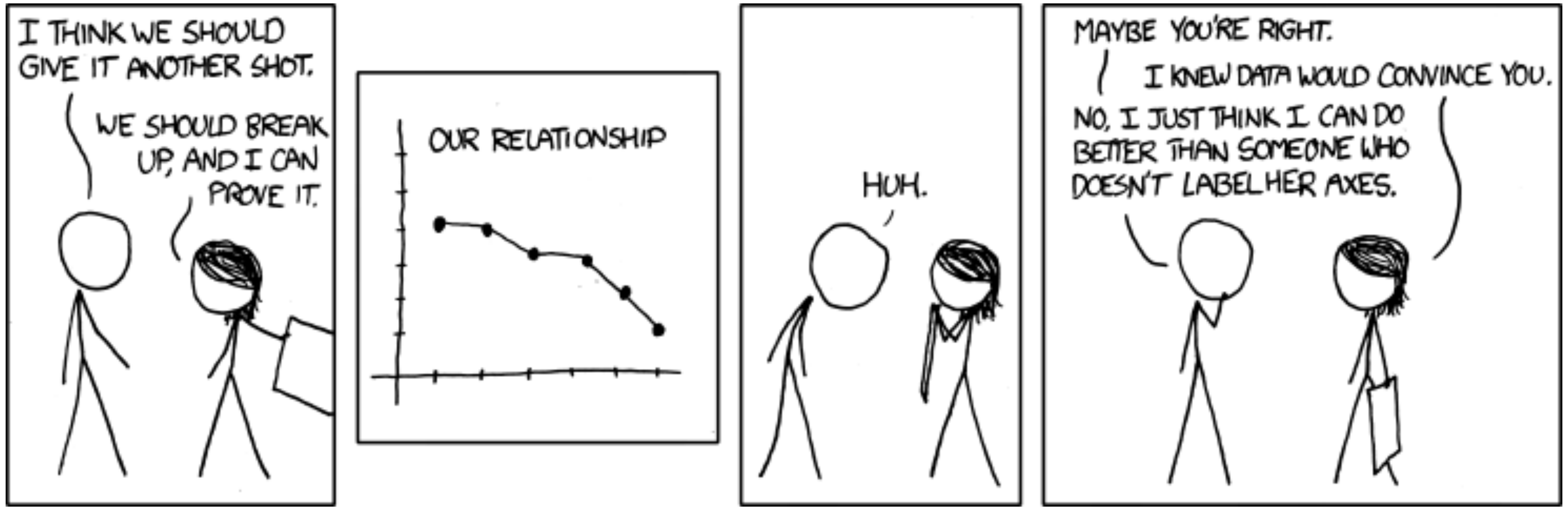
CS-5630 / CS-6630 Visualization for Data Science
Interaction

Alexander Lex
alex@sci.utah.edu

THE UNIVERSITY OF UTAH



[xkcd]

IEEE VIS

VIS 2020

THE Conference for data visualization

Held virtually, hosted by the University of Utah

25-30 October

Free registration before October 9

ieeevis.org

Attend at least TWO sessions instead of class.

Give short summary of session for Activities

Project

It's time to start thinking about your project.

Announce your project by Oct 19

Your project proposal, due Oct 26

- Come to office hours!

What you need:

- A team – use #looking-f-teammember channel
- An idea
- A dataset (that you actually can get!) http://dataviscourse.net/2019/resources/

More Info: http://dataviscourse.net/2020/project/

Stages

Announcement (not graded)

Proposal (5%)

Project Milestone (10%)

Final Project (25%)

- Process Book
- Narrated Video
- Vis live on website

Project Requirements

Scope as agreed upon with TAs

Be ambitious! Define your goals and categorize them:

- must have, nice to have, etc.
- check out the hall of fame!

Minimum:

- original idea of dataset/vis combo
- interactive
- at least two coordinated views

Dos and Don’ts

Do a custom visualization

Do a newspaper-style visualization – add narration and storytelling

Don’t build a generic exploration tool – focus on one dataset

Communicate your project well, on website, on video.

Next Week

Tuesday:

- Advanced JS and D3 (Devin)

Thursday:

- Views; Focus and Contex

Interaction

Spectrum

Static Content

e.g., infographics, books

Dynamic Content

1. Animated Content
“Auto-play”, user not in control

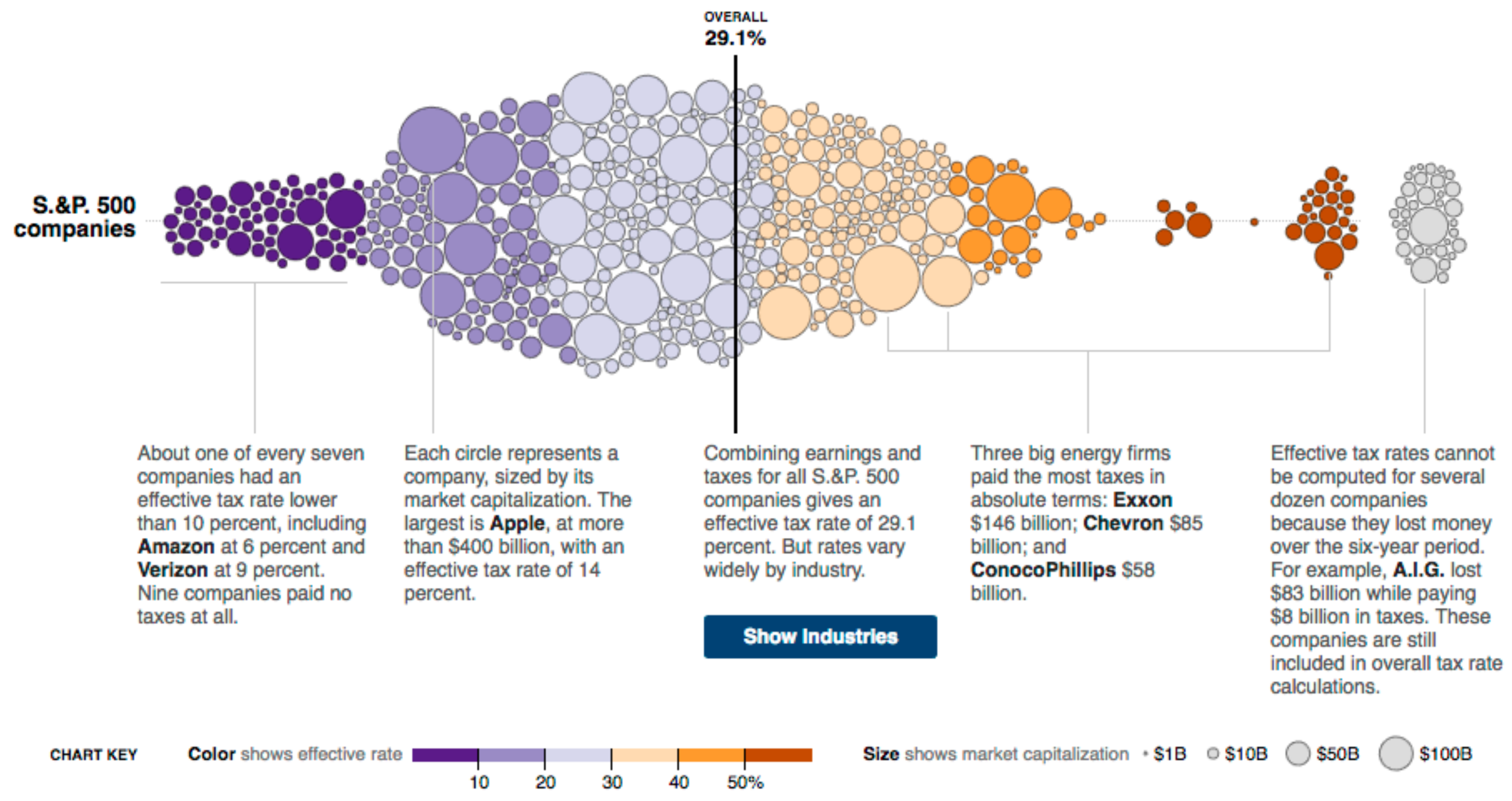
2. Interactive Content
Changes are a result of user actions

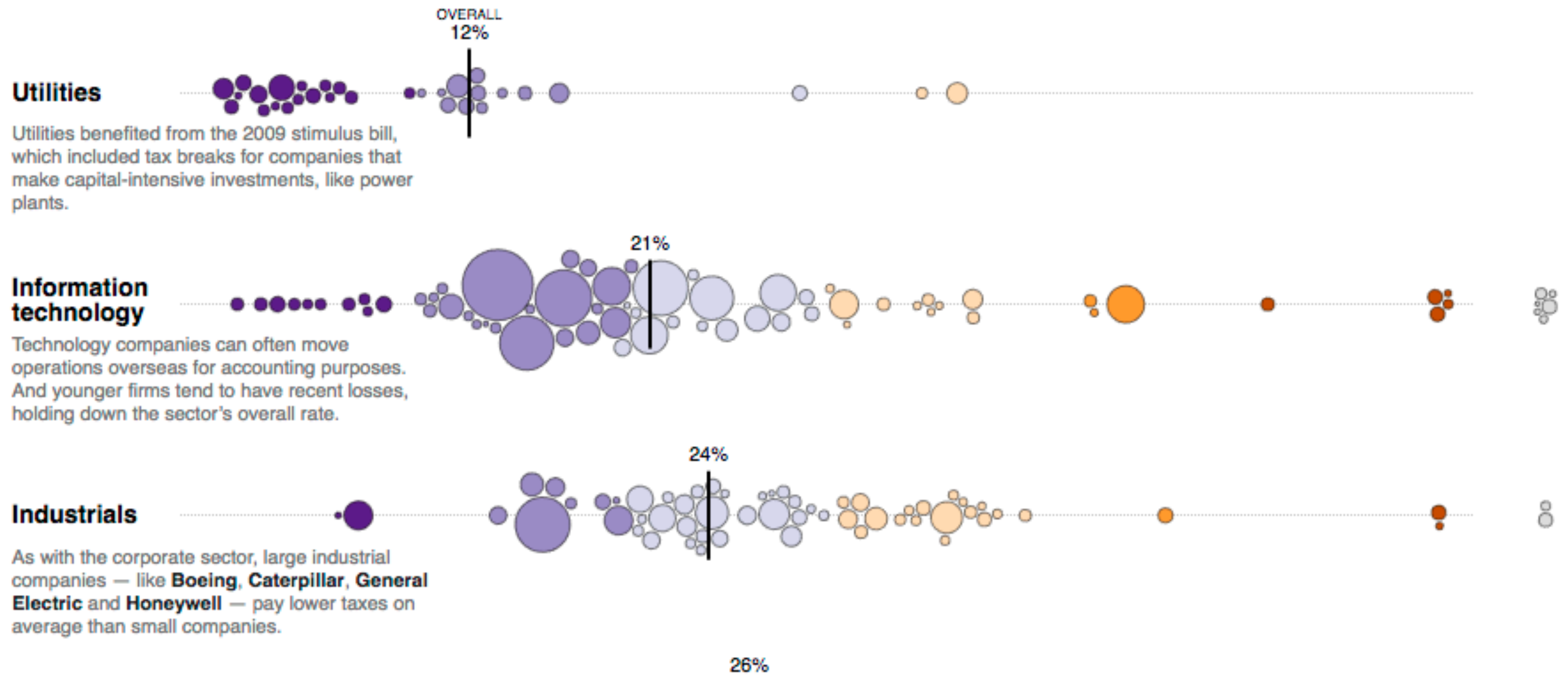
Why Interact with Visualization?

Explore data that is big / complex

There is too much data

There are too many ways to show it



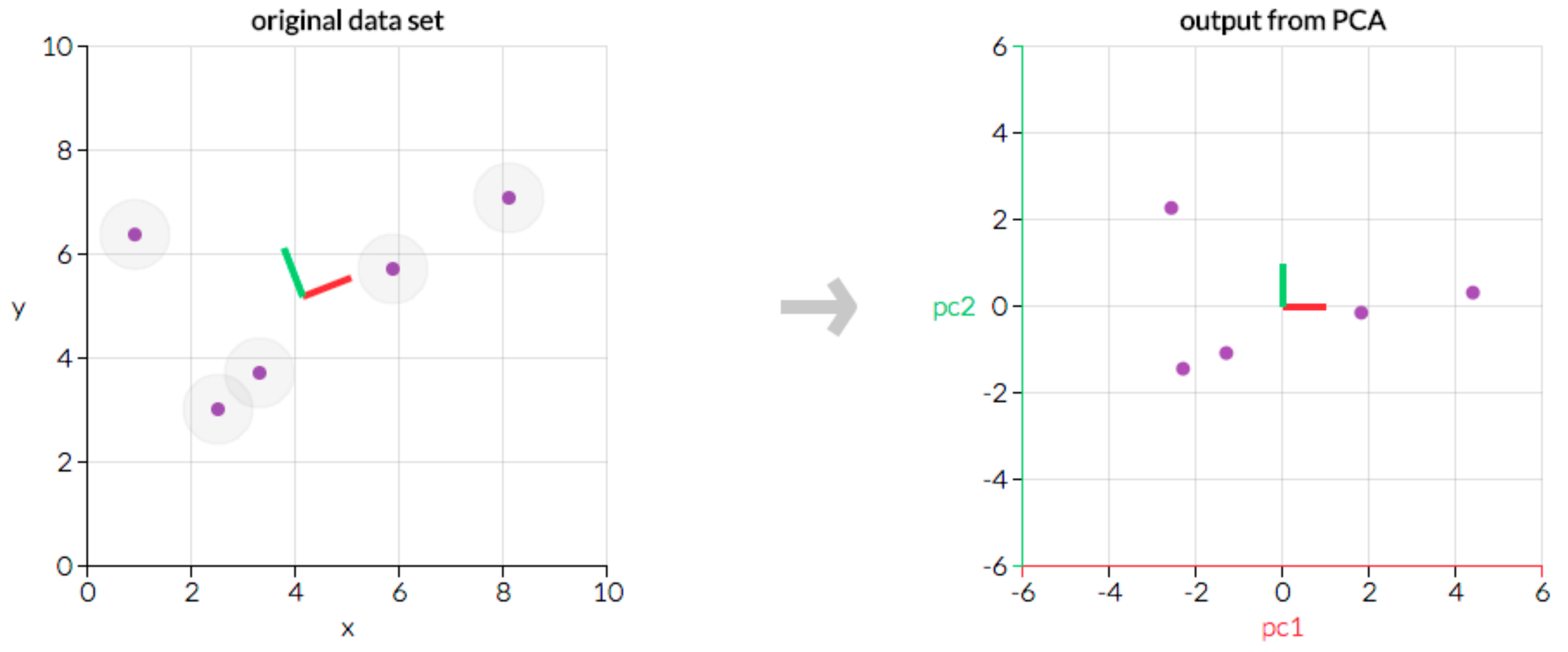


http://www.nytimes.com/interactive/2013/05/25/sunday-review/corporate-taxes.html

Why Interact with Visualization?

