

Starting from issue 41, the journal PROGETTO GRAFICO manifests a renewed desire to enrich the editorial panorama in the field of visual communication design, providing a space dedicated to knowledge, dialogue, and the exchange of ideas. The editorial project PROGETTO GRAFICO wants to offer a comprehensive view of the past, present, and future of visual communication design. It fosters scientific debate – through a critical approach – on emerging trends, innovative methodologies, challenges, and opportunities within and across the design discipline.

The thematic structure of the project is rooted in two cross-cutting dimensions of investigation: (1) Exploring interdisciplinarity; (2) Elevating the cultural tradition of Italian graphic design.

The Interdisciplinary Dimension of Graphic Design

Visual communication design is inherently a convergence of diverse disciplines, is a space in which linguistic codes, technologies, media, and knowledge coexist, overlap, and frequently hybridize. This plurality of knowledge and the fluidity of disciplinary and practical boundaries require a critical examination – both internal and external to the discipline – that reveals its multimodal and multimedia identity (Anceschi, 1981; 2012). At the same time, this process needs to map and systematize the several experiences, perspectives, and intersections between design and other disciplines.

The editorial proposal of PROGETTO GRAFICO embraces this interdisciplinary vocation, recognizing that graphic design thrives on influences from diverse fields. Interdisciplinarity in visual communication design represents an untapped means of connections, inspirations, and creative potential, and makes the design practice dynamically interact with disciplines such as psychology, sociology, anthropology, technology, art, environmental design, and new media studies (cf. Grimaldi, 2020; Piscitelli, 2015). Reflecting on interdisciplinarity opens new perspectives on how visual communication design can be conceived, understood, practiced, and innovated.

The Cultural Dimension of Graphic Design

Visual communication design artifacts are multidimensional phenomena, whose histories are shaped by economic and social flows as well as technological, aesthetic, and linguistic orientations within specific cultural and territorial contexts. They are also opportunities for widespread techniques, technologies, and verbo-iconic languages (Bertola & Manzini, 2004) – both static and dynamic – to convey messages, suggest behaviors, share ideas, or explore phenomena (Falcinelli, 2014).

The history of Italian graphic design reflects this plurality of languages, themes, media, and technologies, drawing on the nation's rich cultural and historical heritage. Iconic elements from art, architecture, fashion, and industrial design coexist with regional peculiarities that preserve a unique diversity. These artifacts represent an intellectual practice – a singular celebration of Italy's multi-identity – incorporating distinctive visual and symbolic elements (Rauch, 2021).

Since 2009, AIAP's Historical Archive of Graphic Design has sought to map the identities of Italian graphic design by identifying, collecting, and acquiring documentary materials, with a specific focus on typographic culture. PROGETTO GRAFICO continues this historical research, expanding it to include other forms of visual communication design. It offers an analytical

approach that critically balances the preservation of visual traditions and embraces innovative disciplinary practices and technologies.

The journal, therefore, seeks to elevate the territorial dimension of Italian graphic design and its intrinsic connections to artistic, cultural, historical, economic, and technological identities. It aims to become a repository of cataloging, mapping, and critical analysis of Italian traditions in visual communication design, fostering their understanding for an international audience, strengthening the global position of Italian graphic design, and offering a unique and recognizable perspective within the broader scientific literature.

The mission of the journal is to articulate these complex identities and themes through a new Class-A Scientific Journal project, creating a space for critical reflection on the experimental, polysemic, and pervasive nature of Italian graphic design. The journal also aspires to strengthen global connections and effectively communicate these design experiences to an extensive audience that transcends national and disciplinary boundaries.

