Radical Atlas

The UNIVERSITY of Universities (UOU) is a truly remarkable collective effort to create an international network of academics from European schools of architecture collaborating to provide online workshops along the academic year for students from different universities who work together remotely and in a collaborative way.

This Radical Atlas section shows the work that undergraduate students have conducted in a three weeks worshop a solid research to design a Radical proposal (as in the call of this issue# 8 Radical Futures) as the central theme. This collective platform enhances cultural diversity and nexus of unity among participating students.

Besides (or parallel) to the workshop the journal received important contributions from artists and students around the world and these will be included in the final section of this ATLAS:

Artistic works: Emanuele Quinz (Full professor, Université Paris 8), Marco Pace (artist and professor).

Student works: Mads Hvidkær Christoffersen (Umeå School of Architecture) and George Azer (Università Mediterranea di Reggio Calabria)

The workshop had two different (and main) physical locations. The first one rooted within a Design Studio Course at the Alicante School of Architecture (the core of UOU, so to speak) and a second unit at Universidad Europea de Madrid, where students of Communication Skills + students from Architecture and Art of the 20 and 21 century joined this European teaching project.

The total number of students that participated in this workshop is around 100, and this Atlas is a selection of what we believe a student´s radical approach to the topic. The selected ones are:

Universidad Europea de Madrid:

- **Team 01**: Jakob Schreiner Benito, Nina Méndez Bisgaard, Micheline Bood.
- **Team 02**: Valentina Andrade, Valentina Scampini, Elisa Merchán.
- **Proposal 03**: Juan Pablo Díaz Hernández.
- **Team 04**: Adam Ihab, Celeste Ortez, Camila Gómez, Fernando Salinas, Mariapaula Vigo.
- **Team 05:** Andrei Constantinescu, Kenza Nakhli, Javier Prados, Rania Melehi Loudiyi.
- **Team 06**: Ciro Ramírez, Racse Ramos, Sophia Obando, Raquel Vidales, Helen González, Silvana Torin.

Universidad de Alicante:

- **Team 07:** Lucía Callatopa, Mara Van Vliet, Zoia Dolgova, Aneta Báčová, Lucia Strýčková, Selina Untermair.
- **Team 08:** Esther Oliver Marín, Gadea Vicente Caravaca.
- **Team 09:** Noah Pashkevich, Max Darwall, Leonhard Sigmund, Nina Lüdtke.

Faculty of Architecture. Budapest University:

- **Team 10:** Yasmine El Bada, Franz Schubert, Aron Schönfeld.

By lecturing on Radical Architecture we believe that a completely different tool is provided to our students, because if what we do (at least traditionally) is about the the “Art of building”, with this radical mindset the students relate to architecture as a way to criticize the world. Full of things to criticize… by the way.

Overconsumption, overpopulation, capitalism, climate change and some other contemporary issues are part of this Atlas. But let me please remind you that this projects DO NOT solve this problems… this projects UNDERSCORE this issues so they raise awareness.

I hope you enjoy them!

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CONTENT

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” 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 workshop is intended to confront the world we have 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).

In this course we will deal with:

- The purpose of architecture
- Unbuildable buildings
- Utopia and dystopia
- Temporary radical proposals
- Radical and scale-less urbanism

AIMS

Take on a path around the following public interests:

- Detect present social issues and conflicts by linking architecture and criticism acknowledging how the different layers are built up.
- Build confidence in working with unknown students/partners from abroad and establish multidisciplinary relationships.
- Furthermore, this exercise provides two focal points: It is a reflection and meets the need of thinking and designing. The student is asked to go back to the original Radical Architecture period and reflect in a critical manner where his/her proposal offers/adds to the original movement. The submission can therefore be edited if needed, considering the feedback from the CRITS.
- Additionally, the student is asked to think as a Radical Architect. This means to follow a very specific mindset where architecture is not “the art of building” but the need to critically address the world and to reflect on it using architectural tools.

METHOD

1. Research and reflect about architecture as a radical discipline.
2. Select your topic and scale (from the XS of furniture to the XL of planetary urbanism), locate it in our (or other) planet and briefly present it to the rest of the students (in groups of 3-4).
3. Compose a genealogy or bloodline of radical projects that anticipated yours.
4. Write down a sequence of words to summarize your radical project (such as indiscipline, fear, game, utopia…etc)
5. Design an action/activity, according to your radical proposal prior to the design of anything and present it to the rest of the students.
6. Achieve and draw design, architecture or urbanism that fits the previous radical action/activity.

By implementing this working method, the student will go beyond a formalistic approach and will deliver a more radical proposal.

The final exercise is to create a Drawing where the students are asked to put together their radical present proposal + a short Manifesto to reflect on the result. The content of this final submission should summarize the working process during the workshop as follows:

0. The concept and genealogy of Radical Architecture.
1. The initial intuition and presentation (with images) of each proposal.
2. The bloodline creation to better explain their goals.
3. Putting together the words that would explain it if no images were allowed.
4. The design of the action that probed your radical approach. Each student must show clearly his/her contribution to the proposal. Therefore, individual documents and collective documents should be included separately.
5. The technical drawing - A DETAIL, A FLOOR PLAN, AN ELEVATION…etc - of the RADICAL PRESENT in the specific location that it´s intended to criticize.
6. Finally, include a Manifesto on the Radical proposal.
7. Bibliography.

EVALUATION

It is continuous, grading the workshop submissions every week, carried out by the professors as well as fellow students:

- Skills of analysing and deconstructing Radical Architecture.
- Identification of present social issues and cultural conflicts.
- Ability to draw that concept through an action/event within the radical proposal.

SCHEDULE

- RADICAL PRESENT Workshop Presentation online / 25th October 2024
- Classes online UOU / Fridays from 9:30 to 13:30 (CET): 8th November 2024 and 15th November 2024
- RADICAL PRESENT FESTIVAL Face-to-face in Alicante / 22nd November 2024

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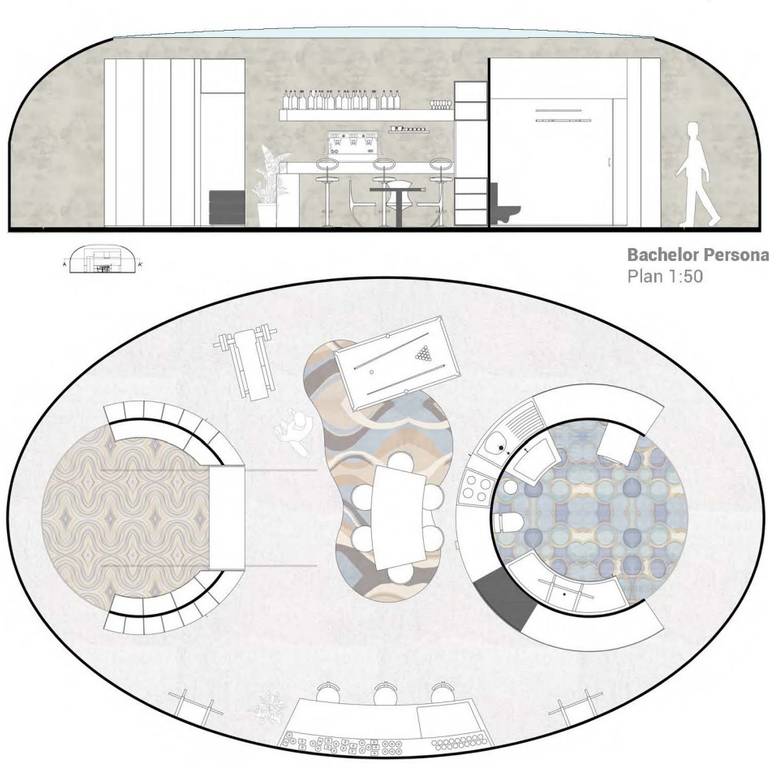
The Air Loft

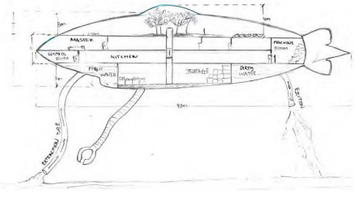
Jakob Schreiner Benito[1]; Nina Méndez Bisgaard[1]; Micheline Bood[1]

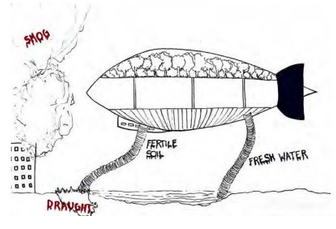
[1] Universidad Europea de Madrid, Spain

In a post climate change world, the sea levels have risen to previously unimaginable heights. Take to the skies! The vast blue below, Mt, Everest's peak isolated from its body, the post-apocalyptic ice berg.With a scarcity of resources, mankind struggles to do what it does best. Survive.

Rays of sun and blue endlessness govern this world. Architecturally, the traditional house has had to make way for something different, something light. Aiming at the skies, the old house has had its roots cut. Freshwater-sucking, hovering flying machines have taken precedence, as the only architectural real estate worth investment is aerial.







Engineering

The Air Loft utilizes the shell of a zeppelin to house whoever is lucky enough to escape the liquid desert now dominating the world. The body of the ship, reaching 172 meters longitudinally, comes with an engine powering the four-blade propeller, giving thrust and mobility. Additionally, nine cylindrical wheels, 23 meters in diameter, give stability and structure.

