 65,000 cubic yards

Plastic: 42,300 square feet

Timber: 34,000 square feet

Glass: 12,600 square feet glass.

Tativille displays a Paris composed entirely of concrete, glass, and steel, mimicking the Esso building at La Défense (1963) (Borden, 2000). Purposefully it was depicting ‘modernism’ as Tati was highlighting the modern society; Tativille is stripped of history entirely as there are no memories, no dirt, no nature, and even no color. According to Borden (2000, p.2), “Playtime is commonly interpreted as an assault on modernism”. However, Tati did not specifically despise modernist architecture in itself as he states that if he was to hate it, he would have showed the ugliest buildings instead. He was rather criticizing the consumerist society that thrived off of modernism and the modern individuals. His film attacks not Modern Architecture, but rather attacks what is contained within Modern Architecture.

Tati uses Mr.Hulot as an important tool to highlight the ridiculousness of this modern scene. Modernism carried the loss of detail onto its shoulders and with it came technology that seems to be forced upon the users through its inconsiderateness of age

and lack of equity. The viewers see an old man who first welcomes Mr.Hulot clearly confused with the many technological buttons that look identical to each other. Old man is against the machine but seems to be very compliant, thrilled, and anticipant to use it even though he is aware he is well over his head with responsibility of such new technology. That reflects the inability of modernism in architecture to respond properly to the needs of the people, who are the users that architecture is supposedly built for.

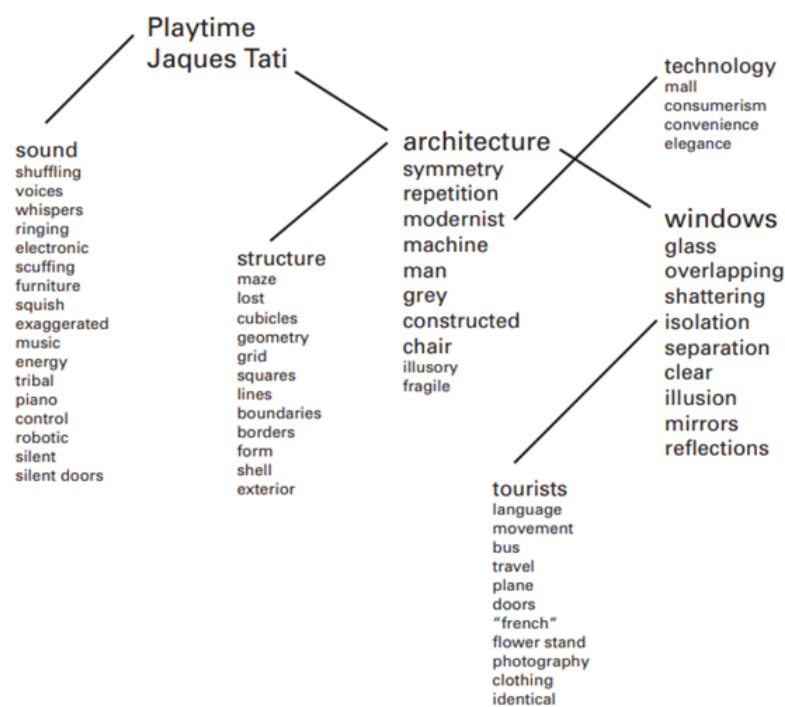


Figure 5: In the Modernist Mirror: Jacques Tati and the Parisian Landscape (Hilliker, 2002)

The main location of the film is “Office d’Échanges” which is a business and transportation hub for the city. It is a transparent building that serves as a symbol of Modern times and the Modern world; there is heavy reliance on automation and technology and the buildings are open and airy. The architecture evident in the film is also a reflection of the society’s rapid change and the transformation of the way of life.

Every single building on the inside and outside is spotlessly clean and there is a high degree of order.

Borden (2000) states that there is a dimension of Modern Architecture that is made explicit in *Playtime* which is homogeneity. As mentioned in the summary of the film, there is confusion of what the space the characters are in is. It is possible that it was intended by Tati to confuse the viewer in order to highlight the loss of detail of the modernist era leads to confusion of the users of the space. The lack of differentiation and the standardization of spaces can be viewed as monotonous and spikes no interest for the user. Tati makes it an ambiguous location through inserting certain users of the space that make the viewer mistake it for a hospital such as a nurse and nuns.



Figure 6: Iconic Scene of *Playtime*; Mr.Hulot Looks Over the Cubicles in Which the Conformists are Systemized (23:18)

The same homogenous style of architecture is seen in a city-center office in which every worker is assigned into a cubicle or replicated cell, somewhat representing the blind imprisonment of modernity in which these employees probably carry a typical

bureaucratic 9-5 job five or six days a week which is approximately 78% percent of their week. Such design, open-top cubicles contained in a much bigger cube are perfect for supervision as the employees can be monitored. *The Organization Men* can be monitored by the Organization. The entirety of the spaces displayed in the film can be described as very ubiquitous and uniform. Tati resents the new cities' standardized blandness and uniformness, specifically big buildings which replaced children's playgrounds; however, that was not his main target. Tati instrumentalizes architectural modernism to showcase the potential of its comedy.

There are several layers to *Playtime*, or more appropriately to *Tatville* as Tati lures the viewer into being a part of it, such as the visuals which can be dissected to several parts of *Tatville*: the buildings, the materials of the building, the material of gadgets, the urban design, the almost identical vehicles, the identical dress code, the identical cells of work (cubicles), the uniform color scheme (greys, neutral colors), the atmosphere, the constant action of masses carrying mundane tasks, and etc. Moreover, the auditory experience intensifies the message as it focuses on the chaotic commotion that the people create through every physical aspect, from the traffic jams to the squeaky chair.

Tati uses glass heavily in *Tatville* and *Playtime*; glass is everywhere. The doors, walls, roofs, partitions, and furniture are even made of glass. Transparency is used in a very comic light in the film where the reflectiveness of glass disorients Mr.Hulot into thinking the man that he is looking for is across the street in an entirely different building, when in reality he is just a few steps away from him. Glass is also used as a frame or guideline as to where one is allowed to interact with the other and where one is not.



