

Authors guideline

Conference paper—basic guidelines

Deviations from these guidelines must be agreed with the editors.

The conference paper should be submitted in British English as a text file in Word, using Times New Roman font pt.11 in the main body of text. Tables, maps, and illustrations should both be inserted in the text file and also sent as separate files.

Submitted papers should be a minimum 6000 words but not exceed 8000 words, excluding abstract, references, and figures. **Please use endnotes and a maximum of fifty notes.** References should be formatted in British style according to Oxford (See the NAF/ NAAR Style Guide attached here).

Headlines: maximum of 75 characters (with spaces)

Abstract: 1530 characters (with spaces)

Key words: four (4):

The author(s) is responsible for image rights, and all photos/images must have references/ credits.

The maximum number of illustrations is five (5)

The maximum number of authors per article/essay is three (3).

References should follow the Oxford system. Please see the NAF/NAAR Style Guide attached here.

Authors can submit their papers in the following categories:

- Scientific article
- Academic essay

Only articles/essays that are anonymous will be sent for peer review and be considered for possible publication in the proceedings publication. We therefore urge you already now to remove all traces and references that might reveal your identity as the author of the article/ essay. In this connection, please pay attention to whether, for example, the collaborations and research projects named, but also the bibliographies, image rights and captions etc. provided, might possibly reveal your identity.

Peer-review system

The scientific articles and academic essays will be double blind peer-reviewed using two different templates developed by The Nordic Association of Architectural Research—see <http://arkitekturforskning.net/na/issue/publishing>. The reviewers are recognized senior researchers, and the review process complies with the same rules as *The Nordic Journal of Architectural Research* (NJAR)

Peer-review of articles/essays after the symposium

Please note: Only one article or essay per author(s) and/or co-author(s) will be submitted for the double-blind peer review. Authors/co-authors involved in several abstracts have to choose one of the manuscripts after presentation at the symposium for the peer review process and potential publication after acceptance.

The Use of AI

In this NAF/NAAR proceedings publication, generative AI tools may only be used for language improvements such as spelling, grammar, and the general editing of abstracts and articles/essays.

AI tools cannot be listed as an author or co-author of an article/essay. *The Nordic Academic Press of Architectural Research* allows generative AI tools to be used neither for the creation and manipulation of images, figures, or artwork, nor to analyse or draw insights from original research as part of the research process.

Proofreading /copyediting of articles/essays

The author(s) must do a final proofreading of the article/essay accepted for publication in the proceeding.

NAF/NAAR Style Guide

This Style Guide is based on the *New Oxford Style Manual* (2016). Please also reference Oxford Dictionaries online: <https://en.oxforddictionaries.com>.

SPELLING & VOCABULARY

Unless instructed otherwise, use -ize spelling in British English (with the exception of words ending in -yse, such as analyse or paralyse). See *New Oxford Style Manual* 3.1.3

Also use British vocabulary, such as mobile phone (not cell phone), holiday (not vacation), etc.

Use gender-neutral language as much as possible.

- For instance, use the viewer, himself or herself, he or she, him or her. Alternatively, use the plural form, e.g. viewers, themselves. Avoid using man, mankind, etc.

CAPITALIZATION OF HEADINGS

For the capitalization of works (books, journals, newspapers, etc.), capitalize the first word and all nouns, pronouns, adjectives, verbs, and adverbs, but not articles, conjunctions, or short prepositions (unless for emphasis). See *New Oxford Style Manual* 8.2.3

- A Tale of Two Cities, Gone with the Wind

SPECIAL TREATMENT OF WORDS

Use italics for titles of works of art, books, periodicals, exhibition titles, and foreign-language terms (with adjacent punctuation also in italics). Proper nouns in foreign languages are not italicized. See *New Oxford Style Manual* 7.2.2

Capitalize but do not italicize the titles of works of architecture and series of works of art:

- Flatiron Building, Picasso's Bathers

Do not translate the names of museums or schools. If you deem a translation necessary, add it in brackets when first mentioned; then use only the original name subsequently.

