Radical /Rædikl/

Adjective [usually before noun]: Relating to the most basic and important parts of something; complete and detailed

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Radical architecture explored, with significant differences, the idea of the performative environment that surrounded us (and that we were also assembling) combined with the impact of that environment in our lives (big word that could be divided into social, cultural, political, artistic, psychological, physiological, behavioral components…etc.).

The presence of another big word such as air is relevant to the radical constellation because this combination of gases, essential condition for terrestrial life and made up of 21% oxygen, 78% nitrogen, 0.93% argon and 0,035% carbon dioxide[1] just made it happen with a very discreet presence (or consciousness) as if something that we just take for granted. And yet we shouldn´t, because from ordinary poor conditions like when it smells bad, gets uncomfortably cold or hot to lethal diversions such as nuclear radiation or an airborne virus like COVID-19 proved how viciously wrong we are.

Radical architects figured a brilliant move: Architecture could be used to expose OUR problems, real and big issues in order to highlight and expand them so they became so HUGE as to necessarily see them… and eventually confront them.

Their task was not to solve anything at all, they were architects… but their critical understanding of our discipline formulated some of the theoretical tools that we´re using now. As Hans Hollein stated "Everything is Architecture" and most likely (check Francisco Jarauta´s interview) we need that set of magnifying glasses to illustrate again (that´s our job, at the end of the day) the dark clouds right above us, being political most of them and that war, racism, social and economic inequality plus solving the pollution of our natural atmosphere aka global warming can (again) no longer be extended.

THE CALL

The shape of a city changes faster, alas! than the heart of a mortal (Baudelaire, 1991)

Radical Architecture is, according to Maigayrou, a "current of research less concerned with the practice of the architectural profession than with reflecting on the bases, the foundations of architecture"[2] and we can identify it (in the current dizzying world of instant consumption of images) with projects such as the Pneumacosmos (Haus Rucker Co, 1967), the Continuous Monument (Superstudio, 1969) or the No Stop City (Archizoom, 1970).

This represents a fleeting but energetic period that was essentially deployed in Europe between the years 1960 and 1975 with the purpose of thinking about the architectural discipline from its origin (hence its essential, fundamental nature), displacing the understanding of the craft from the architect's routine as a builder towards the expanded territory of reflection on the world and the architect's competence to interpret it and act in it.

To this heterogeneous movement belongs a generation distanced from modernity and without direct involvement in the Second World War but located in the complex morass of a post-industrial world identifiable with production and communication on a planetary scale; a scenario of change and suspicion that legitimizes the end of all idealistic vision, the fall of the optimistic and teleological modern project for the advent of the real with its contradictions and defects.

Radical projects manifest this confusion in practices that are rarely "constructive" but transgressive, critical, and committed. Sometimes legible from the nearby world of the second artistic avant-garde (Pop Art, Minimalism, Land Art, Performance Art…), political-social criticism, the mediation of the body or environmental concern and activism. All of this is intended to confront the world they've received by making its paradoxes visible and revealing the absurdity of a discipline that continues to insist on defining itself from formal and stylistic aspects to deviate towards a factual, operational architecture

that acts on the real… even if it does not build anything (especially not building anything).

Radical Futures aims to achieve a contemporary understanding of this critical mindset, extend the limits of radical architecture and urbanism, and embrace the emergence of new practices supported by unconventional approaches from design, urbanism and technology. This Call for Papers invites authors to re-connect architecture and criticism, understanding their theoretical borders from within the discipline. Nonetheless, interdisciplinary expressions and research through the proposed but not limited "radicalism" and keywords listed below:

1. Radical definitions

a) The relationship between architecture and critical thinking

b) What is the purpose of architecture?

c) Non-buildable architectures (for our own good)

d) Indiscipline as a radical strategy

2. Radical urbanism

e) City, symbolism, and representation

f) Non-buildable cities (for our own good)

g) Contemporary radical cities or: Is radical urbanism possible today?

