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# Personal CV

Ioannis Xenakis Ph.D.



## Contact

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MASTER OF ARTS (M.A.) & BACHELOR OF ARTS (B.A.) IN PAINTING
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## About

## Summary of CV

### Research

I am a member of the **Complex Systems & Service Design Laboratory (CSSD lab)** of the Department of Product and Systems Design Engineering (DPSD) - University of the Aegean. The laboratory focuses on the whole range of the more general areas of system complexity and related theoretical examples, in particular the problematic design areas, and more specifically, in holistic, and using systemic 'language' organisational approaches of conception, investigation, understanding, analysis, and design of complex and autonomous systems and services as they relate to various phenomena and problems in the following fields of knowledge:

Complexity of Interactive Organisations, Complexity of Design Processes, Theories and Methodologies of Design, Systemic Theory and Self-organisation, Service Design

Social Innovation Design, Design for All, Information Design, Design for Sustainability, etc.

### Academic and Professional experience

Ioannis Xenakis is an Assistant Professor in "Design thinking and functional ideation" ( $\Phi$ EK 3129/20.12.2021  $\tau$ .  $\Gamma$ '), in the Department of Product and Systems Design Engineering (DPSD) - University of the Aegean. He has a long teaching experience in design thinking courses:

- o 14 Courses in Undergraduate Studies
  - o 7 in Ideation, Concept generation, in products and systems design Studios
  - o 2 in Ideation for Graphic design
  - o 2 in Design History
  - o 2 in Art History
  - o 1 in Emotional & Aesthetic design
  - 3 Courses in Postgraduate Studies
    - o 2 in Industrial and Interaction design Studios
    - o 1 in Applied Informatics

He has served as the head of the Creative departments the Graphic Design & Printing Industry

- o product development
- o concept generation
- o production planning
- o production

He also work as an professional artist. I have in my assets 12 art exhibitions of which 5 are solo.

### **Studies**

He holds 1 Ph.D, 2 Masters, and 2 Bachelor's degrees. Specifically:

- He holds an interdisciplinary Ph.D. (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.
  - Scientific areas: design theory, cognitive psychology, emotions, aesthetic theory, interaction design.
- o He holds 2 Master degrees
  - A. Master of Science (M.Sc.) in Design of Interactive and Industrial Products and Systems
  - B. Integrated master (M.Sc. & B.F.A.) in Fine Arts
- o He holds 2 Bachelor's degrees
  - A. Bachelor's of Fine Arts (B.F.A.)
  - B. Bachelor of Science (B.S.) in Printing Technology

### **Publications**

He has published total of 10 peer-reviewed scientific papers (Journals articles, book chapters and edited scientific collections in the form of a book). Specifically:

- He has co-edited 1 Special Issue in a peer-reviewed Q1 journal.
- o He has published 7 international peer-reviewed Journal papers with high Impact Factor
  - 6 have been published in Q1 (highest value) journals in the areas of Philosophical and Theoretical Psychology, Design Theory, History and Philosophy of Science.
  - 1 (monographia) has been published in Q2 (second highest value) journal in the area of Philosophical and Theoretical Psychology about Product and Service Design.
- o He has published 1 international peer-reviewed Book Chapter
- o He has attended 6 peer-reviewed International Conferences

#### Ioannis Xenakis personal CV

Publications Journal metrics					:S		
Type of Contribution Publication Area and topics		Rate	lmpact factor	H index	SCImago Journal Rank		
(1) Special Issue	1 <sup>st</sup> Guest Editor	New ideas in Psychology, ELSEVIER	Philosophical and Theoretical Psychology, Aesthetics & Design Theory		1.550	40	0.494
	(1) <u>monographia</u>	Cognitive Processing, SPRINGER	Experimental & Cognitive Psychology, Design Theory, Emotions, Aesthetic Cognition	Q2	1.391	41	0.556
		Philosophical Psychology TAYLOR & FRANCIS GROUP	Philosophy of Science Psychology of Aesthetics, Empirical Aesthetics, Philosophical Aesthetics	Q1	1.770	47	0.634
		Design Studies, ELSEVIER	Arts & Humanities, Engineering, Social Sciences Design Theory, Perception - Affordances, Aesthetic Cognition	Q1			
	(6) 1 <sup>st</sup> Author	Frontiers in Psychology, FRONTIERS MEDIA S.A.	Theoretical Psychology, Cognitive Science, Aesthetic Cognition, Design Theory, Emotional Design, Affordances	Q1	2.798	95	0.914
		(2) New ideas in Psychology , ELSEVIER	History & Philosophy of Science, Cognitive Psychology, Emotional Theory, Design Theory , Aesthetic Cognition	Q1	1.550	40	0.494
		Cybernetics & Human Knowing, IMPRINT ACADEMIC	Philosophy of Science, Second-order cybernetics, Cybersemiotics, Emotional Design			-	-
	(1) 2nd Author	New ideas in Psychology , ELSEVIER	History & Philosophy of Science, Cognitive Psychology, Emotional Theory, Design Theory , Aesthetic Cognition	Q1	1.550	40	0.494
(1) Book Chapter 1st Author SPRINGER Theoretical Psychology, Embodied Cognition, Aesthetic Cognition, Emotional Theory							
(10) Conferences			Theoretical Psychology, Design Theory, HCI, Aesthetics, Design and Emotional Theory , Non-Verbal Communication				



