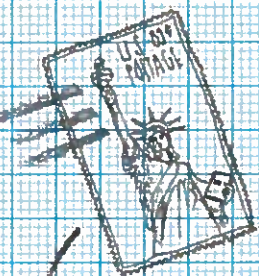A FRIENDSHIP IN 52 WEEKS OF POSTCARDS

GIORGIA LUPI

Dear Data

STEFANIE POSAVEC

FOREWORD BY MARIA POPOVA

INTRODUCTION

EVER SINCE WE WERE YOUNG, WE HAVE BEEN fascinated with collecting and organizing information from the world around us.

Stefanie remembers going to baseball games with her father, helping him fill out baseball scorecards, slowly compressing inning after inning of the game into pencilled notations on two sides of paper, and feeling excited at being able to capture a moment in time into something that could be neatly tucked away and re-lived at another date.

Giorgia remembers how, as a child, she loved to collect and organize all kind of items into transparent folders that she would then tag with maniacal care. Coloured pieces of papers, little stones, pieces of textiles from her grandmother's tailor-shop, buttons, sales receipts and many more formed her collections, and she remembers the pleasure of categorizing her treasures according to their colours, sizes and dimensions and drawing tiny labels to specify how to read them.

It was only later when we became adults that we realized we were collecting data, and that data was something that we could communicate with while working as information designers.

Unknowingly living almost parallel lives, when we bumped into each other at an arts festival we realized how similar they were. We were each living in a foreign country (Giorgia moved from Italy to New York, and Stefanie, who grew up in Denver, Colorado, now lives in London), we were the same age and were both only children. But, most importantly, we were visual designers who both loved drawing, and specifically drawing with data.

This book is the story of how we, Giorgia and Stefanie, became friends through revealing to each other the details of our daily lives. But we didn't do this by chatting in cafés and bars or on social media. Instead we started an old-fashioned correspondence with an unusual twist. Each week, for a year, we sent each other a postcard describing what had happened to the other during that week. But we didn't write what had happened – we drew it. And we didn't try to draw about everything that had happened to us: we selected a weekly theme.

Every Monday we chose a particular subject on which to collect data about ourselves for the whole week: how often we complained, or the times when we felt envious; when we came into physical contact and with whom; the sounds we heard around us. We then created a drawing representing this data
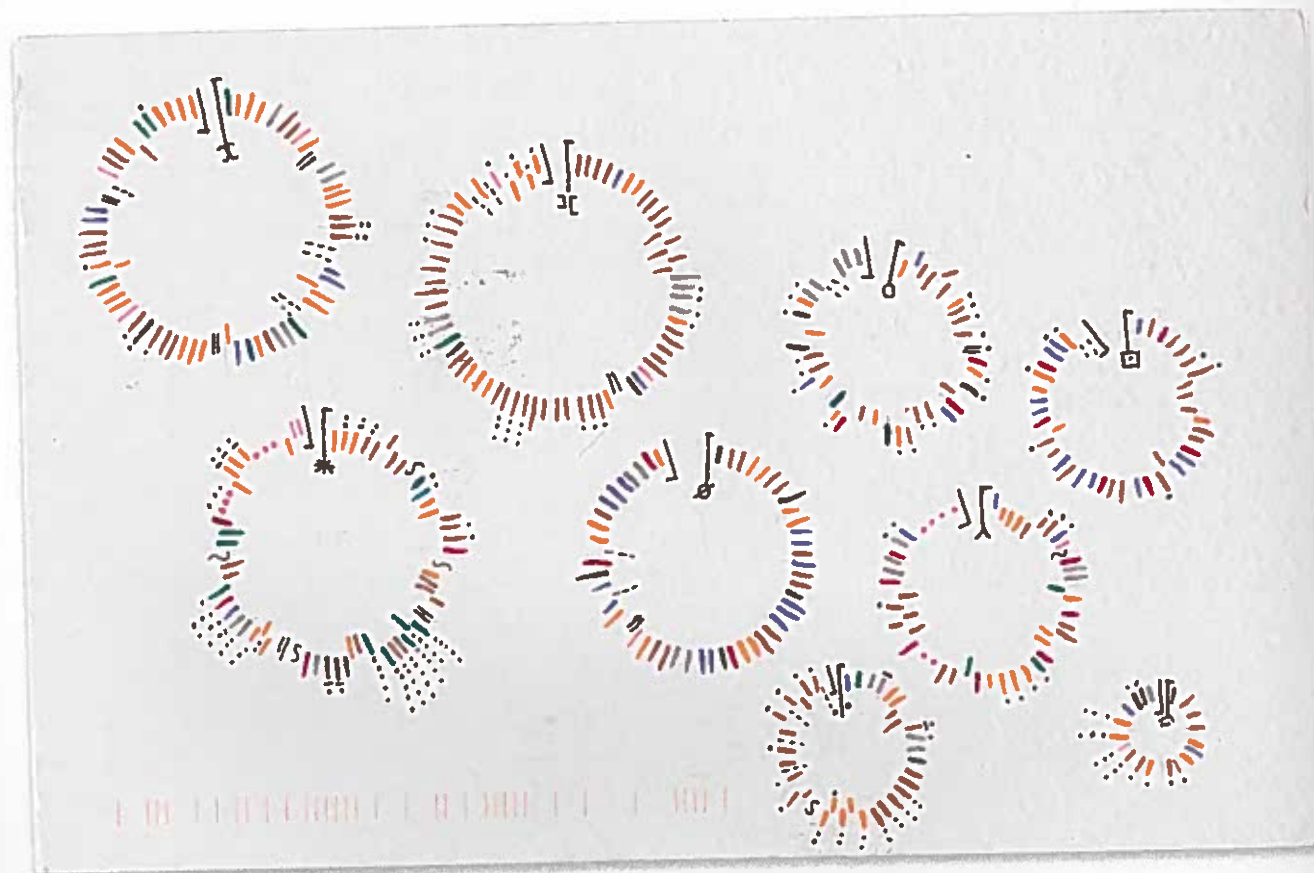
66 DEAR DATA
WEEK 08: PHONE ADDICTION!

HOW TO READ IT:

→ Every circle represents a PLACE or SITUATION where I checked my phone, somehow ordered from left to right according to how many times I did it in that place.

→ Every single LINE is a SINGLE TIME I interacted with my phone, ordered chronologically per each place.

PLACES/sit.
- ⫶ while walking
- ✳ while working
- ⵝ while waiting for sthing or s.body
- ∅ in the Bathroom
- ○ on the conch
- ⊡ on the bed
- ∧ other places at home
- ⁒ café/restaurants shops....
- ⌢ public transportation

COLORS: the reason why I picked it:
- text/email
- Social media
- Other APPS
- check the time
- check the weather
- phone call
- text with somebody who was in the room
- to charge it
- text/email with YOU
- take pictures of our postcards!
- dots= while with XXXXXXXXX (XXXXXX)
- I = used others' phone

ATTRIBUTES:
- → outside = I picked it PURPOSELY
- ↳ INSIDE = Because of an alert
- ∼ = turned the phone facing the table not to see it
- --- didn't picked it Because I didn't want to report
- = thought it was ringing but wasn't!

