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## ***Yes is more comics as an architectural manifesto***

### ***Introduction***

In the last half-century, a new form of graphic promotion and documentation of architects' design creativity has appeared. It is a comic book that has so far been associated primarily with mass culture.

The development of civilization is associated with changes of an evolutionary or revolutionary nature. In each case, the initiators of changes look for supporters to put them into practice. To this end, they use various means of persuasion: they convince with arguments, bribe, impose by force. The creators of various fields of art, including architecture, can only publish or exhibit their visions, declarations or arguments, and the "packaging" in which they do it, they try to adapt to their contemporary times. In the case of visual arts, these are mainly paintings – drawings, sketches, computer visualizations, animations, etc. The black and white text itself no longer reaches a wider audience to the extent that it guarantees full communication. In the era when *we are moving away from verbal communication towards pictorial, visual* [1, p. 205], the image has become the basic medium of communication, a transmitter and a source of information. The visual presentation of an idea by the creator has the best chance of finding an audience. The question arises as to how wide the transmission range we expect, how we will define the goals, and which means and methods we can apply and are ready to use to achieve these goals. By indicating the visual form as the most effective means of communication, we choose art tools, painting, graphics, multidimensional graphics, infographics, all created with the use of digital or analog methods. A comic book is also a visual form of artistic creation and the message of content in the

form of images. Comic strip, as one of the youngest arts, is still developing, which makes it difficult to fully define it. A common feature that takes into account its various definitions is the narrative nature of images, their *deliberate sequence serving to convey information and / or evoke an aesthetic reaction of the recipient* [2, p. 9]. Architects have always used the processes of visualizing design ideas and communicating with the environment using artistic means taken from the field of fine arts. At first, simple drawings, gradually more and more refined, with time even became independent artistic forms. The comic also found its place in the architect's workshop as a tool that opens up new possibilities for professional communication. The comic book by Danish architect Bjarke Ingels confirms the attractive and effective role of this form of graphic narrative in architectural theory and practice. Filling it with creative declarations, presenting his views on the method of creating architecture, methods of its creation and pointing to its goals, he built an innovative form of an architectural manifesto<sup>1</sup>. Undoubtedly, a desire to stand out, as well as find a new recipient for his own theses, indicated this medium. The aim of the article is to present comics as a new form of presenting architectural ideas and to demonstrate its communication capabilities. Using the example of Bjarke Ingels' archicomix, the ways of the visual method of communication, the means of transmitting ideas and narrative tracks showing the creative and functional goals of the designer will be presented. By distinguishing the individual features of the comic, the functionality of each of them will be shown for the exploration of the architectural design and to facilitate its reception. The research to date that looks for a relationship between comics and architecture

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<sup>1</sup> Manifesto (Latin *manifesto* – I present to the public) is a declaration of the creative group; a published program or theoretical publication setting out the main goals of a movement, a form of public announcement, a credo, and one of the varieties of contemporary art. In conceptual art – the announcement of an idea in the form of art [3].

is best described by Mélanie van der Hoorn in her extensively illustrated publication *Bricks & Balloons* [4].

### *Comic book language*

Although comic book in its form is a young field of art, there are opinions pointing to comics as one of the oldest forms of artistic expression which developed in parallel with painting [3]. Cave painting conveyed the message of content using sequences of images. The comic book definition, though still debated, is expressed as a fictional, narrative sequence of images. Hence, a few rock drawings depicting prehistoric hunting, creating sequential narrative fields, can be called a comic book. Similar suggestions are made for Egyptian paintings in temples and tombs, reliefs on the Roman Trajan or medieval illumination painting.

The comic book in its present form was created in the 19<sup>th</sup> century. At that time, stories composed of linked sequences of images appeared in the press and in book editions. The series of pictures linked with time continuity, supplemented by text, created new relationships between the written word and the picture. Comics have become a new communication medium using its own communication techniques. To convey the information, comic book authors combined images, signs, written words into a narrative sequence. The characteristic features of this artistic medium have become a specific graphic expression – giving a new meaning to written signs, their differentiation in size, color, and cut. The record of dialogues, descriptions, comments has been entered in limited fields of various shapes. The boundaries of these fields are lines, dashed lines, sometimes the field itself is highlighted in color. These fields, commonly known as “balloons” or “clouds”, mark the paths of narrative streams by varying the graphic form and shape used. The very writing of the texts also acquired its own form. The words are written in a font that looks like handwriting. Like the shape of “balloons” it becomes another expression of expression. The font is bold, slanted, but also distorted, exaggerated and mixed with graphic signs to emphasize the dramatic change. The fragmentary nature of the narrative has also become an important characteristic of the comic. This feature requires the reader to complete the story, referring to his imagination and forcing the content to be completed between the frames [2, p. 65].