Citations in Research areas

- o My Google Scholar® metrics mention 296 Citations (Okt. 2022)
  - o h-index 7
  - o i10-index 6
- ο The Scopus® Author Identifier καταγράφει 137 Citations (Okt. 2022)
  - o h-index 4



- I have 1 journal paper cited in a review article about aesthetic emotions on Psychological Review journal with 5-Year Impact Factor: 8.572
- I have 1 journal paper nominated by The Design Research Society and Elsevier for the Design Studies Award and awarded for being Highly Cited Research according to Scopus®.
- o I have 2 journal papers which were among the most cited papers according to Scopus®.
- He has one (1) journal paper which has reached 24.687 views, more views than 97% of all Frontiers articles and 2.334 downloads, more than 93% of all Frontiers articles.
- He has been at the Editorial Boards of 3 peer-reviewed journals and have been invited as Guest Editor in two 2 peer-reviewed journals.
- He has been continuously served as a referee for 9 peer-reviewed journals.
- He has co-organized 2 international and one 1 national conferences.
- o He participated as a researcher in 5 International and National research & development industrial projects
- He is also an artist. He has presented my artwork in twelve (12) exhibitions, which five (5) of them are personal shows.



## **Research Profile**

The research area in which I work extends to a wide range of sciences with the main goal of understanding and explaining the mechanisms that compose and organize **design thinking** in order to:

- Strengthen the interactive ability of the individual to identify and evaluate (aesthetically / emotionally) interactive opportunities for design, aiming at the overall development of the exploratory perception in order to
  - Enhance the individual's ability to deal with and reduce design uncertainty during the conceptual phase of the design process, and especially
  - Strengthen decision-making related to the production of alternative ideas (innovative design meanings / representations).

 Aesthetic Philosophy
 Naturalism / Scientific Realism

 Aesthetic Realism
 Cognitive Science

 Aesthetic Realism
 Perception

 Perception
 Perception

 Design Methodology
 Action-Selection

 Perceptor
 Design Theory

My work as a whole,

- o my doctoral dissertation,
- o my publications,
- o the research projects in which I have participated,
- my educational work, but also
- o my artwork,

require the synthesis of an interdisciplinary profile that extends from the selection of the philosophical "paradigm" as a theoretical basis for the analysis and explanation of cognitive phenomena concerning the construction of action options as emerging representations in interaction, a field related to the philosophy of cognitive science (empirical research programs in cognitive science) and connects both philosophical and scientific areas from the fields:

- o of the Philosophy of Science,
- o Second-order Cybernetics,
- o of the Philosophy of Embodied cognition and Interaction (Embodied cognition, Enactivism, Interactivism),
- o of Aesthetic Philosophy,
- Behavioral Sciences and especially Cognitive Psychology in order to achieve a naturalistic realistic description of human interaction with the design framework (people - objects - culture), with emphasis on areas such as:
  - o Theories of Emotions (Affective cognition / Motivation)
  - o Theories of Perception

 Cognitive Theories of Aesthetics and Aesthetic Science (Cognitive Aesthetics, Experimental Aesthetics, Neuroaesthetics)

and extends to the possibilities of applying the explanations of the above phenomena in theoretical and empirical fields aimed at the investigation of Design Thinking.

- Philosophy of Design,
- Design Science and Theory regarding:
- o Production of design representations / functional ideas (functional ideation),
- o Emotional Design (emotional / aesthetic design),
- o Human-to-human interaction design (service design),
- Human-Artifact Interaction (as issues related to product interactions are mentioned, such as information systems design, industrial design, etc.) and
- o Design Methodologies

#### His research interests are:

Based on the principles of Scientific Realism, Systemic Thinking, Tangible Cognition, and the Organizational Approach to Complex Systems, I study individuals' cognitive abilities to solve complex, vaguely defined, and openly interactive problems (such as design). Specifically, I focus on explaining the functional role of perceptual and emotional / aesthetic processes in the production and development of design representations or functional ideas of those involved in the design process (designer users / observers) to develop interactive capabilities that will allow them not only to solve but and learn ways to solve interactive problems in order to ultimately reduce the interactive-design uncertainty that characterizes the above problems.

## He is 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.



Detail

Ioannis Xenakis (2006) mixed technique

## Education

## Doctor of Philosophy (Ph.D.)

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, the highest mark.

Supervisor: Professor John Darzentas

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.

