

Visualization

Slides adapted from Alex Lex (Univ. of Utah),
Joshua A. Levine (Univ. of Arizona), Carlos Scheidegger (Univ. of Arizona)
and others.

What is Visualization?

“a cognitive process performed by humans in forming a mental image of a domain space. In computer and information science it is, more specifically, the **visual** representation of a domain space using **graphics, images, animated sequences**, and ~~sound augmentation~~ to present the data, structure, and dynamic behavior of large, complex data sets that represent systems, events, processes, objects, and concepts”

J. G. Williams, K. M. Sochats, and E. Morse. “Visualization.” Annual Review of Information Science and Technology (ARIST) 30 (1995), 161–207

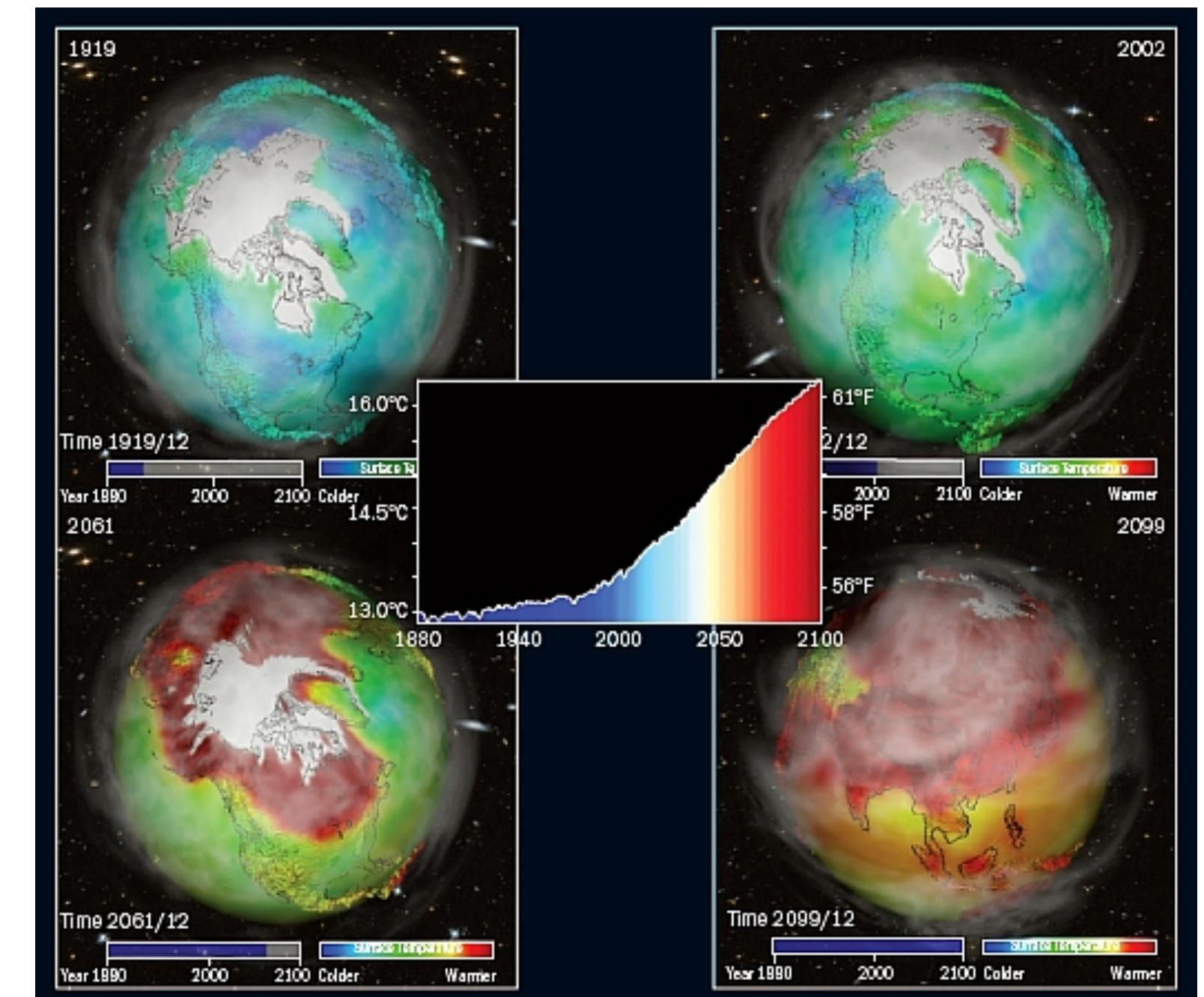
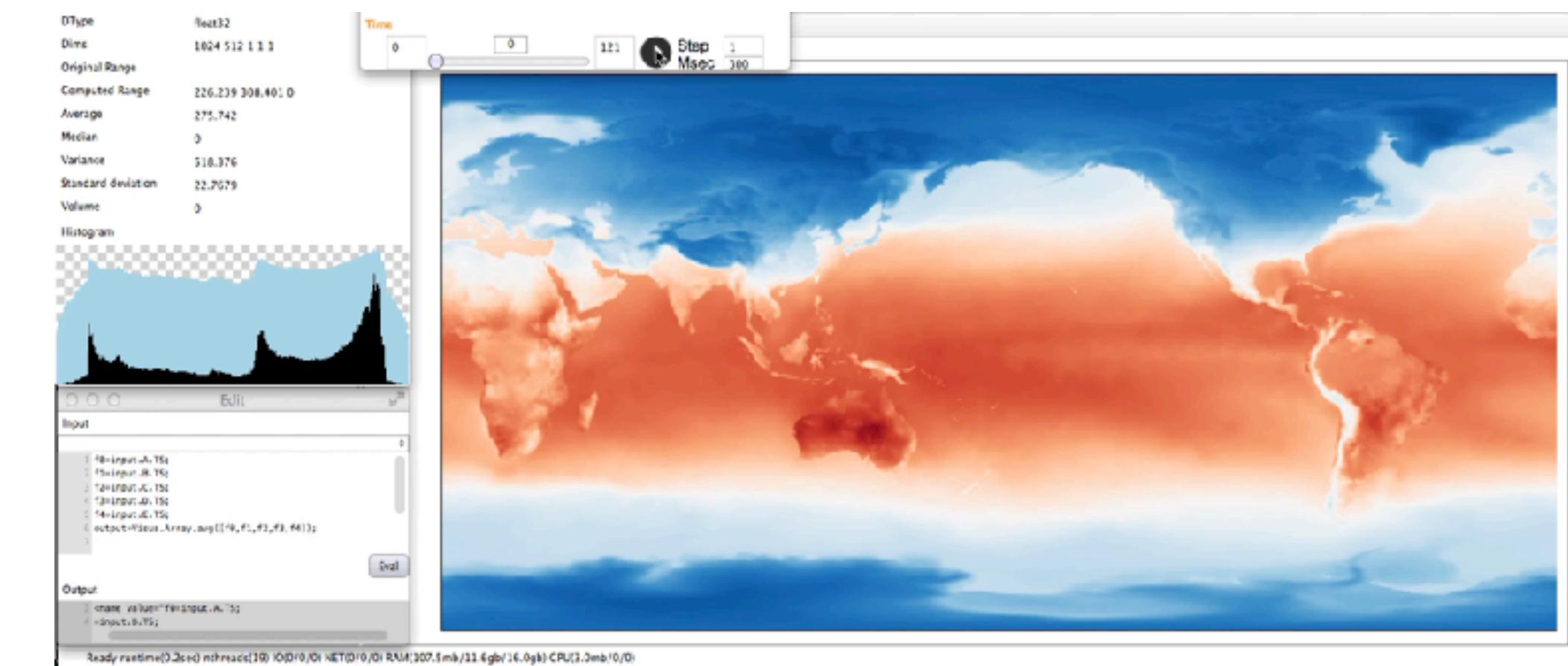
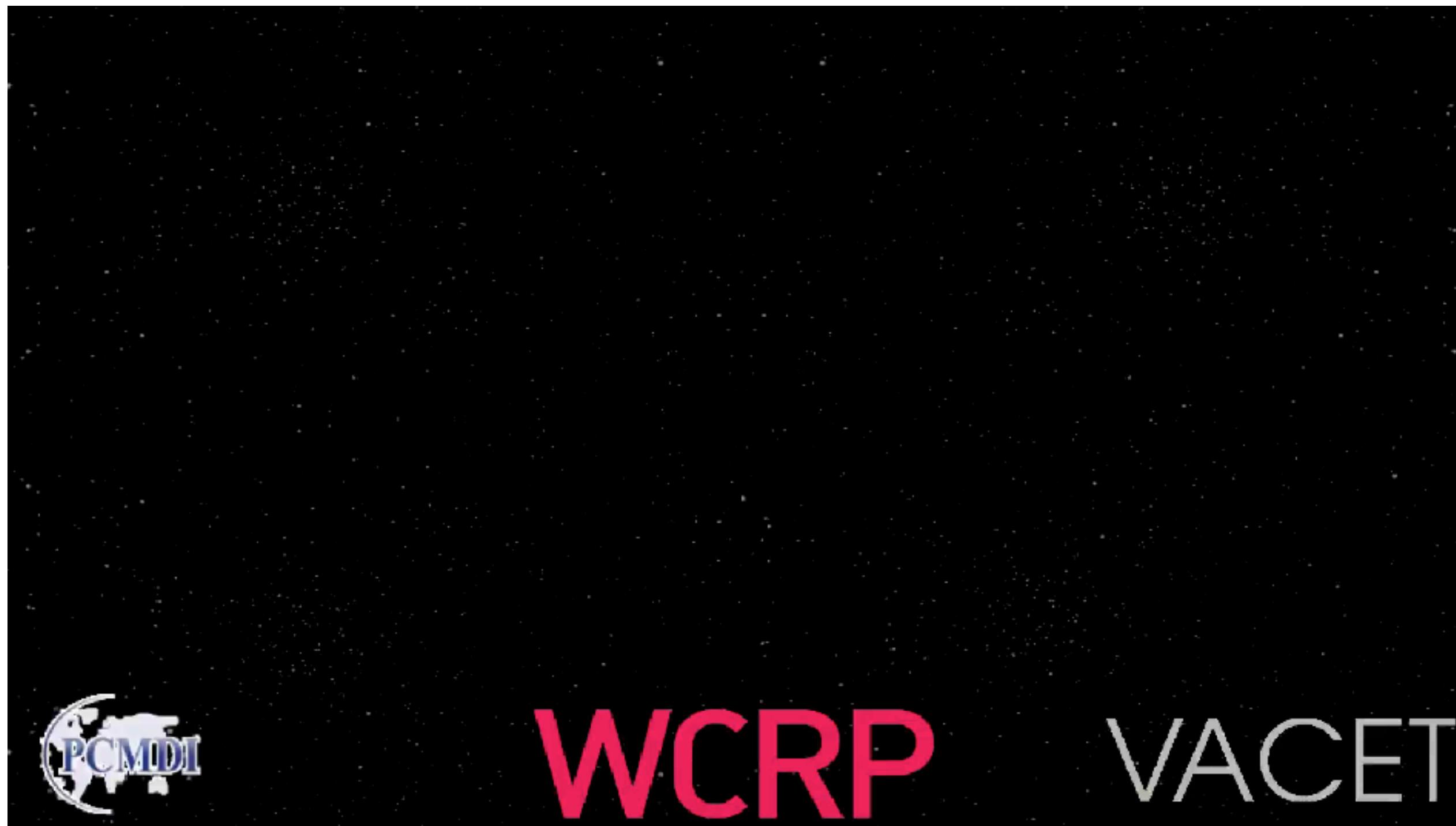
Computer-based visualization systems provide **visual** representations of datasets designed to help people carry out tasks more effectively.

- Our book

Visualization is computer graphics to aid understanding of data

Why do we use visualization?

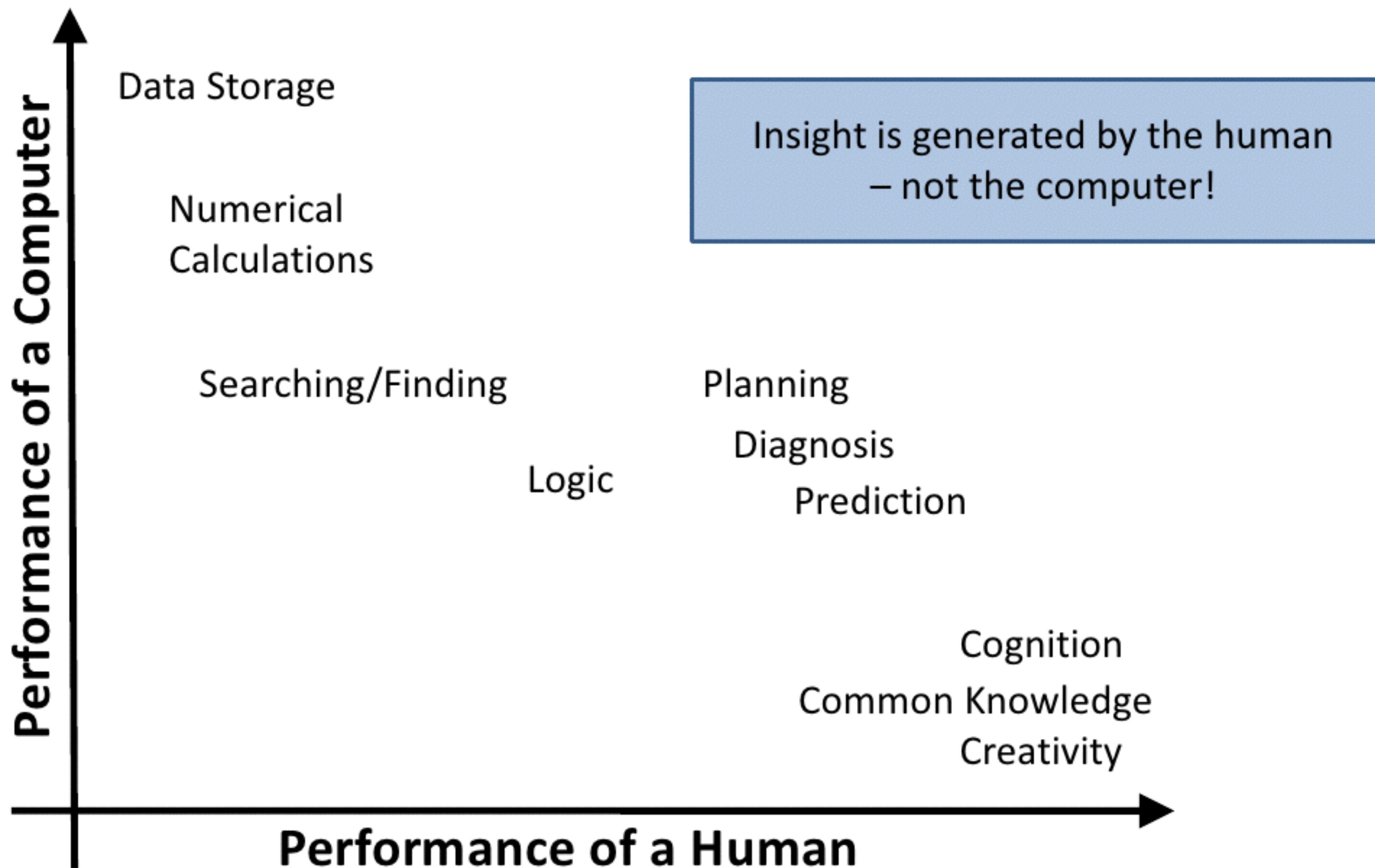
- To inform
- To communicate
- To explore



Why have a human in the loop?

- don't need vis when fully automatic solution exists and is trusted
 - many analysis problems are ill-specified
- don't know exactly what questions to ask in advance
- possibilities
 - long-term use for end users (e.g. exploratory analysis of scientific data)
 - presentation of known results
 - stepping stone to better understanding of requirements before developing models
 - help developers of automatic solution refine/debug, determine parameters
 - help end users of automatic solutions verify, build trust

The Ability Matrix



Why have a human in the loop?

Machine Learning is just Math. Sometimes it makes sense ...

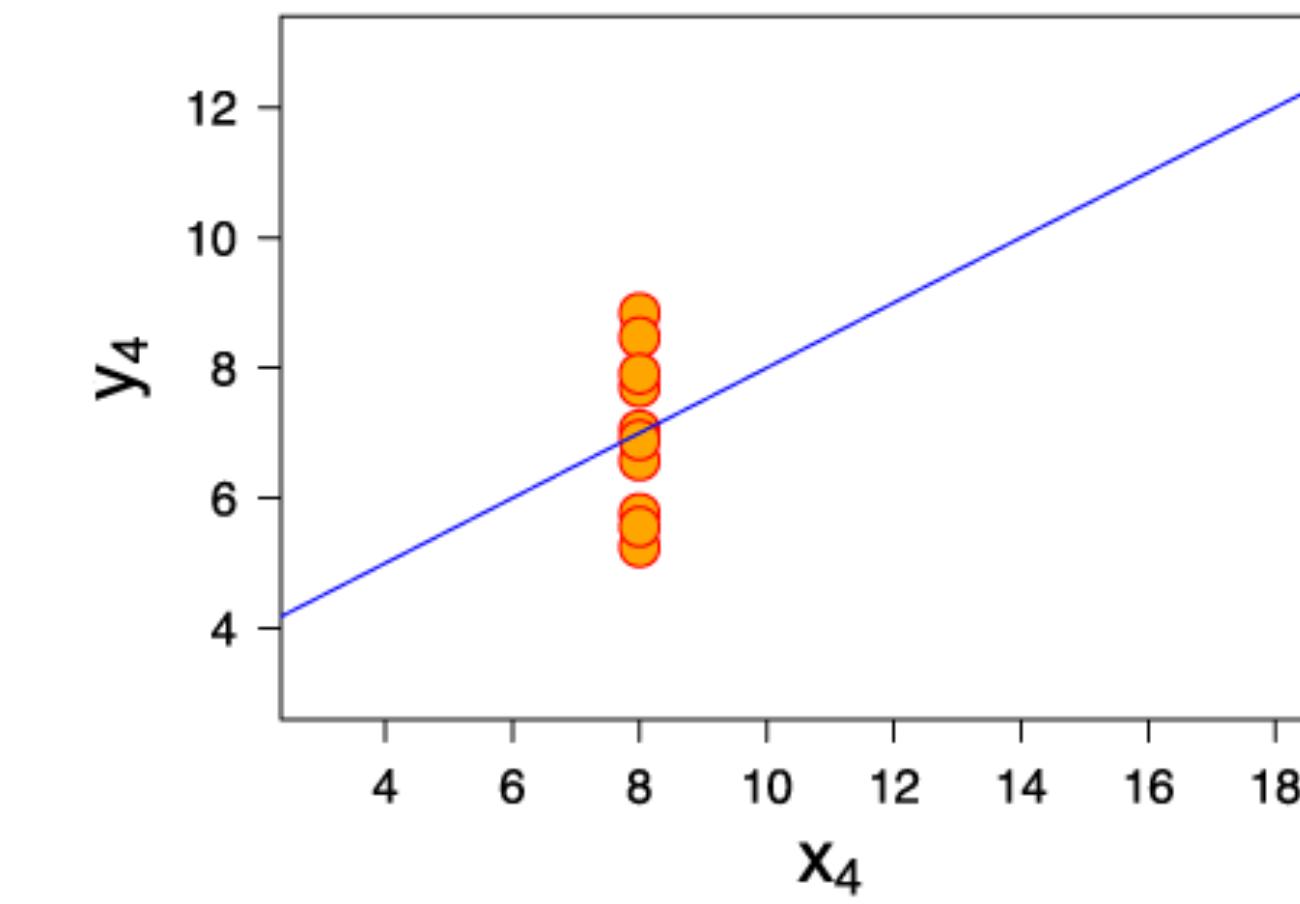
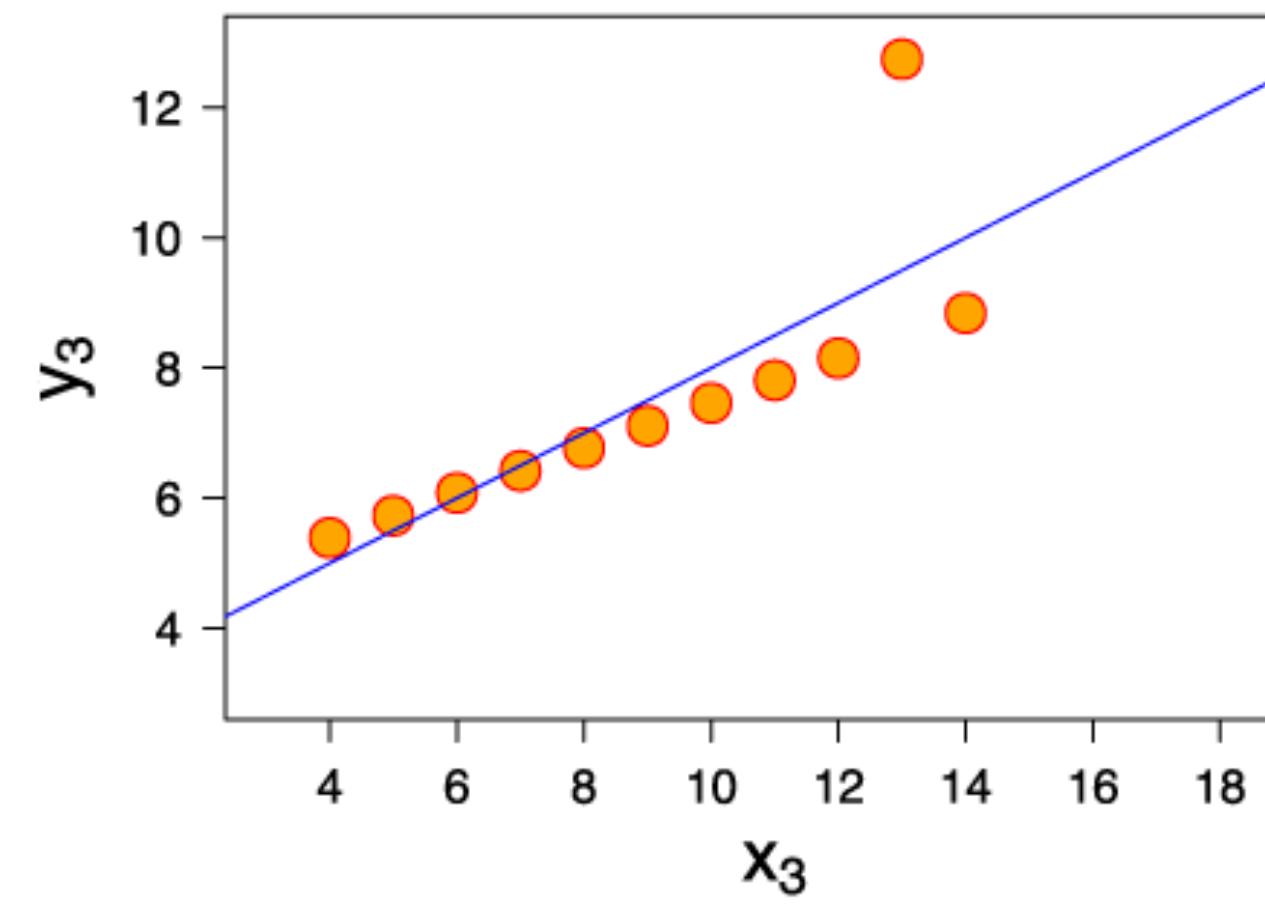
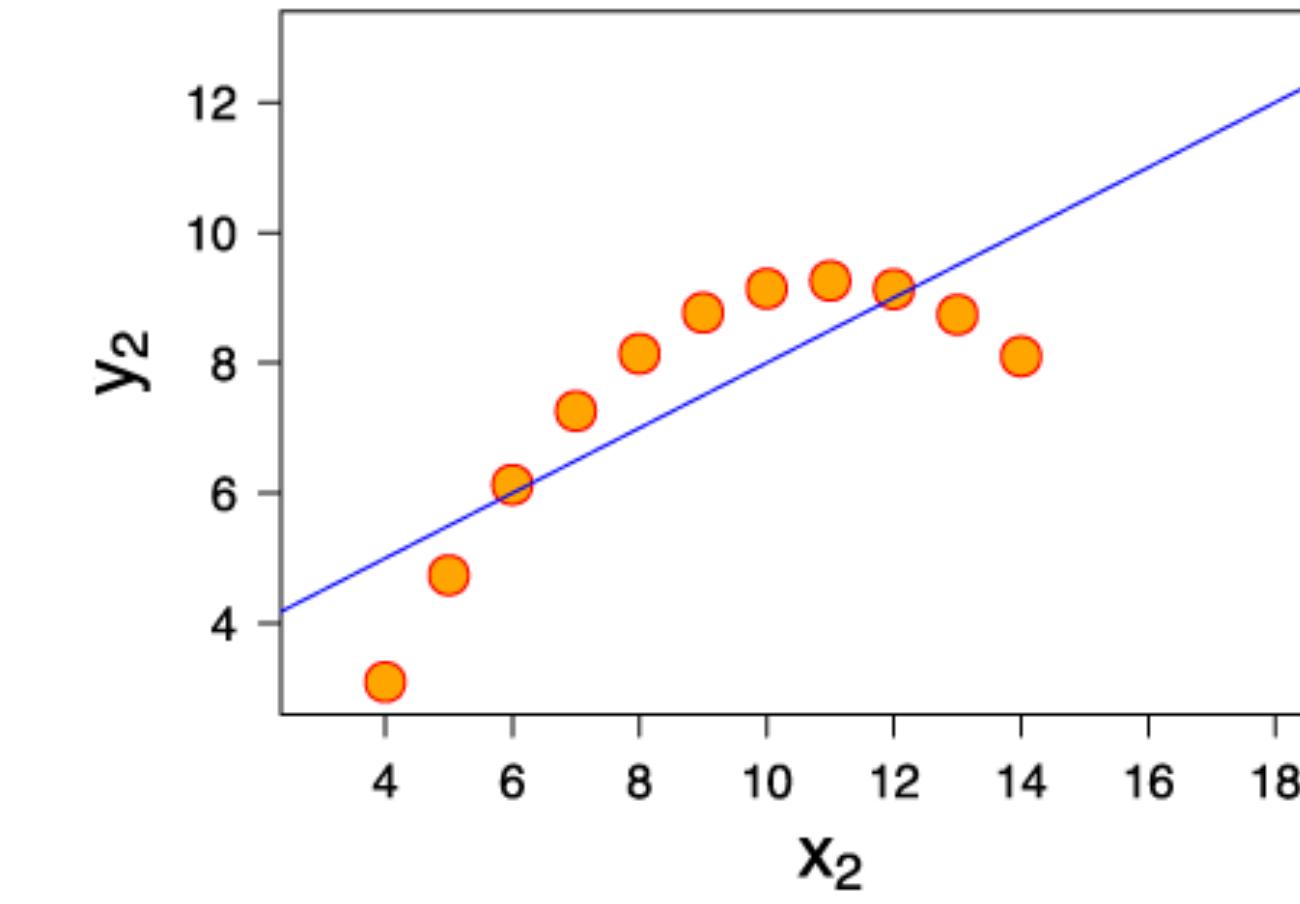
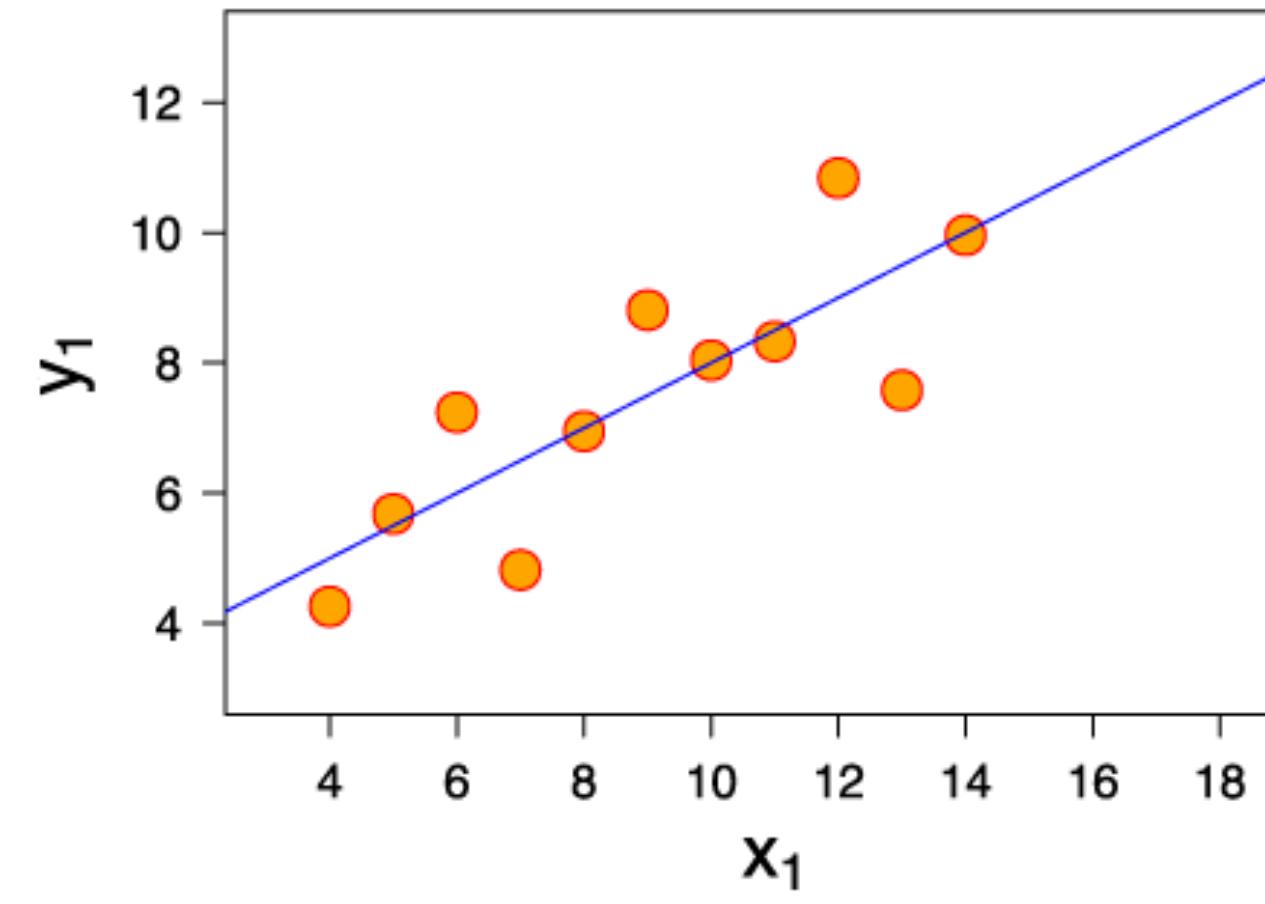


Google Translate

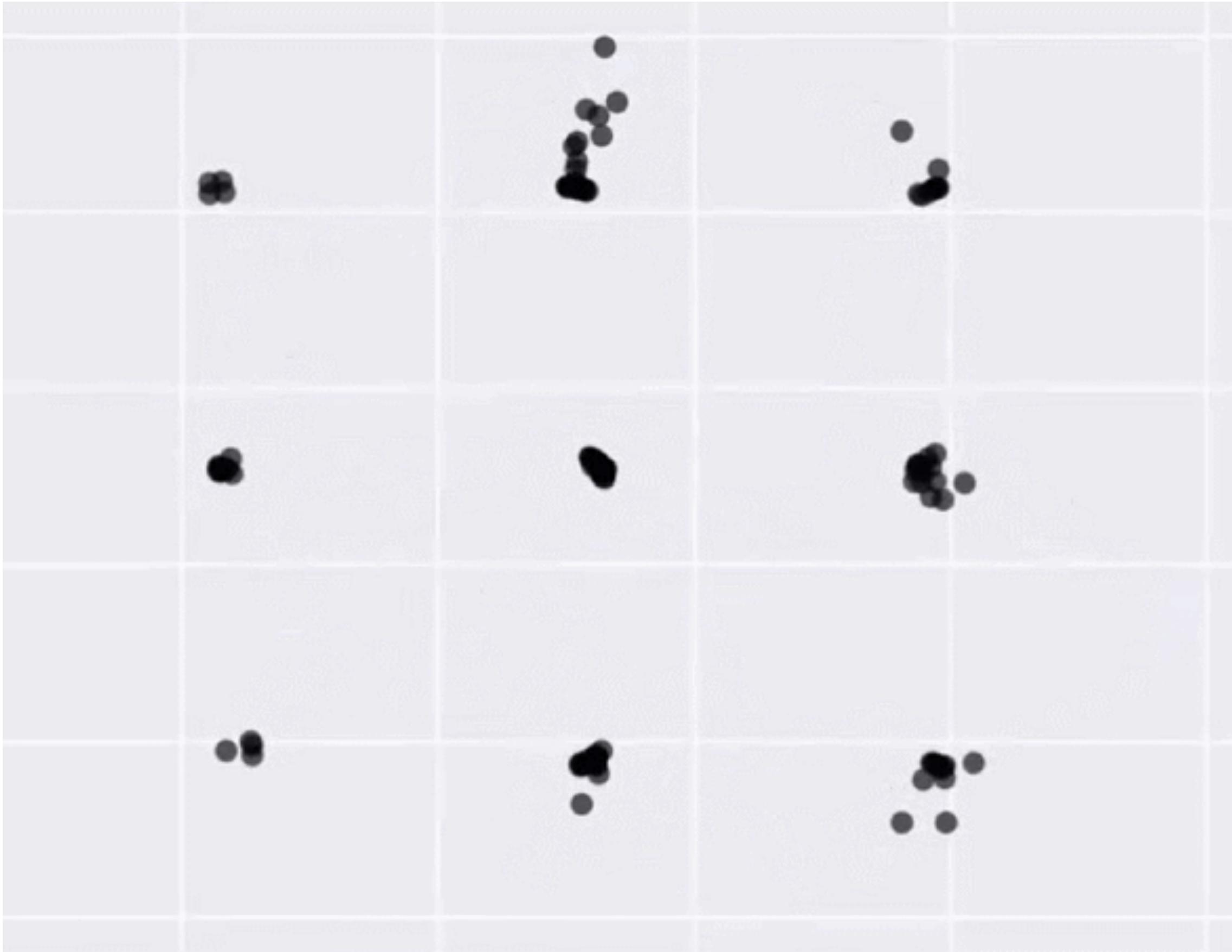
Francis Anscombe's Quartet (1973)

	Set A		Set B		Set C		Set D	
	X	Y	X	Y	X	Y	X	Y
0	10	8.04	10	9.14	10	7.46	8	6.58
1	8	6.95	8	8.14	8	6.77	8	5.76
2	13	7.58	13	8.74	13	12.74	8	7.71
3	9	8.81	9	8.77	9	7.11	8	8.84
4	11	8.33	11	9.26	11	7.81	8	8.47
5	14	9.96	14	8.10	14	8.84	8	7.04
6	6	7.24	6	6.13	6	6.08	8	5.25
7	4	4.26	4	3.10	4	5.39	19	12.50
8	12	10.84	12	9.13	12	8.15	8	5.56
9	7	4.82	7	7.26	7	6.42	8	7.91
10	5	5.68	5	4.74	5	5.73	8	6.89
mean	9.00	7.50	9.00	7.50	9.00	7.50	9.00	7.50
std	3.32	2.03	3.32	2.03	3.32	2.03	3.32	2.03
corr	0.82		0.82		0.82		0.82	
lin. reg.	$y = 3.00 + 0.500x$		$y = 3.00 + 0.500x$		$y = 3.00 + 0.500x$		$y = 3.00 + 0.500x$	

Anscombe's Quartet



Datasaurus Dozen



$$\mu_x = 54.02$$

$$\mu_y = 48.09$$

$$\sigma_x = 14.52$$

$$\sigma_y = 24.79$$

$$corr = \pm 0.32$$

Matejka, Justin, and George Fitzmaurice. "Same stats, different graphs: generating datasets with varied appearance and identical statistics through simulated annealing." Proceedings of the 2017 CHI Conference on Human Factors in Computing Systems. ACM, 2017.