h) Contemporary Supersuperficies

3. Radical scales

i) S, M, L y XL cities

j) Appliance architecture

k) Radical furniture design

l) Utopian and dystopian architecture

4. Airborne, multisensorial, and psychological architecture

m) Inflatables and playful devices

n) Contemporary Mind expanders

o) Temporary radical structures

p) Performative architecture

5. Architecture, urban planning, and art

q) Radical urban art

r) Radical collages

s) Contemporary Restless spheres

t) Playful devices

6. Radical Technology

LAS PROFECÍAS DE LA ARQUITECTURA RADICAL (AB)

1980

MEMPHIS

ESTÉTICA DE LA DESAPARICIÓN (PV)

STRADA NOVISSIMA (PP)

LA CONDICIÓN POSMODERNA (JFL)

ALCHIMIA   FILOSOFÍA Y EL ESPEJO DE LA NATURALEZA (RR)

MODO
FRANCO RAGGI

EL LENGUAJE DE LA ARQUITECTURA POSMODERNA (CJ)

PUNK

MALETA DE LOS ESTILOS(FR)

1975

MARGARET THATCHER

CUATRO CASAS (RB)   LÁMPARA LA CLÁSICA (FR)
PLATOS (RB)   TIENDA TEMPLO(FR)

ARQUITECTURA RADICAL (PN+BO)   RADICAL ARCHITECTURE- REFUTANDO EL PAPEL DISCIPLINAR (AB)
LA REAPROPIACIÓN DE LA CIUDAD (HLP)

EL ESPEJO DE LA PRODUCCIÓN (JB)

GLOBAL TOOLS. Nº1   ARNOLFO (GP)   GAETANO PESCE   RADICAL STORY (FR)
POR RETRASO DEL AVIÓN (HLP)

WATERGATE

HOUSE WITH FLYING ROOF (CH)   ACUERDO VIETNAM   AN ATTEMPT TO CLARIFY THE SITUATION (ML)

ITALY: THE NEW DOMESTIC LANDSCAPE   EL ANARQUITECTO (GP)   DECODIFICACIÓN DEL ÁMBIENTE (HLP)   NAGAKIN TOWER (KIK)
TÉCNICA POVERA(HLP)   LA TÉCNICA POVERA (RD)   RED LINE (GP)   GIRO DE ITALIA (HLP)

ERLEBNIS SAND (FL)   THE ELEMENTS OF THE HOUSE (RA)   GREEN LUNG (HRC)   VIDA EDUCACIÓN CEREMONIA AMOR MUERTE (SU)   VESTIRSE ES FÁCIL (SU)   CONQUISTAS Y PROBLEMAS DEL DESIGN ITALIANO (EA)   STREET FARMER 2

CLOUDS (CH)   10 HOUSES (RA)   ACCIONES (ML)   CENTRAL PARK EVENT (HRC)   GO (HRC)   BLOODY SUNDAY   MÁSCARAS (MT)   SUPÉRSUPERFICIE (SU)   NO STOP CITY (AZ)   LAS 12 CIUDADES IDEALES (SU)   APUNTES ACERCA DE UNA ARQUITECTURA CONCEPTUAL HACIA UNA DEFINICIÓN (PF)   STREET FARMER 1

SIEGES ET LITS (HF)   WHITE SUIT (CH)   OASIS (HRC)   EXODUS (RK)   SUPÉRSUPERFICIE (SU)   RADICAL NOTES (AB)   ELEMENTOS DE PROSÉMICA TERRITORIAL/CUESTIONARIO (UFO)   GRUPO STRUM   UN NUEVO FUTURO PARA EL DESIGN (JB)   ICE HOUSE (GP)

ALTAR (WP)   FLORASKIN (DH)   HINGE CHAIR (RA)   RESTLESS SPHERE (CH)   CAVALLERIA URBANA (ML)   APOLO 15   PNEUMATIC FORMATION (HRC)   MIS ALAS (MT)   WARHOL   FILOSOFÍA ORIENTAL   EL CONMUTADOR (HLP)   REMO BUTI   SILLAS "PONIBLES" (GP)

