cs6630 | Aug 28 2014

DESIGN

Miriah Meyer
University of Utah

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University of Utah

slide acknowledgements:
Hanspeter Pfister, Harvard University
John Stasko, Georgia Tech
Josh Levine, Clemson

administrivia . . .

- **sign-up for design critiques**
  - they start next week!
  - also, register on the class forum

last time . . .

visualization

1. uses perception to point out interesting things.
2. uses pictures to enhance working memory.

VISUALIZATION GOALS

- **record** information

- **analyze** data to support reasoning

- **confirm** hypotheses

- **communicate** ideas to others

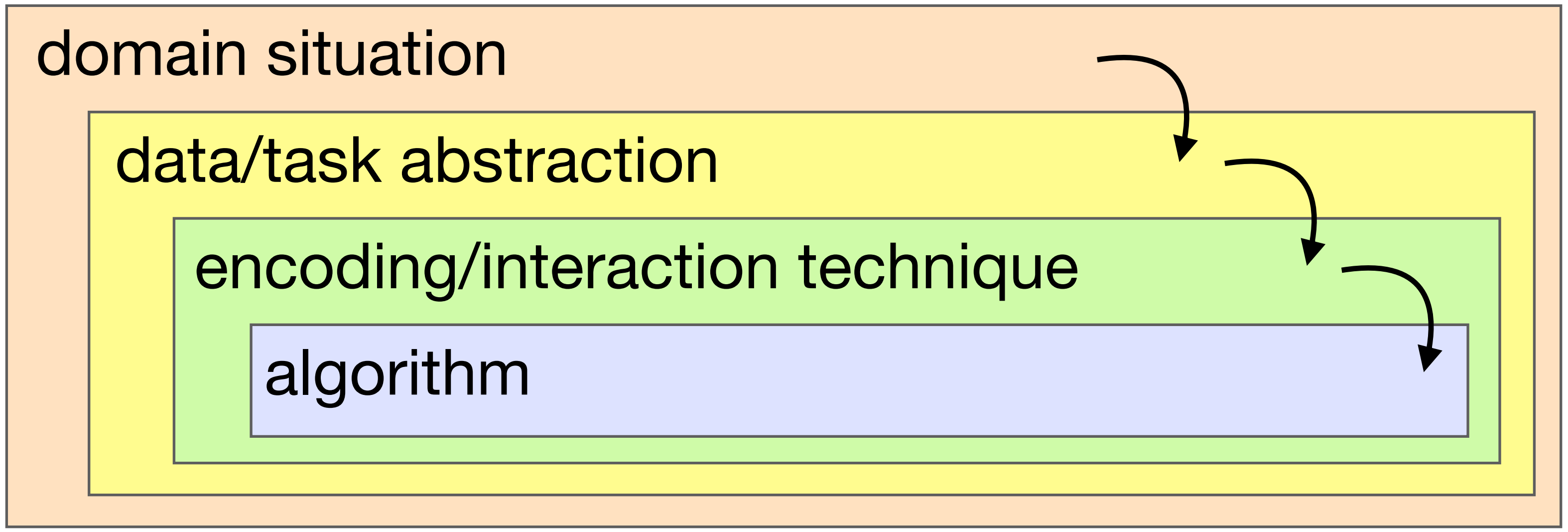
today . . .

- FOUR LEVELS OF VISUALIZATION DESIGN
- TUFTE'S PRINCIPLES
    - *integrity*
    - *design*
- CRITIQUES

THE FOUR LEVELS OF VISUALIZATION DESIGN

NESTED MODEL

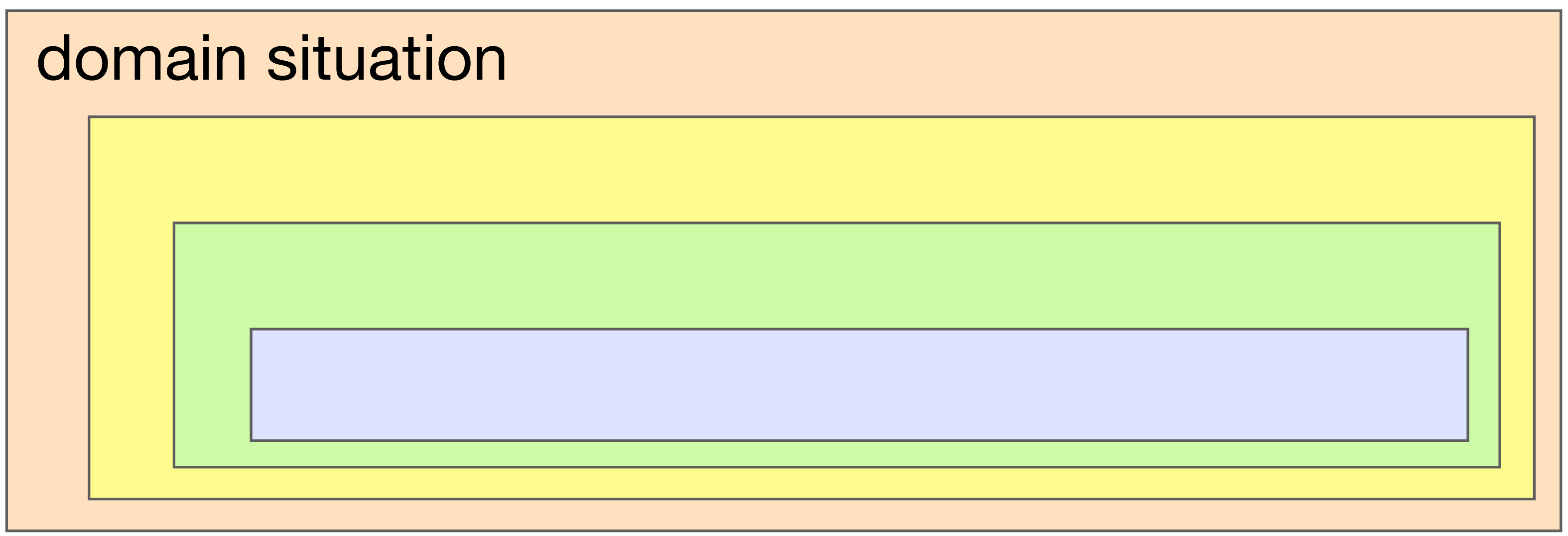
Munzner 2009



design model: describes levels of design inherent to, and that should be considered in, the creation of a visualization

NESTED MODEL

Munzner 2009

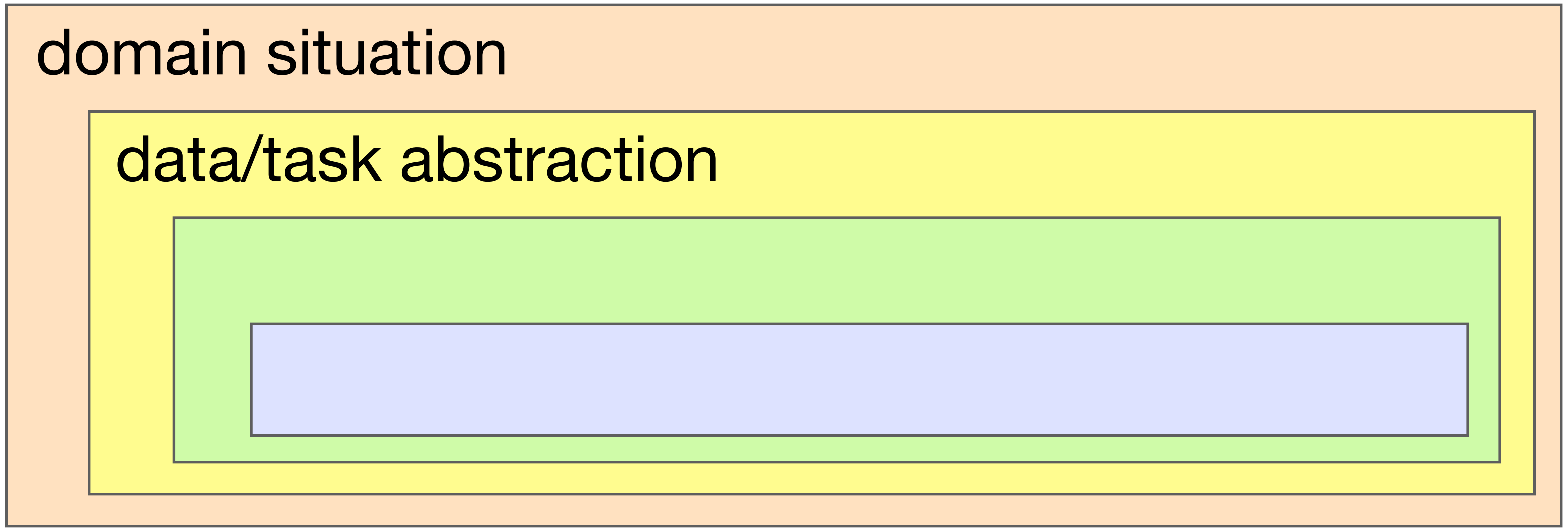


domain situation

describing a group of target users, their domain of interest, their questions, and their data

NESTED MODEL

Munzner 2009

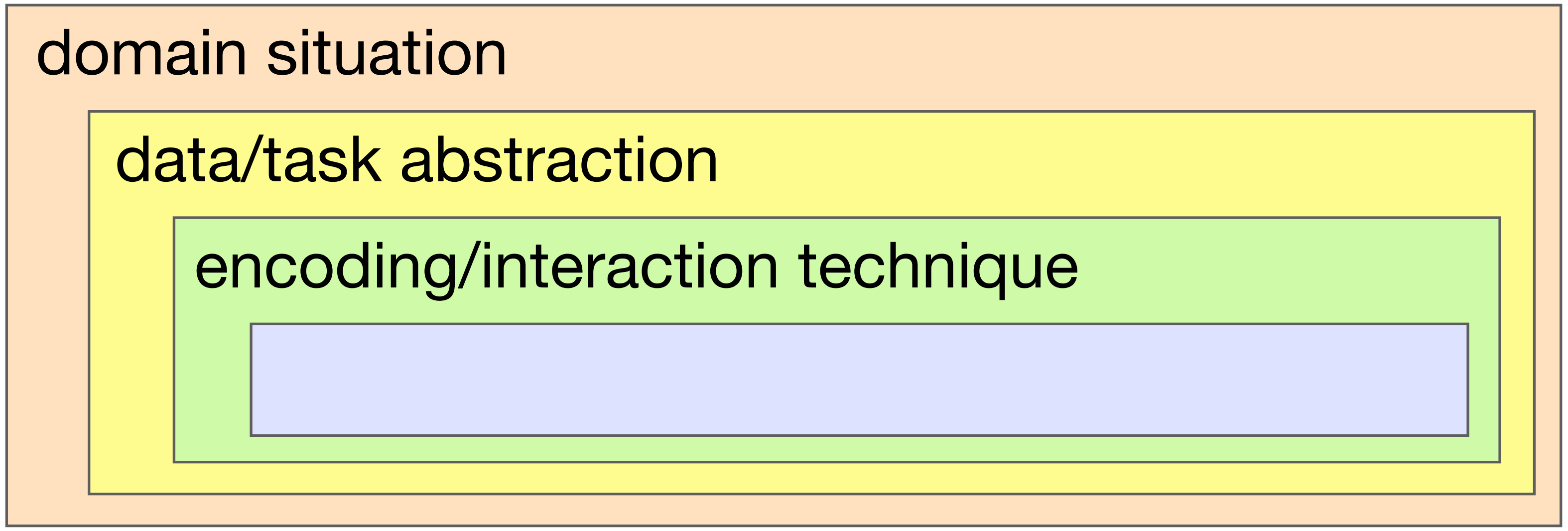


data/task abstraction

abstracting the specific domain questions and data from the domain-specific form into a generic, computational form

NESTED MODEL

Munzner 2009

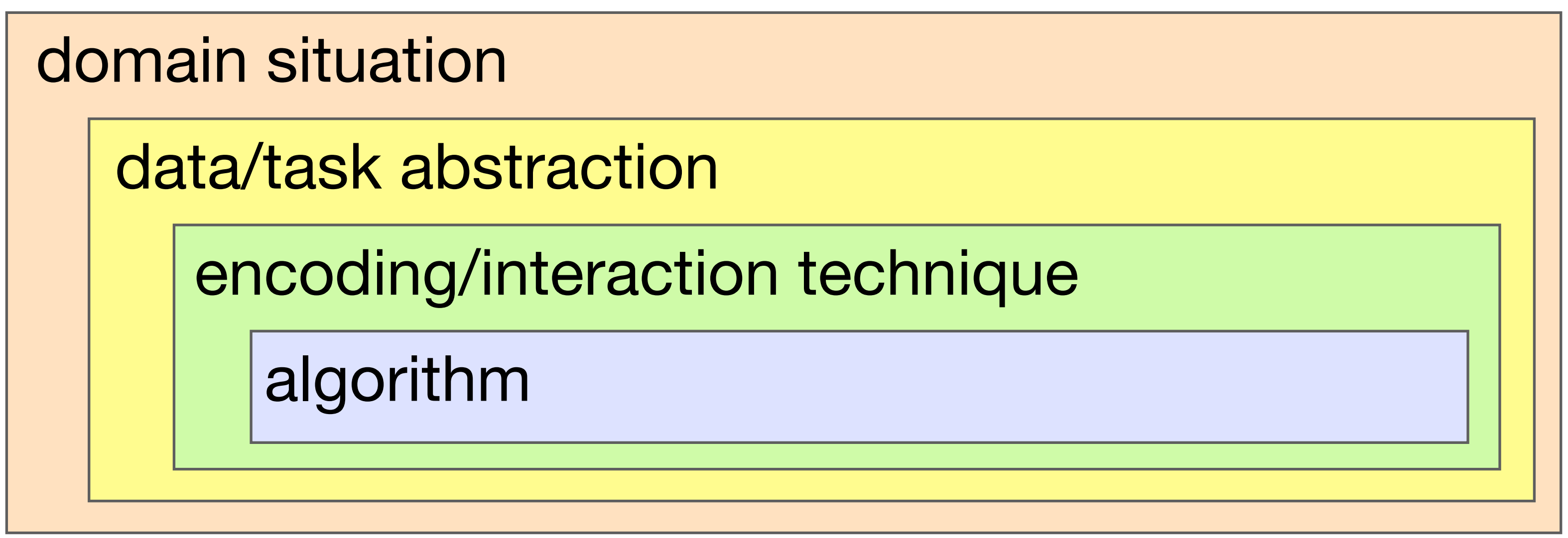


encoding/interaction technique

decide on the specific way to create and manipulate the visual representation of the abstraction

NESTED MODEL

Munzner 2009

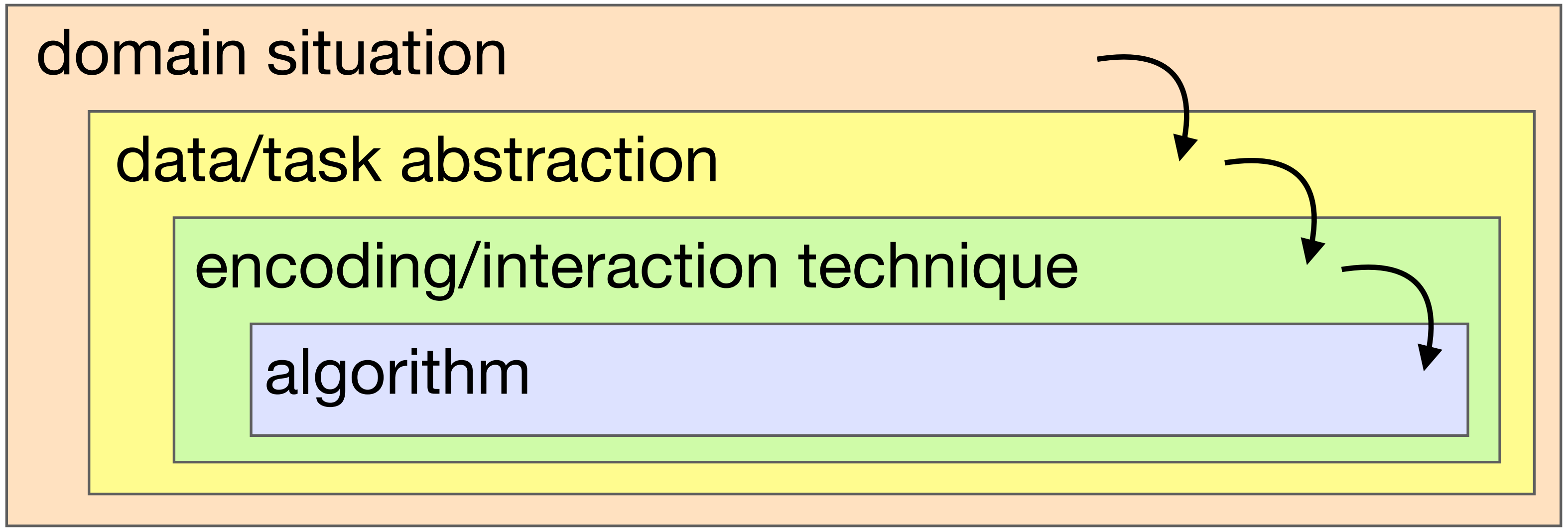


algorithm

crafting a detailed procedure that allows a computer to automatically and efficiently carry out the desired visualization goal

NESTED MODEL

Munzner 2009



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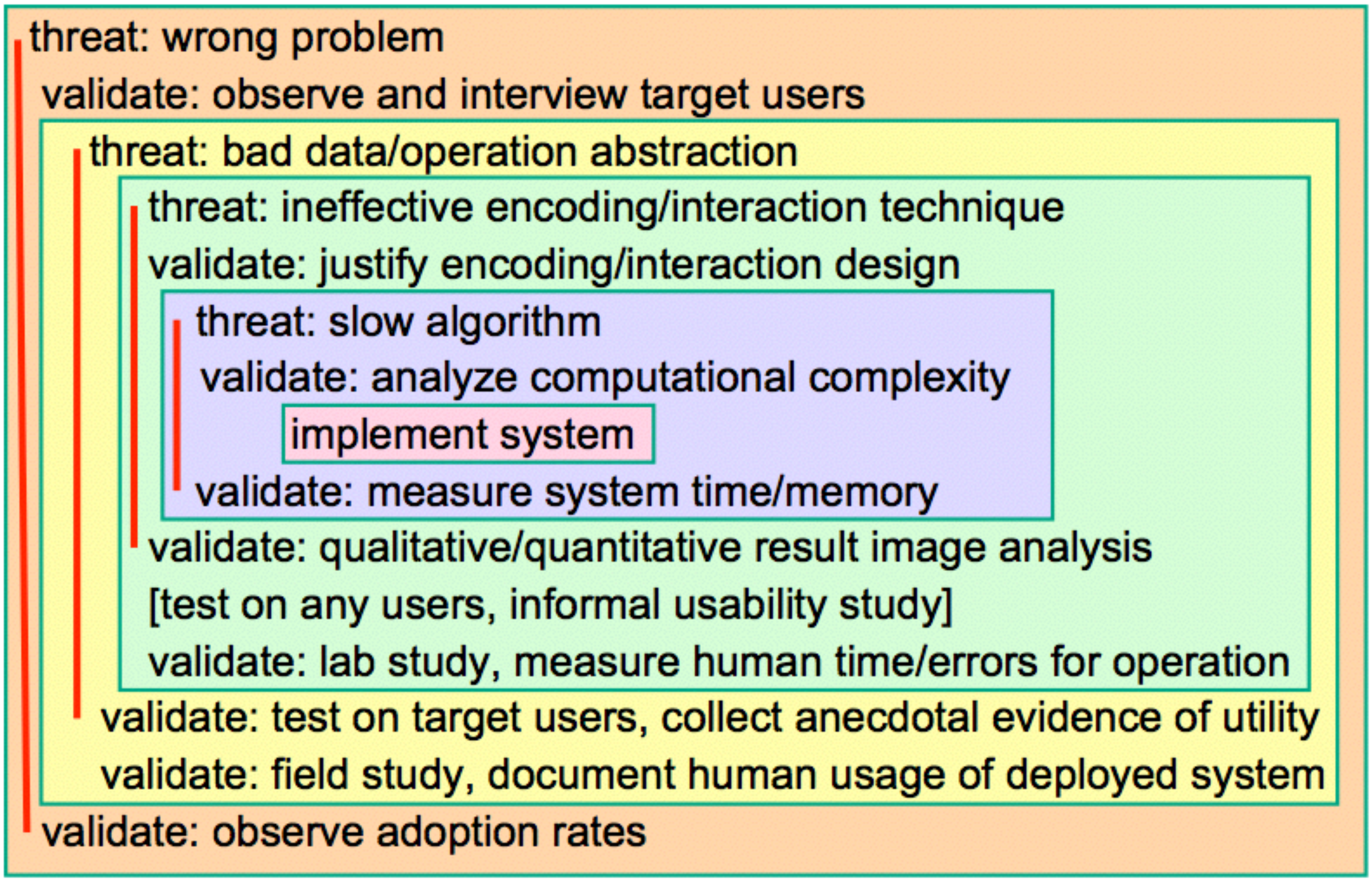
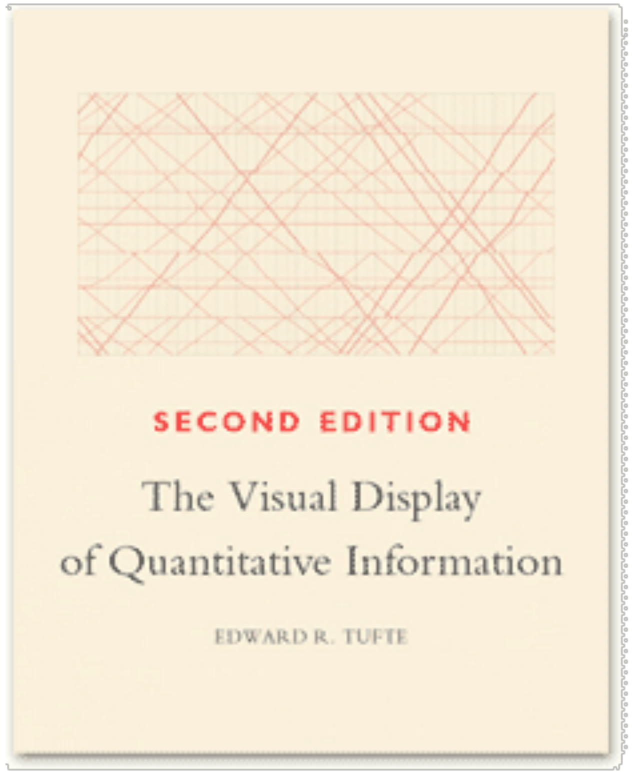


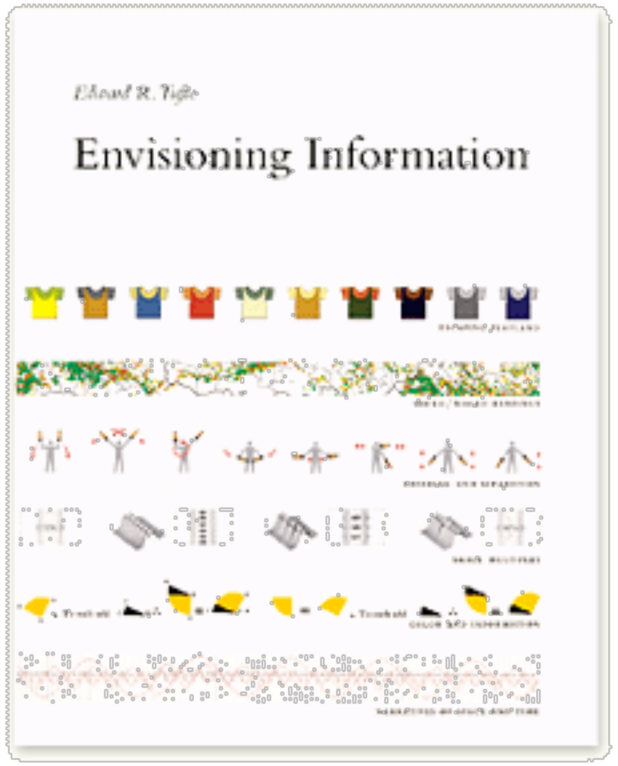
TUFTE

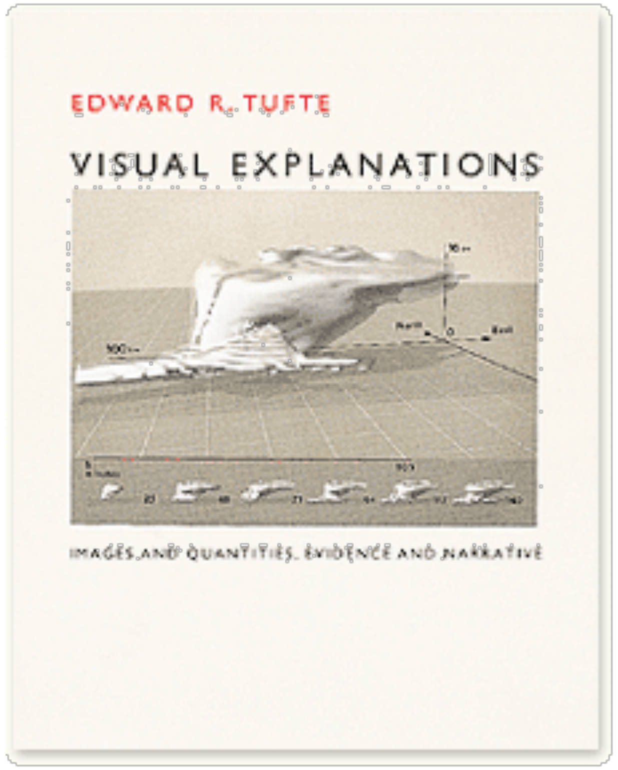
design excellence

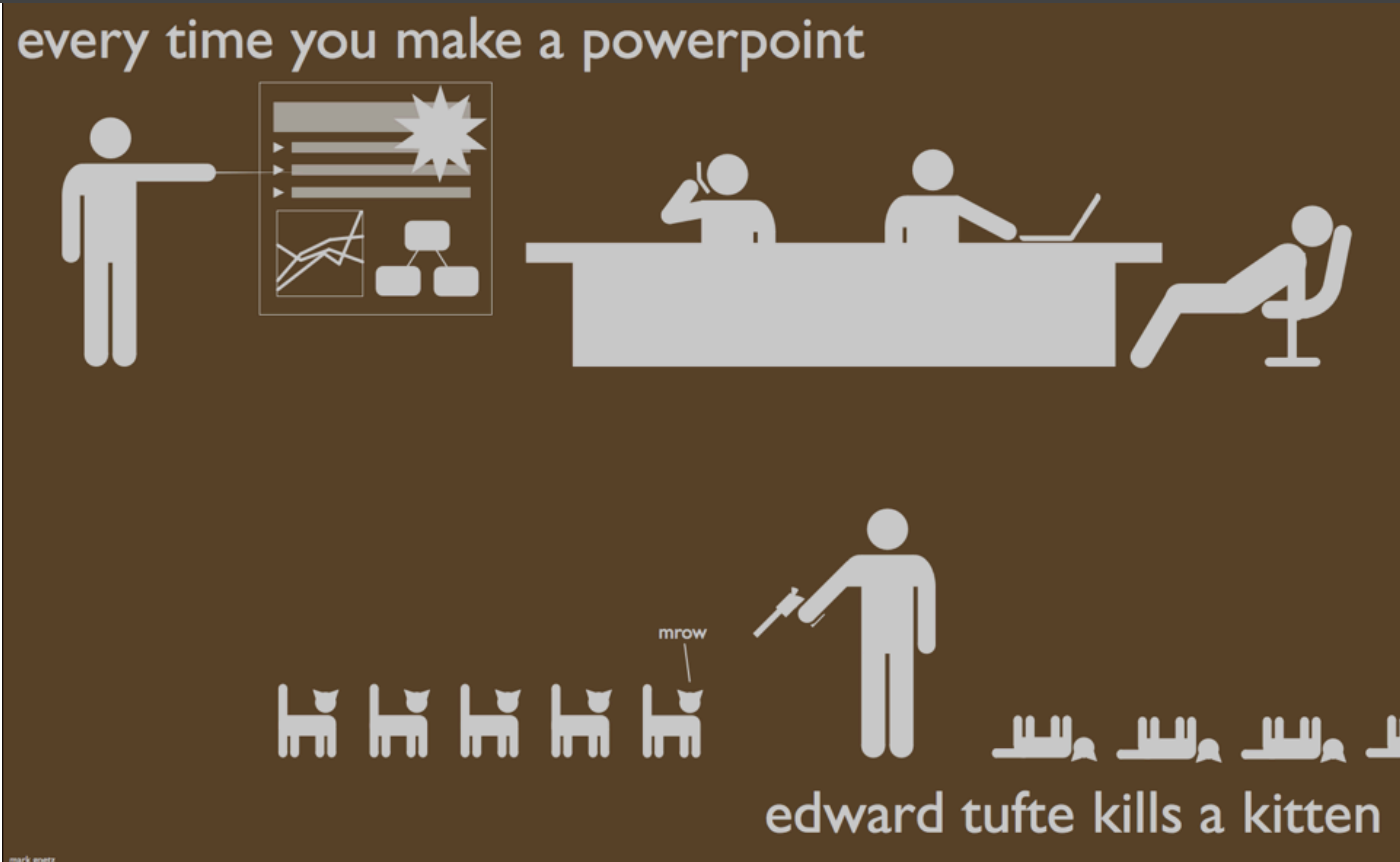
"Well-designed presentations of interesting data are a matter of substance, of statistics, and of design."

