

1. Submissions

Prospective authors are welcome to discuss or send outlines or drafts to the Editors in advance of making a formal submission. Drafts need not conform to any of the text conventions or other requirements given below for final submissions.

Articles submitted for publication should be sent to: Professor Adam Sharr

arq
c/o School of Architecture, Planning
and Landscape
The Quadrangle
Newcastle University
Newcastle-upon-Tyne NE1 7RU
UK
(email: adam.sharr@newcastle.ac.uk)
(Tel: +44(0)191 208 5831)

Submission of an article will be taken to imply that it is unpublished and is not being considered for publication elsewhere. Upon acceptance of a paper, the author will be asked to assign copyright (on certain conditions) to Cambridge University Press. (Permission to reproduce is not normally withheld.)

Contributors are responsible for obtaining permission to reproduce any material (including illustrations) for which they do not hold copyright. In case of doubt, they should discuss this with the Editors.

Hard copies, CDs and illustrative material will be discarded one month after publication unless the Editors are specifically requested at the time of submission to return material to the contributor.

2. Length, style and format

The length of papers should normally range between 2,000 and 5,000 words. The text must be in English. For ease of reading, it is advisable that the text should be divided into sections with section headings typed on separate lines.

The title page should include title, contributor's name, postal and email addresses, telephone number and date of submission together with a 28-word headline to introduce the paper and the approximate total number of words in the main text.

A brief biography of no more than 50 words should be included.

When writing the final version of their articles, contributors should follow the journal's stylistic conventions set out in Section 3 below.

Acknowledgements should be given to any practical or financial assistance.

Please include a 300 word abstract to be used in Cambridge University Press's online journals access. In absence of an abstract, the paper title, edited strap line and first paragraph will be used.

3. Text conventions

References and notes, used sparingly, should be indicated in the text by a superscript number. A full list of references and notes should be given at the end of the paper. Examples of references are given below. For further guidance on referencing and preparing submissions contributors should consult the MHRA Style Guide, available at www.mhra.org.uk

William J. R. Curtis, *Modern Architecture since 1900*, 3rd rev. edn (London: Phaidon, 1996), pp. 124–32.

Tadao Ando, 'Towards New Horizons in Architecture',

in *Theorizing a New Agenda for Architecture*, ed. by Kate Nesbitt (New York: Princeton Architectural Press, 1996), pp. 462–530 (p. 473).

Jeremy Melvin, 'More than just the British Library', in *Architects' Journal* 206, Pt. 10 (18 September 1997), 48–55 (p. 51).

Marcus Frings, 'The Golden Section in Architectural Theory', *Nexus Network Journal: Architecture and Mathematics On-line* 4, No. 1 (2002) <<http://www.nexusjournal.com/Frings.html>> [accessed 19 September 2005].

References to illustrations should be keyed into the text with square brackets thus: [Fig. 1]. They should be numbered in the sequence in which they appear in the text.

Appendices should only be used to accommodate essential information subordinate to the text.

4. Text hard copies and files

E-mail submissions should be sent as attachments, which can be opened using Word.

Hard copy submissions should, preferably, consist of an A4 (210x297mm) or similar size printout with numbered pages. Contributors submitting in this way are also expected to supply a version on CD. All files should be clearly labelled.

5. Tables

Tables, which should be referred to in the text, should be supplied as a separate titled file on the CD or, in the case of hard copy, as a separate sheet at the end of the text. They will usually be reproduced without reduction. Heavy rules should be inserted at the head and foot of each table, and fine rules below column headings. Tabs (and not the space bar) should be used to create tables.

6. Illustrations

The best course of action is to submit what you already have and to await any particular requests from the Editors. However, if you are preparing material from scratch for publication, you should consider the following:

- Photocopied and, in particular, pre-printed material from books and journals will show a loss of reproduction quality. Pre-printed colour material is unacceptable.
- If images are pre-scanned, the resolutions to give best results are 300 dpi for halftones and 1200 dpi for line artwork. Anything at a lower resolution will show a loss of quality on reproduction. The image size should be as large as possible up to A4 size.
- Line artwork should have good black lines and no tinted areas which are too fine, as these will close up in reproduction. Including lettering, they should not be too large compared with the size of the journal page.
- Electronic line artwork can be accepted in Illustrator or as eps, Tiff or Jpeg files with fonts embedded. All submissions of electronic files must be accompanied by a printout numbered in the same way as in the text and on the files.
- Artwork in any other format should be reproduced on good quality paper.
- Photographs and other images for halftone reproduction: should, where possible, be black and white. Colour photographs can be transformed to

produce black and white images, but do not reproduce well in mono-printing.