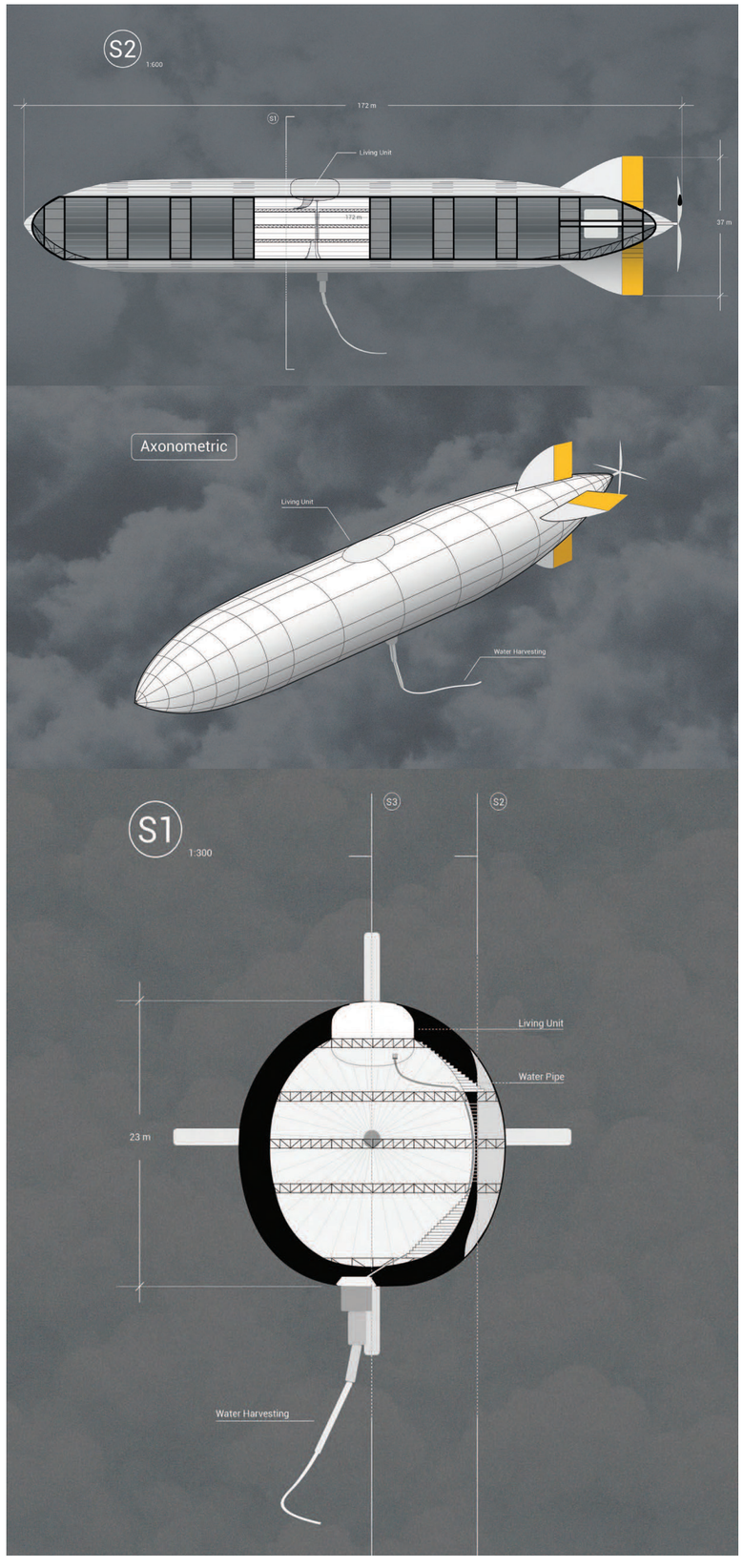
Along the length of the ship a steel truss provides further steadfastness. The structure has had to make for a living unit, a set of staircases, a water harvesting system and five service levels. This has been solved by creating a further gap between the fourth and fifth wheel. The service levels have been created by providing additional steel trusses working as slabs. The living unit rests on the top slab and initiates the staircase, which varies between traditional and ladder. The living unit also introduces the water harvesting pipe, which follows through the slabs until meeting the bottom steel truss, which further sends it to the exterior.

Architecture

The living unit follows the morphology of the ship, giving it an oval shape. No expenses are spared! Although the architecture takes place in a post-apocalyptic world, this home provides high-tech solutions and adapts to various personality types.

Automatic mobile walls on each side of the unit contain the bedroom and bath spaces, but can rotate on command by the push of a button. This allows the spaces to become one, ideal for daytime activities. In other words, the space is dynamic and works with different needs throughout the day.

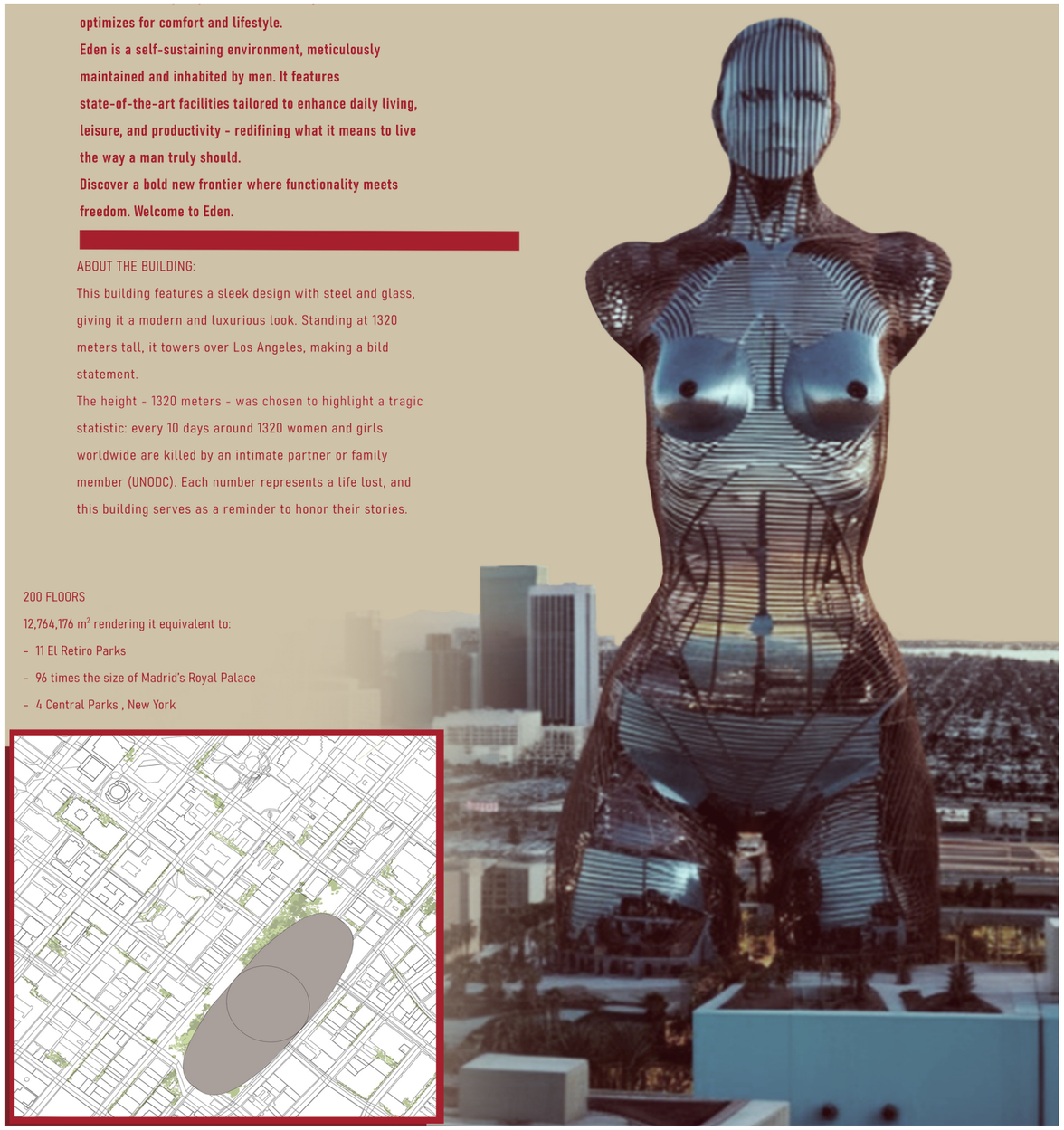
The whole unit is covered by an equally oval shaped skylight that provides light, but more importantly, functions as a weather forecast for the user. With decreased atmospheric pressure due to altitude, winds and wild weather are free to storm about, and vigilance on the skies becomes incredibly important. Apart from being technically flexible, the living unit comes in various outfits depending on the user. In order to illustrate examples, we've added three personality types along with their custom flying home.

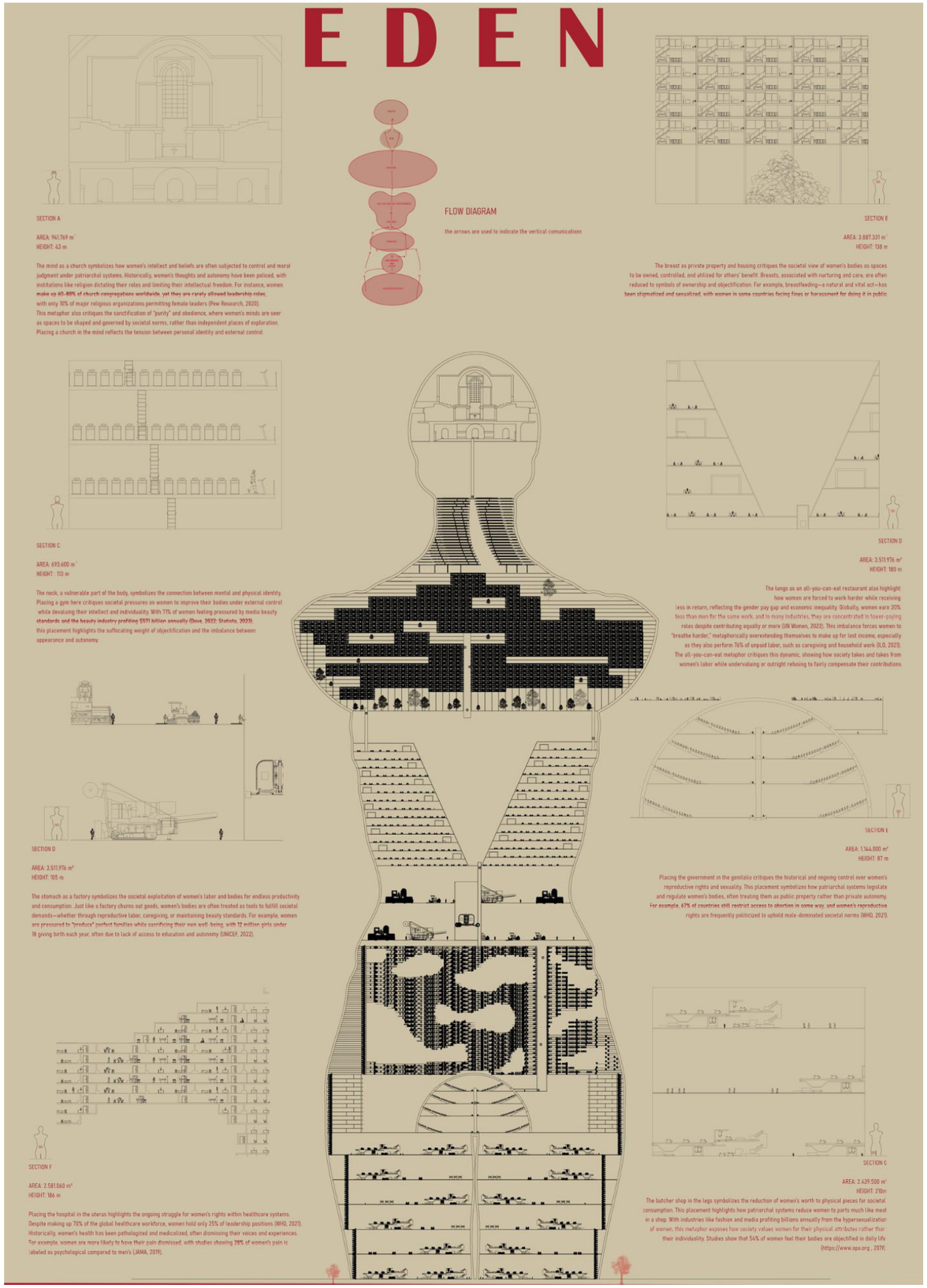


Eden

Valentina Andrade[1]; Valentina Scampini[1]; Elisa Merchan[1]

