

POSSIBLE AND PREFERABLE SCENARIOS OF A SUSTAINABLE FUTURE Towards 2030 and Beyond

AGATHÓN is an International Journal of Architecture, Art and Design – Open Access – included in the 2020 ANVIUR list, area 08 and 10, of Scientific Journals. The International Scientific Committee, for its issue n. 8 | 2020, which will be published in December, promotes the topic **Possible and Preferable Scenarios of a Sustainable Future – Towards 2030 and Beyond**.

Investigating the future is an established practice for the academy and the world of crafts and industry. From the Chicago Columbian Exhibition of 1893 to the two Worlds Fairs of New York City (1939 and 1965) and so on, the future has been foreseen as filled with technology and amazing architecture. However, not every vision of the future has described promising scenarios: the dystopian novel by George Orwell entitled *Nineteen Eighty-Four*, published in 1949, looked 35 years ahead, painting an anything but reassuring picture of the future. We have entered the third decade of the new millennium, and we must certainly reflect on the objectives we had set for 2020 and on the results we have achieved.

However, project into the future (*pro-jācere*, from Latin, jump forward), explore and imagine how your life will change, boosted by human ingenuity and with the support of science, is in the human nature. The four visions of the future proposed by Norman Henchey (1978) conceptualized in classes – ‘possible’ (any future), ‘plausible’ (future that makes sense), ‘probable’ (highly likely to happen), ‘preferable’ (the best that could happen) – have been brilliantly described in the ‘Futures Cone’ reinterpreted by Joseph Voros (2003). As we move away from the present, the ‘possible’ tends to ‘preferable’ due to the lack of elements and data on which to base the programming and the planning: in fact, the certainty on the type of technologies and production methods that will be available, on the social structure and user uses, and so on decreases.

By 2030, the world will already be different: Thomas L. Friedman (2016) highlights that the three main forces of our Planet – Moore’s Law (technology), the Market (globalization) and Mother Nature (climate change and biodiversity loss) – are all pressing at the same time, with inevitable consequences for the territory, cities, architecture, products and services that will be designed, developed and used in the future. The 17 2030 Sustainable Development Goals presented by the United Nations provide an answer for this time horizon

(www.un.org/sustainabledevelopment/sustainable-development-goals/), tracing the path towards a model to achieve a better and more sustainable future for everyone.

But will these Goals be able to accelerate sustainable innovation? However, it is clear that **how the future of our planet, its landscapes, cities, architecture and consumer products will mostly depend on the decisions we make today, on our level of ‘vision’ and on how we will deal with the subject of sustainability** with respect to the aforementioned Goals. Going beyond 2030, **imagining 2050**, we will certainly have to deal with a population growth that will reach ten billion people, of which 75% will be living in cities and urban areas (United Nations, 2019); therefore, the cities of the future will become crucial metropolises for the sustainability of the whole Planet. In the meantime, **the academic, crafts and industry worlds are raising a series of questions**.

Will we be able to promote the sustainable use of Earth ecosystems in the territories, to sustainably manage forests, fight desertification and stop biodiversity loss? How will the principles of circular economy have an impact on the design concept of the city, the architecture and consumer products? How will our cities change? Will they be more inclusive, smart, ecological, sustainable? Will they correspond to Carlo Ratti’s vision of ‘senseable cities’, namely, will they be more human, sensitive, capable of ‘sensing’ through digital sensors and of meeting citizens’ needs? Will they have a higher density and a vertical development to reduce land use? Will they be hyper-connected, efficient and less chaotic? Will we ever be able to handle the use of the resources in the cities with the regenerative ability of the ecosystem? Will we be able to significantly shift, at all levels, from urban to architectural, towards an ecological and smart management of water resources, in a circular and systemic perspective aimed at reducing consumption, introducing advanced and integrated ways of collection and purification, to reuse gray and rainwater in buildings and outdoor spaces?

Will infrastructures, means of transport, roads, parking lots and green areas be influenced and deeply changed by the evolution of sustainable and/or autonomous mobility? Will green and blue infrastructure networks be implemented in our cities and territories?

Will the use of green in cities be enhanced in its multifunctional value and in its ecosystem services supply? Will the outdoor areas be greener, public and 'people-friendly', safe and characterized by nature-based solutions?

