

RAW DATA

Infographic Designers' Sketchbooks

with 639 illustrations, 445 in colour

STEVEN HELLER
RICK LANDERS



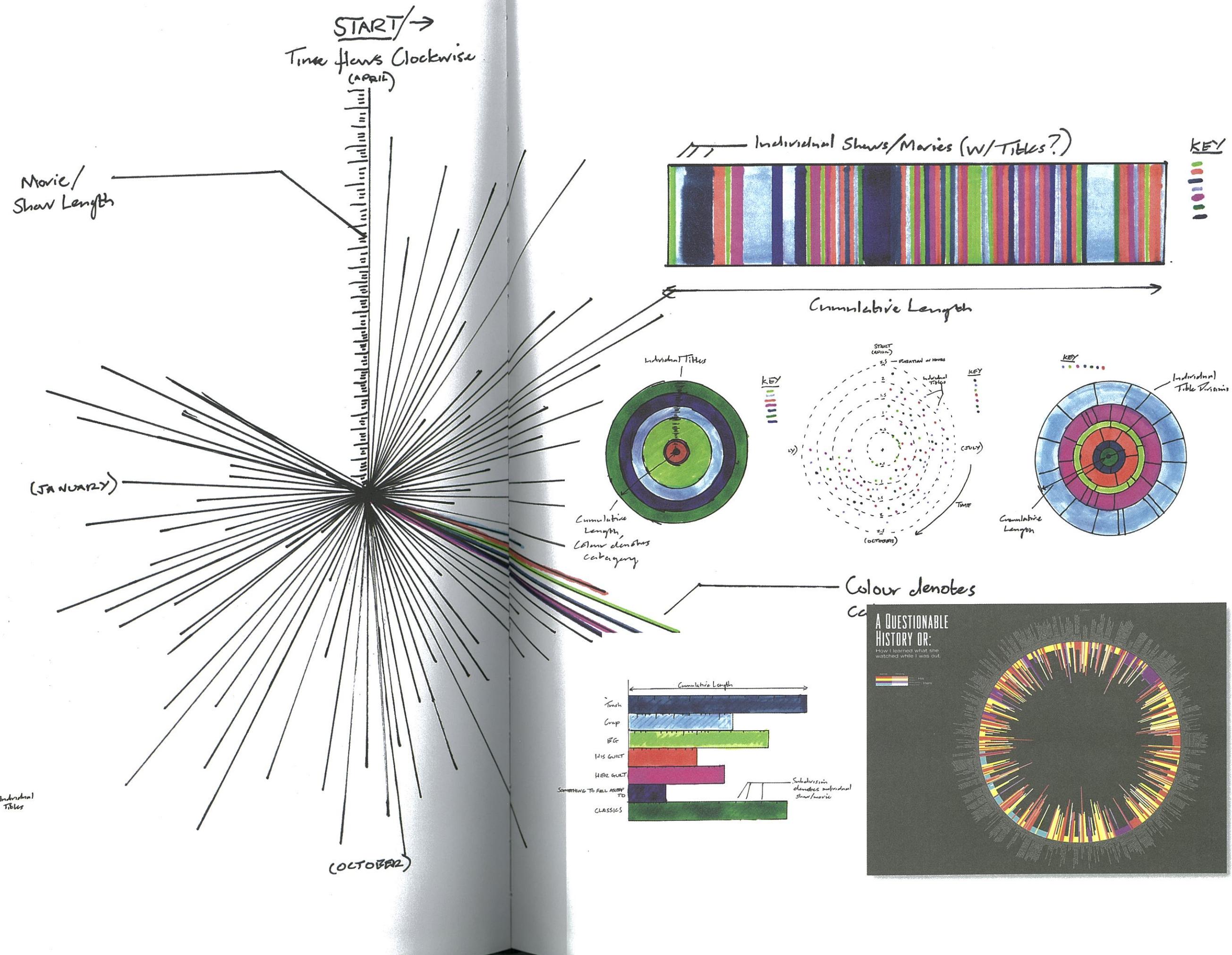
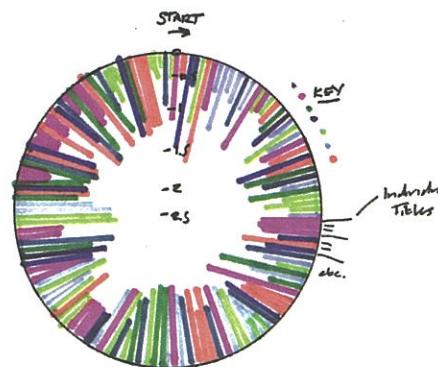
im Hucklesby

Starting his own movie
watching over a year

ish-born Tim Hucklesby, now a designer at Doyle Partners in New York, first began creating infographics a few years ago, when he wanted to round out his portfolio before applying to the MFA Design programme at School of Visual Arts. 'I kept designing them because I wasn't happy with the first ones, and discovered that they were, in fact, pretty tough to make,' he admits. 'I always try to keep the core idea to be a quick read, as well as encouraging the viewer to keep digging. And to slip up on at least one of these areas, so will keep trying.'

Hucklesby always embarks on a project by sketching in pen or pencil, whatever is to hand. 'I want to get the concept pinned down before moving to the computer,' he says. 'I found going straight to the machine tends to pull me down certain avenues, using techniques that I've used in the past. If I start on paper, I worry far less about how I'm going to make the finished piece and aim for something a bit more ambitious as a result.'

Of the visualization of his Netflix viewing consumption, *A Questionable History of...* (these pages), Hucklesby says: 'In the process of sorting the data, I found a great number of movie titles I didn't recognize, which turned out to be what my wife was watching while I was out. She was catching up on TV and films I wouldn't catch with her. In the end, the project was a public shaming of both of us and our viewing habits. It also served as a wake-up call to get out more.'



Aleksandar Maćašev

Developing coloured diaries to chart emotions and experiences

Belgrade-born, New York-based Aleksandar Maćašev says: 'I've been aimlessly doodling for a very long time. The best way to do it is not to have any particular goal in mind, and just play with the medium or tool - whether a set of markers, computer code, construction paper or a drawing app - or with a simple idea for the sheer pleasure of it. After I had fun, I just stash them away.' Maćašev doesn't sketch right away, he hesitates, but thinks about the problem for quite a long time before drawing a single line. 'Or, you could say, I sketch in my mind,' explains. 'That way I can avoid the split

between the formal (lines, shapes, colours) and conceptual (ideas, mood) aspects of what I am trying to achieve. When I put it down on paper or screen, the formal and the conceptual are tightly intertwined.'

