# • able

Today, research in art and design is flourishing. Firmly rooted in practice, this new approach is positioned at the intersections of art, design, and the sciences, responding to the complexities of contemporary society and environmental concerns.

Sensory perception is at the center of practice-based research, and thus at the heart of .*able*. A peer-reviewed journal exploring the full potential of multimedia and multi-platform publishing, .*able*'s aim is to deliver visual essays to the academic sphere and beyond, to bring this research and creation to as wide an audience as possible.



# 1 an academic journal publishing visual essays

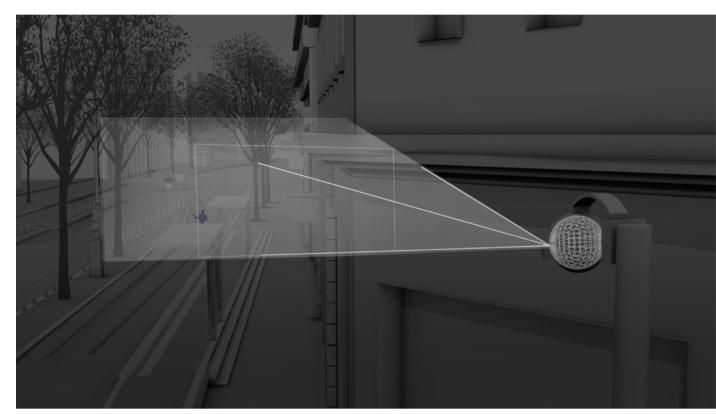
*.able* offers in-depth studies by means of the visual essay in all its potential forms. A peer-reviewed international journal, *.able* is conceived for interdisciplinary teams developing innovative approaches to practice-based research. These teams are invited to produce image-based explorations, analyzing elements such as the forms, methods, processes, results, and instruments they collaboratively bring into play in their artistic and scientific research.

Whether films, animations, photographs, architectural renderings, storyboards, diagrams, photonovels, data visualizations, comic strips, or scientific documents, the aim of publishing these visual essays is to make a lasting contribution to scholarly areas that are not served by traditional distribution channels. As an image-based journal, the journal's graphic design and the visual quality of its contributions are of central importance. With its focus on the visual, .able has the potential to reach a much wider audience than the circles of researchers already invested in the subject.

# 2 a multi-platform distributed system

We address our journal to all our peers, local and international in the fields of art, design, science, technology, the social sciences and humanities, education, academia, and publishing but also to the intellectually curious reader we don't know, who may find the visual essay an engaging entry to scholarly thought and practices.

Because publishing makes public, we conceived .*able* as a multilingual digital publication free of charge and accessible through as many platforms, media, and devices as possible. .*able*'s editorial modalities both exploit and foil the fragmented modes of reading prevalent today, in which we tend to jump from one media and/or device to another. Using a distributed system allows contributions to appear on diverse platforms, from popular social networks to specialized academic distribution services, and of course on our own platform.



Francesco Sebregondi and Emile Costard, *Seeing beyond the frame(s)*, 2021. Photo credit: Forensic Architecture

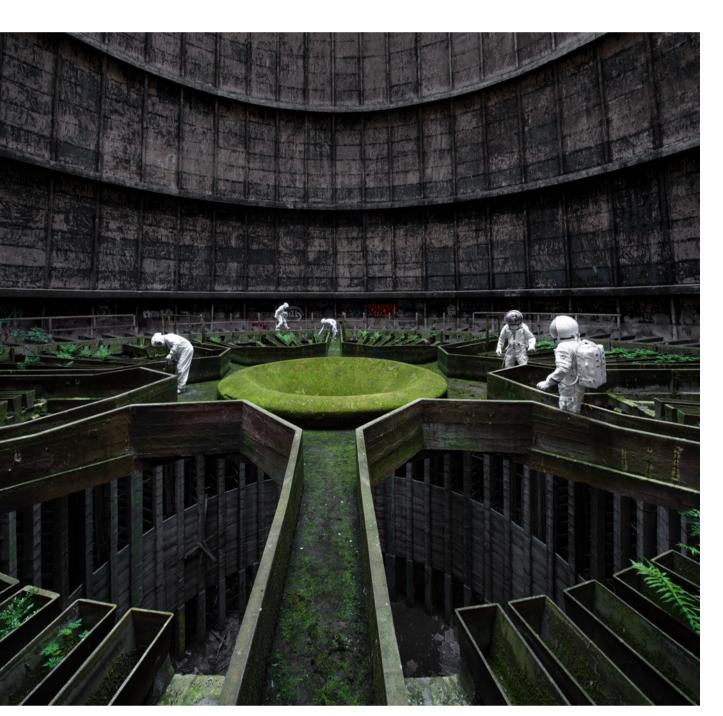
In an open science approach, *.able* journal is an open-access publication with no login necessary and without DRM. In accordance with W3C (World Wide Web Consortium) standards, *.able* employs HTML5, JavaScript, CSS, CSS Print, media queries.

