CSE 332
Introduction to Visualization

Visual Design & Aesthetics

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Lecture	Topic	Projects
1	Intro, schedule, and logistics	
2	Applications of visual analytics, data, and basic tasks	
3	Data preparation and reduction	Project 1 out
4	Data preparation and reduction	
5	Data reduction and similarity metrics	
6	Dimension reduction	
7	Introduction to D3	Project 2 out
8	Bias in visualization	
9	Perception and cognition	
10	Visual design and aesthetics	
11	Cluster and pattern analysis	
12	High-Dimensional data visualization: linear methods	Project 3 out
13	High-D data vis.: non-linear methods, categorical data	
14	Computer graphics and volume rendering	
15	Techniques to visualize spatial (3D) data	
16	Scientific and medical visualization	
17	Scientific and medical visualization	
18	Non-photorealistic rendering	Project 4 out
19	Midterm	
20	Principles of interaction	
21	Visual analytics and the visual sense making process	
22	Visualization of graphs and hierarchies	
23	Visualization of text data	Project 5 out
24	Visualization of time-varying and time-series data	
25	Memorable visualizations, visual embellishments	
26	Evaluation and user studies	
27	Narrative visualization and storytelling	
28	Data journalism	

Three Key Visual Representations

Gestalt Principles:

- the tendency to perceive elements as belonging to a group, based on certain visual properties

Pre-attentiveness:

- certain low level visual aspects are recognized before conscious awareness

Visual variables:

- the different visual aspects that can be used to encode information

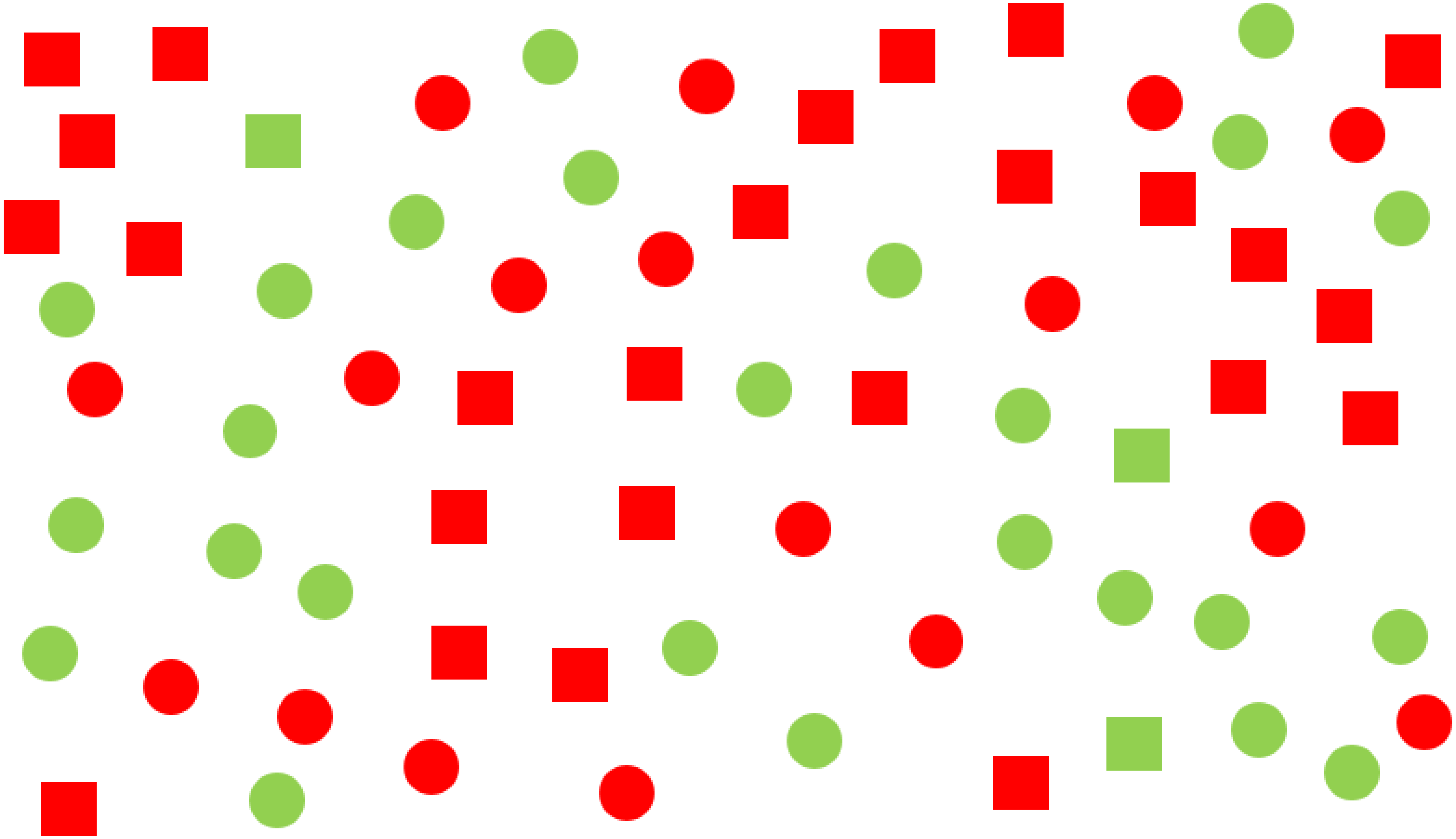
Gestalt

Concept of totality

- you grasp the "totality" of something before worrying about the details

Pre-Attentiveness

Also called pop-out (multiple conjunctions shown here):



Which Popped-out Faster

Color (red vs. green)

Shape (circle vs. square)

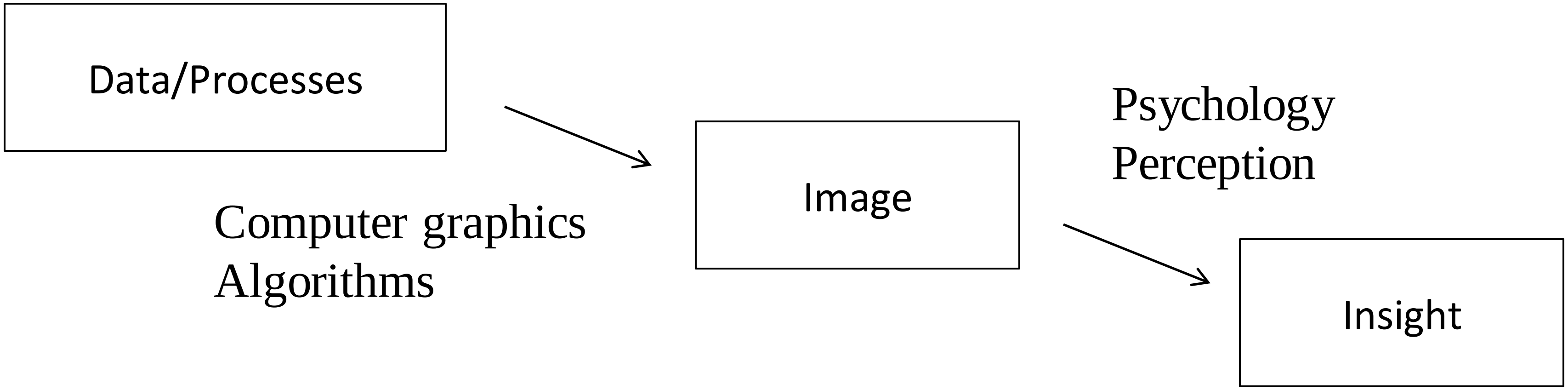
popup

Visual Variables

Formal theory linking perception to visualization

Established by Jacques Bertin (1967)

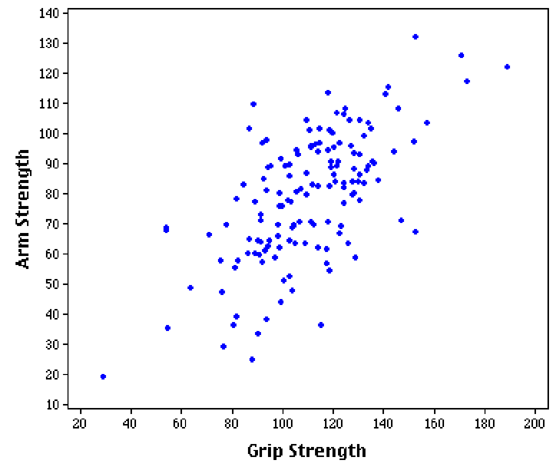
- he called it 'Image Theory'
- original book in French (*Sémiologie Graphique*)
  translated into English by W. Berg (1983)
- not formally linked to vision research
  more based on intuition
- but has been shown later by M. Green to be quite accurate



Visual Variables

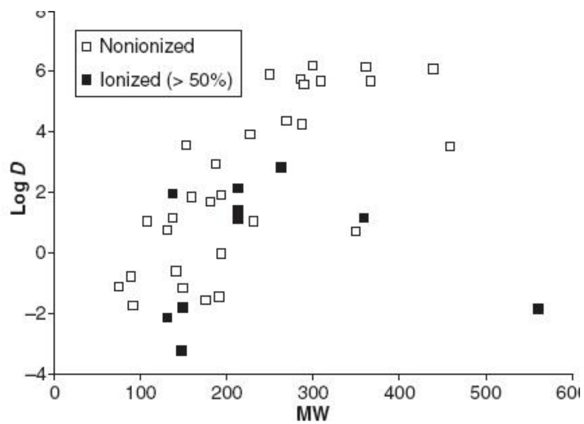
Two planar variables

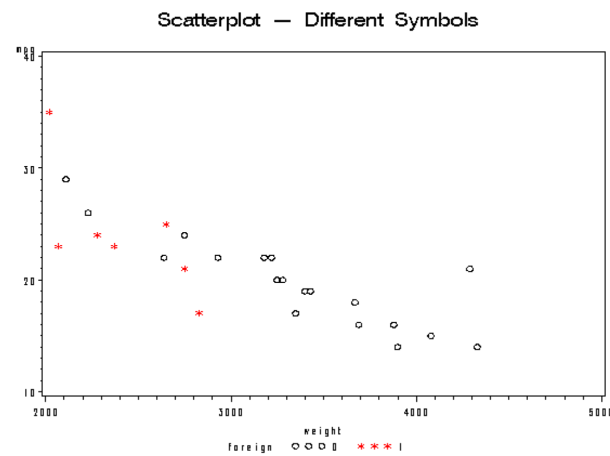
- spatial dimensions
- map (arm, grip) to (x,y)



