STUDI E RICERCHE DI STORIA DELL'ARCHITETTURA

EDITORIAL GUIDELINES

In General

"Studi e Ricerche di Storia dell'architettura" is the double blind peer-reviewed journal of the Italian Architectural Association of Historians. It is published in both paper and digital format every six months, and it hosts contributions dedicated to different aspects of the history of architecture.

Editorial

Director: Stefano Piazza

Scientific Committee: Donata Battilotti, Federico Bellini, Amedeo Belluzzi, Philippe Bernardi, Federico Bucci, Claudia Conforti, Giovanna Curcio, Francesco Dal Co, Alessandro De Magistris, Dirk De Meyer, Vilma Fasoli, Adriano Ghisetti Giavarina, Anna Giannetti, Antonella Greco, Fulvio Irace, Giovanni Leoni, Fernando Marias, Marco Rosario Nobile, Sergio Pace, Alina Payne, Costanza Roggero, Rosa Tamborrino, Carlo Tosco, Alessandro Viscogliosi

Editor: Francesca Mattei

Editorial Board: Armando Antista, Giovanni Bellucci, Elisa Boeri, Lorenzo Ciccarelli, Rosa Maria Giusto, Anna Pichetto Fratin, Gaia Nuccio, Monica Prencipe, Domenica Sutera

Publishing House:

Casa Editrice Caracol

Piazza Luigi Sturzo, 14 – 90139 Palermo

fax 091322889 | tel. 091340011 | m. 3295484849 – 3932426036

info@edizionicaracol.it

About

The journal is open to four types of contributions:

1. Essays. Articles between 20,000 and 50,000 characters (spaces and notes included), with 10-12 images, referring to general themes or to works of particular importance and complexity.

2. Documents (or short contributions), dedicated to new archival or written sources and unpublished drawings, of about 9,000-15,000 characters including spaces, with 2-3 images.

3. Bibliographic reports. New publications' reviews, preferably difficult to find and with a low media visibility (conference proceedings, exhibition catalogues, international publications), between 8,000 and 14,000 characters (spaces included).

4. Letters from members. Contributions sent to the journal by the association's members, who deal with current issues of the discipline, with the historiographic methodology and the debate connected to it; related to the problems deriving from regulations and the ministerial strategic choices; the relationship between research and teaching; disciplinary "permeability" with other scientific sectors; the operational effects of historiography in relation to restoration and disclosure, etc. The text's length can vary between 9,000 and 12,000 characters in relation to the editorial needs and the chosen topic.

Finally, an essay prepared by an external guest chosen for his reputation is included in each issue.

The official languages of the magazine are Italian and English, but contributions written in the other main European languages are accepted.

In general, notes must not exceed 50% of the text's length. Appendices can be included, edited in the same body as the notes. The editorial board reserves the right to evaluate the overall size of the contribution.

The magazine is open-access. The publishing house can produce some printed copies addressed to libraries or institutions that prefer to archive on paper. Printed copies or abstract on-demand by the authors or third parties must be contracted directly with the publishing house, which will provide the cost of each single copy.

Proposals and call for papers

Proposals for essays or short papers must be sent in the form of an abstract (10 lines and 5 keywords) to the editor-in-chief (**redazione.aistarch@gmail.com**), to the director (**stefano.piazza@unipa.it**) and to the eventual guest editor of the issue, whose contacts will be indicated in the call for papers.

After the proposal's approval, the authors can proceed, according to the established deadlines, to send the final text, which will be evaluated according to the double blind peer-review procedure.

At the time of submitting the contribution in its final form, the authors must arrange the following files:

1. Text of the article (.doc format)

2. Abstract in English (max 1000 characters) (.doc format, inserted in the same text file)

3. low definition images, inserted in a single PDF or .doc file with captions (see the paper's standards). The high-resolution images and any related authorizations for publication may be sent once the peer review has been completed.