#### 2007

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

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

Master thesis: "Aesthetic judgment in human-artifact interaction process. The 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 to engage with the artifact.	
Master of Arts (M.A.) & 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:	
<ul> <li>To provide theoretical and practical education in the fine arts and promote contemporary art.</li> <li>To encourage the artistic sensibility of the public by organizing exhibitions of Greek and foreign artists.</li> </ul>	
I o 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

#### An organizational account of artifact function

We explore through the organizational approach one of the most difficult problems in the field of design epistemology: the concept of function, and especially the problem of vagueness of function and questions related to the primary or absolute function of a designed object. Intentionalist Theories of Artefact Function (a work of art acquires a proper function when and only when someone has an intention to do "something" and this is the correct function) face a serious problem as the designer's intentions are not always combined with the correct function of an object. While Evolutionary Theories of Artefact Function (the theory is based on the historicity of the success of the function which means that the correct function can only be determined through empirical research) they face a serious problem as they fail to perform any proper function on innovative objects. This, of course, challenges the epistemology of Design and the view that it creates new objects for solving new and hitherto unresolved problems, putting the need for creativity in question.

#### Aesthetic development enables creativity and functional ideation

Shifting from aesthetic objects produced by creative minds to aesthetic minds creating novel objects, we focus on how the development of aesthetic cognition may foster creative thinking and novelty in ideation. We explain how aesthetic development enables creativity, describing also the type of high-order learning processes that contribute to the emergence of novel and functional ideas. We argue there is aesthetic development when there is a self-directed anticipatory capacity for learning while an individual constructs a progressive trajectory towards a proactively successful resolution of interaction uncertainty. Aesthetic development increases the ability of learners to cope with ill-defined and open-ended problems that characterize interaction uncertainties. Hence, learners can on-line improve their understanding for the goal state and their sense about which aspect in the situation is relevant to the goal, while they create (and ideate) ways to proactively resolve such problems. Aesthetic development opens the door to creativity by fostering the construction of even more challengingly novel and innovative ideas.

### Under review (in manuscript form)

## Non-verbal communication in Immersive Virtual Reality through the lens of presence: a systematic review

submitted 1

The explosive growth of Virtual Reality technologies and their envisioned pivotal role in the Metaverse highlights the urgency to theoretically and experimentally investigate aspects of non-verbal communication in immersive environments. We provide an overview of empirical studies aiming at widening the discussion on how presence, as core social factor, is affected by the perception of non-verbal signals and how nonverbal communication may be effectively utilized to facilitate social interactions

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in such environments. Our review proposes a classification of the most fundamental code systems and modalities of non-verbal communication which we associate with conceptualizations of presence mostly related to interpersonal communication. We establish that the key research challenge is to go beyond simply studying non-verbal cues and technological settings in isolation. This especially holds when the aim is to facilitate such communications with the proper objective codes that will construct accurate subjective self-concepts representing and communicating all the needed nonverbal information.

### Edited Volumes/Special Issues (published)

#### (Under Contract) Scientific Editor of the Greek translated version of the book Product Design and Development, 6<sup>th</sup> edition, by Karl T. Ulrich and Steven D. Eppinger Greek Publisher Tziolas Publications

PRODUCT DESIGN AND DEVELOPMENT

This book contains material developed for use in the interdisciplinary courses on product development that we teach. Participants in these courses include graduate students in engineering, industrial design students, and MBA students. While we aimed the book at interdisciplinary graduate-level audiences such as this, many faculty teaching graduate and undergraduate courses in engineering design have also found the material useful. Product Design and Development is also for practicing professionals. Indeed, we could not avoid writing for a professional audience, because most of our students are themselves professionals who have worked either in product development or in closely related functions.

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

#### **Edited articles**

- I. Aesthetic perception: A naturalistic turn, Argyris Arnellos, Ioannis Xenakis (cited by 2)
- II. Aesthetic interaction as fit between interaction attributes and experiential qualities, Eva Lenz, Marc Hassenzahl, Sarah Diefenbach (cited by 21)
- III. Emotions, values, and aesthetic perception, Pentti Määttänen (cited by 14)
- IV. Domain generality and domain specificity in aesthetic appreciation, Thomas Jacobsen, Susan Beudt (cited by 18)
- V. Aesthetic shapes our perception of every-day objects: An ERP study, S. Righi, G. Gronchi, G. Pierguidi, S. Messina, M.P. Viggiano (cited by 20)
- VI. Tensions in naturalistic, evolutionary explanations of aesthetic reception and production, Aaron Kozbelt (cited by 15)
- VII. Neurobiological foundations of aesthetics and art, Edmund T. Rolls (cited by 25)
- VIII. Towards a unified model of aesthetic pleasure in design, Michaël Berghman, Paul Hekkert (cited by 38 αναφορές)





- IX. Is aesthetic experience evidence for cognitive penetration?, Daniel C. Burnston (cited by 6)
- X. Up the nose of the beholder? Aesthetic perception in olfaction as a decision-making process, Ann-Sophie Barwich (cited by 20)
- XI. Aesthetics as evaluative forms of agency to perceive and design reality: A reply to aesthetic realism, loannis Xenakis, Argyris Arnellos (cited by 5)

### Articles in peer-reviewed Journals and Books (published)

## 3. Xenakis, I., & Arnellos, A. (2022). Ontological and conceptual challenges in the study of aesthetic experience. Philosophical Psychology, 0(0), 1–43.