- Museum für Kunst und Gewerbe Hamburg, Hochschule für Bildende Künste Braunschweig (Braunschweig University of Art)

PUNCTUATION

Use British English quotation marks (single quotation marks for a quote, double quotation marks when quoting within a quote):

- In a letter to his friend, Schlemmer reported on his progress with the Essen works: '... a theme "tailor-made for you". If I don't want to digress, I need to lock myself away from the beautiful opportunities of the task for you.'

Do not include a full stop inside the quotation marks unless it is part of the quote:

- Munch describes her as 'grieving'; he also calls her the 'unhappy submissive one'.

Do not use brackets around ellipses. See *New Oxford Style Manual* 4.7 & 9.3.3

In lists, add a serial comma (Oxford comma) before the final 'and' or 'or': See *New Oxford Style Manual* 4.3.5

- black, white, red, and grey

- painting, sculpture, or installation

Use an ‘en dash’ between dates and inclusive numbers: See *New Oxford Style Manual* 4.11.1

- 1940–45

Overview of hyphens and dashes:

- hyphen -
- en dash –
- em dash —
- 2-em dash ——
- 3-em dash ———

NUMBERS

Never start a sentence with a figure; write the number in words instead. Write out in words numbers below 100. See *New Oxford Style Manual* 11.1.2

When using inclusive numbers, elide digits (but only within the same range):

- pp. 183–95, 198–202

Percentages: If a percentage appears at the beginning of a sentence, use words; otherwise, the numeral + per cent (with space in British English) for non-technical contexts. Alternatively, the % symbol may be used (no space between numeral and % sign). See *New Oxford Style Manual* 11.2.1

- Seventy-five per cent of the population live in abject poverty, while the rate in rural areas is over 80 per cent.

Currencies: Use a non-breaking space (Ctrl + Shift + space) between the currency and the numeral, except when using the currency abbreviation:

- EUR 25,000, USD 100.00
- €10,000, \$45.70

DIMENSIONS

Use lowercase x for by and use in. (followed by full stop) or cm (without full stop) only after the second or last dimension; use non-breaking spaces in between each element:

- 13 × 7.5 in.
- 291 × 162 cm

For paintings, height precedes width. For other types of artworks, use the following order:

height × width × depth × diameter

DATES

Where possible, spell out dates using the British English format: See *New Oxford Style Manual* 11.5

- 4 May 1973

1930s (no apostrophe) See *New Oxford Style Manual* 11.6.1

twentieth century See *New Oxford Style Manual* 11.6.2

ART MOVEMENTS

Capitalize names of art movements and adjectives derived from them:

Abstract Expressionism/Expressionist	Hudson River School
Action Painting	Impressionism
Analytical Cubism	Mannerism/Mannerist
Art Brut	Minimal Art/Minimalism/Minimalist
Art Deco	Neoclassicism
Arte Povera	Neo-Expressionism/Impressionism
Art Informel	Neue Sachlichkeit
Art Nouveau	New York Dada
Ashcan School	New York School
Barbizon School	Old Masters
Baroque	Photo-Realism
Bauhaus	Pop Art
Colour Field Painting	Post-Impressionism/Post-Impressionist
Conceptual Art	Social Realism
Constructivism	Social Realism
Cubism/Cubist	Surrealism
Expressionism/Expressionist	Synthetic Cubism
Futurism/Futurist	Tachisme

However, write general terms in lowercase:

- baroque (overwrought)
- expressionist (ic) (not referring to German movement)
- impressionist (ic) (not referring to the Impressionist movement)
- mannerist (not referring to the sixteenth-century movement)
- modernism
- postmodern
- realist/realism

ABBREVIATIONS should generally only be used in the footnotes:

figure(s)	fig(s).
exhibition catalogue	exh. cat.
volume(s)	vol(s).
plate	pl(s).
circa	ca.
ibid. (do not italicize)	ibid.
editor/edition	ed(s)./edn.
no date	n.d.
number(s)	no(s).
no place/publisher	n.p.
no pagination	n.pag.
page(s)	p(p). (don't forget space between p. and number)
see	see
et alii/alibi	et al.
translator/translated by	trans.
et cetera	etc.

