

CONVOCATORIA / CALL FOR PAPERS

Arquitecturas con aroma

RECEPCIÓN DE ARTÍCULOS

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Architectures that Linger

ARTICLE SUBMISSION

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Architectures that Linger

[Slow] Space. Thinking, designing, and creating in an age of haste and excess

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Scaling down does not mean doing less; it means acting with greater awareness. Reducing does not mean stripping away value; it means intensifying meaning. Slowing down does not mean bringing the project to a halt; it means restoring its substance, responsibility, and depth.

There is a way of dwelling that seeks not to impose itself, but to endure. Pausing before a wall, feeling the weight of a threshold, contemplating the light that completes what form merely suggests, and observing the passage of time are gestures that reaffirm the presence of architectures rarely spoken of in these terms. In this issue, *Dearq* begins with that possibility, inviting us to see the spaces we already inhabit in a new light.

At the same time, contemporary architecture is undergoing a period of acceleration: scales are expanding, images circulate before spaces are inhabited, and a project is measured by its visibility almost as much as by its depth. The aim is not to suggest that this is a mistake, but to raise a series of shared questions: What happens to experience—the slow, contemplative experience of being in a place—when production and circulation accelerate? Can reducing scale, speed, or visual saturation allow that experience to recover—or acquire—greater depth?

The pause is neither a celebration of slowness nor an act of withdrawal; it is an invitation to restore a sense of proportion and, with it, the possibility of contemplating, moving through, experiencing, and thinking.

All architecture is a way of being in the world: contemplating a space is already to take part in it. This issue seeks to open itself as a space for listening, allowing each contribution to bring its own way of

understanding measure (a measured relationship with scale, time, and resources). In his reflections on technology, Ortega & Gasset (1982) warned of the risk that the world built by humankind might ultimately become a gigantic orthopedic apparatus—a prosthesis that sustains life from the outside rather than allowing it to inhabit from within. In response to this, *Dearq* 50 seeks to reclaim spatial experience—the time it takes to become familiar with a place, the memory left by a threshold—as a core value.

The climate crisis and the image economy also shape this conversation: revisiting the foundations of the discipline means reconsidering how we inhabit and contemplate what we build. These issues cut across theory, practice, and pedagogy, making *Dearq* a natural forum for shaping this conversation from Latin America.

Thematic Areas

The call is structured around three interconnected axes that operate as lines of tension (points of productive friction between different perspectives). Each raises critical questions and divergent perspectives that the issue seeks to explore without rushing toward a resolution.

THE DOMESTIC SCALE

What connects us to the spaces we inhabit if not their details?

This theme explores how measure becomes tangible at the domestic scale through its smallest elements: the way a door opens, the texture of a worn floor, and the traces left by repeated use. Drawing on the principles of *wabi-sabi*, which value imperfection, incompleteness, and the marks left by time, this theme invites us to approach degrowth not in quantitative terms, but as a form of heightened attention. The house, the room, or the everyday object becomes a site where scaling down reveals, rather than diminishes, its inherent intensity.

IMAGE, REPRESENTATION, AND TIME

What does it mean to approach representation with calm and deliberation in a discipline defined by the speed at which images circulate?

The visual culture of contemporary architecture has fostered a practice that prioritizes the screen over lived spatial experience.

This theme questions that shift, seeking to recover photography as experience, drawing as reflection, models as experimentation, and process as shared time. Joan Fontcuberta (2016) has warned of this condition: the digital revolution and hypermodern society have unleashed a fury of images that has eroded our sovereignty over what we see and how we see it, as our own judgment gives way to their

relentless circulation. In architecture, this excess takes a specific form: renderings that stand in for experience before a building even exists and images consumed more quickly than the spaces they depict can be inhabited. In response to this acceleration, this theme seeks to reclaim sovereignty over representation itself—not by rejecting images but by challenging the speed at which they are created and circulate.

HUMILITY AS A DESIGN STANCE

In the face of spectacle-driven architecture, what does it mean to design through listening, responsiveness, and quiet intensity?