FROM:
GIORGIA LUPI
BROOKLYN
-NY- USA

SEND TO:
STEFANIE POSAVEC

- UK -
ENGLAND

Yes, Giorgia realizes she does need to cut the cord with her phone (as do most of us). She was interested in the correlations between where she checks her phone and what she does with it, so the structure of her drawing reflects that.
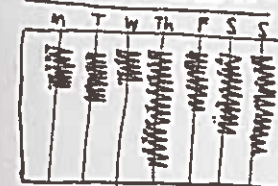
DEAR DATA - WEEK 08

A WEEK OF PHONE ADDICTION

THE DATA: I TRACKED EVERY TIME I PICKED UP MY PHONE IN THE FIRST INSTANCE. (MULTIPLE INTERACTIONS NOT TRACKED)

HOW TO READ IT:

PHONE PICKUP MOMENTS LISTED IN CHRONOLOGICAL ORDER

DRAWING NOTES: THIS IS A WEEK WHERE I SPENT LOADS OF TIME + WASTED MULTIPLE POSTCARDS AND I STILL AM NOT TOTALLY HAPPY W/ MY DRAWING! OH WELL, YOU WIN SOME, YOU LOSE SOME. ☺ STEF

REASONS FOR PICKING UP PHONE:
- DOING WORK
- LOOKING @ MAP
- CHECK/SEND MSG
- CHECK THE TIME
- PLAY MUSIC
- TURN ON/OFF ALARM
- CHECK/SEND EMAIL
- FORCE OF HABIT, NO REAL REASON
- CHECK SOCIAL MEDIA
- TAKE NOTES
- CHECK TO SEE IF PHONE IS SAFE
- TO LOOK BUSY
- TO CALL NAME
- TAKE PHOTO

TO CALL SOMEONE: ONLY FOUR TIMES!

FROM:
S.POSAVEC
LONDON
UK

TO:
GIORGIA LUPI
BROOKLYN, NY
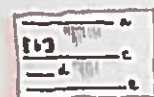USA

BY AIR MAIL
par avion
Royal Mail

On Tuesday and Saturday Stefanie was mostly airborne and listening to music, as can be seen in her data drawing.

" DEAR DATA
WEEK 16: HOW MANY DRESSES!

HOW TO READ it: This is a very literal visual representation of my wardrobe. Every single element is a DRESS/garment. Dresses are positioned exactly as they are ordered inside the wardrobe, as explained below.

NB: main categories [drawer] { other closet } i.e. closet at the entrance of the living room.

a = upper wardrobe, featuring from LEFT to RIGHT:
'jackets' 'pants' 'dresses' { 'coats' } { 'xxxx berets' scarves }

b = things that belong to boyfriend; located on the middle shelf.
[* EVERYTHING between THICK SQUARE BRACKETS in the drawing belongs to boyfriend ☺]

c = lower part of the wardrobe, featuring:
'pants' 'short pants' 'skirts' 't-shirts' 'long sweaters' 'dresses' stews' cardigans

d = lower shelf, featuring:
'jeans' robe'

e = [drawers] and ground, elements in the drawers are indicated with symbols

ATTRIBUTES (only for clothes)
= has stripes
= has patterns
= didn't wear for at least 1 year
= link = same piece, ≠ colour

SYMBOLS
socks
tights
underpants
bra
top
shoes
(x) beret that belongs to a friend

FROM: G. LUPI, BROOKLYN, NY - USA

SEND TO: STEFANIE POSAVEC, LONDON - UK - ENGLAND

Since everything in her closet is well ordered, colour coded and folded according to *her* rules, Giorgia pushed this point and literally represented it visually, to show Stefanie how obsessive she is.

DEAR DATA - WEEK 16
A WEEK OF A WARDROBE   *SORRY FOR THE MESS!!

THE DATA: I ONLY GATHERED DATA ON PROPER CLOTHING: NO SHOES, ACCESSORIES, OR JEWELLERY. NO TIGHTS, SOCKS, OR BRAS/UNDERWEAR WERE COUNTED EITHER.

HOW TO READ IT: EACH LINE = 1 ARTICLE OF CLOTHING. CLOTHING IS ORGANISED ACROSS A SPECTRUM:

MOST WORN → LEAST WORN

THE TEXTURE + POSITIONING OF THE LINE IS BASED ON WHERE IT IS LOCATED IN MY

TYPE OF CLOTHING:
SPECIAL OCCASION
DRESSIER
PROFESSIONAL ATTIRE
CASUAL PROFESSIONAL ATTIRE
STREETWEAR THAT COUNTS AS PROFESSIONAL ATTIRE COS I'M CREATIVE (HA!) IS ALSO CLUBBING + PARTY-PRONE.
PARTY + CLUBWEAR + FANCY DRESS
THERMAL WEAR
OUTERWEAR
EXERCISE WEAR
LOUNGEWEAR DOWNGRADED FROM PROF/CASUAL WEAR
LOUNGEWEAR DOWNGRADED FROM EXERCISE WEAR
FREE LOUNGEWEAR (CONFERENCE TEES!)
LOUNGEWEAR BOUGHT AS...

