

IMPERMANENCE BETWEEN NECESSITY AND PLEASURE

AGATHÓN is an *International Journal of Architecture, Art and Design*, included in the ANVIUR list, area 08, of scientific Journals. The International Scientific Committee, for its issue n. 4|2018 that will be published in December, promotes the topic **Impermanence between Necessity and Pleasure**.

Time determines and controls the relationship between architecture and history. Time highlights architecture's capability of being passed on to posterity, to be inheritance and proof, to become a typical symbol of a specific historical period. Today, the idea of duration must be rethought, having to face typical variables of the contemporary era, and identifying a new temporary and mobile architecture, giving raise to new forms and systems belonging to an architecture we can call *Temporary*. A modernity that increasingly gives immediate answers to constantly changing situations, characterized by the availability of new materials, components and construction systems making the creation of temporary mobile artifacts more responsive to the needs of work and users. Temporary architectures become the *non-places* of architecture, giving rise to a new and original research, experimentation and design sector, aiming to the creation of ephemeral built places, in contrast with permanent and enduring ones, belonging to a consolidated and more conventional architecture. This is combined with the long history of impermanence and ephemeral in architecture and in the arts connected to it and, among other things, meant as an opportunity to celebrate and experiment on projects.

Other than an answer to emergency (natural disasters, exoduses resulting from wars or political traumas, etc.), essential *necessity* that every community must face to

be prepared to an unexpected temporary home environment, impermanence can have a key role in architecture, which, with mobile and variable innovative systems, can give functional answer to the solicitation of our senses: tasting, seeing, feeling, touching, smelling. These solicitations simulate the designer's creativity to search for temporary architectures and respond to needs and requirements that define and characterize the impermanence (assemble, disassemble, set-up, flexibility, transportability, etc.).

Another value sustains impermanence, enriching its meaning: *pleasure*. It is an added value for the creation of temporary buildings that are highly technological or symbolic, where materials and techniques can enhance the building and become, even for a short period, Architecture. The pleasure's magnitude is linked to the project's magnitude, which researches its fulfilment, where anthropometry, typological-dimensional requirements and materials merge into the outcome that, in addition to responding to the specific parameters of temporary architecture, also offers suitable solutions to accessibility for all categories of users.

AGATHÓN deals with the theme of **Impermanence between Necessity and Pleasure** with the aim of collecting essays and critical reflections, researches and experiments (of processes, products and materials), projects and creations (of architecture, art and design) that might be case studies for innovation, sustainability and social inclusion, describing the two terms, *Necessity and Pleasure*, in the following uses: emergency, residence and hospitality, health care, events (cultural, recreational, artistic, commemorative, etc.), trade, work, street food, sport, leisure, training, research, production, etc.



From left: *the Baumhaus Djuren, tree house (Bauraum)*; *the Paper Temporary Studio, Centre Pompidou, Parigi (S. Ban, 2004)*; *the Push Bottom Home (A. Kalkin, 2005)*; *seaside cabine on wheels; the Penal Colony, Snow Show Festival, Sestriere, Torino (A. Isozaki and Y. Ono, 2004)*.

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AGATHÓN | 4

Authors are invited to send an *abstract* (max 4,000 characters, spaces included; references are not included in the counting) in Italian, or in English in the case of a foreign contributor, which must mirror the main contents of the article.

The *abstract* must be written in a concise and clear manner, corresponding clearly to the themes of the CALL. The *abstract* must be accompanied by:

- Author's references (name, surname, qualifications, affiliation, telephone numbers, e-mail);
- the section in the Journal (Architecture, Art, Design) in which publication is being sought and the typology of article (Essays & Viewpoint, Research & Experimentation, Reviews Article, Dialogue) that is submitted for publication;
- 5 keywords that reflect the contents of the paper;
- object and aim of the proposed article;
- originality: what is being expressed for the first time and for whom;
- essay and research references (to reveal the background of the study), relevance to theme, subjects involved, financing;
- methodological approach;
- results: analytical aspects and proposals for discussion;
- limitations of research and significant developments;
- cultural, practical and/or socio-economic implications, wherever present.

The *abstract* submission is possible by the deadline of **September 5th, 2018**, by sending a .doc file to the email address redazione@agathon.it. The Authors of accepted *abstracts* will receive a communication from the Secretary by September 10th, 2018.