HAPPENING   COVER (HRC)   COCOON (HRC)   LIVE (HRC)   ONYX   CASABELLA   MONUMENTO CONTINUO (SU)   HORA 11 (RB)   IN piu

TUMBAS EN   HARD SPACE (CH)   PERFORMANCE (SDE)   VIENA'S GOLDEN HEART (ML)   GIANT BILLIARD TABLE (HRC)   ESTATUA DE LA   HISTOGRAMAS DE ARQUITECTURA (SU)   CIUDAD CADENA DE MONTAJE DE LO SOCIAL (AZ)   SIN TÍTULO (GC)

1970   EL PAÍSAJE (WP)   SOFT SPACE (CH)   SIA CON ALT (ML)   ALESSANDRO MENDINI   LIBERTAD EN   IN   EL SISTEMA DESEQUILIBRANTE (HLP)

PASILLO (MP)   ZÜND UP   GREAT VIENNA AUTO EXPANDER (ZU)   VANILLA FUTURE (HRC)   PRÉSTAMO (FSF)   SPIRAL JETTY (RS)   HIPPIES   MUEBLES GRISES (ESJ)   DE LA ANALOGÍA MECANICÍSTICA A LA ANALOGÍA ORGÁNICA(NK)   ZZIGURAT   9999   CASAS ANAS (U)

CONTEMPLACIÓN (MP)   HEART SPACE (CH)   ELECTRIC SKINS (HRC)   THE WELL TEMPERED ENVIRONMENT (RB)   S-SPACE (9999+SU)

TUMBAS AUDIOVISUALES (MP)   THE WHITE SUIT (CH)   BOB DYLAN   MISSING LINK   APOLO 11   FLY HEAD (HRC)   OFICINA MÓVIL (HH)   IMAGINARY SPACE (FSF)   DISCORSI PER IMMAGINI (SU/AZ)   ARNOLFO (GP)   LAUNDRY (GP)   HAPPENING EN PONTE VECCHIO (9999)   LÁMPARA DÓLAR (U)   OBJETOS DE

MAX PEINTNER   FACE SPACE (CH)   GOLDEN HEART (HRC)   ANT FARM   HAIR   ANDREA BRANZI   MINIMALISMO   HOMBREHUEVOSFERA (HLP)   AMBIENTE (U)

MUERE MARTIN   COOP HIMMELBLAU   RELAXING ROOM (GJN)   2001: ODISEA EN EL ESPACIO (SK)   MAYO 68   UTOPIA DELLA QUALITÀ (AZ)   GIANNI PETTENA   CASCO SONORO (HLP)   URBOEFÍMEROS (U)

DAILY EARTH CHRONICLE (ON)   VILLA ROSA (CH)   IMAGINARY ARCHITECTURE(FSF)   BARBARELLA   ALLEN GINSBERG   CARABINIERI (GP)   UGÓ LA PIETRA

MUERE DUCHAMP   CHE GUEVARA   FUTURE HOUSE (AH)   JJOO MÉXICO   TODO ES ARQUITECTURA (HH)   PÍLDORA DE LA ARQUITECTURA (HH)   MODA   GAZEBOS (AZ)   DREAM BEDS (AZ)   DOMUS   UFO

TV HELM (WP)   TRIGON 67 (DH)   HAUS RUCKER CO   BALLOON FOR TWO (HRC)   ESTRUCTURAS NEUMÁTICAS (HH)   SUPERONDA (AZ)   ARCHITETTURA FREE (RB)

PNEUMACOSM (HRC)   JACK KEROUAC   BANHAM   SUPERSTUDIO   LAS PALABRAS Y LAS COSAS (MF)

HABITACIÓN GRANDE (WP)   LIVE INFORMATION (AH)   SPACE CITIES (RA)   REJILLA EN NUEVA YORK (HH)   COMPLEJIDAD Y CONTRADICCIÓN   TOWER CABINET (ESJ)   SUPERARCHITETTURA   UN INUNDACIÓN RIO ARNO   LA ARQUITECTURA DE LA CIUDAD (AR)