4. Bibliography (.doc format)

Acceptance

The time for evaluating the proposals is about two months. If approved, the text will be sent again to the authors, with the indications and additions proposed by the anonymous reviewers. The author will receive a draft layout for the revision of the text: at this stage, only some changes can be made (correction of typos and where necessary the integration of the bibliography). Revised texts must remain within the established character limit. In the case of texts approved following a profound revision, a second reference may be provided after corrections or additions by the author.

For any further information, please contact the editorial staff **redazione.aistarch@gmail.com**

Paper

1. Anonimity: the author's name must not appear in the paper or in any part of the sent materials. It is proper to delete any references to the author also from the sent files.

2. Editing: use the Times New Roman font (12 points), 1.5 line spacing, left aligned text, without syllabic division, without indents, tabs or divisions. The pages will be numbered in the bottom center. Thanks should be included before the first note.

The texts can be divided into paragraphs with a title in italics.

3. Images: references to the images will be inserted in the text, in brackets: ex. (fig. 1).

4. Notes (Times New Roman, 10 points, line spacing 1,5) must be inserted at the foot of the page. Notes are indicated with a progressive number in superscript and must precede punctuation[1]. Notes always end with a stop.

5. Quotations will be enclosed in high quotation marks ("…") and written in round; citations within citations will be enclosed in simple quotation marks ('...'). Quotes are reported in the original spelling of the source; in case of translation, refer to it in the note. For citations three or more lines long: insert a line spacing before the beginning of the subtext and one after; do not use the quotation marks at the beginning and at the end. Editorial cuts within infratexts must be reported in square brackets [...].

6. Numbers up to twenty - excluding measurement indications, page numbers or dates - are indicated in full, as a word. To indicate centuries, use Roman numerals (19th century, 16th century ...)

7. Names are indicated in full. It is preferable to avoid using abbreviations; however, the use of some abbreviated forms is allowed (see list of abbreviations).

8. Foreign words in current use or usually used in the disciplinary field will be written in round (file, computer, Weltanschaaung, flamboyant, ante quem, mainstream, etc.); less common foreign words will be shown in *italics*. Same criterion applies to ancient languages. The terms belonging to languages with alphabets other than Italian will be transliterated (koinè, kabala, etc.).

9. Names of places and remarkable things start with a capital letter. Eg piazza Liberty, basilica of Santa Maria della Salute.

10. Names that indicate political, military or religious positions (eg minister / ministry, general, Jesuits, pontiff, architect, etc.) go in lowercase.

11. For the rules relating to images, see below (paragraph "Images and captions")

Books (up to three authors)

Author [or editor], Title (city of publication, publisher, date of publication), possible number of pages mentioned

Examples:

Manfredo Tafuri, *Storia dell'architettura italiana 1944-1985* (Torino, Einaudi, 1986), 5-46

Marco Rosario Nobile, Stefano Piazza**,** *L' architettura del Settecento in Sicilia: storie e protagonisti del tardobarocco* (Palermo, Kalos, 2009)

Jean Louis Cohen, *The future of architecture since 1889* (London, Phaidon, 2012)

Collective works

Do not use AA.VV .; insert the names of the authors in full (up to three), beyond this number insert the word "et. al." after the first.

Examples:

Gülru Necipoğlu, Alina Alexandra Payne (a cura di), *Histories of ornament: from global to local* (Princeton, Oxford, Princeton University Press, 2016)

Carlo Olmo (a cura di), *Dizionario dell'architettura del XX secolo* (Torino, Allemandi, 2000)

Nikolaus Pevsner, John Fleming, Hugh Honour (a cura di), *Penguin Dictionary of Architecture and Landscape Architecture* (London, Penguin, 1966) trad. it. *Dizionario di architettura* (Torino, Einaudi, 1981)

Giovanna Curcio, Elisabeth Kieven (a cura di), *Il Settecento,* vol. I (Milano, Electa, 2000)

Translations and new editions

Wolfgang A. Lotz, *Architecture in Italy 1400-1600* (London, Penguin, 1974) trad. it. *Architettura in Italia 1500-1600* (Milano, Rizzoli, 1997)

