

TRIBELON Journal

Editorial Standards

TRIBELON Journal - Editorial standards and guidelines for authors

What we publish

TRIBELON Journal aims to publish unpublished research that addresses issues related to the drawing and digitization of architectural cultural heritage, analyzing the relationships between representation forms and processes, as well as analysis of historical and cultural architectural values.

Review process

All articles submitted to the journal undergo a pre-screening by the editorial committee, followed by a double-blind peer review before potential acceptance for publication. In case of conflicting reviews, the editorial committee will seek evaluations from additional reviewers.

Scientific standard

Published works must satisfy scientific criteria, including bibliographic references, notes, and all necessary information on existing literature and the state of the art related to the article's theme and related topics. The absence of such information will result in the exclusion of the article from TRIBELON Journal.

Manuscripts and official languages of the journal

TRIBELON Journal publishes only original works in one of the following languages: **Italian, English (UK), German, French, and Spanish.**

Manuscript characteristics

Submitted manuscripts (in .doc or .docx, .odt, or .rtf format) **must be between 20,000 and 25,000 characters in length** (including spaces). Contributions must include an **abstract in English**, ranging from 1,000 to 1,500 characters, along with up to **5 keywords in English**. The title of the contribution must not exceed **80 characters** (including spaces) and must be written in both English and the manuscript's original language.

Submit a contribution

All articles undergo a double-blind peer review process; manuscripts, in the initial phase, must be prepared for anonymous review. In addition to the editable text file, authors **must submit a .pdf file in blind format** containing text, images with captions, notes, and bibliography.

Manuscripts are submitted for blind review through the journal's online portal.

Authors are requested to remove all references that could potentially identify them. Citations and self-identifying references in the article text should be avoided or left blank when manuscripts are initially submitted. Citations and self-identifying references may be reintroduced when manuscripts are prepared for final submission. **Upon successful completion** of the double-blind peer review, where the contribution may be accepted as submitted or with requests for revisions/additions, **the author must prepare the manuscript following the editorial standards of the journal, as detailed in the following pages.**

Standards for submission of contributions

Text

The final version of the manuscript should be sent via email to tribelon@dida.unifi.it and divided into the following text files:

- 1- main body of the manuscript and footnotes.
- 2- only the main body of the manuscript.
- 3- captions for the images.
- 4- bibliography.
- 5- footnotes.

It is recommended to use **.doc** or **.rtf** file formats. Footnotes in the text should appear as endnotes at the end of the document.

Formatting

It is recommended to provide the text without stylistic formatting, with single line spacing set to 1pt, and without additional spacing before or after paragraphs. Bold, underlining, italics, and all-caps are allowed only as specified by these editorial guidelines.

Figures

Figures should be referenced in the text within parentheses (**fig. 1**), indicating where approximately they should be inserted during the layout phase of the journal. Digital figures in **.tiff** or **.jpg** format are accepted, with a resolution of at least **300 dpi** and minimum dimensions of 20x15 cm (horizontal) or 20x26 cm (vertical).

Each figure should be labeled sequentially and include the essay author's surname (Surname_Fig.X). The same number will identify the corresponding captions.

Spelling standards

1. Text arrangement

The main accepted typographic styles are regular (book), italic (*book*), and uppercase (BOOK). All texts are typically composed in regular style.

Italic type should be used for:

- Words and short phrases that need particular emphasis. The use of italics in this case should be kept to a minimum;
- Titles of books and works of all kinds (musical, theatrical, visual arts, etc.). The definite article in the title should be syntactically assimilated into the context when necessary;
- Titles of essays in collective works and articles in journals or newspapers;
- Words or short expressions in a language different from that of the text, following the inflections of the original languages;
- Terms followed by their definition or indicating a classification, to help the reader locate them on the page. Such terms may appear at the beginning of a line or within it.

Should be set in regular type:

- Foreign words that, while retaining their original graphical form, are now assimilated into Italian and do not follow their original inflection. Any foreign word that recurs frequently in a text may be printed in regular type and treated as invariant.