Six retinal variables

- size
- color
- shape
- orientation
- texture
- brightness



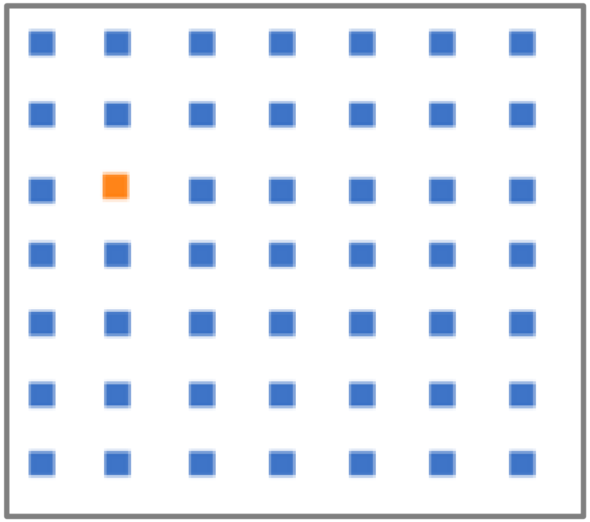
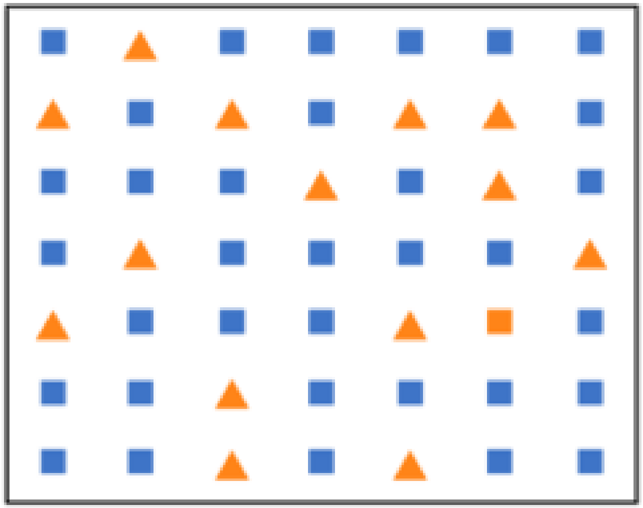


Retinal variables allow for one more variable to be encoded

- more than three variables will hamper efficient visual search
- recall low decoding speed of conjunctions

Visual Search

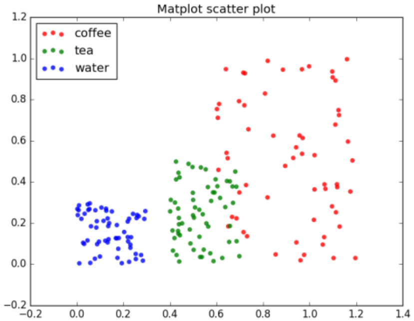
Find the orange square

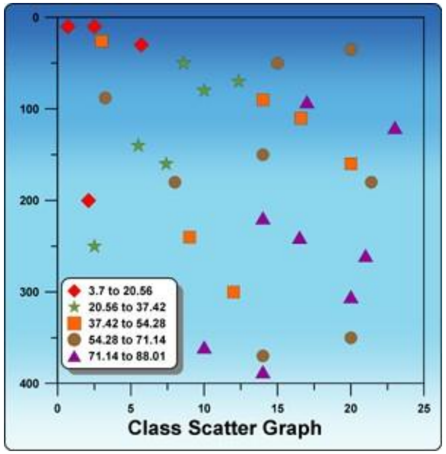



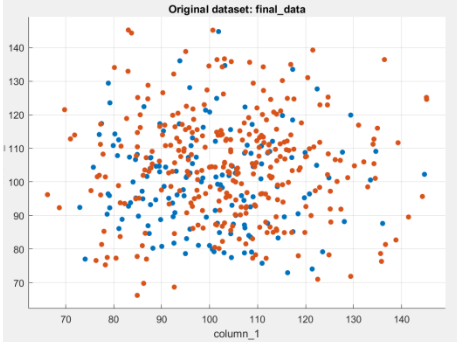
Left: just color (pre-attentive, no visual search needed)
Right: color and shape (requires visual search)

Associative vs. Selective

Both are nominal qualities





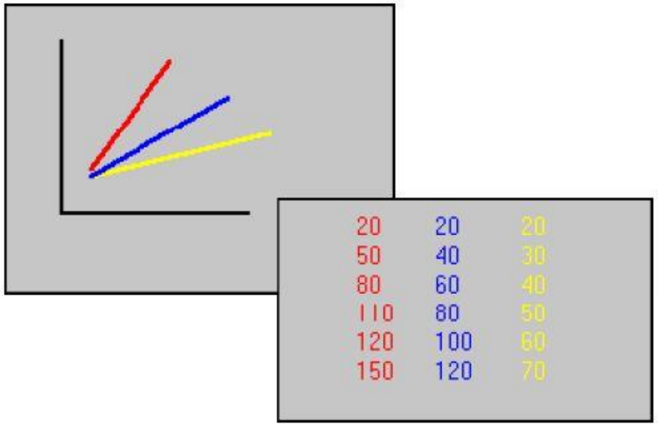


Associative

- lowest organizational level
- enables **visual grouping** of all elements of a variable

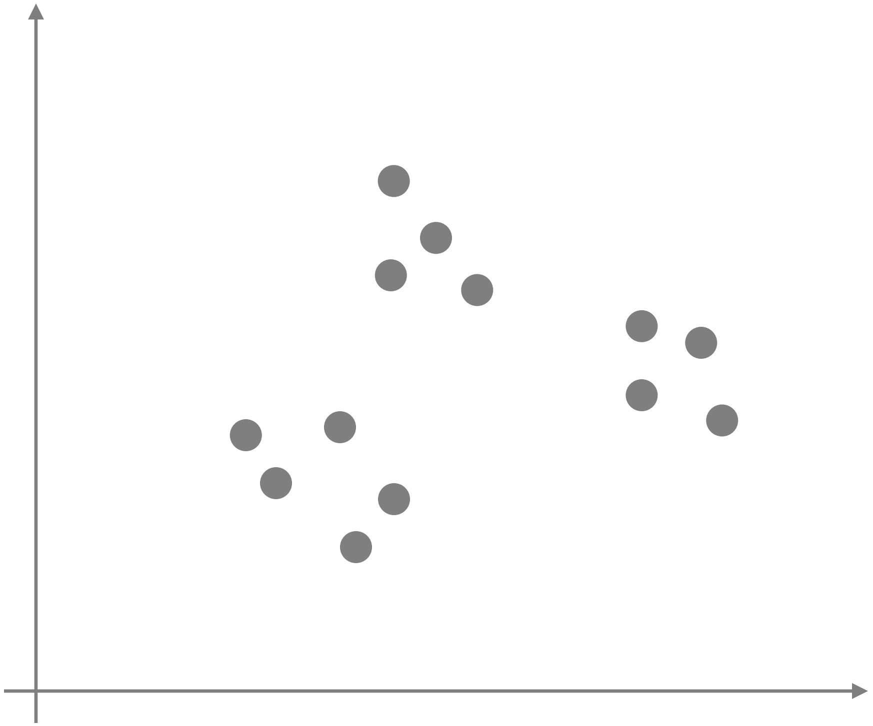
Selective

- next lowest level
- enables viewer to **isolate encoded data** and ignore others