Plutarch Lives, vol. III: *Pericles and Fabius Maximus*, testo a fronte, trad. in inglese a cura di Bernadotte Perrin (London, W. Heinemann Ltd., Cambridge, Mass., Harvard university press, 1958)

Giorgio Vasari, *Le vite de' più eccellenti pittori scultori e architettori: nelle redazioni del 1550 e 1568.* Testo a cura di Rosanna Bettarini; commento secolare a cura di Paola Barocchi (Firenze, Sansoni, 1966)

Vitruvio, *De architectura,* a cura di Pierre Gros; traduzione e commento di Antonio Corso e Elisa Romano (Torino, Einaudi, 1997)

Thesis or PhD thesis

Susan Elizabeth Klaiber, *Guarino Guarini's theatine architecture*, tesi di dottorato (Ann Arbor, New York, 1993)

Exhibition catalogs and conference proceedings

Henry A. Millon, Vittorio Magnago Lampugnani (a cura di), *Rinascimento da Brunelleschi a Michelangelo: la rappresentazione dell'architettura*, Venezia, Palazzo Grassi, 31 marzo - 6 novembre 1994 (Milano, Bompiani, 1994)

Guido Beltramini, Davide Gasparotto, Adolfo Tura, *Pietro Bembo e l'invenzione del Rinascimento,* catalogo della mostra, Padova, Palazzo del Monte di Pietà, 2 febbraio-19 maggio 2013, (Venezia, Marsilio, 2013)

Guido Beltramini, Adolfo Tura (a cura di), *Orlando furioso 500 anni. Cosa vedeva Ariosto quando chiudeva gli occhi*, catalogo della mostra, Ferrara, Palazzo dei Diamanti, (Ferrara, Ferrara arte 2016)

Franco Barbieri, Donata Battilotti (a cura di), *Palladio 1508-2008. Il simposio del cinuecentario* (Venezia, Marsilio 2008)

Renata Salvarani (a cura di), *I Gonzaga e i papi. Roma e le corti padane fra Umanesimo e Rinascimento (1418 - 1620),* atti del convegno, Mantova-Roma, 21 - 26 febbraio 2013 (Città del Vaticano, Libri Ed. Vaticana, 2013)

Christof Thoenes (a cura di), *Sebastiano Serlio. Sesto Seminario Internazionale di Storia dell'Architettura; Vicenza, 31 agosto - 4 settembre 1987* (Milano, Electa, 1989)

Journal Articles

Author, "Article title", Magazine title, issue, volume (month and year of publication), page numbers

Esempi:

Tommaso Manfredi, "Designs by Filippo Juvarra for the convent of S. Maria dell'Umiltà, Rome", *The Burlington Magazine* 142, 1163 (Feb. 2000), 101-103

Francesco Paolo Fiore, "Bramante e la rocca Giulia di Civitavecchia", *Quaderni dell'Istituto di Storia dell'Architettura*, N.S. 60/62 (2013/14), 79-88

Carolyn York Yerkes, "The lost octagons of the Pantheon: images and evidence", *Journal of the Warburg and Courtauld Institutes*, 77 (2014), 115-143

Jean-Louis Cohen, "Le Corbusier's Modulor and the Debate on Proportion in France", *Architectural Histories*, 2 (1), Art. 23 DOI:http://doi.org/10.5334/ah.by

Essays in miscellaneous volumes

Author, "Title of the essay," in Volume title, Editor's name (city, publisher, year), page numbers

Aurora Scotti Tosini, "Filippo Juvarra e le corti del XVIII secolo", in *Filippo Juvarra e l'architettura europea*, a cura di Antonio Bonet Correa, Beatriz Blasco Esquivias, Gaetana Cantone (Napoli, Electa Napoli, 1998), 65-88: 76n

Marco Pogacnik, "Architrave en bandeau dans la maison de Loos à la Michaelerplatz", in *L'architrave, le plancher, la plate-forme*, a cura di Roberto Gargiani (Lausanne, Presses polytechniques et universitaires romandes, 2012), 639-651 : 640

Archival Material and Manuscripts

Archival Institution and location, folder/box/dossier, page number/papers

Archivio di Stato di Mantova, *Archivio Gonzaga,* b. 95, c. 162

Milano, Biblioteca Ambrosiana, *ms. G 172*, ff. 45r-46v.