Human Eye Bandwidth Analogy

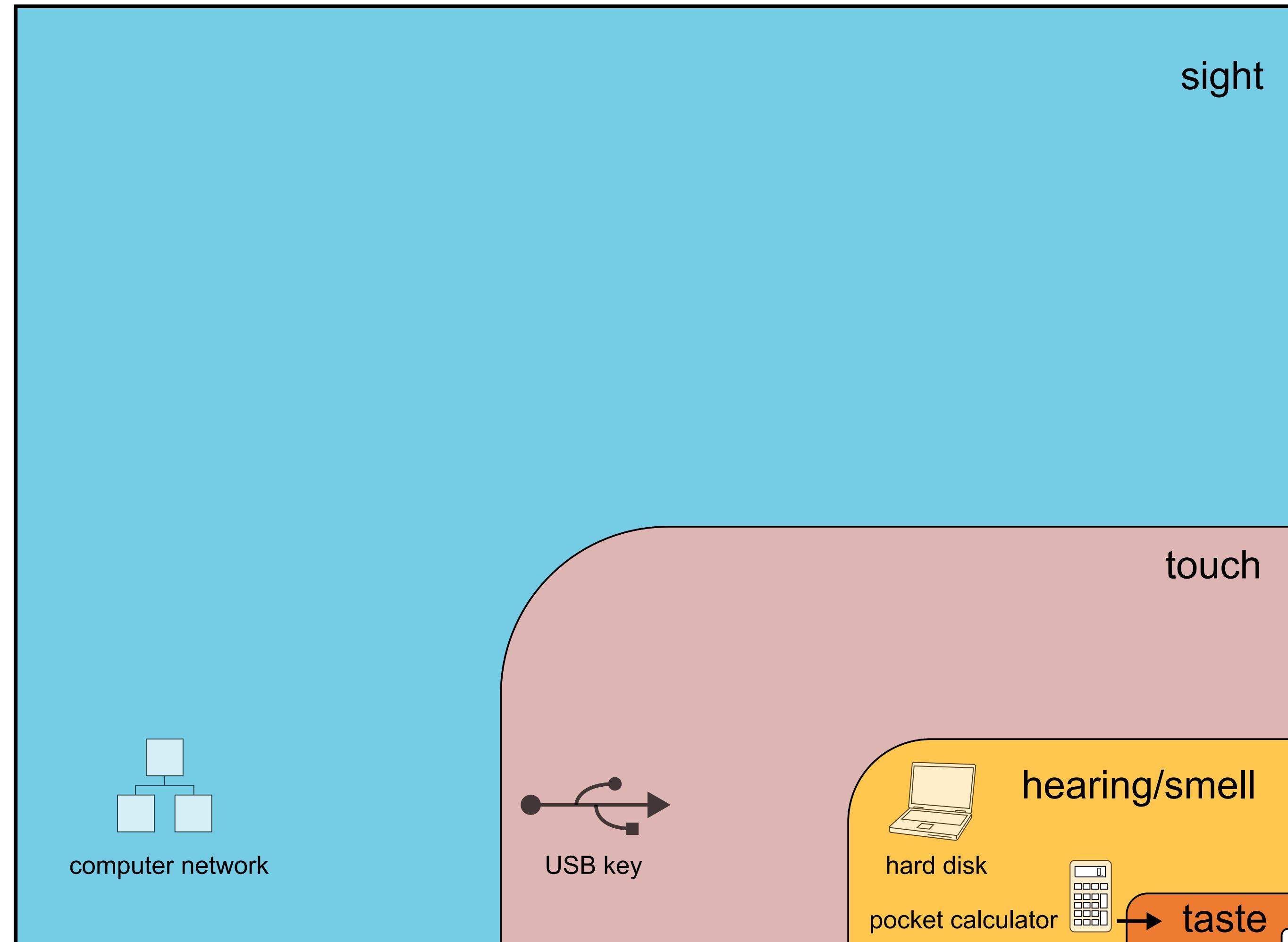
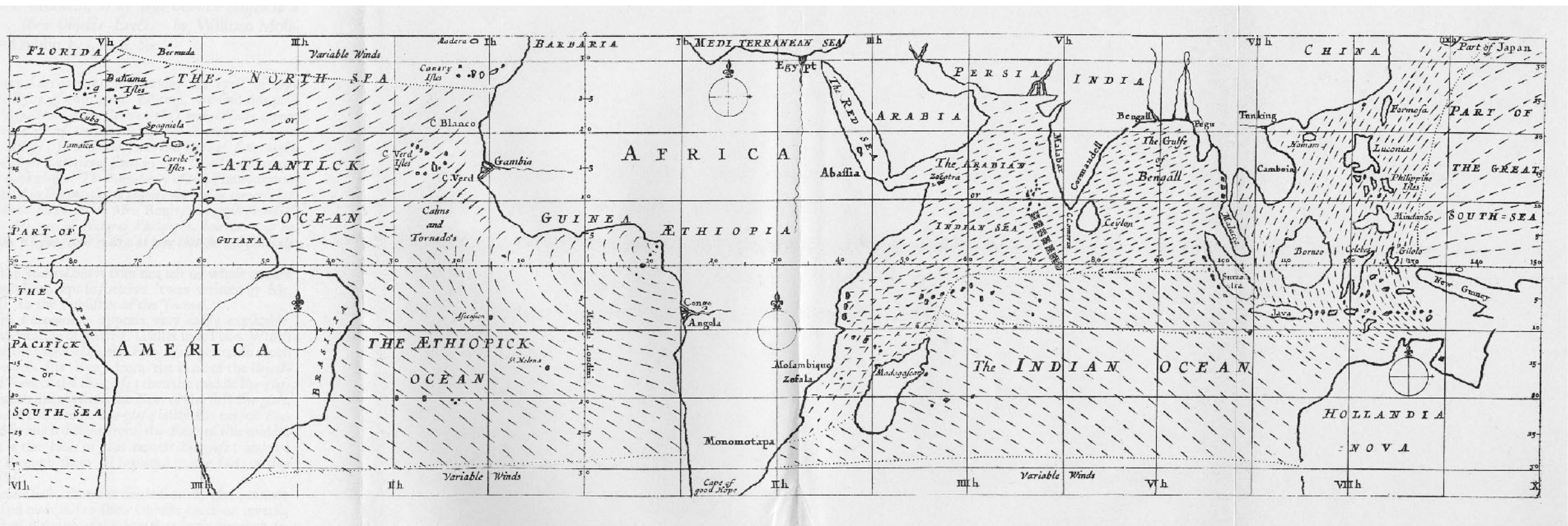


Image courtesy Tor Norretranders

amount we're actually aware of (0.7%)

History

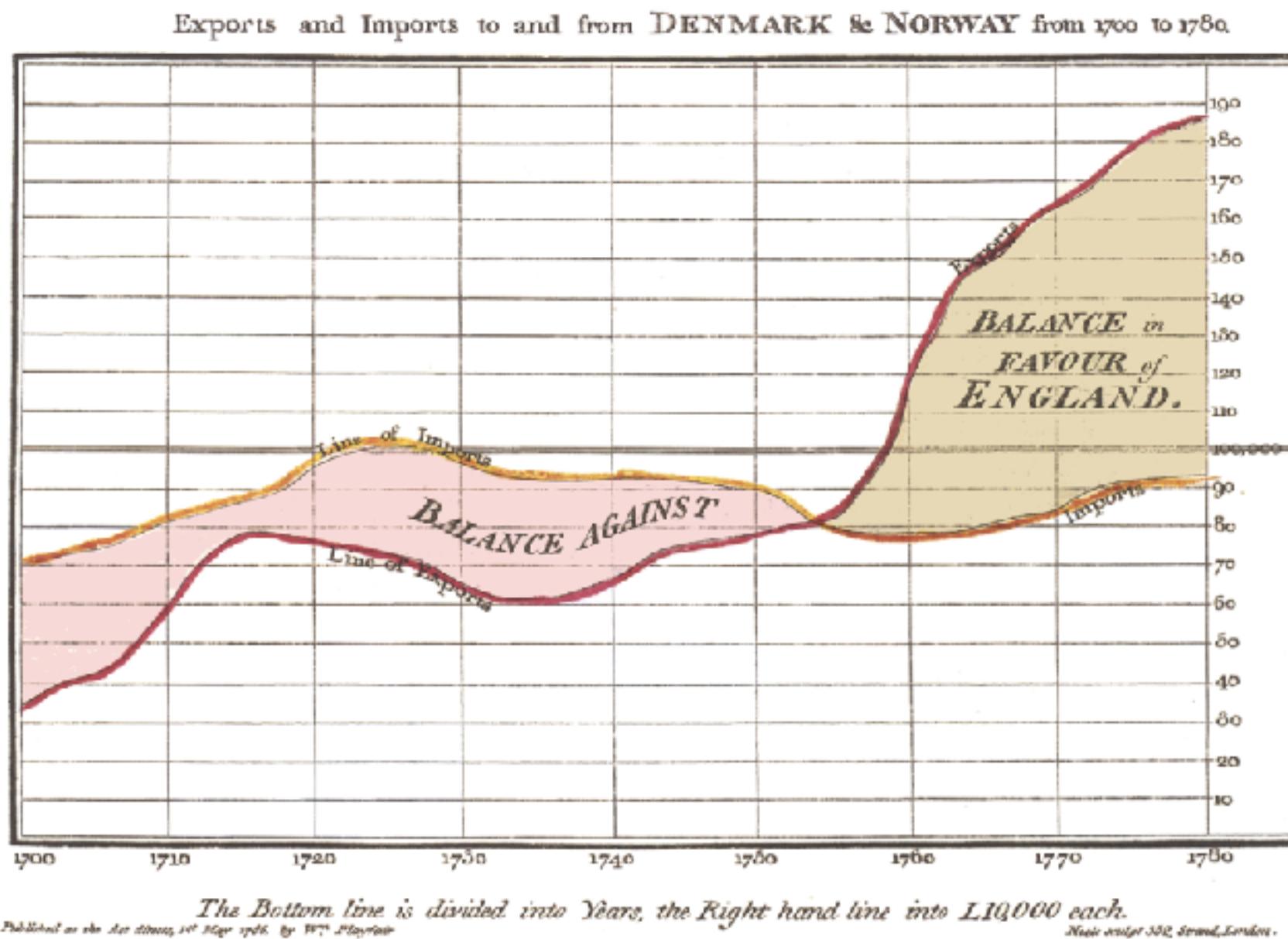
Edmond Halley (1686) Current Maps



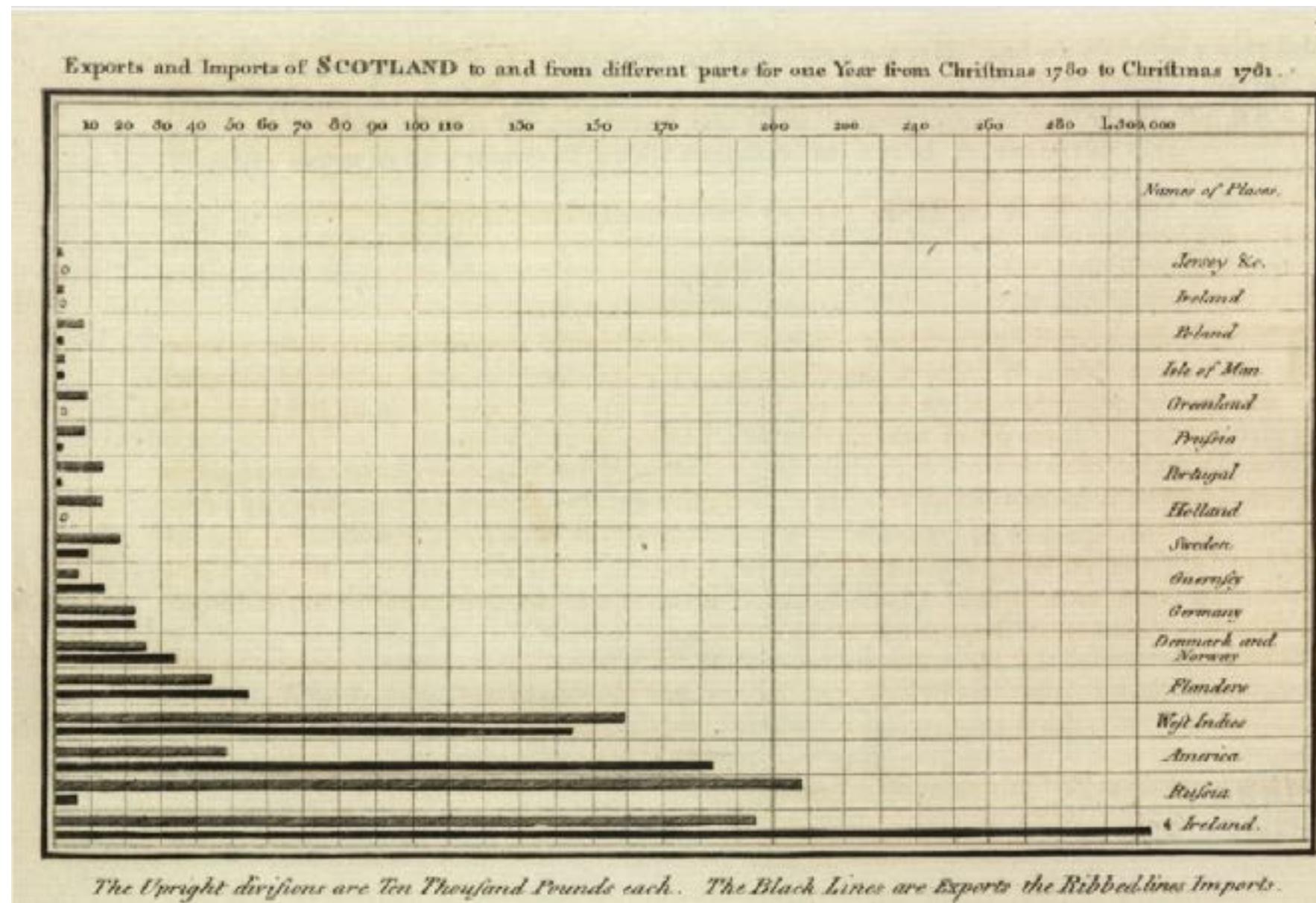
- Edmond Halley 1686

William Playfair

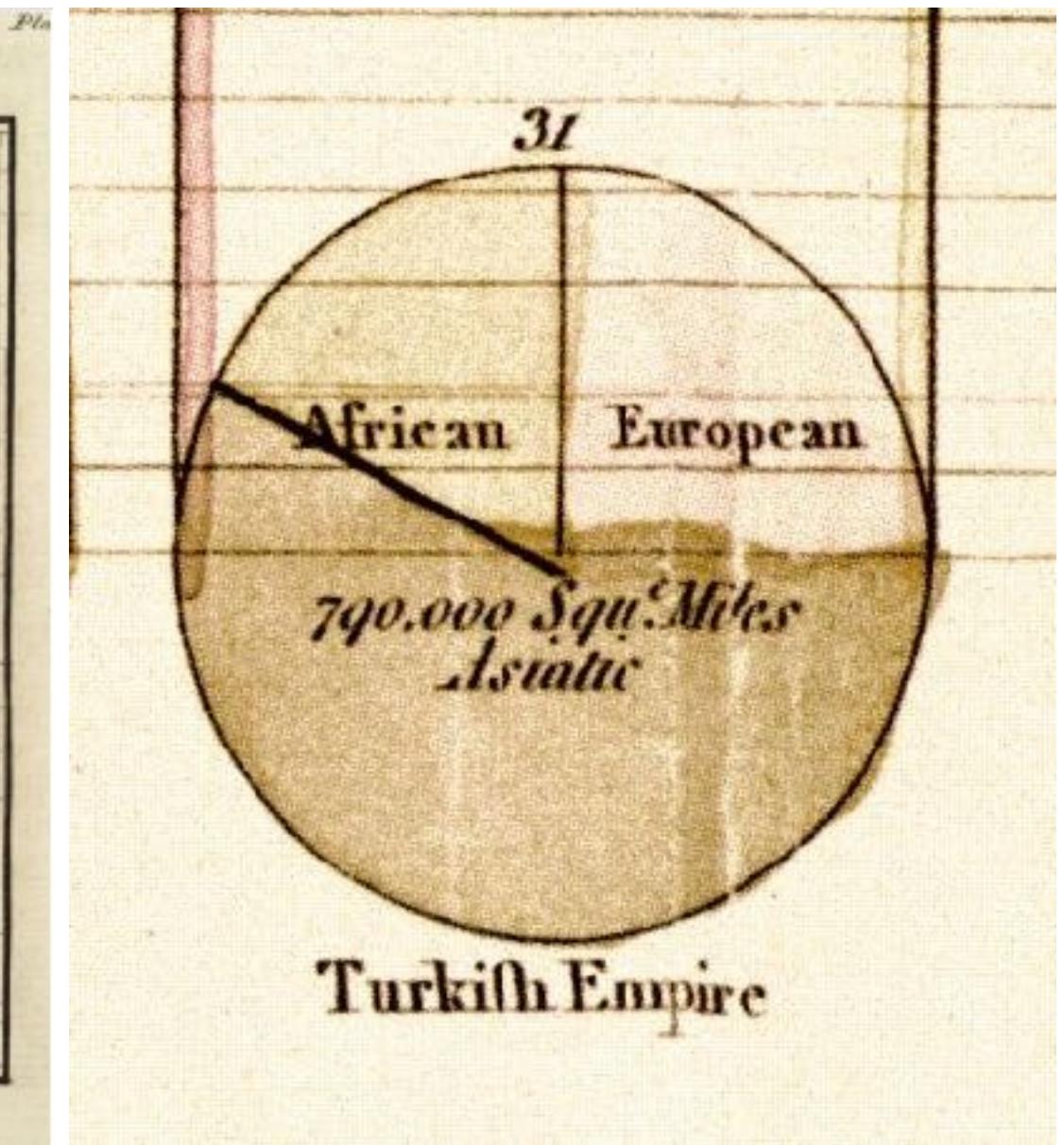
Time series



Bar

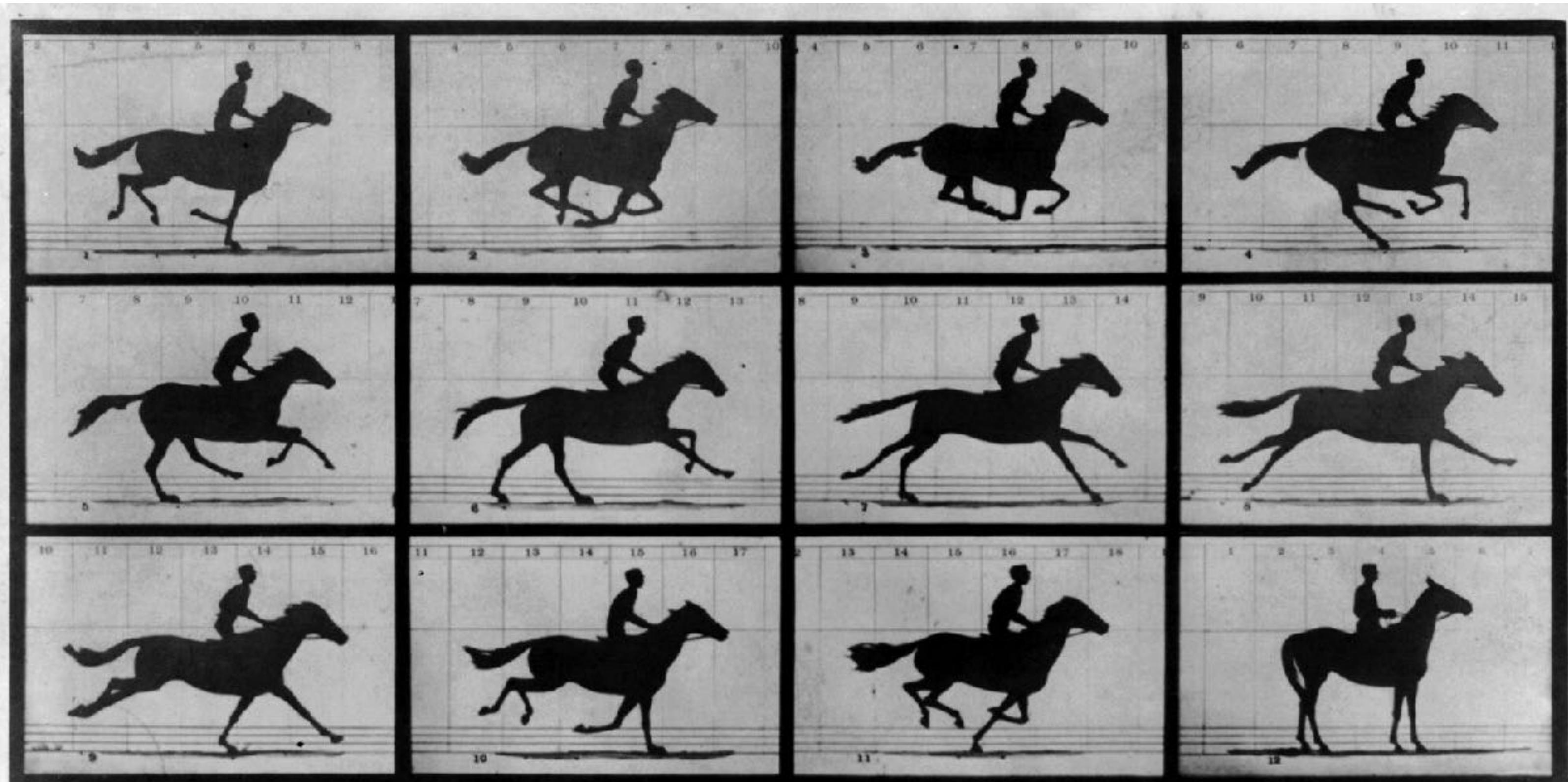


Pie



- 1786, 1789, 1801

Eadweard Muybridge (1878), The Horse in Motion



Copyright, 1878, by MUYBRIDGE.

MORSE'S Gallery, 417 Montgomery St., San Francisco.

THE HORSE IN MOTION.

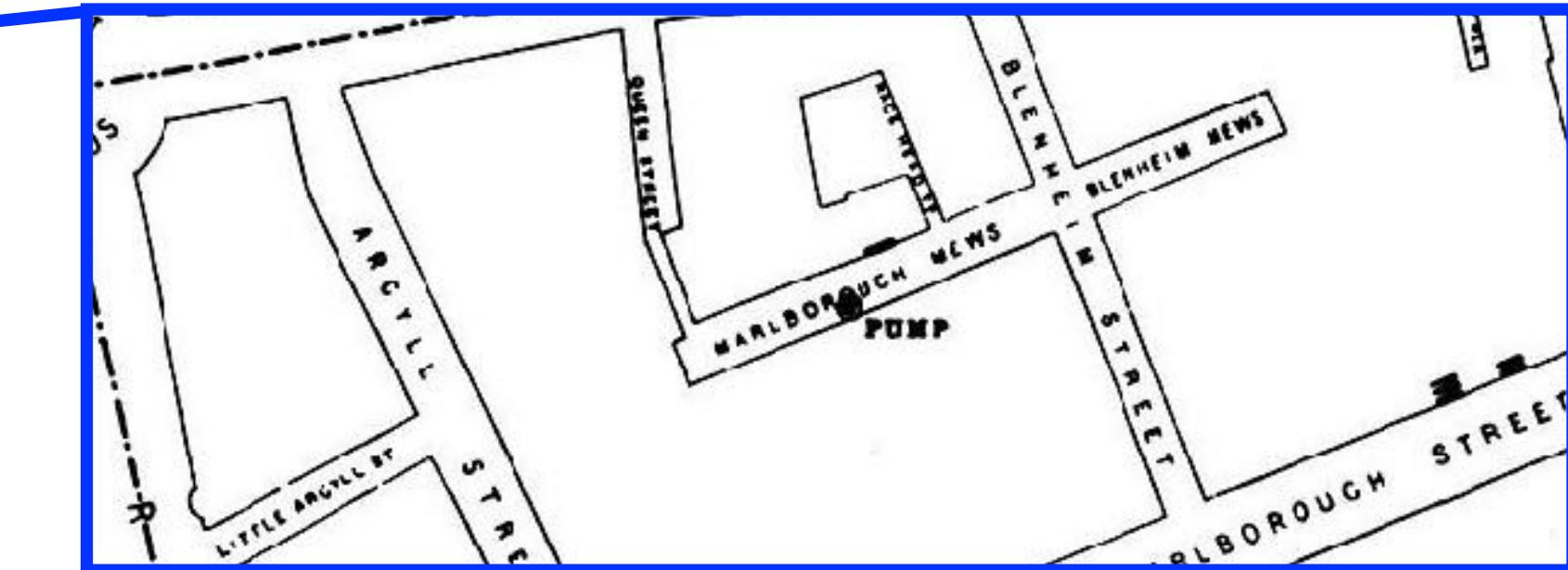
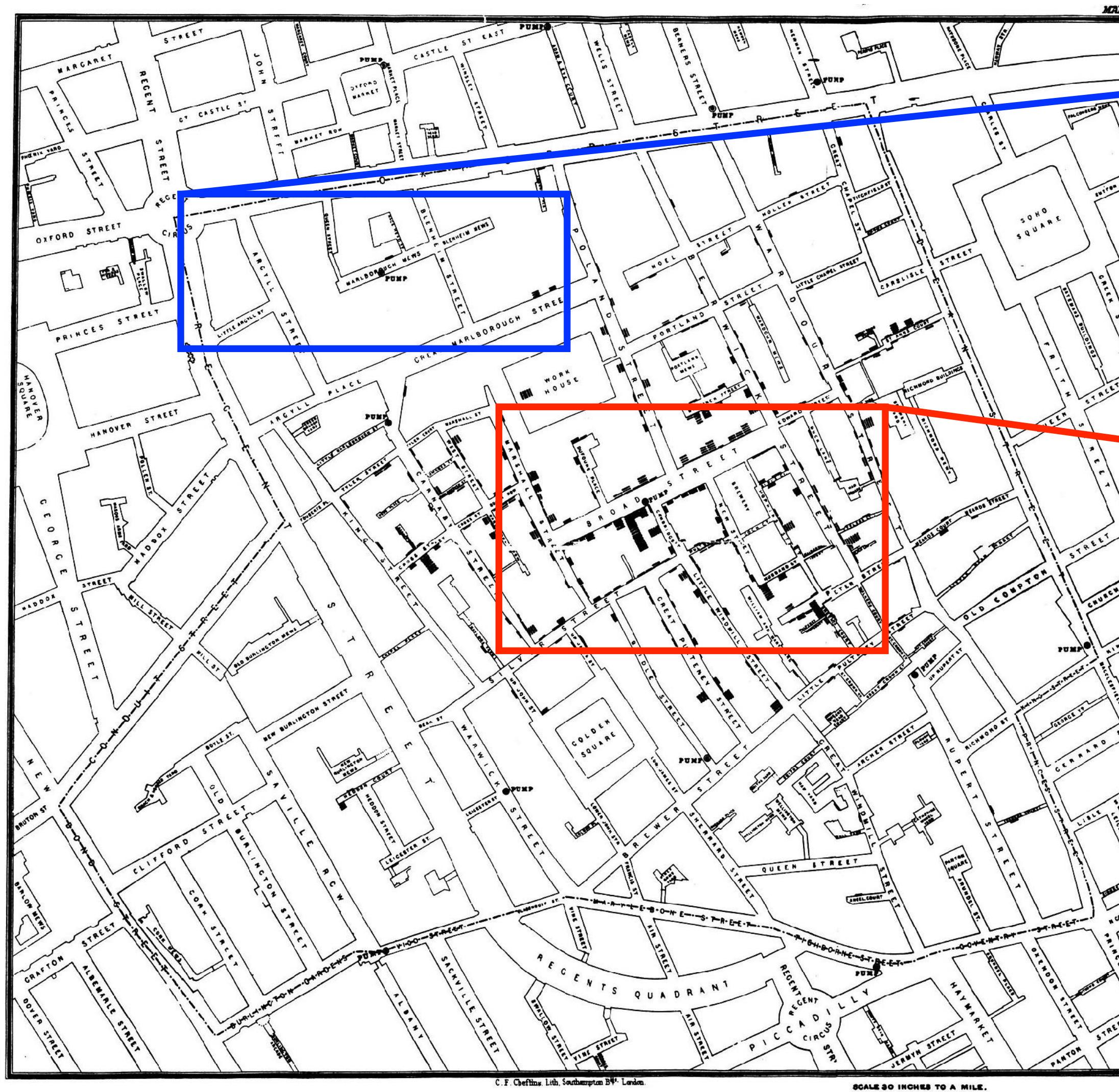
Illustrated by
MUYBRIDGE.

AUTOMATIC ELECTRO-PHOTOGRAPHIC.

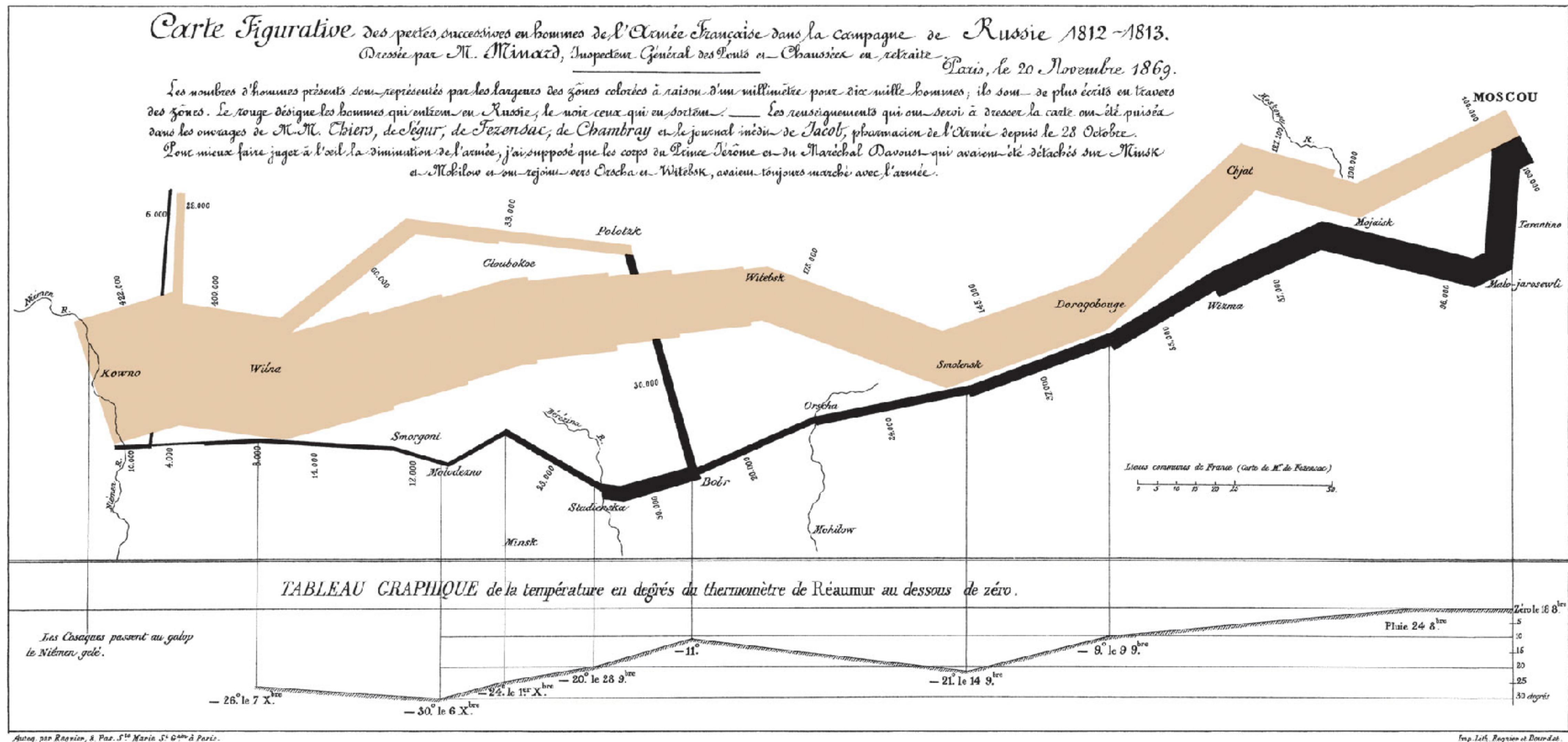
"SALLIE GARDNER," owned by LELAND STANFORD; running at a 1.40 gait over the Palo Alto track, 19th June, 1878.

The negatives of these photographs were made at intervals of twenty-seven inches of distance, and about the twenty-fifth part of a second of time; they illustrate consecutive positions assumed in each twenty-seven inches of progress during a single stride of the mare. The vertical lines were twenty-seven inches apart; the horizontal lines represent elevations of four inches each. The exposure of each negative was less than the two-thousandth part of a second.

John Snow (1854), Cholera Epidemic



Charles Minard (1869), Napoleon's Russian Campaign



- Encodes troop numbers, temperature, distances, location, directions, and time

Perception

What are we good and bad at seeing?
(mostly we'll talk about bad)

Perception vs. Cognition

Perception

- Eye, optical nerve, visual cortex
- Basic perception
- First processing
- (edges, shapes)
- Not conscious
- Reflexes

Cognition

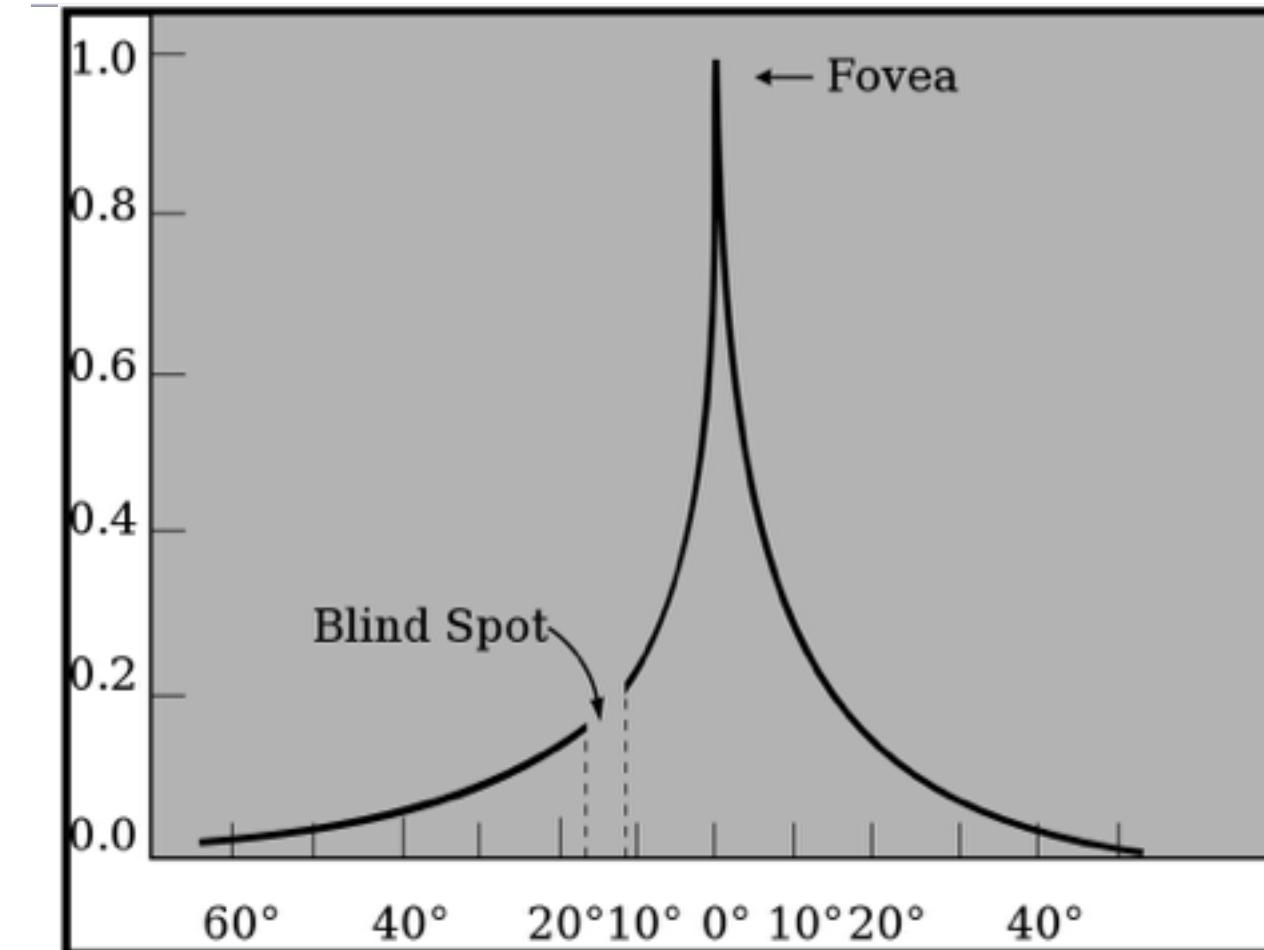
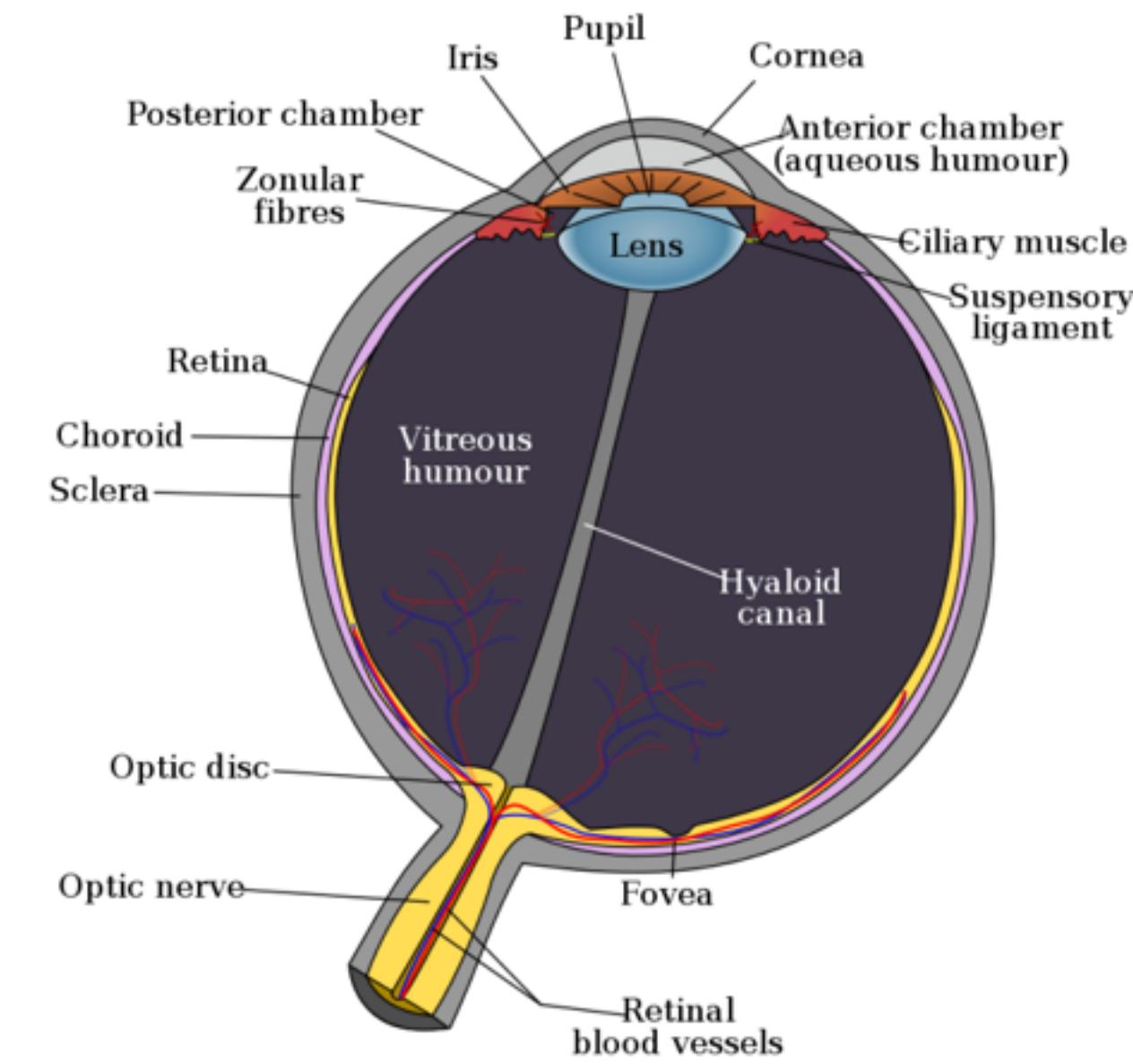
- Recognizing objects
- Relations between objects
- Conclusion drawing
- Problem solving
- Learning, ...

