

Paul Rosen

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<https://cspaul.com>



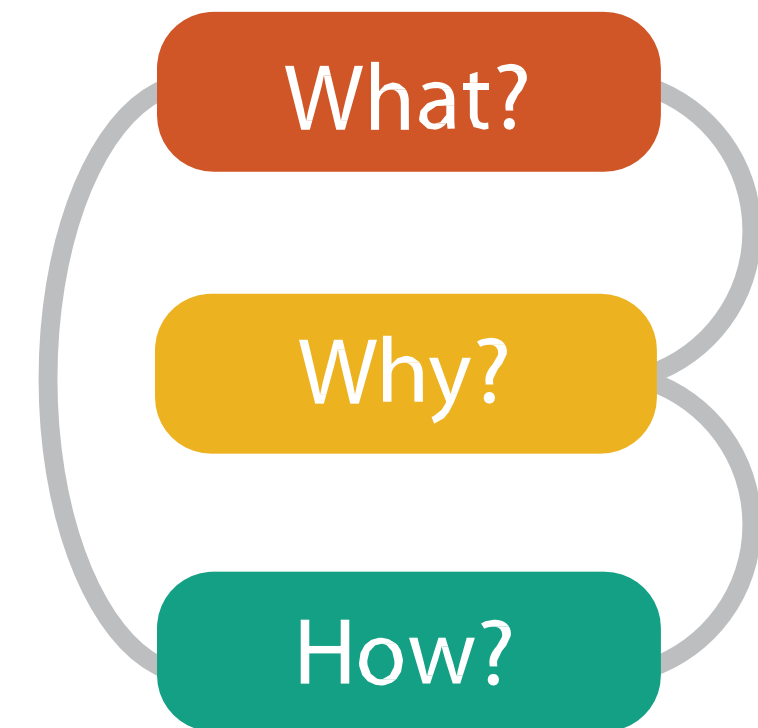
Visualization for Data Science

DS-4630 / CS-5630 / CS-6630

VISUAL ENCODING

analysis: what, why, and how

- **what** is shown?
 - **why** is the user looking at it?
 - **how** is it shown?
-
- abstract vocabulary avoids domain-specific terms
 - what-why-how analysis framework as scaffold to think systematically about design space



visual encoding

How?

Encode

➔ Arrange

➔ Express



➔ Separate



➔ Order



➔ Align



➔ Use



➔

Map
from *categorical* and *ordered*
attributes

➔ Color

➔ Hue



➔ Saturation



➔ Luminance



➔ Size, Angle, Curvature, ...



➔ Shape



➔ Motion

Direction, Rate, Frequency, ...



Manipulate

➔ Change



➔ Select



➔ Navigate

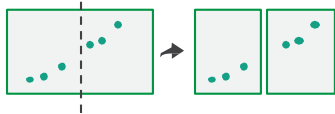


Facet

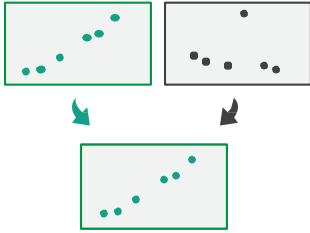
➔ Juxtapose



➔ Partition



➔ Superimpose

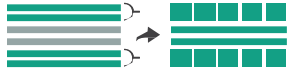


Reduce

➔ Filter



➔ Aggregate



➔ Embed



What?

Why?

How?

Visual Encoding

- marks and channels
- planar position
- time

MARKS

- graphical element in an image
- classified according to number of spatial dimensions required



points (0D)



lines (1D)



areas (2D)

marks

marks as nodes (items)



points (0D)

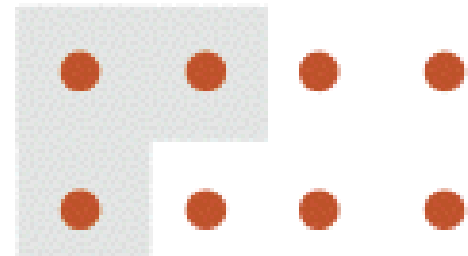


lines (1D)

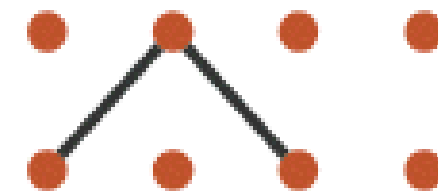


areas (2D)

marks as links



containment



connection

CHANNELS

- parameters that control the appearance of marks

➔ Position

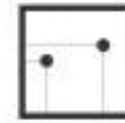
➔ Horizontal



➔ Vertical



➔ Both



➔ Color



➔ Shape



➔ Tilt



➔ Size

➔ Length



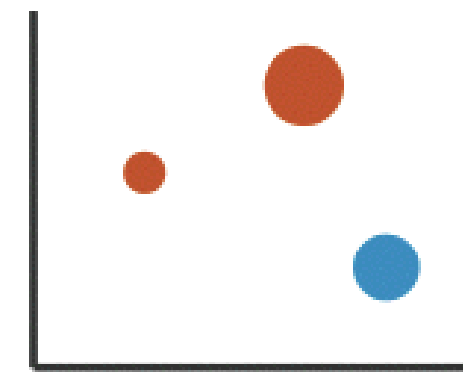
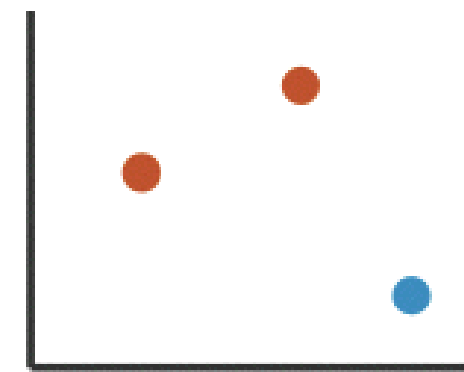
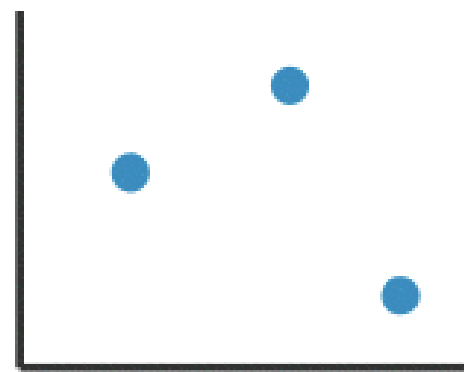
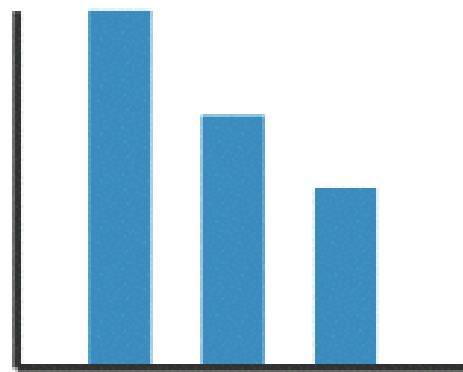
➔ Area



➔ Volume



name that mark and channel



CHANNEL TYPES

identity (what or where)

magnitude (how much)

➔ Position

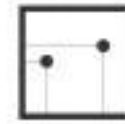
➔ Horizontal



➔ Vertical



➔ Both



➔ Color



➔ Shape



➔ Tilt



➔ Size

➔ Length



➔ Area



➔ Volume



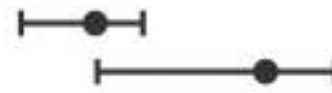
expressiveness & effectiveness

➔ **Magnitude Channels: Ordered Attributes**

Position on common scale



Position on unaligned scale



Length (1D size)



Tilt/angle



Area (2D size)



Depth (3D position)



Color luminance



Color saturation



Curvature



Volume (3D size)



(how much)

➔ **Identity Channels: Categorical Attributes**

Spatial region



Color hue



Motion



Shape



(what or where)

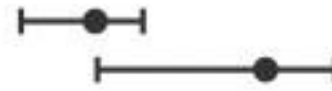
expressiveness

➔ **Magnitude Channels: Ordered Attributes**

Position on common scale



Position on unaligned scale



Length (1D size)



Tilt/angle



Area (2D size)



Depth (3D position)



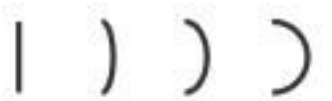
Color luminance



Color saturation



Curvature



Volume (3D size)



Same

➔ **Identity Channels: Categorical Attributes**

Spatial region



Color hue



Motion



Shape



Most
Effectiveness
Least

effectiveness

WHERE DO RANKINGS COME FROM?

