

CALL FOR PAPERS 2013-2014

PROCEDURE OF EXTERNAL EVALUATION OF THE RECEIVED ARTICLES: PEER-REVIEW

The Committee of editorial staff of the magazine, once verified that the article to achieve the procedure relative to style and content indicated in the directives for the authors, will send the article to one expert anonymous reviser inside the specific field of investigation and critique of architecture, according to the peer-review model.

Being based on the recommendations of the revisers, the editors of the magazine will communicate the result motivated of the evaluation to the authors by e-mail, in the address that these should have used to send the article: publication without changes; publication with minor corrections; publication with important corrections; not advisable for the publication, as well as the observations and comments of the revisers.

If the manuscript has been accepted by modifications, the authors will have to forward a new version of the article, attending to the demands and suggestions of the external assessors. If they wish it, the authors can contribute also a letter to the Committee of Draft in which they will indicate the content of the modifications of the article. The articles with important corrections will be able to be sent again to Scientific Committee to check the validity of the modifications carried out by the author.

MONOGRAPHIC TOPICS FOR THE NEXT ISSUES OF DC PAPERS

We present briefly the monographic topics that were occupying the following three issues of the magazine **DC PAPERS**. Likewise, the deadline is indicated in brackets to deliver the articles for every number.

DC PAPERS #26: FABRICATIONS TO JOHN HEJDUK (June, 15th, 2013)

Fabrications was the title of one of the John Hejduk's first books, where he treats cultural topics related to the architectural Utopias and to his own literary interests. The legacy of this architect, teacher, theoretical and poet is based more on the drawings than on the buildings that he ended up by constructing, on his poetical and personal texts more than on the historical or theoretical writings; in his studies on the problem of the formal representation, rather the formal innovation in itself.

Before a current publishing avalanche of books of architecture with too much images and few deep thoughts on the discipline, or on the proper representation and the poetics itself of the constructions, John Hejduk appears as a prolific author of excellent thoughts, meticulous drawings and careful words to re-visiting. This way publications attest it in *John Hejduk, 7 houses or The Silent Witness and other Poems* (Institute for Architecture and Urban Studies, 1979 and 1980), *Mask of Medusa: works, 1947-1983* (Rizzoli, 1985) o theirs poetry books *Pewter Wings, Golden Horns, Stone Veils* (The Monacelli Press, 1997) and *Such Places as Memory* (MIT Press, 1998).

Anyhow, his labor as an architect, who began late from the 80s, has been analyzed neither in depth nor in relation by his written and educational work. For this reason, we invite to take part in this issue that we want to penetrate into the works constructed by Hejduk in life such as: the Mask of Jellyfish, Brazil; Kreuzberg Torre, Berlin; House for Two Brothers, Tegel. Equally it would be interesting to approach responsibly to the rest of works that other his colleagues ended after his death: Wall house 2, Groningen, or the Towers in Santiago de Compostela.

Consequently, it becomes the necessary labor of examining from the magazine **DC PAPERS** the complex and cryptic figure of John Hejduk, a versatile exemplary architect for the new generations, who has been forgotten habitually in numerous Architectural History as well as in the Schools of architecture.

DC PAPERS #27: ARCHITECTURE AND DISASTER (December, 15th, 2013)

Among all the arts, architecture is probably the most exposed to some kind of reality to show the impermanence of the world pass by. Too many interests and proper and improper circumstances play against it: social reality, customers, weather, natural or caused accidents are responsible for ruining it when its message has died out, when it is too inappropriate for the general sense or when the dominant culture requires other proposals.

Romanesque cathedrals were replaced by Gothic cathedrals, Julius II pulled down the Basilica of Constantine, the palaces of Raffaello fell to build St. Peter's Square, the baroque architecture erased time, Piranesi announced the destruction as the message of a relaunch discipline, the Crystal Palace burned, Le Corbusier lost too many competitions, Hitler kicked the German Pavilion of Mies van der Rohe, Mussolini toppled churches, palaces and temples to open the Via Della Conciliazione or the Imperial Forums, the Victor Horta's Maison du Peuple did not prevent the pick, the Twin Towers were destroyed without a second thought ...

In time of crisis would be necessary to observe the coincidence of the circumstances that led several of these disasters with hashed architectures. Mirror of the World, the architecture has undergone these circumstances and has shown, between shame and shamelessness, between wounds and death, between guilt and innocence. The destruction priority architectures that have become a symbol are a constant that can be placed close to the general urban massacres caused by war or speculation. The catastrophe destructive and novelty proposal involved three stages of time. Three time periods which will be propose to study on the next issue of the magazine **DC PAPERS**. Before: the tabula rasa that appears necessary for the proposed new paradigms or reconstruction of old ones. For, if the disaster is caused by man to propose another truth, the two models intersect temporarily. After: the catastrophe exhausted architecture and a model that will never again be repeated, and his action is considered as an end.

DC PAPERS #28: DOMESTICITY AT CRISIS (June, 15th, 2014)

The domesticity, or the quality of the domestic thing, is immersed in a crisis, in parallel to the financial, environmental, political and ethical debacle of the 21st century. Departing from the studies done on the domesticity arisen after the second half of last century -declared "at war", as there has coined by the historian Beatriz Colomina-, we warn that, currently, this quality is an issue of a deep change. A transformation not only for what it concerns to the architectural forms that try to give it response, but specially, for what it concerns its theoretical, sociological or anthropologic aims.

In this stated mutation of the domesticity, values as the intimacy, the comfort or the humanistic roots of the act of inhabiting, are being checked and updated according to the new living conditions, the scale of the globalization or the irruption of the Technologies of Information and Communication. All these new circumstances affect in the intrinsic meaning of the house and, equally, on the forms of conviviality that in it develop. In fact, there have been created new antagonisms that confront the sense of to inhabit more ancient with the conditions of the control and of the social surveillance, of the media exhibition and, fundamentally, with the lack of the basic resources to which there is submitted good part of the current society. These and other questions are those that will be approached in the issue of the magazine **DC PAPERS** dedicated, definitively, to the crisis of the domesticity.

PROCEDURE OF THE ARTICLES STYLE PRESENTATION

The articles must be receive into the format explained in our guidelines for authors. The articles can be sent by e-mail (revista.dc@upc.edu) or across following postal address:

Redacci3n revista DC PAPERS

Escola T3cnica Superior d'Arquitectura de Barcelona - ETSAB
Departament de Composici3 Arquitect3nica - DCA
Avd. Diagonal 649, 7a planta
08028 Barcelona - Spain