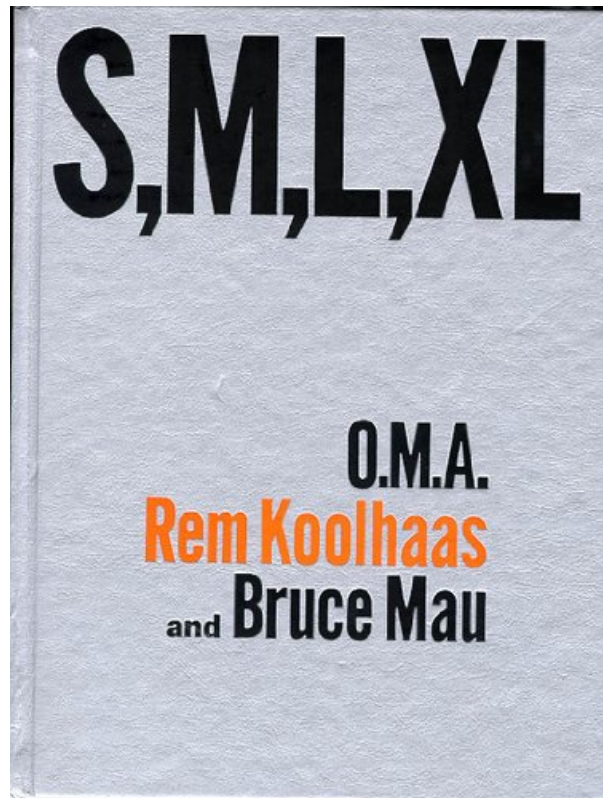
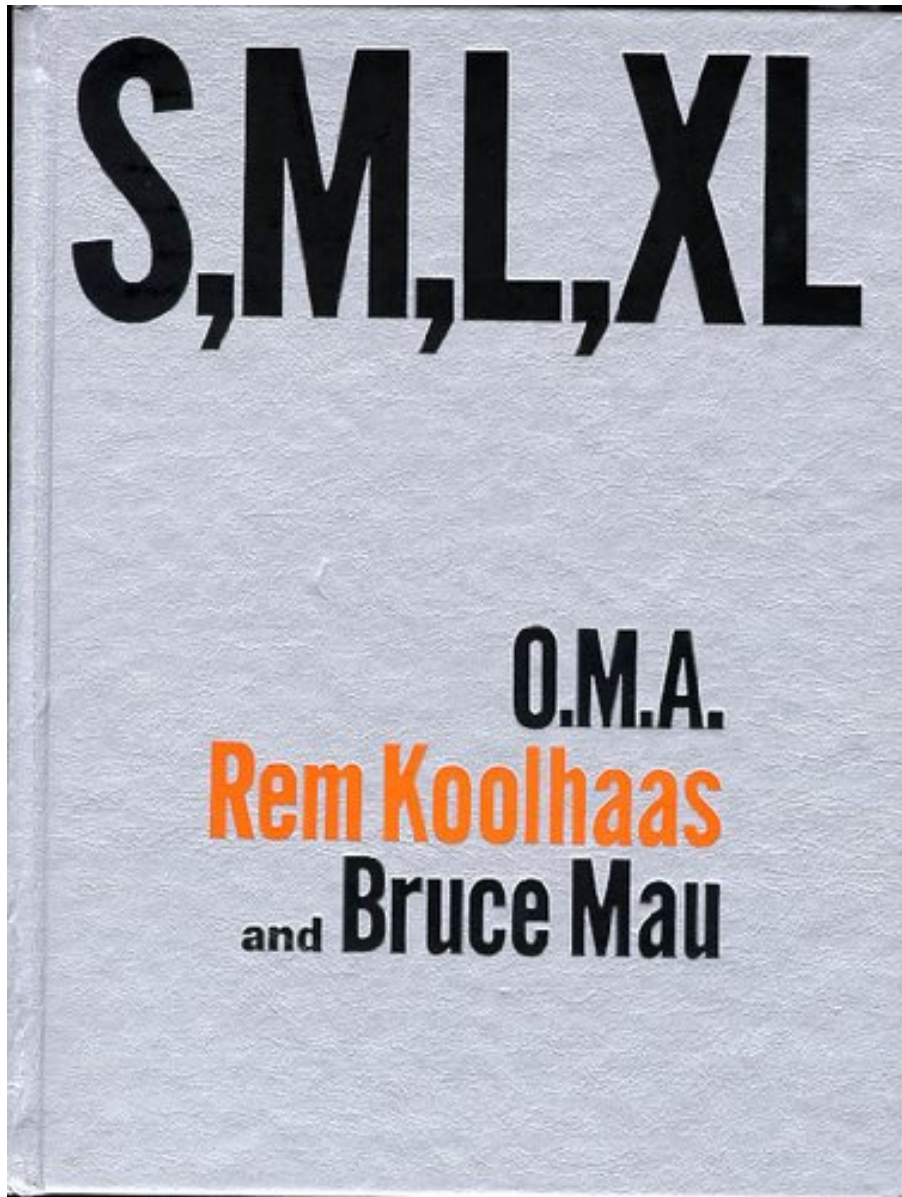