### *Pioneering works of the “Archigram” group*

Architectural manifestos were presented in various forms. The architects’ arguments on aesthetics and art, function and form, economy and development as a result of their deliberate and well-founded decisions were communicated through the publication of texts. The best known are *The Arts and Crafts of the Machine* by Frank Lloyd Wright in 1901, *Towards a New Architecture* (Le Corbusier, 1965), *The Death and Life of Great American Cities* (Jane Jacobs, 1961), *Complexity and Contradictions in Architecture* (Robert Venturi, 1966) and *Operating Manual for Spaceship Earth* (Buckminster Fuller, 1968). Other architects, known for their lectures on contemporary

architecture, are also worth mentioning. The authors of their own manifestos were Mies van der Rohe, Philip Johnson, Louis Kahn, Paolo Soleri, Rob Krier, Renzo Piano with Richard Rogers, Aldo Rossi, Daniel Libeskind, Rem Koolhaas, Coop Himmelblau, Tadao Ando and many others. The content of these declarations was published as short forms, a few sentences in an interview, one page or a poster in architectural magazines and periodicals, or in extensive book editions. As a result, they could only find their way to a group of determined researchers of the philosophy of architecture. The language of this message encapsulated the sender and the recipient, ignoring the actual users of architecture. Constructing the definition of the future of shaping space was done by means of the language of “higher art”.

In the 1960s, a group of architects called “Archigram” published their thoughts on the future of architecture in the form of an illustrated magazine. Over time, these visualizations of ideas not only began to use the language of comics, but also became comic books themselves. One of the group’s architects, Warren Chalk, was fascinated by Americana<sup>2</sup>, especially those artifacts related to the cultural heritage of the United States, which were the quintessence of the American way of life, which also translated into an interest in comics. Inspired by the works of Jack Kirby, Carmine Infantine and other artists drawing science-fiction stories, he drew his own story *Space probe* – a cosmic comic book, in which dialogues were not only a verbal transmission of the action, but also his own declarations about the future of cities and, indirectly, of the city itself and architecture. Skillfully using meaning-creating possibilities, the so-called balloons and clouds, he created individual narrative tracks. Their different shapes were visualizations of various acts of communication (speaking) or thinking. A special shape different from those commonly used in comics, similar in appearance to descriptions on architectural project boards, also distinguished by a different font, contained architectural thoughts and declarations. Ron Herron, Warren Chalk and Peter Cook declared, in this unprecedented and intentionally irritating way for other architects, *Here’s what’s going to happen and what it should look like* [5]. This publication appeared in the fourth issue of the Amazing Archigram series edited by Peter Cook. The publishing formula of this issue resembled a comic book known from the American market. On the cover of the twenty-page notebook, which appeared in 1964, there was the figure of a space traveler flying over the city, shooting at it, and the sound was expressed by the exploding word ZOOM. The title “Zoom” referred to the assembly speed appropriate to small, pre-fabricated molds and spacecraft. The lettering style of the title “Amazing Archigram 4”, just like the whole layout, composition, was

<sup>2</sup> Americana – a term associated with nostalgia for the idealized small town life in America, popularly referred to as “the good old days”. Around it, there is a strong current of valuable collectibles and memorabilia such as old advertisements, records, toys, instruments, old car license plates and retro clothing. Americana is a remarkable cultural phenomenon inspiring artists who want to express and explore what is typically American.

inspired by the already existing publication entitled “Mystery in space” number 86. The next volumes of Amazing Archigram contained the group’s subsequent architectural declarations – Walking City or Plug in City. This comic book became one of the first architectural manifestos to use this form and language of visual communication.

