

Architectural Spaces in Slow-Step Movies Based on Jacques Lacan's Three Principal Orders a Case Study: Eternal Children

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Abstract: In this research, architectural spaces of movies with slow-step basis based on Lacan's Three Principal Orders are investigated (i.e. imaginary, symbolic and real). Lacan has considered these three orders as three ways of expression through human's reality speech and he assumed reality is as a combination of symbolic and imaginary orders. *Eternal Children*, a movie by Pooran Derakhshandeh, displays a slow-step teenager named Ali. The movie partially happens in a particular space of imagination, symbol and reality where architecture is its major basis. The research contains a descriptive- analytical method combined with quantitative (theory to sample) and qualitative (sample to theory) methods. It was concluded that, based on Lacan's real, imaginary and symbolic orders, Derakhshandeh has been successful in inner design of spaces related to slow-step children, but failed in designing the scene, perspective and sense of urban place.

Key words: Slow step • The three orders • Jacques Lacan • Dodes-Ka-Den • Eternal children • Architecture • Pooran Derakhshandeh

INTRODUCTION

In this research, architectural spaces of the movie "Eternal Children" based on Jacques Lacan's psychoanalysis were investigated. Jacques Lacan, a Freudism psychologist, is a great psychoanalyst who has created psychoanalytical links among different sciences like; medicine, psychoanalysis, philosophy, cinema, Gnosticism and ... since psychoanalytical critique is a deep functional one. A mentally retarded teenager named "Ali", whom we call slow- step, is displayed passing from tradition toward modernity [1]. Like an architect and a psychoanalyst, Derakhshandeh challenges the cinema. In this regard and also from psychoanalysis point of view, we should know more about primary ideas when we are making such movies. The patterns and methods have provided to transmit Ali's personality from traditional life to urban modernity in a very simple way; such results in accessibility of hidden points created as an unconscious sense in spectator's mind. With research methodology described in the following section referring

to *Eternal Children*, Lacan's interpretation of Ali's personality, other characters related to his society and architectural spaces existing in the movie. Also such criteria related to them are well analyzed. Spaces of this perfect conjoined collection made by Derakhshandeh have a direct relation with spiritual, psychological and unconscious points introduced by Lacan. *Eternal Children* directed by Pooran Derakhshandeh is a story of Negar Ghaemi and Iman Samari who are going to get married. A movie through which the director considers social and environmental problems of a child named 'Ali' with Down syndrome. Negar's parents assume a dark future for their daughter. Ali's mother, who is sick and her husband is dead, tells Iman and Negar that she has always loved Ali. The director, first, shows Iman and Negar's and then their family's problem behaving Ali. A musical instrument given to Ali by Negar as a gift makes their relationship stronger. Yet eventually due to Negar's father's insistence, Iman sends Ali to orphanage and the unsuitable conditions there make Ali run away. The city, society, streets and criminal people make problems like

meeting addicted and dealer man and woman. The woman helps Ali to run away. Ali has an accident in tunnel and is taken to a hospital. Iman regrets and begs God to forgive him [2].

The purpose of present work is to investigate and evaluate the concept of combined theoretical and practical cases of descriptive-analytical method on specific movie of eternal children.

Research Method: The complicated and multi-dimensional property of research makes a particular research method necessary; therefore an innovative research pattern is needed here. The method of this research is analytical-descriptive and a combination of qualitative (sample to theory) and quantitative (theory to sample) methods. Due to the interviews carried out with experts, phenomenology method is used in this research where Piers logical model is the basis.

In this logic, inference is carried out through analytic deduction i.e. component to whole and synthetic induction i.e. whole to component. At the beginning, research trend is from theory to case which is deductive and then from case to theory which is inductive; in the former, research method is quantitative and in latter it is qualitative. Figure 1 is the diagram of following the method, Piers logic continues sequentially from first theory to first case and so on: theory 1 reaches case 1 in the form of quantitative research method (deductive method) then from case 1 to theory 2 in the form of qualitative research method (inductive) and the research can continue in this pattern to infinity. Figure 2 shows the sequence of following theory to cases. In fact from theory 1 to case 1, then follow to theory 2 to case 2 and on.

