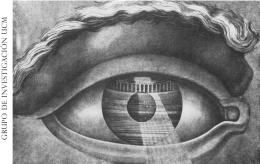


ABATON

REVISTA DE FIGURACIÓN, REPRESENTACIÓN E IMÁGENES DE LA ARQUITECTURA





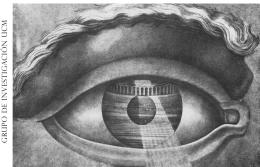
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ABATON. REVISTA DE FIGURACIÓN, REPRESENTACIÓN E IMÁGENES DE LA ARQUITECTURA

ABATON journal aims to be an instrument of diffusion, articulation and exchange of research and sources around the representation of architecture, both through the images that have dreamed, designed and represented from the XVIth century to the present (architectural paintings, drawings, prints, photographs and media) or architectures written in utopias, treaties or manuscripts and other stories. This publication comes within the objectives of the research group at the Complutense University, "Figuración, Representación e Imágenes de la Arquitectura" (FRIA) since its formation began to have a wide activity with publications, exhibitions, educational innovation projects and organizing seminars attended by academics, professors from foreign universities and prominent members of institutions dedicated to research. **ABATON** is published under **Complutense university Editions**.

The title of ABATON has its origin in the Vitruvius' Ten Books of Architecture and we used here metaphorically as a synonym for "house of architecture", closed in principle, almost opaque, and keeping the disciplinary secrets of that activity (projects, constructions , buildings, cities, ruins, imaginary spaces, etc.), sometimes illustrated and represented by figures and images, which is what we try to discover with the magazine ABATON and with FRIA Research Group. Vitruvius wrote (Book II, Chap. VIII. Ed. Jose Ortiz y Sanz, 1787) that "Artemisia, after taking Rhodes and killing its leading men, put up in the city of Rhodes a trophy of her victory, including two bronze statues, one representing the state of the Rhodians, the other herself. Herself she fashioned in the act of branding the state of the Rhodians. In later times the Rhodians, labouring under the religious scruple which makes it a sin to remove trophies once they are dedicated, constructed a building to surround the place, and thus by the erection of the "Grecian Station" covered it so that nobody could see it, and ordered that the building be called ἄβατον."

Become synonymous as inaccessible, it closed soon that peculiar house seemed to hide the secrets of architecture and its ideas and images, as confirmed many titles of treaties relating to architecture and their figurative representations. Go through ABATON to reveal these representations and ideas, images and theories, it is the aim of the journal.



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Through its pages, the journal aims to show and to value bibliographic, graphic and visual heritage preserved on architecture (architectural drawings, projects, views painted, prints or photographs, treaties, manuscripts, scenography, etc.) that will reflect on the realization of projects, construction of figurative and literary utopias, evolution and conservation of architectural, monumental and urban heritage.

Thus, architects, art, architecture, city and literature historians, cartographers, urban planners and geographers, writers, poets and the society members of “The Republic of Letters” can be found in ABATON a space to disseminate their research and to find a meeting place for scientific analysis and reflection. This space also will not be only interdisciplinary, but also international, open to researchers that the journal can reach through the publication of articles in Spanish, Italian, French or English.

JOURNAL STRUCTURE

The magazine will follow the international criteria of scientific and editorial quality marked by Ediciones Complutense. The periodicity will be annual and will consist of the following sections:

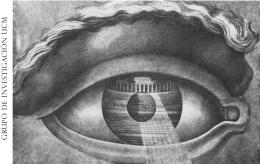
-**Editorial:** where an introductory discussion of the theme of the issue, especially the central dossier will be made

-**Dossier:** composed of six/eight articles on a single theme determined by the Editorial Board.

-**Miscellaneous:** this section will publish five articles, selected for publication, regardless of the Dossier section, but in relation to the issues of figuration, representation and images of architecture.

-**Documents:** open section analysis of a photograph, an unpublished drawing, a picture (painting or print), etc., as a short essay (max. six pages).

-**Reviews:** Section to books, publications and exhibition catalogues reviews related to the theme of the magazine. The number of reviews will be 4-6 in each issue.

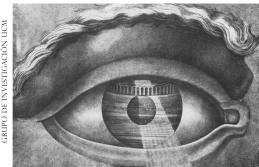


NUMBER 1, 2017

The first issue will be dedicate **Dossier** section to **Architectural Libraries**, both architects, as princes, nobles, kings and prelates, religious orders or papal families, collectors and scholars, including those linked to academic institutions. It can be collections, albums of drawings, picture books of buildings and cities, architectural treatises or manuscripts, which light up significantly the concerns and interests of collectors, of the design and professional at the political and cultural propaganda or institutional, including its use by scholars and historians.

GUIDELINES FOR ORIGINAL MANUSCRIPTS CONSIDERATION

1. ABATON. REVISTA DE FIGURACIÓN, REPRESENTACIÓN E IMÁGENES DE LA ARQUITECTURA have the following sections: *Dossier*, *Miscellanous*, *Documents* and *Reviews*.
2. Manuscripts should be submitted in Spanish, English, French and Italian.
3. Proposals will be original and related to an investigation which deals with the theory, figuration, representation and images of architecture. Articles for *Dossier*, will not exceed 25 pages, including notes. Articles for *Miscellanous*, no longer than 15 pages, including notes. Proposals for the *Documents* section no longer than 6 pages, including notes, and for the *Reviews* section, the maximum length is 3 pages.
4. Articles should follow: Top and bottom margins: 2.5 cm. Left and right, 3 cm.; Times New Roman 12, line spacing 1.5; the originals that exceed these dimensions may be rejected.
5. Manuscripts can be submitted by e-mail sent to abaton@ucm.es and delfinrodriguez@ghis.ucm.es
6. This Journal uses double-blind peer review committee for all the sections proposals.