EN ARQUITECTURA (RV)   ARCHIZOOM   VIAJE A OCCIDENTE Nº1: QUÉ HACEN AHÍ DENTRO(ESJ)

1965   ASESINATO DE MALCOM X   SUPERPOLIS (GF)   BAU   ENTRENADOR DE LA ARQUITECTURA (GZK)   DONALD JUDD   LA CIUDAD VERTICAL Y SUS ELEMENTOS (FSF)   LA CASA HABITADA (ESJ)

MICHAEL FRIED   FRIEDRICH ST. FLORIAN   CIUDAD VERTICAL (FSF)

VERTICAL CITY (KG)   AEROPUERTO (LO)   DAN FLAVIN   BEATLEMANIA   ARCHIGRAM 4 (AG)   PLUG IN CITY (AG)   ZOOM AND REAL ARCHITECTURE (A/PC)

EDIFICIO (WP)   ELEMENTARE   GRUNDE (HH)   MARSHALL MCLUHAN   WALKING CITY (AG)

CIUDAD SUBTERRÁNEA (WP)   ARCHITEKTUR (RA)   ABSOLUT ARCHITECTURE (WP/HH)

RAYMUND ABRAHAM   PORTAAVIONES (HH)

GUERRA INDEPENDENCIA   CRISIS MISILES CUBA   BACK TO ARCHITECTURE (HH)   CIUDAD, COMUNICACIÓN, INTERCAMBIO (HH)   ARCHIGRAM 1 (AG)   FUN PALACE (CP)   CITY IN THE AIR (AI)

ARGELIA   MUERE MARILYN   ROLLING STONES

SOY BERLINÉS (JFK)   THE BEATLES

WALTER PICHLER   FLUXUS   GAGARIN VIAJA AL ESPACIO   CONSTRUCCIÓN DEL MURO DE BERLÍN   ALLISON & PETER SMITHSON   OCEAN CITY (KK)

1960   INVASIÓN DE BAHÍA DE COCHINOS

ANTROPOMETRÍAS DE YVES KLEIN   PLASTIC SPACE (HH)   POP ART   MARINE CITY (KK)

CIUDADES (HH)

ALLAN KAPROW

INCIDENTAL ARCHITECTURE (GF)   1958__MANIFEST OF MOULDING AGAINST   1958__WHAT IS ARCHITECTURE (HH)   RASCACIELOS EN CHICAGO (HH)   1958_DEFINICIONES SITUACIONISTAS (C/D)   MOBILE ARCHITECTURE (YF)   1956__THIS IS TOMORROW (IG)

RATIONALISM IN ARCHITECTURE (HU)   RICHARD HAMILTON   EDUARDO PAOLOZZI

1947__MAGIC ARCHITECTURE (FK)   1955__ TRISTES TRÓPICOS (CLS)   1953__ PARALLEL OF LIFE AND ART (IG)

1954__ RONCHAMP (LC)

ETTORE SOTTSASS JR.

MIND EXPANDER (HRC)

GALLERIE ST. STEPHAN

HANS HOLLEIN

STADT RAGNITZ (DH)

VIETNAM

COMPACT CITIES (RA)

LINEAR CITIES (RA)

KENNEDY

GRADOS DE LIBERTAD (HLP)

LAND ART

MATTA CLARK

UGO LA PIETRA

CIUDAD COMPACTA (WP)

INMERSIONES (U)

INDEPENDENT GROUP

u) Artificial Intelligence, VR / MR / AR / XR / Metaverse / NFT / Web 3.0 for radical technology

v) New software applications to radical concepts

7. Radical pedagogies and education

w) Student radical approaches to architecture and urban planning

x) New conceptual pedagogies for a radical education

THE ARTICLES-ESSAYS

Radical definitions

In the first article, **"The Italians do it better! A contemporary interpretation of the radical movement"** we find a critical revaluation either nostalgic or proactive of the Italian radical movement, seeking to rebuild their differences and theoretical contributions. Also, to analyze the reasons behind the present resurgence of interest in these movements and to check how they were acknowledged by contemporary critics. The author reminds us that: "nemo propheta in patria" - indeed, Italian radical architects were often perceived by the Italian critics, best case scenario, as provocateurs or, at worst, as marginal figures who, instead of engaging in tangible change, lost themselves in utopian or dystopian visions... as if that wasn't important.