Figure 7: Neighbors Watching TV in their Own Apartments as though they are Watching Each Other (52:58)

Another incident which requires the viewer to be a spectator within Playtime rather than a viewer of the film behind a screen is when Tati shows us two women in their neighboring apartments watching television, precisely mirroring each other through a wall, they seem as though they are watching each other instead of the television. This humor can be observed as a passer-through on the streets as the tangent side of the apartment to the sidewalk is entirely glass, making the viewer who is also the spectator a pedestrian on the sidewalk. The openness and the transparent factors or assets of modernism seem to have also diminished privacy. The citizen is constantly and always observed. Borden (2000) describes another scene:

In another, more fantastical translation of glass, female American tourists in their bus are reflected in the window of a nearby building. When a window cleaner swivels the glass to gain more reach, the women apparently swing through the air as if on a fair-ground ride, sighing with delight. At this moment, Tati asks us to believe that the women are weightless, transposed from corporeal matter into the nothingness of a mirror image. (p.8)

The visual portrayal of Modern Architecture in playtime is undoubtedly the most essential aspect that makes Playtime Playtime. However, a very other important aspect

is the soundscape in the film, the chatter of the masses, the silly conversations of the modern organized world, and the sounds of the high-tech elements and material of the buildings, gadgets, cars, doors opening, car horns, police whistles, rushed footsteps, and etc. Playtime has a very sophisticated “aural landscape”. Ironically, it is a silent film in the sense where there is no script or audible dialogue for important characters. One can easily say Playtime is for the deep observers and for those who truly understand how to analyze a film to see the humorous message that Tati was trying to send or capture. Playtime has a very particular sound associated with it, that of everyday commotion or public chatter. The audio of social chatter is captured. Movement is highly captured through sound in the film. “Real” sounds are captured and what is meant by real here is the mundane sounds that normally are not very paid attention to in a normal film. The sound of rushed action as the basis of the auditory effect one can absorb while watching playtime. The sounds focused on are giving a sense of identity or realness to the people. Several different European languages in the chatter can be heard yet they are unintelligible phrases mostly.

In the disorienting opening scene where the viewer still cannot discern that the building seen is an airport and is misled to think it is a hospital, the sound of the scene is what helps announce that it is in fact an airport and not a hospital through flight announcements audio and roaring jets audio.

The transition from interior to exterior is also highlighted or announced through sound as it, depending on what Tati is demonstrating to the viewer of the film, identifies, differentiates, or unites parts of Tativille. For instance, when transitioning to the interior of an apartment, the presence or absence of the sound helps us understand the differentiation between private and public space; the absence of sound helps the viewer

understand “this is inside” where very occasionally the viewer can hear just the sound of a car passing by. Moreover, the intensification of the sound helps the viewers measure the vastness of the space that is captured, as echo can help understand the size and scale of said building or space. However, echo is not present whatsoever in Tativille, but rather the fidgeting of the characters becomes the center of attention in this narrative. This possibly could be due to Tati’s apathetic attitude towards Modern Architecture but rather the modern society inhabiting it.

Borden (2000) frames the body-to-body encounters and interactions in the film, highlighting the minimalism of such concept:

At the start, Playtime sets up a very passive human body through two kinds of herd, one female with American tourists lead by a male guide, the other male with businessmen lead by a female guide. These are docile bodies, transported with minimal effort to a realm of rationalised decisions and snap-shots (p,14)

Lefebvre (1947), further, states:

Architecture produces living bodies, each with its own distinctive traits. The animating principle of such a body, its presence, is neither visible nor legible as such, nor is it the object of any discourse, for it reproduces itself within those who use the space in question, within their lived experience. Of that experience the tourist, the passive spectator, can grasp but a pale shadow. (p.137)

Mr.Hulot, in humbleness, is, as mentioned before, used as the antagonist of modern society and architecture. He is this wide-eyed confused down-to-earth average man who is thrown into this maze of cellular so-called workspaces. He is our navigator through the film to understand the contrast between the conventionally normal and usual man and this pretentious image of a modern civilization under the fake notion of advancement and automation. It is as though one abducted a Neanderthal and located it within a humongous maze of steel, glass, concrete, and most importantly a mass

crowd of aliens behaving exactly the same way in full harmony and chaos at the same time.



Figure 8: Mr.Hulot (the Neanderthal) Astonished by Modern Seats' Material (17:47)



Borden (2000) has imposed several questions on the behalf of Hulot and hence, on the behalf of the viewer. The questions include: Where does he wait? Clearly there is an unsaid rule that implies he has only a few places designated specifically to control his behavior and where he waits. Where is inside and where is outside? The transparency of this man made glass world confuses him as to where an outer vicinity becomes and where becomes the inner. Hulot questions this new material that is clearly foreign to him. He touches the furniture to test the fabric and its grip. He even remains unconvinced with his foot touching the floor with this foreign usage of material. Where should he go? He is instructed to follow Giffard, the man he is looking for, however, he is so swift to lose his way and investigates the plan of the floor, helplessly. How does he reach the upper part of this huge building? Clearly, Hulot is unaware of the invention of the elevator and enters it accidentally and reacts as though he was

abducted or stuck. He is then ejected into a space by the lift and still he remains disoriented trying to spot Giffard. How does he get out? He cannot even find the exit. These questions frame the inconsiderateness of this modern world and architecture as it does not take into consideration the entirety of the citizens, those of older age, who cannot rewire their brains to catch up to this rapid modernization. Architecture is meant to be for all and is not meant to be unclear. One is meant to be able to orient themselves in relation to space. The loss of detail in Modern Architecture also led to the loss of orientation and it glorified the hard-working businessman of the upper-class that seems almost impossible to reach or be in contact with. Hulot remains the resistant force to this pretentious consumer-biased world and society due to its ridiculousness. The corporation and the Organization are the most important contributors to such a concept.

It seems that these huge buildings served as a magnet, selling false dreams to mediocre-minded conformists which unfortunately was the vast majority. The large steel-glass cube lures the people of the middle class to this hub of industry and business, as though it promises better living conditions and dreams. This mass migration to a hotspot occurred due to the convenience of moving to the cities in which they can work, live, recreate, etc. However, they abused it out of curiosity of this new world that is constructed in their minds as “the greener side of the grass”. Playtime is an excellent portrayal of the Organization Man, the conformists, and according to Lacan, the Small Others under the power of the rules of the Big Other.

In the next section, what is investigated in Table 1 is the presence of the Orders in the 77 chosen scenes and so the table contains a column for each of the orders and an extra one for Jouissance. Links between the orders are discovered in such a manner. Table 1 is the author's own responses and interpretation of the which orders were evident in the scene. The table is the discussion medium of this research and the findings of this research are displayed after the table. The frequency of the Orders in Playtime according to the author is displayed afterwards in Table 2 and the matching responses between the 4 participants is shown in Table 3.

Table 1: Modern Architecture Portrayed and Lacan's Three Orders

#	Image of the Scene/Time Sequence/Textual Evidence	Jouissance	Real	Imaginary	Symbolic
1.	 <p>3:00/Building exterior design, grey atmosphere</p>  <p>6:25/Open layout, verbal exchanges, character interactions, anticipation, grey atmosphere</p>	I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
		T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
		E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
		T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
		S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

2.



7:49/Symbolic physical gestures and visual cues, how characters navigate or interact with the architectural space, escalators, noting the changes in mood or atmosphere that result from the interaction between individuals and the built environment, excitement and joy

I.P.	E.C.	I.R.	L.C.C.
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
T.A.	D.S.O.	V.S.	S.S.P.D.
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
E.D.M.	E.B.R.C.	I.D.F.	S.O.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
T.B.	U.A.	S.R.	R.M.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
S.A.S.	I.E.	Escapism	R.T.
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

3.



