A_B_ Peace & Terror etc.

Peter Crnokrak

± (PlusMinus) Studio, London

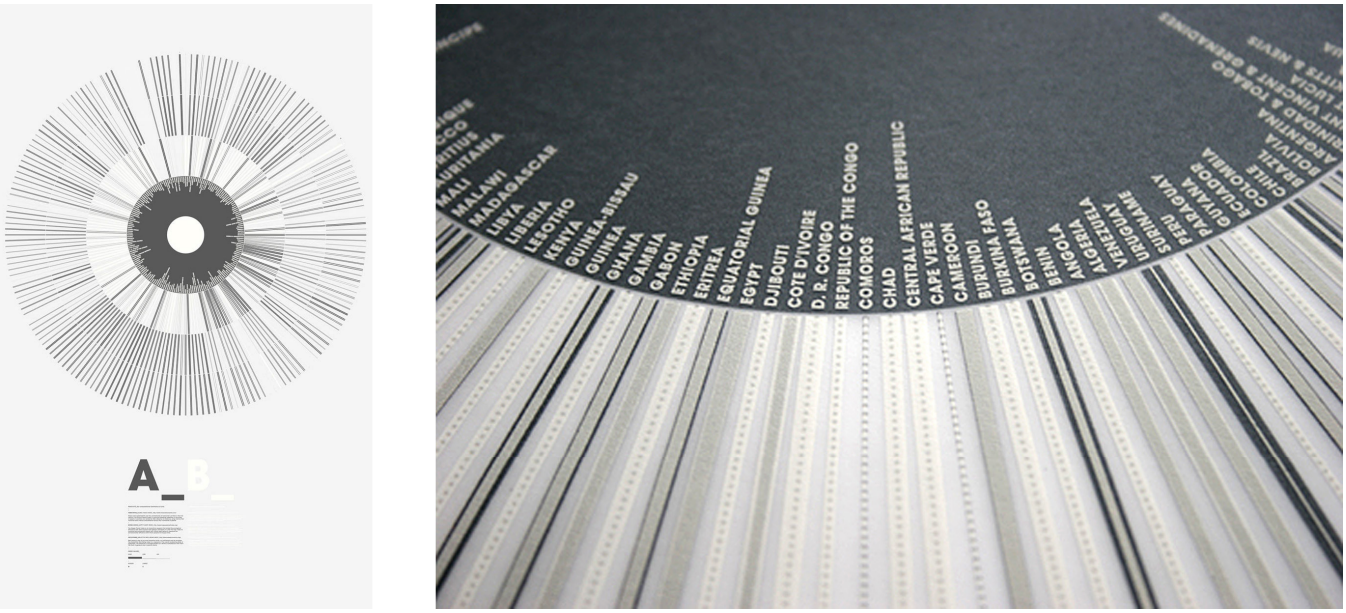


Figure 1. Overview (left) and detail (right) of "A_B_ Peace & Terror etc."

ABSTRACT

"A_B_ Peace & Terror etc." is a semi-translucent two-sided poster which quantitatively represents the contribution each of the 192 member states of the United Nations has made towards peace and terror in the world.

KEYWORDS: United Nations member states; global politics; peace; terror; radial chart.

INDEX TERMS: J.6 [Computer Applications]: Arts and Humanities — Fine Arts.

STATEMENT

A_B_ Peace & Terror etc. is an arresting and provocative poster that brings together world politics and the aesthetics of computational data in a display of timely and solemn art.

As a vehicle for information, *A_B_ Peace & Terror etc*. reveals the quantitative contribution each of the 192 member states of the United Nations has made towards peace and terror in the world. Presented as a dual-sided poster, with the "A" side displaying peace and the "B" side displaying terror, the three rings are used to express aspects of each country's attitude in each area and are based on figures obtained from researchers working in geopolitics. The quantitative variation for the peace and terror measures is represented as variation in line thickness (wherein e.g. thin lines ≈ low values, thick lines ≈ high values).

As an experiential artwork, *A_B_ Peace & Terror etc*. uses the dual-sided overlay of the "A" and "B" sides to allow a direct visual comparison of each country's approach to peace and terror.

A_B_ Peace & Terror etc. takes the form of a screen-printed, dual-sided poster. The "A" side is printed verso in metallic graphite ink while the "B" side is printed recto in pearlescent white ink on GFSmith 180 gsm Transclear paper.