Maćašev is technologically impulsive, preferring to jump straight into the medium he intends to use for the finished piece. 'The only time I do make some sort of traditional working sketch is when I'm working on something handmade,' he says. 'Then I make a sketch on a computer and play with it a bit. I prefer to call them versions, or iterations, rather than sketches.'

About the Chromapost project, Maćašev says: 'I chose an old Processing code sketch, an aimless doodle, and tried to develop it towards the right balance between control and randomness - in this case, Perlin noise. I ran the program about a hundred times with a four-year colour sequence, compared all the results and picked the image that seemed to work the best. Discarded iterations are perfectly fine too; it's just a matter of preference. Any of them could have ended up on that poster.'



Chromapost

9-13

This is a four-year nano-doodling project, each post consisting of a single colour. Daily moods, feelings and experiences were expressed into one piece of formation: colour. There is one post per day, every day, no black or white. The code of each post was the decimal code of the day.



Retroactive Calendar, v. 1

2011

An emotional snapshot of one year, in which 365 Chromapost colours were arranged according to the 2011 calendar. Days are no longer dates, but rather colours, so that the calendar is an abstract work of art instead of a literal data set.



Chromapost Painting 2012

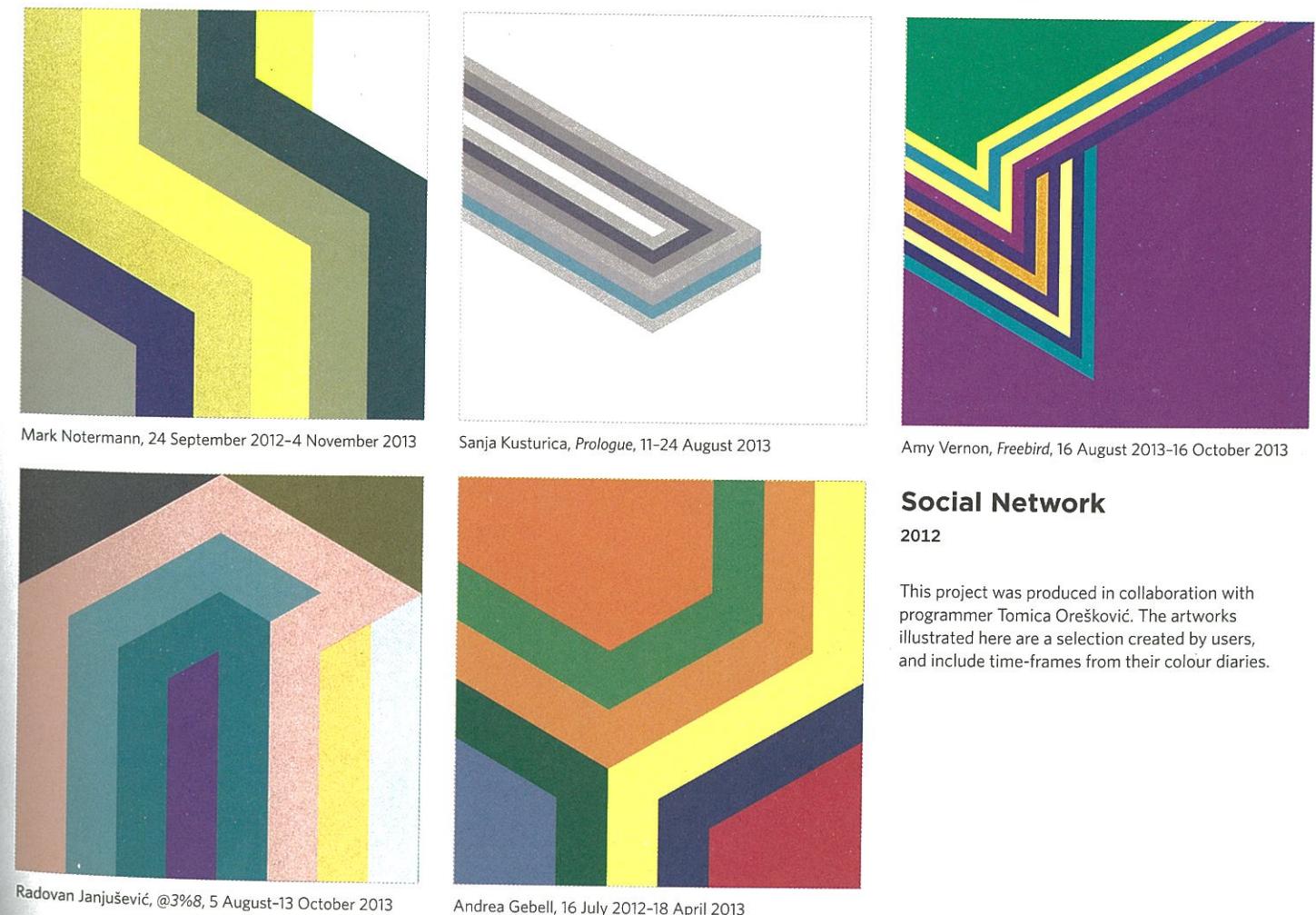
Here, thirty-one canvases were arranged according to the 2012 calendar, and painted with August 2012 colours.



Messenger Bag

2013

This bag, riffing off the Chromapost theme, was produced by Brooklyn Industries.



Social Network

2012

This project was produced in collaboration with programmer Tomica Orešković. The artworks illustrated here are a selection created by users, and include time-frames from their colour diaries.



Collaborative Artwork

2013

A collaborative venture created by seventy-two visitors to the Chromapost Sessions at Mikser House in Belgrade.



