Q.ta (*colonna*, 19)

SUBMISSION GUIDELINES

Quinta Colonna is an independent and radically interdisciplinary research/design collective focused on the many forms and shapes of the disciplines of architecture and design. It works on the contamination between theoretical studies and projects, in multiple disciplinary fields.

Likewise, Quinta Colonna is a webzine (ISSN code coming soon) licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International license. Its focus is on architecture, design and beyond.

Calls for submissions are used in order to select contributions that create the issues. Each of them will be focused on a theme and will be edited by a team inside the collective.

We are interested in a wide and open audience, both in terms of authors and readers. At the same time, our aim is to gather many kinds of contribution. We give maximum freedom to authors, but we ask them to work quite hard on their contributions, in order to offer a point of view that is clear and incisive. To do this, our editorial team will support the authors through a plain discussion.

The call for submissions reports an extended explanation of the issue's theme by the editorial team and it shows the calendar of the publication. Aspiring contributors should send their abstracts and wait few days for the admission decision. Along the communication on the acceptance of their proposal they will find requests and information about the final submission, included complete editorial guidelines.

Each issue will be published on www.quintacolonna.eu as a collection of contributions readable directly as a webpage. Every contribution will be identified by a unique URL.

ABSTRACT
Submit 100 words which better describe the matter you want to discuss and the kind of material that you will produce; also add 5 keywords and a short bio in 30 words for each author (that will be eventually included in the publication).
If necessary, please attach at least 2 pictures.
Email to submissions@quintacolonna.eu

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SUBMISSION GENERAL INFORMATION
We accept 2 main kind of contribution: textual and visual/multimedia.

TEXTUAL | essays, tales, interviews, case studies/projects.
The author has to write maximum 1.500 words. A really simple language and plain style, conceived for a web-publication, is to be preferred for all kind of contribution. In addition to the submission guidelines, all decisions will be referred to the Chicago Manual of Style, 16th edition.
The author should attach minimum 1 and maximum 5 high res RGB images to the Microsoft Word 2016 (.docx) file. Please also attach one of those images reframed in a square format, in order to be eventually used for social networks.

VISUAL/MULTIMEDIA | photo-essays, illustrations, data visualizations, audios, videos, embedded code.
Quinta Colonna is pleased to receive any kind of original and inventive material. The author can submit any idea to our editorial board so that the best solution can be arranged together.

If the contribution is based on images and drawings the Author should send every single .jpg or .tiff file at 300 dpi resolution. The Author should also attach minimum 100 and maximum 300 words as a description of the contribution that will be published together with the artworks. Moreover, each artwork must have credits attributed to them and a short description.
If the contribution is made by audio or video materials, the Author may consider the following requirements. Audio must be sent in .mp4 files; the recording cannot exceed 10 minutes.
Video can be sent via Vimeo or YouTube links or in any readable format; the video should not have lower resolution than 720 p and cannot exceed 15 minutes. Audios and videos must have credits attributed to them and a short description.
If the contribution is a dynamic data visualization or other interactive material, the source code can be directly embedded in the webzine.

Despite all our attempts, it is impossible to consider every typology of contribution. Quinta Colonna invites the Author to contact our editorial board for discussing any doubts and alternative proposals.

Before submitting the contribution, the Author should verify to have rightfully followed all the guidelines, especially in term of writing style and image characteristic and copyright – the rules written into the following "Images" and "Copyright" sections of the guidelines.

Email to submissions@quintacolonna.eu

Structure of the contribution
Please note that each contribution must include:
> Title
> Authors' name
> Abstract (max 100 words)
> 5 keywords
> Contribution
> Reference list
> Captions and credits
> Authors' short bio (each max 30 words)

RESPONSIBILITY
Only individual Authors are responsible for the contents of their contributions. The intellectual property of the contributions remains with the Authors. Contributions on Quinta Colonna are licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International license.
Authors are responsible for the opinions expressed and for any torts or violations committed through the contributions themselves. By submitting their contribution, the Authors relieve the Curators (Quinta Colonna) of any responsibility. At the same time, they grant Quinta Colonna perpetual, irrevocable, worldwide, transferable, royalty-free and non-exclusive license to use, distribute, reproduce, modify, adapt, publicly perform and publicly display the submitted content, solely for the purpose for which such content was submitted or made available.

By submitting your entry, you confirm that you are the owner of all intellectual property rights or you have the authorization to make the submitted content public, and you also agree to publish your contribution under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License.

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SPECIFIC GUIDELINES
IMAGES

The Author should submit images as high resolution (300 dpi) .tiff or .jpg files, in RGB color mode.

All photos must have credits attributed to them and a short description; the Author should write down these elements at the end of his textual file.

The image's filename must be a letter (in progressive sequence), in order to easily refer to each picture (example: IMG–A.jpg).