[1] Universidad Europea de Madrid, Spain



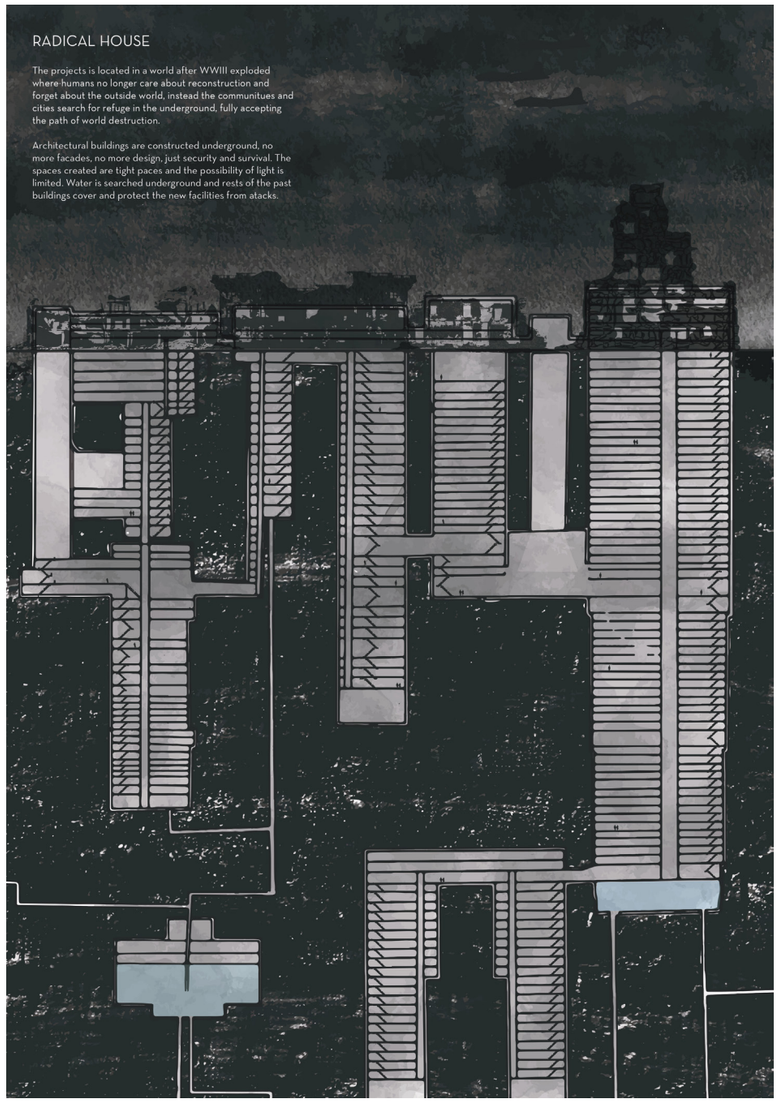


Radical house

Juan Pablo Díaz Hernández[1]
[1] Universidad Europea de Madrid, Spain

The projects is located in a world after WWIII exploded where humans no longer care about reconstruction and forget about the outside world, instead the communitues and cities search for refuge in the underground, fully accepting the path of world destruction.

Architectural buildings are constructed underground, no more facades, no more design, just security and survival. The spaces created are tight paces and the possibility of light is limited. Water is searched underground and rests of the past buildings cover and protect the new facilities from atacks.



Jahanam

Celeste Ortez[1]; Camila Gomez[1]; Fernando Salinas[1]; Adam Ihab[1]; Mariapaula Vigo[1]
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Litera

Racse Ramos[1]; Sophia Obando[1]; Raquel Vidales[1]; Helen Gonzales[1]; Silvana Torin[1]; Ciro Ramirez[1]

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Litera is a proposal for a secluded, elevated city constructed atop the submerged remnants of our once thriving urban landscapes, which stands as a stark critique of our response to the climate emergency—a response that reinforces, rather than dismantles, structures of privilege. The proposal envisions Litera as a encapsulated city in response to catastrophic climate change, a fortified refuge from the rising seas as coastal cities, historical sites, and entire regions risk submersion. Encased in a protective dome, it shelters a select few from intensifying storms and rising waters, standing as a stark symbol of privilege in a divided world. Beneath this towering structure lies a haunting reminder of a lost human legacy and countless lives. A broken monument to humanity's failure to act collectively. The iconic, tall standing monuments, piercing the elevated slab, now serve as an ironic monument to a broken legacy, a structure once meant to unify but now marking the boundary between survival and abandonment. The ruins below: foundations of inequality

Beneath the shimmering dome of the new utopia lies a world in ruin, drowned by the apocalyptic tides of global warming. These submerged remains, a flooded underworld where the impoverished are forced to remain, act as the literal and metaphorical foundation of the city above. Here, the poor are condemned to exist as unseen pillars, supporting the elevated lives of those fortunate enough to ascend. The flooded ruins below are not merely remnants of the past; they are a testament to systemic abandonment—a stark reminder that progress, for some, is built on the drowning hopes of others.

The dome above: nostalgia as power

The encapsulated utopia above, protected from the elements by a shimmering dome, is a sanctuary for the fortunate. Yet, it is not free from the weight of history. At its core, the sagrada familia stands as a preserved relic, its spires piercing through the dome as a reminder of what once was. But it is not alone in its mission to tether the new city to the past. Surrounding it are modern replicas of the buildings that were once part of the old cityscape— recreated not for function but for their symbolism. These imitations serve as architectural anchors, evoking nostalgia and preserving cultural identity amidst the disconnection of a radically new existence. This deliberate recreation of the old city's skyline underscores the paradox of utopia: while it strives to represent a fresh beginning, it cannot escape the longing for the familiar. These replicated structures, like the dome itself, are acts of preservation—but they also perpetuate a curated narrative of continuity. They reflect the selective memory of those who ascended, a way to carry forward their heritage while leaving the very people who embodied it behind.

The Sagrada familia: a portal between worlds

The Sagrada familia, preserved in its original form and piercing through a great opening in the ground, serves as a bridge between the flooded ruins of the old world and the encapsulated utopia above. Unlike the replicated buildings in the new city that evoke nostalgia through imitation, the cathedral's unaltered authenticity transforms it into a profound symbol of continuity and sacrifice. Its spires, once beacons of faith, are now reimagined as a ladder to salvation, forcing those trapped below to make a harrowing ascent. At its summit lies a cruel choice: leap into the utopia above, risking survival, or return to the drowned chaos below. The cathedral becomes a crucible of resilience and worthiness, its spiritual symbolism twisted into a brutal test of desperation and hope. Embedded within the vertical architecture of this new society, the sagrada familia stands as both a physical and ideological connection between two worlds. For the privileged above, it is a nostalgic totem, a marker of identity and faith preserved amidst change. For the marginalized below, it is an unreachable promise, its spires symbolizing the threshold of an unattainable paradise. This act of preservation redefines the cathedral's role, turning it into a haunting reminder of what was sacrificed to build the utopia—a poignant monument to the divide between progress and those left to bear its weight.

A hole in the sky: the Sagrada Familia as nexus

At the heart of this airborne utopia lies its most audacious feature: a deliberate void. The dome is pierced by a gaping oculus, aligning perfectly with the sagrada familia, which ascends through the structure like a blade through glass. This architectural gesture is a provocative leap of faith, a testament to barcelona's defiant spirit. The opening connects the earth-bound sacred with the futuristic profane, embodying a fragmented yet interconnected narrative of time and space.

Radical Architecture

Lucía Callatopa[1]; Mara Van Vliet[1]; Zoia Dolgova[1]; Aneta Báčová[1]; Lucia Strýčková[1]; Selina Untermair[1]

[1] Universidad de Alicante, Spain

Tourism and Tragedy in Flood-Prone Areas

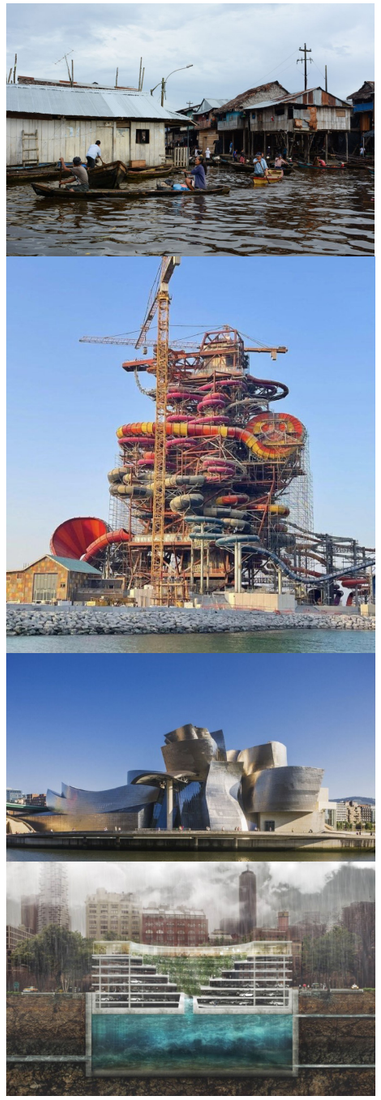
In Belén, a poor neighborhood in Iquitos, Peru, flooding takes over for half of each year. For the locals, this is a challenging reality they must endure daily. Yet, for tourists, it's often seen as a mere curiosity—a spectacle that remains detached from the socioeconomic struggles faced by the community.

