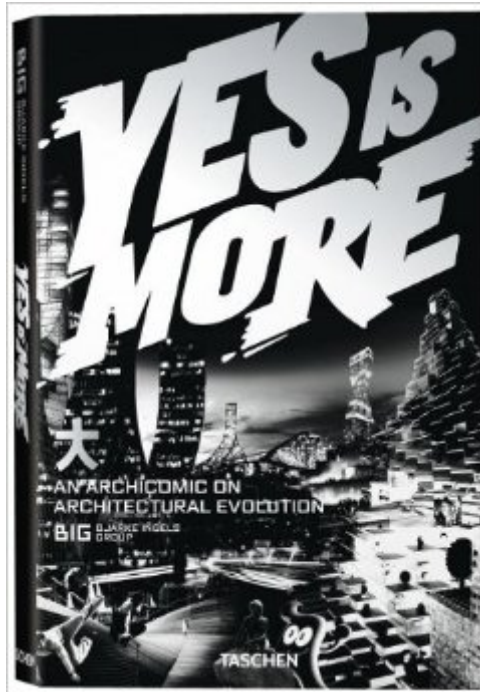


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# Yes Is More: An Archicomic On Architectural Evolution



## Synopsis

Action-packed architecture! A manifesto of architecture as seen by the Copenhagen-based group BIG, told in comic book form. **Yes is More** is the easily accessible but unremittingly radical manifesto of Copenhagen-based architectural practice Bjarke Ingels Group, or BIG. Unlike a typical architectural monograph, this book uses the comic book format to express its radical agenda for contemporary architecture. It is also the first comprehensive documentation of BIG's trailblazing practice—where method, process, instruments and concepts are constantly questioned and redefined. Or, as the group itself says: "Historically, architecture has been dominated by two opposing extremes: an avant-garde full of crazy ideas, originating from philosophy or mysticism; and the well organized corporate consultants that build predictable and boring boxes of high standard. Architecture seems entrenched: naively utopian or petrifyingly pragmatic. We believe there is a third way between these diametric opposites: a pragmatic utopian architecture that creates socially, economically and environmentally perfect places as a practical objective. At BIG we are devoted to investing in the overlap between radical and reality. In all our actions we try to move the focus from the little details to the BIG picture." Bjarke Ingels attracts highly talented co-workers, but also gifted and ambitious clients from all over the world. He then creates intelligent synergies from wild energies and unforeseen dynamics, and transforms them into surprising, functional, valuable and beautiful solutions to the specific and complex challenges in each task. BIG projects have won awards from the Royal Academy of Fine Arts, and the Special Jury Prize at the Venice Architecture Biennale, as well as many other international prizes. **Yes is More** is a play on words that represents the company's ethos and sums up its irreverent attitude towards excessive formalism, and its determination to involve the population at large in its creations. As an extension of its methods and results, its debut monograph uses the most approachable and populist means of communication available—the cartoon.

## Book Information

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## Customer Reviews

When shouting in italics isn't enough for this breathless, excitable book, it boldly screams. And when that's insufficient, it underlines it as well - and in red. It quickly becomes tiring. Every idea is **WHAT WE'VE BEEN WAITING FOR!** No point left unexclaimed. As a character in a book, Bjarke Ingels is best when he's bigging-up himself. He does that bigtime. He's not the first architect to make great claims for his buildings and won't be the last but, just because "YES IS MORE" is a comic, we shouldn't assume it's all true. Or that it's a simple book designed to efficiently entertain and inform us. Once past the cover page, we have foreplay as foreword. A double-page spread of Ludwig Mies speech-bubbling "Less is more" is followed by Robert Venturi with "Less is a bore", Philip Johnson with "I'm a whore", a shout-out to Remment Koolhaas ("more and more, more is more"), a nod to Barack Obama ("Yes we can!") and, finally, B.I. bringing this false sequence to the false conclusion of "Yes is more". This is no simple book. In the credits, B.I. is credited with "Text". Whether this is for writing, dictating, or approving the text we don't know, but between that text and us are three translators and eleven (!) text "editors". We can be sure that every image and word has been crafted and calculated to create the impression of sincerity. Enjoyably audacious visual puns and cheesy verbal ones strike the right tone between intelligence and informality. Too clever by half, this book is a sophisticated and hard-nosed marketing tool for a successful architecture and publicity machine. It is wrong to dismiss it.

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