JoLA is the journal of the European Council of Landscape Architecture Schools (ECLAS). It is compiled by an editorial team of academics appointed by the council. *JoLA* is published three times a year and features regular and themed issues.

JoLA's aim is to support, stimulate, and extend scholarly debate in landscape architecture, cultivating the diverse identity of the discipline by welcoming contributions addressing any aspect of landscape architecture. It fosters research methodologies specific to landscape architecture and aspires to expand the range of communication modes for research.

In particular, *JoLA* addresses the interface between academic research and professional practice. As the ECLAS journal it has a European base, but is internationally oriented and seeks to both draw in and contribute to global perspectives.

JoLA accepts original articles, previously unpublished and not being considered for publication elsewhere. On receipt of a submission, editors make an initial decision on its suitability for publication. Manuscripts for each of the three sections Articles, Thinking Eye, and Under the Sky are then blind peer reviewed by at least two referees. Book reviews are subject to editorial review. Prospective authors are welcome to discuss their proposals with the editors before making a formal submission. All successful submissions are copy-edited and proofread in consultation with editors and authors before publication.

INSTRUCTIONS FOR AUTHORS

Manuscript submission

All submissions should be made online at the *JoLA* ScholarOne Manuscripts website:
http://mc.manuscriptcentral.com/rjla.

New users should first create an account. Online instructions for authors are available at
Taylor & Francis Online: Journal of Landscape Architecture website: www.tandfonline.com/rjla.

Articles

Articles are typically 6,000 words for regular issues and 6,000 words for theme issues, including the notes.

Ensure that each new paragraph is clearly indicated. Limit hierarchies to first-order headings (bold) and second-order subheadings (italics).

Under the Sky

Deciphering projects is as intimately linked to conception and design as reading is to writing. This scholarly critique section aims to develop critical reading of projects as a basis for landscape architecture research. Critique is intended as a way to stimulate debate and to make a contribution to theory building in landscape architecture.

Critical reading of any built landscape architecture project—under the sky—may be submitted, on any scale from territory to garden, anywhere in the world. The selected project(s) should not simply be described as a finished product, but also interpreted in light of site transformations and the original commission. Different stakeholders' (commissioning clients, users, and the like) and designers' points of view should be discussed.

Graphic and visual discourse is considered a key element in the article (for example, more than mere illustration). The manuscript should be no longer than **5,000 words** including notes and references to keep a good balance between text and visuals. In the case of themed issues, the manuscript should be no longer than **3,000 words** including endnotes and references. Submissions should include background information on the project following the data sheet to be found at the ScholarOne Manuscripts website. Critical reading of completed work is considered as equal to, and edited as stringently as, any other research essay or academic paper.

JoLA
JOURNAL
of LANDSCAPE
ARCHITECTURE

Thinking Eye

Thinking Eye aims to support critical investigations into visual concepts, methodologies and media, and to promote scholarly discourse on the visual culture of landscape architecture by publishing experiments and methodological innovation, including practices and ideas drawn from the fine and other arts and related design and environmental disciplines that have demonstrable relevance for contemporary landscape architecture theory and practice.

Submissions are peer-reviewed, and critical rather than merely illustrative. They comprise predominantly visual material, with text in a supporting role. Successful submissions will demonstrate contextual understanding, rigour, and original ways of visually documenting, conceiving, evaluating, or changing perceptions of landscape, by addressing an issue pertinent to contemporary theory or practice.

Visual material will normally be accompanied by a concise text, not exceeding **500 words**, to provide an introduction and a substantive context for and guide to the visual essay. Each figure, image or other visual component may in addition have a title and/or caption of up to 100 words. Existing and archival images may be used, although authors must submit evidence of appropriate permissions with their essays (see Copyrights and Illustrations section below for further information).

Book and conference reviews

Book reviews do not generally exceed **1,500 words** in length. They should include a description of the book's contents and the reviewer's critical assessment, but should go beyond this to use the book under review as a starting point to discuss the topics that it raises. Book reviews must be headed with the following information, in this order:
· Author(s)/Editor(s)
· Title of book
· Location: Publisher, Year of publication
· Number of pages, Number of colour and b/w illustrations
· Price in Euros (cloth or paper)
· Review by reviewer name
· Affiliation

Conference reviews are generally up to **700 words** in length. They must be preceded with the following sequential information:
· Conference title
· Venue
· Date of conference
· Review by reviewer's name
· Affiliation

Style

JoLA uses standard British English spelling; please refer to the Oxford English Dictionary (2nd ed.). If a question is not addressed in the style guidelines set forth here, please refer to the *Oxford Style Manual*, 2012 ed.

