

Vesper Editorial Style Guide

Articles information

Please provide a pdf file, generated with Microsoft Word, as clean as possible, without style distinctions, without automatic formatting (bullet or numbered lists, automatic titles, indexing of terms etc.), without tables, without indentations at the beginning of the paragraph.

Use the Times font, 11. If Greek is used, it is recommended to use the Symbol Greek font.

The following information must be inserted at the beginning of the document:

- title and subtitle of the contribution;
- name of the author(s);
- affiliation of the author(s);
- e-mail address and phone number of the author(s);
- bio-bibliographical profile (maximum 50 words) original language and English;
- selected section;
- five keywords;
- abstract (maximum 150 words) original language and English.

Quotes

Direct quotes under 70 words are included in the body of the essay enclosed in single quotation marks ‘...’ and followed immediately with a superscript number that refers to a note.

In recent years this has become more apparent. As Jennifer Craik notes ‘at best, an Australian sense of style is regarded as anything that is practical, informal and casual’¹.

If a direct quote is 70 words or more it is called a block quote. For block quotes, omit the quotation marks, start the quote as a new paragraph on a new line, use regular font, 10, and indent the whole quote 1.5 cm from the left-hand margin of the page. Don’t indent from the right-hand margin. Introduce the quote with a colon. As a rule, block quotes should be used sparingly in the essay. As for a short quote, a superscript number is inserted immediately after the quote.

The Australian cultural renaissance of the post-war era is well documented, but it is debatable whether the concept of an Australian fashion identity has permeated beyond our shores:

The idea of *fashion* as being a characteristic of Australian culture is frequently regarded as a non sequitur. Fashion is seen as belonging to far-flung cosmopolitan sites elsewhere while Australia is a far-flung site cut off from the trappings of civilization. Equally, Australia has long been regarded as being cut off from the *finer things* of civility, fashion, and good taste. At best, an Australian sense of style is regarded as anything that is practical, informal, and casual, T-shirts, practical footwear, moleskin trousers, and wide-brim hats; as an outfit thrown together without much thought.¹

As Dr. Peter Londey says of Bean he ‘turned for inspiration to the new, young radical democracy of Athens in the fifth century BC’².

Omissions within a quote are indicated by three points in square brackets [...].

Quotation marks

The hierarchy of quotation marks is: ‘... “...” ...’. The punctuation marks (except for exclamation mark and question mark that are part of the quotation) are always postponed to the quotation marks’ closing.

Mrs Grose replies that ‘Master Miles only said: “We must do nothing but what she likes!”’

The ‘so-called’ words must be written in single quotation marks.

Note numbers

Within the essay and quotes the note numbers are always written before any punctuation marks, except for exclamation mark, question mark and the ellipsis.

At best, an Australian sense of style is regarded as anything that is practical, informal, and casual, T-shirts, practical footwear, moleskin trousers, and wide-brim hats; as an outfit thrown together without much thought¹.

In recent years this has become more apparent. As Jennifer Craik notes ‘at best, an Australian sense of style is regarded as anything that is practical, informal and casual’¹.

The retro gamer GameBase64 have been collecting and archiving the games⁴, as well as cataloguing information about their creators and programmers.

Is there a happier solution?²

In block quotes (not included in quotation marks) the note numbers are always postponed to any punctuation marks.

Italic

Should be given in italic:

1. Titles of full-length, freestanding works: books, conference proceedings and named blogs, museum/art gallery exhibitions and catalogues, individual works of art (paintings, drawings, sculptures, photographs etc.), movies, musicals, operas and other musical compositions, poetic works, plays, album-length recordings, TV and radio shows, cartoons or comic strips (for more details see Capital letters: 1.);

I, Robot by Isaac Asimov contains nine short stories.

Queen’s album *Night at the Opera* reached number one in both 1975 and 1991.

Dante’s *Inferno*.

Back in the days I had the pleasure to visit the exhibition *Plateau of Humankind* curated by Harald Szeemann.

Michelangelo’s *David*.

Death of a Salesman, a play written by American playwright Arthur Miller, won the Pulitzer Prize for Drama in 1949.

If the title includes The or A as the start of the title, italicise that as well.

A Tale of Two Cities has perhaps the most famous opening sentence in English literature.

2. Verses of poetries and songs;

3. Military proper unit names, airplanes and battleships;

3rd U.S. Infantry Regiment, 101st Airborne Division, HMS Dreadnought.