Edward Tufte








every time you make a powerpoint
mrow
edward tufte kills a kitten
mark goetz

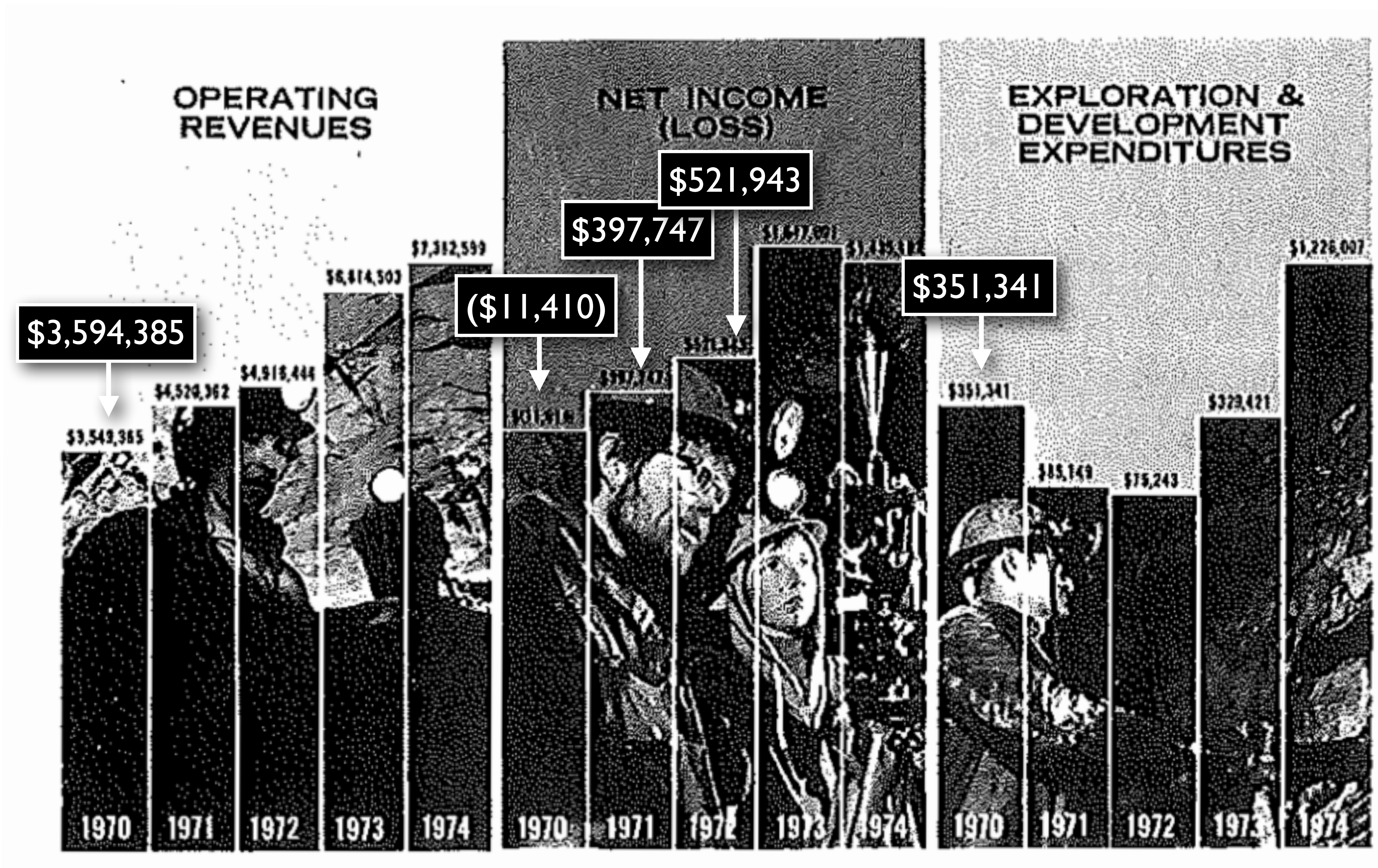
TUFTE'S LESSONS

practice: graphical integrity and excellence
theory: design principles for data graphics

1. GRAPHICAL INTEGRITY

Clear, detailed, and thorough labeling should be used to defeat graphical distortion and ambiguity.

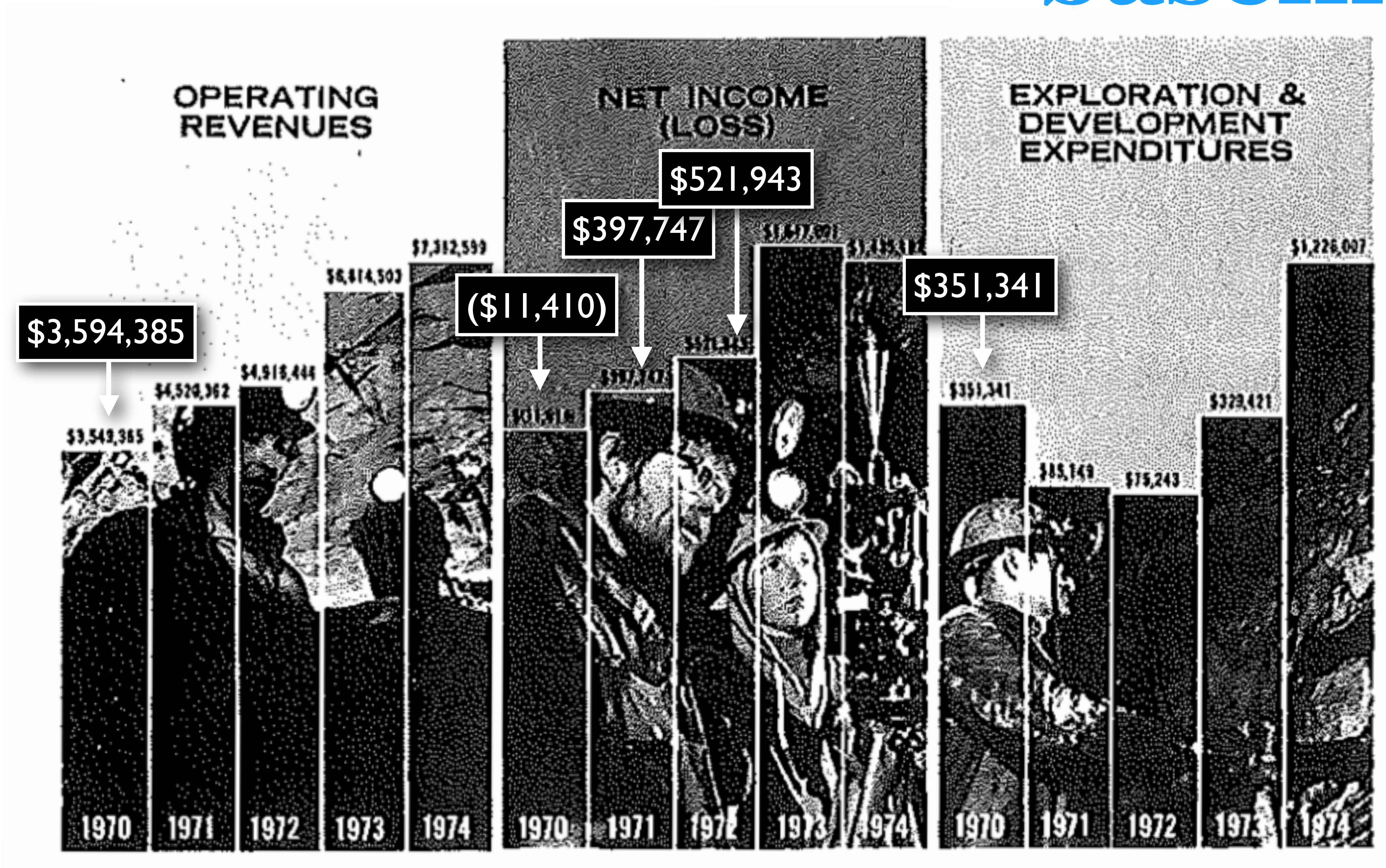
MISSING SCALES



Tufte 2001

MISSING SCALES

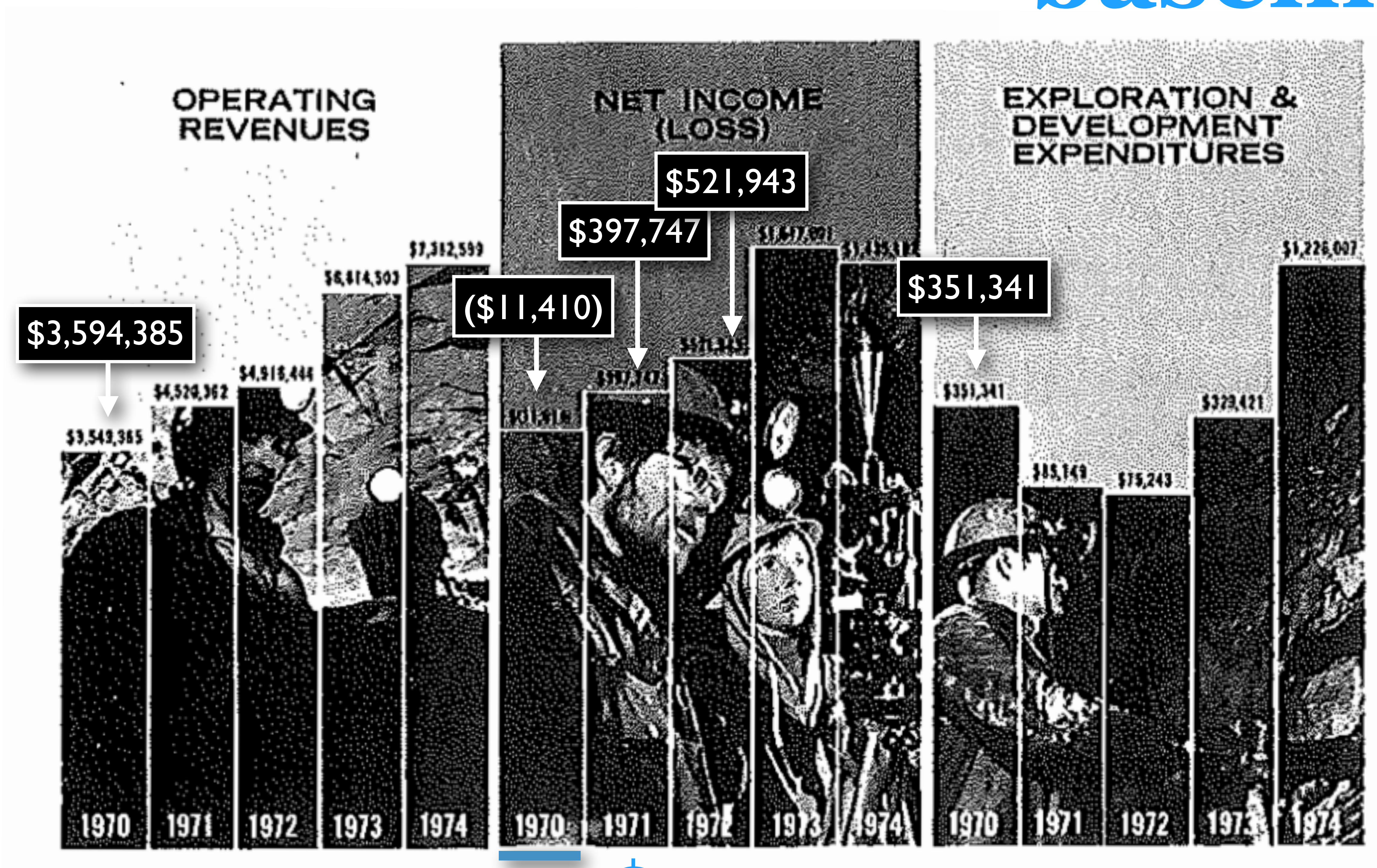
baseline?



Tufte 2001

MISSING SCALES

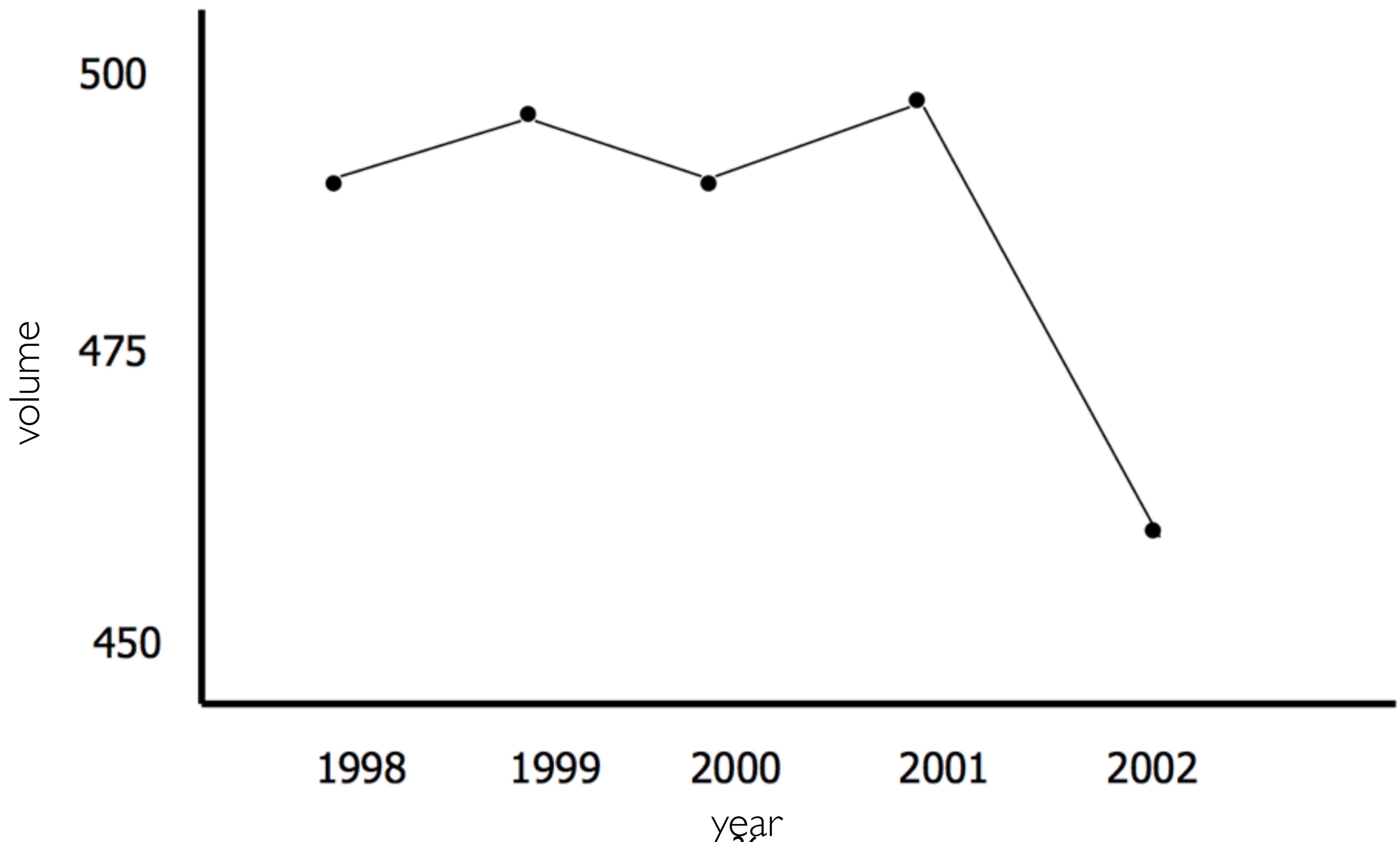
baseline?