Dystopian Waterparks

The concept blends disaster tourism with aesthetics by creating a waterpark attraction in flood-prone areas. Inspired by Qatar's RIG 1938 water slide tower, the idea is to build a tall slide structure that only becomes accessible during floods, attracting tourists eager to experience and photograph the spectacle

POP-UP climate change adaptation

Project by Danish architectural office THIRD NATURE, who aims to adapt cities to the consequences of climate changes. Project deals with three challenges our cities face - flooding, parking and lack of green spaces. In the project the water reservoir is stacked under the parking facility. When heavy rain falls, water fills the underground reservoir and the parking structure will pop up in the cityscape, highlighting the adaption to the forces of nature. How does architects respond to climate changes?



Global prestige over basic needs

How does architecture relate to neoliberalism? The concept of a free market mean that architecture can be the equivalent of a sculpture and is alienated from the original social value of what architecture can bring to cities. When the focus is on the 'iconic' building that are there to boost a city's image and acts as a tourist attraction - it can mean global prestige can be prioritised over local needs. Is the purpose of architecture a sculptural profit margin? Or a social 'art' there to meet the needs of the people?

The Floating Hotel "Ark" Concept by Remistudio

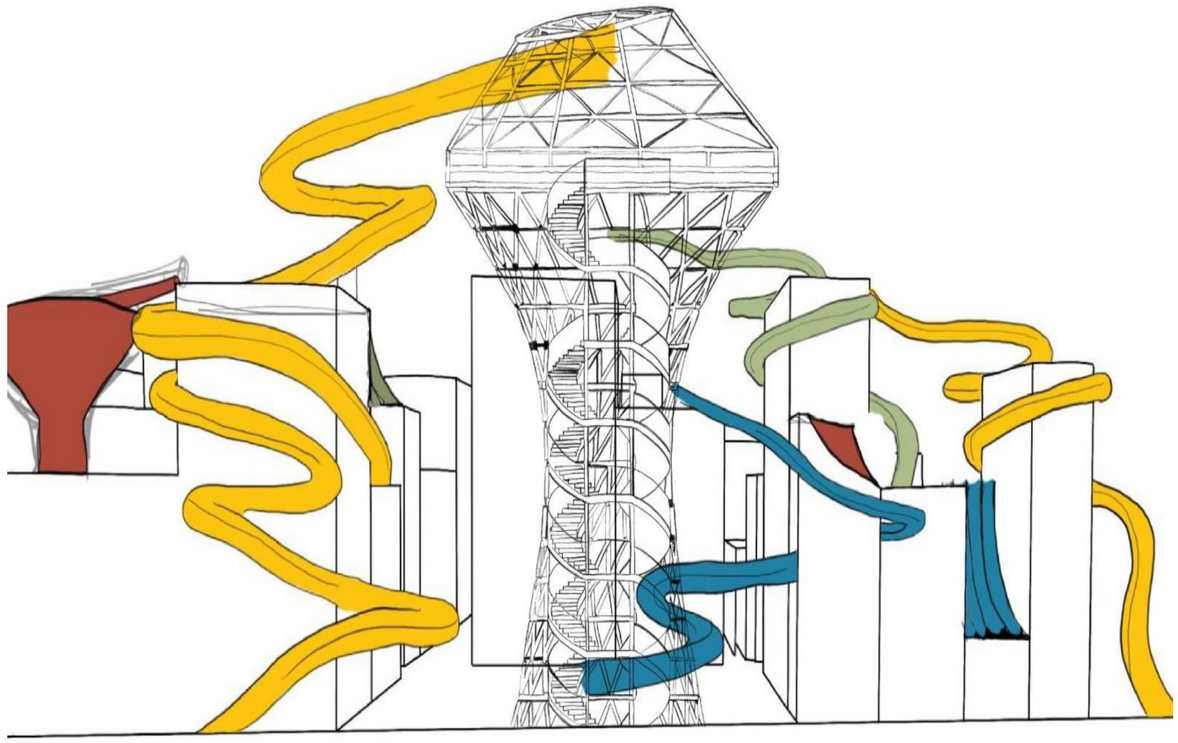
Originally designed as a flood-resistant building, the Ark Hotel is a proposed self-sustaining, floating structure that could withstand rising sea levels and serve as a refuge during floods. This building concept could double as a "floating disaster resort," where visitors can stay during extreme flooding, enjoying amenities while surrounded by water. The Ark is visually striking, almost spaceship-like, making it a potential magnet for those seeking both novelty and safety in catastrophic events.

Floating Emergency Architecture by Vincent Callebaut

Known for his designs of floating cities and flood-resistant buildings, Callebaut's work includes concepts like the "Lilypad," a floating ecopolis that can house 50,000 people. In a disaster-tourism twist, these futuristic floating communities could be marketed as refuge islands that only function or thrive when water levels rise. Such structures could be repurposed for tourism, with tourists staying on "emergency islands" surrounded by floodwater, blurring the line between shelter and luxury experience.

The visual elements we decided to mix was our concept of 'a waterpark amidst a natural catastrophe' specifically a waterpark that could only be enjoyed as a result of a flood. We wanted to visualise this idea as an 1950s style advert. The paradoxical visual elements of a waterpark - something associated with fun - be appropriate during a natural catastrophe and how does the architectural industry contribute to this?

Key words
WATERPARK
FLOOD
GLOBAL PRESTIGE
TOURISM
DISASTER TOURISM
VOYEURISM
SPECTATORSHIP



All Separated together

Andrei Constantinescu[1]; Kenza Nakhli[1]; Javier Prados[1]; Rania Melehi Loudiyi[1]

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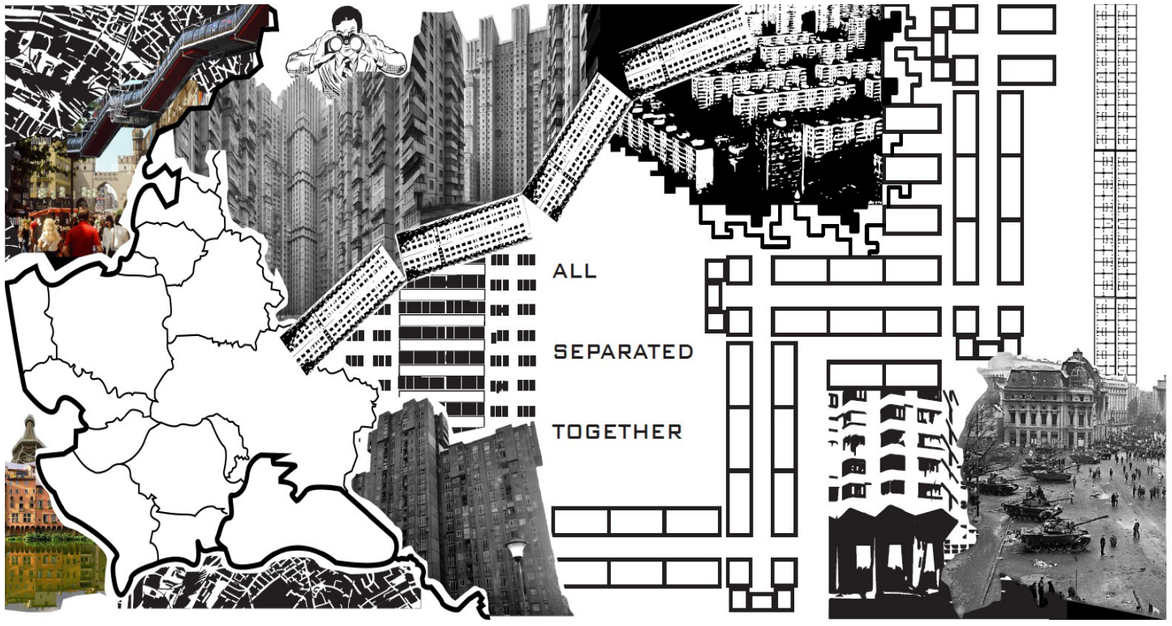
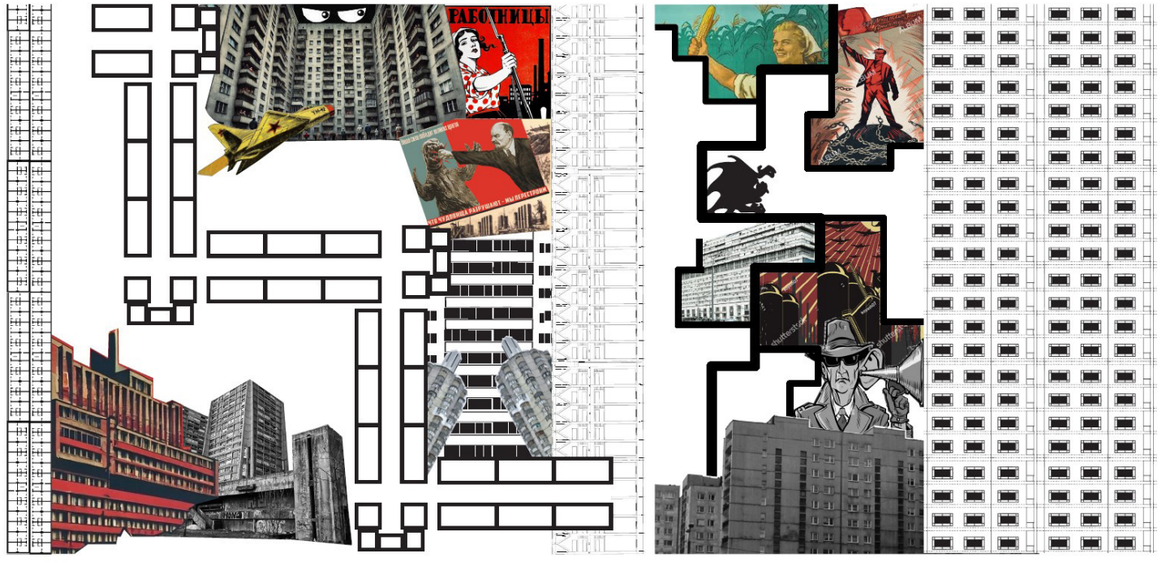




Polluted landscapes

Esther Oliver Marín[1]; Gadea Vicente Caravaca[1]

[1] Universidad de Alicante, Spain

CRITICAL REFLECTION

Human activities such as mass waste production and uncontrolled urban development deeply affect biodiversity and endanger the stability of ecosystems across the planet. The accumulation of polluting waste, from plastics to chemicals, not only degrades soil and water, but also generates toxic environments that alter the life cycle of countless species. These impacts are amplified in and around urban areas, where the expansion of cities has invaded and fragmented natural habitats, leaving many species without shelter or resources to survive.