Assessment Method: In order to know and assess specific method of analysis of real life of disabled people and success or failure is required. In this representation, the qualitative analysis of context of some of Iranian movies related to disability was examined. The common standards and indicators in qualitative assessments, regarding analysis of descriptive- relational context, similar and proportionate to the research structure in important realism were provided which can create representation concept in the following three major dimensions:

- General viewpoint of cinema about disability
- Portrayed feature of disability
- Characters appropriate for message transfer

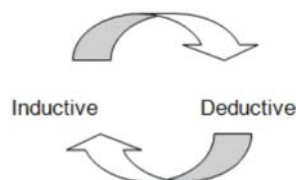


Fig. 1: Diagram of following the method

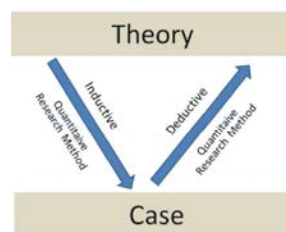


Fig. 2: Flow diagram of theory to cases

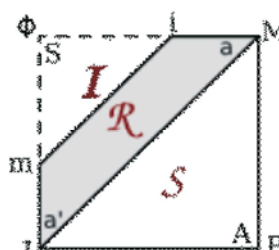


Fig. 3: Schematic illustration of Three Principal Orders

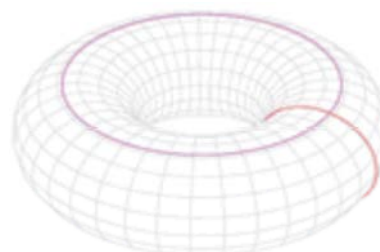


Fig. 4: Relation between individual and missing ideal

And each of these dimensions is classified into two items:

- Iranian cinema
- General perspective

We have tried to choose some outstanding significant movies of Iranian cinema to gain more logical analysis. In brief, these movies are included:

- Eternal Children by Pooran Derakhshandeh
- Soul-mate by Mehdi Fakhimzadeh
- Mother by Ali Hatami
- Time for horses' drunkenness by Bahman Ghobadi
- Chrysanthemums by Rasool Sadr Ameli

- M like Mother by Rasool Mollagholipoor
- God color by Majid Majidi
- Little bliss bird by Pooran Derakhshandeh
- Gilaneh by Rakhshan Bani Etemad
- When everyone was sleeping by Fereydoon Hassanpoor

Findings and Results from Assessment of Movies:

Generally speaking, among two dimensions of assessment and representation of the movies are discussed. In addition to the necessity of correspondence of expected indicators for inference and data analysis, considering slow-step factor was the main dimension of analysis. Therefore, we examined this dimension in each movie and we have chosen *Eternal Children* for the main issue of present paper.

Generalities: In this section, at first, Lacan's viewpoints are considered and then the movie and architectural spaces dominant in this movie are explained.

Jacques Lacan (1901-1981): French psychoanalyst, Lacan, has undoubtedly been the most disputable psychoanalyst after Sigmund Freud. Using Hegel's dialectic method and Ferdinand de Saussure's linguistics tried to rewrite Freud's opinions in such a way that psychoanalysis collaborates when analyzing all fields of human presence [3-5]. He leaves all the borders of his major i.e. psychoanalysis behind and combines psychoanalysis to politics, philosophy, literature, science, religion and almost all the other educational fields [5-10]. To reach what he has expected from psychoanalysis, he has formulated three principal orders including: the imaginary, the symbolic and the real order.

The Three Orders

The Imaginary: Imaginary order (I) displays an endless search for oneself. An order depreciated by Lacan. He has noted that modern era represents the highest point of human's imaginary order since he was busy with himself and capturing the world himself or by his created ones [8, 11].

The Symbolic: Symbolic order (S) includes all things we usually name reality, from language to law and all social structures. Symbolic order is a field where we stand as part of human society. Human is stuck in symbolic order even before birth. They belong to their special race, country, language, family and special social, economical and even gender groups. Sometimes, even before birth, a name is chosen for them [9, 10, 12].

The Real Order: Real Order (R) represents those parts of which are not recognizable. Actually, the real order is the world before language tears it into pieces i.e. it is something not willing to get symbolic, therefore it doesn't enter the language not to be known. Simply saying, HIV is a good example for this, some believe that it is retribution for homosexuals and requital for aberration from Christian life style, some consider it as a plan by CIA to decrease Africa's population and some other introduce it as a product of human intervention in nature. All these interpretations vary due to the silence of this illness. It means that HIV is an attack by Real Order and the efforts to symbolize and place it into language, will fail. They try to find a message in Real Order which does not exist, since Real Order is nonsense and vague and meaning exists just in Symbolic Order [13].

Discussions

Lacan's Conceptions in Movie: In theory of Mirror Stage of Living Creatures, Lacan presents cognitive nature from environment as an imitation from environment by animals. He explains children psychology and social theory as an imagery captured in an external image of a child who sees it in mirror. This inner paradox and homology with the other side is exposed to change and growth. Accepting outer image of itself and emotional inner self-conception by the child makes the child to do things it was unable to do it before [13, 14].