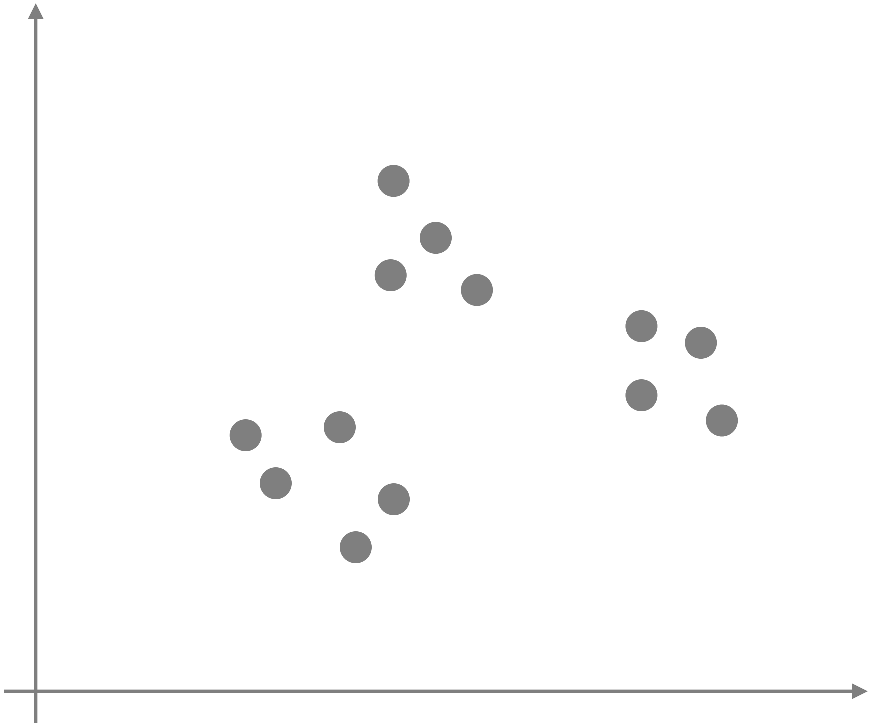
VISUAL VARIABLE #1 – PLANAR

Visual property	Can convey
Associative	
Selective	
Ordered	
Quantitative	



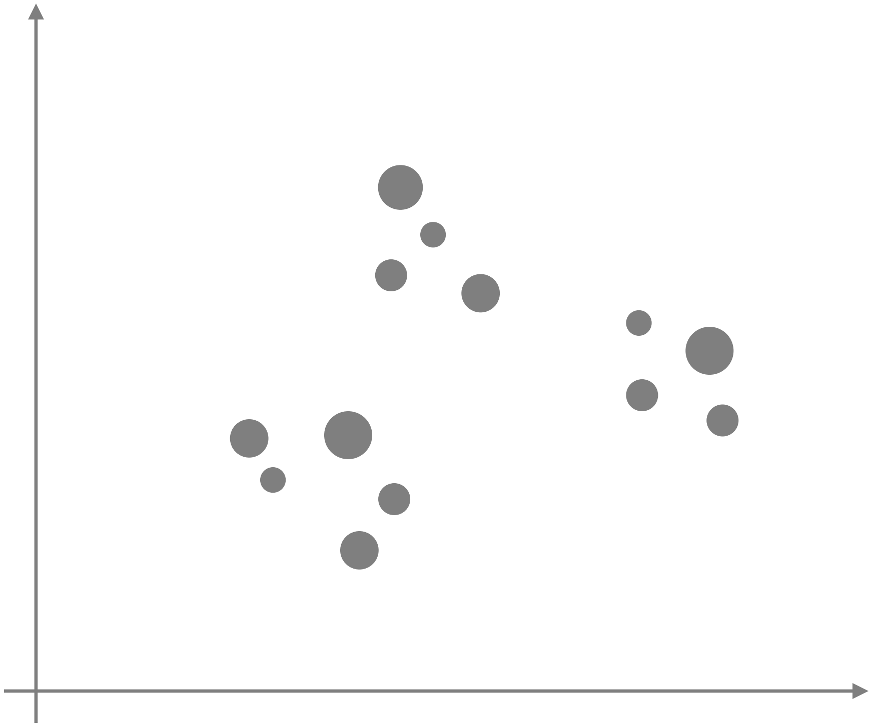
Visual variable #1 – Planar

Visual property	Can convey
Associative	Y
Selective	Y
Ordered	Y
Quantitative	Y



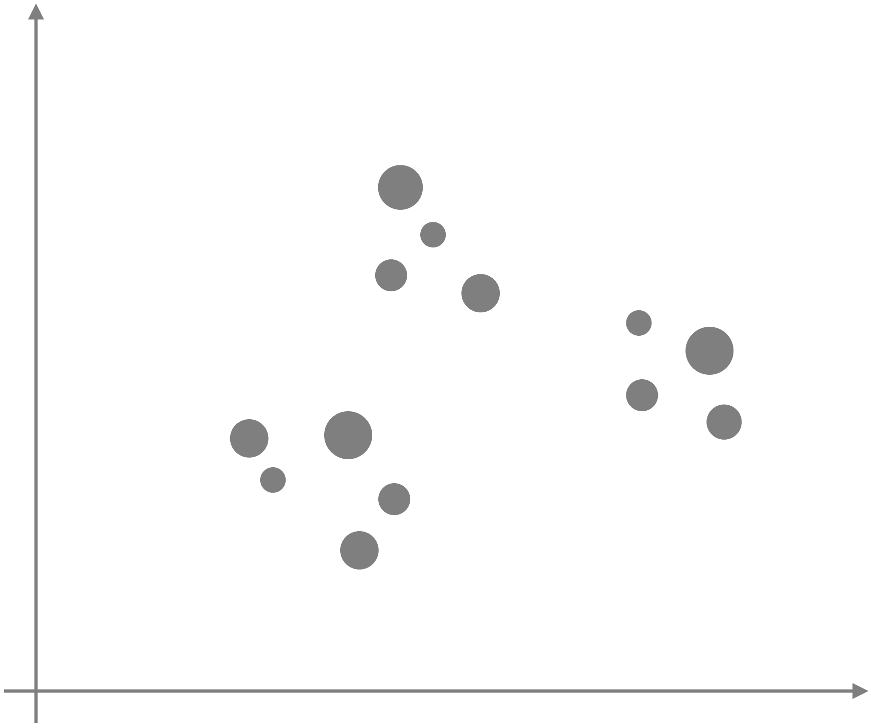
Visual variable #2 – Size

Visual property	Can convey
Associative	
Selective	
Ordered	
Quantitative	



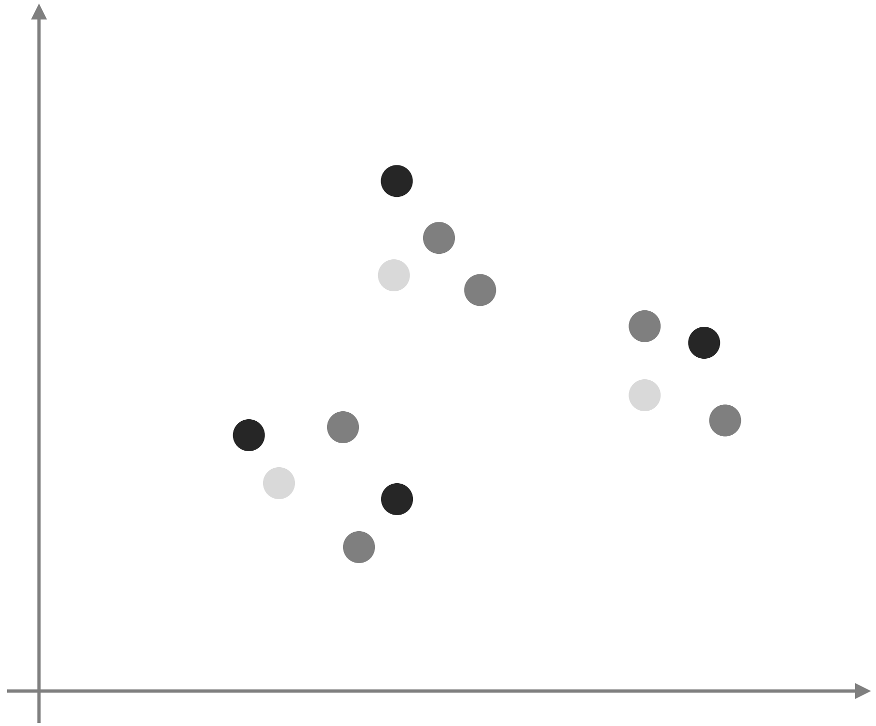
Visual variable #2 – Size

Visual property	Can convey
Associative	Y
Selective	Y
Ordered	Y
Quantitative	(Y)