A_B_ Peace & Terror etc. can be found at:
`http://theluxuryofprotest.com/`

ARTIST BIOGRAPHY

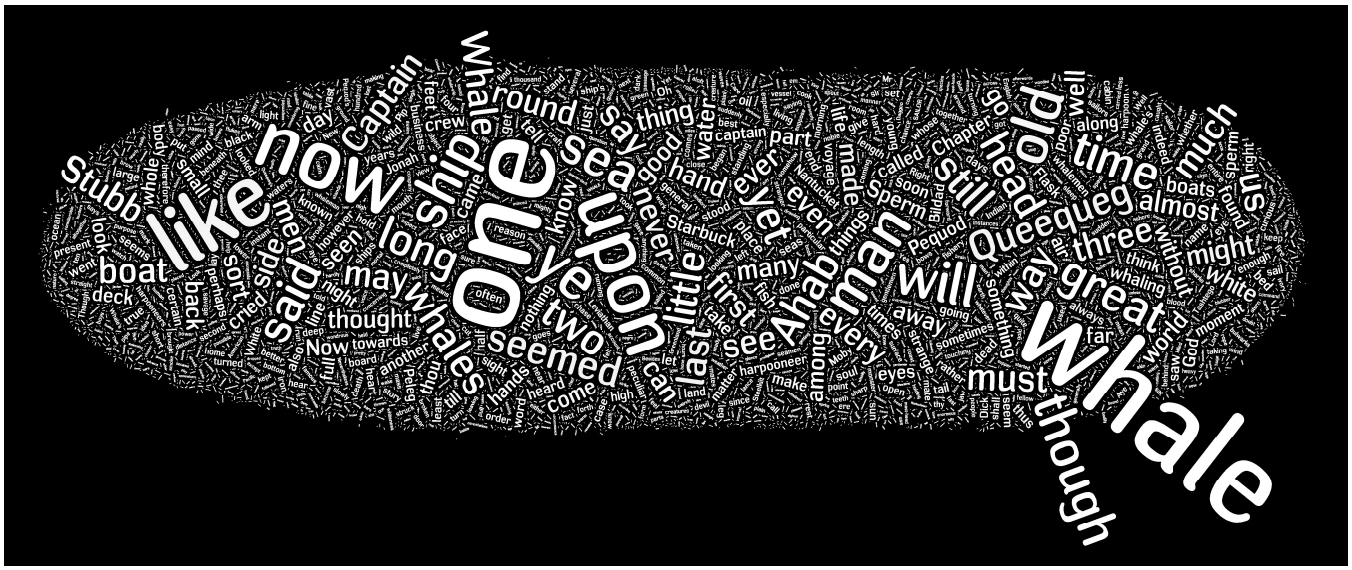
Peter Crnokrak is an internationally renowned graphic artist and Director of ± (PlusMinus) Studio in London. He has worked as a Senior Designer at The Apartment in New York and Nick Bell Design in London, and has produced work for clients as diverse as MTV and the Mobile Digital Commons Network in Montreal. His designs have appeared in *Creative Review* and *Grafik*, among other publications. Crnokrak holds a doctorate in quantitative genetics.

Peter Crnokrak directs ± (PlusMinus) Studio in London.
E-Mail: info@plusminus.ca.

Wordle

Jonathan Feinberg[1] and Katherine McVety

[1]IBM Watson Research Center, Cambridge, MA.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Ludacris Ho Map

