

## **CONTINUITY: PROJECTS FOR THE HISTORICAL CITY**

When, in 1954, Ernesto Nathan Rogers, in issue no. 199 of CASABELLA Journal, added the word *Continuity* over the old masthead title, he wanted, above all, to recall the commitment in accepting Pagano and Persico's legacy, in the hope of subsequently carrying it out.

The Editorial continued: «*Continuity signifies historical consciousness, i.e. the true essence of tradition, in the precise acceptance of a tendency lying in the eternal variety of a spirit adverse to any past or present formalism. A dynamic continuation and not a passive recopying; not mannerism, nor dogma, but free and open-minded research with constancy of method*».

*Continuity*, therefore, over time and space, in a tradition in which architecture is foundering, is in the reality of being, in its historical concreteness. Our theme emerges from this: *Continuity: Projects for the Historical City*, the call for papers as proposed by the various components of AGATHÓN'S International Scientific Committee. The dramatic decline and development in many Italian (and not only) cities is all too clear and sparks a warning not to repeat the speculation, abandonment, the mistakes that have pervaded this Peninsula of ours, with no respect for cultural, artistic, and environmental values. Less evident is the fact that in the last few years the populations in our historic cities have changed. Former residents have moved to new areas, abandoning historic buildings and quarters to new arrivals from Asia and Africa. The urban vista has been degraded, a tired rationalism marks many quarters of our cities, and the University holds onto a complex and useless didactic machine.

What should be done to consolidate the culture of the project and to found a new architectural practice appropriate to our times?

There are many questions.

Which mindful efforts do we see from producers of forms, architects, artists, designers, artisans, and industrialists in the name of continuity with tradition?

What is the ethical content of our *téchne* with regard to the requirements of quality?

Since we revere the past and future of our cities, what are the current actions, ideas, projects and works, the status quo of which, we have to improve, in order to bestow value on them, to make them liveable and adequate for today?

Which architecture and which art for our historic cities?

Because of the migratory flux, socio-political changes impose on us a welcoming stance, integration, and participation.

What can be done?

Who are the inhabitants of the historic cities? Should we not create, in historic cities, levels of locality (in buildings and quarters) in which multi-ethnic neighbours are integrated among themselves, with the inhabitants of the place and with the built environment?

And can the artistic expression, which is evident with increasing frequency in urban spaces, lead to change and bring about urban regeneration? Are historic centres capable of experimenting with new synergies among diverse protagonists (citizens, artists, associations, etc.)?

Can street art or site-specific installations favour the processes of integration between the community and the built environment?

Can they drum up participation and integration between residents and emigré communities?

Finally, are our historic cities liveable?

All these, as well as other possible questions, need answers appropriate to diverse contexts. Our aim is the assembling of different experiences and research carried out on this theme.

The published contributions will act as testimony to the historic reality in which we live: ideas, projects, chosen works or also incomplete, or possibly imperfect, but culturally vibrant, works. It will be our responsibility to reflect on these contributions in order to move toward the critical clarification of a real, problematic situation that embraces unknown and urgent factors, and which is in a continuous state of development.

**PUBLICATION DATE AGATHÓN 1**  
**JUNE 30<sup>TH</sup>, 2017**

Authors are invited to send an Abstract (of 3,000 characters, spaces included) in Italian, or in English in the case of a foreign contributor, which must mirror the main contents of the article.

The Abstract must be written in a concise and clear manner, corresponding clearly to the themes of the CALL and in accordance with the following indications:

- object and aim of the proposed article;
- methodological approach;
- results; analytical aspects and proposals for discussion;
- originality: explanation of what is being expressed for the first time and for whom;
- limitations of research and significant developments;
- cultural, practical and/or socio-economic implications, wherever present;
- research references, relevance to theme, subjects involved, financing.

The Abstract must be accompanied by:

- Author's references (name, surname, qualifications, structure of affiliation, telephone numbers, e-mail address);
- the section in the Journal (Architecture, Art, Design, Sylloge, Epilekta) in which publication is being sought;
- 3 specific key-words that reflect the contents of the paper.

It should be sent to [redazione@agathon.it](mailto:redazione@agathon.it) by the date set, i.e. **March 15<sup>th</sup>, 2017**.

The Authors of accepted abstracts will receive a communication from the Secretary by March 30<sup>th</sup>, 2017.

Once an Abstract has been accepted, the Authors will be invited to deliver the definitive article within the terms set, i.e. by **April 30<sup>th</sup>, 2017**. The article must respect the maximum number of 5,600 x 5 = 28,000 IT + EN (including spaces, footnotes and bibliography) or the maximum of 5,600 x 7 = 40,000 IT + EN characters (including spaces, footnotes and bibliography). The Authors of the accepted articles, having been reviewed by referees, with the double-blind peer review process, will know the outcome by May 15<sup>th</sup>, 2017; the final draft of the paper, with any parts integrated following recommendations by the referees, must be presented by **June 5<sup>th</sup>, 2017**.

The articles must be written entirely in Italian or English, including the captions for the figures

and any tables. The text, the bibliography, images and footnotes, must respect the Regulations for Authors, as laid down in the Journal's web-site: <http://www.agathon.it>.

The procedure for acceptance and review of articles is described at the same address.

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

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

- € 100,00 for DEMETRA Ce.Ri.Med. members;
- € 150,00 for not DEMETRA Ce.Ri.Med. members.

**DEMETRA Ce.Ri.Med. Members** - In the event of there being articles by several authors, the fee laid down for Members will be requested, whenever at least one of the Authors is registered with the Association. The fee must be paid in accordance with the directions that will be sent to Authors at the same time as the communication of acceptance of the paper for publication.

[www.agathon.it](http://www.agathon.it)

[direzione@agathon.it](mailto:direzione@agathon.it)  
[redazione@agathon.it](mailto:redazione@agathon.it)  
[segreteria@agathon.it](mailto:segreteria@agathon.it)

**DEMETRA**  
**CE.RI.MED.**

CENTRO DOCUMENTAZIONE E  
RICERCA EURO-MEDITERRANEA

Via Alloro, 3 | 90133 PALERMO