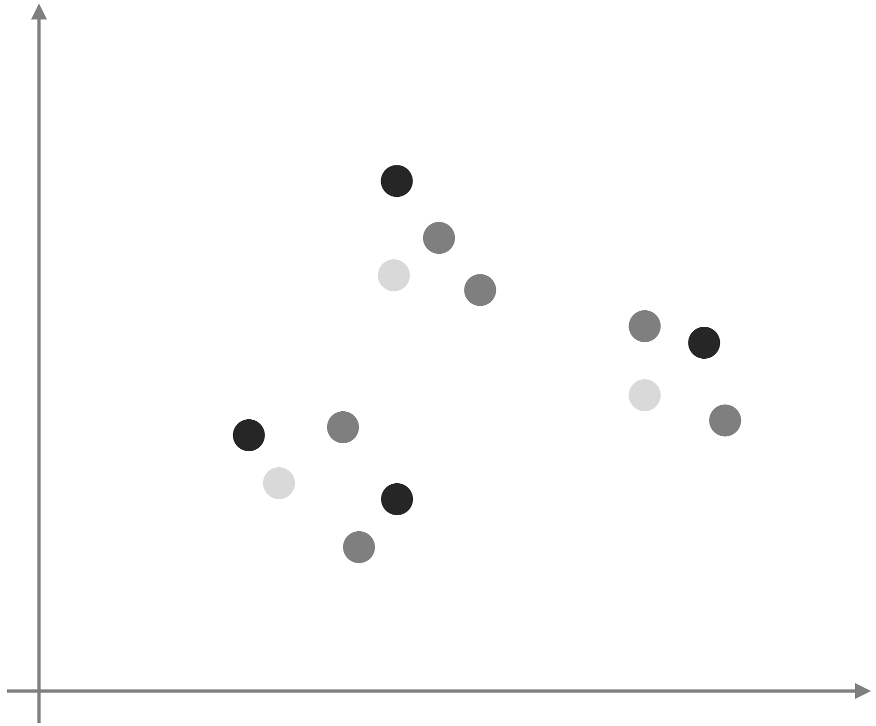
Visual variable #3 – Brightness

Visual property	Can convey
Associative	
Selective	
Ordered	
Quantitative	



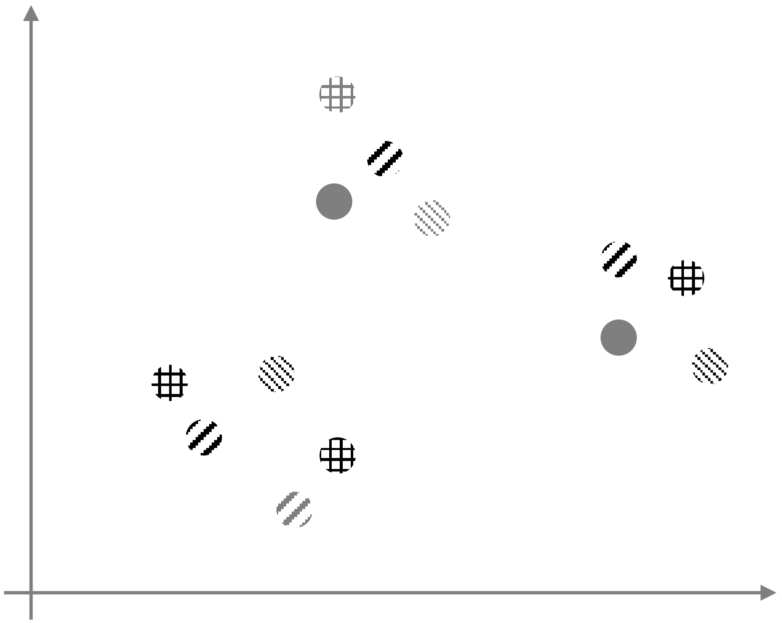
Visual variable #3 – Brightness

Visual property	Can convey
Associative	Y
Selective	Y
Ordered	Y
Quantitative	



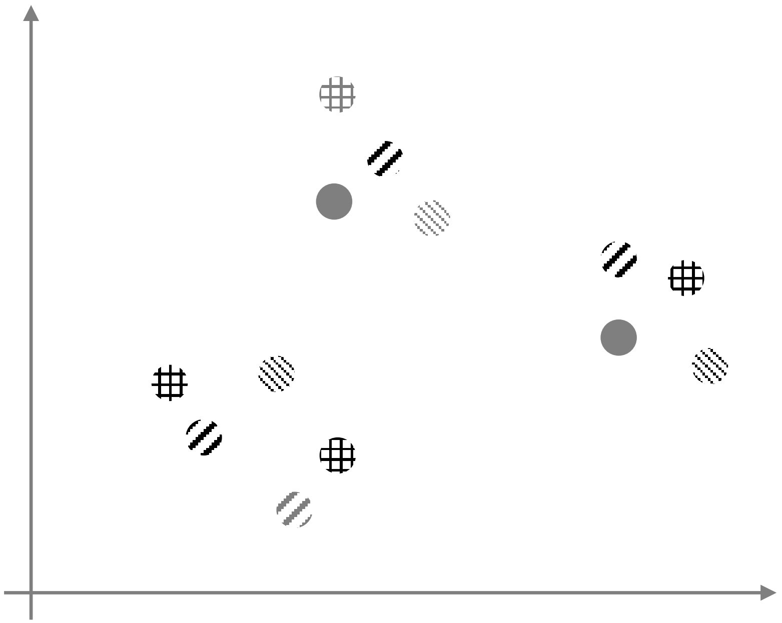
Visual variable #4 – Texture

Visual property	Can convey
Associative	
Selective	
Ordered	
Quantitative	



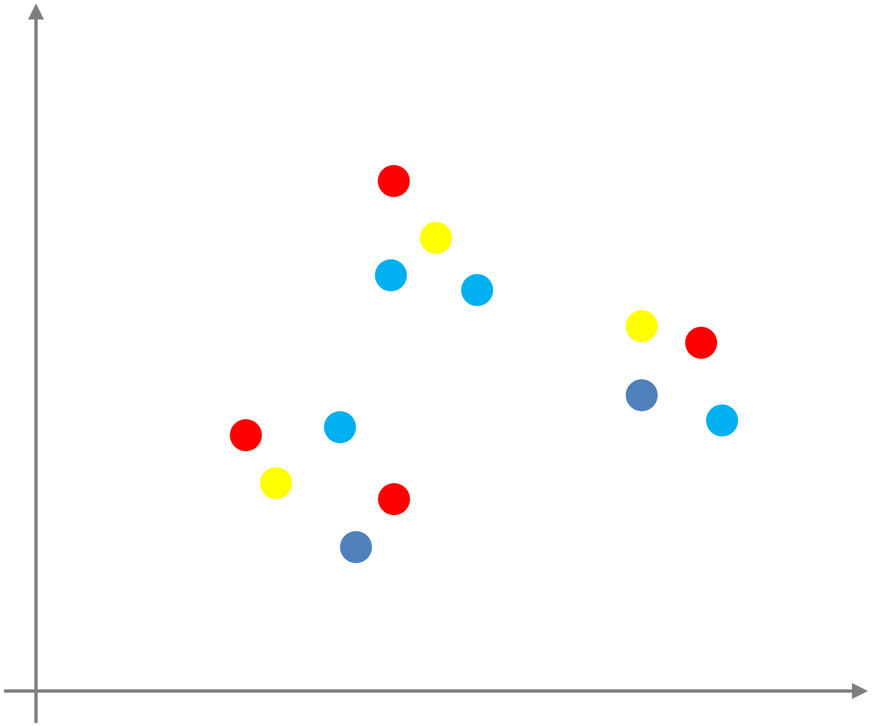
Visual variable #4 – Texture

Visual property	Can convey
Associative	Y
Selective	Y
Ordered	
Quantitative	



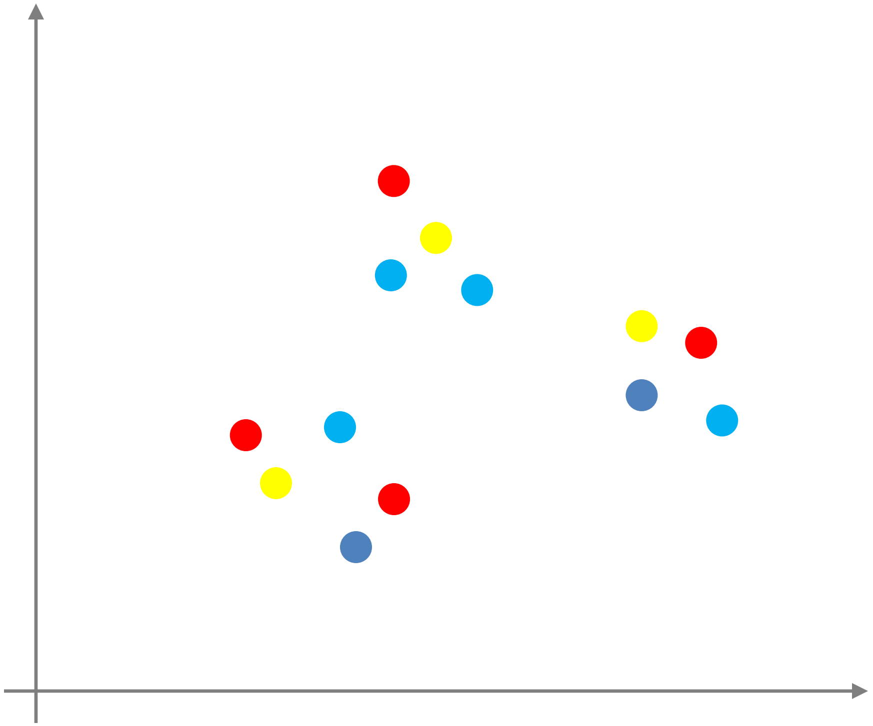
Visual variable #4 – Color

Visual property	Can convey
Associative	
Selective	
Ordered	
Quantitative	



Visual variable #4 – Color

Visual property	Can convey
Associative	Y
Selective	Y
Ordered	
Quantitative	



Visual variable #5 – Orientation

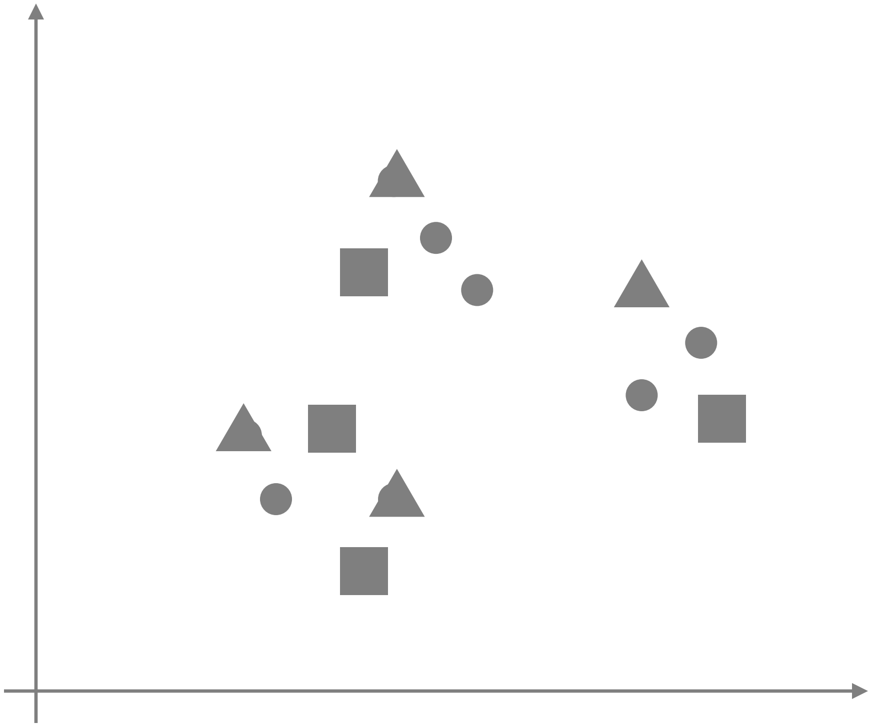
Visual property	Can convey
Associative	
Selective	
Ordered	
Quantitative	

Visual variable #5 – Orientation

Visual property	Can convey
Associative	(Y)
Selective	(Y)
Ordered	
Quantitative	

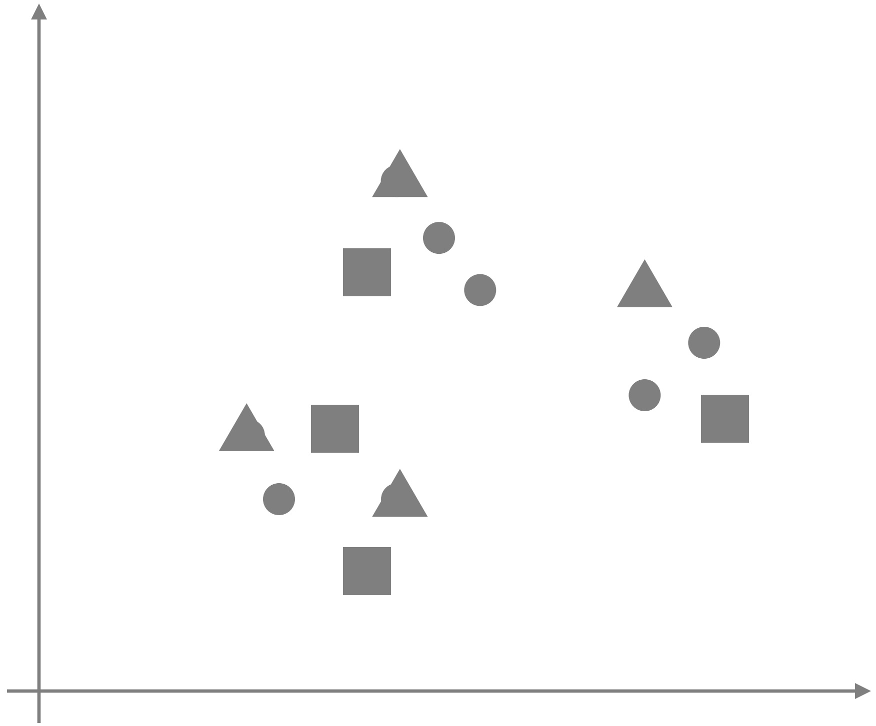
Visual variable #6 – Shape

Visual property	Can convey
Associative	
Selective	
Ordered	
Quantitative	



Visual variable #6 – Shape

Visual property	Can convey
Associative	(Y)
Selective	(Y)
Ordered	
Quantitative	



Levels of Organization

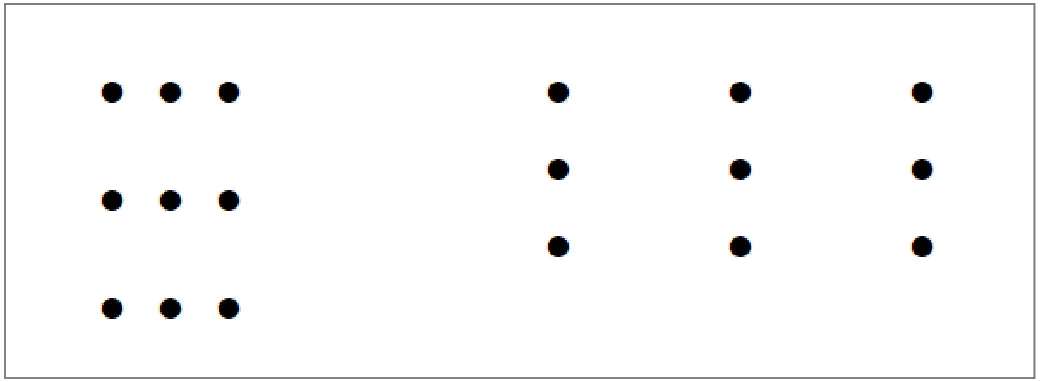
Visual variables differ in what data properties they can convey

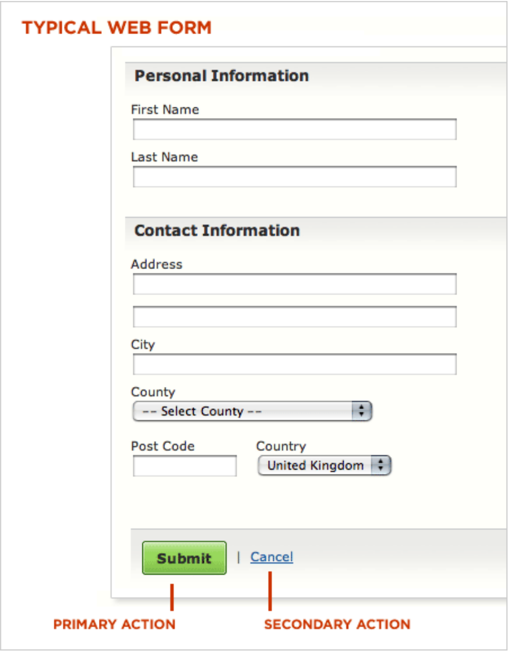
	Associative	Selective	Ordered	Quantitative
Planar	yes	yes	yes	yes
Size	yes	yes	yes	(yes)
Brightness (Value)	yes	yes	yes	
Texture	yes	yes		
Color (Hue)	yes	yes		
Orientation	(yes)	(yes)		
Shape	(yes)	(yes)		

Take-Aways (1)

Planar variable is the single most strongest visual variable

- maps to proximity
- provides an intuitive organization of information
- things close together are perceptually grouped together





Take-Aways (2)

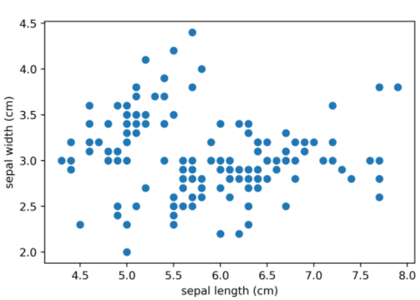
Size and brightness are good secondary visual variables to encode relative magnitude

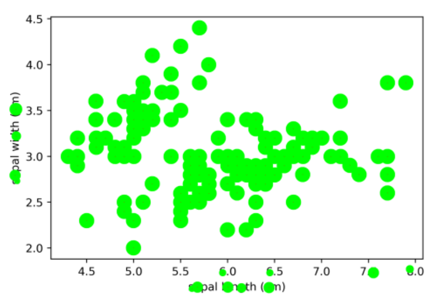
- size appeals to spatial perceptive channels

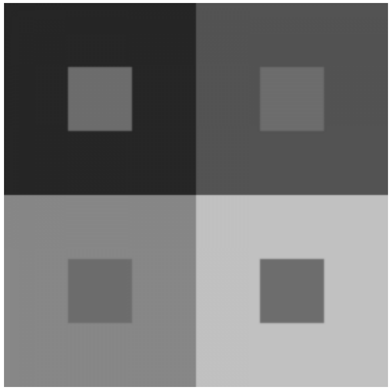
What are the advantages and disadvantages of brightness

+ brightness does not consume extra space (bigger disks do)
- brightness depends on environmental lighting (size does not)

where do you view the visualization (office, outdoors, night or day?)