The mixité of functions and uses will condition the creation and design of architecture, building types, outdoor spaces, urban design, with vertical 'neighbourhoods' of dwellings, offices, various services, commerces and entertainment to reduce mobility and travel times? Will the new buildings be, throughout their life cycle, zero-energy and zero-impact, green, smart, connected, resilient, adaptive, capable of optimizing the resource consumption and self-producing with renewable sources the energy necessary for their functions? Will we be able to deeply mark in the design, construction, maintenance and management of the built environment the awareness of the need to shift towards the reuse, recovery and recycling at different levels? Will we be able to make a deep renovation, also from an energy and ecological point of view, the existing building and to project it into the future?

Will the implementation of 'enabling technologies' of Industry 4.0 (artificial intelligence, machine learning, virtual and augmented reality, robotics, etc.) have a significant impact on the innovation of sustainable Living and consumer products, stimulating a new intelligence on 'common responsibilities'? Will the contamination of knowledge, creativity, startups, open source and future crafts speed up the change of the artificial world to build a more sustainable future for our planet? Will the digital and parametric manufacturing be able to improve the quality of the built environment, cutting down costs and time of production, for example, allowing the self-production and customization of a sustainable house and consumer products affordable for everyone? Will we be able to create our buildings and consumer products with (fully) recycled and recyclable materials? How will the innovation of smart, bio and nano-structured materials influence our life? Will the digital devices be increasingly integrated up to become 'wearable'? Will they favour a better quality of life? Will resilient societies and inclusive communities allow everyone access to services and economic opportunities? Will the services be more customizable, efficient, flexible and decentralized?

Paraphrasing Luciano Floridi, philosopher of Information and Technology at the University of Oxford, we ask ourselves if 'green' (of natural and artificial environments) and 'blue' (of science, technology and therefore the digital world) will succeed to guide a vision of the future capable of replacing 'things' (objects) with 'relationships', 'individual planning' with 'common planning', the 'experience economy' (and not consumption)

with a 'policy of care and relationships' (and not production). Moreover, will we be able to anticipate the impact that these technologies will have on us and the environment around us, guiding the 'fourth revolution' – deeply linked to the role of digital technology in our lives, having the 'infosphere' at its core (the space of information of the digital era that concerns every aspect of our lives) – to overcome the distinction between real and virtual, always connected to the network, in a word 'onlife', while significantly improve our quality of life and ecosystem?

How will customs and traditions, our way of living, working, producing, studying, consuming and socializing change? How will public and private health change, also in relation to the lesson we are still learning from COVID-19 pandemic emergency? How will the forms of living change with respect to emerging 'remote' modes, workplaces with smart working and co-working, learning environments with smart teaching and e-learning, business venues with e-commerce, etc.?

How and with what tools and methods will we be able to safeguard, enhance and enjoy our landscape, cultural, architectural, and archaeological heritage? Will we be able to promote a territory through the virtualization of its cultural heritage and local traditions by uploading them online as a common asset for citizens and visitors?

In the light of these (and other) questions, **AGATHÓN**, turning to disciplinary areas of the Project and in particular of **Landscape, Urbanism, Architecture, Engineering, Architectural Technology, Design, Restoration and Recovery, Representation**, presents the subject **Possible and Preferable Scenarios of a Sustainable Future – Towards 2030 and Beyond** with the aim of collecting essays and critical reflections, researches and experiments, projects and actions able to give a **vision of the sustainable future of Living by looking at the two-time horizons of 2030 and 2050**, providing answers to the main macro-questions:

- **Ecology and Environmental Quality**
- **Effectiveness and Circularity in Resource Use**
- **Mitigation of and Adaptation to Climate Change**
- **Energy Efficiency and Renewable Sources**
- **Globalization and Glocalization**
- **Digitalization, Enabling Technologies and Opportunities linked to Industry 4.0**
- **New Ways of Living, Working, Studying, Producing, Consuming and Socializing**
- **Challenges caused by Pandemic Threats.**

Publication Date

December 30, 2020

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Authors are invited to submit an Abstract (max 5,000 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. For the Abstract submission, the Authors will have to use only the downloadable file (Format Abstract_ENG) that can be found on the page 'Information for Authors'.

The Abstract must be written concisely and clearly, corresponding to the themes of the Call for Papers. The Abstract must be accompanied by: Author's references (name, surname, qualifications, affiliation, telephone numbers, e-mail); the section of the Journal (Architecture, Art, Design) and the typology of article (Essays & Viewpoint, Research & Experimentation, Review Articles, Dialogue) that is submitted for publication; 5 keywords that reflect the contents of the paper; references that will be mentioned in the article.