Dumbo Installation

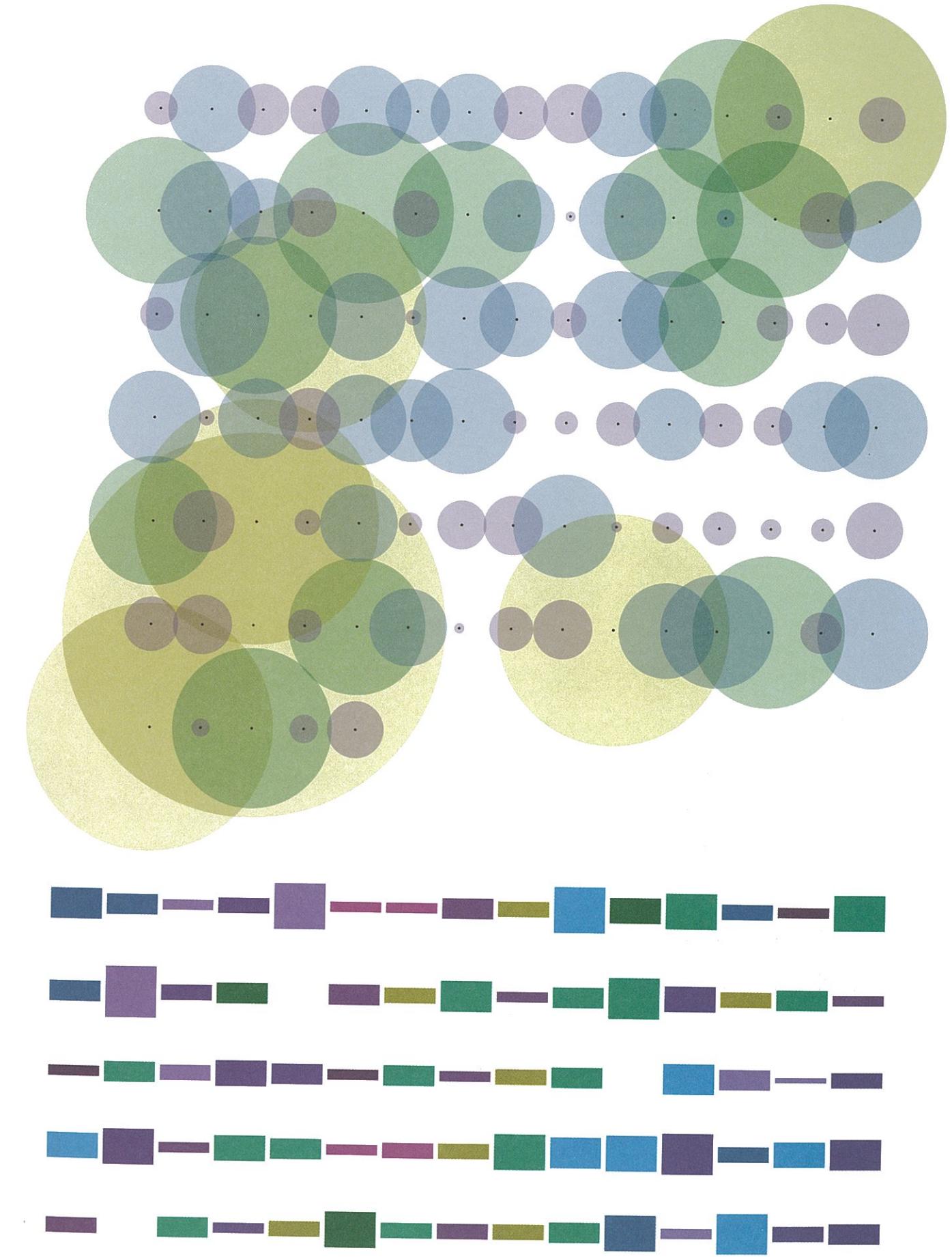
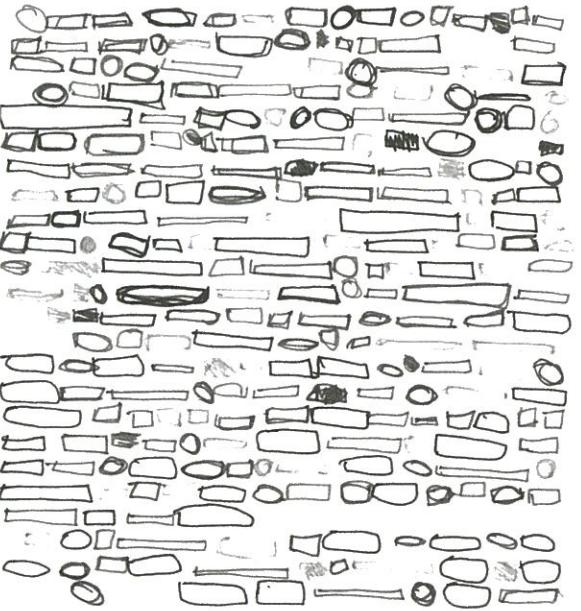
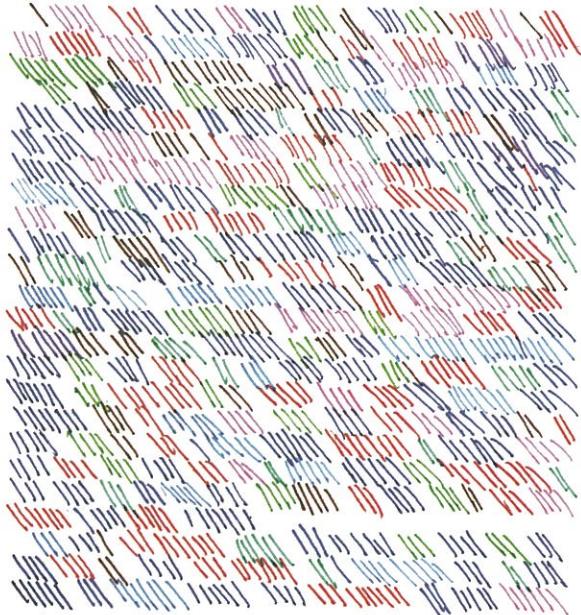
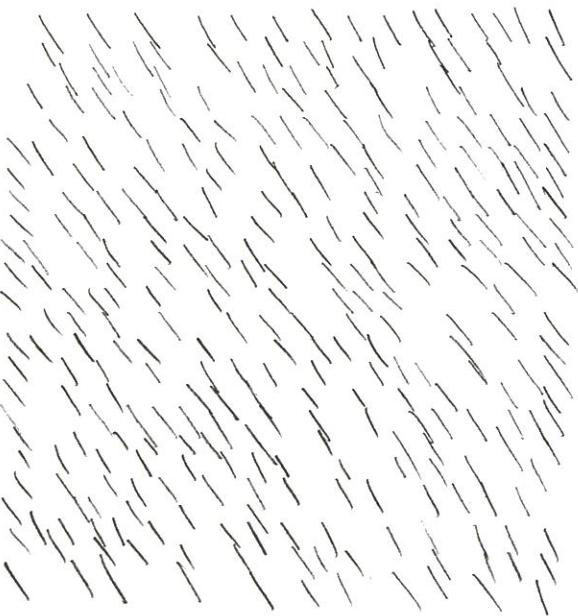
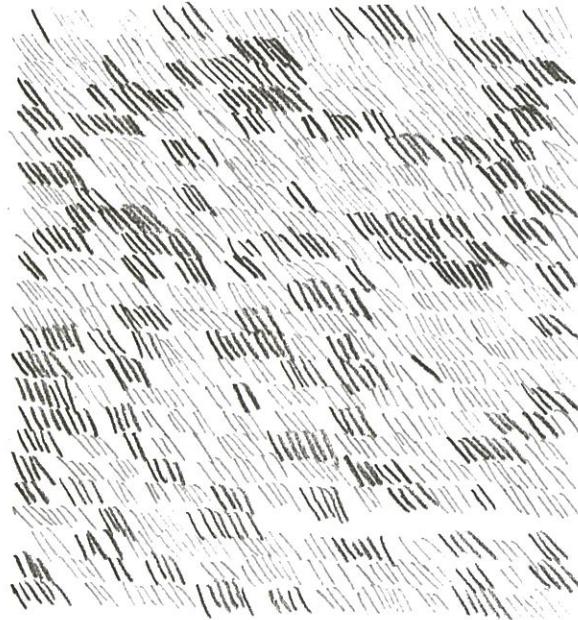
2011