The general style guidelines are available at Taylor & Francis Online: Journal of Landscape Architecture website: www.tandfonline.com/action/authorSubmission?journalCode=rjla20&page=instructions

In general:
Acronyms and Abbreviations: Spell out acronyms and abbreviations on their first mention, followed by the acronym or abbreviation in parentheses: Economic and Social Research Council (ESRC). Thereafter, the acronym or abbreviation may be used.

Conference titles: Set conference titles in initial caps, roman, no quotation marks.

Dashes: The em dash (closed up) is used to express a more pronounced break in sentence structure than commas and to draw more attention to parentheticals. The en dash (closed up) is used to denote elision in elements that form a range (e.g. numbers).

Italics: Use italics for titles and subtitles of books, newspapers, magazines, reviews, and other periodicals; and for the titles of paintings, sculptures, and other works of art, and for foreign or Latinate terms (for example, *élan*).

Numbers: Use words for numbers below 100 unless used with a unit of measure.

Punctuation: Punctuation should follow the *Oxford Style Manual*.

Single quotation mark: Single 'quotation marks' are used for quotations and to highlight a word, instead of "double quotation marks", which are used for a quotation within a quotation: 'The idea of "landscape architecture as art" had emerged from the teachings and practice of educators such as Peter Walker....'

Titles in foreign language: Where foreign language titles occur, place the English translation in square brackets following the title.

References

JoLA uses endnotes for references.
Please use AutoFormat for endnotes. The cue should appear in the text as a number in superscript.
Example: As much as Le Nouveau Jardin Pittoresque was opposed to the artificial *style paysager*,
it equally condemned the return of the formal geometrical garden, especially in France.[i]

References should be formatted as follows:

Book
Hans Loidl and Stefan Bernard, *Opening Spaces* (Basel: Birkhäuser, 2003).

Chapter or other contribution to a book
Sébastien Marot, 'Between Topic and Topography: the Landscapes of Eric Rohmer',
in: Christophe Girot and Fred Truniger (eds.), *Landscape, Vision, Motion* (Berlin: jovis, 2012), 175–201.

American publishers: Add the State after the place of publication only if there might be confusion
Chris Reed and Nina-Marie Lister, *Projective Ecologies* (Cambridge, MA: Harvard University Graduate School of Design / New York: Actar Publisher, 2014).
Kristine F. Miller, *Design on the Public: The Private Lives of New York's Public Space*
(Minneapolis: University of Minnesota Press, 2007).

Paper in a journal
Catharine Ward-Thompson, 'A Projective Approach to a Language of Landscape Design',
Landscape Review 4/2 (1998), 27–40.

Theses and Dissertations
J. Keith Murnighan, 'Beatrice's Smile: Allegory and Mimesis', PhD dissertation (Duke University, 1999).

Electronic data
The ephemeral nature of online material means it may be procurable for only a short time.
Download locally or print material from online sources to provide a tangible record in case it becomes inaccessible from the original source. When making citations for references, choose the one that is most likely to be stable.

LE:NOTRE, 'Landscape Education. New Opportunities for Teaching and
Research in Europe', le-notre.org/public/about-lenotre.php, accessed 10 October 2011

Online electronic books, monographs, and transcriptions of printed works
Diane Kostial McGuire (ed.), *Beatrix Farrand's Plant Book for Dumbarton Oaks*
(Washington, DC: Dumbarton Oaks Research Library and Collection, 1980),
doaks.org/resources/publications/doaks-online-publications/
garden-and-landscape-studies/plantbook

Field Operations et al., *Lifescape: Fresh Kills Landfill to Landscape Design Competition, Staten Island, New York* [design and report], New York City Department of City Planning
nyc.gov/html/dcp/pdf/fkl/fien1.pdf.

Use of op. cit. and ibid.
If you refer to the same work more than once in a list of notes, do so by repeating the author's surname and a shortened version of the title, followed by op. cit. (the work cited) and the note number in which the reference was first cited. If you refer to the same work in consecutive notes, use ibid.