Interaction amplifies cognition

- We understand things better
  - if we can touch them
  - if we can observe cause and effect

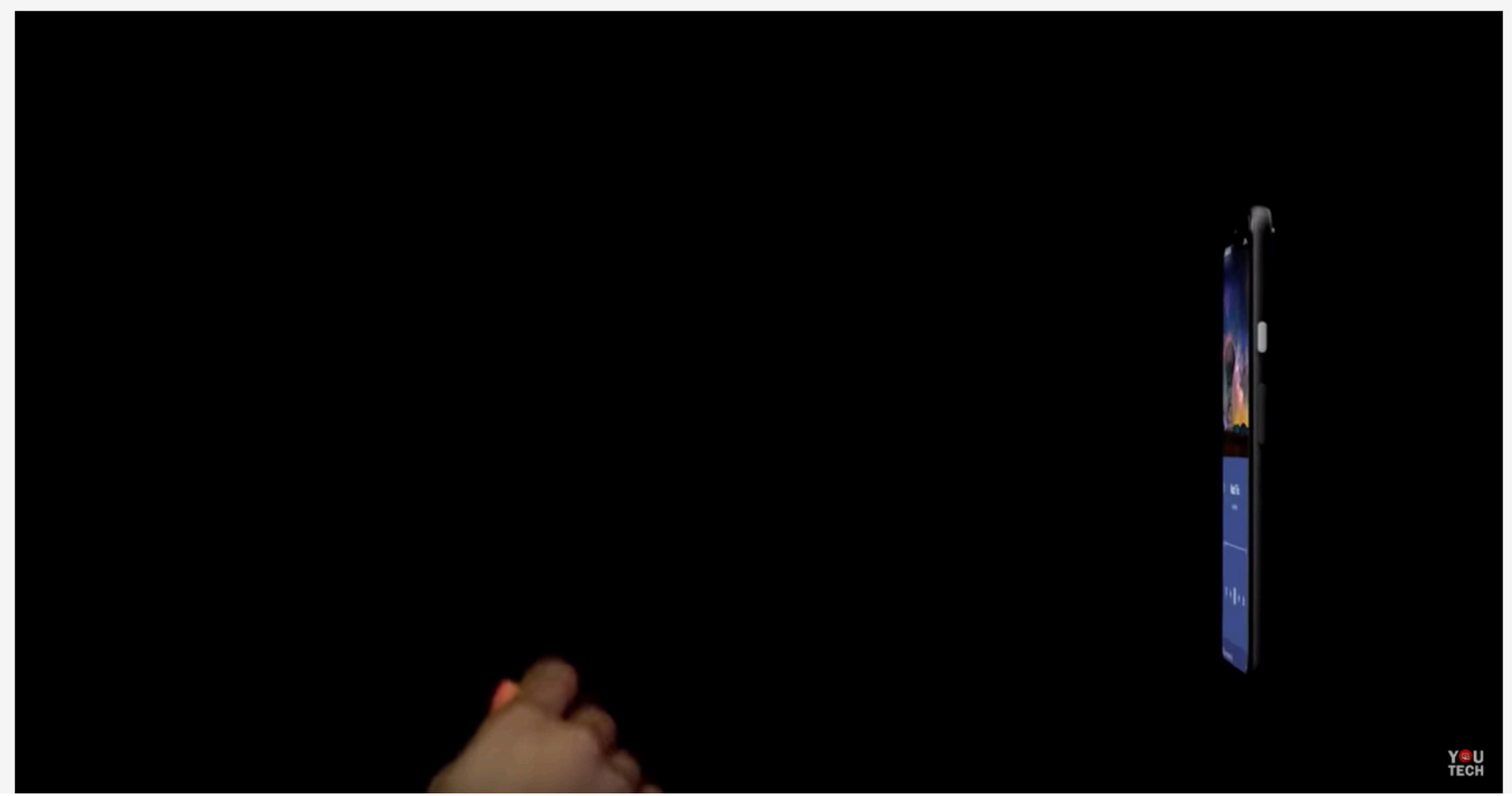


Interaction Methods

What do you design for?

- Mouse, keyboard?
- Touch interaction / mobile?
- Gestures?
- Eye Movement?
- Speech?

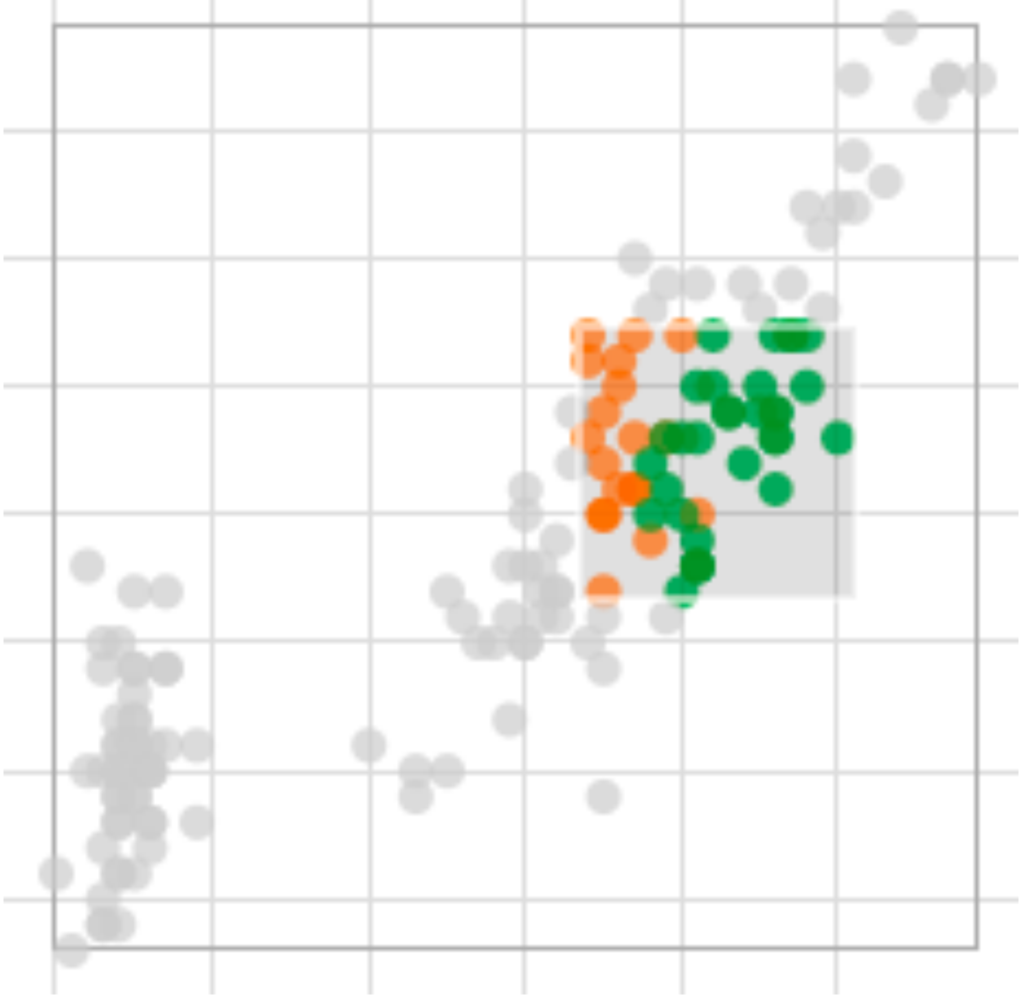
https://www.youtube.com/watch?v=QXLfT9sFcbc



Direct Manipulation

Interact directly with object

Continuous feedback / updates



Compare to using a query, a slider, etc.

Types of Interaction

Single View

Change over time

Navigation

Semantic zooming

Filtering and Querying

Focus + Context

Multiple Views

Selection (Details on Demand)

Linking & Brushing

Adapting Representations

Future Lecture

Purposes of Interaction

DOI:10.1145/2133806.2133821

Article development led by acmqueue
queue.acm.org

A taxonomy of tools that support the fluent and flexible use of visualizations.

BY JEFFREY HEER AND BEN SHNEIDERMAN

Interactive Dynamics for Visual Analysis

THE INCREASING SCALE and availability of digital data provides an extraordinary resource for informing public policy, scientific discovery, business strategy, and even our personal lives. To get the most out of such data, however, users must be able to make sense of it: To pursue questions, uncover patterns of interest, and identify (and potentially correct) errors. In concert with data-management systems and statistical algorithms, analysis requires contextualized hu-

analysis consists of repeated explorations as users develop insights about significant relationships, domain-specific contextual influences, and causal

TABLE 1: Taxonomy of interactive dynamics for visual analysis

Data & View Specification	**Visualize** data by choosing visual encodings. **Filter** out data to focus on relevant items. **Sort** items to expose patterns. **Derive** values or models from source data.
View Manipulation	**Select** items to highlight, filter, or manipulate them. **Navigate** to examine high-level patterns and low-level detail. **Coordinate** views for linked, multi-dimensional exploration. **Organize** multiple windows and workspaces.
Process & Provenance	**Record** analysis histories for revisitation, review and sharing. **Annotate** patterns to document findings. **Share** views and annotations to enable collaboration. **Guide** users through analysis tasks or stories.

Data & View Specification, View Manipulation

https://taggle-daily.caleydoapp.org /

Process and Provenance:

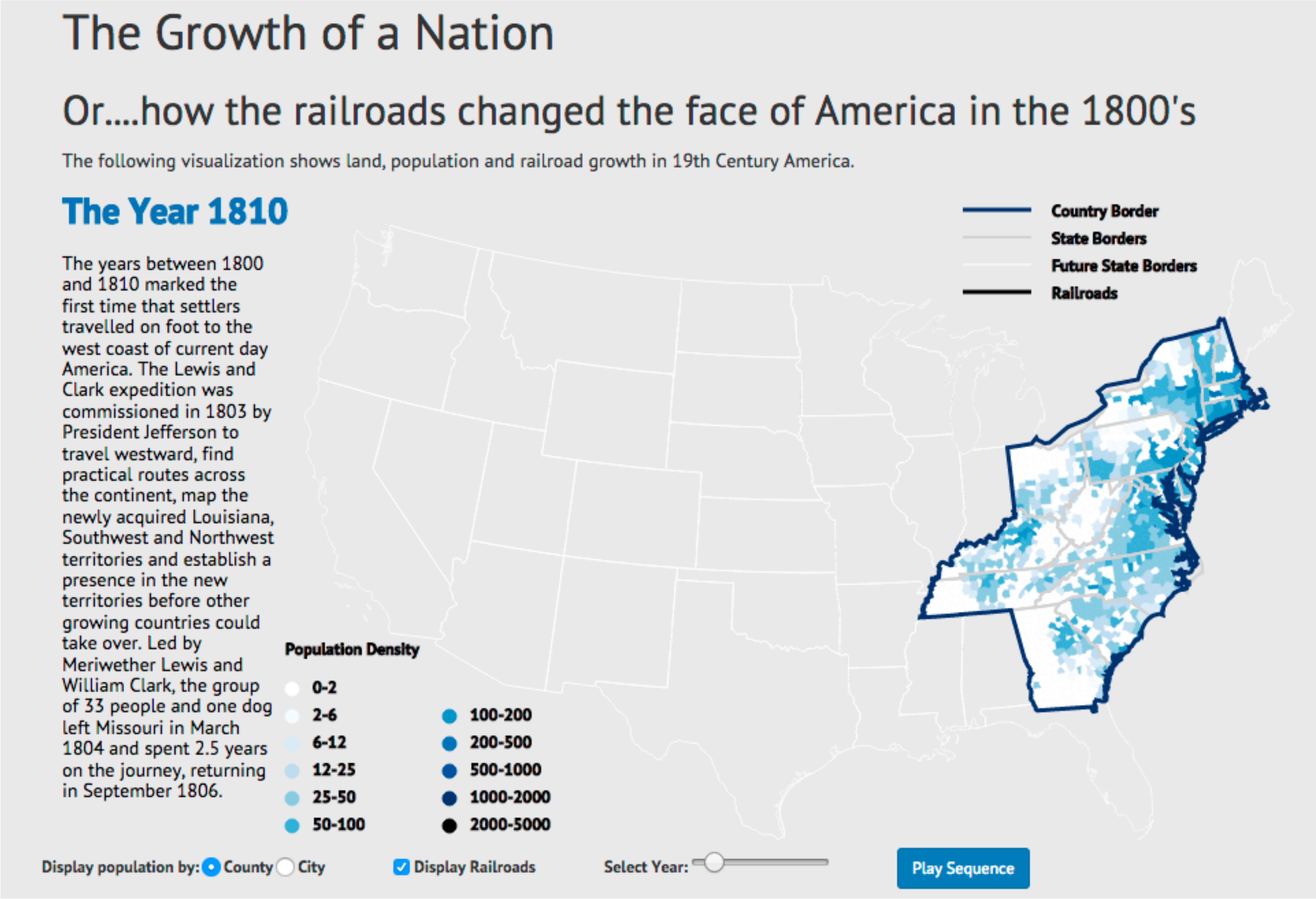
https://gapminder.caleydoapp.org/#clue_graph=clue_gapminder0&clue_state=30&clue=P&clue_slide=41

Change over Time / Transitions

Change over Time

Use, e.g., slider to see view with data at different times

Sometimes better to show difference explicitly



[Lauren Wood]

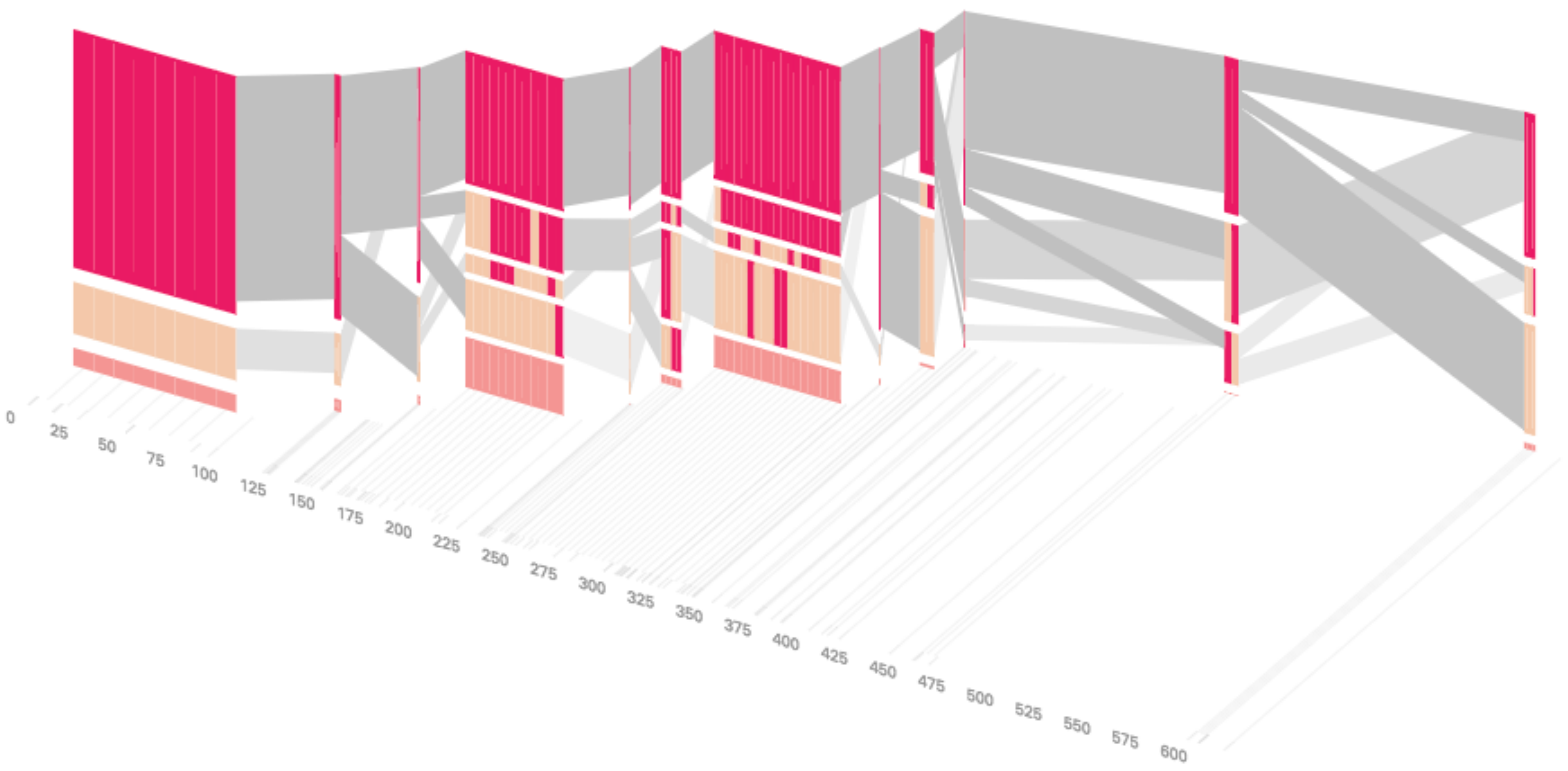
Why Transition?

