

ACTIVITIES AND USES OVER BUILDINGS, THE INFINITE HAPPINESS BY ILA BÊKA AND LOUISE LEMOINE

Özlem Demirkan¹

ABSTRACT

While architecture offers spaces to produce cinema in, cinema simultaneously makes the existence of these spaces visible, using them as a material. Concurrently, space becomes the subject of cinema, too. Documentary films about architecture, illustrate this point clearly and show synchronicity with the space. The Infinite Happiness- which is a part of the Living Architecture series directed by Ila Bêka and Louise Lemoine, is one of the documentaries that illustrate this association. The subject of the documentary is the "8 House", a building designed by Bjarke Ingels, and it is described from the user's point of view in Infinite Happiness. This article aims to analyze the documentary through architectural elements, activities and uses in everyday life. It seeks for the codes between the conceived space that occur in the mind of the architect and everyday life space from users' points of view rather than precise results. The documentary film was fragmented into specific time periods. These specific time periods are analyzed in terms of activity, discourse (manifesto) and physical space. Tensions arising between the formal language of the space and use of space have been noted. Causes and consequences of inconsistencies are discussed. In this context, Bjarke Ingel's architecture produces differences that include radical changes over tradition and space. On the other hand, Ila Bêka and Louise Lemoine exhibit the radical changes produced by Bjarke Ingel with critical cinematographic methods. They focus on people and uses, disrupts the integrity, structure, function of architecture's ideal representation, and redefines it as a part of everyday life.

Keywords: Architecture, Cinema, Documentary films, The Infinite Happiness

Introduction

The intersections/combinations of architecture and cinema diversify the art and reproduce constructions repeatedly. Intersections and combinations are complemented simultaneously by nourishing contents that reproduce each other. Cinema needs space for its existence because the basic condition for its audience is experience. Audience needs time and space to be able to experience cinema. For the formation of the visual and auditory story, directors show audience the space as much as they want. They attract the audience with their way of designing the space, time, and story which must include representation of space. Cinema also needs spaces to exhibit itself. According to Neumann (1999), the relationship between space and architecture is shaped as a reflection of interpretative and contemporary developments, as a platform to test the progressive view, and as a reality in which art and architectural practice coexist. Considering this unity from the architecture side, researchers try to define the synergy by examining cinema design, the image of architects and buildings in films, by the analysis of film spaces, and spatial imaginations such as utopias and dystopias. Considering this unity from the cinema side, the ways of space usage, set design and the existence of space as a subject in cinema are examined. According to Sever (2015), architecture and cinema are both examined with perceptual concepts such as depth, time, motion, light, frame, montage; and with trends related to architecture and cinema such as modernism and expressionism; with the images of architectural functions

¹ Architect, Assistant Professor, KTO Karatay University, Faculty of Fine Arts and Design, Department of Interior Architecture, Konya, Turkey, ozlem.demirkan@karatay.edu.tr, 0000-0002-9696-6808

such as home, kitchen, room in cinema; within the contexts of gender and culture; with the city image which is explored for dual symbolic purposes such as future cities and social events, ideology propaganda and personal works. According to Pallasmaa (2008, p. 14), the interaction of architecture and cinema is two-sided: the cinematic core of architecture and architectural experience that comes from cinematic expression. The perspective is closer to the architectural cinema in cinematic expression and is part of the existence of cinema. The cinematic core of the architectural experience is close to architecture. The potential of cinema to create space, creates *mind spaces* in the mind. Thus, the two branches of art complement each other. Cinema stratifies and replicates the space, so the real space experience and the cinematographic space experience occur simultaneously, and the audience experiences whichever with perceptual selectivity. Theoretically, the space is produced with a three-dimensional Euclidean system and emphasizes Descartes' three-dimensional space system. According to Pallasmaa (2008, p. 14), experience surpasses the rules of the three-dimensional geometry, the material and the mind and the space experience becomes personal.

