

Writings of Complexity: Rethinking the Codex Form

The transmission of knowledge has historically been tied to the devices that organize and make it accessible. For centuries, the codes of alphabetic writing have constituted the dominant model for articulating knowledge (Lussu, 1999), allowing access to information based on linear sequentiality and the centrality of typographic signs. Today, the transformations introduced by digital technologies and information infrastructures have radically altered this paradigm, calling into question the very role of writing and the way it structures thought.

Contemporary information manifests itself in increasingly hybrid and multimodal environments, where different languages – textual, visual, dynamic, interactive – coexist, overlap, and give rise to new ways of transmitting and organizing knowledge (Stoll, 2014; Cukier & Mayer-Schönberger, 2013). Moving away from alphabetic linearity new way for more complex and synsemic writing systems appears (Perondi, 2012), where the logic of connection between signs and meanings no longer follows a sequential progression but develops within a network of relations reflecting the dynamics of digital culture.

The exponential increase in data production and spread, the dematerialization of physical supports, and the growing centrality of interfaces as devices for mediating knowledge call for a renewed reflection on design of information systems. Printed paper gives way to more fluid forms of content organization – media devices where spatial arrangement, dynamism, and interactivity play a central role (Bolter, 2001; Drucker, 2014). Writing expands into digital space, integrates with visual languages, and becomes interpretable through representation models that amplify the cognitive dimension of communication. In this transition toward new forms of writing and knowledge transmission, visual communication design assumes a strategic role, becoming not only a means of representation and design experimentation, but also an epistemological device. Graphic design, historically rooted in typography and publishing, must engage with the expansion of visual and interactive languages, questioning its own ability to make contemporary informational complexity accessible, interpretable, and navigable.

This issue of *Progetto Grafico* invites exploration of the transformations of writing, reading, and the representation of knowledge in the digital age, examining their theoretical, design-related, and ethical implications. The proposed theme fits within the broader vision and mission that Progetto Grafico pursues in its new editorial format. The journal, in its recent evolution, aims to serve not only as a space for critical analysis of graphic design, but also as an experimental platform in which forms of academic writing and scientific dissemination can find new modes of expression.

In particular, the section *Visualize* represents an opportunity to explore new forms of knowledge representation through contributions that highlight the value of visual writing as a tool of scientific inquiry. The possibility of submitting graphic artifacts, infographics, visual models, and experimental narratives responds to the need to expand the field of knowledge communication methods, making graphic design not only an object of study, but also a research method.

Thematic Areas

Issue 41 of the journal welcomes contributions that analyse the theme from different perspectives, including:

- The transformation of writing: from alphabet to image, from sequential order to networked structure.
- Visualization and representation of knowledge: static and dynamic infographics, conceptual maps, synsemic writing systems.
- The evolution of media and devices: from typographic code to digital code, from printed pages to digital flows.
- Ethics of knowledge and design responsibility: how can principles of responsibility guide the design of new knowledge acquisition environments?
- The influence of visual culture on knowledge construction: intersections between visual arts, cinema, animation, and information design.
- Contemporary cartographies and new landscapes of knowledge: from analogue maps to digital counter-cartographies.
- Digital interfaces and information architectures: the design of interactive environments for knowledge transmission.
- History and theory of the graphic representation of knowledge: rethinking the visual code through a historical-critical analysis.

Bibliographic References

Authors are encouraged to consider the following references as starting points for their proposals:

- Bolter, J. D. (2001). *Writing Space: Computers, Hypertext, and the Remediation of Print*. Lawrence Erlbaum.
- Cukier, K., & Mayer-Schönberger, V. (2013). *Big Data: A Revolution That Will Transform How We Live, Work and Think*. Houghton Mifflin Harcourt.
- Drucker, J. (2014). *Graphesis: Visual Forms of Knowledge Production*. Harvard University Press.
- Lussu, G. (1999). *La lettera uccide*. Stampa Alternativa & Graffiti.
- Perondi, L. (2012). *Sinsemie*. Stampa Alternativa & Graffiti.
- Stoll, M. (2014). Il ruolo del ridimensionamento adattivo nella trasmissione visiva delle informazioni. In *Progetto Grafico*, n. 25. Aiap Edizioni.

Types of Contributions

Contributions published in *Progetto Grafico* are divided into four sections:

- *Research* – Scientific essays on the theme of the call (25.000-30.000 characters, including spaces), to be placed in one of the following categories:
 - *Experiment*: applied research and design innovations.
 - *Mapping*: case studies and critical analyses of design experiences.
 - *Narrate*: historical research on relevant phenomena, figures, or artifacts.
- *Visualize* – Scientific communication artifacts (infographics, maps, experimental visualizations, videos, interactive representations).
- *Discover* – Critical book reviews (max. 5.000 characters).
- *Wander* – Scientific essays off-topic but of particular academic interest (25.000-30.000 characters, including spaces).

Each section has a specific editorial purpose and follows defined formatting guidelines. For full details on the types of contributions, please refer to the document "INSTRUCTIONS FOR AUTHORS".

Deadlines and Submission

Opening of the call: April 24, 2025

Deadline for submitting titles of books to be reviewed: May 8, 2025

Deadline for submitting contributions: June 29, 2025

Notification of acceptance / revision requests: July 20, 2025

Deadline for final version: August 24, 2025

Publication of the issue: September 2025

For the **iconographic apparatus**, each author may provide approx. 10 images free of rights or for which they have already obtained publication rights (for the online version of the journal), accompanied by complete captions with any necessary credits.

All uploads and communications will be handled by email via redazione_progettografico@aiap.it.

Editorial guidelines for preparing texts and images are outlined in the "INSTRUCTIONS FOR AUTHORS" document, attached.