Example
1 Paul Churchland, 'Epistemology in the Age of Neuroscience', *Journal of Philosophy* 84 (1987), 137–138.
2 Ibid.
3 Otto Neurath, 'Unified Science and Psychology',
  in: Brian McGuinness (ed.), *Unified Science* (Dordrecht: Reidel, 1987), 1–23: 9.
4 Tom Sorell, *Scientism: Philosophy and the Infatuation with Science* (London: Routledge, 1991), 114–115.
5 Churchland, 'Epistemology', op. cit. (note 1), 142.

JoLA

JOURNAL
of LANDSCAPE
ARCHITECTURE

6 Charles Hull, 'Logical Positivism', in: McGuinness, *Unified Science*, op. cit. (note 4), 159.
7 Sorell, *Scientism*, op. cit. (note 4), 172–175.

Please use full names if possible. If you are quoting a specific page of an article in a journal or a chapter in a book, first note the range of the page numbers, followed by a colon and the specific page number:
5 Piet Oudolf and Noel Kingsbury, *Hummelo: A Journey Through a Plantsman's Life*
(Amsterdam: The Monacelli Press, 2015), 60–65: 62.

Illustrations

Authors are asked to provide visual material that is of the highest possible quality, adding a relevant layer of images that completes their written research and contributes to the level of visual presentation that defines JoLA.

Illustrations and captions are part of the reviewing process and are assessed for their technical suitability for print reproduction. Both the academic review process, and the technical quality assessment, may lead to a request for more, other, and better visual materials. Notify the responsible editor of any problems concerning images (availability, copy-rights, technical aspects) as soon as possible

Normally, the number of illustrations should not exceed **fifteen in number for articles, or twenty for Under the Sky**. The number of images submitted for Thinking Eye will vary depending on the nature of the visual essay. Typically, a visual essay will occupy no more than five page spreads and comprise between five and fifteen images.

Submit articles as text documents through ScholarOne. Do not incorporate images. Integrate references to illustrations, tables, and similar matter into the text (Fig. 1), numbering them in sequential order. List figure titles, captions, and sources at the end of the article. Give each illustration a file name corresponding to the sequence in the text: Figure-1.tif, Figure-2.xls, and so on. Identify captions for each illustration clearly and with the same numbering.

During the initial submission stage, only low-resolution images suitable for upload to the ScholarOne website are required. However, authors are asked to provide high-quality images as soon as possible via WeTransfer, or comparable protocols to the responsible editor. These are subject to review and recommendations by the JoLA graphic designer. Submit all visual components in the most suitable format to ensure high-quality reproduction.

RASTER IMAGES

Avoid compression to JPEG—use an uncompressed format of TIFF, JPEG.
Images should be stored in at least 300 dpi, at a print size of 20 cm in width x 15 cm in height.

Photographs are preferable in RAW format.
Mobile telephones or other cameras with restricted quality settings are generally not acceptable.

Photoshop documents should have image elements in one layer and text elements in another layer. Store as a PSD-file.

Preferably, scans are made professionally and at high resolution (1600 dpi for line art and 400 dpi for images / prints at 20 cm in width x 15 cm in height).

VECTOR IMAGES

Keep files as vector, with no conversion to a raster format. Store as PDF, AI-files, or EPS. Always check files for completeness prior to submission.

Illustrator: Documents should have image elements in one layer and text elements in another layer. Store as AI-file and deliver all linked image files separately or correctly embedded.

PDFs: Avoid export to PDF; submit the original format when possible. If export to PDF is necessary, check settings and use as minimum PDF/X-4-2008. Take care that images are properly embedded in the original program, before creating a PDF.

Authors are responsible for obtaining permission for the reproduction of images owned, or created, by others, including those from Google Earth Pro and other websites.

ILLUSTRATIONS COMBINING IMAGE AND TEXT ELEMENTS

If an image contains text elements, these must be submitted as a separate layer in the originating software. Original images may also be required as separate files.

JoLA

JOURNAL
of LANDSCAPE
ARCHITECTURE

Copyrights

It is a condition of publication that authors license copyright, including abstracts, with the European Council of Landscape Architecture Schools (ECLAS). This ensures full copyright protection and dissemination of the article, and the journal, to the widest possible readership in print and electronic formats as is appropriate. Authors retain many rights under the Taylor & Francis rights policies, which can be found at: authorservices.taylorandfrancis.com/publishing-your-research/writing-your-paper/using-third-party-material

Exceptions are made for government employees whose policies require that copyright cannot be transferred to other parties. A signed statement to this effect should be submitted when returning proofs for accepted papers.