CLOTHING ROTATION (TEXTURE)
1. IN REGULAR ROTATION
2. IN REGULAR ROTATION, BUT SITUATION-SPECIFIC:
- FOR EXTREME WEATHER
- FOR SPECIAL OCCASIONS
- WHAT I WEAR WHEN I FLY
3. WAS IN REGULAR ROTATION, NOW ISN'T, WHY?:
- IS WORN/DAMAGED
- NEED RIGHT OUTFIT TO WEAR WITH
- I DON'T FEEL CONFIDENT/ STYLE HAS CHANGED
4. NOT IN ROTATION FOR A VERY LONG TIME BECAUSE:
- I MIGHT NEED IT FOR A FANCY DRESS PARTY
- FOR SENTIMENTAL REASONS
- IT WAS EXPENSIVE SO I CAN'T BEAR TO GET RID OF IT
5. RARELY WORN ONCE WORN AGAIN (MY WEDDING DRESS!)
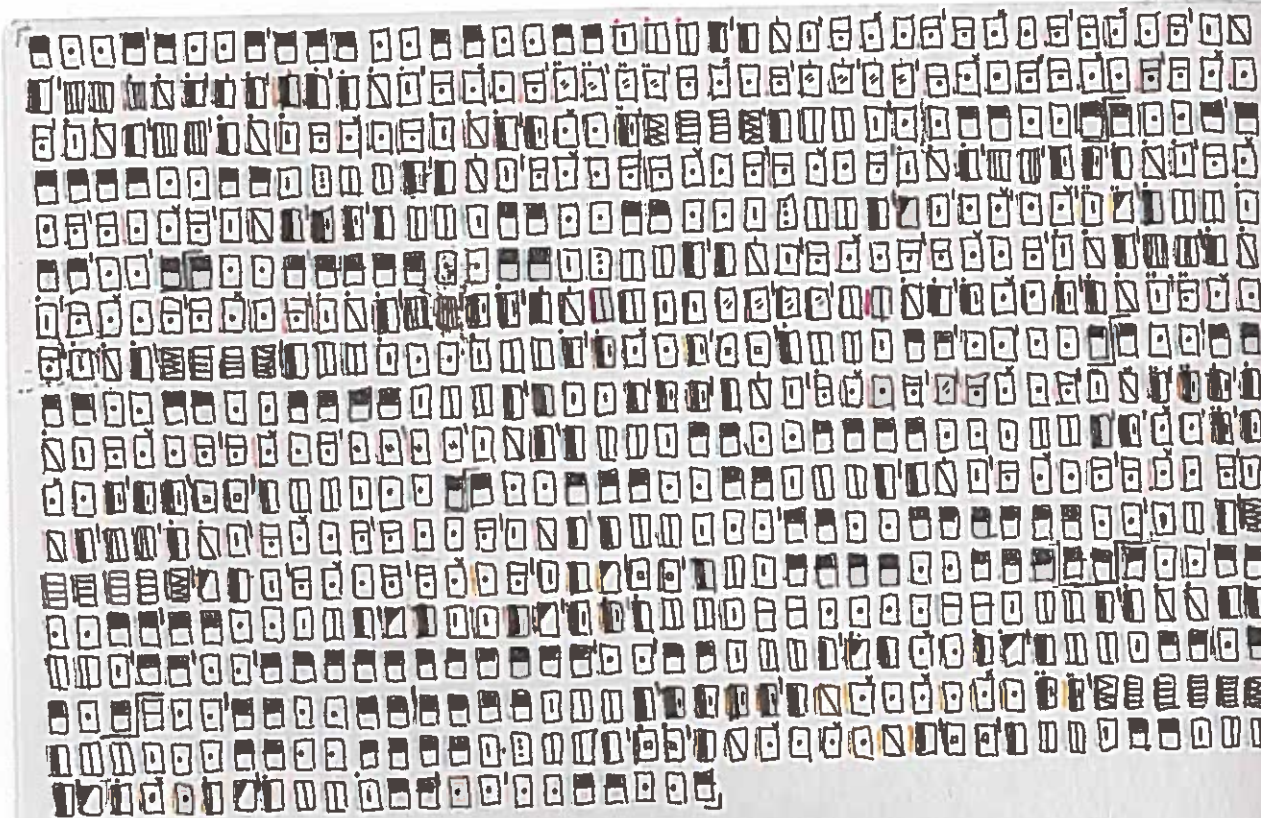6. NEVER WORN

FROM: S POSAVEC, LONDON UK

TO: GIORGIA LUPI, BROOKLYN, NY USA

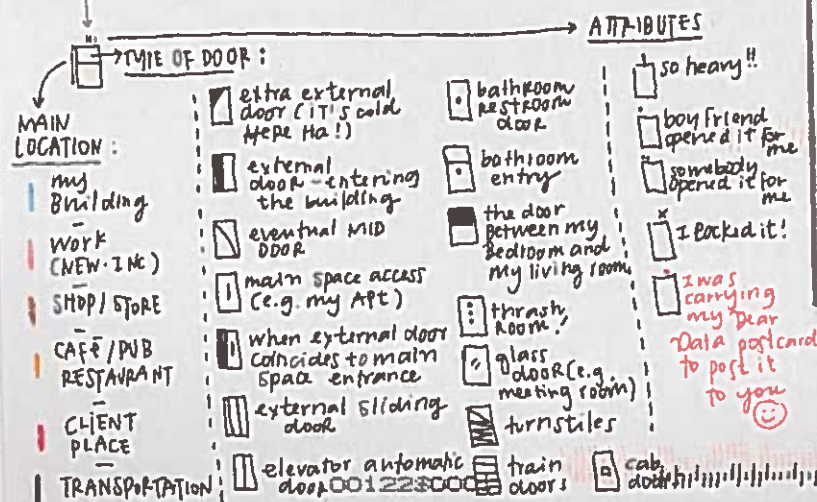BY AIR MAIL *par avion* Royal Mail

Stefanie and Giorgia both came up with similar visual approaches, but that's where it ends: embarrassingly, all Stefanie's clothing during this survey was crammed into a filing cabinet!

Left postcard (Giorgia):

" DEAR DATA
WEEK 24: DOORS' PATTERNS

HOW TO READ IT:
Every little rectangle represents a door I opened and/or passed through, in chronological order, to enter a space. (P.S. closet doors and furniture doors are not included)

TYPE OF DOOR:

MAIN LOCATION:
- my Building
- Work (NEW·INC)
- SHOP/STORE
- CAFÉ/PUB RESTAURANT
- CLIENT PLACE
- TRANSPORTATION

- extra external door (IT'S cold here ha!)
- external door — entering the building
- eventual MID door
- main space access (e.g. my APT)
- when external door coincides to main space entrance
- external sliding door
- elevator automatic door 0 0 1 2 2 3 0 0 0

- bathroom restroom door
- bathroom entry
- the door between my bedroom and my living room
- thrash room
- glass door (e.g. meeting room)
- turnstiles
- train doors
- cab door

ATTRIBUTES
- so heavy!!
- boyfriend opened it for me
- somebody opened it for me
- I locked it!
- I was carrying my Dear Data postcard to post it to you ☺

FROM:
NEW YORK TO LDN
24 FEB 2015
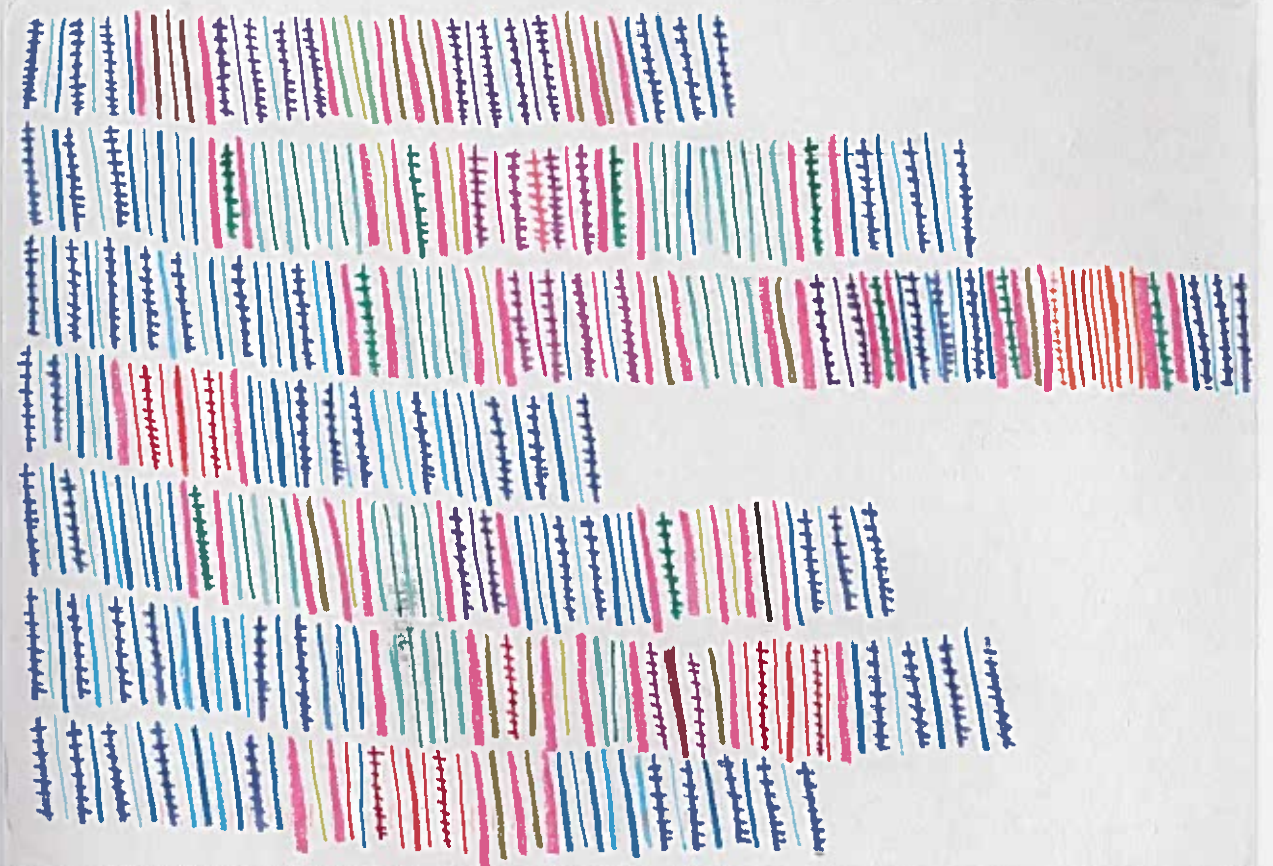BROOKLYN
NY - USA -