Bertin, “Semiology of Graphics”, 1967

O = Ordinal, Q = Quantitative
≠ = Differences = = Similarities

VARIABLES OF THE IMAGE		POINT			LINE		AREA (ZONE)	
XY 2 DIMENSIONS OF THE PLANE								
	SIZE							
	VALUE							
	TEXTURE							
	COLOR							
DIFFERENTIAL VARIABLES								
	ORIENTATION							
	SHAPE							

Cleveland & McGill, “Graphical Perception and Graphical Methods for Analyzing Scientific Data”, 1985

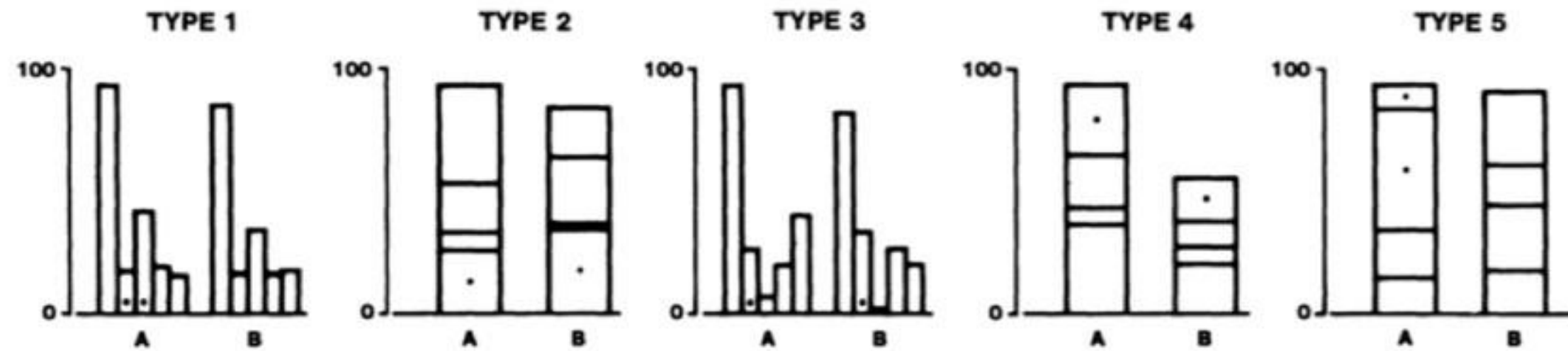


Figure 4. Graphs from position-length experiment.

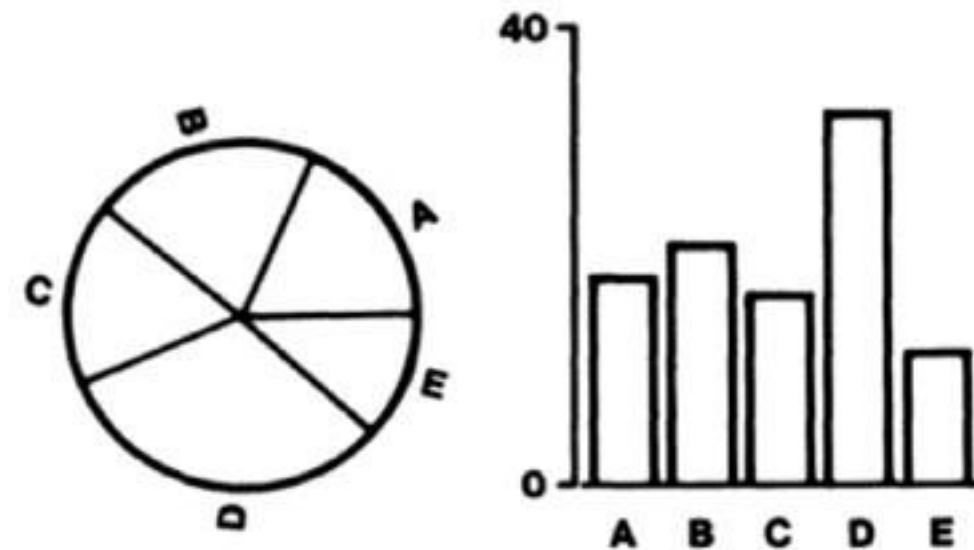
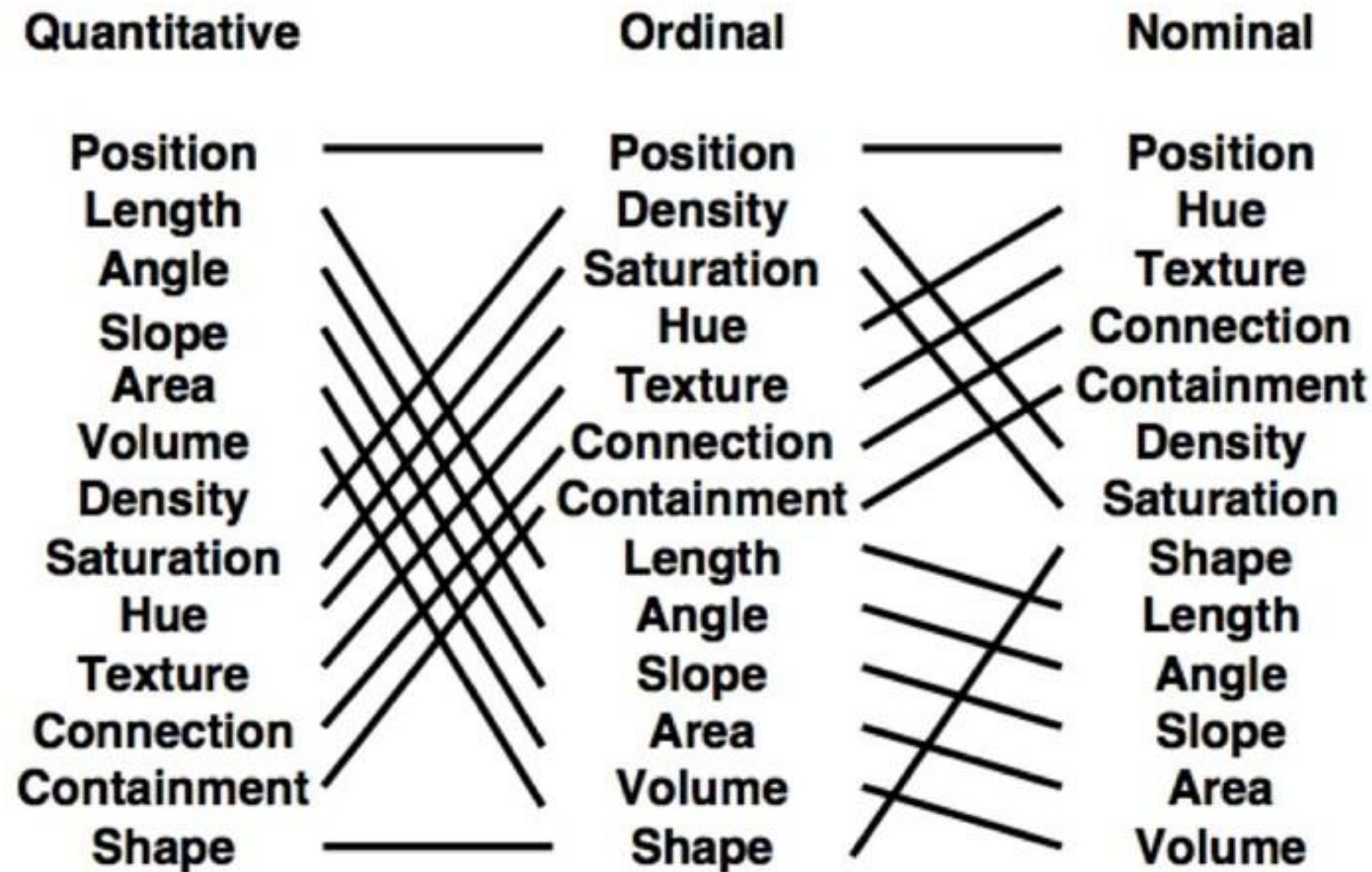


Figure 3. Graphs from position-angle experiment.

Mackinlay, “Automating the Design of Graphical Presentations of Relational Information”, 1986



Heer & Bostock, “Crowdsourcing Graphical Perception: Using Mechanical Turk to Assess Visualization Design”, 2010

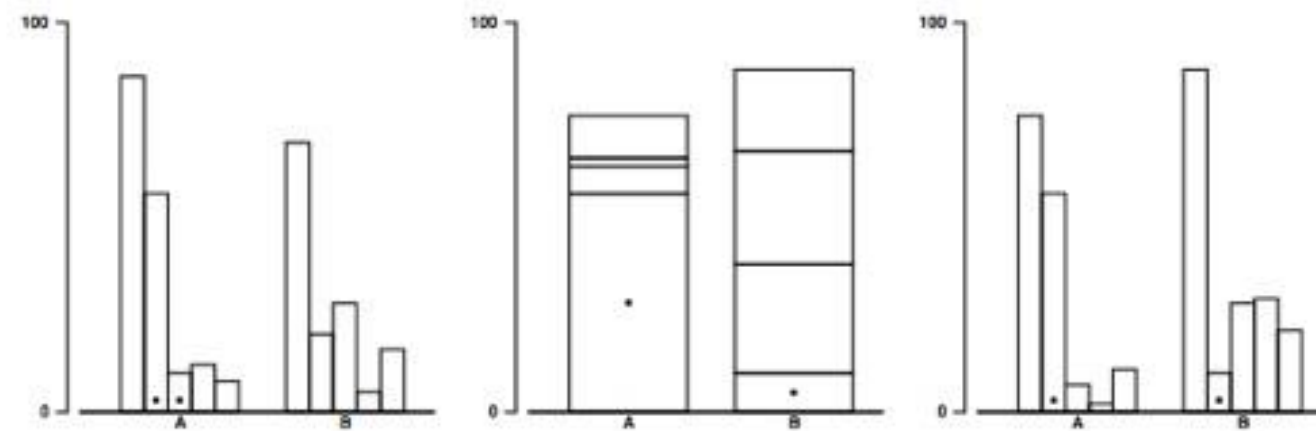


Figure 1: Stimuli for judgment tasks T1, T2 & T3. Subjects estimated percent differences between elements.