We explain that most of the explanations that traditionally have been used to conceptually and ontologically differentiate aesthetic experience from any other are not compatible with a naturalistic framework, since they are based on transcendental idealistic metaphysics, reductions, and on the assumption that the aesthetic is an a priori special ontology in the object and the mind. However, contemporary works that propose as an alternative to apply directly evidence and theory from the science of emotions to the problem of aesthetics introduce Aesthetic Science into a new set of problematic assumptions. We argue that conceptually equating or ontologically reducing the aesthetic to the theory of rewards cannot provide a clear alternative for any Aesthetic Science to naturalize the aesthetic experience as a heterogeneous class of events that are not already explained by affective science. This practice introduces a serious danger of making the term "aesthetic" and the respective scientific field pretty weak or completely redundant and unnecessary.

#### 4. Xenakis, I. (2018). Reducing uncertainty in sustainable interpersonal service relationships: The role of aesthetics. Cognitive Processing, 19(2), 215–229.

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.



Q1 Impact Factor 1.770



Q2 Impact Factor 1.391

## 5. 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.

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 (goaldirected) 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.

## 6. Arnellos, A., & Xenakis, I. (2017). Aesthetic perception: A naturalistic turn. New Ideas in Psychology, 47, 77–79.

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.

#### 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.

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 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



Impact Factor

Cited by 3



Q1 Impact Factor 1.883

Cited by 1



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.

## 8. Xenakis I. & Arnellos A., (2014) Aesthetic perception and its minimal content: a naturalistic perspective. Front. Psychol. 5:10 38.

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.

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

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 was awarded as Highly Cited Research according to Scopus®.
- The article is among the Most Cited Design Studies Articles published since 2011, extracted from Scopus®.
- The article was the **5th most downloaded** in Design Studies 6 months after its publication.



Q1 Impact Factor 2.798

Cited by 35





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

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. Particurarly 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.

Cited by 5

**/BERNETIC** 



Q1 Impact Factor 1.883

Cited by 33

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

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.

### Presentations

1. Xenakis, I. (2022). Aesthetic development as a functional activation factor of creativity and ideation in the design process. 18th Hellenic Conference of Psychological Research.

2.	Kasapakis, V., Dzardanova, E., Nikolakopoulou, V., Vosinakis, S., Xenakis, I., & Gavalas, D. (2022).	
	Exploring non-verbal cues and user attention in IVR with eye tracking technologies. Proceedings of the	
	14th International Workshop on Immersive Mixed and Virtual Environment Systems, 47–50.	
	https://doi.org/10.1145/3534086.3534337	

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<ul> <li>Z24. Aeriakis, I., &amp; Amelios, A. (2015). Aesthetics as an Emotional Activity math admitted Stense-Making. Howards 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.</li> <li>Vosinakis S. &amp; 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</li> <li>225. Sharma, T., Zhou, Z., Huang, Y., &amp; Wang, Y. (2022). "It's A Blessing and A Curse": Unpacking Creators' Practices with Non-Fungible Tokens (NFTs) and Their Communities (arXiv:2201.13233). arXiv. https://doi.org/10.48550/arXiv.2201.13233</li> </ul>	11 Citations
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<ul> <li>Z24. Xenaxis, F., &amp; Annelios, A. (2010). Aestitetics as an Enrotional Activity matracitates series virtaking: rowards 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.</li> <li>Vosinakis S. &amp; 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</li> <li>225. Sharma, T., Zhou, Z., Huang, Y., &amp; Wang, Y. (2022). "It's A Blessing and A Curse": Unpacking Creators' Practices with Non-Fungible Tokens (NFTs) and Their Communities (arXiv:2201.13233). arXiv. https://doi.org/10.48550/arXiv.2201.13233</li> <li>226. Lerario, A. (2021). Languages and Context Issues of ICTs for a New Role of Museums in the COVID-19 Era. Heritage, 4(4), Article 4. https://doi.org/10.3390/heritage4040171</li> <li>227. Blumenstein, K. (2020). Interweaving Physical Artifacts with Data Visualization on Digital Media in Museums [Ph.D.]. Technische Universität Wien.</li> </ul>	11 Citations
<ul> <li>Vosinakis S. &amp; 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</li> <li>225.Sharma, T., Zhou, Z., Huang, Y., &amp; Wang, Y. (2022). "It's A Blessing and A Curse": Unpacking Creators' Practices with Non-Fungible Tokens (NFTs) and Their Communities (arXiv:2201.13233). arXiv. https://doi.org/10.48550/arXiv.2201.13233</li> <li>226.Lerario, A. (2021). Languages and Context Issues of ICTs for a New Role of Museums in the COVID-19 Era. Heritage, 4(4), Article 4. https://doi.org/10.3390/heritage4040171</li> <li>227.Blumenstein, K. (2020). Interweaving Physical Artifacts with Data Visualization on Digital Media in Museums [Ph.D.]. Technische Universität Wien.</li> <li>228.Vayanou, M., Chrysanthi, A., Katifori, A., &amp; Antoniou, A. (2020). Cultural heritage and social experiences in the times of COVID 19. 2020 AVI2CH Workshop on Advanced Visual Interfaces and Interactions in Cultural Heritage, AVI2CH 2020.</li> </ul>	11 Citations