### *A comic declaration of architectural evolution*

45 years later, in 2009, a young Danish architect named Bjarke Ingels<sup>3</sup> published an architectural comic entitled *Yes is more*, which in the title contains a note – *Yes is more an archicomix on architectural evolution* [4]. It is therefore not a revolutionary work as intended. However, the verbal message, the editorial form and, above all, the visual side allow us to perceive the publication as revolutionary. The addressee of the publication is no longer only other architects with whom the author could argue about his views, relying on quotes from his own manifesto. The shape and formula of the comic show the desire to reach a much wider audience. In the title Ingels includes the slogan of the idea of evolutionary architecture “Yes is more”, which is also the title of the book-archicomix. Already on its first pages, the concept of utopian pragmatism appears, as well as a description of the source of this idea and an indication of its directions. Ingels’ idea of pragmatic utopian architecture aims to create socially, environmentally and economically perfect places. Ingels proposes an idea that is the opposite of a conflict by combining into unity many conflicting interests accompanying an architectural creation – “the Gordian knot of new ideas” [6]. At the same time, it avoids unwanted compromise or even choice of sides. In the following chapters, he presents methods of achieving these goals, based on his own projects. He describes them in a comic book language, using methods and graphic structures characteristic of this genre, experimenting with the formula, adapting the technical elements of an architectural design to it, often simplifying them to the level of a newspaper comic book. Ingels recognizes that the ability to communicate ideas is an important skill for architects. The necessity to involve not only the entire creative team, but also clients, politicians and city officials, requires a key that decodes the technical language, not only to visually reproduce the project, but also to make the idea accompanying the creation process and its goal clearer. Ingels admits that he became an architect somewhat by accident, starting his studies only to better draw his comics, and in particular the scenery of the events that were to take place in them. Therefore becoming one of the most popular Danish architects, he decided to use the

language of comics, considering it a particularly communicative medium. The graphic formula of the comic and the narrative itself are to help in understanding the architecture of the BIG studio. This communication experiment is a reflection of its extroverted nature. He himself is compared more to pop stars than to icons of contemporary architecture such as Herzog or Zaha Hadid, and the studio itself to the computer company Apple [5]. In this comic book, the architect is the narrator and superhero, and his projects, stages of creation, and inspirations are adventures full of puzzles asked by investors, politicians and the environment, the solution to which is a challenge filling the individual chapters.

The premiere of the publication was accompanied by an exhibition lasting three months (February 21 to May 31, 2009) at the Danish Architecture Center. The comic book boards were decorated with twisting black walls, between which architectural models were placed. The most interesting and surprising ones are also presented. Among them, a model of the Lego Towers project, made of Lego bricks, another unconventional procedure arousing the interest of non-professional recipients (Fig. 1). The exhibition was also presented in France, the United States and Germany.

### *The structure of the archicomix Yes is more*

The comic consists of 35 chapters preceded by an introduction and an additional chapter that opens the narrative. At the end there is an iconographic explanation of the idea of architectural evolution, an index of BIG projects, a photo gallery from the exhibition and a short interview with the author.

Before the introduction, 6 panels were placed. The four panels are creative manifestos of famous architects. Successive figures are presented in chronological order in order to emphasize the development of architectural thought. The first is Mies van der Rohe with the words “Less is more”, followed by Robert Charles Venturi “Less is bore”, Philip Johnson – “I’m a whore”, Rem Koolhaas – “More and more, more is more”. As last but one comes a fragment from the speech of the only non-architect, US President Barack Obama, with his optimistic election cry “Yes we can”. The location of this figure suggests that after many architectural declarations, it is time for a change, non-conflict and seeking unity. After this accent, the author Bjarke Ingels himself utters the slogan of his idea of evolutionary architecture “Yes is more”. The architect’s own statement is complemented by the message of the manifesto, creating the author’s views as antagonistic to the aforementioned architects.