SEND TO:
STEFANIE POSAVEC
LONDON
- UK -
ENGLAND

After spending more than six hours drawing this hyper-detailed card, Giorgia texted Stefanie as she posted it:
"You need to know that if this one doesn't get to you I won't redraw it. You'll see what I mean."

Right postcard (Stefanie):

DEAR DATA — WEEK 24
SECOND POSTING ARGH!!

A WEEK OF DOORS/SPACES

ABOUT THE DATA: I GATHERED DATA ON ALL OF THE SPACES I PASSED THROUGH IN THE WEEK, BOTH INTERNAL + EXTERNAL. A SPACE IS DEFINED BY WHETHER I HAD TO PASS THROUGH A DOOR OR NOT.

HOW TO READ IT:
IN CHRONOLOGICAL ORDER

EACH SPACE IS REPRESENTED BY A: ▌ OR A ✕ (CROSS-HATCHED LINES CARRY NO IMPORTANCE, MAINLY ONLY FOR DIFFERENTIATION BETWEEN SIMILAR COLOURS!) THIS WAS A LAST MINUTE SPONTANEOUS DECISION ON THE 2ND CARD TO MAKE THE COLOURS CLEARER — SOON ANNOYING — I HAVE TO REDRAW

THE TYPES OF SPACES I PASSED THROUGH INCLUDE:

IN THE HOME/ PERSONAL SPACE:
- BEDROOM
- SPARE BEDROOM (1 OF 2)
- GROUND FLOOR (OPEN PLAN; INCLS. KITCHEN & LOUNGE)
- TOILET
- BATHROOM

STUDIO:
- STUDIO BLDG.
- STUDIO SPACE

OUTSIDE:
- IN THE STREET

DOCTOR:
- DOCTOR'S OFFICE
- WAITING ROOM

UNIVERSITIES:
- UNIV. BLDG.
- CLASSROOM
- TEAROOM

CULTURAL CENTRE:
- MAIN BLDG.
- GALLERY

GYM:
- MAIN BLDG.
- CHANGING ROOM
- EXERCISE ROOM

TRANS PORT:
- CHANGING ROOMS (+TOILETS ARE FOUND ACROSS DIFFERENT SPACES)
- TUBE/TRAIN
- TUBE/TRAIN STN
- CAB

SHOPS/RESTAURANTS:
- SHOP
- BRIXTON MKT.
- PUB/RESTAURANT CAFE/BAR

FRIEND'S HOUSE:
- MAIN HOUSE
- BASEMENT KITCHEN
- LOUNGE

FROM:
S. POSAVEC
LONDON
Royal Mail Jubilee Mail Centre
06-05-2015
UK 1840 - 2015
33509221

LEFT HAND WRITING (I'M LEFT HANDED!)

TO:
GIORGIA LUPI
BROOKLYN, NY
USA

BY AIR MAIL
par avion
Royal Mail®

Unfortunately, while Giorgia's postcard arrived, Stefanie's postcard didn't, so she had to draw hers again (luckily it wasn't as detailed, but it was still supremely annoying).

" DEAR DATA
WEEK 27: MEDIA!

HOW TO READ IT: this blue plant represents what I read / watched / listened to this week.
DISCLAIMER: I didn't include fiction reading / TV shows / crime podcasts (ha!) and strictly work related stuff, to give you an idea of what interests me.

1 = upper part = "personal stuff"
2 = lower part = "professional stuff"

Every Branch is a TOPIC
♥ love / dating / relationships
⚘ habits / daily routines
✕ childfree ! (ehm!)
ᴨ new york things
✦ personal - self improvement
▢ book reviews
✓ etiquettes
● general design ①
◉ UX · UI / dataviz ②
◎ business strategy
ı!ı team management
◉ visual perception
✕ social media stuff

→ topics are positioned from LEFT to right according to 1st article I read chronologically

EVERY LEAF IS 1 article / piece
↘ IF LEAF is on the LEFT = it so much clicked with me!
↘ LEAF on the RIGHT = just ok!
↗ EMPTY LEAF = didn't finish it 😊

Color = Type
✎ online article
✎ video
✎ podcast
✎ paper magazine

length = reading time
1 · 5 mins
3 · 10 mins
10 · 20 mins
>20 mins

what was I doing?
● relax on the couch
● waiting
● walking
● relax after work
● supposed to work
● indulging in bed

