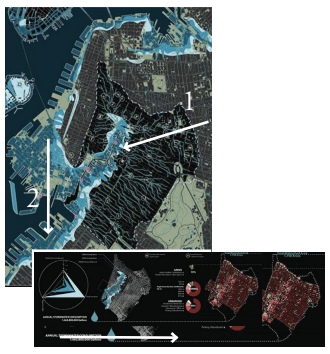
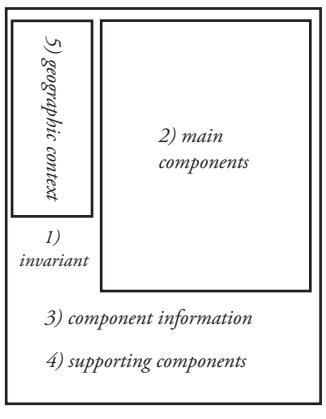
COMPARATIVE STYLE SHEET

GOWANUS CANAL: *Water and Stormwater Sewage*



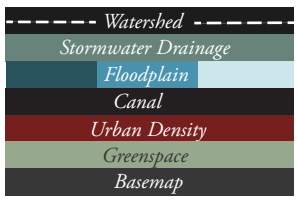
HIERARCHIES

The designers want readers to comprehend the different processes that overburden the Gowanus Canal. After reading the title, readers are drawn to the boundary of the canal's emboldend watershed, where they look inward, picking up the components that overwhelm the canal's capacity (water drainage and stormwater floodplain). Then, readers look downward, to the smaller watershed multipliples and infographics that give a sense of the population and zoning factors that pollute the canal.



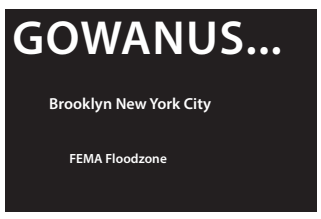
LAYOUT

Althgouh its placement does not facilitate an immediate reading, the reader is drawn to the title, which provides us with our invariant, the canal and its tributaries. The main components (drainage, floodplain, intake zones) of the Gowanus watershed can be interpreted in the main frame with their symbol information below. Supporting components that help answer questions about the main components (why does the drainage overwhelm the canal? what do the different floodplain zones show?). Helpful but subsidiary geographic context of NYC's water supply is tucked away in the top corner. Despite the awkward positioning of the title in the center of the layout, this layout provides the reader with a helpful visual progression.



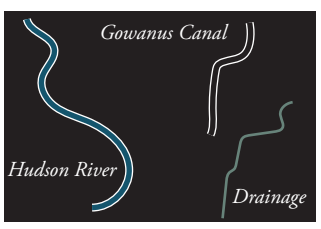
COLOR PALETTE/HIERACHY

This map acheieves an aesthetic but functional balance using more neutral colors and designating reds and blues to smaller areas.There is also a logical hierarchy that first emphasizes the watershed in black and dashed white lines. From there the blue-green drainage lines and floodplain draw us to the canal. Color is used primarily to describe and categorize in this map and I would also argue that the designer's palette choice enlivens the map and acheives a satisfying balance.



LETTERING

The map uses Myriad Variable Concept (or something similar) and the font's range in from 5 to 18 point(title). Interestingly, with the exception of the water resrvoirs and floodzones, there is no text on the main map. This might be a choice on the designer's part to avoid clutter. It also indicates the audience are likely familiar with the area and place names would merely be redundant information.

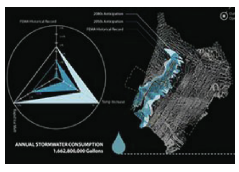


RIVERS

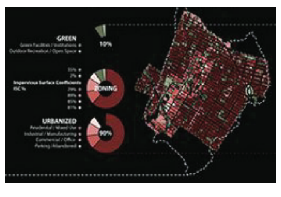
The waterways do not appear to be styled from their orginal vector lines. The Hudson River and the Gowanus are not cased but rather neighbored by shapefiles with a white border. The stormwater drainage lines are not tapered but the direction seems fairly obvious. The canal also sits further back in the hierarchy than I believe it should, given its centrality to the project.

SYMBOLS/GRAPHICS

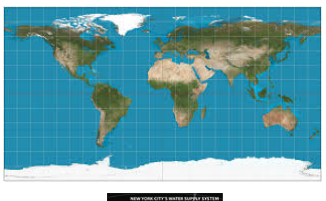
The symbols in this map comprise of the different variables that pollute the Gowanus Canal and overwhelm its capacity. One of the difficulties of interpreting this map (besides pixelation) is contextualizing its symbols without a central legend. I believe this partially explains the audience's readership as well as the context in which the map was presented. However, the map does assist its readers by using red, green, and blue to allow for selective differentiation. Red seems to signify urban pollution from sewage, green signifies open space, and blue symbols appear to indicate water intake zones. Yet this rule is broken by designating the stormwater outfall zones as red.



Here, the designers create this infographic and map to accompany the hue-based differentiation between the flood zones. The diagram is meant show class-based elevations and the extent that the floodplain will reach in different models. This is accompanied with a map of these designated flood zones and the number of the annual average of stormwater consumed by the canal.



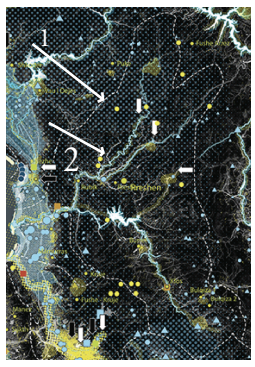
This graphic is meant to contextualize the anthropogenic contributions of zoning: using reds to signify residential and industrial zoning and greens to signify open space. The color is again used for selective differentiation, different hues showing different types of urban zoning. The accompanying numbers act as as the proportional size of the shapes and allow readers to comprehend ratio values.



