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Personal CV

Ioannis Xenakis Ph.D.

University of the Aegean, Department of Product and Systems Design Engineering



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About

Summary of CV

I am a **research fellow of the Interactive Systems Design Laboratory** of the Department of Product and Systems Design Engineering (DPSD) - University of the Aegean, which specializes in Interactive Media fields including Human-Computer Interaction of Information Systems, in Complex Systems and in Audiovisual Arts.

From 2007 to now, **I am a Lecturer**. I teach in Design Studios for Product and Interactive Systems in Undergraduate and Postgraduate Studies in the Department of Product and Systems Design Engineering (DPSD) - University of the Aegean.

I hold an interdisciplinary **PhD** (03/2013) on '**The role of aesthetic emotions in human-artifact interaction process**' from the Department of Product and Systems Design Engineering (DPSD), of the University of the Aegean, Greece. The main line of my research was the suggestion of a naturalistic framework accounting for the emergence of aesthetic emotions in living systems investigating their role in perceiving, evaluating and designing their environments. Scientific areas: aesthetic theory, cognitive psychology, emotions, design theory and interaction design.

I have published total of **8 peer-reviewed scientific papers** (7 in Journals and 1 as book chapter in edited scientific collections in the form of book). I have **co-edited 1 Special Issue** in a peer-reviewed **Q1 journal**. **Six (6) of my papers** are **published in Q1 (highest value)** journals in the areas of Philosophical and Theoretical Psychology, Design Theory, History and Philosophy of Science. **One (1) of my papers** is published in **Q2 (second highest value)** journal in the area of Philosophical and Theoretical Psychology. **Seven (7) of my papers** are published in journals with **Impact Factor from 1.340 to 2.560**.

My google scholar metrics mention **137 Citations, with h-index 5, and i10-index 4** (Google Scholar Apr. 2017).

I have **one (1) paper** nominated by **The Design Research Society** and Elsevier for the **Design Studies Award** and awarded for being **Highly Cited Research** according to Scopus. I have **two (2) papers** which are still among the **most cited papers** according to Scopus. **Three (3) papers** are still among the **most downloaded papers**. **One (1) paper** has reached **10.368 views**, more views than **94% of all Frontiers** articles and **1.248 downloads**, more than **84% of all Frontiers**.

I have been at the **Editorial Board of 3 peer-reviewed journals** and have been invited as **Guest Editor in 2 peer-reviewed journals**. I have been continuously served as a **referee for 4 peer-reviewed journals**. I have **co-organized 2 international and 1 national conference**.

I am also an artist. I have presented my artwork in **twelve (12) exhibitions**, which **five (5)** of them are **personal shows**.

Research Profile

I have an inter- and multi-disciplinary research profile spanning the fields of Philosophy of Science, Philosophy of Cognition and Interaction (Embodied cognition, Enactivism, Interactivism), Philosophy of Aesthetics, Aesthetic Science (Experimental Aesthetics, Cognitive Aesthetics, Design Aesthetics, Neuroaesthetics), Behavioral Sciences (Cognitive Psychology, Emotional Theory), Design Philosophy and Theory (Design Methodologies, Emotional Design, Interaction Design, Product Design, Service Design, etc.)

Based on 2nd order Cybernetics, on the Scientific Realism paradigm, and the Naturalistic frameworks of Embodied Cognition and Interaction, my endeavor is to investigate and provide explanations / descriptions of the normative and cognitive capacities of cognitive agents with a focus on theoretical problems of meaning-making and specially on matters related to the blending of perceptual with affective functions. I am particularly interested in providing explanations concerning the bio-cognitive factors that constitute the dynamic relationship that cognitive agents develop with the environments in which they live, perceive, evaluate, make decisions, learn, plan and design their actions and their world.

The following theoretical descriptions are the naturalistic ground upon which I am further aiming:

1. To establish a theoretical model of aesthetic behavior. Based on the framework of autonomy and on the wider organizational account of biological function, I am interested in discovering the biological and evolutionary origins that motivate cognitive agents to show preference to aspects of their environment towards a goal fulfillment. By framing the fundamental properties that constitute the organized aesthetic behavior, my endeavor is to uncover the roots through which aesthetic normative assessments emerge providing input on philosophical problems on the metaphysical nature of aesthetics and their ontological status.

The proposed model claims that the 'aesthetic' denotes an integration of unconscious (psychological and physiological) states of the body that constitute an additional (organizational level of) regulation of cognitive behavior. This implicit psychological level of regulation forms anticipatory perceptual content in the form of normative anticipatory patterns of opportunities for interaction. In short, the term 'aesthetic behavior' refers to a flexible and dynamic self-regulatory mechanism that is organized to function in far-from-equilibrium conditions so as to provide, in each instance of interaction, a normative signal about the ongoing relation between the cognitive agent and its environment. In other words, aesthetic behavior is recursively organized to identify, evaluate and compare sources of interaction-success or error regarding certain indications of interaction in a given situation related to self-defined goals. While the proposed model of aesthetic behavior accepts the objectivity of the external reality, it also overcomes the problems that correspondence models bear in the sense that an agent's actions and thoughts ought to correspond to pre-given values or norms. According to the proposed model, the term 'aesthetic' does not denote a feature or a quality of reality that exists in the external world, but rather is proposed to be a product of a reflective, creative, situated action and concerns a psychological state according to which the agent feels it is possible, or not, to interact with this reality.

Special research topics: The problems of objectivity and subjectivity in aesthetic perception, the problems of aesthetic behavior, aesthetic assessments/judgments, the problem about the content of aesthetic perception, the problem of aesthetic emotions, values, the problem of aesthetic development and aesthetic education

2. To establish a theoretical model of the design/artistic process. I am very interested in problems related to the understanding of the term 'design' as a wider conception of a creative cognitive act. Being sympathetic to theories of Cybernetics, Embodied and Situated Cognition for 'design', my research aims are congruent with the need for a philosophical turn of design from the epistemology of practice towards Human-Centeredness where design thinking is inherent within situated cognition. Following this philosophical paradigm, my work aims mostly at explaining the functional role of aesthetic behavior within the artistic/design process investigating how artists and designers think, perceive, evaluate and act to resolve ill-defined and open-ended art & design problems and how their audience accordingly interprets their intentions and their artwork/designs in order to attain their personal goals.

Additionally, I am interested in matters that enhance the development of artistic and design abilities. Especially, in investigating the influence that the development of aesthetic/emotional behavior has on the construction of the respective artistic and design assessments during the production process and how this development affects the whole agent's organization towards selecting creative decisions. In other words, I am very interested in investigating how and when artists/designers engage creative modes of organized behavior in order to overcome ill-defined and open-ended problems by constructing novel interactive opportunities through their work.

Special research topics: design theory, emotional/affective design, aesthetic design, theory of affordances, interaction design, artistic/design education, artistic/design problems, service design, product design, design methodologies.

I am also an artist.

My artwork constitutes an apposition of thoughts maintaining the allegory of the representations and materials. My artwork constitutes an apposition of thoughts maintaining the allegory of the representations and materials. My mixed media compositions are constructions of thoughts and ideas about the meaning of life. Most of these structures shape a progressively obvious connection of the artwork with the narration of a fairy tale.

Education

Doctor of Philosophy (Ph.D.)

2013

*Department of Product & Systems Design Engineering,
UNIVERSITY OF THE AEGEAN*

Thesis Title: "The role of aesthetic emotions in human-artifact interaction process",
PhD degree awarded on March 2013, 'άριστα', the highest mark.

Supervisor: Professor John Darzentas, Head of the Department of Product and Systems
Design Engineering, University of the Aegean, Greece.

Scientific areas: aesthetic theory, cognitive psychology, emotions, design theory and
interaction design.

