

MODULE for Landscape, City, Architecture, Objects

AGATHÓN is an International Journal of Architecture, Art and Design – Open Access – included in the ANVUR 2022 list, area 08 of Class A journals and area 10 of Scientific Journals. The International Scientific Committee, for no. **14 | 2023**, which will be published in December, proposed the theme **Module | for Landscape, City, Architecture, Objects**.

The Module is a sign, a linear trend, a geometric or free form that is repeated within a given space while maintaining its proportions. It is exemplary form, norm and rule, number, elementary unit and measure. It is a concept that expresses harmony, proportion, and quality. It is a catalytic element of history, culture and memory that refers, within the different disciplines of urban planning and landscape, architecture and engineering, representation, design and art, as much to man (the Kanon of Polykletus, the Vitruvian homo, Le Corbusier's modulator) as to its artefacts and conceptualisations (the Greek embater or the still Vitruvian imoscape, the 'vesica piscis' or the medieval 'modus ad triangulum' and 'ad quadratum' and all its further and subsequent variations). The Module is both a measure of things and a synthesis of the relationships that these measures activate (connections) or deactivate (separations). The Module is rhythm, interference, structure, relationship, mutation, and standardisation, but it is also a synthesis of the specific human ability to perceive, simplify and represent the environment.

To design is both to measure and to relate. 'Contare e raccontare' (lit. counting and telling), as titled by Carlo Bernardini and Tullio De Mauro (2003), through the concept of the module that lends itself to being an expression of an act (counting or measuring) and at the same time of a narrative (telling), both actions enriched and nourished, in contemporaneity, by new semantic capital that, in its being material and immaterial, real and digital together, activates new transdisciplinary and interdisciplinary relations involving and contaminating the different scales of the project.

The Module, in its capacity as a holistic measure of things, measure and measurability, seems to share, with the new contemporaneity, the idea of a 'different' space – at any scale – to be re-measured and re-counted both in the current configuration (the existing one) and with respect to that which it could and/or should be (the new). In this perspective, within the environmental design and transformative approaches, a renewed and contemporary expression of the Module seems to be

emerging, dynamically confronting the inescapable demands of interoperability, virtualisation, decentralisation and sustainability.

A currently relevant theme, that of the Module in the Third Millennium, which relates to the counterpart proposition introduced by Giulio Carlo Argan (1965) in the collection of essays entitled *Progetto e Destino*, in which the historian investigates the evolution of the concept of the Module and its modification throughout history along with the modes of building, synthesis and cultural expression, while also introducing a new and personal definition, that of the 'object module' as the ideative principle of construction, associating it with the 'module-measure' as an abstract dimensional entity that establishes qualitative or metric quantitative relationships between parts. At that time, the application of the concept of 'object module', a compendium of the concepts of 'compositional module', 'constructive module' and 'typological module', materialised in Richard Buckminster Fuller's lattice shell structures and Jorn Utzon's 'additive modularity', in the concept of 'open building' by John N. Habraken (1972), in the industrialised production experiences of Konrad Wachsmann or Kisho Kurokawa (the 1971 Nakagin Capsule Tower is the icon of the Metabolist Movement) or in the modular furniture of designers such as Charles and Ray Eames and George Nelson, in Bruno Munari's *Abitacolo* (1971), a childlike 'hortus conclusus' (as he calls it), or again in Pierluigi Spadolini's experimentation with the SAPI (Sistema Abitativo di Pronto Impiego, 1982) in response to the theme of temporary or emergency housing.

The aforementioned experiences now introduce progressively evolving new conceptualisations, examples of which can be seen in a number of experimentations, such as the WikiHouse (Open Systems Lab, 2011), Carmel Place (Narchitects Studio, 2016), The Peak Home (Grimshaw, 2020), TECLA (Cucinella, 2021), Mitosis (GG-loop with Arup, 2021), RED7 (MVRDV, 2022), the residential blocks in Aarhus (BIG, 2022), the Odesa Expo 2030 master plan (Zaha Hadid Architects, 2022), or the emblematic add-on Radiator modular systems by Tube (Pakhalé, 2009) and Coordinates by Flos (Anastasiades, 2019), all projects in which the module concept allows for the interpretation and generation of complex and diverse spaces, organisms, and objects. Capable of being used in infinite application scales, 'from the spoon to the city' (Rogers, 1952), modularity resurfaces strongly in the new Millennium and can become a paradigm in

support of the Sustainable Development Goals (UN, 2015) if associated with the issues pertaining to accessibility, adaptability, functionality and reversibility with a circular approach.

