

DEALING WITH COMPLEXITY

Knowledge, design, and management of the built environment

AGATHÓN is an International Open-Access A-Class Journal of Architecture, Art and Design, indexed in SCOPUS, included in the Italian ANVUR list (areas 8 and 10) of Scientific Journals and in many international databases. The International Scientific Committee, for issue n. 16 | 2024, to be published in December 2024, has proposed the subject **Dealing with Complexity | Knowledge, design, and management of the built environment**.

Complexity (from the Latin verb 'plectere' = to weave, 'cum' = together) is a condition in which many elements intertwine together to form a unit. Various definitions can be found in the scientific field: in the volume *Complexity – A Guide Tour*, Melanie Mitchell (2021) explains complexity by arguing that when faced with defining something that one does not know, one defines it as something unknown and over which they have no control; George E. Mobus and Michael C. Kalton (2015), in *Principles of System Science*, define complex systems as nonlinear – and therefore reticular – systems made up of parts, nodes, lines, and interactions that connect them according to logics that are not always known and sometimes privileging certain relationships over others; Ceruti and Bardi (2021) argue that complexity – as well as that which is complex – cannot be simplified, and that one of the characteristics of complex systems relates to the fact that they are not entirely predictable, and finally that their governance and control are important because failure to understand complex systems makes it impossible to manage them. Federico Butera (2021), in his volume *Affrontare la Complessità* (lit. *Dealing with Complexity*), through a broad vision and exhaustive data, portrays the particular condition in which our Planet finds itself: although mainly informative, the volume is based on the results of scientific research conducted by International Organizations and academics to restore a profoundly complex reality in which climatic and environmental phenomena affect human and social ones, and vice versa (Fioramonti, 2021) and reveal how the biosphere is governed by a system of multidimensional relationships and interconnections, for which even small changes in a specific context determine chain reactions in different spheres, affecting both nature and human beings on a global scale.

If in the past man was one of the many factors that modified the ecosystem, today anthropogenic activity is considered one of the main causes of climate change and

the rise in land and sea temperatures, to such an extent that the era in which we live has been named Anthropocene (Crutzen and Stoermer, 2000): since the second half of the century, human activities and progress (scientific and technological) have produced tangible and exponentially accelerated effects on the biosphere, on the one hand making the balance of its ecosystem precarious, on the other affecting security, health, well-being as well as the availability of goods and livelihoods of its inhabitants (Meadows et alii, 1972; Apreda, D'Ambrosio and Di Martino, 2019). The 'complexity' of the Planet's condition is evident: climate change, according to Amitav Ghosh (2017), is not a danger in itself, but rather represents a 'threat multiplier' that stresses and amplifies the instability and insecurity already present in some areas of the world, even more so because many industrialized countries have already greatly exceeded their relative 'biocapacity' (Beyers and Wackernagel, 2019), effectively becoming 'ecological creditors' (Świąder et alii, 2020). Thomas L. Friedman (2016) also notes how the condition in which we find ourselves is 'complex' and in continuous and exponential evolution: the Planet we inhabit will be very different from the one we know as early as 2030 because it is subject to the three 'forces' of Moore's Law with 'technology', the Market with 'globalization', and Mother Nature with 'climate change and biodiversity loss' all pressing simultaneously on the biosphere.

In this view, 'complex' should be brought back to its etymological meaning of 'woven' or 'held together', connecting different forms of knowledge in the virtuous circle of a body of knowledge articulated in a systemic view of the real world based on the principle of 'co-evolution' of social and ecological systems (of culture and nature) and the awareness that it determines; on the one hand, the interweaving of multiple causal chains (e.g., although the pandemic crisis is a health crisis it has also become a biological, ecological, economic, social, cultural and spiritual crisis) with interdependent effects, and on the other hand, effects that also retroact on causes since causality is circular (Bateson, 1979). According to Ceruti and Bardi (2021), unfortunately, it isn't easy to translate this vision into the workings of everyday life and to guide both the observation of the world and the project, which is an expression of our being in the world.

How we live, regardless of where this happens, has an impact on the biosphere and determines chain reactions in



different areas that affect both nature and human beings on a global scale: climate change, health risks, loss of biodiversity, indiscriminate use of non-renewable resources, inequalities, and accessibility contribute to 'polycrisis' condition of Morin (2020) that amplifies the state of uncertainty about our future and the vulnerability of the entire ecosystem, especially since the actions put in place do not address the cogent environmental issue in a systemic and holistic key.