Also part of the larger Chromapost project, this giant artwork was hung in the Dumbo neighbourhood of Brooklyn.



I first met Dean not long after my wife and I split up. I had just gotten over a serious illness that I won't bother to talk about, except that it had something to do with the miserably weary split-up and my feeling that everything was dead. With the coming of Dean Moriarty began the part of my life you could call my life on the road. Before that I'd often dreamed of going West to see the country, always vaguely planning and never taking off. Dean is the perfect guy for the road because he actually was born on the road, when his parents were passing through Salt Lake City in 1926, in a jalopy, on their way to Los Angeles. First reports of him came to me through Chad King, who'd shown me a few letters from him written in a New Mexico reform school. I was tremendously interested in the letters because they so naïvely and sweetly asked Chad to teach him all about Nietzsche and all the wonderful intellectual things that Chad knew. At one point Carlo and I talked about the letters and wondered if we would ever meet the strange Dean Moriarty. This is all far back, when Dean was not the way he is today, when he was a young jaikid shrouded in mystery. Then news came that Dean was out of reform school and was coming to New York for the first time; also there was talk that he had just married a girl called Marylou.

One day I was hanging around the campus and Chad and Tim Gray told me Dean was staying in a cold-water pad in East Harlem, the Spanish Harlem. Dean had arrived the night before,



SENTENCE DRAWINGS

The entirety of *On the Road*, by Jack Kerouac

WORD COUNT

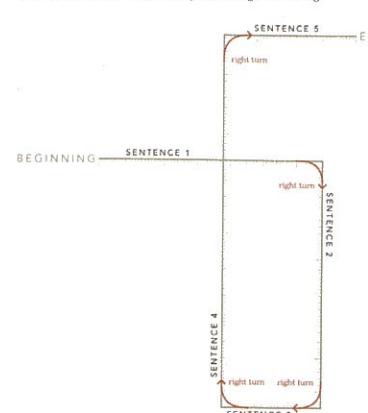
One word equals .85 mm.

1 word
5 words
10 words

100 words

BASIC STRUCTURE

After a sentence, the line turns right, creating the drawing.



COLORS

- Dean Moriarty (Protagonist)
- Bop & Jazz Music
- Social events & Interaction
- Travel
- Sketches of Regional Life
- Parties, Drinking & Drugs
- Work & Survival
- Sal Paradise (Narrator)
- Women, Sex, & Relationships
- Illegal Activities & Encounters with Police
- Character Sketches

RHYTHM TEXTURES

Selected Quotes from *On the Road*, by Jack Kerouac

BASIC STRUCTURE

Variations in punctuation and pauses in the sentence create individual patterned diagrams for each sentence. Sample sentences, below, are mapped out to the right.

DIAGRAM ONE

An example of a sentence with an *italicized* word, a comma, or a semicolon is shown in this diagram; also, dashes—like these, for example—are represented, as well as exclamations in the middle of the sentence like *this!* or *that!* or possibly a question mark like this? are all explained, and lastly, an example of a colon, the use of parentheses, and how an exclamation point (though not a question mark) is represented at the end of the sentence can all be seen in this diagram!

DIAGRAM TWO

Is it apparent that the second diagram represents a sentence that ends with a question mark?

DIAGRAM ONE

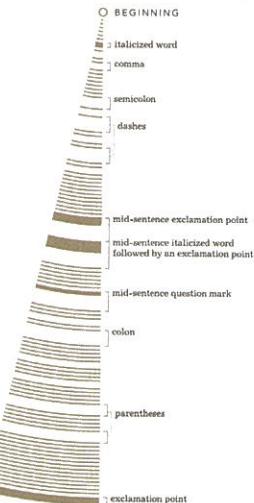


DIAGRAM TWO



NOTATION

Each quotation can be referenced in *On the Road*.

part paragraph
1.3.5.1
chapter sentence

COLORS

- Dean Moriarty (Protagonist)
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SENTENCE LENGTH

Every sentence in *On the Road*, by Jack Kerouac, organized by sentence length

COLORS

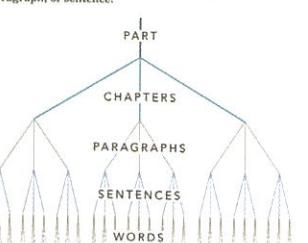
- | | | |
|-----------------------------|---------------------------|--|
| Dean Moriarty (Protagonist) | Sketches of Regional Life | Women, Sex, & Relationships |
| Bop & Jazz Music | Parties, Drinking & Drugs | Illegal Activities & Police Encounters |
| Social events & Interaction | Work & Survival | Character Sketches |
| Travel | Sal Paradise (Narrator) | |

LITERARY ORGANISM

A visualization of Part One of *On the Road*, by Jack Kerouac

BASIC STRUCTURE

Each literary component can be divided into even smaller parts, the smallest in this diagram being words. The diagram is read clockwise, starting from the beginning chapter, paragraph, or sentence.



NOTATION

Each quotation can be referenced in *On the Road*.