The graphic novel opens with the shortest chapter. The genesis of this artistic project is described on four pages. It shows the background of the events that we will get to know on the following pages. There are also presented people who will be hidden until the end of the story, and form one coherent creative organism standing behind each new challenge for the protagonist. The short history of the meeting with the client is a case study, the seed from which the whole idea of the manifesto and the formula of

<sup>3</sup> Bjarke Ingels was born in 1974 in Copenhagen. He studied architecture in Copenhagen and then in Barcelona. He did his first apprenticeship at Rem Koolhaas’ office in Rotterdam. From 2001 to 2005 he was active in the PLOT company. In 2004 he won the Golden Lion at the Venice Architecture Biennale. It was the first of many international awards. In 2006 he founded his own studio – Bjarke Ingels Group (BIG). BIG designs in Denmark and the United States and to this day has over 20 implementations also in Korea, the Arab Emirates, China and Sweden. In 2009, Ingels co-founded the industrial design group KiBiSi, and in 2014 the research laboratory BIG IDEAS Lab.





Fig. 1. Bjarke Ingels Group, *Yes is more*, Taschen, Köln 2010

II. 1. Bjarke Ingels Group, *Yes is more*, Taschen, Kolonia 2010

its announcement grew<sup>4</sup>. This episode revealed the necessity of transmitting energy pulsating in the background of emerging projects, recording migrating ideas and growing structures taking shape of this architectural evolution. The necessity to show how the idea crystallizes, even though it is based on often wasted effort or even “fossils of past evolution”, was revealed.

Economic, political, cultural and geographical contexts are the basis for each of the discussed projects. Based on the interpretation of these conditions, Ingels formulates the designer’s own goals – “what if design could be the opposite of politics?” In descriptions of 35 architectural and economic ideas, contexts constitute an important reference for analyzes, [...] *they testify to the tedious design*

<sup>4</sup> One of the clients, whose meeting and tour of the studio ended with the traditional delivery of information materials, including a multimedia presentation, asked for the materials presented to him during his visit. When it turned out that these were the same materials, he shared his reflection on the difference in the perception of the architect’s work – on the one hand, he saw dead drawings, and on the other hand, during his visit to the studio, he felt the energy reviving the idea, derived from the accompanying process of creating small stories or even jokes [6, pp. 24–27].

*approach used by BIG, which has proved to be a success in recent years* [7]. The cultural context is the inspiration for the competition project in Shanghai, which is the content of the first chapter (Fig. 2).

The following chapters visualize the development of the concept of further projects and implementation of the BIG office. The investment locations are mainly the areas of Denmark. We also get to know projects located in Azerbaijan, Iran, Greece and Iceland. The following pages show how the unique demands of terrain, the geography of the cultural, economic and social context have been dealt with. The search for spatial concepts that best reflect the possibility of combining investors’ requirements, the creativity of architects and their worldview based on the ideology presented in this comic are the narrative motive of its content.

*Yes is more* can also be seen as a design office directory. The presentation of so many projects evokes such associations, however, the message, the means of communication used, the presentation of individual and unconventional methods, means, processes, and therefore a specific approach to the concept of architecture, indicate that this comic is a manifesto not only architectural, but also cultural. In the comic book *Yes is more*, the BIG studio pre-