Vision is “constructed” top down from the input

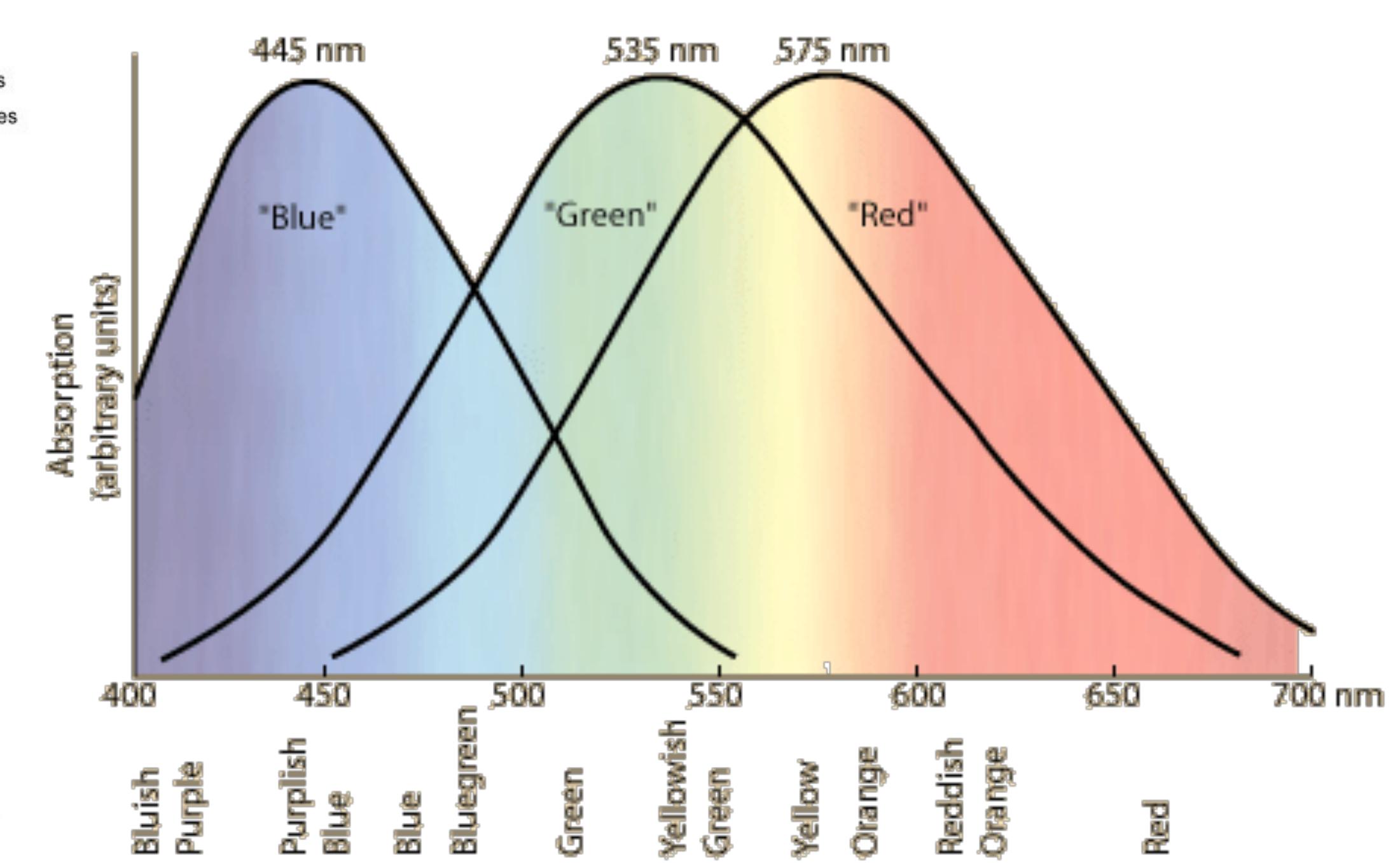
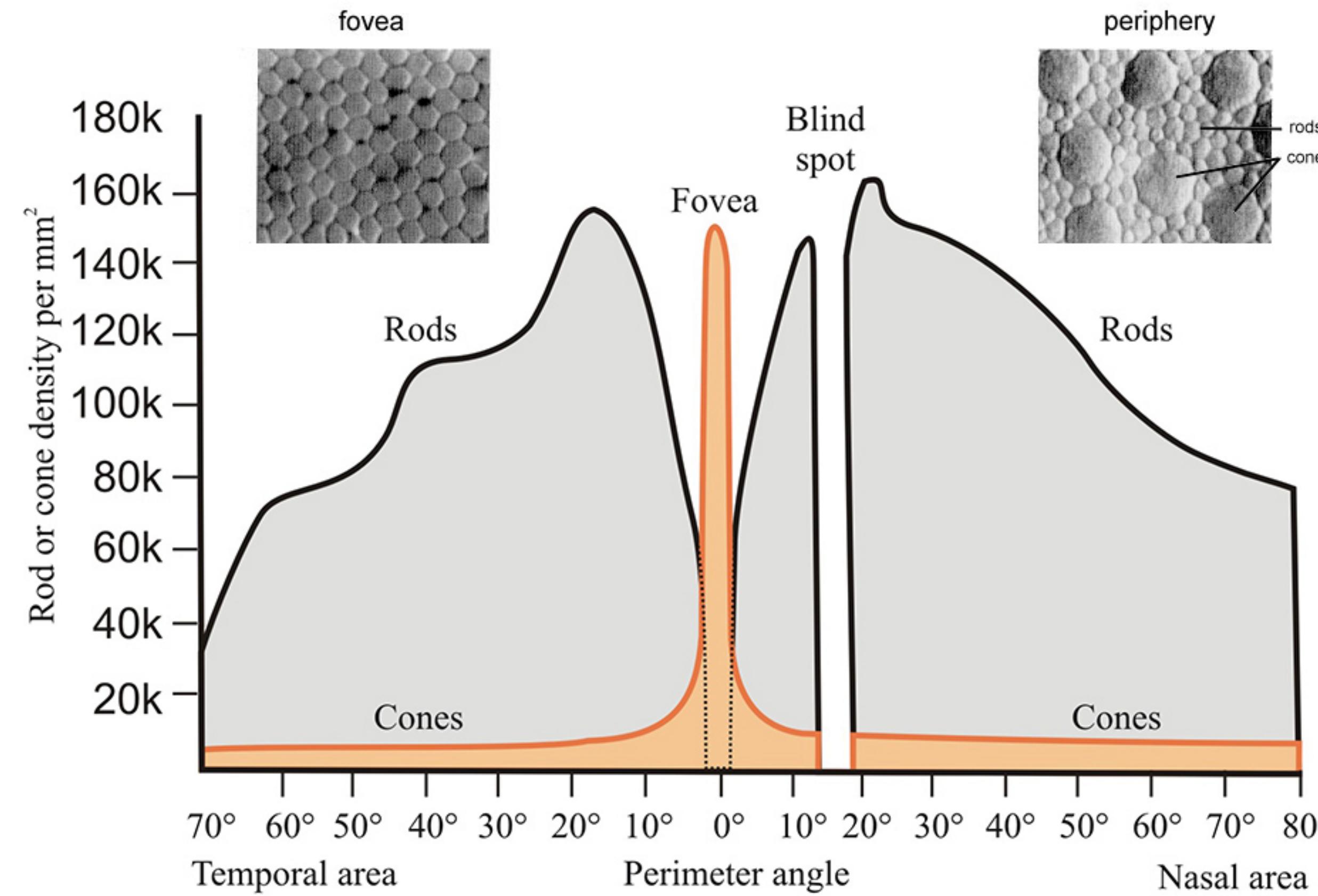
“What you see when you see a thing depends on what the thing ***is***. What you see the thing ***as*** depends on what you know about what you are seeing.” - Zenon W. Pylyshyn, Canadian Cognitive Scientist and Philosopher

Human Visual System

- 5-6 million cones
 - color vision
 - dense in the center
- ~120 million rods
 - light/dark
- Fovea: 27 times the density
 - responsible for sharp central vision
 - only cone cells



Cone Response

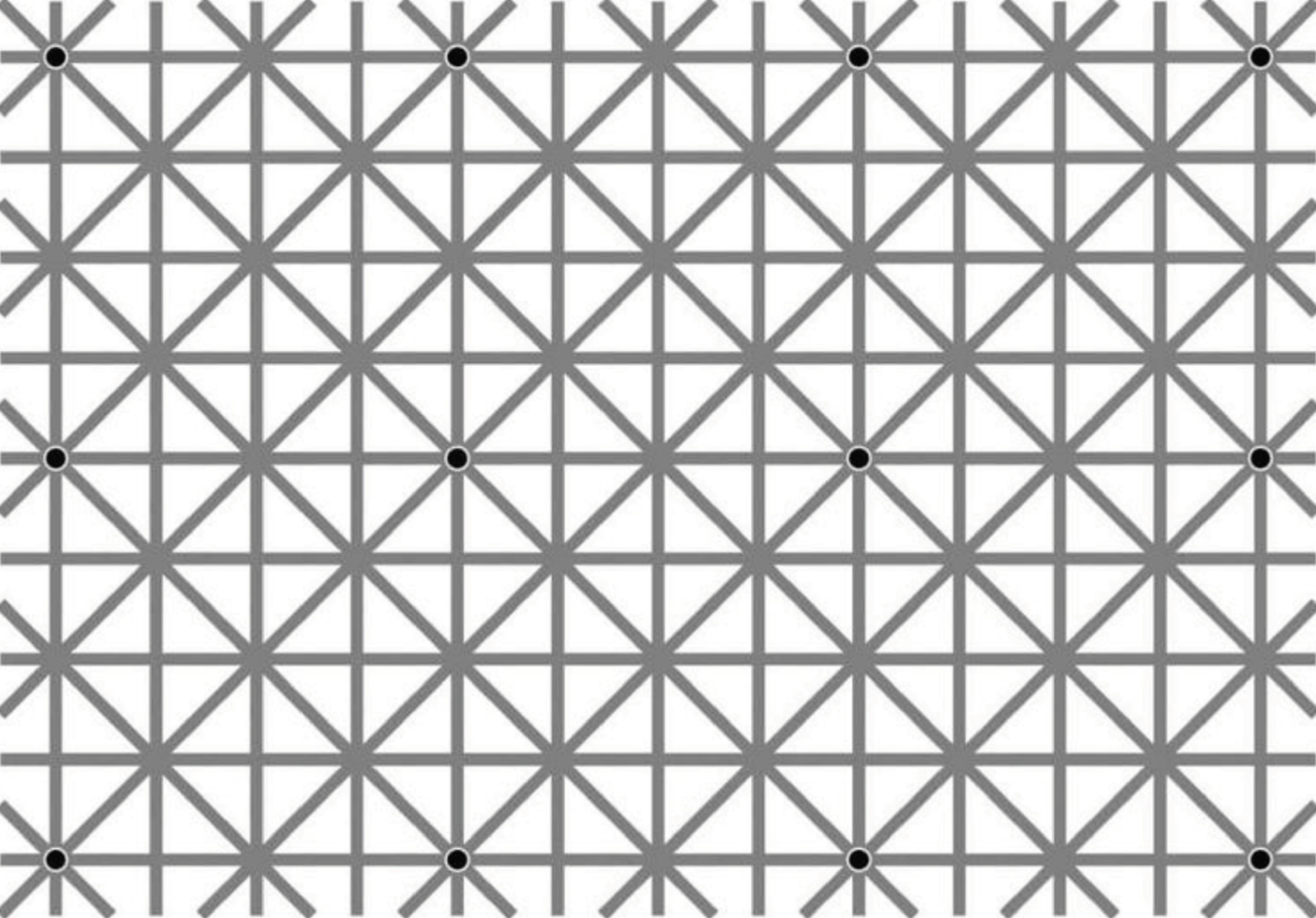


Category	Number of Firms	Share of Firms	Number of Employees	Share of Employees
All firms	1,000	100%	1,000,000	100%
Small firms	850	85%	750,000	75%
Medium-sized firms	150	15%	250,000	25%
Large firms	100	10%	200,000	20%
Very large firms	50	5%	100,000	10%
Extra-large firms	20	2%	50,000	5%
Super-large firms	10	1%	30,000	3%
Large-scale firms	5	0.5%	15,000	1.5%
Very large-scale firms	2	0.2%	8,000	0.8%
Super-large-scale firms	1	0.1%	4,000	0.4%
Total	1,000	100%	1,000,000	100%

Human Visual System

- Vision works as sequence of ***fixations*** and ***saccades***
- ***fixations***: maintaining gaze on single location (200-600 ms)
- ***saccades***: moving between different locations (20-100 ms)
- Vision not similar to a camera
 - More similar to a dynamic and ongoing construction project

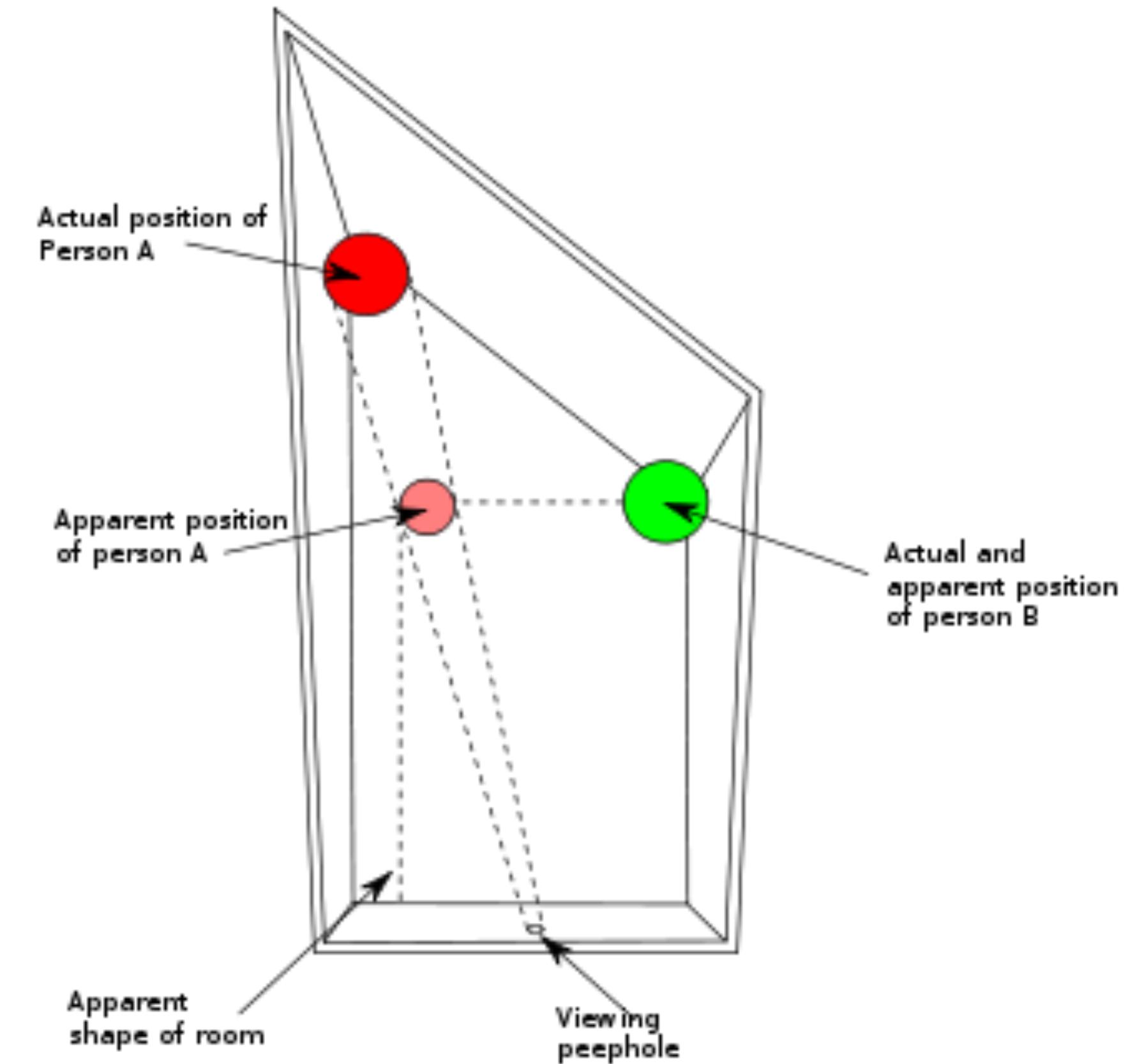


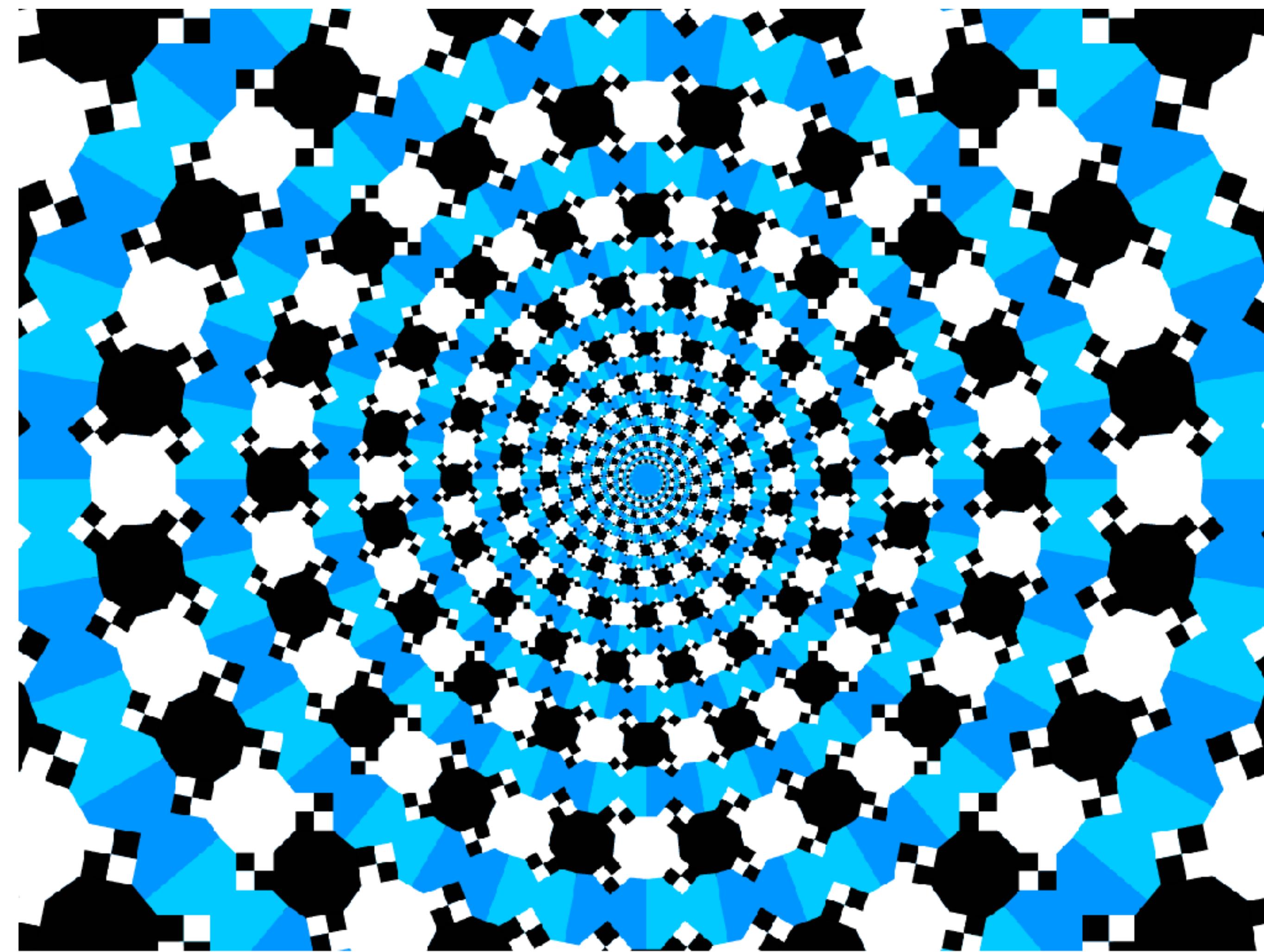


Ninio's extinction illusion

Human Visual System

- No general purpose vision
 - What we see depends on our goals and expectations
- Relative judgments: strong
- Absolute judgments: weak

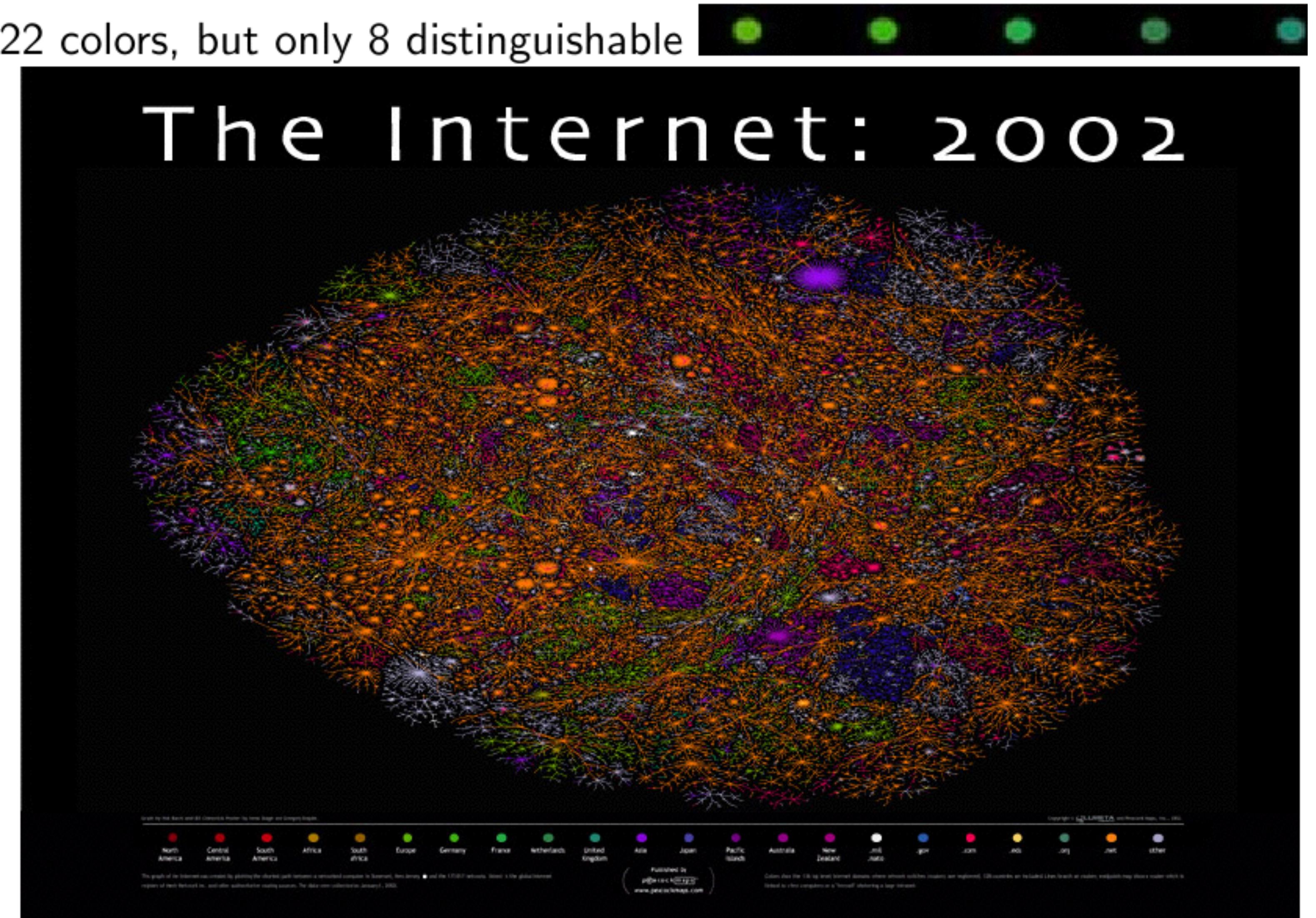




Qualitative Data Vis

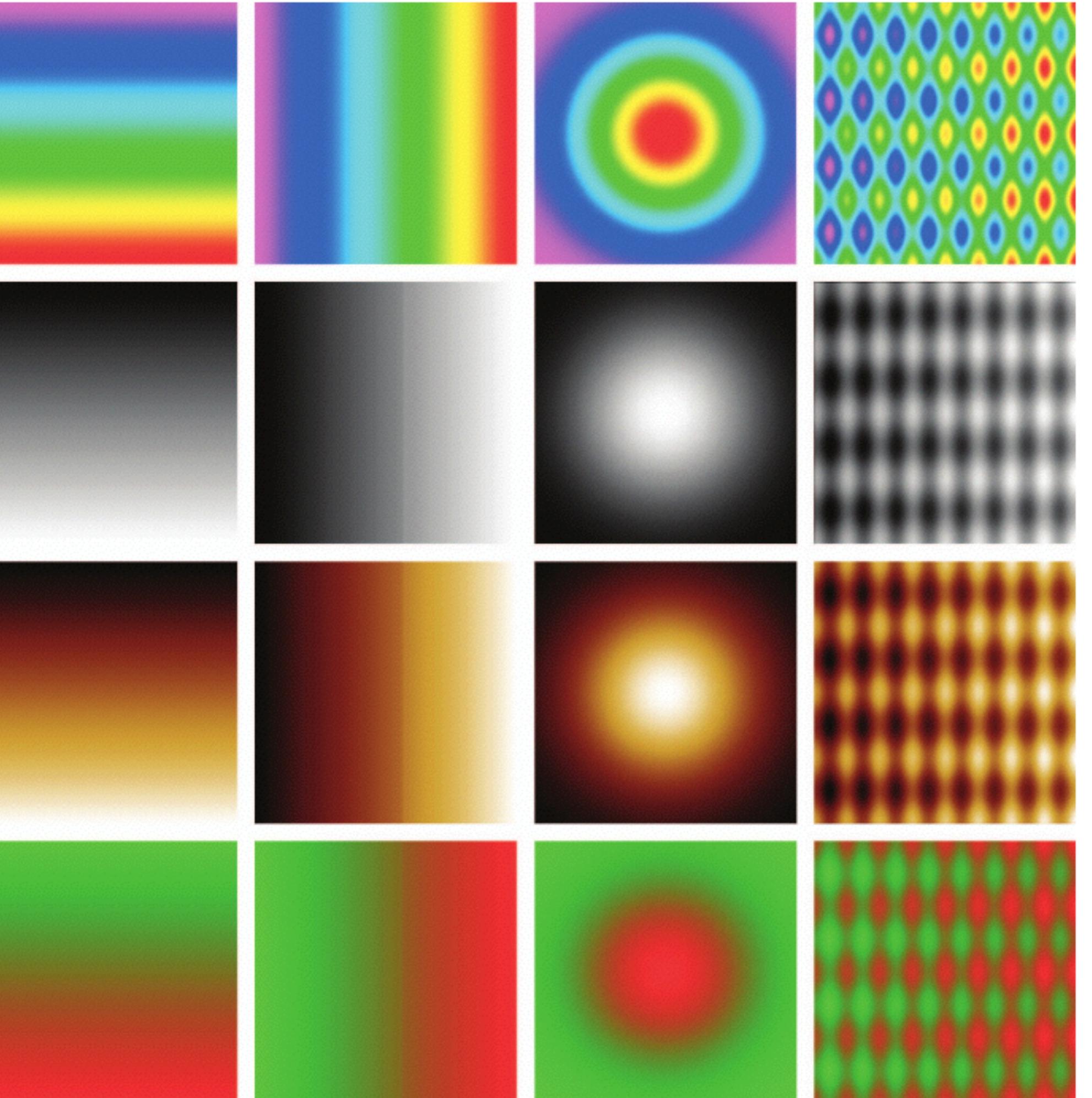
- Color labeling
(nominal information coding)
 - recommended:
about 6, no more than 10

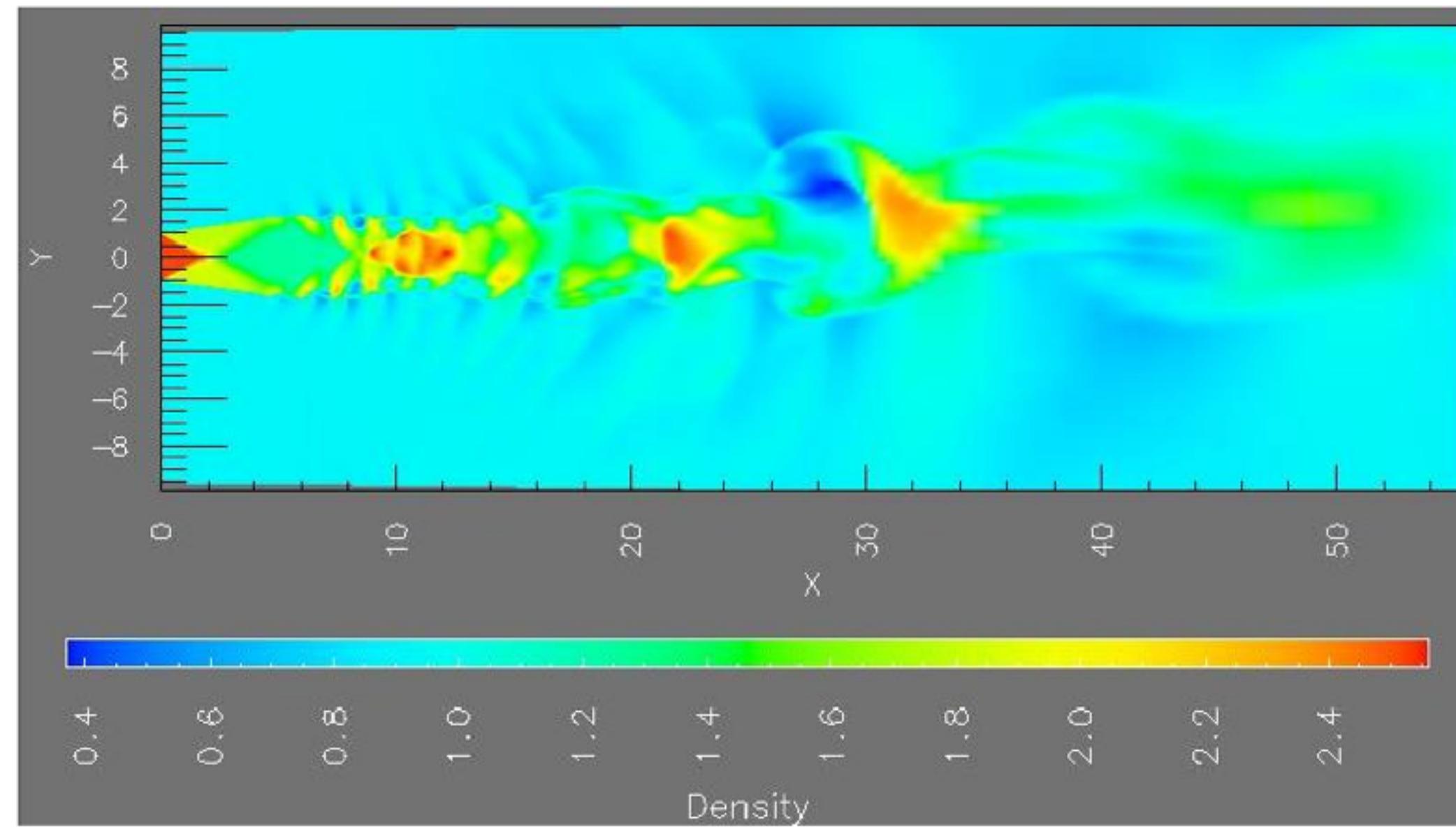
22 colors, but only 8 distinguishable



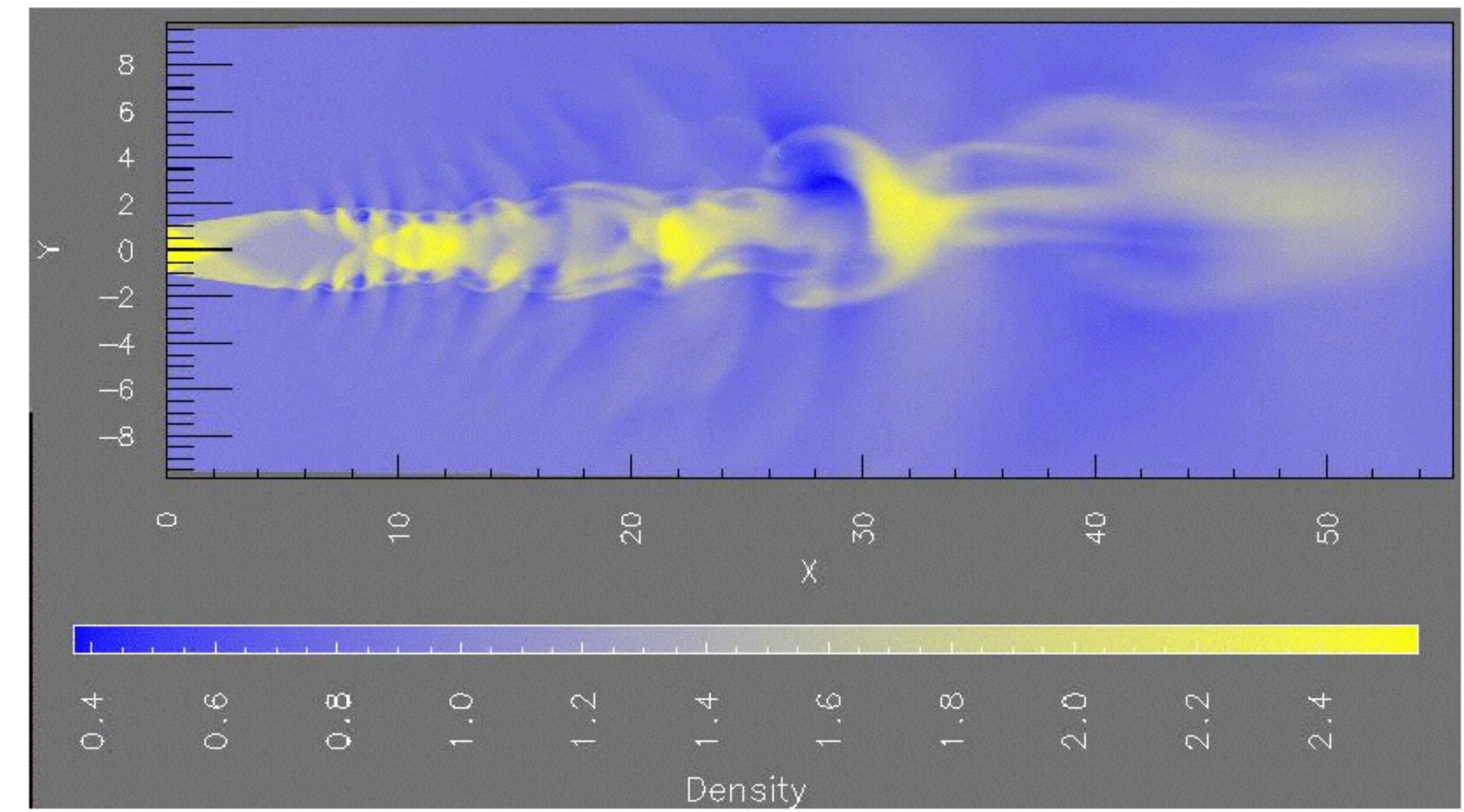
Quantitative Data Vis

- use value
- saturation works but not as good
- avoid hue
- Danger: rainbow color map



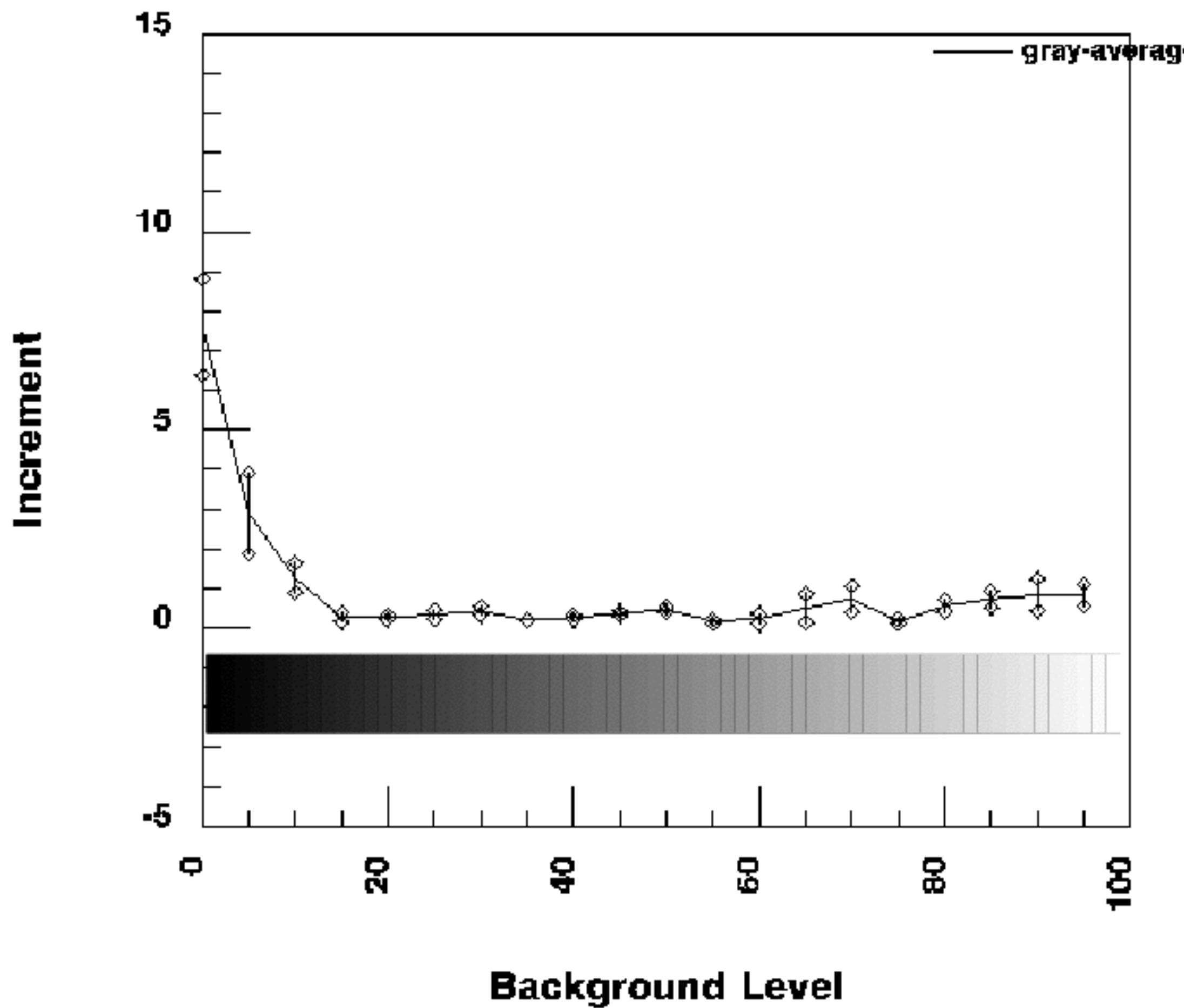
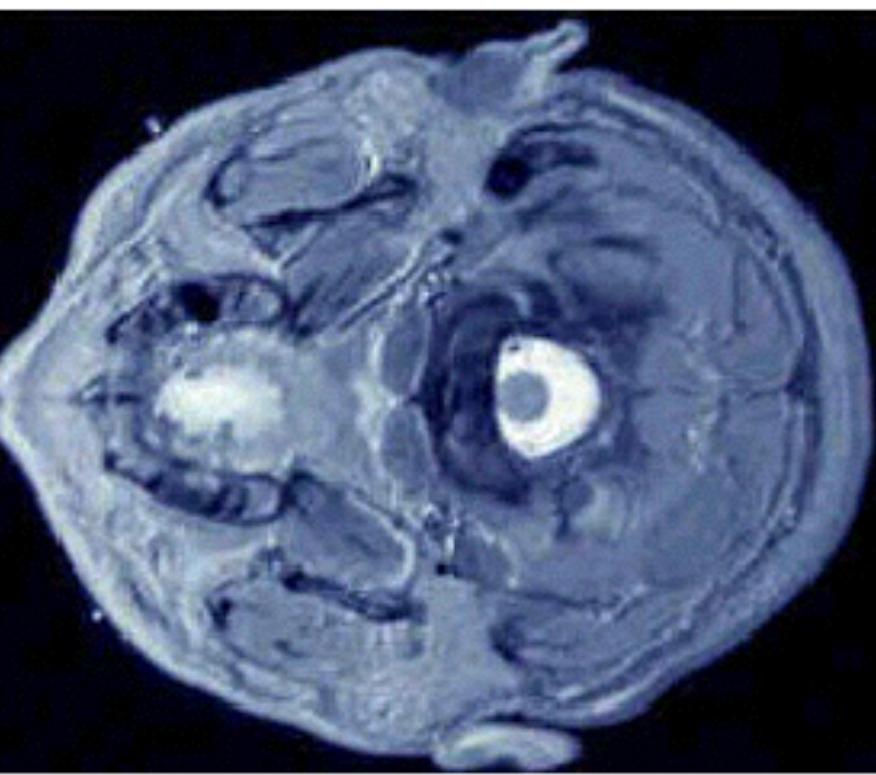


[Rogowitz and Treinish, Why Should Engineers and Scientists Be Worried About Color? <http://www.research.ibm.com/people/l/lloyd/color/color.HTM>]

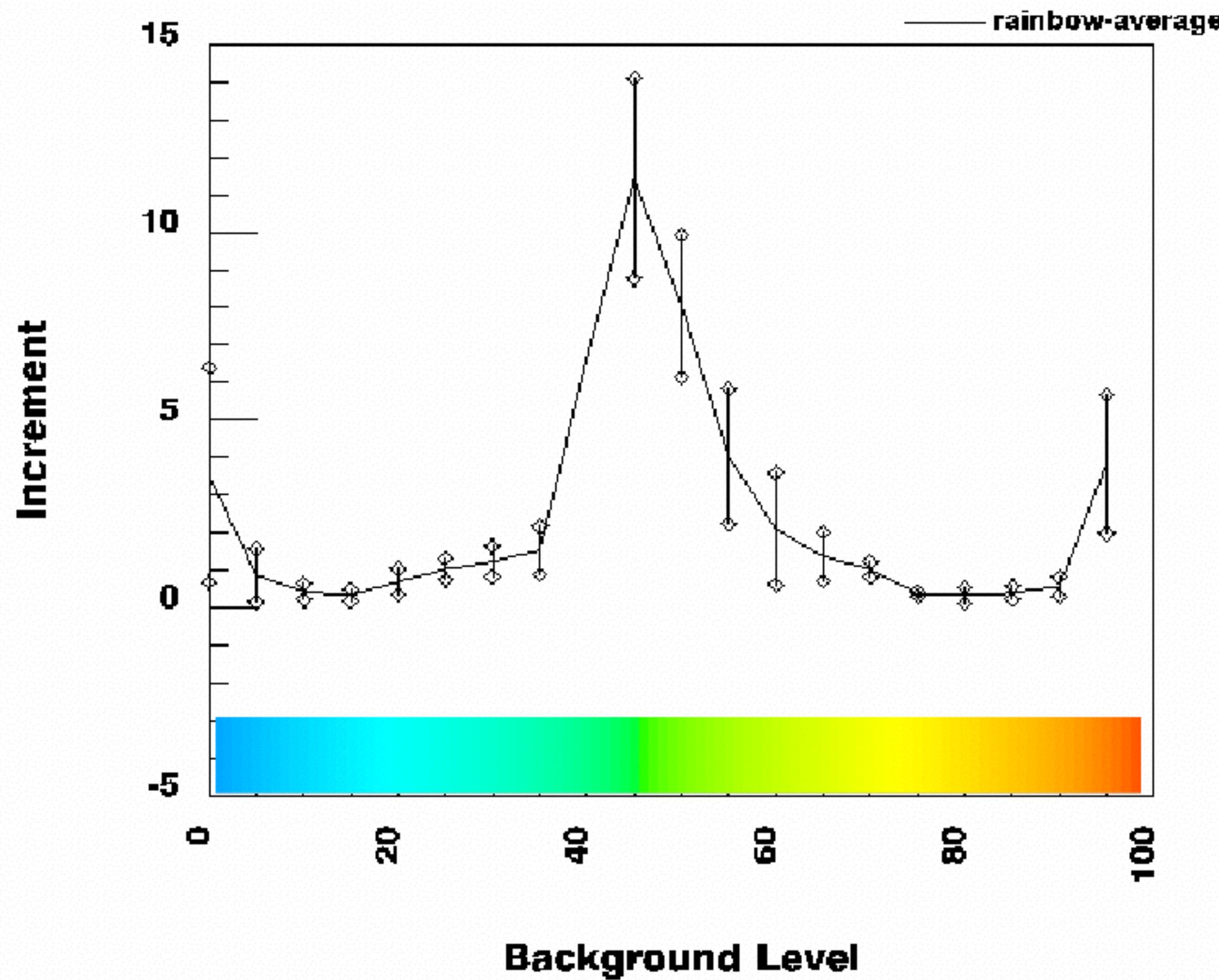
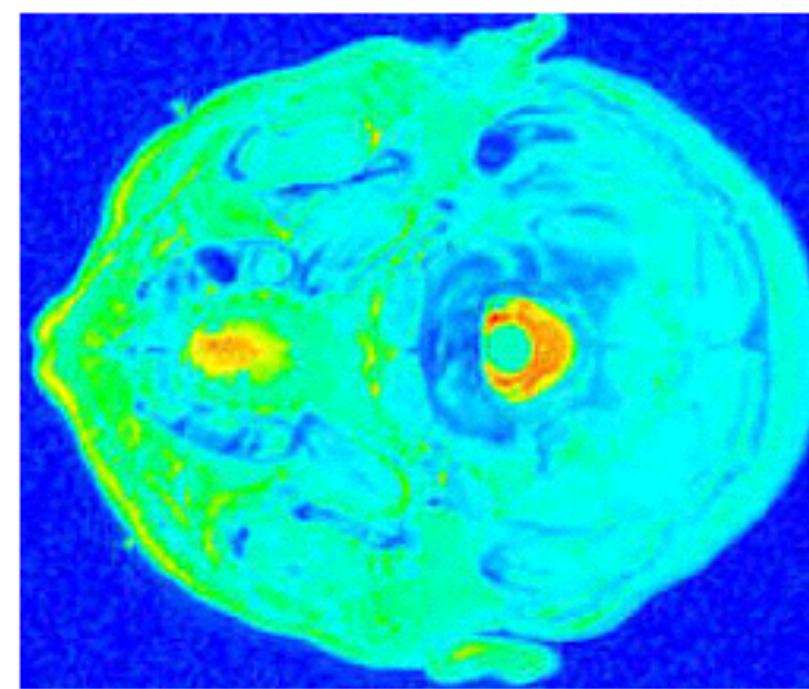


[Rogowitz and Treinish, How NOT to Lie with Visualization, www.research.ibm.com/dx/proceedings/pravda/truevis.htm]

Luminance



Rainbow Color Scale



Color Blindness

- 10% of males, 1% of females (probably due to x-chromosomal recessive inheritance)
- Most common: red-green weakness / blindness
- Reason: lack of medium or long wavelength receptors, or altered spectral sensitivity (most common: green shift)