SENT TO:
✎ = Things I instapapered but haven't read

RECEIVED FROM:
you
person you know
boyf. ● friend

SENT TO:
● friend
● boyfriend
● coworkers

FROM: GIORGIA
19 MAR 2015
BROOKLYN
NY - USA -

SEND TO:
STEFANIE POSAVEC
~~~~~~~~~~~~~
LONDON ~~~~~~~~
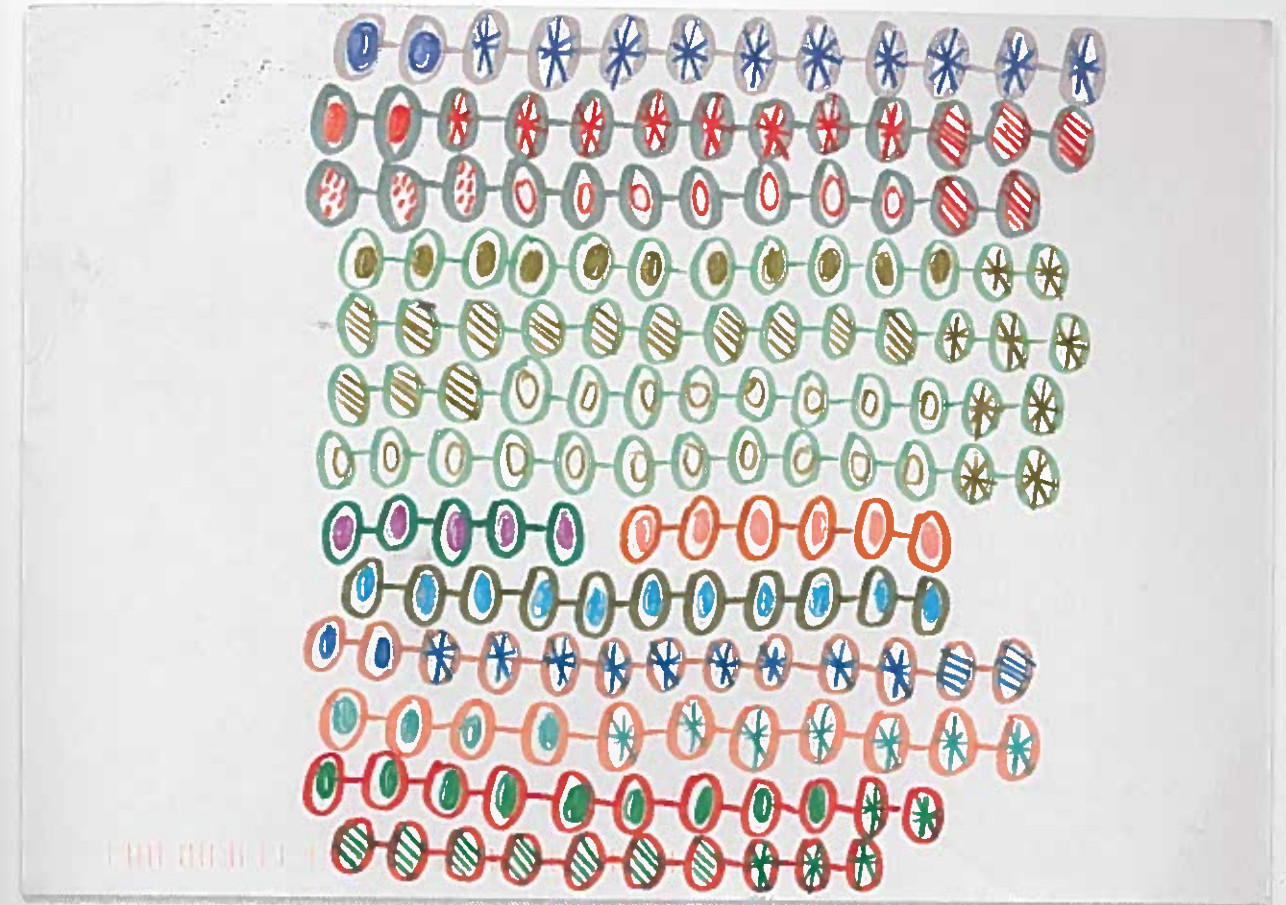- UK -
ENGLAND

Why does Giorgia always draw with a black pen to begin with? As an incredibly bold move, she used blue this time instead.

DEAR DATA – WEEK 27
A WEEK OF MEDIA*
or, Thank Goodness the internet is tracking me

THE DATA:
DUE TO THE BIGGEST DATA VOID EVER™ I BLANKED TRAKING THIS WEEK. THANKFULLY THE INTERNET IS WATCHING MY EVERY MOVE. IT'S BRILLIANT! HA HA! HA... OH.
THIS CARD SHOWS ALL PROPER ARTICLES THAT I READ ONLINE ON MY PHONE + LAPTOP. I'VE CHOSEN TO FOCUS ONLY ON TEXT-BASED CONTENT. ONLY BROWSER-BASED CONTENT WAS COUNTED.

*these mistakes are killing me!
AND THIS ONE TOO.

HOW TO READ IT:
EACH O REPRESENTS ONE ARTICLE. COLOUR AND TEXTURE INDICATE THE ARTICLE'S CONTENT:

APPEARANCE: BEAUTY / FASHION
FOOD + DRINK
SCIENCE / TECH: MATH / SCIENCE / TECH
AH, FUCK IT.
LONDON: SINGLE / MISCELLANEOUS ARTICLES
NEWS: UK / WOMEN'S ISSUES / WORLD
CULTURE: ART / CELEBRITY / LANGUAGE / LITERATURE / FILM / TV / MUSIC
DESIGN: COLOUR / DATA VIZ / GRAPHIC DESIGN / TYPOGRAPHY / SEX / RELATIONSHIPS / SEX

FROM: S. POSAVEC
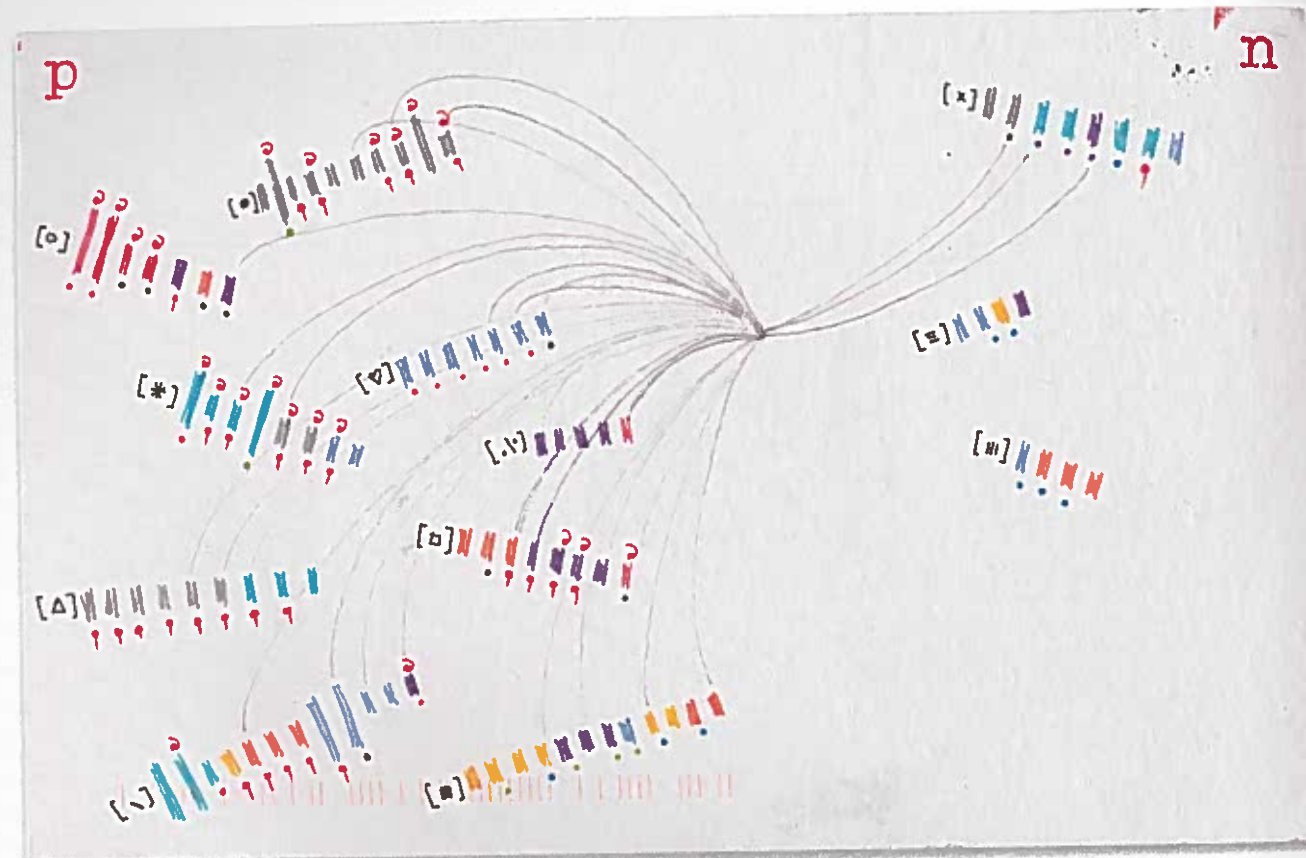13 - 2? ?ch 2015
LONDON
www.br......ceweek.org
UK

TO:
GIORGIA LUPI
~~~~~~~~~~~
BROOKLYN, NY ~~~~
USA

