

EDITORIAL GUIDELINES FOR PAPERS (ELABORATI TEORICI)

STRUCTURE

The paper should normally consist of

- _title page
- _introduction
- _argumentation
- _conclusion
- _bibliography
- _appendix or any attachments
- _table of contents
- _signed declaration of originality on the last page

FORMAT

Please keep to a standard A4 format.

Remember that the paper is to be presented as hard copy. The last page should have a signed statement which reads as follows:

I the undersigned student <GIVEN NAME> <SURNAME> state that this paper is original and complies with the rules of copyright.

SIGNATURE

The text alone of the paper should also be submitted to the lecturer in electronic Word or PDF format, without images, so that it can be run through the plagiarism checker.

GUIDELINES FOR THE STRUCTURE

The **title page** should give the name of the University, the title of the paper, the name of the student and of the supervisor.

The **introduction** should give the reasons for the choice of topic, illustrate the aims and method adopted, describe the structure and the content. It is important to give a brief account of the state of studies on the topic dealt with.

The **argumentation** is the central part of the work and develops the points announced in the introduction. The argumentation can in turn be subdivided into chapters or subsections.

The **conclusion** ties up the various strands of the argumentation, summing up the content of the paper, the conclusions arrived at, while perhaps suggesting further ideas for exploring the subject more fully or possible future developments of it.

If relevant to the topic, it is possible to include an **appendix or attachments** (containing tables, images, graphs, interviews, etc.). Though not essential to an understanding of the paper, these can provide supplementary information about the topic dealt with. They should be kept separate from the body of the paper so as not to overload it.

The **table of contents** is normally placed at the beginning of the paper, after the title page, but may also be placed at the end.

The **bibliography** should be arranged in alphabetical order of the author's surname. When there is more than one work by the same author they should be listed in chronological order of publication. In the case of the editor of a volume, this should be shown by following the name with the word "editor" between round brackets if there is no author, but after the title if the work cited has an author.

There are various ways of compiling a bibliography, but in each case the bibliographic citation of a text must indicate: author's surname and given name, title of the work in *italics*, publisher, place of publication followed by year of publication. It is also advisable to give the translator's name and date of the first edition of the original text. It is important that the system adopted should be applied consistently in the paper.

EXAMPLES

Cennini, Cennino, *Il libro dell'arte*, Fabio Frezzato (editor), Neri Pozza, Vicenza 2008.

Gombrich, Ernst Hans, *La storia dell'arte raccontata da Ernst H. Gombrich*, trans. by Maria Luisa Spaziani, Einaudi, Turin 1965 (orig. ed. *The Story of Art*, Phaidon, London 1950).

Essays or articles within a volume are given in *italics* and are followed by the details concerning the work that it contains and the number of pages.

EXAMPLE

Butor, Michel, *Un mirino nella testa*, in Bruna Donatelli (editor), *Bianco e nero, nero su bianco: tra fotografia e scrittura*, Liguori, Naples 2005, pp.15-29.

In the case of an article in a periodical or review, give the author, the title in *italics*, the name of the periodical between quotation marks, the number of the periodical, the year and the page numbers.

EXAMPLE

Chan, Paul, *Trembling Before Time: On the Drawings of Paul Sharits*, in "Parkett", 83, 2008, pp.8-17.

To cite websites it is advisable to include the date of consultation between brackets after the link.

EXAMPLE

<http://www.ub.uniheidelberg.de/Englisch/helios/fachinfo/www/kunst/wwwkunst.htm> (consulted 24 November 2008).

QUOTES AND FOOTNOTES

The opinions of others quoted in the paper but not indicated as such will be considered plagiarism. The same is true in the case of images inserted in the paper without due indication of the source. It must always be clear who the author of a concept or document is.

In general, brief quotations are given in the body of the text between inverted commas. Longer quotations (generally more than three lines) should be presented as free-standing text in a slightly smaller character, preceded and followed by a line of separation from the body of the text and indented.

Omissions from the quotation are indicated by three suspension points between square brackets [...]. Similarly, any insertions in the text of the quote are set between square brackets in such a way as to make the quoted fragments coherent:

EXAMPLES

“In this respect [...] the tower remained a monumental metaphor...”

“In 1922 the first attack [by Gropius] on Itten appeared in circular letter....”

Insert the number of the footnote after the quote and after any punctuation mark. In the case of a quotation with another quotation single inverted commas (‘thus’) to distinguish them from double inverted commas (“thus”).

In the footnote give the source of the quotation, any additional information or the quotation in its original language.