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- 233. Song, M., & DiPaola, S. (2015). Exploring Different Ways of Navigating Emotionally-responsive Artwork in Immersive Virtual Environments. In Electronic Visualisation and the Arts (EVA 2015) (pp. 232–239). London, UK.
- 234.Alawad, A., Aljoufie, M., Tiwari, A., & Daghestani, L. (2015). Beyond Geographical and Cultural Barriers: The Concept of a Virtual Gallery for Arts, Design & Architecture Schools in Saudi Arabia. Art and Design Review, 03(04), 87–93.
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## Distinctions

### "The relation between interaction aesthetics and affordances", Design Studies, 2013

 One of the most senior and reliable researchers in Design Community, Prof. Donald Norman (cofounder 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..."

#### **Prof. Donald Norman**

His published work has more 89.644 citations He has written 20 books and more than 250 articles in prestigious international journals in the field of cognitive psychology and design. He is member in advisory committees of more than **50 design companies** like Nissan, Toyota, Apple, BMW, Panasonic, DARPA

He has an active professorship at 9 universities in areas of cognitive psychology and design and he has taught in 18 universities and research centers worldwide.

He is an editorial board member in more than 19 international prestigious journals.

- The same paper 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:
  - o development of the field of design research,
  - o originality of research or scholarship,
  - o breadth of relevance,
  - o clarity and
  - o style of presentation

#### This is the shortlist:

The relation between interaction aesthetics and affordances, Ioannis Xenakis, Argyris Arnellos

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* 

How does inclusive design relate to good design? Designing as a deliberative enterprise, Ann Heylighen, Matteo Bianchin

Soundscape as a design strategy for landscape architectural praxis, Michael D. Fowler

Function propagation through nested systems, Nathan Crilly

Collaborative problem-solution co-evolution in creative design, Stefan Wiltschnig, Bo T. Christensen, Linden J. Ball

A comparison of designer activity using core design situations in the laboratory and practice, *Philip J. Cash, Ben J. Hicks, Steve J. Culley* 

Design, science and wicked problems, Robert Farrell, Cliff Hooker

Using templates and mapping strategies to support analogical transfer in biomimetic design, Hyunmin Cheong, L.H. Shu

3. 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.



Nigel Cross

Editor-in Chief

Design Studies

&



Design Research Society



4. 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).



"The Functional Role of Emotions in Aesthetic Judgement" New Ideas in Psychology, 2012

5. 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.



6. 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).



"Aesthetic perception and its minimal content: a naturalistic perspective"" Front. Psychol, 2014 7. I have one (1) journal paper which has reached 24.687 views, more views than 98% of all Frontiers articles and 2.334 downloads, more than 90% of all Frontiers articles



## **Academic Experience**

### Talks



#### October 2022

"Aesthetic development as a functional activation factor of creativity and ideation in the design process" Panteion University, Athens, Greece



#### May 2021

December 2016

University of Athens, Greece

" Aesthetic development as a factor of activation of creativity and functional ideation " University of the Aegean, Greece

"Aesthetic science: towards a naturalized model of aesthetics"

National and Kapodistrian University of Athens

"Feelings and the construction of perceptual content"





### Ankara, Turkey

Bilkent University,

June 2015





#### 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



Central Saint Martin's,

London, UK





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

"Reducing Uncertainty in the Design Process: The Role of Aesthetics"

## **Conferences Organized**



Nº assistants: 120

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

**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 manmachine interfaces and for products and applications that can learn and take decisions on themselves. Al can provide the methods and techniques to address these needs.

#### Title of the activity: **Biosemiotics 2008**

Type of activity: International conference Geographical area: European Union

Convening entity: HERMOUPOLIS, Notio Aigaio, Greece

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

Type of participation: Organizer

Nº 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 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.

#### Member of the editorial board for the Journal

### **EC Psychology and Psychiatry**

#### EC Psychology and Psychiatry (ECPP) 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 ECPP 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

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

### **Evental Aesthetics**



EVENTAL AESTHETIC



**SAGE Open** 

Impact Factor 0.195





discipline, SAGE Open facilitates the discovery of the connections between papers, whether within or between disciplines.

#### Guest editor for the journal, editing a Special Issue on Aesthetic perception

### **New Ideas in Psychology**

New Ideas in Psychology is a journal for theoretical psychology in its broadest sense. The journal is looking for new and seminal ideas, from within Psychology and from other fields that have something to bring to Psychology. It welcomes presentations and criticisms of theory, of background metaphysics, and of fundamental issues of method, both empirical and conceptual. It pust special emphasis on the need for informed discussion of psychological theories to be interdisciplinary.

