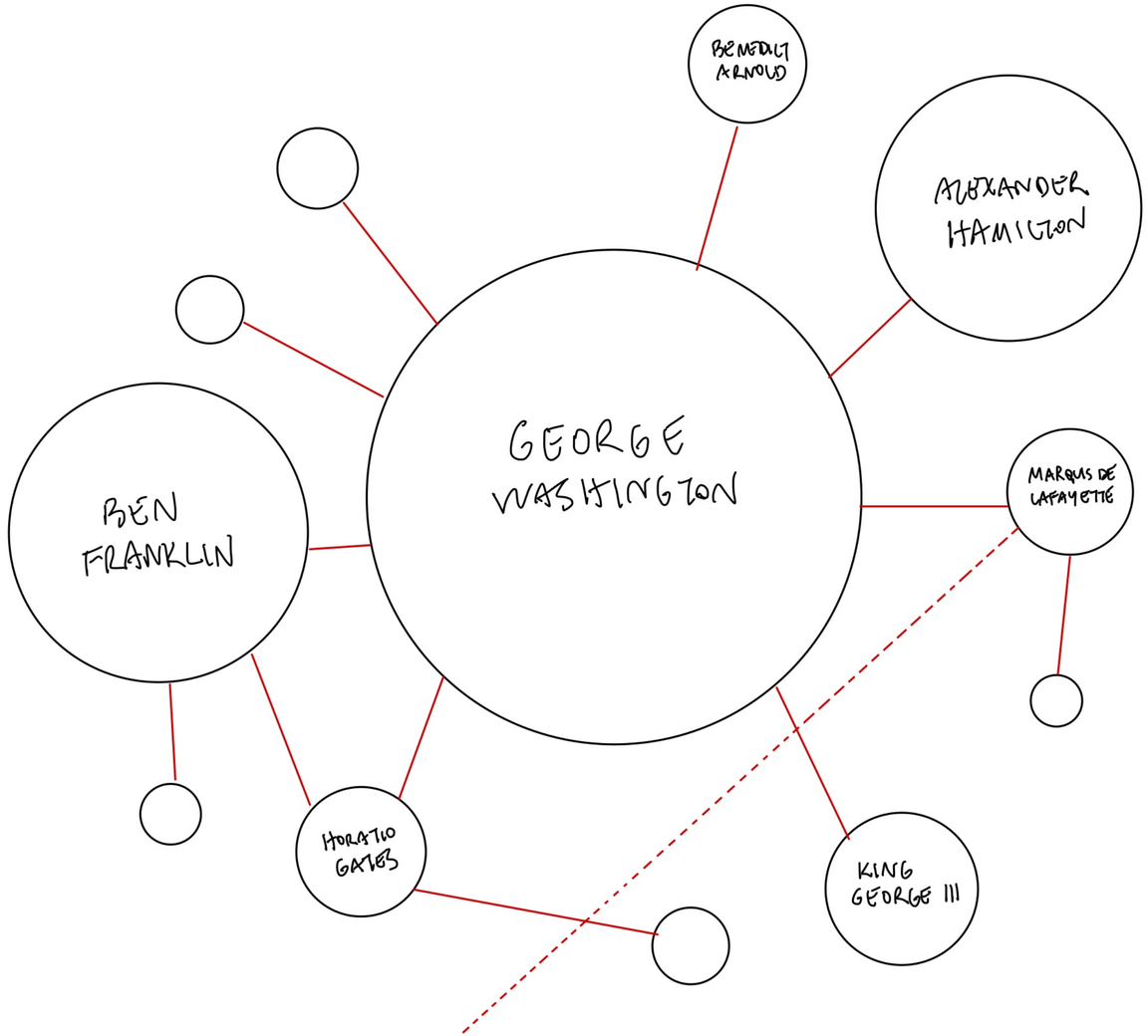
Concepts & Sketches

Quantitative

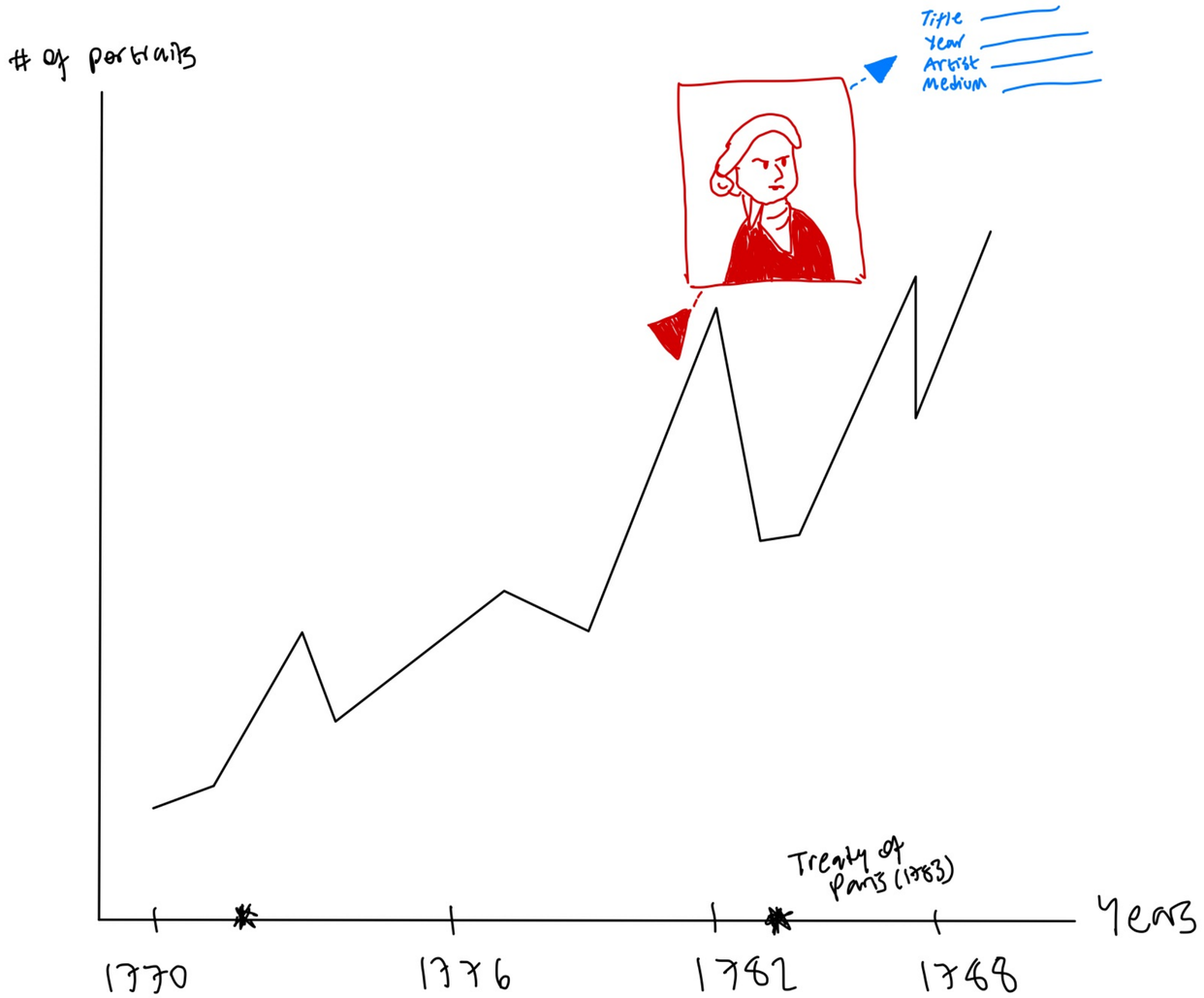
Web of Influence

- Which individuals appear most frequently across the dataset? How are they connected to events, locations, or other people?
- Frequency counts of person-mentions and co-occurrence patterns
- Moderate number of data points (tens of central figures, dozens of connections). High relational quality but sparse beyond top names
- A radial network diagram where central figures are nodes sized by number of objects referencing them, connected by **lines** when two figures appear in the same artifact metadata.