The thesis proposed a naturalized conception of aesthetic emotions that emerge in interactive uncertainty as normative functions, which are available to the agent in order to assign values to the dynamic presuppositions of interaction. These values influence the anticipatory system of the agent aiding the fulfillment of his goal. Aesthetic values are considered as functional indications that strengthen or weaken the anticipation for the resolution of the dynamic uncertainty emerged in the specific interaction. Such values are proposed to lead to problem-solving mechanisms, which help the agent to reconstruct new interactive plans. This means that aesthetic emotions influence the process of action selection through which the agent forms such interactive anticipations that come from those tendencies to act. Therefore, the aesthetic emotions affect the dynamic and flexible action patterns of the agent, namely, its emergent representations and aesthetic meanings. Considering design as process that supports anticipatory and purposeful actions of the design-participants, the first objective of this thesis is to examine how the above interactive models are implemented in the design process and how they affect the content of the design representations. Particularly, it is suggested that aesthetics are emergent in the design process, aiming at supporting designers and users in reducing the uncertainty of the design process. The second objective is to propose an enhanced conception of affordances. The third objective is to provide a theoretical explanation concerning the underlying functionality that supports the detection of affordances through aesthetics. The suggested argument is that aesthetics are an important factor among others in the design process that recommends users to anticipate a successful (or not) interaction with their environment. Thus, it is proposed that aesthetics enhance the detection of affordances.

Master of Science (M.Sc.) in Design of Interactive and Industrial Products and Systems

2007

*Department of Product & Systems Design Engineering,
UNIVERSITY OF THE AEGEAN*

Master thesis: "Aesthetic judgment in human-artifact interaction process. Study and enrichment of perceptual interactive model"

The thesis is based on the three levels of brain mechanism proposed by Norman and colleagues: the visceral, the behavioral and the reflective level. Using fundamental tenets from general theories of aesthetics and affordance-based aspects of the interaction between humans and their environment, the three levels are enhanced to provide an interaction framework that focuses on aesthetic judgment. Furthermore, a new perceptual level of engagement and appropriation is added. Using these new perceptual levels of interaction, bring us closer to evaluating where each affordance, that is created by designers, will appear and to understanding which aspects affect aesthetic user's evaluation (judgment) and cause them engage with the artifact.

Bachelor of Arts (B.A.) in painting

2004

ATHENS SCHOOL OF FINE ARTS

The Athens School of Fine Arts is primarily a laboratory school. The main teaching unit is the laboratory in which the student is taught all about the concept and practice of art. The laboratory imparts to the students not only technical knowledge, but also a certain conception of art. The goals of the Athens School of Fine Arts are:

- To provide theoretical and practical education in the fine arts and promote contemporary art.
- To encourage the artistic sensibility of the public by organizing exhibitions of Greek and foreign artists.
- To train art education teachers for secondary schools.

Bachelor of Science (B.S.) in Printing Technology

1998

*Department of Graphic Arts & Technology, Faculty of Fine Arts & Design,
Technological Educational Institute of ATHENS*

The Department of Graphic Arts & Technology taught theoretical and laboratory courses, which cover the entire range of manufacturing of press and printing processes. The Department of Graphic Arts & Technology is dedicated in teaching typography, graphic arts use of materials, editing and printing methods, binding-box manufacturing and packaging, as well as multimedia design courses and web applications.

Publications

Work in progress

- i. **Xenakis I., & Claus-Christian Carbon** (in preparation) *Where the creative mind begins*
- ii. **Xenakis I., & Arnellos A.**, (in preparation) *Aesthetic science: towards a naturalized model of aesthetics (to be submitted in Perspectives on Science, MIT Journals)*
- iii. **Xenakis I., & Bouchard C.**, (in preparation) *Designing with emotions: form intention to interpretation (to be submitted in in Design Issues, MIT Journals)*
- iv. **Xenakis, I., & Arnellos, A.** (in preparation). *Perceiving aesthetics in design. (to be submitted in International Journal of Design)*

Under review (in manuscript form)

- a. **Xenakis I.**, (submitted) *An organizational account of aesthetic development: implications to art & design education*

Edited Volumes/Special Issues (published)

1. **Xenakis, I., & Arnellos, A. (Eds.).** (2017). *Special Issue on Aesthetic Perception. New Ideas in Psychology, Elsevier.*

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- **Emotions, values, and aesthetic perception**
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Pentti Määtänen
- **Domain generality and domain specificity in aesthetic appreciation**
Pages 97-102
Thomas Jacobsen, Susan Beudt
- **Aesthetic shapes our perception of every-day objects: An ERP study**
Pages 103-112
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2017



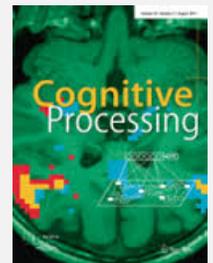
Impact Factor
1.790

- **Tensions in naturalistic, evolutionary explanations of aesthetic reception and production**
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- **Neurobiological foundations of aesthetics and art**
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- **Is aesthetic experience evidence for cognitive penetration?**
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Articles in peer-reviewed Journals and Books (published)

2. **Xenakis, I. (2018).** *Reducing uncertainty in sustainable interpersonal service relationships: the role of aesthetics.* *Cognitive Processing*, in press. doi:10.1007/s10339-017-0819-4

Abstract: Sustainable interpersonal service relationships (SISR) are the outcome of a design process that supports situated meaningful interactions between those being served and those in service. Service design is not just directed to simply satisfy the ability to perceive the psychological state of others, but more importantly, it should aim at preserving these relationships in relation to the contextual requirements that they functionally need, in order to be or remain sustainable. However, SISRs are uncertain since they have many possibilities to be in error in the sense that the constructed, situated meanings may finally be proven unsuccessful for the anticipations and the goals of those people engaged in a SISR. The endeavor of this paper is to show that aesthetic behavior plays a crucial role in the reduction of the uncertainty that characterizes such relationships. Aesthetic behavior, as an organized network of affective and cognitive processes, has an anticipatory evaluative function with a strong influence on perception by providing significance and value for those aspects in SISRs that exhibit many possibilities to serve goals that correspond to sustainable challenges. Thus, aesthetic behavior plays an important role in the construction of meanings that are related both to empathic and contextual aspects that constitute the entire situation in which a SISR takes place. Aesthetic behavior has a strong influence in meaning-making, motivating the selection of actions that contribute to our initial goal of interacting with uncertainty, to make the world a bit less puzzling and thus, to improve our lives, or in other words, to design.



Impact Factor
1.340

Cited by 1

3. **Xenakis, I., & Arnellos, A. (2017).** *Aesthetics as evaluative forms of agency to perceive and design reality: a reply to aesthetic realism.* *New Ideas in Psychology*, 47, 166–174. doi:10.1016/j.newideapsych.2017.03.014

Abstract: Following a naturalist-realist point of view, this paper attempts to contribute to the metaphysical question of whether or not reality includes aesthetics. During evolution, cognitive agents have constructed (goal-directed) regulatory abilities forming anticipatory contents in the form of feelings regarding opportunities for interaction. These feelings are considered to be the fundamental part of an evaluative or (what in this paper considered as aesthetic) behavior through which agents show a preference to aspects of their external world. Thus, 'aesthetic' denotes an agential behavior based on an organization of processes integrated in a form that identifies, evaluates, and compares sources of interaction-success or error in specific aspects of external reality. While agents approach the same aspects of reality as they all interact with the same world, our claim is that aesthetic normativity cannot be an objective feature of this reality. This model overcomes problems of correspondence in the sense that an agent's actions and thoughts *ought* to react to any pre-given (aesthetic) quality or norm, while at the same time it emphasizes the self-directedness of aesthetic behavior that enables the development of creative forms of cognition.

4. **Arnellos, A., & Xenakis, I. (2017).** *Aesthetic perception: A naturalistic turn.* *New Ideas in Psychology*, 47, 77–79. doi:10.1016/j.newideapsych.2017.06.002

Considerations have recently led to a wider consensus that traditional problems in aesthetics are in fact to be considered under the wider umbrella of the philosophy of perception. Accordingly, aesthetic 'processing', at its core, should be considered as a perceptual evaluative process. The investigation and understanding of aesthetic perception like any other natural process characteristic of living organisms could provide a different meaning to aesthetic interactions that challenges the philosophical tradition of aesthetics as merely a 'theory of value'. In consequence, considering the function of affective feelings in perception may deepen the naturalistic explanation of aesthetic perception, and studies of aesthetic phenomena may be generalized to wider areas of life. This is exactly the aim of our special issue: it is a collection of works from various scholars of the field expressing their views and perspectives on aesthetic perception, its content, and the conditions (biological, cognitive, and social) under which it takes place, as well as on art-centered versus embodied aesthetics. There are both theoretical and empirical contributions from researchers working in the domains of neuroscience, interaction design, and theoretical and philosophical psychology.