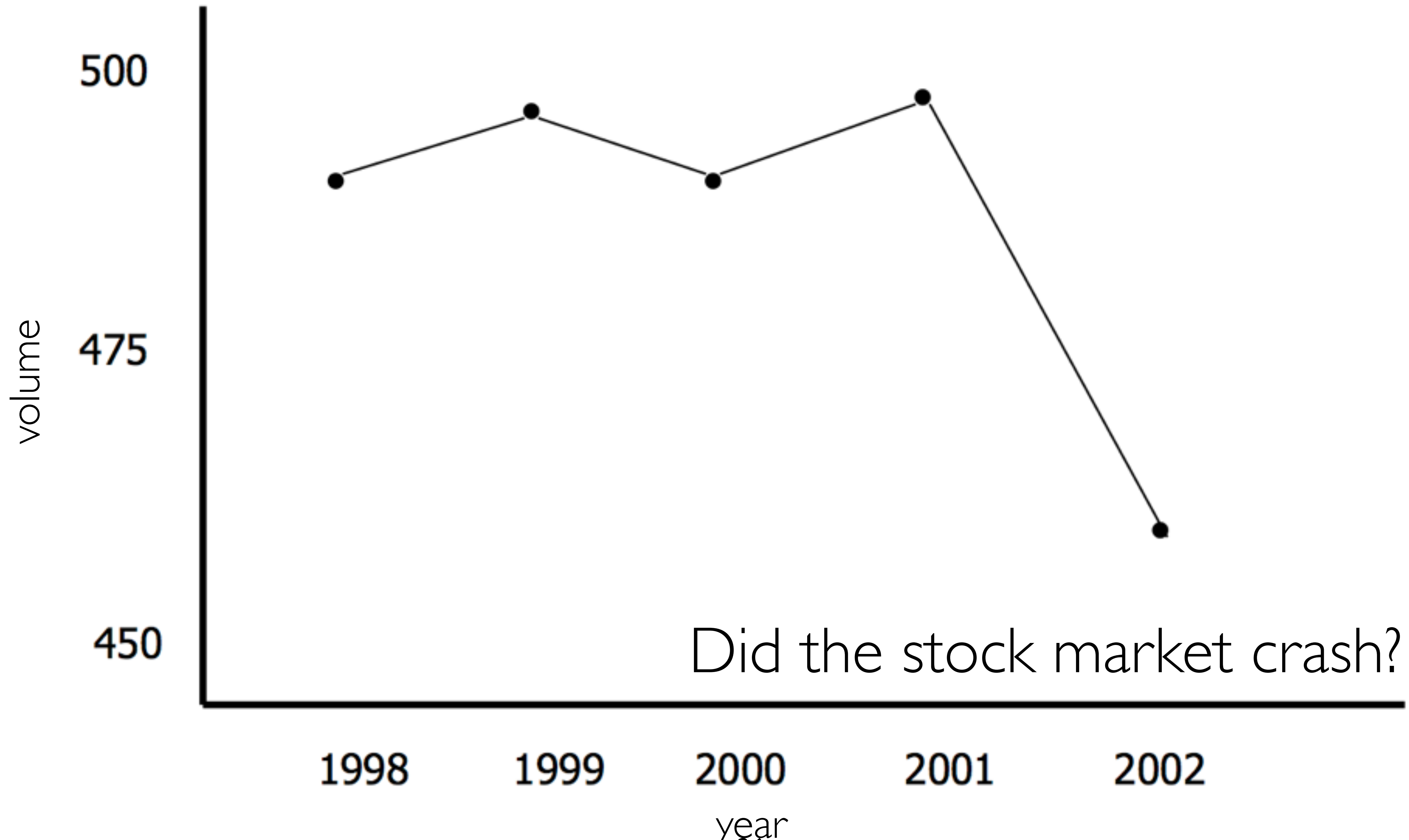
-$4,200,000

Tufte 2001

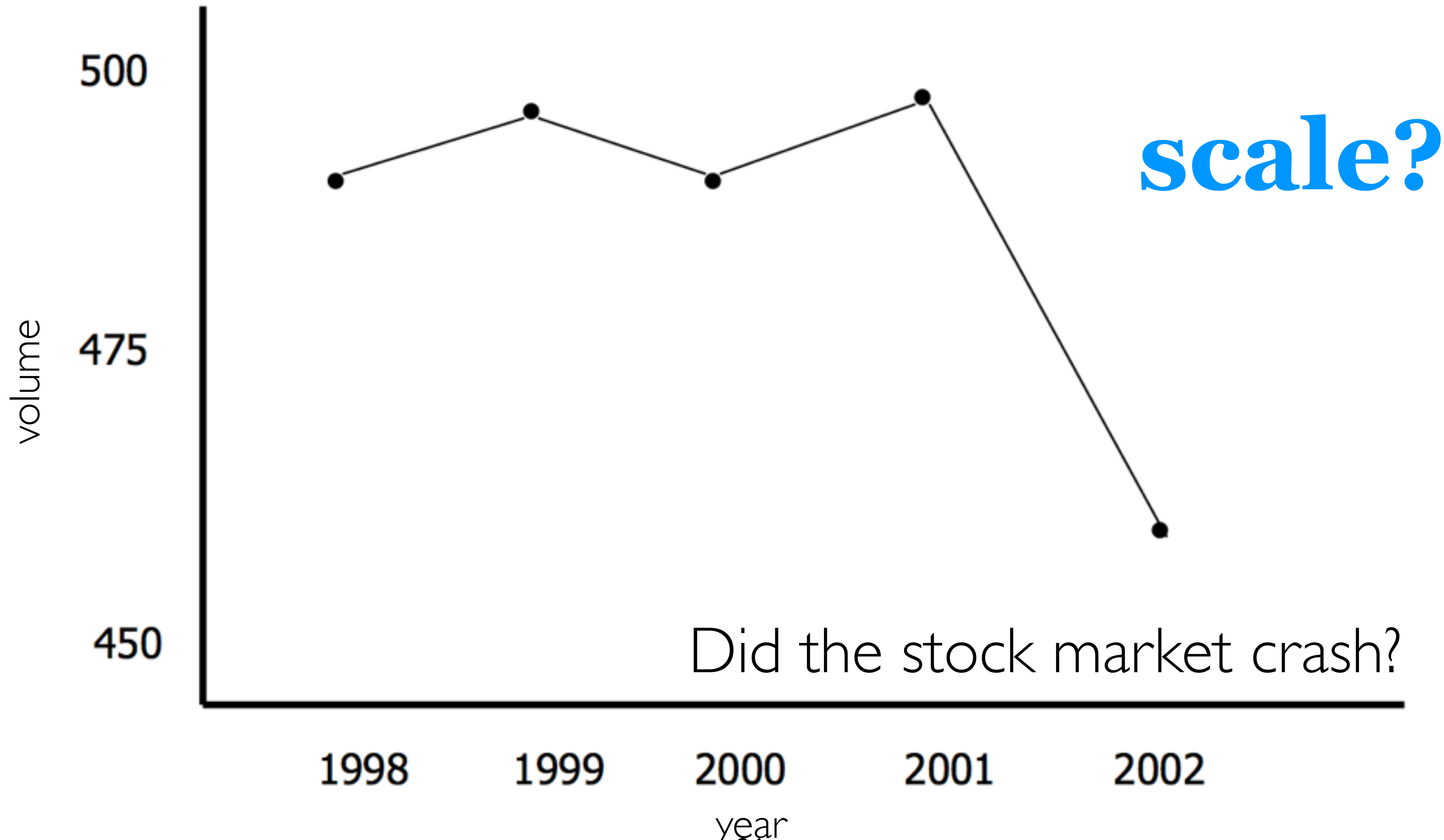
SCALE DISTORTION



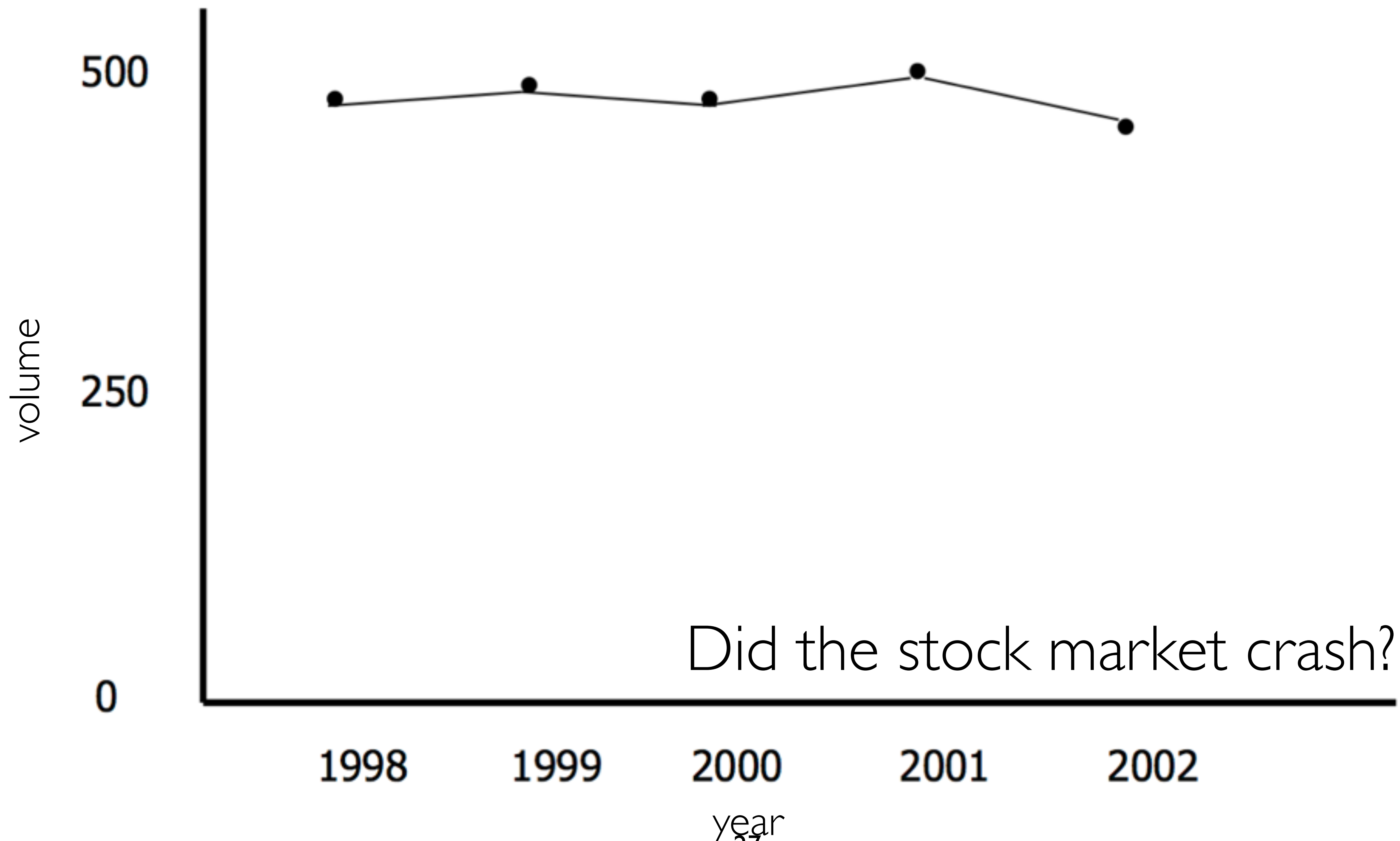
SCALE DISTORTION



SCALE DISTORTION

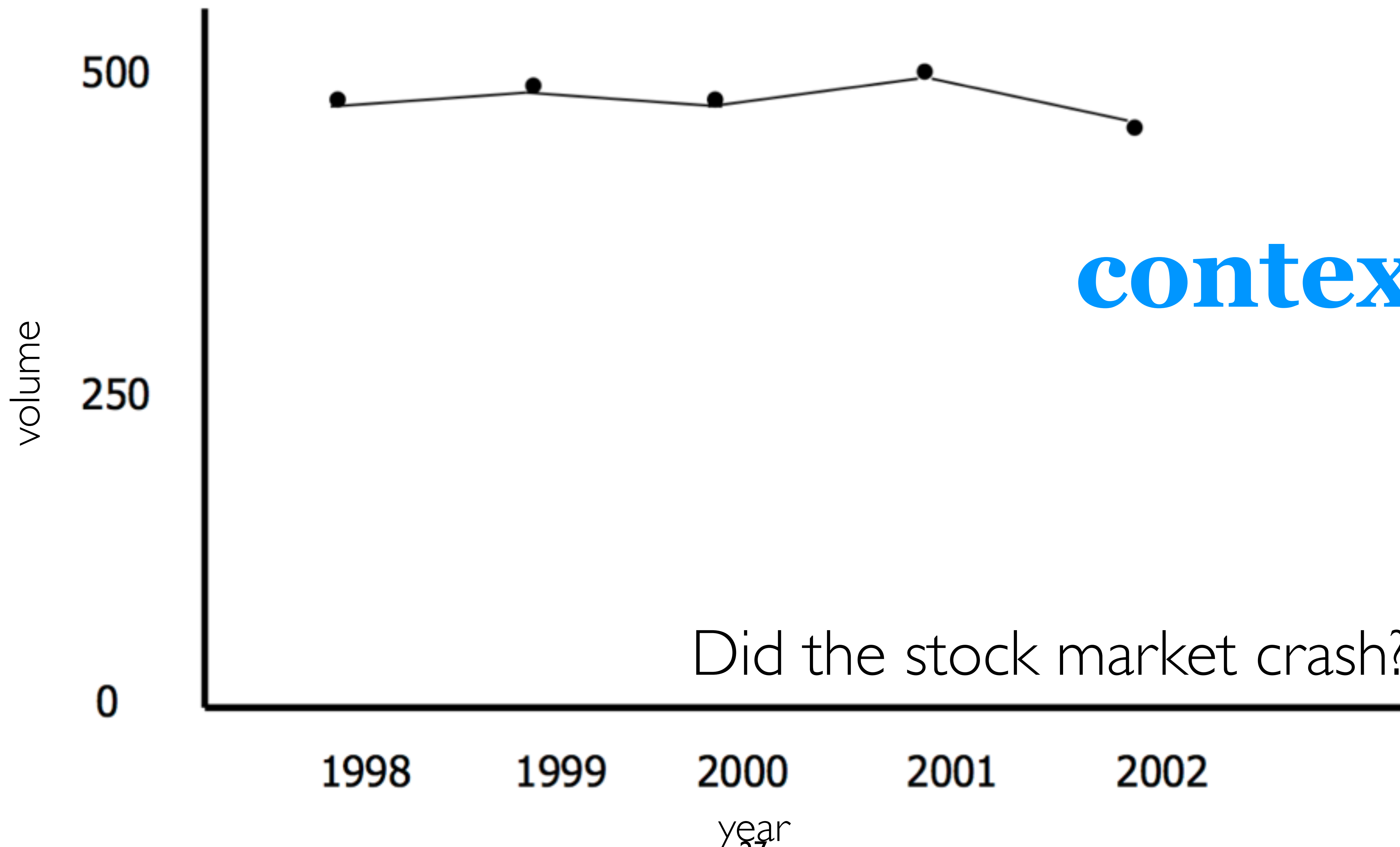


SCALE DISTORTION



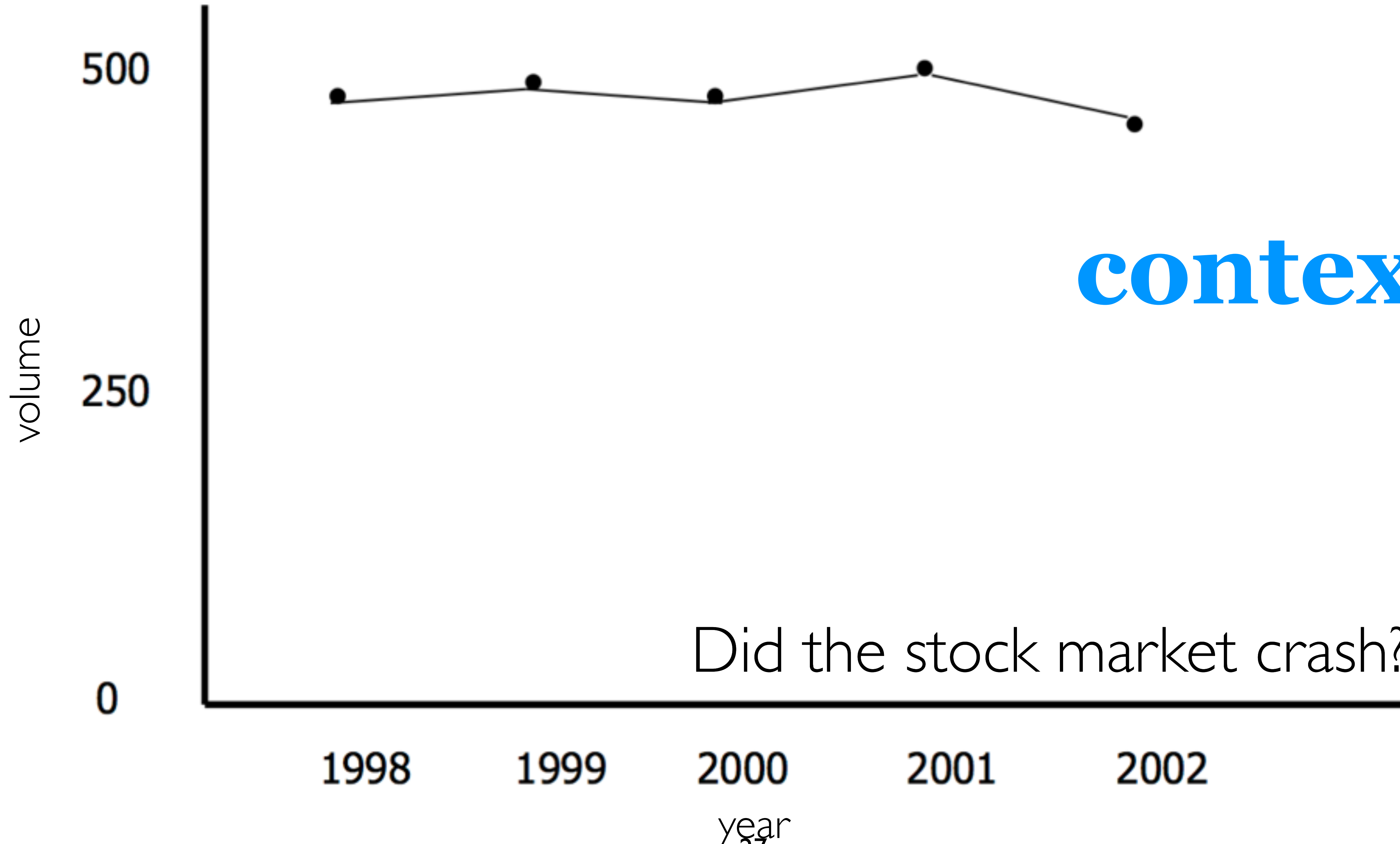
Did the stock market crash?

SCALE DISTORTION



context?

SCALE DISTORTION



context?

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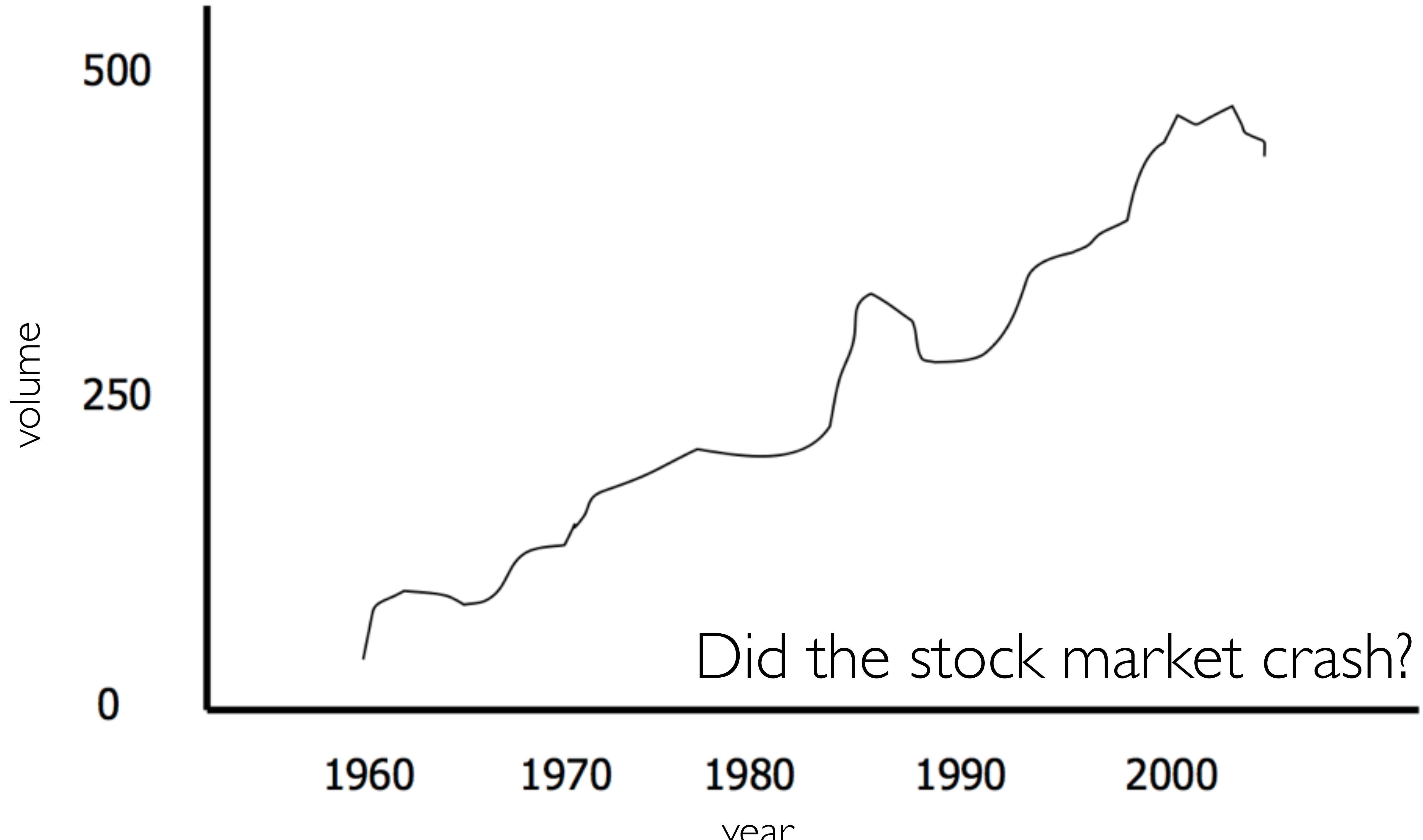
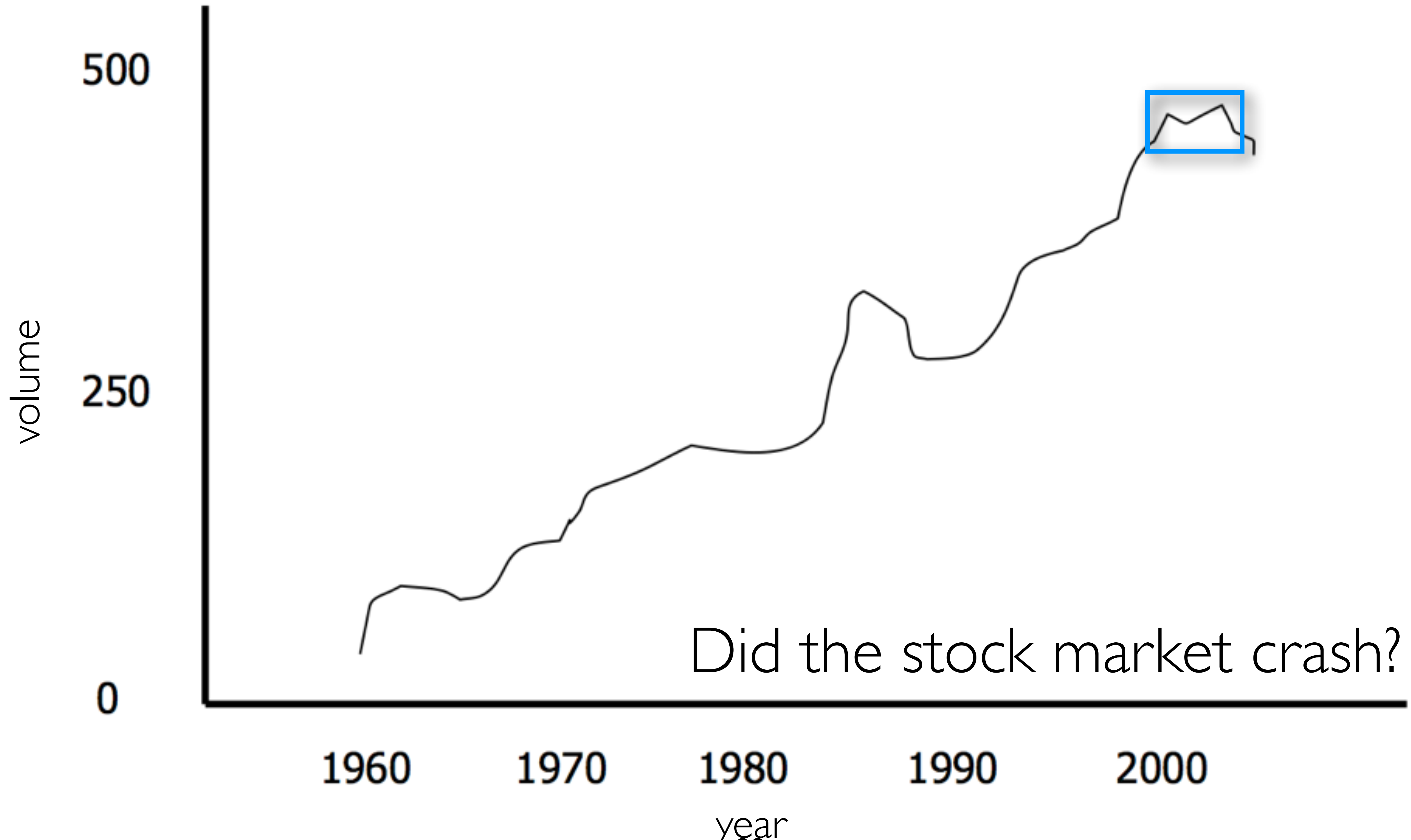
SCALE DISTORTION



SCALE DISTORTION



Tufte's integrity principles

Clear, detailed, and thorough labeling should be used to defeat graphical distortion and ambiguity.

The representation of numbers, as physically measured on the surface of the graphic itself, should be directly proportional to the numerical quantities represented.

Tufte's integrity principles

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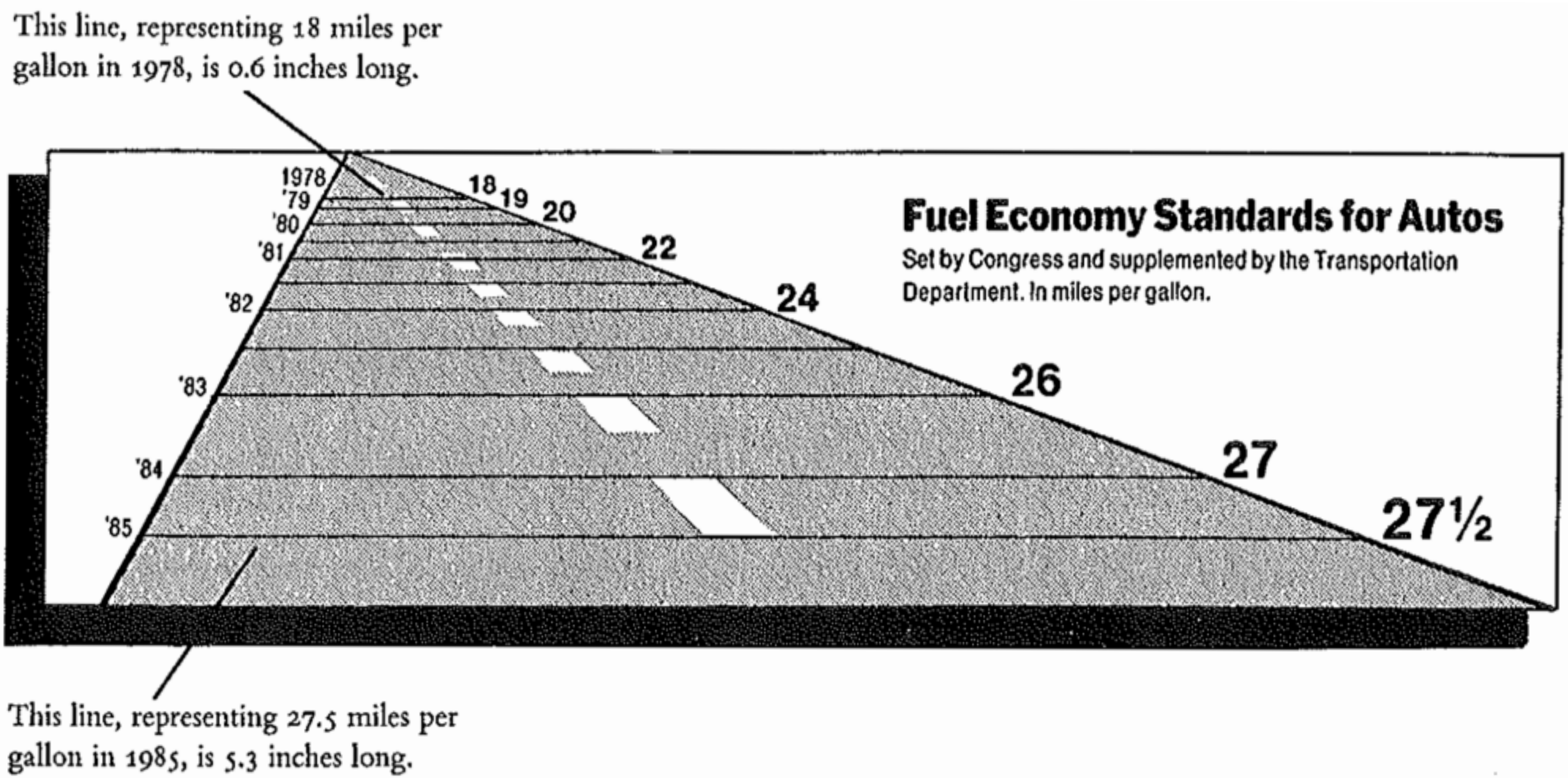
$$\textbf{The Lie Factor} = \frac{\text{size of effect shown in graphic}}{\text{size of effect in data}}$$

DISTORTION



Tufte 2001

$$\textbf{The Lie Factor} = \frac{\text{size of effect shown in graphic}}{\text{size of effect in data}}$$

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$$\text{GRAPHIC} \quad \frac{5.3 - 0.6}{0.6} \times 100\% = 783\%$$

$$\textbf{The Lie Factor} = \frac{\text{size of effect shown in graphic}}{\text{size of effect in data}}$$

$$\text{GRAPHIC} \quad \frac{5.3 - 0.6}{0.6} \times 100\% = 783\%$$

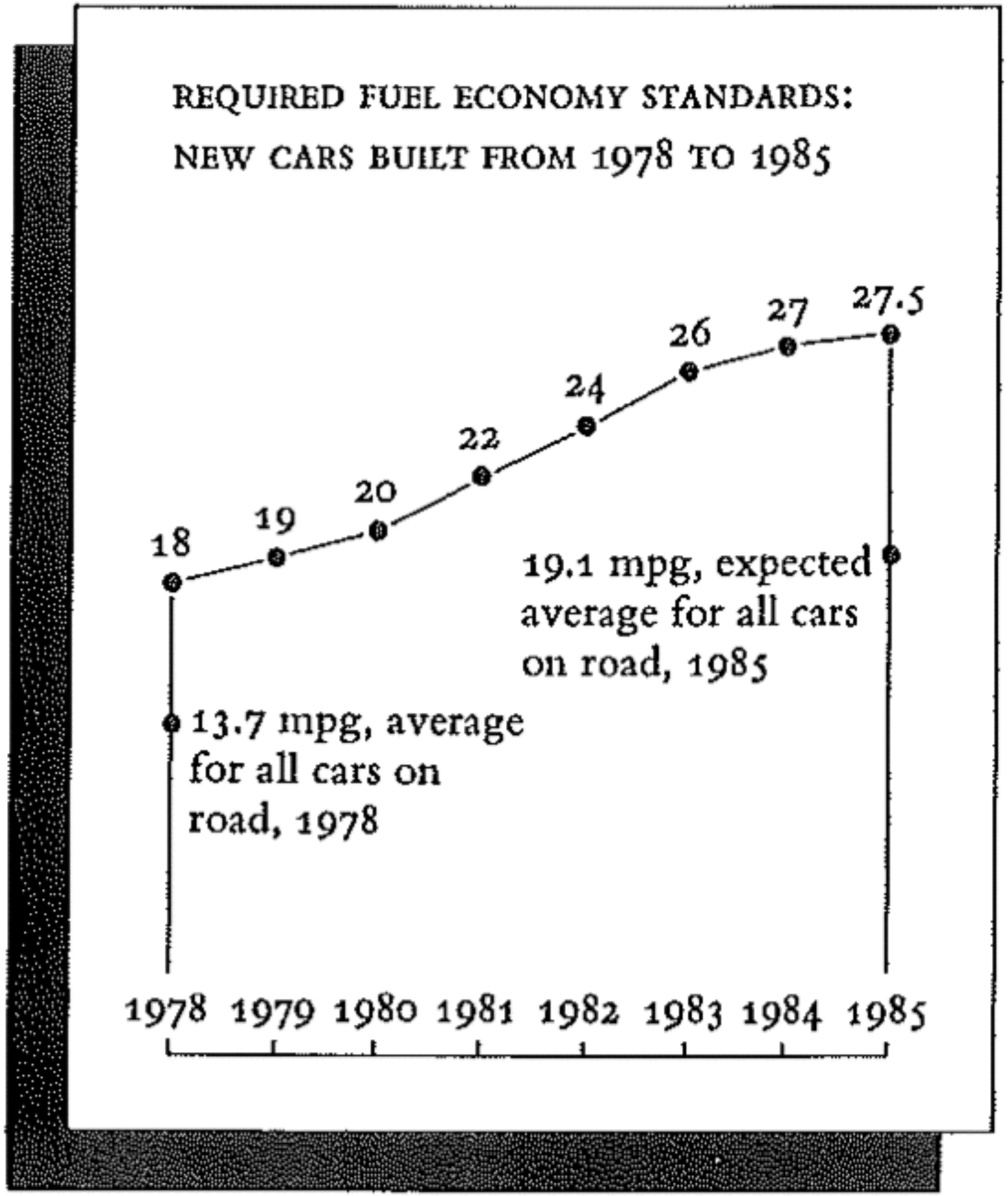
$$\text{DATA} \quad \frac{27.5 - 18.0}{18} \times 100\% = 53\%$$

$$\textbf{The Lie Factor} = \frac{\text{size of effect shown in graphic}}{\text{size of effect in data}}$$

$$\text{GRAPHIC} \quad \frac{5.3 - 0.6}{0.6} \times 100\% = 783\%$$

$$\text{DATA} \quad \frac{27.5 - 18.0}{18} \times 100\% = 53\%$$

$$\text{LIE FACTOR} = \frac{783}{53} = 14.8$$


REQUIRED FUEL ECONOMY STANDARDS:
NEW CARS BUILT FROM 1978 TO 1985
18
19
20
22
24
26
27
27.5
19.1 mpg, expected average for all cars on road, 1985
13.7 mpg, average for all cars on road, 1978
1978 1979 1980 1981 1982 1983 1984 1985

Tufte 2001

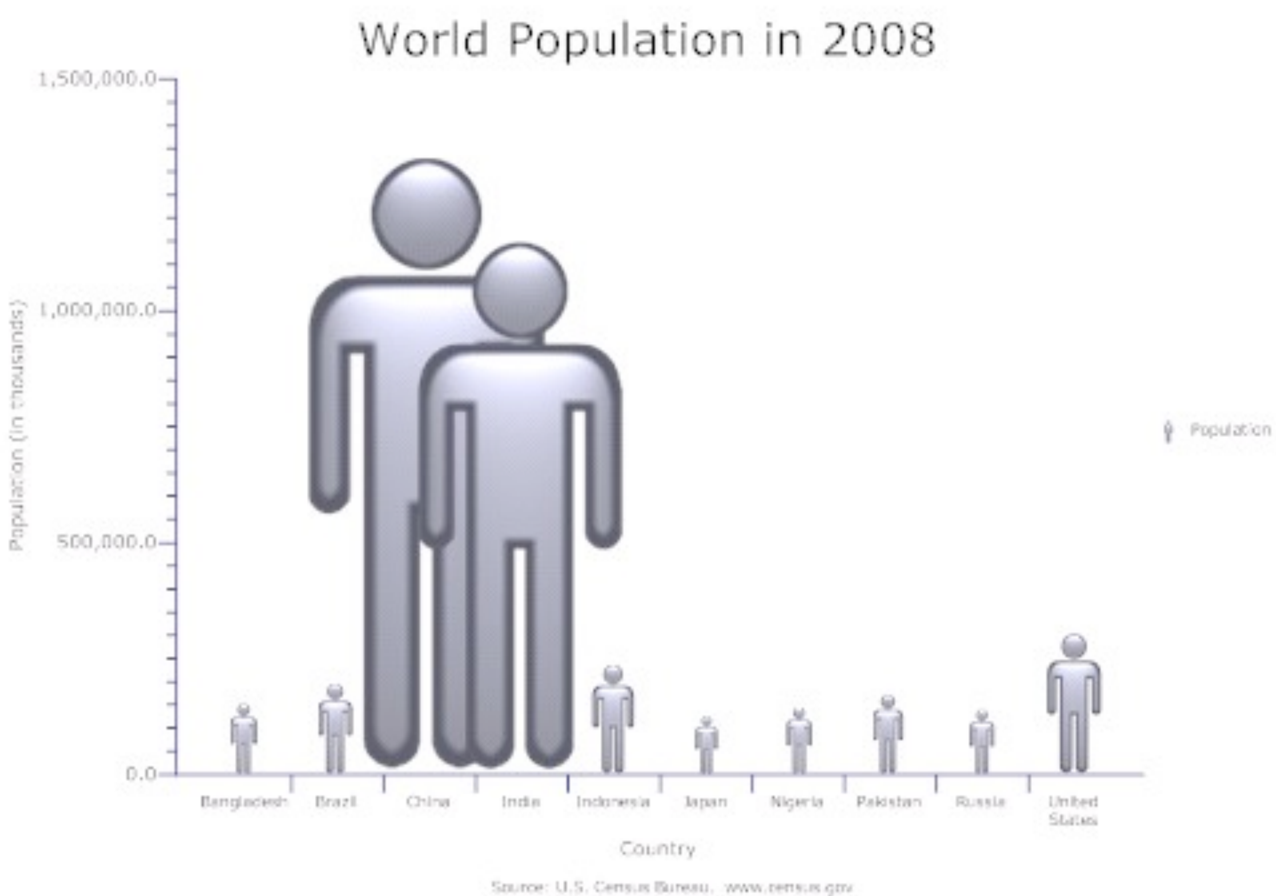
Tufte's integrity principles

Clear, detailed, and thorough labeling should be used to defeat graphical distortion and ambiguity.

The representation of numbers, as physically measured on the surface of the graphic itself, should be directly proportional to the numerical quantities represented.

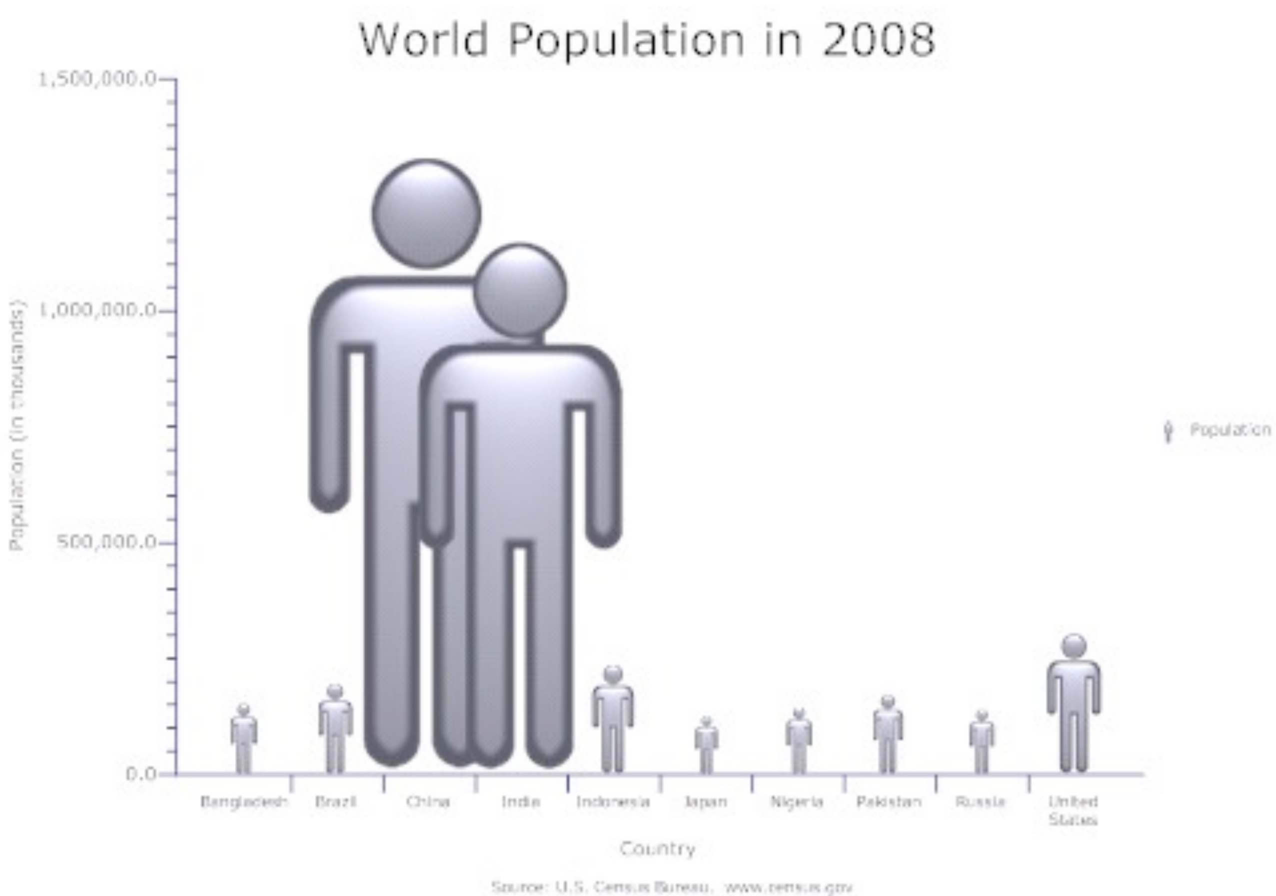
Show data variation, not design variation.