Once an *abstract* has been accepted, the Authors will be invited to deliver the *paper* within the terms set, i.e. by **October 10th, 2018**. The *paper* must respect the number of 20,000 or 25,000 characters, including spaces, notes and references. 15 images must also be sent via wetransfer.com.

The Authors of the accepted *papers*, having been reviewed by Referees, will know the outcome by November 4th, 2018; the final draft of the *paper*, with any parts integrated following recommendations by the Referees, must be presented by **November 14th, 2018**.

Paper, abstract and keywords must be entirely written both in Italian and in English language while notes, captions of images, texts of any tables and Author's

biography will be published only in English language. The text, references, images and notes, must respect the Editorial Guidelines for Authors, as laid down in the Journal's web-site: www.agathon.it. On the same website, Authors can find the template (in Word format file) with which to submit the *abstract* and the *paper* both in Italian and English language, and the review form of the articles edited by Reviewers.

POLICY FULL OPEN ACCESS – AGATHÓN is a Full Open Access Journal, in the sense that it guarantees that no user, no university library nor individual reader, will have to pay a pay-per-view fee in order to have access to the published contents. Consequently, AGATHÓN gains no income nor profit from the sale of printed issues or the on-line version from pay-per-view fees.

In order to cover the costs of running the Journal and dealing with procedures for assessing manuscripts using a double blind peer-review, AGATHÓN has decided to avail itself of a contribution from the Authors of the individual articles; they are therefore invited to contribute financially towards the editorial services (APC - Article Processing Charge), only if the paper is accepted for publication, after the peer-review process and any potential revision of the manuscript. The contribution for authors of a single paper is set at:

- € 100 for DEMETRA CE.RI.MED. members;
- € 150 for not DEMETRA CE.RI.MED. members.

In the case of papers written by more Authors, the article publication fee will be increased by € 50 for each corresponding Author in addition to the first one. The fee must be paid in accordance with the directions that will be sent to Authors at the same time as the communication of acceptance of the paper for publication. The fee must be paid via bank transfer:

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EDITORIAL GUIDELINES FOR AUTHORS

1. AIMS AND PAPER CATEGORIES

AGATHÓN is a Scientific Journal targeted at an international and interdisciplinary community. It reports essays and viewpoint, reviews, interviews and recent results of research and innovative-current applications, in particular presenting evidence of how research results can be applied. AGATHÓN publishes full articles and papers by Authors working in Universities and research Institutes. Published articles will be inserted in one of the sections "Architecture" (architectural, urban and interior design, exhibition and museum design, technology, history, recovery and restoration), "Art" (modern and contemporary) or "Design" (for industry, crafts and communication) and will be classified into the following categories: "Essays & Viewpoint", "Research & Experimentation", "Reviews Article" or "Dialogue".

2. PAPER SUBMISSION

Papers must be sent by email to the following address: *redazione@agathon.it* together with everything indicated in point 3. Images must be saved as separate files, as stated in point 4. The layout is reviewed by the Editorial Board during editorial meetings; except when expressly requested, Authors will be sent the relative draft layouts for review. Papers that do not comply with the editorial rules set out below will not be accepted. All communication (acceptance or rejection of the article, other types of communication) will be made solely to the contact Author, identified by default as the person who sent the article. Articles submitted for a double blind peer review, if accepted for publication, may be sent back to the contact Author for any additions/corrections required. The final decision regarding acceptance, revision or rejection rests with the Editor in Chief.

3. PAPER FORMAT

Size of articles - The size for articles is 20,000 (equal to 6 Journal pages) or 25,000 (equal to 8 Journal pages) characters (including spaces, notes and references) in Italian or in English language. Abstract and Authors' CV are not included in the count.

Texts – The texts, all in Italian and English language, must be delivered in digital format using only .docx format that can be downloaded in the journal's site. Two files will be delivered: one for the Italian text and one for the English text, complete with the name of the author and the title of the paper as follows: *M_Rossi_title IT* and *M_Rossi_title ENG*. Authors are expressly invited to have their texts in English/Italian scrutinized and corrected by a native English/Italian speaker. Articles that are written in faulty English/Italian will not be accepted.

