

Editorial Preface

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The role of the spectator may become gradually more active by interacting with the artwork itself possibly changing or becoming a part of it. (Duchamp, 1959)

This issue embraces articles exposing some discussion and innovative developments in the field of computer arts and creative interface, some experimental work along with their critical analysis.

PAPERS IN THIS ISSUE

In “Knowledge Visualization in Crystal Modeling,” Jean Constant investigates the structure of a mineral to find if meaningful visualization pertaining to the field of art can be extracted from scientific resource. The author presents experiments on the extraction and visualisation of graphic elements such are lines, spheres and polygons, that characterize crystal at the nanoscale, and discuss potential aesthetic coherent discourses generated from these visualisations to promote an opened larger debate on cross-pollination between science and arts.

Amala Arul Reji and Muruganantham S. in “Building Detection From Satellite Images for Urban Planning Using MATLAB-Based Pattern Matching Method” analyze the methods of received/captured satellite images and newer processing techniques based on enhanced hybrid algorithms on pattern matching using MATLAB programming and its capabilities that could be used in remote sensing applications in future. It is discussed the advantages of new approaches of remote sensing methods for extraction of information of satellite data for various purposes in intelligent agriculture or weather forecast applications.

Finally, in “AR With Cloud Anchors: A Way to Improve HCI and Interactive Art,” João Antunes et al. discuss AR marker-less applications that allow sharing content between users across the cloud, based on the anchor identification. With this technological paradigm shift, the potential for use of new functional environments and an unprecedented status of HCI enrichment is achieved. In addition to the operations related to the applications functionality, the door opens for media-art artists to create AR models that can be shared in a multiple user environment across the Cloud.

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

Duchamp, M. (1959). The Creative Act. Lecture at the Museum of Modern Art, New York, October 19, 1961. *Art and Artists*, 1(4).