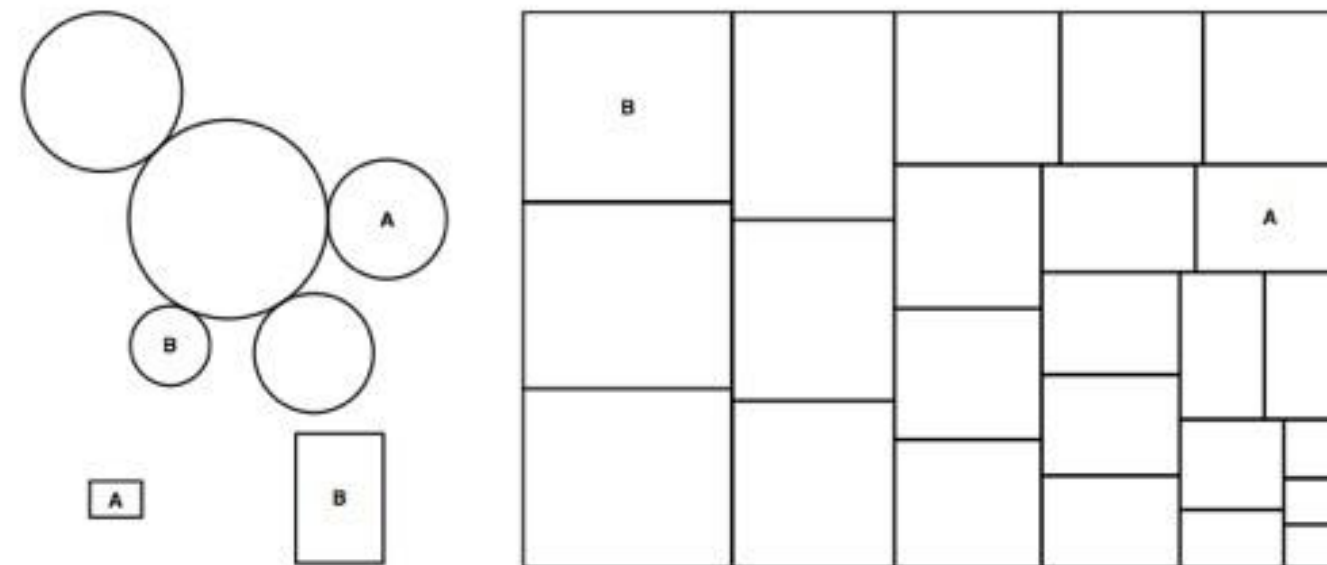
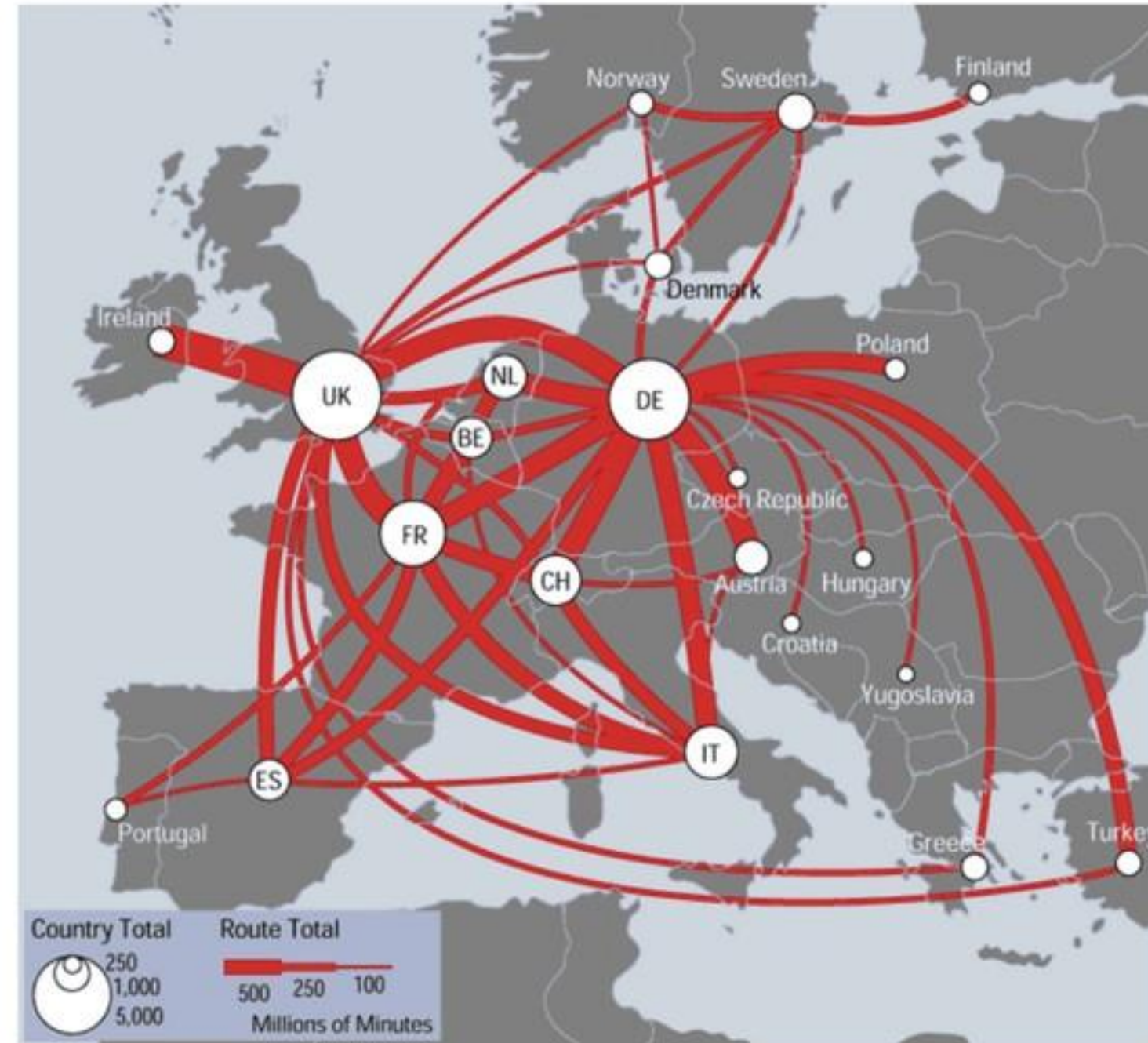


Figure 2: Area judgment stimuli. Top left: Bubble chart (T7), Bottom left: Center-aligned rectangles (T8), Right: Treemap (T9).



DISCRIMINABILITY

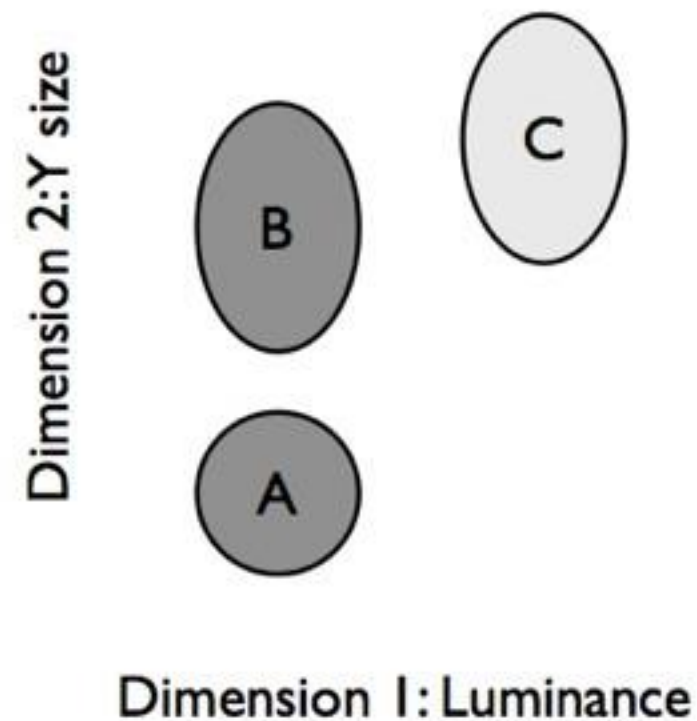
- can channel differences be discerned?