- Foreign proper names of associations, public offices, institutions, etc., that do not have an equivalent in the language chosen for publication.
eg. *Royal Society, Attorney General, British Museum, École Pratique des Hautes Études, ecc.*

1.1 Capital letters

As a general rule, the use of initial capital letters, apart from proper nouns and words following a full stop, should be limited to truly necessary cases.

Here is an illustrative list:

- nicknames and pseudonyms: the Sun King, Fra Angelico;
- antonomastic designations: the New World, the Great War;
- geographical names consisting of two nouns or a noun and an adjective functioning as proper nouns: Pacific Ocean, Western Australia, Yellow River, Mont Blanc, Latin America, United States, United Nations, Soviet Union, United Kingdom, Netherlands, Middle East;
- names of centuries, ages, historical periods: the Age of Enlightenment, the Middle Ages, the Renaissance, the Counter-Reformation;
- names of geological and prehistoric periods: the Jurassic, the Neolithic;
- titles, offices, and ranks when they are integral parts of names (King Arthur, President de Brosses), or when they have particular connotations of sacredness, authority, etc. (the High Priest);
- foreign titles: Sir John Franklin, Lord Palmerston, Lady Mary, Herr, Frau, Fräulein, Madame, Monsieur, Mademoiselle, Don;
- names of buildings and monuments: the White House, Chigi Palace, St. Mark's Basilica;
- names of ancient peoples or those no longer existing as such (the Romans, the Phoenicians, the Avars, the Normans).

Note: there are terms for which it is advisable to use uppercase or lowercase letters depending on the possible different meanings.

1.2 Punctuation marks

In general, it is noted that:

- Punctuation marks (. , ; ! ?) and parentheses following one or more words in italics are always in regular type, unless they are part of the sentence in italics.
- Superscript references are always followed by punctuation marks, except for question and exclamation marks.
- Full stops within quotation marks or parentheses will precede the closing parenthesis. Full stops within quotation marks or parentheses will precede the closing parenthesis.
- A forward slash is used to separate lines of a poetic quotation when they are not separated by a new line.

eg. *Nel mezzo del cammin di nostra vita / mi ritrovai per una selva oscura / ché la diritta via era smarrita.*

1.3 Parentheses, dashes, and hyphens

- Normal round parentheses () are typically used.
- Square brackets [] are used in the following cases:
 - a) Within a quotation to indicate an intervention by someone other than the author of the quotation itself;
 - b) To indicate the omission of a passage. In this case, three dots (...) should be inserted within the square brackets.

Note: Care should be taken not to confuse the use of 'ellipsis' [...] with three suspension dots, which should never be within square brackets.

- Em dashes (–) are used to set off parenthetical phrases or indicate editorial comments within direct speech, or to distinguish list items.
- Hyphens (-) are used between two words forming a compound noun (line Torino-Roma). They are also used (in English) with the Latin preposition "ex" (eg. Ex-libris).

1.4 Usage of Quotation Marks

Quotation marks are distinguished as follows: low quotation marks (« »), double quotation marks (" "), and single quotation marks (' ').

- Low quotation marks (« ») are used for: internal chapters or chapters from other cited volumes; headlines of newspapers, magazines, series, and generally all kinds of periodicals;
- Double quotation marks (" ") are used for: words used in a different sense than their usual one, or with a particular emphasis, when the author wishes to distinguish this function from short quotations.
- Single quotation marks (' ') are used for: inter-quotations (words or phrases quoted within quotations using double quotation marks).

1.5 Quotations

- Short quotations (even in a language different from that of the text) that occupy up to a maximum of four to five lines are enclosed in round parentheses and within low quotation marks (« »).
- For quotations deemed particularly relevant, as well as for poetic passages in general, italics are used, omitting the opening and closing quotation marks. The quoted passage ('reported') will always be indented before and after the text; it will be in block format if the first word starts with a capital letter, and inline if it starts with a lowercase letter or if the quotation begins with suspension dots.