Space is formed not only in three dimensions, but also with personal experience, activity, and time. Lefebvre (1974, p. 33) explains this formation in a trialectic combination in his book "*Production of Space*", and describes it with social changes. Perceived space is the practice of space, it depends on the user. Conceived space is the representational space and the space formed in the mind of the architect. The living space is the representation of the space. The production of space consists of combinations and intersections of this trialectic formation. Living space is at the core of the phenomenology, where emotional spaces are formed (Dovey, 1993). It is formed personally and emotionally and offers a logical interpretation of the environment. It is a combination of activities, feelings, and physical space. The production of the living space is instantaneous, transforming itself after a moment occurring in a different combination, therefore it is dependent on the concept of time. For this reason, it is necessary to examine the living space simultaneously. Documentary films about architecture have the potential to make simultaneous research possible. According to Gehl and Svarre (2013), various human activities must be possible in a good environment. The activities are divided into three: Necessary activities, Optional activities and "Resultant" activities (Social activities). Social activities can also be passive activities such as children playing, conversations, greetings, common activities and sometimes passive activities such as just watching around or standing. Humans can also change activity planned in an area and change the area for activity. To illustrate children can play in the kitchen, the place where we cook and eat. Therefore, space is a concept that is reproduced repeatedly as it is defined in Lefebvre's "*Production of Space*". If we evaluate activities as time-dependent, they are divided into two as stationary activities and active activities. Stationary activities are sitting or standing in public places etc. Activities such as looking around and talking on the phone can be done sitting, standing, or walking. When the activity map prepared by Jan Gehl in Figure 1 is examined, stopping to enjoy life is included in both static and optional activity classifications. If an activity in a movie scene is examined, it can be categorized according to the number of users, position of sitting or being active, or according to its essence of being an optional, a necessary or a social movement. The suitability of the activity to space is in direct proportion to the space quality. While experiencing a space, personal feelings and perceptions occur. The place is experienced by seeing, hearing, touching, and smelling, through senses. But in a movie frame, the experience is twofold. The first aspect is about what the actor or the person on the screen

experiences, and the second aspect is about what the audience experiences. Personal experiences on the movie screen can be derived from the manifesto on the stage. The designed space, which forms the living space, is two-sided. The first is the physical space that the architect creates in his mind, and the second is the three dimensional physical space in which the user lives. Sometimes, tensions arise from activities and manifestos between these two places. Ila Bêka and Louise Lemoine explain the relationship between the ideal forms of architecture and life with a critical point of view. In their movies, the focus is on people. Their works have been seen in many biennials and international culture events. They examine the relationship between architecture and cinema from a different point of view. The main issues are the tensions and idealizations that occur between the ideal space created in the mind of the architect and the space experienced by the user. One of the three examples chosen by Juarranz (2017) in his article describing the mundane beauty in art and architecture is reproduced of a building designed by Koolhaas. "Koolhaas Houselife" is a film produced by Bêka and Lemoine. All those three examples focus on everyday life. Juarranz (2017, p. 198) thinks that the spatial context of contemporary art has more emphasis on human and experience than on landscapes and architectural elements in Bêka and Lemoine's films.

Bjarke Ingels leads a team (BIG) that designs new mutants for architecture, influenced by Darwin's theory of evolution. These mutants are created by design strategies that Bjarke Ingels (BIG) iterates. Design strategies include mountain metaphor and diagonals, stepped pixels, shifting the plaques, breaking the shape, bending the mass, drilling holes in the mass and creating ramps with the mass (Gürcan & Dağ Gürcan, 2020, p. 24). Thus, Bjarke Ingels produces an alternative for the architectural discourse and this innovative discourse is in line with his own slogan 'YES is More'. His discourse is complementary to Mies van der Rohe's "Yes is More", Venturi's "Less is a Bore", Johnson's "I Am a Whore" ², and Koolhaas's "More Is More" ³ (Bjarke Ingels Group, 2010) ⁴. Conceived space in the article is the "8", dwelling designed by Bjarke Ingels Group. The documentary film "The Infinite Happiness" directed by Ila and Bêka Lemoine ⁵ is a representation of the living space (Bêka & Lemoine, 2015, p. 13). In their portfolio, they describe the movie as an extraordinary architectural experience. "8", vertical, is one of the Bjarke Ingels Group's projects created with legos and pixels. Bêka and Lemoine created the film, likewise, making the montage with legos. Throughout 21 days, visuals containing user and space experience were shoot in different orders, which shows the results of the innovative social model. According to their portfolio, they question the ability of architecture to create collective happiness (Bêka & Lemoine, n.d., p. 13). Although their activities are created in contrast to the formation of the space,

² An office plan in Massachusetts has hundreds of Venetian windows arranged in rows, which became a mockery. Johnson's reaction to the criticism: "I am a whore ... very well paid for high-rise buildings," (<https://www.independent.co.uk/news/obituaries/philip-johnson-17083.html>)

³ In Jeffrey Kipnis's "Recent Koolhaas" article, he says that "more is more" is an observation rather than a manifesto.

