GUIDELINES FOR FULL PAPERS

APA Style
•For science/technology-based academic journals

Essay Outline
•**Components:**

Title
Author Name(s)
Academic Institution

Abstract (Required)
Keywords (Required; see separate section for details.)
Introduction (Required)
Methodology (Required)
Subheads with Main Body (Required; these can be numbered, at discretion of author.)
In-Text References for Sources (Required; see separate section for details.)
In-Text References for Figures/Images/Tables (Required; see separate section for details.)
Captions for Figures/Images/Tables (Required; see separate section for details.)
Results (Required)
Conclusion (Required)
Acknowledgments
References (Required; see separate section for details.)
Running Feet (Required; see separate section for details.)

Keywords
•Style is initial-capped first word followed by all lowercase with commas between keywords; no "and" in series and no ending punctuation. Example:
   Keywords: Energy-systems, low-energy buildings, low-carbon buildings

In-Text References for Sources
•There are two (2) types of in-text references that can be used: Parenthetical and Narrative.

Parenthetical In-Text Reference
Book and Journal Article
Single Author: (Last Name, Year)
Multiple Authors: (Last Name et al., Year)

Multiple Listings divided by semicolons: (Last Name, Year; Last Name et al., Year)

      Example:

            The building sector is the largest single contributor to global greenhouse gas (GHG) emissions (Häkkinen et al., 2015).

Narrative In-Text Reference

<u>*Book and Journal Article*</u>

Single Author: Last Name (Year)

Multiple Authors: Last Name et al. (Year)

Multiple Listings: Last Name (Year) and Last Name et al. (Year)
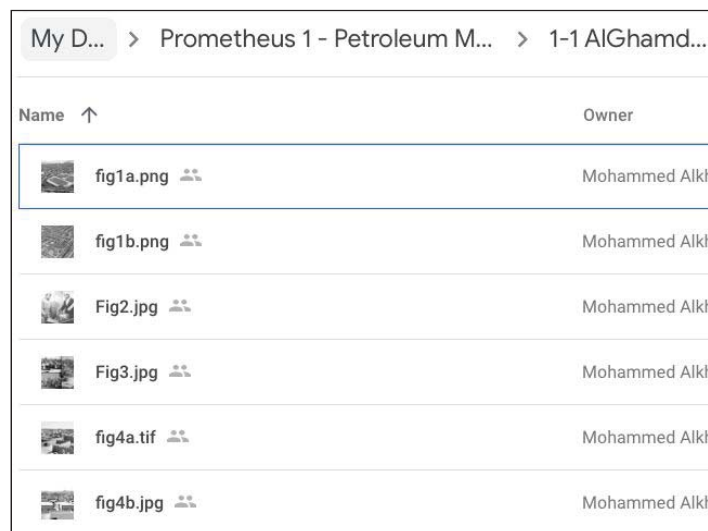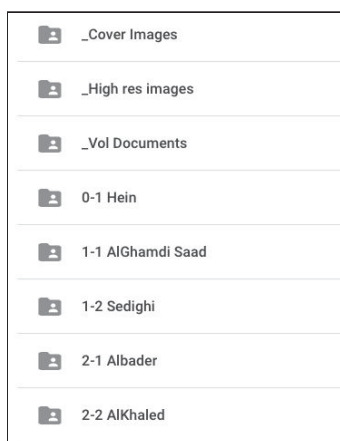
      Example:

            According to Häkkinen et al. (2015), the building sector is the largest single contributor to global greenhouse gas (GHG) emissions.

Figures/Images/Tables/Captions/In-Text References

•Figures/Images/Tables:

    •Please make sure files of images, figures and tables are labeled to match the captions/images in the Word or Google document. This way the editors can organize images/figures/tables into folders related to the journal sections and individual articles. The file names need to remain consistent throughout the process.

    •The majority of images are 3" wide, at 300 dpi.

    •Full-bleed images are 8.7"x12.25" at 300 dpi.

    •See separate addendum PDF with more details about images/figures.

        Examples of Folders/File Names:

_Cover Images	
_High res images	
_Vol Documents	
0-1 Hein	
1-1 AlGhamdi Saad	
1-2 Sedighi	
2-1 Albader	
2-2 AlKhaled	

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Name ↑	Owner
fig1a.png	Mohammed Alkh
fig1b.png	Mohammed Alkh
Fig2.jpg	Mohammed Alkh
Fig3.jpg	Mohammed Alkh
fig4a.tif	Mohammed Alkh
fig4b.jpg	Mohammed Alkh

•**Captions:**
  •Figures/Tables should be in sequential order for each individual essay, starting with Figure 1 or Table 1.
  •Spell out, initial cap, and use colon at beginning of each caption. i.e., Figure 1: and Table 1:
  •Caption should be written and punctuated in sentence structure when at all possible.
  •Caption should provide a source citation at end in parentheses, when applicable. i.e., (Source: Publication/Source Name, Year, or Web Link, etc.)
    Examples:
        Figure 3: Average annual temperature and wind statistics for Gaziantep, Turkey. (Source: Windfinder.)