5. **Xenakis, I., & Arnellos, A. (2015).** *Aesthetics as an Emotional Activity That Facilitates Sense-Making: Towards an Enactive Approach to Aesthetic Experience.* In A. Scarinzi (Ed.), *Aesthetics and the Embodied Mind: Beyond Art Theory and the Cartesian Mind-Body Dichotomy* (pp. 245–259). Springer Netherlands.

Abstract: Nowadays, aesthetics are generally considered as a crucial aspect that affects the way we confront things, events, and states of affairs. However, the functional role of aesthetics in the interaction between agent and environment has not been addressed effectively. Our objective here is to provide an explanation concerning the role of aesthetics, and especially, of the aesthetic experience as a fundamental bodily and emotional activity in the respective interactions. An explanation of the functional role of the aesthetic experience could offer new orientations to our

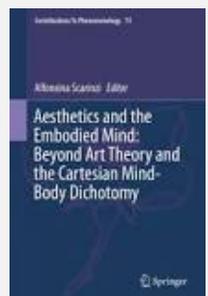


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understanding of embodied cognition and of aesthetics as a fundamental part of it. We argue that aesthetic experience, especially its emotional dimension, is an evaluative process that influences the anticipation for stable and successful interactions with the environment. In other words, aesthetics facilitates sense-making as they affect what might be anticipated by an action tendency with respect to an environment.

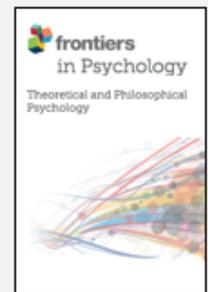
6. **Xenakis I. & Arnellos A., (2014) *Aesthetic perception and its minimal content: a naturalistic perspective*. *Front. Psychol.* 5:1038.**

Abstract: Aesthetic perception is one of the most interesting topics for philosophers and scientists who investigate how it influences our interactions with objects and states of affairs. Over the last few years, several studies have attempted to determine “how aesthetics is represented in an object,” and how a specific feature of an object could evoke the respective feelings during perception. Despite the vast number of approaches and models, we believe that these explanations do not resolve the problem concerning the conditions under which aesthetic perception occurs, and what constitutes the content of these perceptions. Adopting a naturalistic perspective, we here view aesthetic perception as a normative process that enables agents to enhance their interactions with physical and socio-cultural environments. Considering perception as an anticipatory and preparatory process of detection and evaluation of indications of potential interactions (what we call ‘interactive affordances’), we argue that the minimal content of aesthetic perception is an emotionally valued indication of interaction potentiality. Aesthetic perception allows an agent to normatively anticipate interaction potentialities, thus increasing sense making and reducing the uncertainty of interaction. This conception of aesthetic perception is compatible with contemporary evidence from neuroscience, experimental aesthetics, and interaction design. The proposed model overcomes several problems of transcendental, art-centered, and objective aesthetics as it offers an alternative to the idea of aesthetic objects that carry inherent values by explaining ‘the aesthetic’ as emergent in perception within a context of uncertain interaction.

7. **Xenakis I. & Arnellos A., (2013) *The relation between interaction aesthetics and affordances*. *Design Studies*, 34(1), 57-73.**

Abstract: Even though aesthetics and affordances are two important factors based on which designers provide effective ways of interaction through their artifacts, there is no study or theoretical model that relates these two aspects of design. We suggest a theoretical explanation that relates the underlying functionality of aesthetics, in particular, of interaction aesthetics and of affordances in the design process. Our claim is that interaction aesthetics are one among other factors that allow users to enhance the detection of action possibilities and consequently, the detection of affordances. Our intention is first to discuss the role of interaction aesthetics in the design process, and second to suggest an explanation for their role in the detection of affordances when users interact with artifacts.

- ❖ *The Design Research Society and Elsevier nominate the article for the Design Studies Award 2013*
- ❖ *The article is among the Most Cited Design Studies Articles published since 2011, extracted from Scopus.*



Impact Factor
2.436

Cited by 17



Impact Factor
2.415

Cited by 72

- ❖ *The article was the 5th most downloaded in Design Studies 6 months after its publication.*

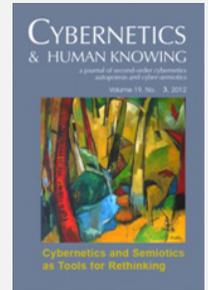
8. **Xenakis I., Arnellos A., Spyrou T. & Darzentas J., (2012) Modelling Aesthetic Judgment: An Interactive-semiotic Perspective. *Cybernetics & Human Knowing*, 19(3), 25-51**

Abstract: Aesthetic experience, as a cognitive activity is a fundamental part of the interaction process in which an agent attempts to interpret his/her environment in order to support the fundamental process of decision making. Proposing a four level interactive model, we underline and indicate the functions that provide the operations of aesthetic experience and, by extension, of aesthetic judgement. Particularly in this paper, we suggest an integration of the fundamental Peircean semiotic parameters and their related levels of semiotic organisation with the proposed model. Our aim is to provide a further theoretical understanding with respect to the perception of aesthetics and to enrich our models regarding the functionality of aesthetic interpretation, using the theoretical interpretive richness provided by the semiotic perspective.

9. **Xenakis I., Arnellos A. & Darzentas J., (2012) The Functional Role of Emotions in Aesthetic Judgement. *New Ideas in Psychology*, 30(2), 212-226.**

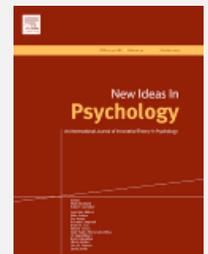
Abstract: Exploring emotions, in terms of their evolutionary origin; their basic neurobiological substratum, and their functional significance in autonomous agents, we propose a model of minimal functionality of emotions. Our aim is to provide a naturalized explanation - mostly based on an interactivist model of emergent representation and appraisal theory of emotions - concerning basic aesthetic emotions in the formation of aesthetic judgment. We suggest two processes the Cognitive Variables Subsystem (CVS) which is fundamental for the accomplishment of the function of heuristic learning; and Aesthetic Appraisal Subsystem (AAS) which primarily affects the elicitation of aesthetic emotional meanings. These two subsystems (CVS and AAS) are organizationally connected and affect the action readiness of the autonomous agent. More specifically, we consider the emotional outcome of these two subsystems as a functional indication that strengthens or weakens the anticipation for the resolution of the dynamic uncertainty that emerges in the particular interaction.

- ❖ *The article is among the Most Cited New Ideas in Psychology Articles published since 2011, extracted from Scopus.*
- ❖ *The article was the 3rd most downloaded article in New Ideas of Psychology for the first 6 months of publication.*



Impact Factor

Cited by 2



Impact Factor
1.790

Cited by 26

Presentations

1. **Xenakis, I.** (2016). *Aesthetic science: towards a naturalized model of aesthetics*. In *4th Hellenic Conference in Philosophy of Science* (pp. 65–66). University of Athens, Greece. 2016

2. **Xenakis, I., & Arnellos, A.** (2015). *Feelings and the construction of perceptual content*. In *Interactivist Summer Institute 2015*. Bilkent University, Ankara, Turkey 2015

3. **Xenakis I.**, (2013). *On the role of aesthetic emotions in sense-making: towards a naturalized explanation of the aesthetic*, *Proceedings of the 1st International Conference Aesthetics and the Embodied Mind*, Bremen, Germany. 2013

4. **Xenakis I. & Arnellos A.** (2012). *Reducing Uncertainty in the Design Process: the Role of Aesthetics*, Presented at the, *8th International Conference on Design & Emotion*, London, UK. 2012
Cited by 3

Abstract: Uncertainty in the design process is a common situation in which, designers and users are making decisions that are uncertain with respect to the (degree of) fulfillment of their goals. Therefore, design-participants (designers and users) need to develop ways that will handle and reduce their design-uncertainty in order to choose the best action before learning and prevent the possible failure of the interaction. Providing an explanation for the general role of aesthetics in an interaction, we suggest that aesthetics through their emotional dimension (aesthetic emotions) are implicitly associated with the design process by inducing the reduction of design-uncertainty. From our perspective aesthetics are about action. They are a fundamental aspect of design that enhances the communication between the design-participants by promoting the achievements of goals in the design process.