BY AIR MAIL
par avion
Royal Mail®

Besides Week Two, this is the only week where Stefanie unintentionally relied on technology for her data-gathering (and thank goodness, otherwise she would have had to send an empty postcard to Giorgia).

p   **n**

[x] [○] [*] [∿] [⋄] [△] [⎍] [≡] [∥]

66 DEAR DATA
WEEK 29: MY BOYFRIEND

FROM: G. LUPI
31 MAR 2015
BROOKLYN
-NY-USA

HOW TO READ IT? This week I noticed and recorded everything that my Boyfriend did that caused any emotional reaction on me.
→ Each group represents a type of action, in chronological order
→ Each single bar is the actual action, in chronological order

P = positive ones
N = negative ones

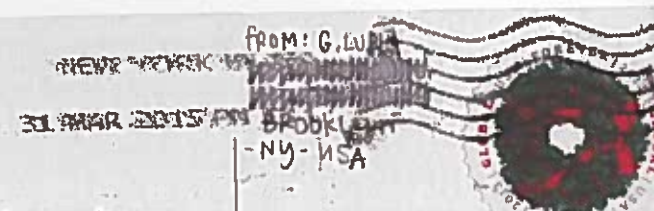CONNECTIONS = things that likely happen in a regular week = always

[·] SYMBOL = TYPOLOGY

ELEMENTS

P • helped me physically
○ helped me in general
* took special care of me
♡ showed me love
□ reassured me
△ put my needs before His ones
△ let me do weird stuff
⋈ figured out stuff I couldn't
■ showed me How WISE and BETTER he is!

n • forgot something
∋ was stubborn
∥∥ didn't do s.thing I expected

COLOR = context
— work related
— Dear data rel.
— personal stuff
— life/practical stuff
— opinions
— objects/physical
— the 2 of us

red dot above = if present it means I said THANK you ☺
• = "intensity of the action"
▮ = regular
▮ = very special THING

DOT BELOW = my reaction!
• surprised
• pleased
• felt better!
• annoyed
• irritated
• wouldn't have noticed but for this DEAR DATA week
( ) void = nothing particular

SEND TO:
STEFANIE POSAVEC
London
- UK -
ENGLAND

Giorgia found this an incredibly useful exercise for the week: it made her acknowledge the feelings her partner triggered, and counting and visualizing it made her see how she took his love and care for granted.
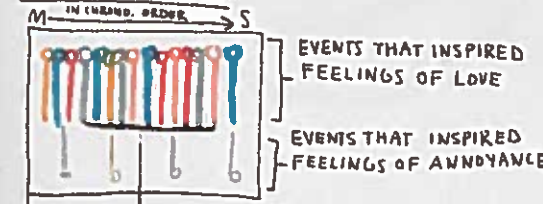
DEAR DATA - WEEK 29

FROM: S. POSAVEC
LONDON
UK

A WEEK OF MY HUSBAND
OR: THANKS, HUSBAND, FOR LETTING ME PUBLISH YOUR DATA ♥ YOU
THE DATA: I TRACKED ALL OF THE TIMES MY HUSBAND INSPIRED FEELINGS OF LOVE IN ME, AND ALL OF THE TIMES HE INSPIRED FEELINGS OF ANNOYANCE!

HOW TO READ IT:
M - IN CHRONO. ORDER - S

EVENTS THAT INSPIRED FEELINGS OF LOVE

EVENTS THAT INSPIRED FEELINGS OF ANNOYANCE

LINE SHOWS WHEN WE WERE ON HOLIDAY, MY HUSBAND GOT OFF LIGHTLY THIS WEEK!

FEELINGS OF LOVE   **FEELINGS OF ANNOYANCE**
OF INSTANCES:

8 HIS BODY ♥ HIM FOR HIS MIND!!!) AS PER MY HUSBAND'S REQUEST, I ALSO
6 HIS GENERAL APPEARANCE
6 BEING KIND + COURTEOUS TO ME
6 HOW HE WEARS HIS CLOTHES WELL
5 PHYSICAL CONTACT
5 PERSONALITY
5 HIS S**T BUT ENDEARING JOKES
5 HIS SUPPORT OF DEAR DATA!
5 HIS PATIENCE WHEN I'M AT MY WORST
3 HE MAKES ME LAUGH
3 HIS CONFIDENCE
3 HIS SMILE AND—

5 TECHNICAL DIFFICULTIES SWEARING AT PHONE, LOSING CHARGERS, ACTING LIKE HE LIVES IN THE 20TH CENTURY!
5 SNORING + OTHER ANNOYING RESPIRATORY SOUNDS!
3 DITHERING WHILE TAKING PHOTOS, HE ALWAYS TAKES AGES
2 FIDGETING CONSTANTLY
1 HE'S PLEASED W/ MY APPEARANCE EVEN WHEN I'M NOT!

INSANE:

TO: GIORGIA LUPI
BROOKLYN, NY
USA

BY AIR MAIL
par avion
Royal Mail®

Since she was using his data, Stefanie asked her husband to approve the final postcard: due to "His Body" being the thing that most often inspired feelings of love, he asked her to add a caveat in red pen!

66 DEAR DATA
WEEK 46: Books we have at home!

HOW TO READ IT:

Each element is a Book I have at home, ordered and divided according to their location in my 3 Bookshelves

p.s. the Great majority of my Books are in Italy, ☺ and all of the Books that features my work are in the office, so not here! ☺

, Book's HEIGHT and THICKNESS = it's real dimension!