Città del Vaticano, Archivio Segreto Vaticano, *Miscellanea,* Armadi IV-V, n. 60

Londra, British Library, *ms. 38818,* c. 109r

Newspaper articles

Author, "Title," Name of the Column, Newspaper, date

Massimo Firpo, "Adda venì Carlo quinto!", *Il Sole 24 ore,* 30 dicembre 2014

Reviews

Bianca De Divitiis, Recensione: Kathleen Wren Christian, *Empire without end: antiquities collections in Renaissance Rome, c. 1350-1527,* (New Haven, Yale Univ. Press, 2010), *Annali di architettura*, 24, 2012, 193-195.

Electronic resources

Insert the references following the indicated standards. Then add URL and data relating to the last consultation. Only web pages of undoubted scientific value should be mentioned.

Arnaldo Bruschi, "Bramante, Donato"*, Dizionario Biografico degli Italiani*, vol. 13 (1971) http://www.treccani.it/enciclopedia (ultimo accesso: 2 maggio 2016)

Pierre Gros, "Fra Giocondo, *M. Vitruvius per Jocundum solito castigatior factus cum figuris et tabula…,* Venezia, 1511", 2013 http://architectura.cesr.univ-tours.fr

Abbreviations

Abbreviations can be used for references repeated multiple times. The abbreviated form must include the author's surname, title and page number.

In the case of notes referring to the same source as the previous note, but with different pages, use ivi followed by the page number. In case of notes referring to the same source as the previous note, and to the same page, use ibidem.

Esempio:

[1] Lotz, *Architecture in Italy,* 13

[2] *Ivi*, 25

[3] *Ibidem*

Pictures and captions

The illustrations must be named with consequential numbers and cited in the text (Fig.1), (Fig.2) (...)

When sending the text, a low definition of the images must be included in a single word or pdf file (see "sending articles").

If the manuscript is accepted for publication, the author must send high definition images. Images must have the following characteristics

- Files named with a progressive number and identified by a key word (e.g. 2_palazzo Farnese)
- Color file (RGB system)
- High definition (at least 300 dpi, please do not exceed 600 dpi)
- jpeg or Tiff extension

Caption for buildings: image number, city, building name, date, short description (if necessary), author of the photograph and / or source (enter the data relating to the authorization for publication).

Examples:

2. Mantua, Palazzo Te, 1525-1535, eastern facade on the courtyard (photo by the author)

3. Catholic University of the Sacred Heart, Largo Gemelli, Milan, 1927 (photo G. Basilico)

Caption for drawings and/or paintings: image number, author (if known) name of the work, location, date, short description (if necessary), source (insert the data relating to the authorization for publication).

Examples:

4. Donatello, Marzocco. Firenze, Museo Nazionale del Bargello

5. Francesco di Giorgio Martini, Terme a Cassino; decorazione marmorea a Montecassino. Gabinetto dei Disegni e delle Stampe degli Uffizi, A 322

6. Anonimo veneziano sec. XVIII, Motivi decorativi geometrici. Venezia, Palazzo Labia

8. Anonimo francese, Dettagli del Pantheon. New York, Metropolitan Museum of Art, inv. 68.769.1

It is preferable to avoid the use of images taken from books and magazines. If it is inevitable, the caption must cite the origin in full, following the same rules adopted for the footnotes but eliminating the round brackets:

1. Torre dei Venti ad Atene. Roma, Biblioteca Apostolica Vaticana, Cod. Barb. Lat. 4424, fol. 29r. (Christian Hülsen, *Il libro di Giuliano da Sangallo,* Lipsia 1910, I, p. 43, foglio 29 a).

List of abbreviations

Please use the *Oxford English Dictionary.*