

**MANIFESTO #34**  
**TOM WISCOMBE/EMERGENT ARCHITECT**  
**NEW YORK**

Nature is filled with variation and complexity that architecture has yet to fully explore. Biology is not architecture, of course. Nature doesn't care about form following function or function following form, it is all about iteration, mutation, and feedback through fitness testing, all of which produces species and formations that are as elegant as they are robust.

The hammerhead shark did not emerge slowly, step-by-step, from small to large hammer as is commonly thought. In fact, the first hammerhead to appear was the Winghead shark, with a very wide hammer. This mutation offered no discernable advantage – it was, at that point, "ornamental". Through the process of optimisation (aka natural selection), other species have appeared with a range of hammer sizes better adapted to hunting in various environments. In the end, the hammer cannot be understood as an essentially functional development, although it has developed various unexpected functional benefits at the back end through optimisation.

Beyond the trappings of literal biomorphism, my office is interested in biomimetics as a way towards both formal variability and performance. Dragonfly wings, bat wings, radiolaria, corals and jaguar patterns are all on the table as potentially relevant to new ways of thinking about structural formations in particular.

**MANIFESTO #35**  
**HANS ULRICH OBRIST**  
**CURATOR**  
**LONDON**

I would like to propose that any attempt to forecast the future is both a provocation to rethink the past and an opportunity to better come to terms with the present. What, then, of the future? We should emphasise that visions of the future across almost all phenomena (a) evolve over time and (b) are many. The future, in other words, is both variant and plural. EXHIBITIONS of art have a future beyond objects. This summer Philippe Parreno and I are co-curating a group show for the Manchester Festival called Tempo del Postino, in which artists are not given space but time. The exhibition will be staged over the course of a few days in July and represents an experiment in time coding, and a return to the real space of engagement with audiences.

**MANIFESTO #36**  
**RICHARD HUTTEN DESIGNER**  
**AMSTERDAM**

Being a Homo Ludens, the playing man, I can only say one thing: Let's play!

Playing brings people together, playing is fun, playing is the best there is.

I once said: "Design is traditionally about solving problems. I don't solve problems, I create possibilities."

Basically this is the definition of a game. As a designer I like to play, and I expect the same attitude from the user. Design should not be about designers, but about the useful and playful designs they (should) make.

**MANIFESTO #37**  
**BERNARD KHOURY ARCHITECT**  
**BEIRUT**

**My Plan B**

I work for the private sector. My clients are involved in private ventures driven by finance and commerce, and this is where I operate. Simply put, I build for the rich. I don't do social housing; I don't do governmental projects; I don't build schools or museums, and I probably never will. But I nevertheless believe that there is much to accomplish in the private sphere. Cities are built by the private sector through projects that are primarily driven by financial profit. This is the reality of every developing city everywhere. Denying this reality will prevent us from taking part in the making of our cities. Relevant architecture should not be limited to exceptional programs such as schools, corporate headquarters of international companies, museums, and public libraries.

Most of what the architectural press and our beautiful design books cover in their polished and well written articles does not affect me.

I find pleasure in the complexity and the difficulties I encounter in the contexts I work in. Sometimes the picture is not so pretty but this is where I choose to be and I don't want to be anywhere else. You never go to sleep in Beirut. It is a city that keeps you awake.

**MANIFESTO #38**  
**SAM JACOB/FAT ARCHITECT**  
**LONDON**



misguided. Objects