Normal Color Perception

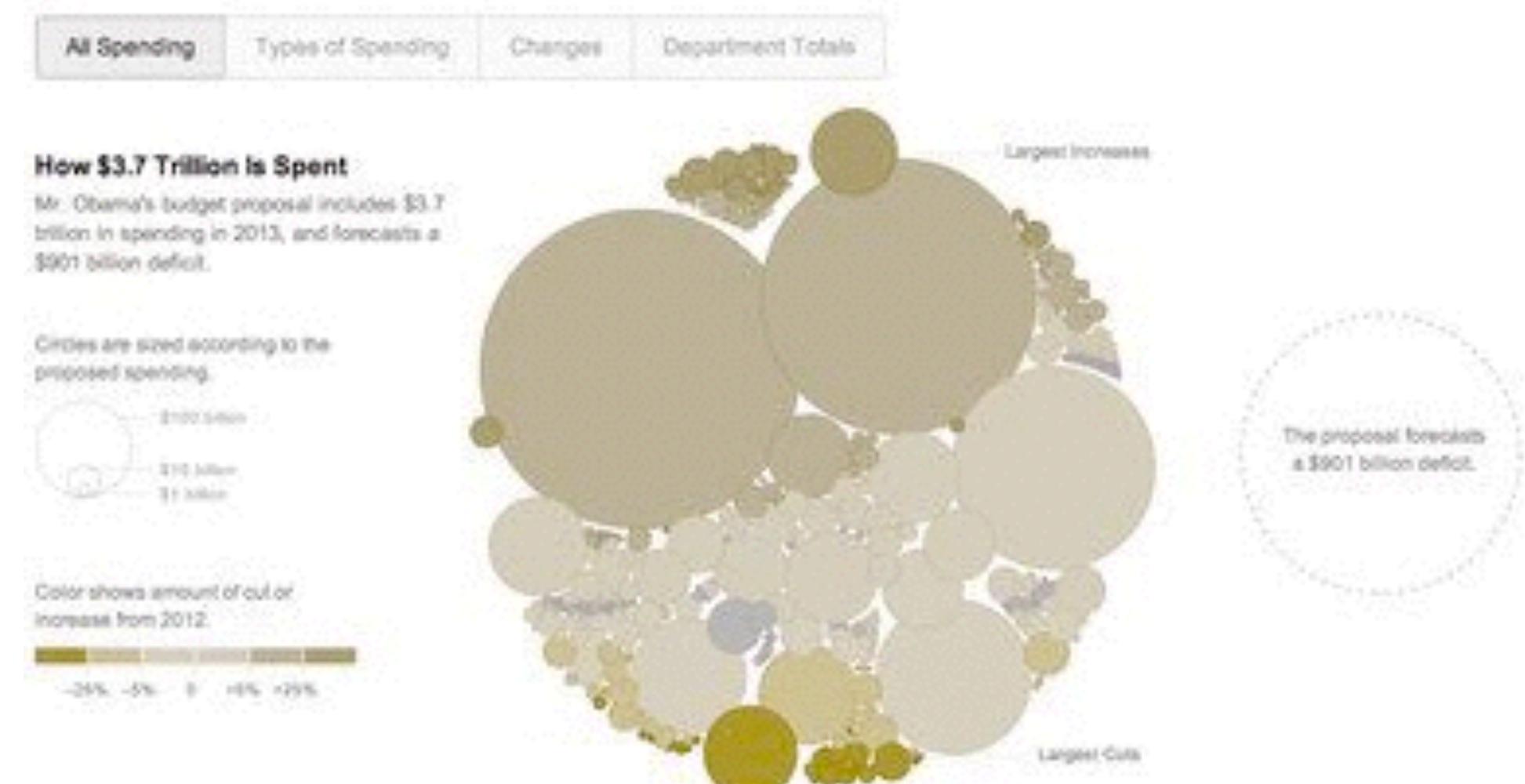
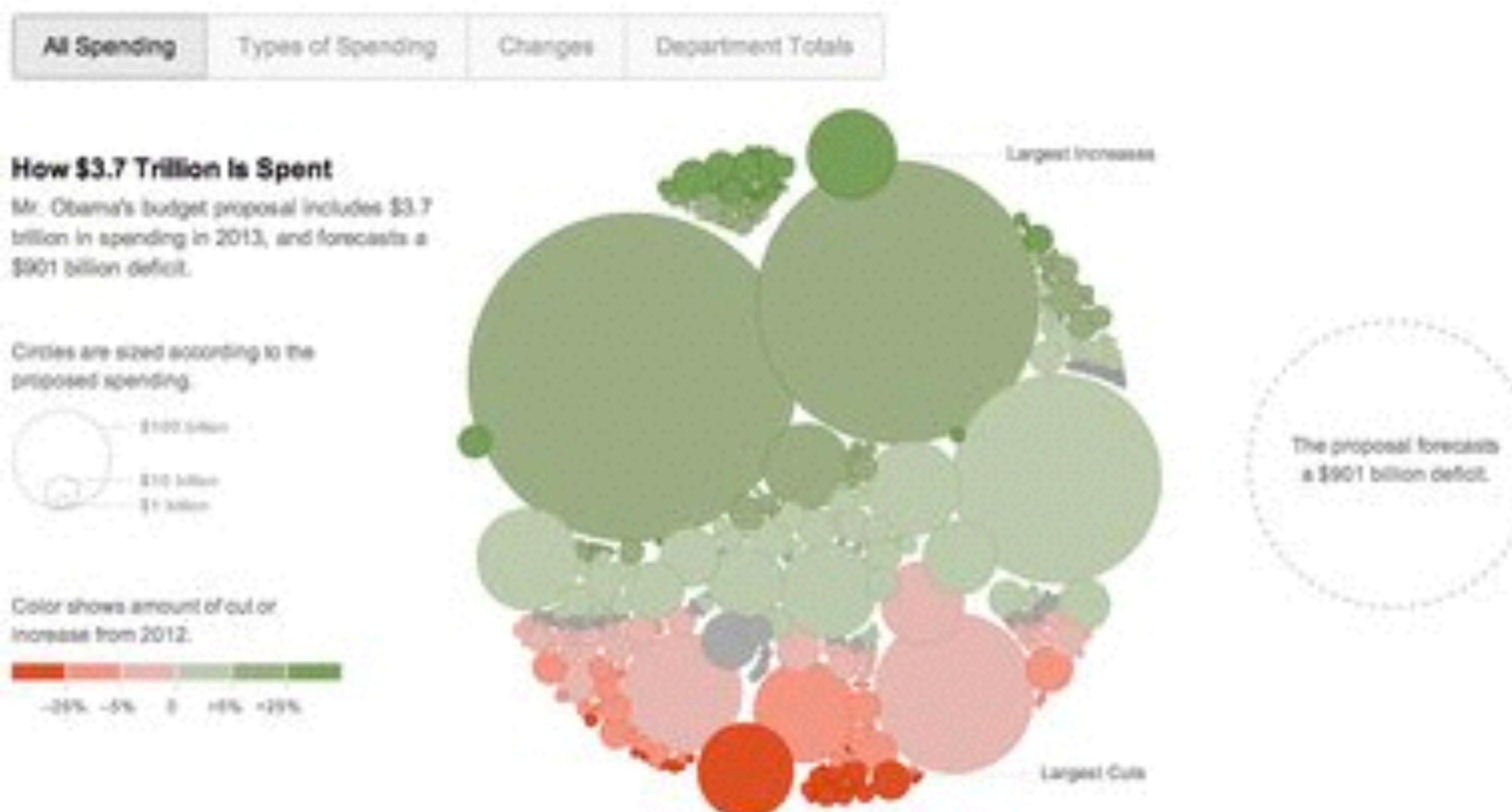


Deutanopia (no green receptors)



Protanopia (no red receptors)

New York Times, Feb 12, 2012

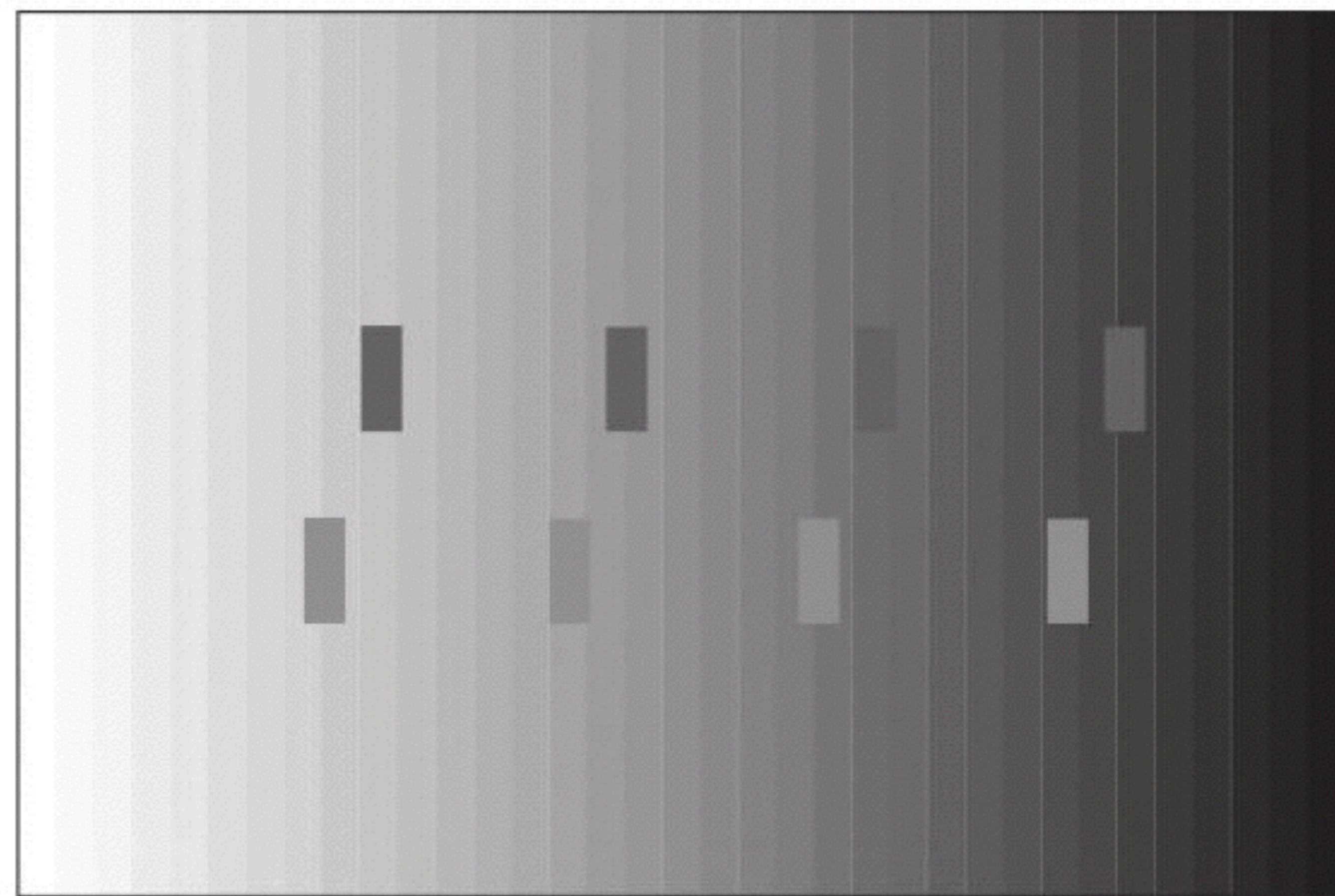


Luminance, Brightness, Lightness

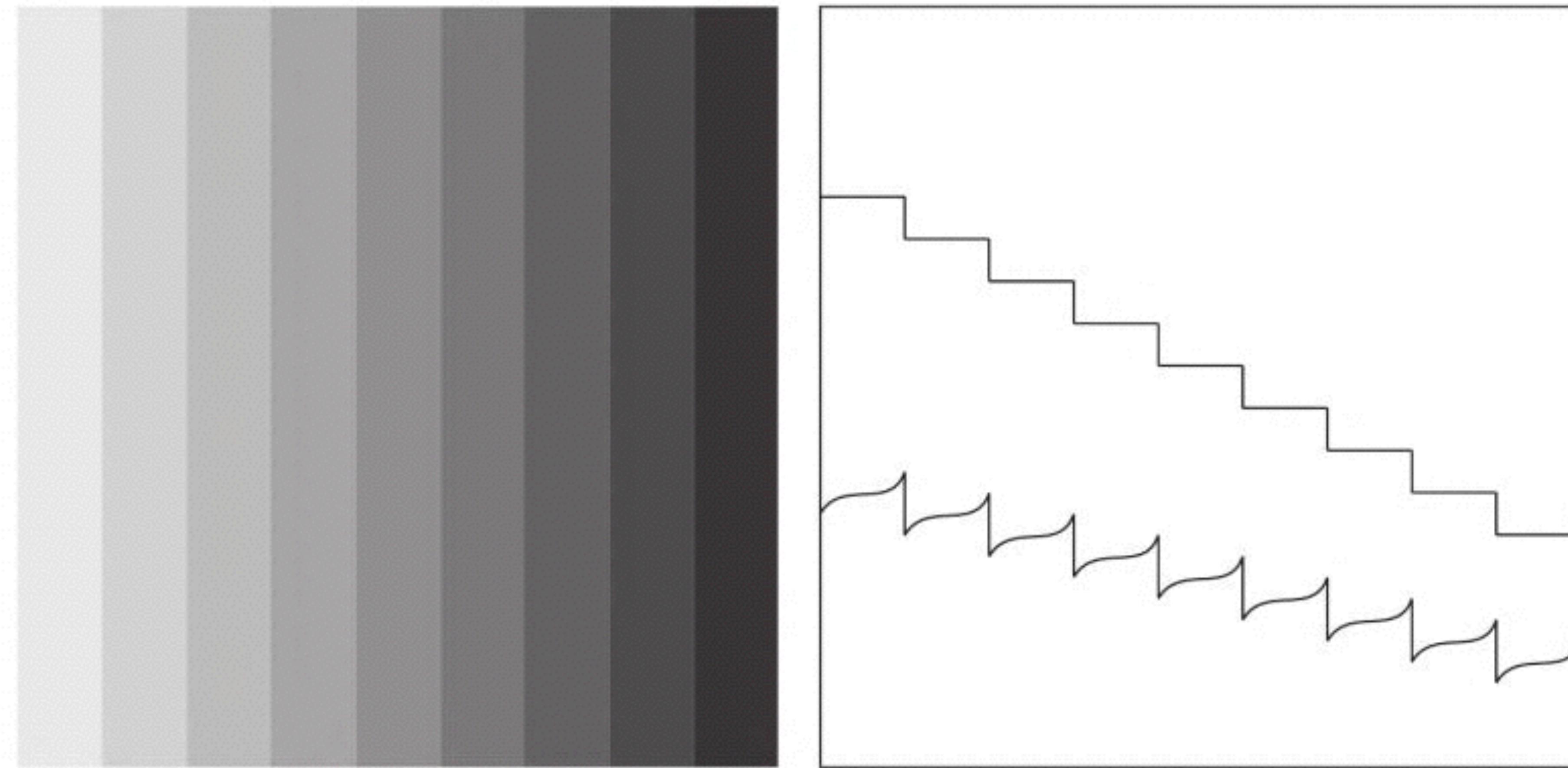
- Luminance
 - measured amount of light (luminous intensity per area)
- Brightness
 - perceived amount of light
- Lightness
 - perceived reflectance of a surface

Simultaneous Brightness Contrast

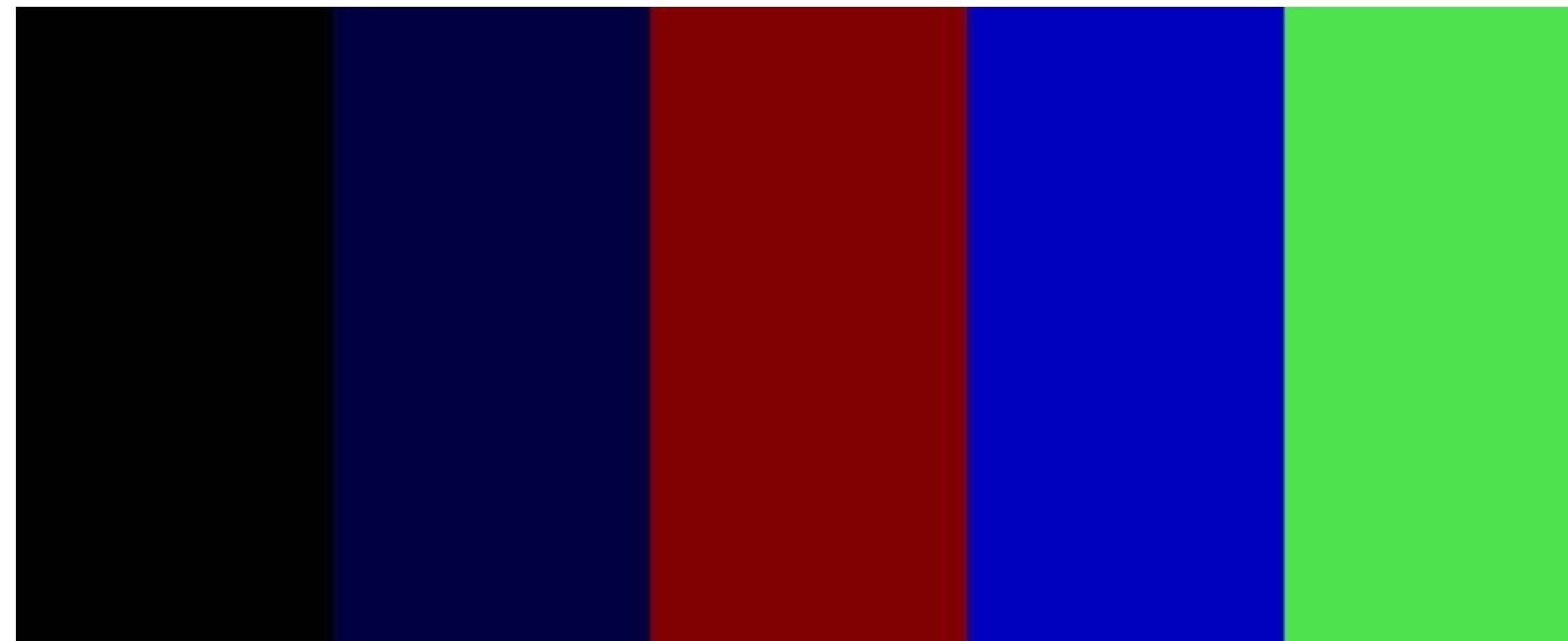
- The perceived brightness of an object is relative to it's background



Chevreul Illusion - Same color different intensities

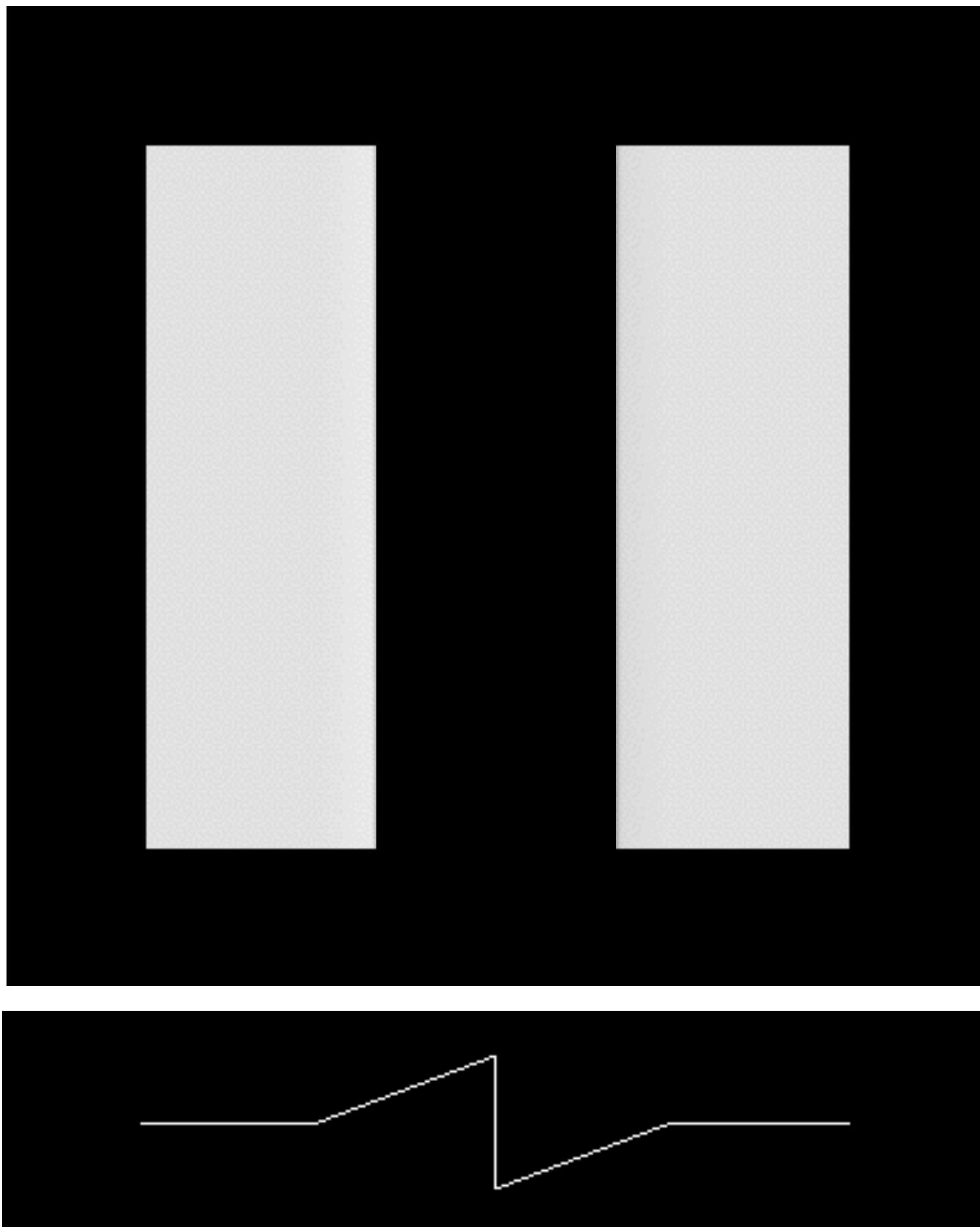
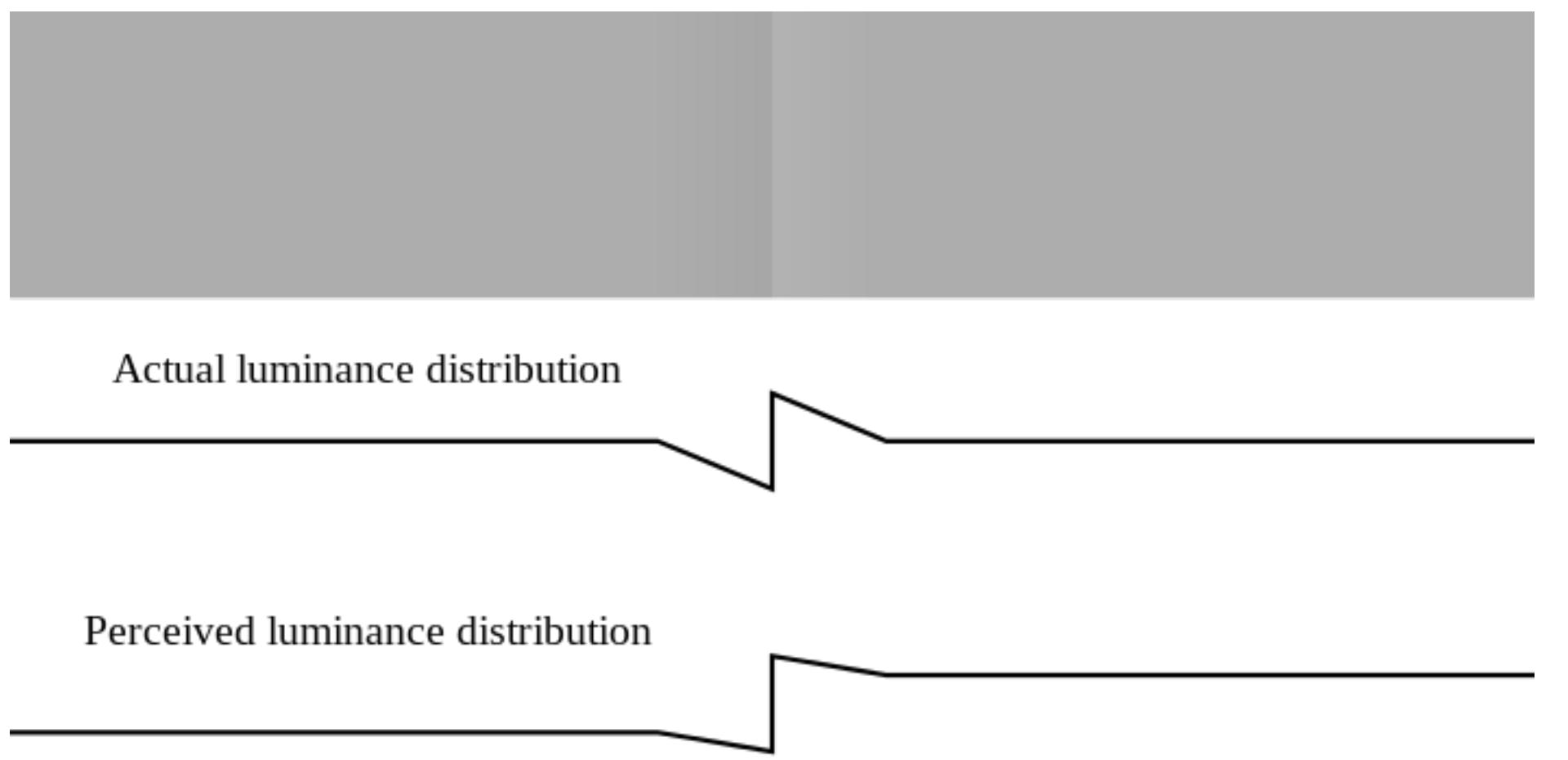


Chevreul Illusion



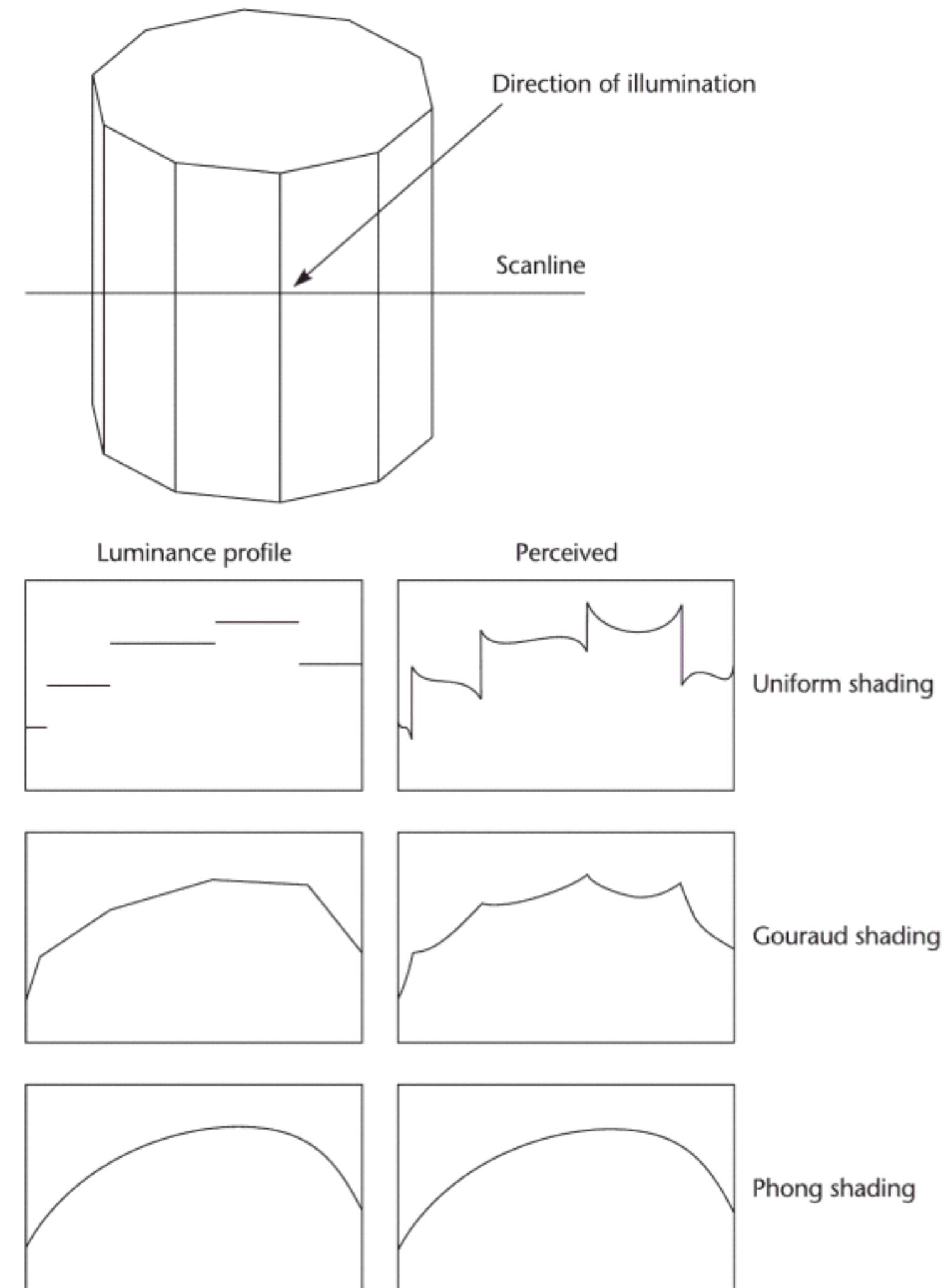
Edge Enhancement

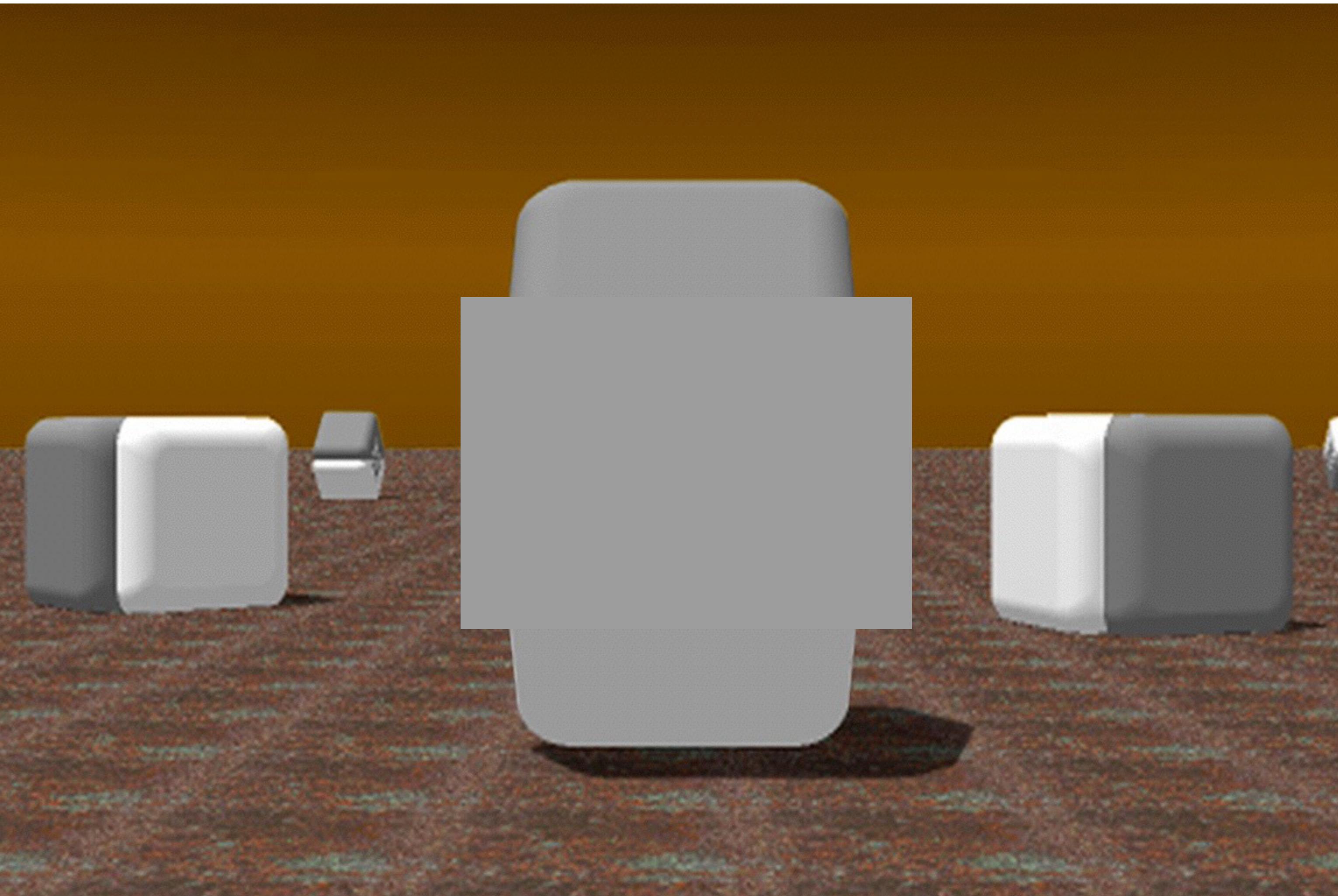
- Cornsweet effect



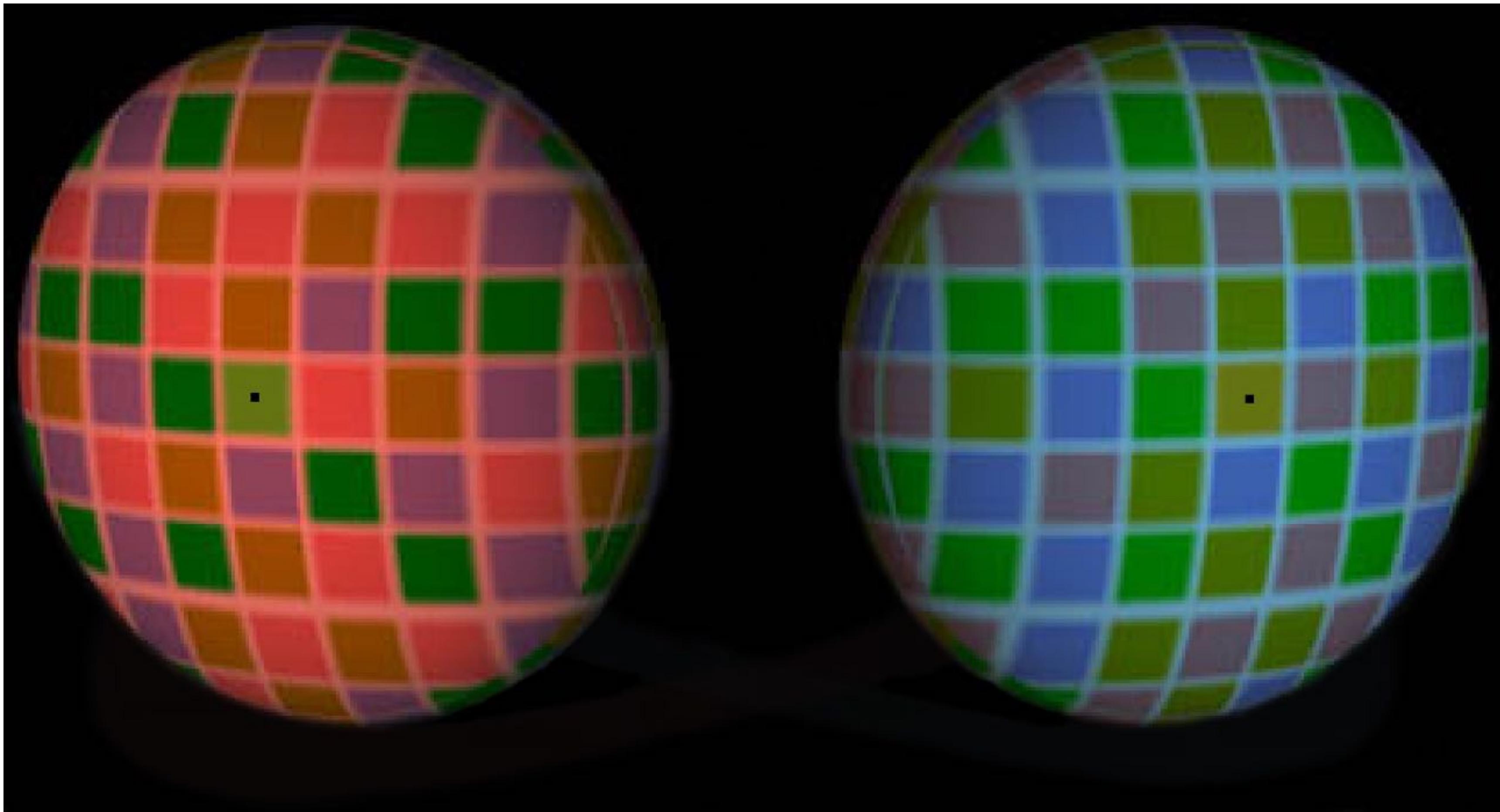
Why is this an issue?