Derakhshandeh has noted: my job experience about relationship with disabled people goes back to 22 years ago when I made the movie "Relationship". He said that he has started with some researches. At first he has met some deaf children. He also mentioned that; now I review the past, whenever I feel tired or upset, I can feel calm and relax by stepping into their world. These children make relationship with people directly not waiting for an opportunity to start a relation. Based on that, they laugh fearlessly from bottom of their heart, they love people honestly and they react against others' dishonesty immediately. "Ali Ahmadifard" in *Eternal Children*, "Alireza Rezaiyan" in *Relationship* and "Atiyeh Maasoomi" in *Little Bliss Bird* had the same moral point in common. The common point of these children was their honesty. When directing these films, I received this honesty undoubtedly. But the interesting issue when making film with these people; is their relation with God? Do their opinion about people around them? Ali in *Eternal Children*, sometimes made me feel astonished, the way he made relation with God was wonderful, as if God was sitting in the frame of the window. He wouldn't talk to God about what he didn't have or ask Him to give him

something, he would only say “God” with his whole heart. There was no discretion, fear or benefit in his relation with God and this is actually the ability of these children. I believe in this ability and it made me use them for roles in these movies [2].

In this regard, cinema is much effective and it causes disable people to find their abilities and trust themselves. When God puts a disability in one of human’s body members, another part of his body finds an increased ability. I think we are disabled not these people! Of course, unfortunately because cinema is an industrial art and needs massive investment, sometimes worries of film making affects producers and directors. When I chose Ali Ahmadifard, till he appeared in front of camera, I was worried he might not be able to act in this role; but eventually with the patience and hard work of film making group, his own and his family’s effort, Ali could act in this role very well. It was a difficult role. He used to speak slowly but now he had to speak and answer fast. However, Ali was a sample and we thought that if we don’t support him as an actor, he won’t show his abilities. We wanted to experience and prove that cinema can cure. It can bring self- confidence and influence disabled people’s society.

Ali Ahmadifard could receive youngster’s award from international festival of Hamedan and he was top competitors between disabled people and other actors. When he went to receive his award, he started to talk and this was a victory for us. He has more abilities compared to us. Ali has received golden award in Dubai’s 100m running competition [2].

The title “Media for everyone”, chosen in this work should be considered and we should explain it as ‘people like Ali Ahmadifard should always attend in media in

order to show their real feature and abilities to society. Of course this feature forms when we have a correct knowledge about them, if we don’t know what abilities a child with Down syndrome has, we won’t be able to show these children’s feature correctly. Therefore, abilities may gain making care through cinema. In addition to welfare office, people, media, academic features and researchers are responsible for this and they should prepare a field for retarded people to grow. However, cinema is the only media which has produced more than 20 movies about disabled people during last three decades and it has been successful. We, as the directors of such movies, have never tried to separate these people from society and our aim has always been to introduce and educate about disabled people in a society. Of course, there are unfair conditions for showing such movies like; Eternal Children when sometimes an important social movie is shown just in two saloons and nobody is willing to support. While, Eternal Children gained 98% of audiences’ votes in festival and it received the award of audiences’ top movie, as well. In Tehran, 72% of Fajr festival’s spectators gave positive vote to it and it gained the third place, besides. Why no action is taken in universities and Education Office to show and introduce these movies! Table 1 briefly summarizes the comparative analysis of Ali, Iman and his wife.

Position of Lacan’s Ideas in the Movie: Derakhshandeh uses words familiar with the society and similar to reality and she gives identity to characters. She designs movie structure according to Iranian technology, tradition, modernity, language and a very precise psychoanalysis of speech and language based on the tune of Eternal Children.








Table 1: Comparative analysis of Ali, Iman and his wife

Position	Ali Samari	Negar Ghaemi & Iman Samari
Role	Down Syndrome	A couple getting married
Position in movie	Explaining the issues happening for Down syndrome	Explaining the problems of families and marriage
Derakhshandeh’s opinion	Duan syndrome should be accepted by society and those like Ali should be helped to grow	They are not heroes, they are representatives and have problems
Religion	Direct relation with God	They remember God beyond their minds and recall Him in sorrow
Film’s analysis	An opportunity for slow-steps	Manner of intimacy with Ali
Lacan’s psychoanalysis	Evident, symbolic and apparent dimension of personality	They have a feature made of social symbols
Role in society	Position of Down syndrome, retarded, orphan, mad and dangerous, people similar to each other, criminal, naive, in society	Successful people with social standards, educated, student, good economic situation
Inner personality	Kind, emotional	They love each other, love Ali
society	Thoughts dominant in him from his family, being free in society ruins Ali’s talents	Takes the role of breaking wrong or shallow thoughts