4. Punctuation marks only if they are integral part of a title, a sentence or a word in italic; brackets, note numbers and quotation marks should never be in italic;

5. Foreign words and phrases embedded within the essay, including species and genera names in Latin.

There are nine *ex officio* members of Council.

A seven-sisters rose bush (*Rosa multiflora*) can be either white or pink.

Dante tells us that above the entrance to the Inferno is inscribed the sentence *Lasciate ogni speranza, voi ch'entrate*.

Italic can be used to give emphasis to a word, but limit its use.

It is a matter of *time*.

Regular

Should be given in regular:

1. Names of monuments, buildings, design objects, companies and brands without quotation marks;

Colosseum, Tate Modern Gallery, Empire State Building, Ghost chair, Burberry.

2. Titles of periodicals (magazines, journals etc.), in double quotation marks.

“Domus”, “Vogue”, “The New York Times”.

Capital letters

Do not use capital letters unless it is absolutely required.

Capitalise:

1. The first word and all words within the title except articles (a, an, the), prepositions (to, on, for etc.) and conjunctions (but, and, or etc.) of titles of books, periodicals (magazines, journals etc.), conference proceedings, named blogs, newspapers, museum/art gallery exhibitions and catalogues, individual works of art (paintings, drawings, sculptures, photographs etc.), movies, musicals, operas and other long musical compositions, long poetic works, plays, album-length recordings, TV and radio shows, cartoons or comic strips;

Delirious New York, Gone with the Wind, The New York Times, The Merchant of Venice, Italy: The New Domestic Landscape, American Horror Story, The Dark Side of the Moon.

2. The first word and all words within the title except articles (a, an, the), prepositions (to, on, for etc.) and conjunctions (but, and, or etc.) of titles of journal articles, magazine/newspaper articles, chapters, stories, lectures and songs;

Professor John Smith will present tomorrow the lecture *Who Speaks for Climate? Making Sense of Media Reporting on Climate Change*.

My Baby Just Cares for Me.

3. Prehistoric, archaeological and historical time periods;

The Ice Age ended approximately 12,000 years ago.
Early writing systems were developed during the Bronze Age.
The Middle Ages are made up of three periods called the Early Middle Ages, the High Middle Ages and the Late Middle Ages.
The Renaissance was a time of artistic, cultural and intellectual advancements.

4. Historical time periods named after a proper noun;

The Viking age was propelled by the Scandinavians' exceptional ship-building skills.
William Shakespeare wrote his plays during the Elizabethan era.
The Victorian era is named after Queen Victoria, who reigned for over 63 years.

5. Geographical terms when they refer to geographical regions;

North America (but not for expression such as: north of London).
South Pole (but not for expression such as: the ship is heading south).
The Channel separates Southern England from Northern France.

6. Compound geographical nouns;

Mediterranean Sea, Black Sea, Pacific Ocean, Lake Ontario, Mont Blanc, Bay of Pigs.

7. Epithets;

William the Conqueror, Richard the Lionheart, Alexander the Great, Pallas Athena.

8. Proper nouns of institutions, organisations and official documents (except prepositions and conjunctions);

Bank of England, Ministry of Justice, European Union, United Nations Organisation, Triple Alliance, Lesbian and Gay Foundation, British Broadcasting Corporation, Museum of Modern Art, Massachusetts Institute of Technology, Oxford University, Bill of Rights, Magna Charta.

9. Acronyms and initialisms (Capital letters only, except prepositions);

EU, UK, USA, USSR, UNO, NATO, BBC, MoMA.

10. Saint, when referred to religious figures or to proper names of monuments, cities, streets, squares etc.;

Saint Sebastian was an early Christian saint and martyr.
Saint Paul's Cathedral is one of the most iconic buildings of London.
The Gateway Arch of Saint Louis was designed by Finnish architect Eero Saarinen.
She attended the Saint Mary Magdalene Academy.

English abbreviation St. and French abbreviation St (without full stop) are accepted.

St. Klaus, St Etienne.

11. Nationalities and languages;

His mother is Turkish.
The architect spoke English, French, German and Japanese.
The *yali* is a traditional Ottoman house.