#### 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.

SAGE open

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

#### Guest editor 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

nature

SCIENTIFIC

REPORTS

Q<sub>1</sub>

Impact Factor 4.558

# Reviewer for the following peer-reviewed international journals and conferences

#### Scientific Reports, Nature

Scientific Reports is an online peer-reviewed open access scientific mega journal published by Nature Research, covering all areas of the natural sciences. The journal has announced that their aim is to assess solely the scientific validity of a submitted paper, rather than its perceived importance, significance or impact.

The journal publishes original research from all areas of the natural and clinical sciences:

Physical sciences are those academic disciplines that aim to uncover the underlying laws of nature — often written in the language of mathematics. It is a collective term for areas of study including astronomy, chemistry, materials science and physics.

Earth and environmental sciences cover all aspects of Earth and planetary sciences, and broadly encompass solid Earth processes, surface and atmospheric dynamics, Earth system history, climate and climate change, marine and freshwater systems, and ecology. It also considers the interactions between humans and these systems.

Biological sciences encompasses all the divisions of natural sciences examining various aspects of vital processes. The concept includes anatomy, physiology, cell biology, biochemistry and biophysics, and covers all organisms from microorganisms, animals to plants.

The health sciences study health, disease and healthcare. This field of study aims to develop knowledge, interventions and technology for use in healthcare to improve the treatment of patients.

#### International Journal of Human–Computer Interaction, Taylor & Francis Group

The International Journal of Human-Computer Interaction addresses the cognitive, creative, social, health, and ergonomic aspects of interactive computing.

It emphasizes the human element in relation to the systems and contexts in which humans perform, operate, network, and communicate, including mobile apps, social media, online communities, and digital accessibility. The journal publishes original articles including reviews and reappraisals of the literature, empirical studies, and quantitative and qualitative contributions to the theories and applications of HCI.



Q1 Impact Factor 4.787

PLOS ONE

*PLOS ONE* is an inclusive journal community working together to advance science for the benefit of society, now and in the future. Founded with the aim of accelerating the pace of scientific advancement and demonstrating its value, we believe all rigorous science needs to be published and discoverable, widely disseminated and freely accessible to all.

#### Frontiers in Psychology, Frontiers Media S.A.

Frontiers in Psychology is the largest journal in its field, publishing rigorously peer-reviewed research across the psychological sciences, from clinical research to cognitive science, from perception to consciousness, from imaging studies to human factors, and from animal cognition to social psychology. Field Chief Editor Axel Cleeremans at the Free University of Brussels is supported by an outstanding Editorial Board of international researchers. This multidisciplinary open-access journal is at the forefront of disseminating and communicating scientific knowledge and impactful discoveries to researchers, academics, clinicians and the public worldwide.

The journal publishes the best research across the entire field of psychology. Today, psychological science is becoming increasingly important at all levels of society, from the treatment of clinical disorders to our basic understanding of how the mind works. It is highly interdisciplinary, borrowing questions from philosophy, methods from neuroscience and insights from clinical practice - all in the goal of furthering our grasp of human nature and society, as well as our ability to develop new intervention methods.

#### 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.



**AUTOMATION IN** 

CONSTRUCTION

Q1 Impact Factor 2.798



#### **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.

## The international journal of Mediterranean Archaeology and Archaeometry, University of the Aegean

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 international forum of research, innovations, discoveries, applications and meetings, concerning the modern approaches to the study of human past.

### Biological Sciences: Journal of Primatology, OMICS International Open Access Journals

The Journal of Primatology is an academic journal providing an opportunity to researchers and scientist to explore the advanced and latest research developments in the field of Primatology. The Journal of Primatology is of highest standards in terms of quality and concentrates on the scientific study of primates. This Journals deals with both living and extinct primates to understand aspects of their evolution and behavior.

Primatology has many different sub-disciplines focusing on the anatomy, anthropology, physiology, psychology and genetics of the primates. The Journal of Primatology gives an opportunity for researchers to explore this field, providing the reader with a mix of review and methodology chapters which address the fundamentals of analysis methods, algorithms, data standards and databases. Journal of Primatology is a scholarly Open Access journal and aims at publishing the most complete and reliable source of information on the advanced and very latest research topics which include osteological paradox, sexual dimorphism in primates, primate evolution, primate ecology, non-human primate, primate cognition, primate research, primate conservation, rhesus macaque, immunobiology of primates etc..