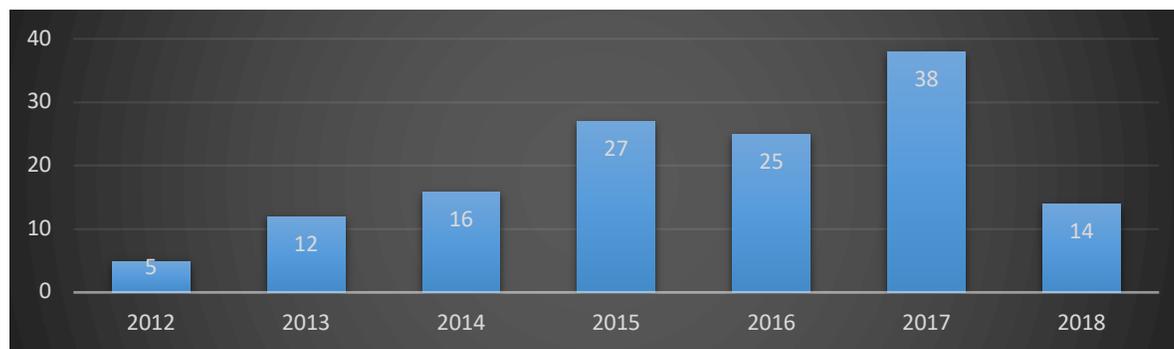
5. **Xenakis I., Arnellos A. & Darzentas J.** (2011). *Emotions and their Functional Role in Aesthetic Judgment* *Interactivist Summer Institute 2011*, Syros, Greece 2011

6. **Vosinakis S. & Xenakis I.** (2011). *A Virtual World Installation in an Art Exhibition: Providing a Shared Interaction Space for Local and Remote Visitors*. *Proceedings of the Re-thinking Technology in Museums 2011* (pp. 253-264), Limerick, Ireland Cited by 5

Abstract: Visiting museums and exhibitions represented in multi-user 3D environments can be an efficient way of learning about the exhibits in an interactive manner and socialising with other visitors. The rich educational information presented in the virtual environment and the presence of remote users could also be beneficial for the visitors of the physical exhibition space. In this paper we present the design and implementation of a virtual exhibition that allowed local and remote visitors coexist in the environment, access the interactive content and communicate with each other. The virtual exhibition was accessible to the remote users from the Web and to local visitors through an installation in the physical space. The installation projected the virtual world in the exhibition environment and let users interact with it using a handheld gesture-based device. We performed an evaluation of the 3D environment with the participation of both local and remote visitors. The evaluation

results indicate that the virtual world was considered exciting and easy to use by the majority of the participants. Furthermore, according to the evaluation results, virtual museums and exhibitions seem to have significant advantages for remote visitors compared to typical museum web sites, and they can also be an important aid to local visitors and enhance their experience.

Citations



All
Citations
138

Xenakis I., & Arnellos A., (2017) *Aesthetics as evaluative forms of agency to perceive and design reality: a reply to aesthetic realism*. *New Ideas in Psychology*, Elsevier. [10.1016/j.newideapsych.2017.03.014](https://doi.org/10.1016/j.newideapsych.2017.03.014)

1 Citation

1. Xenakis, I. (2018). Reducing uncertainty in sustainable interpersonal service relationships: the role of aesthetics. *Cognitive Processing*, in press. doi:10.1007/s10339-017-0819-4

Xenakis, I. (2017). *Reducing uncertainty in sustainable interpersonal service relationships: the role of aesthetics*. *Cognitive Processing*, in press. doi:10.1007/s10339-017-0819-4

1 Citation

2. Ganczarek, J., Hünefeldt, T., & Belardinelli, M. O. (2018). From "Einführung" to empathy: exploring the relationship between aesthetic and interpersonal experience. *Cognitive Processing*, 1-5. doi:10.1007/s10339-018-0861-x

Xenakis, I., & Arnellos, A. (2015). *Aesthetics as an Emotional Activity That Facilitates Sense-Making: Towards an Enactive Approach to Aesthetic Experience*. In A. Scarinzi (Ed.), *Aesthetics and the Embodied Mind: Beyond Art Theory and the Cartesian Mind-Body Dichotomy* (pp. 245–259). Springer Netherlands.

10 Citation

3. Sørvoll, M., Obstfelder, A., Normann, B., & Øberg, G. K. (2018). Perceptions, actions and interactions of supervised aides providing services to children with cerebral palsy in pre-school settings: a qualitative study of knowledge application. *European Journal of Physiotherapy*, 0(0), 1-9. doi:10.1080/21679169.2018.1452978

4. Xenakis, I. (2018). *Reducing uncertainty in sustainable interpersonal service relationships: the role of aesthetics*. *Cognitive Processing*, in press. doi:10.1007/s10339-017-0819-4
5. Arnellos, A., & Xenakis, I. (2017). *Aesthetic perception: A naturalistic turn*. *New Ideas in Psychology*. doi:10.1016/j.newideapsych.2017.06.002
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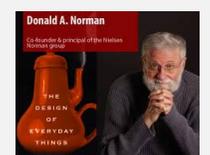
Distinctions

- ❖ The Editorial Office of the Journal *Frontiers in Psychology* calls us to propose a **Research Topic at Frontiers**:

*“The impressive performance of your article **“Aesthetic perception and its minimal content: a naturalistic perspective”** published in *Frontiers in Psychology*, received **3,818 total views**, making it among the best performing articles in *Frontiers*. It highlights content that would be ideal to serve as a foundation for a *Frontiers Research Topic*. I would be happy to discuss related subjects with you that could be suggested for such a *Research Topic at Frontiers*.”*

- ❖ One of the most senior and reliable researchers in Design Community, **Prof. Donald Norman** (co-founder and principal of Nielsen Norman Group) personally sent us comments for our article “The relation between interaction aesthetics and affordances”. (the following lines are a part of his contact with us)

“This is a very nice paper. It is simple, to the point, and introduces some



important new considerations. I can say (with considerable aesthetic pleasure), that the Greeks have arrived bearing gifts... The paper introduces an important notion: let me call it "interaction aesthetics." The authors argue that the anticipation of a desired (or undesired) result is one of the major factors driving the aesthetic experience in a positive (or negative) direction. This is clearly true for a wide range of emotional states (the ones that I identify with the behavioral level of my three-level model of emotion). They call these two states "aesthetic pleasure" and "aesthetic pain." This is a very nice analysis. In addition, the authors point out that the process of discovering the possible range of actions (the affordances) is rich and complex, involving perception, past experience, and when those fail, a dynamic problem-solving state. This too is a very nice expansion of the traditional view of affordance..."

- ❖ Our article “The relation between interaction aesthetics and affordances” published in Design Studies has been shortlisted for the annual **Design Studies Award 2013**. The Design Research Society and Elsevier make an Award for the best paper published each year in Design Studies. The criteria for the Award are as follows, in order of priority:

- development of the field of design research, originality of research or scholarship, breadth of relevance, clarity and style of presentation

This is the shortlist:

1. **The relation between interaction aesthetics and affordances**
Ioannis Xenakis, Argyris Arnellos
2. **Precedents reconceived: Urban design learning catalysed through data rich 3-D digital models**
Maged Senbel, Cynthia Girling, James T. White, Ron Kellett, Patrick F. Chan
3. **How does inclusive design relate to good design? Designing as a deliberative enterprise**
Ann Heylighen, Matteo Bianchin
4. **Soundscape as a design strategy for landscape architectural praxis**
Michael D. Fowler
5. **Function propagation through nested systems**
Nathan Crilly
6. **THE WINNER Collaborative problem-solution co-evolution in creative design**
Stefan Wiltchnig, Bo T. Christensen, Linden J. Ball
7. **A comparison of designer activity using core design situations in the laboratory and practice**
Philip J. Cash, Ben J. Hicks, Steve J. Culley
8. **Design, science and wicked problems**
Robert Farrell, Cliff Hooker
9. **Using templates and mapping strategies to support analogical transfer in biomimetic design**
Hyunmin Cheong, L.H. Shu



Nigel Cross
Editor-in Chief
Design Studies

&



Design Research
Society

- ❖ **The relation between interaction aesthetics and affordances**, published in 2013 is one of the **Most highly cited papers** during 2014, 2015 and up until June 2016. The editors of *Design Studies* designed a certificate that acknowledges this achievement.



- ❖ Our article "The relation between interaction aesthetics and affordances" was the **5th top hottest in Design Studies** 6 months after its publication (from January to March 2013).