⁴ Bjarke Ingels book "Yes is More," begin with Mies van der Rohe's "Yes is More", then Venturi's "Less is Bore", Johnson's "I am a whore" and Koolhaas's "More is More" respectively. then quotes a speech by Barack Hussein Obama in 2007, "Yes we can". He explains his philosophy of design and the influence of Darwin.

⁵ Directors: Ila Bêka and Louise Lemoine, Director of Photography: Ila Bêka, Sound: Louise Lemoine
Editing: Ila Bêka, Louise Lemoine, Colorist: Melo Prino, Luca Immesi, Sound mix: Walter Fuji, Lo Studio
Line producer: Marco Mona, Production Assistant: Héloïse Lalanne-Castellano, Language: English
Subtitles: French, Italian, Production: Bêka & Partners and in co-production with Bjarke Ingels Group
France/Denmark, 2015, HD, color, 85 min

the satisfaction of the users is also noted. Bjarke's success in producing mutants and Bêka and Lemoine's documentary film were chosen for their critical and human-oriented perspective.

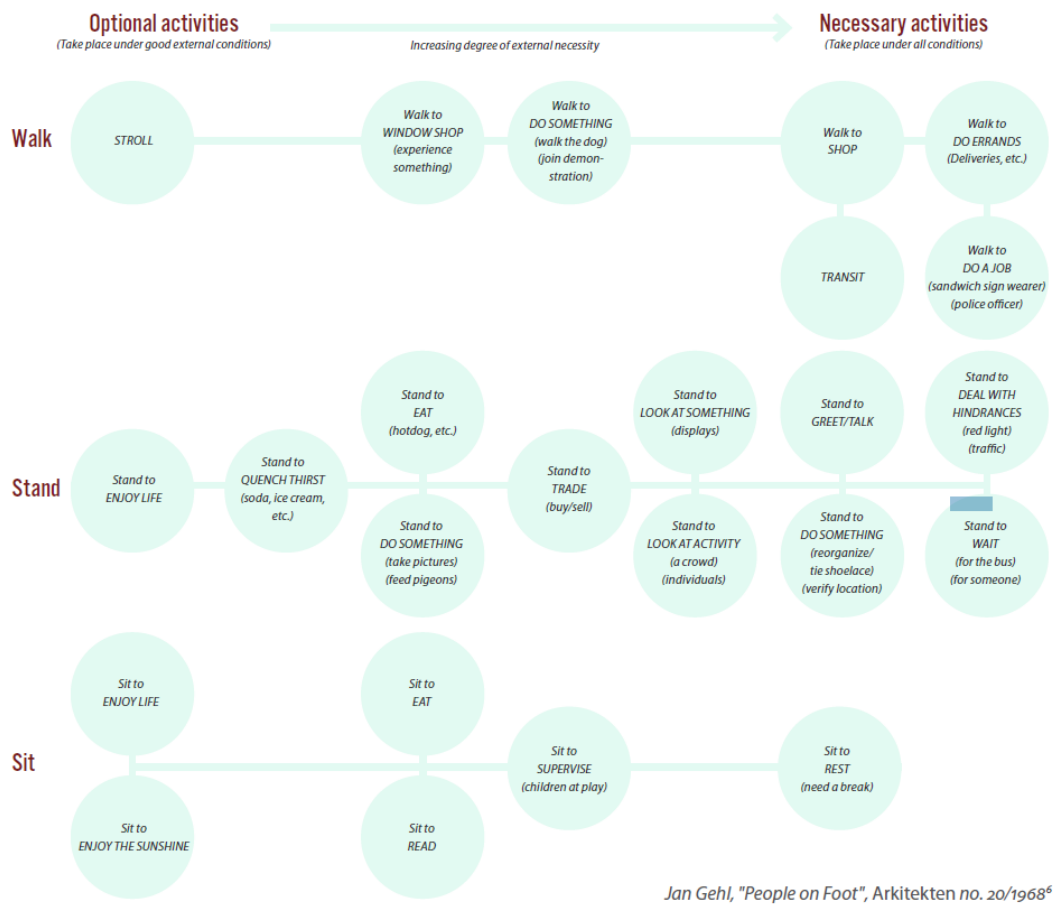


Figure 1. Jan Gehl's activity map (Gehl & Svarre, 2013, p. 16)