Emblematic species such as the marbled teal, a critically endangered duck that inhabits wetlands, the samaruc, an endemic fish that struggles to survive in increasingly polluted waters, and the European otter, which depends on clean rivers and wetlands, have become visible symbols of this ecological crisis. The disappearance of any of these species is not only a tragedy due to the loss of unique life forms, but also highlights the cascading effects that can destabilise ecosystems. The loss of a single species can trigger imbalances that affect other plants and animals, altering food webs, disrupting natural pest control processes and deteriorating water and soil quality. These endangered species not only have intrinsic value that justifies their right to exist, but they play essential roles in the health and functionality of ecosystems. The Marbled Teal, for example, helps maintain the ecological balance of wetlands by controlling populations of aquatic invertebrates, while the Samaruc contributes to the biological diversity of freshwaters, forming part of a complex food web that supports both predators and other aquatic species. The European otter, in addition to being a top predator that controls the population of certain fish, acts as an indicator of water quality; its presence suggests a healthy and balanced ecosystem. Together, these species not only contribute to the beauty and natural richness of environments, but are also key pieces in a larger system that affects the quality of life for all beings, including humans. In a world where urbanization is inevitable, architectural design must evolve to coexist with biodiversity, rather than displace it. This means that architects, urban planners, and city planners must adopt sustainable approaches that not only minimize environmental impact, but also promote the restoration and conservation of natural habitats.

The idea that architecture can coexist with biodiversity is not just an ideal, but an urgent necessity. Cities of the future must be designed with ecological resilience in mind, recognizing that humans are not separate from nature, but are part of an interconnected system. Incorporating nature-based solutions into urban planning not only protects biodiversity, but also improves people's quality of life, providing cleaner air, mitigation of extreme heat, and opportunities for a deeper connection with the natural world.

Ultimately, the evolution towards an architecture that respects and protects biodiversity represents a paradigm shift: a recognition that human well-being is intrinsically linked to the well-being of all other forms of life. To ensure a sustainable future, it is essential that our cities and human developments integrate with nature, promoting coexistence and respect for the ecosystems that make our existence possible.

DYSTOPIA

In a future where human activities have shaped the planet to the point of no return, cities have become monuments of uncontrolled progress, and ecosystems have been reconfigured by mass waste production and unbridled urban development. As humanity continues its destructive course, the landscape of colonized trash unfolds as a silent witness to the Anthropocene, an era marked by the indelible imprint of human beings on Earth.

Lagunas have been transformed into scenes of exclusion and decay. Wetlands that used to be refuges for biodiversity have been invaded and fragmented, abandoned to a fate of slow poisoning. However, in this desolate landscape of waste, something unexpected has begun to emerge: a web of adapted life, resilient organisms that find ways to thrive in what would once have been considered a graveyard of inert matter.

The marbled teal has been replaced by creatures that would not have existed without pollution as their primordial environment. The waters where the samaruc once swam in balance have mutated into chemical broths where anaerobic bacteria are the new rulers. The European otter, the top predator that kept rivers clean and orderly,

is now a distant memory, and its absence has left an ecological void that continues to expand, spilling over into chaos in food webs.

This displacement of biodiversity has made the concept of a balanced ecosystem a myth of the past. What was once destruction has become a laboratory. Polluted lagoons have been transfigured into experimental ecosystems, where new organisms struggle to redefine survival in a context that defies the laws of nature. These landscapes of exclusion have developed their own vitality, an ironic rebirth amidst the devastation.

Meanwhile, humanity suffers the consequences at its own hand. Metropolises have continued to expand, encroaching on fertile soil and habitats that once belonged to wildlife. Ecological corridors once promised as bridges for biodiversity have become sterile corridors, vestiges of a time when coexistence seemed possible. But relentless urbanization has consumed these spaces, leaving fragments of nature trapped in preservation domes, where the last species are preserved as living relics, on display to remind us of what we have lost.

Architecture, now a grim art of containment and isolation, has evolved in response to the wounded planet. Buildings no longer integrate with the landscape; they control and subdue it. Structures, designed for productivity and isolation, rise as towers of domination, surrounded by waste belts where the original biodiversity has been supplanted by new hybrid and mutated life forms.

Thus, trash has become landscape, and architecture a tool of segregation. Cities have become closed ecosystems, a precarious balance of technology and altered biology, as the planet twists under the weight of civilization that has redefined the boundaries of what is life and what is death. In this world, everything is a matter of adaptation: survival is the only constant in a landscape that was once home and is now an ecological battlefield.

MANIFESTO

This manifesto is inspired by the fundamental connection between biodiversity and our human actions. It invites us to reflect on the impact of polluting waste generated by human activity and the urgent need to protect endangered species in the Anthropocene, with a special focus on our collective responsibility. But... why is biodiversity in danger?

a. Endangered species, such as birds, reptiles and endemic fish, are sensitive to changes in their environment. Their disappearance is a clear indicator of the environmental problems affecting our ecosystems, such as the wetlands of the Valencian Community and, specifically, the Lagunas de Rabasa. The decline of these species is a warning sign that reveals the cumulative impact of pollution and human activity.

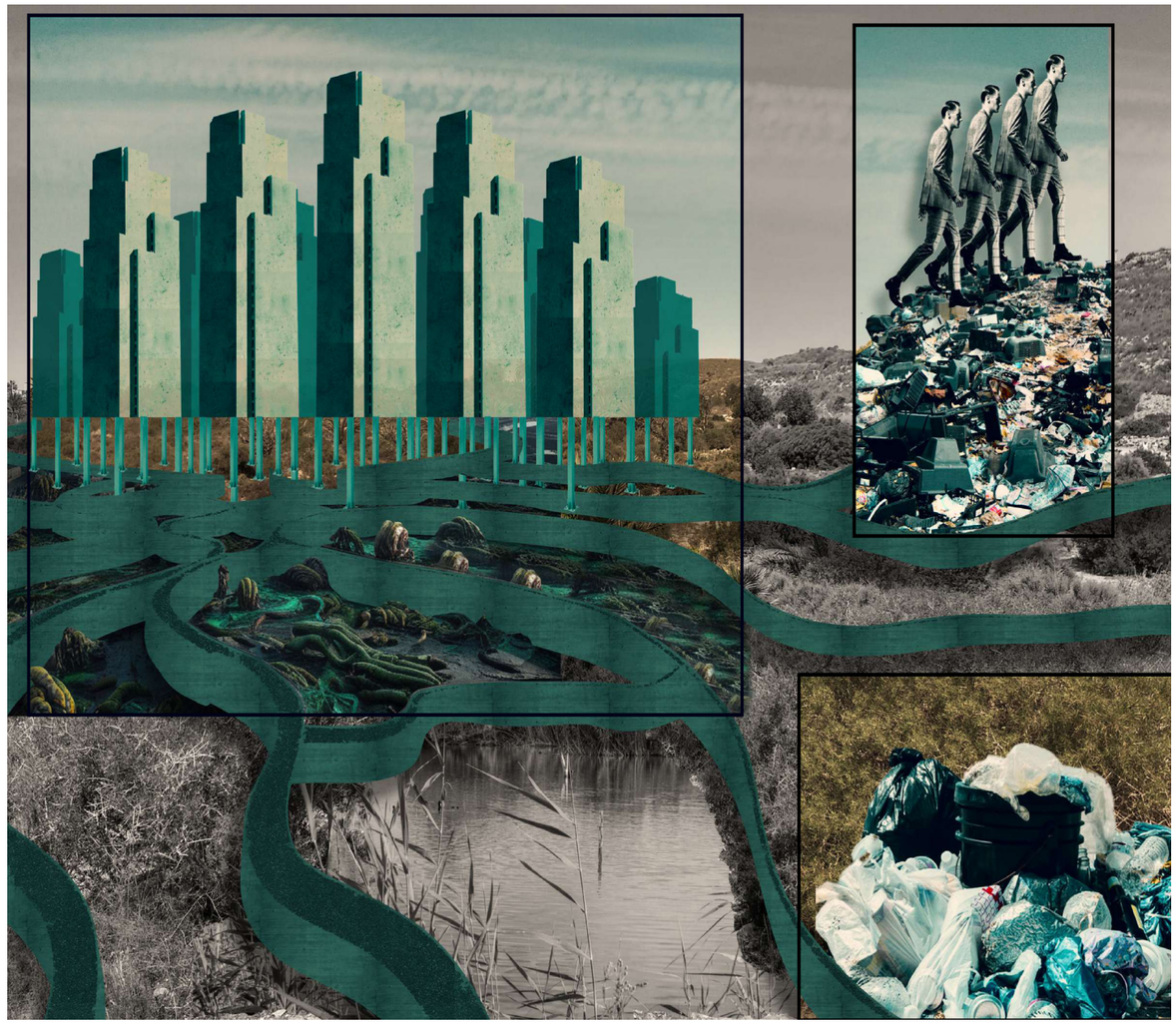
b. These species play a crucial role in maintaining ecological balance. For example, waterbirds such as the Marbled Teal control populations of insects and small organisms, while endemic fish such as the Samaruc and the Fartet are essential parts of food chains. In turn, these creatures are also a food source for predators such as the European otter and Bonelli's eagle. The alteration of their habitats directly impacts the entire ecosystem, increasing threats from invasive species and harming local biodiversity.

c. The presence of these species is like a symphony of nature that reveals the complexity and richness of life in wetlands. The song of birds, the movement of fish in lagoons, and the interaction of native plants are expressions of a living environment that is intrinsically connected to the health of our planet. These sounds and signals remind us of the vitality of biodiversity, and the importance of preserving these natural areas in the face of advancing pollution and unsustainable development.

d. Environmental awareness and education are key. Endangered species must be included in educational programs and conservation efforts. Understanding their role in ecosystems can inspire future generations to value biodiversity, and to understand that these creatures not only have intrinsic value, but also importance in scientific research, from medicine to biotechnology.

So where do we, those responsible for urbanization and human development, come in? At this moment, architects and planners emerge as key players in the protection of biodiversity. Although it may seem that architecture and biodiversity are disparate issues, there is a deep interrelationship between them. Architects can play an active role in preserving these habitats, designing structures and spaces that are respectful of the environment and that promote coexistence with endangered species.

It is time to recognize that biodiversity is an essential component of the balance of our planet! It is time to demand that stricter laws and regulations be enacted to curb pollution and protect endangered species! It's time to take concrete and urgent measures to reduce polluting waste and restore natural habitats, before it's too late! A collective commitment can make a difference.