PROJECTION

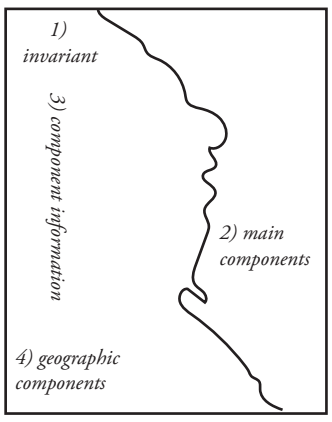
Given the way the North arrow aligns with the Hudson River, it seems that this map is projected in Pseudo/Web Mercator. While this preserves local shapes and therefore seems to work fine, it might have made more sense to work with a NY State Plane system as it is friendlier with local data. It also seems important to note that some of the complexity in the New York Area terrain has been simplified in the inset map on the top left, likely to reduce noise in the map.

WATER: *Urban Metabolism of Albania*



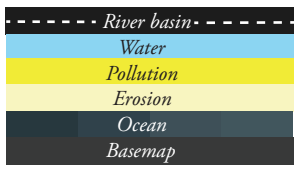
HIERARCHIES

This map conveys a number of hydrologic features instead of just emphasizing a single, primary waterway. To simplify this complex system, river basins are separated and demarcated by dashed white lines, which we are to identify and then look inwards. This enables a compartmentalized visual comprehension of a number of variables impacting water systems within a specified basin. While the contrasting yellow and blue features might stand out initially, I believe following the river basin divisions and working inwards is the intended progression of the designers.



LAYOUT

This layout, slightly simpler than the other map's, allows readers to easily comprehend its makeup. The invariant, Alabania's water metabolism, can be quickly identified at the top left. From here, readers are directed to the many components that consitute this hydrologic system. The legend on the left allows readers to better identify these components, as there are many. Contextualizing geographic information is provided on the bottom (scale and orientation). Considering the components, the layout provides a solid visual progression, although the quanity and concerntation of its main components do make for a slightly congested map.

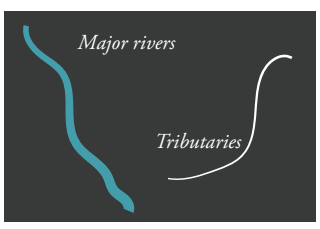


COLOR PALETTE/HIERARCHY

This map's color palette balances a majority of neutral grays and dark blues with a small amount of contrasting bright colors. Color also serves as a functional tool for differentiating water source and pollution. I believe the hierarchy begins (disputably) at the dashed river basin lines. From there we work in and distinguished blue water related features from the yellow human/pollution features. The dark ocean and basemap sit in the back and allow the vivid yellow and blues to draw the reader's attention.

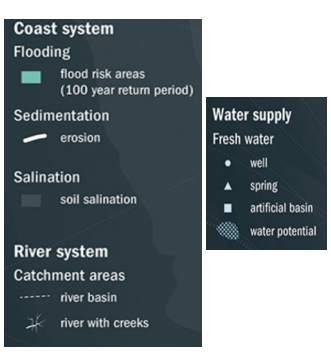
LETTERING

This map uses the front Source Sans Variable (or something similar) and ranges from 8 to 60 point (too large to display on sheet). There is also very little text on the map. The map labels cities and large towns but the rivers and water bodies are not labelled. This map already visualizes a lot of data, so additional labels could add clutter to the map. Furthermore, this indicates a familiarity with the region amongst the maps intended audience.



RIVERS

Major rivers are light blue while tributaries are white. Both major rivers and tributaries are tapered to show their direction. Overall, I thnk this map puts a little extra work into its rivers and tributaries, depicting them in a more naturalistic and aesthetically pleasing manner.



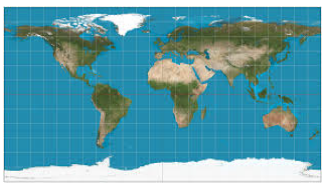
SYMBOLS

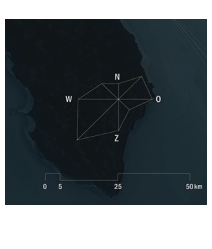
Keeping in mind this map's invariant: the metabolism of Albania's water system, the symbols are roughly divided into two diverging schema: water sources/processes (blue) and anthropogenic impacts (yellow). The colors allow for a selective differentiation and assumes the reader will associate the colors with meaning. From here, the designers choose to use shape and fill to further subdivide these components. These distinctions allow readers to perceive different nominal variables within their designated color class.

Coastline water processes including flooding, sedimentation, and salination are identified. River systems are demarcated by dashed white lines. Fresh water supply locations are differentiated by shape (well, spring, or basin) and aquifers are demarcated with a blue dotted fill.

Water pollutants, identified by yellow, are also nominally differentiated by shape and fill. Rivers are differentiated by moderate, organic, and industrial pollution and demarcated by different size yellow-dotted fills. These distinctions are difficult to differentiate at the map's original scale. Pollution sources are differentiated by different-sized yellow circles. This might slightly confuse the reader, as the circle size is not correlated to magnitude of pollution.

The symbols on this map allow the readers to identify different categories of water sources and pollutants. It also visualizes their spatiality at the time of the project. The map does not, however, give a sense of any quantities or relativeamounts of pollution.





PROJECTION

This map also seems to use a Pseeudo Mercator projection. Given that the map's main goal is to provide an overview of the hydrologic system, this coordinate system works fine as it preserves the local shapes. I tested this by using the measure tool on the bottom of Italy, because the map does not provide solid indicators like national boundaries. One distinction that can be made on this map is the designer's choice to preserve geographic detail like small islands rathar than reduce that noise.

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Spring 2020