Therefore, the question is, how to transform complexity from challenge to opportunity? How to deal with the complex issues that concern the knowledge, the design, and the management of the built compared to the now essential pragmatic indicators of environmental, social, and economic sustainability? Which strategies, measures, actions, and tools can Architecture disciplines implement in a holistic view and with a systems approach to meet the terms of the Paris Agreement (UN, 2015a)? How to identify those with the best cost/benefit ratio, capable of producing synergies for the achievement of the largest possible number of the Sustainable Development Goals promoted by the United Nations (2015b)? How to rethink extractive (production-based) economic systems and direct them toward regenerative ones (based on the enhancement of that which already exists and of services)? How to put into practice new systemic design approaches capable of addressing today's complexities from their roots, developing solutions through which entire societies can intentionally transition to a more sustainable, equitable, and desirable long-term future, including through co-created visions capable of informing the solutions of the present and paving the way to a desirable future (Tonkinwise, 2015)? How to place knowledge and learning into a system to better understand the multidimensional, fundamental, and global issues of the current era in their irreducible complexity?

Based on these reflections, **AGATHÓN**, in addressing the disciplinary areas of Landscape, Urban Planning, Architectural and Urban Composition, Engineering, Architectural Technology, Design, Restoration and Recovery, and Representation, proposes the theme **Dealing with Complexity | Knowledge, design and management of the built environment**, with the aim of nurturing an open discussion through the collection of essays and critical reflections, research and experiments, projects and interventions, exclusively of a multidisciplinary and multiscalar nature, innovative and sustainable, addressing issues such as, but not limited to:

- holistic and systemic approach;
- multidisciplinary and spatial/temporal multiscalarity;
- relationship between 'sufficiency' and 'growth', between environmental protection and well-being;

- symbiosis between nature and artifice;
- sustainable development, urban regeneration, and climate change mitigation and adaptation;
- synergies and compromises between the different SDGs;
- synergies and compromises between ecological, energy, and digital transitions;
- globalization and glocalization;
- new systems, forms of living, and public space (types and typologies, passive solutions, flexibility of use, mixed-use, accessibility, land use, albedo, space quality, etc.);
- new systems and forms of urban agricultural production (community, horizontal and vertical), and relationships between built, food production, energy, water, waste, biodiversity, sales and consumption, environment, ecosystem, and technologies in a logic of circular urban metabolism;
- new systems and forms of mass and customized industrial production;
- new forms of product/service/system for users (from ownership to sharing; experience design; timelines; touch-points, gamification, etc.);
- digital tools and technologies for capturing and analysing big data and open-access digital platforms for sharing and managing data across the entire built life cycle (from landscape to small-scale artefact);
- integration and implementation of digital tools for contextual knowledge, project modelling and simulation, and built environment management (e.g., with the integration into Digital Twins of data collected in real-time from sensors);
- integration between life cycle assessment (LCA), ecosystem services assessment (ESA) and environmental risk assessment (ERA/VIA) tools;
- interaction between physical and virtual space (virtual reality, augmented reality, 'geotagging', location-based advertising, etc.);
- tools, methods and languages of biophilic and ecological design amid performativity, aesthetics of the natural and communication, beyond 'greenwashing' (formal, perceptual, symbolic aspects);
- optimization and advanced process management (design, production, product, service, end-of-life, reuse/recycling), non-renewable resources and scrap/waste, for the implementation of sustainable and traceable product life cycles and the energy efficiency of the built environment;
- efficiency and circularity in the use of resources (zero-waste, value chain, urban mining, material bank, bio-material, re-manufacturing, recycling, up-cycling, design for disassembly/durability/flexibility, etc.);
- digital manufacturing for the production of sustainable artefacts, products and materials (3D, 4D, 5D) at both large and small scales, also through nano- and biotechnologies;
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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 07, 2024**, 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, 2024.

Once an Abstract has been accepted, the Authors will be invited to deliver the Paper within the term set, i.e. by **September 15, 2024**. The Paper must respect the number of 25,000 or 30,000 characters, including spaces, excluding notes and references. 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, 2024; the final draft of the Paper, adding any integration following the Referees recommendations, must be presented by **October 20, 2024**.

Paper, with its abstract and keywords, will be published 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: € 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.

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, 18/12/2013, p. 15.

Conference Proceedings:

Novakovic, P., Hornák, M., Guermendi, M. P., Stäuble, H., Depaepe, 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.

[Online] Available at: https://doi.org/10.1007/978-3-319-13695-0_48 [Accessed 10 April 2019].

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.