Permanent consumption

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PLUG-IN-CITY by Archigram 1964

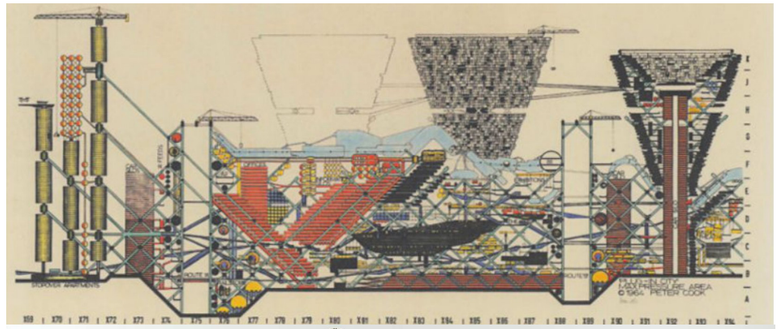
Modular Megastructure

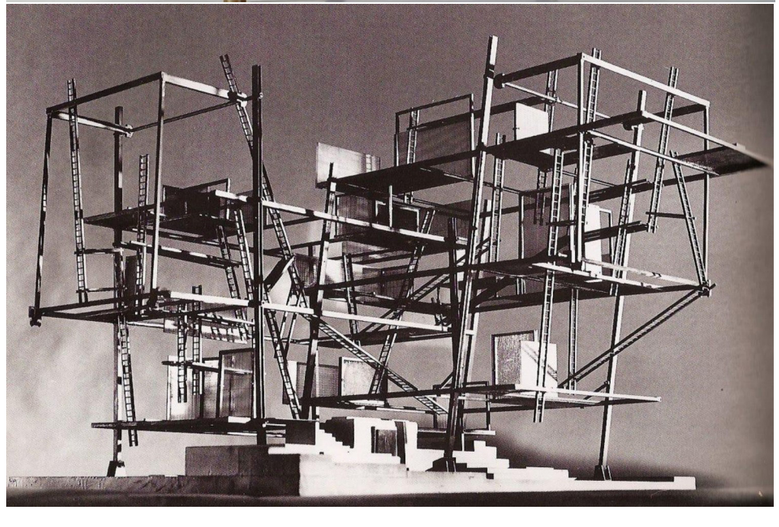
Plug-In City envisioned a massive, adaptable framework where individual modular units, like residences or offices, could be "plugged in" and replaced as needed.

Flexibility and Change

The structure allowed for constant upgrades and modifications, opposing traditional, fixed architecture and promoting flexibility.

In Plug-In City, Archigram critiqued consumerist society by proposing a flexible, modular city where buildings could be continuously adapted rather than replaced. This design resisted wasteful cycles of planned obsolescence by emphasizing longevity and adaptability over traditional, static architecture. Archigram promoted shared infrastructure and collective use of resources, challenging the consumer-driven focus on private ownership and suggesting that architecture should serve people's changing needs, not act as disposable products.





NEW BABYLON by Constant 1959-1974

The question of how people might live in a society free from famine, exploitation, and work—a society where everyone could freely express their creativity—sparks the vision of an environment radically unlike any that architecture has ever realized.

SCENARIO / ACTION 1

'The fast Burger'

Your enter fast food restaurant and standing in front of a huge screen. You're scrolling down all the special offers. Everything is double, super, max crazy. Double beef sounds perfect. You're paying with your phone while getting a new instagram Meme from your internet friend. At the same moment the radio in the store is broadcasts the hottest news about war, climate crisis and the newest celebrity drama. And the weather. Meanwhile the food is brought to your table. You look up a second - Thank you. You take two huge bites from your double beef burger. Hmm... Subconscious your swiping on your Home Screen and ending up clicking on instagram. You scrolling down until you see an advertisement about the new XBox Game. A fictional world to escape the reality. Why not, you order the game. At this time you finished your burger. That was fast. Was it really that good? Can't really remember anymore. You're open up Google maps to find you way home while putting in your headphones to listen to a podcast about the upcoming football game.

SCENARIO / ACTION 2

'The Loop of Infinite Cravings'

Description: The action takes place in a room designed like a modern shopping mall, but completely without windows and with endless mirrors. There are consumer objects in the room: Small appliances, clothes, toys, screens showing endless product images and messages. Participants can take the objects and carry them around, but nothing really belongs to them - there is no exit and no way to leave the room with anything.

Procedure:

1. Entry: visitors enter the room individually and are given a digital wristband that records every grab for an object and every interaction with the screens.
2. Interaction with the objects: Participants are surrounded by enticing consumer objects that they can examine, touch and 'acquire' without ever actually owning anything.
3. Constant bombardment and sensory overload: Screens broadcast messages, adverts and social media notifications in rapid succession - a symbolic stream of information overload.
4. Decay of objects: After a while, the objects in the room begin to gradually lose their lustre and disintegrate to illustrate the transience and wear and tear of consumption.
5. Endless loop of interaction: The digital wristband regularly reminds participants of their 'interaction statistics' - how many objects they have touched, how often they have looked at screens and how much attention they have focussed on things that ultimately have no meaning or use.

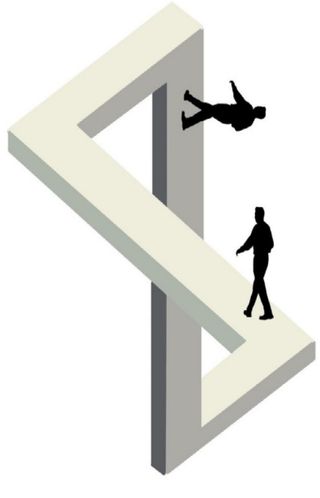
Objective: The activity aims to encourage participants to reflect on their own behaviour towards consumption and information overload by experiencing their interaction with endless and pointless consumption in real time and understanding how this can lead to a feeling of emptiness and dependency.

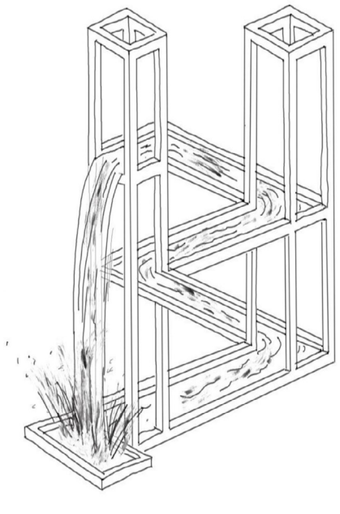
MANIFESTO

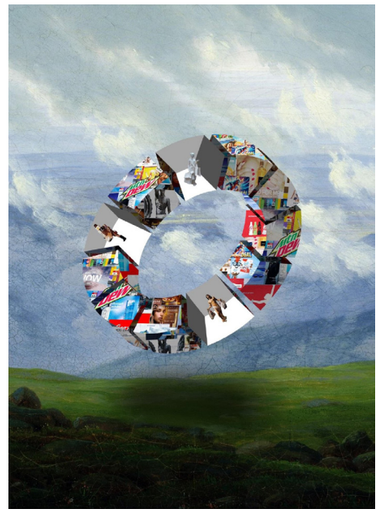
The artwork depicts a monumental structure in the shape of an endless loop, hovering above a natural landscape. This imposing form clashes starkly with its surroundings, appearing disconnected and alien in the open environment. The surface is plastered with advertisements, reinforcing its artificial nature.

Peering inside through cutouts, we see consumers confined to windowless spaces with no connection to the outside. These rooms are packed with an overwhelming array of consumer goods, while large screens continuously bombard them with advertisements and messages. Entire walls are covered in mirrors, meant to encourage self-reflection, yet they amplify the sensory overload and intensify the endless barrage.

In sharp contrast, the surrounding landscape is calm and inviting—a serenity ignored by the consumers trapped within the perpetual cycle.







WS3 Madrid / Radical present

Noah Pashkevich[1]; Max Darwall[1]; Leonhard Sigmund[1]; Nina Lüdtke[1]

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RESEARCH

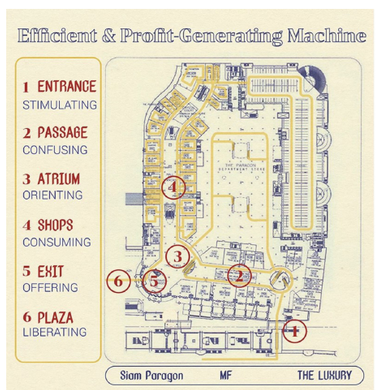
Drop City (1965-1973)

Drop City was a groundbreaking 1960s commune in Colorado that embodied utopian ideals of communal living, creativity, and environmental consciousness. Founded by artists and students seeking to "drop out" of mainstream, consumer-driven life, the community rejected hierarchy and embraced shared work and simple living. Inspired by Buckminster Fuller's geodesic domes, they built their own structures from salvaged materials, transforming Fuller's ideas into DIY, sustainable housing. Though short-lived, Drop City's experimental approach influenced future ecological design and communal projects. Its legacy continued through initiatives like the Whole Earth Catalog and the sustainable architecture of Zomeworks, leaving an enduring mark on countercultural and environmental movements. https://westernartandarchitecture.com/features/the-rise-and-fall-of drop-city/

Plan for an underground nuclear shelter, Oscar Newman (1969)

In 1969, architect Oscar Newman proposed an ambitious and surreal project: an underground city beneath Manhattan, created by detonating nuclear explosions to hollow out massive spheres in the bedrock. This "atomic city" would house a grid of streets, buildings, multi-level spaces, and large air filters reaching the surface to combat issues of air and views. Newman envisioned a series of such spherical underground cities, each around 1.2 cubic miles in volume, beginning 1,200 feet below Times Square. The excavation would be monumental, requiring diversion of the Hudson and East Rivers and extending into New Jersey. Though never realized, the project remains a striking example of radical urban planning concepts

https://socks-studio.com/2012/08/18/oscar-newmans-undeground city-beneath-manhattan/