        Table 4: Energy-efficiency strategies taken in cold climates.

•**In-Text References:**
  •Initial-cap and spell out "Figure X" and "Table X"in parentheses or in text on all instances. i.e., (Figure 1) or Figure 1 and (Table 1) or Table 1
  •All in-text references should match order of figures/images/tables.
    Examples:
        The effect of urban warming increases slightly in autumn months (Santamouris et al., 2016) (Figure 3).

        The implemented strategies are outlined in Table 4.

References
•Full publication/source references should be listed in alphabetical order by author last name at end of each essay. Examples for different sources:
  Book
  Last Name, First Initial. (Year). *Italics Title*. Publisher. Or DOI link, as applicable
      Example:
          Chew Yit Lin, M. (2003). *Construction Technology for Tall Buildings* (2nd ed.). Singapore University Press.

  Journal Article
  Last Name, First Initial., Last Name, First Initial., & Last Name, First Initial. (Year). Article Title. *Journal Title Italics*, *Volume Itals* #(no.#), Page Range. DOI link, as applicable

      Example:
          Häkkinen, T., Kuittinen, M., Ruuska, A., & Jung, N. (2015). Reducing embodied carbon during the design process of buildings. *Journal of Building Engineering, 4 , 1–13.* *https://doi.org/10.1016/J.JOBE.2015.06.005*

3 inches **3 inches** **7.25 inches**

Page 77 (left spread)

Introduction

Of the six homes, four still stand today and are largely accessible to the general public. Educational outreach programs vary, as do the focus of each inhabiting institution. The methodology employed to seek a better understanding of these homes, and what led to their success or failure (demolition) rested upon primary source interviews with living persons involved in the attempts to save or rescue these homes in their greatest hour of need, when their general popularity was in nadir. The question posed from the outset of this investigation centered around asking if there were any unifying characteristics, trends, patterns, or people that contributed to the success of the founding and sustainment of the model of the house museum in Chicago. The answer to this initial question, as the research progressed, diverged, and eventually yielded new history for each home and neighborhood, was told by the surviving activists living today.

A summary of new findings and new histories has been condensed in this paper, revealing previously unrecorded narratives about each of the buildings and the people involved in ensuring their survival. Obscure political motivations, institutional jealousies, and financial swaps pervade these new narratives, which have largely not entered into the public domain and certainly not into institutional "official history." Alternative new histories, verified through separate participant parties, shed light on the difficult task historians are charged with: the notion that one must condense complex narratives for easy public consumption, whether in the classroom or on a wall placard within the house museum. Capturing vignettes of very complex relations have never been easy or clearly compressible.

Figure 1: Palmer Castle postcard, post-1915.
(Source: Author's collection.)

1. The Palmer Castle

A free-market capitalist narrative accompanies the destructive fate of what was once Chicago's ne plus ultra Gilded Age residential estate. The shift in values, political processes, and societal events which led to the demolition of the Potter and Bertha Honoré Palmer home provides multiple insights into how the creation, sustainment, and promotion of a house museum becomes a near impossibility when the founding family's premiere art collection is purposefully removed from its initial residential habitation. In the absence of art, the Palmer castle became architecture's sans raison d'être. This, however, was not the sole factor contributing to the decline and disassembly of the home, which on a few rare occasions, was open to the public as a house museum.

One federal legislative act predicated the decoupling of the art collection from the family's mansion: the 1916 Federal Inheritance Tax law provided immediate financial motivation to the Palmers. In order to avoid a hefty levy upon the adult Palmer children, who were the eventual inheritors of the estate, supplementary high-value assets such as art, were shed. A second contributing monetary motivator was a neighborhood zoning district change which made a significant increase in the maximum allowable buildable height upon the land fronting Lake Michigan. Perhaps surprisingly, this local urban land-use change was the direct result of influence by the Palmer sons, one of whom had been an alderman earlier in his career. His sons wasted no time utilizing similar methods in exploring various opportunities to redevelop the prime land upon which their parent's estate was located. While the castle largely sat empty and unused after the death of Bertha in 1918 (figure 1), over the course of an entire generation, multiple high-density redevelopment plan proposals were publicized, lingered, and went unexecuted. Research indicates free-market real estate development currents provided the energy and capital necessary to formulate proposals—as well as conversely pulling capital away from potential redevelopment projects, leaving the estate empty, closed, and with very little public engagement.