12:23/ Reference to specific buildings, structures, or design features within the scene, repetition of the same unit of building, usage of color (grey monochrome)

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

4.



10:56/Emotional expressions, massive identical car parking, astonishment, symbolic visual cues or motifs that convey meaning within the scene, Noting the changes in mood or atmosphere that result from the interaction between individuals and the built environment.

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input type="checkbox"/>

5.



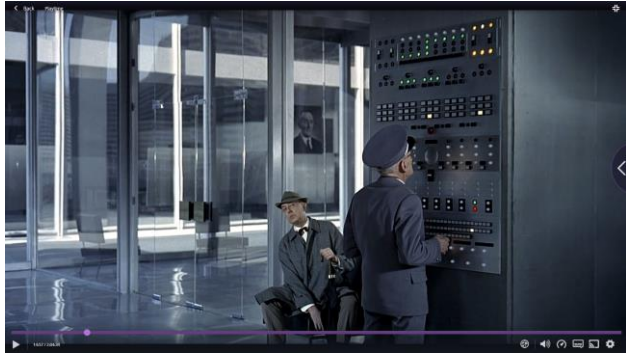
13:18/ specific design features within the scene (transparency of the glass, playfulness from the director) Exploring how characters navigate or interact with the architectural space.

Describing the physical gestures, movements, or postures that illustrate the impact of the built environment on their behavior.

Analyzing the dynamics of social interaction within the scene, reflecting the influence of the built environment on human relationships.

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

6.



14:57/ design features within the scene, presence of architectural details like glass doors and automated operators, exchanges that highlight power dynamics or institutional authority, Describing symbolic visual cues or motifs that convey meaning within the scene, exploring how characters navigate or interact with the architectural space, Describing the emotional expressions or reactions of characters within the scene, confusion is one evident element in this scene

I.P.	E.C.	I.R.	L.C.C.
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T.A.	D.S.O.	V.S.	S.S.P.D.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
E.D.M.	E.B.R.C.	I.D.F.	S.O.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T.B.	U.A.	S.R.	R.M.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
S.A.S.	I.E.	Escapism	R.T.
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7.



16:08/ Reference to specific design features, exaggerated long corridor, monochrome grey color scene, identifying verbal exchanges that highlight power dynamics or institutional authority, exploring how characters navigate or interact with the architectural space, anticipation is a distinctive element in the scene to highlight the ridiculousness of the long corridor

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

8.



16:35/Identifying verbal exchanges that highlight power dynamics or institutional authority, describing symbolic visual cues or motifs that convey meaning within the scene, describing the physical gestures, movements, or postures that illustrate the impact of the built environment on their behavior, analyzing the dynamics of social interaction within the scene, reflecting the influence of the built environment on human relationships, describing the emotional expressions or reactions of characters within the scene, noting the changes in mood or atmosphere that result from the interaction between individuals and the built environment.

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input checked="" type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

9.



16:35/Specific design features within the scene, glass, “modern” fabric chairs, symbolic visual cues or motifs that convey meaning within the scene, visual contrasts that represent certain concepts, presence of objects or symbols that hold significance in relation to the built environment or the human psyche, exploring how characters navigate or interact with the architectural space, postures that illustrate the impact of the built environment on their behavior, changes in mood or atmosphere that result from the interaction between individuals and the built environment, affective qualities of the scene, such as tension, excitement, discomfort, or joy

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input checked="" type="checkbox"/>

10



17:19/symbolic visual cues or motifs that convey meaning within the scene, visual contrasts that represent certain concepts, presence of objects or symbols that hold significance in relation to the built environment or the human psyche, exploring how characters navigate or interact with the architectural space, postures that illustrate the impact of the built environment on their behavior, changes in mood or atmosphere that result from the interaction between individuals and the built environment, affective qualities of the scene, such as tension, excitement, discomfort, or joy

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input checked="" type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

11



17:54/symbolic visual cues or motifs that convey meaning within the scene, visual contrasts that represent certain concepts, presence of objects or symbols that hold significance in relation to the built environment or the human psyche, exploring how characters navigate or interact with the architectural space, postures that illustrate the impact of the built environment on their behavior, changes in mood or atmosphere that result from the interaction between individuals and the built environment, affective qualities of the scene, such as tension, excitement, discomfort, or joy

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

12



19:07/symbolic visual cues or motifs that convey meaning within the scene, visual contrasts that represent certain concepts, exploring how characters navigate or interact with the architectural space, postures that illustrate the impact of the built environment on their behavior, changes in mood or atmosphere that result from the interaction between individuals and the built environment, affective qualities of the scene, such as tension and discomfort in this scene, use of color, lighting, or visual contrasts, grey monochrome color scheme

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input checked="" type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

13



19:17



19:29/ physical gestures, dynamics of social interaction within the scene

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input checked="" type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input checked="" type="checkbox"/>

14



20:38/ systematicness of busses along with the characters, glass design feature confuses Mr.Hulot as he thinks there is no wall, spatial arrangements, repetition, presence of objects or symbols that hold significance in relation to the built environment or the human psyche

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input checked="" type="checkbox"/>

15



21:27/ spatial arrangements, maze-like layout, material, exploring how characters navigate or interact with the architectural space, dynamics of social interaction within the scene, reflecting the influence of the built environment on human relationships, emotional expressions or reactions of characters within the scene

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

16



21:40/ presence of architectural details such as elevator that looks like a small room which confuses Mr.Hulot, exploring how characters navigate or interact with the architectural space

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

17



22:20/ emotional expressions or reactions of characters within the scene, exploring how characters navigate or interact with the architectural space,

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

18



23:05/ use of color, lighting, or visual contrasts to represent certain concepts, exploring how characters navigate or interact with the architectural space, changes in mood or atmosphere that result from the interaction between individuals and the built environment

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

19



23:20/ judgmental emotional expressions or reactions of characters within the scene, changes in mood or atmosphere that result from the interaction between individuals and the built environment, affective qualities of the scene, such as tension, spatial arrangements, visual contrasts to represent certain concepts

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input checked="" type="checkbox"/>
T.A. <input checked="" type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input checked="" type="checkbox"/>

20



23:45/ reference to design features within the scene, spatial arrangements, such as open layouts or intricate patterns, exploring how characters navigate or interact with the architectural space

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input checked="" type="checkbox"/>

21



23:52/ presence of objects or symbols that hold significance in relation to the built environment or the human psyche, emotional expressions or reactions of characters within the scene, affective qualities of the scene such as excitement or joy, reference to design features within the scene, spatial arrangements, such labyrinths

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

22



24:45/ Reference to specific, structures or design features within the scene, description of spatial arrangements, such as open layouts, labyrinthine corridors, or intricate patterns, characters' navigation or interact with the architectural space, the dynamics of social interaction within the scene, reflecting the influence of the built environment on human relationships

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

23



25:14/ reference to design features within the scene, spatial arrangements, such as open layouts or intricate patterns, exploring how characters navigate or interact with the architectural space

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

24



26:40/ Exploring how characters navigate or interact with the architectural space, symbolic visual cues or motifs that convey meaning within the scene (Mr. Hulot cannot find the man he is looking for because of the illusion and tricks of the reflective glass even though the man is next to him) presence of objects or symbols that hold significance in relation to the built environment or the human psyche, architectural details like glass windows and doors

I.P.