In English we either use 'p./pp.' or 'f./ff.' but not both.

REPLACE S. 32 f. with pp. 32–33 (f. means the following page)
REPLACE S. 32 ff. with 32ff. (no space in between; ff. means the following pages)

Ibid: with a capital I at the beginning of a line, otherwise ‘ibid.’

Avoid using ‘op. cit.’

See *New Oxford Style Manual* 17.2.5

ENDNOTES

In general, the structure of endnotes is as follows: See *New Oxford Style Manual* Chapter 17

Name Surname, (ed./eds.), ‘Article/essay title’, in title of *book/magazine* (town/city: year of publication), page no./nos.

- If at all possible, please provide the entire first name of authors rather than only initials.

Please note punctuation or lack of punctuation. If possible, try to find a published English translation for a quote/publication and specify these details in the footnote, with page number if possible/appropriate. Below are examples of footnotes.

Sarah Kane, *4.48 Psychosis* (author’s emphasis), in Sarah Kane, *Complete Plays* (London, 2001), pp. 203–45. This passage follows the question: ‘What do you offer your friends that make them so supportive? What do you offer?’

W. P. Swainson, *Jacob Böhme: The Teutonic Philosopher* (London, 1921), p. 45.

When a source is repeated within the footnotes, use a short form upon second mention:

Twain, *A Connecticut Yankee*, p. 12.

Ward and Waller, *The Cambridge History of English Literature*, p. 45.

Neale, ‘Masculinity as Spectacle’, p. 10.

Examples of notes from the Oxford Style Manual:

Books

Rosemary Stewart et al. (eds.), *Managing in Britain* (London, 1994).

George Eliot, *Middlemarch* (New York, 1977).

Mark Twain, *A Connecticut Yankee at King Arthur’s Court*, with an introduction by Justin Kaplan (Harmondsworth, 1971).

A. W. Ward and A. E. Waller (eds.), *The Cambridge History of English Literature*, vol. xii: *The Nineteenth Century* (Cambridge, 1932), pp. 43–56.

Chapters and Articles in Books

John Shearman, ‘The Vatican Stanze: Functions and Decoration’, in George Holmes (ed.), *Art and Politics in Renaissance Italy: British Academy Lectures* (Oxford, 1993), pp. 185–240.

Editions

J. D. Denniston, *The Greek Particles*, 2nd edn. (Oxford, 1954).

Elizabeth Knowles (ed.), *The Oxford Dictionary of Quotations*, 5th edn. (Oxford, 1999).

Multi-Author Works

E. Ruspini, P. Bonissone, and W. Pedrycz (eds.), *Handbook of Fuzzy Computation* (London, 1998).

Journals and Periodicals

Steve Neale, 'Masculinity as Spectacle', *Screen* 24/6 (1983), pp. 2–12.

Halil Inalcik, 'Comments on "Sultanism": Max Weber's Typification of the Ottoman Policy', *Princeton Papers in Near Eastern Studies*, 1 (1992), pp. 49–72.

Alan Lee, 'England Haunted by Familiar Failings', *The Times* (23 June 1995).

Theses and Dissertations

Daniel Hill, 'Divinity and Maximal Greatness', PhD thesis, King's College, London, 2001.

Papers Given at Conferences

E. H. Gombrich, Art and Scholarship, Inaugural Lecture, University College London, 14 February 1957 (London, 1957).

Leofranc Holford-Strevens, 'Humanism and the Language of Music Theory Treatises', paper given at the 65th Annual Meeting of the American Musicological Society, Kansas City, Missouri, 4–7 November 1999.

Online Sources

R. M. Ritter, 'About the Oxford Guide to Style', *Oxford Editorial* (updated 10 October 2001), <http://www.ritter.org.uk/AboutOGS.html> [accessed 27 January 2011].

'University Performance, 2001 League Tables: Firsts and Upper Seconds', *Times Higher Education Supplement*, Statistics page (published online 31 May 2001), <http://www.thesis.co.uk/main.asp> [accessed 31 May 2001].