Top 25 Hottest Articles
Engineering > Design Studies
January to March 2013

RSS Blog This! Print Show condensed

1. Seeing things: consumer response to the visual domain in product design
Design Studies, Volume 25, Issue 6, November 2004, Pages 547-577
Crilly, N.; Moultrie, J.; Clarkson, P.J.
Cited by Scopus (143)

2. Creativity in the design process: co-evolution of problem-solution
Design Studies, Volume 22, Issue 5, September 2001, Pages 425-437
Dorst, K.; Cross, N.
Cited by Scopus (256)

3. Initial mental representations of design problems: Differences between experts and novices
Design Studies, Volume 34, Issue 2, March 2013, Pages 135-160
Bjorklund, T.A.

4. The core of design thinking and its application
Design Studies, Volume 32, Issue 6, November 2011, Pages 521-532
Dorst, K.
Cited by Scopus (7)

5. The relation between interaction aesthetics and affordances
Design Studies, Volume 34, Issue 1, January 2013, Pages 57-73
Xenakis, I.; Arnellos, A.

6. Investigating design cognition in the construction and enactment of team mental models

- ❖ The article “The Functional Role of Emotions in Aesthetic Judgement” is among the **Most Cited New Ideas in Psychology Articles** published since 2011, extracted from Scopus.

Home > Journals > New Ideas in Psychology > Most Cited Articles

Most Cited New Ideas in Psychology Articles

The most cited articles published since 2011, extracted from Scopus.

The functional role of emotions in aesthetic judgment

Volume 30, Issue 2, August 2012, Pages 212-226

Ioannis Xenakis | Argyris Arnellos | John Darzentas

Exploring emotions, in terms of their evolutionary origin; their basic neurobiological substratum, and their functional significance in autonomous agents, we propose a model of minimal functionality of emotions. Our aim is to provide a naturalized explanation - mostly based on an interactivist model of emergent representation and appraisal theory of emotions - concerning basic aesthetic emotions in the formation of aesthetic judgment. We suggest two processes the Cognitive Variables Subsystem (CVS) which is fundamental for the accomplishment of the function of heuristic learning; and Aesthetic Appraisal Subsystem (AAS) which primarily affects the elicitation of aesthetic emotional meanings. These two subsystems (CVS and AAS) are organizationally connected and affect the action readiness of the autonomous agent. More specifically, we consider the emotional outcome of these twosubsystems as a functional indication that strengthens or weakens the anticipation for the resolution of the dynamic uncertainty that emerges in the particular interaction. © 2011 Elsevier Ltd.

Journal Metrics

Source Normalized Impact per Paper (SNIP): 1.124

SCImago Journal Rank (SJR): 0.579

Impact Factor: 1.444

5-Year Impact Factor: 1.405

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- ❖ Our article “The Functional Role of Emotions in Aesthetic Judgement” was the **13th top hottest in New Ideas in Psychology** 6 months after its publication (from January to March 2012).

Top 25 Hottest Articles
Psychology > New Ideas in Psychology
January to March 2012

RSS Blog This! Print Show condensed

- The concept of egocentrism in the context of Piaget's theory**
New Ideas in Psychology, Volume 29, Issue 3, December 2011, Pages 327-345
Kesseling, T., Muller, U.
Cited by Scopus (11)
- Egocentrism in moral development: Gibbs, Piaget, Kohlberg**
New Ideas in Psychology, Volume 29, Issue 3, December 2011, Pages 355-363
Boom, J.
Cited by Scopus (1)
- Vygotsky, Piaget, and Education: a reciprocal assimilation of theories and educational practices**
New Ideas in Psychology, Volume 18, Issue 2-3, August 2000, Pages 187-213
DeVries, R.
Cited by Scopus (26)
- Exploring the nature of cognitive flexibility**
New Ideas in Psychology, Volume 30, Issue 2, August 2012, Pages 190-200
Ionescu, T.
Cited by Scopus (13)
- Piaget's stages: the unfinished symphony of cognitive development**
New Ideas in Psychology, Volume 29, Issue 3, December 2011, Pages 346-354
Kesseling, T., Muller, U.
Cited by Scopus (11)
- Memory systems within a cognitive architecture**
New Ideas in Psychology, Volume 30, Issue 2, August 2012, Pages 227-240
Sun, R.
Cited by Scopus (9)
- Agency and the Other: On the intersubjective roots of self-identity**
New Ideas in Psychology, Volume 30, Issue 1, April 2012, Pages 47-64
Kogler, H.H.
Cited by Scopus (6)
- The functional role of emotions in aesthetic judgment**
New Ideas in Psychology, Volume 30, Issue 2, August 2012, Pages 212-226
Xenakis, I., Arnellos, A., Darzentas, J.
Cited by Scopus (10)

Academic Experience

Talks

December 2016 *Aesthetic science: towards a naturalized model of aesthetics.* University of Athens, Greece.

June 2015. Feelings and the construction of perceptual content. Bilkent University, Ankara, Turkey.

August 2013. On the role of aesthetic emotions in sense-making: towards a naturalized explanation of the aesthetic, Hanse-Wissenschaftskolleg (HWK), Institute for Advanced Study, Bremen, Germany

September 2012. Design, Meaning and Aesthetics, University of the Aegean, Syros, Greece

September 2012. Reducing Uncertainty in the Design Process: the Role of Aesthetics, Central Saint Martin's, London, UK.

July 2011. Emotions and their Functional Role in Aesthetic Judgment, University of the Aegean, Syros, Greece

May 2011. A Virtual World Installation in an Art Exhibition: Providing a Shared Interaction Space for Local and Remote Visitors, University of Limerick, Limerick, Ireland

Conferences Organized

- 1 **Title of the activity:** 6th Interactivism Summer Institute (ISI 2011)
Type of activity: International Conference
Geographical area: Non EU International
Convening entity: HERMOUPOLIS, Notio Aigaio, Greece
City convening entity: Department of Product and Systems Design Engineering, University of the Aegean & The Institute for Interactivist Studies
Type of participation: Organizer & Speaker
N° assistants: 40
Start-End date: 29/07/2011 - 01/08/2011
Duration: 4 days

Aims and scope: The gathering explores the frontiers of understanding of life, mind, and cognition. There is a growing recognition - across many disciplines - that phenomena of life and mind, including cognition and representation, are emergent of far-from-equilibrium, interactive, autonomous systems. Mind and biology, mind and agent, are being re-united. The classical treatment of cognition and representation within a formalist framework of encodingist assumptions is widely recognized as a fruitless maze of blind alleys. From neurobiology to robotics, from cognitive science to philosophy of mind and language, dynamic and interactive alternatives are being explored. Dynamic system approaches and autonomous agent research join in the effort.

The interactivist model offers a theoretical approach to matters of life and mind, ranging from evolutionary- and neuro-biology (including the emergence of biological function) through representation, perception, motivation, memory, learning and development, emotions, consciousness, language, rationality, sociality, personality and psychopathology. This work has developed interfaces with studies of central nervous system functioning, the ontology of process, autonomous agents, philosophy of science, and all areas of psychology, philosophy, and cognitive science that address the person.

2 Title of the activity: 5th Hellenic Conference on Artificial Intelligence (SETN 08)

Type of activity: National conference **Geographical area:** European Union

Convening entity: HERMOUPOLIS, Notio Aigaio, Greece

City convening entity: Department of product and systems design engineering, University of the Aegean & Hellenic Society of AI

Type of participation: Organizer

N° assistants: 120

Start-End date: 02/10/2008 - **Duration:** 3 days
04/10/2008

Aims and scope: Artificial Intelligence (AI) is a dynamic field that constantly expands into new application areas, discovers new research challenges and facilitates the development of innovative products. Today's information overload and rapid technological advancement raise needs for effective management of the complexity and heterogeneity of knowledge, for intelligent and adaptable man-machine interfaces and for products and applications that can learn and take decisions on themselves. AI can provide the methods and techniques to address these needs.

3 Title of the activity: Biosemiotics 2008

Type of activity: International **Geographical area:** European Union conference

Convening entity: HERMOUPOLIS, Notio Aigaio, Greece

City convening entity: University of the Aegean and International Society for Biosemiotic Studies

Type of participation: Organizer

N° assistants: 70

Start-End date: 23/06/2008 -
28/06/2008

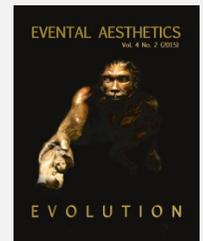
Duration: 6 days

Aims and scope: Biosemiotics is an interdisciplinary research agenda investigating the myriad forms of communication and signification found in and between living systems. It is thus the study of representation, meaning, sense, and the biological significance of codes and sign processes, from genetic code sequences to intercellular signaling processes to animal display behavior to human semiotic artifacts such as this are exemplified by webpage.