As Beatriz Colomina put it: What does it mean for young architects and scholars to look so closely today to some short-lived experiments by young designers forty years ago? Is this a kind of nostalgia for an early phase of radicality? Or even nostalgia for an earlier phase of the global, when the very idea of resources and tools was redefined in the face of new technologies and a new awareness of planetary ecology? Are we in another phase of retooling the disciplines of design, a kind of echo of a too quickly forgotten historical moment? Is this book about the past or the future?»

In the second article, **"Was Skarphéðinn Jóhannsson a radical architect? If so, in what sense?"** the author analyses the Icelandic architect's proposals as

to be considered radical or, on the contrary and together with fellow architects, modernising the country and responding with his architecture to raise society. In this context, it will be theorized that Skarphéðinn created typologies that were radical in ways based on relative values and guidelines of redefining architecture through culture, society and nature. The author will explain how cultural anthropology, physical character, environmental and social relations, and culture are part of the architectural project as to be labeled and tagged as genuinely radical.

What architects do is radical of what architects don´t want to do is what really defines this movement? This could also be a further interpretation of the article.

Radical urbanism

In the third article, **"Oswald Mathias Ungers in Berlin: Research, project and experimentation"** the aim of the contribution is not to discuss this topic as an object of historical research but to outline the general and important aspects of Ungers' research on the city, within which the reflections on Berlin are located, underscoring the main factors that influenced the origin of the idea of the city as an archipelago. On the other hand, this contribution will revisit the concept of the city as an archipelago with the belief that it can still serve as a meaningful tool for constructing new design narratives for today's cities.

The city is at the core of Radical Architecture, the urban environment is the perfect ring where this movement thrived and boxed, and OMU developed a certainly radical way of relating with this realm. The author's research on the topic proves how Ungers deserves to be included in this group.

Radical scales

In the fourth article, **"Restoring porosity in Greater Cairo through architectures without architects: The case study of the Koka pigeon tower in Garbage City"** the study explores how emerging design

technologies in contemporary architecture reshape the physical forms through the impact of transformative technologies on architectural design. Also their potential to revolutionize the built environment. This research aims to design new prospects for improving design efficiency between clients, designers, and society at large and provide insights into the transformative power of technology in shaping the future of architectural design. Advanced 3D modelling and simulation tools have revolutionized the design process, allowing architects to create virtual representations of their ideas and explore them in a profoundly realistic manner. The scale of the proposal demonstrates how this radical devices demand an expanded understanding of urbanism.

Airborne, multisensorial and psychological architecture

In the fifth article, **"Radicalism and Freedom in Low-Tech Architecture: A Kantian Perspective"** the study explores the motivations and paradigms among prominent architects and builders involved in this movement, prioritizing minimalism, environmental sustainability, and autonomy from other more conventional systems. The research highlights the emphasis that low-tech practitioners place on individual empowerment, creativity, and ideological commitment, contrasting with mainstream architectural practices.

On the other hand, the author engages with a systematic protocol where the research diverts from the individual to the collective, from the local to the global in an ambitious quest for specific answers.

In the sixth article, **"Forgetting Acceptances: on the Productivity of Moments of Crisis in Architecture"** the study will rely on "classical" radical formats such as the pneumatic narrative (let´s revisit Villa Rosa or the Pneumacosm) to push the conceptual framework forward, by focusing on a series of experimental architectures and the laboratory of Cloud 9. Consisting

of an interdisciplinary team, Cloud 9 tries to challenge global warming scenarios and achieve what is clearly a performative architecture, by blurring the boundaries between design and environment with the aid of present technological possibilities. The non-conventional systems designed by them shape the set of values generated in moments of crisis. In the result of the study, an initiative is brought to being visionary by clarifying the relationships before and after the act of forgetting.