E.C.

I.R.

L.C.C.

T.A.

D.S.O.

V.S.

S.S.P.D.

E.D.M.

E.B.R.C.

I.D.F.

S.O.

T.B.

U.A.

S.R.

R.M.

S.A.S.

I.E.

Escapism

R.T.

25



26:41



26:49/ Exploring how characters navigate or interact with the architectural space, social dynamics

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

26



26:58/ Reference to specific buildings, structures, or design features within the scene,

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

27



28:18



29:20/ Exploring how characters navigate or interact with the architectural space, verbal exchanges that highlight power dynamics or institutional authority

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input checked="" type="checkbox"/>
T.A. <input checked="" type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input checked="" type="checkbox"/>

28



29:49/ presence of objects or symbols that hold significance in relation to the built environment or the human psyche, emotional expressions or reactions of characters within the scene, symbolic meaning of certain phrases or words related to the built environment

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input type="checkbox"/>

29



29:58/ Reference to specific buildings, structures, or design features within the scene, exploring how characters navigate or interact with the architectural space, dynamics of social interaction within the scene, reflecting the influence of the built environment on human relationships

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

30



30:09/ Exploring how characters navigate or interact with the architectural space, verbal exchanges that highlight power dynamics or institutional authority

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input checked="" type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input type="checkbox"/>

31



31:29/ changes in mood or atmosphere that result from the interaction between individuals and the built environment, affective qualities of the scene, such as joy, presence of objects or symbols that hold significance in relation to the built environment or the human psyche

I.P. <input checked="" type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input checked="" type="checkbox"/>

32



33:18/ presence of architectural details like glass doors that reflect the Eiffel tower, presence of objects or symbols that hold significance in relation to the built environment or the human psyche, Reference to specific buildings, structures, or design features within the scene

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input type="checkbox"/>

33



34:50/ Reference to specific structures and design features, symbolic visual cues or motifs that convey meaning within the scene, it is a direct insult to classical styles as they created a garbage bin shaped like a Greek column, changes in mood or atmosphere that result from the interaction between individuals and the built environment

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

34



35:12/Physical gestures, movements, or postures that illustrate the impact of the built environment on their behavior, presence of objects or symbols that hold significance, as open layout

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

35



40:56/ Use of color, lighting, or visual contrasts to represent certain concepts, dynamics of social interaction within the scene, changes in mood or atmosphere that result from the interaction between individuals and the built environment, affective qualities of the scene, such as excitement

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

36



41:42/ dynamics of social interaction within the scene, verbal exchanges that highlight power dynamics or institutional authority (the woman assumes Mr.Hulot is staff because he is dressed different)

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

37



43:44



44:18/ spatial arrangements, dynamics of social interaction within the scene

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

38



45:04/ Repetition of identical cars, presence of objects or symbols that hold significance in relation to the built environment or the human psyche

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input checked="" type="checkbox"/>

39



45:34/ Reference to specific buildings, structures, or design features within the scene, presence of architectural details like glass windows and doors, emotional expressions or reactions of characters within the scene, affective qualities such as discomfort as the employee bumps into the glass door

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

40



46:07/ symbolic visual cues or motifs that convey meaning within the scene, lamp stand resembles the support in busses for people to grab on

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

41



47:07



47:17/ use of color, lighting, or visual contrasts to represent certain concepts

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

42



47:41/ Emotional expressions or reactions of characters within the scene as Barbara the tourist and Mr.Hulot coincidentally see each other through the bus windows they are in

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

43



48:03/ dynamics of social interaction within the scene, Mr.Hulot discovers he was grabbing onto the lamp stand the whole time instead of the bus handle

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input checked="" type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

44



47:55/ symbolic visual cues or motifs that convey meaning within the scene, the identity of the characters' demeanor

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input checked="" type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input checked="" type="checkbox"/>

45



51:05/ Description of spatial arrangements, private homes have no privacy and are designed just like a public building lobby, this highlights the sameness of design everywhere and the lack of space distinctiveness

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

46



52:12



52:54/ symbolic visual cues or motifs that convey meaning within the scene, humor inserted in this scene

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

47



57:39/ Reference to specific design features that do not pay attention to elder users and are difficult to understand but the conofrmists choose to enjoy such lifestyle

I.P.

E.C.

I.R.

L.C.C.

T.A.

D.S.O.

V.S.

S.S.P.D.

E.D.M.

E.B.R.C.

I.D.F.

S.O.

T.B.

U.A.

S.R.

R.M.

S.A.S.

I.E.

Escapism

R.T.

48



58:25/Use of color, lighting, or visual contrasts to represent certain concepts, representing the gloominess of Modern Architecture, Reference to specific buildings, structures, or design features within the scene

I.P.	E.C.	I.R.	L.C.C.
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T.A.	D.S.O.	V.S.	S.S.P.D.
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
E.D.M.	E.B.R.C.	I.D.F.	S.O.
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
T.B.	U.A.	S.R.	R.M.
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
S.A.S.	I.E.	Escapism	R.T.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

49



58:36/ symbolic visual cues or motifs that convey meaning within the scene, even the radio is shaped like Modern High-Rise buildings

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

50



58:55/ Dynamics of social interaction within the scene, reflecting the influence of the built environment on human relationships/ Arc De Triumph is reflected onto the glass

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

51



1:02:23/ Use of color, lighting, or visual contrasts to represent certain concepts, exploring how characters navigate or interact with the architectural space, identifying verbal exchanges that highlight power dynamics or institutional authority

I.P.

E.C.

I.R.

L.C.C.

T.A.

D.S.O.

V.S.

S.S.P.D.

E.D.M.

E.B.R.C.

I.D.F.

S.O.

T.B.

U.A.

S.R.

R.M.

S.A.S.

I.E.

Escapism

R.T.

52



1:04:10/ Presence of objects or symbols that hold significance in relation to the built environment or the human psyche, verbal exchanges that highlight power dynamics or institutional authority

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input checked="" type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

53



1:01:12/ Symbolic visual cues or motifs that convey meaning within the scene, they seem as though they are performing some act when they are actually just installing yet another piece of glass, presence of architectural details like windows

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input type="checkbox"/>

54



1:04:46/ Verbal exchanges that highlight power dynamics or institutional authority, physical gestures, the emotional expressions or reactions of characters within the scene are rush and hurry

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input checked="" type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

55



1:06:51/ Presence of architectural details like dance-floor tile not properly fixed, changes in mood or atmosphere that result from the interaction between individuals and the built environment, spatial arrangements

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input checked="" type="checkbox"/>
T.A. <input checked="" type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

56



1:08:53/ Dynamics of interaction with the built environment, paint is still not dry even though it is the restaurant's opening

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

57



1:10:42/ Symbolic visual cues or motifs that convey meaning within the scene, image mattered the most, specific design feature, the mirror inside the restaurant kitchen

I.P.