Methodology

In the article, firstly, a literature search was conducted to examine the relationship between architecture and art. To define the tension between space and people due to usage, activity, manifesto, space, and tension aspects were examined. The activity is coded by the number of activities, the number and variety of users. In the discourse title, the manifesto of the user and the director is examined. Physical space is classified as cinematographic space and space representation. The relationship between activity, manifesto and space are noted. In this context, *The Infinite Happiness*, a documentary film about a building, has been seeking for relational codes rather than reaching definite results. Analysis of the *Infinite Happiness*

Life segments in the documentary film are montaged in a non-complicated technique. The film is structured through 28 sections. Each section starts with a screen of three-dimensional drawing that includes the mapping of the place where the experience happens. These screens show which part of the building the film section takes place in. Sometimes the name of the user is included, as well. Sections take about 2 to 5 minutes. Bêka and Lemoine asked some questions to the users in each section to understand the user's experience. Figure 2 shows the opening scene of the film, which includes shooting locations and the structure of the film.

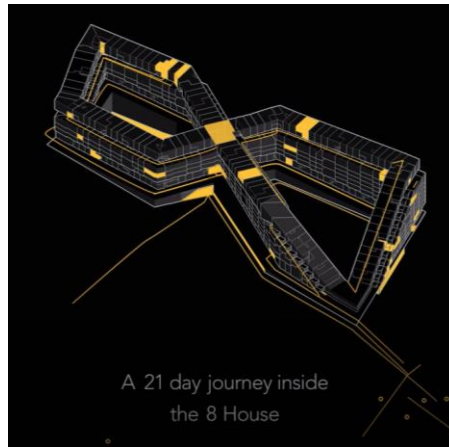
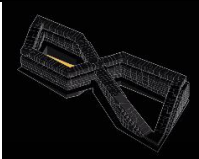



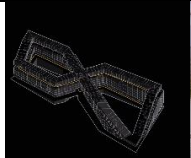

Figure 2. The screen at the beginning of the film, locations, and the structure of the film

Section 1 contains the information of the first space section. The activities in the movie segment are mowing the grass, reading, writing, and talking. Here, Jasper was feeling tired. Jasper said it was tiring with his facial expression. The tension between space cross-sectional activity and physical space is due to the tension between the necessity of mowing the grass on artificial hills designed by BIG and the fact that the lawnmower is designed mainly for flat areas. However, Jasper's mowing grass placed on the same screen with a user reading a book and sitting peacefully in his room. The contrast between the two is one of the tensions shown in the documentary.

S	Frame	Day	Activity	Space	Tension
1	0:56 02:35	8 (Jasper) User(3) Activity (4)	Mowing grass Reading- Writing- Talking	  Courtyard	Hill/Mowing grass
		Wearisomeness of mowing			

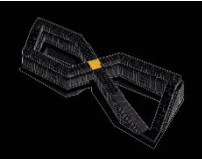

Section 1

As seen in Section 2, Palle is riding unicycle on the walkways. The difficulty of unicycling and the slope of the ramp designed by BIG create the tension between space and activity.

S	Frame	Day	Activity	Space	Tension
2	2:35 04:16	3 (Palle) User(1) Activity (1)	unicycling	  Walkways	Ramp/ unicycle
Manifesto	Non				

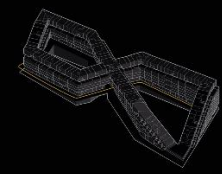

Section 2

As seen in Section 3, Karin first proceeds on the ramp and then climbs the stairs to instruct a gymnastics lesson for a group of users in the common room. No apparent tension was detected between space and action. However, both the user and the gymnastics coach can see the view of the city while doing sports. It is one of the positive aspects of the place.

