



Symposium 2018

International Conference | Women's Creativity since the Modern
Movement (1918-2018): Toward a New Perception and Reception

13th–16th June 2018, Turin, Italy

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Template for Full Paper

File Format

All texts are to be submitted in **word.docx** (and not doc.) file format.

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Name Surname

Title Please format with **Maximum Capitalisation** (14 pt, **bold**), so all words are capitalised (with the exception of articles and prepositions).

Abstract

An Abstract of 200 words maximum (= 1.112 characters without spaces and 1.310 characters with spaces) should be written in a single paragraph preceding the keywords and the main text.

Keywords

Please include up to 6 one-word **keywords**, written in **bold** and separated by commas only.

Text: 25.000 characters spaces included including footnotes and references. The manuscript should be typewritten with footnotes, references, tables and captions on separate pages. Please use font Times New Roman, size 12, double space, limit the text to two levels at most (Sections and Sub sections) and do not number them. Figures should be referred to within the text, in bold (**Fig. 1**) or (**Figs. 1–2, 5**).

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Images: 2 maximum with a resolution of at least **300 dpi** or **3000 pixels** each and in **.jpg** or **.tiff** format.
Photo: **Surname_Fig_number.jpg** (e.g. Smith_Fig_1.jpg)



Image credit: Luisa Lovarini, Worker's house at the V Triennale di Milano, 1933. From: A.R. "La Casa del Dopolavorista," *Edilizia moderna 10-11 (1933)*, 72-73 (Copyright free).

CAPTIONS

Figure number. Artists First Name, Artists Last Name, Title of work, Year in which work was produced. Medium. Source: Author's First and Last Names, Title of Book: Subtitle of Book (Place of Publication: Publisher's Name, Date of Publication), page number(s).

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All tables and figures (photos) should also be sent as separate documents in .tiff or .jpeg format.

Filename:

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REFERENCING or Footnotes

Book

Piero Meldini, *Sposa e madre esemplare: Ideologia e politica della donna e della famiglia durante il fascismo* (Firenze: Guaraldi, 1975), 77.

Anty Pansera and Maria Teresa Chirico De Biasi, *Nientedimeno: Nothing Less: The strength of female design* (Torino: Allemandi & C., 2011).

Patrizia Audenino and Paola Corti (eds.), *Donne e libere professioni: Il Piemonte nel Novecento* (Milano: Franco-Angeli, 2007), 30.

Article in book

Margherita Bongiovanni, "Strada, Emma," in Béatrice Didier, Antoinette Fouque and Mireille Calle-Gruber (eds.), *Le dictionnaire universel des Créatrices* (Paris: Editions des Femmes, 2013), Vol. 3, 4127

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Article in conference proceedings

Caterina Franchini, “Emma Strada and Ada Bursi: The First Female Civil Engineer and Architect in the Italian Capital of Industry, Turin,” in Jorge Correia (ed.), *Ist International Meeting EAHN: European Architectural History Network, Book of Abstracts, CD of Papers* (Guimarães: EAHN, 2010), 216–225;

Pina Novello and Elena Marchis, “Emma Strada: Temi, forme e maestri della formazione politecnica, progetti, disegni e opere della professione di progettista,” in Associazione Italiana di Storia dell’Ingegneria, *Storia dell’Ingegneria: Atti del 3° Convegno Nazionale, Napoli 19–20–21 Aprile 2010* (Napoli: Cuzzolin, 2010), Vol. 2, 1047

Subsequent reference are shortened

Bongiovanni, “Emma Strada,” 94–95

Novello and Marchis, “Emma Strada,” 1051.

Article in magazine:

Gino Levi Montalcini, “Memoria di Partigiani,” *Agorà* 6 (1946), 33–35.

Documents from archives

Esami di ammissione ai Corsi Superiori della R. Accademia delle Belle Arti e del R. Biennio Speciale in Architettura, Versamento della terza parte di tasse, 25 giugno 1927 (anno V°) al regio Uffici del Demanio di Torino, Torino 25 giugno 1927, 1010, 2N, Historical Archive of the Accademia Albertina delle Belle Arti (or AABA).

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