Architecture, urban planning and art

In the seventh article, **"The radicality of use: Practices of transformation based on the occupation and appropriation of buildings"** we'll find an "okupa" approach that was consistently delivered in historical radical practices such as Gianni Pettena, Ugo La Pietra, Gruppo 9999 and in the Austrian ring with Coop Himmelblau, Haus-Rucker-Co...etc. and the purpose of the author is to explore radicalism in contemporary architecture through an analysis of space transformation practices in the collective occupation and appropriation of disused buildings. The author states that unlike traditional architecture, which relies on abstract, preconfigured representational tools, these tactics emerge as spontaneous, bottom-up approaches, highlighting the effectiveness of group actions in the reprogramming of spaces.

In the eighth article, **"Radical devices: Rethinking Art and Architecture as forms of dissensus in urban environments"** the authors seek to use artistic and architectural practices as tools to engage city residents in an active dialogue about Common spaces just like Gianni Pettena did. Starting with a theoretical framework for locating the critical potential of art and architectural objects in public spaces (I´m thinking about the Uomouovosfera by Ugo La Pietra), in this paper the project is observed as an example of an ephemeral critical moving device, collecting and expanding the voices of the inhabitants around the city.

It aims to represent an open-ended invitation to re-think the boundaries between nature and the city, posing itself as a radical (from the latin radicalis) form of dissensus. As you will see this is not only theoretical because an experiment was conducted at the Umeå School of Architecture between March and May 2024 as part of a "Designing the Contemporary City" research group at the same University probing that the radical mindset is still applicable (if we apply it).

Radical Technology

In the ninth article, **"The Architecture of defying gravity: An exploration of future environments that focuses on the poetics, innovation, and potential of airborne architecture"** we´ll navigate through the evolution of levitating architecture as narrative of humanity's enduring aspiration to transcend the constraints of physical and environmental limitations. In the 21st century, the author states that this timeless pursuit has been reimagined through the innovative paradigm of Airborne Architecture, epitomized through the research of Gravity Defiant Architecture (GDA). This article delves into the origins, foundational principles, and transformative potential of it as to push the technology forward just like some radical agents did with a direct (not ironic therefore) perspective.

In the tenth article, **"Transformative Technologies in Architectural Design: Revolutionizing the built environment"** the author of the study will explore how emerging design technologies in contemporary architecture might reshape the physical forms through the impact of transformative technologies on architectural design and their potential to revolutionize the built environment. This research aims to open new prospects for improving design efficiency between clients, designers, and society at large and provide insights into the transformative power of technology in shaping the future of architectural design. Advanced 3D modelling and simulation tools have

revolutionized the design process, allowing architects to create virtual representations of their ideas and explore them in a highly realistic manner.

Radical pedagogies and education

In the eleventh and last article, **"Eco-sensitive Cyberatmospheres: Ecocentric transformations of domestic spaces"** this work aims to open a pedagogical debate on the current approach to technology in domestic spaces. As currently the use of technology is seen as a way to simplify human actions, rather than as a possibility for extending our sensory connection to the surrounding environment. On the other hand, it is also used experimentally, where, through testing the "TouchDesigner" software, the technological approach in domestic spaces is rethought towards a more communicative than solution-oriented technology. The article is a shift from the anthropocentric approach of the domestic space to a sensitive ecocentrism, where the human subject is changed by the communicative environment (understood as any non-human agent, being climatic, animal, plant, etc.). In this way, a visual exchange of information is established through technology, representing behaviors or needs

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NOTES

[1] Zamp Kelp. Haus Rucker Co. Lentos Kunstmuseum Linz; 2023.

[2] Jarauta, Francisco. *Arquitectura Radical*. Las Palmas de Gran Canaria: La Imprenta editorial; 2002.