Stefanie Gray

Hunter College

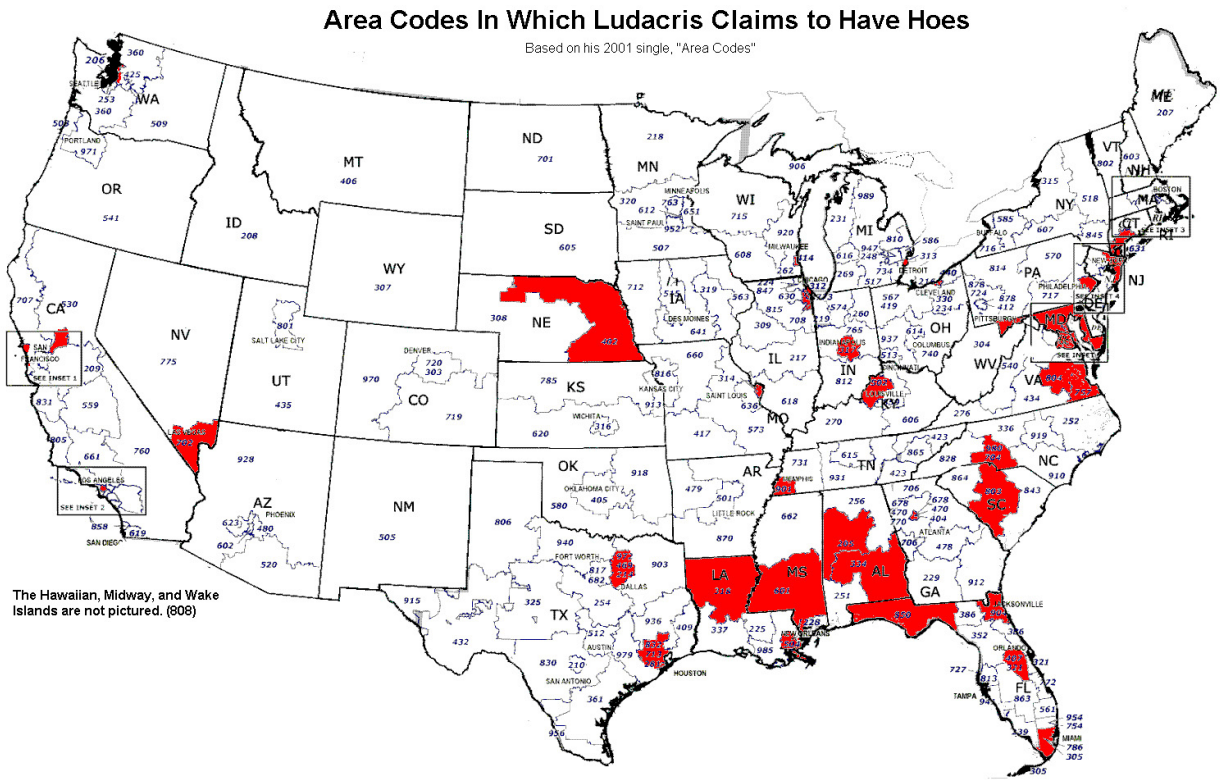

Figure 1. Map of United States area codes (telephone prefixes) in which rapper Ludacris claims to have hoes.

ABSTRACT

In the song "Area Codes", rapper Ludacris brags about the area codes in which he knows women, whom he refers to as "hoes". In the "Ludacris Ho Map", the area codes mentioned in this song are plotted on a map of the United States, visualizing trends in the rapper's preferred locations for female companionship.

KEYWORDS: Telephone area codes; Gangsta rap; hoes; United States cartography.

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STATEMENT

"I'll jump off the G4, we can meet outside / So control your hormones and keep your drawers on / 'Til I close the door and I'm jumping your bones / 3-1-2's, 3-1-3's (oh), 2-1-5's, 8-0-three's (oh) / Read your horoscope and eat some horderves (sic) / Ten on pump one, these hoes is self serve / 7-5-7, 4-1-0's, my cell phone just overloads." [1]

I'm a female and a feminist. I dislike the usage of the word 'ho'. However, as both a geography major and Gangsta rap aficionado, I find this song hilarious, and had to map it. I made this map at 4a.m. one night and it became a brief internet sensation thanks to *StrangeMaps.wordpress.com*. I wrote this stuff about it, too:

- Ludacris heavily favors East Coast hoes to the West, save for those in Seattle, San Francisco, Sacramento, and Las Vegas.
- Ludacris travels frequently along the Boswash corridor.
- There is a "ho belt" nearly equivalent to the "Bible Belt".
- Ludacris has hoes in the entire state of Maryland.
- Ludacris has a large ho-zone in rural Nebraska. He might favor girls who farm.
- Ludacris' ideal 'ho-highway' would be I-95.
- Ludacris has hoes in the Midway and Wake Islands. Only scientists are allowed to inhabit the Midway Islands, and only military personnel may inhabit the Wake Islands. Draw your own conclusion.