Figure 2: George F. Harding museum photograph, circa 1960.
(Source: Glessner House Museum archives.)

2. The George F. Harding, Jr. Home

The Harding home demolition demonstrates an unfortunate phenomenon in the urban setting of Chicago: the scourge of under-represented and voiceless groups succumbing to projects promoting larger corporate financial and political gain. The original Harding museum was a well-established, publicly accessible, private collection that over a decade on Chicago's South Side became a steady cultural, educational, and architectural institution that citizens embraced (figure 2). Collected archival evidence reveals the Harding museum's arms and armor captivated the hearts and minds of visiting guests and community patrons for over two decades after the death of the founder. However the institution still lacked the political power to remain an autonomous museum within a unique architectural enclosure when the estate was deemed to be in the way of urban renewal projects. The city was easily able to condemn the museum buildings and adjacent areas of former privately owned residential land to facilitate the construction of both federally subsidized road projects and out-of-state financed highrises, which were promoted as socially and architecturally
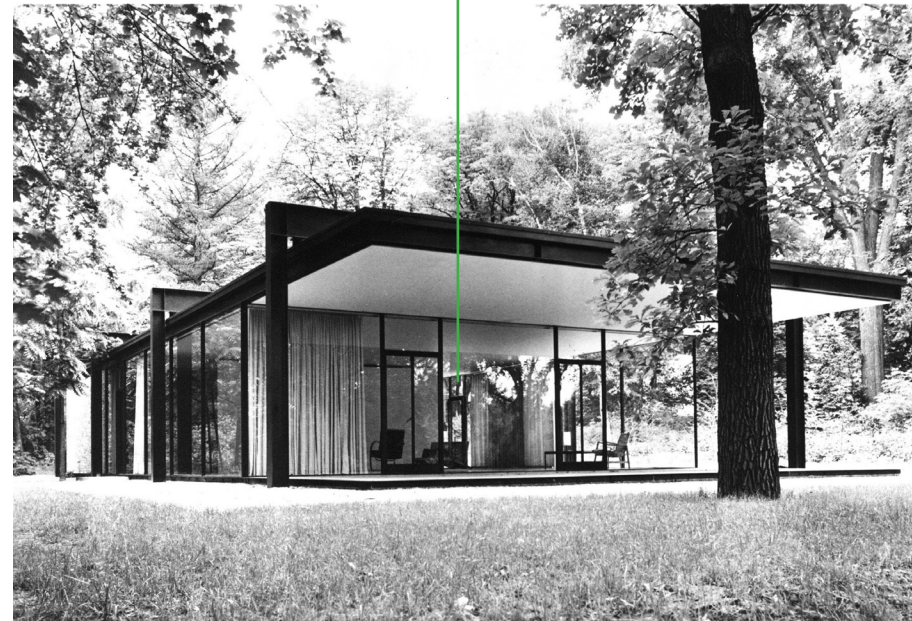
Page 67 (right spread)

Figure 1: South Elevation, Graham Resource Center, Illinois Institute of Technology. (Source: J. C. Brownson, Master's thesis, IIT, 1954.)

1. The Collaboration Between Mies and Kornacker

"An architectural curriculum is a means of training and education. It is not an end in itself. A curriculum without a philosophy is not broad and wide, not even neutral, but at the Illinois Institute we are concerned, among other things, with the idea of structure, structure as an architectural concept."[2]

All of the ideas that Mies used to create the new curriculum reached their maximum expression in the graduate program. Mies and Kornacker collaborated in order to instill this philosophy of "Structural Architecture" in their graduate students, who worked on the design of a complete architectural project as a final master's degree thesis. Mies and Kornacker supervised five theses that proposed architectural solutions in which the structural component was the protagonist, creating open spaces: Two of them used unidirectional structures, while the other three used structures in two directions.

Jacques Brownson presented his own house for his master's degree thesis, with the aim of exploring the possibilities offered by the new industrial materials in the design of domestic projects. Brownson proposed a continuous space without any interior supports, meaning that it could be subdivided in any way. The structural system consisted of four rigid frames from which the roof was suspended. Having chosen the structural system, the subsequent decision-making process was based on the laws of proportion (figures 1 and 2). Peter Roesch proposed a structure without intermediate supports, which he considered as ideal for the design of a non-denominational church. Due to the dimensions being considered for this purpose, he proposed a large space comprised of two longitudinal trusses over perimeter supports, from which the roof was suspended (figure 3).