- Can result in large errors of judgment
- Amplifies artifacts in computer graphics shading





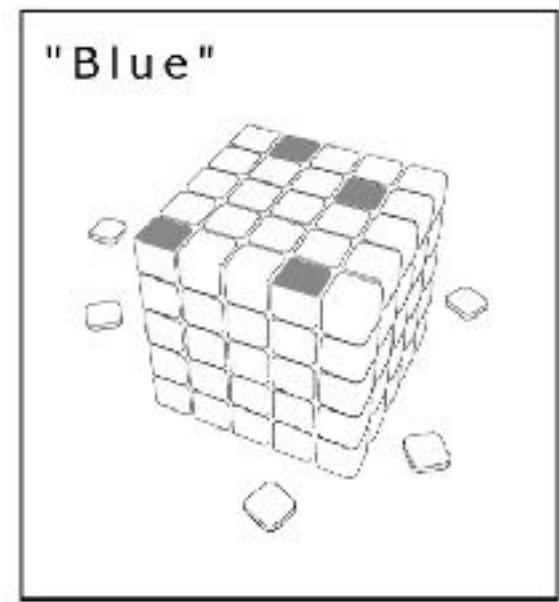
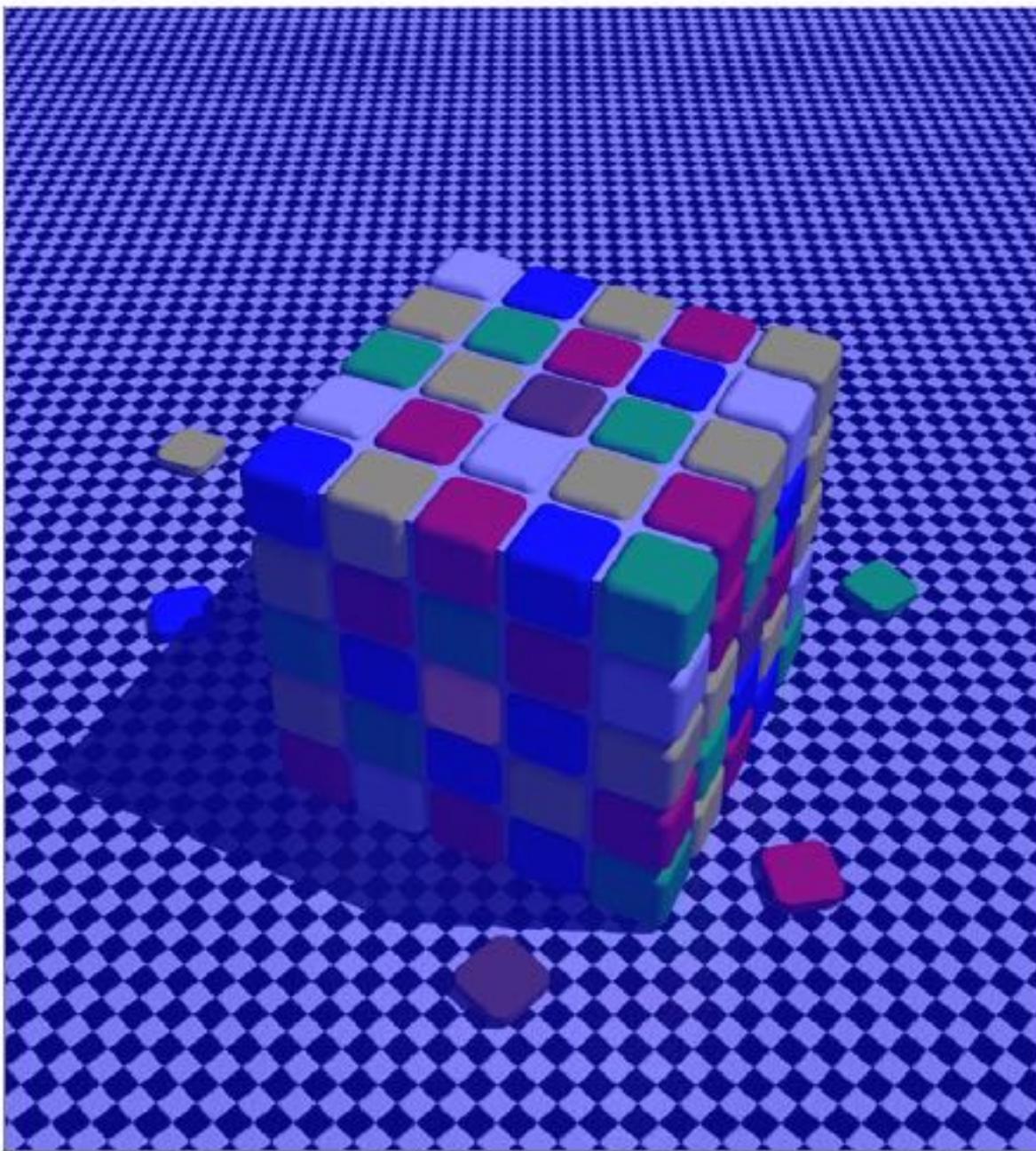
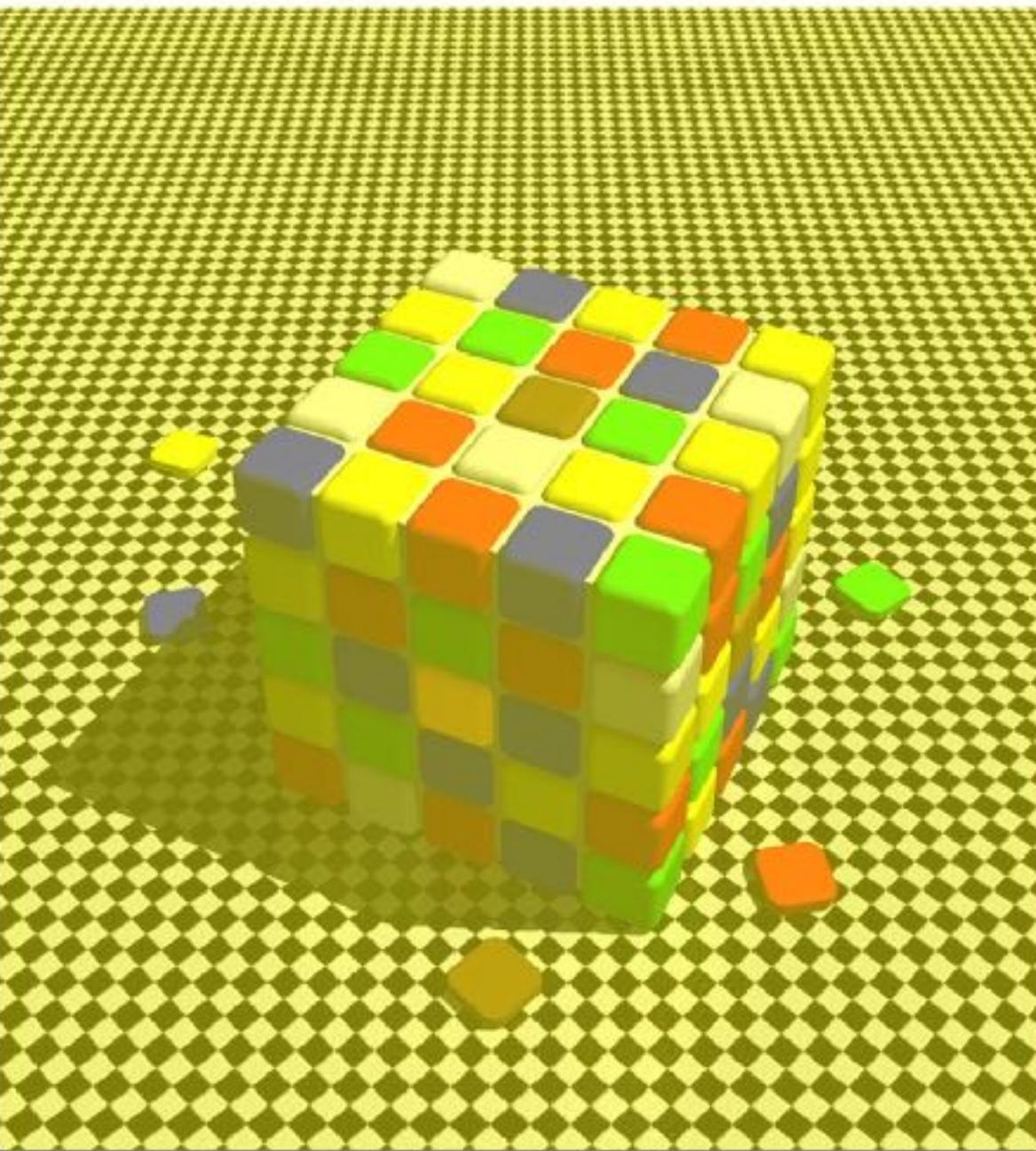
Color contrast: multiple cues



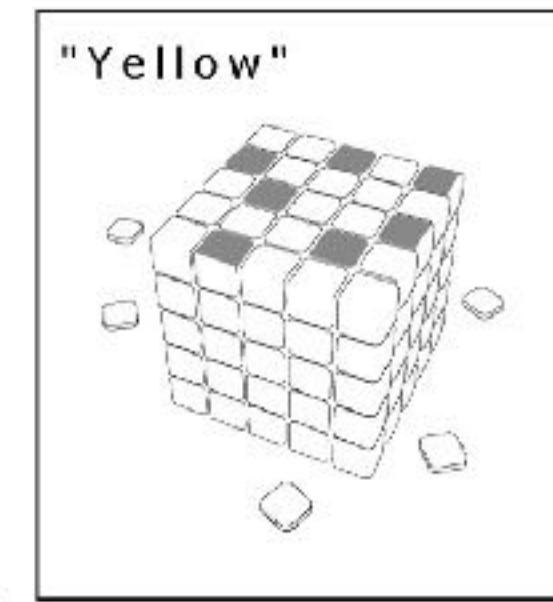
© Dale Purves and R. Beau Lotto 2002

- Color noted is the same

Color Contrast



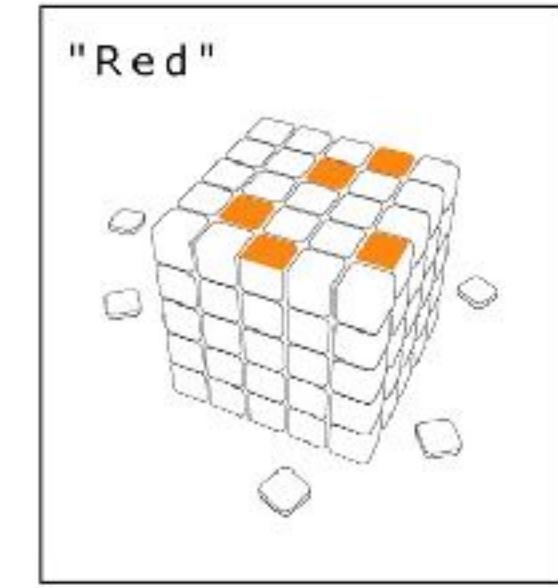
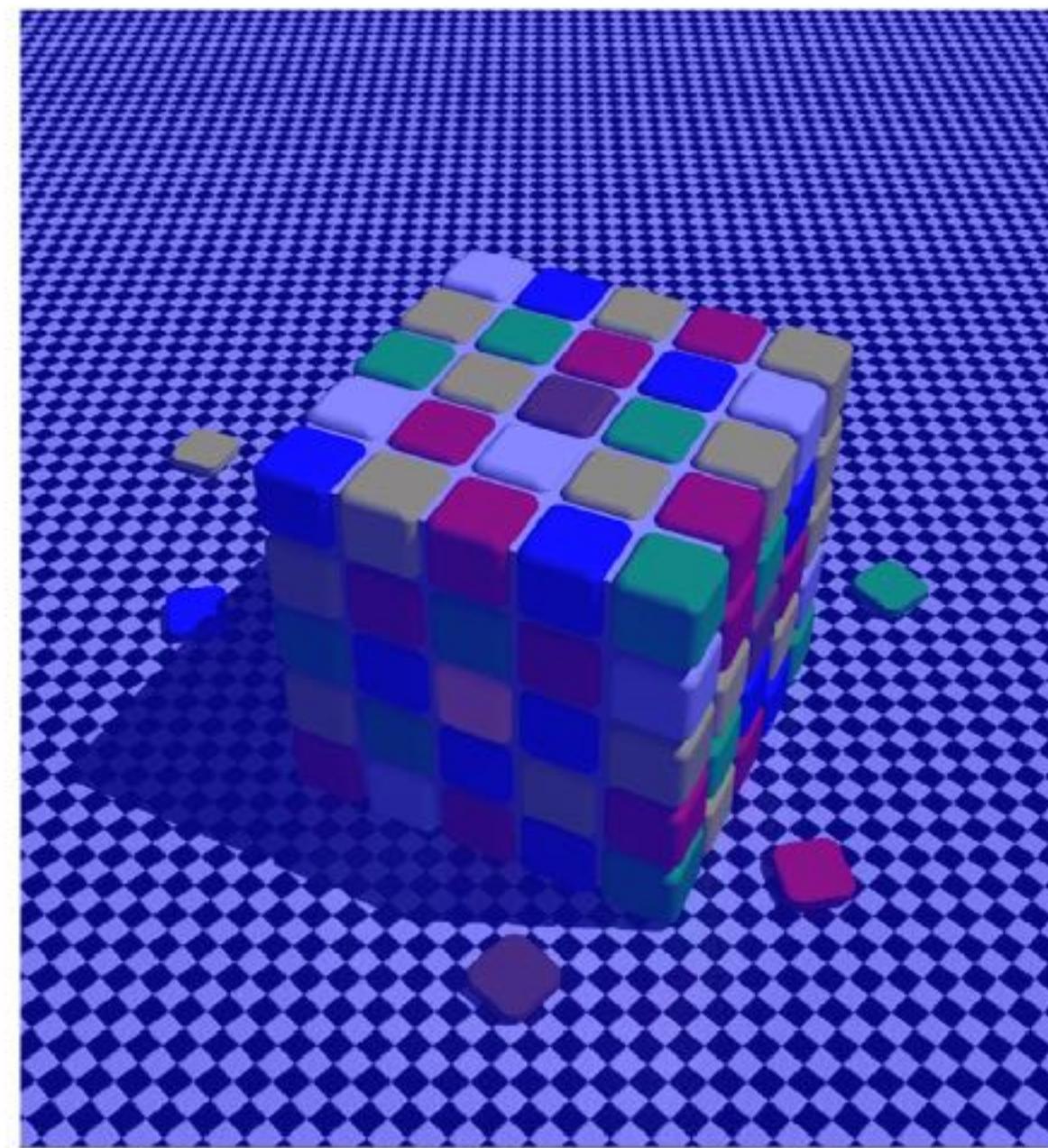
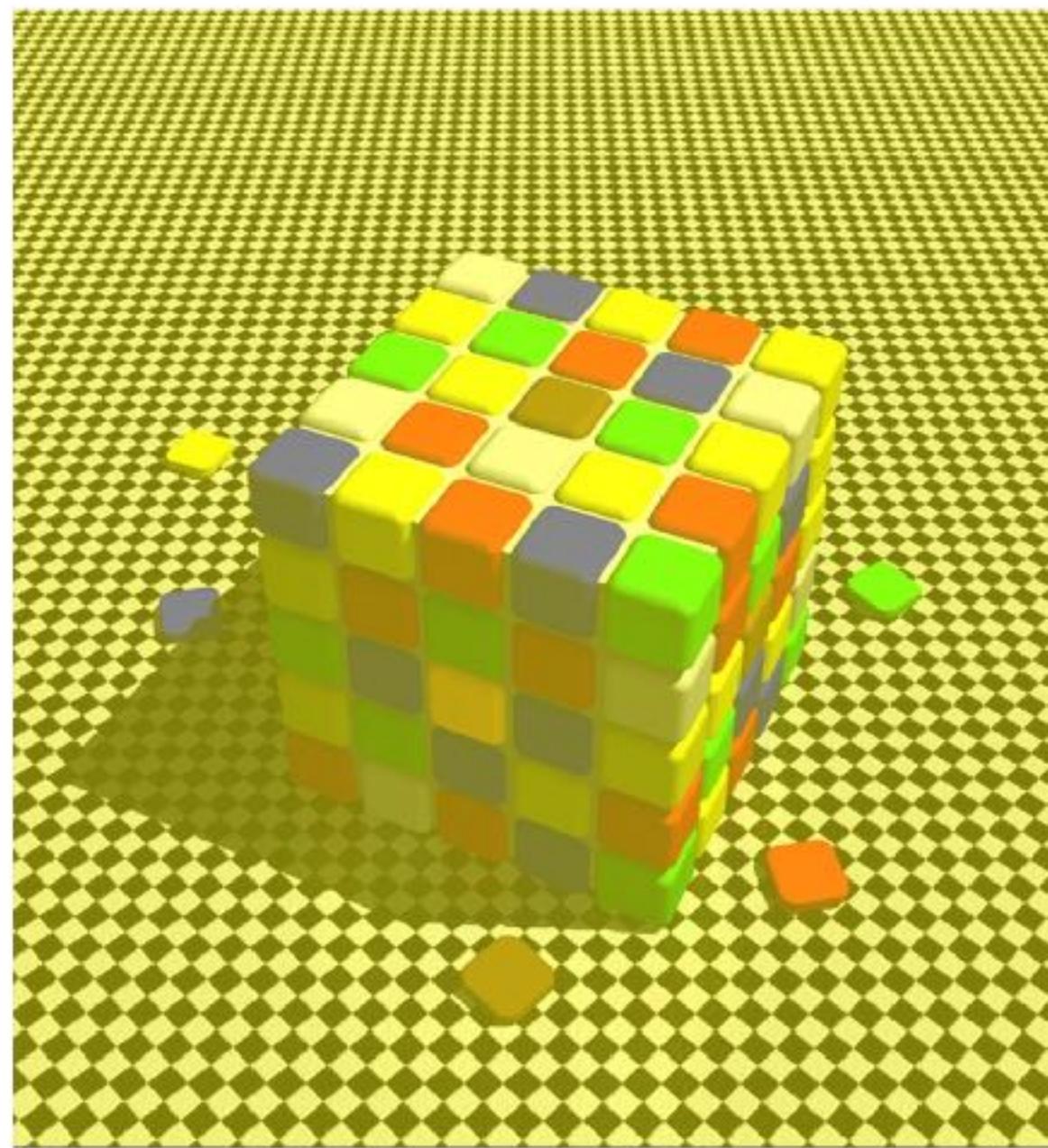
Contrast



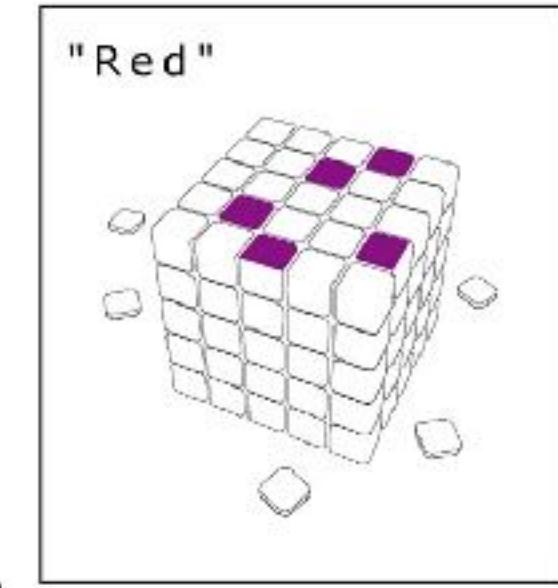
© Dale Purves and R. Beau Lotto 2002

- Same colors can look different (gray)

Color Consistency



Constancy



© Dale Purves and R. Beau Lotto 2002

- Colors can made to look the same (orange and purple to red)



Stroop Effect - Task Interference



Change Blindness

- Details of an image cannot be remembered across separate scenes – except in areas with focused attention
- Interruption (e.g. a blink, eye saccade or blank screen) amplifies this effect
- No failure of vision system, failure based on inappropriate attentional guidance









Change Blindness

- Various theories about causes
 - Overwriting: Information that was not abstracted is lost
 - First Impression: Only initial view is abstracted
 - Nothing is Stored: Only abstract concepts are committed to memory
 - Everything is Stored, Nothing is Compared: We compare only when we are forced to
 - Feature Combination: scenes are combined as long as they make sense
- Influencing factors
 - attention
 - expectation (knowing something will change)
 - semantic importance of changed object
 - low level object properties overlooked more easily

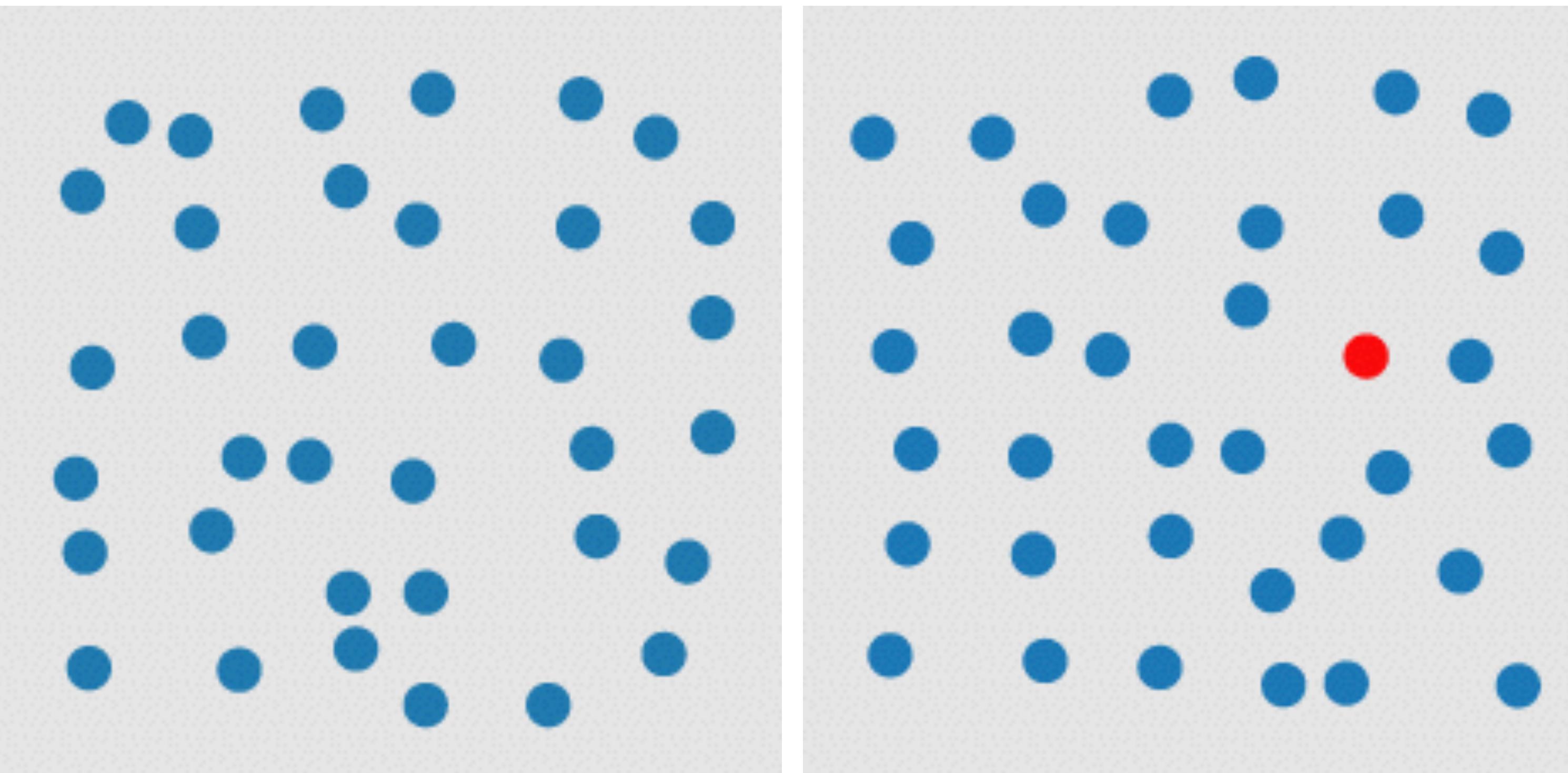
Instructions

**Count how many times the
players wearing white pass
the basketball.**

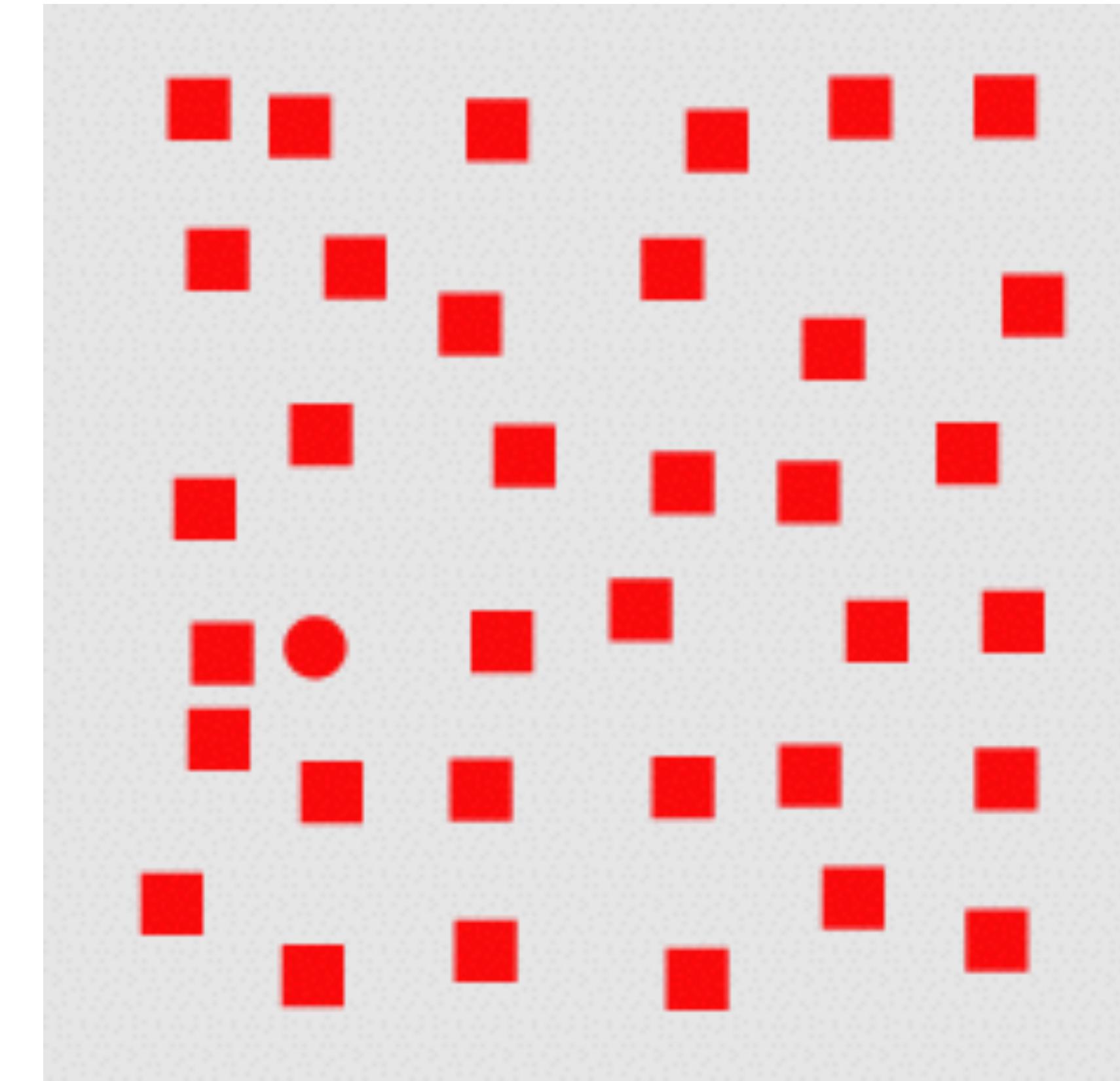
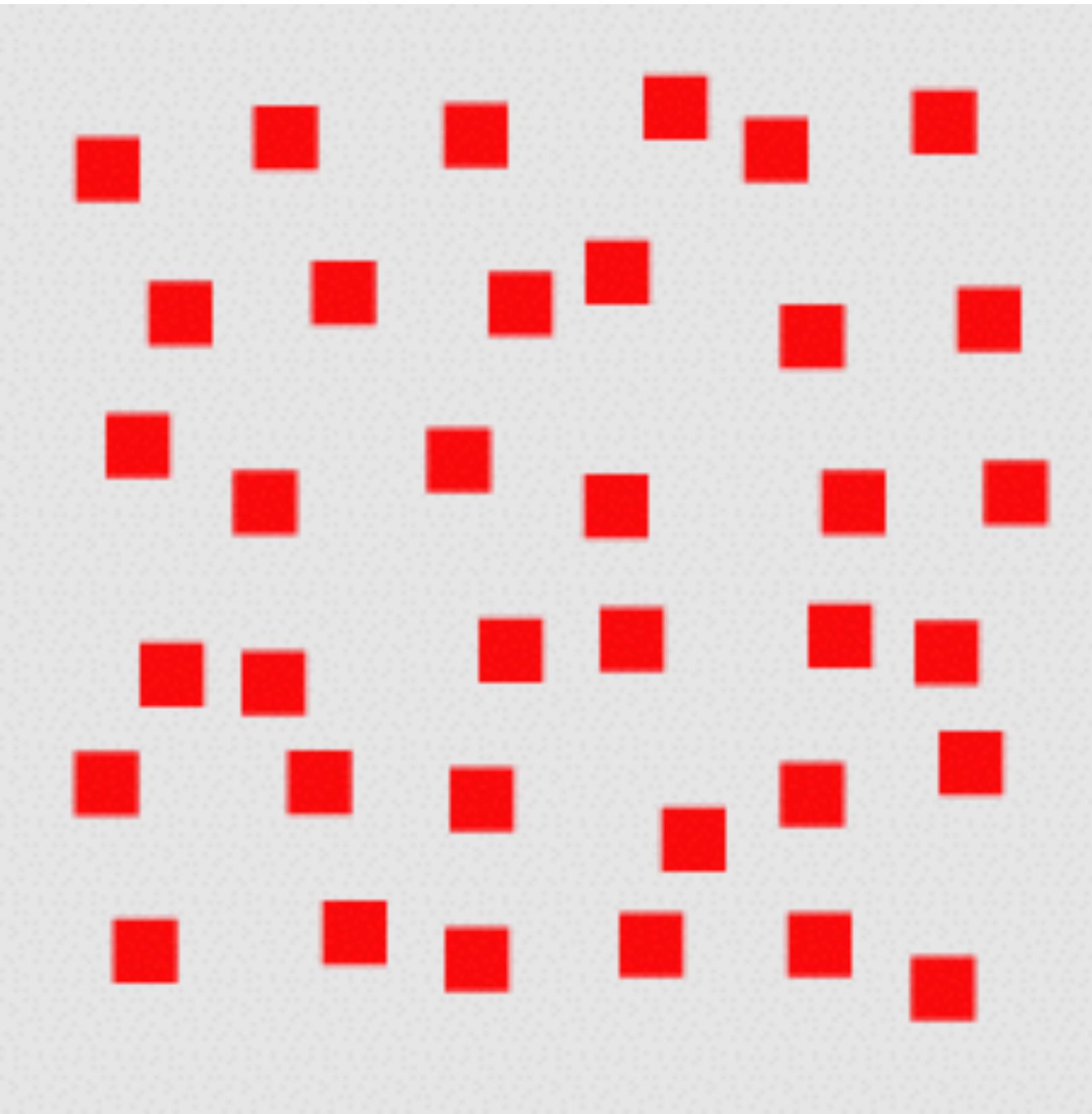
OK, what are we really good at? - Preattentive Processing

- Properties detected by the low-level visual system
 - very rapid - 200-250 milliseconds
 - very accurate
 - processed in parallel
- happens before focused attention -> “pre”attentive
- attention is very important for cognition
- Independent of the number of distractors!
- Opposite: sequential search (processed serially)

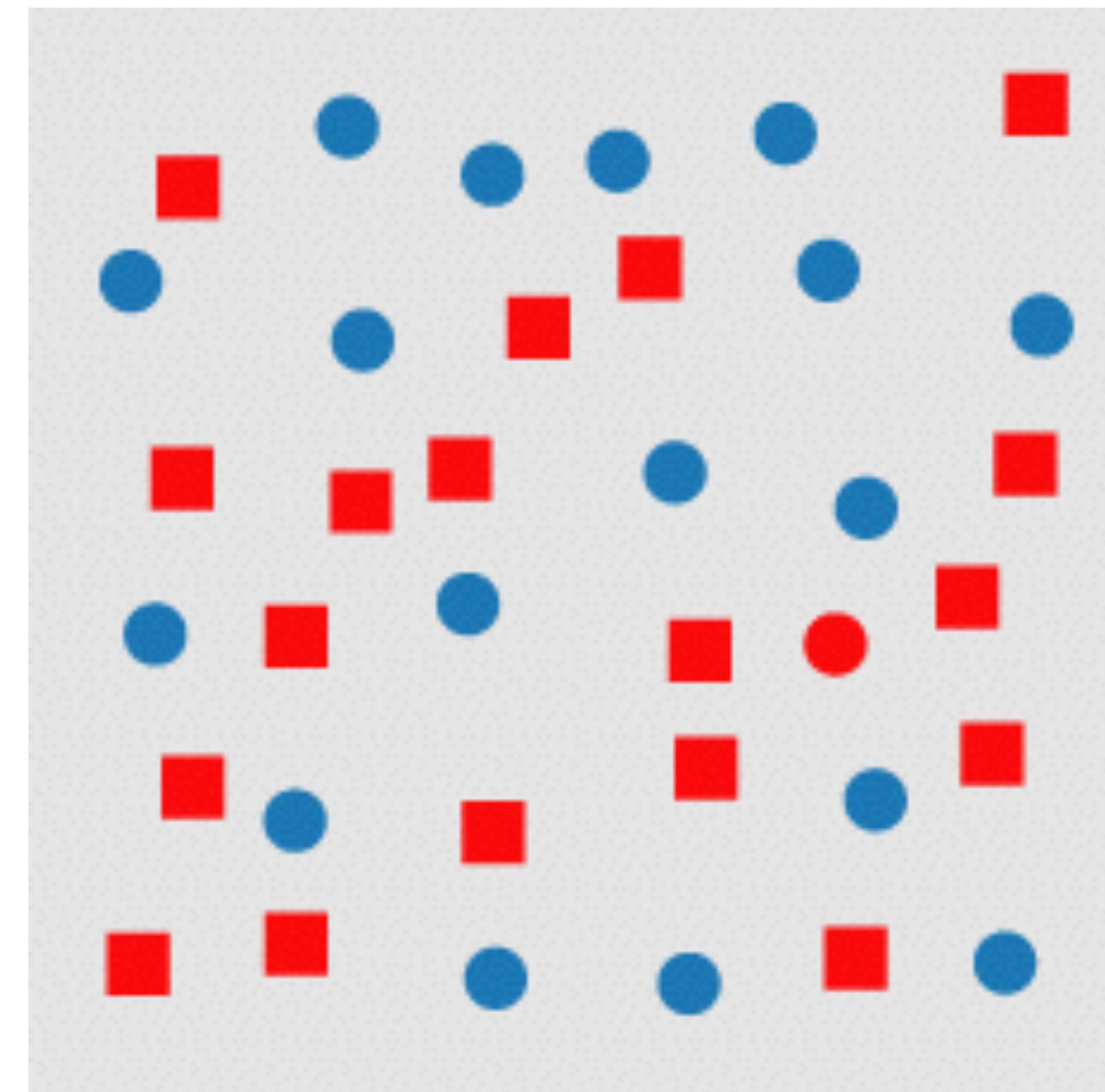
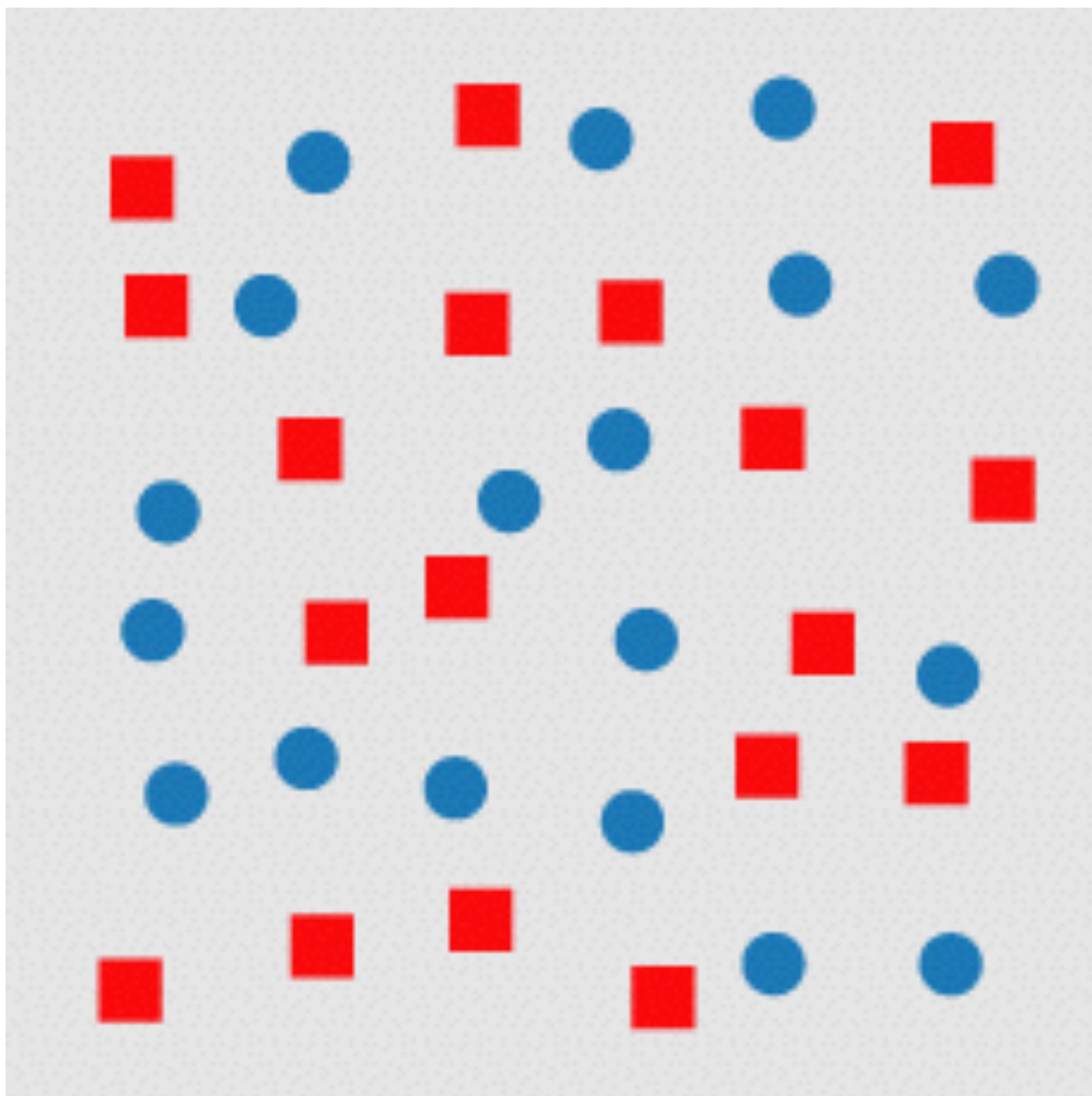
Difference in Hue



Difference in Curvature / Form

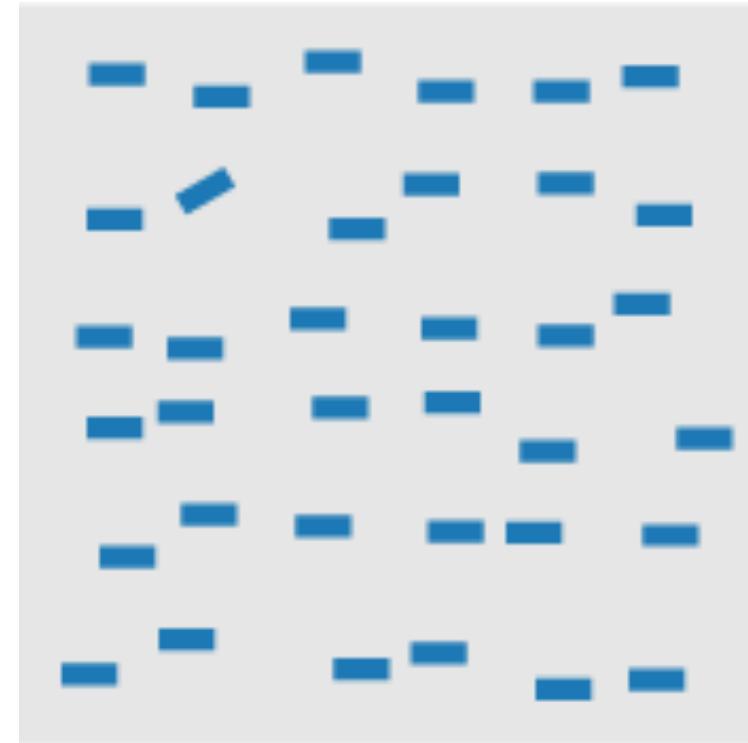


Not Valid for Combinations

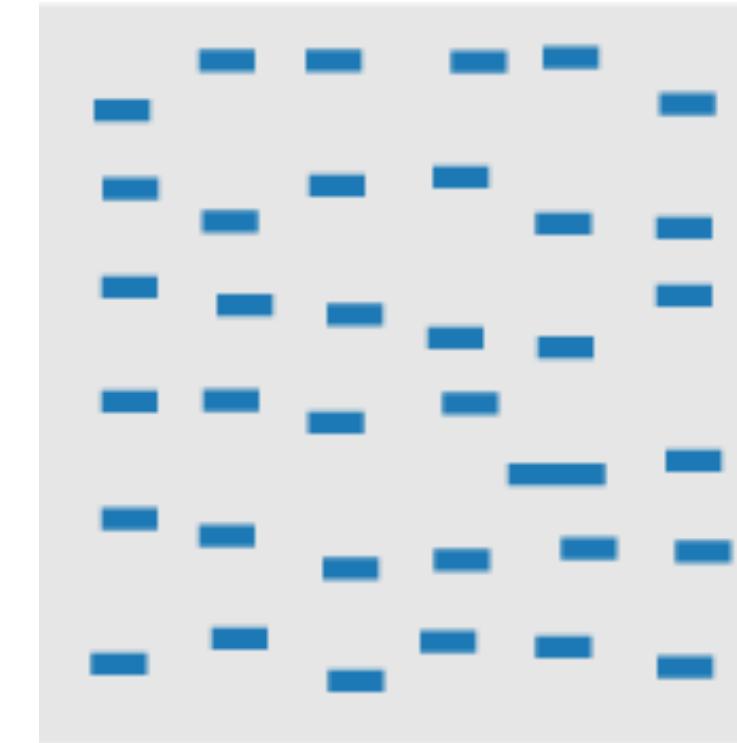


- Conjunction Targets – no unique visual property
- target: red, circle
- distractor objects have both properties