gical Theory



Q1 Impact Factor 0.486



#### **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.



# Participation in international and national research & development industrial projects

6	Name of the project: HERITACT - HORIZON-CL2-2022-HERITAGE-01
	Type of project: HORIZON-RIAGeographical area: International
	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): Arnellos Argyris
	Nº of researchers: 8
	Participating entities: 1PANEPISTIMIO PATRON Greece Coordinator 2 MAYO COUNTY COUNCIL Ireland Partner 3 Accelerating Change Together Company Limited By Guaralreland Partner 4 LAND ITALIA SRL Italy Partner 5 UNIVERSITY COLLEGE DUBLIN, NATIONAL UNIVERSITY OF IE Partner 6 INSTITUT D'ARQUITECTURA AVANCADA DE CATALUNYA ES Partner 7 Stefano Boeri Architetti srl IT Partner 8 THINGS SRL IT Partner 9 Panagiotis Gkiokas & Co L.P MENTOR EL Partner 10 Municipality of Elefsina EL Partner 11 DIMOTIKI ANONIMI ETAREI POLITISTIKIS PROTEYOYSAS EL EL Affiliated 12 COMUNE DI MILANO Italy Partner 13 IDEAS 3493 SL ES Partner 14 PANEPISTIMIO AIGAIOU EL Partner 15 EUROPEES NETWERK CULTURELE CENTRA IVZW
	Funding entity or bodies: HORIZON-CL2-2022-HERITAGE-01
	City funding entity: HORIZON-CL2-2022-HERITAGE-01
	Start date: 2023
	Total amount: 200.000
	Relevant results: Co-Design.
	Identify key words: Behavioral sciences;
5	Name of the project: Nonverbal Communication in Immersive Virtual Reality
	Type of project: Social Sciences         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): Spyros Vos	sinakis
Nº of researchers: 5	
Participating entity/entities: Social Computing Resear Technology	arch Center - Cyprus University of
Funding entity or bodies: Social Computing Research Technology	Center - Cyprus University of
City funding entity: Cyprus University of Technology	Type of entity: University
Start date: 2020	Duration: 3 years
Total amount: 200.000	
Relevant results: Media and Communications.	
Identify key words: Behavioral sciences;	

4	Name of the project: E-FOLKART: Electronic serviced	for the support of folk art		
	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 Darzen	ntas		
	Nº of researchers: 15			
	Participating entity/entities: ELKEDE S.A - Centre for Te Aegean	chnology and Design; University of the		
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: 2007	Duration: 2 years		
	Total amount: 150.000			
	Relevant results: Electronic services for the support of t	raditional folk art.		

### 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 Type of entity: University Aegean City of entity: HERMOUPOLIS, Notio Aigaio, Greece Name principal investigator (PI, Co-PI....): John Darzentas Nº 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

Identify key words: Behavioral sciences; Esthetics; Theory of perception; Artistic creation

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

Type of project: Industrial research

Degree of contribution: Investigator

Entity where project took place: University of the Aegean

City of entity: HERMOUPOLIS, Notio Aigaio, Greece

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

Nº 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

2			
J	J		

City funding entity: ATHENS, Attiki, Greece

Start date: 2005

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

1	Name of the project: <b>DesignReq</b>	
	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	
	Nº of researchers: 12	
	Participating entity/entities: ELKEDE S.A - Centre for Te Aegean	echnology and Design; University of the
	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	
	<b>Relevant results:</b> Generalised Architecture of a Collaborative System for the Support of Furniture's Design.	
	Identify key words: Behavioral sciences; Cooperativism	n

## **Teaching Experience**

### **Undergraduate Studies**

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

6 h/week Semester: 3rd
Years: 2007-08 - now 13 semesters
6 h/week Semester: 4th
Years: 2008-09 - now 14 semesters

transformations, systematic representation (drawing), analysis of given material, animation), are expanded under

the logistics of evolvement of new electronic media. The resulting projects are expected to be consistent on the conceptual as well as the practical/formal levels.

	F1/ 1
3. Aesthetic & Emotional/Affective Design	5 h/week Semester: 8th
<b>Course Description</b> : The aim of the course is to introduce students to the development of knowledge in topics related to aesthetics and emotional science in the context of approaching and analyzing the most important theoretical issues concerning processes and actions that form the the design process.	Years: 2020-21 - now
The course aims to develop the following skills:	
<ul> <li>strengthen design thinking</li> <li>contribute to the interdisciplinary training of designers on issues related to aesthetics and emotional science</li> <li>enable the development of design methods that will enhance conceptual design</li> <li>to strengthen the critical ability and decisions related to emotional/aesthetic meanings in the design process.</li> </ul> The purpose of the theoretical part of the course is critically approaching classic but essential questions concerning the meaning and functional role of aesthetics and emotional design. The laboratory part of the course enhances design practice through the development of methods that will	1 semester
support decisions related to the visualization of emotional-aesthetic meanings. These meanings should be communicated in the context that the design will take place. In addition the laboratory part of the course will develop critical and creative thinking aiding students to think ways to express, represent and apply aesthetic-emotional meanings in desings.	
4. Printing & Typography	5 h/week Semester: 8th
<b>Course Description</b> : 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.	<b>Years:</b> 2017-18 – 2019-20
Learning outcomes:	3 semesters
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.	