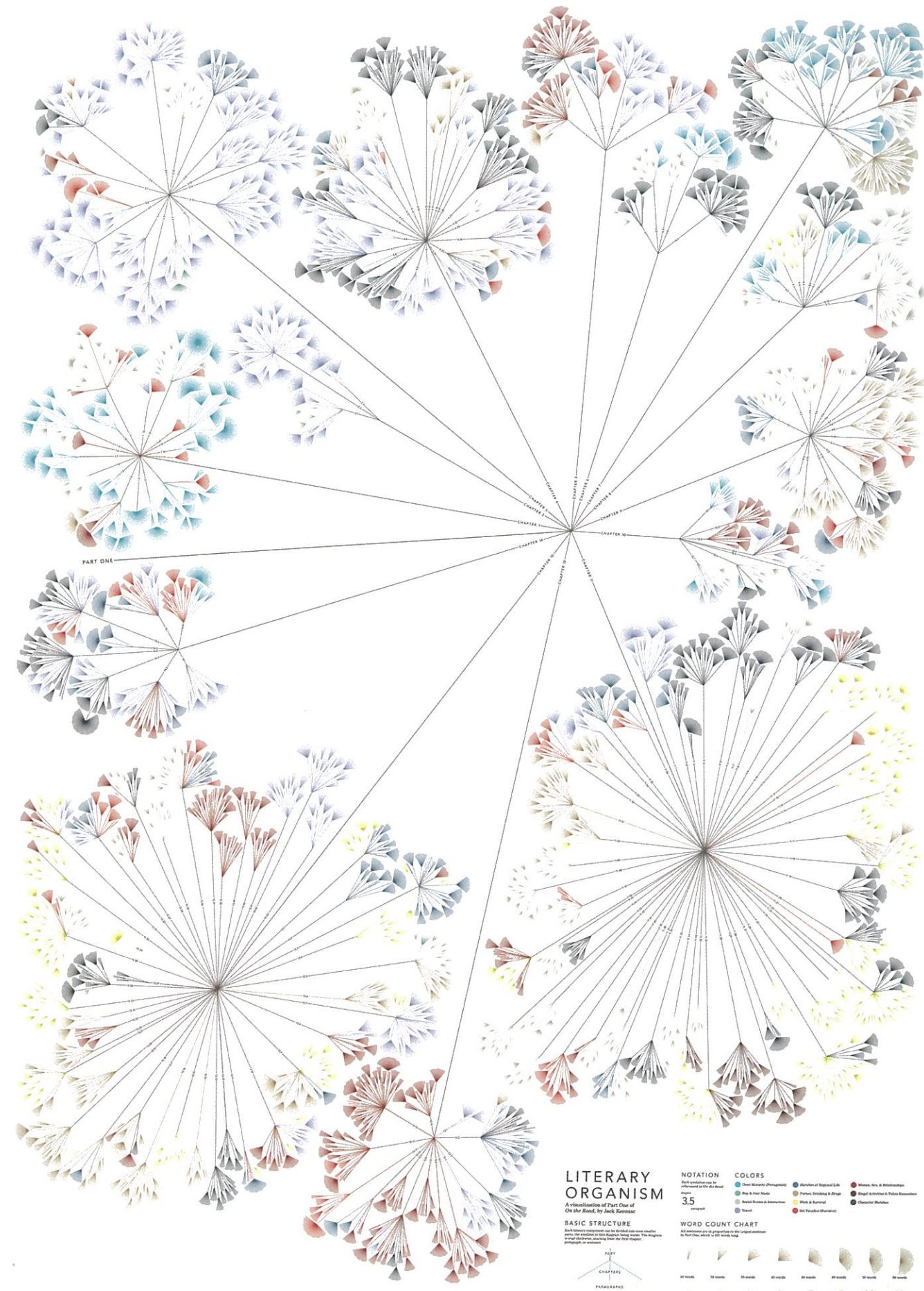
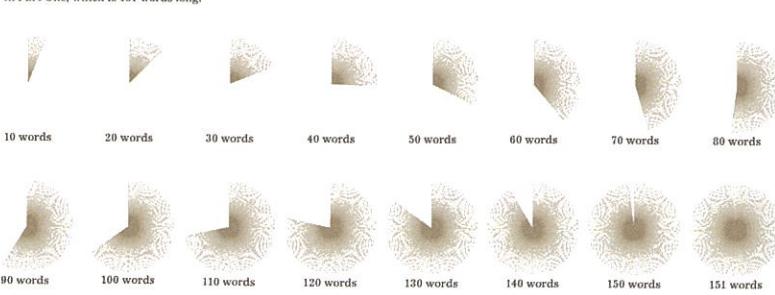
chapter
3.5
paragraph

COLORS

- | | | |
|-----------------------------|---------------------------|--|
| Dean Moriarty (Protagonist) | Sketches of Regional Life | Women, Sex, & Relationships |
| Bop & Jazz Music | Parties, Drinking & Drugs | Illegal Activities & Police Encounters |
| Social events & Interaction | Work & Survival | Character Sketches |
| Travel | Sal Paradise (Narrator) | |

WORD COUNT CHART

All sentences are in proportion to the largest sentence in Part One, which is 151 words long.



LITERARY ORGANISM

A visualization of Part One of *On the Road*, by Jack Kerouac

3.5

NOTATION

Each quotation can be referenced in *On the Road*.

basic structure

3.5

WORD COUNT CHART

All sentences are in proportion to the largest sentence in Part One, which is 151 words long.