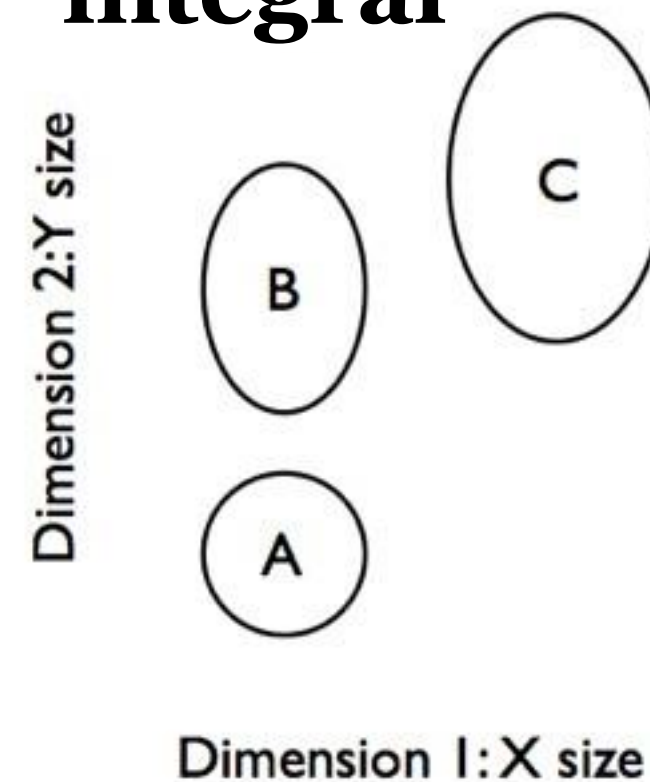
SEPARABLE vs INTEGRAL

- separable: can judge each channel individually
- integral: two channels are viewed holistically

separable



integral



SEPARABLE vs INTEGRAL

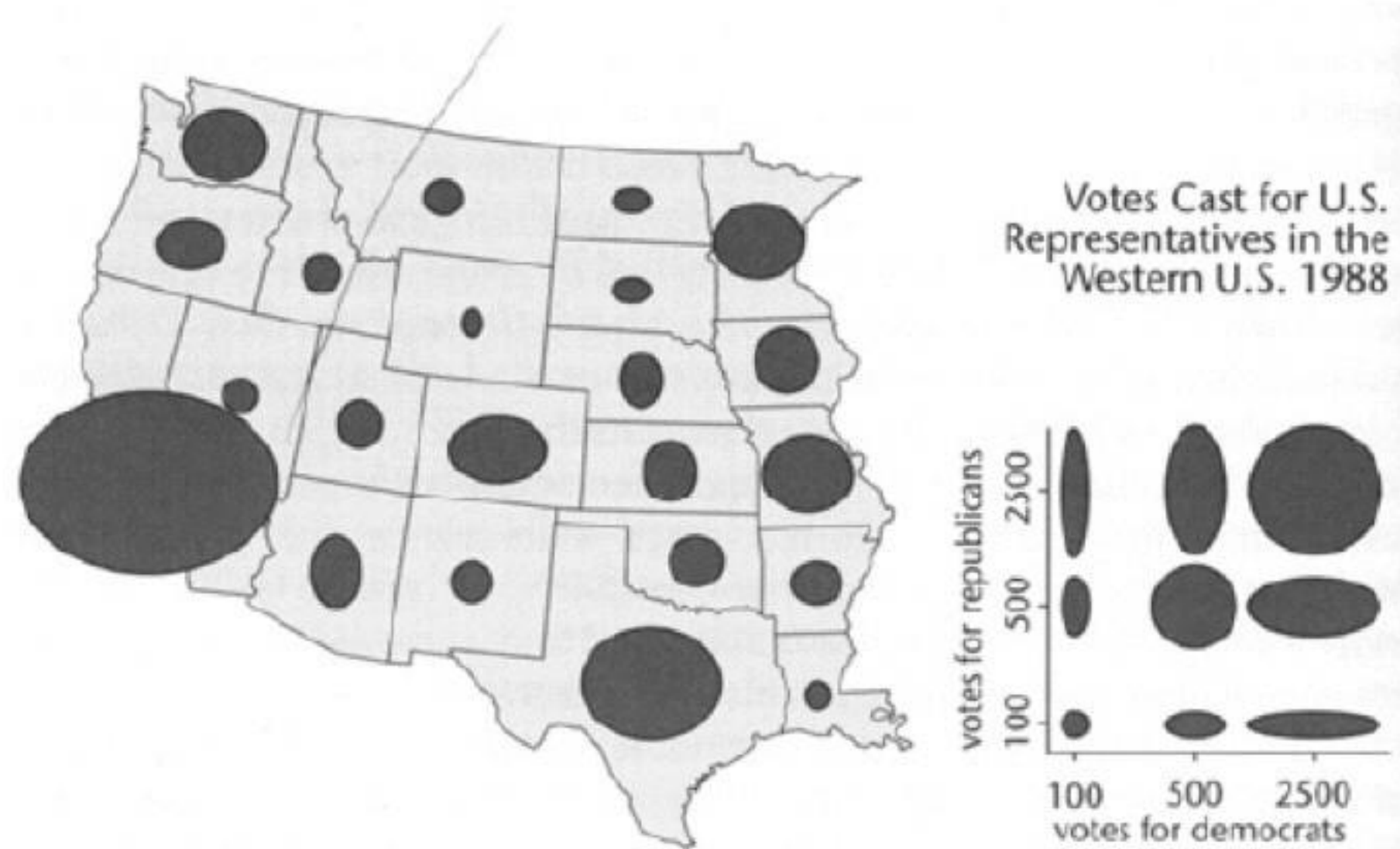
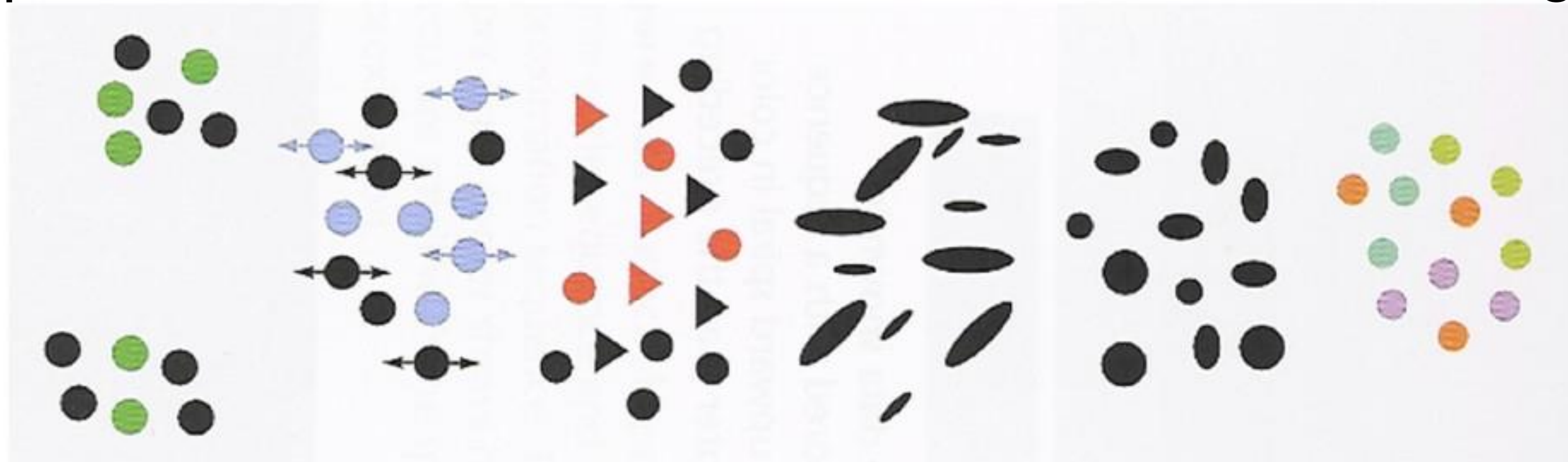


FIGURE 3.38. An example of the use of an ellipse as a map symbol in which the horizontal and vertical axes represent different (but presumably related) variables.

SEPARABLE vs INTEGRAL

separable ← → integral



color | location

color | motion

color | shape

size | orientation

x-size | y-size

red-green | yellow-blue

READING, WRITING, AND EARNING MONEY

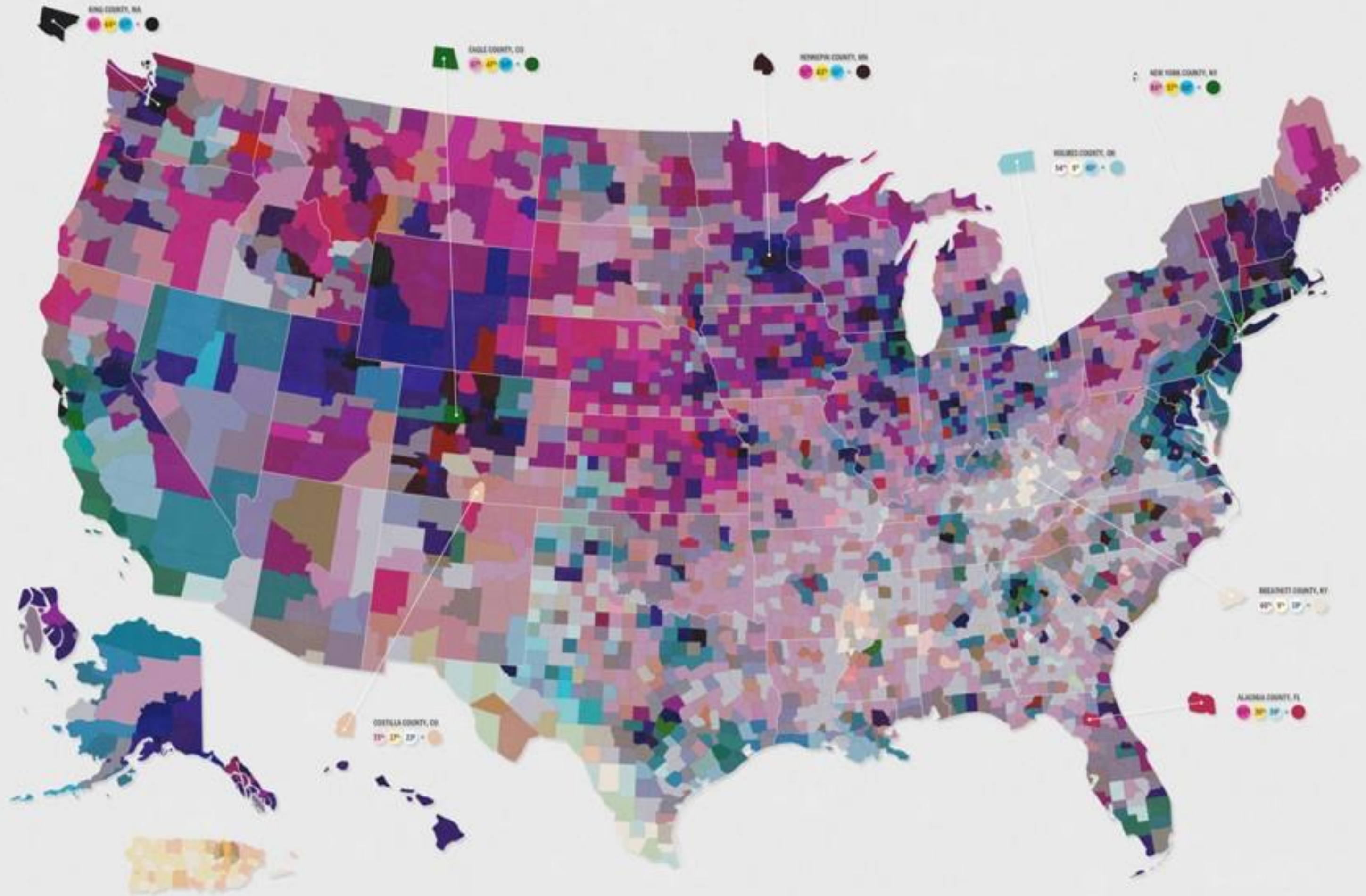
The latest data from the U.S. Census's American Community Survey paints a fascinating picture of the United States, at the county level. We've looked at the data about achievement and the median income of the nation's population, to see where people are going to school, where they're earning money, and if there is any correlation.