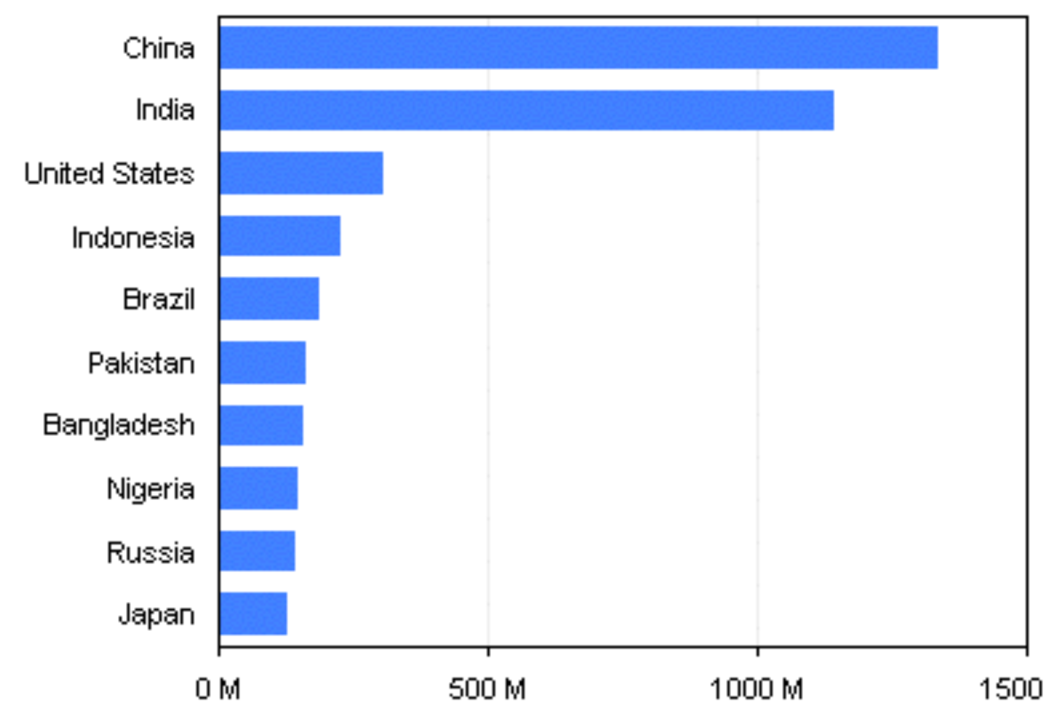
UNINTENDED SIZE CODING



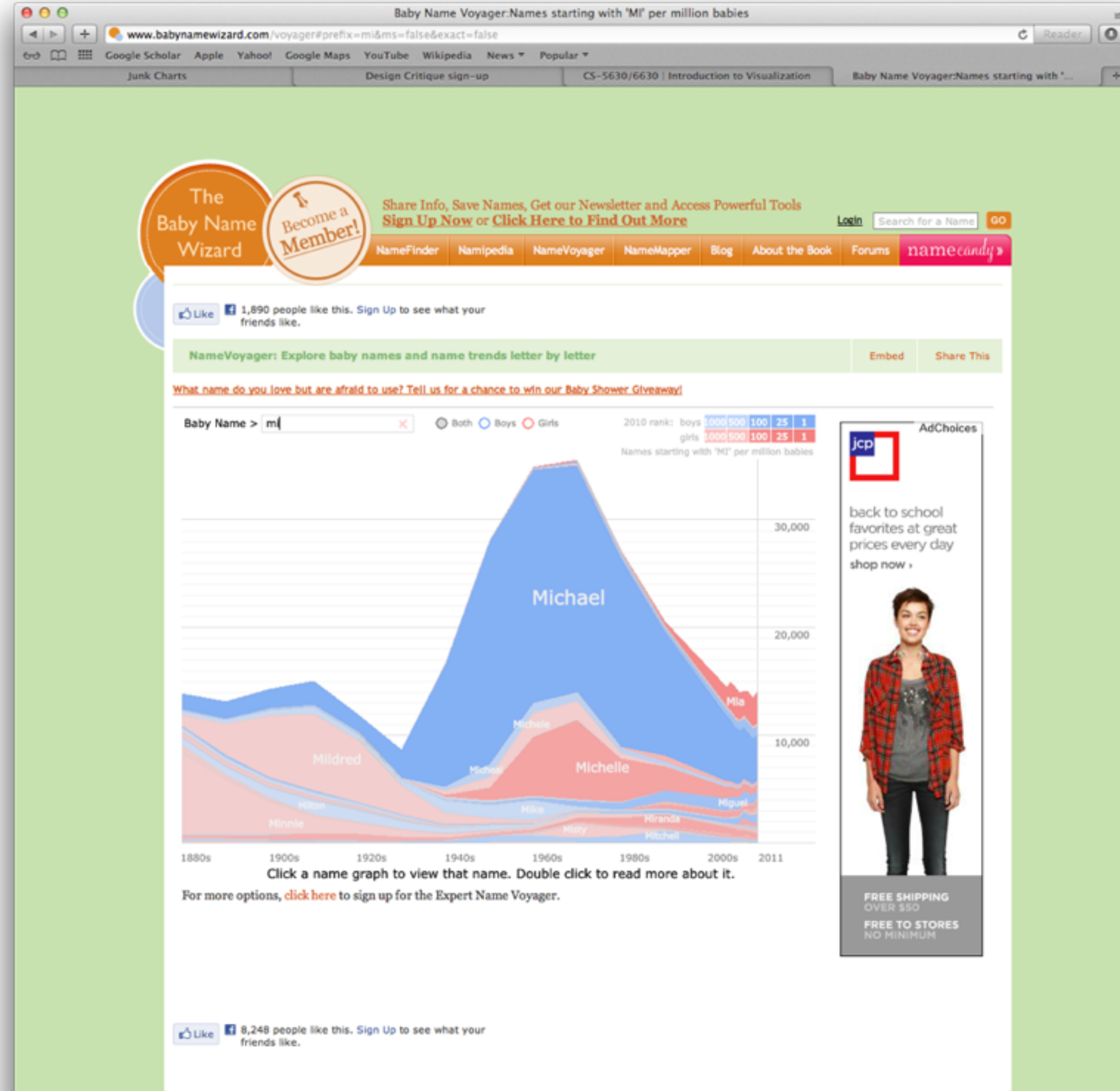
http://peltiertech.com/WordPress/bad-bar-chart-practices-or-send-in-the-clowns/

UNINTENDED SIZE CODING





http://peltiertech.com/WordPress/bad-bar-chart-practices-or-send-in-the-clowns/


Baby Name Voyager:Names starting with 'MI' per million babies
www.babynamewizard.com/voyager#prefix=mi&ms=false&exact=false
Google Scholar Apple Yahoo! Google Maps YouTube Wikipedia News Popular
Junk Charts
Design Critique sign-up
CS-5630/6630 | Introduction to Visualization
Baby Name Voyager:Names starting with '...
The Baby Name Wizard
Become a Member!
Share Info, Save Names, Get our Newsletter and Access Powerful Tools
Sign Up Now or Click Here to Find Out More
Login
Search for a Name
GO
NameFinder Namipedia NameVoyager NameMapper Blog About the Book Forums namecandy
Like 1,890 people like this. Sign Up to see what your friends like.
NameVoyager: Explore baby names and name trends letter by letter
Embed
Share This
What name do you love but are afraid to use? Tell us for a chance to win our Baby Shower Giveaway!
Baby Name > mi
Both Boys Girls
2010 rank: boys 1000 500 100 25 1
girls 1000 500 100 25 1
Names starting with 'MI' per million babies
Michael
Mildred
Michelle
Michelle
Mia
Milton
Minnie
Mike
Miguel
Miranda
Misty
Mitchell
30,000
20,000
10,000
1880s 1900s 1920s 1940s 1960s 1980s 2000s 2011
Click a name graph to view that name. Double click to read more about it.
For more options, click here to sign up for the Expert Name Voyager.
AdChoices
jcp
back to school favorites at great prices every day
shop now ›
FREE SHIPPING OVER $50
FREE TO STORES NO MINIMUM
Like 8,248 people like this. Sign Up to see what your friends like.

2. GRAPHICAL EXCELLENCE

Excellence

- **Graphical excellence** is that which
  - gives the viewer the greatest number of ideas
  - in the shortest time
  - with the least ink
  - in the smallest space

A. Einstein, “An explanation should be as simple as possible, but no simpler.”

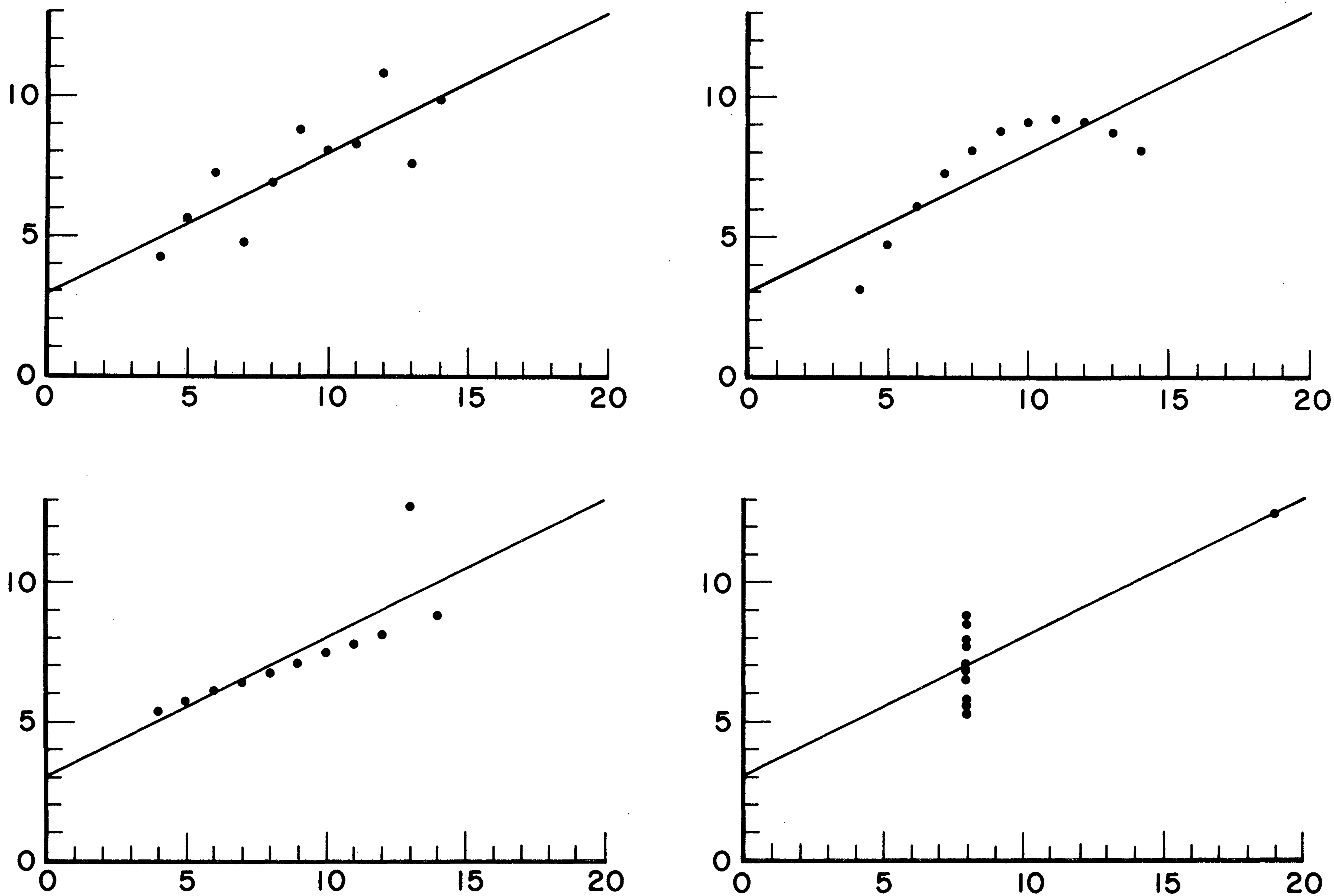
Anscombe's Quartet

Data set	1-3	1	2	3	4	4
Variable	x	y	y	y	x	y
Obs. no. 1 :	10.0	8.04	9.14	7.46 :	8.0	6.58
2 :	8.0	6.95	8.14	6.77 :	8.0	5.76
3 :	13.0	7.58	8.74	12.74 :	8.0	7.71
4 :	9.0	8.81	8.77	7.11 :	8.0	8.84
5 :	11.0	8.33	9.26	7.81 :	8.0	8.47
6 :	14.0	9.96	8.10	8.84 :	8.0	7.04
7 :	6.0	7.24	6.13	6.08 :	8.0	5.25
8 :	4.0	4.26	3.10	5.39 :	19.0	12.50
9 :	12.0	10.84	9.13	8.15 :	8.0	5.56
10 :	7.0	4.82	7.26	6.42 :	8.0	7.91
11 :	5.0	5.68	4.74	5.73 :	8.0	6.89

TABLE. Four data sets, each comprising 11 (x, y) pairs.

Number of observations $(n) = 11$
Mean of the x's $(\bar{x}) = 9.0$
Mean of the y's $(\bar{y}) = 7.5$
Regression coefficient (b_1) of y on $x = 0.5$
Equation of regression line: $y = 3 + 0.5\,x$
Sum of squares of $x - \bar{x} = 110.0$
Regression sum of squares $= 27.50$ (1 d.f.)
Residual sum of squares of $y = 13.75$ (9 d.f.)
Estimated standard error of $b_1 = 0.118$
Multiple $R^2 = 0.667$

Graphs in Statistical Analysis. F. J. Anscombe. The American Statistician, Vol. 27, No. 1. (Feb., 1973), pp. 17-21.
http://www.sjsu.edu/faculty/gerstman/StatPrimer/anscombe1973.pdf



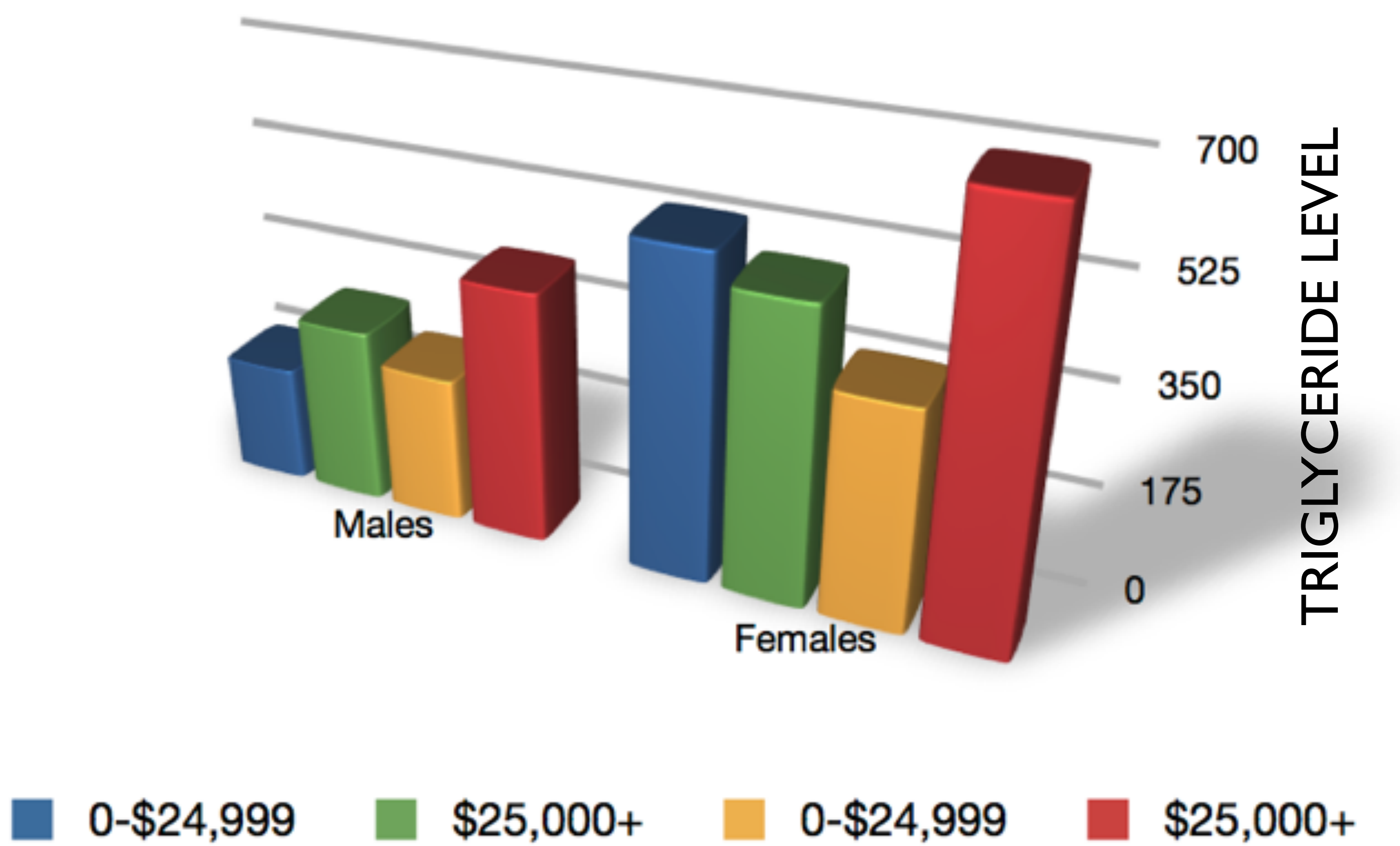
0
5
10
15
20

3. DESIGN PRINCIPLES

(or how to achieve integrity and excellence)

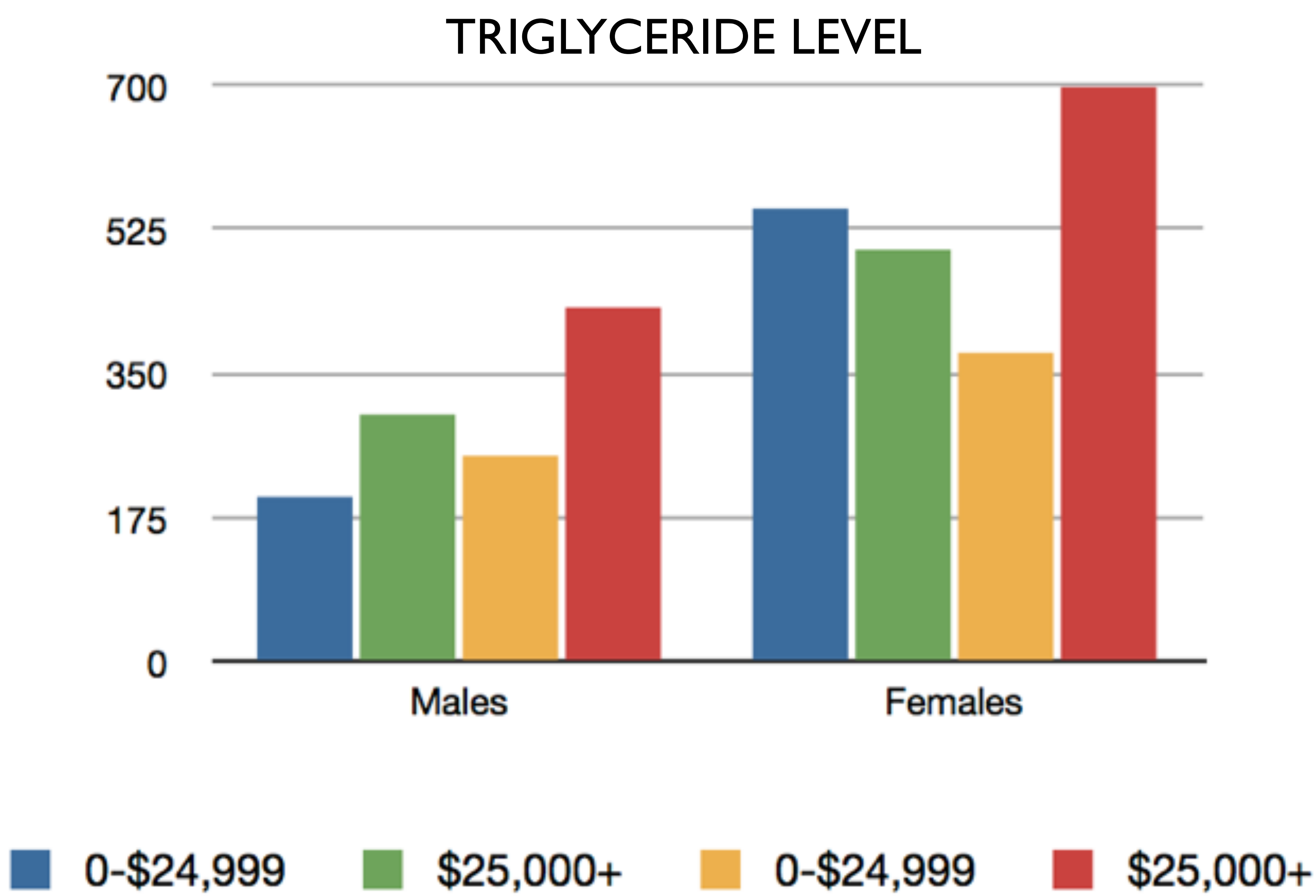
maximize the

Data-ink Ratio = $\dfrac{\text{data-ink}}{\text{total ink used in graphic}}$



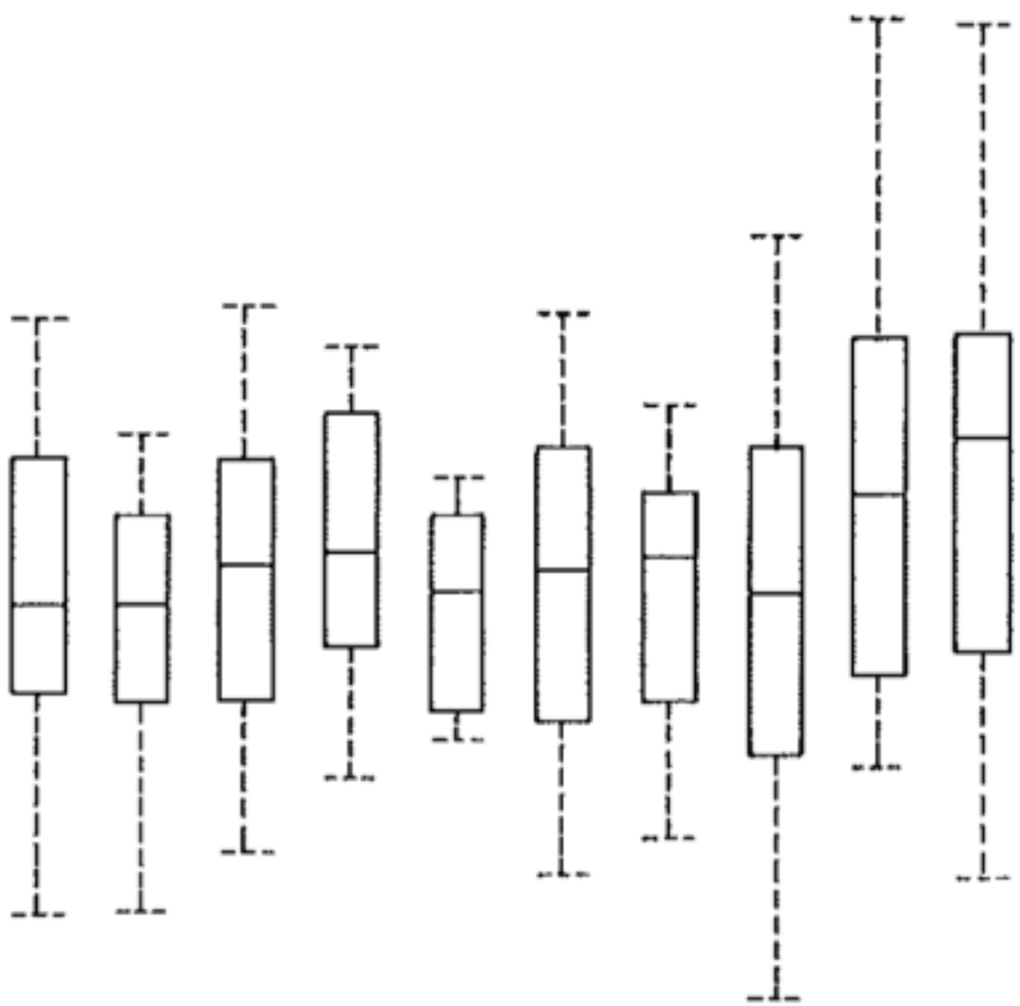
maximize the

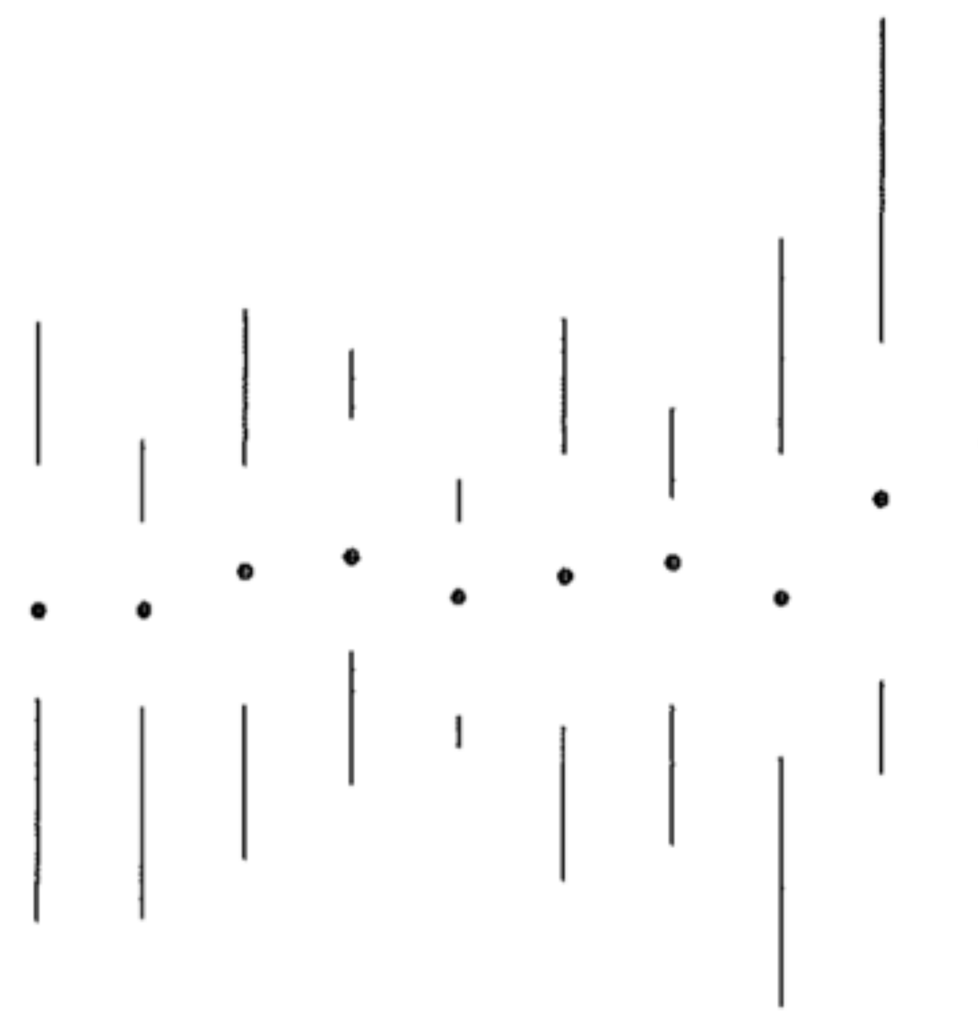
$$\textbf{Data-ink Ratio} = \frac{\text{data-ink}}{\text{total ink used in graphic}}$$



maximize the

$$\textbf{Data-ink Ratio} = \frac{\text{data-ink}}{\text{total ink used in graphic}}$$





Tufte 2001

Eurographics / IEEE Symposium on Visualization 2011 (EuroVis 2011)
H. Hauser, H. Pfister, and J. J. van Wijk
(Guest Editors)

Volume 30 (2011), Number 3

A User Study of Visualization Effectiveness Using EEG and Cognitive Load

E. W. Anderson[1], K. C. Potter[1], L. E. Matzen[2], J. F. Shepherd[2], G. A. Preston[3], and C. T. Silva[1]

[1]SCI Institute, University of Utah, USA
[2]Sandia National Laboratories, USA
[3]Utah State Hospital, USA

Abstract

Effectively evaluating visualization techniques is a difficult task often assessed through feedback from user studies and expert evaluations. This work presents an alternative approach to visualization evaluation in which brain activity is passively recorded using electroencephalography (EEG). These measurements are used to compare different visualization techniques in terms of the burden they place on a viewer's cognitive resources. In this paper, EEG signals and response times are recorded while users interpret different representations of data distributions. This information is processed to provide insight into the cognitive load imposed on the viewer. This paper describes the design of the user study performed, the extraction of cognitive load measures from EEG data, and how those measures are used to quantitatively evaluate the effectiveness of visualizations.