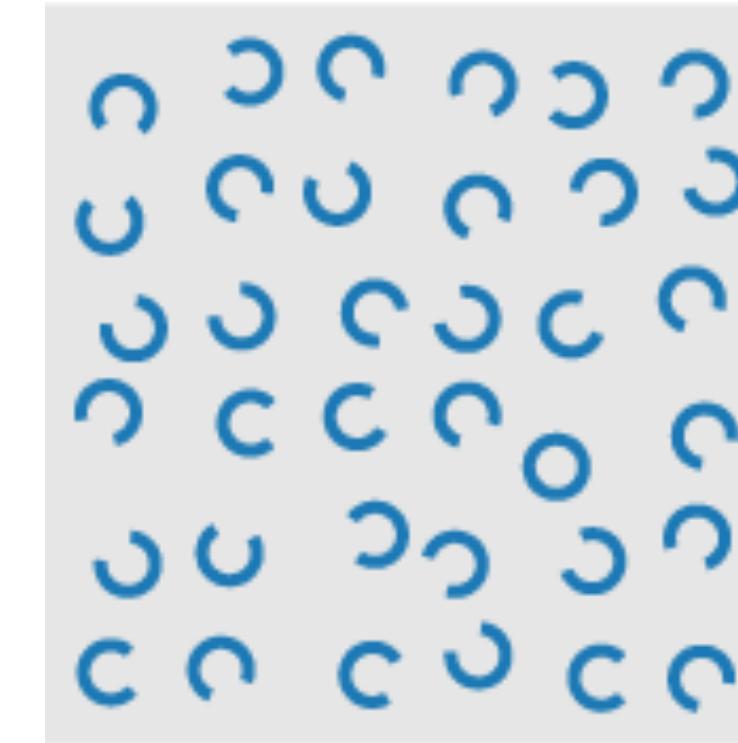
Some Preattentive Properties



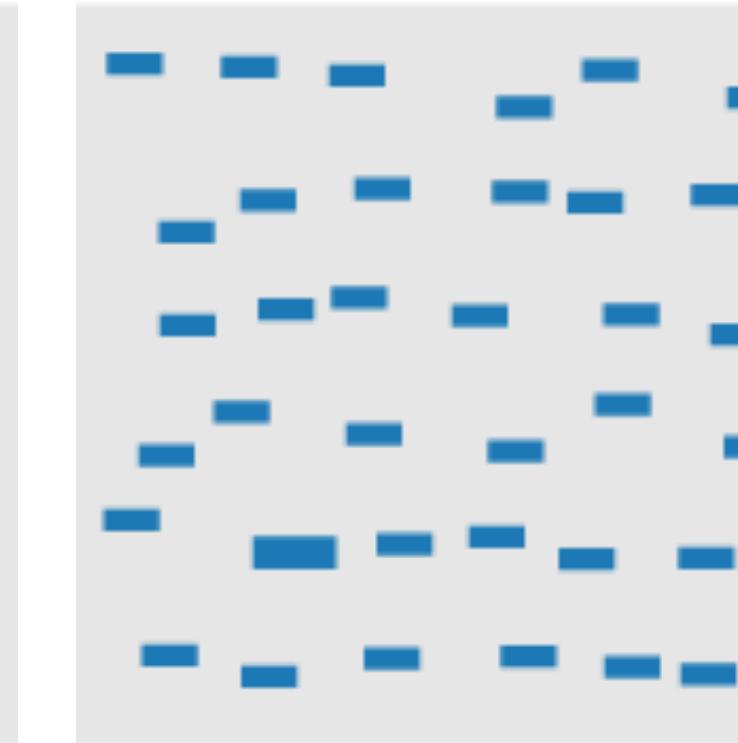
line (blob) orientation



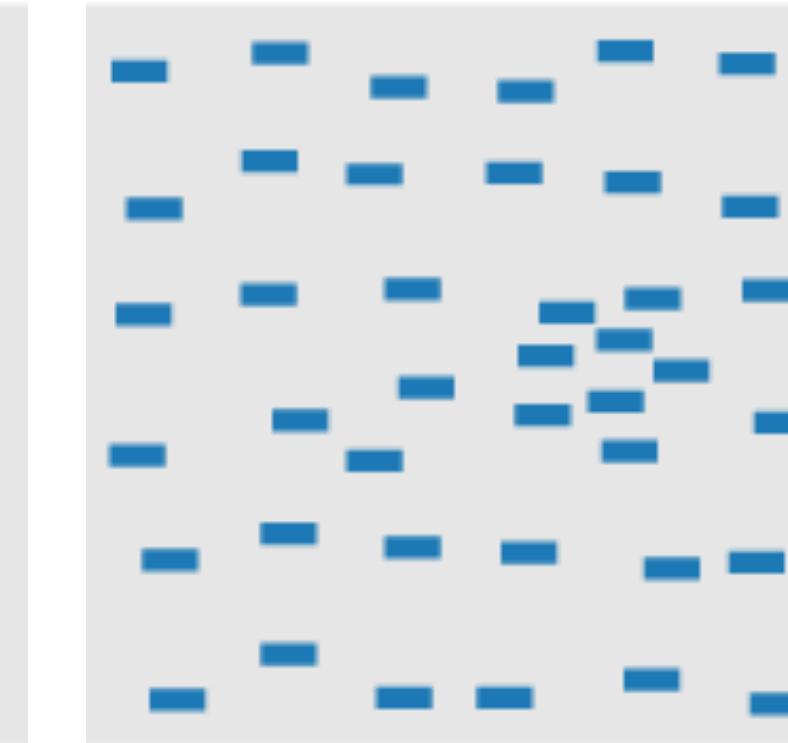
length/width



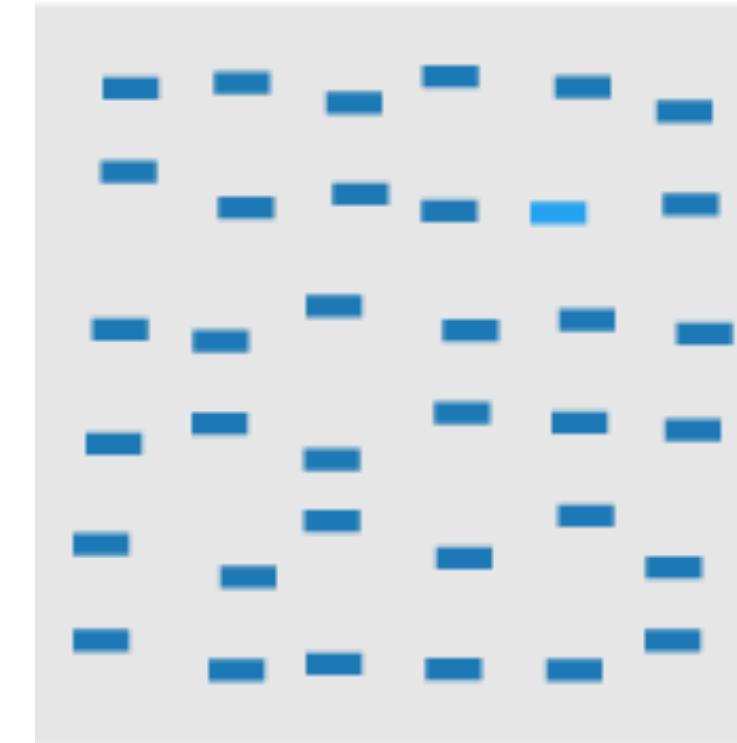
closure



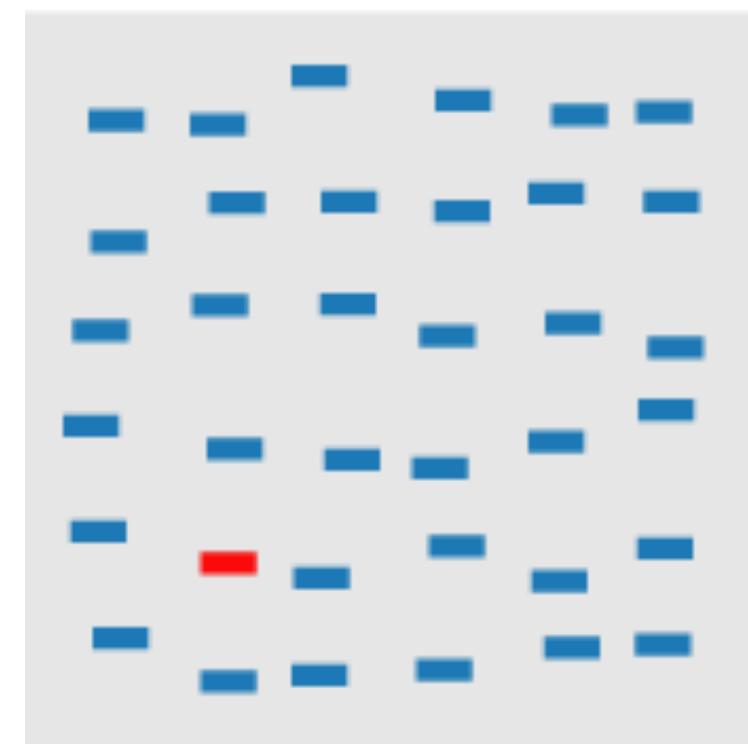
size



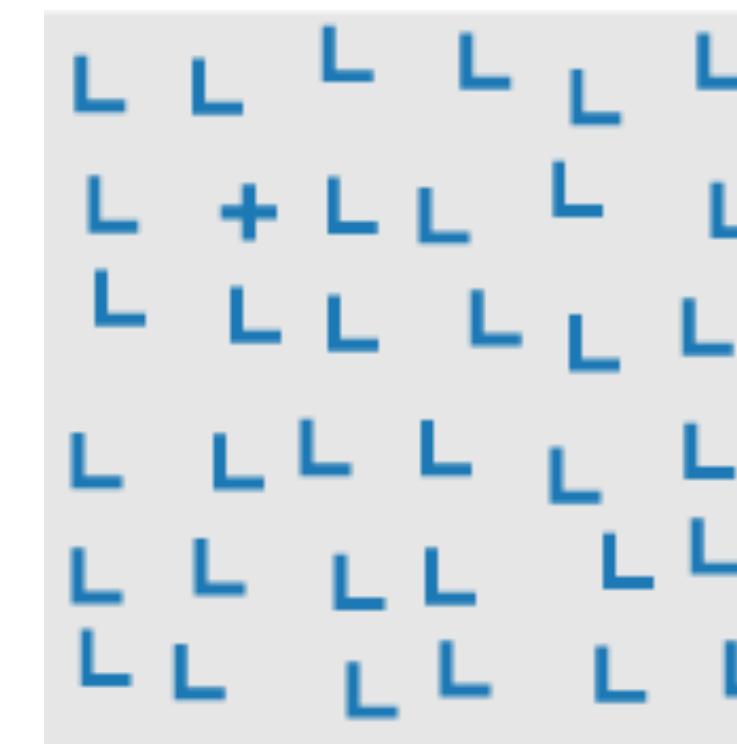
clustering



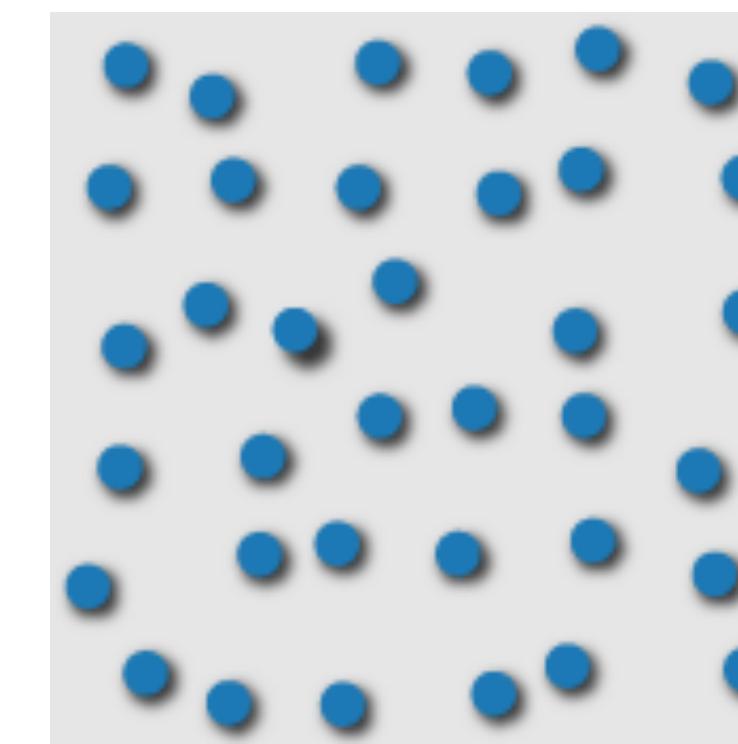
intensity



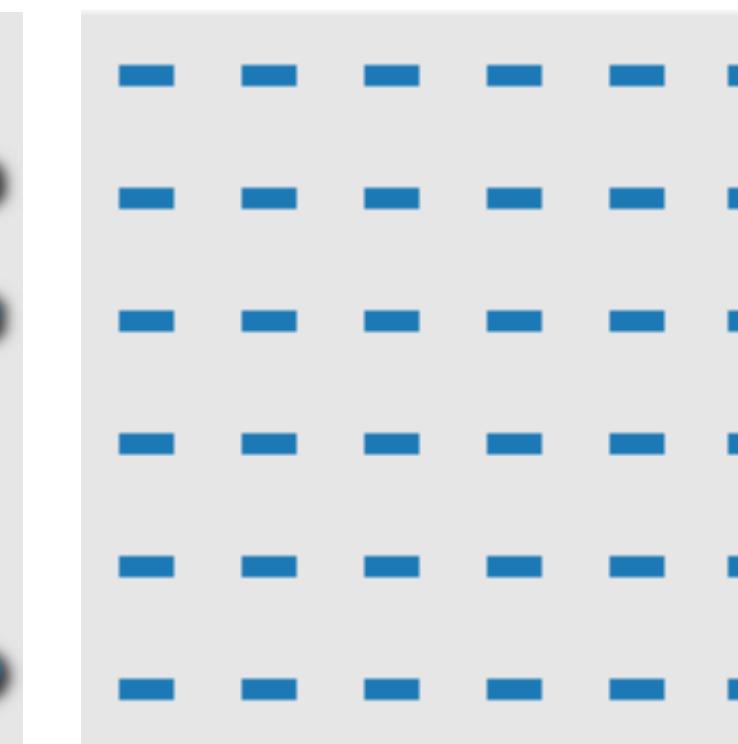
hue



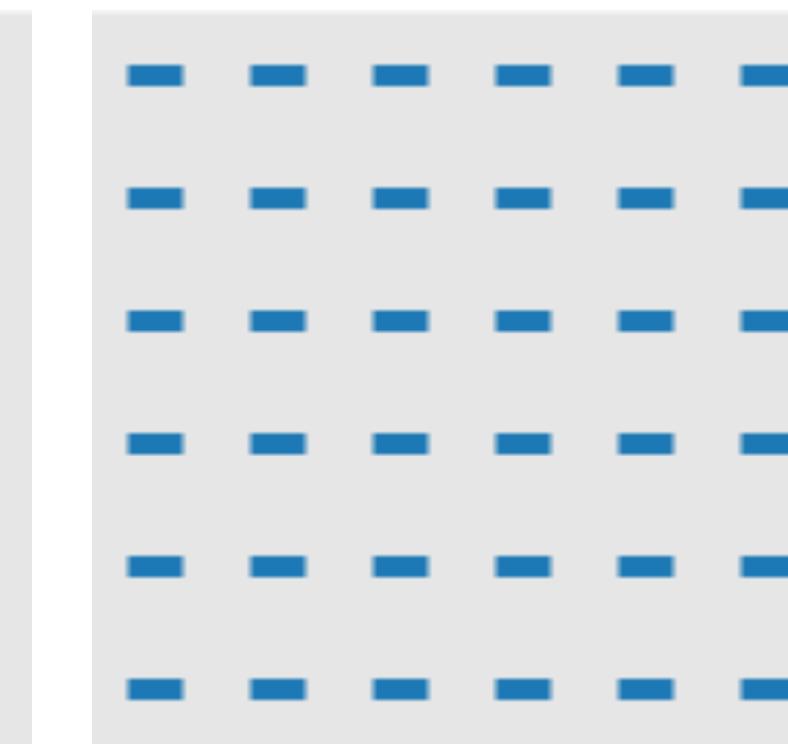
intersection



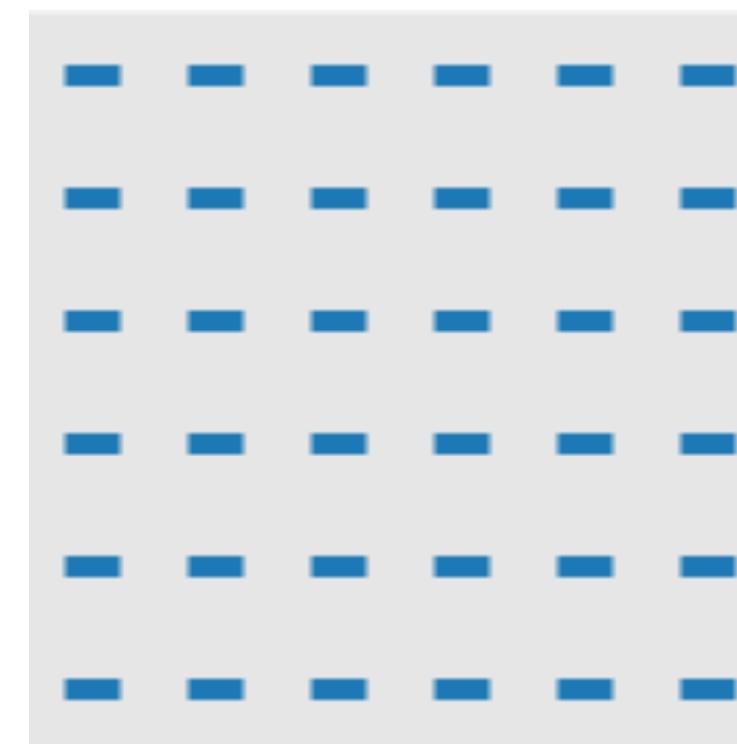
3D depth cues



flicker



direction of motion



velocity of motion

Best Practices for Encoding Info

Value/Luminance/Saturation

- OK for quantitative data.
- Not very many shades recognizable



Selective: yes

Grouping: yes

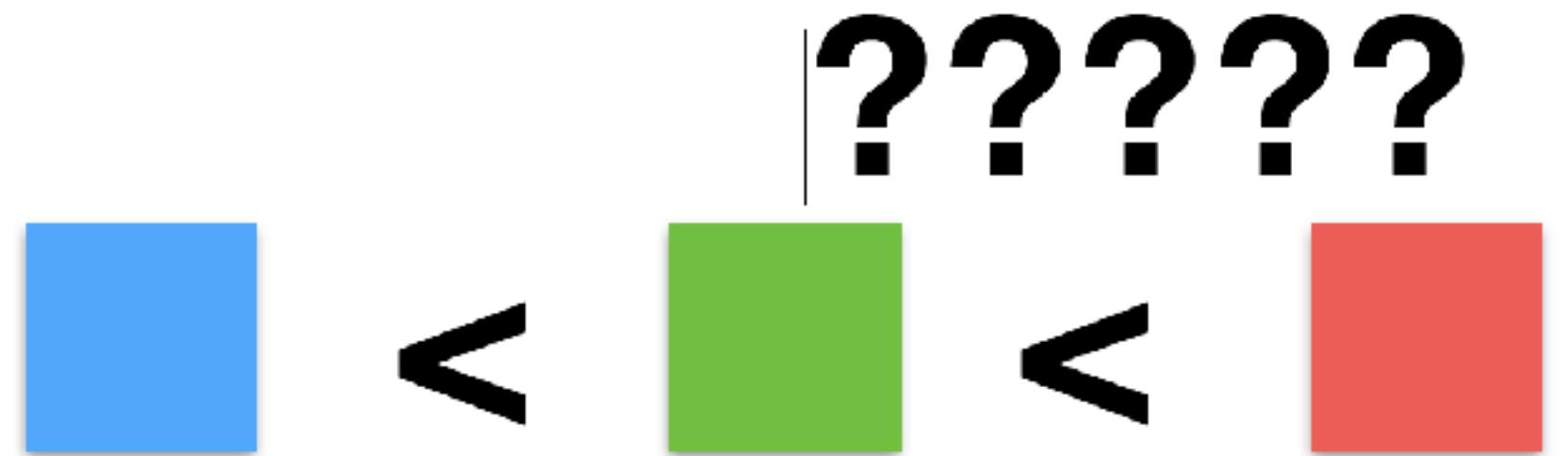
Quantitative: somewhat (with problems)

Order: yes

Scales: limited

Color

- Good for qualitative data (identity channel)
- Limited number of classes/length (~7-10!)
- Can be misleading for quantitative data



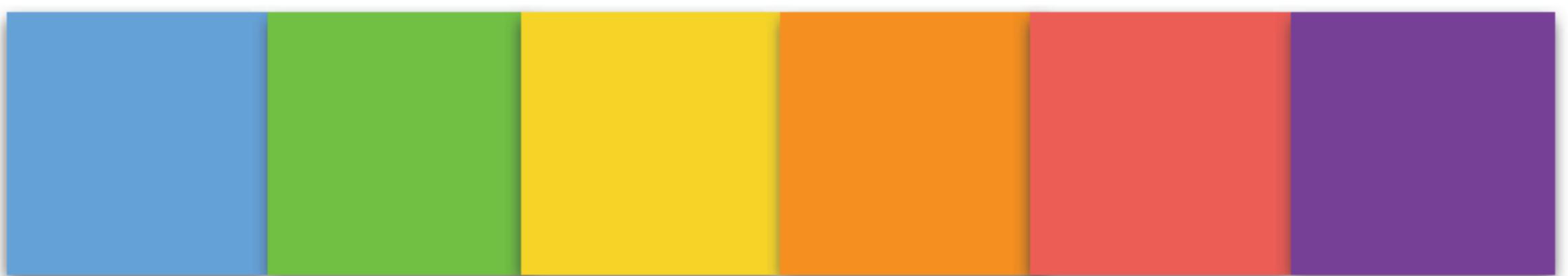
Selective: yes

Grouping: yes

Quantitative: no

Order: no

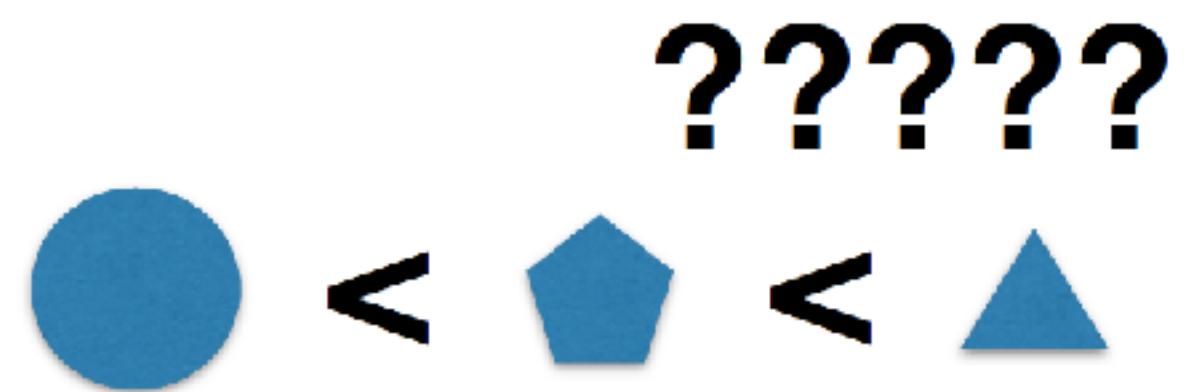
Scales: limited



<http://colorbrewer2.org>

Shape

- Great to recognize many classes.
- No grouping, ordering.



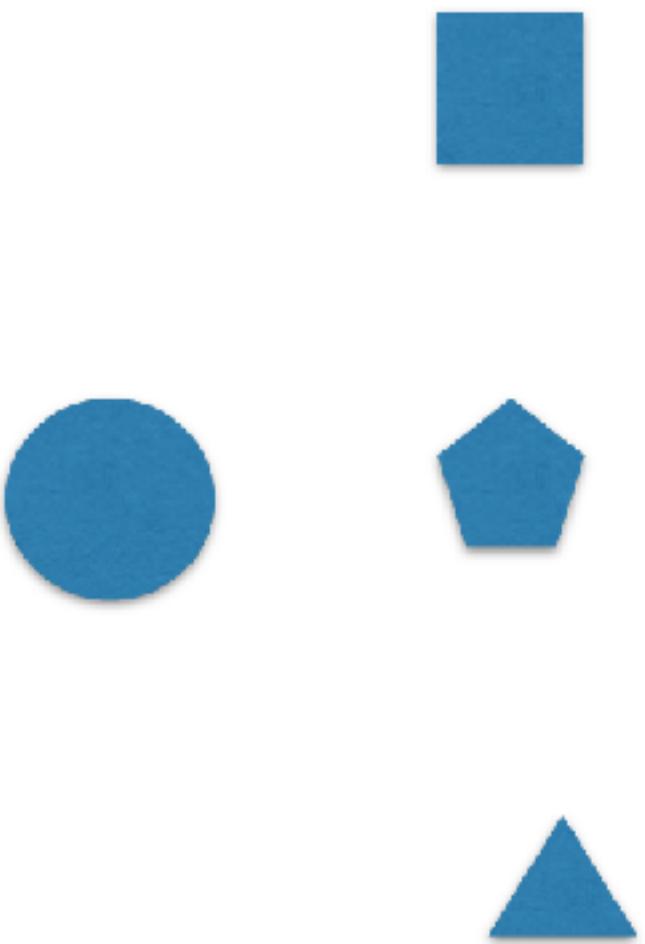
Selective: yes

Grouping: limited

Quantitative: no

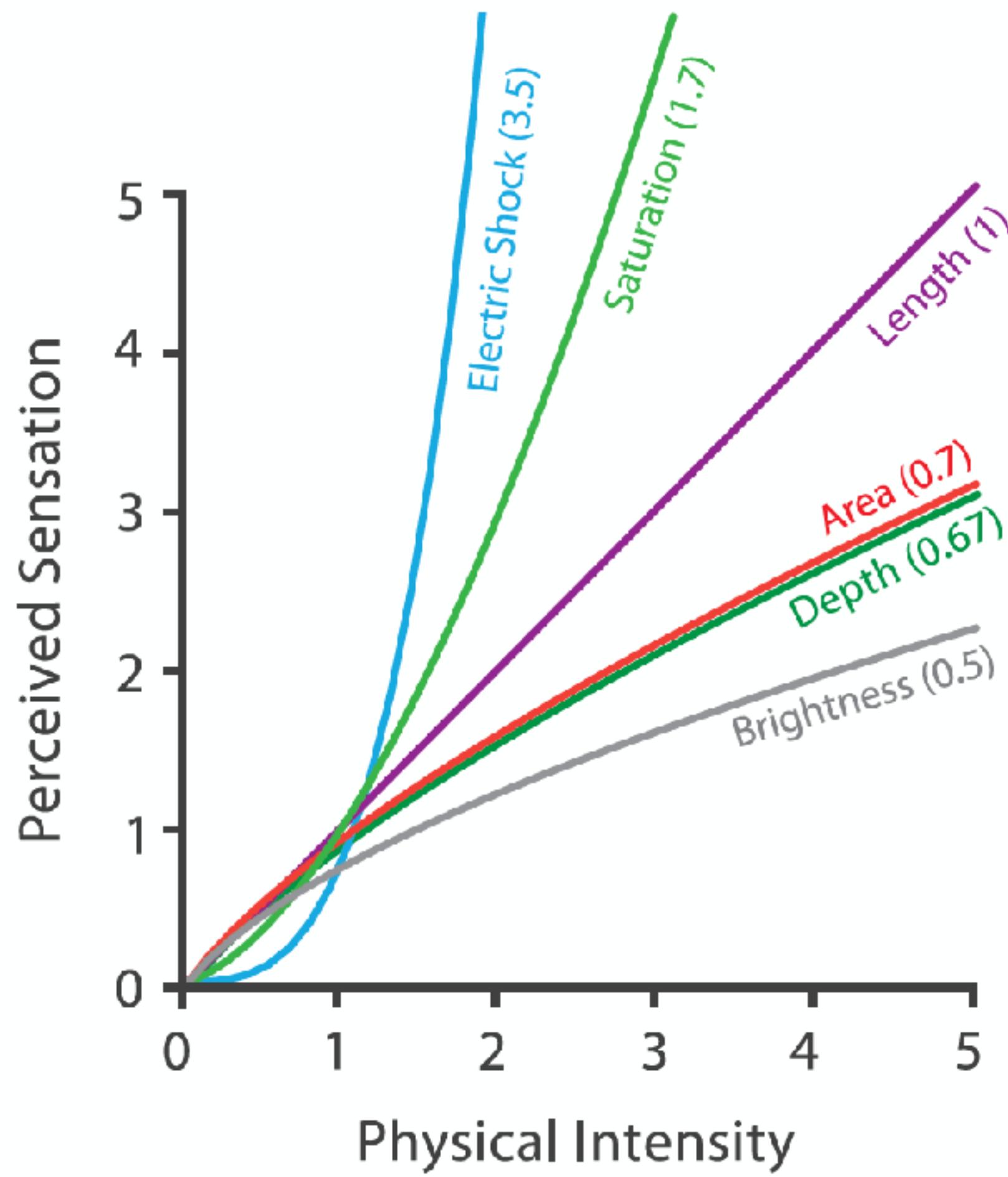
Order: no

Scales: big



Why are quantitative channels different?

Steven's Psychophysical Power Law: $S = I^N$



$S = \text{sensation}$
 $I = \text{intensity}$

How much longer?

A



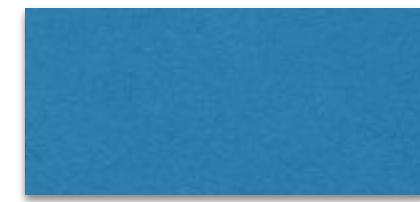
B



2X

How much longer?

A

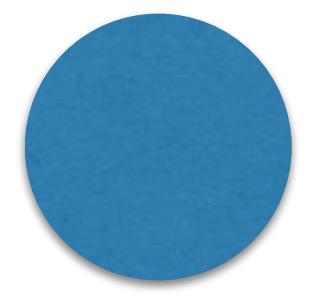


B

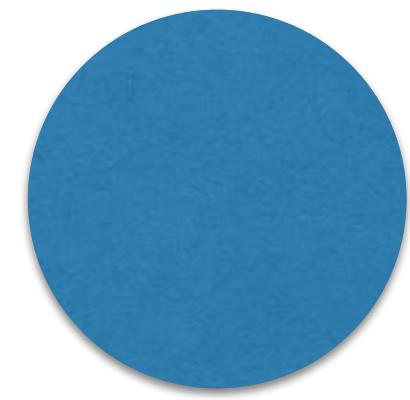


4X

How much larger (area)?



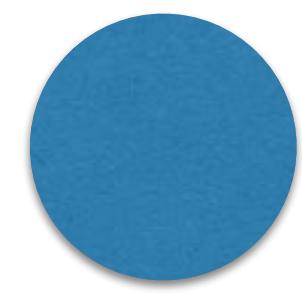
A



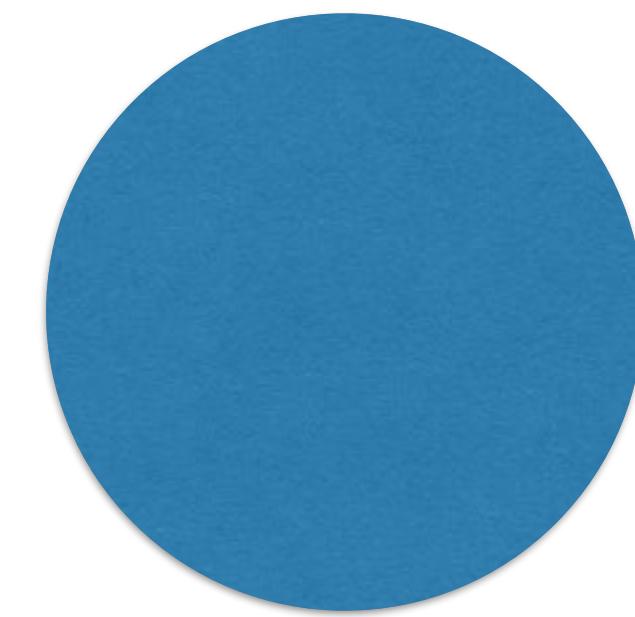
B

2X

How much larger (area)?



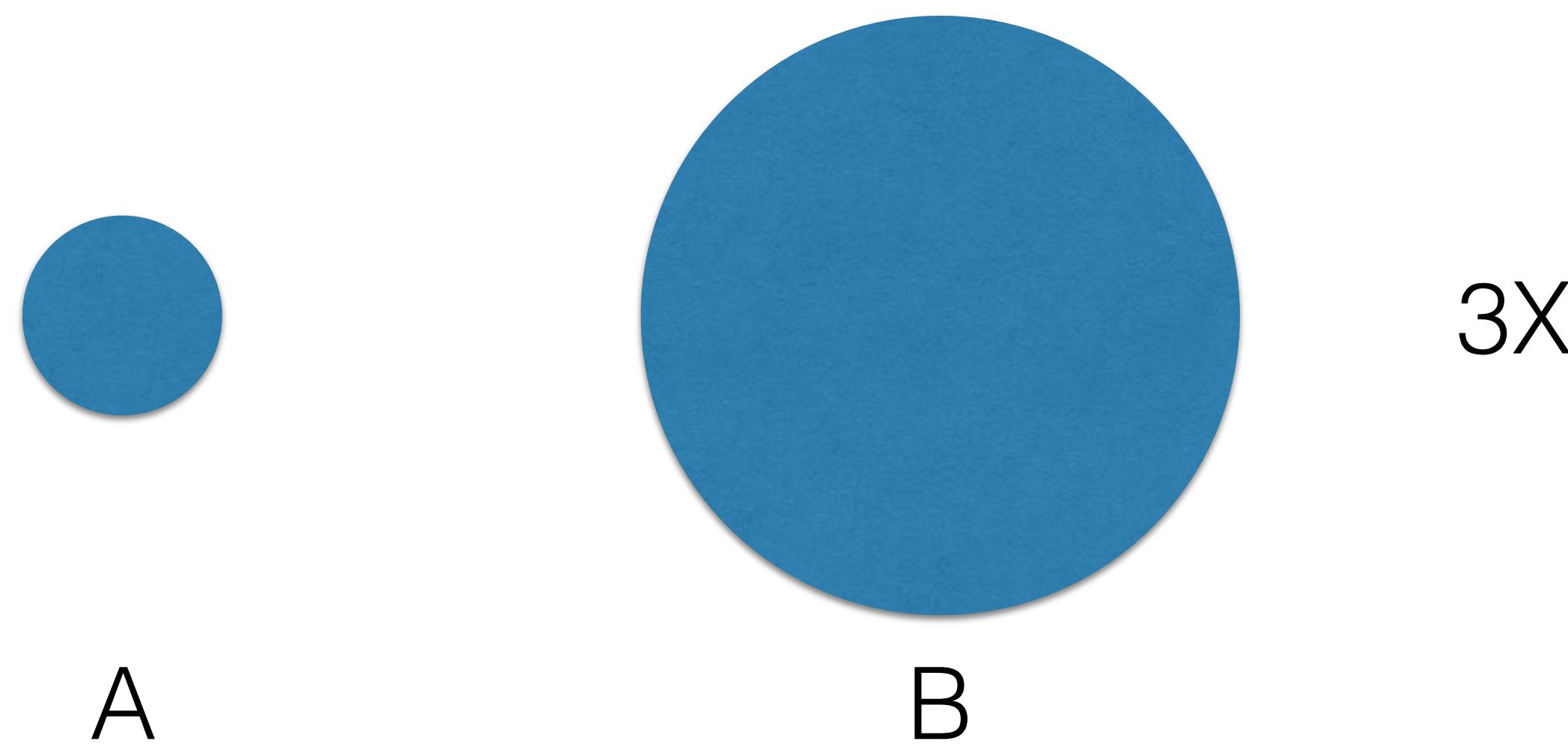
A



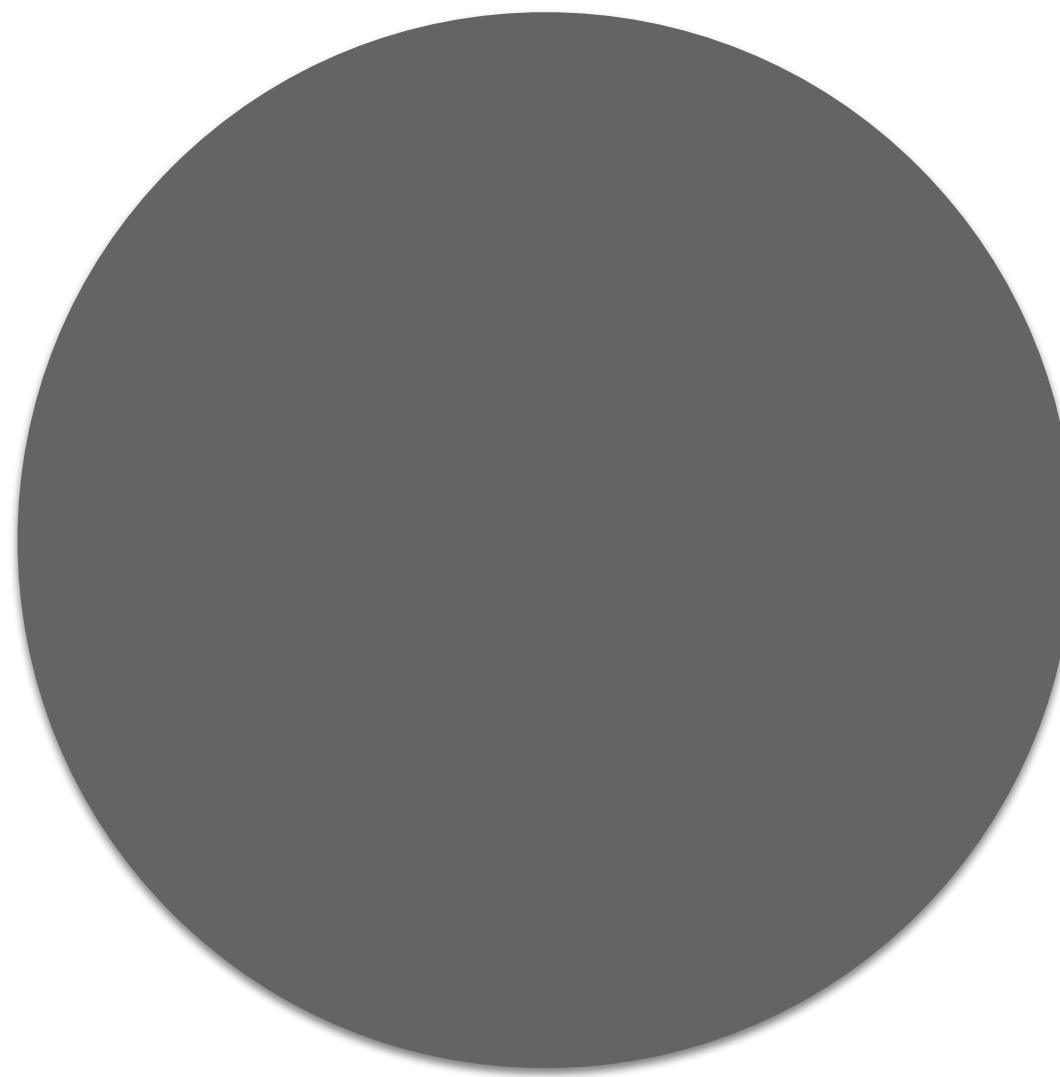
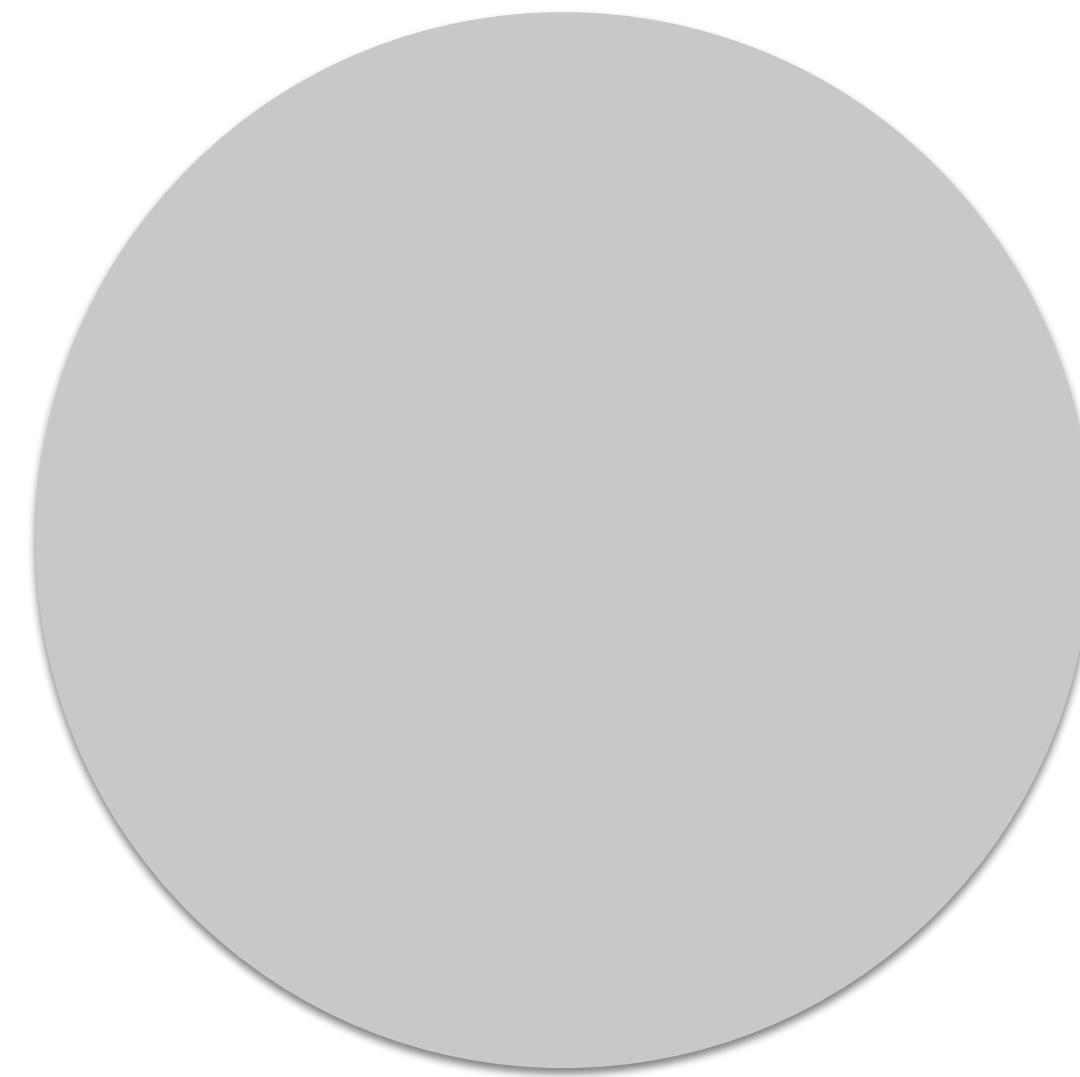
B

5X

How much larger (diameter)?