The map at right is a product of overlaying the three sets of data. The variations in hue and color has been produced from the data shown above. In general, darker counties represent a more educated, better paid population, while lighter areas represent communities with lower graduation and lower incomes.



A collaboration between GOOD and Gregory McNamee
GOOD, WI Center



Encoding semantics

Graphical Code		Semantics
Small shapes defined by closed contour, texture, color, shaded solid.		Object, idea, entity, node.
Spatially ordered graphical objects.		Related information or a sequence. In a sequence the left-to-right ordering convention borrows from the western convention for written language.
Graphical objects in proximity.		Similar concepts, related information.
Graphical objects having the same shape, color, or texture.		Similar concepts, related information.
Size of graphical object Height of graphical object.		Magnitude, quantity, importance.
Shapes connected by contour.		Related entities, path between entities.
Thickness of connecting contour.		Strength of relationship.
Color and texture of connecting contour.		Type of relationship.
Shapes enclosed by a contour, or a common texture, or a common color.		Contained entities. Related entities.
Nested regions, partitioned regions.		Hierarchical concepts.
Attached shapes.		Parts of a conceptual structure.

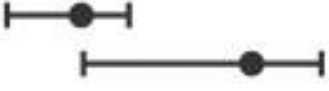
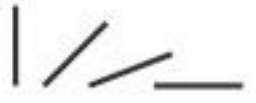
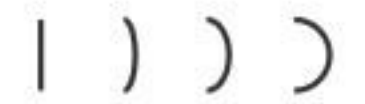
+ perceptual effects (several of which we already discussed)

- pop-out
- steven's power law
- weber's law
- gestalt principles

planar position

- what's so special about the plane?

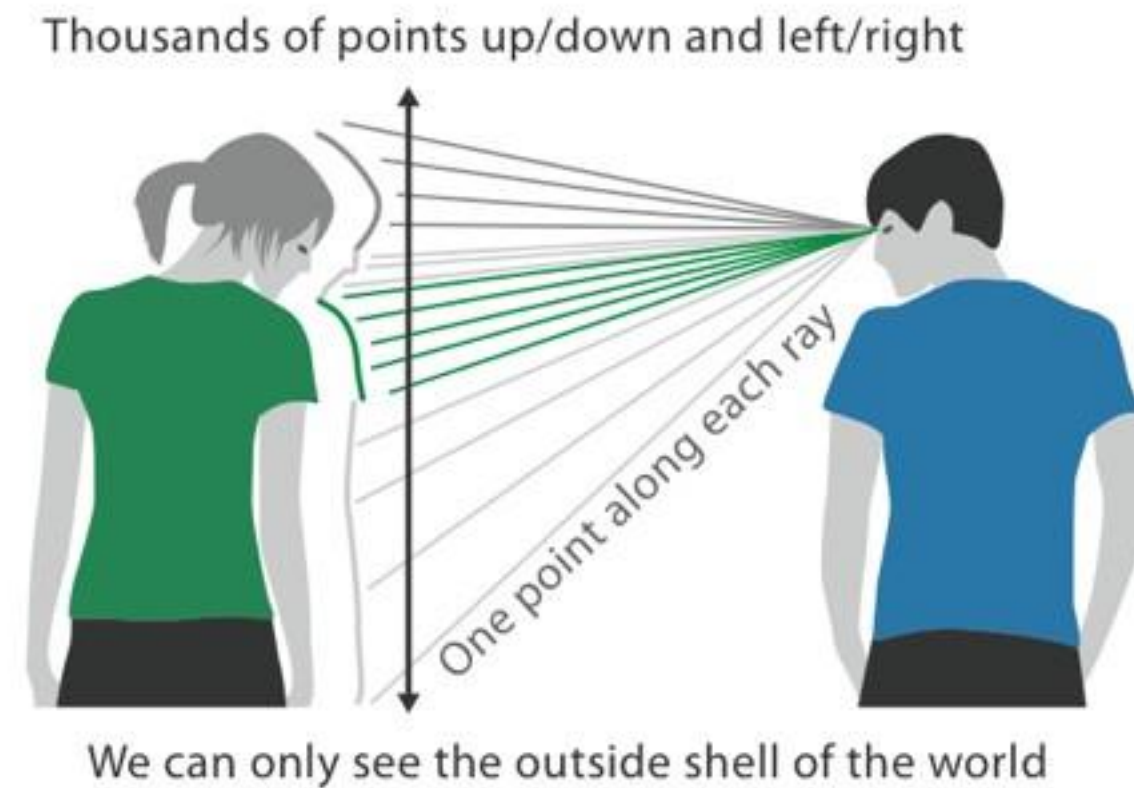
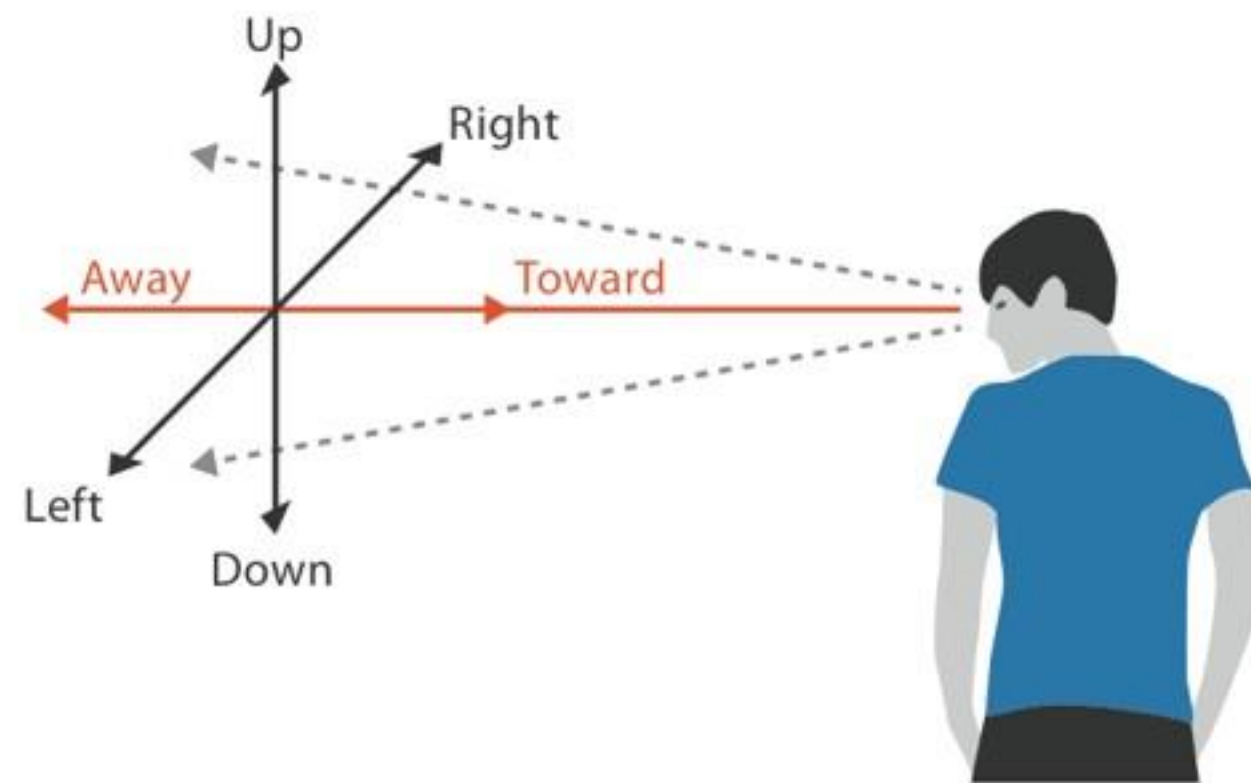
➔ **Magnitude Channels: Ordered Attributes**

