# Creative Processes in Art and New Media of the Cultural Production

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This issue of the *International Journal of Art, Culture and Design Technologies* (IJACDT) is dedicated to crossing boundaries of art, design, science, and culture with emerging technologies within creative processes of cultural production and uncovered variety of innovative insights arising from academic perspectives.

The first article "Physicalizing the Image: Physicalizing the Digital" By Joan Truckenbrod discusses about the radical shifting of our experience within the visual image from virtual worlds like Second Life, from flat screens, cinema and paper to physical forms, subverting the predominance of the digital realm. Living on the surface of the screen minimizes the tactility of materials and the resonance of memory and meaning embodied in objects. Digital 3D cinema, 3D television and 3D cameras are precursors at the threshold of transforming digital into physical. The image *flexes* from screen to object with 3D printers and CNC machines. In the medical profession, computer 3D images from CT scans are transformed to remotely controlled, physical surgeries. Recently *thinking experiments* use brain activity to remotely control robotic arms. Vehicles for physicalizing the image from paper, screen and from one's imagination and thinking in the brain, manifest three-dimensional, palpable, sensory, tactile, objectified experiences. How will this phenomena transform modes of digital communication, physical interactions, and production on both the global and the personal scales? How will the material role of the computer prescribe new creative activities, new modes of artistic expression?

The second article entitled "Fostering a Culture of Creative Interdisciplinary Innovation at Texas A&M University" by Autum Casey & Jeff Morris describes how a relatively young department in an aesthetically conservative, remote college town, the Department of Performance Studies at Texas A&M University is building a culture of innovation through strategic facility development, focusing on students sharing work through public performance, and interdisciplinary collaboration. The authors have embraced the celebrated strengths of the university in STEM fields (Science, Technology, Engineering, and Mathematics) by developing interdisciplinary experiences and inspiring facilities (through technology and curriculum grants). These experiences contribute to the university at large by demonstrating how technology can connect with the human element and how technology impacts human expression. The Music, Performance Studies, and Theatre Arts students benefit by joining faculty in exploring the new and also rediscovering the traditional.

The article "On Virtual Fluxus" by Patrick Lichty argues the paradoxes of the virtual in the contemporary art. It starts with a citation from Al Hansen, as: "Fluxus is a Virtual Reality system where the glove doesn't work properly and the helmet doesn't fit. Other things happen than what was intended." Patrick Lichty, at the begin of the third millenium, instead, underline that "Virtual FLUXUSFluxus happened when we got the glove and goggles working, and when we got inside, we found out that things were more gloriously broken than we could have ever imagined. The universe shattered before us, and it was beautiful."

The article "The MetaPlastic Arts and Design Innovations" discusses the theory of the Metaplastic discipline for the study and the realization of new virtual media through inter-disciplinary methodologies between reality and virtual realities. It explains the theoretical and artistic background of metaplastic virtual worlds evolutions, from their archetypes to their definition. The union between plastic elements and the fuzzy logic systems, found their expression with new metaplastic semantic and aesthetic values. The virtual media acquire form and meaning through their process of conceptual interpretation. The metaphor of the artistic machine finds its new realization where the metaplastic machine itself becomes aesthetic expression of the virtuality. The following paragraphs use metaplastic definitions within Design, Art and Sciences application fields. The Open Metaplastic framework's general approach applied to software and hardware modeling design are discussed within this article.

The last article of this issue, "The Socio-Temporary in Architecture: Territories of Second-Order Cybernetics," extends the notion of the temporary in architecture which is a state of territorial instability into the socio-temporary field. This state is arising from a constant synergies between the social context and worldmaking. Such narratives were originally influenced by the field of cybernetics and later on by second-order cybernetics reflected in the emergent participatory art practice of the mid-twentieth century through transdisci-plinary research.

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