In particular, the Research & Experimentation proposals have to outline: originality (what is being expressed for the first time and for what target); essay and research references (the background of the study), relevance to the theme, subjects involved, financing; results (analytical aspects and proposals for discussion); limitations of research and significant developments; cultural, practical and/or socio-economic implications, if any.

In the case of Essays & Viewpoint proposals, attention has to be given to: object and aim of the proposed article; originality (what is being expressed for the first time and for what target); methodological approach; essay and research references that reveal the background of the study; analytical aspects and proposals for discussion.

The Abstract submission is possible until **July 7, 2020**, final deadline, by sending a .doc file to the e-mail redazione@agathon.it. The Authors of accepted Abstracts will receive a communication from the Secretary by July 20, 2020.

Once an Abstract has been accepted, the Authors will be invited to deliver the Paper within the term set, i.e. by **September 18, 2020**. The Paper must respect the number of 25,000 or 30,000 characters, including spaces, notes and references. About 15 images (300 dpi) must also be sent via 'wettransfer.com'. For the Paper submission, the Authors will have to use only the downloadable file (Format Paper_ENG) that can be found on the webpage 'Information for Authors'.

The Authors of the accepted Papers, having been reviewed by Referees, will know the outcome by October 15, 2020; the final draft of the Paper, adding any integration following the Referees recommendations, must be presented by **October 26, 2020**.

Paper, with its abstract and keywords, must be entirely written both in Italian and English while notes, captions of images, texts of any tables and Author's biography will be published only in English. The text, bibliographic references, images and notes, must comply with the Editorial Guidelines for Authors listed on the webpage 'Information for Authors'. On the same webpage, Authors can find the review form that will be used by Referees.

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 access to the published contents. Therefore, 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 costs of running the Journal and dealing with procedures for assessing papers using a double blind peer-review, AGATHÓN has decided to avail itself of a contribution from the Authors of the articles; they are therefore invited to contribute financially for 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 paper. The contribution for authors of a single paper is set at: € 150 for DEMETRA Ce.Ri.MED. members; € 200 for others.

In the case of papers written by more Authors, the article publication fee will be increased by € 50 for each Author in addition to the first one. The fee must be paid in accordance with the guidelines 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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To encourage the publication of contributions by Authors with primary affiliation to Universities and Research Institutions in countries defined by the World Bank as 'low-income and lower-middle-income economies', AGATHÓN will select a maximum of two Authors to publish their contribution for free, subject to the positive outcome of the double-blind peer review process.

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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. The articles selected for publication, after the double-blind peer review process, 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", "Review Articles" or "Dialogue". The essays on "Focus" section are signed by Authors invited by the Scientific Director as experts on the subject and are not subject to the double-blind peer review process.

2. PAPER SUBMISSION

Abstract and Papers must be sent by email to the e-mail 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; 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 Scientific Director.

3. PAPER FORMAT

Size of articles | The size for articles is 25,000 (equal to 8 Journal pages) or 30,000 (equal to 10 Journal pages) characters (including spaces, notes and references) in the 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 ITA; M_Rossi_title ENG. Authors are expressly invited to have their texts in English/Italian language 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 and subtitle (max. 90 characters with spaces), uppercase and bold characters, in ITA and ENG.
- Authors: name, surname.
- Category of article.
- Article abstract (max. 900 characters with spaces), italic corpo 9 characters, in ITA and ENG.
- Keywords (5 keywords), in ITA and ENG.
- Body of the article, in ITA and ENG.
- Numbered footnotes at the end of the paper (corpo 9 characters), in ITA 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 coyright, in ITA and ENG.
- Technical details of any projects listed in the article, or Location, Client, Designers, Chronology, (Manufacturers and Businesses, if of interest), in ITA 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 ITA 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. 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. 3', '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 (body 9, italics) must be listed at the bottom of the text and numbered as follows: Fig. 1 | ..., Figg. 2, 3 | ..., Figg. 4-6 | The numbering must be followed by a hyphen; the source or photographer and year (credit) will be inserted in round brackets. The main text will employ the same wording, but in round brackets: E.g. (Fig. 1), (Figg. 2, 3), (Figg. 4-6), ...

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

Fig. 1 | Le Corbusier, *Unité d'Habitation*, Marseille, 1947-52 (credit: M. Rossi, 2018).

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

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, year and pages, 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, pp. 23-24).