Position on common scale	
Position on unaligned scale	
Length (1D size)	
Tilt/angle	
Area (2D size)	
Depth (3D position)	
Color luminance	
Color saturation	
Curvature	
Volume (3D size)	

➔ **Identity Channels: Categorical Attributes**

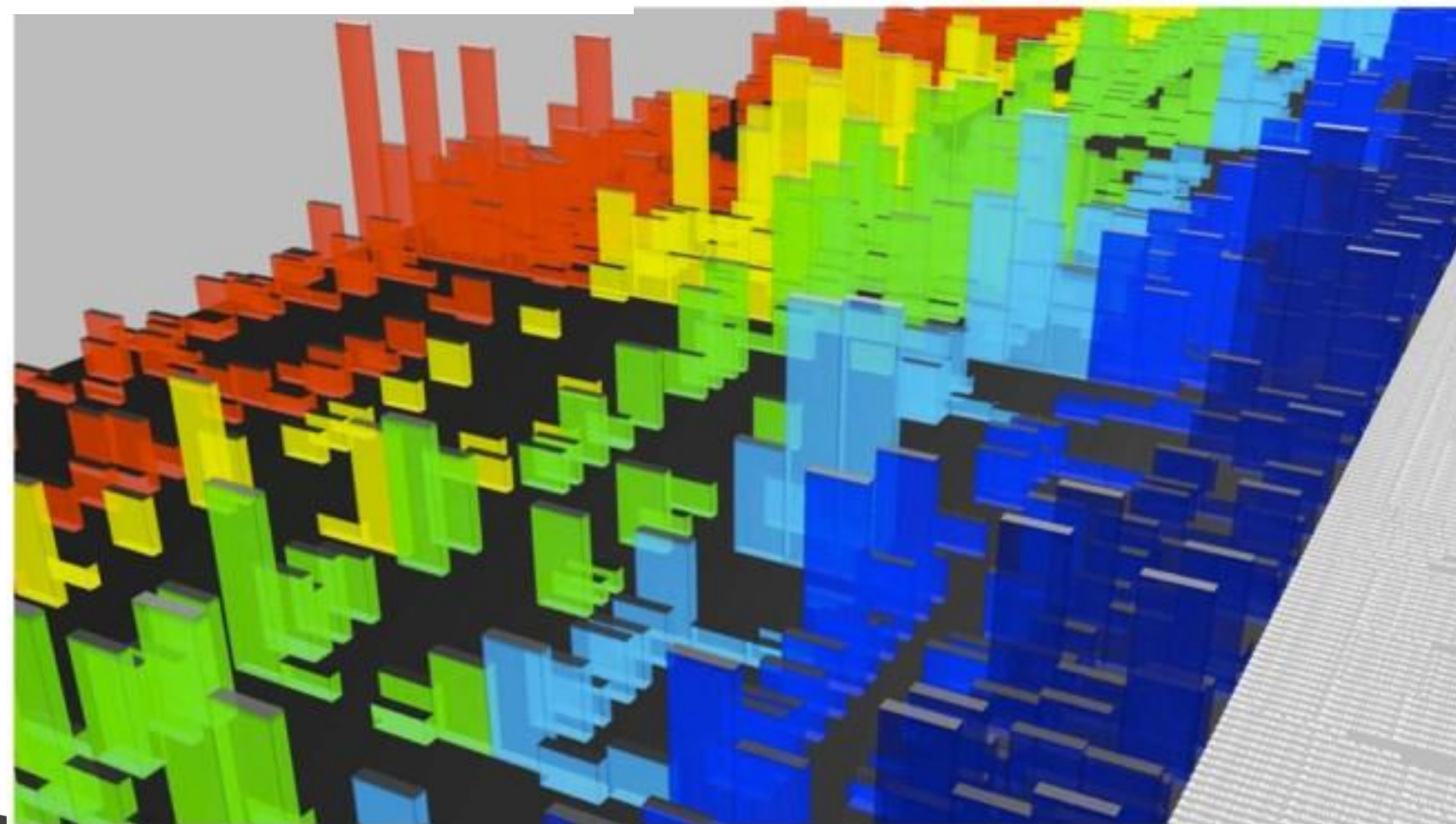
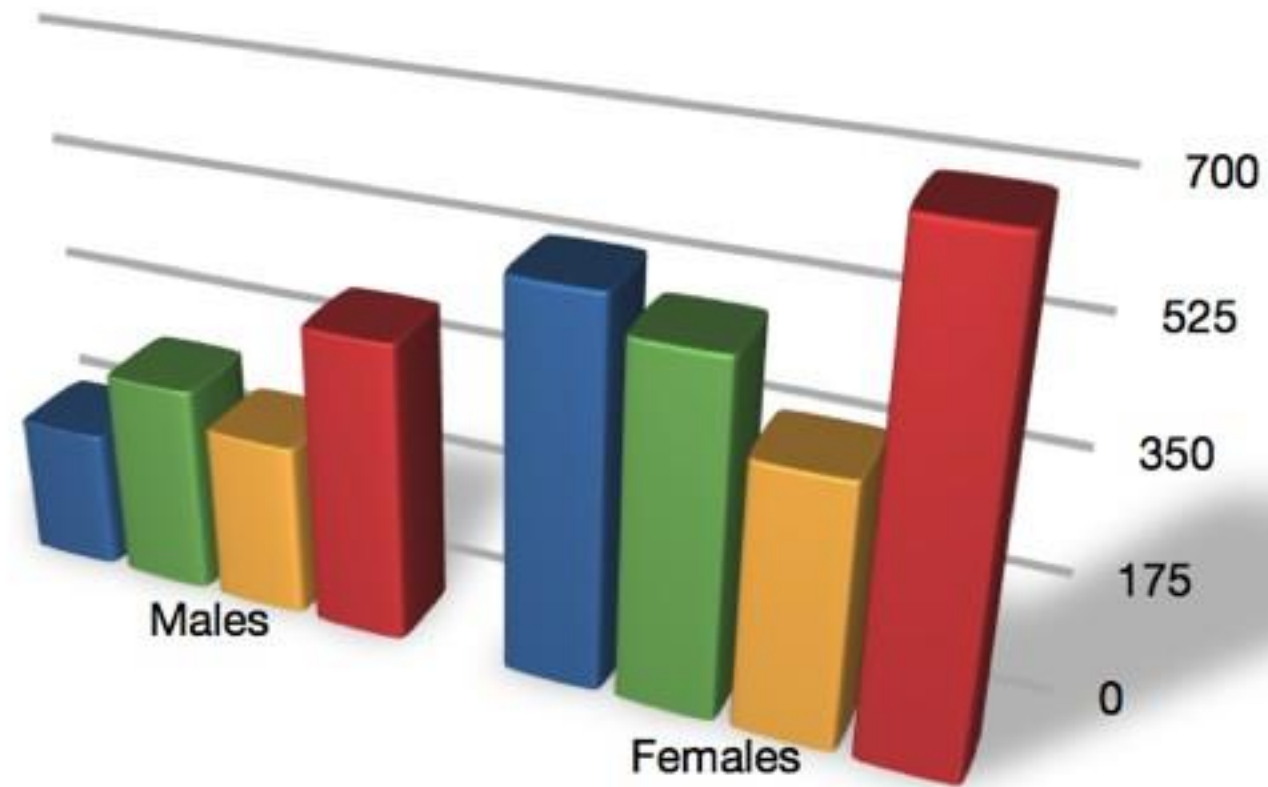
Spatial region	
Color hue	
Motion	
Shape	

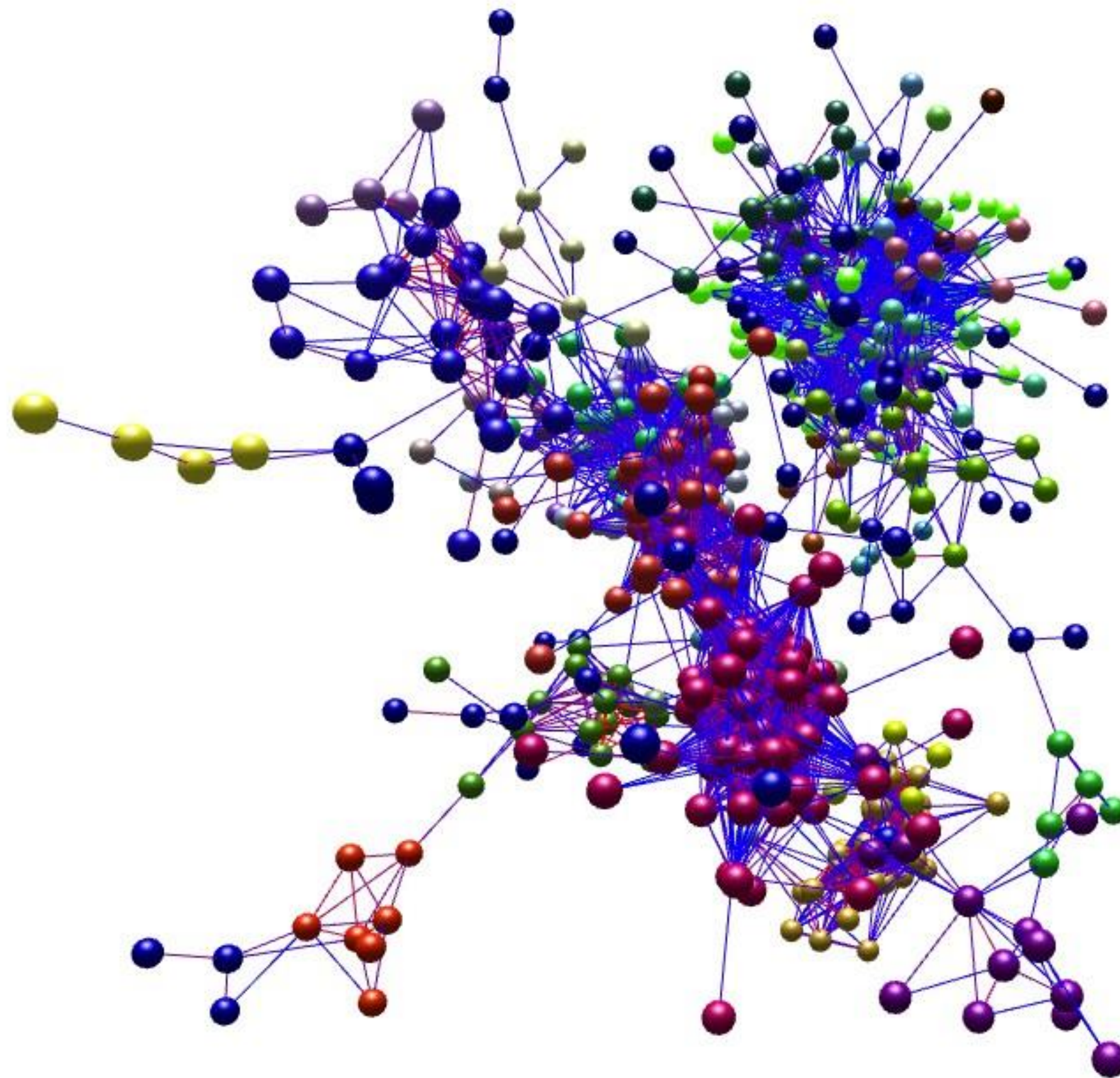
we see the world as a ~~2.5D~~^{2.05D} space



