Dearq

CONVOCATORIA / CALL FOR PAPERS

Materia tectónica

RECEPCIÓN DE ARTÍCULOS

abril 17 - agosto 30

Tectonic Matter

ARTICLE SUBMISSION

April 17 - August 30

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Submission period: April 17, 2026 - August 30, 2026

Issue Publication: September 2027 (*Dearq* 49)

Guest Editors:

Nader Tehrani, The Cooper Union

Julián Palacio, The Cooper Union

Rafael Villazón, Universidad de los Andes

In a world saturated with images designed for rapid consumption, architecture is increasingly absorbed as content: buildings and spaces circulate as photogenic objects optimized for instant recognition. In this attention economy, the built work is often reduced to its surface, while the intellectual process through which ideas and spatial intentions materialize can be eclipsed by the speed of contemporary communication. The slow, consequential work of defining how space is constructed through structural logic, materials, and detailing risks being displaced by the immediately "readable," the diagrammatic, or the purely "conceptual."

This issue of *Dearq* proposes a renewed and critical engagement with tectonic thinking, what Höweler might call the tectonic imagination, as the capacity to simultaneously connect ideas, space, materiality, constructive configuration, and design. We invite contributions that treat tectonics not as a style or a fetish of detail, but as a rigorous field in which architecture's material realities, its sourcing, craft, labor, structural systems, fabrication protocols, and performance criteria become inseparable from how space is perceived, inhabited, and understood. As Tehrani reminds us, architecture cannot escape the indissoluble bond between the reality of construction and the perceptual effects through which material configuration generates the limits of space.

We use the term tectonics to refer to an expressive and experiential condition, not merely a technical one. Eduard Sekler's (1965) formulation remains critical here: "For these qualities, which are expressive of a relation of form to force, the term tectonic should be reserved."[1] In other words, tectonics is not only what holds up, or how something is assembled, but how structure and

[1] Sekler, Eduard F. "Structure, Construction, Tectonics." In *Structure in Art and in Science*, ed. György Kepes (New York: George Braziller, 1965).

construction become legible, how they register in perception, and how they shape architectural meaning through material presence and character.

At the same time, the contemporary construction landscape is undergoing rapid transformation. Material technologies continue to evolve, expanding durability, resistance, and environmental performance. Production processes are shifting along traditional on-site lineages while also being reshaped through computationally mediated fabrication, robotics, and hybrid workflows that blur the boundaries between design, prototyping, and construction. Yet these innovations are never universal: they are reframed by local ecologies, regional standards, labor cultures, and procurement realities. Tectonic practice is therefore inseparable from geography, cultural protocols, and local industries. It spans a spectrum of contexts, ranging from those where experimentation is constrained by pervasive technical regulation and industrial standardization to others where material diversity, artisanal labor, and more open norms allow broader experimentation, improvisation, and translation.

Thematic Areas

1. Tectonics as material practice: Material practice as the project's core intellectual thesis. Submissions may address prototyping and mockups, detailing cultures, assembly logics, and "thinking-through-making" as a primary mode of architectural research.
2. Exploration of spatial attributes through tectonic qualities: How tectonic decisions shape spatial perception and experience through enclosure, thermal atmospheres, texture, weight, and the construction of spatial limits through material configuration and structural behavior.
3. From sourcing to craft to form: The tectonic consequences of local material ecologies and the ways in which extraction, transport, scarcity, and locality shape craft lineages. We welcome historical and contemporary studies that connect resources and logistics to architectural form, technique, and spatial vocabularies.
4. Contemporary means and methods: tools, labor, and fabrication cultures: The reciprocal evolution of materials and methods. Submissions may examine new technologies, computationally mediated fabrication, robotics, digital workflows, and hybrid construction cultures especially as they are reframed by local practices, protocols, codes, and constraints, and by the realities of labor and procurement.
5. Reframing canonical paradigms through structural systems and construction logics: Critical re-readings of received canons by foregrounding structure and assembly. We invite work that

revisits canonical buildings, narratives, and "master" paradigms through the agency of structural systems, construction techniques, and their perceptual consequences.

6. Towards a critical indigeneity: peripheries and alternative lineages: Contributions that identify, recover, or theorize tectonic knowledge from marginalized geographies, minor figures, vernacular intelligence, and Indigenous or locally grounded practice.
7. Tectonics as research: scholarship and pedagogical approaches: Scholarship and teaching practices that expand how tectonics is understood: analytical and representational methods, studio and seminar frameworks, workshops, and research protocols (archives, forensics, lab testing, fieldwork, prototyping) that treat tectonics as a transferable form of architectural knowledge.

Submission Guidelines

Who can submit: *Dearq* welcomes submissions from architects, historians, theorists, engineers, educators, and researchers. Interdisciplinary and context-specific approaches are encouraged, provided they remain anchored in tectonics as a conceptual and practical field of architectural invention.

Types of contributions: Research articles, case studies, visual essays, and projects will be accepted, provided they are original and unpublished 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.

Nader Tehrani

For his “contributions to architecture as an art,” Nader Tehrani is the recipient of Arnold W. Brunner Memorial Prize, awarded by The American Academy of Arts and Letters, the highest form of recognition of artistic merit in the United States. With nineteen Progressive Architecture Awards, he is also an elected member of the American Academy of Arts and Sciences, the National Academy of Design, and recipient of the Design Visionary Award from the Cooper Hewitt-Smithsonian Design Museum.

Tehrani is the Founding Principal of NADAAA, an interdisciplinary practice with works across scales from infrastructure to urbanism, architecture, and installations. Former Head of the Department of Architecture at MIT (2010-14), Tehrani was also Dean of The Irwin S. Chanin School of Architecture of The Cooper Union (2015-22). Widely exhibited at MOMA, LA MOCA, and the Venice Biennale, NADAAA’s work is also in the permanent collections of the Nasher Sculpture Center and the Canadian Centre for Architecture.

Julián Palacio

Julián Palacio is an Adjunct Assistant Professor at The Irwin S. Chanin School of Architecture at The Cooper Union and principal of JPAS. A MacDowell Fellow and recipient of the Deborah J. Norden Fund Fellowship from The Architectural League of New York, he has developed a body of research focused on the reinforced ceramic structures of Uruguayan engineer Eladio Dieste. This work continues to inform both his scholarship and design practice, shaping a broader exploration of structural form, construction, and architectural expression. It has also led to the design and fabrication of installations presented at the Festival des Architectures Vives in Montpellier, France, and dieFirma Gallery in New York. Palacio holds a master’s degree from the Graduate School of Architecture, Planning, and Preservation at Columbia University and a Bachelor of Architecture from the Pontificia Universidad Javeriana.

Rafael Villazón

Rafael Villazón Godoy is an architect, researcher, and Full Professor at Universidad de los Andes in Bogotá. In recognition of his contributions to architectural education, he received the Excellence in Teaching Award from the Colombian Association of Schools of Architecture (ACFA) in 2023. With more than twenty-five years of experience in academic leadership, specialized teaching, research, and professional consultancy, Villazón’s work investigates the intersections of material experimentation, tectonic thinking, and innovation in architectural education. His expertise in pedagogical innovation has enabled him to integrate disciplinary knowledge with real-world contexts, often reflected in the development of high-impact educational infrastructure and wellness facilities. He has led both undergraduate and graduate programs, advancing curricular transformation and quality assurance processes, with a strategic focus on lifelong learning frameworks. Through interdisciplinary research and consultancy initiatives, he has strengthened relationships between academia, industry, and communities, fostering knowledge transfer and generating positive social impact.