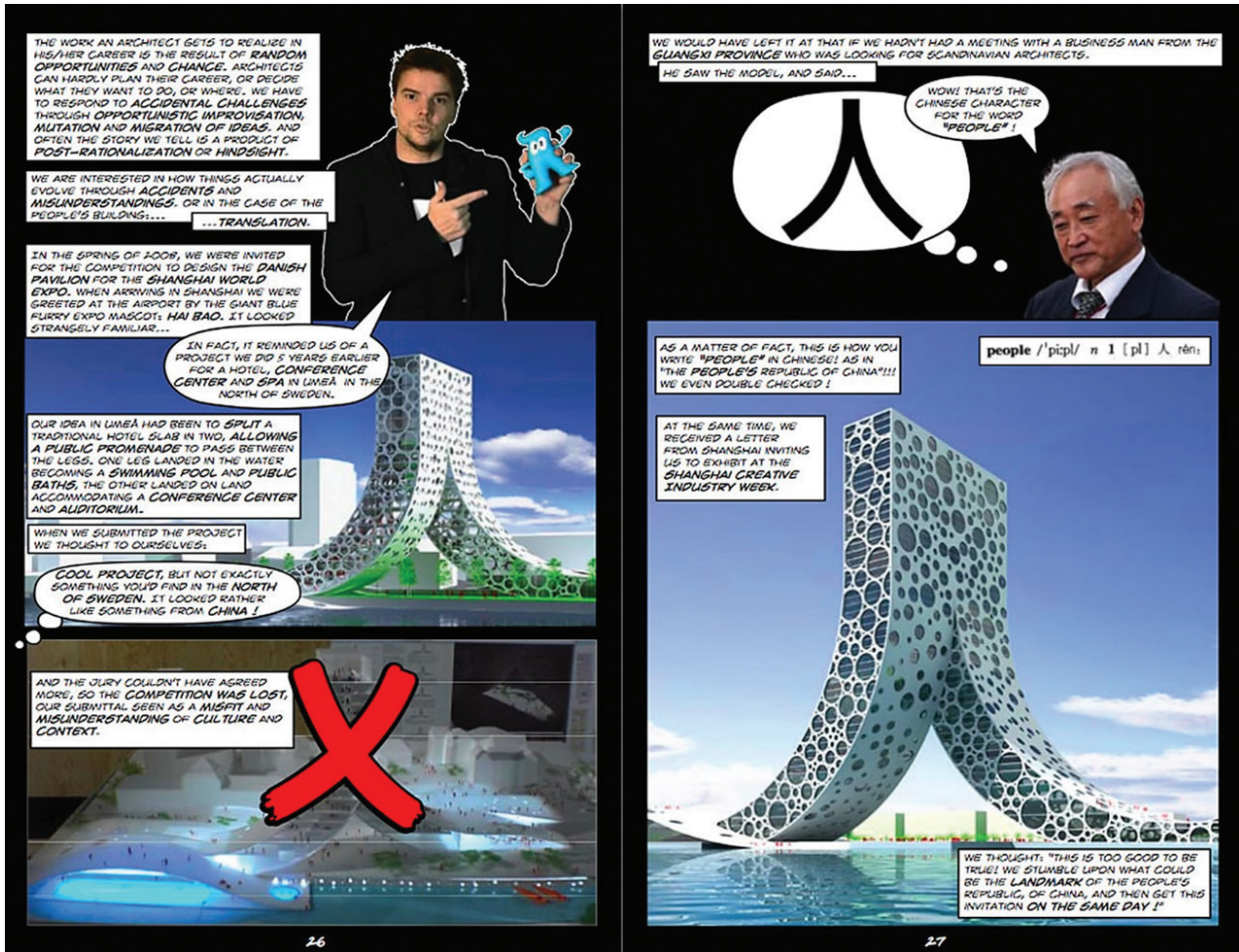


Fig. 2. Bjarke Ingels Group, *Yes is more*, Taschen, Köln 2010

II. 2. Bjarke Ingels Group, *Yes is more*, Taschen, Kolonia 2010

sents the process of designers' response to various requirements, introduces the rules of conducting investments and transcribes highly specialized social knowledge, creating specific solutions through artistic processes [8].

### Form versus narration

The chosen form of presenting the manifesto is consistently followed throughout the book. From the very beginning, we have no doubts that we are dealing with a comic book. Pages divided into frames filled with images, supplemented with various forms of dialogue or commenting speech bubbles are what we commonly consider to be comics. The images that fill the frames are photos, drawings, sketches or reproductions. Arranged in the order of passing time linearly, they present successive stories while creating a narrative. Each story is a chapter that captures the next phase in the development of the company and Ingels as its chief architect. These phases create a certain rhythm that accompanies all architects. A rhythm that we can define colloquially "from order to order". But we can observe these phases independently. Each of them is a description of working on a different project, not related to the rest. However, only when arranged in a time

continuum do they make us aware of how the creative process develops, despite the changing stimuli each time. In each of the chapters, in order to emphasize the change in the dynamics of the action, different sizes of the frames that make up the page are used. Large horizontal areas indicate a slowdown in work. This is clearly visible in the moments of searching for solutions, sometimes even wrong. Vertical, narrower, and sometimes even irregular, they build the tension accompanying the upcoming breakthrough or announcing the creators' success. A similar role is played by the visual forms of "speech bubbles", whether they are dialogical or filled with comments to the illustrations. Calm, regular rectangles suggest a technical description of the project, they describe the content of the frame with balance. "Balloons" or words without frames drawn in a bold, clear font, sometimes multicolored, emphasize the emotions accompanying the project work or heated discussion over the chosen direction.