power does not extend to 3D

- perspective cues
 - interfere with color and size channels
- occlusion of data
- text legibility





TIME AS ENCODING CHANNEL

- You'll remember, visualization uses pictures to enhance working memory
- external versus internal memory
 - *easy to compare views by moving eyes*
 - *hard to compare view to memory of what you saw*

ComParrot
by Bonnie J. Malcolm

Can you spot 12 differences between these pictures?



www.comparrotpuzzles.com © 2001 Bonnie J. Malcolm

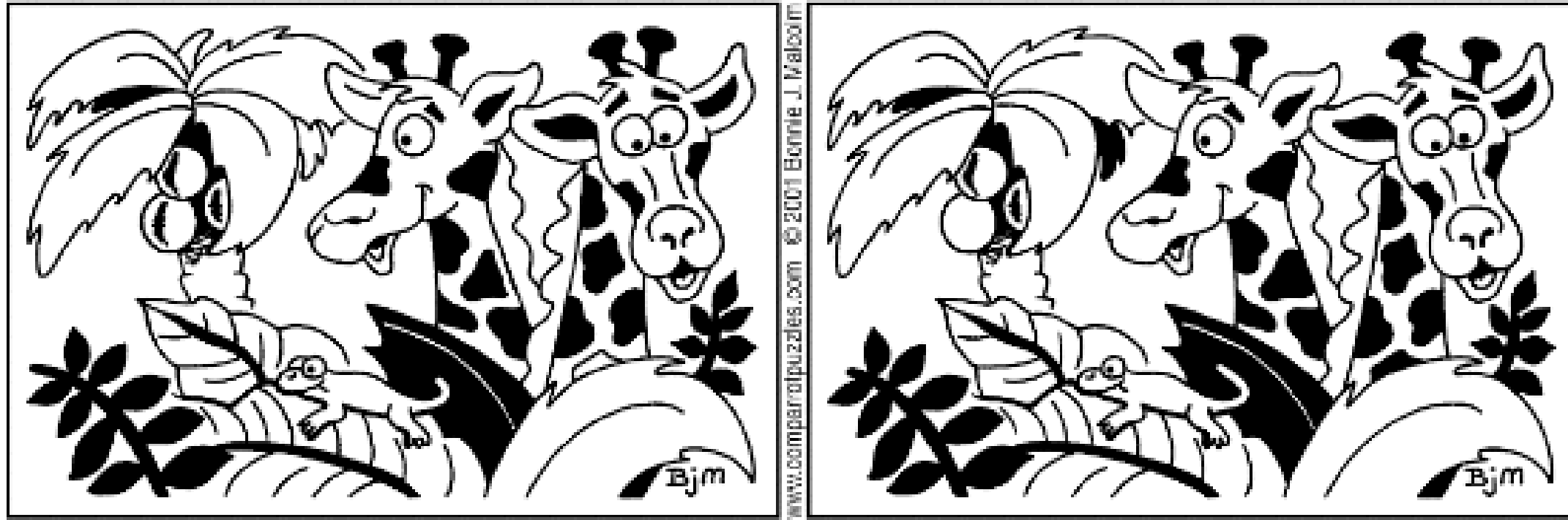
ComParrot
by Bonnie J. Malcolm

Can you spot 12 differences between these pictures?



ComParrot
by Bonnie J. Malcolm

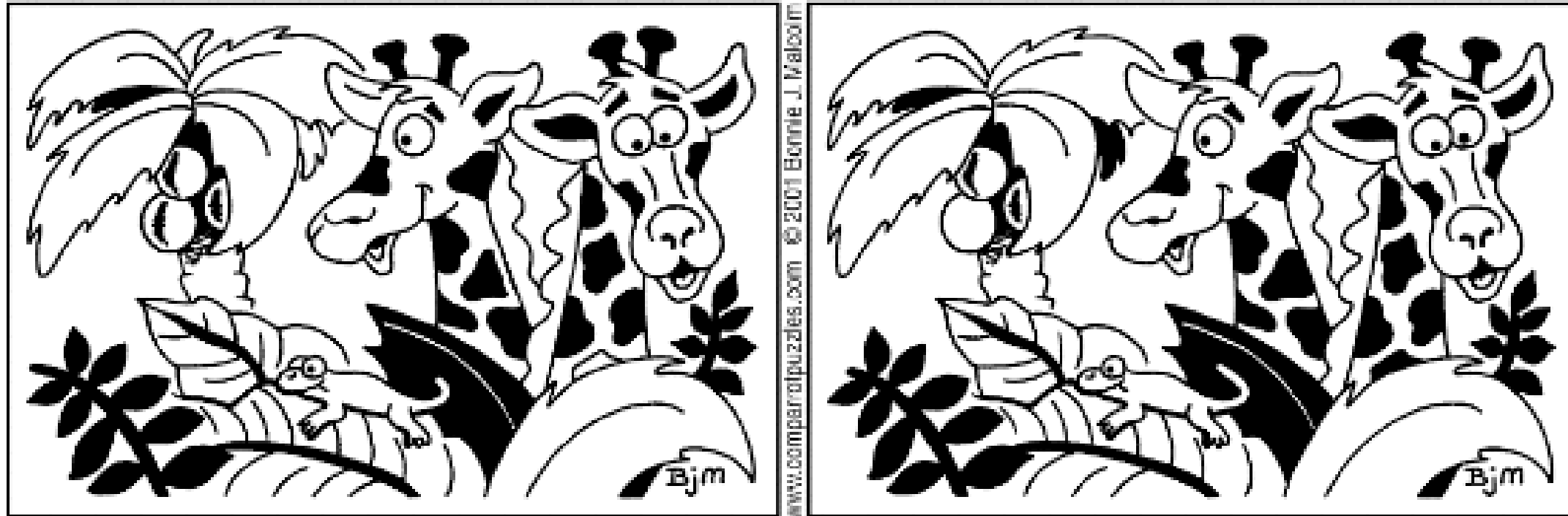
Can you spot 12 differences between these pictures?



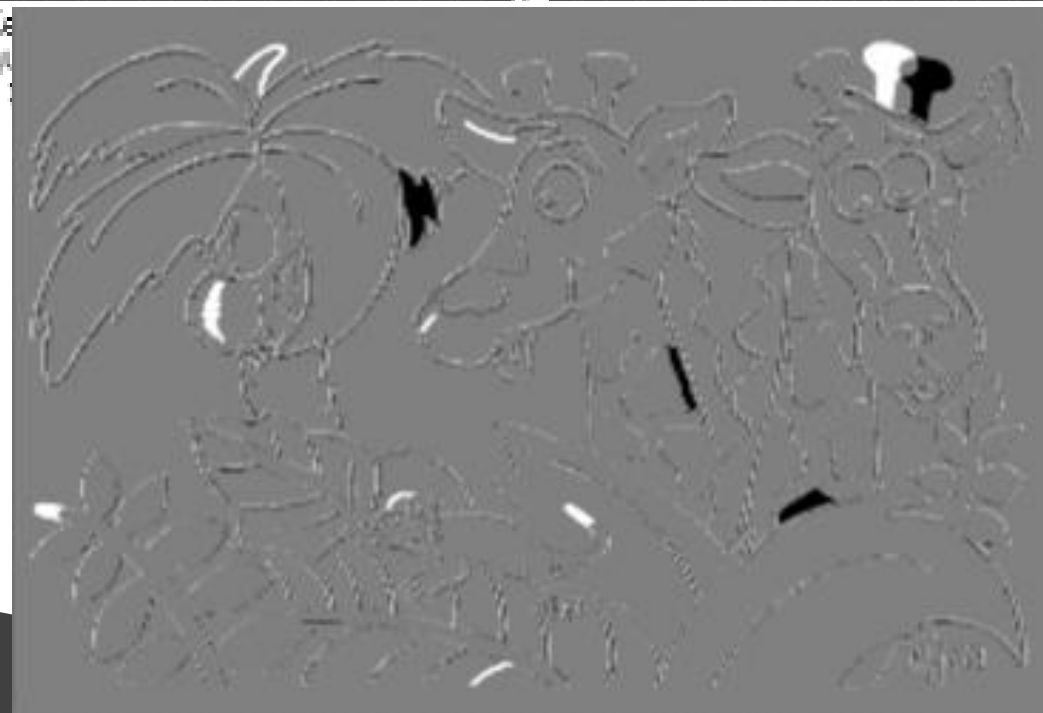
Solution: 1. Top tree leaf removed. 2. Nose line on left giraffe removed. 3. Shadow on lower left coconut removed. 4. Leaf vein below gecko removed. 5. Ear line on left giraffe removed. 6. Bottom spot on right giraffe colored in. 7. Small leaf at right of tree colored in. 8. Horn on right giraffe moved. 9. Spot on left giraffe moved. 10. Branch on left side shorter. 11. Gecko tail longer. 12. Gecko eye missing.