It is responsibility of the Author to receive permission to publish any images used. Please refer to the following copyrights paragraph to obtain additional information.

COPYRIGHT

It is the Author's responsibility to supply accurate information for the credits and captions. If necessary, you should contact the appropriate photographers, artists, and/or renderers to confirm image ownership and secure publication rights, by clarifying that your contribution, of which the requested material will be part, will be published under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International license.

Quinta Colonna will send a detailed form about the copyright to every Author, which will have to be fully filled and sent back (as a .pdf file) with the final submission.

PUNCTUATION
Parenthesis or Em-Dashes

These elements should be used to enclose a text separated from the speech. Please use em-dashes for texts quite connected to the speech, instead use parenthesis in case of words or phrases that can compromise the fluent comprehension of the speech.

Normally we prefer to use them as little as possible; the purpose is to not weigh down the text with breaks.

NAMES AND TERMS
Personal names

A "down" style. Proper names are usually capitalized, as some of the terms derived from, or associated with, proper nouns. For the latter, Chicago's preference is for sparing use of capitals; "President Obama" is ok, but also "the president" is ok.

To see the correct formulation of a name you can use these two references: the Merriam Webster's Biographical Dictionary or its biographical section for deceased persons; for living persons consult "Who's Who." If you will find different versions of the same information, please choose one and then follow it always.

Examples of possible names' formulation:

    Jane Doe;

    P. D. James;

    Malcom X;

    George S. McGovern;

    M. F. K. Fisher;

    LBJ.

The first time you write a name you should write down the extended spelling (i.e. both name and surname). After that you can choose to use: abbreviate names and complete surnames, or only the surname, or all the complete version. Feel free to interlace them as you feel like.

Titles and offices

Civil, military, religious and professional titles are capitalized when they immediately precede a personal name and are thus used as part of the name; titles are normally lowercased when following a name or used in place of a name:

    President Lincoln or the president (is better than President Abraham Lincoln);

    John F. Kerry, senator from Massachusetts; Senator Kerry; Kerry.

You can except some cases for reason of courtesy or diplomacy:

    Maria Martinez, Director of International Sales.

Special terms in general

Please pay attention to the difference between italicized style and quotation marks:

Italicized – key terms, only the first time;

Quotation marks – when a term is used in a nonstandard, ironic, or other special sense.

Never use bold or underlines.

Public spaces and major structures

Plain style, no italicized. Generally capitalized; the generic term is usually lowercased when used as part of the text.

Monuments must be simply capitalized, but if used with the meaning of masterpieces you have to italicized them the first time.

Words like *room* and *office* must be capitalized if they refer, added with other words, to something important and noteworthy.

Please see this more specific list:

Continents, Countries, Cities, Oceans, etc: capitalized not italicized;

Cardinal points: lowercased;

Regions of the World: capitalized;

Popular place-name and epithets: capitalized;

Urban areas: lowercased;

Political division: capitalized;

Governmental entities: capitalized;

Mountains, rivers, ocean, island: capitalized;

Generic terms of geographic entities: lowercased;

Works of Art: titles of artworks must be italicized and also capitalized if necessary; artworks from the ancient age must not be italicized.

If we have to establish a hierarchical principle, we can say that an Architecture masterpiece and the Architecture — or others — object of the essay must be italicized the first time and then write down, also capitalized, as normal. All other elements must be simply capitalized.

Governmental bodies, administrative bodies, judicial bodies: capitalized;

Generic terms associated with governmental bodies: lowercased;

Political and economic organizations and movement: capitalized;

Acts, treated, governmental programs: capitalized; but incomplete or generic forms are usually lowercased;

Foreign institutions: translate form in the text and into parenthesis the translation; capitalized.

NUMBERS

Spelling out whole numbers from zero to one hundred and certain round multiples of those numbers; for example:

seventy;

thirty-two;

The property is held on a ninety-nine-year lease;

According to a recent appraisal, my house is 103 years old.

Any of the whole numbers mentioned before followed by "hundred," "thousand" or "hundred thousand" must be spelled out if included between zero and one hundred and rendered as numerals if higher than one hundred. Examples:

The population of our city is more than two hundred thousand;

The survey was administrated to more than half of the city's 220 million inhabitants.

To express fractional numbers, you must use numerals expression. In the millions or more, a mixture of numerals and spelled out numbers is used, like this:

By the end of the fourteenth century, the population of Britain had probably reached 2.3 million.

Numbers' examples:

100;

1,000 ("," thousand);

1,000,000;

0.01 ("." decimals);

0.001;

36,333.333 : US and British style.

Consistency and flexibility

Where many numbers occur within a paragraph or a series of paragraphs, maintain consistency in the immediate context. If according to rule you must use numerals for one of the numbers in a given category, use them for all in that category. In the same sentence or paragraph, however, items in one category may be given as numerals and items in another spelled out.