COUNTER-POINT

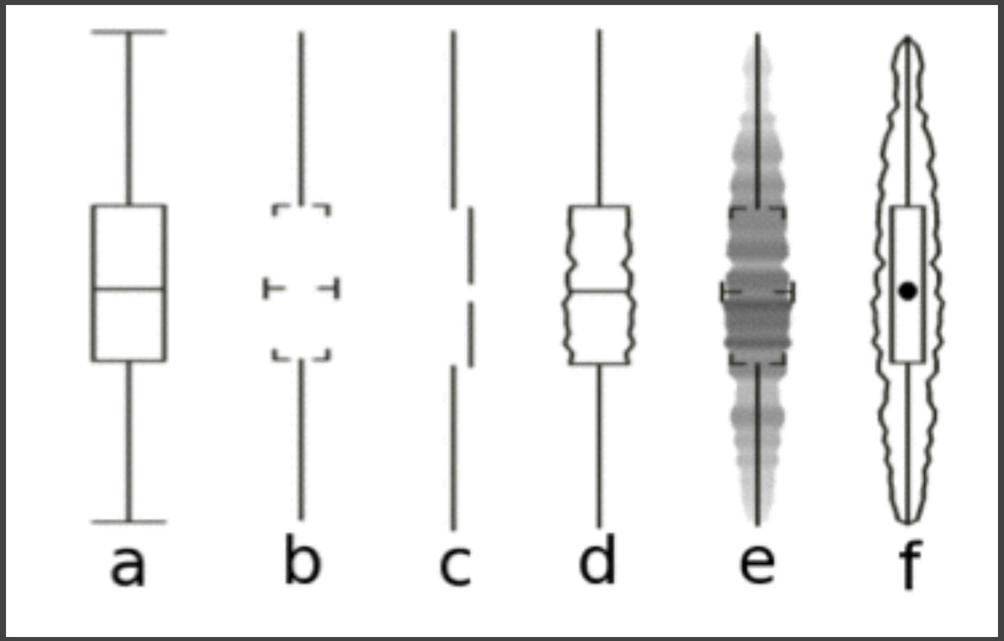
Categories and Subject Descriptors (according to ACM CCS): I.3.3 [Computer Graphics]: General—Human Factors, Evaluation, Electroencephalography

1. Introduction

Efficient visualizations facilitate the understanding of data sets through an appropriate choice of visual metaphor

this paper strives to evaluate visualization techniques objectively by using passive, non-invasive monitoring devices to measure the burden placed on a user's cognitive resources.

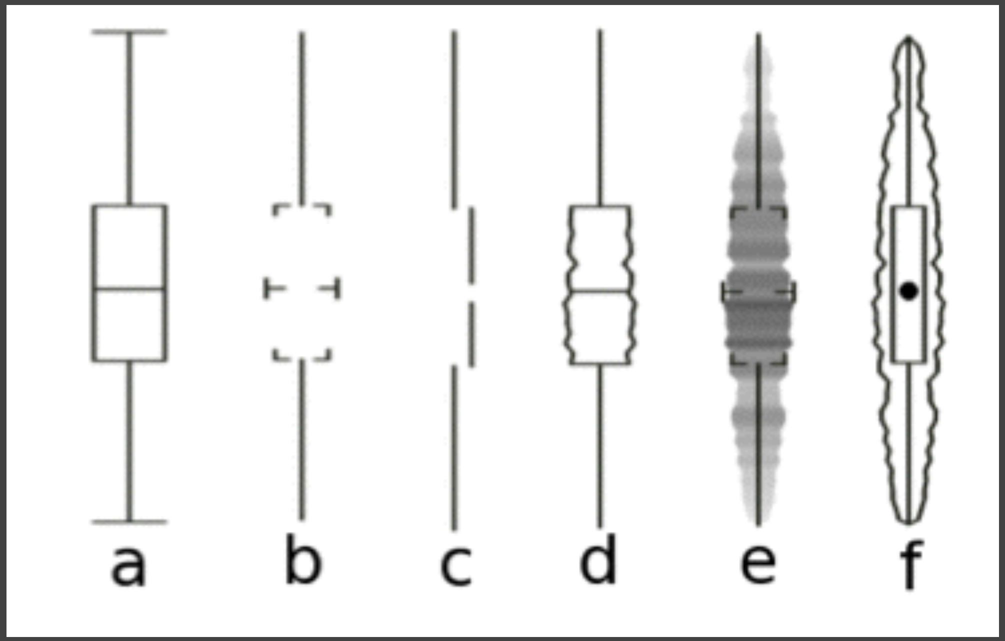
EXPERIMENT



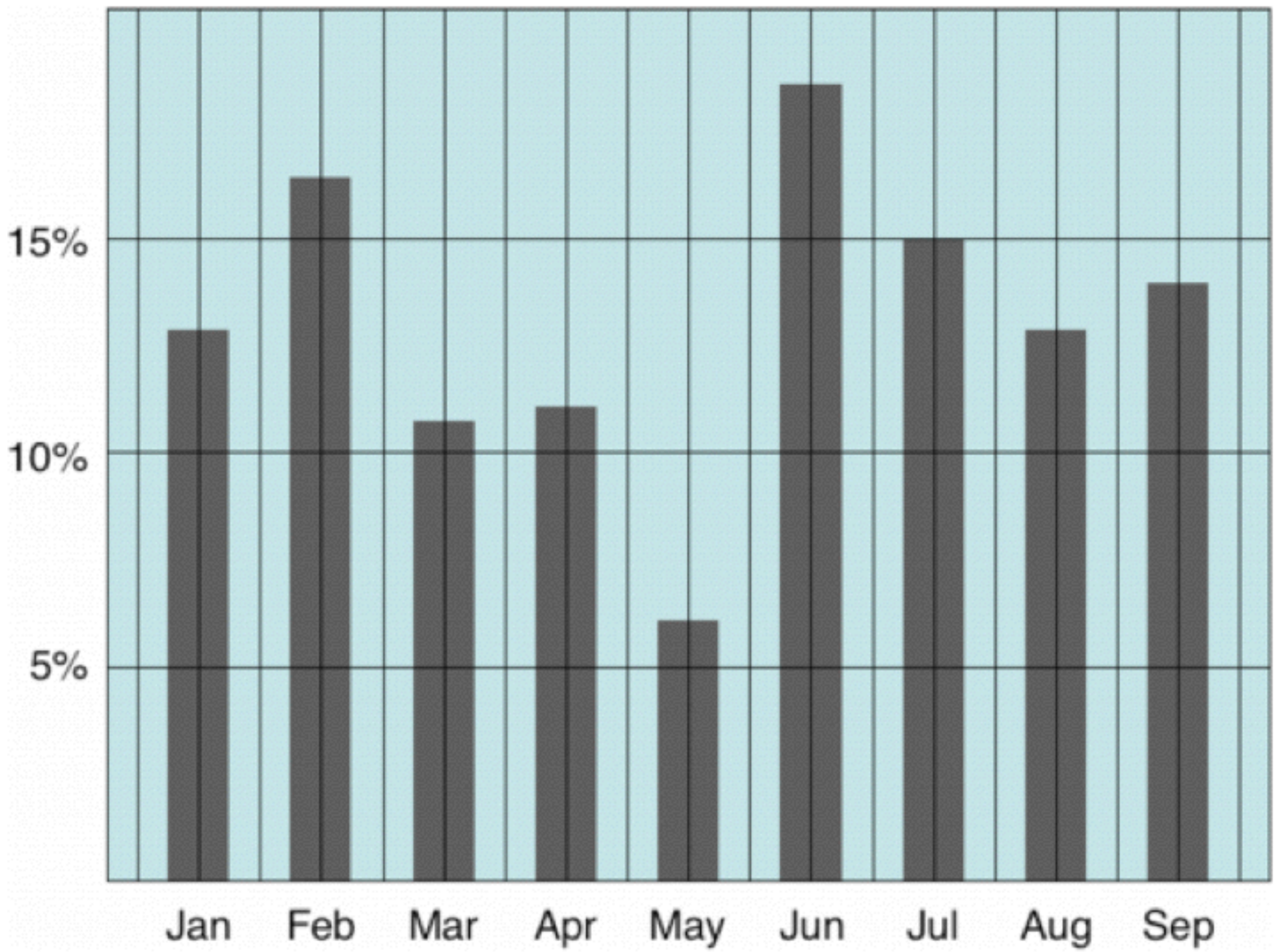
- asked participants to choose box plot with largest range from a set
- varied representation
- measured cognitive load from EEG brain waves

EXPERIMENTAL RESULTS

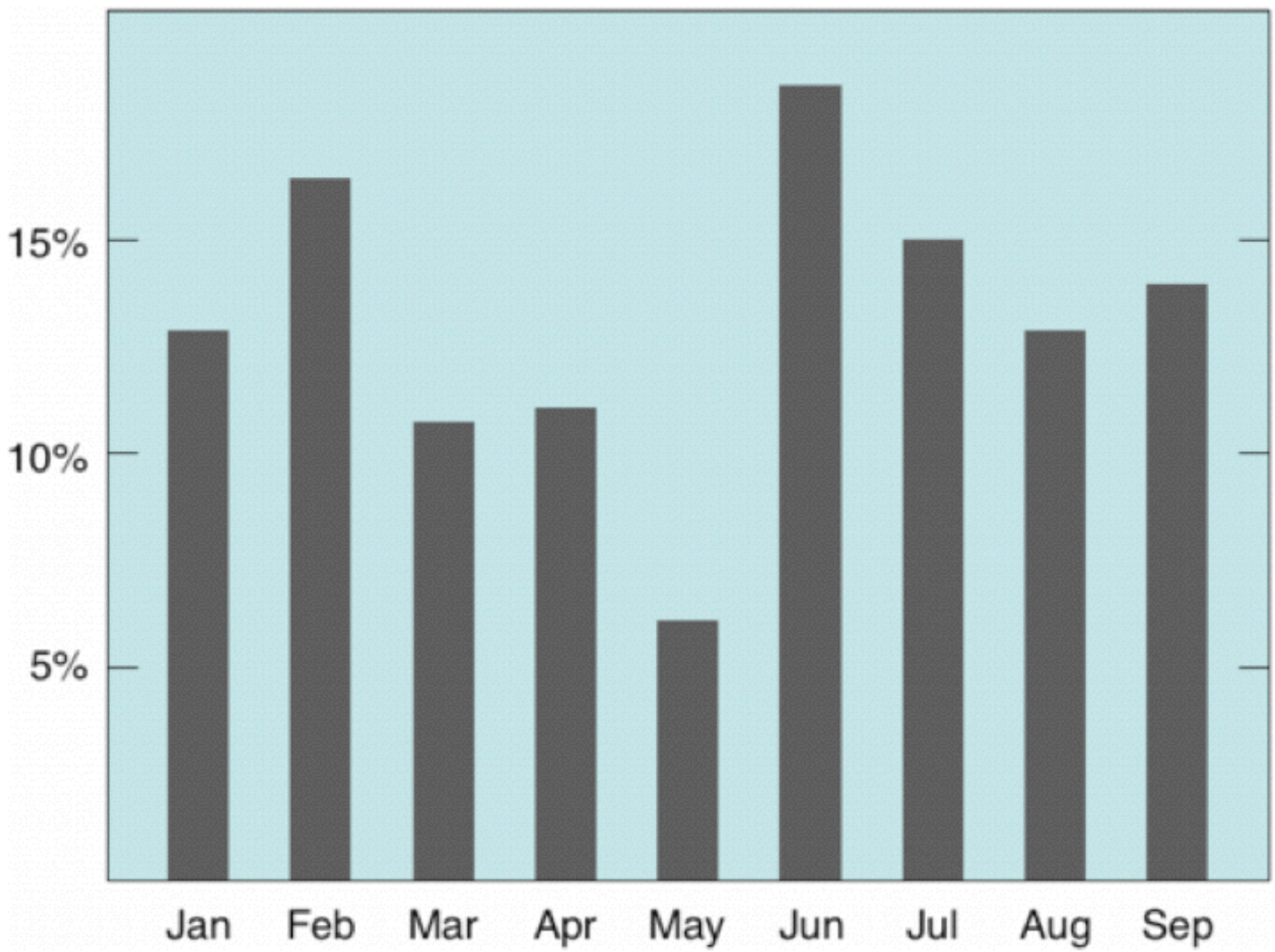
- paper focused on cognitive load as an evaluation method
- studies showed that the simplest box plot is hardest to interpret



AVOID CHART JUNK



AVOID CHART JUNK



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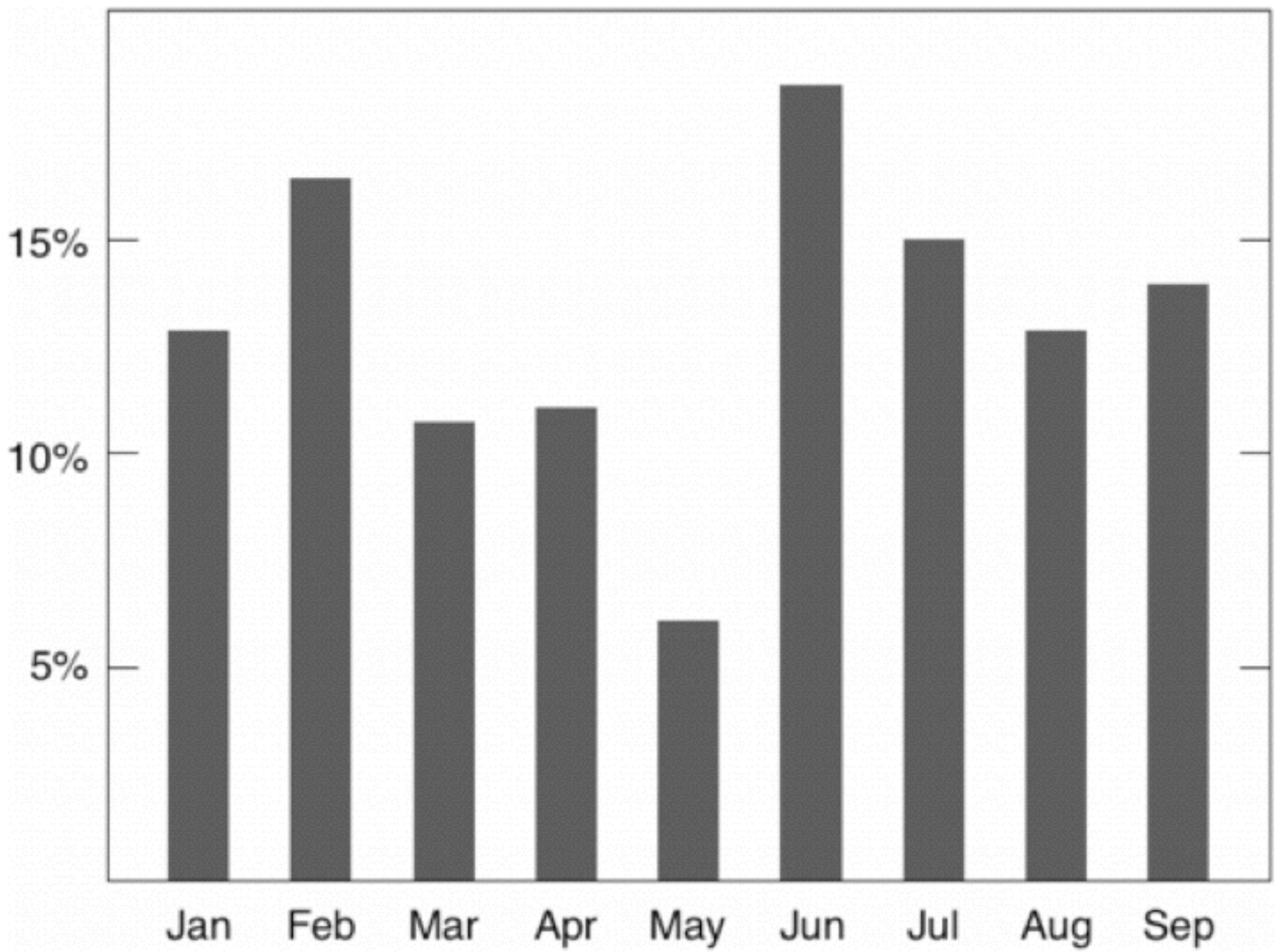
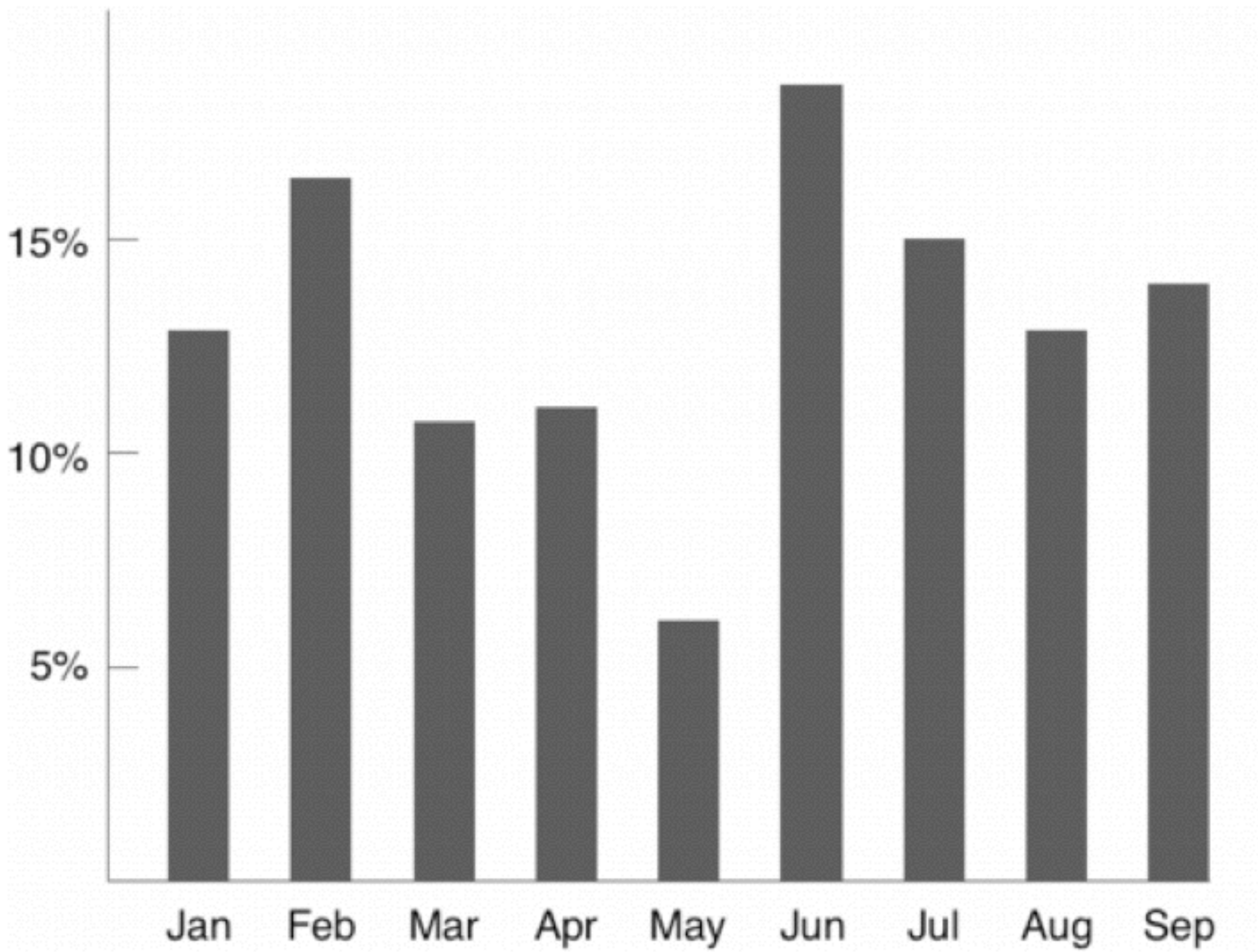


AVOID CHART JUNK



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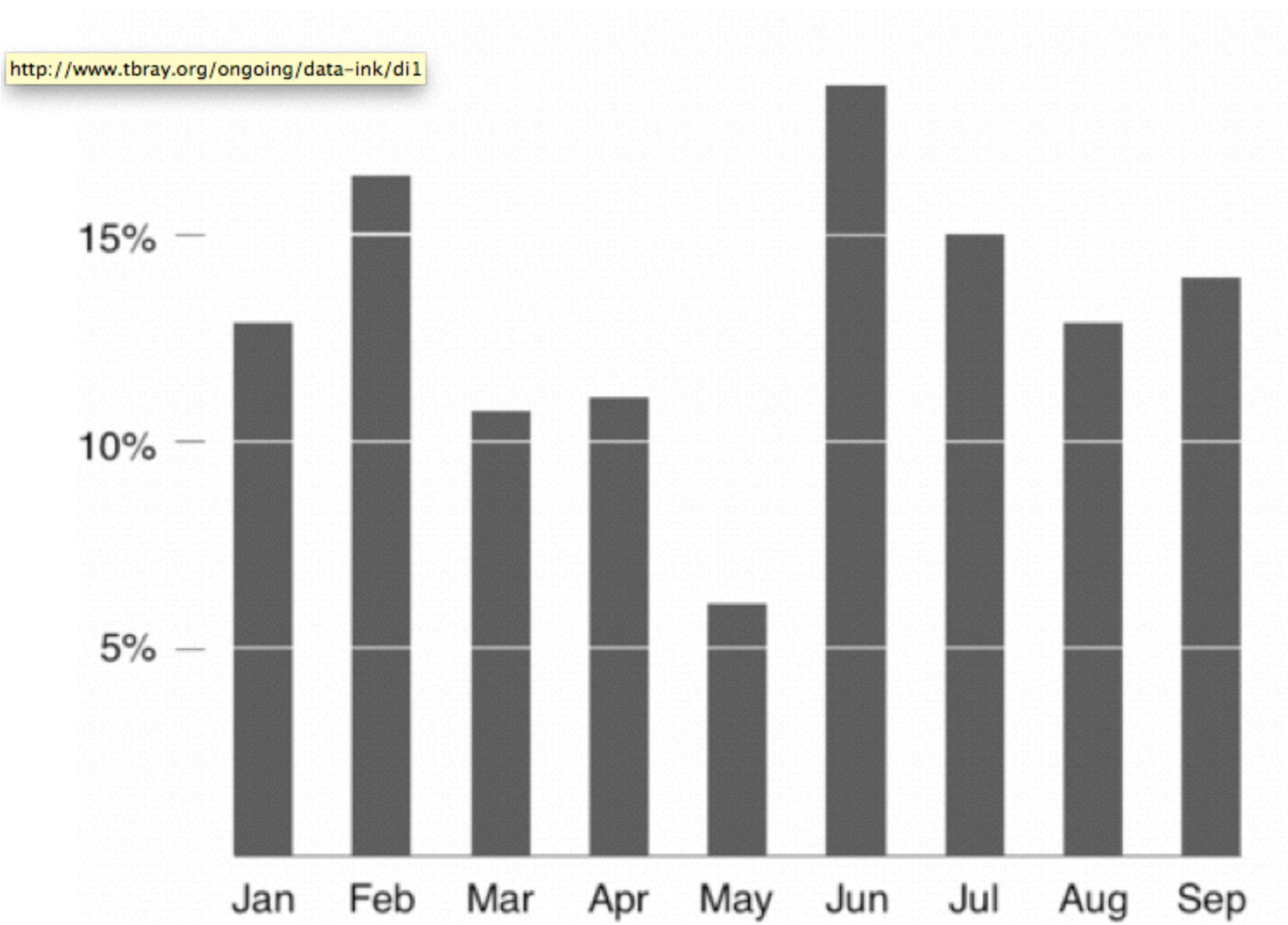
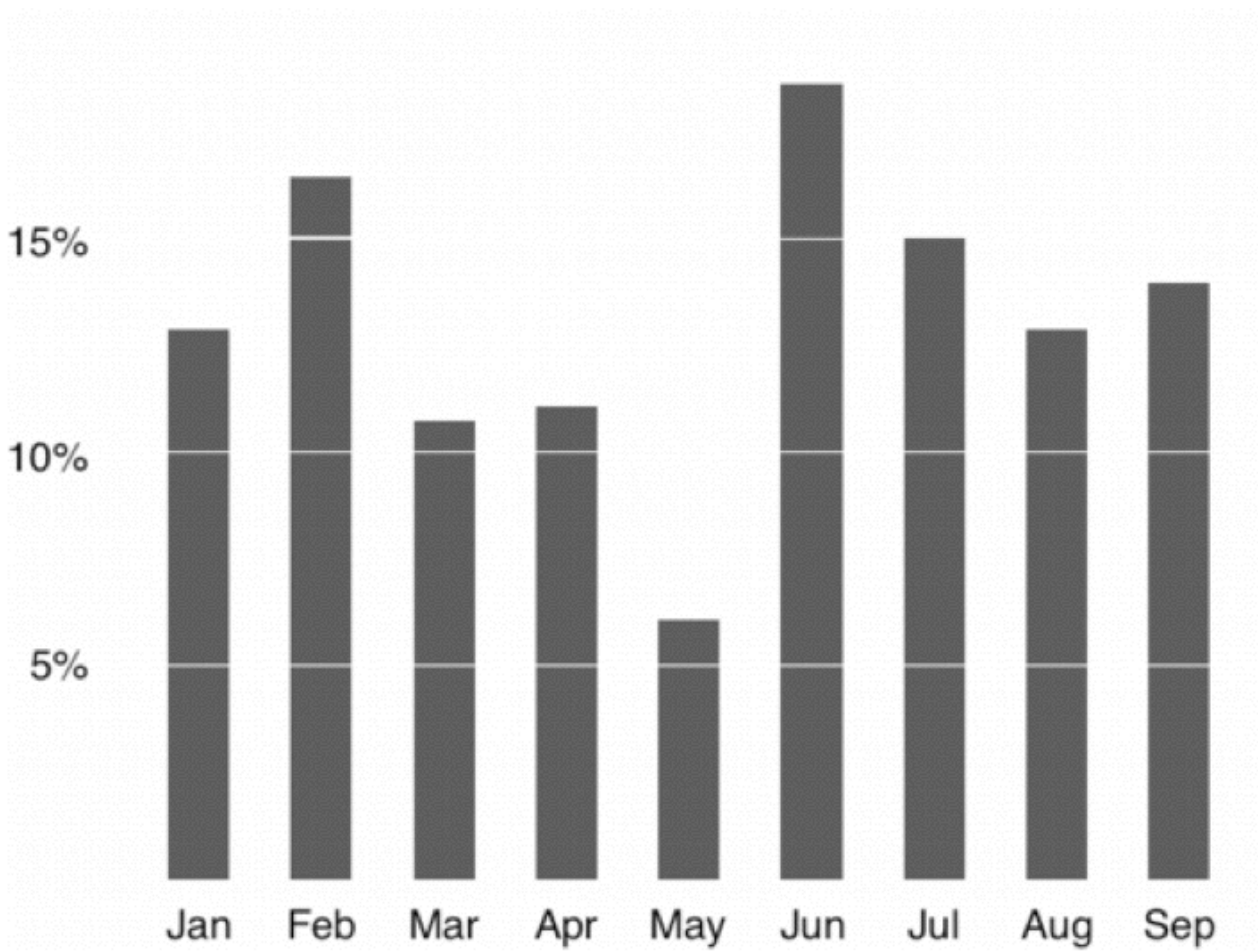
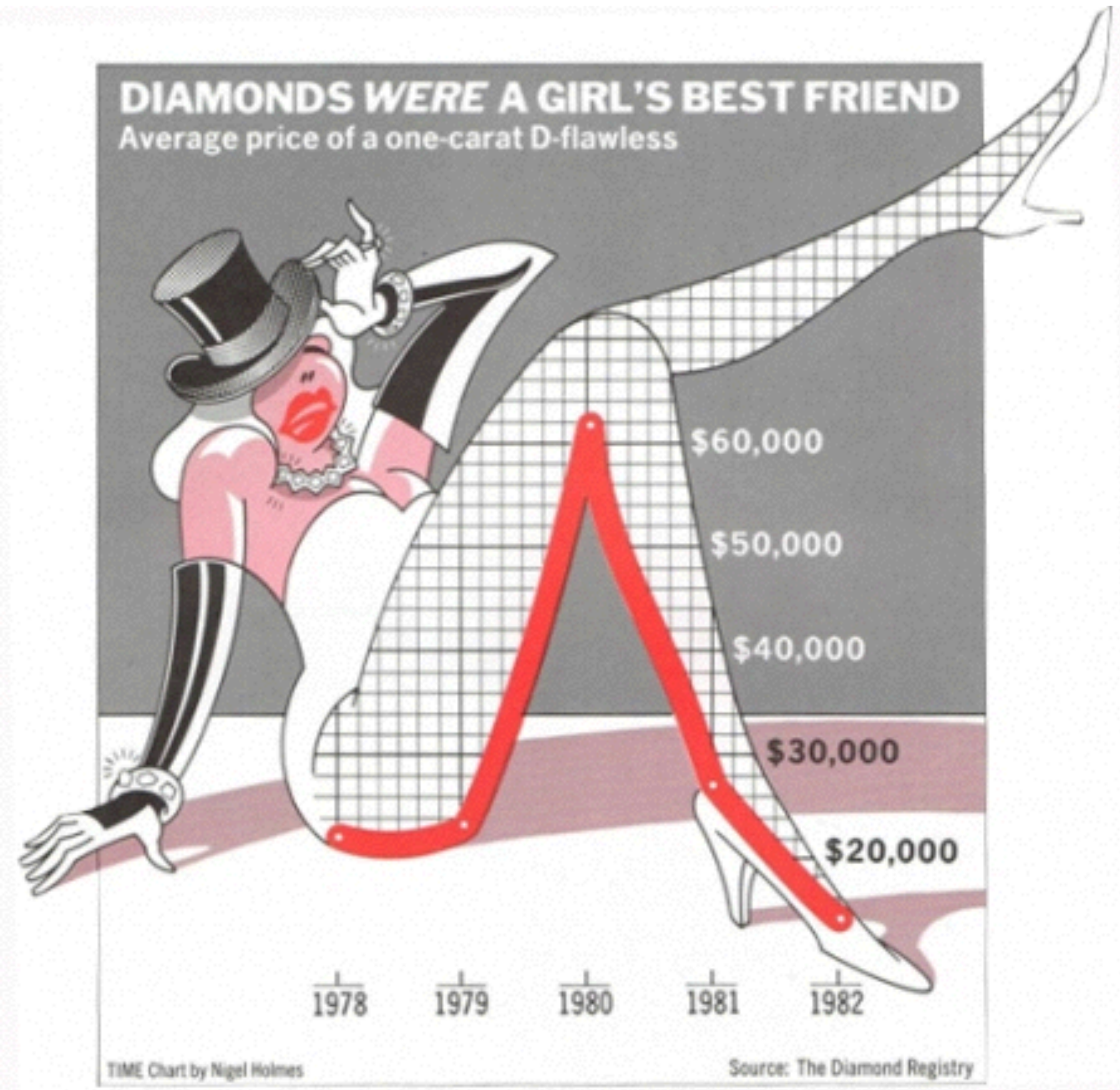
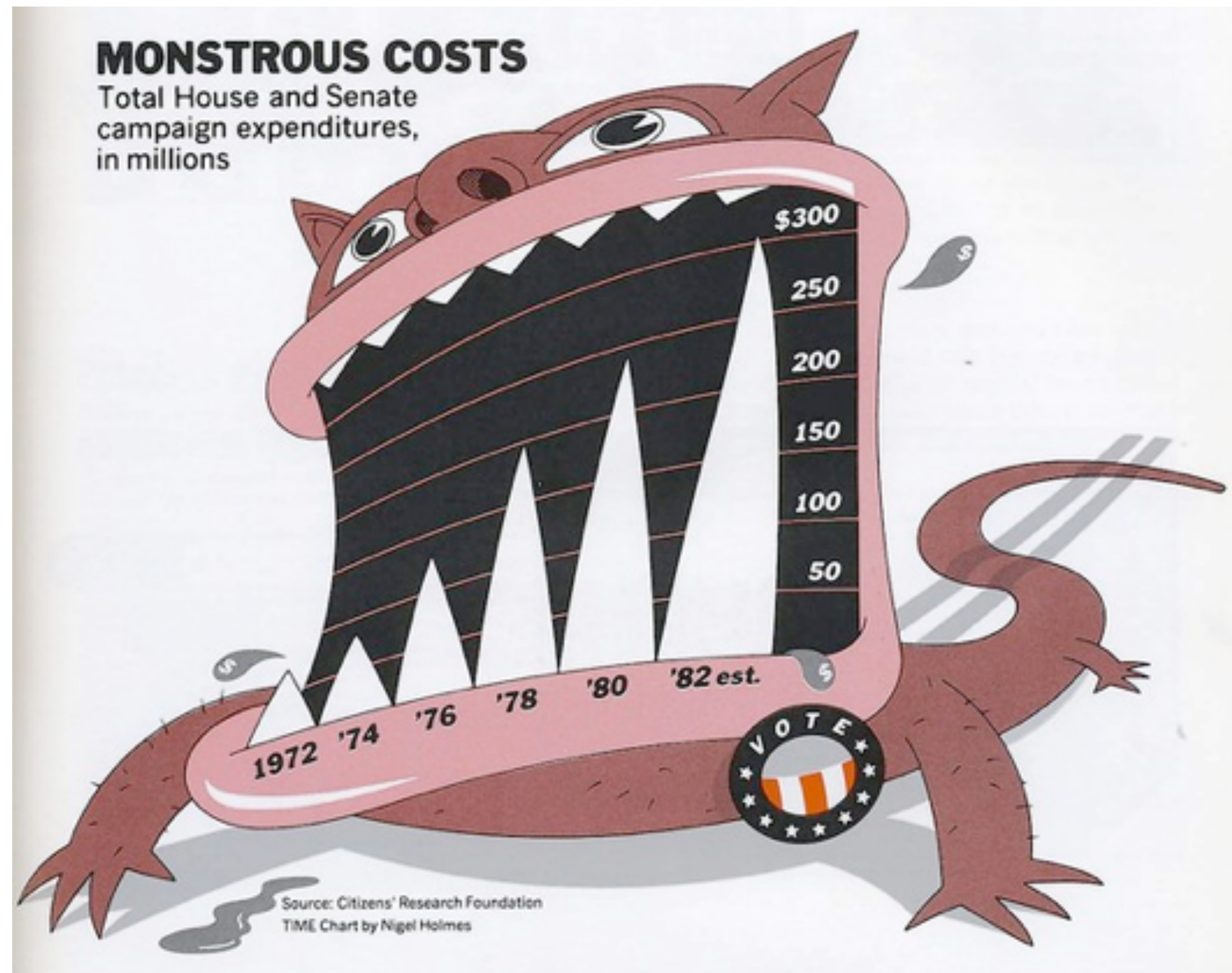