BOOKS
COLOR = GENRE
- 🟥 drawing
- 🟨 illustration
- 🟩 art
- 🟩 catalogue of an exhibition
- 🟦 architecture/urbanism
- 🟪 design
- ⬛ Data visualization
- 🟥 fiction
- 🟦 other non fiction
- ⬛ strange/experimental
- ⬛ music notation
- 🟦 NY/ or Detroit ☺
- 🟥 english grammar

upper attributes:

Y ↓ | it was a Gift   Y Belongs to Boy friend
= | I didn't finish it   = I haven't read it   ≡ I haven't read it and I had no idea the Book was there ☺
· → it is full of post-its!
? → book I REALLY love!

Bottom attributes

└ → the book is in Italian
◯ → I know the author!
● → I authored/co.authored it

└─┘ → same author!

╤╤╤ → level of damage due

SEND TO:
STEFANIE POSAVEC
~~~~~~~~~~~~~~~~
LONDON ~~~~~~~~
- UK -
ENGLAND

NEW YORK NY 10011
FROM:
GIORGIA LUPI
27.11.2015
BROOKLYN-NY
USA

For Giorgia, this week recalled the funny (but painful) wait for her books to arrive in New York: the boxes shipped got here one after the other in a random way, each one more and more damaged as days passed.

DEAR DATA - WEEK ㊸

A WEEK OF BOOKS

ABOUT THE DATA: I ONLY GATHERED DATA ON BOOKS THAT WERE ON MY BOOKSHELF AT HOME. NOT INCLUDED: ANY BOOKS IN BOXES ROUND MY HOUSE (YES WE MOVED OVER 2 YEARS AGO + STILL HAVENT UNPACKED), BOOKS THAT I'VE DESIGNED / BEEN FEATURED IN + HAVE BEEN ARCHIVED, BOOKS IN MY STUDIO.

HOW TO READ IT:

EACH ▮ REPRESENTS ONE BOOK.

EACH BOOK IS COLOURED BY GENRE:
- ART
- A BOOK ABOUT MALAWI (COUNTRY IN SE AFRICA WE HAVE TIES WITH)
- A BOOK BY OR ABOUT JACK KEROUAC (DUE TO TEENAGE INTEREST / PAST PROJECTS)
- CODING   SELF HELP
- CYCLING   SOCIAL SCIENCES
- DESIGN
- FICTION
- FOOD/DRINK
- HUMANITIES SUBJECTS
- HUMOUR
- MEMOIR/BIOGRAPHY
- MISC NON-FICTION
- POETRY
- SCIENCE/MATH

FURTHER INFORMATION:

I'VE READ THIS BOOK

THIS IS MY HUSBAND'S BOOK

A PUBLISHING INDUSTRY FREEBIE I BEGGED, BORROWED OR STOLE ☺

A BOOK THAT I LIKELY HAVENT READ BUT AM KEEPING BECAUSE I LIKE THE DESIGN

OUR INFO/DATA FRIEND'S ANNUAL REPORT! ☺

BOOK I'VE DESIGNED OR BEEN FEATURED IN

PORTFOLIO: A ___ 1 1 2 ___ 2

FINALLY:

THE BOOK I HAVE LOVED AND REREAD A MILLION TIMES SINCE I WAS YOUNG: A TREE GROWS IN BROOKLYN BY BETTY SMITH (1943) IS REPRESENTED BY A DOT ●

FROM:
S. POSAVEC
~~~~~~~~~~~~
LONDON, ~~~~~~~~
UK ~~~~~~~
association