12. Days of the week (Monday, Tuesday etc.) and months of the year (January, February etc.);

13. German proper nouns such as Gestalt, Ostpolitik, Weltanschauung, Kulturgeschichte etc., except those as leitmotiv since they have become common in English language;

14. Titles as Herr, Frau, Lord, Lady, Sir, Dame, Mister, Madame, Monsieur etc. and the abbreviations Mrs, Mr, Mme, M. etc.;

15. Titles as President, Minister, Professor etc. when used as part of an institutional or academic's formal title, not when referring in general;

President Barack Obama, Prime Minister Theresa May, Professor Stephanie Archibold.

16. Roman numerals, used for names of popes, kings/queens, emperors;

John Paul II, George VI, Elizabeth II.

17. Names of buildings, streets, squares, parks, districts etc.;

Empire State Building, Royal Opera House, Metropolitan Museum of Art, Westminster Abbey, Regent Street, Mulholland Drive, Fifth Avenue, Trafalgar Square, Hyde Park, Bloomsbury, Chelsea, Sainte-Chapelle, Les Champs-Élysées, Place de la Concorde, Place Vendôme, Marais, Canal Grande, Via del Corso, Piazza del Duomo, Palazzo Strozzi, Basilica di San Pietro.

18. First letter of publishers' names, even when their style doesn't require doing so:

Gta, Zürich (rather than 'gta').
Re.press (rather than 're.press').

Dates

1. Always write the date in extended form, put the date before the month. Don't use 'th' etc. with dates (unless necessary, such as in a discourse), just the number and month (and the year), and never precede the number with 'the';

On 28 June 1914.
On 15 July.

2. Decades should be written in numbers, followed by 's' such as 1950s, 1960s (never use the abbreviations as '50s, '60s etc.); however, when a decade occurs in a title, it can be written in letters, capitalising the initials. Always write centuries and millenniums in figures followed by 'th', 'st', 'nd', 'rd';

The article investigates the history of fashion trends in England between the 1950s and the 1960s.

The article investigates the history of fashion trends of the 20th century.

The new technologies are the result of the digital revolution of the 3rd millennium.

3. For years and spans of years do not elide numbers between 11 and 19, which must be always written in full;

1968 was a significant year for the music industry (never: '68).

The professorship was held 1993-1995 by Alice Jenkins (never: 1993-95).

N-dash (-)

Use the in pair in place of round brackets or commas, surrounded by spaces.

It was – as far as I could tell – the only example of its kind.

Hyphen (-)

1. In an adjectival phrase before a noun;

The value of a first-class degree is indisputable.

The quote refers to author's article *Reexperiencing Fiction and Non-Fiction*.

2. In an adjectival phrase including a verb participle;

The jumper was tight-fitting.

3. With prefixes before a proper name, number or date;

Anti-Thatcherism, pre-21st century politics.

4. In an adjectival phrase where the first element is an adverb (but note that adverbs in adjectival phrases ending in -ly do not take a hyphen);

XML documents must be well-formed texts.

She had a finely tuned ear for off-key music.

5. Use to link concepts or ranges of numbers, with no spaces either side;

Rem Koolhaas wrote *Delirious New York* as a manifesto-book of the contemporary city.

Radio 1 is aimed at the 18-25 age bracket.

6. Use between of joint authors/creators/performers etc.;

Lennon-McCartney compositions.

Numbers

1. Spell out whole-number words for one to ten, use figures for numbers above ten;

There were two actors on the stage.

The exhibition is a collection of 86 artworks.

2. Use a combination of a figure and a word for very large round numbers (such as multiple millions/billions etc.);

The population of the Earth is now 7 billion people.

The budget for the construction of the new house came in at 2 million £.

Use 's' at then of hundreds, thousands, millions etc. only to express an approximate figure, to give an idea of quantity but not a precise amount.

He won millions of dollars in the lottery.

He won 3 million dollars in the lottery.

3. If there are a lot of figures in a paragraph or text, some above ten and some below, use figures throughout to allow easy comparison by readers;

There were 2 people in the queue ahead of me, and 22 behind me. The queues for other advisors had 10, 3 and 12 people.

4. Spell out words for 'first', 'second' and so on up to and including 'tenth'; use numbers and 'st', 'nd', 'rd', 'th' for larger ordinal numbers;

She was the first person from her family to get a place at Oxford.

The 17th president of the United States was Andrew Johnson.