Notes

1. "The [Promontory Apartments] building launched Mies on a career that was literally to transform the skyline of Chicago and to inaugurate what the editors of *Architectural Forum* were to call the Second Chicago School of Architecture." Condit, *1930–1970: Building, Planning and Urban Technology*, 52–54.

2. Mies van der Rohe in "Second Session: Illinois Institute of Technology," 14.

Photo Dimensions

Images will typically appear in one of two ways:

1) Within a column of text (these images are roughly 3 inches wide; height varies depending on the proportions of the image).

2) Spanning across two columns of text (these images are roughly 7.25 inches wide; height varies depending on the proportion of the image).
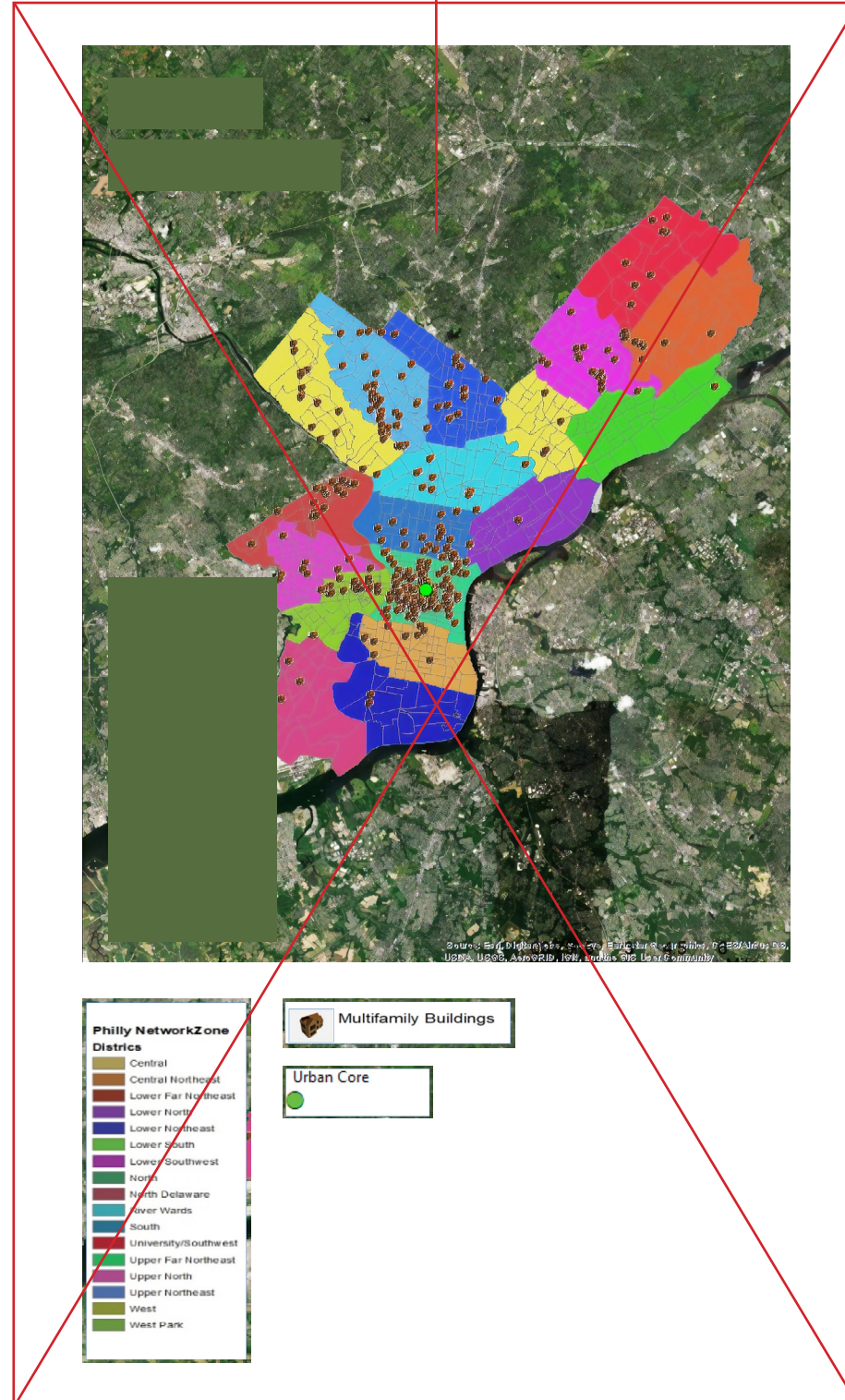
In either case, the images need to be **above 300 dpi at final size**.