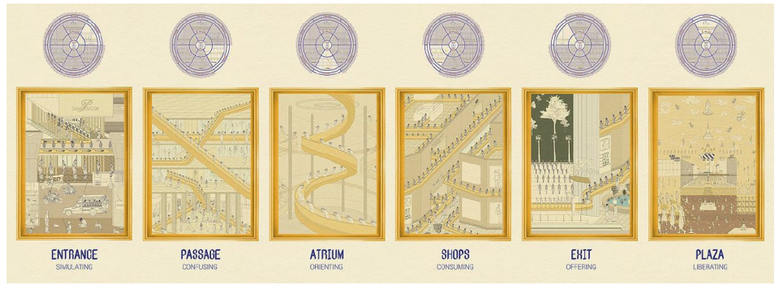


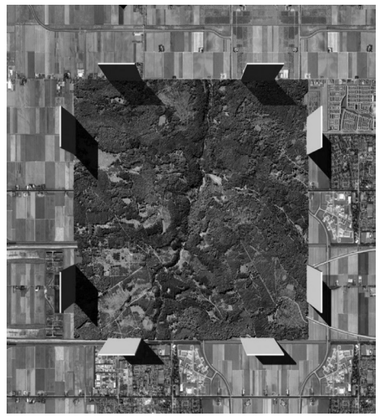
Temples of Consumerism, Pin Sangkaeo, 2022

Temples of Consumerism: Undertaking Thailand's Political Tactics through Bangkok Shopping Mall investigates the role of shopping malls as physical tools of maintaining the status quo, used by those who hold political powers in order to superimpose their ideologies on the collective citizens and perpetuate the systems. The state adopted merit-making from Thai Buddhism during the Cold War as a response to the outside insurgency of the communist threat. It was used as a rebranding tactic to offer people a sense of security, protection, and abundance while subtly asserting the monarchy at the top of the religious and political hierarchy. Merit-making has commonly been practiced among Thai Buddhists in everyday life through the physicalized religious artifacts in the urban fabric and has become part of the population's daily lives until today. As religious lifestyles become irrelevant, the modern Thai middle-class citizens take place in a new form of merit-making through shopping at the malls, which have completely replaced the temple's role as the primary public space. Malls became the new temples that seemed secular and nonpolitical while subtly asserting the corporations on top of the hierarchy.

The shopping malls in this site are composed of regulating tactics and strategies designed to optimize this massive volume of profit-generating machines and amplify the grandeur of the merit makers. Since the shopping mall world depends on the imaginary of being a safe and enjoyable space, it must be protected and secured against any alien element breaking this illusion. Escalators add the diagonal dimension to the experience and deny the distinction between separate compartments and floors, which are limited by the structural logic of the building and are the primary regulating mechanism that has shaped shopping mall design to be as efficient as they are today.

https://archinect.com/features/article/150315200/architecture-consumerism





Ant Farm (1968 – 1978)

Inspired by the counter-culture milieu of the Bay Area, Chip Lord and Doug Michels founded Ant Farm in 1968. While the group's initial focus was on reforming architectural education, their work soon expanded into a tool for deeper introspection and critique propelled particularly by the Brutalist architecture of Louis Kahn and Paul Rudolph. Through performances, installations, videos, manifestos and agitprop events replete with their own inflatable structures, they celebrated flexibility and lightness; these ideas eventually culminated in the design of The House of the Century.

Subsequent projects, like the famous Cadillac Ranch Show, Media Burn and Dolphin Embassy, also served as a tongue-in-cheek comment on mass consumption, production and the resulting environmental depreciation. As if all this was not enough to satisfy the cheeky spirits of the duo, a customized Chevy called Media Van accompanied them throughout their travels across the United States.

BLOODLINE

No Stop City, Archizoom Associati (1969-1972)

No-Stop City is an ironic critique of the ideology of architectural modernism taking onto its absurd limits:

"The real revolution in radical architecture is the revolution of kitsch: mass cultural consumption, pop art, an industrial-commercial language. There is the idea of radicalizing the industrial component of modern architecture to the extreme.

Stop City, by Dogma (2007-2008)

By assuming the form of the border that separates urbanization from empty space, Stop City is proposed as the absolute limit, and thus, as the very form of the city. Stop City develops vertically. Stop City is an archipelago of islands of high density.

The growth of Stop City happens by virtue of its limit, i.e. by the punctual repetition of the basic unit, which is a city of 500.000 inhabitants made of eight slabs measuring 500 by 500 meters, 25 meters thick. These eight slabs are positioned on the border of a square with side length of 3 kilometres, thus demarcating an "empty" area.

Each slab is a "city within the city", an Immeuble Cité that is in itself a self-sufficient city not characterized by any specific program or activity, being the support of multiple programs or activities.

Bibliothèque nationale de France, Le site François-Mitterrand (1996)
The site was designed by architect Dominique Perrault, and construction was completed in 1996.The design features four large glass towers arranged in the shape of an open book, symbolizing the library's role in preserving knowledge. These towers are often referred to as the "four books" of the library.The complex also includes a central garden and a modern, expansive reading room.

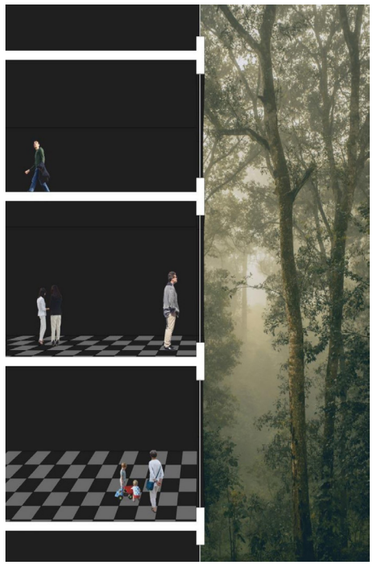
Whittier, Alaska
Example of a city that more or less only is one big building. Whittier is notable for its extremely wet climate, as well as for the fact that almost all of its residents live in the Begich Towers Condominium, earning it the nickname of a "town under one roof".

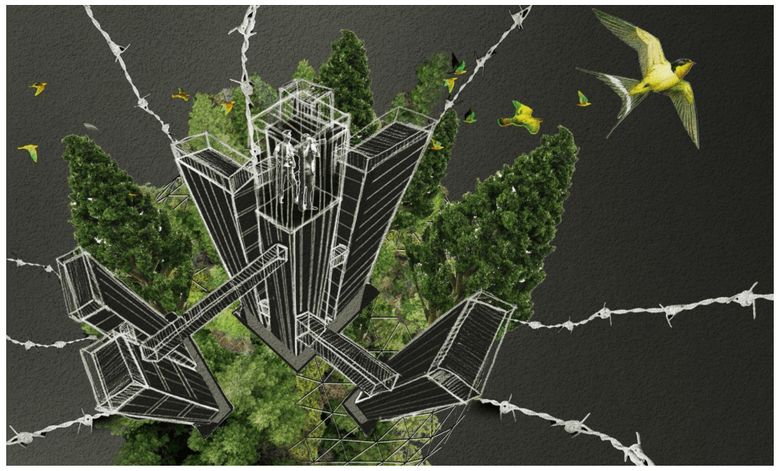
MANIFESTO

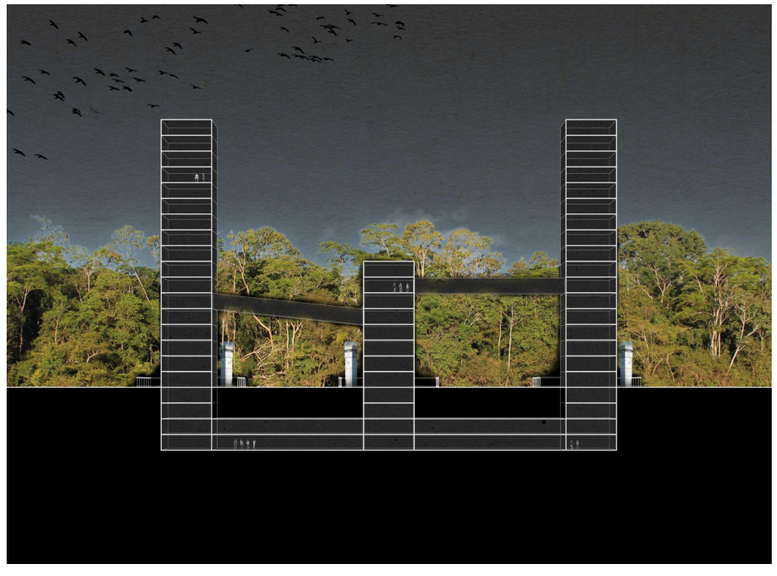
For centuries we humans have claimed nature's resources as our own. We conquered her land, drank her water, ate her flesh and shat in her rivers. We took advantage of every inch we could get our hands, boring into the deepest depths and monetizing up to the last breath of fresh air. And one day, nature rejected us. The rain turned acid, the sun began to bake and and the last breath of fresh air turned our lungs to ash.

What did we learn? It is our nature to destroy. We are too full of greed, too much of our own mind and obsessed with ourselves. We our incapable of caring for the precious gift that is nature. Therefore, we must separate ourselves from her. The forbidden fruit, may look upon her in wonder and appreciate her in all her splendour. But we may not touch. We not taste the crisp sweetness of her fruit lest we once again be cast out from eden and become victim again to our own vices.

So we built new structures.







Radical statement

Emanuele Quinz[1]; Marco Pace[2]

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Radical architecture and design in the 1960s gave us examples: Andrea Branzi, Gianni Pettena, Ettore Sottsass and others should not be seen as masters but as pioneers who explored paths that are still relevant today. The important thing is, today as then, not only to radicalise architecture but to root it, to return to its root: nature, which is both landscape (metaphor) and territory (habitation). In this radical perspective, art is not installation, architecture is not institution, design is not instigation, but they are all part of the same existential strategy, of settlement.