5. Use numbers for paragraphs' titles (in *italic*), followed by a full stop and not by a bracket;

1. Fashion journalism negotiates ethics

6. Use commas to punctuate large numbers; use full stop to punctuate decimal numbers. Write numbers up to 9999 without comma, write numbers from 10,000 with comma.

3492 women out of 4000.

The town has 34,800 inhabitants.

The painting has been sold for 3,250,000 £.

The number π is approximately equal to 3.14159.

Times

Use either the 12- or 24-hour clock but not both in the same text/essay; note that the 12-hour clock uses a full stop between the hours and minutes, the 24-hour clock uses a colon and omits am/pm.

The lecture starts at 11.30am and ends at 1pm.

The lecture starts at 11:30 and ends at 13:00.

If using the 12-hour clock, don't use additional '.00' for times on the hour, and close up space between the number and the 'am' or 'pm'.

The lecture starts at 9am.

The lecture starts at 11.30am and ends at 1pm.

Spelling

Use suffix *-ise/-yse/-isation* not *-ize/-yze/-ization*. It is advisable ‘*-ise*’ since it is more common in British usage and requires fewer exceptions.

Derren Brown hypnotised his subject live on TV.
They did not receive authorisation to start the expedition.

Use accents and different letters in foreign words (ç, ñ, ø, capitalisation for German nouns etc.) only when:

- a word is still considered foreign and has not been absorbed into English;
- they are required to differentiate from another word (in English or the source language);
- they are required as part of the name of a person, place, book etc.

Do not use accents on capital letters.

Do not use the US spelling unless you are quoting an American author/speaker or from American text (in which case the original should be kept).

Abbreviations

Do not use abbreviations unless it is required in a scientific or specialised essay.

The house is about three kilometres far from the village (never: The house is about 3 km far from the village).
The nuclear reactor G19 can reach the speed of 70 million km/h.

The abbreviations such as km, cm, m, mm, dm, l, dl, cl, g, cg, dg, mg etc. are always written without full stop.

Titles as Professor, Doctor, The Reverend etc. are always written in full.

Use the following abbreviations for notes and bibliography/reference list:

article/s	art./arts.
chapter/s	ch./chs.
compare	cf.
et cetera	etc.
editor/s	ed./eds.
figure/s	fig./figs.
following pages	ff.
illustration/s	illus.
no date	n.d.
no place	n.p.
number/s	no./nos.
page/s	p./pp.
paragraph/s	par./pars.
section/s	sec./secs.
volume/s	vol./vols.

Notes style guide

Write notes including complete bibliographic information. Notes can exist independently from the general bibliography/reference list. Insert the notes as footnotes (rather than endnotes), and the bibliography/reference list at the end of the text.

Book (Author/s)

N. Surname, *Book Title*, [x vols.], Publisher, Publishing Location year, [vol. I, II...], p. xx (and ff.).

S. Ratnagar, *Trading Encounters: from the Euphrates to the Indus in the Bronze Age*, Oxford University Press, New Delhi 2004, p. 23 and ff.

Book (Original work and edition by)

N. Surname, *Book Title*, edited by N. Surname, Publisher, Publishing Location year, pp. xx

F. Solanas, O. Gettino, *Towards a Third Cinema*, edited by B. Nichols, University of California Press, Berkley 1976, pp. 42-46.

Book (Editor/s)

N. Surname (ed(s).), *Book Title*, Publisher, Publishing Location year, p. xx.

J. M. Foley (ed.), *A Companion to Ancient Epic*, Wiley-Blackwell, Oxford 2009, p. 26.

Book (Original Edition and Translation)

N. Surname, *Original Book Title*, Publisher, Publishing Location year; En. tr. *Translated Book Title*, Publisher, Publishing Location year, p. xx.

A. Rossi, *L'architettura della città*, Marsilio, Padova 1966; En. tr. *The Architecture of the City*, The MIT Press, Cambridge Mass. 1982, p. 123.

Book (Chapter or Article in Edited Book)

N. Surname, *Chapter/Article Title*, in N. Surname (ed(s).), *Book Title*, [x vols.], Publisher, Publishing Location year, [vol. I, II...], p. xx.

J. Baker, *The Place of Science and Technology in the Wise Management of the Great Barrier Reef*, in E. Wolanski (ed.), *Oceanographic Processes of Coral Reefs*, CRC Press, Boca Raton 2001, p. 15.