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7. The article proposal will follow:

- a) **Title.** A cover sheet with the manuscript title (original language and English).
- b) **Abstract.** Two abstract of no more than 250 words (original language and English). The author should not be identified anywhere else in the submission. If the text is in English, the title and the abstract will be in Spanish.
- c) **Author.** Author name, institutional filiation and e-mail contact information.
- d) **Keywords.** 3-5 words, original language and English.
- e) **Footnotes.** Footnotes should be used, not endnotes. Footnotes should be as few and as brief as possible. Contributors are particularly asked to include all accents and diacritical marks. Footnotes should be numbered consecutively throughout the text.
- f) **Citations.** Simple citations or quotation attributions should be made by citation within the text. If the context specifies the reference clearly, name of the author and year of publication suffice, (Bernini 1604). If the citation concerns a reprint or translation, give the year of the original publication in brackets, e.g. (Bernini [1604] 1985).
- g) **References.**

I. Books: first reference:

RODRIGUEZ RUIZ, Delfín: *José de Hermosilla y las antigüedades árabes de España: la memoria frágil*, Servicio de Publicaciones del Colegio Oficial de Arquitectos, Madrid, 1992, pp. 105–07.

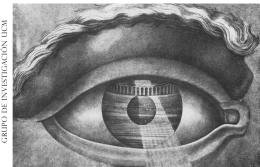
VASARI, Giorgio: *Le vite de' piú eccellenti pittori, scultori ed architettori*, ed. G. Milanesi, Florencia, 1878–85, III, p. 57.

subsequent references:

RODRIGUEZ RUIZ, op. cit. (note 3), p. 157.
VASARI, op. cit. (note 6), p. 32.

II. Articles in journals:

RODRIGUEZ RUIZ, Delfín, “El secreto del laberinto: representaciones y proyectos arquitectónicos en España durante la primera mitad del siglo XVIII”, *Goya*, 197, 1987, pp. 288-293.



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III. Articles in edited volumes:

RODRIGUEZ RUIZ, Delfín, “El secreto del laberinto: representaciones y proyectos arquitectónicos en España durante la primera mitad del siglo XVIII”, *Goya*, 197, 1987, pp. 288-293.

RODRIGUEZ RUIZ, Delfín, “Teorías de la arquitectura en el siglo XVIII”, en BOZAL FERNÁNDEZ, Valeriano (coord.), *Historia de las ideas estéticas y de las teorías artísticas contemporáneas*, Visor, Madrid, Vol. 1, 1996, pp. 99-110.

IV. Exhibition catalogues:

RODRIGUEZ RUIZ, Delfín, “Fotografía y arquitectura: ideas e historias de un encuentro anunciado”, en *Mirar la arquitectura: fotografía monumental en el siglo XIX* [exh. cat.], Biblioteca nacional de España, Madrid, 2015, pp.14-31.

RODRIGUEZ RUIZ, Delfín (ed.), *Gian Lorenzo Bernini, Roma y la Monarquía Hispánica* [exh. cat.], Museo Nacional del Prado, Madrid, 2014.

V. Archival documents:

Rome, Archivio di Stato, Archivio Spada, vol.454, fols.463r–501v.

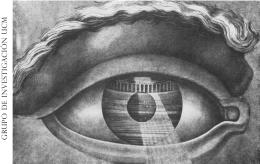
- h) **Book Reviews:** The following information must be provided at the review, starting new lines as follows:

Author's/editor's name

Complete title of book (with a colon between the main title and the subtitle)

Place of publication; publisher; date of publication; total number of pages (including all front matter and illustrations that do not carry page numbers); number of illustrations (black-and-white and color)

Price



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8. Images. Illustrations submitted should be digital files recommended for highest quality reproduction and should follow these guidelines: 300 dpi or higher; sized to fit on journal page; JGP, TIFF, or PSD format only; and submitted as separate files, not embedded in text files. A list of illustrations required as includes full caption information, whenever available and appropriate, in this order:

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9. Discussions on the articles in ABATON, for which governed the general rules of publication, are accepted.

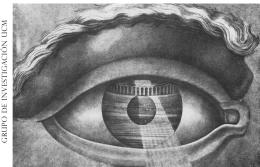
10. The acceptance of a paper for publication supposed copyright, in any medium and for any support, are transferred to the editor of the magazine.

CALENDAR

Deadline until October 30.

Communication to the authors of the acceptance or rejection of articles: 15 November.

Publication Number: January.



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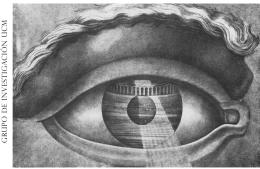
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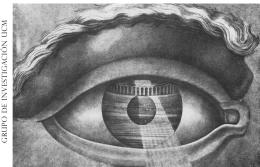
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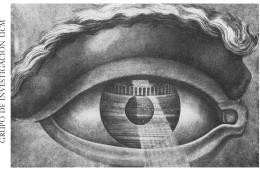
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