Times New Roman corpo 11 characters should be used in articles.

The text must include:

- Title (max. 70 characters with spaces), uppercase and bold characters, in IT and ENG.
- Authors: name, surname.
- Category of article.
- Article abstract (max. 800 characters with spaces), italic corpo 9 characters, in IT and ENG.
- Keywords (5 keywords), in IT and ENG.
- Body of the article, in IT and ENG.
- Numbered footnotes at the end of the paper (corpo 9 characters), in IT and ENG.
- Image captions (corpo 9 characters) supplied with the article; image captions must contain the same letters/numbering used for the corresponding files, name of the photographer(s) or copyright, in IT and ENG.
- Technical details of any projects listed in the article, or Location, Client, Designers, Chronology, (Manufacturers and Businesses, if of interest), in IT and ENG.
- References in the original language.
- Author biography (max. 400 characters with spaces for each Author) including affiliation, nationality, telephone number, e-mail, in IT and ENG.

Footnotes – Footnotes are to be placed at the end of the paper, with no automatic link to references in the text itself. Within the narrative references are to be marked with progressive numbers in apex. The word count for the footnotes is included in the maximum of characters for the text.

4. IMAGES / FIGURES

Number of accompanying graphics – The quantity of graphic additions (photographs, illustrations, graphs, tables) for each article must be decided by the author bearing in mind the size of the text and number of pages normally envisaged for the type of article. The graphic additions should complement understanding of the text; a space for the graphic extras, occupying no more than 40% of the space allotted for the article, is hypothesized; the number of images is estimated as between 10 and 20. It is preferable to send an accompanying image that can be read in both b/w and colour.

Photographs – Photographic material (in the quantity indicated above; otherwise the author must indicate the preferred illustrations and graphs in advance) must be delivered in digital format. Photos should be saved in .jpg or .tif format. One file for each photo will be delivered as follows: 'Fig. 1', 'Fig. 2', 'Fig. n'.

Illustrations, graphs, tables – Illustrations and graphs (in the quantity indicated above; otherwise the author must indicate the preferred illustrations and graphs in advance) must be delivered in 'vector' form, as high resolution .pdf files (300 dpi), so they are easy to manage. Tables must be delivered in word format and as high resolution .pdf files, so they are easy to manage. One file for each illustration, graph or table will be delivered as follows: 'draw/graph/tab 1', 'draw/graph/tab 2'.

Image captions – The image captions must be listed at the bottom of the text and numbered as follows: *Fig. 1 - ..., Fig. 2 - ...*. The numbering must be followed by a hyphen, then the subject of the photo, source, photographer, all separated by commas.

E.g. *Fig. 1 - Giacomo Balla, Dinamismo di un cane al guinzaglio (1912), ...*

Figg. 2, 3 - or Figg. 4-7 -

The main text will employ the same wording, but in round brackets: E.g. (Fig. 1), (Fig. 2), ...

Images, Drawings, Tables, and Graphics Resolution and Mode of delivery – For the evaluation phase by Referees, images, drawings, tables and graphics must be sent with a resolution of 100 dpi (7.5, 10, 15 or 21 cm base) in the format above specified, at segreteria@agathon.it only using the wettransfer.com platform. For the publication phase, the Author must send the same documentation with a resolution of 300 dpi (7.5, 10, 15 or 21 cm base), through the same platform (wettransfer.com) and at the same address.

5. EDITORIAL REFERENCES

For quotations and references to works by other people in your article refer to the *Harvard Reference System*. The Harvard System excludes bibliographic notes. The Harvard Reference System, also known as the author-date system, is an approved system for citing works. It is distinguished by the fact that in the body of the text the cited work solely consists of a parenthesis with the surname and year, as follows:

E.g. «While information sharing between the private and public sector has improved since 9/11, sharing of information requires additional enhancements» (Dacey, 2002).

The directly or indirectly cited works are then listed at the end of the paper in a section entitled "References". These bibliographic entries must be complete with all the key elements as shown below. Never use small caps or uppercase for authors' surnames. When typing bibliographic entries, follow the instructions set out in the table below:

- **Book**: Surname, initials of the name (year of publication), Title, edition, Publisher, Place of publication.

E.g. Abbott, A. (1988), *System of Professions: An Essay on the Division of Expert Labor*, University of Chicago Press, Chicago, IL.