S	Frame	Day	Activity	Space	Tension
3	04:16 06:00	6 (Karin) User(9) Activity (3)	Doing gymnastic s Going up the ramp Climbing up the stairs	  Common room	Reaching the common room
Manifesto		Non			



Section 3

In a project where circulation areas are designed as ramps, stairs and elevators, users experience difficulties in finding direction. Kim starts his mail-delivery, describing the confusion he has faced while trying to find his direction, first on the ramp, then in the elevator. Here, the contradiction between space and activity is challenging in the way of finding direction. Section 4 summarizes the activity, space and tension in the fourth film section.

S	Frame	Day	Activity	Space	Tension
4	06:00 09:34	7 (Kim) User(2) Activity (4)	Delivering mail Walking Taking the elevator Talking	  Walkways	Cycling on the ramp Finding direction
Manifesto		about the difficulties the mailman had in finding apartment numbers.			


Section 4

As seen in Section 5, Anne and Boris are having a drink and talking on the ramp. The boundary between private and public life is blurred.

S	Frame	Day	Activity	Space	Tension
5	09:34 14:34	9 (Anne, Boris) User(2) Activity (2)	Talking Eating Standing Drinking	  penthouse	Removing the boundary between private and public life with design
Manifesto		Living in a social experiment, combination of southern living with North cold			


Section 5

The mountain metaphor in the building is reflected on the screen together with the elements of the building and landscape. Especially the flatness around it creates the mountain metaphor. In Section 6, the user is doing push-ups on the flat ground around the building environment.

S	Frame	Day	Activity	Space	Tension
6	14:34	1 User(1) Activity(1)	Doing push-ups	 Lake side platform	Mountain/ flat
Manifesto		NO			


Section 6

One of the building's user groups is children. As it can be seen in Table 7, children first celebrate their friends' birthday eating a cake and then use the ramp and courtyard of the building as a playground. One of them falls while running. However, the courtyard becomes quite an entertaining playground for them.

S	Frame	Day	Activity	Space	Tension
7	14:34 20:10	9 User(17) Activity(5)	Playing games Talking Eating Running Walking	 Upanddown, Nella's house, courtyard	Falling down Playground
Manifesto		NON			

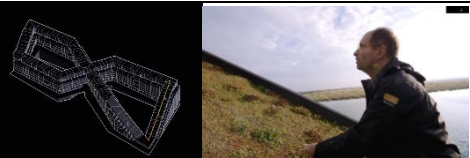
Section 7

The building is one of the icons of postmodern architecture. However, there are visuals reminiscent of savanna, rural life around such an idealized building. In the film, the difference between the idealized form and the actual living space is emphasized.

S	Frame	Day	Activity	Space	Tension
8	20:10 22:21	19 User(17) Activity(5)	Feeding the sheep. Talking	 Savanna	Feeding the sheep
Manifesto		NON			

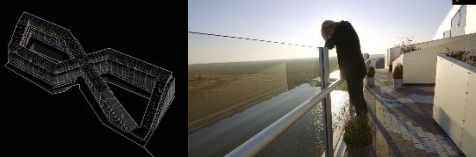
Section 8

Bjarke refers to the mountain metaphor in his designs. In section 8, the user walks his dog and answers some of the director's questions. He passes on to the sloping roof to show the difficulty that the artificial mountain creates. A rope is placed in the middle of the mountain for people to use for climbing. The mountain is very hard to climb. Part of the roof is not covered by grass for financial reasons. This is one of the points criticized in the film.

S	Frame	Day	Activity	Space	Tension
8	22:21 26:17	16 User(2) Activity	Climbing the mountain Walking the dog Talking	 Mountain	Mountain and climbing
Manifesto		The difficulty of climbing the artificial mountain and the mountain top not being covered with grass due to financial reasons.			


Section 8

The building receives frequent visitors. As seen in Section 9, an Instagram influencer comes to the building to add a Photo on their Instagram account. In this section, the view from the building is impressive.

S	Frame	Day	Activity	Space	Tension
9	26:17 29:21	16 User(2) Activity(1)	Taking photos	 Walkways	Taking photos by a foreigner
Manifesto		Impressive view			


Section 9

In Section 10, Palle describes the place in the basement, where his workshop is. It is the “8” which inspires him. However, the place where he works cannot benefit from daylight. When Palle first saw the building, he was riding a bicycle and the first thing that came to his mind was the fact that he did not see anything about this building in the newspapers. It touches the daily life of the user and the way he spends time.