10 words

20 words

30 words

40 words

50 words

60 words

70 words

80 words

90 words

100 words

110 words

120 words

130 words

140 words

150 words

151 words

COLORS

- Dean Moriarty (Protagonist)
- Bop & Jazz Music
- Social events & Interaction
- Travel
- Sketches of Regional Life
- Parties, Drinking & Drugs
- Work & Survival
- Sal Paradise (Narrator)
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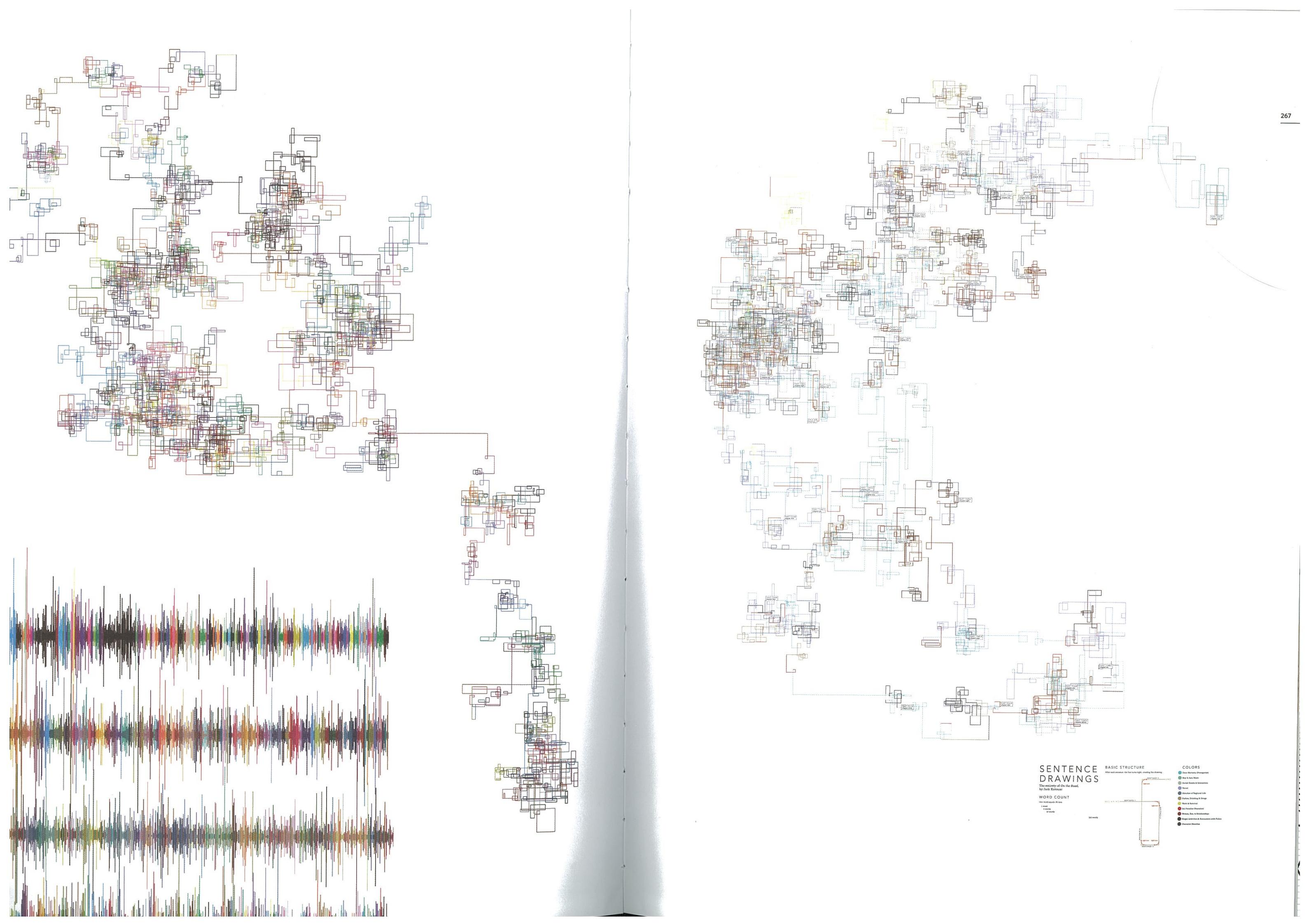
120 words