### Ingels' narrative methods

Ingels uses all the available graphic comic language tools. In his work, we can see the modeling of canonical methods of narration. The first pages of the comic



introduce the reader not only to its content, but also to the form in which it will be presented. Against the background of a two-page black and white photo, the creators use a few words written in a conventional “speech bubble” sign to express their creative declarations. In the semantics of comics, “a balloon” with a sharp protrusion pointing to the speaker’s face means “a spoken statement” [8], which means that they are not author’s interpretations of their thoughts. Additionally, the panels are “equipped” with a black frame with a short text explaining when the quote was made and describing the meaning and context in which it was spoken.

The comic book style chosen by Ingels is to facilitate the reception of messages received by the architect from the outside. Communications, which include all inspirations, investor guidelines and all others that become the source of the creative process. The need to focus on simplifying the message to the formula of images and texts in frames also forced the author to condense the information. He did this using intelligible language, though not necessarily simple. Large illustrations showing the visualization of the object indicate the subject of the story. Smaller frames are filled with analytical charts, iconographic background, showing direct transcription from the morphology of the language or close-ups on details. The pages are enriched with images of the narrator and other participants of the narrative, expressing themselves in the form of characteristic “speech bubbles”. The content is provided in the form of text in rectangular frames. The statements are placed in balloons in the shape of a balloon with a “tail” directed at the speaker. Inner reflections, not spoken aloud, are also filled with balloons, but these are ovals of various sizes flowing out of the figure’s head. Large graphic signs, covering almost the entire picture – crosses, exclamation marks, arrows, onomatopoeias, as well as the selection of fonts filling the text balloons, also come from the workshop of a comic book artist rather than an engineering studio. The narrative diagram created in this way is a kind of template on which the subsequent “graphic novels” included in the comic are built.

The structure of the pages, the division, is not repeatable, but the visual components representing the indicated scope of content, consistently implemented, create specific segments of encoded information. These segments could be defined as equally coexisting narrative threads. These narratives are linear, sometimes several on one page, showing the multidirectional process of creating an architectural work. There are segments that are a collection of location, contextual, historical, social and economic information.

The narrative line showing the sequence of creating the body of the building, the investment, are blocks consisting of small graphics, often appearing without frames, only on a black base background. Low detail drawings take turns to show the spatial transformation of the original idea. Each frame of this narrative demonstrates the development of the project, e.g., of the mass itself. In the first figures there are attempts to directly visualize the needs, guidelines or their interpretation. Next, the original character is subject to metamorphoses. On the last ones we

come to the final shape, the base for the target project. A parallel thread is the analysis of economic conditions and their impact on functions in the space of the object. Like other analyses, each new topic becomes an impulse for change and is guided by a separate graphic line, differing in the size of the frame, drawing details, graphic technique, color tone<sup>5</sup>.

Regardless of the other “threads”, the author also presents a line of media comments in a graphically distinctive form. In literary books, including comics, comments are reduced to explanatory notes after the \* asterisk at the bottom of the page. Ingels recognized that comments were also contextual elements influencing the action and gave them a full-fledged graphic line. Finely divided into Mondrian-like areas, the pages are filled with scans from newspapers, journals, opinion weeklies and magazines popularly known as “tabloids” instead of pure colors. He does not refer to quoting opinions about his projects, but only quotes their images. In this way, he inserts the public discourse into the comic book’s narrative, creating another narrative line – commenting on the action like a Greek Chorus. For the first time in a comic, this kind of public projection appeared in Frank Miller’s comic book *The Dark Knight Returns* in 1986<sup>6</sup>. Ingels admits that it is one of his favorite comics [10], and he used the format of shots from meetings in a television studio to present the most controversial idea for Danish citizens – to transport the national symbol of Denmark, i.e., the sculpture of the “Little Mermaid”<sup>7</sup> to China. In *Yes is more* newspaper headlines are also presented, some of them even marked with picture runes, emphasizing their flashy nature of speech, in the language of comic art, usually helping to visualize intense states and emotions [11].