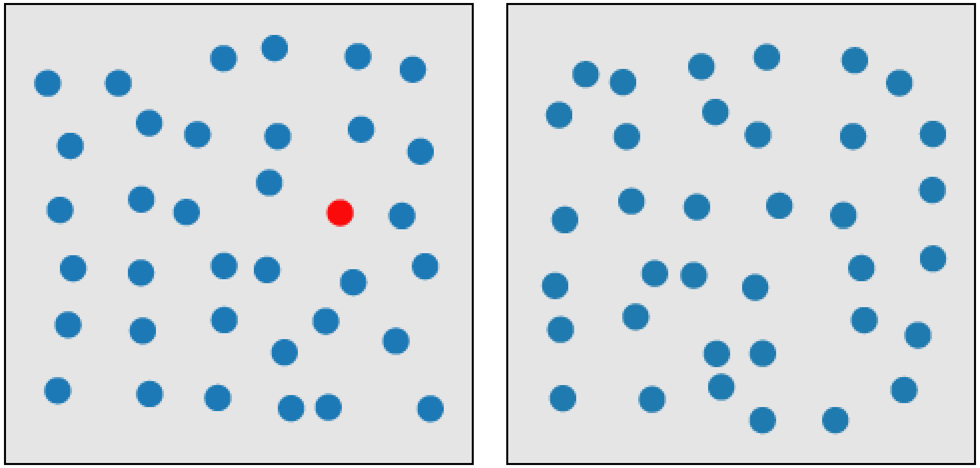


brightness

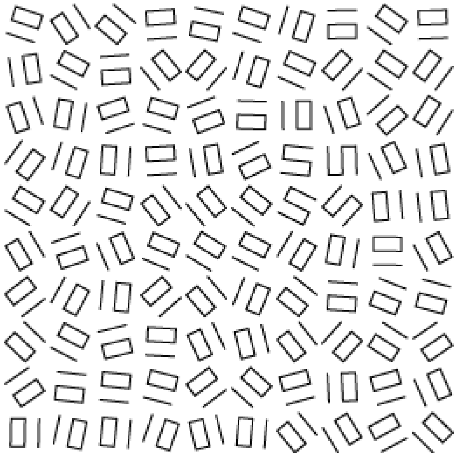
Take-Aways (3)

Color is a good visual variable for labeling

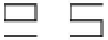
- texture can do this as well, but it does not support pop-out much



color pop-out

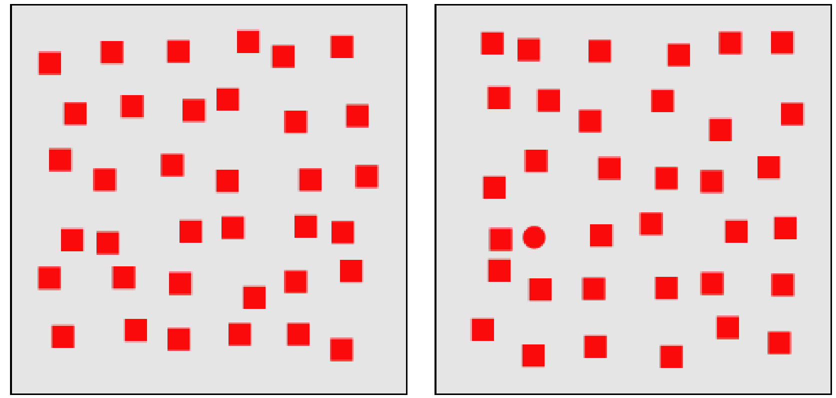


texture pop-out?

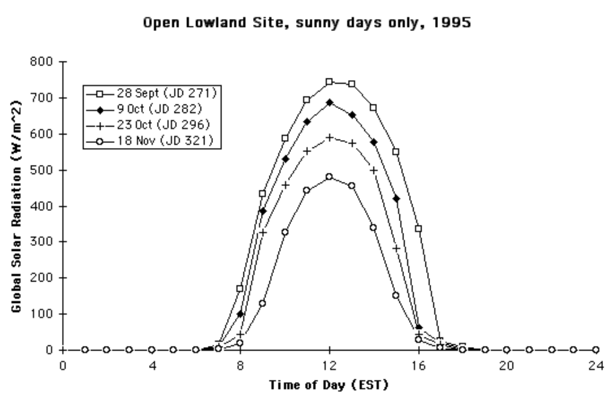


TAKE AWAYS (4)

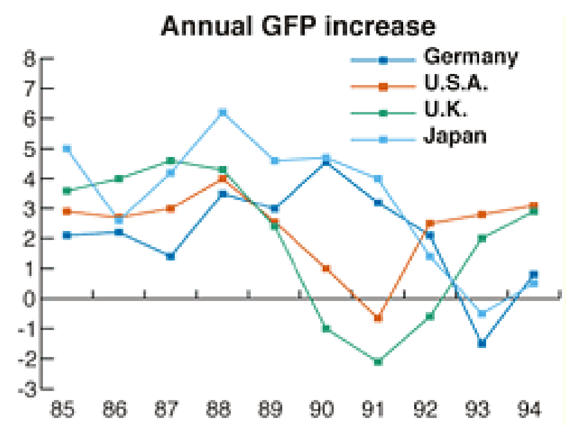
Shape provides only limited pop-out



- compare with color pop-out on the previous slide
- another example: coloring of graphs



vs.



Color and Contrast

Background with same-colored object at the same brightness

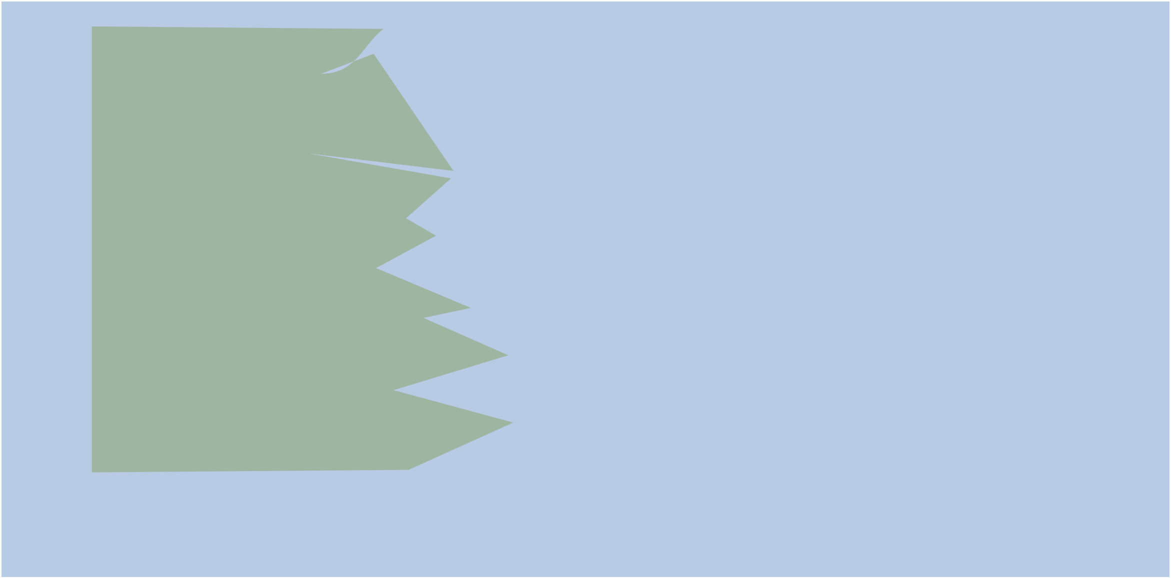
- can you see the shape?
- can you count the number of gaps?

Color and Contrast

Background with different-colored object at similar brightness

- can you see the shape?
- can you count the number of gaps?

Color and Contrast



Background with different-colored object at lower brightness

- can you see the shape?
- can you count the number of gaps?

Color and Contrast

Background with different-colored object at higher brightness

- can you see the shape?
- can you count the number of gaps?

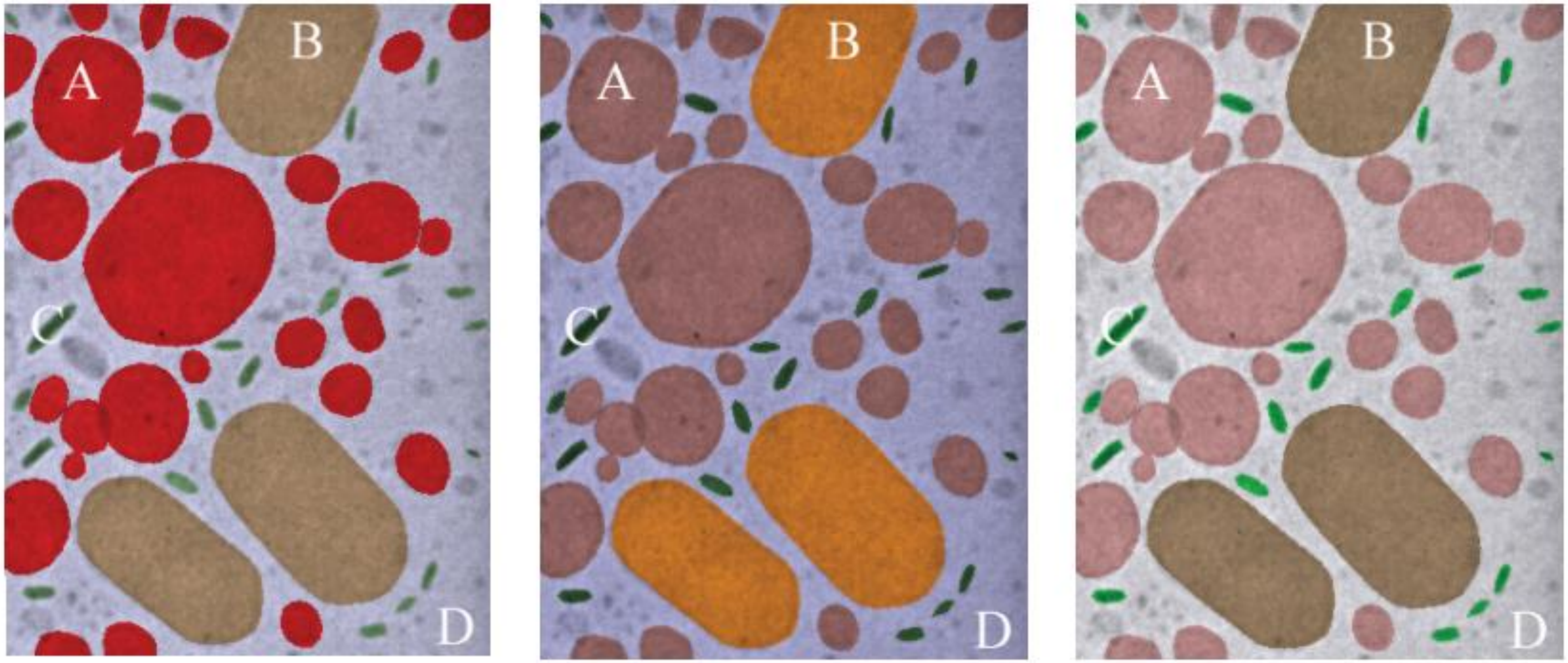
What Did we Learn from that Experiment?