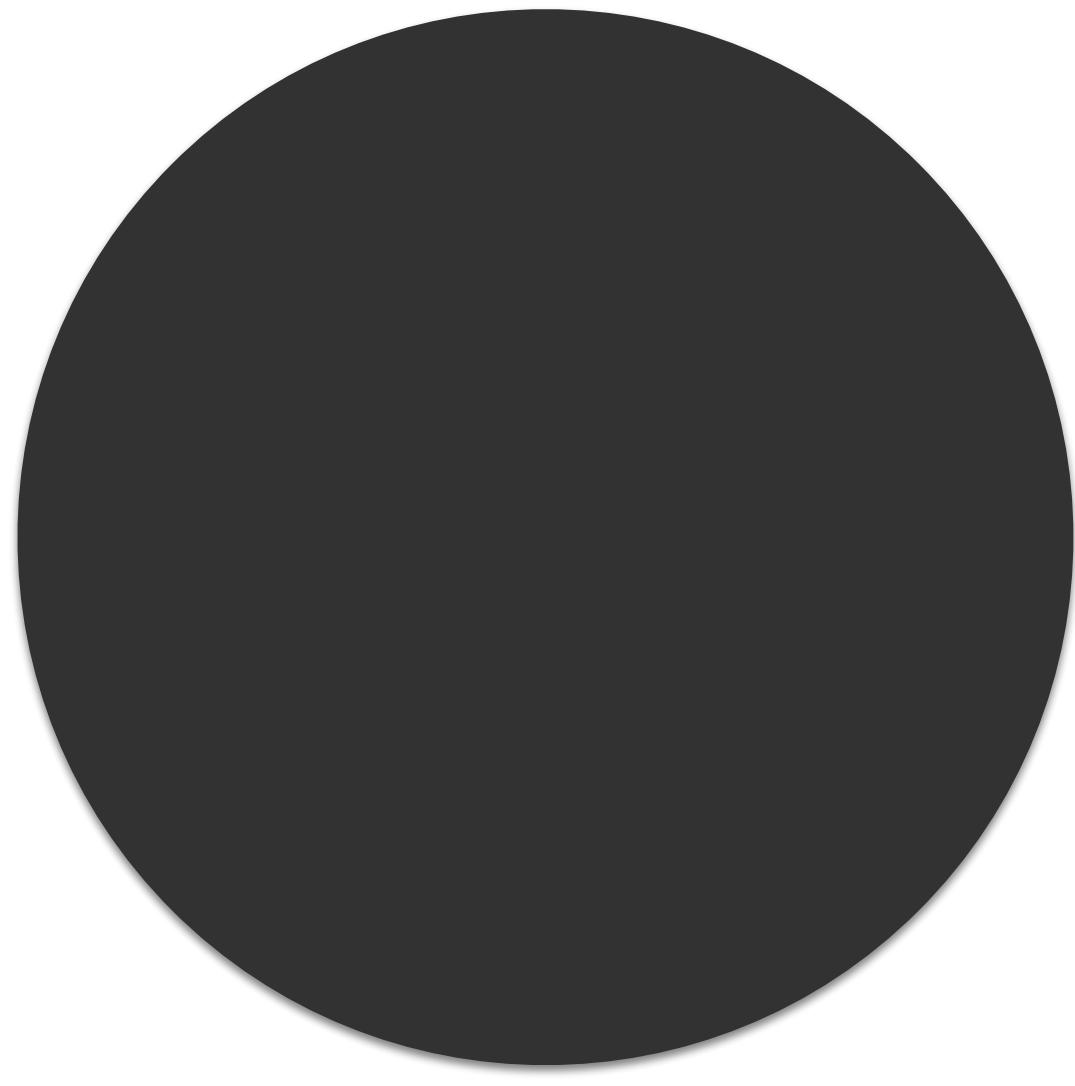
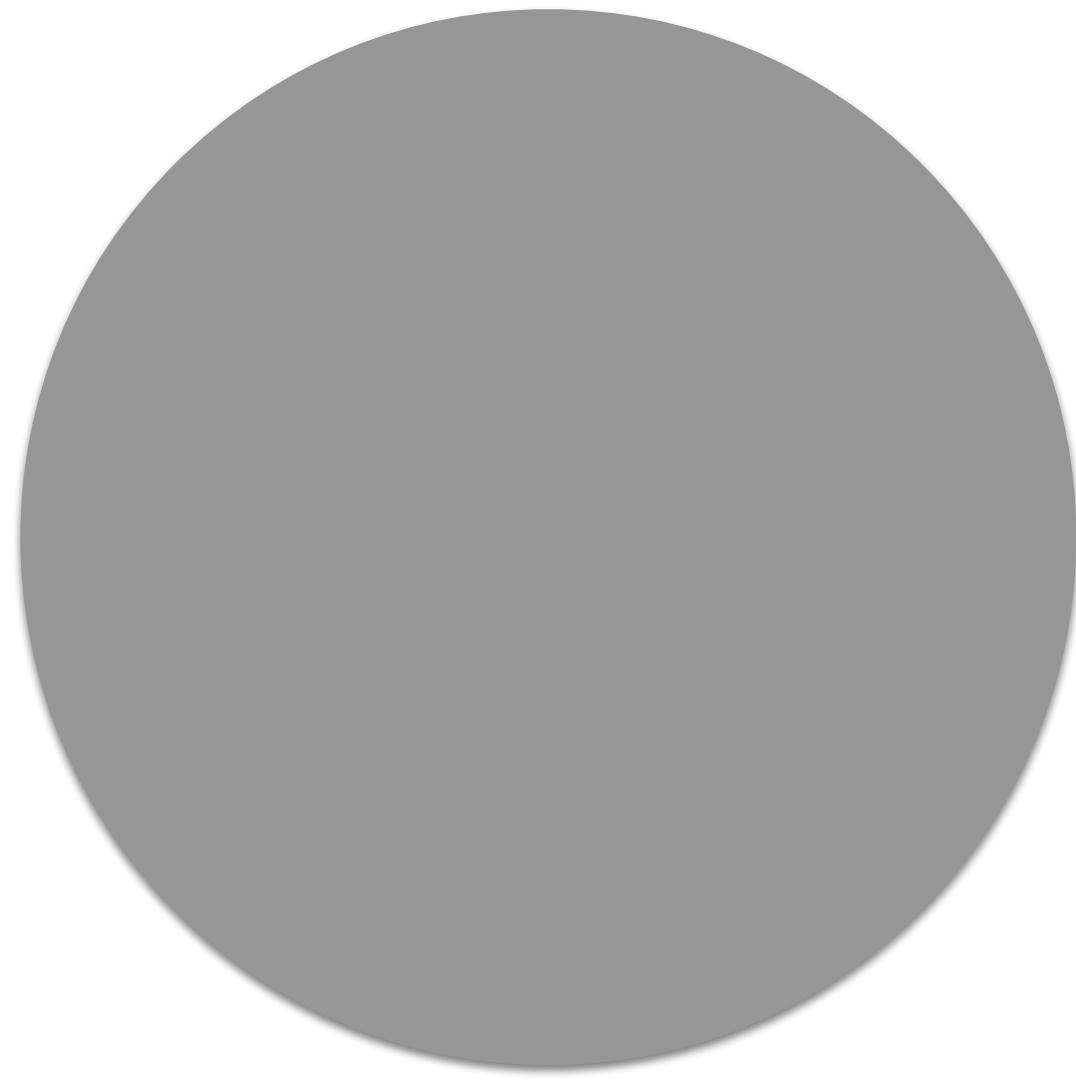
How much darker?



2X

- 200 vs 100

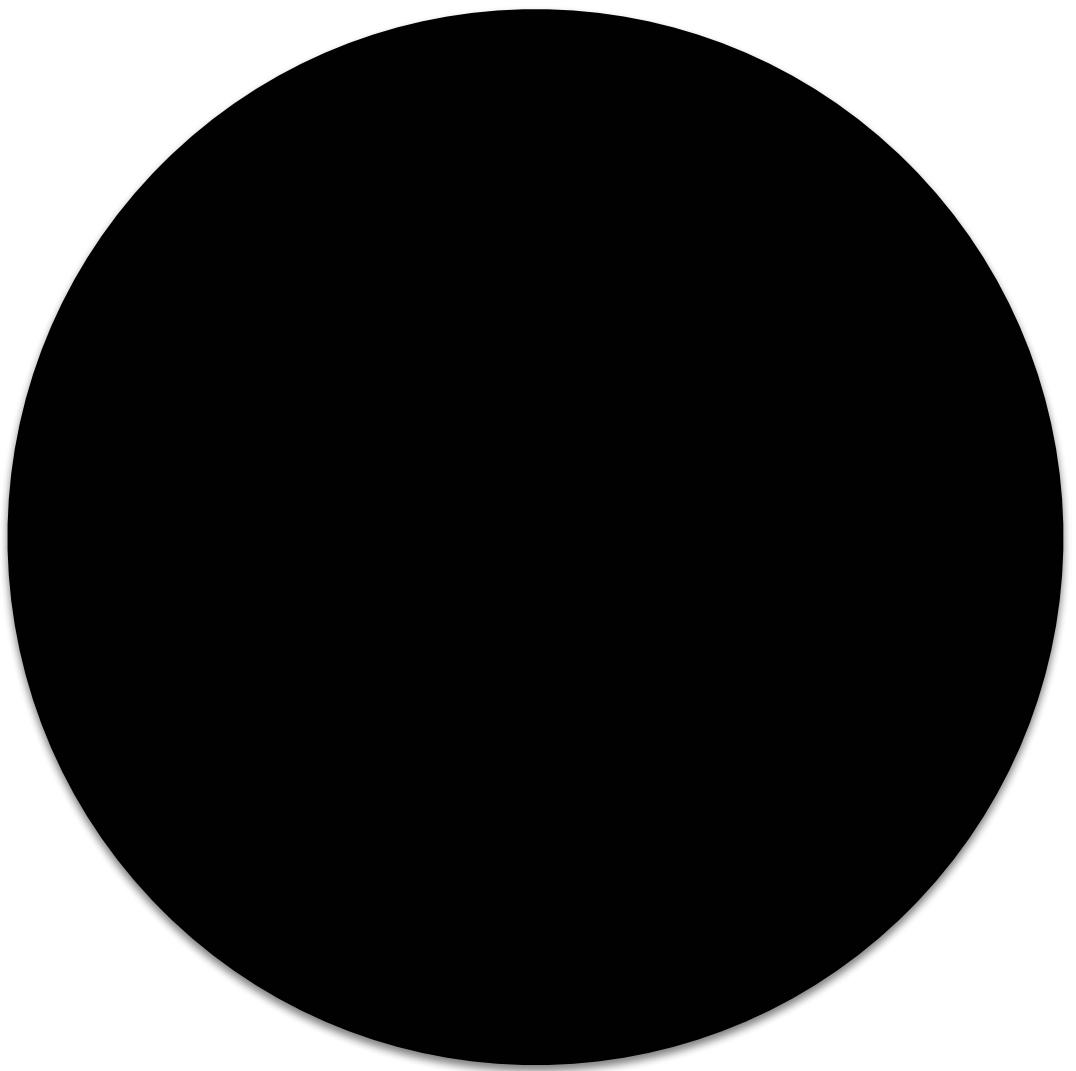
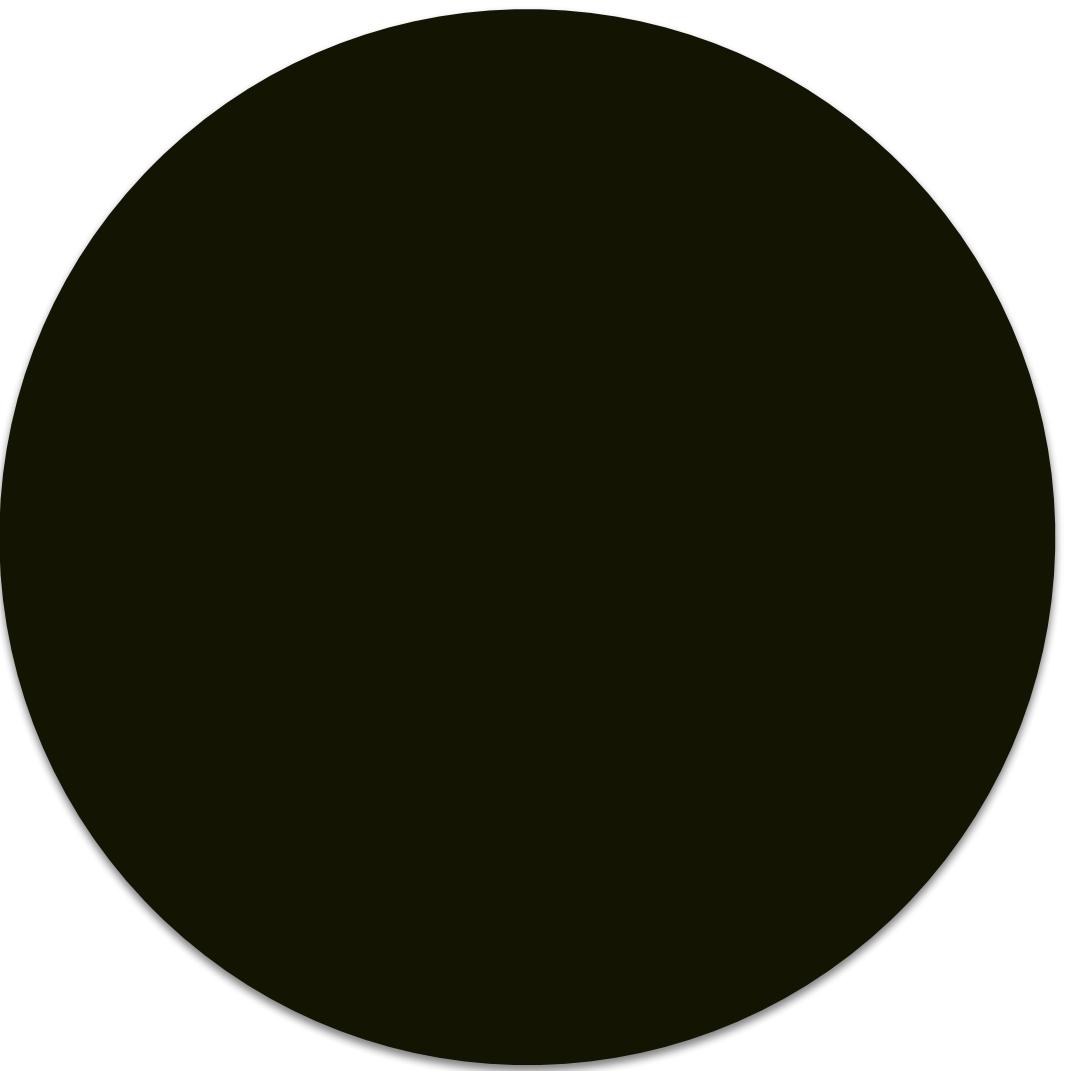
How much darker?



3X

- 150 vs 50

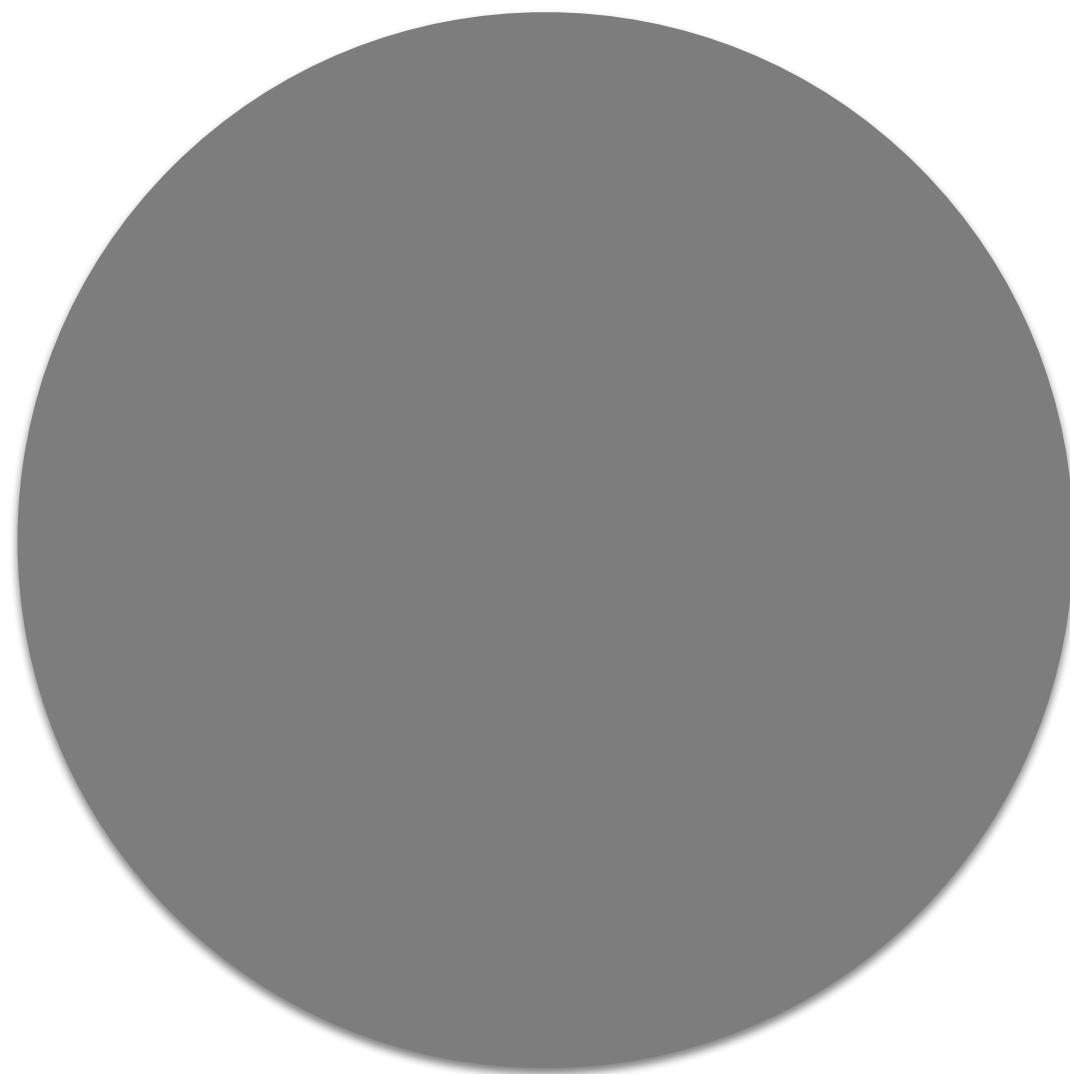
How much darker?



10X

- 20 vs 2

How much darker?



2X

- 250 vs 125

Other Factors Affecting Accuracy

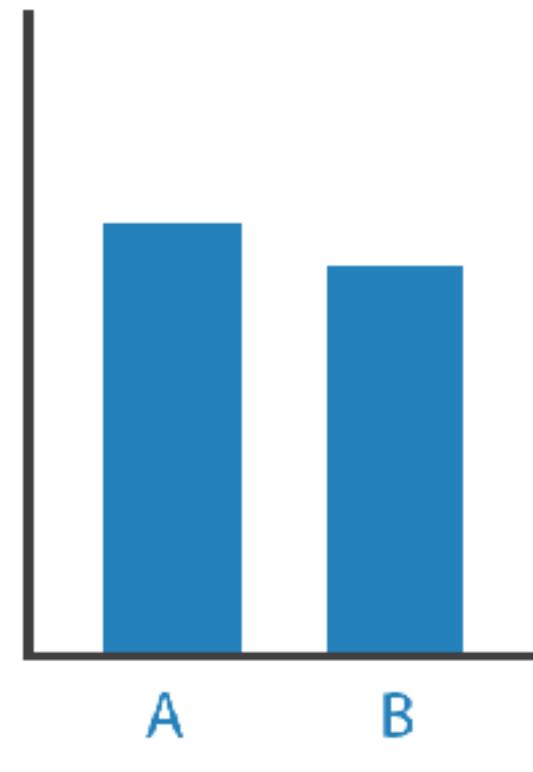
- Alignment
- Distractors
- Distance
- Common scale
- ...



Unframed
Unaligned



Framed
Unaligned

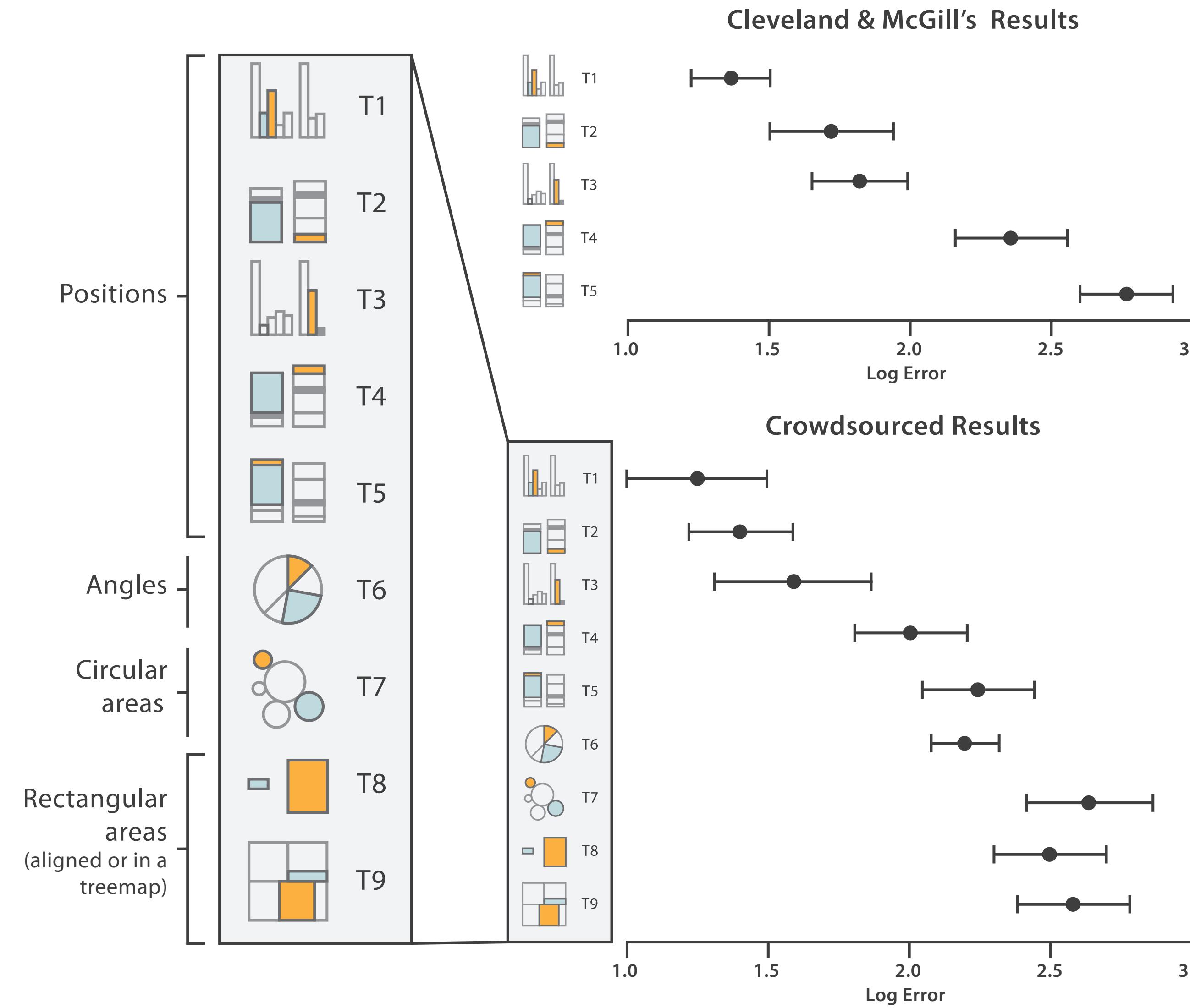


Unframed
Aligned



Heer & Bostock, 2010

Cleveland / McGill, 1984



Channels: Expressiveness Types and Effectiveness Ranks

→ **Magnitude Channels: Ordered Attributes**

Position on common scale



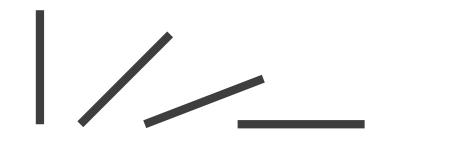
Position on unaligned scale



Length (1D size)



Tilt/angle



Area (2D size)



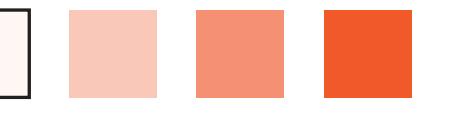
Depth (3D position)



Color luminance



Color saturation



Curvature



Volume (3D size)



→ Identity Channels: Categorical Attributes

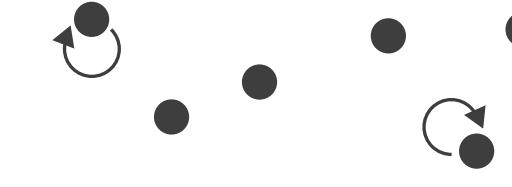
Spatial region



Color hue



Motion



Shape

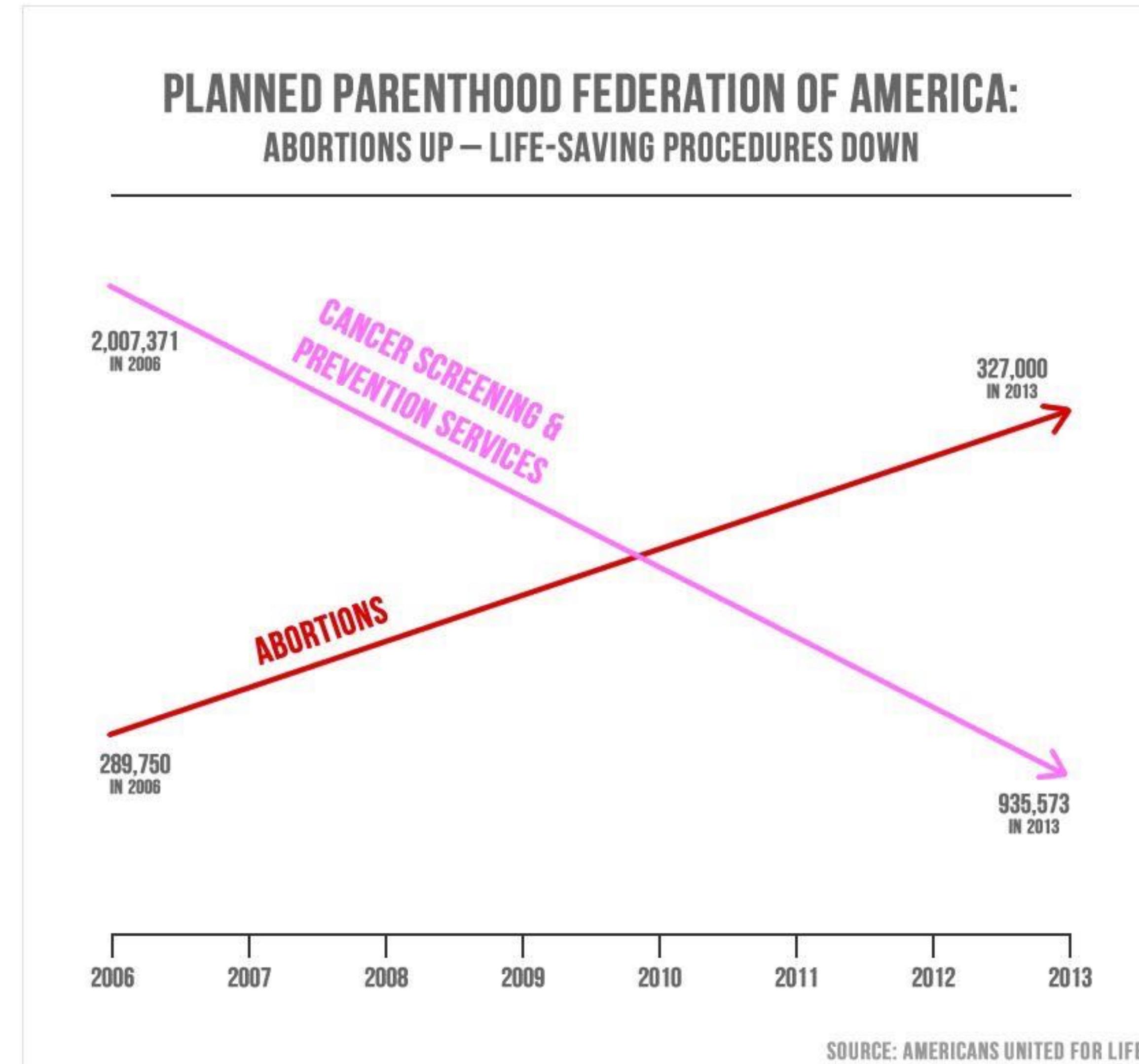


Some Fun Examples of Bad Vis

"There are three kinds of lies: lies, damned lies, and statistics."

Bad Charts

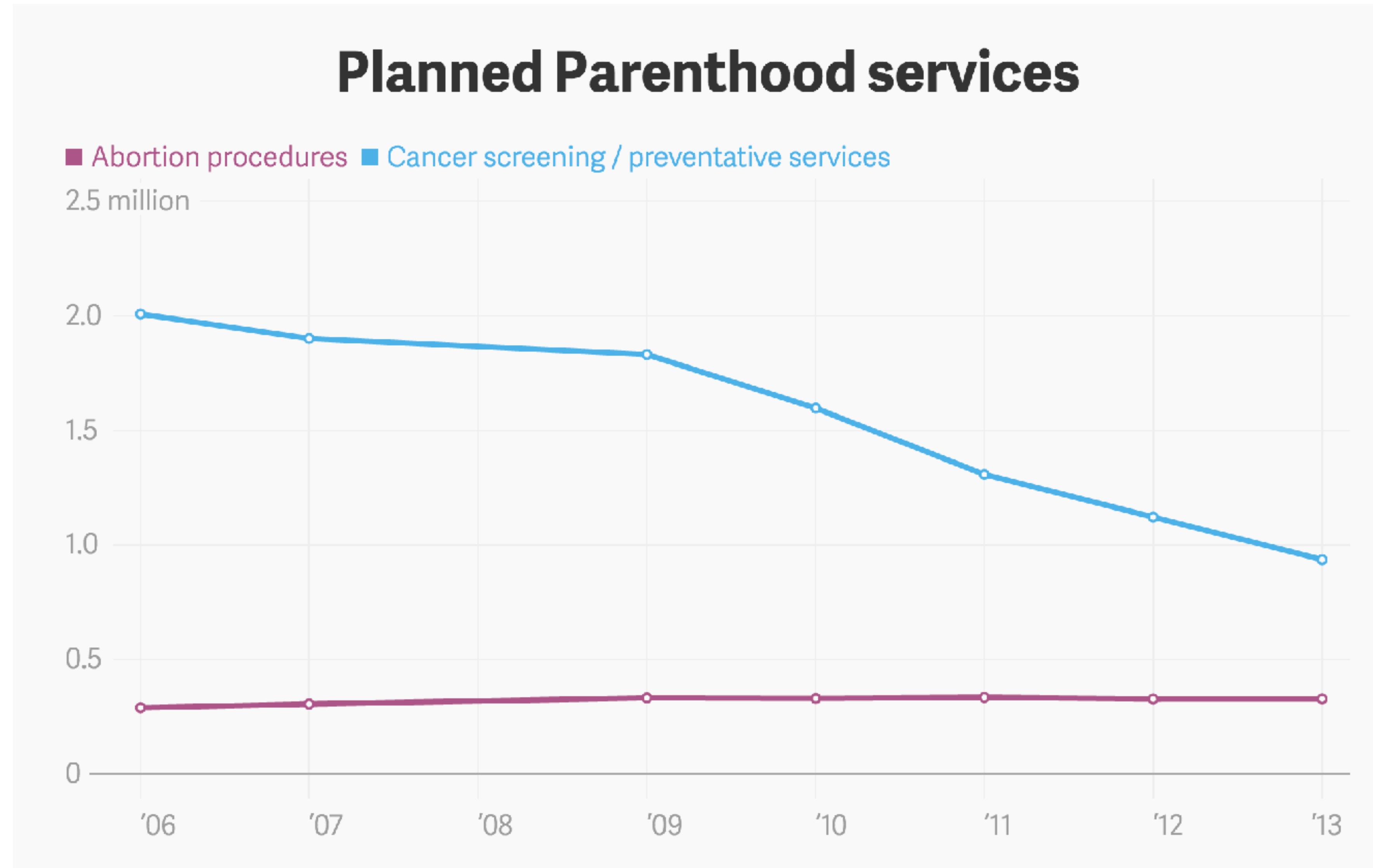
(<http://qz.com/580859/the-most-misleading-charts-of-2015-fixed/>)



- Rep. Jason Chaffetz of Utah (R) Sept. 29, 2015

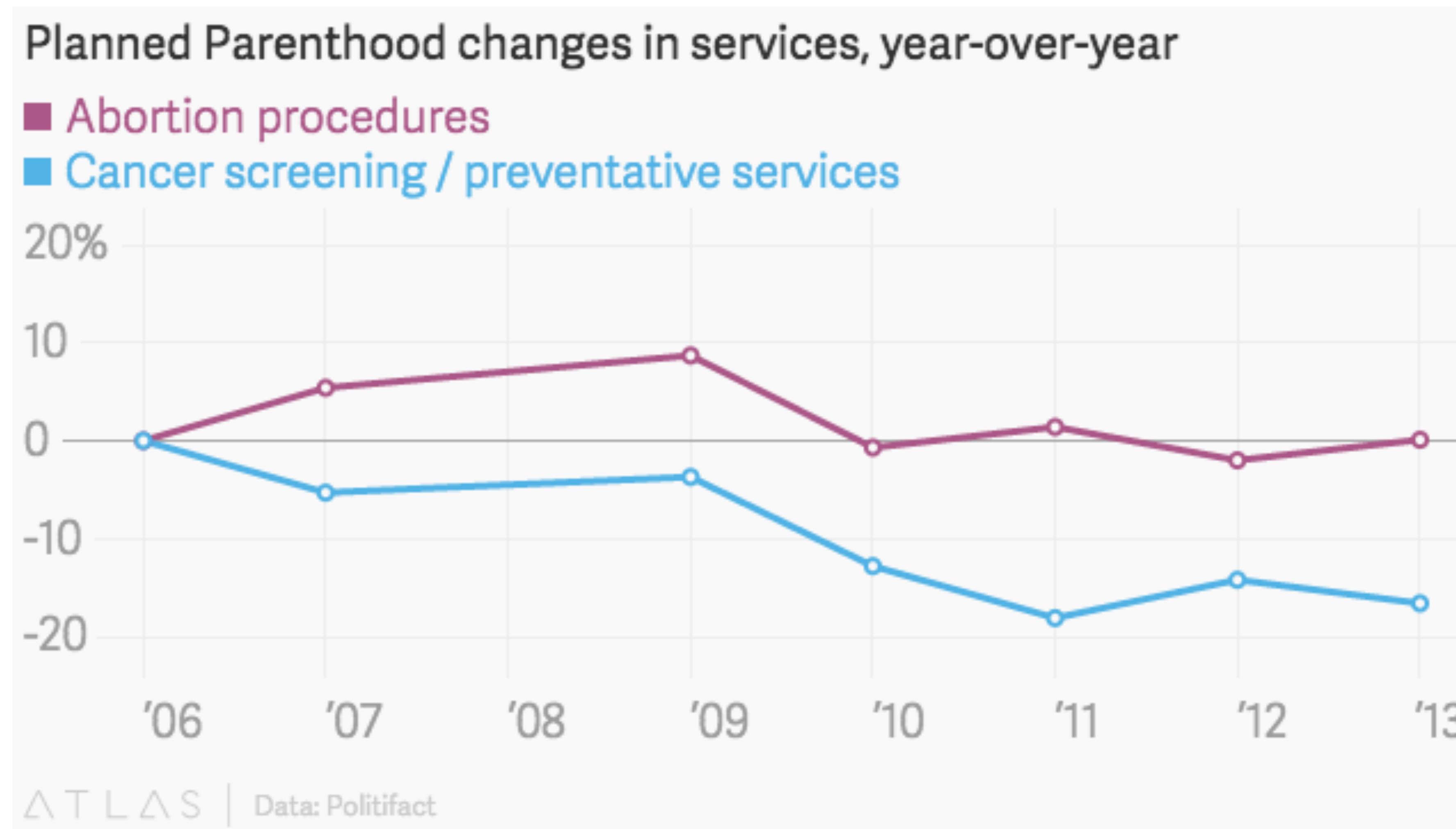
Better Charts

(<http://qz.com/580859/the-most-misleading-charts-of-2015-fixed/>)



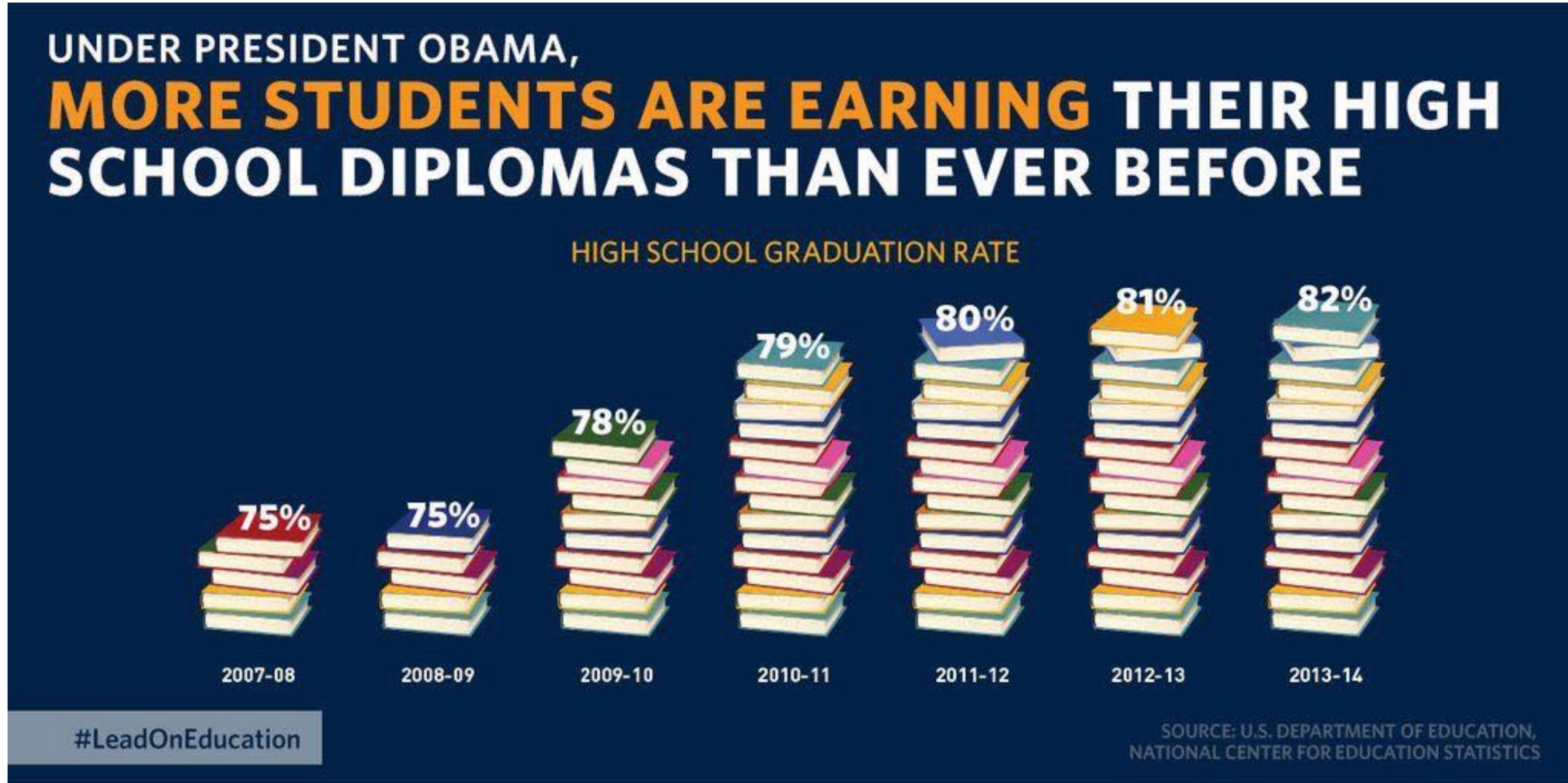
Better Charts

(<http://qz.com/580859/the-most-misleading-charts-of-2015-fixed/>)