Magazine/Journal Article

N. Surname, *Article Title*, in "Magazine/Journal Title", [vol. x], no. x (nos. x-y), (Season) year, p. xx.

S. Mintz, *Food Enigmas, Colonial and Postcolonial*, in "Gastronomica", vol. 10, no. 1, 2010, p. 149.

Monographic issue of magazine/journal

"Magazine/Journal Title", [vol. x], no. x (nos. x-y) (*Title*), monographic issue edited by N. Surname, (Season) year.

"AD Architectural Design", vol. 89, no. 1 (*Machine Landscapes: Architectures of the Post Anthropocene*), monographic issue edited by L. Young, January 2019.

Conference paper

N. Surname, *Paper Title*, in *Conference Title*, Publisher, Publishing Location year, p. xx.

G. Kozicz, *Architecture of the Empty Shells of Nyar Ma*, in *Discoveries in Western Tibet and Western Himalayas: Essay on History, Literature, Archaeology and Art, PIATS 2003 Proceedings of the Tenth Seminar of the International Association for Tibetan Studies*, Oxford University Press, Oxford 2006, p. 41.

Congress

The congress titles are quoted in italic. Always use the endonym for the location: Library of Congress; Biblioteca cantonale di Locarno.

Congress *Organizzare il pessimismo. Walter Benjamin*, at Biblioteca cantonale di Locarno, 30/11-01/12/2018.

Exhibition

Exhibition Title, curated by N. Surname, Exhibition Location, City date.

The Small Utopia. Ars Multiplicata, curated by G. Celant, Fondazione Prada, Ca' Corner della Regina, Venezia 06/07-25/11/2012.

Dictionary or Encyclopaedia

(Author N. Surname), *Word Searched*, in *Title*, Publisher, Publishing Location year.

E. Weiner, J. Simpson, M. Proffitt (eds.), *Dragon*, in *The Oxford English Dictionary*, Clarendon Press, Oxford 1989.

Dictionary or Encyclopaedia (web)

Dragon, in Collins English Dictionary, www.collinsdictionary.com, accessed 20/04/2015.

Subsequent notes

If you are frequently citing a particular work in your essay, give the full details of the work in the first note and then in subsequent notes, for this work, use the shortened format of: author N. Surname, abbreviated title, cit., page number.

note 1. M. Lake, H. Reynolds, *What's Wrong with ANZAC? The Militarisation of Australian History*, University of New South Wales Press, Sydney 2010, p. 8.

note 2. M. Tafuri, *Giulio Romano: linguaggio, mentalità, committenti*, Electa, Milano 1989, p. 265.

note 9. M. Lake, H. Reynolds, *What's Wrong with ANZAC?*, cit., p. 38.

NB: always give the full details the first time that the work is cited.

Consecutive subsequent notes

1. When the next note refers to the same page of the work cited in the previous note use *Ibid.*;

note 2. S. Ratnagar, *Trading Encounters: from the Euphrates to the Indus in the Bronze Age*, Oxford University Press, New Delhi 2004, p. 23.

note 3. *Ibid.*

2. When the next note refers to the same work cited in the previous note but to a different page use *Ibid.* and page number;

note 2. S. Ratnagar, *Trading Encounters: from the Euphrates to the Indus in the Bronze Age*, Oxford University Press, New Delhi 2004, p. 23.

note 3. *Ibid.*, pp. 63-68.

3. When the next note refers to the same author (man) but to a different work use *Idem*; when the next note refers to the same author (woman) but to a different work use *Eadem*.

note 2. M. Tafuri, *Giulio Romano: linguaggio, mentalità, committenti*, Electa, Milano 1989, p. 31.

note 3. *Idem*, *La sfera e il labirinto. Avanguardie e architettura da Piranesi agli anni Settanta*, Einaudi, Torino 1980, pp. 3-29.

To indicate that the cited edition is not the original publication, add the date (year) of original publication right after the title, followed by Editor, City year of the cited edition.

note 9. P. Zumthor, *A Way of Looking at Things*, in *Idem*, *Thinking Architecture* (1998), Birkhäuser, Basel 2017.

In cases where a passage is not literally quoted, but the meaning or intentions or the broad outlines are paraphrased or re-enacted, or referred to for comparison, the abbreviation *cf.* should be placed before it.

note 7. *Cf.* L. Parisi, *Contagious Architecture. Computation, Aesthetics, and Space*, The MIT Press, Cambridge Mass.-London 2013.