Membership in Editorial Committees

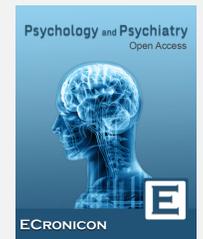
○ **Member of the editorial board for the Journal Evental Aesthetics**

Evental Aesthetics is an international, peer reviewed journal dedicated to philosophical perspectives on aesthetic practices and experiences. Publishing about three issues a year, the journal is devoted to philosophical questions concerning every form of art as well as aesthetic matters from beyond the artworld. It welcomes perspectives from every philosophical tradition, experimental and creative approaches, and authors from every discipline.



○ **EC Psychology and Psychiatry**

EC Psychology and Psychiatry (ECP) is an internationally peer reviewed journal that desires to publish articles on all aspects of Psychology, diagnosis, management and prevention of Psychological disorders. The journal aims to publish clinical and experimental work on all the topics related to Psychological care and medicine. The main motto of ECP is to bring latest developments and current research in Psychology and Psychiatry into light by publishing quality and original articles. We deal with all aspects of Psychological disorders and therapeutic interventions.



○ **Member of the editorial board for the Journal SAGE Open**

SAGE Open is an open access publication from SAGE. It publishes peer-reviewed, original research and review articles in an interactive, open access format. Articles may span the full spectrum of the social and behavioral sciences and the humanities. SAGE Open seeks to be the world's premier open access outlet for academic research. As such, unlike traditional journals, SAGE Open does not limit content due to page budgets or thematic significance. Rather, SAGE Open evaluates the scientific and research methods of each article for validity and accepts articles solely on the basis of the research. This approach allows readers greater access and gives them the power to determine the significance of each article through SAGE Open's interactive comments feature and article-level usage metrics. Likewise, by not restricting papers to a narrow discipline, SAGE Open facilitates the discovery of the connections between papers, whether within or between disciplines.



Impact Factor
0.195

- **Guest editor** with Dr. Argyris Arnellos for the journal **New Ideas in Psychology**, *An International Journal of Innovative Theory in Psychology*, editing a **Special Issue on Aesthetic perception**

The theoretical background of the Special Issue

Aesthetic perception has been a widely discussed issue since ancient times; multiple theories still contend today. Philosophers, psychological theorists, and empirical researchers in such fields as cognitive psychology, neuroscience, and interaction design have all shown interest in explaining how agents are attracted, or fail to be attracted, to objects, events, and other agents.

A prominent view of aesthetic perception is art-centered aesthetics, which sharply distinguishes art from everyday interactions. Although it remains highly influential, a number of authors have challenged the art-centered approach, particularly regarding the possibility that aesthetic perception has objective content. From the standpoint of embodied cognition, there is nothing about “the aesthetic” that would confine it to art. Rather, aesthetic perception needs to be investigated like any other natural process that governs living organisms. In consequence, the functioning of affective feelings in perception may help to explain aesthetic perception, and studies of aesthetic phenomena may be generalized to wider areas of life.

Aims and Scope

The proposed special issue aims at providing a forum in which scholars can present their views on art-centered versus embodied aesthetics, and to provide their perspectives on aesthetic perception, its content, and the conditions (biological, cognitive, and social) under which it takes place.

The special issue is open to theoretical and empirical contributions from a wide variety of disciplines, including but not limited to: psychology, philosophy, neuroscience, and human-computer interaction.

Among the issues that contributors may wish to address:

- ✓ How do emotions shape our perception of the physical world?
- ✓ What is the content of aesthetic perception?
- ✓ What role do emotions play in the process of aesthetic perception, or in its content?
- ✓ Can aesthetic perception be understood naturalistically?
- ✓ Are there universal rules that specify objective emotions, and objective perceptual content?
- ✓ Are the aesthetic emotions natural kinds?
- ✓ How multimodal is aesthetic perception?
- ✓ How is aesthetic perception related to action planning?

We encourage scholars to present models of aesthetic perception, empirical studies of the content of aesthetic perception, and new insights into the empirical exploration of these issues.

The special issue is not aimed at explaining art, artistic creation and its products, or the meaning and perception of beauty.



Impact Factor
1.790

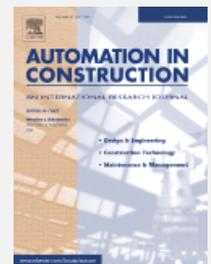
- **2014-15 Guest editor** for the journal **SAGE Open**



Reviewer for the following peer-reviewed international journals and conferences

- *Automation in Construction, Elsevier*

Automation in Construction is an international journal for the publication of original research papers. The journal publishes refereed material on all aspects pertaining to the use of Information Technologies in Design, Engineering, Construction Technologies, and Maintenance and Management of Constructed Facilities. The scope of Automation in Construction is broad, encompassing all stages of the construction life cycle from initial planning and design, through construction of the facility, its operation and maintenance, to the eventual dismantling and recycling of buildings and engineering structures.



Impact Factor:
1.812

- *Biological Theory, Springer*

Biological Theory is devoted to theoretical advances in the fields of evolution and cognition with an emphasis on the conceptual integration afforded by evolutionary and developmental approaches. The journal appeals to a wide audience of scientists, social scientists, and scholars from the humanities, particularly philosophers and historians of biology.



Impact Factor: -

- *The international journal of Mediterranean Archaeology and Archaeometry*

Mediterranean Archaeology & Archaeometry (MAA) is an interdisciplinary International Journal issued by The University of the Aegean, Department of Mediterranean Studies, Rhodes, Greece. MAA is published since 2001 and from 2008 is operating in updated format. The international journal MAA "Encourage international discussion on the coupling between archaeology and archaeometry in their broader sense, initiating forums of discussion on the establishment of widely accepted criteria of correct approach and solution of particularly current and future archaeological problems." It focuses in the Mediterranean region and on matters referred to interactions of Mediterranean with neighboring areas, but presents an

Impact Factor:
0.222

Relevant results: Electronic services for the support of traditional folk art.
Identify key words: Behavioral sciences; Esthetics; Theory of perception; Artistic creation

2 **Name of the project:** F-JEWEL: Functional Jewellery That Adds Aesthetics And Durability To Quality-Of-Life Enhancing Medical Appliances

Type of project: Industrial research **Geographical area:** National
Degree of contribution: Investigator

Entity where project took place: University of the Aegean **Type of entity:** University of the Aegean

City of entity: HERMOUPOLIS, Notio Aigaio, Greece

Name principal investigator (PI, Co-PI...): John Darzentas

N° of researchers: 12

Participating entity/entities: ELKEDE S.A - Centre for Technology and Design; University of the Aegean

Funding entity or bodies: ELKEDE S.A - Centre for Technology and Design

City funding entity: ATHENS, Attiki, Greece **Type of entity:** Technological Centre

Start date: 2006

Duration: 2 years

Total amount: 150.000

Relevant results: Electronic services for the support of traditional folk art.