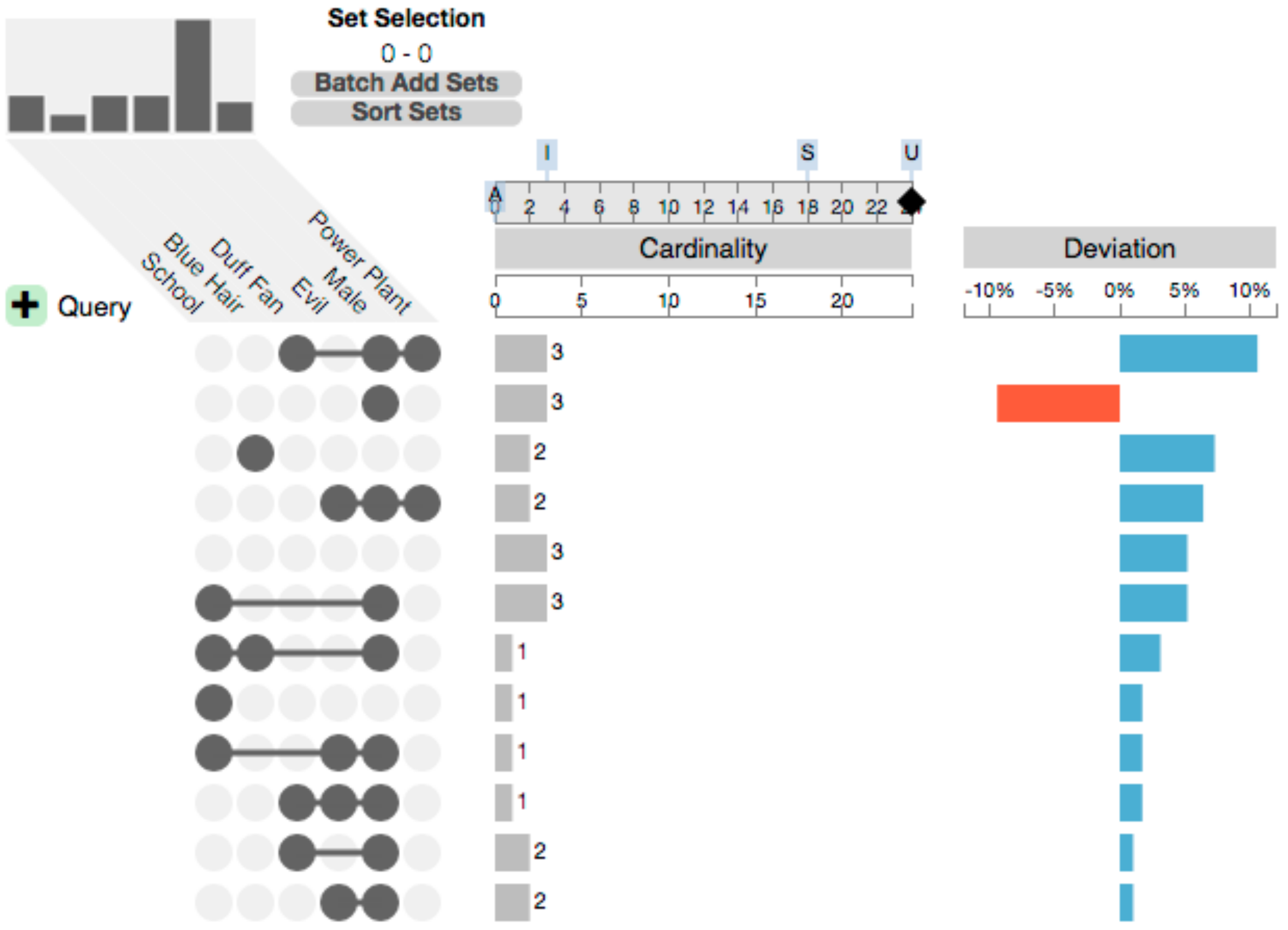
Different representations support different tasks

bar chart, vs stacked bar chart

Change Ordering

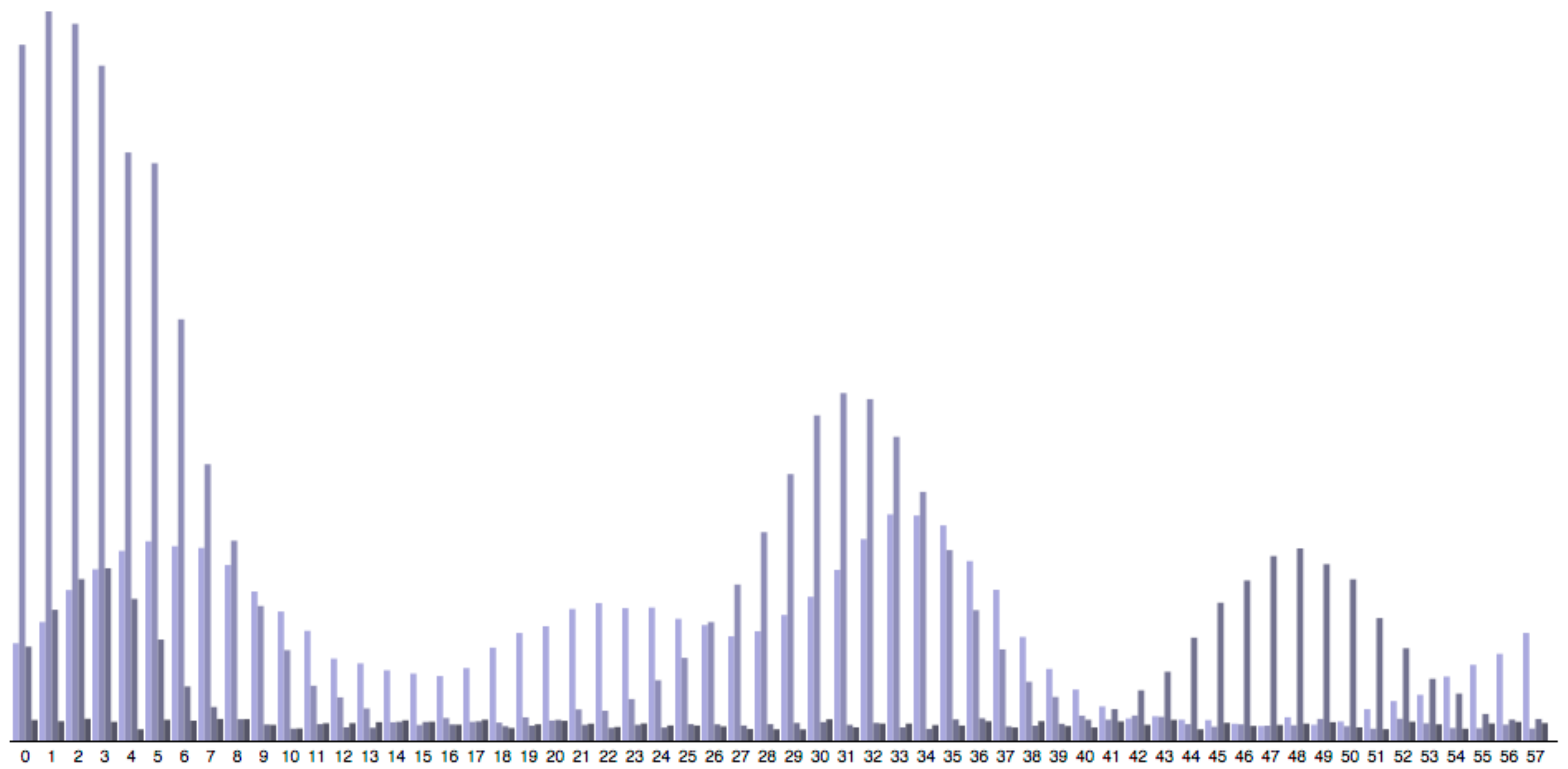
Transition make it possible for users to track what is going on





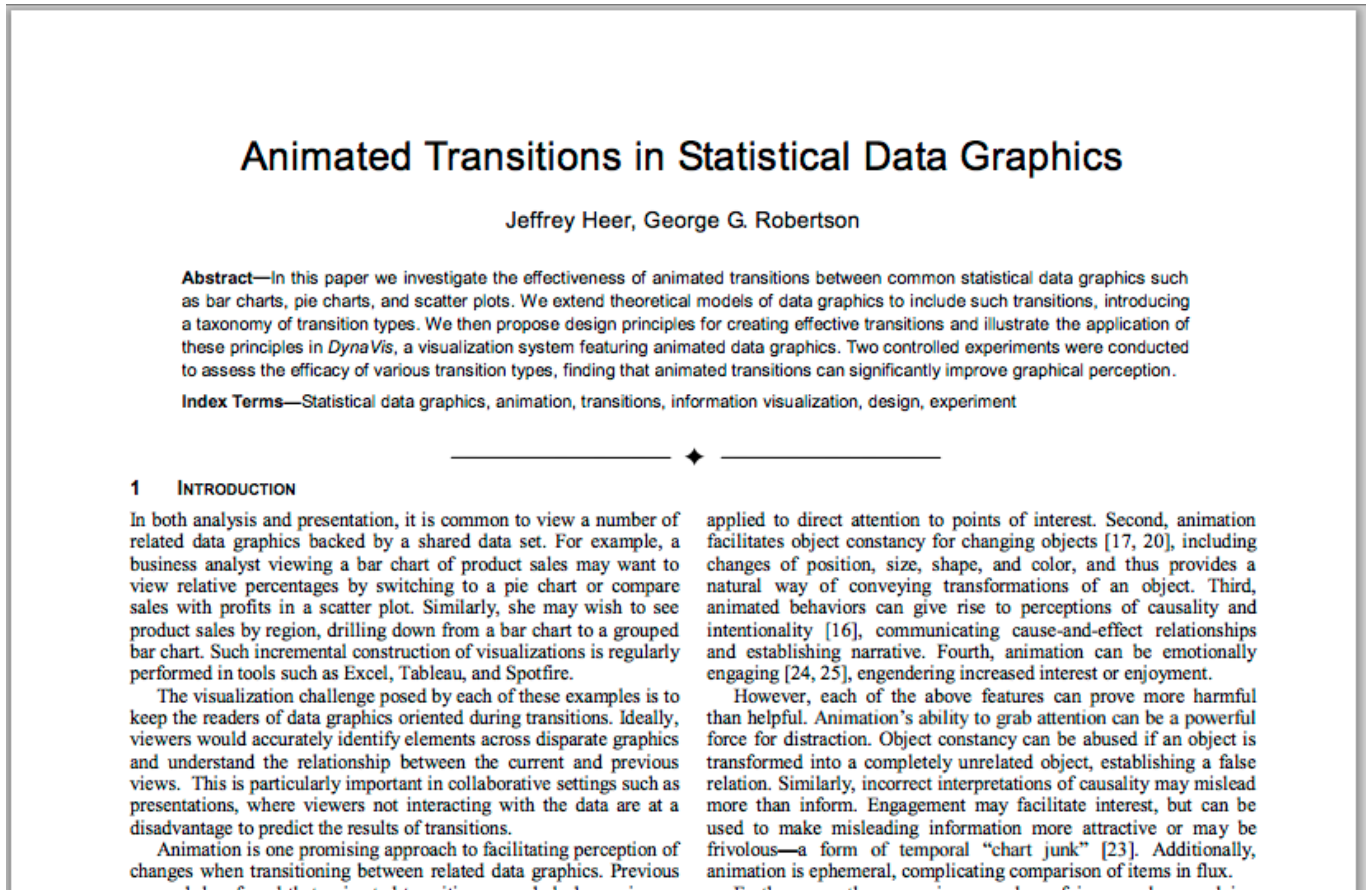
Animated Transitions

Smooth interpolation between states or visualization techniques



[Sunburst by John Stasko, Implementation in Caleydo by Christian Partl]

Why Animated Transition?



Animated Transitions in Statistical Data Graphics

Jeffrey Heer, George G. Robertson

Abstract—In this paper we investigate the effectiveness of animated transitions between common statistical data graphics such as bar charts, pie charts, and scatter plots. We extend theoretical models of data graphics to include such transitions, introducing a taxonomy of transition types. We then propose design principles for creating effective transitions and illustrate the application of these principles in *DynaVis*, a visualization system featuring animated data graphics. Two controlled experiments were conducted to assess the efficacy of various transition types, finding that animated transitions can significantly improve graphical perception.

Index Terms—Statistical data graphics, animation, transitions, information visualization, design, experiment

1 Introduction

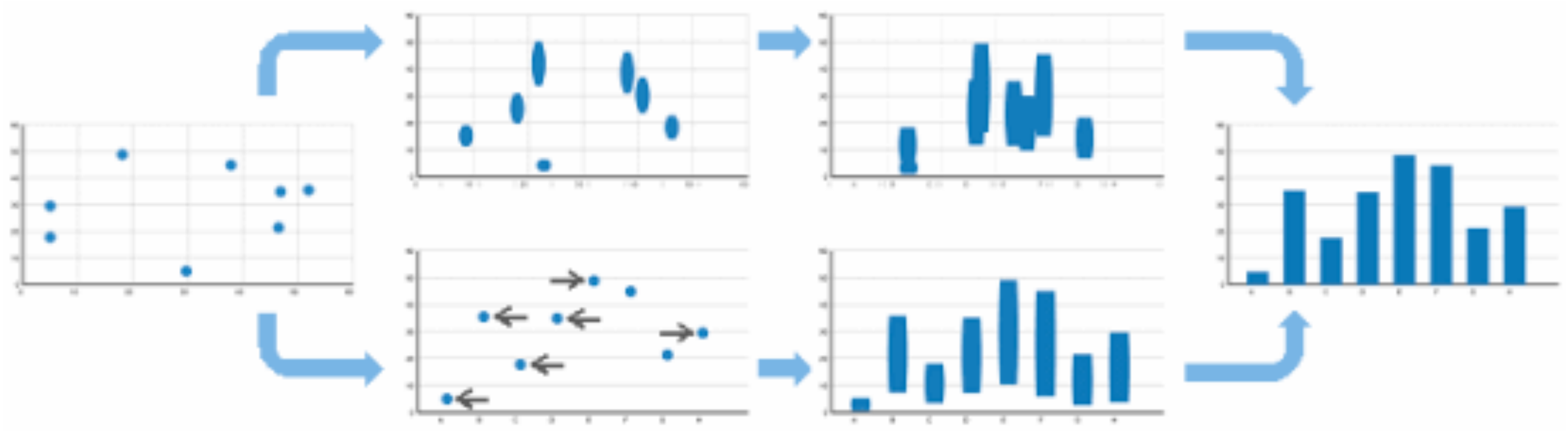
In both analysis and presentation, it is common to view a number of related data graphics backed by a shared data set. For example, a business analyst viewing a bar chart of product sales may want to view relative percentages by switching to a pie chart or compare sales with profits in a scatter plot. Similarly, she may wish to see product sales by region, drilling down from a bar chart to a grouped bar chart. Such incremental construction of visualizations is regularly performed in tools such as Excel, Tableau, and Spotfire.