1.6 Dates and Numbers

- Numbers should be written in Arabic numerals. An exception applies to years, army corps, fleets, and air fleets, which are written in Roman numerals without superscripts.
Depending on the context (and common sense), it is preferred to write: e.g., He won three medals, He waited for a whole year.
- A comma should always be used for thousands separators (3.000; 12.000; 100.000), except for years in dates and law numbers.
- Generally, try to avoid following the Anglo-Saxon use of a decimal point (0.9 - 1.3) and, especially if it predominates within the text, adhere to the Italian convention of using a comma (0,9 - 1,3). Naturally, in texts in English, it is appropriate to maintain the use of a decimal point.

1.7 Writing of Measured Quantities

Measured quantities consist of numerical values accompanied by units of measurement.

- In technical and scientific texts, quantities are always expressed in digits; the numerical value precedes the indication of the unit of measurement, i.e., its *symbol*;
- The numerical value and the unit symbol are separated by a space; the symbol is never followed by a period for abbreviation.

Note: When multiple consecutive numerical values refer to the same unit of measurement, the unit can be expressed only once, following the last value.

es. The weight can range from 4 to 6 kg.

1.8 Acronyms

The names of political parties, organizations, and various entities are abbreviated into commonly used acronyms, composed in succession without intervening periods and in a mix of uppercase and lowercase letters.

es. Usa, Urss, Dc, Pci, Cee.

2. Notes

- All footnotes are composed in normal round font, in a smaller size than the main text and block quotes, typically 8pt.
- Footnotes are numbered with Arabic numerals in superscript (note markers). It is recommended to carefully ensure that the numbering of footnotes corresponds correctly to the superscript references in the text, always using Arabic numerals without parentheses.
- In the text, references to footnotes follow, rather than precede, punctuation marks; the exception being the exclamation point and question mark, which precede the footnote reference number. This rule applies also to block quotes in smaller font size;
eg. As Carlyle already wrote¹, the issue... Don't know Carlyle's text?² It can be easily found in the library...

3. Bibliographic Citations

Works should be cited briefly in footnotes and fully in the bibliography section. As a rule, each contribution or chapter where the numbering of notes restarts from 1 should be treated independently (thus, giving the first occurrence of a text, even if previously cited elsewhere in the volume, a complete citation).

- Works should be cited briefly indicating the author's surname, the title of the work (in italics and preceded by a comma), and the reference pages.

¹ Purini, *Il disegno e il rilievo*, p. 67.

² Quaroni, *Progettare un edificio. Otto lezioni di architettura*, p. 43.

³ Hegel, *Enciclopedia delle scienze filosofiche in compendio*, pp. 45-54.

- Works already cited previously in the same chapter or contribution will be referenced in the following ways:

a) with the abbreviation '*Ibid.*' (in italics), without further indication, when the citation is repeated consecutively and all elements of the citation remain unchanged

⁵ *Ibid.*

b) with '*Ivi*' (in regular font) when the citation is repeated consecutively but at least one element of the citation changes.

⁶ *Ivi*, pp. 67-89.

Clearly, '*Ivi*' or '*Ibid.*' cannot be used if more than one text is cited in the previous note. Where '*Ivi*' or '*Ibid.*' are not found at the beginning of the note or after a period, they will start with a lowercase letter;

c) by repeating only the author's surname, abbreviating the title of the work (always in the same way), and adding the abbreviation '*cit.*' (in regular font and not preceded by a comma) and any variant elements when the citation is repeated but not consecutively.

⁷ Quaroni, *Progettare un edificio cit.*, pp. 54-55.

⁸ Hegel, *Enciclopedia cit.*, pp. 34-56.

⁹ Lenin, *Quaderni cit.*, p. 5.