E.C.

I.R.

L.C.C.

T.A.

D.S.O.

V.S.

S.S.P.D.

E.D.M.

E.B.R.C.

I.D.F.

S.O.

T.B.

U.A.

S.R.

R.M.

S.A.S.

I.E.

Escapism

R.T.

58



1:12:23/ physical gestures, movements, or postures that illustrate the impact of the built environment on their behavior, dynamics of social interaction within the scene, reflecting the influence of the built environment on human relationships, changes in mood or atmosphere that result from the interaction between individuals and the built environment

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input checked="" type="checkbox"/>

59



I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input checked="" type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input checked="" type="checkbox"/>

60



1:22:24/ Dynamics of social interaction within the scene, reflecting the influence of the built environment on human relationships, use of color, lighting, or visual contrasts to represent certain concepts, the green light reflecting from the pharmacy sign makes the food look unappealing

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

61



1:23:22/ Visual exchanges that highlight power dynamics or institutional authority, physical gestures, discrimination that does not allow people of color to enter such a space

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input checked="" type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input checked="" type="checkbox"/>

62



1:25:23/ Exploring how characters navigate or interact with the architectural space, physical gestures, movements, or postures that illustrate the impact of the built environment on their behavior, dynamics of social interaction within the scene, reflecting the influence of the built environment on human relationships, emotional expressions or reactions of characters within the scene, changes in mood or atmosphere that result from the interaction between individuals and the built environment

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input checked="" type="checkbox"/>

63



1:27:14/ Analyzing the dynamics of social interaction within the scene, reflecting the influence of the built environment on human relationship, glass door, exploring how characters navigate or interact with the architectural space, analyzing the affective qualities of the scene, such as tension

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input checked="" type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

64



1:27:21/ Symbolic visual cues or motifs that convey meaning within the scene, noting the presence of objects or symbols that hold significance, doorknob only represents the door without the glass

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input checked="" type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input checked="" type="checkbox"/>

65



1:35:23/ built environment shatters



1:35:46/ Exploring how characters navigate or interact with the architectural space, affective qualities of the scene, joy

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input checked="" type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input type="checkbox"/>

66



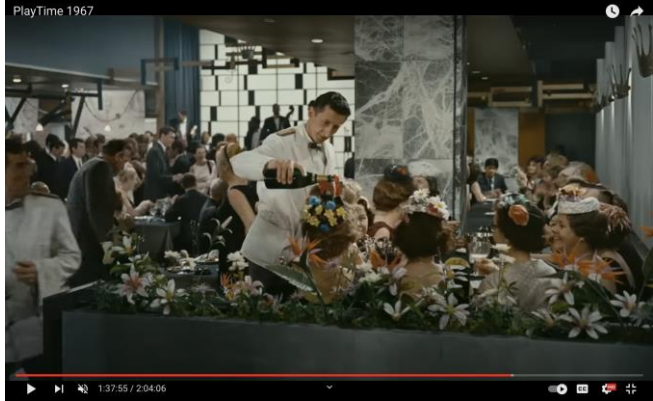
1:36:22/



1:36:55/ Noting the changes in mood or atmosphere that result from the interaction between individuals and the built environment

I.P. <input checked="" type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input type="checkbox"/>

67



1:37:55/ symbolic visual cues or motifs that convey meaning within the scene, it looks like he is watering a flower when he is just pouring more drinks

I.P. <input checked="" type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input type="checkbox"/>

68



1:39:25



1:42:29/ emotional expressions or reactions of characters within the scene, a new social order forms to ensure joy continues

I.P. <input checked="" type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input type="checkbox"/>

69



1:43:58/ an intoxicated man follows the sign which leads him back into the party, exploring how characters navigate or interact with the architectural space, presence of objects or symbols that hold significance

I.P. <input checked="" type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input checked="" type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S <input checked="" type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input checked="" type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input type="checkbox"/>

70



1:40:55/ emotional expressions or reactions of characters within the scene, affective qualities of the scene, such as tension, excitement, discomfort, or joy

I.P. <input checked="" type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input checked="" type="checkbox"/>

71



1:42:20



1:45:56/ affective qualities of the scene, such as tension, excitement, discomfort, or joy

I.P. <input checked="" type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input checked="" type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input checked="" type="checkbox"/>

72



1:46:21/ Exploring how characters navigate or interact with the architectural space, intoxicated customers have reached the restaurant kitchen

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input checked="" type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input checked="" type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input type="checkbox"/>

73



1:47:10/ Affective qualities of the scene, such as excitement or joy

I.P. <input checked="" type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

74



1:48:21



1:50:48/ Emotional expressions or reactions of characters within the characters

I.P. <input checked="" type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input checked="" type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input checked="" type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input type="checkbox"/>

75



1:51:34/ Noting the changes in mood or atmosphere that result from the interaction between individuals and the built environment, exchanges that highlight power dynamics, dynamics of social interaction within the scene

I.P. <input type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

76



1:52:57/ Noting the changes in mood or atmosphere that result from the interaction between individuals and the built environment

I.P. <input checked="" type="checkbox"/>	E.C. <input checked="" type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input checked="" type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input type="checkbox"/>	S.S.P.D. <input type="checkbox"/>
E.D.M. <input checked="" type="checkbox"/>	E.B.R.C. <input checked="" type="checkbox"/>	I.D.F. <input checked="" type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input checked="" type="checkbox"/>	U.A. <input checked="" type="checkbox"/>	S.R. <input type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input checked="" type="checkbox"/>	R.T. <input type="checkbox"/>

77



2:02:22/ Analyzing the use of color, lighting, or visual contrasts to represent certain concepts

I.P. <input type="checkbox"/>	E.C. <input type="checkbox"/>	I.R. <input type="checkbox"/>	L.C.C. <input type="checkbox"/>
T.A. <input type="checkbox"/>	D.S.O. <input checked="" type="checkbox"/>	V.S. <input checked="" type="checkbox"/>	S.S.P.D. <input checked="" type="checkbox"/>
E.D.M. <input type="checkbox"/>	E.B.R.C. <input type="checkbox"/>	I.D.F. <input type="checkbox"/>	S.O. <input type="checkbox"/>
T.B. <input type="checkbox"/>	U.A. <input type="checkbox"/>	S.R. <input checked="" type="checkbox"/>	R.M. <input type="checkbox"/>
S.A.S. <input checked="" type="checkbox"/>	I.E. <input type="checkbox"/>	Escapism <input type="checkbox"/>	R.T. <input type="checkbox"/>