5. Graphic Design	5 h/week
	Semester: 9th
Course Description: Students are able to:	Years:
Understand the principles of graphic design.	2018-19 – τώρα
• Recognize the limitations of different design contexts, as well as the particular limitations of the printing methods compatible with graphic design projects.	_
• Develop and implement conceptual design tools integrated into the principles of graphic design.	3 semesters
• Relate the respective conceptual framework with the appropriate structural elements (substrates, letters, drawings, images, etc.) in order to capture more accurately the needed information aiming always at the mass printing production	
6. Studio 7a Interactive Systems Design	6 h/week
	Semester: 8-9th
<b>Course Description</b> : 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	<b>Years:</b> 2014-15 – now
understanding of aesthetic design and usability principles applied to interface design for the project context. 7. History of Design and Technology I	2 semesters 4 h/week
	Semester: 1 <sup>st</sup>

Course Description: The aim is to introduce and discus the History of Design and Technology until today. The	Years:
course contains: Industrialisation, and Mass production, International Expositions, patents, Teylorism,	2007-08 - 2012-13
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	6 semesters
design, Virtual reality, Design and environment, Mass customisation.	

8. Τίτλος μαθήματος: Studio V (past Undergraduate program)	4 h/week Semester: 5 <sup>th</sup>
<b>Course Description</b> : 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.	Years: 2013-14

1 semester

9. Studio VI (past Undergraduate program)	6h/week
	Semester: 6 <sup>th</sup>
<b>Course Description</b> : 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.	Years: 2012-12
	1 semester

10. History of Design and Technology II	4h/week
	Semester: 2 <sup>nd</sup>
<b>Course Description</b> : 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.	Years: 2007-08-2012-13 6 semester

11. Studio VII (past Undergraduate program)	6h/week
	Semester: 9th
<b>Course Description</b> : 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.	Years: 2009-10 - 2010-11 2 semesters
12. Studio VIII (past Undergraduate program)	6h/week Semester: 10th
<b>Course Description</b> : 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	Years: 2009-10 - 2010-11

60	Ioannis Xena	akis personal CV
publication. 1 contemporar	hemes are organized in subject areas that represent different scientific fields of interest or y trends in the design of products.	2 semesters
13. History	y of Art I	3h/week
		Semester: 8th
read the imaged in	<b>Cription</b> : With references to specific selected examples, students acquire basic training methods to ge and the object over time. In addition, it is a principle presentation of styles that occasionally Western art from Greek Antiquity to Baroque.	Years: 2008-09 - 2019-10
		2 semesters
14. History	v of Art II	3h/week
		Semester: 9th
Course Des development creation of th	<b>cription</b> : The lesson is a recursion in the history of art from the Classicism up to the current visual s. The lesson focuses, with particular emphasis, on the 20th century, where students follow the e substancial rules that define the actual production.	Years: 2008-09
		1 semester
	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. Produc	ct and Interactive Systems Design (Studio I)	3h/week
		Semester: 1 <sup>st</sup>
Course Des	cription: The course deals with the process of creation-study, development and optimization of	Years:
steps interac	tive products.	2011-12 – 2015-16
		5 semesters

2.	Product and Interactive Systems Design (Studio II)	3h/week
		Semester: 2 <sup>st</sup>
Cor and sys <sup>2</sup> sys <sup>2</sup> cou	<b>urse Description</b> : Interaction design studio is concerned with the study of communication between humans I interactive products and systems. The emphasis is on the creative and collaborative design of interactive tems, invention and selection of dialogues, interactions, interfaces and content of interactive products and tems of any kind, including mobile, domestic and medical devices, as well as for the Web and digital media. The project, such as: a digital media application or a web	<b>Years:</b> 2013-14 – 2015-16
app inte	plication. The design process starts with requirements and market research and ends up with the evaluation of ractive prototypes with the participation of users.	3 semesters
	Master of Science (MSc) in	
	Holistic Alternative Therapeutic Systems-Classical Homeopathy	
3.	Course Title: Applied Informatics I & II	3h/week
		Semester: 1 <sup>st</sup> & 2 <sup>nd</sup>
Co info	<b>urse Description</b> : The main objective for the students is to understand the scope, value and capabilities of rmation 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.

## **Other Activities**

## Teaching

Greek Ministry of Interior Decentralization & E-government	2006	
Project Title: "Syzefxis"		
<ul> <li>"Basic Significances, Operation and Services of a Network", "Operation and Controls of a Router", "Network Safety"</li> </ul>		
Greek Ministry of Education, Research and Religious Affairs	2005-2009	
Project Title: Art Education in Primary School Education		
<ul> <li>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".</li> </ul>		
Prefecture of Cyclades, Adult Education	2005-2007	
Project Title: Person in charge of concretization of educating program in "Fine Arts".		
<ul> <li>Course Description: Social-cultural education and training in topics of culture, and environment as well as briefing on cultural matters.</li> </ul>		
Working Experience		
Person in charge of production in Company:	2001-2004	
« Metaxotipiki Athinon Christos Garbis & Co».		
<ul> <li>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:</li> </ul>		

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.

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