Table 2: Lacan's ideas, architectural space of Eternal Children

Real	Imaginary	Symbolic
Ali's hidden personality is what Derakhshandeh presents	The evident dimension of personality which is apparent to all and makes imagination and fantasy. It's a shallow knowledge, an exaggerated image of the person based on his dreams	Movie characters, meaningful, thing which is usually real
Kind	Daun Syndrome, brother in law, brother, frightening	Ali
In-love, kind	Brother	Iman Samari
Searching for truth	Ali's wife in future, girl	Negar Ghaemi
Motherly kind	Sick mother	Mrs. Samari
Serious and thoughtful	father worried about daughter	Mr. Ghaemi
Worried about daughter	Wife	Mrs. Ghaemi
Complains about life	Criminal, emotional	Dealer woman
Criminal	Criminal, addicted, dealer	Addicted man

Table 3: position of Lacan's Three Principal Orders (imaginary, symbolic, real) in movies

The actor	Plot	Architectural space	Symbolic order	Imaginary order	Real order	Concept of architectural space
Ali	Drawing, music & cinema	 	Ali's drawings, interest in music and staying in his room, flourishing mental symbols	Real personality in family and growing talents	Expressing feelings by Ali	
	Games Police games Car games Fun park	 	Ali's interests Driver police	Lovine everyone	Education through competence	Making work structures or social skills inside family
Family			Love Ali	Staying with family	An obstacle for Iman and Negar relationship	Family, a safe place for educating skills
Society		 	An opportunity for criminals	A source of income, naive, misused	Humanity Use of law	City, street and alley should be designed for them too

Those who have to do unexpected tasks in order to stand modern life conditions, fall into an image which results in self- alienation, actually strange and out of themselves [8]. Modern world identifies these elements. This outer element is the evident personality displayed in the movie and presents Ali as retarded and barrier, Iman

as an in-love one condemned by unwilling conditions of outer elements' effects which influence his inside life.

Position of Lacan's Ideas in "Eternal Children: In this movie, Derakhshandeh used the contrast between Ali as a Down syndrome with society and family understandable

to the concept of conscious and unconscious and truth-like realities in the world and tries to grant an identity to the society from Down syndrome's viewpoint. Movie structure is designed based on Iranian society, tradition, language and culture.

Those who make a hard life for slow-steps in order to live their lives, trap these people in crimes and life difficulties. These are images resulting to self-alienation strange for and out of them [9]. This outer element is the evident personality displayed in the movie and presents Ali as a retarded mad person, Iman as one who decides for Ali and the effect of outer elements, which are real in the world, as love. At the end of the movie, Iman regrets and begs God for help. The analysis of social issues of Down syndrome children is the viewpoint dominant in the whole movie. Table 2 demonstrates Lacan's ideas for architectural space such real, imaginary and symbolic criteria selected movie known as *Eternal Children*. Also Table 3 summarized all movies for primary analyzed and evaluated for specific conceptual architectural spaces.

Primary Perspective of Conclusion: Cinema became an element which revitalized the project of Ali's growth and ingenuity and he could find his position among other people in a small society. When acting beside other actors, he is a source of joke and energy and through positive energy he gives to his colleagues, he makes them not feel much tired.

CONCLUSION

This research presents analysis of architectural spaces of *Eternal Children*, directed by Pooran Derakhshandeh, based on three principal orders of Lacan i.e. imaginary, symbolic and real. During the research which is based on the model provided, Lacan's recognition of Ali's personality and other people related to his society and the architectural space existing in the movie formed in relation to them, it was concluded that spaces made by Derakhshandeh from a thorough and consolidated collection contain a direct relation with emotional, psychological and unconscious dimensions presented by Lacan. In this society, in a modern society, a slow-step person named Ali is the main part of problems. Here, with a deep view, the inner architectural space displays imaginary, unreal and mental spaces created in unconsciousness of people. This viewpoint is much similar to Lacan's theories which provide imaginary and mirror-stage, real and symbolic orders during primary phase of his thoughts. The research concluded that

Derakhshandeh tries to design a movie based on Lacan's real, imaginary and symbolic orders and she has been influenced by his ideas when designing the scenes and inner architecture. In spaces related to Ali, she was successful considering inner architecture but not so making a sense of urban place, landscape and particular spaces except for parts related to imaginary order which is artificial somehow.

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