AVOID CHART JUNK



redesign exercise . . .





Nigel Holmes, TIME Magazine

Useful Junk? The Effects of Visual Embellishment on Comprehension and Memorability of Charts

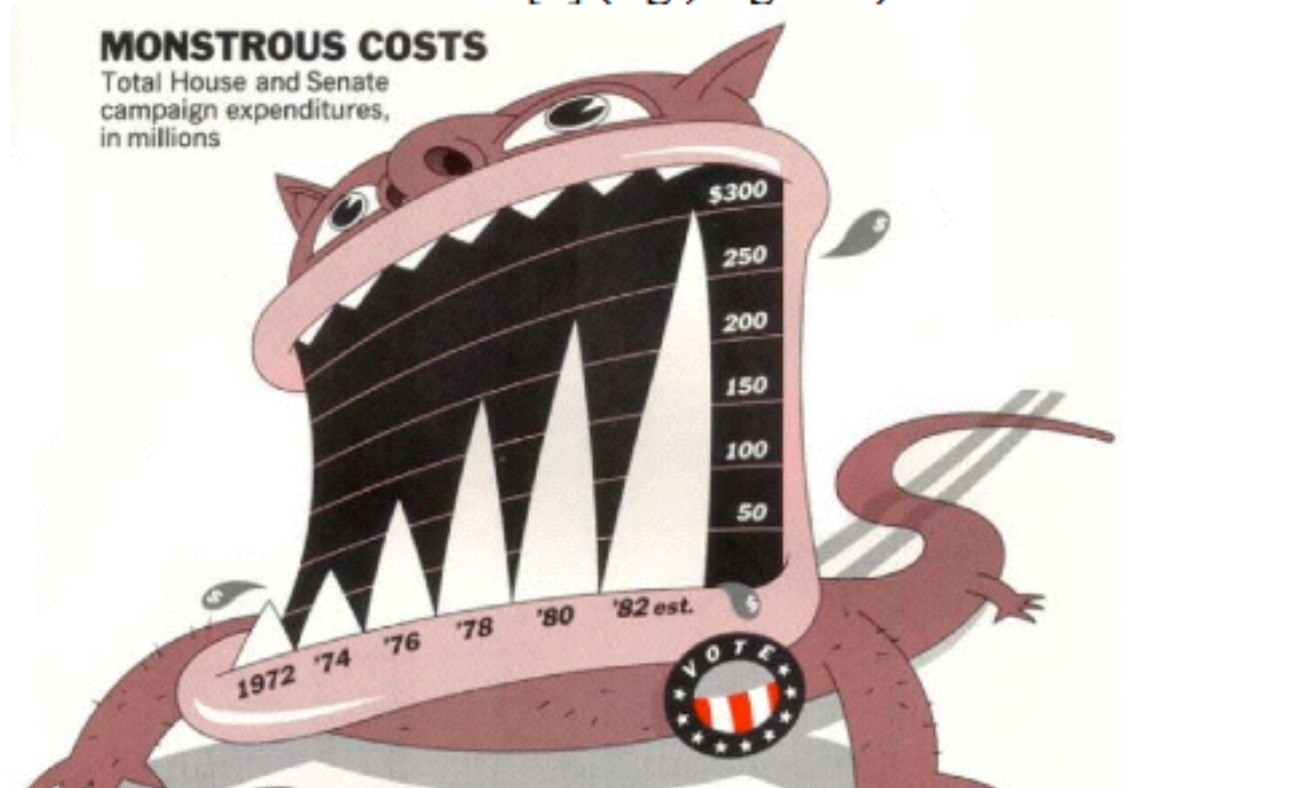
Scott Bateman, Regan L. Mandryk, Carl Gutwin, Aaron Genest, David McDine, Christopher Brooks
Department of Computer Science, University of Saskatchewan, Saskatoon, Saskatchewan, Canada
scott.bateman@usask.ca, regan@cs.usask.ca, gutwin@cs.usask.ca, aaron.genest@usask.ca, dam085@mail.usask.ca, cab938@mail.usask.ca

COUNTER-POINT

ABSTRACT
Guidelines for designing information charts often state that the presentation should reduce 'chart junk' – visual embellishments that are not essential to understanding the data. In contrast, some popular chart designers wrap the presented data in detailed and elaborate imagery, raising the questions of whether this imagery is really as detrimental to understanding as has been proposed, and whether the visual embellishment may have other benefits. To investigate these issues, we conducted an experiment that compared embellished charts with plain ones, and measured both interpretation accuracy and long-term recall. We found that people's accuracy in describing the embellished charts was no worse than for plain charts, and that their recall after a two-to-three-week gap was significantly better. Although we are cautious about recommending that all charts be produced in this style, our results question some of the premises of the minimalist approach to chart design.

Author Keywords
Charts, information visualization, imagery, memorability.

Despite these minimalist guidelines, many designers include a wide variety of visual embellishments in their charts, from small decorations to large images and visual backgrounds. One well-known proponent of visual embellishment in charts is the graphic artist Nigel Holmes, whose work regularly incorporates strong visual imagery into the fabric of the chart [7] (e.g., Figure 1).



EXPERIMENTAL QUESTIONS

1) whether visual embellishments do in fact cause comprehension problems

2) whether the embellishments may provide additional information that is valuable for the reader

EXPERIMENTAL RESULTS

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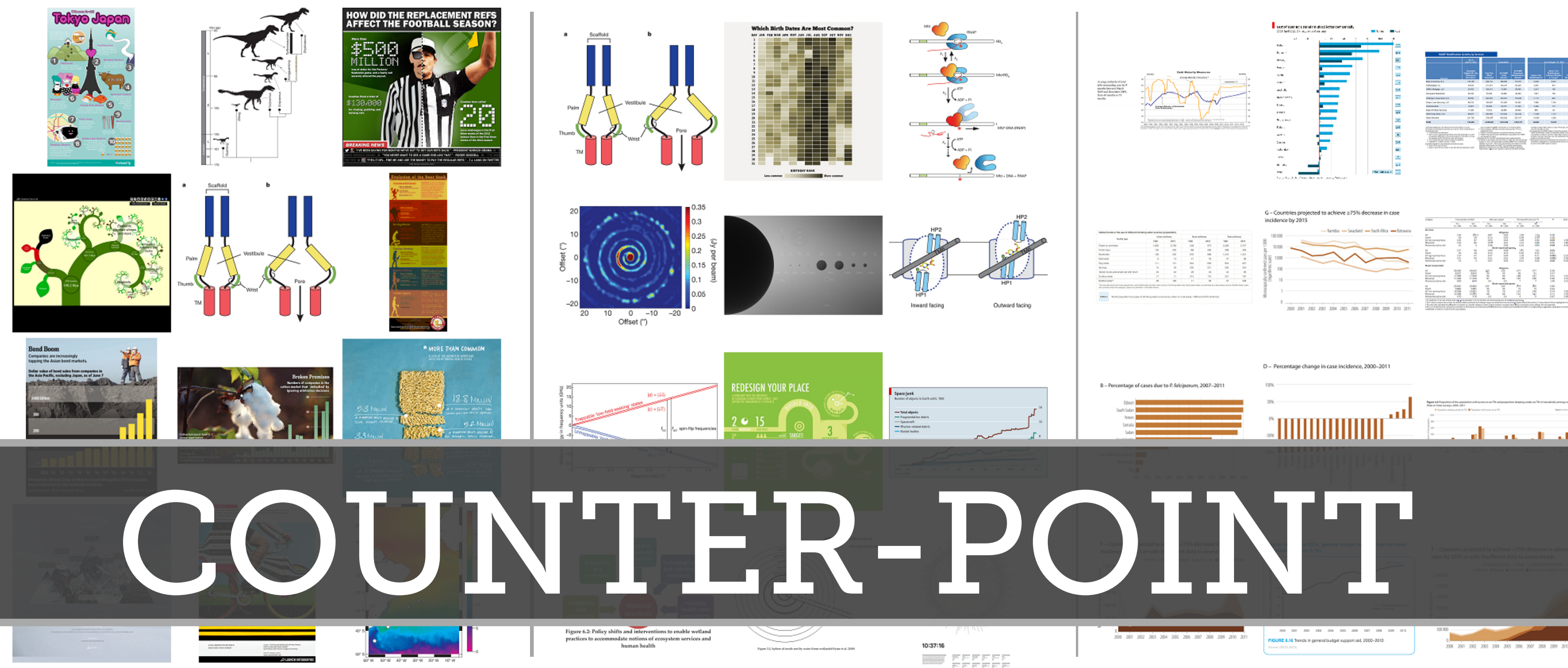
4) Participants **saw value messages** in the Holmes charts **significantly more often** than in the plain charts.

5) Participants found the Holmes charts **more attractive**, **most enjoyed** them, and found that they were **easiest and fastest to remember**.

What Makes a Visualization Memorable?

Michelle A. Borkin, *Student Member, IEEE*, Azalea A. Vo, Zoya Bylinskii, Phillip Isola, *Student Member, IEEE*,
Shashank Sunkavalli, Aude Oliva, and Hanspeter Pfister, *Senior Member, IEEE*



COUNTER-POINT

Fig. 1. **Left:** The top twelve overall most memorable visualizations from our experiment (most to least memorable from top left to bottom right). **Middle:** The top twelve most memorable visualizations from our experiment when visualizations containing human recognizable cartoons or images are removed (most to least memorable from top left to bottom right). **Right:** The twelve least memorable visualizations from our experiment (most to least memorable from top left to bottom right).

Abstract—An ongoing debate in the Visualization community concerns the role that visualization types play in data understanding. In human cognition, understanding and memorability are intertwined. As a first step towards being able to ask questions about impact and effectiveness, here we ask: "What makes a visualization memorable?" We ran the largest scale visualization study to date using 2,070 single-panel visualizations, categorized with visualization type (e.g., bar chart, line graph, etc.), collected from news media sites, government reports, scientific journals, and infographic sources. Each visualization was annotated with additional attributes, including ratings for data-ink ratios and visual densities. Using Amazon's Mechanical Turk, we collected memorability scores for hundreds of these visualizations, and discovered that observers are consistent in which visualizations they find memorable and forgettable. We find intuitive results (e.g., attributes like color and the inclusion of a human recognizable object enhance memorability) and less intuitive results (e.g., common graphs are less memorable than unique visualization types). Altogether our findings suggest that quantifying memorability is a general metric of the utility of information, an essential step towards determining how to design effective visualizations.

Index Terms—Visualization taxonomy, information visualization, memorability

TAKE-AWAY

1) **intuitive findings:** color and human recognizable objects enhance memorability

2) **unintuitive findings:** common graphs are less memorable than unique visualization types

take away …

CHART JUNK? IT DEPENDS

PROS

CONS

take away …

CHART JUNK? IT DEPENDS

- persuasion

PROS

CONS

take away . . .

CHART JUNK? IT DEPENDS

- persuasion
- memorability

PROS

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take away …

CHART JUNK? IT DEPENDS

- persuasion
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take away …

CHART JUNK? IT DEPENDS

- persuasion
- memorability
- engagement

PROS

- unbiased analysis

CONS

take away . . .

CHART JUNK? IT DEPENDS

- persuasion
- memorability
- engagement

PROS

- unbiased analysis
- trustworthiness

CONS

take away . . .

CHART JUNK? IT DEPENDS

- persuasion
- memorability
- engagement

PROS

- unbiased analysis
- trustworthiness
- interpretability

CONS

take away . . .

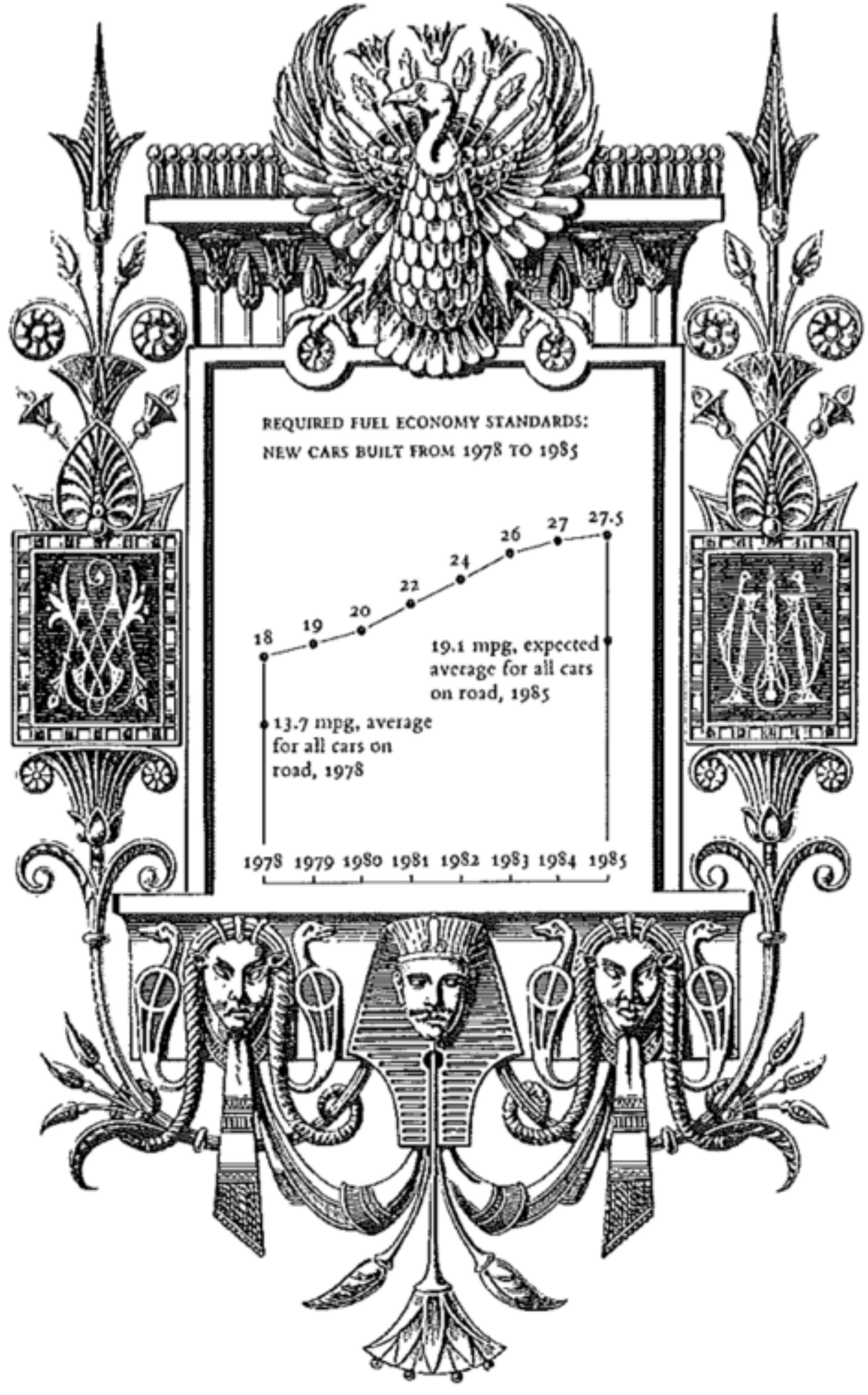
CHART JUNK? IT DEPENDS

- persuasion
- memorability
- engagement

PROS

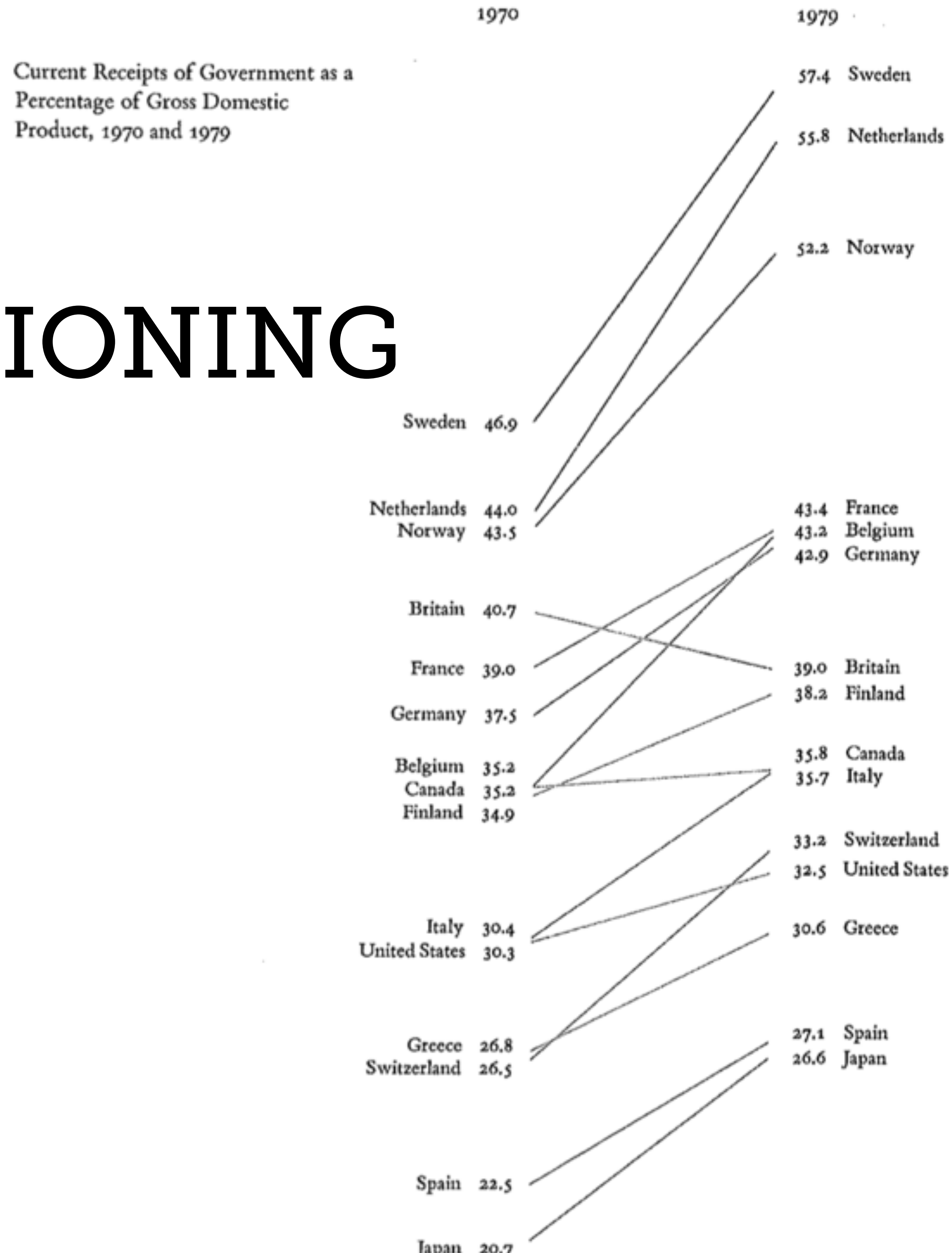
- unbiased analysis
- trustworthiness
- interpretability
- space efficiency

CONS


REQUIRED FUEL ECONOMY STANDARDS:
NEW CARS BUILT FROM 1978 TO 1985
18
19
20
22
24
26
27
27.5
19.1 mpg, expected average for all cars on road, 1985
13.7 mpg, average for all cars on road, 1978
1978 1979 1980 1981 1982 1983 1984 1985

Tufte 2001

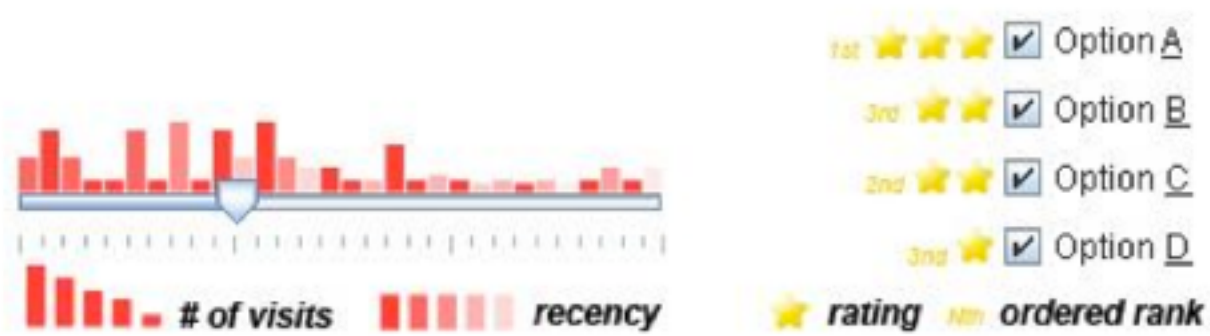
MULTIFUNCTIONING ELEMENTS

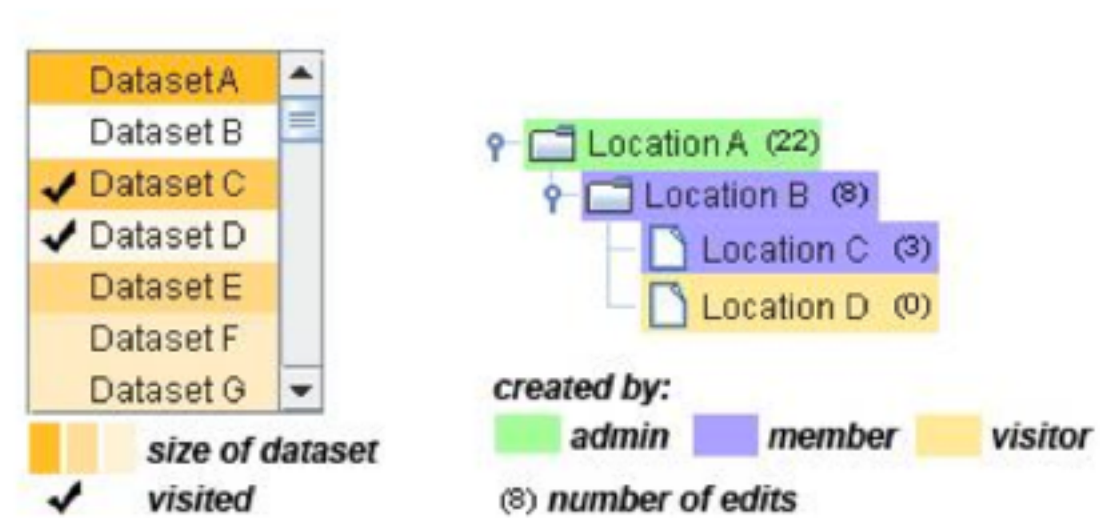


Tufte 2001

MULTIFUNCTIONING ELEMENTS

scented widgets





Willett et al 2007

MULTIFUNCTIONING ELEMENTS

interactive legend

LAYERING

Train No.	3701	3301	3801	3542	3765
New York	12:10	1:30	3:45	7:30	4:33
Newark, N. J.	1:43	10:30	5:21	8:50	11:45
North Elizabeth	....	......	......	....	6:45
Elizabeth	3:33	2:05	....	....	7:05
Peekskill	5:34	6:40	....	7:20	8:50
Ediison, N. J.	4:45	5:20	4:40	2:10	11:05
Princeton, N. J.	1:30	.....	....	3:30	7:30

