Data Sonification Week 6 Assignment:

https://noisy-city.jetpack.ai/
I found this project very interesting. Here the Author sonifies a loudness map of Brussels, though samples that change while you move the cursor over the map. My only criticism is that I think the Author should have used different samples for different locations (cars for roads, trains for railroads, etc.).
I think it would be interesting to make a sound map of a location and make an installation or a composition out of it.

https://vimeo.com/653705727
While I don't like the aesthetic choice of this project, I like that it shows that, with the right parameters, you can make data sound aesthetically as you want while it can still relate to a visual representation of it.

https://vimeo.com/435886374
In this project, the authors made field recordings of Amsterdam during the pandemic and made and animation according to said recordings. While I found this project very visually appealing, and I especially liked how the animation draws attention to the different sounds in the recording, I'm somewhat critical of it being described as data sonification, because unless I'm missing something about it, it seems to simply be field recordings.

Did you have an initial project idea before we began our seminar?
I had already thought about sonifying racing cars' telemetry. It is possible to get this kind of data on the internet, and it's also possible to use the same professional software that is used in real life with some computer games.

How have our class materials potentially changed your thinking about the use of data in music (that is, what we have done so far)?
So far, I have learned that, other than only using the given data to change parameters, I can also use calculations using this data to generate more data

You don't need to have a fully-formed project proposal yet, but if you had to make a decision today, what would your project proposal be, or include?
I would like to use car telemetry to make an electronic composition. It's also possible that I abandon that idea if I find interesting data that I could also use for another project though. In that case, I'd have to find data about discoveries and sightings or something related to deep-sea animals and see if I can find something musically useful.

How might you use real-world or generated data to make a notated concert piece, an installation work, an improvisational environment, or another expressive and artistic form?
I'd like to make an electronic piece, probably using Max. It's also possible that I make a fixed media piece together with real instruments. I still don't know specifically which data I'd use or how I'd use it.

Have our course materials given you any new ideas about how you might use data in your work?
Yeah, I like the idea of using functions inside the given data to generate new data.

What would you like to accomplish this semester in terms of building your data analysis or sonification skills?
I'd like to find out interesting ways of using data to create projects out of it and also ways to recognize which data could be useful or not for the musical purposes I want to achieve.

What are your thoughts on the following statement: "Sonification pieces should strive to make relationships in the data intelligible in the sound."

I think that it is important that the audio actually relates to the data only if you're going to claim you're using said data. However, if you only plan to use as a material for your work I don't see why it would matter in order for it to be successful.