Table 2: Frequency of Lacan's Orders in Playtime

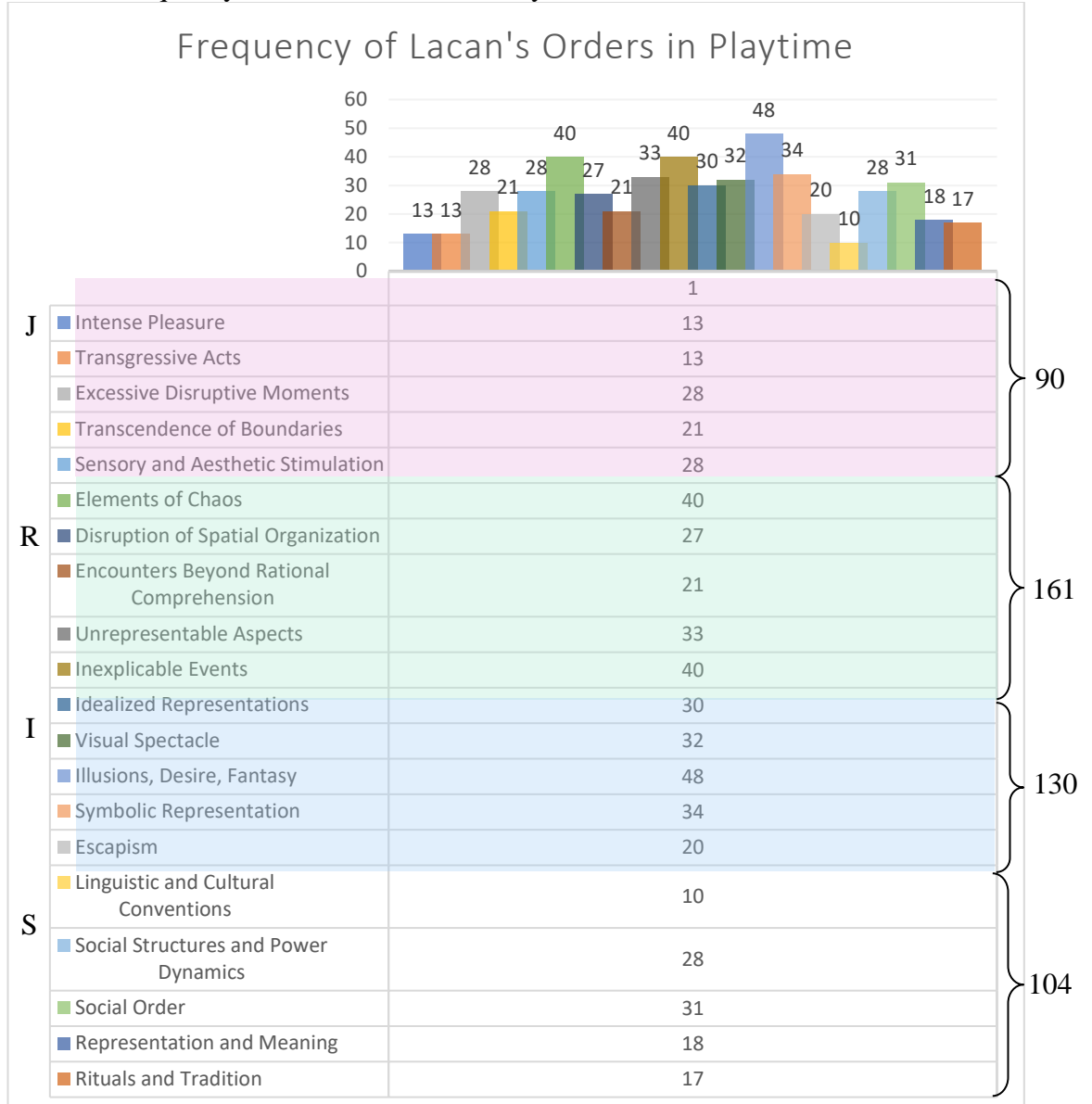


Table 2 displays the selected criteria of the Orders that were chosen by the author. According to the clustered column chart that shows the frequency of Lacan's Orders in Playtime, Illusion, Desire, Fantasy (from the Imaginary Order) was the most frequent, this approves the theory that Modernism created an illusory world that drifts people away from their actual human needs. They are driven by objet petit a; there is a constant unquenched thirst for obtaining a metaphorical or even literal object. Elements of Chaos (from the Real Order) and Inexplicable Events (from the Real

Order as well) ranked second most frequent in the film. This translates to the characters living in illusion and in a fantasy world where there is constant chaos and inexplicable events constantly occurring, which disorients the characters alienating them from their true essence.

Strong links were found between EC and IE as they co-occur in many counts and SAS and SO co-occurred a relatively higher number of times Moderate links were discovered between IDF and VS as well as between SSPD and SR. Weak links were detected between EBRC and LCC and also between RT and IP.

Table 3: Matching Responses and Percentages Between the 4 Participants

Matching Responses out of 5					Matching Responses % in the Orders														
#	J	R	I	S	#	J	R	I	S										
1			2		1			40%		38	1		3	2	38	20%		60%	40%
2	1	1	1	2	2	20%	20%	20%	40%	39	1	3			39	20%	60%		
3			1		3			20%		40	1	1	1		40	20%	20%	20%	
4	1		1	2	4	20%		20%	40%	41	1		3		41	20%		60%	
5	1	3	1		5	20%	60%	20%		42				1	42				20%
6		3	2		6		60%	40%		43	1		1		43	20%		20%	
7		1	1	1	7		20%	20%	20%	44	1		3	3	44	20%		60%	60%
8	2	1		3	8	40%	20%		60%	45			2		45				40%
9	1		2	3	9	20%		40%	60%	46	2	1	1	1	46	40%	20%	20%	20%
10			2	2	10			40%	40%	47		2			47		40%		
11	1				11	20%				48	1		3	2	48	20%		60%	40%
12	2		2	2	12	40%		40%	40%	49	1		4		49	20%		80%	
13			2	2	13			40%	40%	50	1	1	1		50	20%	20%	20%	
14		1	1		14		20%	20%		51			1	1	51			20%	20%
15		1			15		20%			52			1	1	52			20%	20%
16		1			16		20%			53	2	1	1	1	53	40%	20%	20%	20%
17		3			17		60%			54		2		3	54		40%		60%
18	2	1			18	40%	20%			55		1	1	1	55		20%	20%	20%
19	2		1	2	19	40%		20%	40%	56		2		1	56		40%		20%
20	1	1	2	3	20	20%	20%	40%	60%	57		1	3		57		20%	60%	
21		1		1	21		20%		20%	58	1			2	58	20%			40%
22		2			22		40%			59			1	2	59			20%	40%
23	1		1	2	23	20%		20%	40%	60	1	1			60	20%	20%		
24		2			24		40%			61	2	2		2	61	40%	40%		40%
25	1	2	1	1	25	20%	40%	20%	20%	62	2			1	62	40%			20%
26		2		1	26		40%		20%	63	3	3			63	60%	60%		
27	2	3	1	1	27	40%	60%	20%	20%	64		1	1	1	64		20%	20%	20%
28		2		1	28		40%		20%	65	3	3	1	1	65	60%	60%	20%	20%
29	1		2	1	29	20%		40%	20%	66	2	3	1		66	40%	60%	20%	
30	2	1			30	40%	20%			67	2	3	1		67	40%	60%	20%	
31		1	1	1	31		20%	20%	20%	68	2	2	3	1	68	40%	40%	60%	20%
32	1	1	2	1	32	20%	20%	40%	20%	69	1	2	2		69	20%	40%	40%	
33	1		3		33	20%		60%		70	2	1	2	1	70	40%	20%	40%	20%
34		1			34		20%			71	4	1		1	71	80%	20%		20%
35	1	1			35	20%	20%			72		3			72		60%		
36		2	1	1	36		40%	20%	20%	73	1				73	20%			
37		1	2		37		20%	40%		74	2	2		1	74	40%	40%		20%
										75		1	1	3	75		20%	20%	60%
										76	1	3	1		76	20%	60%	20%	
										77	1	2	2		77	20%	40%	40%	
										67	87	80	66		####	####	####	####	

