# Technology



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This new invention is called Nadia and a photo camera is very private. One project still under development made by the artist and designer Andrew Kupresanin Australian origin.

First you press a button to take your picture, you can not see it right away because it will be sent to a computer, connected to the Internet, consider taking place.



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The second step is to wait for a response. Moments later, you will get in the back of your camera signal with a percentage of the beauty of the picture. The third and final step is to discover whether, behind the outlet, is hidden or not a great photographer.

For the good people is a fantastic way to raise the self, but be careful because for an amateur photographer, may be the end of a pretty twisted.

Nadia uses the technology "Acquin," an Internet portal with a simple interface, which since 2009 takes care of automatically classifying the images posted there.

The camera operates with a smart mobile device Nokia N73 connected via bluetooth to a Macintosh computer which in turn is connected to the portal "Acquin.

According to EFE Kupresanin says, this system compares an image to a set of user data evaluated by the portal photo.net.

The parameters used in the "Acquin" based on the key principles of design such as color, texture, framing and exposure.

As impossible as it sounds, this is an algorithm in charge of defining the beauty of a shot.

# A conceptual object

This smart camera is still not a reality. The truth is that Nadia is just the beginning of what may come. The question that arises is: in the future there will be devices that have the ability to think for themselves aesthetically?

Kupresanin sure they were and that it generates a question: "How this move will interfere with

the definition of a canon of beauty, to shape our tastes and most importantly, to what extent will change our own creative processes?". "The answers, he says," are in the air. "



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The prototype of this curious smart camera Digitale Klasse was presented at the University of the Arts in Berlin, Germany. The initiative was Joachim Sauter and Jussi Angesleva.

In an interview with EFE, Kupresanin insists that "this new toy rather than being designed for a commercial use intended to produce a reaction in people." In his words "is a conceptual object to generate debate."

This ingenious artist opens one and cast doubt on public opinion for something that it is of vital importance: "How to fit all these advances in our culture?"

From the standpoint of Kupresanin, "a joint reflection is needed before launching all these machines on the market."

"The artificial intelligence is inevitable, human beings are too curious not to turn into a reality," he says.

"In pop culture and society of artificial intelligence is a subject that deals with hope, fear, cynicism, curiosity and caution," explains the designer.



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# Artificial intelligence, emotions and photography

Machines that think for themselves is not an issue now. A pass in the history of artificial intelligence to define the branch of computer science aimed at developing rational agents do not live.

The artificial intelligence systems are part of everyday life in such fields as economics, medicine and engineering. In this line systems are already capable of making intelligent decisions "settled."

Most research in artificial intelligence focuses on rational, although there are already many who seriously consider incorporating components "emotive" in order to increase the efficiency of these intelligent systems.

On this issue the Uruguayan photojournalist Bernardo Paz said: "We all know that computers can not think, make decisions, lack of feelings for more than cinema, science fiction or the savvy marketing directors want us to think so." "A computer program is only able to do what has been determined that you do."

# A bit of philosophy

The subjectivity in the art of photography was coined by the German photographer Otto Steinert in the 60's that laid the theoretical foundations that have served to explain the various ways of making modern photography.

The picture is, among many other things, a testament to the passage of time and brings an emotional component too in order to establish common goals and parameters.

"The photography is first and foremost a way of looking. There is the look," says Susan Sontag, American novelist and essayist.

When you take a photo, and when it stays around long after looking at what it feels like? As Sontag said "the picture has a lot to do with nostalgia."

That a camera can tell us if our photo is more or less "correct" with regard to technical formalisms is a breakthrough, but the extent to which this machine could assess the emotions of each?

Bernardo Paz adds a comment the key to understanding this stance: "The fact that we can write it correctly does not mean that our description will be transformed into a work of art."

Against this complex crisscross of views, the photojournalist launches a vital question: "A photograph has to be beautiful to be good?"

As Kupresanin, the answers are coming, each one should ask to what extent this can be an advantage or a disadvantage.

"These are really issues that Nadia is asking. I hope people will test the" Acquin "and draw your own conclusions," the designer.

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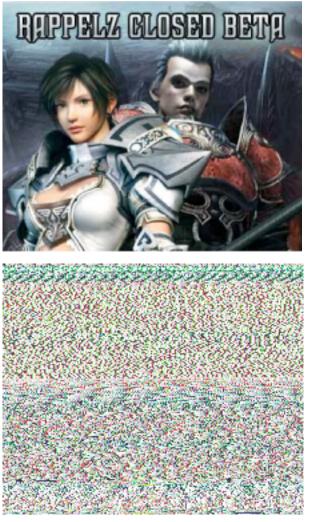
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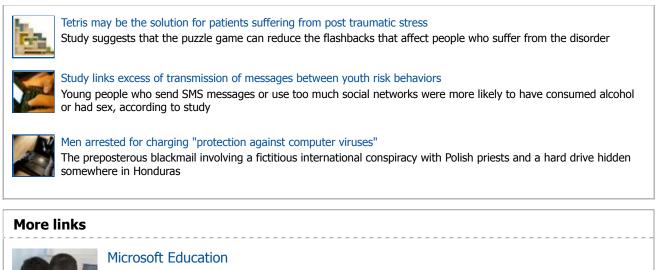
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