TO: GIORGIA LUPI
~~~~~~~~~~~~~~~~~~
BROOKLYN, NY
USA

BY AIR MAIL
par avion
Royal Mail®

"Our info/data friend's annual report": a joke referencing our friend Nicholas Felton and his wonderful self-tracking project again.

Before the end of the project, for once, Giorgia added illustrated details to her data-drawing to portray her phone to Stefanie in a more explicit way. (But she hates how the postcard looks) :(
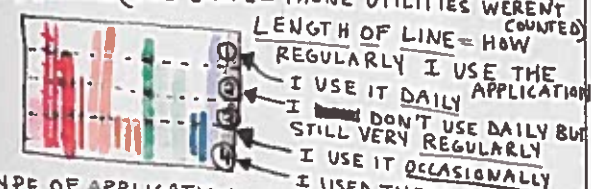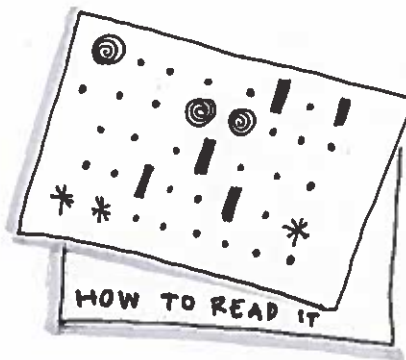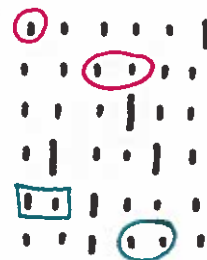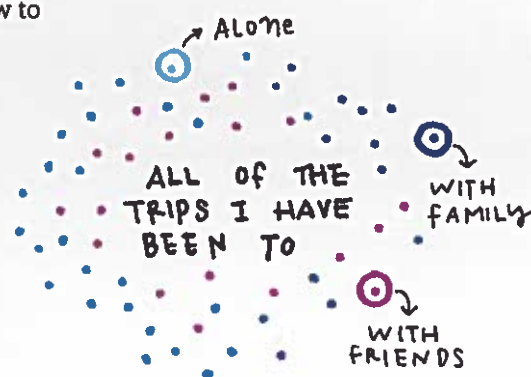
Since Stefanie's phone had died, she used a back-up of all of her applications to piece together which ones she was using at the time of its demise.

IT'S NOT THAT HARD!

HOW TO READ IT

SEE THE WORLD AS A DATA COLLECTOR

Data permeates our days and our lives, it's just a matter of learning how to recognize it.

Alone

ALL OF THE TRIPS I HAVE BEEN TO

WITH FAMILY

WITH FRIENDS

ALL OF THE TIMES YOU HELPED ME

BIG SMILE

ALL OF THE TIMES I SMILED

BEGIN WITH A QUESTION

Begin with a primary question: what do you want to know and explore? Then enrich the data (and give the drawings depth) by asking additional smaller, contextual questions.

ALL OF THE TIMES I COMPLAIN:

⊙	WHAT IS MY COMPLAINT ABOUT? ≫ MAIN QUESTION ①
++	IS IT REALLY NECESSARY?
++	WHO DO I COMPLAIN TO?
++	WHAT DOES IT SAY ABOUT ME?
++	(...)

② ADDING FURTHER DETAILS and CONTEXT.

GATHER THE DATA

Thank goodness for modern technology: input manually-gathered data into note-taking or data-gathering apps on your phone, all the while being immediate, truthful, and consistent with your data-gathering.

DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA DATA
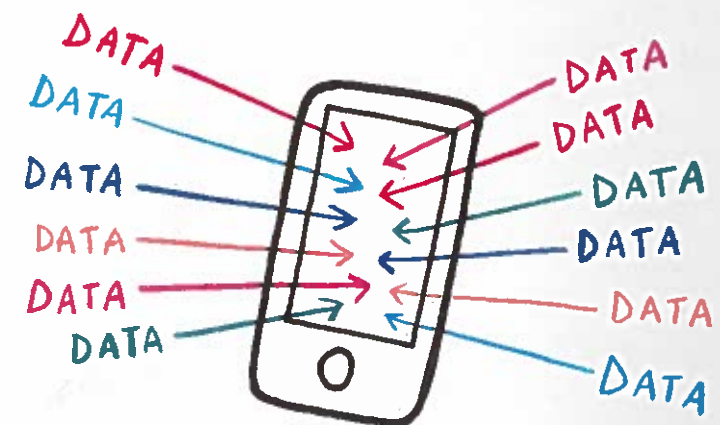
SPEND TIME WITH DATA

Before starting to visualize, always analyze and spend time with your data, searching for patterns and trying to understand it at a deeper level.

DATASET

LOWEST VALUES

HIGHEST VALUES

LEAVE THIS OUT   INTERESTING!

ORGANIZE AND CATEGORIZE

Often it's good to simplify the data by grouping it into larger categories based on what will best communicate the story.

FEMALE FRIENDS
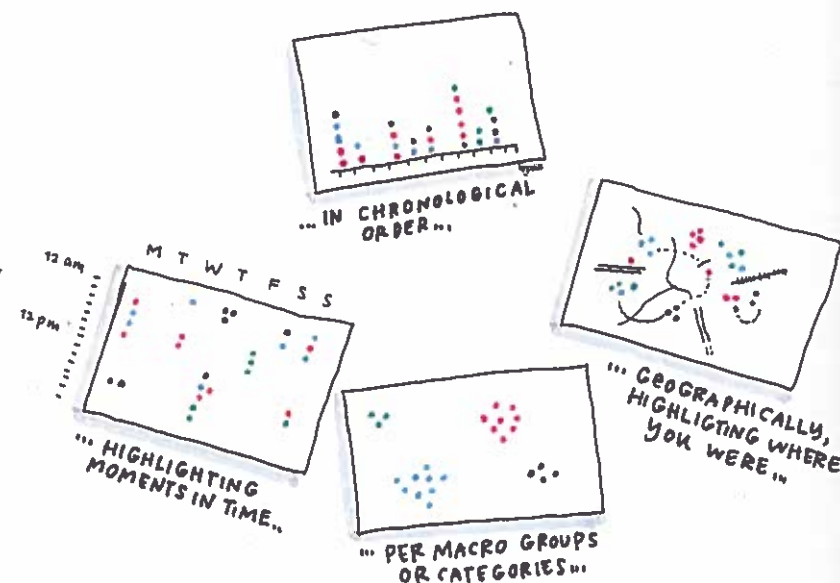NATALIE BLAISE SARAH MIRIAM

LEISURE ACTIVITIES
READING CYCLING GARDENING COOKING RUNNING

ANIMALS
DUCK ELEPHANT CAT SQUIRREL DOG FOX

FIND THE MAIN STORY

Starting with the patterns discovered in the data, decide what the main story is for the drawing. Finding the data's focus helps decide the layout of a data drawing.

"... IN CHRONOLOGICAL ORDER ..."

"... HIGHLIGHTING MOMENTS IN TIME ..."

"... GEOGRAPHICALLY, HIGHLIGHTING WHERE YOU WERE ..."

"... PER MACRO GROUPS OR CATEGORIES ..."

VISUAL INSPIRATION TO BUILD YOUR PERSONAL VOCABULARY

Lose yourself in images, using the aesthetic qualities of the features you are attracted to as visual inspiration for the drawing.

... NATURE ...

... ART ...   ... SCIENCE ...

SKETCH and EXPERIMENT WITH FIRST IDEAS

Explore ideas by sketching and playfully experimenting with form, colour, and materials in a freehand fashion as you decide the visual elements that will represent every part of the data.

EXPLORING VARIATIONS

ADDING DETAILS and DEPTH TO EACH LOG

TESTING COLOURS and TECHNIQUES

DRAW THE FINAL PICTURE

After sketching and testing ideas for a data-drawing, you'll find an approach that works. Then create your drawing, ensuring it includes all the tiny details, trying to make it as beautiful (and as understandable) as you can.

DATA

SKETCHES AND DRAWING REFERENCES

COFFEE (OF COURSE)

POSTCARD (WITH SPARES)

MATERIALS
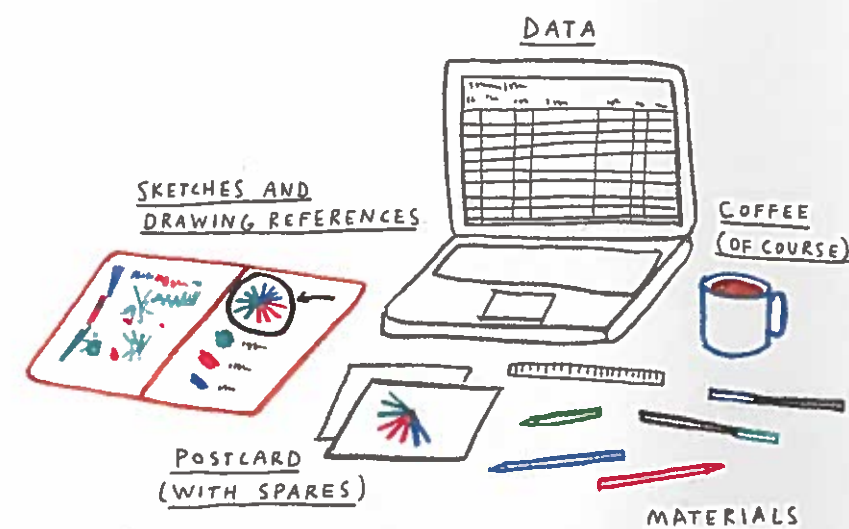
DRAW THE LEGEND

Creating a legend starts with a question: "What does someone need to read my data-drawing?" In the legend, every design element that represents data is listed so the recipient understands what everything means.

ALL DESIGN ELEMENTS

HOW TO READ IT:

EACH / REPRESENTS A ...

EACH O REPRESENTS A ...

EACH COLOUR REPRESENTS ...
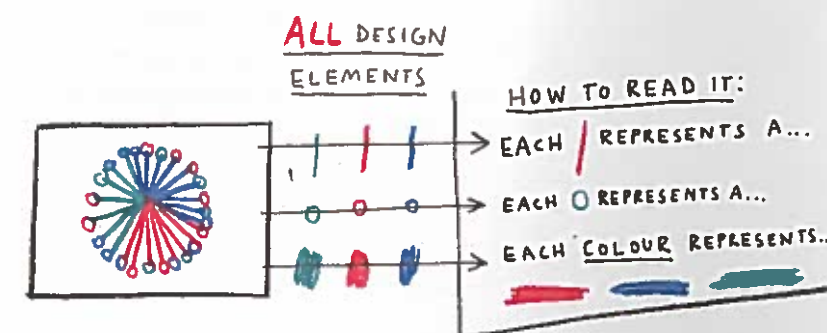
AND FINALLY, SEND IT ON ITS WAY!

U.S. MAIL