- Photographs and other halftone images can be accepted on CD. All submissions of electronic files must be accompanied by a printout numbered in the same way as in the text and on the files.
- Photographs and other halftone images can also be accepted as glossy bromide prints or laser printer proofs (preferably all of the same size). Each photograph should be identified on the back in soft pencil or label with the contributor's name and the figure number. In cases where there may be uncertainty about orientation, the top of the photograph should be indicated on the reverse side. The use of paper clips (which mark photographs) should be avoided.

If authors are uncertain about the format of their images, it is advisable to check with the Editor or with the Art Editor, Angela Ashton

email: design@angelaashton.co.uk

7. Captions

Captions for diagrams, drawings, tables and photographs should be supplied as a separate titled file on the computer disk and, in the case of hard copy, as a separate sheet at the end of the text.

8. Vetting of submissions

On receipt of a submission, the Editors will make an initial decision on its suitability for publication in *arq*. If the decision is positive, the submission will then proceed to the next stage.

Submissions are sent to suitably qualified persons for comments as appropriate. Subject to these, the Editors will make a final decision on publication. This process of vetting will, wherever possible, be on an anonymous basis.

9. Proofs

Proofs will not normally be sent to contributors. However, where there are problems with final length, once illustrations and drawings are combined with text, authors may be contacted for editing advice.

10. Complimentary copies

Contributors will receive five free copies of the journal for major papers and three to five copies for other papers. Electronic versions of the pages – from which further hard copies may be printed – can be made available to contributors. Contact Nicki Marshall at Cambridge University Press

(email: nmarshall@cambridge.org and tel: +44(0)1223 325504).

Submissions Checklist

- 2,000–5,000 words divided into sections with section headings
- Title page with title, name, full contact details, 28 word headline and word count
- Biography of no more than 50 words
- Referenced following MHRA style guidelines
- Illustrations and tables in an appropriate format, labelled and with captions on a separate sheet

arq

linking practice and research

arq aims to publish significant, original research and design offering new insights into architecture.

Contributions are welcomed from practitioners, academics and students. Submissions may cover either the totality of design, as in critiques or evaluations of buildings; or significant sub-areas such as history, theory, construction, structures, environmental design, materials, digital and practice.

contents

| | | |
|----------------------|-----|-----------------------------------------------------------------------------------------------------------------------------------------------|
| leader | 203 | Theatre, museum, basement, camp |
| obituary | 204 | I.M. Pei: 1917–2019 Calvin Tsao |
| criticism | 210 | Zaha Hadid's Center for Contemporary Art and the perils of new museum architecture Elizabeth M. Merrill |
| history | 225 | Temple, machine, caravan Fernando Quesada López |
| theory | 239 | The plenitude of the Roman camp: a diagrammatic inquiry Randall Teal |
| environmental design | 255 | Victor and Aladár Olgyay's thermoheliodon: controlling climate to reduce climate control Lisa Moffitt |
| urbanism | 267 | Luxified Troglodytism? Mapping the subterranean geographies of plutocratic London Sophie Baldwin, Elizabeth Holroyd, and Roger Burrows |
| review | 283 | Concrete: Case Studies in Conservation Practice Reviewed by John Allan |
| insight | 288 | Recalling Milton Keynes: visions of suburbia David Prichard interviewed by Dhruv Sookhoo |

arq is independent. It has no connection with any institution or organisation.

Cambridge Core

For further information about this journal
please go to the journal web site at:
[cambridge.org/arq](https://doi.org/10.1017/S1359135519000447)



CAMBRIDGE
UNIVERSITY PRESS