Color is for …

Brightness (intensity, luminance) is for …

Role of Saturation

Color Tagging for Importance

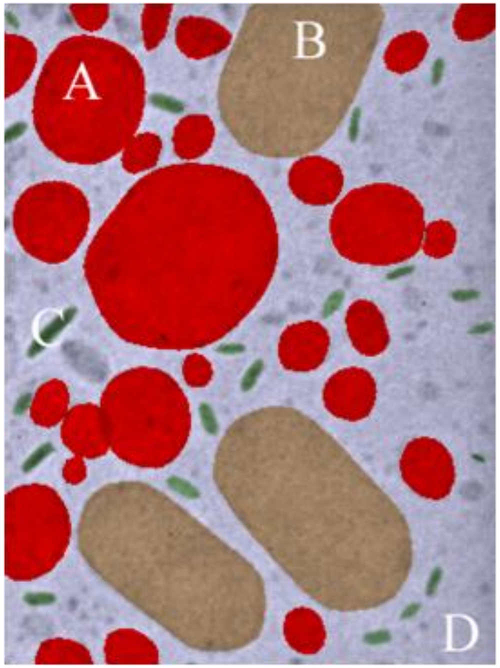


Which is the most important structure in each (as intended by the author)

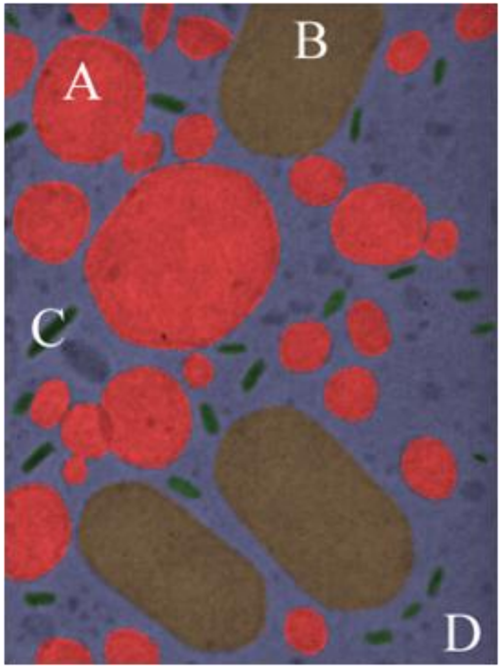
How About Aesthetics?

Which one do people like better?

- perceived importance level of red object is the same



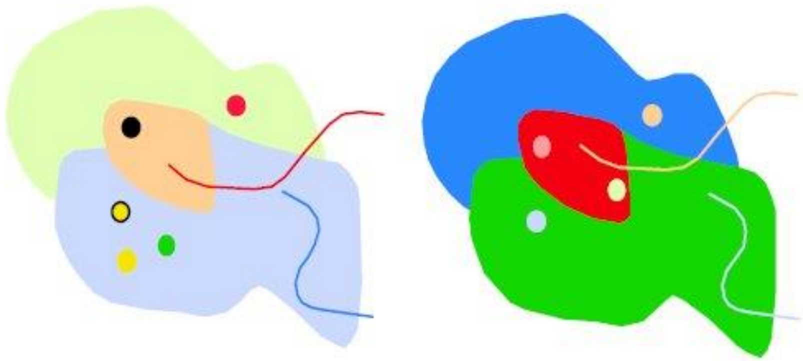
Vis 1



Vis 2

aesthetics

Color Coding and Colormaps

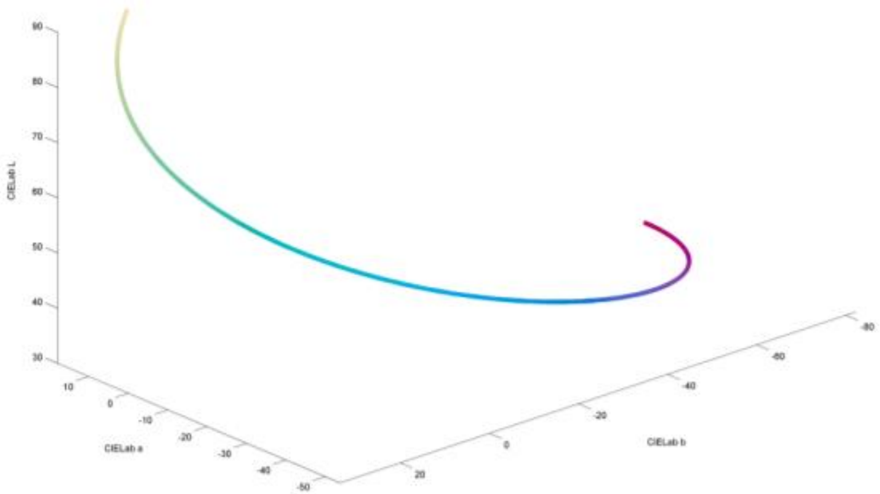


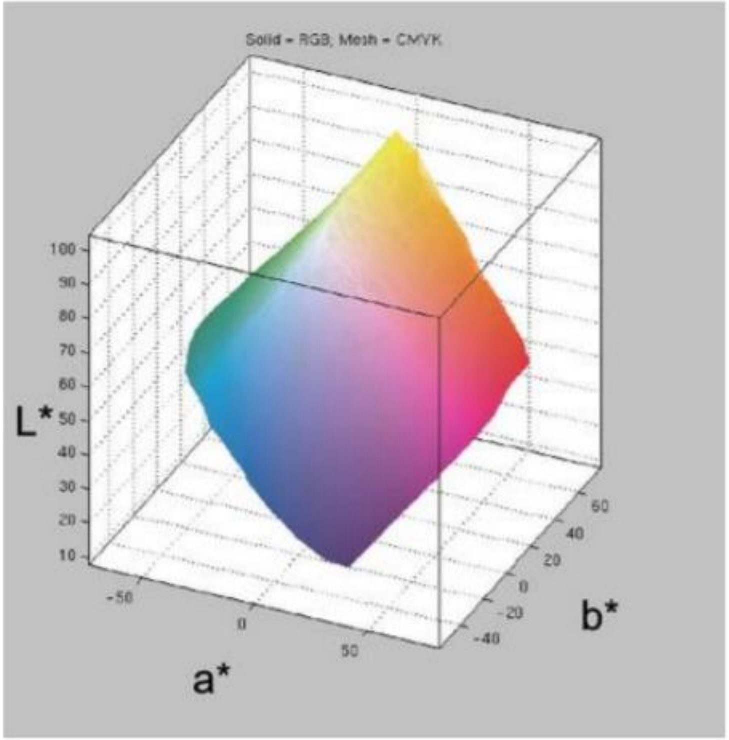
- Color coding
  - large areas: low saturation
  - small areas: high saturation
  - maintain luminance contrast
  - break iso-luminances with borders
- Pseudo-coloring: assign colors to grey levels by indexing the grey levels into a color map

Spiral Through Color Space

Varies hue and intensity at the same time

- shown here: CIE Lab color space





The Rainbow Colormap

As we saw, colors can add detail information to a visualization

- instead of 256 levels get 256^3 = 16,777,216

Oftentimes you have a visualization with just one variable

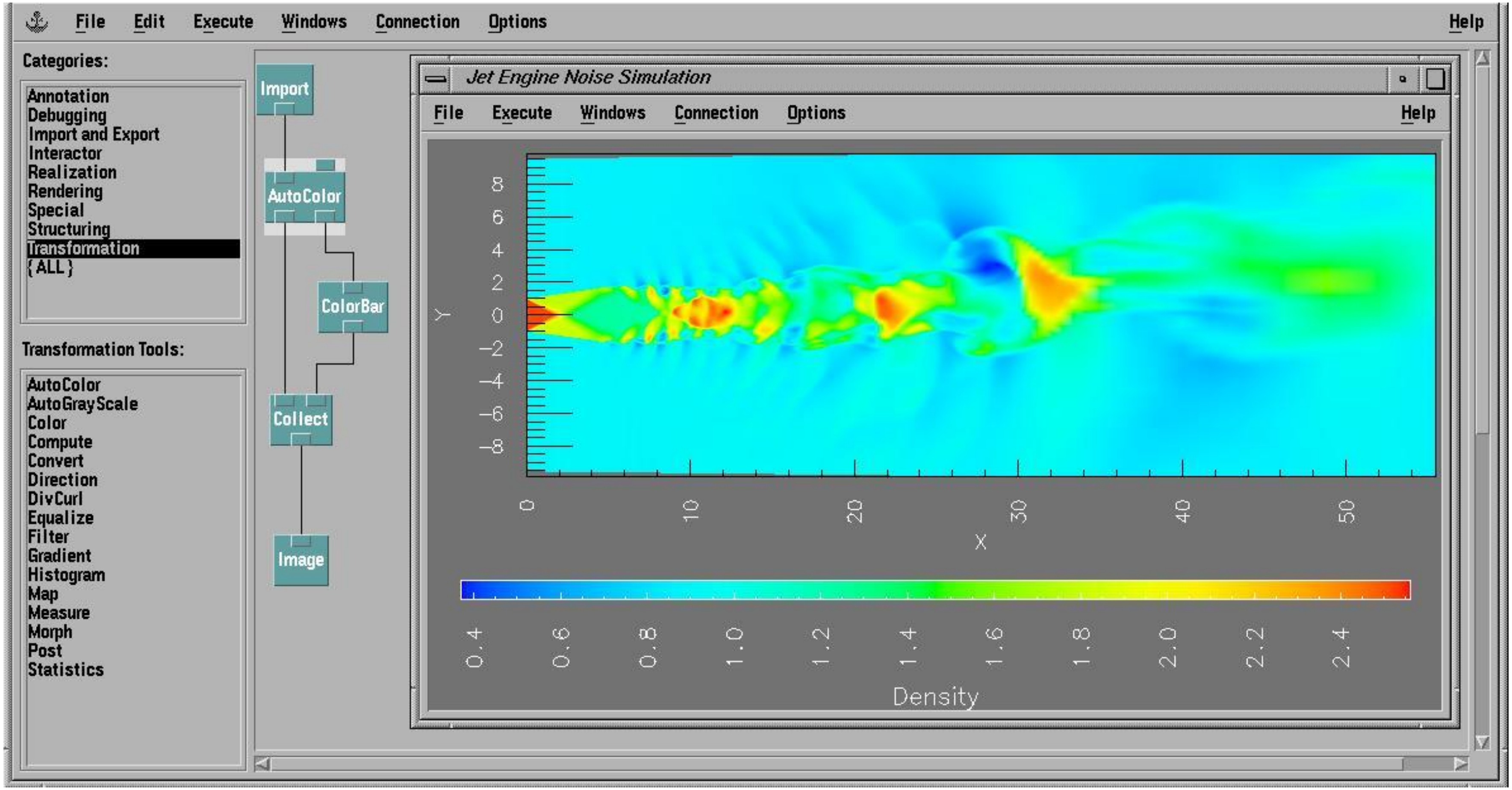
- this would give you a grey level image
- how to turn this into a color image for better detail

Solution 1:

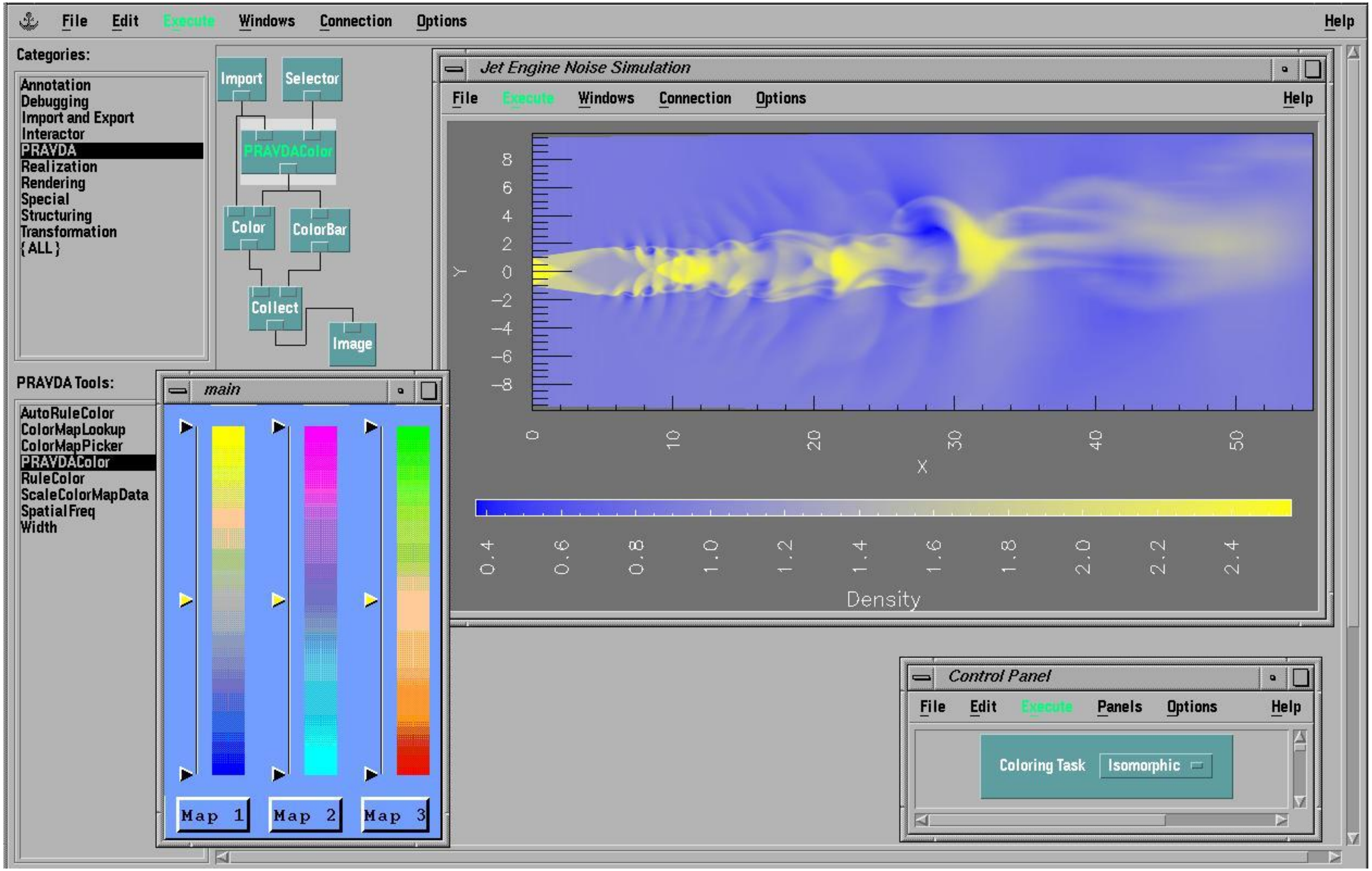
- map to hue → the rainbow colormap

- can you see all adjacent colors at the same contrast?

Avoid rainbow Colormaps



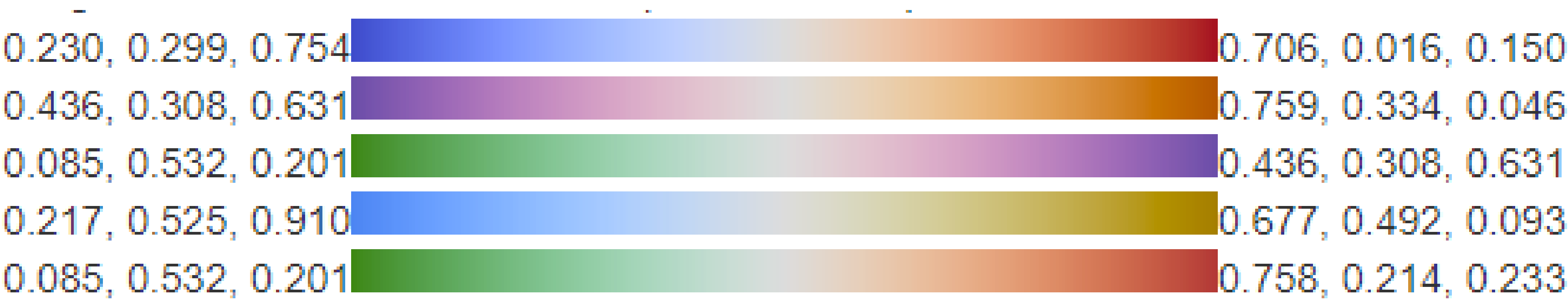
Better: Linear Hue



Moreland's Diverging Colormaps

Algorithmically generated

- all have the same midpoint value (0.865, 0.865, 0.865)
- begin and end point listed here



https://www.kennethmoreland.com/color-maps/

Brewer Scales

Nominal scales

- distinct hues, but similar emphasis

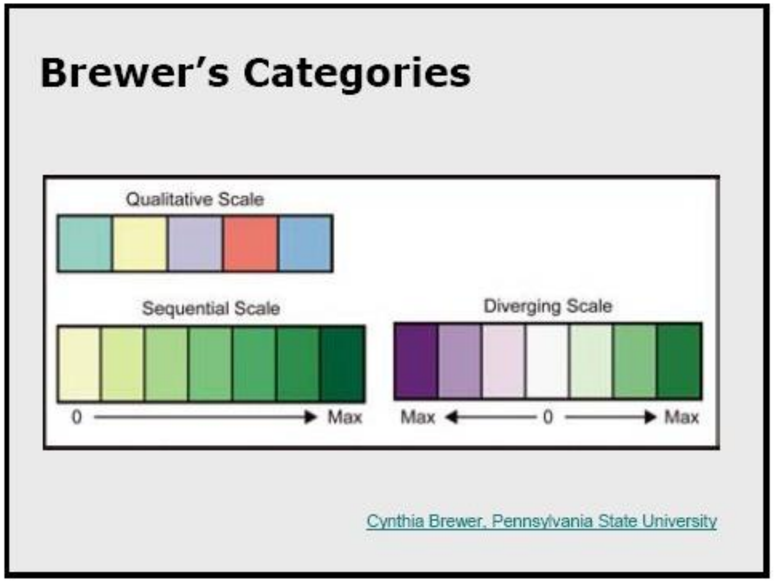
Sequential scales

- vary in lightness and saturation
- vary slightly in hue

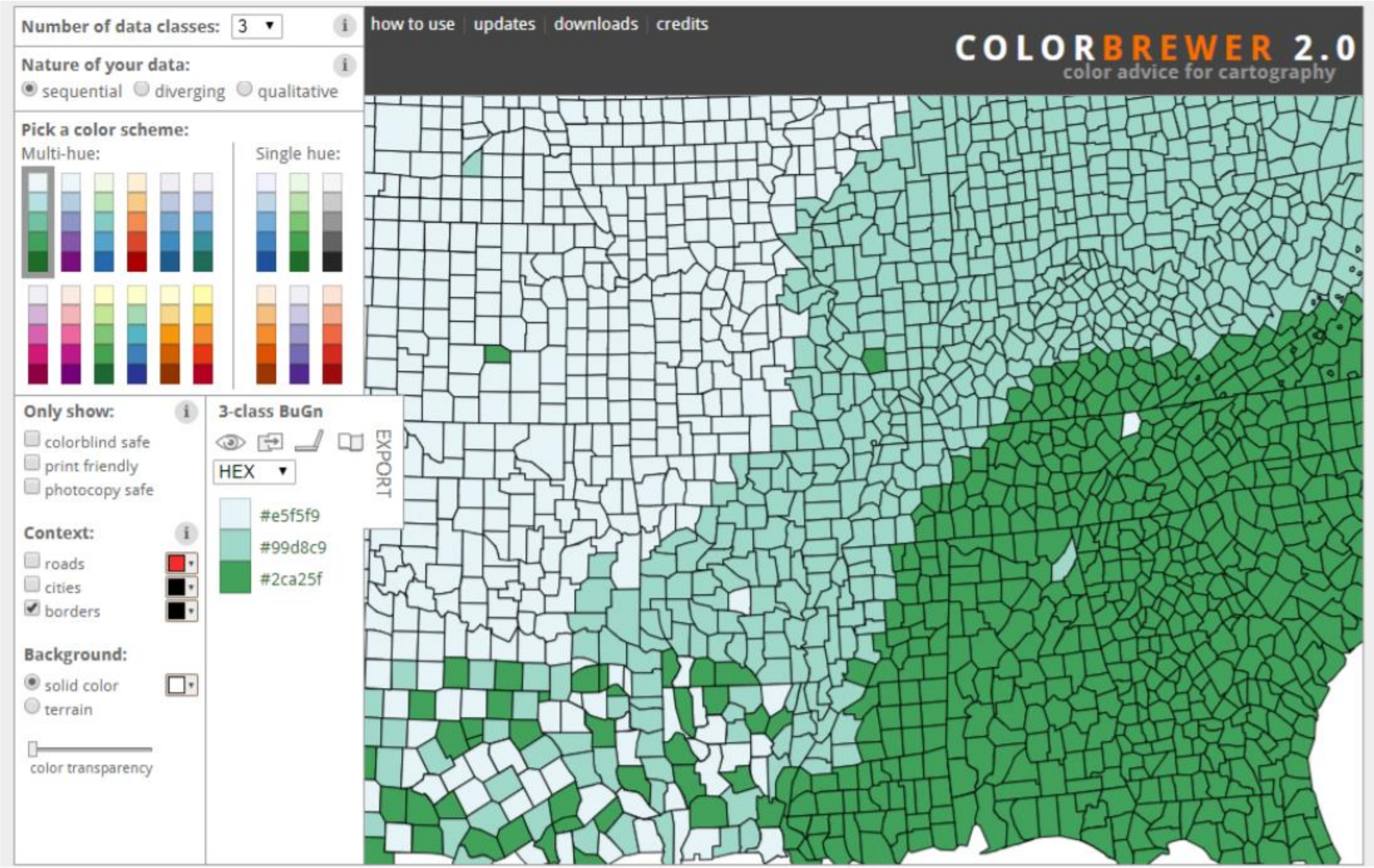
Diverging scale

- complementary sequential scales
- neutral at "zero"