OBJECTIVES

The primary objective of this proposal is to inspire and inform the scientific community and design professionals about the issues and challenges related to visual communication design on both national and international scales. Specifically, PROGETTO GRAFICO aims to:

- *Explore new disciplinary boundaries.* Through scientific essays, static and dynamic graphic visualizations, and literature reviews, the journal will examine how graphic design interacts with other disciplines.
- *Promote excellence in Italian graphic design.* In line with AIAP's initiatives inaugurated in 2009 with the Historical Archive of Graphic Design, the journal will act as a reliable guide on Italian graph design, dynamically mapping and disseminating experimental case studies, offering critical insights, visualizations, and technological and applied analyses.
- *Provide a space for promotion and dialogue.* The journal will encourage authors of research projects aligned with the themes of various "Calls for Contributions" to highlight their experimental nature, opening new perspectives for development and fostering the exchange of analyses and evaluations involving languages, media, techniques, technologies, and approaches to graphic design.
- *Establish a practical tool to affirm the academic recognition of graphic design.* The contributions gathered in the journal will deepen the understanding and legitimacy of the multidimensional role and interdisciplinary strength of graphic design within the complex contemporary design landscape.
- *Facilitate dialogue between professionals and academics in design and other disciplines.* By focusing on applied research, the journal will encourage collaboration and methodological hybridization across diverse contexts.
- *Propose thematic focuses shared by the scientific community.* The journal will explore visual



communication design in national and interdisciplinary contexts through thematic pathways suggested by the scientific committee, consolidating a network for the journal's ongoing methodological, thematic, and analytical evolution.

- *Serve as an educational tool for students.* By providing robust theoretical foundations for academic curricula and inviting contributions from early-career researchers, the journal will foster innovation and training.
- *Engage in international dialogue and respond to global trends.* The journal aims to participate in international conversations, reflecting on cultural, aesthetic, and economic influences from around the world, and resonating with diverse audiences.

STRUCTURE AND EDITORIAL APPROACH

Each issue of the journal will be dedicated to a specific topic, explored according to decisions made by the scientific committee through internal calls for topics. Each topic will be analyzed through reflections and studies that link design to fields such as technology, psychology, sociology, science, and art. The journal will feature thematic sections encompassing diverse contributions, providing a broad overview of the discipline, its languages, and the analytical and expressive horizons it allows. The four main sections are:

1. RESEARCH

This is the most substantial section, dedicated to scientific essays that demonstrate an adequate understanding of the analyzed topic, with clear and coherent structures, well-defined and relevant arguments, and rigorously stated and applied methodologies. The section is subdivided into three categories:

- **EXPERIMENT:** This subsection includes essays that describe applied research projects conducted by the authors, characterized by significant innovation in technological, aesthetic, and/or linguistic aspects of graphic design, within the scope of the call's topic.
- **MAPPING:** This space explores case studies selected for their relevance to the topic. It also welcomes critical reflections on technological, linguistic, or aesthetic trends in contemporary design, as well as speculative discussions on future scenarios for graphic design.
- **NARRATE:** This subsection emphasizes historiographical research that investigates phenomena within graphic design culture, such as people, artifacts, or design movements. Analyses are based on archival documents and materials. This aligns with AIAP's work over the past 15 years on the Historical Archive of Graphic Design, adding a further occasion of study and dissemination.

2. VISUALIZE

This section represents a unique and innovative element of the editorial proposal. It includes infographic and videographic communication artifacts as means for scientific dissemination, which are evaluated and selected based on scientific criteria. The goal is to communicate scientific content with a visual approach, designing both static and dynamic graphic projects that engage readers through original experiments in storytelling and content architecture.

3. *DISCOVER*

This section provides concise analyses of selected monographic scientific volumes chosen by the editorial Board based on the specific call topic. The articles will detail the book's content, summarize its main arguments, highlight its theses and structure, and discuss the methodology used by the author.

4. *WANDER*

This section allows each issue to include a broader perspective on national and international research in visual communication design that may not strictly align with the topic of the calls. This space is intended to welcome scientific essays of particular interest and methodological rigor, even if their topics diverge from the issue's central theme. This section will feature no more than two contributions per issue to ensure that valuable research outside the specific topic is not overlooked.



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