In order to take advantage of the possibilities offered by the comic, Ingels graphically emphasizes breakthrough moments in the creative process. They become the core of the action, which stimulates the natural curiosity of the readers. An important aspect of this form of communication is its aesthetic value. The text in the comic itself would be 120 pages long. In the present reality of a visual culture dominated by social media, the audience would be next to negligible compared to the one that reacted to the comic. This is undoubtedly the influence of the chosen medium, which in this case confirms the principle of

<sup>5</sup> A similar method of presenting the creative process based on impulses unblocking the narrative was also used by Bernard Tschumi in his 1981 manifesto *The Manhattan Transcripts* [9]. In this study, the Swiss architect presented in one line, in square fields, photos or drawings visualizing a stage, movement, context. In subsequent lines, they changed into architectural graphics, and then urban graphics. Tschumi thus presented his vision of thinking about creation, grading the scale – from micro to macro.

<sup>6</sup> In Frank Miller’s comic book, comments were placed in comic book frames in a shape resembling TV screens of the time. They were spoken by the presenters of opinion-forming and entertainment television stations, which suggested an open discussion.

<sup>7</sup> The nearly 100-year-old sculpture of “The Little Mermaid” from Hans Christian Andersen’s fairy tales was brought to the EXPO exhibition in Shanghai, China, and the entire architectural space was subordinated to it, placing it on the water in the center of the Danish pavilion in the shape of two superimposed rings [6, p. 44].

Canadian media expert Marshall McLuhan “the medium is the message itself” [12].

### *A visual manifesto*

Bjarke Ingels submitted his architectural manifesto using an innovative presentation path. Created slogans of sustainable hedonistic development, vertical suburbs or utopian pragmatism, verbalized solely with the use of black and white text would become another set of statements. Ingels paraphrases Darwin by saying that the species most capable of adapting to change will survive. He visualizes his thoughts in an innovative way. Black typographic characters (letters that build words) are a supplement that explains the actual flow of ideas. The multi-layered sequences of drawings create a visual narrative of the manifesto. Pictures replace words. The architect’s image debates with the images of clients, recipients, politicians, and users. Declarations on social processes, ecology, and aesthetics are visualized in narrative and stylistically arranged streams of photos, drawings, graphics and charts. In this manifesto, instead of underscores and bolds, exaggerated, multi-colored, often deformed icons, signs, and runes, typical of comics, were used. Sustainable declarations linking the evolutionary thoughts of naturalist Charles Darwin and the creative powers of philosopher Friedrich Nietzsche are made against the backdrop of an explosion of frames, skillfully mitigating the information noise accompanying contemporary societies. Ingels skillfully lays out Darwin’s adaptation to change in a formula that is adapted to the present day. In view of the enormous financial and turnout successes of comic book adaptations, this formula of the manifesto seems to be a method of presentation that offers the broadest range of reception, not only of the idea, but also of the architecture itself.

### *Summary*

Architectural manifestos are undergoing their regression. The infographic published by ARCADE Magazine in the fall of 2014 documents the most important architectural manifestos of the last century (since 1904 to be more precise). Thirty modern ideas were noted in it from 1900 to 1960, more than eighty in the years 1960–2010. In 2014, there were only two. Presenting creative manifestos ceased to be a path to artistic innovation. In 1965 Walter Gropius wrote: *The Past was broken, which allows us to imagine*

*a new aspect of architecture corresponding to the technical civilization of the era in which we live; the morphology of still styles has been destroyed...* [13, p. 9]. Currently, such strong declarations do not exist. This raises questions not only about the future of architecture. It shows how few architects are currently ready to express their willingness to change through verbal declarations. However, finding new means of visual communication can break this trend. Interdisciplinarity and the permeation of art disciplines have accompanied architecture from its beginnings. The medium of comics indicates the possibility of introducing narrative into the transmission of ideas, as well as into the architectural space itself. The interest in comics by contemporary designers should be associated with the effectiveness of this means of professional communication at various stages of designing and promoting the idea. The wide range of transmission of ideas and content through this medium allows for attractive and diverse artistic forms adapted to traditional analog forms of publication and digital media.