The visualization challenge posed by each of these examples is to keep the readers of data graphics oriented during transitions. Ideally, viewers would accurately identify elements across disparate graphics and understand the relationship between the current and previous views. This is particularly important in collaborative settings such as presentations, where viewers not interacting with the data are at a disadvantage to predict the results of transitions.

Animation is one promising approach to facilitating perception of changes when transitioning between related data graphics. Previous

applied to direct attention to points of interest. Second, animation facilitates object constancy for changing objects [17, 20], including changes of position, size, shape, and color, and thus provides a natural way of conveying transformations of an object. Third, animated behaviors can give rise to perceptions of causality and intentionality [16], communicating cause-and-effect relationships and establishing narrative. Fourth, animation can be emotionally engaging [24, 25], engendering increased interest or enjoyment.

However, each of the above features can prove more harmful than helpful. Animation's ability to grab attention can be a powerful force for distraction. Object constancy can be abused if an object is transformed into a completely unrelated object, establishing a false relation. Similarly, incorrect interpretations of causality may mislead more than inform. Engagement may facilitate interest, but can be used to make misleading information more attractive or may be frivolous—a form of temporal "chart junk" [23]. Additionally, animation is ephemeral, complicating comparison of items in flux.



https://www.youtube.com/watch?v=vLk7mlAtEXI

Animation Caveats

Changes can be hard to track

Eyes over memory!

- Show all states in multiple views

Navigation

Navigation

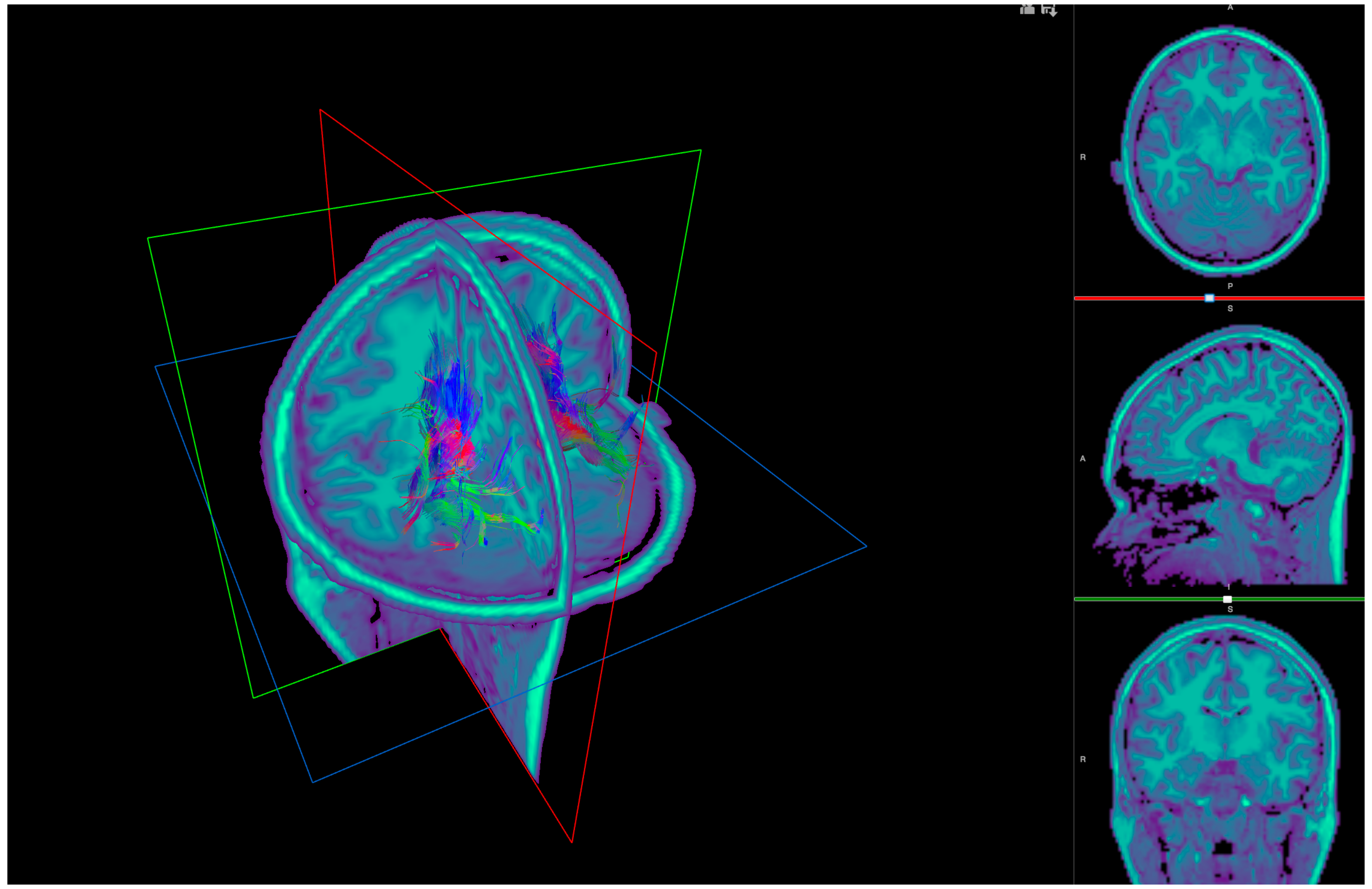
Pan

- move around

Zoom

- enlarge/ make smaller (move camera)

Rotate



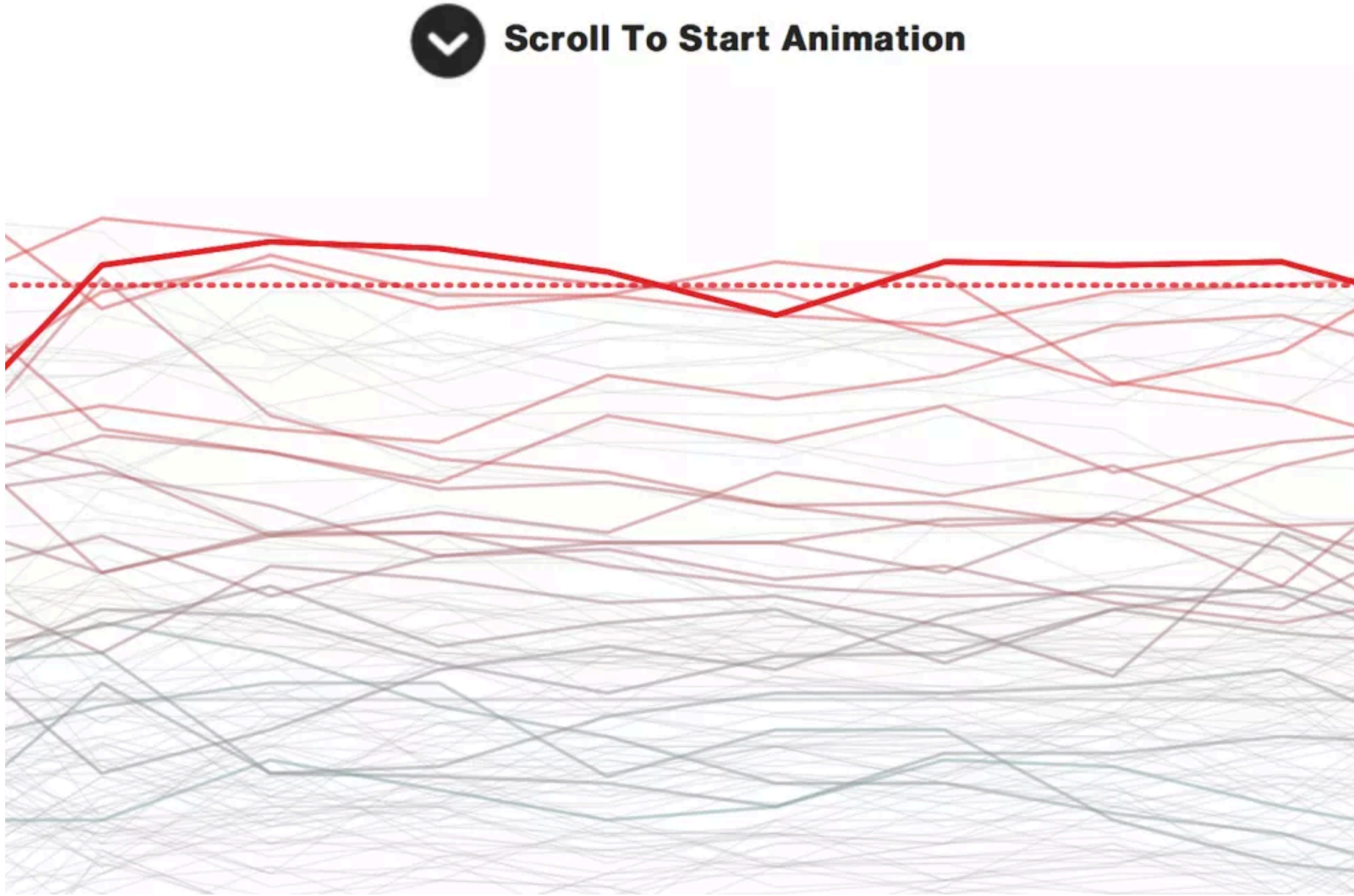
Scrollytelling

Telling an interactive story

Interaction by scrolling

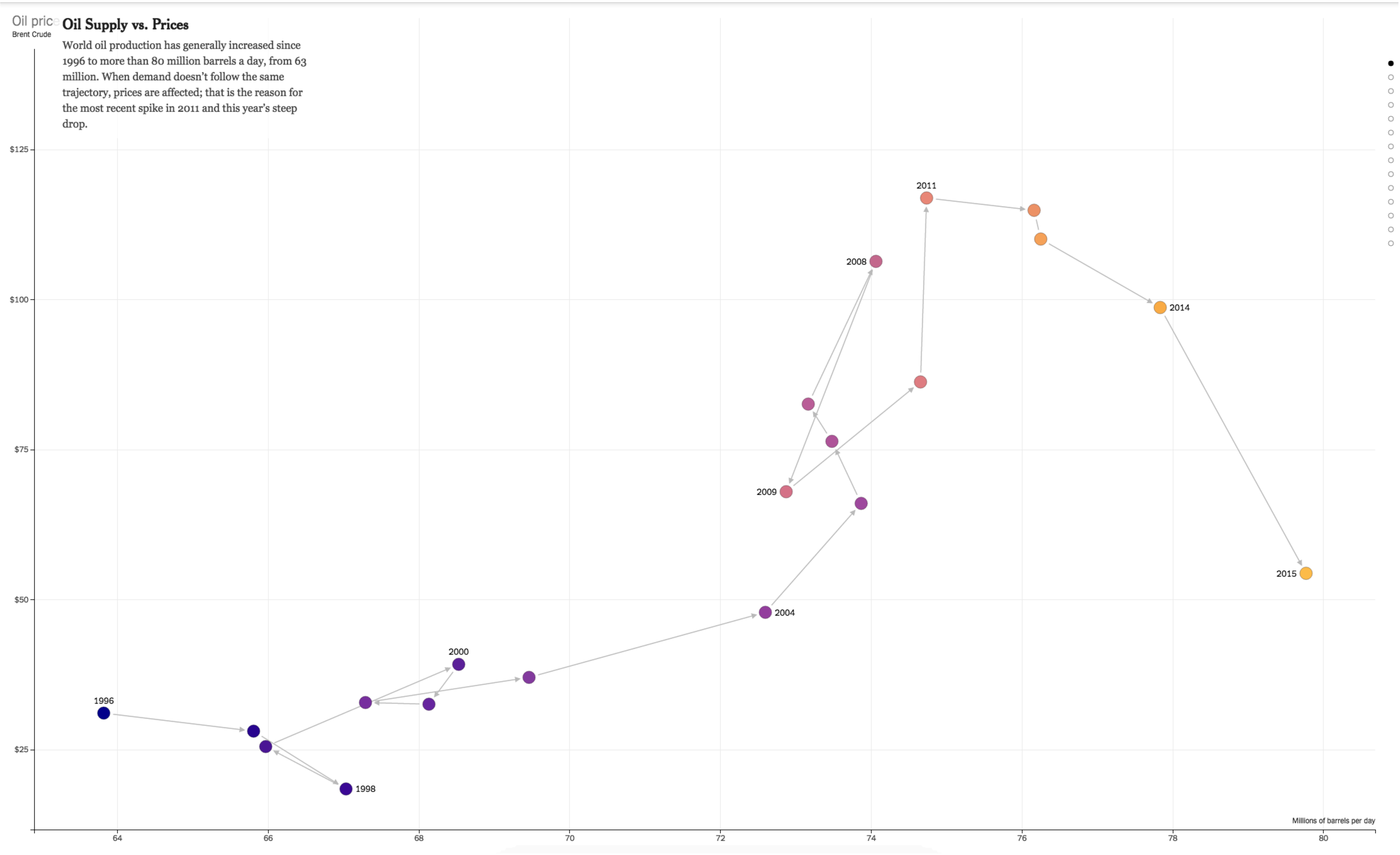
Nice but

- Continuous scrolling vs discrete states
- Direct access
- Unexpected behavior



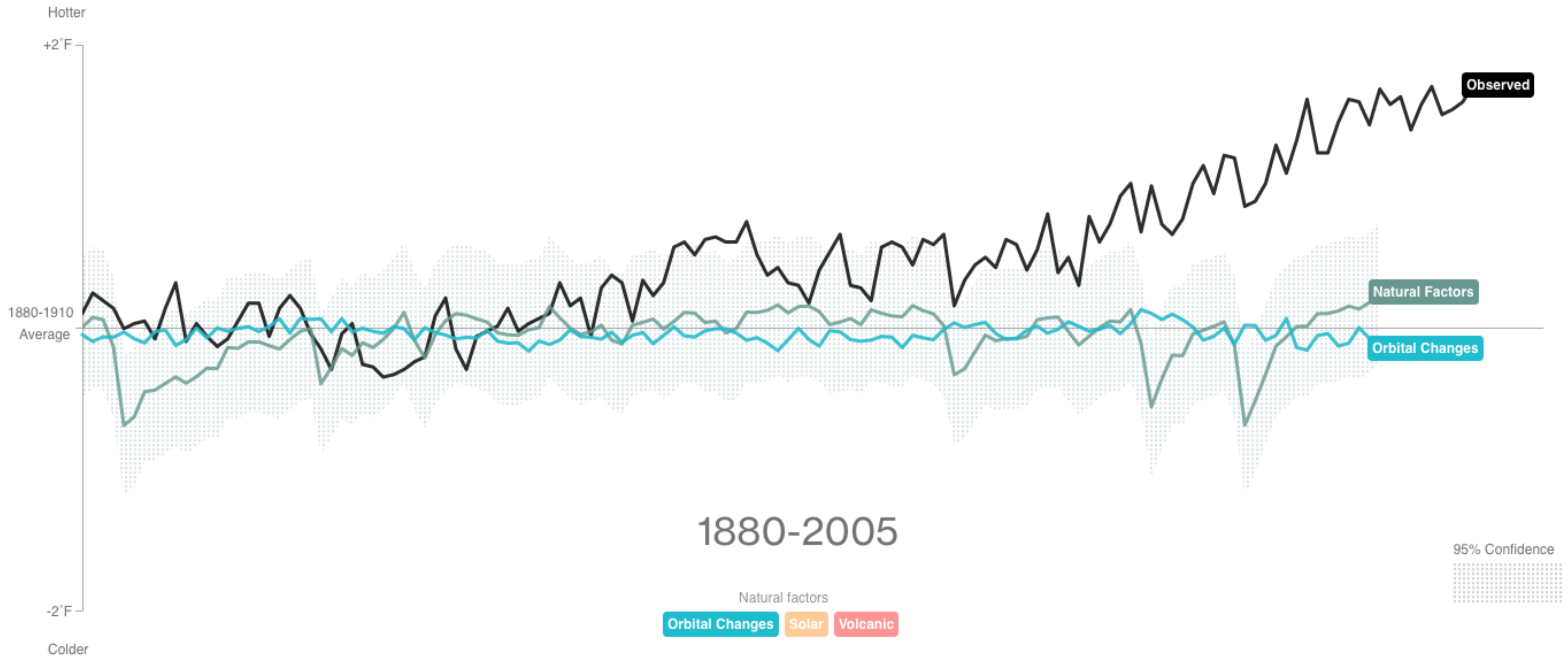
https://eagereyes.org/blog/2016/the-scrollytelling-scourge