#### 3 a never-ending single issue

*.able* is conceived as a single never-ending issue that is updated with every new contribution. Content is indexed, allowing readers to discover correlations between contributions, and to compose their own issues, to save, export, or print them, a powerful tool for researchers, teachers, lecturers, students, and the general public alike.

Built using responsive design and media, this system enables circulation across different devices, beginning with smartphones. Offering numerous entry points, the reading experience can continually grow and deepen. Readers can take a stratified approach, moving between media and devices, selecting projects, going in-depth into a subject, shifting to new perspectives. Focused on the visual, in .able text is ancillary, used only to ensure links with other academic publishing platforms (metadata) and citations of individual contributions to research.

## 4 a journal for co-publishing



Frédéric Deslias and Norbert Merjagnan, *#COLONIE.S*, 2020. Photo credit: Alexandre Rety.

As a visual medium, *.able* also positions itself as an original tool for co-publication: allowing the publication of visual essays complementary to texts published in other academic media, regardless of discipline.

This complementarity is materialized by reciprocal links and by partnerships with other journals that promote these co-publications.

## 5 a network of international institutions

Supported by a consortium of research and art & design institutions from every continent, *.able* has formed an international editorial committee to oversee a peer-review system that ensures both the scientific and artistic relevance of contributions.

For its editorial procedure, *.able* is introducing a new approach: editors propose a contributing team, participate in discussions surrounding the contribution, and facilitate production, thus taking on the role of catalyst, mediator, and producer, ensuring that there is a genuine dialogue between the arts and the sciences.

## 6 partners

.able is a project initiated by the "Chaire arts & sciences" of École Polytechnique, École des Arts Décoratifs (EnsAD) – Paris Sciences & Lettres University (PSL) and the Fondation Daniel et Nina Carasso. It is developed by the Reflective Interaction Research Group of EnsadLab (research laboratory of EnsAD), within the framework of the "Chaire arts & sciences", in partnership with École Polytechnique (FR), École normale supérieure – PSL (FR), la FEMIS – PSL (FR), Université du Québec à Montréal (UQÀM) and Concordia University in the framework of Hexagram Network (CA), the Humboldt-Universität zu Berlin within the framework of the Cluster of Excellence "Matters of Activity" (DE), the School of Creative Media – City University of Hong Kong (HK), École normale supérieure Paris-Saclay – La Scène de recherche (FR), HEAD – Genève, Haute École d'art et de design (CH), the University of Toronto Mississauga (CA), IUAV University of Venice (IT), the Royal College of Art (UK), the University of Western Australia (AU), the Intermediatheque (the University Museum, the University of Tokyo) (JP), National Autonomous University of Mexico - Research and creation Group Arte+Ciencia (MX), Facultad de Arquitectura, Diseño y Urbanismo – Universidad de Buenos Aires (AR), the Royal Danish Academy – Architecture, Design, Conservation (DK), the University of California, Los Angeles within the framework of UCLA Design Media Arts (US-CA), Facultad de Bellas Artes, Universidad Complutense de Madrid within the framework of the "Investigación, Arte, Universidad" Research Group (ES), EINA University School of Design and Art of Barcelona within the framework of EINA Idea (ES-CT), Kwame Nkrumah University of Science and Technology (GH), the University of Art and Design Linz within the framework of Interface Cultures (AT), Kaywon School of Art and Design (KR), the Faculty of Fine Arts of the University of Lisbon (PT), weißensee academy of art, Berlin (DE), the New York University (US-NY), Beaux-Arts de Paris – PSL (FR), Fundamental Research (BE) & Maastricht University (NL), the Malmö University, School of Arts and Communication (SE), and the Universidade de Brasília (BR).





PSL DARIS



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