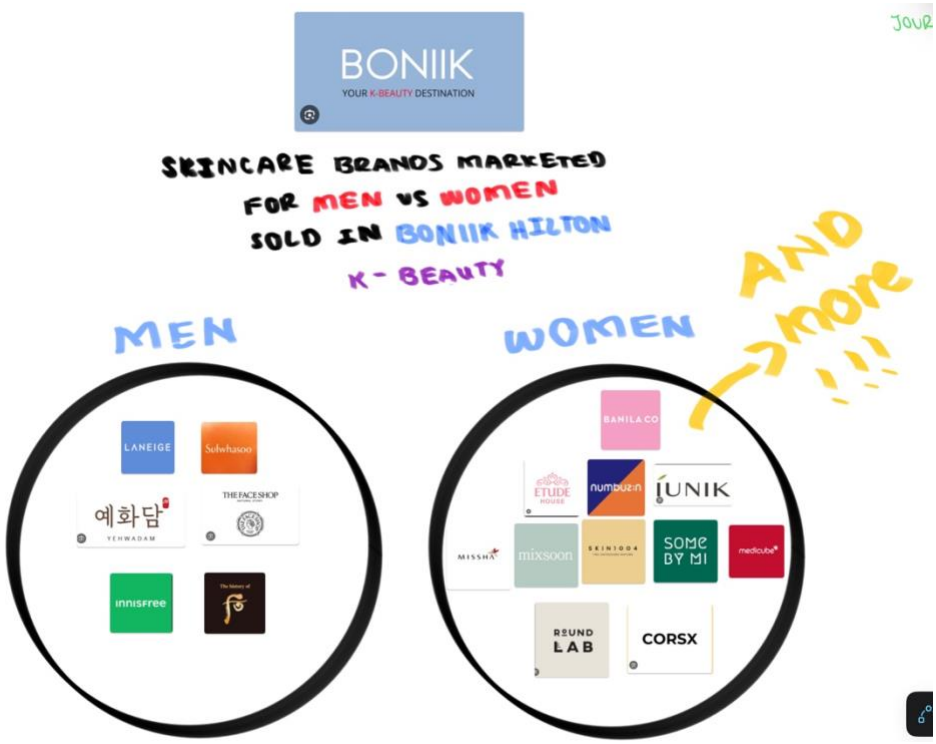
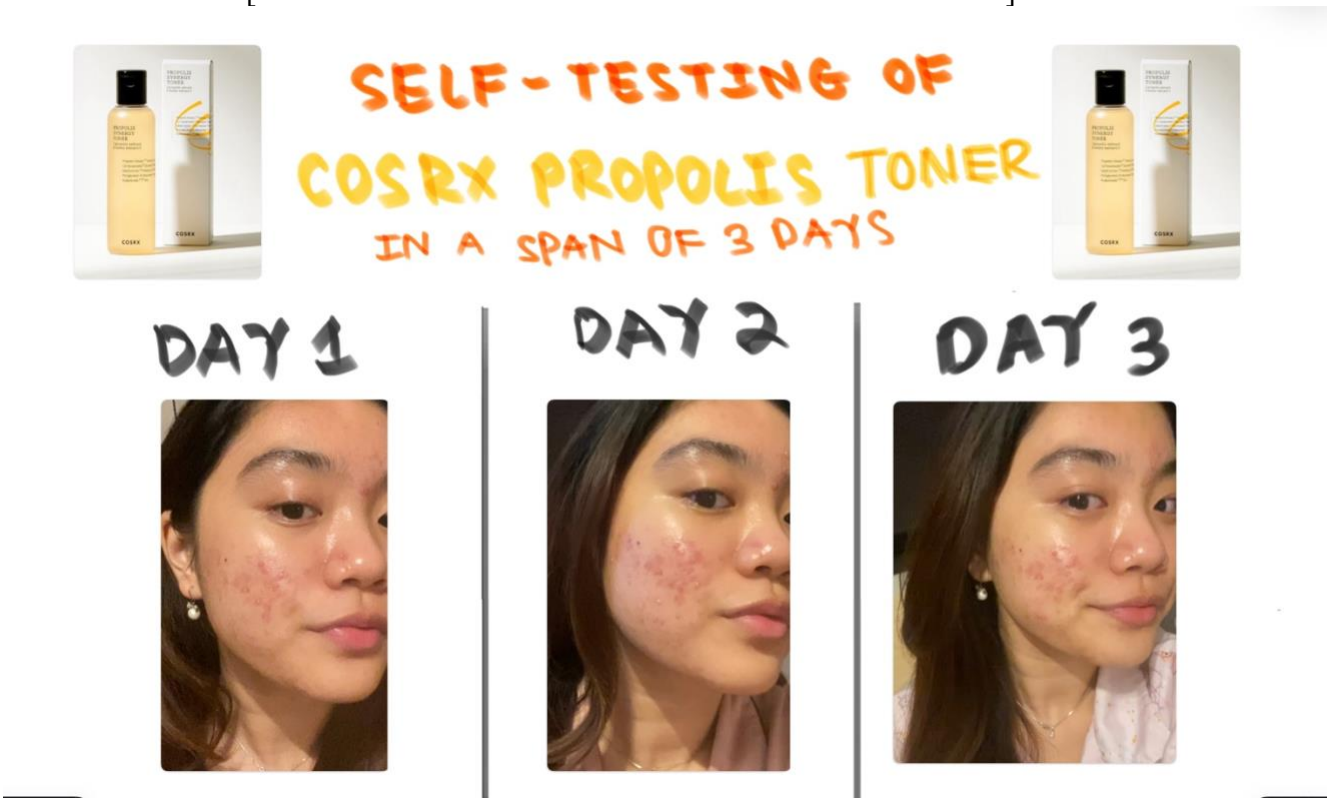
DPHU1008 - ASSESMENT 3 PORTFOLIO