130 words

140 words

150 words

151 words



Moritz Stefaner

visualizing all aspects of a better life

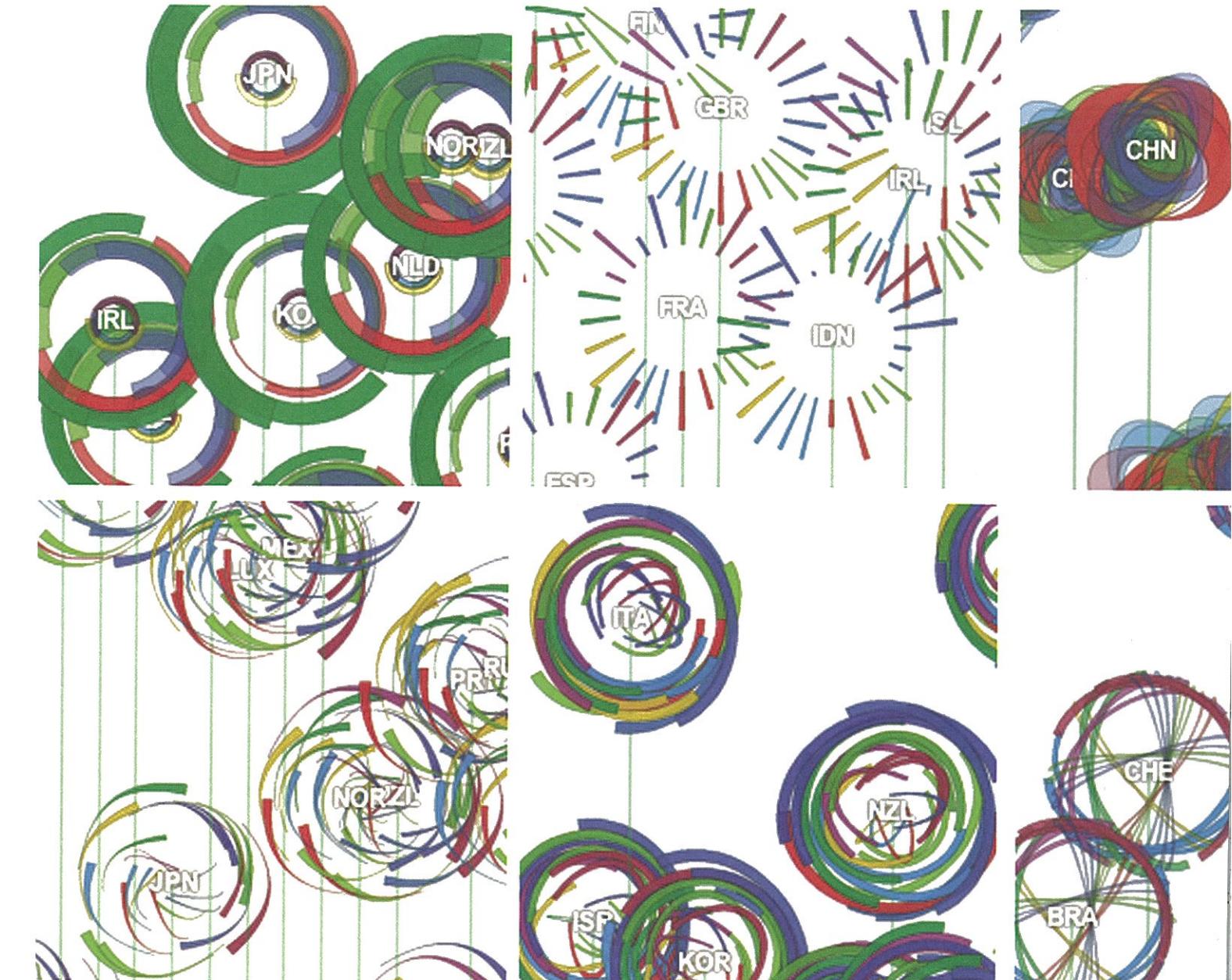
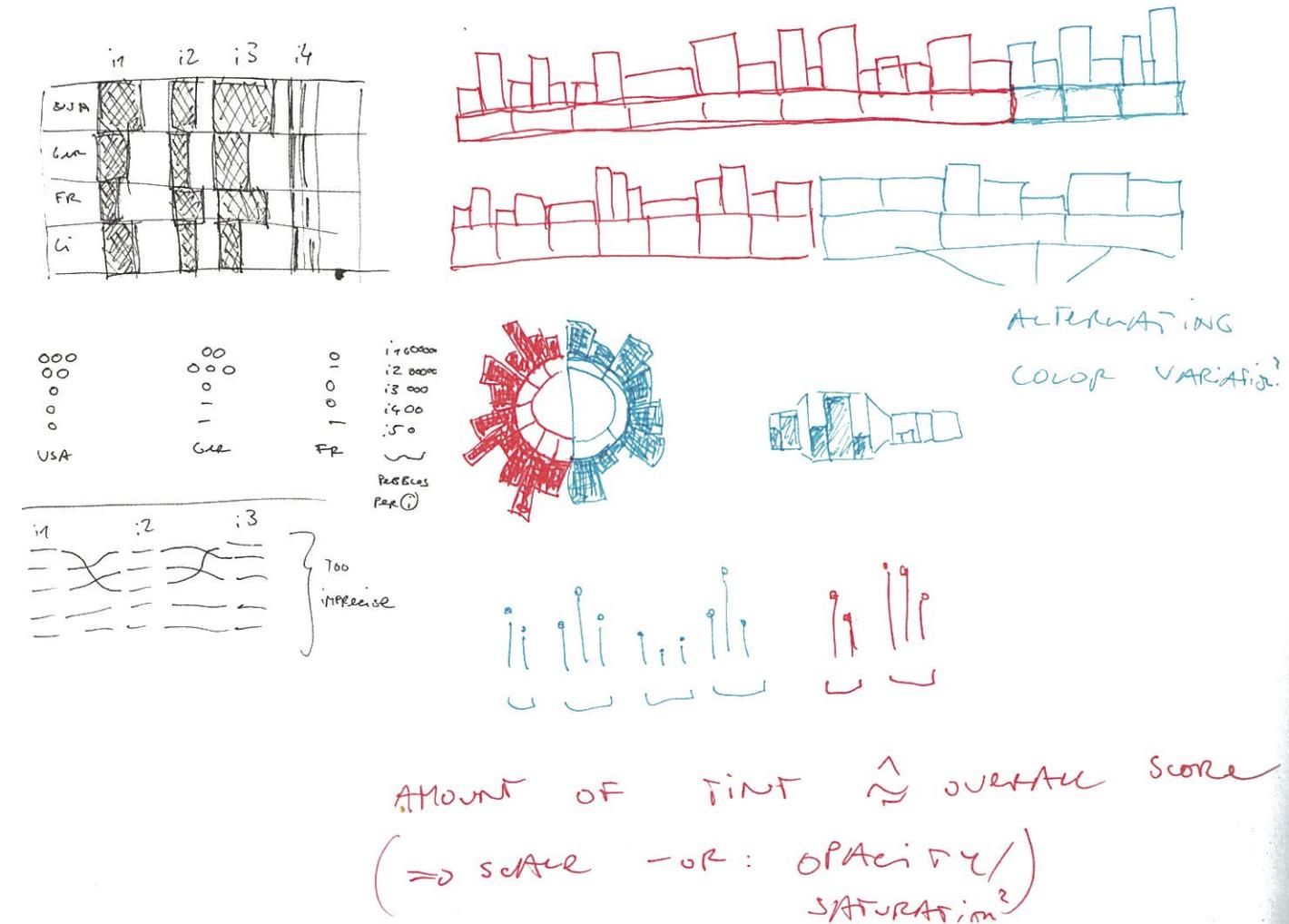
In the last seven or so years, Moritz Stefaner has worked as a self-employed 'ugly and beauty operator' at the crossroads of data-visualization, information aesthetics and user-interface design. His method is to develop concepts and form ideas in parallel to exploring the data set he is working on at the time.

'While the first is often tied to sketch and verbal discussions,' he explains, 'the latter is very much bound to working at the computer with code and data.' The most important sketching phase in Stefaner's work happens when he has an initial conceptual direction

and a good technical grip on the data: 'This is the time when I will explore the problem and solution space together iteratively, producing many different perspectives on the data and functional prototypes, to understand the texture of the data, as well as which forms support the properties of the data set in the best way.'

Stefaner adds: 'I am not sure if this qualifies as sketching - I see it more as an exploration/prototyping activity - but the rapid iterations and the throwaway character of the artefacts produced is quite similar in spirit to sketching.'

He notes that his sketching is 10 per cent pen and pencil and 90 per cent computer. This is because, as he says, 'the active exploration of data sets and their possible visual forms requires code that operates on actual data. Great data-visualizations highlight the unique aspects of a specific data set (or type of data set), and to reach this "blue-sky" design can be a starting point, but it has to be turned quickly into hands-on explorations on the basis of the data.'