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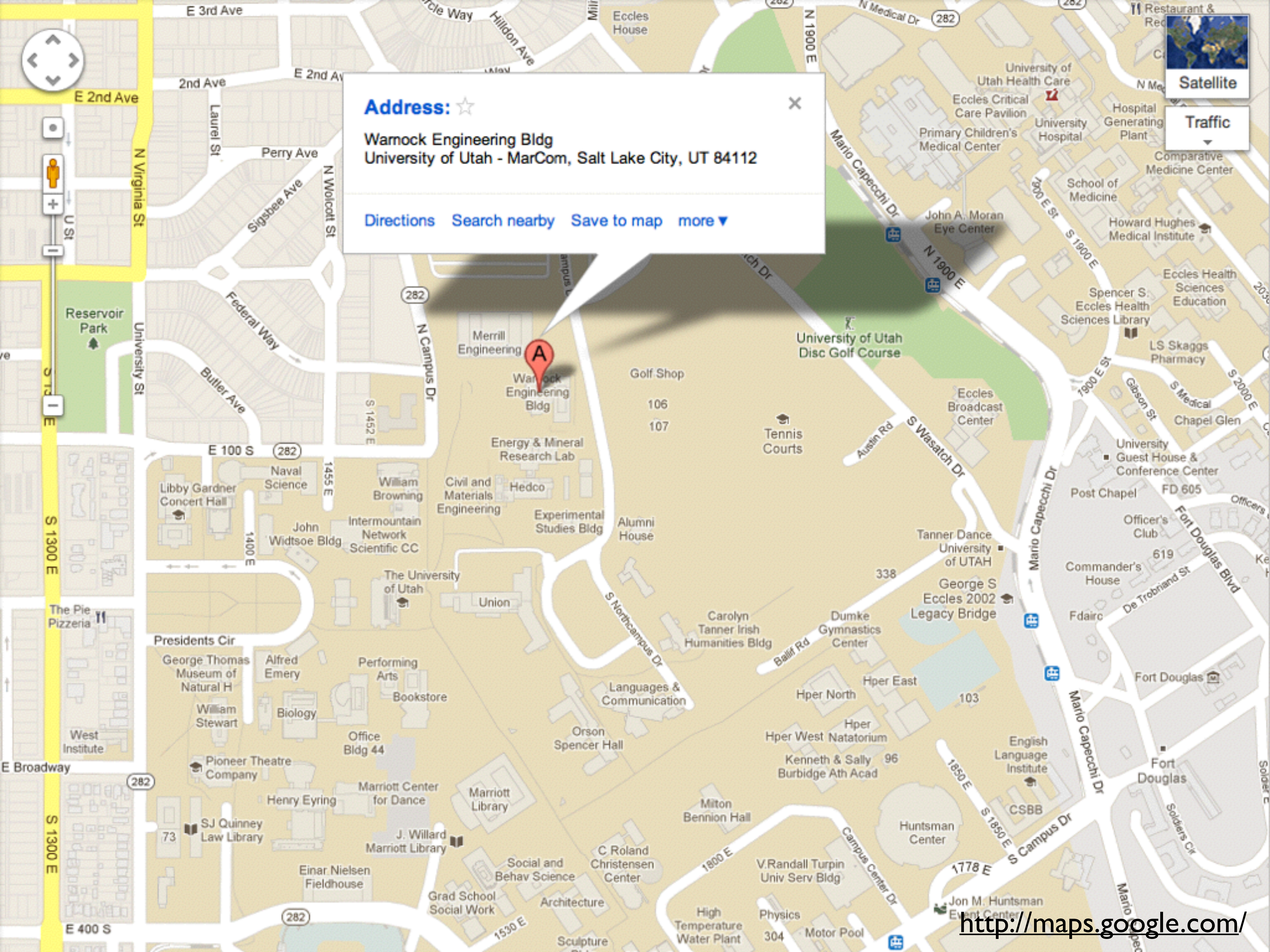
Train No.	3701	3301	3801	3542	3765

Tufte 2001

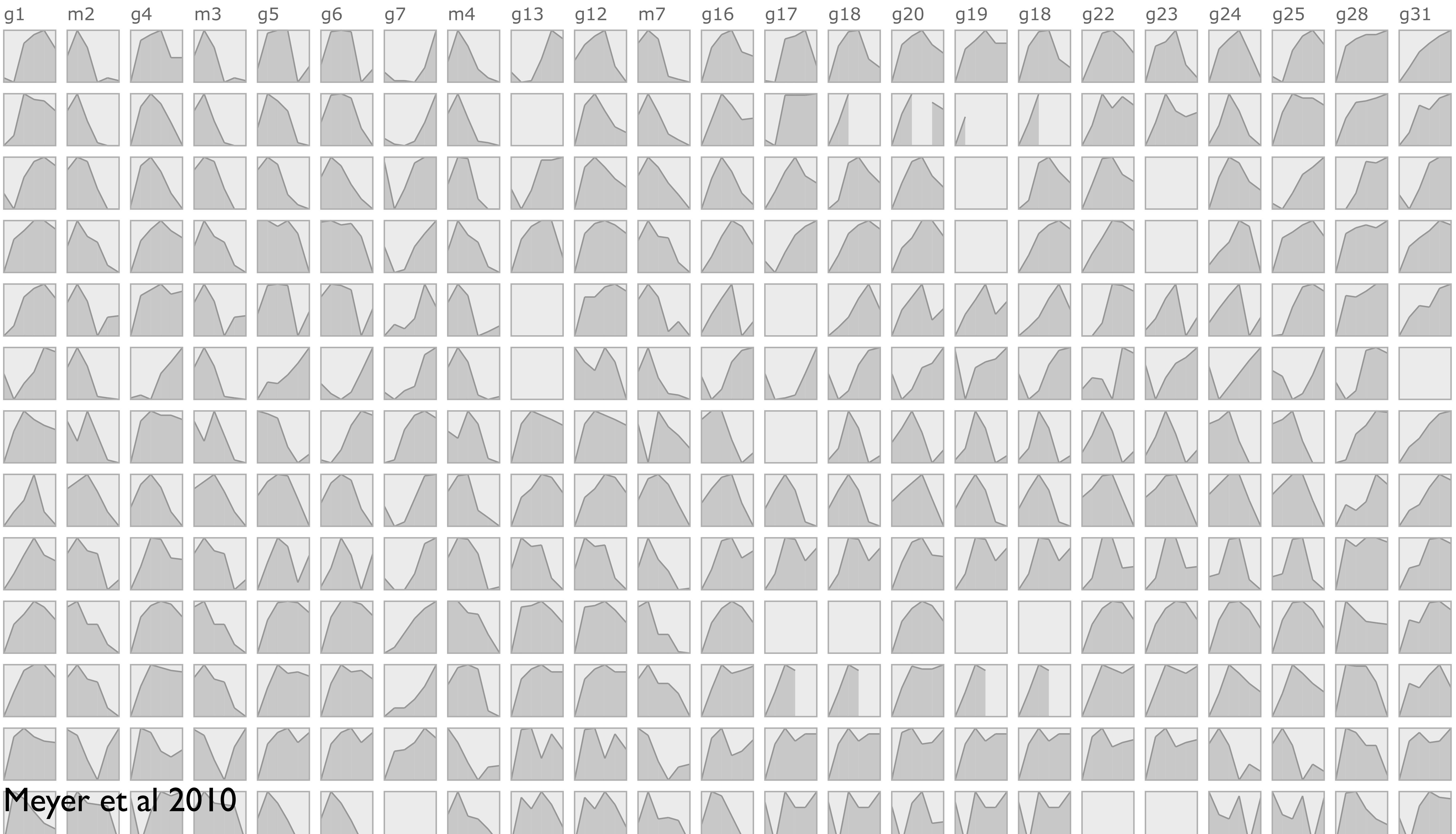


http://maps.google.com/

maximize the

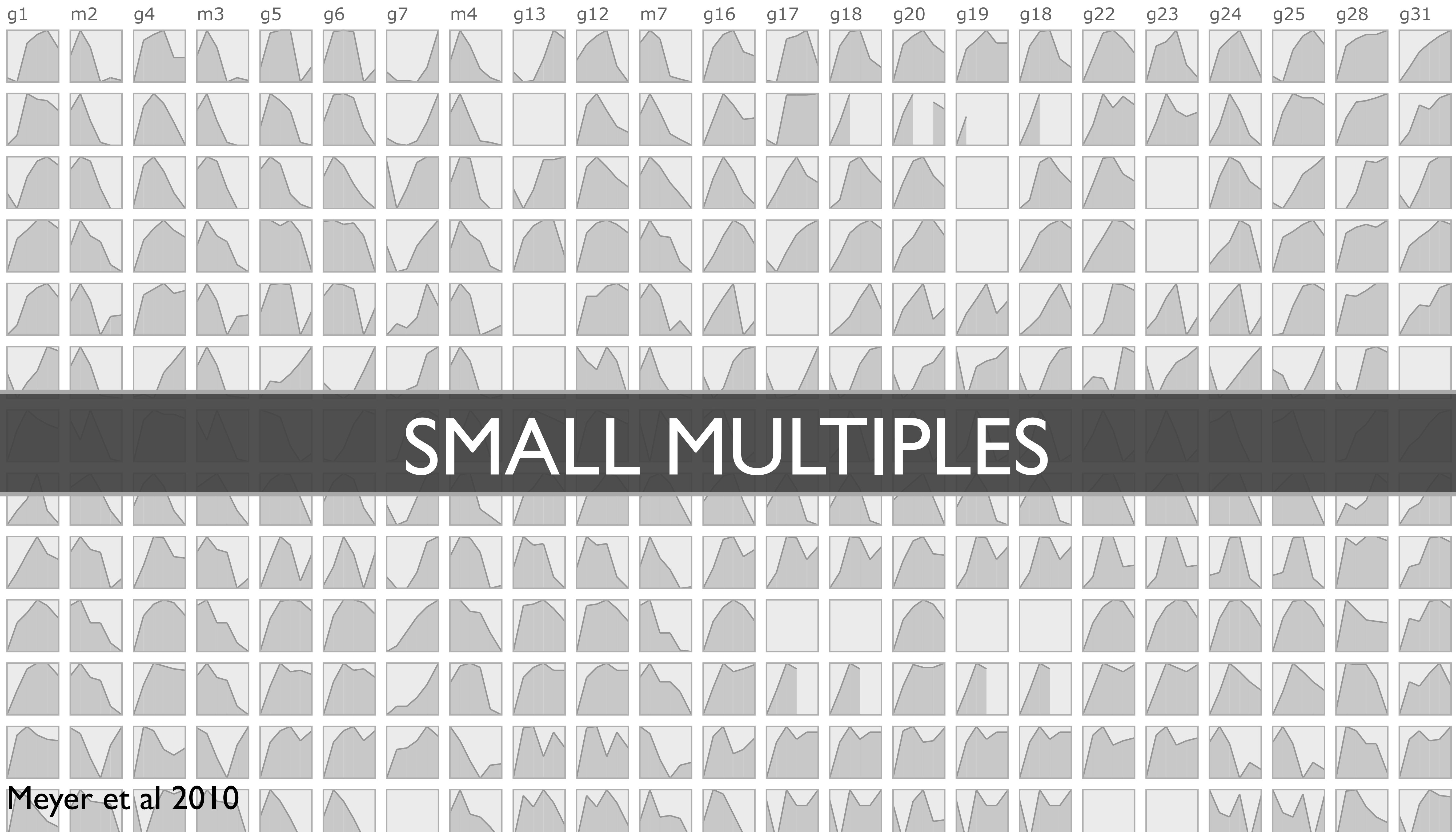
$$\textbf{Data Density} = \frac{\text{number of entries in data array}}{\text{area of data graphic}}$$

SHRINK THE GRAPHICS



Meyer et al 2010

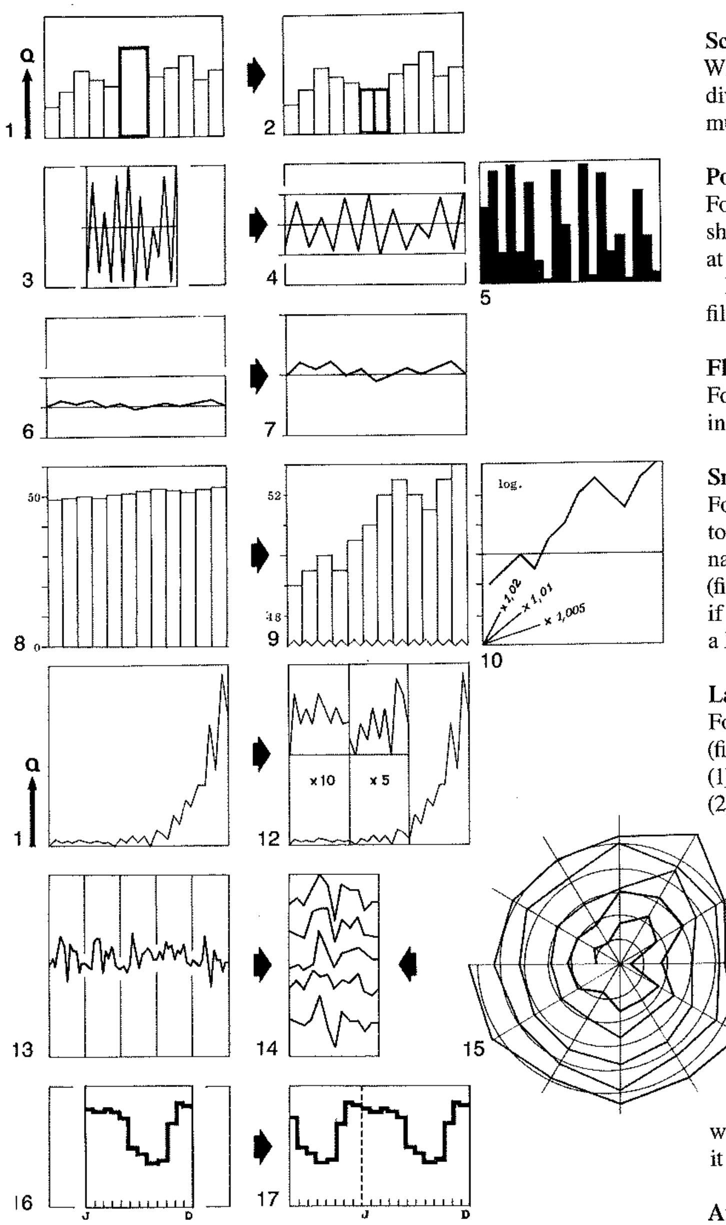
SHRINK THE GRAPHICS



SMALL MULTIPLES

Meyer et al 2010

SHRINK THE GRAPHICS



GRAPHIC PROBLEMS POSED BY TIME SERIES

Scale in years
With a scale in years, a two-year total (figure 1) should be divided by 2 (figure 2). A total for six months should be multiplied by 2.

Pointed curves
For overly pointed curves (figure 3), the scale of the Q should be reduced; optimum angular perceptibility occurs at around 70 degrees (figure 4).
If the curve is not reducible (large and small variations), filled columns can be used (figure 5).

Flat curves
For overly flat curves (figure 6), the scale of the Q should be increased (figure 7).

Small variations
For small variations in relation to the total (figure 8), the total loses its importance, and the zero point can be eliminated, provided the reader is made aware of this elimination (figure 9). The graphic can be interpreted as an acceleration if a precise study of the variations is necessary; here, we use a logarithmic scale (figure 10). (See also page 240.)

Large range
For a very large range between the extreme numbers (figure 11), we must either:
(1) leave out the smallest variations;
(2) be concerned only with relative differences (logarithmic scale), without knowing the absolute quantities;
(3) select different parts (periods) within the ordered component and treat them on different scales above the common scale (figure 12).

Obvious periodicity
If there is obvious periodicity (figure 13), and the study involves a comparison of the phases of each cycle, it is preferable to break up the cycles in order to superimpose them (figure 14). A polar construction can be used, preferably in a spiral shape (figure 15), but we should not begin with too small a circle. As striking as it seems, it is less efficient than an orthogonal construction.

Annual curves
For annual curves of rainfall or temperature, if a cycle has two phases (figure 17), why depict only one (figure 16)?

A contrast
Unlike what we see in figure 18, the pertinent or "new" information must be separated from the background or "reference" information. The background involves: (a) the invariant, highlighted by a heading (Port St. Michel); (b) the highly visible identification of each component (tonnage and dates). The new information (the curve) must stand out from the background (figure 19).

Reference points
It is impossible to utilize a graphic such as figure 20, except in a general manner. There is confusion concerning the position of the points, and no potential comparison is possible, as it is in figure 21.

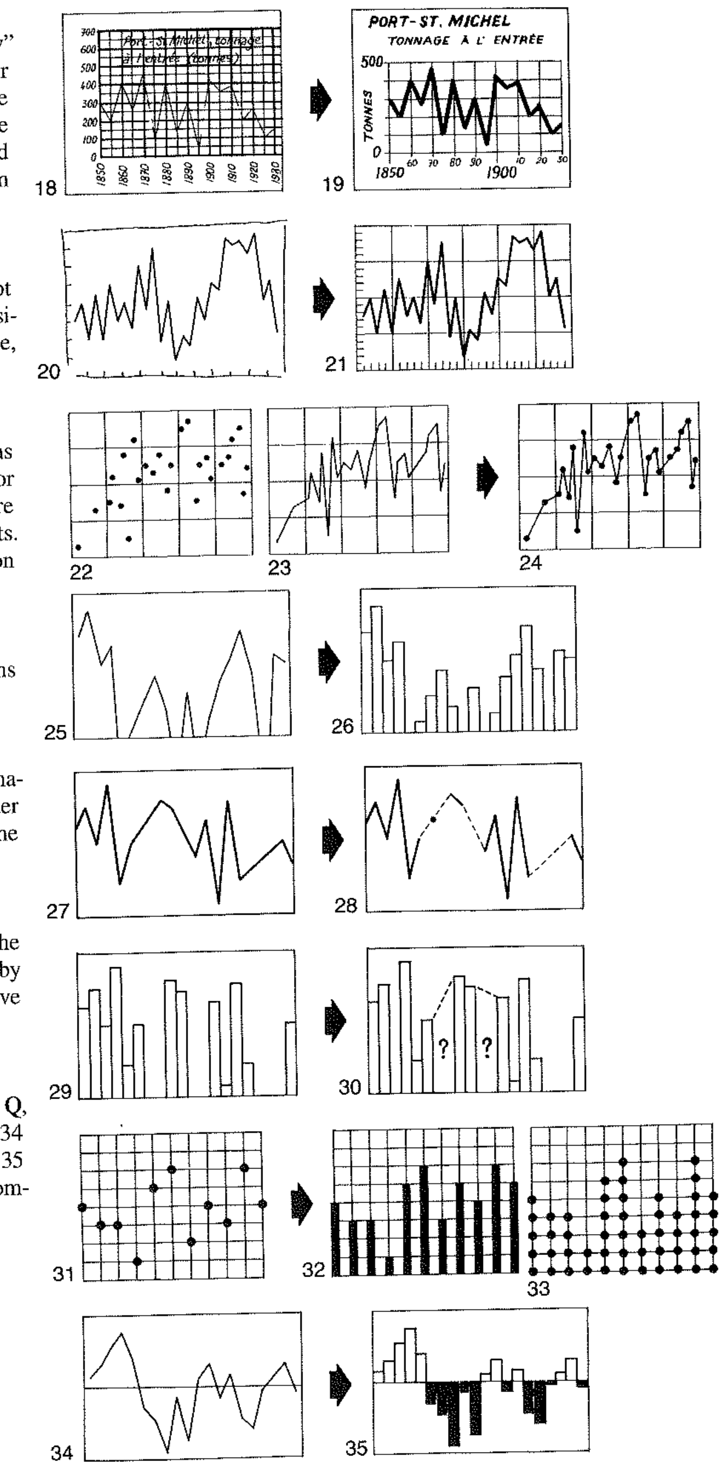
Precision reading
A precision reading (utilization on the elementary level, as in figure 24) is difficult in figure 22, which results in a poor reading of the order of the points, and in figure 23, where there is ambiguity concerning the position of the points. On the other hand, figure 22 does favor overall vision (correlation).

Null boxes
Curves accommodate null boxes poorly (figure 25). Columns (figure 26) are preferable.

Unknown boxes
The drawing must indicate the unknowns of the information in an unambiguous way (figures 28 and 30).The reader might interpret figure 27 as a change in the structure of the curve and figure 29 as involving null values.

Very small quantities
Except in seeking a correlation (quite improbable here) the number of ships entering into a port is represented better by figure 33 than by figures 31 or 32. The reader can perceive the numerical values at first glance.

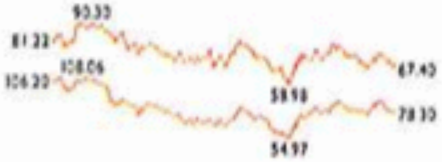
Positive-negative variation
This is in fact a problem involving three components O, Q, ≠ (+ –), and it must be visually treated as such. Figure 34 can be improved by utilizing a retinal variable (in figure 35 a value difference: black–white) to differentiate the ≠ component and thus highlight positive-negative variation.



Bertin 1967

SHRINK THE GRAPHICS

Dequantification In exchange for an enormous increase in graphical resolving power, the wordlike size of sparklines precludes the overt labels and scaling of conventional statistical displays. Most of our examples have, however, depicted *contextual methods* for quantifying sparklines: the gray bar for normal limits and the red encoding to link data points in sparklines to exact numbers glucose 6.6 ; global scale bars and labels for sparkline clusters; and, probably best of all, surrounding a sparkline with an implicit data-scaling box formed by nearby numbers that label key data points (such as beginning/end, high/low) 1.1025 1.1907 1.0783 1.2858. And now and then sparklines might be scaled by very small type:

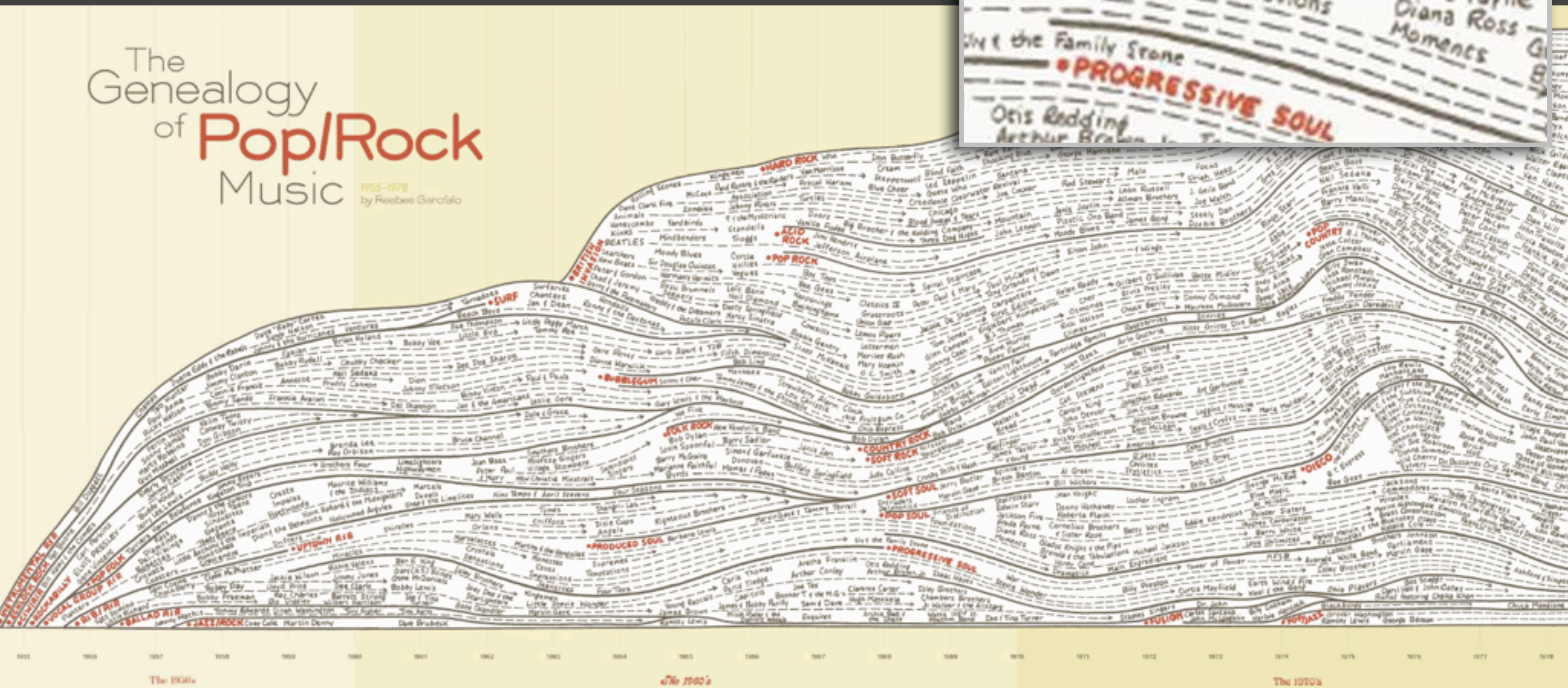


Production methods Data lines produced by conventional statistical graphics programs must be gathered together, rescaled, and resized into sparklines. Sometimes this can be quickly done by cutting and pasting data lines, then resizing the printed output to sparkline resolutions. To produce and d[...] sparklines, however, currently requires elaborate s[...] program, (2) a *graphic design* program that gives complete control over type, tables, linework, and (3) a *statistical analysis* program to generate hundreds of chartjunk-free sparklines for export into design and layout operations. Once the basic templates for sparklines are worked out, then ongoing production and