- **Book chapter**: Surname, Initials of the name (year of publication), "Chapter title", in Surname of the editor, initials of the name (ed.), *Book title*, edition, Publisher, Place of publication, chapter page numbers.

E.g. Bourdieu, P. (1977), "The forms of capital", in Richardson, J. G. (ed.), *Handbook of Theory and Research for the Sociology of Education*, Greenwood Press, New York, NY, pp. 311-56.

- **Journal articles**: Surname, Initials of the name (year of publication), "Title of the article", *Journal title*, volume number, issue number (if existing), article page numbers.

E.g. Baron, R. M. and Kenny, D. A. (1986), "The moderator-mediator variable distinction in social psychological research", in *Journal of Personality and Social Psychology*, Vol. 51, pp. 1173-82.

- **Electronic resources**: this entry concerns sources that are only available electronically and not those that can be accessed electronically but are also available in paper format. They follow the same

conventions as paper sources, but they also include details typical of the Web: Name (year of publication), "Article title". [Online] Available at: complete url [Accessed 10 June 2017].

Es.: Weber, C. (2001), "Third-party assurance boosts online purchasing". [Online] Available at: <http://biblionline.org/press/2018/101701.asp> [Accessed 10 June 2017].

- **Conference proceedings:** papers not published in the Journal, but as convention or conference proceedings. They might follow one of the styles below:

E.g. Lodi, E., Veseley, M. and Vigen, J. (2000), "Link managers for grey literature", *New Frontiers in Grey Literature, Proceedings of the 4th International Conference on Grey Literature, Washington, DC, October 4-5, 1999*, GreyNet, Amsterdam, pp. 116-34.

- **Report:** Name of the organization (year of publication), *Title of the report*, Publisher and place of publication.

E.g. Bank of England (2003), *Quarterly Report on Small Business Statistics*, Bank of England, London.

6. FORMATTING

Italic use in the text and more:

- foreign words that are not commonly used should be written in italics.

E.g. *Latin, English*, etc.

- for phrases by other authors where the reference is well-known;

E.g. I too nel *mezzo del cammin di nostra vita* I found myself ...;

- for particular words or phrases which should appear in inverted commas, but where, because of the presence of an apostrophe (e.g. authors' notes), it is preferable to use *italics*;

E.g. *authors' notes*;

• do not use underlining or bold in the text or the notes.

• write the titles of chapters, paragraphs and any subsections in bold (see "Paragraphs").

• the titles of books, films, monuments, etc., should be in italics and must be typed exactly as the original;

E.g. *Il Giorno della Civetta* di Leonardo Sciascia è un....; *la Basilica di S. Pietro* è il centro....

• use uppercase accented letters even if they are not available on your computer keyboard (refer to the instructions for the word processing programme used to find the easiest way to insert them into the text), you should therefore type È and not E'.

Acronyms and proper names – When typing the full name of research projects, departments, laboratories and research bodies, the text must be roman type and names must be capitalized.

E.g. **Yes** Laboratorio di Monitoraggio, **No** Laboratorio di monitoraggio.

Acronyms must be written in uppercase and explained in round brackets in roman type with initial capital letters.

E.g. APRAE (Analisi Prevenzione e Recupero dell'Abusivismo Edilizio).

Acronyms that are abbreviations of provisions of the law or regulations are written with a full-stop between the letters.

E.g. D.P.C.M. for Decreto del Presidente del Consiglio dei Ministri, L.R. for Legge Regionale.

Lists – Any lists in the narration are to be marked with a simple hyphen-space-text or number-space-text, and not with bullet points or automatic numbering.

Use of spaces – Use a single space after each punctuation mark and no space before, except for dashes and open parentheses; never insert two or more consecutive white spaces; do not leave spaces inside parentheses or quotation marks; do not leave spaces before the punctuation mark.

Hyphens – It is preferable to use a long dash with a space both before and after the word or phrase, rather than a shorter one.

E.g. *Ei fu* – scrisse il Manzoni – *sì come* ...

Quotation marks and reported passages – Words used in an emphatic or figurative sense should go between single quotation marks `...`.