Example: Oil Prices



http://www.nytimes.com/interactive/2015/09/30/business/how-the-us-and-opec-drive-oil-prices.html?_r=0

Example: What's Warming the World



www.bloomberg.com/graphics/2015-whats-warming-the-world/

Sent in by Siddartha Ravichandran

Semantic Zooming

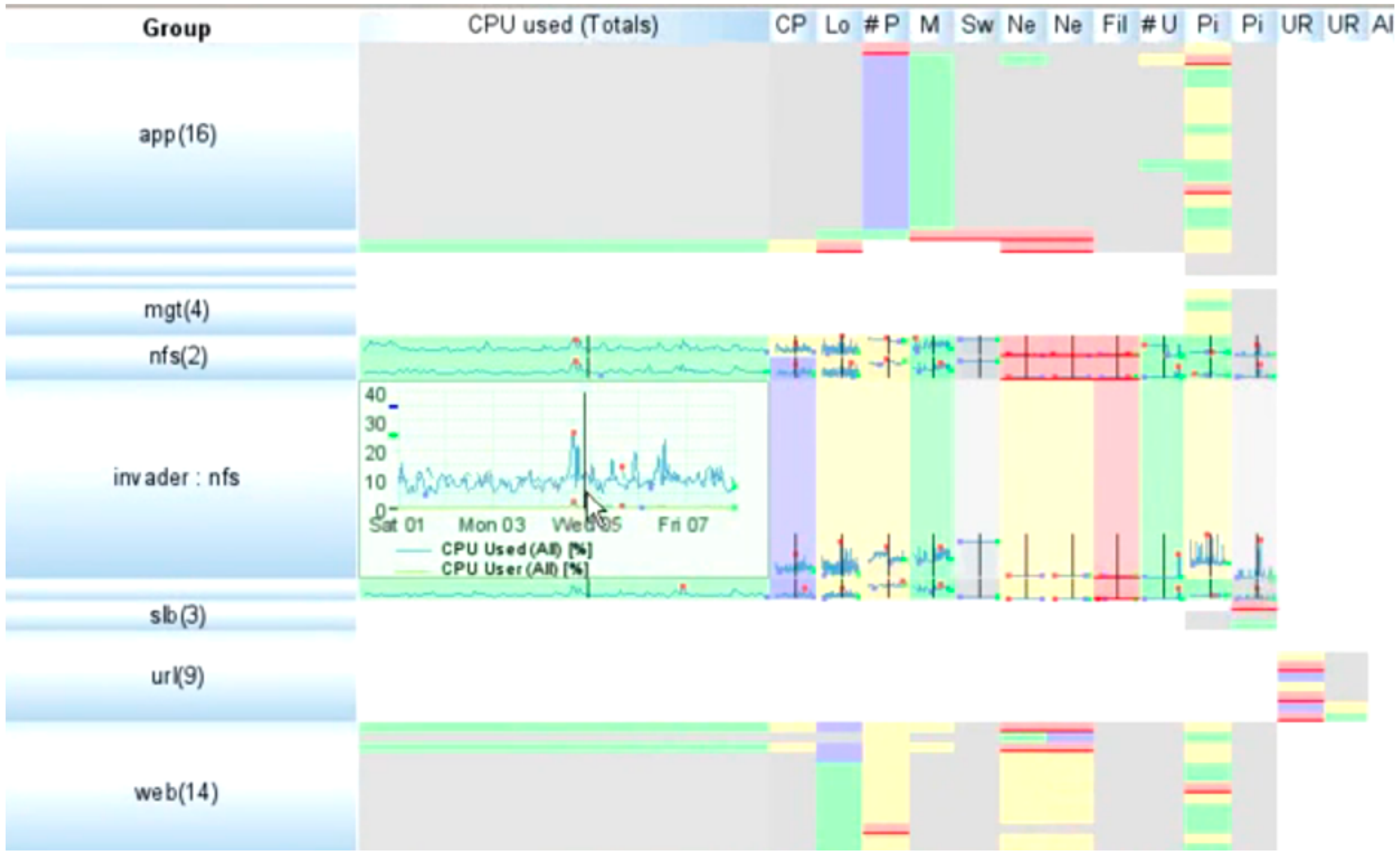
Semantic Zoom

Semantic Zooming

As you zoom in, content is updated

More detail as more space becomes available

Ideally readable at multiple resolutions



[McLachlan 2008]

Focus + Context

Focus + Context

carefully pick what to show

hint at what you are not showing

Focus + Context

synthesis of **visual encoding and interaction**

user selects region of interest (focus)
through navigation or selection

provide context through

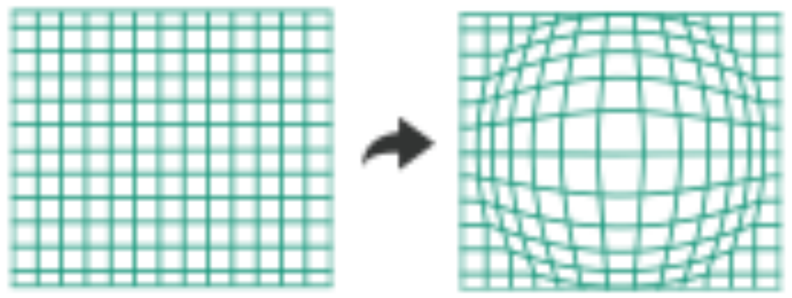
- aggregation
- reduction
- layering

Embed

Elide Data

Superimpose Layer

Distort Geometry



Elision

→ Elide Data

focus items shown in detail,

other items summarized for context

e·li·sion

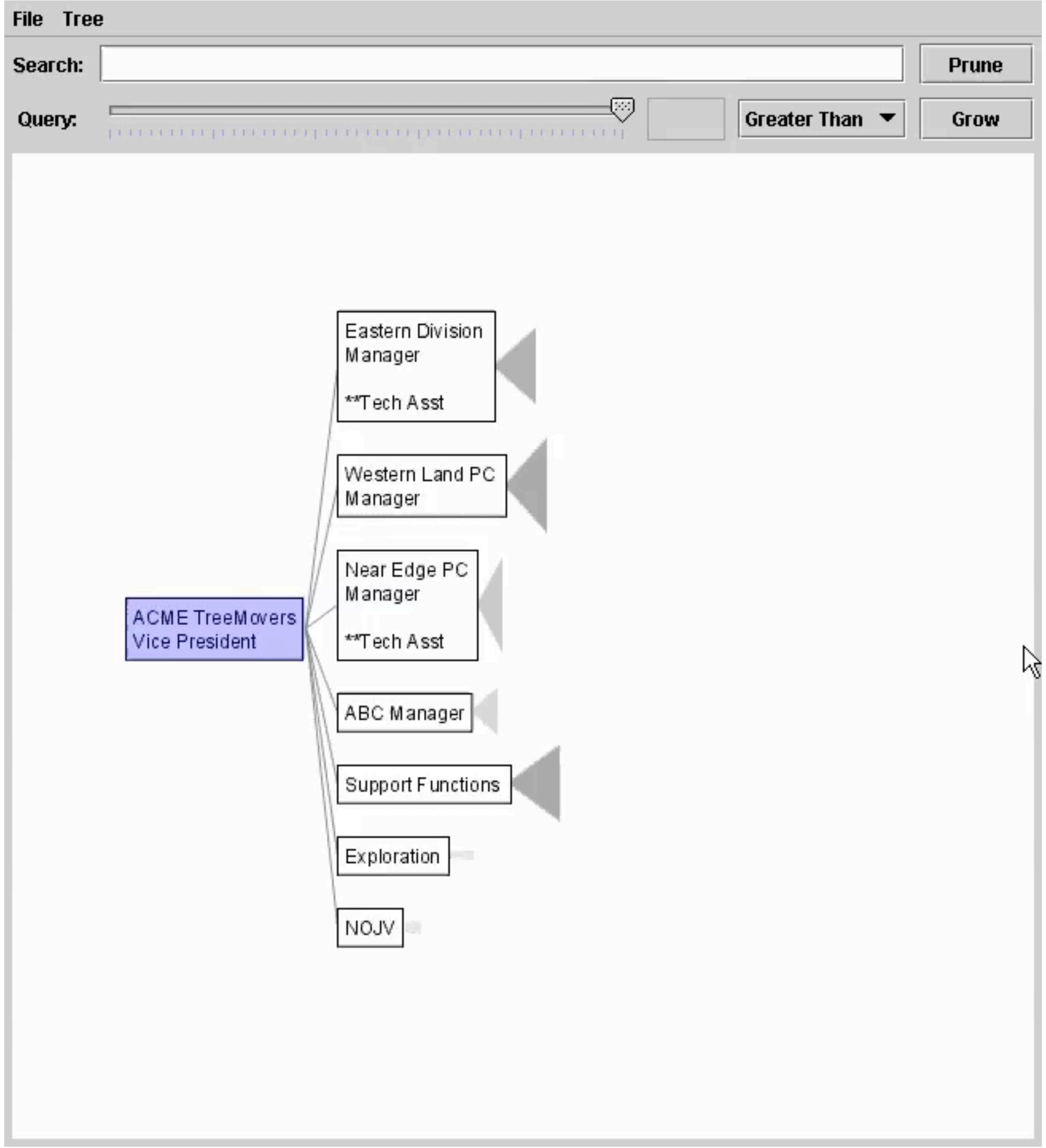
/iˈliZHən/

noun

the omission of a sound or syllable when speaking (as in *I'm*, *let's*, *e ' en*).

- an omission of a passage in a book, speech, or film.
  "the movie's elisions and distortions have been carefully thought out"
- the process of joining together or merging things, especially abstract ideas.
  "unease at the elision of so many vital questions"

SpaceTree



Grosjean 2002

→ Elide Data

Degree of Interest (DOI)

based on observation that humans often represent their own neighborhood in detail, yet only major landmarks far away

goal is balance between local detail and global context

$$DOI(x) = API(x) - D(x,y)$$

API – a priori interest
D – a distance function to the current focus
can have multiple foci

Furnas 1986

→ Elide Data

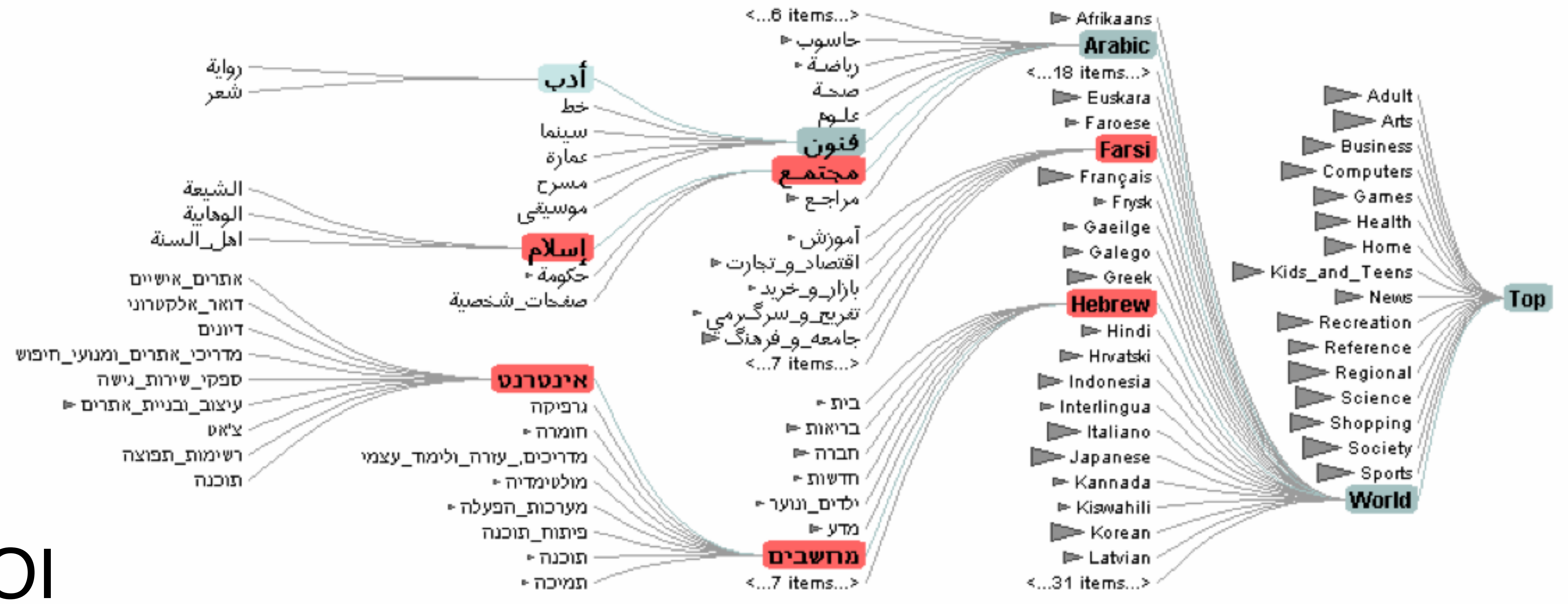
DOI Tree

interactive trees with animated transitions that fit within a bounded region of space

layout depends on the user's estimated DOI

use:

- logical filtering based on DOI
- geometric distortion of node size based on DOI
- semantic zooming on content based on node size
- aggregate representations of elided subtrees



[Heer 2004]

DOI without distance function

Distance function can lead to big, involuntary changes.