RENDERING 1
SKINCARE BRANDS MARKETED FOR MEN VS WOMEN SOLD IN BONIIK HILTON K BEAUTY STORE



For this first rendering, I wanted highlight the gender imbalance that is displayed but deemphasized in the original data set. In the graph comparison of moisture levels of the COSRX propolis toner, I wanted to focus on the main factor where the participants who were used to create the data set were only women, and that their products sold were targeted towards women. This made me wonder the amount of skincare that were actually labelled and targeted for 'men' in other popular skincare brands, and why something so universal was categorized according to such binaries. Which is why to create this original rendering I decided to create context as the principles of feminist data suggests, and gather brands from k-beauty store that I work at, BONIIK, to see how the brands they sell are targeted specifically for men. As seen in the finished rendering, there were 5 brands that had a skincare line specifically sold 'for men' (*e.g. LANIEGE HOMME for men*), and 10 brands *(and more)* promoted for women. With this rendering, I relate to the themes of classification from readings of D'ignazio (2020) in being critical on how few brands are targeted towards men, which makes the skincare community seem like they support gender inequality and patriarchal systems, and would like to bring into light how all skincare should be targetedly promoted for everyone, and not have specific labelings of 'for men'. I am also representing the binary thinking embedded into these products in that zero brands were targeted towards non-binary customers, and I wanted to encourage empowerment in regards to gendered norms (D'ignazio & Klein 2020).

RENDERING 2
SELF TESTING OF COSRX PROPOLIS MOISTURIZER
[MOISTURE & OVERALL FACE HEALTH PROGRESS]



For my second rendering, I've decided to question the original COSRX graph rendering and collect data from my own skin to test the reliability of the original rendering's results. In the original rendering, the graph claims that after just three uses the skin's moisture level would increase a tremendous amount. In relation with theories on Salome Viljoen (2021)'s 'data relations', COSRX as a brand is taking the daily activities of 20 women's use of their product –highlighting their combined positive opinion on the product and influencing society in shaping how this propolis toner will definitely, without a doubt, improve your skin's moisture. To demonstrate that data is partial (Kitchin, 2014) and that this data set is coming from a partial perspective (my own) I have included pictures of my own face. I've tried my best to take this picture in the same angle, same lighting and no filters imbedded to retain accuracy. My point with the way this rendering was made is just to show a simple comparison of my skin using this product for three days. From this, I would like to show their collection of datafication is not as accurate as it seems, as from my own testing of using the product for three days, there wasn't any huge impact in my skin's moisture levels and general skin condition. I would like to de-influence the original rendering's results and instead point out, from my own experience and skin condition, can't go through such changes in just three days time. This even more proves the value of how much data can be processed to influence mass amounts of individuals, and why it should be processed with care, in prevention for distressing influences, as theories from Harroway (1988) states.

RENDERING 3
DATA STORYTELLING OF ACNE VS NON-ACNE PRONE PERSON TRYING OUT THE COSRX

For my third and final rendering, I've decided to show a deeply personal perspective of me as an Acne-prone person who tried this product in comparison with my friend, who has Non-Acne prone skin. To produce this data set, I've taken feedback from me and my friend's skin reactivity and hand-draw the results. In connection from the principles of feminist data, I wanted to legitimize embodiment and affect from collecting the emotional frustrations and difficulties of having this type of skin concern. Through my design choices of associating negative, unhappy themes for my 'journey' (e.g. mainly my colors of bright, warning red for representing acne while choosing green for non-acne skin relating to using colors to tell visual stories as Feigenbaum (2020) believes), with even an unhappy ending, I wanted to highlight the relatable reality of experiencing acne in one's life, legitimizing these associated negative emotions as 'serious data' (D'Ignazio & Klein 2020). Rather than the first rendering where it focuses on the numerical skin factor of this product, I want my rendering to present my original experience and feeling, in which I am reinforcing Kitchin's (2014) theories of false data, on how it all depends on – in this case, my personal experience, for instance, when I've put the comments I've received from my mom regarding my skin in my rendering.

REFERENCES

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Haraway, Donna, ‘Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective’ (1988) 14(3) Feminist studies 575

Kitchin, R (2014) The data revolution : big data, open data, data infrastructures and their consequences , SAGE, Los Angeles

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