

# EDITORIAL

In 2013, MÉTODE started a new era with the publication of the English language Annual Review, which would later be named *Métode Science Studies Journal* in order to advance the academic aspect of the documents within. It created a space open to scientists and researchers in science communication for the promotion of scientific knowledge and the critical debate around it. A new project was born with the vocation to go beyond the advancement of the understanding of science in our society. Now, three years later, our journal is included in the Scopus database, one of the world's most prestigious indexes for scientific publications, and we continue working to increase the number of international databases in which it is included. It is rewarding to see one's effort recognised and this pushes us to continue working. The new volume of *Métode Science Studies Journal* presented herein offers a panoramic view of several scientific questions from diverse disciplines such as evolutionary biology, science communication, linguistics, sociology, the history of science or literature. The issue includes four monographs on climate change in our society, the rhetoric of science communication, the origin of life and health communication, coordinated by experts on each field. Surely they provide an interesting and enriching perspective of science. A multidisciplinary and cross-cutting issue, just science itself, which is less and less compartmentalised every day, more focused on the collaboration and convergence of teams and disciplines. Therefore, the publication you can now read is but a collection of documents to portray the powerful and diverse grid that is science.

MARTÍ DOMÍNGUEZ  
Editor-in-Chief of MÉTODE SSJ



Front cover from Oliver Johnson's work, *Chime*, 2013. Car paint on aluminium, 45×60 cm.

Oliver Johnson (Luton, UK, 1972) is the author of the cover of *Métode Science Studies Journal*, 2016. The picture is part of the series «Colour composition», in which Johnson explores the phenomenon of colour and the limits of pictorial art with the inclusion of different processes to the creative process: the composition depends on conflicting factors such as repetition and continuity and chaos and chance.