Useful also without distance function

https://youtu.be/EAjNxFgsJ58?t=244

Superimpose

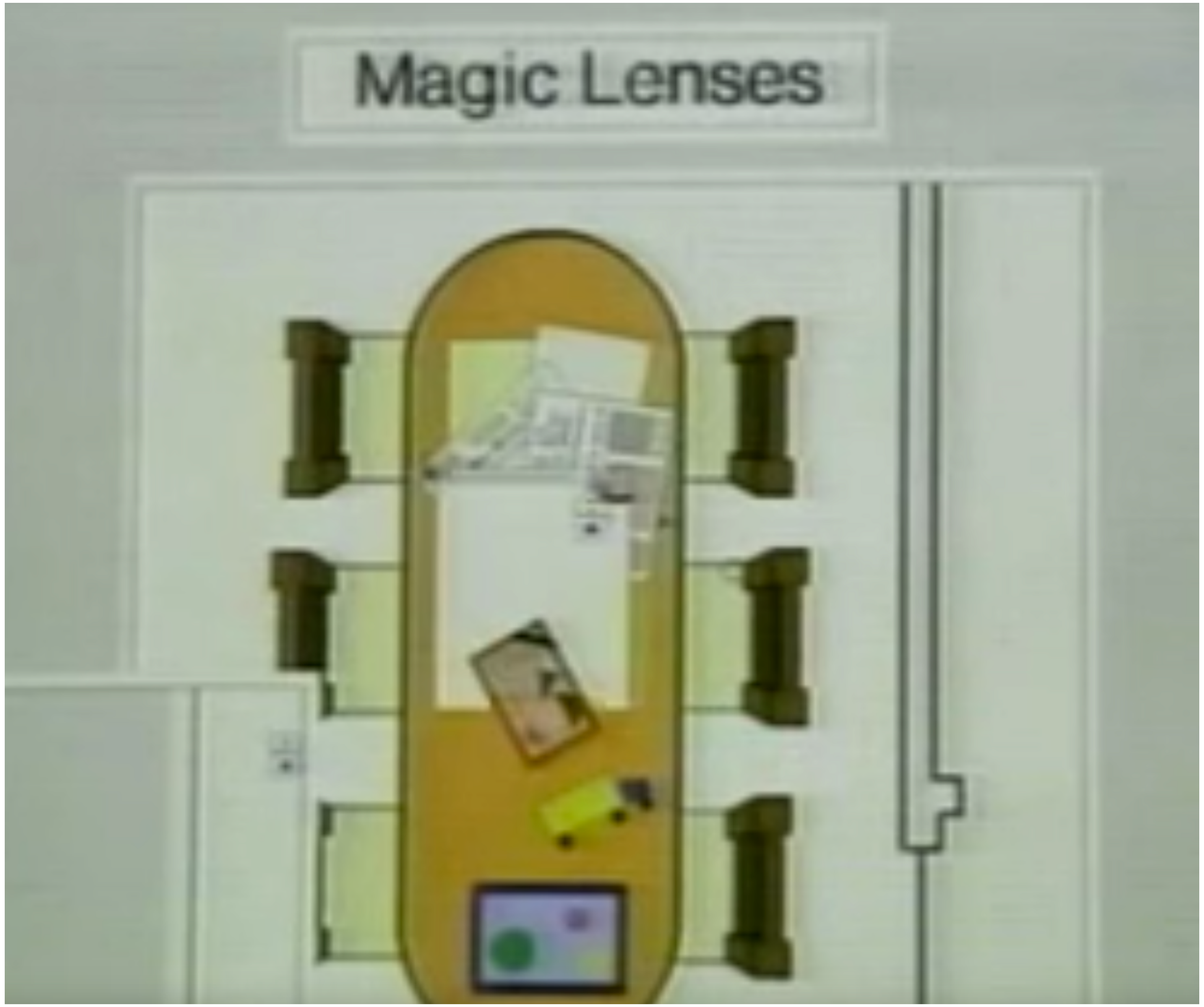
focus layer limited to a local region of view,
instead of stretching across the entire view

Toolglass & Magic Lenses

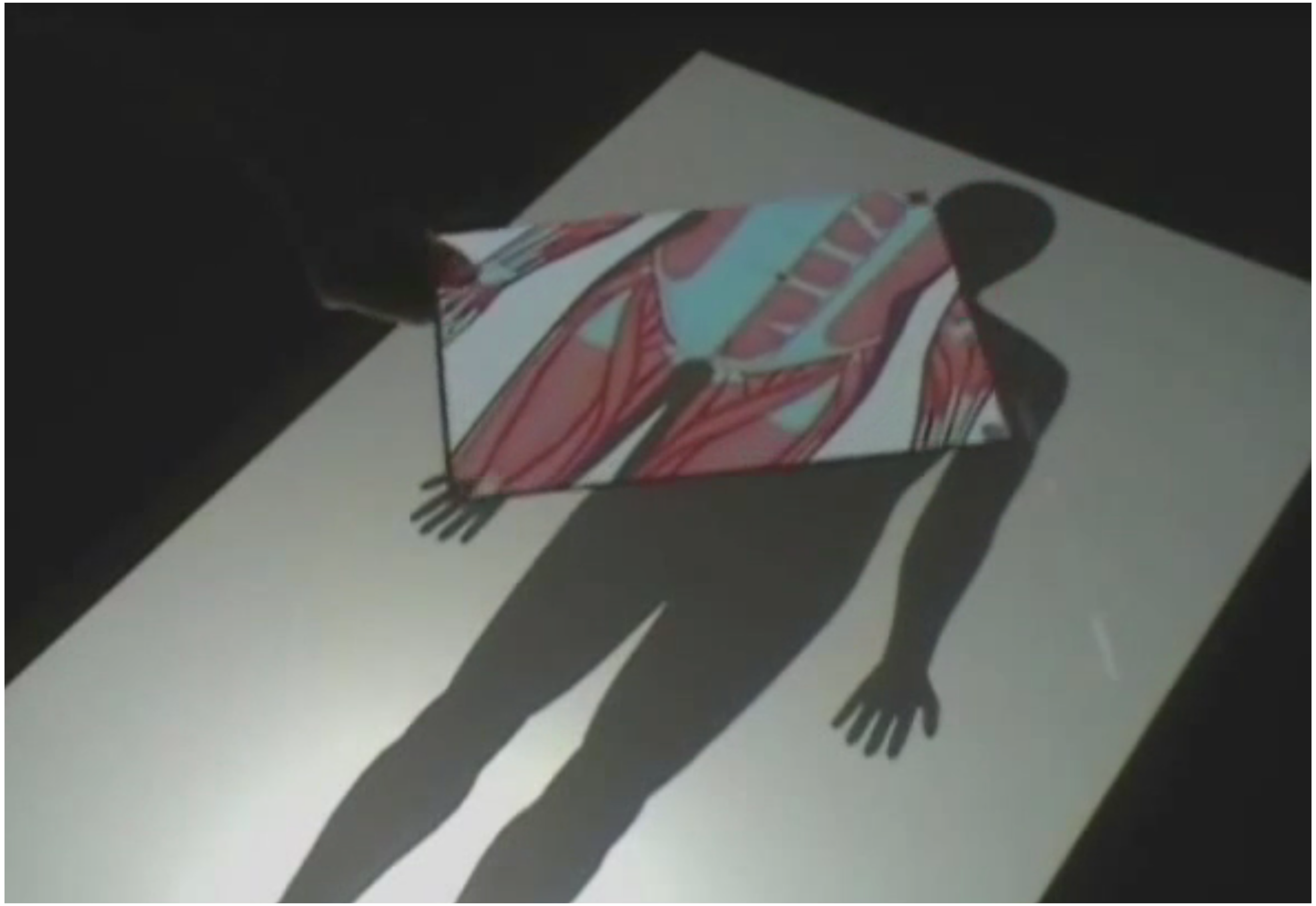
Magic Lens:

details/different data is shown
when moving a lens
over a scene

[Bier, Siggraph 1993]

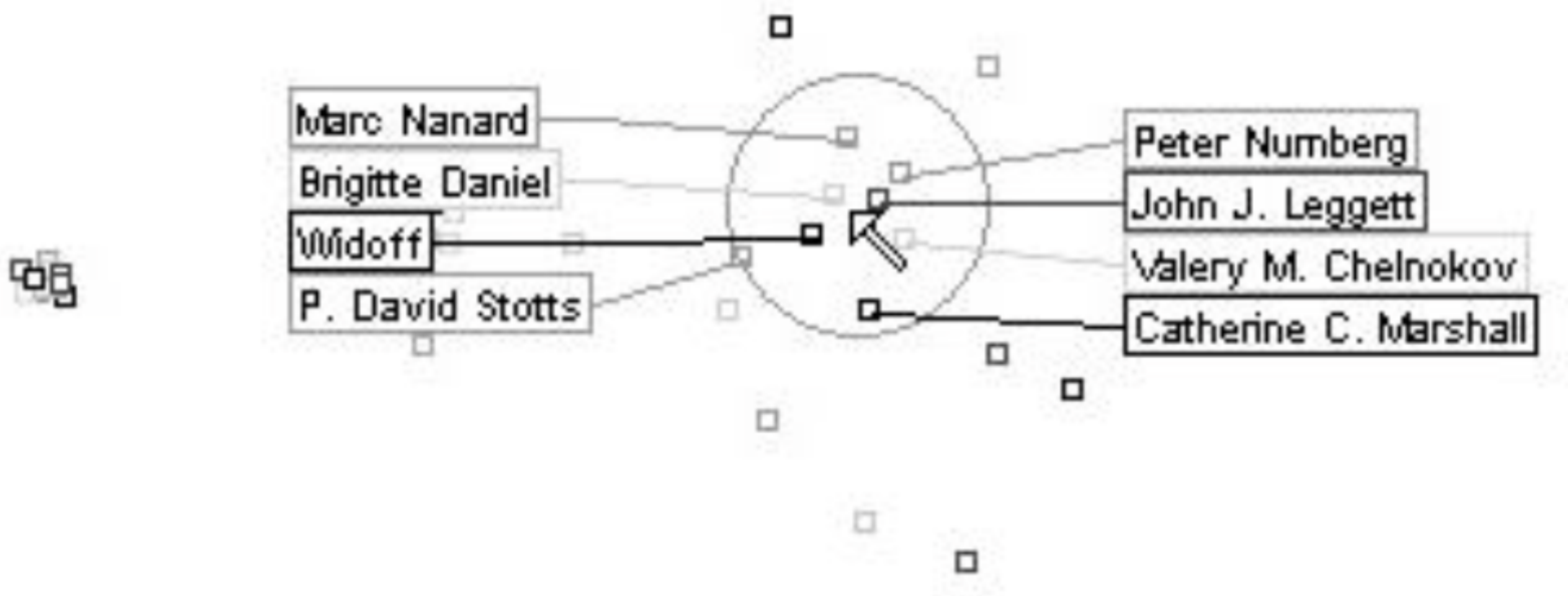


Magic Lens with Tangible Interface



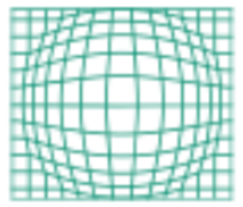
[Spindler, CHI 2010]

Magic Lense: Labeling

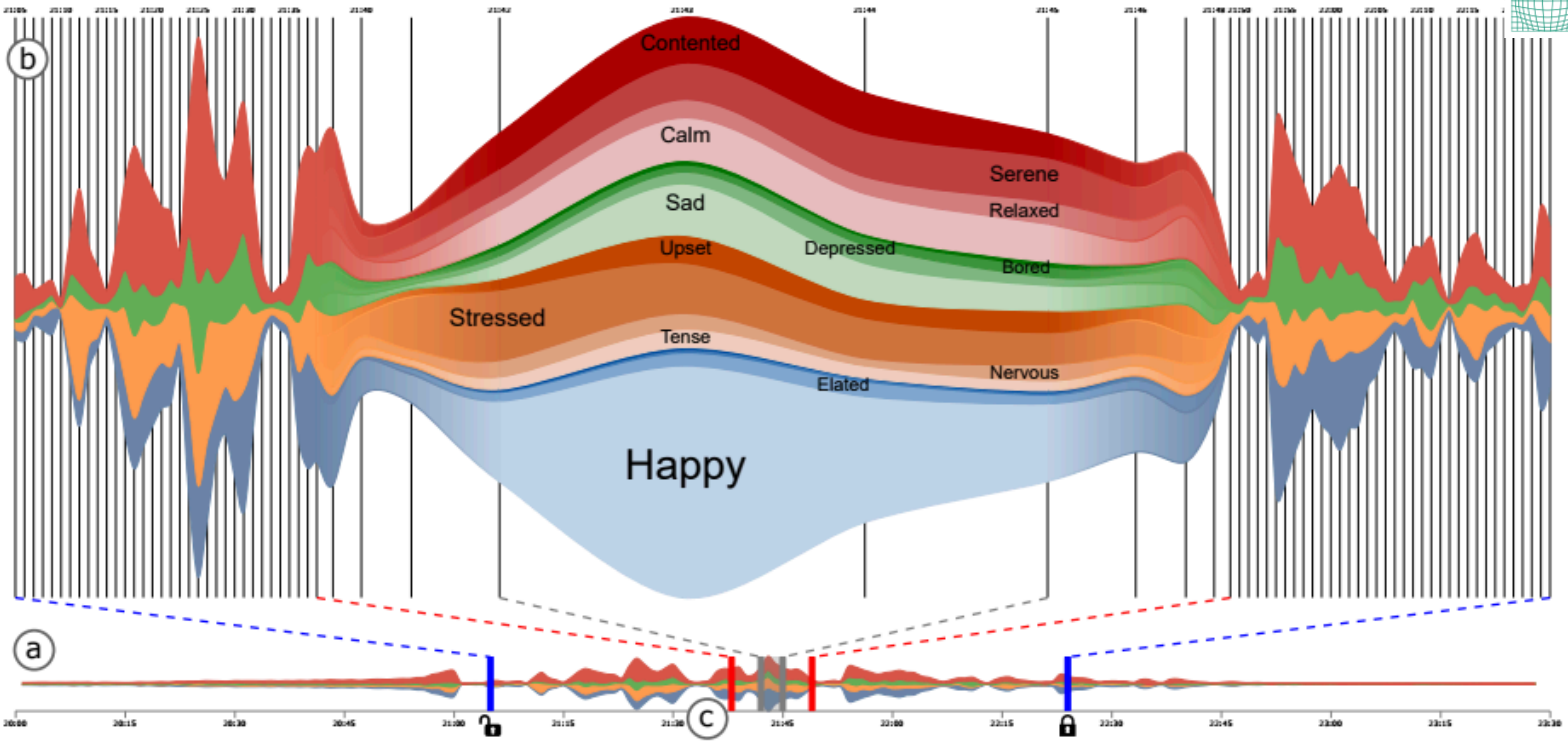


[Fekete and Plaisant, 1999]