Table 3 is divided into two different ways of registering information, that is depending on the readers' preference, either number of responses out of 5 or just the percentages. To elaborate, if "1" is registered, that entails that only 1 out of the 5 criteria was matched by at least 2 of the participants. 1 out of 5 is 20%, 2 out of 5 is 40%, 3 out of 5 is 60%, 4 out of 5 is 80%, and clearly 5 out of 5 is 100%. This table

helps in understanding which of the scenes were the Orders agreed on by the majority. The darker the color, the higher the number is. Moreover, the blue represents the scene number.

4.3.1 Jouissance & The Real Order

Jouissance is rooted in the Real and is the only recognizable substance of psychoanalysis (Daly, 2014), hence, they are grouped together due to their relationship. According to Table 3, the matched responses summed for Jouissance individually was 67 (22.33%) and the Real Order 87 (29%). Since the two are related, they sum up to 51.33% combined. This is the result of cross-checking the 4 different inputs of the 4 participants (including the author). The Real Order had the highest percentage followed by the Imaginary Order (26.67%). The Real Order and Jouissance increased as responses specifically in the second half of the film, which is the restaurant scene. Scene 71 had the highest match (4/5) in Jouissance, which is the scene where the built environment shatters and the party becomes brighter.

The restaurant scene, which occupies the second half of the film, demonstrates how the masks of Small Others from all different social classes begin to gradually vanish as they come in contact with Jouissance. To elaborate: Mr. Hulot tags along with a friend of his to a grand opening of a restaurant, yet ironically, the restaurant seems unprepared to open as many last (or even middle) touches are not finished. The paint is not completely dry, the lights are not working, the dance floor is falling apart, etc. The kitchen and bar have many errors in their construction and the floor plan was very poorly designed as the waiters and the guests (customers) constantly clash together and bump into each other; the circulation is very poor and very not well-thought through. The chairs are made of some metal that literally imprints on the backs of the

guests. If modernism was all about functionality and efficiency, then even those who are modernist designers failed to do their job due to the inconvenience of the pattern of the chair imprinting on the back of a customer. This highlights the wrong direction and misunderstanding of what the modern movement was meant to be.

The restaurant gradually becomes louder and noisier as more guests attend this grand opening and there is a live music performance to entertain the guests and give them a “finer” dining experience. However, the commotion becomes louder as the guests get up to dance; the more intoxicated they are, the more *Jouissance* or *play* there was. The drunker they become, the more they rid themselves of the unspoken rules of behavior and the upper social class mask they have burdened themselves with. The Symbolic Order seems to be less considered (from a spectator’s point of view) especially when Hulot accidentally takes down decorations attached to the ceiling. As soon as this event happens, the more chaotic and fun the guests become and the more intense the celebration becomes

Hilliker (2002) discusses this post-disaster scene more:

As is typical of Tati, when the socially constructed physical world begins to come apart and look less omnipotent and more malleable, the boundaries between human beings also begin to waver. People who would not ordinarily interact talk and mix freely with one another, as the lines between social classes, as well as between work and play, blur and temporarily disappear. Amid shattered glass and crumbling walls, the space dedicated to consumerism and class exclusion takes on a utopian glow of equality and spontaneity in shared pleasure, a metamorphosis echoed in the film's color palette, which has slowly and subtly expanded into brighter and sharper hues... (p.325)

One can argue that the grayness of the scenes in the film is the presence of the Symbolic Order; when the color scheme becomes brighter and more vivid, *Jouissance* is present instead, which is closer to the Real.



Figure 9: The Rigidity of the Atmosphere and the Systemization of Seating (1:05:29)



Figure 10: Pure Jouissance in the Chaos of the Conformists Intoxication (1:33:57)

4.3.2 The Imaginary Order

The Imaginary Order, as mentioned before, ranked the second highest in responses in Playtime (Table 3) according to the matched responses. Scene 49 specifically (Table 1) had the highest match (4.5) from the other 76 scenes. The conformity is applied even to objects through uniformity. Lacan ([1977] 2008, p.153) states that: “in art we are given what we seek: a mirror through which we may see ourselves in the form

of a more glorified other...’” Conformity is a result of attempting to quench the thirst of the ego. Hoffman (1982, p.vii) in his research *Ego Identity Status and Conformity* affirms that “...the conformity measures supported the main hypothesis that those in the less mature ego identity statuses (Diffusion and Foreclosure) would demonstrate the most conformity behavior.” That means there is a direct link between the ego that is insatiable and it resulting in conformity. This acknowledges that the higher a subject’s rate of conforming, the less mature the ego identity is. This is evidence to justify the weak-mindedness and lack of individualism of modern society. Chion (2003) analyzes *Playtime* and puts a checkmark on the availability of conformism in the film, he states that as progress leads to globalization, the city and its residents gradually lose their uniqueness and individuality. They conform and adjust to the latest trends and technologies, sacrificing their authenticity for the sake of mass production.

Tati highlights the intensity of the conformity through the massive number of conformists or masses of people that are constantly clashing and mindlessly interacting with one another and carrying on the same exact activity in the same exact sequence of events. Since ego is evident in the conformist image, Lacan’s Imaginary Order can enter the conversation as to why in the first place this ego is eternally unsatisfied.

As explained previously, the Imaginary Order is the order related to the Ego or the Ideal-I. For the sake of the argument, moving forward, the masses of people shown in *Playtime* will be referred to as the conformists (due to them being conformists). Everybody wanted to do what everybody else was doing to feed the insatiable lack that consumes each of the conformists, mainly due to the struggle of the ego with the specular image.

Modern Architecture glorified the corporation and the Organization through its *only efficiency* policy, each space in Playtime carried only one activity; for instance, the waiting room in Playtime is literally a segregated waiting room with a few leather chairs and entirely nothing else. This became the standard and this stated the unspoken rules that imply that one must behave as the room decides for one. Each conformist was sold the idea of the glory of this modernism due to the belief that they are climbing up the social class or the Imaginary construct of a career ladder. Glass, steel, and concrete composing a small unit for living became the new standard for living even though the financial aspect did not even contribute positively to make such a cube more appealing to purchase or rent.