Identify key words: Medical equipment; Behavioural sciences; Esthetics; Theory of perception

3 **Name of the project:** RIGHTFIT - Making Garments That Fit Consumers' Needs And Wants. Eureka EU

Type of project: Industrial research **Geographical area:** National
Degree of contribution: Investigator

Entity where project took place: University of the Aegean **Type of entity:** University of the Aegean

City of entity: HERMOUPOLIS, Notio Aigaio, Greece

Name principal investigator (PI, Co-PI...): John Darzentas

N° of researchers: 12

Participating entity/entities: ELKEDE S.A - Centre for Technology and Design; University of the Aegean

Funding entity or bodies: ELKEDE S.A - Centre for Technology and Design

City funding entity: ATHENS, Attiki, Greece **Type of entity:** Technological Centre

Start date: 2005

Duration: 1 years

Total amount: 120.000

Relevant results: Making Garments That Fit Consumers' Needs And Wants

Identify key words: Marketing psychology and consumer behavior psychology; Behavioral sciences; Consumer demand

- 4 **Name of the project:** DesignReq
Type of project: Industrial research **Geographical area:** National
Degree of contribution: Investigator
- Entity where project took place:** University of the Aegean **Type of entity:** University
City of entity: HERMOUPOLIS, Notio Aigaio, Greece
Name principal investigator (PI, Co-PI...): John Darzentas
N° of researchers: 12
Participating entity/entities: ELKEDE S.A - Centre for Technology and Design; University of the Aegean
- Funding entity or bodies:** ELKEDE S.A - Centre for Technology and Design
City funding entity: ATHENS, Attiki, Greece **Type of entity:** Technological Centre
Start date: 2004 **Duration:** 1 years
Total amount: 100.000
- Relevant results:** Generalised Architecture of a Collaborative System for the Support of Furniture's Design.
Identify key words: Behavioral sciences; Cooperativism

Teaching Experience

Undergraduate Studies

*Department of Product & Systems Design Engineering,
UNIVERSITY OF THE AEGEAN*

1. **Course Title:** Studio III, 2D & 3D Design Using Traditional & New Media

2007-now

Course Description: In the second year's Design Studios III, the main objective is the introduction of the methodological and practical steps towards an understanding of the processes of collaborative designing. The purpose of the course is to introduce students in cooperative design and to provide the grounds for the establishment of the basic concepts for methodological design with an emphasis on practices of concept representation in 2D and 3D. Important is considered the application of the basic design knowledge, which was acquired in the first year (methodologies in design). This is carried out through the analysis, and methodological investigation of design contexts. The strengthening of knowledge processes and the exercise of the technical and aesthetic judgment are among the fundamental aims of the course. The design processes are investigated both as creative and analytical methods, but also as streamlined practices for the investigation of: the structure and of the actual form of artefacts, the process of manufacturing, and also the practice of handling materials. The main objective of the course is the development of skills for the representation of ideas in the three-dimensional space by the selective use of basic conceptual tools (lines, surfaces, volumes, colors, etc.). Design concepts are required to be represented by the use of traditional and digital tools, which will be explored through the various exercises in the laboratory. The project work is not aimed at the production of a final usable product but, under the objectives given in the brief, on the design documentation and presentation of a prototype, which satisfies the requirements. The design process requires the use of different tools for representing concepts (traditional and digital). The investigation of the variety of the design issues that arise during the course are related to different practices such as, three-dimensional modeling, the use of design computer software, animation, photography etc.

2. **Course Title:** Studio IV, 2D & 3D Design Using Traditional & New Media

2008-now

Course Description: Continuing in the second-year studios, Studio IV, the basic aim is 3D Design, using diagrams, digital representation, image and sound processing and animation. Lectures introduce vocabulary, analytic methods of concept development and techniques of form production as a hierarchical space continuum. Introduced are also analytic tools, materials and construction techniques, for the comprehension of 3D structures, depth and space. The intention for the student is to understand the many dimensions of form and space, as well as the development of creative abilities and a critical observation stance for technical applications. Projects are structured in such a way that introduce in the studies, the concept of design research, with emphasis in abstraction and conceptual perception, as vehicles to generate design strategies. In a studio setting the analytic and the synthetic processes are interchanged, using diverse presentational media, thus reinforcing the understanding

that design is a sum of connections and interactive relations. The part of studio practice is supplemented with lecture introductions on theoretical issues. The project-tasks are treated in a combination of new and traditional media and emphasis is given in the transfer of “abstract ideas”, into dynamic two and three dimensional design proposals. The research and methodology techniques applied in the projects, (transfer, overlapping, diagrams, transformations, systematic representation (drawing), analysis of given material, animation), are expanded under the logistics of involvement of new electronic media. The resulting projects are expected to be consistent on the conceptual as well as the practical/ formal levels.

3. **Course Title:** Printing & Typography

2018

Course Description: The course presents key issues related to typography and the various printing methods. We present the machinery used for printing, the various procedures and we examine their advantages and disadvantages. Exercises related to the design layout of different visual communication media such as newspapers, books, magazines, etc, are also included.

Learning outcomes:

The main goal of the course is the understanding of some basic issues pertaining to art and technology, so that students can actively participate in the design and printing of printed materials. Have proven knowledge and understanding of subjects in a field of knowledge based on their general secondary education and, while backed up by advanced level scientific manuals, also include views arising from modern developments at the cutting edge of their cognitive field. • They are able to use the knowledge and understanding they have acquired in a way that shows a professional approach to their work or profession, and they have the skills that are typically demonstrated by developing and supporting arguments and solving problems within their cognitive field. • They have the ability to compile and interpret relevant data (typically within their knowledge) to form judgments that include reflection on relevant social, scientific or ethical issues. • They are able to communicate information, ideas, problems and solutions to both qualified and non-specialized audiences. • They have developed those skills to acquire knowledge that they need to continue in further studies with a high degree of autonomy.

4. **Course Title:** Studio 7a Interactive Systems Design

2014

Course Description: Depending on the specific focus of the unit, students will learn about methodologies and technologies for advanced interface design, from the small-scale such as wearables and mobile to the large-scale such as urban screens and interventions. The major assessment is a group design project, following a user-centred design process. At the conclusion of the unit students should have a well-developed understanding of interaction design demonstrated through the design, prototyping and evaluation of an interactive product: and an understanding of aesthetic design and usability principles applied to interface design for the project context.

5. **Course Title:** History of Design and Technology I

2007-2012

Course Description: The aim is to introduce and discuss the History of Design and Technology until today. The course contains: Industrialisation, and Mass production, International Expositions, patents, Teylorism, specialisation, mechanisation and standardisation, design movements, Arts and Crafts. Art Nouveau. Art Deco, Deutscher Werkbund, Wiener Werkstaette, Bauhaus, Ulm, Functionalism, Ergonomics, Design as propaganda, Design as style, Modernism, Informal design, Eco design, Pop, Memphis. History of Designers and their designs, Corporate identity, National identity, globalisation, new materials and new technologies, CAD-CAM, Interface design, Virtual reality, Design and environment, Mass customisation.

6. **Course Title:** Studio V

2013

Course Description: The Industrial Design studios are the place for students to work in a cross disciplinary fashion and implement their acquired theoretical and practical knowledge to conceive, analyze and develop innovative viable products and systems.

7. **Course Title:** Studio VI

2013

Course Description: This lesson is in sequence with studio 5 and is subject to the same principles. Studio 6 focuses on the contemporary design practice and mass production techniques. Greater initiative and technical efficiency is considered necessary. Studio 6 promotes the first contact with the Industry and encourages participation in design competitions and public exhibitions. Students are asked to complete two design projects in groups of three.

8. **Course Title:** History of Design and Technology II

2008-2012

Course Description: The course explores trends and movements in applied arts and design, as well as their parallel major technological achievements, starting with the movement of Arts and Crafts and extending to the contemporary period. The study of aesthetic choices as well as that of their cultural, social, political and technological background aims to the understanding of the intentions and methods in design of objects, graphics and interiors. Fundamental ideological issues are examined such as the relation between fine and applied arts, the ambivalent, in the beginning, attitude towards technology, mechanical procedures and mechanization of the production, social visions, the local or universal character of design, the impact of the use of new materials, etc. The course comprises the following thematic units: 1. "From the workshop to the industrial production (1870-1915)": Arts and Crafts, Aesthetic Movement, Japonisme, Art Nouveau, Sezession, Jugendstile, Deutsche Werkbund 2. "Avant-gardes. Movements and trends in European avant-garde, Ideology, social targets, intellectual content, aesthetic tends": Italian Futurism, Russian Constructivism, De Stijl, Bauhaus 3. "Trends and movements between two wars" 4. "The spreading of modernism after the second world war. Impact and criticism" 5. Sixties: the design in the time of consumption and contest 6. "Today's trends. Brief

survey of currents, trends and movements after the Sixties": Post-Modern, Deconstruction in Graphic Design etc.

9. **Course Title:** Studio VII (*past Undergraduate program*)

2009-2011

Course Description: In studio 7, the whole semester is dedicated to the completion of a single design project in the design of interactive products for the Industry. The project subject is composed in collaboration with Industries and allows students to choose among a number of different design directions. Emphasis is given in the presentation of project outcomes through participation in design competitions and exhibitions. Having cutting edge technological tools such as CAM and rapid prototyping facilities at their disposal, students are able to use the computer to analyze more complex products and systems at a level that prepares them to be accepted by various Industries. Students work in groups of two.