Distortion



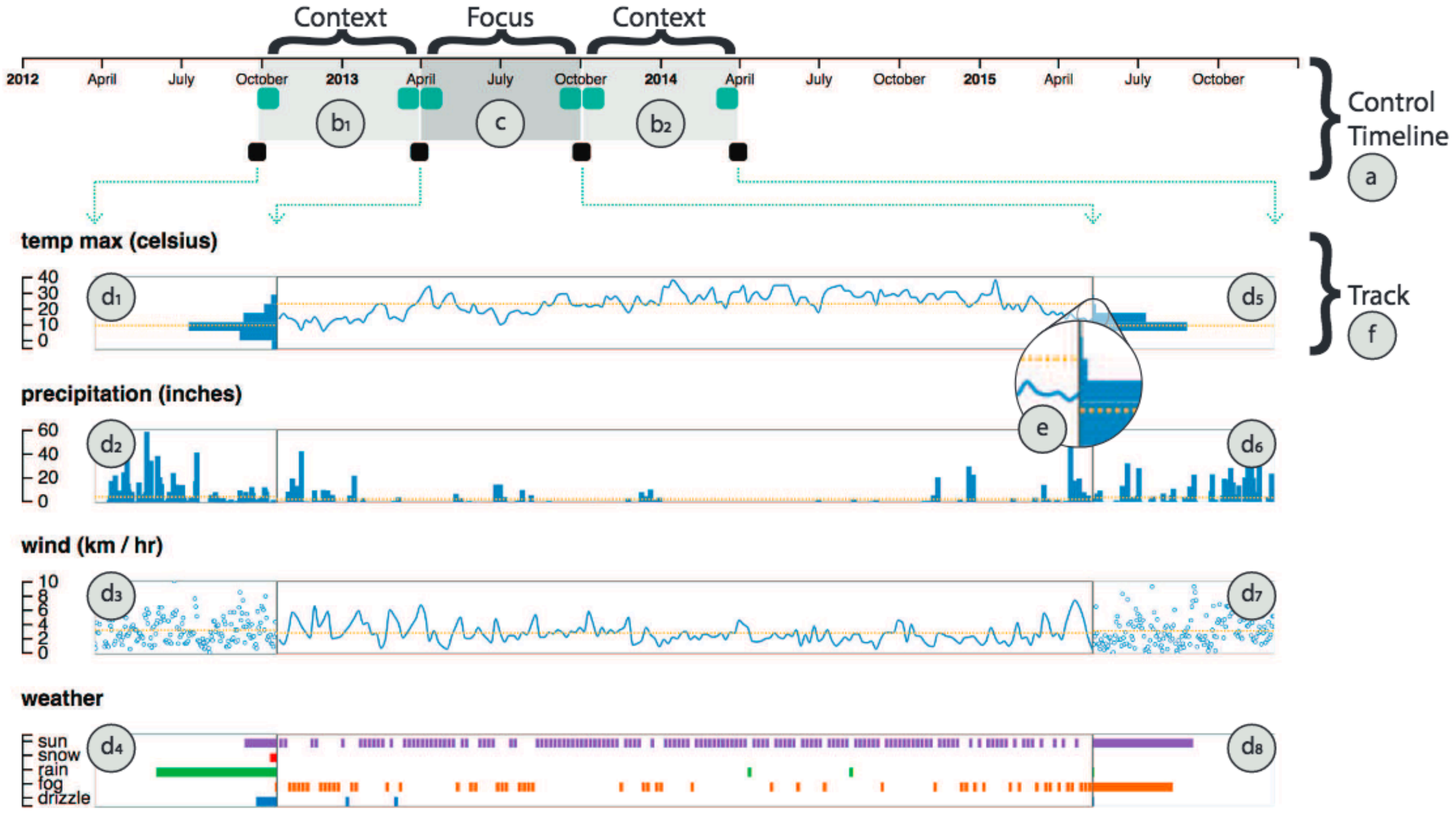
use geometric distortion of the contextual regions to make room for the details in the focus region(s)



http://advanse.lirmm.fr/multistream/

[Cuenca, MultiStream, 2017]

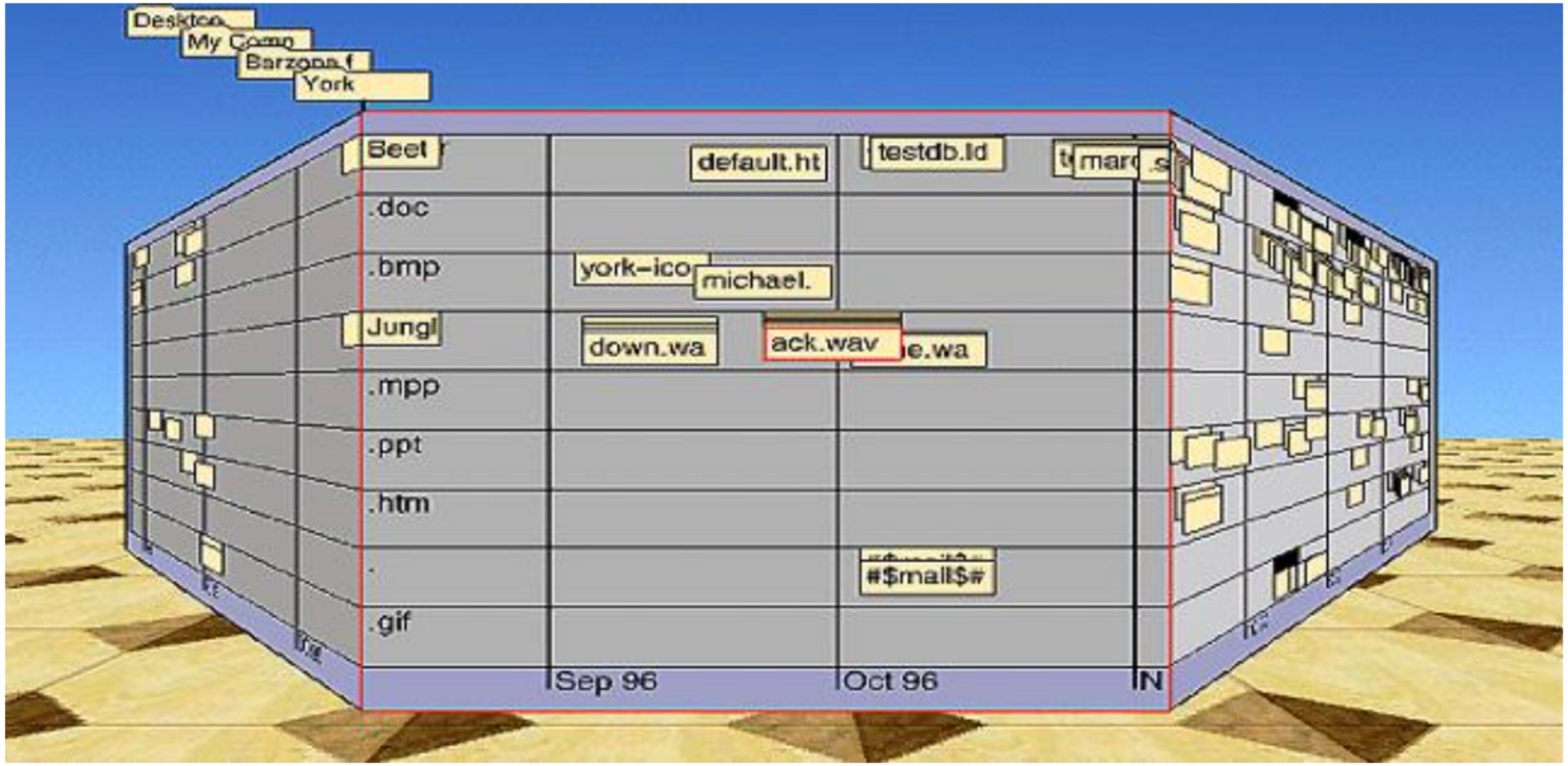
Distortion Alternative: Smart Aggregation



https://precisionvissta.github.io/PeripheryPlots/

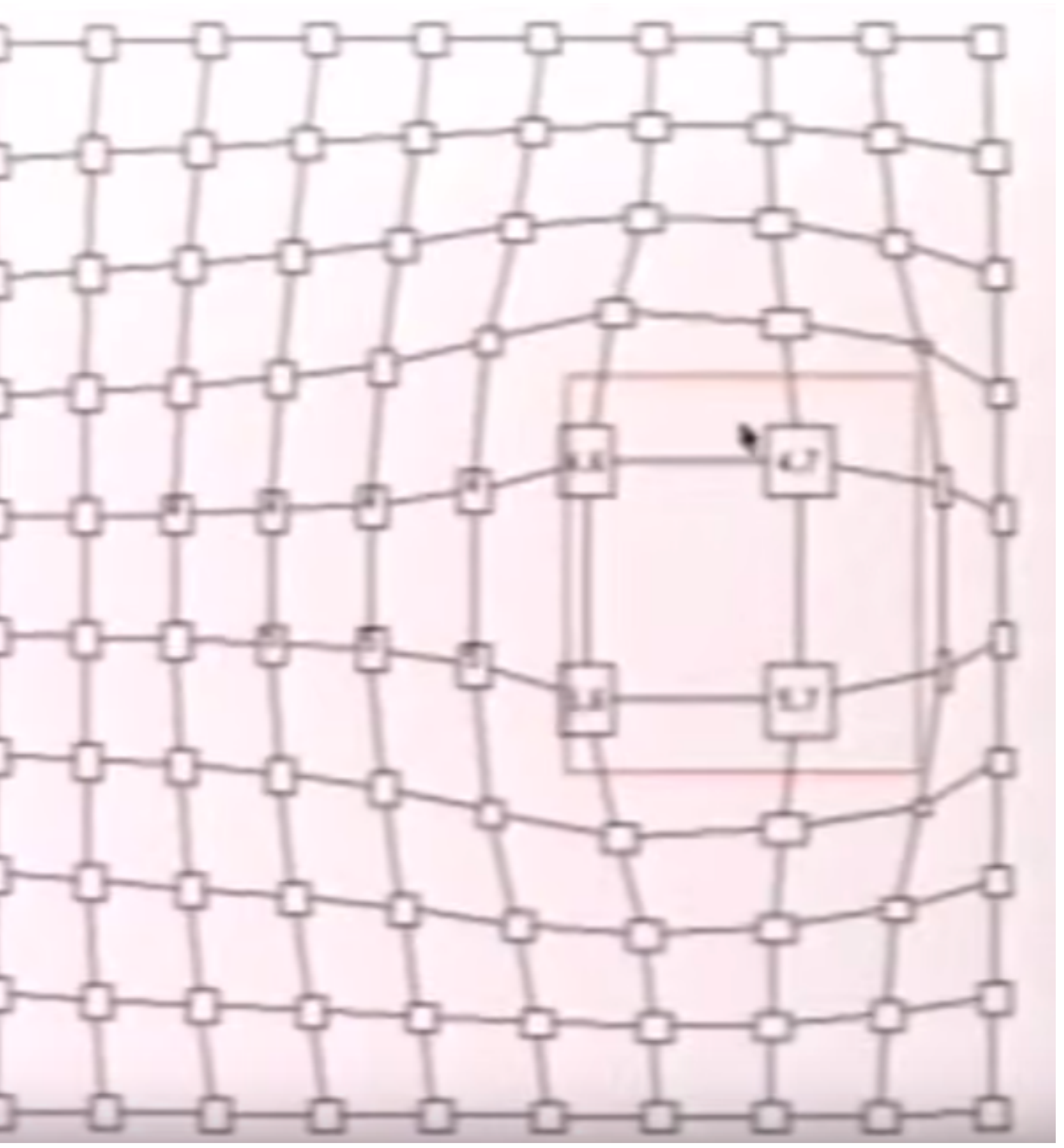
[Morrow 2019]