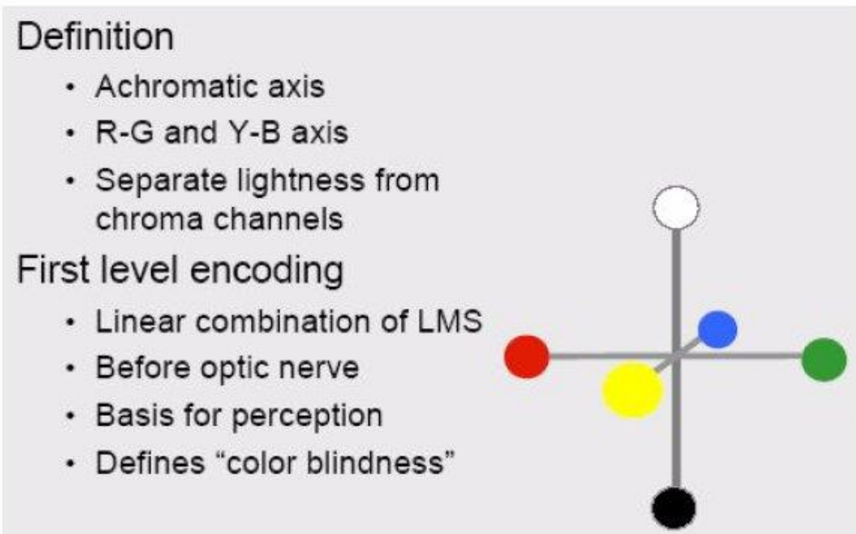
http://colorbrewer2.org/

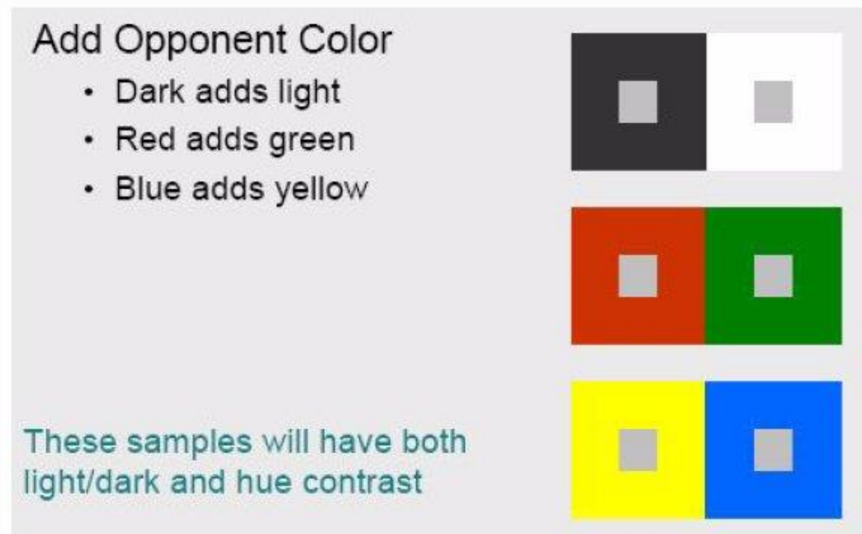


Color Brewer



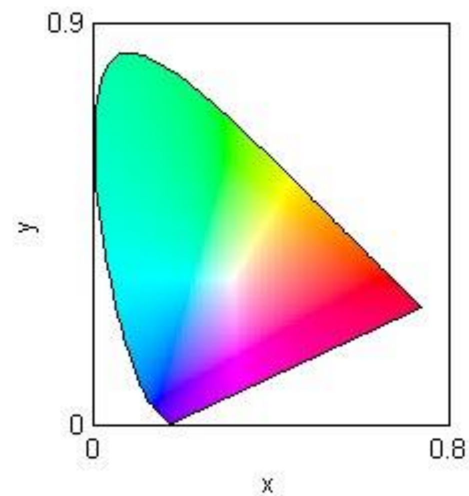
Opponent Color



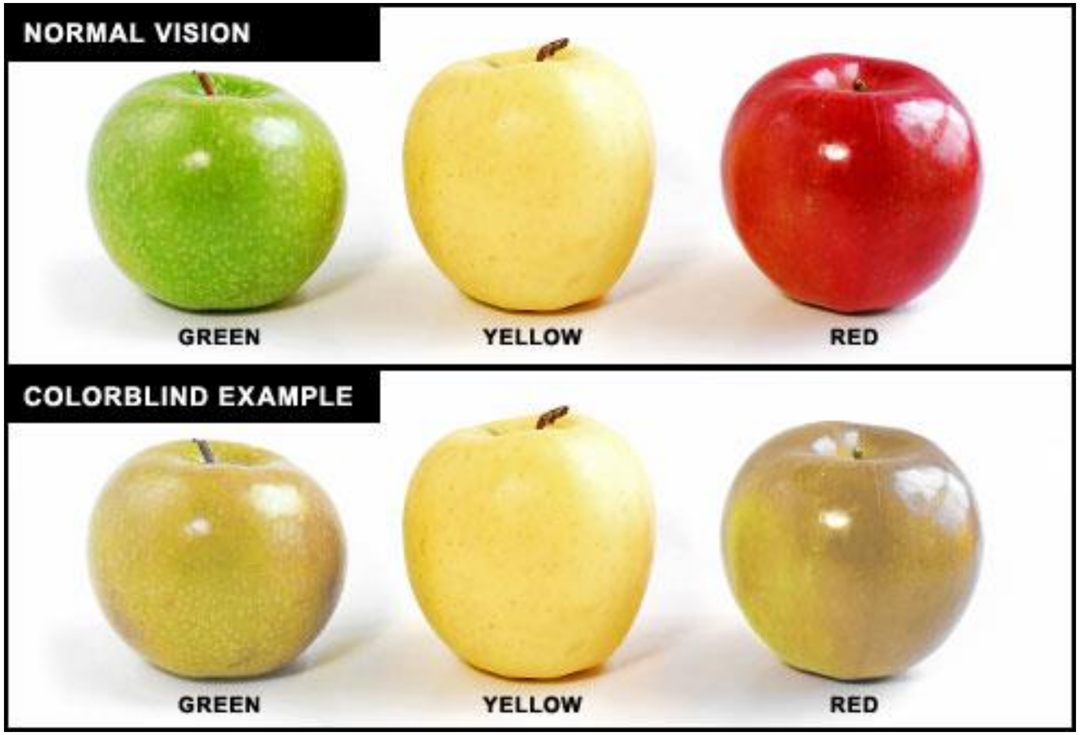


Opponent colors do not mix

- can only see one of the opponents
- there is no blueish yellow
- there is no reddish green



Color Blindness



Most common is deficiency in distinguishing red and green

Forms of Color Blindness

normal

The colors of the rainbow as viewed by a person with no color vision deficiencies.

green missing

The colors of the rainbow as viewed by a person with deuteranopia.

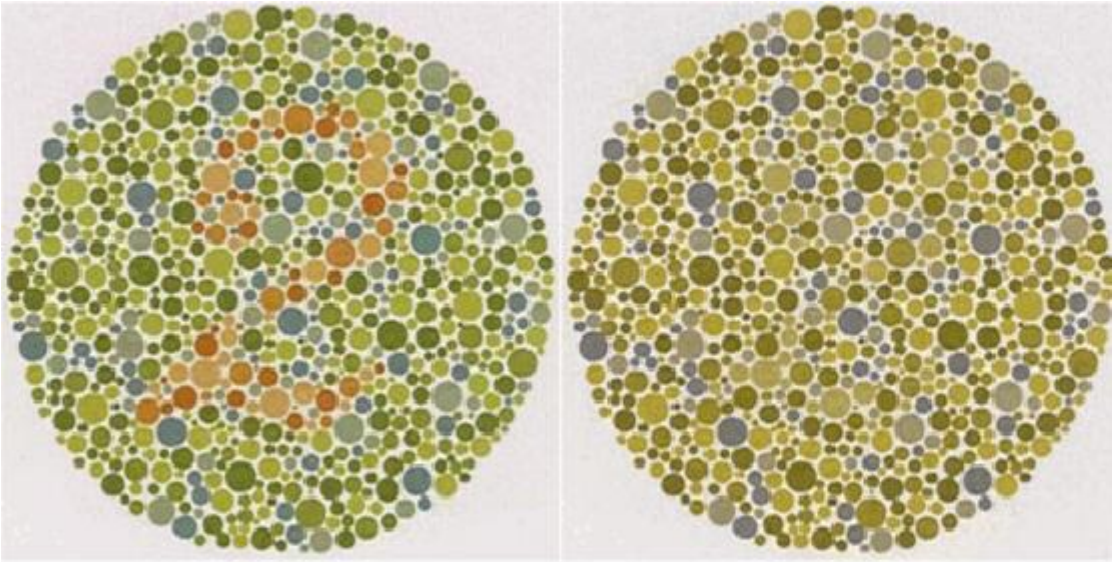
red missing

The colors of the rainbow as viewed by a person with protanopia.

blue missing (rare)

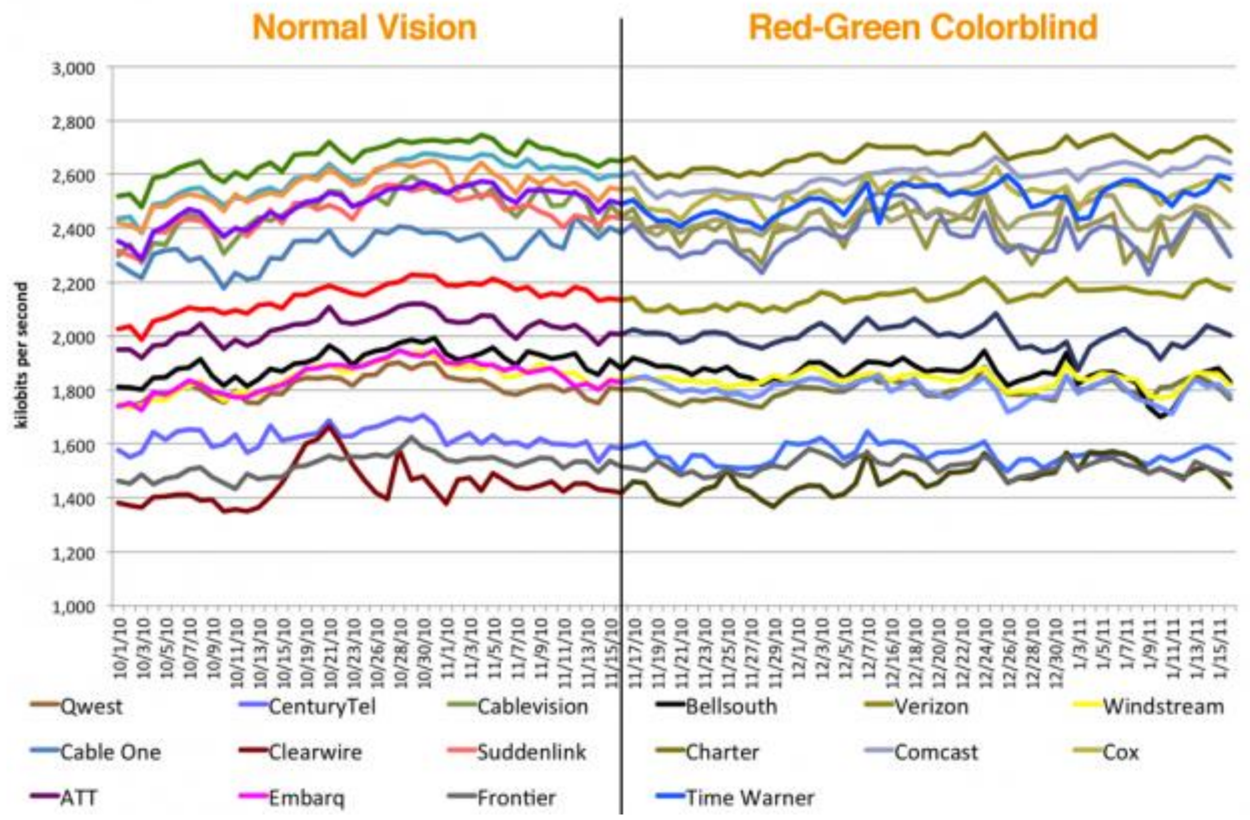
The colors of the rainbow as viewed by a person with tritanopia.

Ishihara Test



normal protanopia

Line Charts


Normal Vision
Red-Green Colorblind
kilobits per second
3,000
2,800
2,600
2,400
2,200
2,000
1,800
1,600
1,400
1,200
1,000
Qwest
CenturyTel
Cablevision
Bellsouth
Verizon
Windstream
Cable One
Clearwire
Suddenlink
Charter
Comcast
Cox
ATT
Embarq
Frontier
Time Warner

Designing For Color Deficient Users

8% (0.5%) of US males (females) are color deficient

- so be careful when designing visualizations

What to do?

- use different intensities for red-green (e.g. light green, dark red)
- space red and green colored colors dots far apart or make large
- add symbols to line charts
- avoid using gradient colors to indicate data value

Summing Up

Use Luminance for detail, shape, and form

Use color for coding – few colors

Use strong colors for small areas

Use subtle colors to code large areas

Visualization artistry:

- Use of luminance to indicate direction