Physical quantities

Use numerals rather than spelled-out numbers. Spell out units of measurement:

100 feet;

43 centimetres.

Only in very technical paragraphs or articles you can abbreviate units:

    100 ft.

    43 cm (no periods with metric abbreviation).

Percentages

Always in numerals: 35%.

Repeated quantities

Follow these examples:

    35% - 50%;

    3°C - 7°C;

    2x5 cm.

Simple fraction

Simple fractions are spelled out, example:

    She has read three–fourths of the book.

Money

Isolated references to amounts of money are spelled out for whole numbers of one hundred or less, in accordance to the general principle; examples:

    seventy-five cents;

    fifteen dollars;

    € 125;

    $ 1,071;

    $ 0.95;

    € 0.15.

Dates

Years only in numerals:

    1950.

No '76 that is only for informal context.

The correct long dates styles are November 11, 2011 or 11 November 2011 (day month year).

Write down 1970s and not 70s.

Centuries:

    the twenty-first century;

    the eighth and ninth century.

QUOTATIONS

Quoted text may be either run in to the surrounding text and enclosed in quotation marks, "like this," or set off as a block quotation, or extract. In deciding whether to run in or set off a quotation, length is usually the deciding factor. In general, a short quotation, especially one that is not a full sentence, should be run in. A hundred words or more (at least six or eight lines of text in a typical manuscript) can generally be set off as a block quotation.

Run in: only quotation marks, not italicized; pay attention to the integration with the surrounding text.

Set off: block quotations, which are not enclosed in quotation marks, always start a new line; they are further distinguished from the surrounding text by being indented (from the left and sometimes from the right) or set in a smaller type or a different style from the text.

Quoted words, phrases, and sentences run into the text are enclosed in double quotation marks. Single quotation marks enclose only quotations within quotations.

REFERENCE LIST

Each element that is somehow related to the text will be listed in a separate section of the contribution. It will collect the bibliographical references recalled in the text and any other kind of reference that can support the contribution (even if it is not a textual one), including technical details of any projects listed in the article, or location, client, designers, chronology, etc.

Inside the text, each passage that requires a reference will be accompanied by the expression of the proper author and year. So, it will be used the parenthetical author-date references and a corresponding reference list at the end of the contribution's webpage. Quinta Colonna does not allow any kind of notes (footnotes or endnotes) that represent explanations or in-depth analysis of parts of the contribution.

The author-date system of documentation is well explained within the Chicago Manual of Style (16th edition). Below are some examples.

Text citations

As legal observers point out, much dispute resolution transpires outside the courtroom but in the "shadow of the law" (Mnookin and Kornhauser 1979). Here we empirically demonstrate that workers' and regulatory agents' understandings of discrimination and legality emerge not only in the shadow of the law but also, as Albiston (2005) suggests, in the "shadow of organizations."

Reference list entries

Albiston, Catherine R. 2005. "Bargaining in the Shadow of Social Institution: Competing Discourses and Social Change in the Workplace Mobilization of Civil Rights." *Law and Society Review* 39 (1): 11-47.

Mnookin, Robert, and Lewis Kornhauser. 1979. "Bargaining in the Shadow of the Law: The Case of Divorce." *Yale Law Journal* 88 (5): 950-97.

Other examples

Book with single author or editor

(Pollan 2006, 99-100)

Pollan, Michael. 2006. *The Omnivore's Dilemma: A Natural History of Four Meals*. New York: Penguin.

(Greenberg 2008, 42)

Greenberg, Joel, ed. 2008. Of Prairie, *Woods, and Water: Two Centuries of Chicago Nature Writing*. Chicago: University of Chicago Press.

Book with two authors

(Ward and Burns 2007, 52)

Ward, Geoffrey C., and Ken Burns. 2007. *The War: An Intimate History, 1941-1945*. New York: Knopf.

Books with four or more authors

(Bexby et al. 2005, 118-19)

Bexby, C., Nigel, E., Smith, K., Rodgers, G. A., Williams, H., & Robinson, J. (2005). *Referencing and plagiarism: A complete guide*. London: Sage.

Book with author plus editor or translator

(García Márquez 1988, 242-55)

García Márquez, Gabriel. 1988. *Love in the Time of Cholera*. Translated by Edith Grossman. London: Cape.

Chapter in an edited book

(Gould 1984, 310)

Gould, Glenn. 1984. "Streisand as Schwarzkopf." *In The Glenn Gould Reader*, edited by Tim Page, 308-11. New York: Vintage.

Online Article

Cole, Wendy, and Castro, Janice. "Scientology's Largesse in Russia," *Time* (11 April 1992). http://www.time.com/time/magazine/article/0,9171,975290,00.html

EDITORIAL MISCELLANY

All editorial issues will be resolved by consulting The Chicago Manual of Style, 16th edition.

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