ComParrot
by Bonnie J. Malcolm

Can you spot 12 differences between these pictures?



Solution: 1. Top tree leaf removed. 2. Ear line on left giraffe removed. 3. Ear line on right giraffe moved. 4. Leaf vein below geyko removed. 5. Ear line on left giraffe removed. 6. Ear line on right giraffe moved. 7. Horn on right giraffe missing. 8. Horn on left giraffe moved. 9. Horn on right giraffe moved. 10. Horn on left giraffe moved. 11. Horn on right giraffe moved. 12. Horn on left giraffe moved.



WHEN TO USE ANIMATION?

GOOD: STORYTELLING

Hans Rosling shows the best stats you've ever seen | Video on TED.com

http://www.ted.com/talks/hans_rosling_shows_the_best_stats_you_ve_ever_seen.html

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TALKS

Hans Rosling shows the best stats you've ever seen

TED2006, Filmed Feb 2006; Posted Jun 2006



3,471,109 Views

Like 33k

INTERACTIVE TRANSCRIPT

ABOUT THE SPEAKER

ABOUT THIS TALK

You've never seen data presented like this. With the drama and urgency of a sportscaster, statistics guru Hans Rosling debunks myths about the so-called "developing world."

THE ROLEX ARTS INITIATIVE PAIRS ESTABLISHED MENTORS WITH EMERGING PROTÉGÉS FOR A YEAR OF CREATIVE COLLABORATION

WHAT TO WATCH NEXT

00:17 | 19:53

Share Rate

GOOD: TRANSITIONS

Hans Rosling shows the best stats you've ever seen | Video on TED.com

http://www.ted.com/talks/hans_rosling_shows_the_best_stats_you_ve_ever_seen.html

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THE ROLEX ARTS INITIATIVE

THE ROLEX ARTS INITIATIVE PAIRS ESTABLISHED MENTORS WITH EMERGING PROTÉGÉS FOR A YEAR OF CREATIVE COLLABORATION

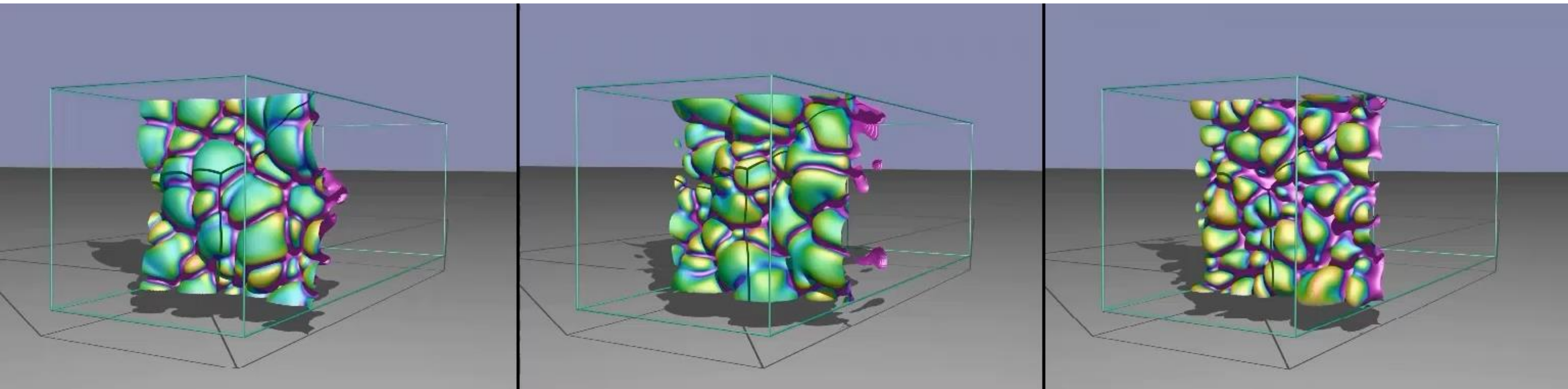
WHAT TO WATCH NEXT

Hans Rosling's new insights on

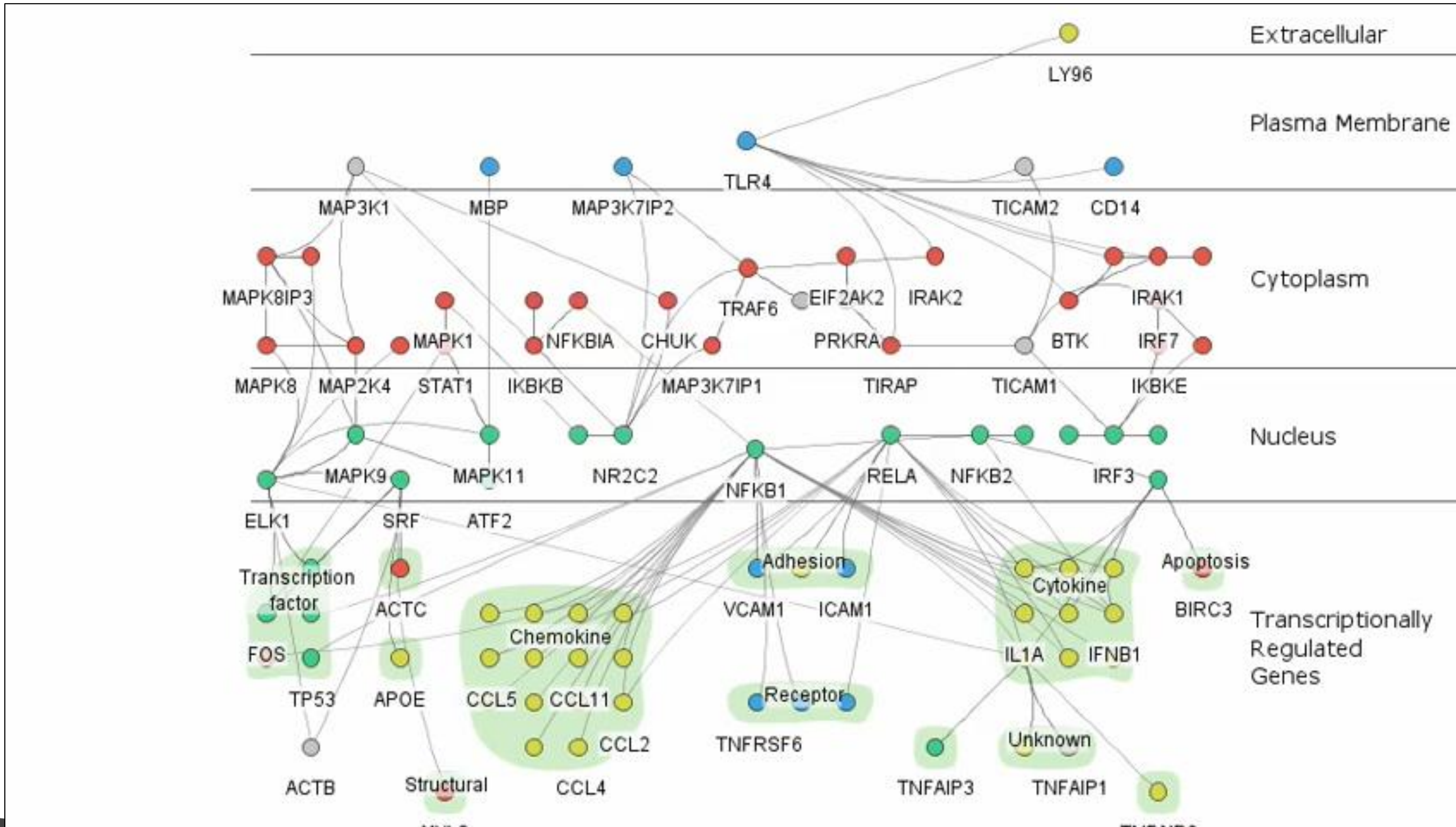
00:17 | 19:53

Share Rate

BAD: COMPARING COMPLEX STATE CHANGES OVER TIME



BAD: MULTIPLE STATES WITH MULTIPLE CHANGES



BAD: MULTIPLE STATES WITH MULTIPLE CHANGES
(use small multiples instead)