EXAMPLES OF FOOTNOTES

As a rule, notes relating to citations are arranged in this order, divided by commas:

given name and surname of the author, title of the work in *italics* (book or text in a book), publisher, place of publication and year

Apart from giving the bibliographic source, the notes can also supply further comments on the citation given.

For books by a single author cite follows:

Wolf Lepenies, *La seduzione della cultura nella storia tedesca*, il Mulino, Bologna 2009, p.8 [or: pp.8-12, or: pp.8 ff.].

In the case of texts in joint/collective works, whether books or journals, cite as follows:

Michel Butor, *Un mirino nella testa*, in Bruna Donatelli (editor), *Bianco e nero, nero su bianco: tra fotografia e scrittura*, Liguori, Naples 2005, pp. 15-29.

Paul Chan, *Trembling Before Time: On the Drawings of Paul Sharits*, in “Parkett”, 83, 2008, pp. 8-17. (Magazines and periodicals do not require a place of publication or publisher. In the case of newspapers also omit the page number but indicate the date in full: ..., in “La Repubblica”, 20 April 2010).

Where reference is made to a book without giving a quotation in the text, the author's name should be preceded by a formula such as: "see" or "cf":

See Ernst Gombrich, *La storia dell'arte raccontata da Ernst H. Gombrich*, Einaudi, Turin 1965.

In the following notes for the same book, cite as follows:

Ernst Gombrich, *La storia dell'arte*, cit., pp. 154 ff.

In immediately successive notes, the same book is cited as follows:

Ibidem, p.130.

Or also: *Ibid.* p.130.

If the page number is the same, simply put *Ibidem* or *Ibid.*

USE OF IMAGES

Figure, plates and tables included in your work must be numbered progressively: Fig. 1, Fig. 2 ... Pl. I, Pl. II ..., Tab., Tab. 2 ...

When the text references a figure, plate or table, it must indicate the number between round brackets, abbreviated as desirable: (Fig.1; Figs. 4,5), (Plate2; Plates 1-3), (Table 3; Tables 1-4).

Images must be accompanied by a caption giving at least the following information:

the number of the figure/plate, the author, the title in *italics* (but not for works of architecture, with some exceptions), the date, the location.

EXAMPLES

Fig.3. Michelangelo Merisi called Caravaggio, *Medusa*, 1598, Florence, Galleria degli Uffizi.

(The specification of artistic technique and dimensions is optional).

Fig.3. Renzo Piano, restructuring of the Lingotto factory, Turin, 1988-2003. Study (Paris, Archive RPWB).

Fig.3. Renzo Piano, restructuring of the Lingotto factory, Turin, 1988-2003. General view (photograph by Giovanni Chiaromonte).

Figs.4 and 5. Louis Kahn, Art Gallery of Yale University, New Haven, Connecticut, 1950-1954. View of the exterior and plan (From: Kenneth Frampton, *Storia dell'architettura moderna*, Zanichelli, Bologna 1986, p.236).

The names of works of architecture are not italicised, unless they have become titles in their turn or are cited in the original language: e.g. *Broadcare City* by Wright; the *Ville Radieuse* or the *Obus* plan for Algiers by Le Corbusier.

If it is not possible to find the name of the photographer or the place where an architectural drawing is deposited, the captions should be made uniform by removing all such information.

The location of a work of architecture and the date of its design and construction should always be given (if possible a double date, e.g. 1950-1954, or a single date marking the work's completion, e.g. 1954).

SOME ABBREVIATIONS

c.	circa
cf.	compare
Ch./Chs.	Chapter/Chapters
cit.	cited
e.g.	for example
ead. (eadem)	“the same” (the female author is the same as in the previous note)
et al.	and other authors, generally when there are more than three
etc.	etcetera
f./ff.	following page(s)
Fig./Figs.	Figure/Figures
<i>ibid.</i> (<i>Ibidem</i>)	in the same work and on the same page
id. (idem)	“the same” (the male author is the same as in the previous note)
l./ll.	line(s)
nd	date not given
np	publisher not given
npp	place of publication not given
<i>op.cit.</i>	in the work cited
p./pp.	page/pages
sec.	section
trans.	translation
Vol./Vols.	volume(s)
VV. AA	various authors

FORMATTING

While the structure and stylistic choices depend on the topic and subject area dealt with, the paper should be graphically uniform and the pages numbered.

It is recommended that the text be saved in TimesNewRoman, 12-point font size (10 for footnotes), with 1.5 line spacing (single spacing for footnotes) and with both margins justified.