Introduction
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There are multiple manifestations and meanings implied in design associated with the discipline of architecture: social initiatives, urban phenomena, landscape problems and design of artefacts; but there is something that underlies all of them: design strategies.

'Concepts', 'arguments' and 'strategies' are frequently used in architecture as interchangeable terms, very often without a full understanding of their definition and differences. This issue of Materia Arquitectura *intends on discussing design strategies – particularly those that can be called 'radical' – with two purposes: as a starting point in order to widen the understanding of the current frontiers of architecture, and to show the canonical or fundamental elements at certain moments in their history.*

Strategies establish a framework of action and a determined set of rules. They form a system of operations and relationships that allow us to understand the complex decisions that need to be made in the processes of design. It is necessary to stop and think about the procedures, rather than just analyse the results produced in architecture. What is interesting is not just the project or the final product, but also the process itself that generated it.

Starting from radical design strategies, we can progress, question and redefine the processes that create the proposals of architectural design, since they deal with the essence of a problem. This becomes particularly clear when the proposals are taken to extremes, since they have the power to widen the frontiers of what we understand as architectural production.

Generally, when we want to refer to what underlies a design proposal, we speak of concepts, without anything but arbitrary approaches to what they mean. Frequently, these are associated with personal interpretations and metaphors and not with an informed position about a problem.

Concepts can diminish design strategies, which allow a deeper understanding of the arguments associated to design processes. These have the possibility of leading discussions towards unexpected areas, not only to show problems but also to understand in a more profound way decisions taken to allow progressing in research fields.

This edition presents the work of architects and professionals related to architecture who have developed radical proposals, including those who have specialized in art interventions that use elements of architecture as a means of work. Their ideas and works make it possible to widen the architectural field with new approaches. Although these come from the frontiers or the periphery of the discipline, they give evidence of the new design strategies that originate and support the essential discussions of architecture.

Beatriz Colomina and her team propose a historical, theoretical review of radical pedagogies and their repercussion on disciplinary protocols of teaching. Emanuel Admassu, in turn, presents the record of informal design operations that evolve in time in a Middle East market. Philippe Rahm addresses the notion of a neutral architecture in a post critical context. For her part, Petra Blaisse develops a manifesto of terms that operate in the periphery of the discipline. Pedro Ignacio Alonso proposes a review of the operations of Malevich´s architectons and their relationship with academic exercise. Finally, from Gordon Matta-Clark´s work, Marcelo López-Dinardi opens the discussion on strategies associated with destroying as an instrument to project.

The main legacy of a radical proposal is not the result of the form it presents, but the operations and discussions it manages to establish. What is more relevant: Rem Koolhaas´s buildings or the methods of work, arguments and strategies that lie beneath these results? Radical is not only associated to new, but also to the origins of a problem, and that is precisely what we present in this issue: a way to see that the fundamental elements of design are its strategies. m