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.

Write all the references that you will use in the paper in alphabetical order. Always insert the links from which it is possible to download the cited publication (if open access) or from which the Editorial Board can verify the correctness of the references. Preferably, use the official websites and, if the references have DOIs, the URLs with the DOIs.

Below are some examples of references by type.

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

Anderson, C. (2013), *Il ritorno dei produttori – Per una nuova rivoluzione industriale*, Rizzoli Etas, Milano.

To check the reference, go to the website:

<https://www.ibs.it/makers-ritorno-dei-produttori-per-libro-chris-anderson/e/9788817064613>

Margulis, L. and Sagan, D. (1997), *Microcosmos – Four billion years of microbial evolution*, University of California Press, Berkeley-Los Angeles-London.

To check the reference, go to the website:

<https://www.ucpress.edu/book/9780520210646/microcosmos>

Maturana, H. R. and Varela, F. J. (1980), *Autopoesis and Cognition – The Realization of the Living* [or. ed. *De Máquinas y Seres Vivos*, 1972], Reidel, Dordrecht.

To check the reference, go to the website:

https://monoskop.org/images/3/35/Maturana_Humberto_Varela_Francisco_Autopoesis_and_Cognition_The_Realization_of_the_Living.pdf

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.

Zoppi, D. (2017), "Valorizzazione e competitività dei centri urbani, antidoto al consumo di suolo | Enhancement and

competitiveness of urban centers as antidote to Soil consumption”, in Cappochin, G., Botti, M., Furlan, G. and Lironi, S. (eds), *European Green Capitals – Esperienze di rigenerazione urbana sostenibile | Experiences of Sustainable Urban Regeneration*, LetteraVentidue, Siracusa, pp. 293-298.

[Online] Available at: https://issuu.com/letteraventidue/docs/green_cap_def [Accessed 18 March 2018].

Ridolfi, G., Saberi, A. and Bakhshaei, O. (2019), “High | Bombastic. Adaptive skin conceptual prototype for Mediterranean climate”, in Sayigh, A. (ed.), *Sustainable Building for a Cleaner Environment*, Springer, Cham, pp. 209-216.

To check the reference, go to the website:

http://doi-org-443.webvpn.fjmu.edu.cn/10.1007/978-3-319-94595-8_19

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.

Diez, T. (2012), “Personal fabrication: Fab labs as Platforms for Citizen-Based Innovation, from Microcontrollers to Cities”, in *Nexus Network Journal*, vol. 14, issue 3, pp. 457-468.

[Online] Available at: <https://doi.org/10.1007/s00004-012-0131-7> [Accessed 18 March 2018].

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: Surname, Initials of the name (year of publication), *Article title* [Online] Available at: complete url [Accessed 10 April 2019].

Mc Kinsey Global Institute (2016), *Imagining construction’s digital future*.

[Online] Available at: www.mckinsey.com/industries/capital-projects-and-infrastructure/our-insights/imagining-constructions-digital-future [Accessed 10 April 2016].

Newspaper Article: Surname, Initials of the name (year of publication), “Title of the article”, in *Journal title*, newspaper, date, article page numbers.

Belpoliti, M. (2013), “Resilienza: l’arte di adattarsi”, in *Domenica del Sole24 Ore*, newspaper, 18 December 2013.

Conference Proceedings:

Novakovic, P., Hornák, M., Guermandi, M. P., Stäuble, H., Depaeppe, P. and Demoule, J. P. (eds) (2016), *Recent Developments in Preventive Archaeology in Europe – Proceedings of the 22nd EAA Meeting in Vilnius, 2016*, Ljubljana University Press, Faculty of Arts, Ljubljana.

[Online] Available at: <http://www.ff.uni-lj.si/sites/default/files/Dokumenti/Knjige/e-books/recent.pdf> [Accessed 10 April 2019].

Article in Conference Proceedings:

Scianna, A., Gristina, S. and Paliaga, S. (2014), “Experimental BIM Applications in Archaeology: A Work-Flow”, in Ioannides, M., Magnenat-Thalmann, N., Fink, E., Žarnic, R., Yen, A.-Y. and Quak, E. (eds), *Digital Heritage – Progress in Cultural Heritage: Documentation, Preservation, and Protection – Proceedings of the 5th International Conference, EuroMed 2014, Limassol, Cyprus, November 3-8, 2014*. Lecture Notes in Computer Science, vol. 8740, Springer, Cham, pp. 490-498.