ARTIST BIOGRAPHY

Stefanie Gray is a 20 year old senior at Hunter College in New York City, majoring in Geography. Despite her attempts to be the classiest of redheads, her youth spent on the scary side of Fort Lauderdale has given her a special appreciation for funny hip-hop.

REFERENCES

[1] Ludacris. "Area Codes (featuring Nate Dogg)". *Word of Mouf*, Def Jam Records, Audio CD Catalog #586446, 2001.

Twistori

Amy Hoy and Thomas Fuchs

Slash7

Figure 1. A screenshot of the *Twistori* web site.

ABSTRACT

"Twistori" is a real-time typographic display of Twitter postings, filtered according to basic human feelings.

KEYWORDS: Text visualization; real-time; microblogging; short messaging, Twitter.

INDEX TERMS: J.6 [Computer Applications]: Arts and Humanities — Fine Arts.

STATEMENT

"Twistori" is a dynamic display based on "Twitter", a popular service that allows users to broadcast text-based posts of up to 140 characters in length. Twistori aggregates and re-presents select Twitter posts in a real-time visual feed, filtered according to essential human impulses. Only those postings containing the phrases "I love", "I hate", "I think", "I believe", "I feel", or "I wish" are displayed. Visitors to the *Twistori* site select one of these six channels; live Twitter postings containing the desired phrase are then presented in a scrolling stack.

Twistori is the direct result of our frustration with our respective fields' lack of focus on the human element of new technologies. It seems like few of our peers take the time to understand the human context of software, technology and the internet. We want to help change that by showcasing what can be done.

Twistori can be found at `http://twistori.com/`.

Amy Hoy is at Slash7. E-Mail: amy@slash7.com.
Thomas Fuchs is at Slash7. E-Mail: thomas@script.aculo.us.

ARTIST BIOGRAPHIES

Amy Hoy is a self-avowed "armchair anthropologist," and, professionally speaking, an information and interaction designer.

Thomas Fuchs is the author of the `script.aculo.us` JavaScript effects library and is devoted to sharpening the cutting edge of web interaction technologies. Together they take on select consulting clients through their company, Slash7.