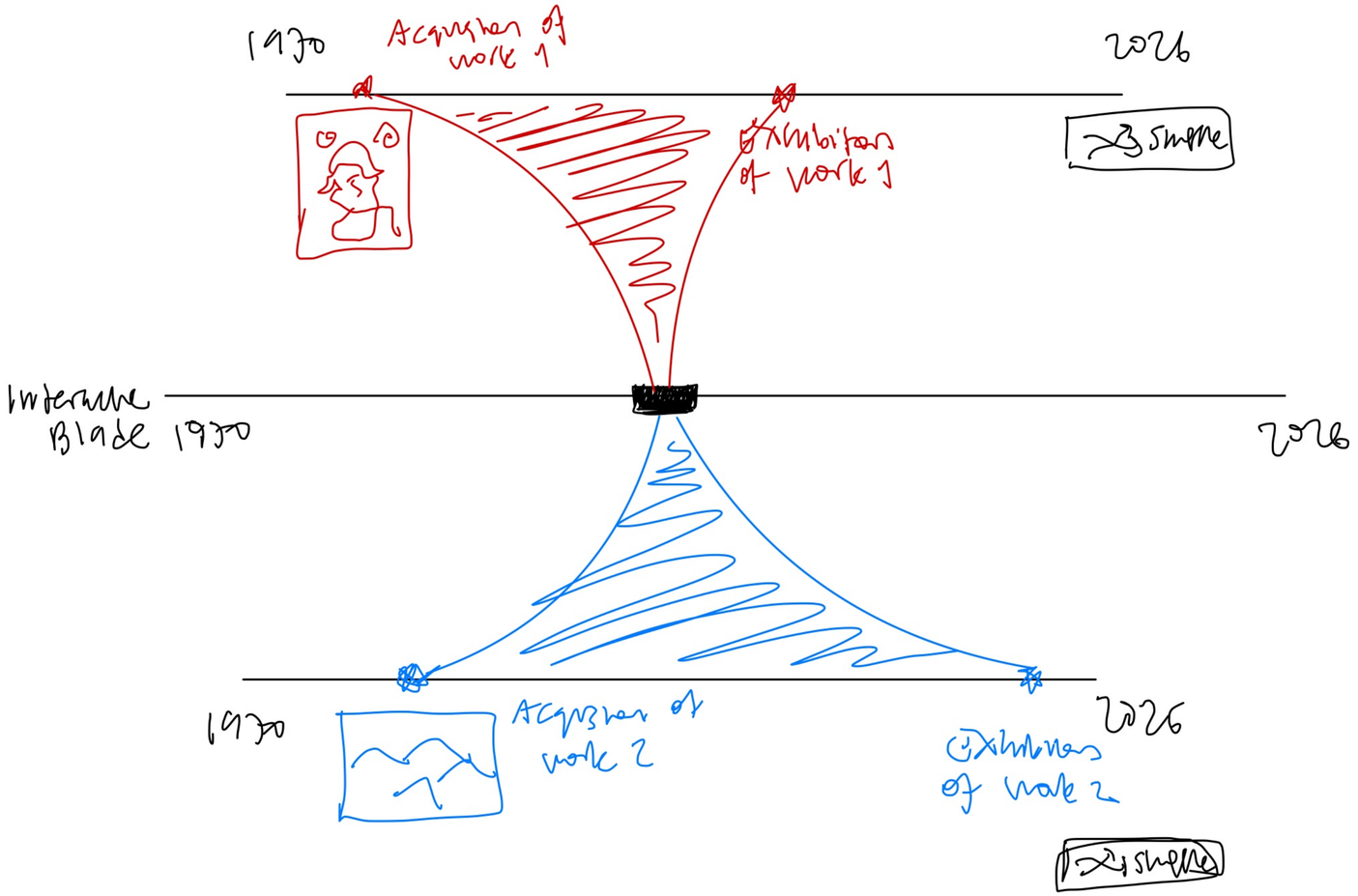
Faces of Freedom

- How did the production of portraits rise or fall during the years? Do certain peaks in portrait-making align with major events (e.g., Treaty of Paris) and key battles?
- Number of portraits per year (cannot do decade due to data granularity)
- Medium dataset (dozens to hundreds of portraits); some precise dates, others approximate. Data likely skewed towards prominent figures
- A line graph with **portrait thumbnails** and **basic info** plotted along peaks (once clicked on), creating a timeline-gallery hybrid that shows both frequency and human faces of the Revolution



Waiting Room (for Hirshhorn)

- How long do works in the Hirshhorn wait between acquisition and their first exhibition? How do two randomly chosen works compare when sliced through the same moment in time?
- Accession year and first exhibition year (or proxy if missing), with wait time measured in years between the two and recalculated dynamically against a draggable timeline blade
- Medium dataset (hundreds to thousands of works with strong accession metadata but uneven exhibition records; variation ranges from <1 year to several decades)
- Curved connectors linking acquisition to exhibition, a draggable “blade” cuts through both timelines to show how long each had waited by that year, a shuffle button for new random pairings for comparison