S	Frame	Day	Activity	Space	Tension
10	29:20 35:14	3(Palle) User(2) Activity(1)	Workshop Talking	 Workshop basement	His workshop being in the basement which gets no sunlight
Manifesto		Building inspires him			


Section 10

As seen in Section 11, it describes how Elleman and her family were moved to this building.

S.	Frame	Day	Activity	Space	Tension
11	35:14 38:50	2(Elleman) User(9) Activity(1)	Eating Talking Standing Sitting	 Penthouse	
Manifesto					


Section 11

Section 12 shows a contradiction between artificial and natural spaces, like section 8. Eric, one of the residents, feeds his cows carrots in the savanna near the building. He talks about the impressive features of the building.

S.	Frame	Day	Activity	Space	Tension
12	38:50 42:15	4(Eric User(1) Activity(4)	Feeding cows Walking Talking	 Savanna	Cows, "8"
Manifesto		Feeding cows, impressive aspects of the building			


Section 12

Section 13 was not examined because the language was Danish and the subtitles were missing. However, we see one of the users riding a bike on his terrace.

S	Frame	Day	Activity	Space	Tension
13	42:15 43:04	18(Anou sha) User(1) Activity(1)	Talking Riding a bike	 Townhouse	
Manifesto		No			

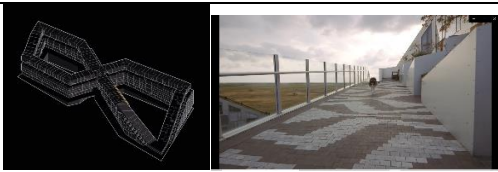
Section 13

Section 14 shows the building from a different perspective. David first arrives at the airport by car. Then he comes to the area of the building by plane. Here, the contradiction of the building form to the environment and the three housing units in the space are seen. The building is in black and white and grey. Viewing the building by plane is a visual representation of the building experience from another perspective.

S.	Frame	Day	Activity	Space	Tension
14	43:04 46:32	5(David) User(1)	Driving Aviating	 From Above	Perspective from the sky
Manifesto		Black, White, Green			


Section 14

In Section 15, the actor is a dog. The ramps in the building are a playground and a training ground for dogs. He wants the director to throw his toy, and when the toy is thrown, he brings it back and waits for him to throw it again. This activity happens many times in a row.

S	Frame	Day	Activity	Space	Tension
15	46:32 48:13	6(Dog) User(1)	Playing with the dog	 Walkways	Making the ramps in the building places where animals can play
Manifesto		No			

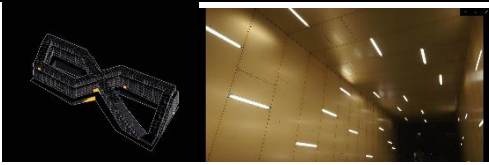
Section 15

The operator of the kindergarten is also a user who dreams of becoming a rocket engineer. In Section 16, children play and swing in the space. Watching the courtyard through the orange glass changes the visual perception.

S.	Frame	Day	Activity	Space	Tension
16	48:13 53:07	10 User(9)	Playing	 Kindergarten	Kids and the "8" Orange glass
Manifesto		Dreaming to be a rocket engineer			

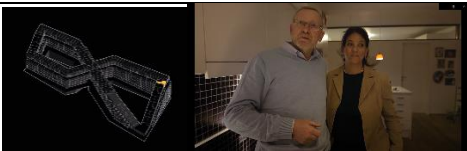
Section 16

Section 17 was shot in the golden tunnels as seen in table 7. It has a spaceship effect.

S.	Frame	Day	Activity	Space	Tension
17	53:07 53:58	17	No	 Golden Tunnels	Spaceship
Manifesto		No			


Section 17

In Section 18, a couple complain about their terraces being used by other users. The private and public spaces are not distinct from each other. Clause and Virginia complain that their roses were plucked by the tourists visiting the building and entering their trances despite the warning sign. Claus has a security camera installed in his house and the manifesto shows that 1477 tourists passed through the ramp in front of their terraces in two months. The activities in this place are standing and talking. Table 7 contains screenshots of Clause and Virginia and the map showing the place of their house in the 8.