Bjarke Ingels creates a new formula of an architectural manifesto. It does not call for a new revolution, but it does follow a specific template for such a declaration. He identifies antagonists, makes statements and declares how he will implement them. His archicomix, using the language of narration, points to evolution as a path to a new one. Imaging with comics in the era of modern media enables the architect to combine images and verbal messages into a suggestive whole. Its graphic forms combine the traditional art workshop of an architect, the artistic quality of the message with the latest technologies for processing and disseminating information.

Unlike static graphics of single drawings or computer animations, comics allow the reader or viewer to adjust the pace of exploring the content to their needs, knowledge and sensitivity. The effectiveness of this form of communication can be perceived in the fact of abandoning the hermetic formula of project documentation and adapting it to visual forms occurring in mass culture. Such a presentation of the manifesto of architectural ideas gives the opportunity to go beyond the narrow circle of the professional environment and to interest a wider audience in them. It is an important culture-shaping mission of the designer – increasing the spatial culture and social awareness of the role of architects and architecture in the society.

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### Abstract

#### **Yes is more comics as an architectural manifesto**

The aim of the article was to present a comic book as a new medium of communicating the architectural manifesto and to highlight the transmission possibilities that this genre of art brings to architects. The subject of our study was the archicomix *Yes is more* created by Bjarke Ingels, the founder of the Danish architectural firm BIG. The visual and narrative means used by the author, which are characteristic of the language of comics, have been analyzed. A study was conducted on what linguistic and graphic forms the author used to take advantage of the popularity of the medium chosen by him. In a declaration so important for every author, which is a creative manifesto, the choice of the medium of communication also becomes an artistic declaration. During the research, the case of the architectural manifesto of the British design group Archigram was investigated, which first published it as a comic book.

The article describes how Bjarke Ingels, in his archicomix, gave his thoughts on the architect's methods of operation, how to create architecture, and how this architecture should exist and function. The 400-page long graphic novel used the divisions, narrative lines and visual effects characteristic of a comic book. The author, appearing here as a comic book hero, uses images illustrating the methods of designing architecture and the effects of this work.

The conclusions of the study are in line with Ingels' actual achievements. Referring to the phenomenon that the comic has now become in the form of a manifesto gives measurable marketing effects, confirming the effectiveness of the medium used. *Yes is more* is the most cited example of an architectural comic today.

**Key words:** architecture, comics, manifesto, Bjarke Ingels

### Streszczenie

#### **Komiks Yes is more jako manifest architektoniczny**

Celem artykułu było ukazanie komiksu jako nowej formy przekazu manifestu architektonicznego i naświetlenie możliwości transmisyjnej, jaką niesie ten gatunek sztuki dla projektantów architektury. Przedmiotem pracy był archikomiks *Yes is more* stworzony przez Bjarke Ingelsa – założyciela duńskiego biura architektonicznego BIG. Przeanalizowane zostały zastosowane przez Ingelsa środki wizualne i narracyjne charakterystyczne dla komiksu. Przeprowadzono badanie, jakimi formami językowymi i graficznymi się posłużył, by wykorzystać popularność wybranego przez siebie medium. W tak ważnej dla każdego autora deklaracji, jaką jest manifest twórczy, wybór nośnika przekazu staje się również deklaracją artystyczną.

W artykule opisano, jak Bjarke Ingels w archikomiksie przekazał swoje przemyślenia na temat metod działania architekta, sposobu tworzenia architektury oraz jak ta architektura powinna istnieć i funkcjonować. Stworzona 400-stronicowa nowela graficzna wykorzystwała charakterystyczne dla komiksu podziały, tory narracyjne i efekty plastyczne. Autor, występując tu jako komiksowy bohater, używa obrazów ilustrujących metody projektowania architektury i efekty tej pracy. W trakcie analiz zbadano też przypadek manifestu architektonicznego brytyjskiej grupy projektowej Archigram, która jako pierwsza opublikowała go w postaci komiksu.

Wnioski z badania pokrywają się z rzeczywistymi osiągnięciami Ingelsa. Odwołanie się formą manifestu do fenomenu, jakim obecnie stał się komiks, daje wymierne efekty marketingowe, potwierdzające skuteczność zastosowanego środka przekazu. *Yes is more* to obecnie najczęściej przytaczany przykład komiksu architektonicznego.

**Słowa kluczowe:** architektura, komiks, manifest, Bjarke Ingels