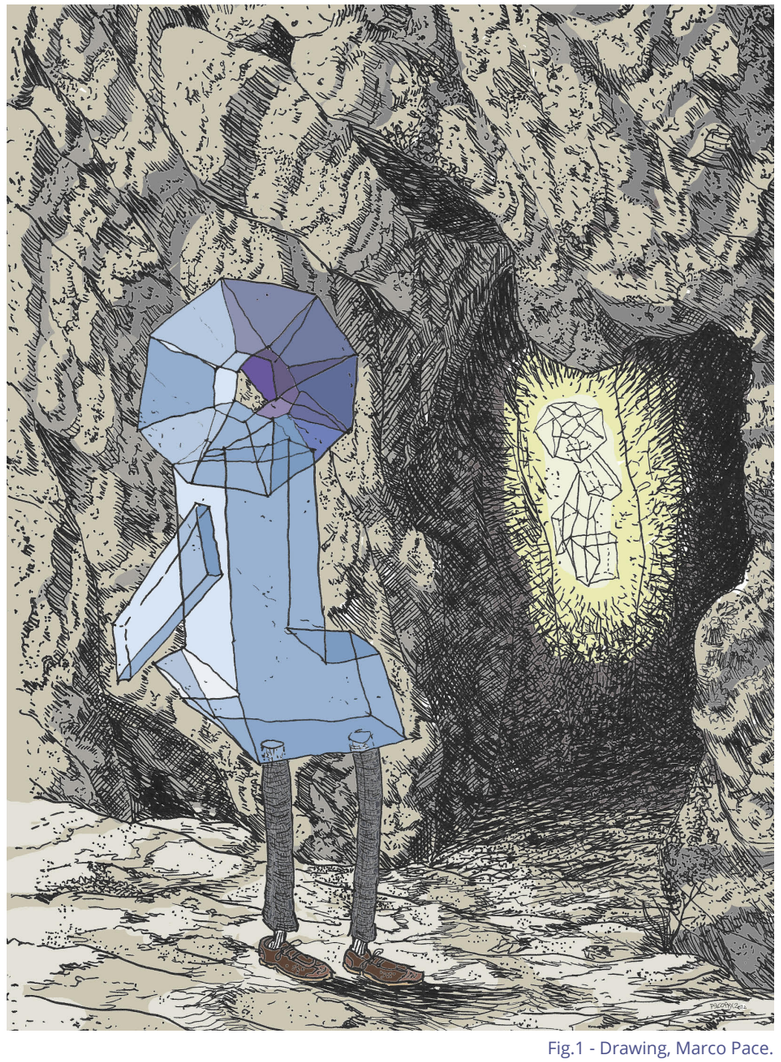

Fig.1 - Drawing, Marco Pace.

The Danger of a Simple Story

Mads Hvidkaer Christofersen[1]

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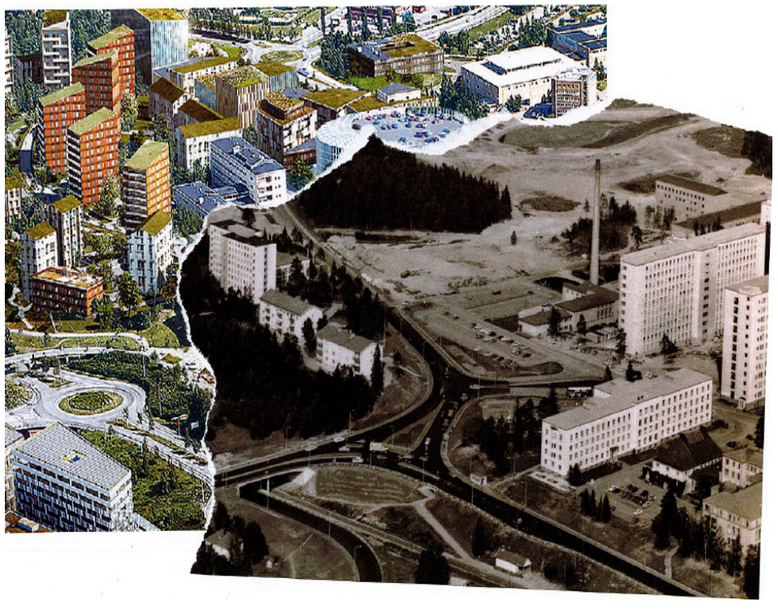
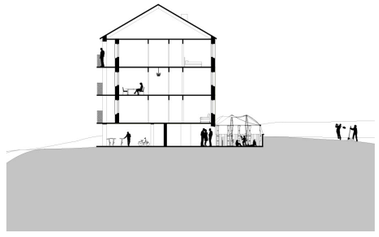
With very few materials, a small-scale intervention depicts a future dystopia where living underground is necessary due to growth-oriented regenerative developments – essentially new-built houses that no one can afford to live in. And like true architectural 'studs,' the solution is simple; grab a shovel and dig yourself a hole for cultural heritage and living. In STUD: Architectures of Masculinity, patriarchy is depicted through architectural experiments, among them Matthew Bannister's Badlands Health Club (Sanders, J. 1996 p. 210-215) that seamlessly weaves sequences of grey spaces into what looks like a dystopic underground man-cave. However, by claiming space in soil, and by that ignoring all external factors, such as wind and weather, the spaces foster a dreamy and delightful world. This project finds itself within a North Swedish context where new houses and neighbourhoods are popping up everywhere. Surrounded by construction sites, it breathes ideal rather than real – reaching far down into the void. T

Criminal capitalists and cracked windows

In this project, plastic tarps and temporary wooden structures, often seen in urban areas with many construction sites, are a metaphor for neighbourhood disorder caused by capitalist private developers. Visually whitewashing neighbourhoods for looks and value. In 1982, James Wilson and George Kelling used the Broken Window Theory to explain how petty crimes led to more serious crime in certain urban areas (McKee, 2024). A series of events that amplify one another – escalating from innocent to inhumane. Wilson and Kelling saw that areas with more graffiti were more likely to face more robberies – but are they also more likely to face demolition and regenerative developments? However, it is yet to be proven that crime leads to disorder and vice versa. As of now, one can only speculate what why plastic tarps, and temporary wooden structures and innocent graffiti might have to do withlead to gentrification, which, through the eyes of Wilson and Kellings' theory, should be considered a final stage of urban social catastrophedisorder.

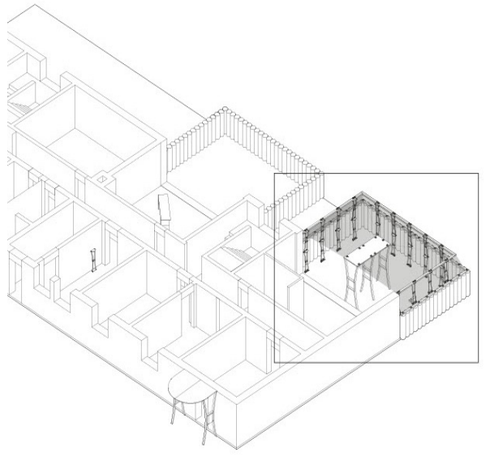


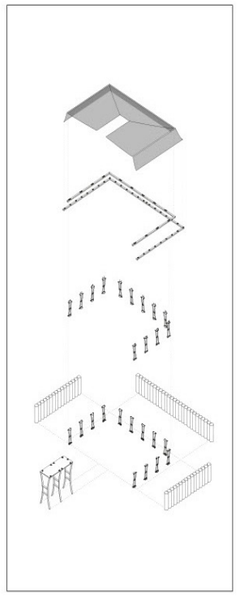


How did planning become so growth-oriented?

Urban planning is a discipline of distributing land and money, and in post-war welfare states like Sweden, the tools were developed to fight income equality among regions. Improved standard of living urged the need for regulatory mechanisms, and it has essentially shaped our cities into what they look like today (Galland, 2012, p. 538). But since the 1980s, we have seen a shift towards regional planning that aligns with pursuit of economic growth, enabled by neo-liberal political agendas – possibly with Margaret Thatcher leading the way. In arenas of multiple resourceful stakeholders, regulatory police instruments are significantly weakened, if not completely useless, and according to Galland this creates a "soft space of governance, that put the established regulatory tools, fitted for local planning, out of play" (2012, p. 536-37).

At Lasarettsbacken in Umeå, where this project emerges, multiple stakeholders of (mainly) commercial interest are building a new city centre – essentially the old hospital area – and this requires a large-scaled detail plan to be politically approved, since it overrules several old (and smaller) detail plans (see Stadsliden 2:3 – hamrinsberget). The legal infrastructure is simply not suited to support such projects, and although other actors, like Västerbottens Museum, stressed the cultural significance of the area (Berglund L. 2020), demolition has already started.





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Landscape projects in Cairo

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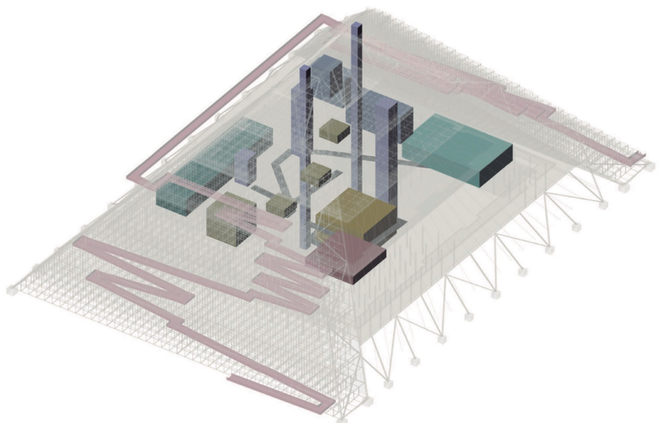
Cairo, a bustling metropolis at the base of the Nile Delta, has been shaped by various rulers over the years, resulting in its unique mosaic of districts. Recently, the city has undergone significant transformations due to its rapidly growing population. Land grabbing has severely impacted agricultural areas, while conventional urban solutions—such as newly constructed highways, railways, and public housing—have further altered the landscape. The shift towards accommodating vehicles has led to a drastic reduction in green spaces, with residents having just 0.74 m² of green space per capita as of 2020. In response, the city is developing a new mega-capital in the desert, alongside numerous private housing projects.

This research explores an alternative approach through the creation of a radical urban agriculture park on the periphery of the densely populated Imbabah district. To address the dual challenges of increasing green public spaces and reclaiming agricultural areas, this project proposes an urban agriculture garden consisting of public green areas, semi-private agricultural lands, and private agricultural plots. Central to the design is a structure inspired by historical radical works, particularly those of Boulle and Piranesi.

Boulle's imaginative megastructures, often incorporating trees for scale, reflect the precision of nature in agricultural design. Conversely, Piranesi's *Le Vedute di Roma* depicts a seamless integration of architecture and nature.

Drawing from these inspirations, the project features a contemporary structure modelled after the stepped pyramid of Djoser, incorporating a vertical urban garden on its exterior and a hydroponic farm within. The structure's exterior steel frame supports the vertical public garden, while the main beams carry the floors of the vertical farm, suspended by steel cables within a fabric envelope that allows indirect sunlight to permeate the interior. This design aims to merge historical references with modern urban agricultural solutions, providing both a functional and symbolic reclamation of green space and agricultural practice.

The selected site, previously an airport and now used for pre-casting concrete beams for bridges, was once surrounded by agricultural lands that have since been subjected to land grabbing. The site is divided into three zones: an ongoing public housing project, an existing park, and the proposed project site. The project aims to restore agricultural practices to the district's residents, offering both sufficient food production and green open spaces for various cultural activities.



Storage / Elevators / Library / Processing / Laboratory / Worker Space / Services.