S.	Frame	Day	Activity	Space	Tension
18	53:58 57:21	12 (Clause Virginia)	Talking Standing	 penthouse	Failure to protect boundaries of privacy
Manifesto		He complains that his terrace is being used as a public space by other users, and states that 1477 people passed through there in two months and some plucked his roses			


Section 18

Section 19 consists of photos of the users taken at night. With artificial lighting indoors at night, visibility has the opposite effect. There are users sitting, working, and closing the curtains to prevent their privacy from being violated. Due to the large glass surfaces on the walls facing the courtyard, there are problems regarding the privacy of the users at night.

S.	Frame	Day	Activity	Space	Tension
19	57:21 58:03	15 User (6) Activity(6)	Standing Working Closing curtains	 Inside the fortress	Photos taken at night
Manifesto		No			

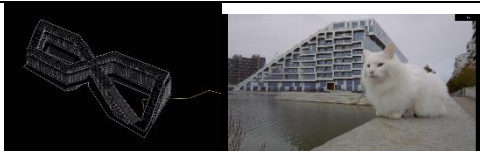
Section 19

In section 20, a user carries a sparrow. Sparrows cannot perceive interior glass surfaces; therefore, they hit the glass and fall to the ground. The user takes an alive sparrow out of the building and lets it fly. Large glass surfaces are causing damage particularly to birds. This is one of the negative features of the building for animal users.

S	Frame	Day	Activity	Space	Tension
20	58:03 1:00:59	3	Walking Sparrows	 Ground Floor	Birds/glass surfaces
Manifesto					

Section 20

As seen in the Section 21, Wood, an animal user of the building walks and plays around the building.

S	Frame	Day	Activity	Space	Tension
21	1:00:59 1:03:03	20(Woody)	Walking Playing	 Lake borders	Environment for animals
Manifesto					


Section 21

In Section 22, Xhu and her family do sports on the lake side platform.

S.	Frame	Day	Activity	Space	Tension
22	1:03:03 1:04:16	10 (Zhu)	Doing sports	 Lake side platform	
Manifesto					


Section 22

Tea time of Berrit is seen in Section 23. In fact, Berrit has a house close to the airport because she travels a lot due to her having an office in Copenhagen, but she wants to spend most of her time here. During the hot hours of the day, the sun shines on the aluminum facade and disturbs her due to the direction of the building.

S.	Frame	Day	Activity	Space	Tension
23	1:04:16 1:07:54	10 (Ber rit)	Tea Sitting Chatting	 Townhouse	Sun/facade
Manifesto		"Social architecture Works"			


Section 23

Section 24 shows the path from the basement workshop to Christian's home. He is a visually challenged user. When he reaches a point, he says that he has 70 steps to his home.

S.	Frame	Day	Activity	Space	Tension
24	1:0 7:5 4 1:1 0:5 8	11(Chris tian) User (1)	Repairing old pianos Walking Talking	 Basement, Penthouse	Visually challenged user's space experience
Manifesto		He wants to repair old pianos and buy new ones with the money. When he gets to a point, he knows that he has 70 steps left to arrive at his house.			

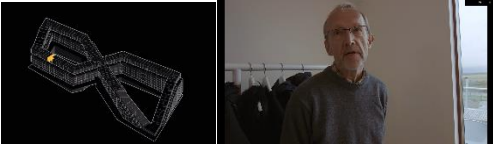
Section 24

As seen in Table 25, Mette plays the piano at home. She sits and watches the view. She is alone.

S.	Frame	Day	Activity	Space	Tension
25	1:10:58 1:12:21	18 (Mette)	Playing the piano Sitting Watching the view	 Townhouse	Non
Manifesto					


Section 25

Section 26 contains Per and Remi. Remi does repairs for the residents in his spare time to sense the presence of the commune. Per called Remi and asked him to do some repairing in the room. The main tension here, although it is a positive side of the building, is that the users are aware of their need for sociability.

S.	Frame	Day	Activity	Space	Tension
26	1:12:21 1:15:50	16(Per, Remi) User (2)	Repairing Talking	 Penthouse	Sociability
Manifesto		to sense the presence of the commune			

Section 26

As seen in Table 27, the takeaway store Bjarne and Peppe cook and then Peppe distributes the food. However, navigating is very difficult for Peppe.

