

# Editorial Preface

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*The artist or creative person in digital art and culture immerses in a journey of intense reflection, resulting from the gradual maturation of his/her primordial vision (theoria), practical experimentation with technologies and materials (praxis) and the effective setting up or materialization of prototypes of and of the artefact itself (poesis) while in the scenario of exposure, use and enjoyment. (Marcos, 2017, p.154)*

This issue embraces articles exposing some discussion and innovative developments in the field of computer arts and creative interface where art and culture artefacts are the central element as also their critical analysis.

## PAPERS IN THIS ISSUE

In “Lucid Peninsula, a Physical Narrative Art Installation Comprising Interactive 360° Virtual Reality Components,” Valentina Nisi and co-authors discuss the rising potential of Virtual Reality immersive interfaces in Art Installations, in parallel with the challenge of designing and evaluating them. With this in-depth analysis, the authors envisage contributing to both communities of creative practitioners and scholars, to inform and inspire them through their own (authors) findings based on several years of artwork creation in the frontiers of art and science.

Gavin Perin and Linda Matthews in “Organizing Architectural Atmospheres: Reconfiguring Form and Space as Chromatic Data” present an extensive discussion focused around the concept of chromatic cartography to illustrate the vital differences afforded by an image-based digital drawing, demonstrating that returning mapping as a viable digital design method, reintroduces the notion that design involves multiple-representational spaces of translation. The authors discuss that in effect, the move from form to color and back to form increases translational opportunities without either the need to ‘represent’ an authentic, legitimate form or for the drawing to be a single space of production and presentation of final architectural objects.

In “Hotels Online Opinion Visualization,” Tiago André and Elizabeth Carvalho propose an information-visualization artefact to visually analyze online opinions about hotels. The artefact’s main goal is to promote a better knowledge of the multilingual online business reviewers’ visual and cognitive model. The authors propose a visual model based on the evaluation of the sentiment expressed with the online opinion which is instantiated throughout the implementation of the artefact as an application prototype.

In “Meta-Remediation as a Mechanism to Address Crowd Decision-Making in the Context of Media Art: The uTurn Case,” José Pinheiro and Mirian Tavares present the artefact uTurn, a tool to explore the interference of the software component in the photographic medium. It aims at being an instantiation or a way to mimic the ambiance of a cinematic screen, allowing an interactive component that encompasses the need to follow the majority trend of the room. The projection of short films of about one to two minutes was mediated by a moment of selection, focused on a QR code component — a mechanism which facilitated access to a voting process. Through this machine, the public chose between two random Vidbits. The most voted option would be exhibited. In the article authors present the uTurn creative process along with the its implementation and exhibition, as well its final analysis.

Finally, in “Interface Tesseracto UI and the Hologram: A Zero UI Proposal,” Marcos Mucheroni proposes an artefact-installation based on bi- and tridimensional holograms to conduct a philosophical discussion about the artefact with zero user interface (UI). The author argues for the experimentation with UI-type holographic interfaces represent a step-forward towards the zero UI artefact with analysis of the implications of such artefacts in the world of contemporary art and culture.

We hope this selection of articles can promote useful and playful reading moments about current and future developments in technology, science, and arts.

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## **REFERENCES**

Fernandes-Marcos, A. (2017). Computer artefact: the crucial element in artistic practice in digital art and culture. *Revista Lusófona de Estudos Culturais*, 3(2), 149-166. Retrieved from <http://hdl.handle.net/10400.2/6773>