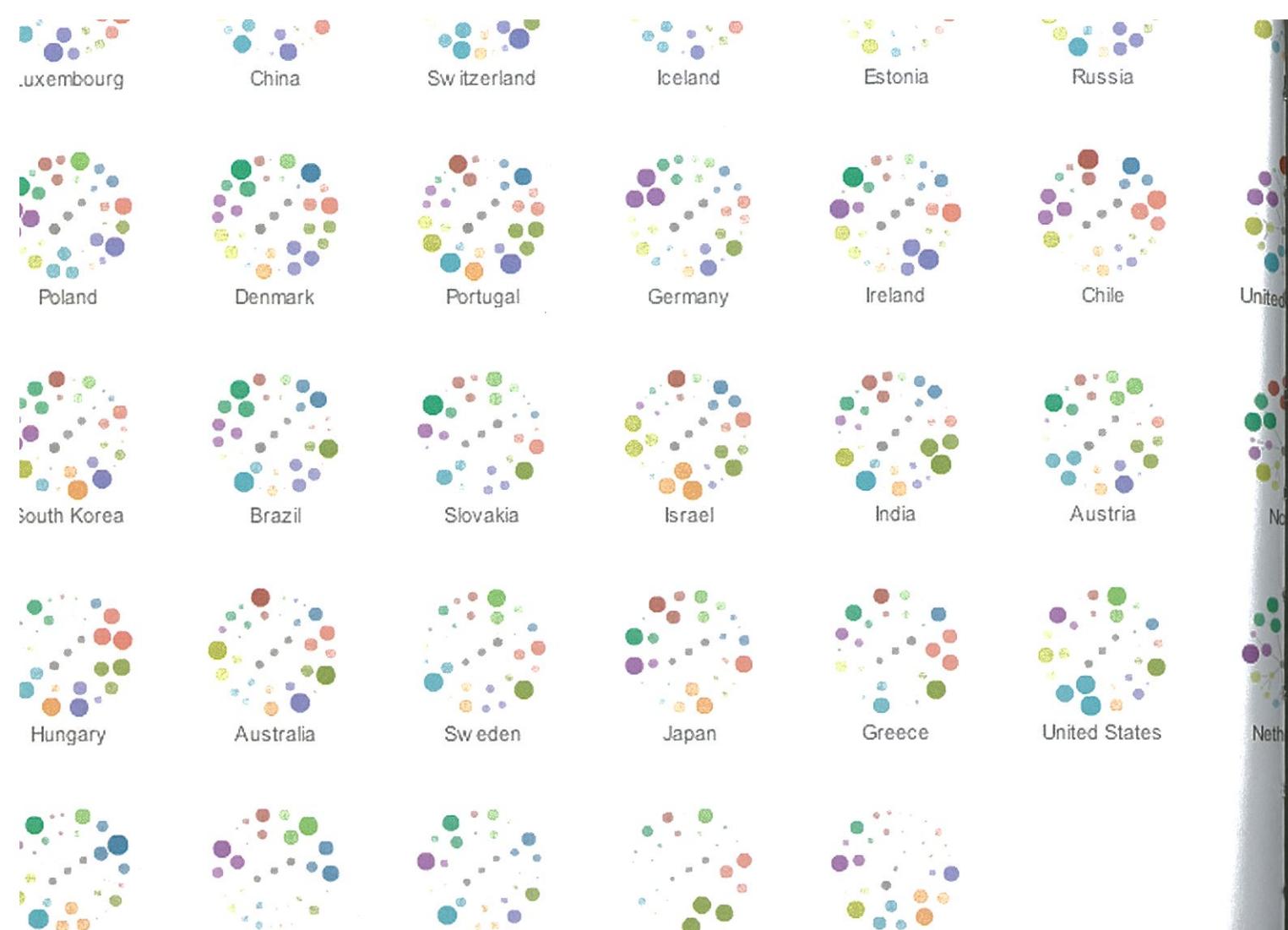


Better Life Index

OECD, 2013

Stefaner developed the Better Life Index for the Organization for Economic Co-operation and Development, a forum for improving the economic and social wellbeing of people around the world. It is an interactive application, in which each nation is represented by a flower, with each of the petals representing a key topic (education, housing, environment, and so on). When the user chooses education, for example, the relevant petals become wider and more visible. The goal was to make normally dry, abstract statistics accessible and playful.





OECD – Your Better Life Index

www.oecdbetterlifeindex.org

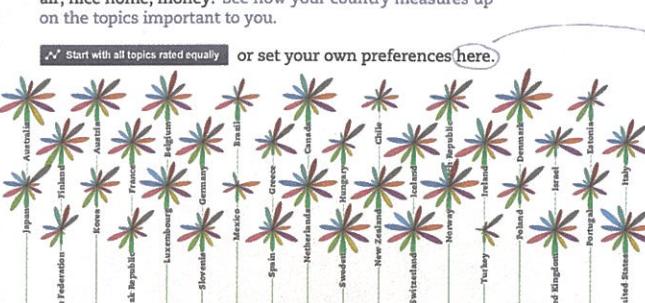
 OECD
Better Life
Index

Index Countries Topics About

Create Your Better Life Index

What is your recipe for a better life – a good education, clean air, nice home, money? See how your country measures up on the topics important to you.

Start with all topics rated equally or set your own preferences here.



Create Your Better Life Index

Rate the topics according to their importance to you:

Topic	Importance Rating
Housing	1
Income	1
Jobs	1
Community	1
Education	1
Environment	1
Civic Engagement	1
Health	1
Life Satisfaction	1
Safety	1
Work-Life Balance	1

Reset Help

Compare men and women

Compare your index

Share your index

How's life?

There is more to life than the cold numbers of GDP and economic statistics – This Index allows you to compare well-being across countries, based on 11 topics the OECD has identified as essential, in the areas of material living standards, health, safety, work-life balance, community, environment, education, civic engagement, life satisfaction, and personal security.

Better Life Blog Archive

Well-being goals for all

By Martine Durand, OECD On October 16, 2012 almost 400,000 babies were born in the world. On that same day, approximately 1000 people from around the world, including economists, statisticians, policy-makers, and citizens, gathered in Paris to discuss the

Find Out More Archive

November 19, 2012 Calif. City Proposes Citizens' Well-Being Study Read this article

November 9, 2012

The screenshot shows the homepage of the OECD Better Life Index. At the top, there's a navigation bar with links for 'Index', 'Countries', 'Topics', and 'About'. On the right, there's a sidebar titled 'Create Your Better Life Index' with a list of topics: Housing, Income, Jobs, Community, Education, Environment, Civic Engagement, Health, Life Satisfaction, Safety, and Work-Life Balance. Below the sidebar, there are buttons for 'Reset' and 'Help', and a link to 'Back to your full index'. The main content area features a bar chart with two sets of bars for each country, representing men and women. The y-axis ranges from 3.0 to 8.0. The x-axis lists 30 countries: Australia, Austria, Belgium, Brazil, Canada, Chile, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Japan, Korea, Luxembourg, Mexico, Netherlands, New Zealand, Norway, Poland, Portugal, Russian Federation, Slovak Republic, Slovenia, Spain, Sweden, Turkey, United Kingdom, and United States. Each country has two bars: a black one for men and a red one for women. The chart is overlaid with a grid and dashed vertical lines for each country.