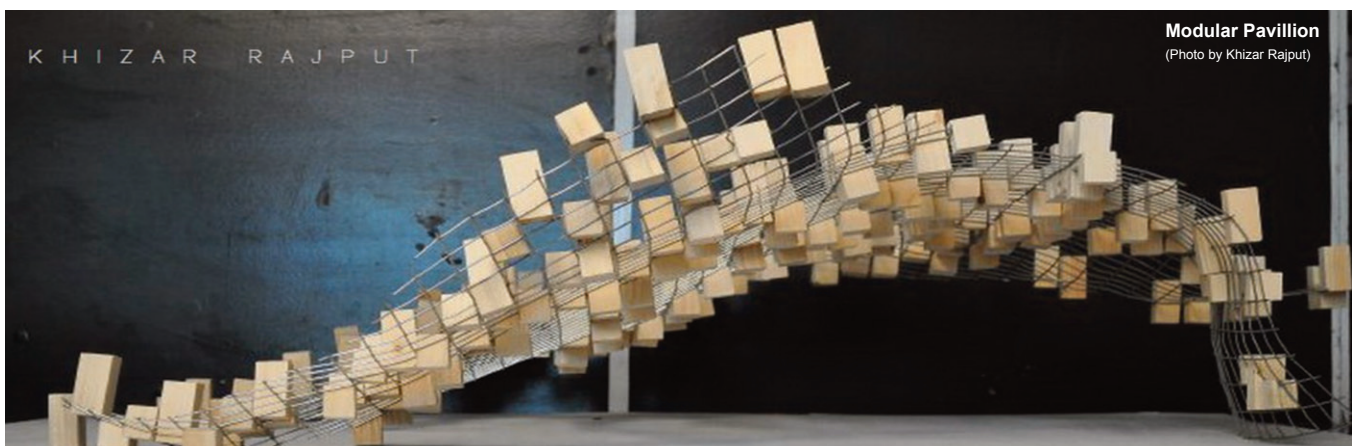
Based on these reflections, **AGATHÓN**, by addressing the disciplinary areas of Design and in particular Landscape, Urban Planning, Architecture, Engineering, Architectural Technology, Design, Restoration and Recovery, and Representation, proposes the theme **Module | for Landscape, City, Architecture, Objects** as a tool capable of contributing to the achievement of the Sustainable Development Goals and fostering the governance of the built environment at all stages of the process and up to its second life. The aim is, therefore, to promote an open discussion through the collection of essays and critical reflections, research and experimentation, projects and interventions for the new and the existing (preferably of interdisciplinary and interscalar nature), all innovative and environmentally sustainable (in terms of land occupation, optimisation of non-renewable resources, reduction of waste, CO₂ emissions, resilience, mitigation, adaptation, etc.). In this sense, the Module is a useful tool to overcome a static and linear vision of the built through a parametric, circular and biophilic design with 'open systems', manageable by using intelligent digital tools that monitor the system's performance throughout its entire life cycle, optimising the ideative, production/implementation and management phases (disassembly/disposal and regeneration/reuse/recycling):

- **at the territorial and urban scale** where the Module refers to historical cities (for example, the Roman castrum) and contemporary cities (such as the 15-minute city and the Barcelona Superblocks) or communities (such as self-sufficient or energy communities) but also to 'ecotopes' that in aggregate form configure a landscape unit, a set of natural and/or anthropogenic ele-

ments which, through spatial recurrence, persistence over time, documentary interest or homogeneity of use, differ from similar and/or surrounding territories thus making them recognisable; and again to ecosystem services, mobility, accessibility and the use of digital technologies, therefore with reference to all applications in smart grids, smart and green infrastructures, smart cities, smart tools, etc.;

- **at the architectural scale** where the Module expresses the essence of an archetype or eidos that is the expression of a condition of osmosis with respect to the ecosystemic and sustainability values of the built environment; as a possible generator of the project, the Module calls for new (possibly compositional) experimentation and becomes a tool for declining architecture with respect both to local functional contingencies and to actions of cultural and morphological rootedness, leveraging the inherent strengths of smart buildings such as adaptability, aggregability, decomposition, expandability, flexibility, mediation and osmotic transition of public or private spaces, collective or intimate, with the relational environment;

- **at the scale of components and objects** where the Module, through its repeatability, structures the complexity of a set, becomes a self-contained element or part of a system within which it is entrusted with specific functions or by means of which it is possible to optimise the design, production and management of a product as much in terms of environmental impact as in terms of modularity, adaptability, equipability, transportability, flexibility of use, ease of assembly, upgradability to technological improvements available over time, etc.



Publication Date

December 30, 2023

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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 5, 2023**, 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 24, 2023.

Once an Abstract has been accepted, the Authors will be invited to deliver the Paper within the term set, i.e. by **September 15, 2023**. The Paper must respect the number of 25,000 or 30,000 characters, including spaces, excluding notes and references. About 15 images (300 dpi) must also be sent via 'wetransfer.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 13, 2023; the final draft of the Paper, adding any integration following the Referees recommendations, must be presented by **October 20, 2023**.

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.

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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: € 400 for DEMETRA CE.RI.MED. members; € 450 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 two. 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 copyright, 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 article: 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 resource: 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:

– **Originality** (intended as the level at which the paper introduces a new way of thinking and/or interpreting the investigated topic, and it stands out and innovates with respect to previous approaches/studies/researches about the same topic providing an advancement of knowledge);

– **Methodological Rigor** (intended as the level at which the paper clearly presents the aims and the state of the art in literature, a methodology appropriate to the typology and object of the essay/research which demonstrates the assumption the contribution is based on, investigates the topic presented with a critical-scientific approach, mature and appropriately referred to the literature of the sector, and places the issues in the current debate);

– **Impact** (intended as the level at which the product exercises, or it is expected to exercise; an influence on the Scientific Community also based on its ability to comply with International quality standards);

– **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 frame the topic dealt within the scientific debate, 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.