Quotations and direct speech, as long as they do not exceed two hundred characters with spaces (roughly two lines of text as displayed and printed from your word processing programme), should be in roman type between the open « and closed » quotation marks known as guillemets.

Es.: «Il padiglione in un mese è stato realizzato [...] Depero ha già ripetutamente esposto le proprie concezioni...».

Start longer quotations on a new line, in roman type and without quotation marks. Any bibliographical references, according to the Harvard System must be inserted before the final punctuation mark.

Es.: La diffusione tra i giovani di orientamenti improntati al liberalismo culturale si può interpretare come il segno di un'avanzata laicizzazione della morale – già ravvisata nella prima e pionieristica ricerca sui giovani della provincia fiorentina (Carbonaro,1962).

Quotations within other quotations should have single quotation marks as follows: text «quotation quotation `quotation within quotation` quotation».

Es.: Il rapporto che sussiste tra la totalità dell'esperienza vissuta e le molteplici immagini di essa fornite «non è certo quello di una descrizione completa, in cui gli oggetti di quelle storie potrebbero essere conosciuti così 'come realmente sono stati'».

When quoting from poems, verses should be separated with a forward slash /, if they are at least four versus long they should start on a new line with a 1 cm left indent, without quotation marks and with the verses separated by a carriage return.

Paragraphs – Paragraphs should not be numbered, but with the title written in italics; subparagraphs are unacceptable.

Paragraphs with formulae in the text – Graphic uniformity (font, body, leading); formulae should be dealt with so that they do not alter the paragraph heading, for example by decreasing the font size if possible or using superscript and subscript. Particularly complex formulas (e.g. formulas on two levels) should start on a new line.

7. WRITING TIPS

Structure of a research article

The *Introduction* should be long enough to develop the paper's statement of proposal and explain the background of the topic (with an appropriate number of references), but it should not take precedence over the rest of the paper.

The *main body of the paper* must report clearly:

- originality, innovativeness and importance of the topic;
- advancement of knowledge for the sector;
- methodology and phases of the research (in the case of experiments, reporting enough details to allow reproducibility);
- subjects involved and financing (if any);
- objectives and results achieved;
- analytical aspects and proposals for discussion.

The *Conclusions* review progress on:

- de facto state of research at the time of writing;
- limitations of research;
- significant developments;
- cultural, practical and/or socio-economic implications, wherever present.

Structure of a Review Article

To write a Review Articles see:

Palmatier, R. W., Houston, M. B. and Hulland, J. (2017), "Review articles: purpose, process, and structure", in *Journal of the Academy of Marketing Science*, January 2018, vol. 46, issue 1, pp. 1–5. <https://doi.org/10.1007/s11747-017-0563-4>

8. GENERAL ADVICES

Bearing in mind each author's individual style, it should be noted that, in order to render the text easier to translate into English, it is advisable to employ the typical Julius Caesar writing style (De Bello Gallico) rather than that of Cicero (Orationes).

A paragraph of six lines should be divided up into three sentences.

- E.g. - main sentence of two lines followed by a semi-colon;
- second sentence after the semi-colon, clarifying the concept of the first sentence and closing with a full-stop;
 - third sentence, integrating the first two sentences and ending with a full-stop.

A few points:

- units of measurement of weight and length (gm, cm, m, etc.) are placed after the number and are always in the singular.

E.g. **Yes** m 4, **No** 4 metres, **No** m. 4; **Yes** 3 gm, **No** gm 3.

- centuries are cycles of time and are written as follows.

E.g. **Yes** 16th century, **Yes** 1500s, **No** XVII century.

- decades are written as follows

E.g. **Yes** The 1920s; **Yes** The twenties, **No** The twenties.

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Luogo, Data

Firma

Compilazione obbligatoria

Informativa e consenso ai sensi del D.Lgs. 196/2003 (Codice in materia di protezione dei dati personali).

Il Sottoscritto _____

nel trasmettere i propri dati, acconsente al loro trattamento da parte di DEMETRA Ce.Ri.Med.

Il Sottoscritto dichiara, inoltre, che all'atto del conferimento dei dati è stato debitamente informato per quanto previsto all'art. 13 del D.Lgs. 196/2003, ivi compresi i diritti che, in relazione al trattamento cui acconsente, gli derivano ai sensi dell'art. 7 del suddetto decreto.

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