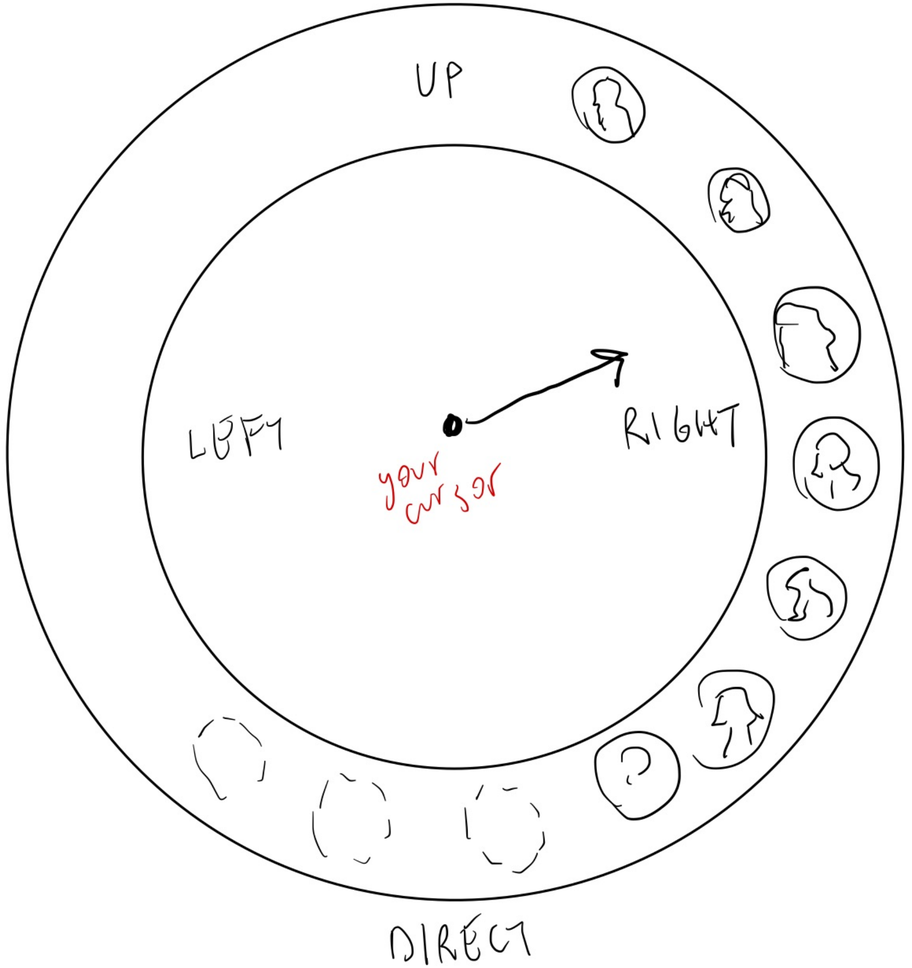


Concepts & Sketches

Qualitative

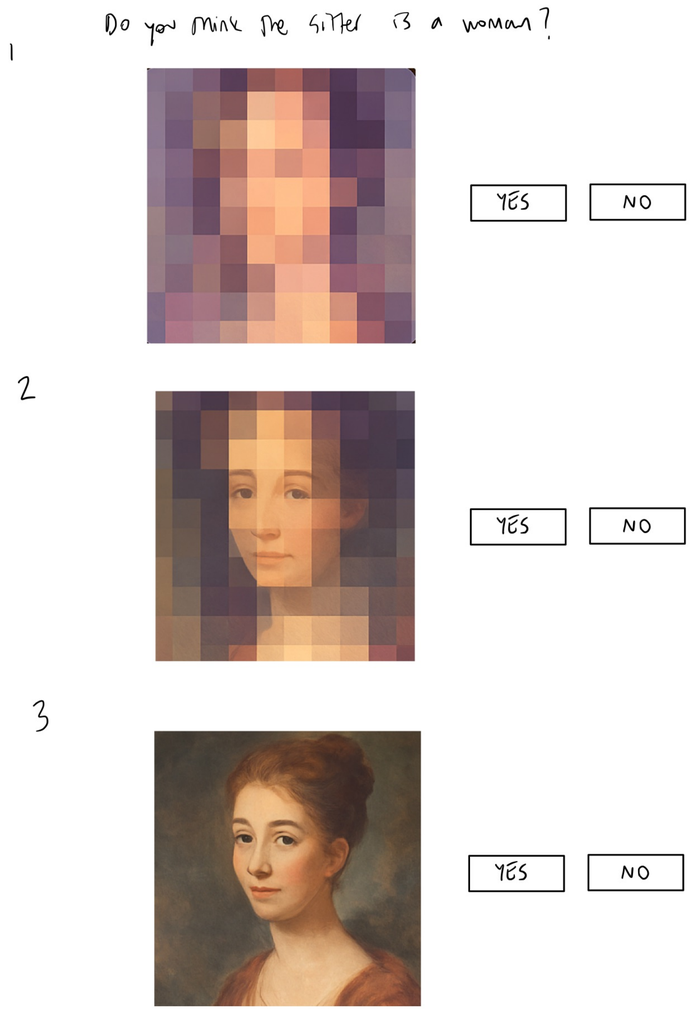
Gaze Compass

- Who meets the viewer head-on vs. looks away? Do women face us differently than men? Do artists depict elite sitters with a steadier stare?
- Circular area where each sitter is positioned by their direction of gaze
- Cursor-controlled compass sets an angle; portraits that fall within a narrow band (≈±15°) light up while the rest fade
- G**aze direction** (angle in degrees) per portrait plus a coarse **gaze bucket** (left/right/up/down/direct), optional gender or date tag
- Manually coded subset of ~80-120 portraits for reliability



Guess Who

- Can we identify gender or status through texture and colour alone? How do we visualise bias?
- Gamified reveal that hides portraits behind pixelated or colour-averaged versions
- Viewer must guess whether each sitter was male/female based purely on visual cues
- Clicking de-pixelates the image to reveal truth + metadata
- Same portraits, but each encoded into pixel blocks (colour clusters, edge density, texture maps)
- Small sample (maybe 30–40 portraits max for interactivity)



Revolutionary Palette

- What do freedom’s colours actually look like? Do men and women get painted in different palettes? Can colour hint at hierarchy or proximity to power?
- Each portrait is reduced to its dominant colours, so no faces
- Four (4) dominant per portrait, extracted computationally
- About 250 portraits, laid out like tiles snapped onto a grid (d3.scaleSequential)