Bibliography/reference list

Bibliography/reference list includes the details of all the notes. Arrange the bibliography/reference list alphabetically A-Z by author surname. If are cited more than one work by the same author, arrange them by date with the latest first. Insert the bibliography/reference list at the end of the text.

Book (Author/s)

Surname N., *Book Title*, [x vols.], Publisher, Publishing Location year.

Ratnagar S., *Trading Encounters: from the Euphrates to the Indus in the Bronze Age*, Oxford University Press, New Delhi 2004.

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Surname N., *Book Title*, [x vols.], edited by Surname N., Publisher, Publishing Location year.

Solanas F., Gettino O., *Towards a Third Cinema*, edited by Nichols B., University of California Press, Berkley 1976.

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Surname N. (ed(s).), *Book Title*, Publisher, Publishing Location year.

Foley J. M. (ed.), *A Companion to Ancient Epic*, Wiley-Blackwell, Oxford 2009.

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Mintz S., *Food Enigmas, Colonial and Postcolonial*, in "Gastronomica", vol. 10, no. 1, 2010, p. 149.

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"Magazine/Journal Title", [vol. x], no. x (nos. x-y) (*Title*), monographic issue edited by Surname N., (Season) year.

"AD Architectural Design", vol. 89, no. 1 (*Machine Landscapes: Architectures of the Post Anthropocene*), monographic issue edited by Young L., January 2019.

Conference Paper

Surname N., *Paper Title*, in *Conference Title*, Publisher, Publishing Location year, p. xx.

Kozicz G., *Architecture of the Empty Shells of Nyar Ma*, in *Discoveries in Western Tibet and Western Himalayas: Essay on History, Literature, Archaeology and Art, PIATS 2003 Proceedings of the Tenth Seminar of the International Association for Tibetan Studies*, Oxford University Press, Oxford 2006, p. 41.

Cities of Publication in Notes and Bibliography

In the texts, place names that have been assimilated into the target language are always translated.

Milan, Munich, Zurich.

In the notes and bibliography, the endonym is used:

Milano, München, Zürich.

Please do not specify the state where the publication city resides unless there are ambiguities, such as in the case of Cambridge (UK/USA): in such circumstances, add the name of the state abbreviated and dotted, without brackets between the name of the city and the year.

Cambridge Mass. 1970.

Original Editions/Reprints in Notes and Bibliography

Please always indicate the year of first publication: in case it does not correspond to the viewed edition, put the year of first publication in brackets after the name of the book or article, and then complete the bibliographic information with the details of the consulted version of the work.

P. Zumthor, *Thinking Architecture* (1998), Birkhäuser, Basel 2017.

Images

The images must be free of copyrights or authorised, specifying the name of the author, property, place of conservation, year and always accompanied by relative captions; photos must be accompanied by credits (photographer and year).

Captions style guide

- Architecture;

Sou Fujimoto, House N, Oita 2008. Ph. Iwan Baan.
OMA, Fondazione Prada, Milano 2008-2018. Courtesy OMA.

- Industrial design;

Frank O. Gehry, kettle Pito, Alessi, 1988. Ph. Mark Boom.
Peter Zumthor, Barra d'oro, Viabizzuno, 2003. Courtesy Viabizzuno.

- Work of Art. The description of the work of art must follow the title and date;

Maurizio Cattelan, *La nona ora*, 1999, polyester resin, volcanic rock and wax. Ph. Pinault Collection.
Alighiero Boetti, *Mappa*, 1979, needlepoint, 130 × 230 cm. Courtesy Archivio Alighiero Boetti.

- Theatre/opera;

Romeo Castellucci, *Ödipus der Tyrann*, Théâtre de la Ville, Paris 2015. Ph. Getty Images.
Kevin Binkert, *Flame Tornado*, 2005. Courtesy Kevin Binkert.

- Exhibition;

The Small Utopia. Ars Multiplicata, curated by Germano Celant, Fondazione Prada, Ca' Corner della Regina, Venezia 06/07-25/11/2012. Ph. Delfino Sisto Legnani.

- Film;

Alfonso Cuarón, *Roma*, México, 2018.

- Fashion.

John Galliano, Christian Dior Haute Couture, Spring/Summer 2007. Ph. Dior Archive.