10. **Course Title:** Studio VIII (*past Undergraduate program*)

2009-2011

Course Description: In studio 8, students work on their own while acquiring specific design expertise. Students choose among different subjects whose composition is the result of the collaboration between Industry and a number of researchers so that final proposals are not only technically feasible but also appropriate for production or publication. Themes are organized in subject areas that represent different scientific fields of interest or contemporary trends in the design of products.

11. **Course Title:** History of Art I

2008-2009

Course Description: With references to specific selected examples, students acquire basic training methods to read the image and the object over time. In addition, it is a principle presentation of styles that occasionally developed in Western art from Greek Antiquity to Baroque.

12. **Course Title:** History of Art II

2008-2009

Course Description: The lesson is a recursion in the history of art from the Classicism up to the current visual developments. The lesson focuses, with particular emphasis, on the 20th century, where students follow the creation of the substantial rules that define the actual production.

Postgraduate Studies

*Department of Product & Systems Design Engineering,
UNIVERSITY OF THE AEGEAN*

Master of Science (MSc) in Design of Interactive and Industrial Products and Systems

1. **Course Title:** Product and Interactive Systems Design (Studio I)

2011-now

Course Description: The course deals with the process of creation-study, development and optimization of products from the idea to the final product. The students develop projects designing according to methodological steps interactive products.

2. **Course Title:** Interaction Design Studio (Studio II)

2014-2016

Course Description: Interaction design studio is concerned with the study of communication between humans and interactive products and systems. The emphasis is on the creative and collaborative design of interactive systems, invention and selection of dialogues, interactions, interfaces and content of interactive products and systems of any kind, including mobile, domestic and medical devices, as well as for the Web and digital media. The course emphasizes the conduction of an interaction design project, such as: a digital media application or a web application. The design process starts with requirements and market research and ends up with the evaluation of interactive prototypes with the participation of users.

*Master of Science (MSc) in Holistic Alternative Therapeutic Systems-Classical
Homeopathy*

3. **Course Title:** Applied Informatics I & II

2007-2013

Course Description: The main objective for the students is to understand the scope, value and capabilities of information technology, while special emphasis is given on principles, concepts and trends in information systems.

Student Supervision*

Department of Product & Systems Design Engineering, UNIVERSITY OF THE AEGEAN

1. Savopoulos, T., (2012). *Interior design in commercial shops: studying the nodal points of the respective design decisions based on consumer psychology. (Thesis). Product & Systems Design Engineer, Aegean University, Syros, Greece.*
2. Leontara, G.L., (2012). *Studying corporate aesthetics: aesthetics as factors that affect the representation and interpretation of corporate design. (Thesis). Product & Systems Design Engineer, Aegean University, Syros, Greece.*
3. Raftopoulou, M., (2012). *Studying the subjective and multidimensional nature of color in design. (Thesis). Product & Systems Design Engineer, Aegean University, Syros, Greece.*
4. Spanidou, I. (2012). *Studying aesthetics in Human Computer Interaction: relating aesthetics to qualitative factors that form user experience. (Thesis). Product & Systems Design Engineer, Aegean University, Syros, Greece.*
5. Tsouloufa, D. (2011). *Studying the Aesthetic Decisions in Design: Their Role and Their Integration in the Design Process (Thesis). Product & Systems Design Engineer, Aegean University, Syros, Greece.*

*Lectures under contract Π.Δ. 407/1980 are not allowed to supervise thesis since 2013

Other Activities

Teaching

<p><i>Greek Ministry of Interior Decentralization & E-government</i></p> <p>Project Title: "Syzeftis"</p> <p>"Basic Significances, Operation and Services of a Network", "Operation and Controls of a Router", "Network Safety"</p>	<p>2006</p>
<p><i>Greek Ministry of Education, Research and Religious Affairs</i></p> <p>Project Title: Art Education in <i>Primary School Education</i></p> <p>Course Description: These courses aim at helping little students to develop cognitive, inquiring, constructional, and cultural dexterities. Simultaneously they aid students to develop their personality, their character, and also their knowledge about: "how they learn", "how they accept the other students" and "how they could be responsible and creative".</p>	<p>2005-2009</p>
<p><i>Prefecture of Cyclades, Adult Education</i></p> <p>Project Title: Person in charge of concretization of educating program in "Fine Arts".</p> <p>Course Description: Social-cultural education and training in topics of culture, and environment as well as briefing on cultural matters.</p>	<p>2005-2007</p>

Working Experience

<p>Person in charge of production in Company:</p> <p style="text-align: center;">« Metaxotipiki Athinon Christos Garbis & Co».</p> <p>Description: The company is dedicated in silk printing of a wide range of printed materials, such as leaflets, booklets, posters, large-scale prints, as well as advertising and promotional material (providing you with the complete variety of additional services such as book-binding, laminations and silk-screen printing) covering each and every need of today's market. Moreover, it creates large-scale prints for every use, on any material: paper, fabric, sticker, automobile's backlight and floor print. We lead the way on magnet applications (car and building coverage) and exploitation of promotional and projection stands.</p>	<p>2001-2004</p>
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Person in charge of production and art direction in Company:**1995-1998**

«Lombardias Bros& Co»

Description: The company has been established in 1952 by a pioneer screen-printer, Angelos Lombardias. His experience and the “know how” of the art of screen-printing was passed on the family’s second generation. Half a century of hard work, great and ambitious investments in equipment and continuous improvement in the production process, has resulted in providing customers with prints of the highest standard and quality, and has positioned the company within the top of the industry. Privately owned production and storage facilities and screen-printing machinery of the latest technology places LOMBARDIAS Company in the luxurious position of printing 35,000 m² daily. Additionally, by covering a wide range of materials on which screen-printing can be applied gives the company the flexibility to meet the highest demands of the European market. By incorporating the most current business practices and European standards of screen-printing enables LOMBARDIAS Company to address customers’ needs with consistency and quality.

LOMBARDIAS & Co is a member of the Specialty Graphic Imaging Association (SGIA) and a distinguished member of the Federation of European Screen-Printers Associations (FESPA). FESPA enables the close collaboration and sharing of knowledge between screen-printers on technological issues, and promotes screen-printing through each of the 28 separate National Associations in Europe. Every 4 years FESPA organizes events where LOMBARDIAS Company actively participates and has been awarded 12 times so far.

- ❖ In collaboration with the Aggelos Lombardias who was also student of the famous Greek artist P. Parthenis we print artistic printings of famous Greek painters as Moralis, Tsaroychis, Tetsis, Goynaropoylos, Kokkinidis and others.

Exhibitions & design

Personal & Group shows

More than 64 artworks are found in private and public collections in Greece, France, Cyprus and USA.

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| 1. <i>Group Show, Ioannis & Hellen Vati Hall, Intellectual Center of Municipality Hermoupolis, Greece</i> | 2014 |
| 2. <i>Group Show, Ioannis & Hellen Vati Hall, Intellectual Center of Municipality Hermoupolis, Greece</i> | |
| 3. <i>Group Show, Ioannis & Hellen Vati Hall, Intellectual Center of Municipality Hermoupolis, Greece</i> | 2013 |
| 4. <i>Personal Show, Intellectual Center of Municipality Hermoupolis, Greece</i> | 2012 |
| 5. <i>Group Show, Gallery Atrion, May-June, Thessaloniki, Greece</i> | 2011 |
| 6. <i>Group Show, Gallery Atrion, Thessaloniki, Greece</i> | 2010 |
| 7. <i>Personal Show, Retrospective Selection 2002-2010, Intellectual Center of Municipality Hermoupolis, Greece</i> | |
| 8. <i>Personal Show, Intellectual Center of Municipality Ano Syros, Greece</i> | 2008 |
| 9. <i>Personal Show, Intellectual Center of Municipality Ano Syros, Greece</i> | 2006 |
| 10. <i>Group Show, Intellectual Center of Municipality Hermoupolis, Greece</i> | 2005 |
| 11. <i>Group Show, "Alumnus 2004", Factory A.S.K.T. Athens, Greece</i> | 2004 |
| 12. <i>Group Show, "6th of Laboratory of Painting", Intellectual Center of Municipality Argolida, Greece</i> | 2003 |
| 13. <i>Maintenance and painting of I. N. Agia Paraskevi Alimos</i> | |