Map of Science

W. Bradford Paley

Digital Image Design Incorporated

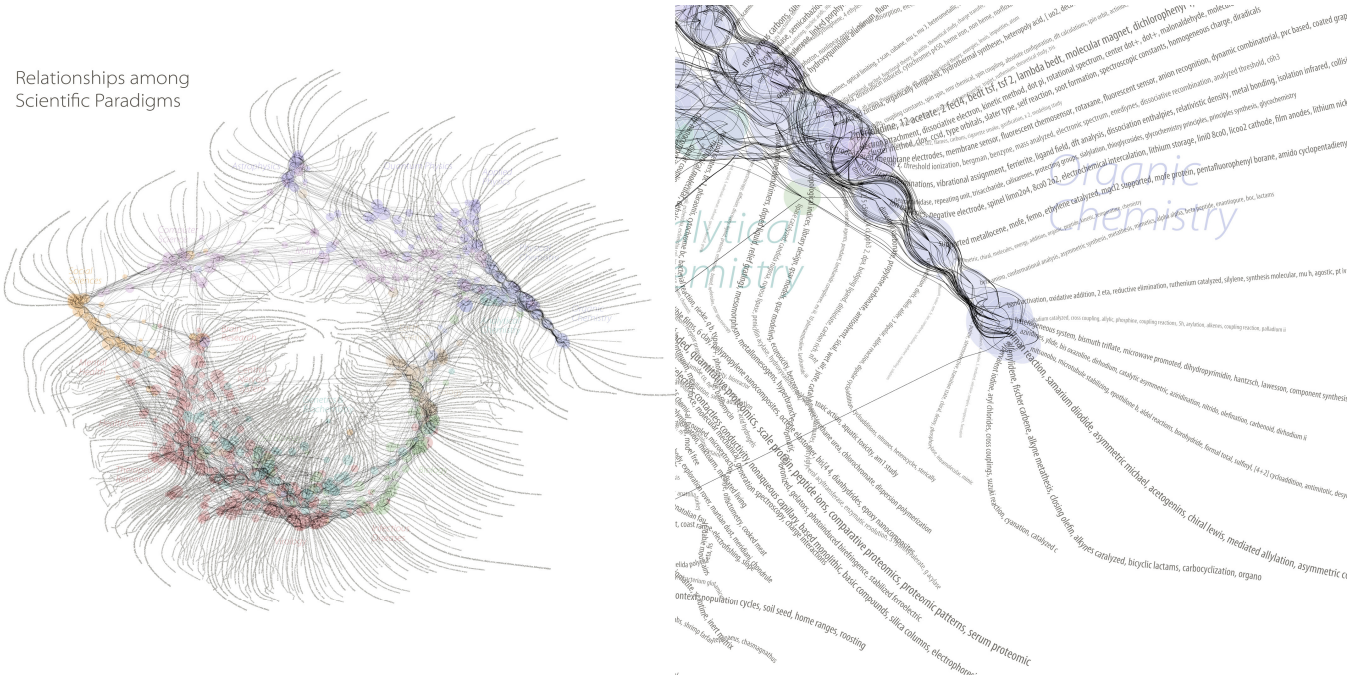

Figure 1. Overview (left) and a detail (right) of the "Map of Science".

ABSTRACT

"Map of Science" is a data-driven arrangement of different scientific disciplines and a depiction of their relationships.

KEYWORDS: Text corpora; visualization; science; scientific disciplines; flow-fields; force-directed layout.

INDEX TERMS: J.6 [Computer Applications]: Arts and Humanities — Fine Arts.

STATEMENT

This image depicts the relationships between different scientific disciplines. Created in collaboration with Dick Klavans and Kevin Boyack, the image was constructed by sorting approximately 800,000 scientific papers into 776 different scientific paradigms (colored nodes) based on how often the papers were cited together by authors of other papers. Links (curved lines) were made between the paradigms that shared common members, then treated as "rubber bands," holding similar paradigms nearer one another when a physical simulation had every paradigm repel every other. In this way the layout derives directly from the data. Larger paradigms have more papers. Labels list common words unique to each paradigm.

Strengths of the labelling technique include: a better (more even) use of space for labels than simple linear placement, especially in dense areas; the ability to dispense with "call-out lines", as the text itself points toward the node; and lastly, the more relaxed paths of the nodes may elicit a frame of reference well-matched for certain kinds of data: it resonates with historical geographic labelling conventions and feels more organic, which may be better suiterd for organically-derived or flow-based data sets.

A significant weakness of the technique is our sense that it is much too organic and "hairy" looking: the overall effect draws too much attention to the labelling algorithm and away from the data. Lesser issues include the fact that it is difficult to read when upside-down (letters should be reversed when that happens); there are too many overlaps and text paths that bump over earlier (larger) ones; and the the current paths are too choppy.

Map of Science can be found at `http://www.wbpaley.com/brad/mapOfScience/`.

W. Bradford Paley directs Digital Image Design Incorporated in New York City. E-Mail: brad@didi.com.

ARTIST BIOGRAPHY

W. Bradford Paley is an interaction and information designer working in New York City, and director of Digital Image Design Incorporated. He tries to create images that are interesting or useful enough that people seek them out, convinced that the more he finds it necessary to advertise his projects, the less inherent value they have.