In other words, these cubes, which are called apartments, were expensive, small, and lacked any identity, However, the Ideal-I or ideal ego must be fed because: how come these people get to live in a nicer (only considered so as the vast majority of the upper class found such cubes appealing) place? So, the conformists would take loans from banks just to be able to falsely afford the same living standard as the rest.

Siegert & Peters (2012, p.20) state: “the Imaginary, which is usually assigned to the “inside” of the subject, becomes projected onto the outside, showing up in or blending with the real.”

4.3.3 The Symbolic Order

In Table 3, the Symbolic Order was one point away from Jouissance, the Symbolic being 66 matched responses, meaning 22% of the total responses displayed the Symbolic Order in Playtime. Siegert & Peters (2012) in their article *Doors: On the Materiality of the Symbolic* state that:

The distinction of inside and outside is a distinction, as psychoanalysis from Sigmund Freud to Lacan teaches, at the very base of the constitution of reality. The existential judgment that tests reality, generating assessments such as “this object is real, this object exists,” functions in relation to a complementary negative judgment: “This is not my dream or my hallucination.”⁵⁸ If the Symbolic Order (the law) is rejected, as is the case in psychosis, so-called reality takes on hallucinatory features. (p.20)

An entire argument on the belonging of an architectural element, as simple as a door, to the Symbolic Order stresses Tati’s perception of the abundance of glass doors in Modern Architecture. Lacan (1991), in his deep analysis of the meaning of a door and what it resembles in relation to his three orders, said:

In its nature, the door belongs to the Symbolic Order, and it opens up either on to the real, or the Imaginary, we don’t know quite which, but it is either one or the other. There is an asymmetry between the opening and the closing - if the opening of the door controls access, when closed, it closes the circuit. The door is a real symbol, the symbol par excellence, that symbol in which man’s passing, through the cross it sketches, intersecting access and closure, can always be recognized. (p.302)

Tataville’s glass doors abundance and almost rude transparency are but simply just signs of “opening” or “closing”, making them disposable or even unnecessary. Tati shows the viewers Monsieur Hulot mistakenly shatters a restaurant’s glass door, yet that does not prohibit the doorman from opening the illusion of a door. The doorman still carries the gesture of opening a door to welcome people, even though the door is no longer existent, just carrying the doorknob with his hand. The door no longer exists, yet the gesture still does as the doorman knows his duty has to remain untouched or undisrupted (the silent rule of the Symbolic Order). The availability or existence of the door becomes unimportant and insignificant. Moreover, the emphasis of the transparency is portrayed in a way where things appear in places that they are not really in due to the reflection of the countless glass panes dominating the space.

The Symbolic Order in Playtime can be easily perceived; one can easily argue that the entire film is displaying how the conformists behave through unspoken rules, under the Big Other. The Big Other or the Symbolic is the individual's acceptance of the rules and language of society. The conformists seem to be very content with the way things are and seem to be too enthusiastic to belong together. In the Symbolic Order, the conformists will be referred to as Small Other(s). The Big Other is what keeps every individual Small Other in check, the Big Other is the social dictation of language, communication and social rules, authority, and the superego. The Small Others' acceptance of the Name-Of-The-Father leads the Small Others to interact and deal with each other in civility. Modern Architecture's design (layout, transparency, and automation) serves as the Big Other. The Organization for the Organization Man is the Big Other, the Small Other being the Man.

As previously mentioned, Žižek (2006, p.8) compares the three orders to the game of chess, the Small Others are the pieces of the game and the way they are operating in such a corporate modern setting is the Symbolic Order, the Big Other. If Modern Architecture was the Big Other, which means it is the righteous factor that keeps the chess pieces, the Small Others, in check, then that would mean that Modern Architecture was the correct virtue. However, it (Modern Architecture) was by itself faulty with how it proceeded to develop though the intention was under enlightenment and giving importance to the self rather than the glorified church or king. The church and king are now disguised through the Organization.

There is only one source of resistance to this strong tide or magnet of conformity, which is Mr.Hulot who is not convinced with this make-belief type of world. Mr.Hulot

is our correctional lens that makes the viewer understand the fallacies of Modern Architecture.

Lacan has, for a long time, been associated with film analysis and had a foundational role in film studies (McGowan & Kunkle, 2004). Film theorists like Christian Metz and Laura Mulvey adopted Lacanian psychoanalysis as their beginning point for analyzing cinematic experience. However, this came with negative ramifications, and Lacanian theory within film birthed a debate. Lacanian theory was misunderstood in film theory; unnecessary significance was applied to the role of the mirror stage; McGowan & Kunkle (2004) explained: “This misplaced emphasis began with Christian Metz and Jean-Louis Baudry, who likened the cinematic experience to that of Lacan’s mirror stage, in which the subject believes itself to attain a mastery of the self and of the visual field that it does not actually have” (p.xiii).

Lacanian film theory encompasses several key elements that provide insights into the spectator's experience and the construction of subjectivity in cinema. These elements include:

1. The Mirror Stage: Lacan's concept of the mirror stage highlights the spectator's identification with the characters and projections on the screen. Through this identification, the spectator confronts their own desires and fantasies, experiencing a sense of unity and completion. The mirror stage reflects the fundamental human desire for recognition and the formation of a coherent sense of self.
2. The Gaze: Lacan emphasizes the role of the gaze in cinema. The camera serves as the primary gaze, directing the spectator's attention and influencing their perception.

The interplay between the active viewer and the passive object of the gaze creates a tension, embodying power dynamics and the desire for recognition. The gaze invites the spectator to engage in self-reflection and explore their own desires and subjective position.

3. Language and Symbolic Order: Language and symbolic systems play a significant role in Lacanian film theory. Language structures our perception and understanding of reality, and in film, it serves as a medium for conveying meaning and evoking unconscious responses. Symbols, images, and narratives presented in films communicate and explore unconscious desires and conflicts, shaping the cinematic experience.

4. Subjectivity and Desire: Lacanian film theory examines how cinema engages with the complexities of subjectivity and desire. Films often explore fragmented identities, unconscious desires, and the search for a stable sense of self. Through narratives, characters, and visual techniques, cinema provides a space for the spectator to navigate their own psychological landscape and grapple with the intricacies of human subjectivity.

These elements collectively contribute to Lacanian film theory, shedding light on the unconscious processes, power dynamics, and the formation of subjectivity in the cinematic experience.

According to Lacanian theory, the physical environment is both a material and a Symbolic realm. Building and space design can be viewed as a representation of Symbolic Order, reflecting and developing our cultural values and beliefs. The

structure and architecture of a city, for example, might reflect its social and economic hierarchies, maintaining or challenging existing power dynamics; hence, through architecture a certain form of a systemization or unspoken dictated rules is created (McGowan, 2012).

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