S	Frame	Day	Activity	Space	Tension
27	1:15:50 1:19:55	16(Bjarne, Jeppe User 2 Activity 4)	Cooking Walking Distributing food. Navigating	 <p>Take away store.</p>	Navigating
Manifesto		Non			

Section 27

The 28th section contains different human landscapes. These images consist of a montage of photos taken from the interior courtyard. "Infinite Happiness" includes 28 montages and 21 days of user experience. Activities done are walking, talking, walking the dogs, riding bicycles, climbing the mountain, feeding cows and sheep, taking photos, cooking, eating, sitting, standing, navigating. They also performed activities such as distributing food, playing the piano, fixing the pawn, watching the view, doing sports, closing the curtains.

These activities were shot at the courtyard, walkways, common room, penthouse, lake side platform, savanna, mountain, basement, townhouse, kindergarten, tunnels, lake borders, take away store and from above. The common features of sections are the emphasis on people and the living space. Most of the users did not state they were uncomfortable with the ambiguity of the distinction between public and private spaces. However, there were also users who engaged in activities such as closing the curtains.

Except for the contrast created by the mowing grass activity in the courtyard hills and the difficulty experienced with bicycles and carts on the ramps, the actions are in harmony with the space. However, some users believe that this building is a social experiment. Toward animal users, the building has both positive and negative sides. It has large glass surfaces that can cause injury to birds while offering positive environmental facilities for pets such as cats and dogs. There is only one physically challenged user of the walkways. Since the visually challenged user has experienced the building many times over a period, he does not have any problems in finding his direction. However, there are few architectural elements that will help him find a clear direction. While the building offers playing areas for children, it offers older users the opportunity to relax and watch the scenery. Navigating is a compelling activity. Two users complain about the density of users in front of their terraces.

CONCLUSION

With the proposed method of examination, the activity, manifesto, and space can be examined together.

Documentary films about buildings are good illustrators of the living space.

Ila Bêka and Louise Lemoine also used the pixelation that Bjarke used in her designs as a montage technique.

In the documentary film, particular emphasis is placed on people and living spaces.

Most of the users prefer the recommended sociability stemming from the design of the building.

The proposed public spaces and the design of the building turns the building into a tourist destination.

The building provides various activities.

The building meets the needs of different human states.

Bibliography

- Bêka, I., & Lemoine, L. (n.d.). *Bêka & Lemoine Portfolio*. http://www.bekalemoine.com/media/Beka_Lemoine_Portfolio_Eng.pdf
- Bêka, I., & Lemoine, L. (2015). *The Infinite Happiness*.
- Bjarke Ingels Group. (2010). *Yes is More, An Archicomic on Architectural Evolution*. Taschen.
- Dovey, K. (1993). Putting Geometry in its Place: Towards a Phe-nomenology of the Design Process. In D. Seamon (Ed.), *Dwelling, Seeing and Designing* (pp. 246–250). State University of New York Press.
- Gehl, J., & Svarre, B. (2013). *How to Study Public Life*. Island Press.
- Gürcan, H. E., & Dağ Gürcan, A. (2020). Darwinian Approach and Mutations: Bjarke Ingels (BIG) and Analysis of His Stepped Pixels Buildings. *Iconarp International J. of Architecture and Planning*, 8(Special Issue), 18–37. <https://doi.org/10.15320/iconarp.2020.141>
- Juarranz, A. (2017). Mundane beauty in art and architecture. *Ge-Conservacion*, 1(11), 196–201.
- Lefebvre, H. (1974). *The Production of Space*. Blackwell.
- Neumann, D., Albrecht, D., Kaes, A., Neumann, D., Vidler, A., & Webb, M. (1999). *Film Architecture: Set Designs from Metropolis to Blade Runner*. Prestel. https://books.google.com.tr/books/about/Film_Architecture.html?id=Xz3BQgAACAAJ&redir_esc=y
- Pallasmaa, J. (2008). Lived Space in Architecture and Cinema. In *The Architecture of Image: Existential Space in Cinema* (pp. 13–36). Rakennustieto Publishing.
- Sever, M. (2015). *A Critical Review of Literature on Space and Cinema*. İzmir Institute of Technology.