Writing Without Words

Stefanie Posavec

Penguin UK

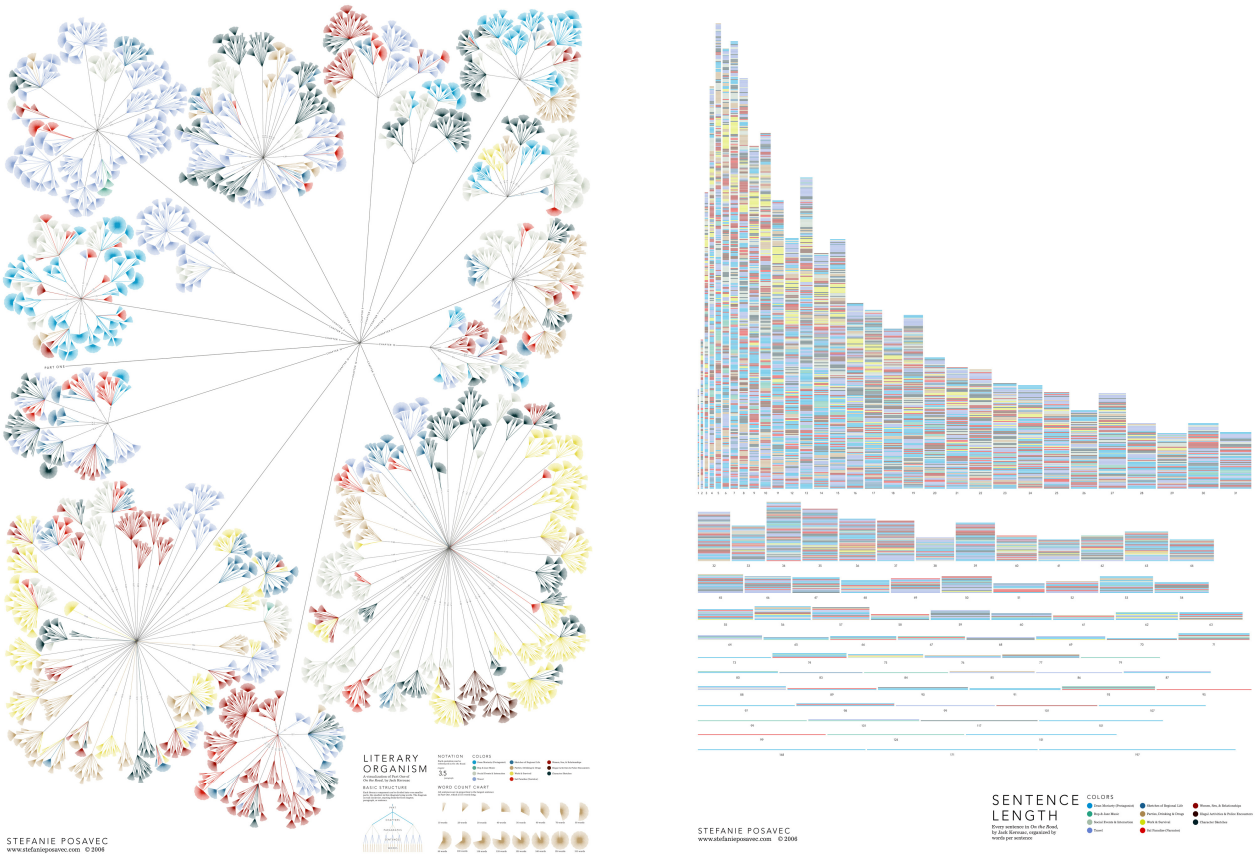

Figure 1. Various visualizations of Jack Kerouac's "On the Road" created for "Writing Without Words". At left, a hierarchical breakdown of the text's structure; at right, a structured histogram of its sentence length. Both are color-coded according to key characters and themes.

Abstract

I present a collection of visualizations which visually represent the rhythm and structure of Jack Kerouac's novel "On the Road".

Keywords: Text visualization; literature; Jack Kerouac.

Index Terms: J.6 [Computer Applications]: Arts and Humanities — Fine Arts.

Statement

"Writing Without Words" was a collection of text visualizations completed for my final year in the MA Communication Design course at Central Saint Martins College of Art and Design in London, England. The intention of this body of work was to explore various methods of visualizing literature without using words. I wanted to find a way of communicating the complexity of a story as well as create a system to highlight the similarities and differences in the writing styles of various authors. The structure of a novel, punctuation, parts of speech, and words per sentence were used to generate the final patterns.

Any piece of literature can be visualised using my techniques, but I chose to focus my project on the novel *On the Road*, by Jack Kerouac, because of its importance to me while growing up in Denver, Colorado – a key city within the novel. The designs are color-coded according to key themes and characters in the book, all of which were painstakingly marked out in a worn copy of the novel with highlighters and markers. The colors used in the final posters were chosen from automobile paint swatches of the 1940s.

"Writing Without Words" can be found online at:
`http://www.itsbeenreal.co.uk`

Stefanie Posavec is a designer with Penguin UK.
E-Mail: stefpos@gmail.com.

Artist Biography

Stefanie Posavec grew up in Denver and obtained a BFA in Graphic Design from Colorado State University. She completed an MA in Communication Design at Central Saint Martins College of Art & Design in London, where she now works independently on information-based art projects, and as a designer for Penguin UK.