4. Bibliography

The complete citation of the work being referenced will be included in a bibliography organized alphabetically by author (and within the works of the same author, by year), and will be provided in sequence as follows:

- a) the last name (and first name if necessary to avoid ambiguity) of the author(s). If there are multiple authors, their last names will be separated by commas. If there are more than three authors, use "AA.VV." or retain the first author followed by "et al.";
- b) the full and precise title of the work, including the subtitle (in italics);
- c) the indication of the year of the first edition in parentheses, if considered significant and available;
- d) any indications of the editor, introduction or preface author, and/or translator. For titles in a foreign language, maintain the indication of the editor, director, or translator in the language of the cited text;
- e) If applicable, "(edited by)" for edited works in Italian; "(ed.) / (eds.)" for English; "(hrsg.)" for German; "(éd.) / (éds.)" for French; "(coord.) / (coords.) or (ed.) / (eds.)" for Spanish;
- f) any indication of the total number of volumes.;
- g) the publisher;
- h) the place(s) and year(s) of publication, without using a comma between them (the place of publication should generally be written in the language of the cited text);
- i) any indication of the edition number, as an exponent above the year of publication;
- l) any indication of the volume, tome, and page numbers.

Below are examples:

G. Cera, *Il divenire della vita*, Edizioni di Pagina, Bari 2010.

G. Mosca, *La classe politica* (1896), a cura e con un'Introduzione di N. Bobbio, Laterza, Bari 1966.

F. Venturi, *Settecento riformatore*, 5 voll. in 7 tomi, Einaudi, Torino 1969-1987, vol. IV, *La caduta dell'antico regime*, t. II, *Il patriottismo repubblicano e gli imperi dell'Est*.

G. Gruben, *Il tempio*, in S. Settis (a cura di), *I Greci, Storia Cultura Arte Società*, Einaudi, Torino 1996, Vol. II, *Una storia greca*, t. I *Formazione*.

M. Cometa, *Pensare la Grecia. Nietzsche e Winckelmann*, in P. Di Giovanni (a cura di), *Nietzsche e la società occidentale*, Edizioni Anteprema, Palermo 2004.

- If the article has appeared in a periodical, after the italicized title, the following elements are cited, separated by commas:
 - a) The title of the periodical itself in italics, preceded by the word 'in';
 - b) the number of the annual volume or issue in Roman numerals, the year of publication, optionally the Arabic number that identifies the issue (mandatory if the pagination restarts with each issue from page 1), and the page numbers.

Note: It is important not to confuse the annual number and the issue number.

R. Alonge, *Una novità libraria e alcune considerazioni di metodo*, in *Il castello di Elsinore*, XXIII, 2010, 61, pp. 143-160.

- Edited volumes will be cited by providing the name of the editor followed immediately by the title.

M. Giovannini (a cura di) *Spazi e culture del Mediterraneo. Mediterraneo, mappe, archeologia, paesaggio, città, architettura, texture, design*, vol. 3, Centro Stampa d'Ateneo, Reggio Calabria 2011.

- When citing an essay included in a collection authored by the same author, always precede it with the abbreviation "Id./Ead." (unchanged), to indicate that it is not an edited volume.

N. Bobbio, *Pareto e il diritto naturale*, in Id., *Saggi sulla scienza politica in Italia* (1969), nuova ed., Laterza, Roma-Bari 1996, pp. 133-157.

- Works translated into Italian can be referenced in various ways:
 - a) Like an Italian work, by providing the original edition date in parentheses immediately after the title. Alternatively, include all the original edition details at the end of the bibliographic citation within parentheses, preceded by the abbreviation 'ed. or.,' followed by a comma.

D. Herlihy, Ch. Klapisch-Zuber, *I toscani e le loro famiglie. Uno studio sul catasto fiorentino del 1427* (1978), Il Mulino, Bologna 1988.

P. Burke, *Scene di vita quotidiana nell'Italia moderna*, Laterza, Roma-Bari 1988 (ed. or., *The Historical Anthropology of Early Modern Italy: Essays on Perception and Communication*, Cambridge University Press, Cambridge 1987).

- b) Providing first the details of the original edition and then appending those of the edition in the chosen language in parentheses, preceded by the abbreviation 'trad. eng/it/esp....,' followed by a comma.

B. Gille, *Les ingénieurs de la Renaissance*, Hermann, Paris 1967 (trad. it., *Leonardo e gli ingegneri del Rinascimento*, Feltrinelli, Milano 1972, 1980²).