single file
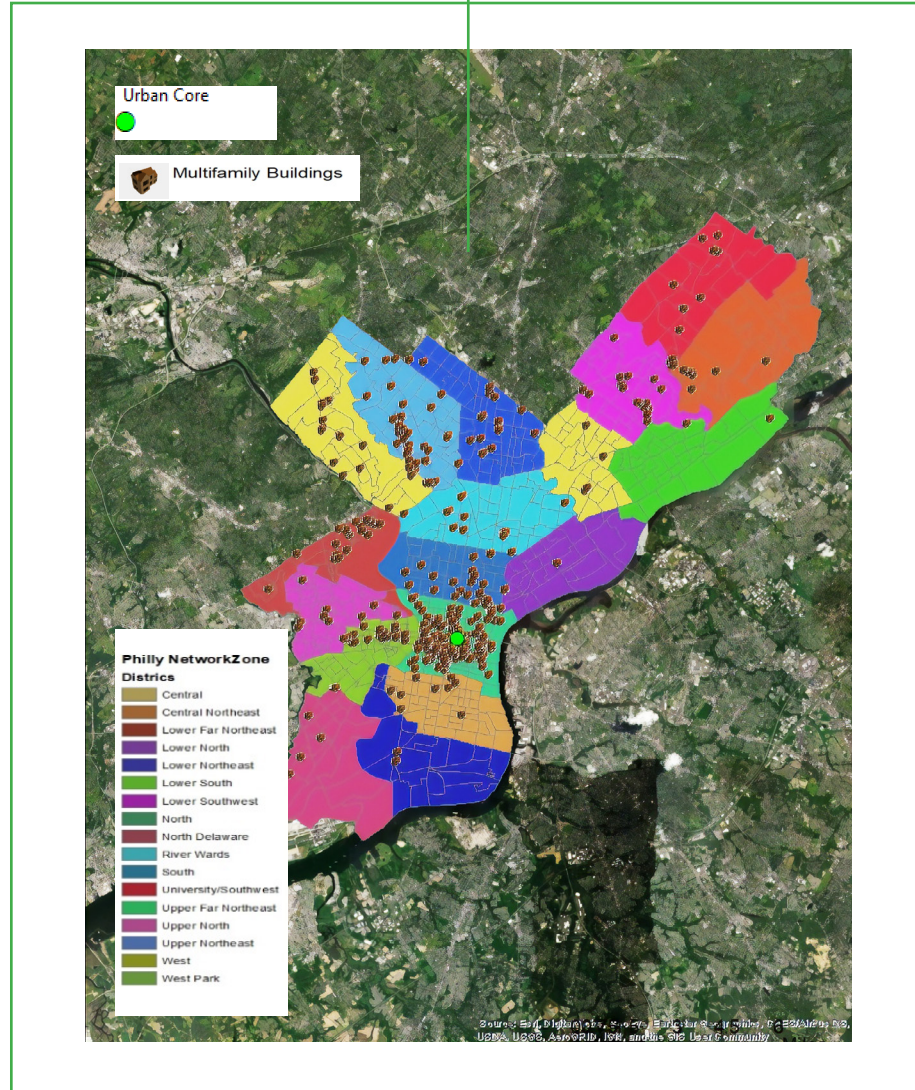
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Single Image Files

All images need to appear as a single file, like the example on the left. If an image has multiple components (map keys, legends, etc.), they should not be separate files; please combine them into one graphic before sending.

RASTER FILES:

PHOTOS ⟶ JPEG

CHARTS ⟶ PNG

VECTOR FILES:

FORMULAS ⟶

CHARTS ⟶ PDF, EPS, AI

TABLES ⟶

*ALL TEXT MUST BE OUTLINED

Raster Images

Pixel-based

Raster programs are best for editing photos and creating continuous tone images with soft color blends
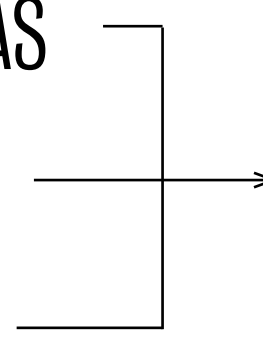
Do not scale up optimally—image must be created/scanned at the desired usage size or larger

Common raster file formats: jpg, gif, png, tif, bmp, psd, eps and pdfs originating from raster programs such as Photoshop

Vector Images

Best for creating logos, technical drawings, and illustrations

Resolution-independent: can be printed at any size without losing quality

It is not the best format for continuous tone images with blends of color

Common vector file formats: ai, svg, eps and pdfs originating from vector programs