Maple Sung
cart451

Weekly Response

Week 2

Catherine D'Ignazio points out systematic issues within data science looking through them with an intersectional view. She backs her claims by providing relevant examples that are easy to understand and makes me rethink the technology that surrounds me. I wonder if her book would be as accessible if I were just an enthusiast curious about the subject. And if I was said enthusiast, apart from more knowledge and more dialogue, what more could I do to change it? Would be perhaps nice for the author of the article to not only transcribe their interview but provide an afterward of more resources where groups or communities are actively trying to change the field. The second reading by Toby Segaran provides a more basic technical understanding of what collective intelligence is, what machine learning is, and how limited it is due to its nature to generalize. It's probably good that we did not need to read some of the other chapters because there were lots of code in them.

Week 3

I'm especially drawn Reddit's *Place* with respect to crowdsourcing. This experiment questions the wisdom of the crowd. I think it shows a lot of what many different crowds stand for and somehow cohabitate in the same virtual space instead of a society of powerful institutions. At the same time, as much fun as it was to watch the video of what happened to the canvas landscape, it was launched by Reddit to what seems to me like their experimentation with their users. Aaron Koblin's *The Sheep Market* manages to reveal a simple drawing's worth to the user much like Jeff Howe's example of prices of stock photos.

Week 4

Lauren McCarthy's works *Social Turkers: Crowdsourced Dating* and *Someone* expose such a personal impact on not only her subjects but herself. There is a vulnerability that spread to me when I see the work. Voyeurism in traditional arts has been used to force the spectator to think about the moralistic outlook. But what of voyeurism and social behaviors through technology?

Week 6

Similar work to *We Feel Fine*.
The Dumpster by Golan Levin, Kamal Nigam, and Jonathan Feinberg was introduced in 2006, incidentally around the same time as *We Feel Fine*. *The Dumpster* is a visualization of data found on web blogs of teenage breakups that is interactive. It begins with many different size bubbles slowly dropping from gravity, the left side of the screen is a script of all the phrases collected, and the bottom of the screen displays a timeline of each month. Each bubble can be selected by the user, when selected, the direct quote is displayed where the person has either recently begun a relationship or was recently dumped. *The Dumpster* is similar to *We Feel Fine*

where emotional data was mined to display specific dispositions. *We Feel Fine* uses keywords such as "I feel" or "I am feeling" and *The Dumpster* uses "dump" or similar words to search for any publicly immortalized phrases from websites. Even though *We Feel Fine* significantly takes it further because it gave spaces and categorized emotions into central ones, *The Dumpster* concentrates only on breakups. What is most alike between these two projects is the feelings that arise from their audiences like empathy and connection, and how much the projects seem to move beyond the author's or artist's figurative hands.