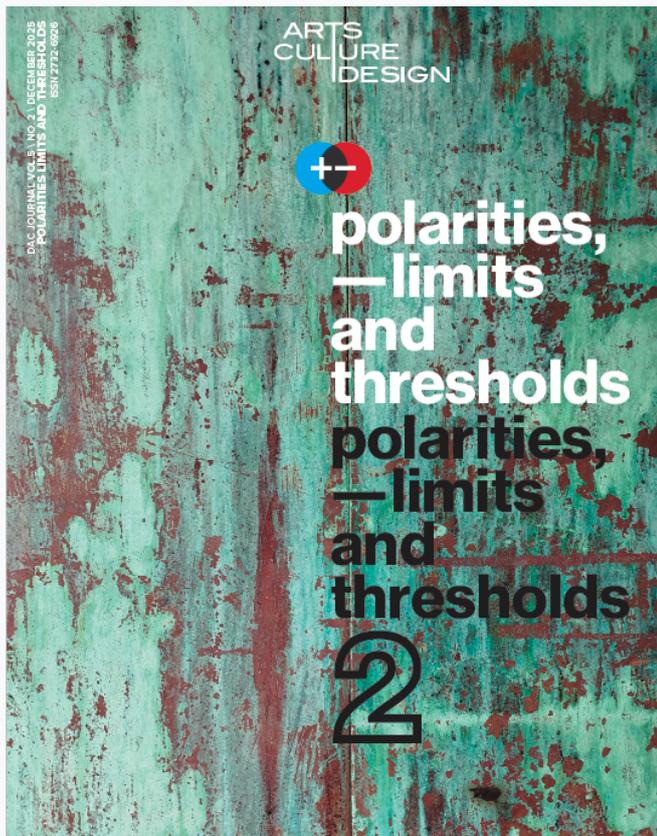


## Design/Arts/Culture

Vol 5, No 2 (2025)

POLARITIES, LIMITS AND THRESHOLDS



### Germany-Israel: when history meets places in Jannis Kounellis' work

*Eleana Stoikou*

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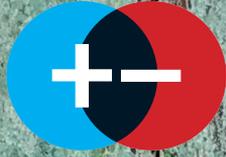
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ARTS  
CULTURE  
DESIGN



**polarities,  
— limits  
and  
thresholds**  
**polarities,  
— limits  
and  
thresholds**

**2**

#### ABOUT THE JOURNAL

The International Journal Design \ Arts \ Culture is a digital open access and peer-reviewed multidisciplinary journal, published by “Design, Interior Architecture and Audiovisual Documentation” laboratory of the Faculty of Applied Arts and Culture of the University of West Attica Greece in cooperation with the Doctoral Studies of the National University of Arts Bucharest Romania, University of Nicosia Cyprus, ESAD Porto Portugal, and the Academy of Fine Arts Gdańsk Poland.

DAC Journal is biannual (regular and special issues) and publishes research articles, projects, and portfolios, as well as book reviews and student works. It aims to provide an academic forum for sharing and connecting ideas, projects, practices, and findings about design, applied arts and culture. DAC Journal provides immediate open access to its content on the principle that making research freely available to the public supports a greater global exchange of knowledge. The journal does not charge submission or publication fees.

#### FOCUS AND SCOPE

The journal aims to be broadly inclusive and interdisciplinary, publishing research articles, projects, portfolios, student works and book reviews with a particular focus on:

Theory addressing current dialogue in conceptual design strategies and philosophical frameworks in interior architecture, product design, graphic visualization, environmental design, and art.

Practice models and new alternative perspectives in building methods, materials research, cultural studies, sustainable approaches.

Portfolio presentations of original artwork projects, installations, film, photography etc.

Education that integrates research with design and culture as well as pedagogies that explore alternative approaches to the delivery of history and theory in design research, studio projects, theoretical investigations of teaching practices.

Applied research investigating design and culture ideologies supported by the development of theoretical frameworks in design research, case studies.



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DAC Journal accepts submissions of original research articles including all the topics described below, but not limited to them: Aesthetics \ Semantics \ History \ Continuity of Cultural Heritage \ Methodological Approaches \ Social-Cultural Aspects of Design \ Visual Studies Culture \ Design and Material Culture \ Identity and Heritage \ Criticism \ Creativity \ Innovation \ Arts \ Audiovisual Sequences \ Sustainability \ Learning Strategies and Pedagogy \ Expertise in Design \ Visual Techniques in the Design Process \ Design Tools and Experiential Approaches concerning Interior Architecture \ Furniture Design \ Product Design \ Graphic Design \ Illustration \ Animation \ Visual Communication Design \ Photography \ New Media and Digital Imaging \ Technologies in Art and Design \ Creative and Innovative Media Arts Concepts \ Preservation of Cultural Heritage \ Conservation and Restoration.

The articles should be relevant to a broad audience of researchers, teachers, and practitioners, according to the topics described above. All submissions are double-blind peer-reviewed.

## PORTFOLIO & PROJECTS

DAC Journal accepts submissions of artist's portfolios and project presentations primarily related but not limited to: Painting \ Drawing \ Sculpture \ Visual Techniques in the Design Process \ Design Tools and Experiential Approaches concerning Interior Architecture \ Architectural Design \ Technologies in Art and Design \ Furniture Design \ Product Design \ Graphic Design \ Print Making \ Typography \ Illustration \ Animation \ Visual Communication Design \ Photography \ New Media and Digital Imaging \ Art Installations \ Public Art \ Graffiti \ Preservation of Cultural Heritage \ Conservation and Restoration.

We are mainly interested in artwork that addresses the broad concept of space, both as a cultural convention and as encapsulating the physical environment and the formative role of the art media and processes within. Submissions can be either by the artists themselves or by an art critic or curator. All submissions are double-blind peer-reviewed.

## BOOK REVIEWS

DAC Journal also dedicates a section of the journal's content to book reviews and criticism. Consistent to common academic practices, these book reviews will not have the form of a simple informative and/or promotional report on new publications that are relevant to the scientific, artistic and academic community. Instead, this section will attempt to become another integral part of the dialogue and reflective thinking fostered in this journal – in a sense, a parallel methodological tool for exploring aesthetic, theoretical, and ideological themes that are related to design, art and culture within a broader sense. Therefore, the featured articles will be texts of critical analysis, they will have a scientific framework and they will attempt to introduce a theoretical framework related to the current thematic of the journal.

## STUDENT WORK

DAC Journal accepts submissions of student works, such as essays and final projects, including portfolios related but not limited to the fields and topics covered by the journal's scope and content. All submissions are double-blind peer-reviewed.

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ABSTRACT



## POLARITIES, LIMITS AND THRESHOLDS 2

In the second issue, entitled 'Polarities, Limits and Thresholds 2' the tensions observed in *Issue No. 5, Vol. 1* are revisited, identified there as axes of problematisation in contemporary debate. If, as we have seen, extreme positions have intensified conflicts and discourses of exclusion, weakening the common space and deepening social and political fragmentation, on the other hand, problematising the figures of the limit and the threshold can constitute other modes of collective mobilisation and critical reflection.

Assuming this dynamic as a condition for recognising cultural and social differences, rethinking public and media space, and reorganising human and technological connections, rather than trying to resolve them categorically, allows us to configure new forms of relationship, thought, and representation.

Therefore, this new issue of the publication highlights educational projects and institutional collaboration protocols, research issues, as well as considerations and processes noted in the fields of art and design that rearticulate this condition.

ABSTRACT

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