To check the reference, go to the website:

https://doi.org/10.1007/978-3-319-13695-0_48

6. FORMATTING

Italic characters use | In the text, characters in italics should not be used except for scientific names in Latin.

Uppercase character | In the text and more:

- for books, movies, architectural, art and product-design works, monuments, etc. : es. Il Giorno della Civetta by Leonardo Sciascia is a ... ; the Basilica of St. Peter is the center ...

- 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 uppercase character;

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

- 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. DPCM for Decreto del Presidente del Consiglio dei Ministri, LR for Legge Regionale.

Lists | Any lists in the narration are to be marked with a simple hyphen-space-text or number-round bracket-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. **Yes** — **No** - 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. Any bibliographical references, according to the Harvard System must be inserted before the final punctuation mark.

E.g. «Il padiglione in un mese è stato realizzato [...] Depero ha già ripetutamente esposto le proprie concezioni [...]» (Rossi, 2018, p. 15).

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

E.g. 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'» (Bianchi, 2016, pp. 12-15).

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 bold; 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 an article

The paper will be evaluated according to the evaluation form used by the Referee (downloadable on the Information page 'For Authors and Submission') in relation to:

- General Interest (intended as the product's ability to exert, or to exert in the future, a theoretical and/or applicative influence on the Scientific Community, also according to his ability to comply with international standards of research quality);
- Scientific Value (intended as the capacity/efficiency of the paper in treating the subject with a critical/scientific approach, mature and original appropriately referred to the literature of the field, or the capacity of framing comprehensively the issue of the current debate, or the efficiency in providing an original investigation on the topics known in the literature);
- Originality (intended as up to what degree the product introduces a new way of thinking in relation to the object of the scientific research, and is thus distinguished from previous approaches to the same topic);
- Drafting Quality (intended as the level of detail of the advancement path of knowledge, proposed/achieved by the paper, compared to the given topic, demonstrating the assumptions at the base of the contribution);
- Clarity of the Contents (intended as clarity and style of the presentation).

For the drafting of the contribution, the Editorial Board suggests to the Authors to use the suggestions that follow (it is not however necessary that the paper reports as many paragraphs).

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, the importance of the topic, and author's contribution to the topic; advancement of knowledge for the disciplinary 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 summarize: a) the state of the research at the time of writing; b) the limits of research; c) future significant developments; d) the cultural, practical and / or socio-economic implications; e) possibility of bringing the results back to generalizable and applicable guidelines in other contexts.

In general, the following questions must be answered from the reading of the paper:

- Who can be interested in this contribution (essay or research) and why?

- Is the contribution relevant for an international interdisciplinary audience and for the purposes of AGATHÓN?
- Does the paper present a critical understanding of the literature, experiments and theories of the reference disciplinary sector?
- Does the Author explain how he expands this knowledge?
- Are the references updated?
- Are all references relevant and complete?
- Do all the elements of the contribution refer logically to the declaration of intent of the study?
- Is there clarity of objectives, structure and expression?
- Is the narrative argumentation detailed and appropriate?
- Does the title and the abstract accurately describe the contents?
- Are the terms and contexts clearly explained for the international scientific community?

In the specific case of research/experimentation the following questions must be answered from the reading of the paper:

- Are the methodology and work phases clearly illustrated and make the study easily reproducible?
- Are they appropriate to the objectives and aims of the research?
- Are the tests or results reliable?
- Are the results communicated clearly and concisely?
- Is the analysis and interpretation of the results appropriate?
- Are the conclusions sufficiently based on the experimentation performed?
- Logically follow the data presented?
- Are the limits of research recognized and discussed?
- Do the conclusions demonstrate a real understanding of the subject?
- Are the cultural, practical and/or socio-economic implications presented?
- Are they consistent with the tests performed, the results obtained and the topics covered?
- Are future significant developments presented?

For the Research and Experimentation articles, the Editorial Board recommend the following publication as a reference:

Socolofsky, S. A. (2004), *How to write a Research Journal Article in Engineering and Science*. [Online] Available at: https://ceprofs.civil.tamu.edu/ssocolofsky/downloads/paper_how-to.pdf [Accessed 7 January 2018].

For the structure of a Review Article refer to the following text:

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. [Online] Available at: <https://doi.org/10.1007/s11747-017-0563-4> [Accessed 7 January 2018].

8. GENERAL ADVICES

- 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; **No** The twenties.