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How to pack a city into a book - Lesson 1

By A Customer

This is a dense manifesto of ideas. It might be termed a printed hypertext, with a continuous glossary of terms being defined by Koolhaas this could serve as an alternative dictionary. The book is too broad for simply architecture, urban planning theory &c. which it professes to having as its infrastructure. It deals with all design issues, from the content of OMAs projects, to the beautifully printed and assembled object that is the book itself. Attempt to read as a linear narrative at your own risk.

20 of 23 people found the following review helpful.

A Great Big Mega-Mega

By A Customer

S, M, L, XL, love it or hate it, is seminal; Rem Koolhaas is one of the most important cultural figures on the planet at this time. S, M, L, XL serves as memoir, manifesto, documentation, diagnosis, prognosis, prophecy, plan, agenda, & propoganda -- local and/or global historicocriticophilosophical montage, collage, and barrage. The book is beautiful. Bruce Mau has indeed "given form" to the silver juggernaut. The cover, the illustrations, typographies, photos, and text come together in the manner of a Tristram Shandy or Finnegan's Wake. S, M, L, XL as literature is a commentary on the condition we call "modernity". Koolhaas seeks an understanding of both his profession and the chaotic dynamics of the world his profession leaves structures in. Koolhaas is at home in the chaos, and like Pynchon in fiction, or Antonioni in film, is remarkably detached and involved in the process at the same time(maybe this is false, but Koolhaas as a writer and architect is an auteur possessed by genius, and S, M, L, XL is both comforting and uncanny at the same time). S,M,L,XL is proof that Koolhaas is aware of the increasingly global nature of the architect's profession. I am fascinated by the concept and practice of traveling, and activity Koolhaas knows all too well as a traveler in the discourse and practice of "modernity". Essays within S,M,L,XL such as "Islam After

Einstein" and "Singapore Songlines:Thirty Years of Tabula Rasa" show his knowledge of the increasingly important relation between the East and West, and the implications involved. Perhaps the most brilliant essay/manifesto in the book is one of the most recently written, "The Generic City" which questions notions of progress in history and the archeology(ies) of modernism. One photo in the back of S,M,L, XL is particularly haunting in its image and message. It shows a larger-than-life and late Deng Xiaoping in the foreground of a painting of a coastal city, raising his right hand gently to his people looking at the mural. The insert reads, "Two billion people won't be wrong." We'll find out. This is where much of Koolhaas' importance lies, his insight into what the great comparative historian and Sinophile Joseph Needham called the "Grand Titration". S,M,L, XL must endure, though it will not be read by the masses. It transcends (a dangerous word to use) architectural writing. Anyone concerned about the future of both the arts and sciences and those who wish to gain a greater understanding of our relation to our environment(s) must read this book.

121 of 156 people found the following review helpful.

Extra Medium...

By tierny

There's a terrific line in Breakfast at Tiffany's. George Peppard proudly hands neighbor Audrey Hepburn a copy of his just-published book. She has no idea what to do with it, so she puts it on a shelf next to a vase, backs away and says "Doesn't that look nice?"

This book is a lot like that. A self-consciously designed object for the homes of style consumers who already have the right clothes and the B&B Italia furniture. A prop for the still-life they want to inhabit. If they ever got around to "reading" it, they'd discover to their great relief... it's NOT a book to be read in any strict classical sense.

It also reminds me of a New Yorker cartoon where one associate asks another, "Read the first few pages of any good books lately?" The age of the short attention span is not going away any time soon. This hefty grey slab is easily recast as the shiny new headstone for verbalized intelligence.

As Kracauer holds it, there's nothing wrong with framing a culture via fragments, but I have plenty of qualms about advancing one's own ideas that way. And I'm suspect of ideas that trowel on style in the abundance seen here. If I could believe Bruce Mau's intentions were more than just trying to look new, (This 'look' now permeates architecture publications) I'd have more respect for this, but it was obviously calculated as a totem of style and style-suffusion.

For better or for worse, the book got noticed, the industry was distracted by the pretty surfaces and the ascent of Koolhaas is a done deal.

If you want to actually READ a book full of Koolhaas' thoughts, skip this and get a copy of Delirious New York.

See all 42 customer reviews...

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