Bad Charts

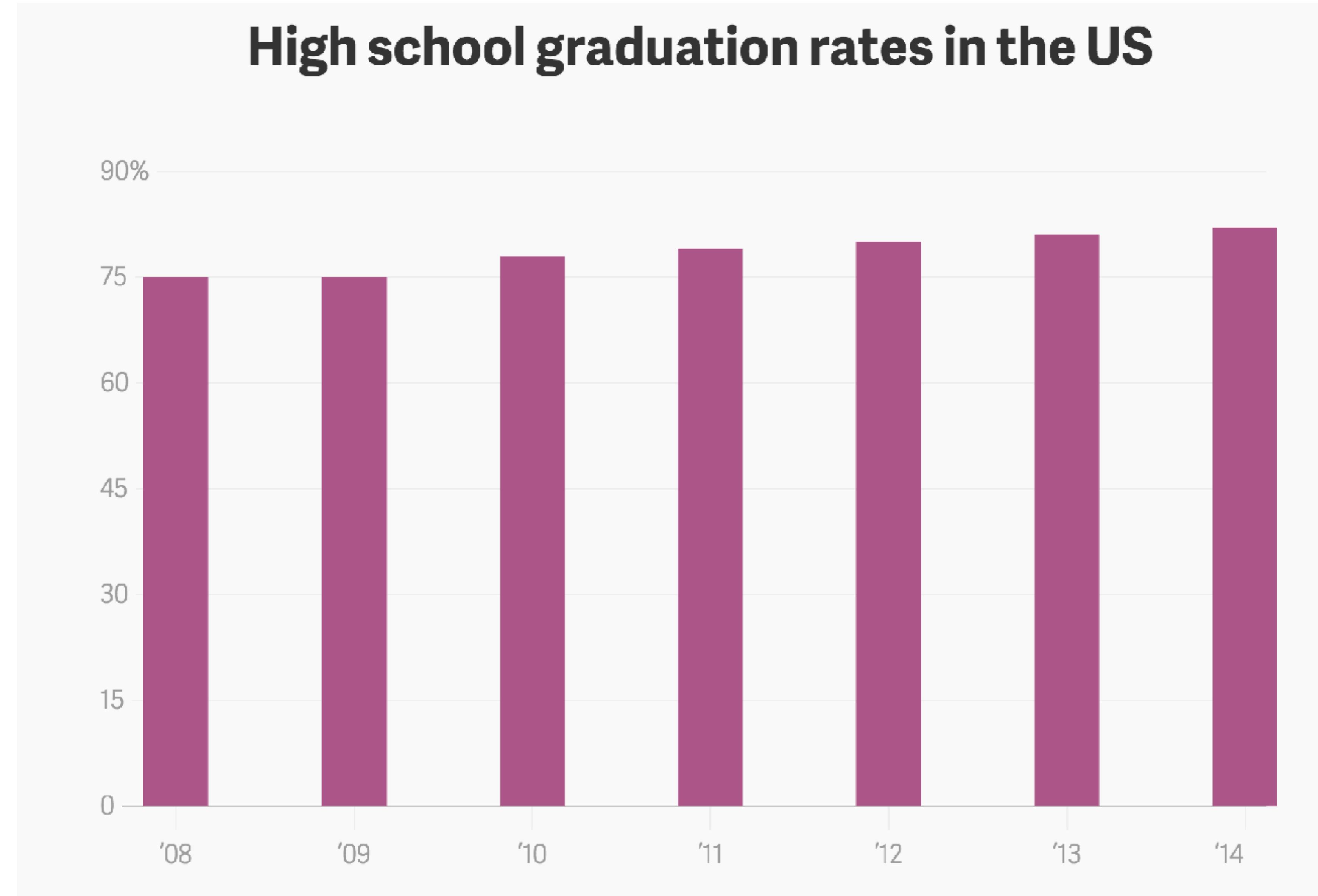
(<http://qz.com/580859/the-most-misleading-charts-of-2015-fixed/>)



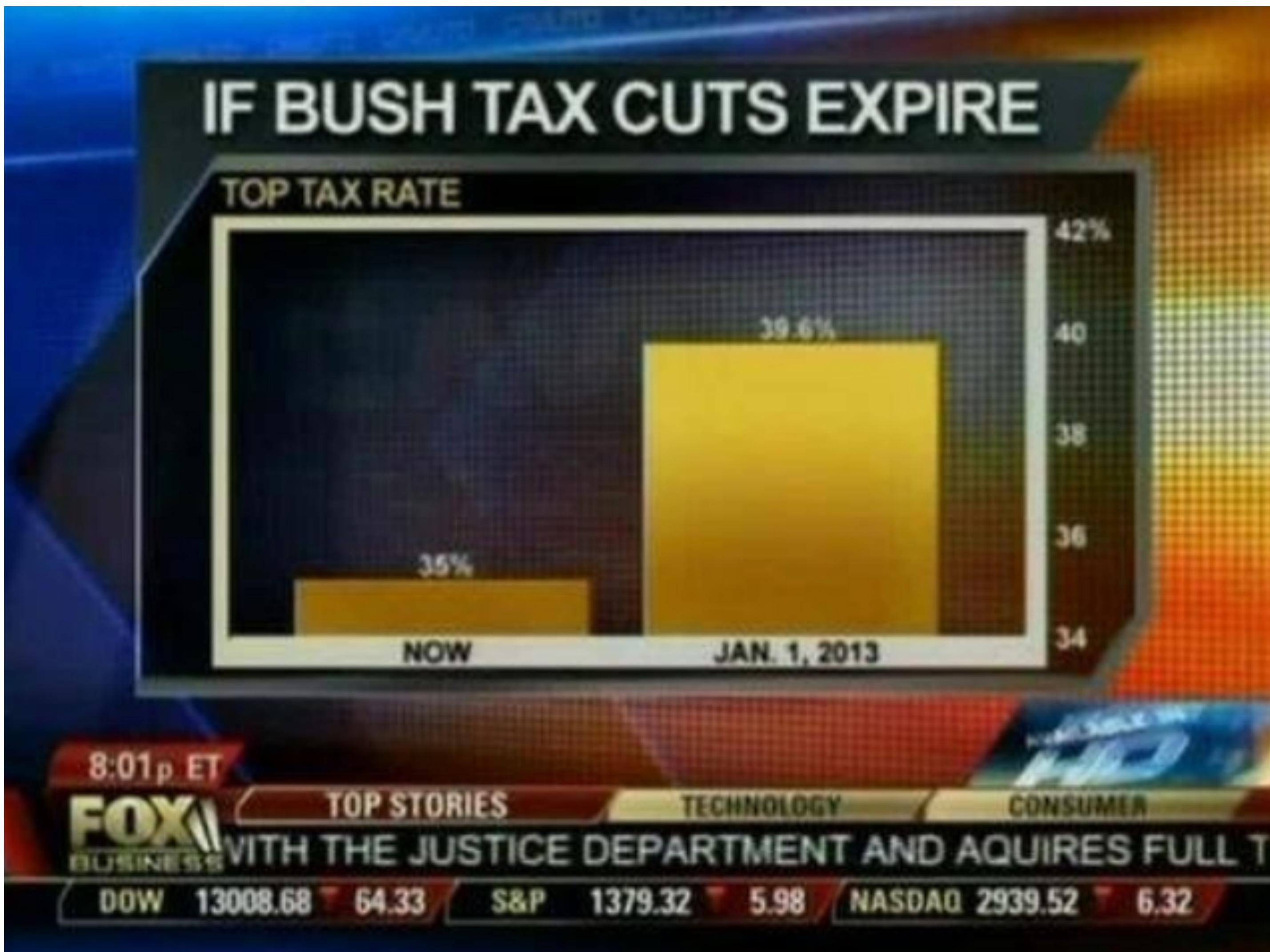
- White House Twitter Account, 2015

Better Charts

(<http://qz.com/580859/the-most-misleading-charts-of-2015-fixed/>)

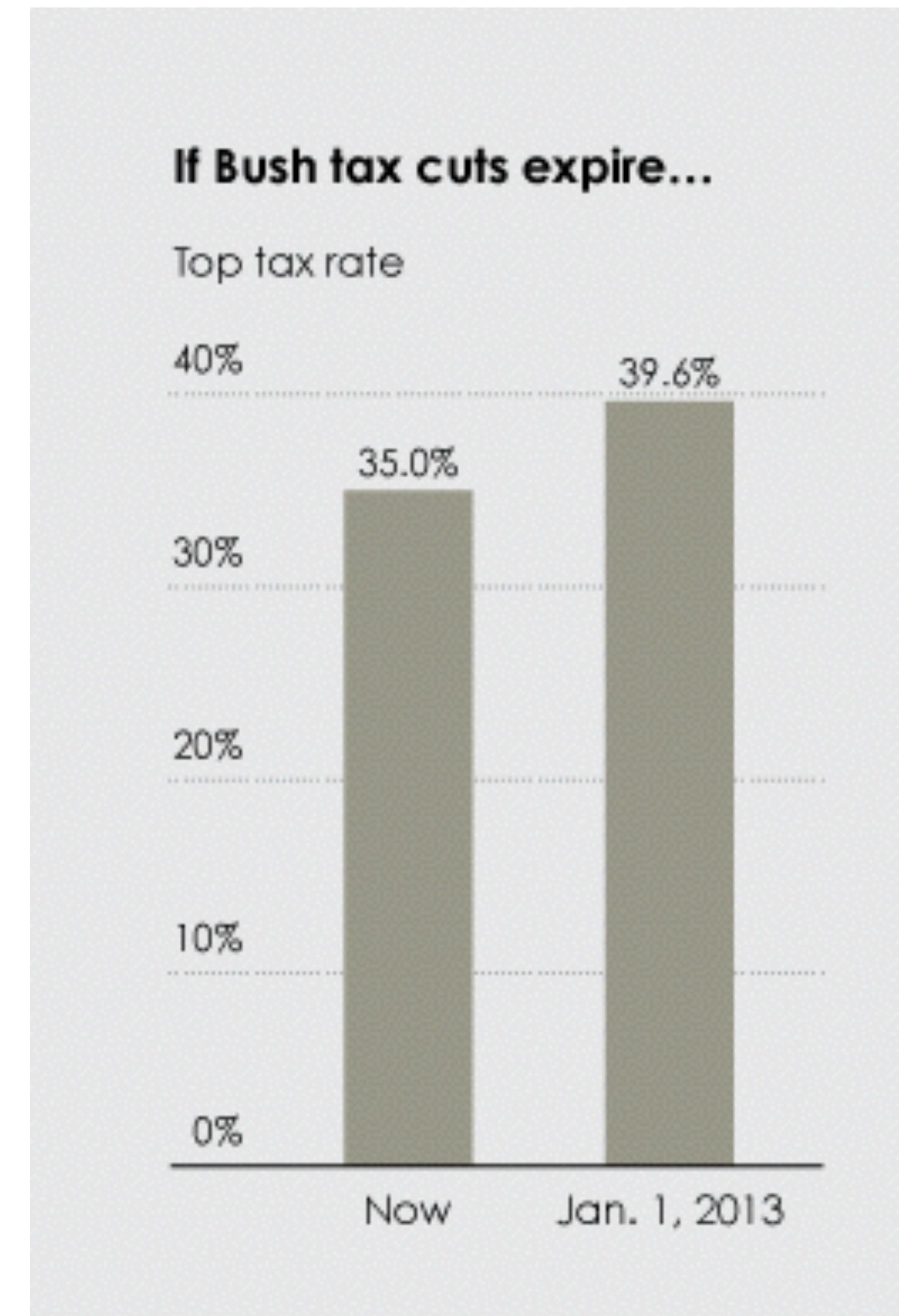


Graphical Integrity

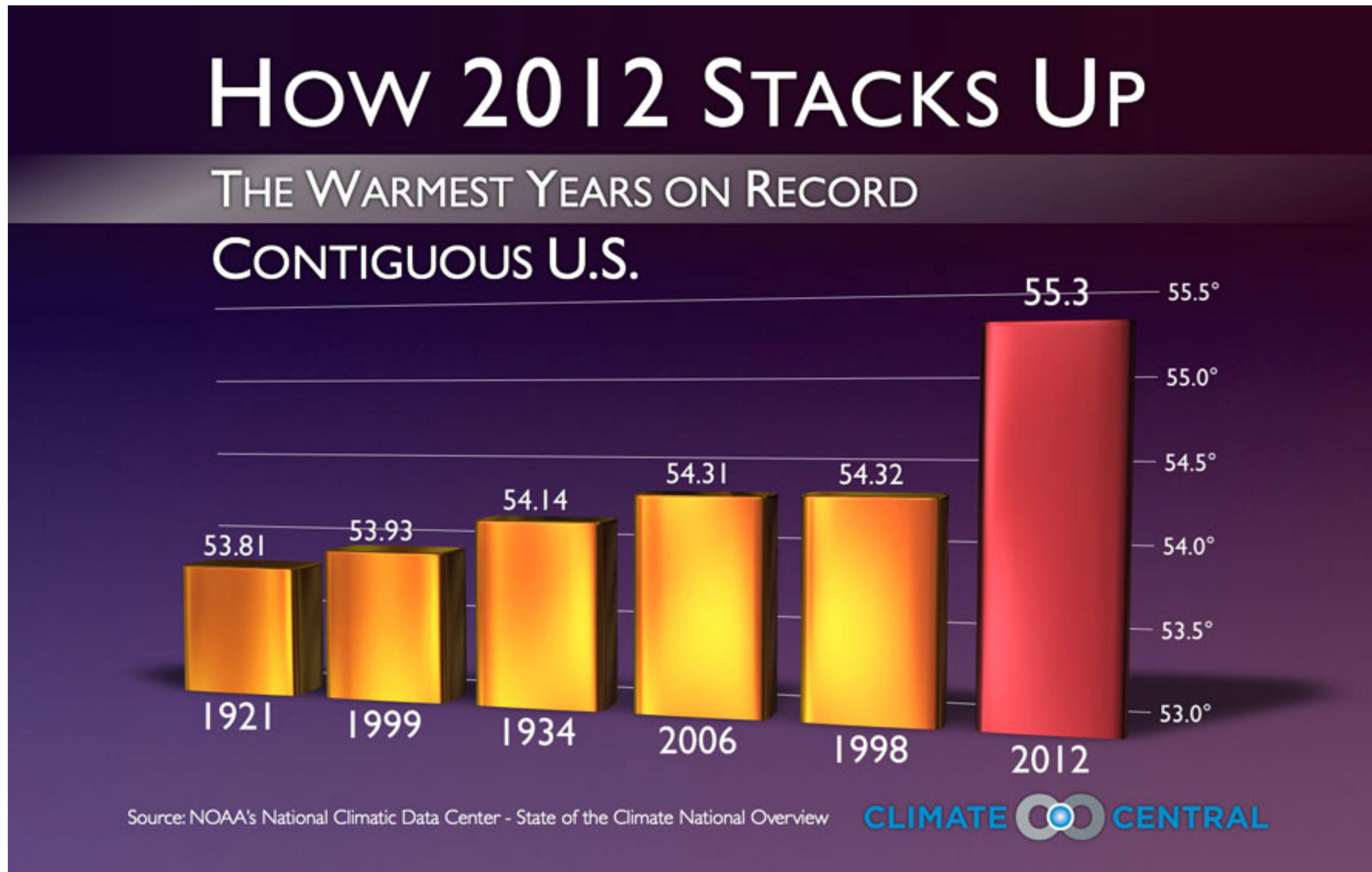


<http://flowingdata.com/2012/08/06/fox-news-continues-charting-excellence/>

Scale Distortions



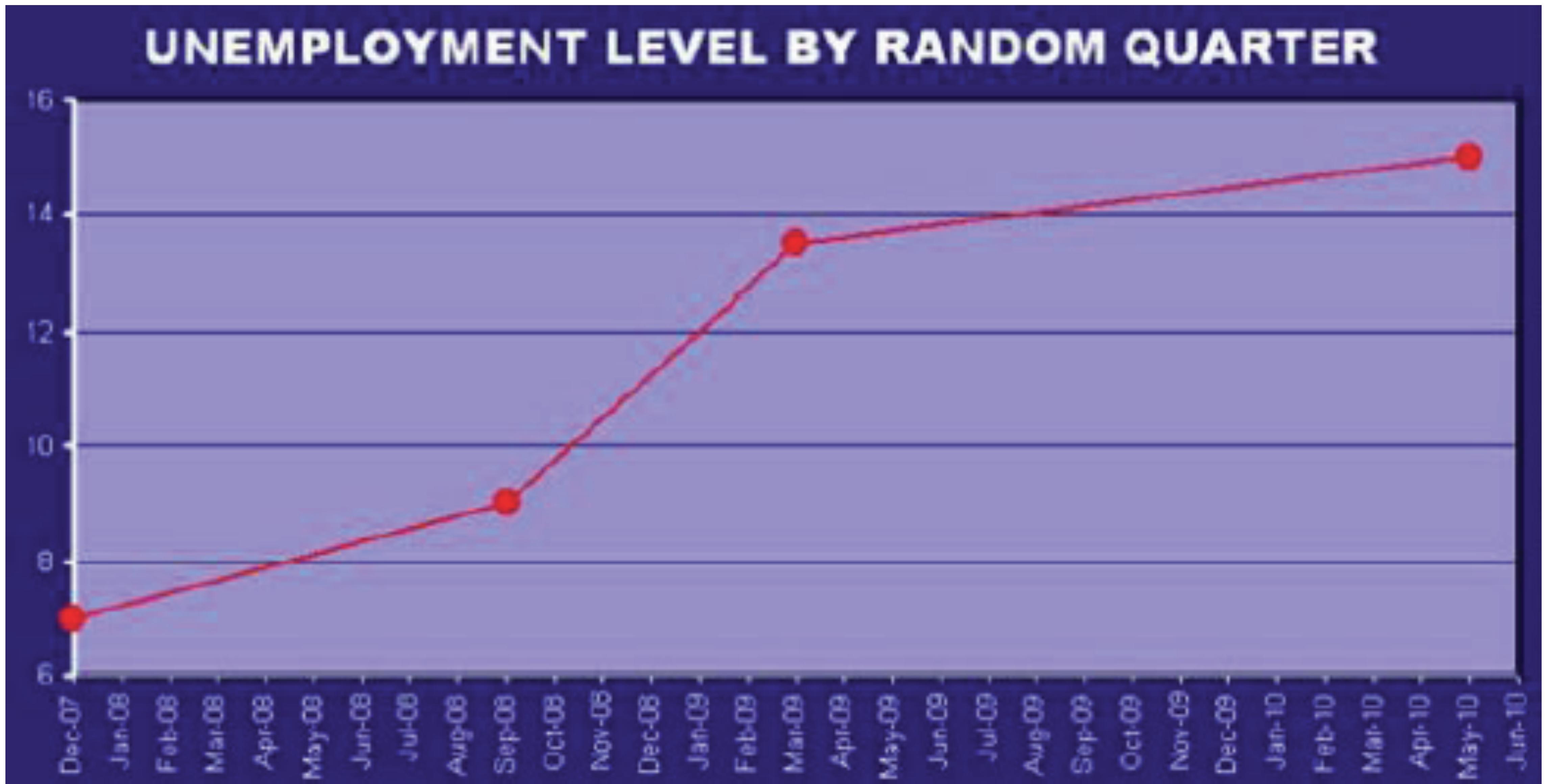
What's wrong?



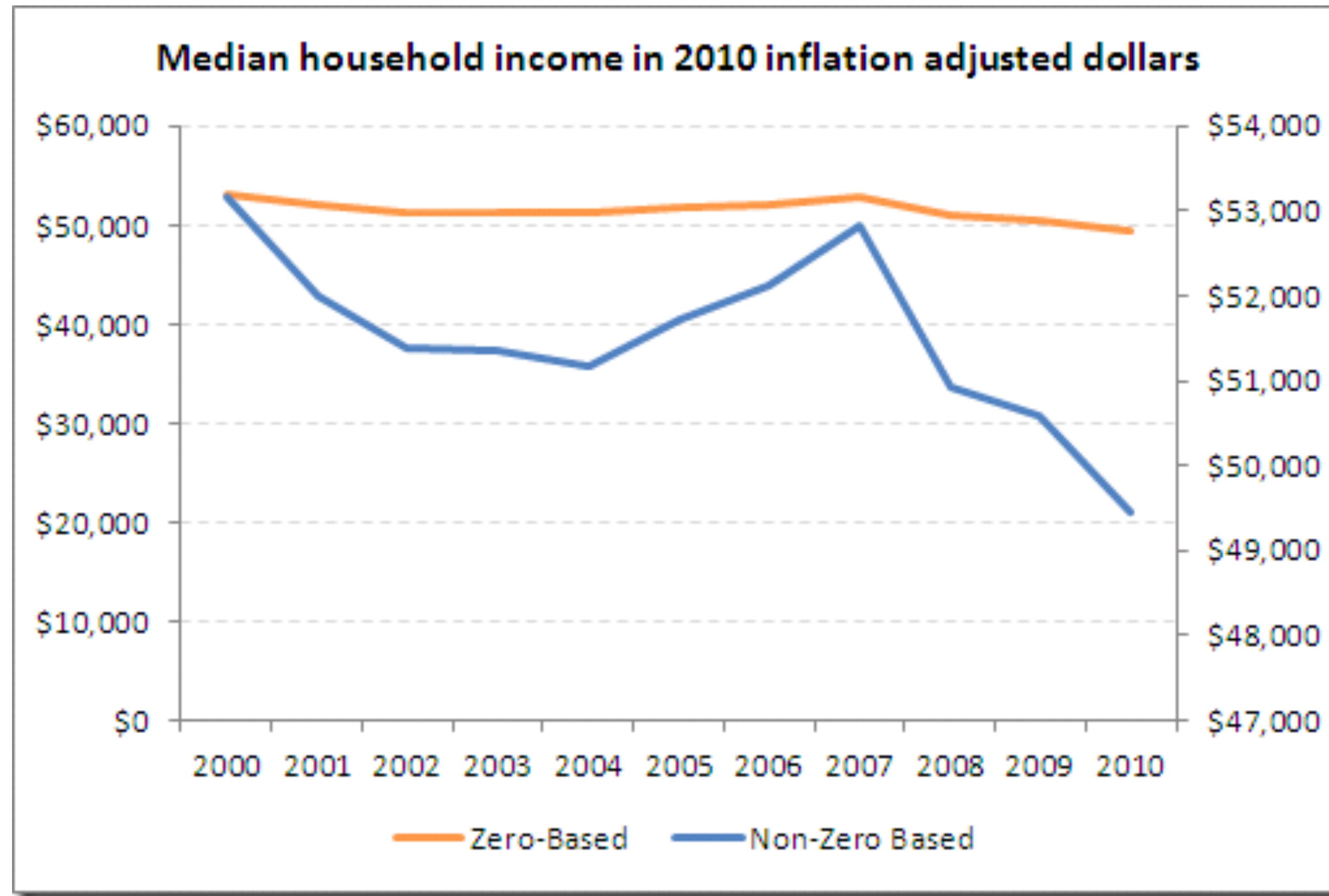
Scale Distortions



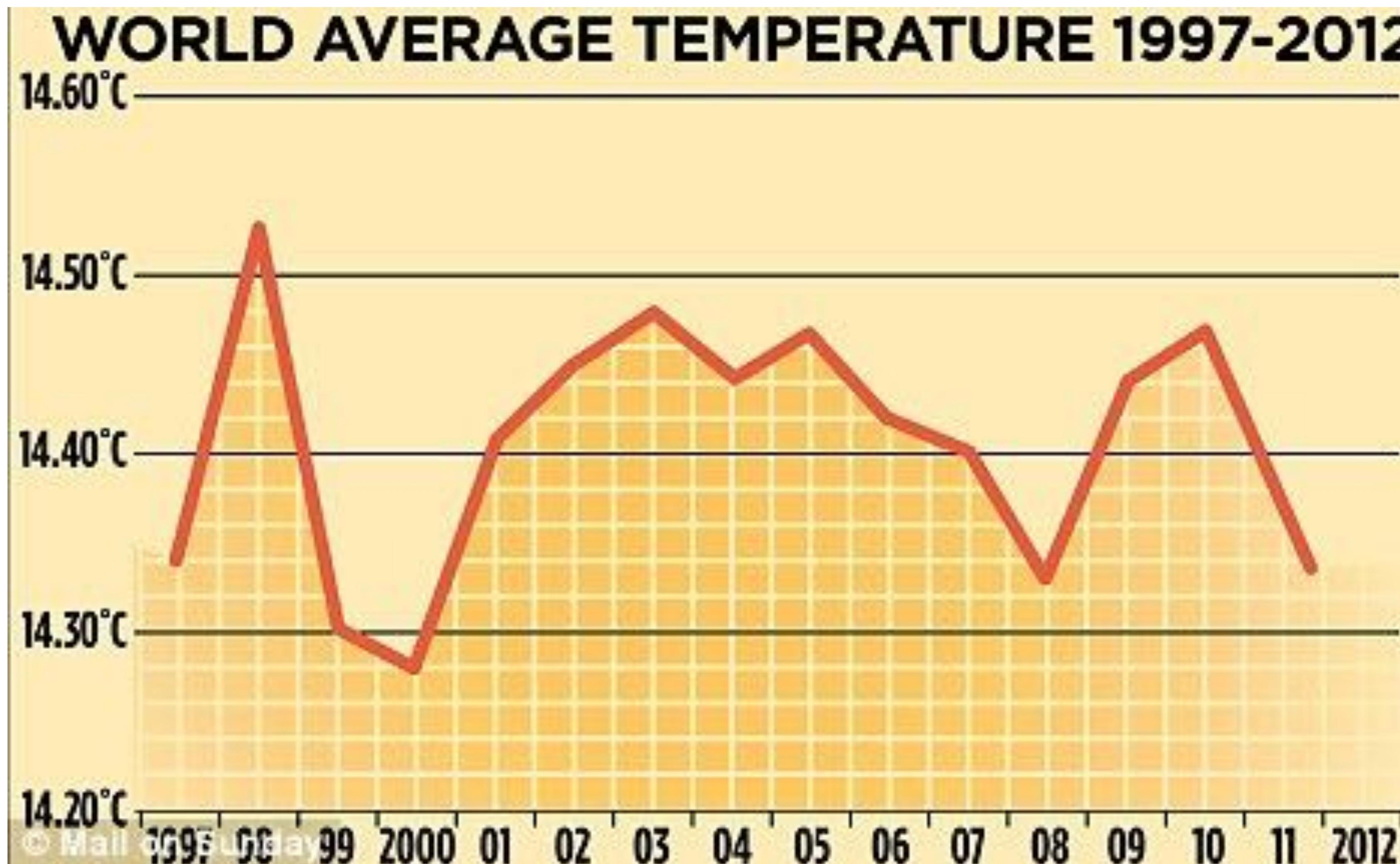
Scale Distortions



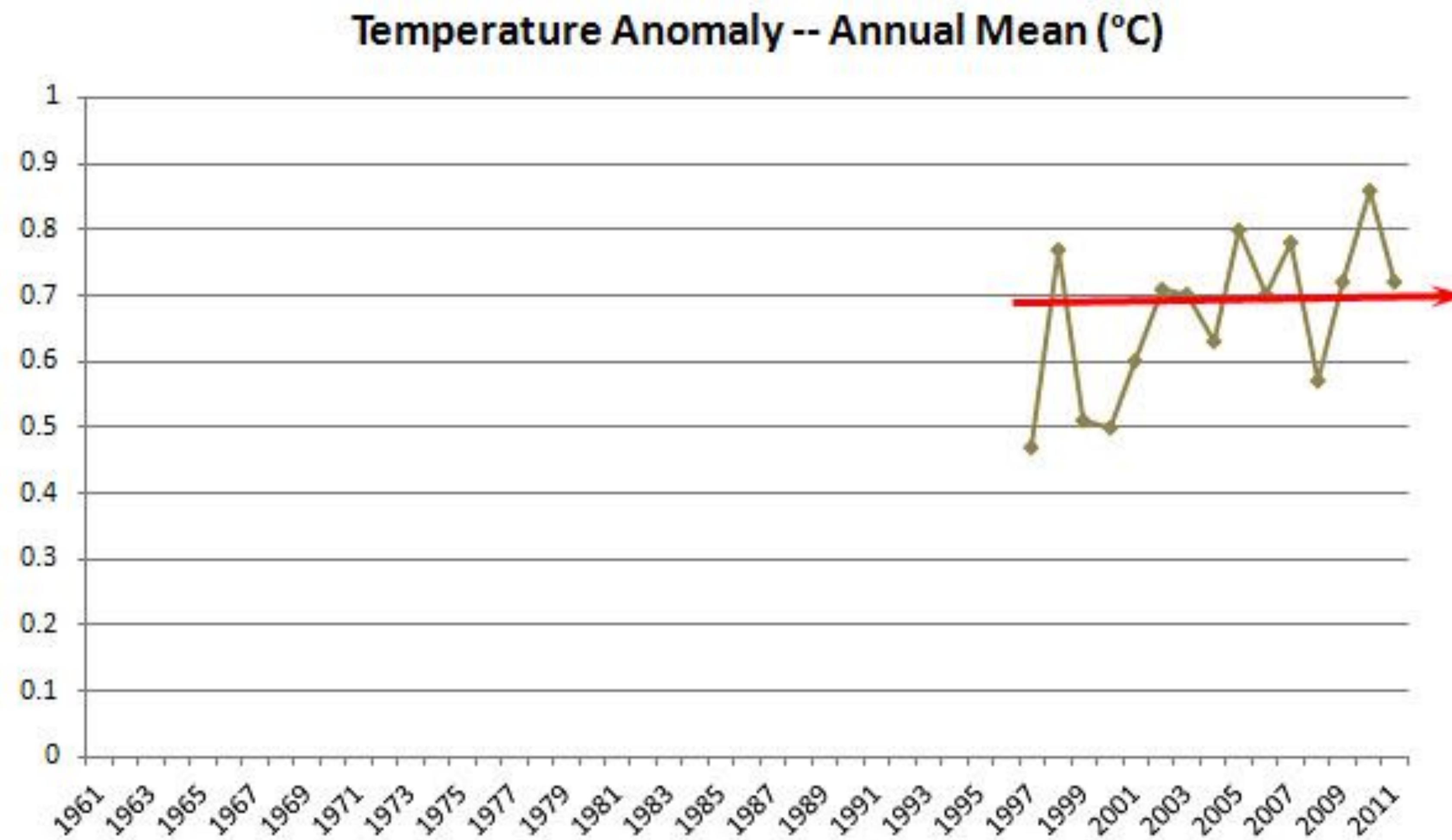
Start Scales at 0?



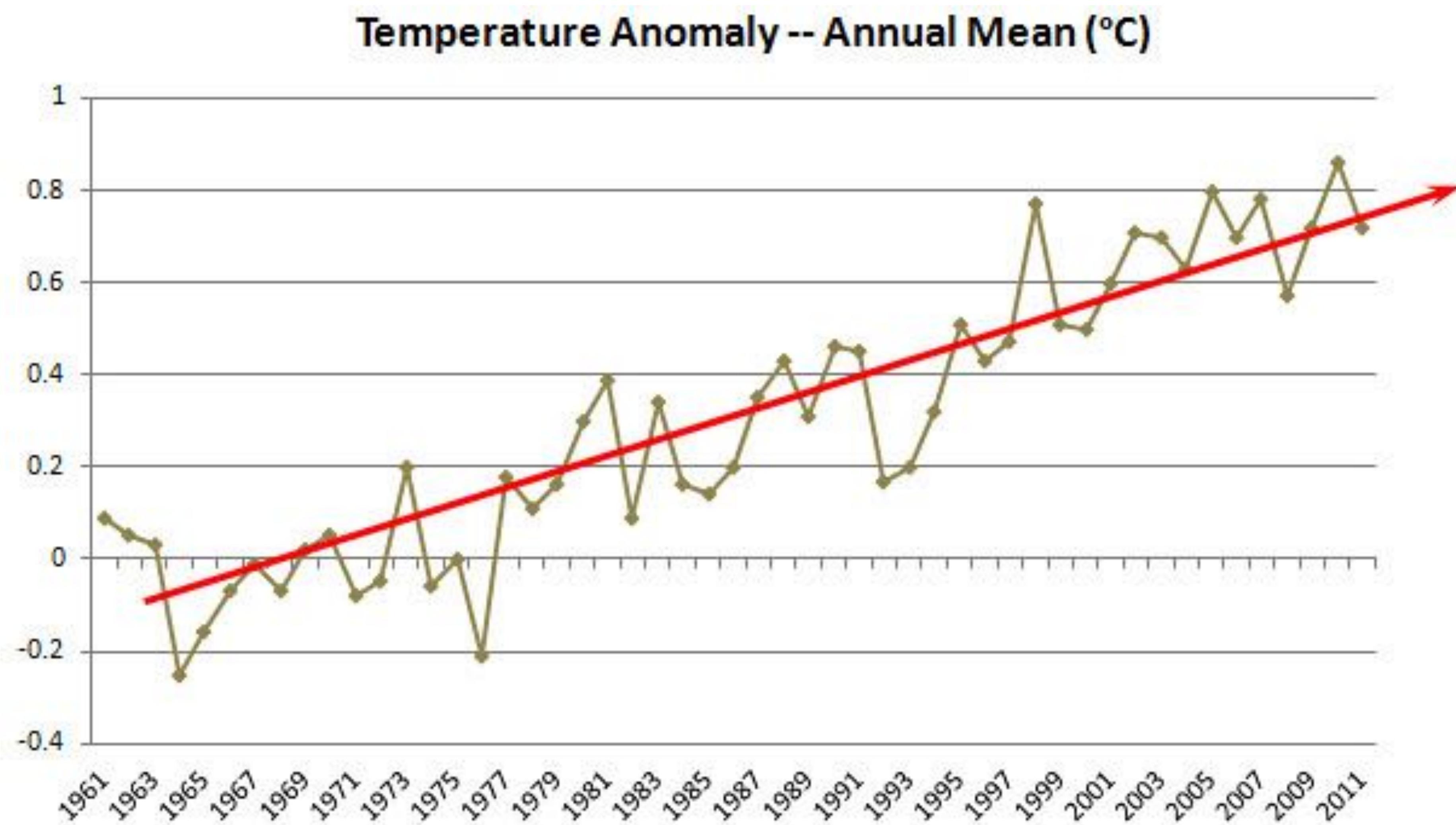
Global Warming?



Framing



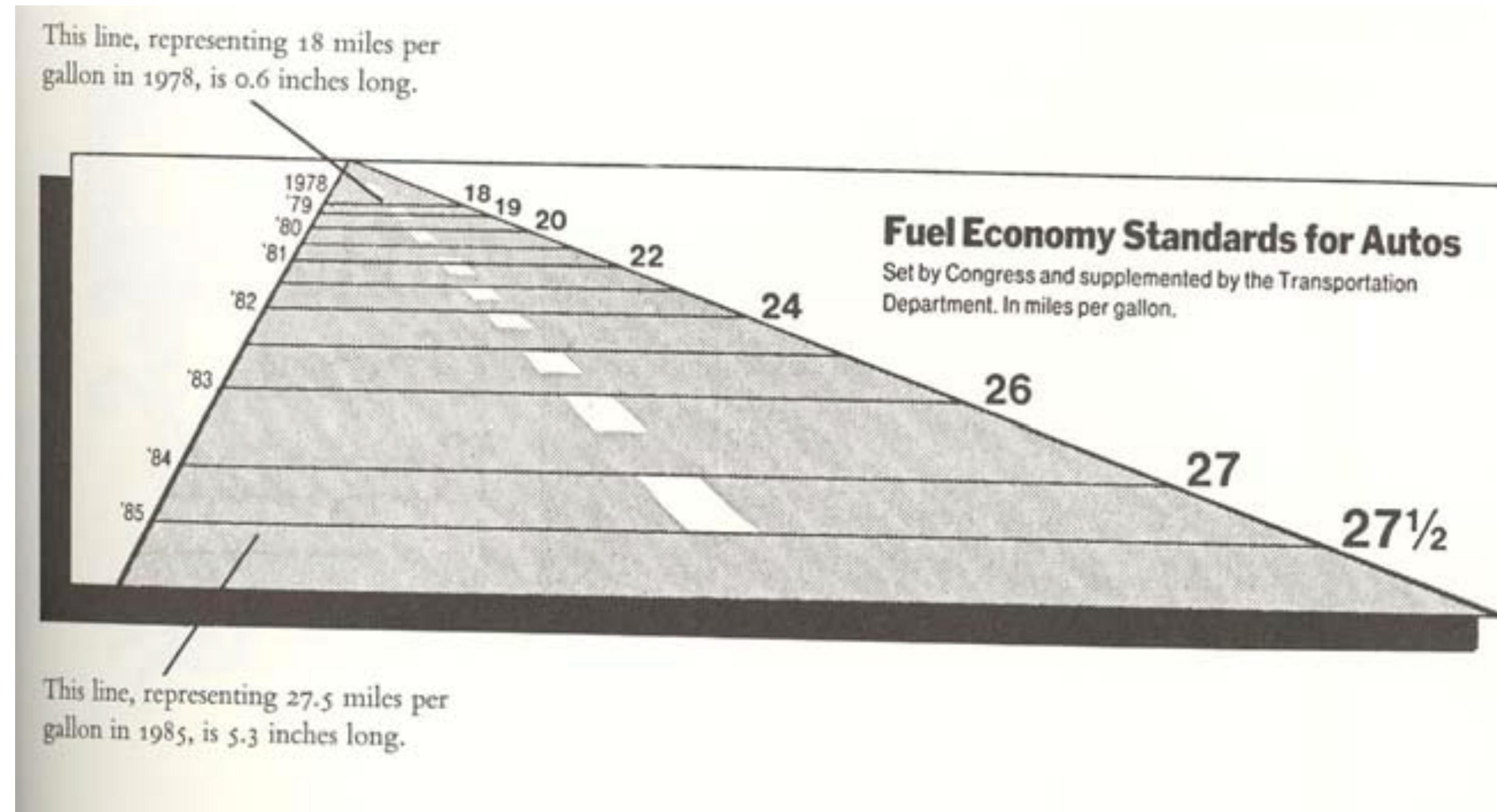
Framing



The Lie Factor

Size of effect shown in graphic

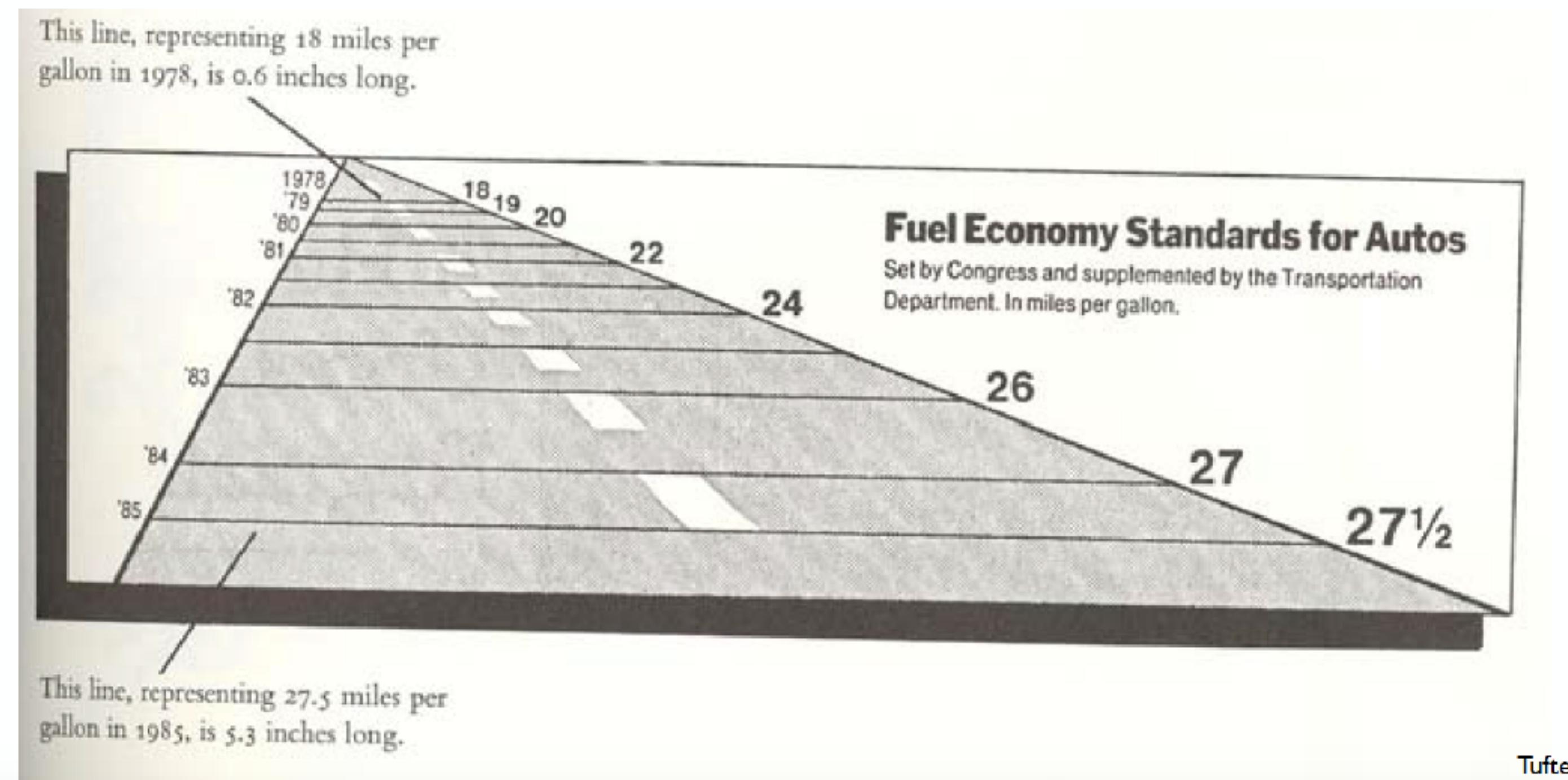
Size of effect in data



The Lie Factor

$$\frac{5.3 - 0.6}{0.6} / \frac{27.5 - 18}{18} = 14.8$$

(Size of effect in graphic)/(size of effect in data)



<https://viz.wtf> or #wtfviz