This theme considers atmospheric experience and an ethics of restraint foundational to an architectural practice that regards the rejection of excess not as renunciation but as a path to depth. When a project is freed from noise, each element—light, shadow, and material—carries greater weight. This theme also draws on John Berger’s (2001) understanding of looking as an act of choice and attention—a way of remaining present with what we observe before judgment intervenes. This unhurried attentiveness resonates with the phenomenology of dwelling. Together, these perspectives suggest that humility before spaces begins with the ability to look slowly without seeking to possess what we see.

Other Perspectives: Countervisions

A call for papers grounded in listening can only be honest if it also welcomes perspectives that challenge its premises. Accordingly, contributions may explore countervisions such as:

FROM THE PERSPECTIVE OF THE GLOBAL SOUTH

Slowing down is a luxury that only those who already have enough can afford. In contexts of systemic inequality, where large segments of the population still lack infrastructure, adequate housing, or basic services, degrowth may be a privilege formulated in the Global North rather than a universal proposition—an approach that is inapplicable, and even contradictory, for those whose survival still depends on growth.

FROM THE PERSPECTIVE OF TECHNOLOGICAL EFFICIENCY

Reduction is not the only possible response. Technological innovation could enable continued growth without the environmental and social costs currently associated with it; the question would shift from

how much we build to how intelligently we build. From this perspective, the problem is not expansion itself, but the lack of technologies capable of making it sustainable.

FROM THE PERSPECTIVE OF EXPERIENCE

Pausing also comes at a cost. Stopping, slowing down, or scaling back can constrain innovation and hinder development processes that remain unfinished across many practices and territories. Taken to an extreme, an aesthetic of austerity risks becoming a form of conservatism—resistance to change disguised as restraint.

Submission Guidelines

Who Can Contribute. *Dearq* welcomes contributions from architects, designers, historians, theorists, artists, educators, and researchers who address these themes from disciplinary and interdisciplinary perspectives. Approaches grounded in and developed for Latin American and Global South contexts are especially encouraged.

Types of Submissions. Submissions may include unpublished research articles, case studies, critical essays, visual essays, and documentation of architectural projects, provided that they are original, have not previously been published in *Dearq*, and comply with the journal's editorial policy.

How to Submit. To submit your contribution, follow the [submission preparation guidelines](#) and upload it through our OJS platform. For inquiries related to this call, write to dearq@uniandes.edu.co. For more information, we invite you to visit the journal's [official website](#).

References

- Berger, J. (2001). *Mirar [About Looking]*. Editorial Gustavo Gili.
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DANIEL H. NADAL

An architect, photographer, professor, and researcher at the Faculty of Architecture and Design at Universidad de los Andes, where he chairs the Department of Architecture. His work has developed through close collaboration with communities across ethnic territories, approaching design as a practice carried out with others rather than for them and exploring architectures of care as a possible way of dwelling. His projects grow out of sustained engagement in neighborhoods, rural communities, community councils, and humanitarian zones. This work has led to lasting partnerships with social organizations and communities that become coauthors of the resulting proposals. This collaborative practice has also produced writing, photography, and research in which memory, land, and dignity continually intersect. He champions architecture as an agent of social change, fostering ongoing dialogue between communities and institutions. He is a coeditor of this issue.



TATIANA URREA UYABÁN

An architect and former professor and researcher at Universidad Nacional de Colombia. For more than 30 years, she has taught at Universidad de los Andes, where she continues to offer the seminar “Bogotá, Open City,” adapting it over time in response to current issues and collective interests. Her work lies at the intersection of theory, history, and design practice, with particular attention to the public realm, the Latin American city, and ways of dwelling in contexts marked by inequality and remoteness. Her courses venture beyond the classroom and into the streets, where students seek out, observe, and thoughtfully engage with urban peculiarities. These explorations seek ways to bring nature and city into greater harmony while connecting academic inquiry with the pleasure of walking. Through this practice, histories, inhabitants, landscapes, and architectures converge in her writing and research, which place listening before response and resist the spectacularization of architectural design. She is a coeditor of this issue.