1. Ware argues that human perception involves 2.5 dimensions. Given this assertion, when might a 3D visualization be useful and why?

One use for a 3D visualization would be to allow the user to interface with that 3D (or 2.5D) visualization using their hands allowing manual interaction. Ware makes the point that the main purpose of stereo vision “is the precise guidance of hand movements.”[[1]](#footnote-1) Stereoscopic viewing is limited however and a visualization that allowed a user to manipulate it with his or her hands would be fairly complex.

Other uses for 3D visualizations would be depicting data that is naturally three dimensional such as diagrams for physical entities such as buildings or cellular organisms. Having this data in a 3D visualization would assist the user in gaining useful information about the data being displayed, as the physical properties are one of the defining charateristics.

1. In Chapter 6, Ware presents some implications of pattern recognition and visual working memory on design. Provide an example that harnesses some of these principles (perhaps an advertisement, visualization, or interface) and discuss how the design takes these principles into account. Please include a screenshot, photo, or website URL.

In the advertisement below the principal of pattern recognition would first identify that there are people, a watch and then attention would most likely be directed to the people’s wrists based on the larger image/pattern of the watch.



Given the prominent placement of the watch and the watch on the wrist that watch would make its way into our visual working memory as would the faces of the people. At this point the visual working memory is comprised of a face (or faces), a wrist with a watch on it and a larger superimposed watch. The gist of the background is somewhat general as the background is non-descript.

The design of this ad takes several of Ware’s principals into account. The first is to make objects easily identifiable. This is done with the larger image of the watch floating on the lower right hand side of the two ads.

The ad really does not make use of novelty or gist-image mismatch – there really is no background scene in the photos above.

The advertisement uses the company logo as a symbol, though it is small and almost in the background. The user has to see the watch, decide they like it and then almost search to see who the maker of the watch is.

The ad makes use of meaning and emotion in that the watch is seen as classy and nice, much like the ad itself and the people in it. This leads into desire where the consumer theoretically feels a desire to own that watch in the hopes that they will be as cool as Brad Pitt or Uma Thurman.

1. Colin Ware, *Visual Thinking for Design* (Morgan Kaufmann, 2008), 94. [↑](#footnote-ref-1)