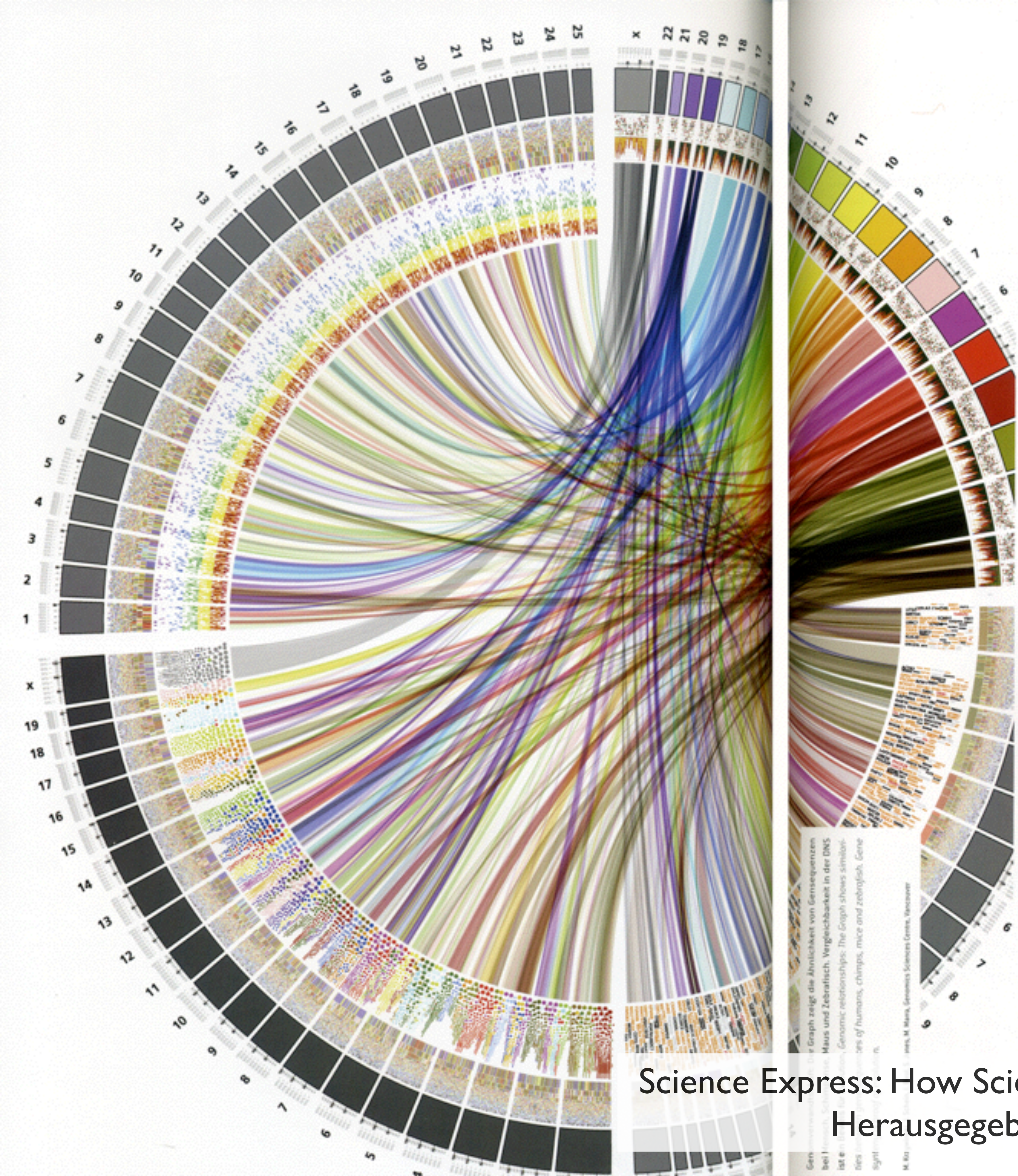
SPARKLINES

Tufte 2006

MAXIMIZE AMOUNT OF DATA SHOWN



Steve Chappel and Reebe Garofalo
in Rock 'N' Roll is Here to Pay: The History and Politics of the Music Industry, 1977



On the road to a digital society **Computer technology** is an ubiquitous element of our world, and fast networks are spanning the globe. This is changing the way we live and work and communicate. A new digital world is emerging, an environment in which creativity and innovation can flourish in many new ways. As a result, science and research have a greater influence on our life in the 21st century than ever before. This is attributable to massive investments in research and development, but also to intensive cooperation and tough competition. The convergence of nano-, bio-, information- and neurotechnologies facilitates completely new applications. Taking its place beside the more traditional factors of land, capital and employment, knowledge is fast becoming the decisive factor for prosperity – and also for the resolution of global problems. In this, the appropriate balance between digital freedom and digital security must be maintained. **Science 2020: Systematically surveying the world** *Millions of scientists are getting to the bottom of the secrets of our world, across the whole spectrum of space, time, energy and complexity. Fundamentally new knowledge is emerging from research into inter-disciplinary topics or extreme states of matter. Science long ago escaped the constraints of working only in the realm of our natural living conditions and our perceptions. Considerable investment is flowing into efforts to decode the smallest building blocks of our world and to understand how their interplay produces brand new qualities. The drivers of innovation in research today are data capture via digital sensors; storage, analysis and visualisation via computer and software; and the global exchange of information and knowledge.* **The cost of new knowledge is rising** There is now no part of our life that is not the subject of research. At the same time, it is becoming ever more difficult to generate new knowledge. These days, new research methods and technologies enable us to study even the ›farthest frontiers‹ of the world: extremely fast or slow processes, the tiniest building blocks or the largest structures, extreme cold or extreme heat. **Networked knowledge takes on global challenges** *Thanks to worldwide information and communication networks, the challenges our civilisation faces in the long term are known to us sooner and more clearly than ever before. We can start developing solutions together at an earlier stage. Research on many topics is global – taking place in close cooperation or in international competition for the fastest and best solutions. National boundaries are becoming irrelevant. Millions of scientists work across countries, continents and time zones in thousands of labs. Their global networking enhances the diversity and efficiency of science and technology. And this, in turn, reinforces globalisation and networking. In a world changing at such a pace, each country must redefine its place.* **The end of distance** Mankind faces enormous challenges both locally and globally – the challenge of using resources sustainably and of organising a global economy. Across the globe, complex processes are being recorded in detail, collated in databases and analysed in computer networks. New visualisation techniques make it possible to analyse larger and larger data records and to draw conclusions from the results. **Global networking as the driving force of science** In the early days, the Internet linked up scientists, large-scale equipment and information; now it networks computational power and enormous amounts of data through grid and cloud computing. A global Semantic Web is emerging, bringing together data, expertise and knowledge that had previously been distributed among virtual libraries and observatories. The information is being intelligently developed, new forms of cooperation are arising, and research is becoming more productive ... development. Digital technologies enable people all over the world to use new ... and improve equal opportunities. It is those in the least developed countries who must have access to the Internet. This is where new knowledge is freely available.

Science Express: How Science and Technology change our life.
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Unseen and Unaware: Implications of Recent Research on Failures of Visual Awareness for Human–Computer Interface Design

D. Alexander Varakin and **Daniel T. Levin**
Vanderbilt University

Roger Fidler
Kent State University

COUNTER-POINT

ABSTRACT

Because computers often rely on visual displays as a way to convey information to a user, recent research suggesting that people have detailed awareness of only a small subset of the visual environment has important implications for human–computer interface design. Equally important to basic limits of awareness is the fact that people often over-predict what they will see and become aware of. Together, basic failures of awareness and people's failure to intuitively understand

ILLUSIONS OF VISUAL BANDWIDTH

people over-predict what they will see and become aware of

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  - *belief that viewers can take in all (or most) of the details of a scene at once*
  - *adding extra visual features makes it harder to find specifics bits of information*

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  - *belief that user will attend to a higher proportion of the display than they do*
  - *users typically have expectations about where in a display to look*

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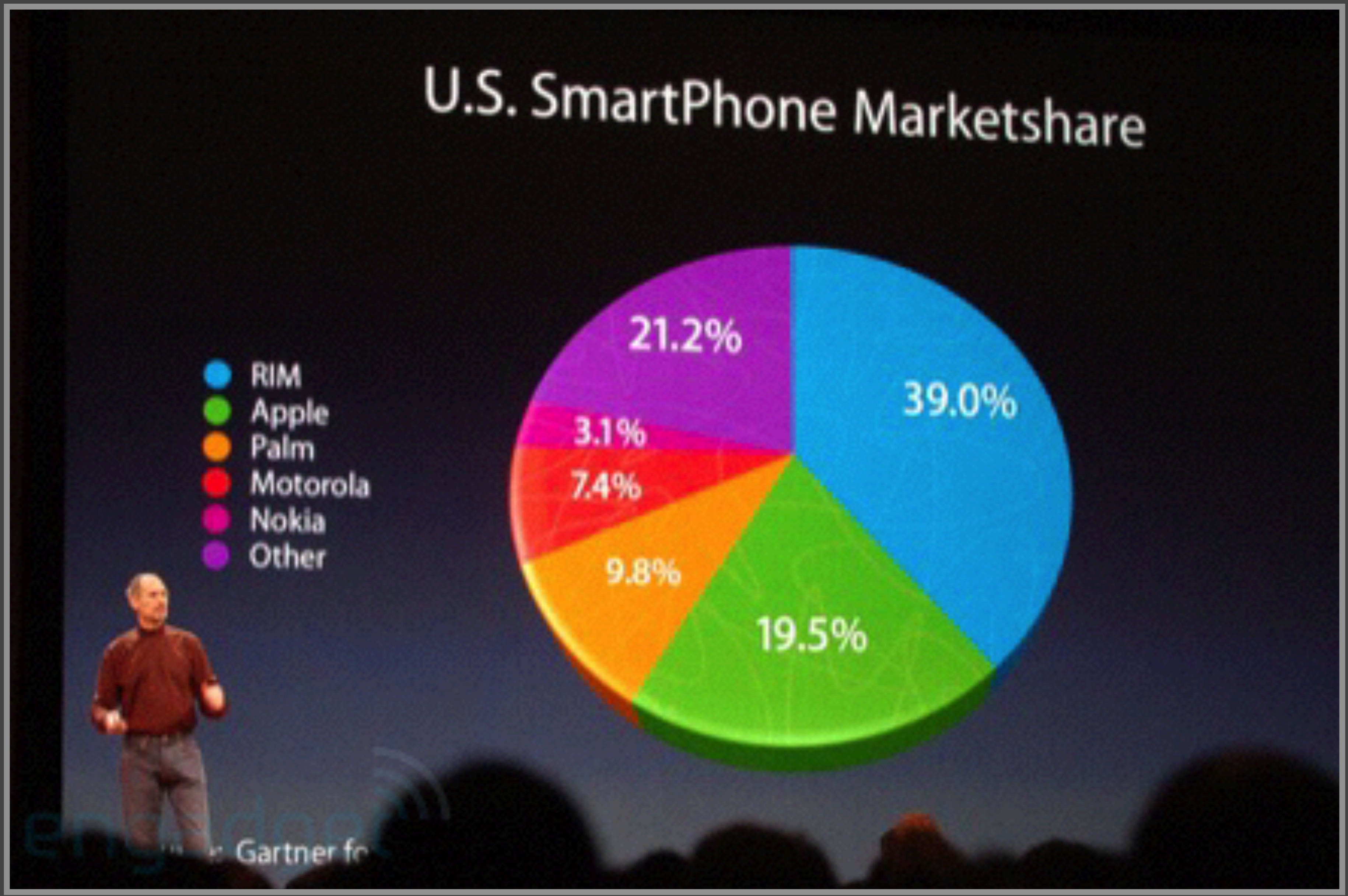
- **overestimate of depth**
  - *belief that attending to an object leads to more complete and deep understanding than is the case*

Tufte's design principles

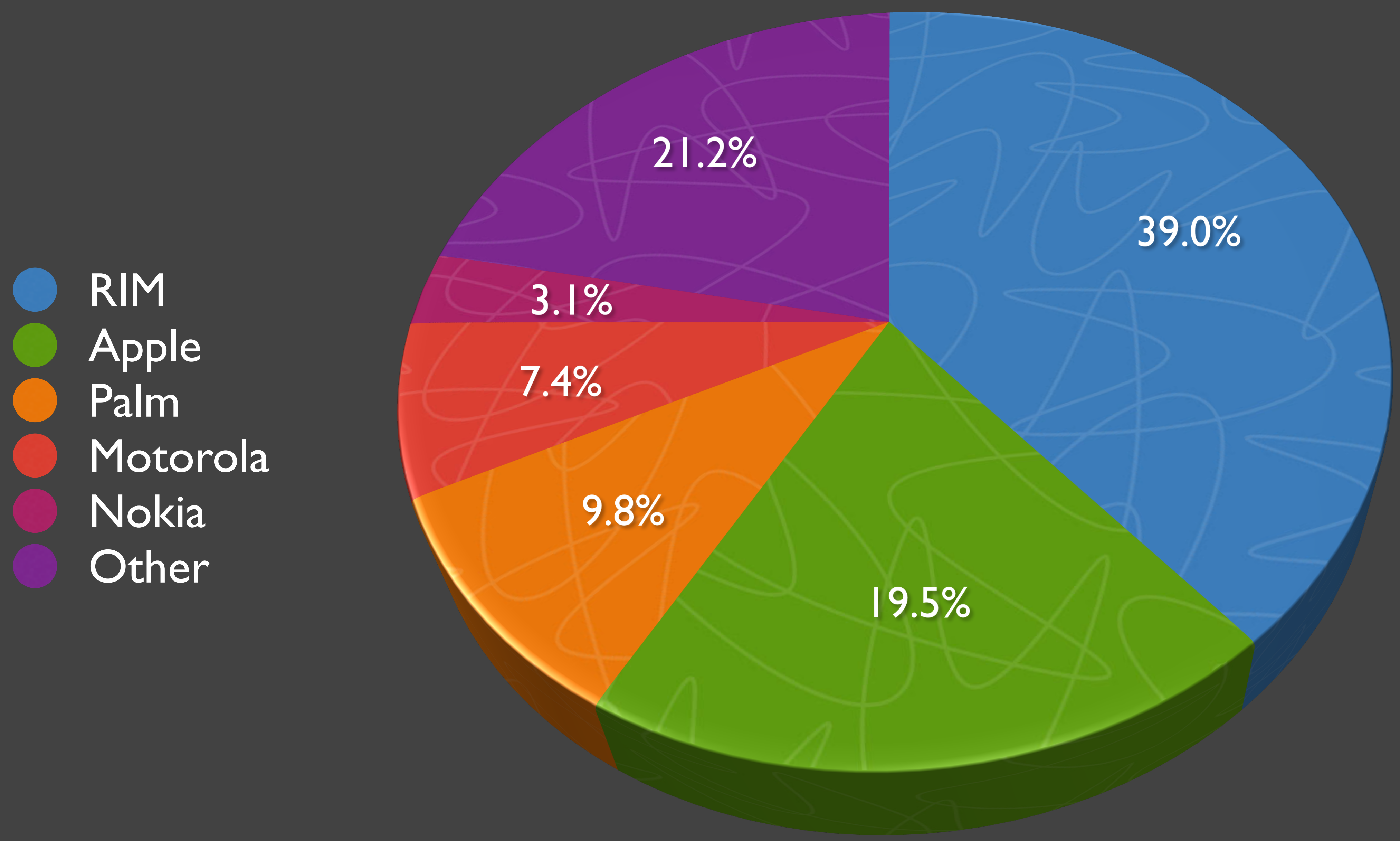
- maximize the data-ink ratio
- avoid chart junk (***sometimes***)
- use multifunctioning elements
- layer information
- maximize the data density
  - *shrink the graphics*
  - *maximize the amount of data shown* (***sometimes***)

CRITIQUES



http://www.guardian.co.uk/technology/blog/2008/jan/21/liesdamnliesandstevejobs

U.S. SmartPhone Marketshare



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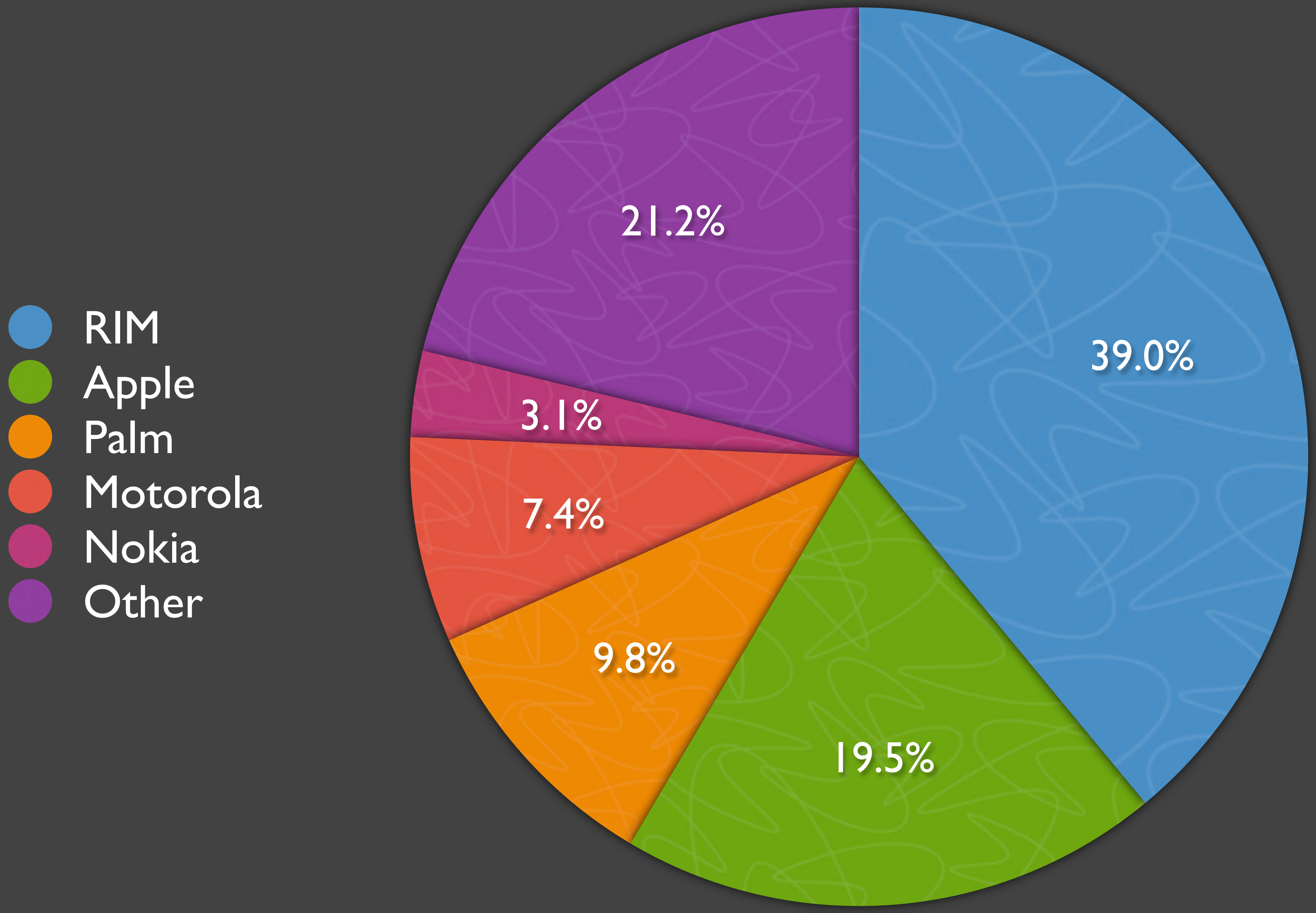

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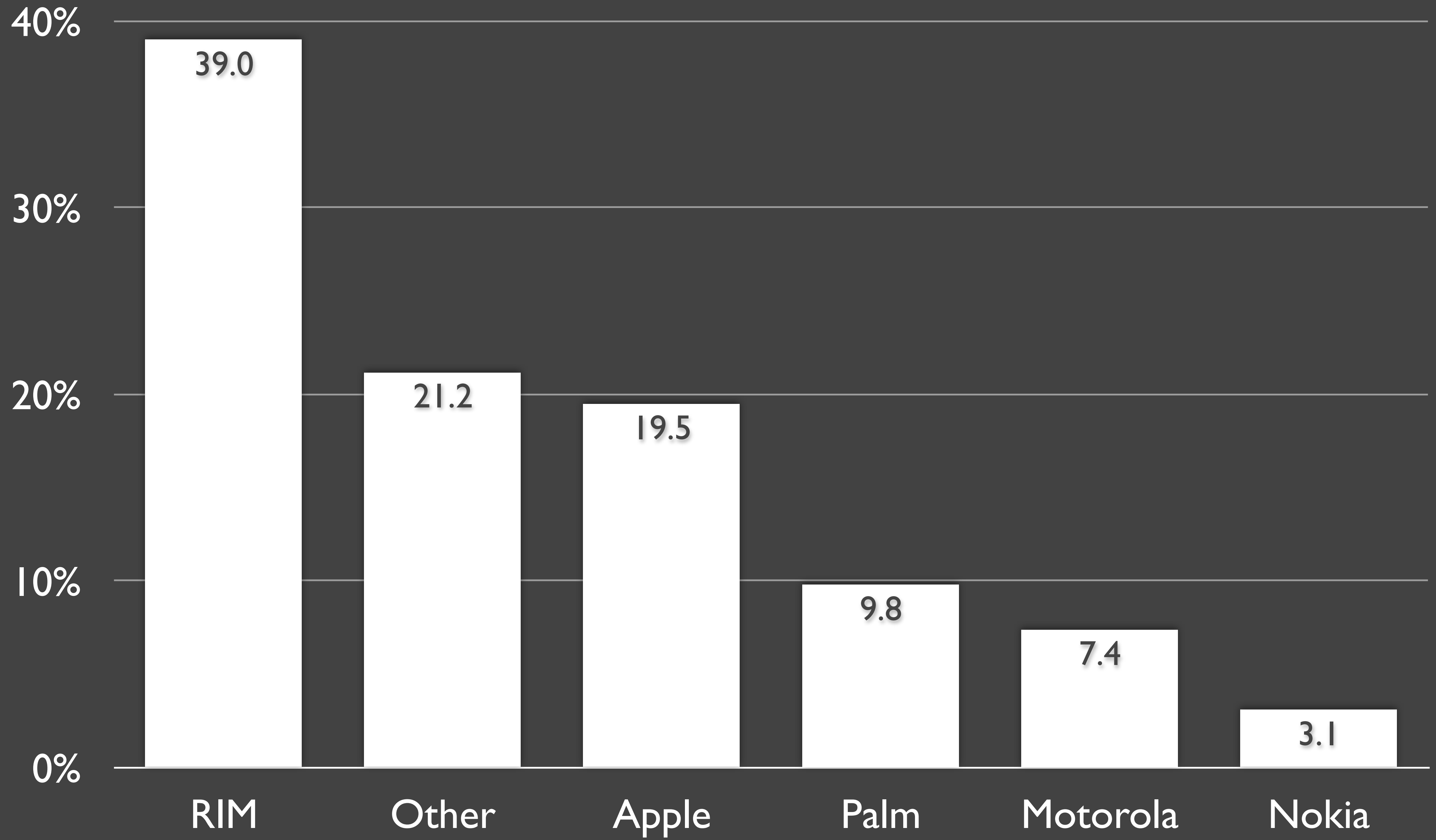

Delta Sky Magazine

Wheels UP

"The cliché that you're going to come out here and be stuck in your car in traffic the whole time is not as true as it used to be."
—Eric Garcetti

Five Minutes With //
Eric Garcetti Mayor of Los Angeles

Eric Garcetti envisions a Los Angeles where you don't need a car to live well. No car? In LA? Seriously? But the city—and its new mayor—offers many surprises. Elected in May 2013 and assuming the mayor's office in July, Garcetti is a fourth-generation Angeleno whose background—Mexican and Jewish—befits an ethnically complex city where 220 languages are spoken. A Rhodes Scholar, the 42-year-old served on the city council for more than a decade, representing the district that includes Hollywood, before becoming the city's youngest mayor in a century.

// How do you want to make Los Angeles better?
One, I want to reduce our city's unemployment rate and make this a business-friendly city—a place where you can't afford not to do business; a place where the best-trained workforce exists; a place where the best infrastructure is built; and a place that you feel is your platform. Two, I want to make city government work again. I'm a high-tech guy, and I want to build a high-tech city hall that's focused on the basics, like customer service and fixing potholes, but which brings government to you in an unexpected way—whether it's smartphone apps or by sharing data about your city with the public. In my first 100 days, I launched a new website that has performance metrics so that people can actually track what we're doing well and what we're not doing well.

But what I would like to see is a Los Angeles where you don't need a car—where you can get to a neighborhood via various modes of transport, but then you can walk around that neighborhood, shopping, eating, going to farmers markets. In the car capital of America, if we can show a reduction in pollution and a reduction in traffic by a combination of technology and other disruptive forces like new car-share enterprises, I think people will say: If LA can do it, we can do it, too.

Los Angeles Population By Race

Native Hawaiian & other Pacific Islander 6K 0.2%
Asian 438K 11.5%
White 2.01 million 52.6 %
Two or more races 131K 3.4%
Some other race 861K 22.5%
Black 358K 9.4%
American Indian & Alaska Native 17K | 0.4%

Source: United States Census Bureau, 2012 estimates. *Note:* The concept of race is separate from the concept of origin; 48 percent of respondents identified themselves as "Hispanic or Latino" but fall into one of the above groups.

// What are some attributes that people might find surprising about your hometown?
Our economy is one of the most diverse and reflects the most creative people. It's not just Hollywood and TV. We've got three top-25 universities here—no other city has that. We have a collection of incredible neighborhood "villages," where people are inventing food in a new way, mashing up cultures so that Korean short rib tacos are the latest craze. I think also that a lot of people don't realize how much Los Angeles has become the art capital of the world. There are more artists that live and create here—almost what happened to New York in the '70s and '80s is going on in LA now, because artists still can afford to live here. People would be very surprised at how many of our neighborhoods are walkable, are bikeable. The cliché that you're going to come out here and be stuck in your car in traffic the whole time is not as true as it used to be. —*Gene Rebeck*

// Talk about your transportation initiatives.
I think this is a kind of golden age of transportation in LA. The voters passed measures in recent years to build out what is now the third-largest public transportation system in the country, to improve the roads and highways and to reduce traffic.

Conference Call //

New Media Expo
Las Vegas, January 4–6—Digital content creators will meet to talk about boosting their visibility and better monetizing their industry. *Rio All-Suites Hotel & Casino, nmxlive.com/2014-lv*

World Economic Forum Annual Meeting
Davos Klosters, Switzerland, January 22–25—This famed skull session brings together global celebrities in business, politics, academia and media. *Multiple venues, weforum.org/events*

iFX Expo Asia
Macau, January 22–23—The currency-trading world comes together to talk shop and learn what's next for the sector's future. *The Venetian Macao, ifxexpo.com/macau2014*

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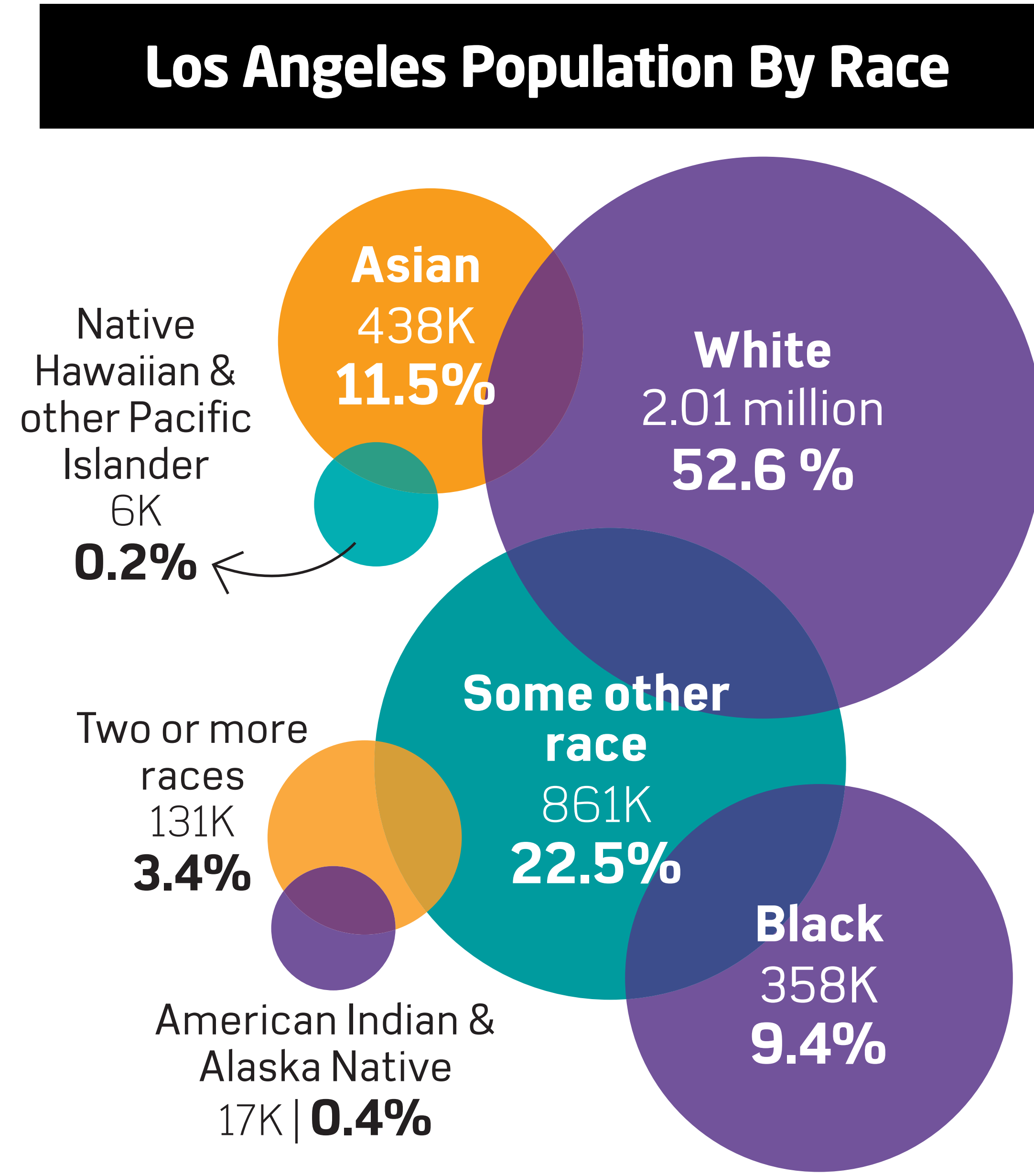

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http://msp.imirus.com/Mpowered/book/vds2014/i1/p30

L3. Perception

REQUIRED READING

VISUAL THINKING *for* DESIGN

Colin Ware

MK
MORGAN KAUFMANN