Perspective Wall

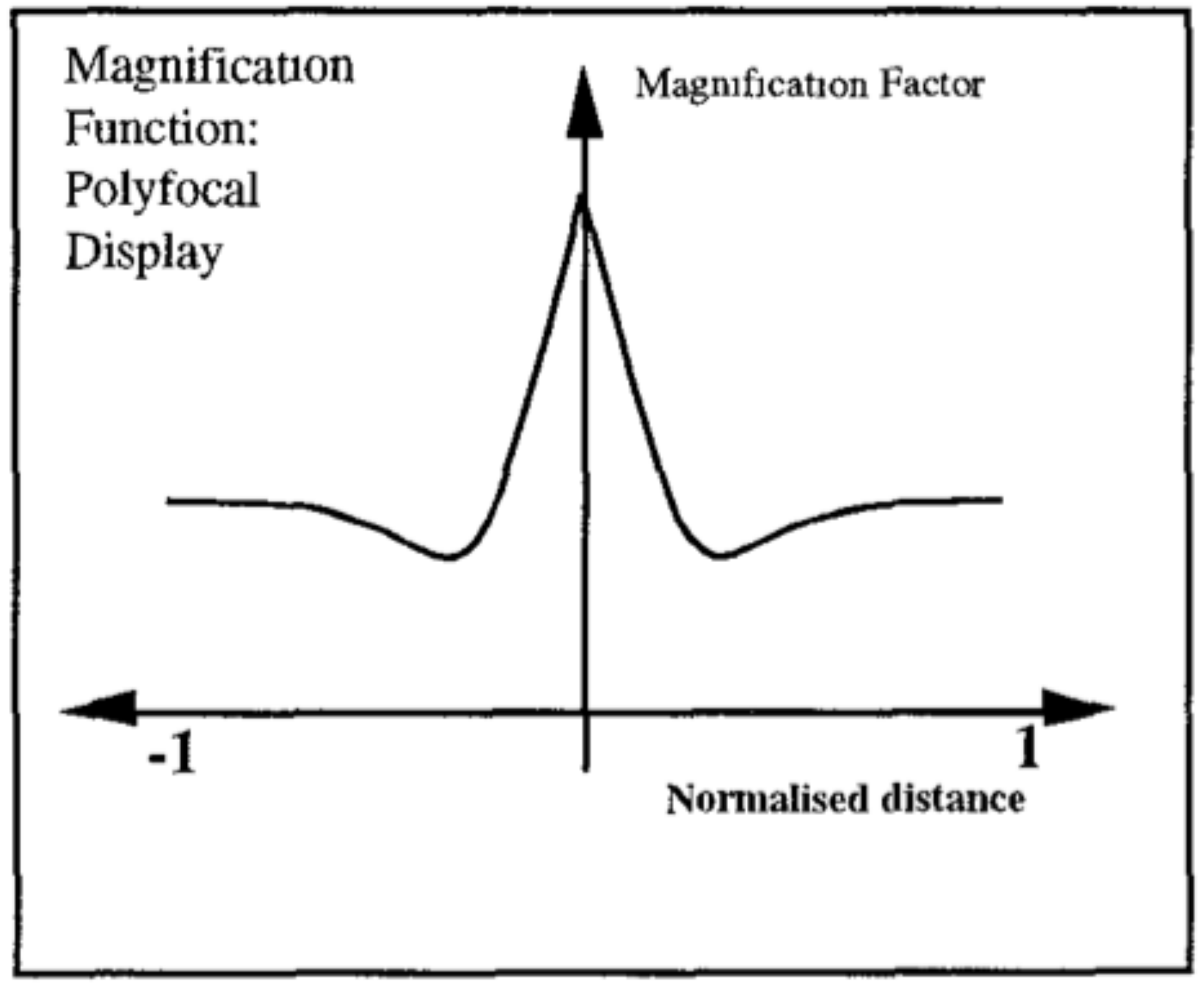


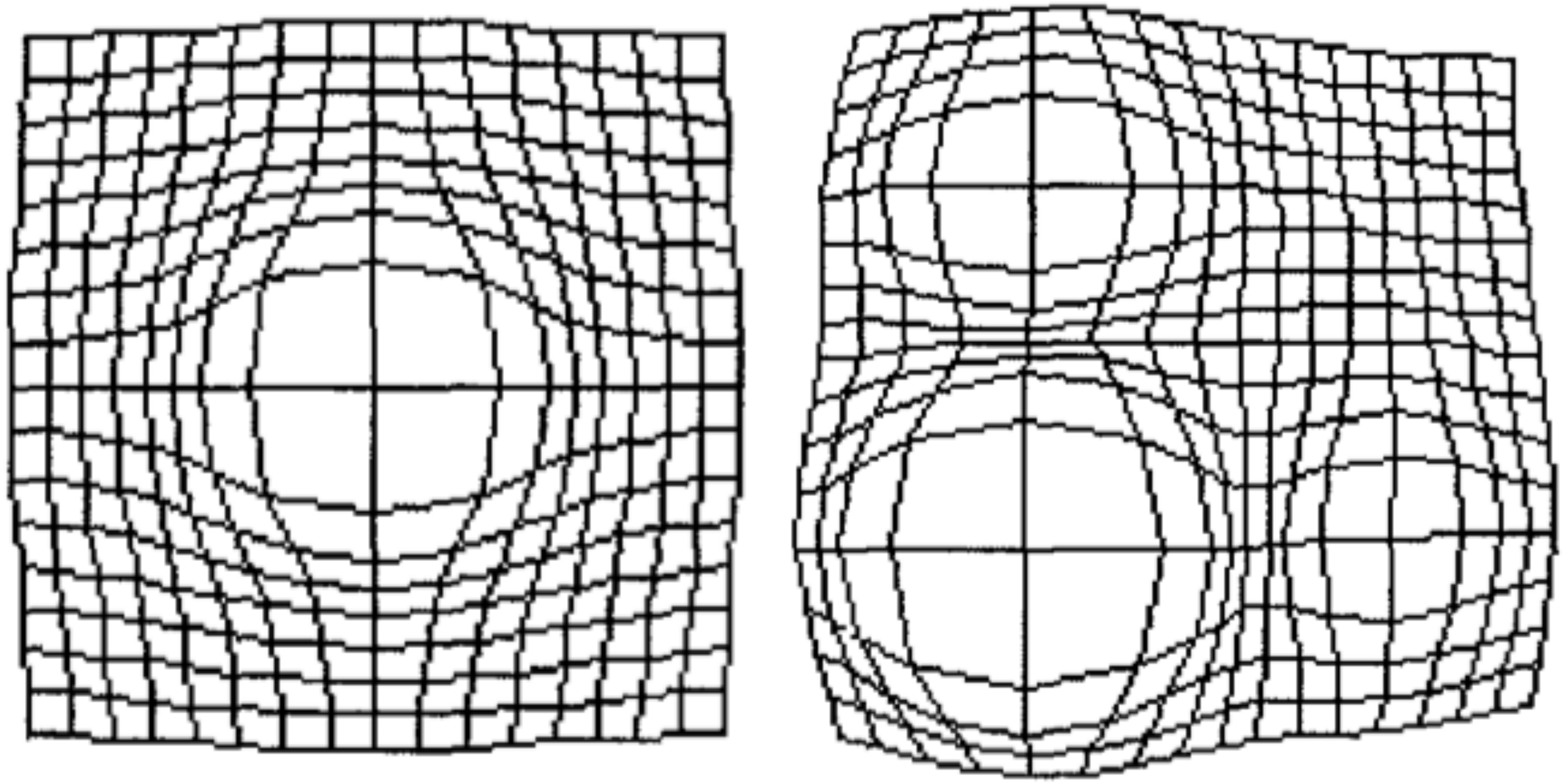
[Mackinlay, 1991]

Fisheye



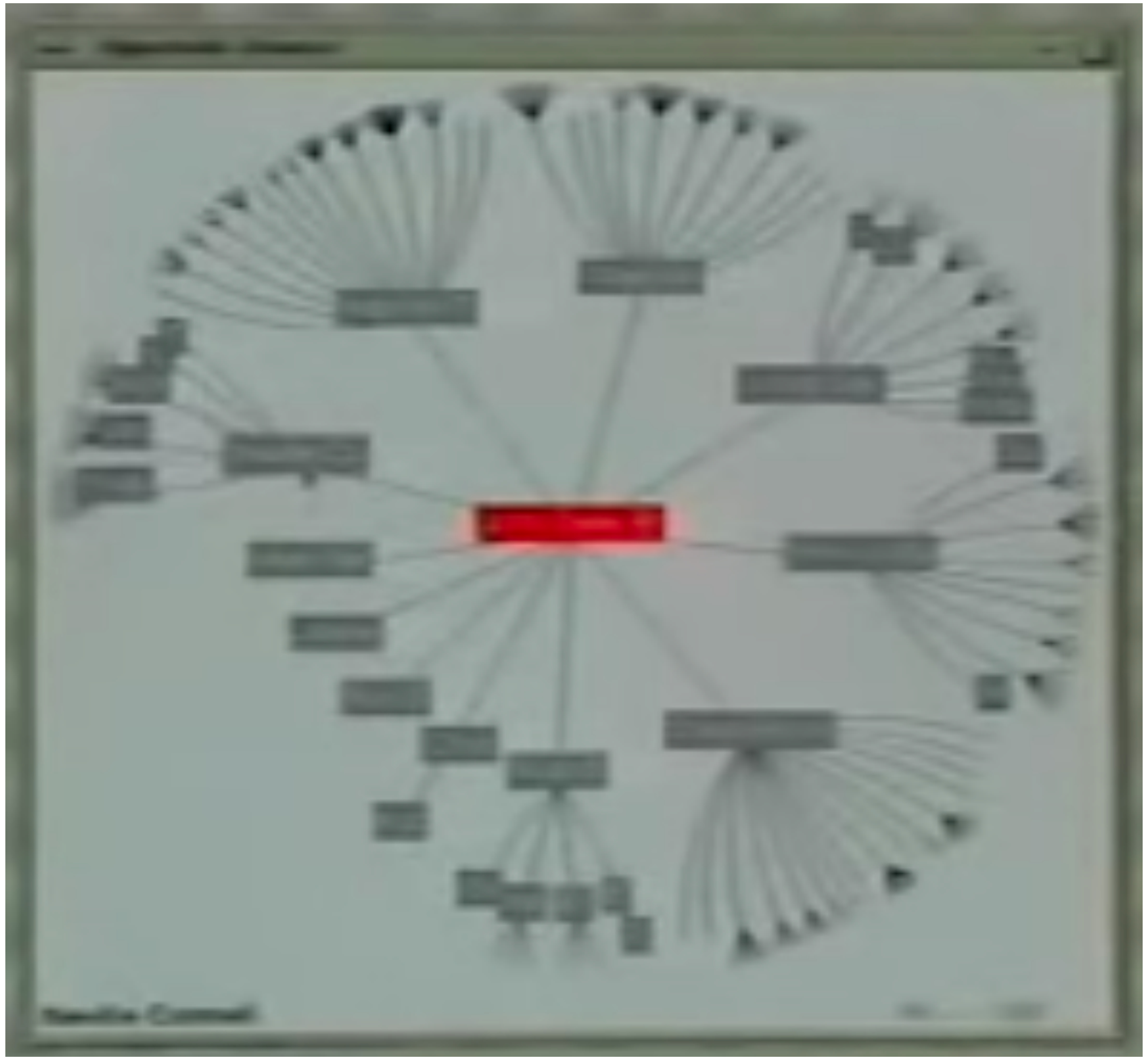
[Sarkar, 1993]





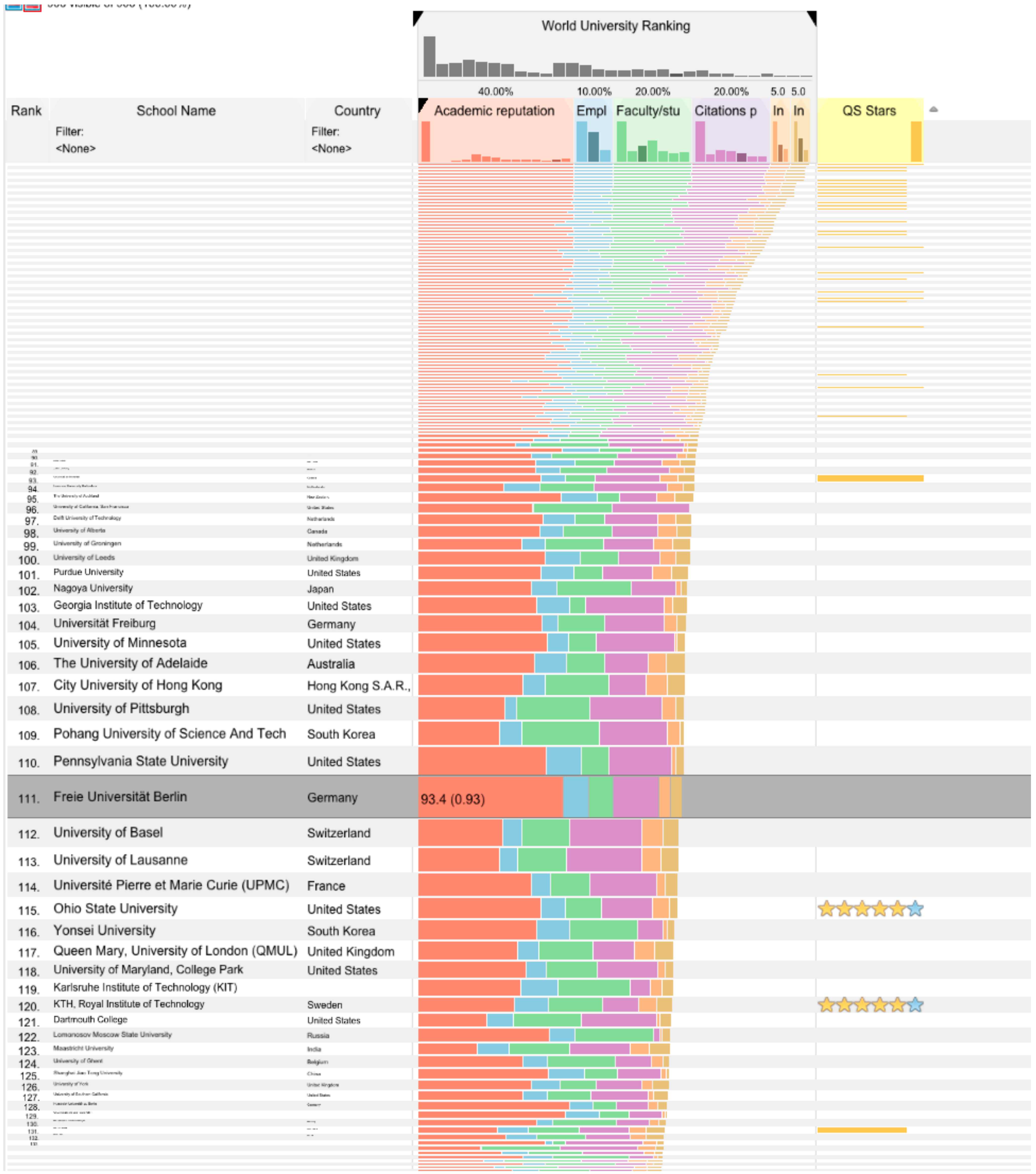
Leung 1994

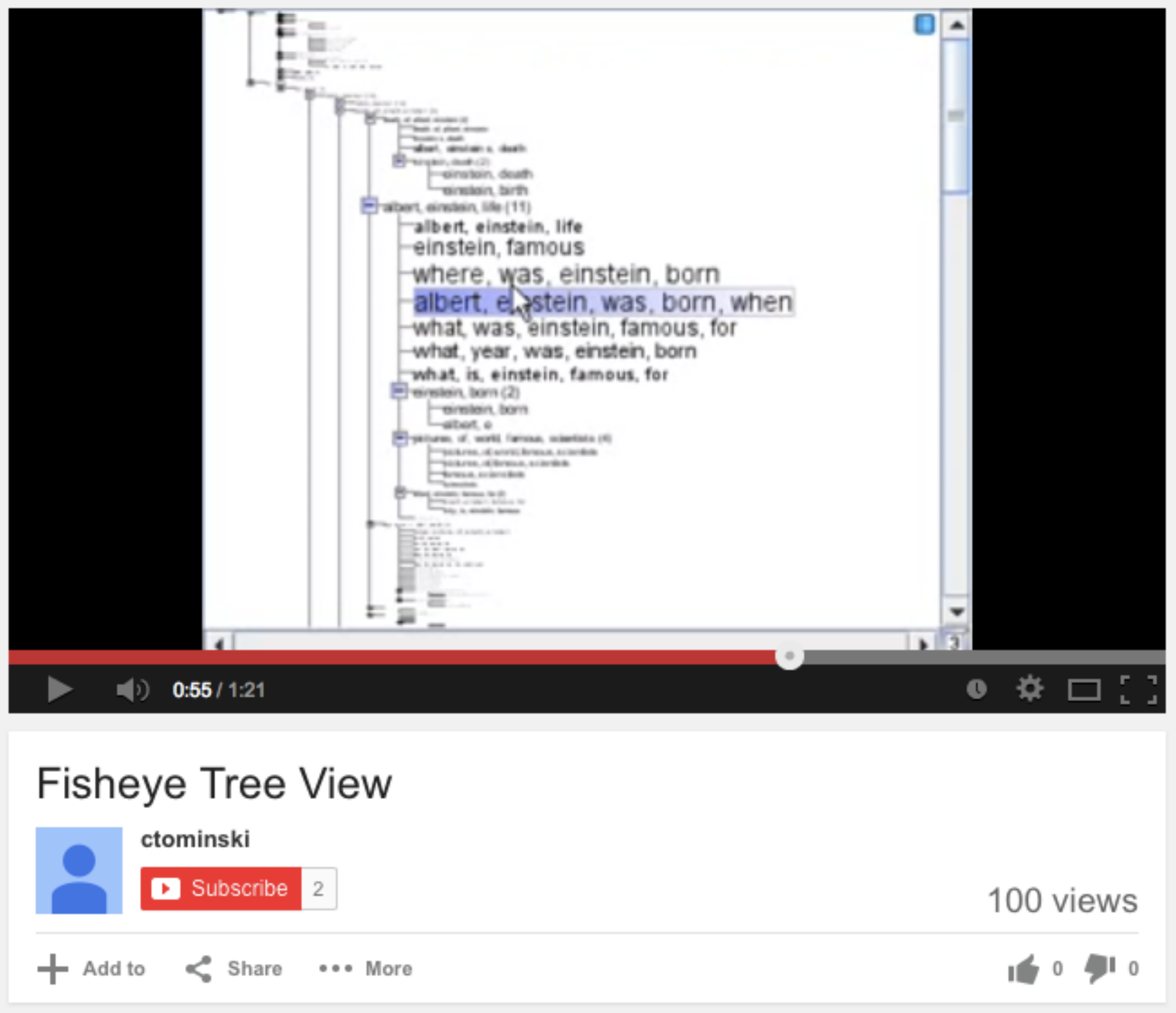
Hyperbolic Geometry



[Lamping, 1995]

http://pmcruz.com/information-visualization/data-lenses


World University Ranking
40.00%
10.00%
20.00%
20.00%
5.0
5.0
Rank
School Name
Filter:
<None>
Country
Filter:
<None>
Academic reputation
Empl
Faculty/stu
Citations p
In
In
QS Stars
100. University of Leeds United Kingdom
101. Purdue University United States
102. Nagoya University Japan
103. Georgia Institute of Technology United States
104. Universität Freiburg Germany
105. University of Minnesota United States
106. The University of Adelaide Australia
107. City University of Hong Kong Hong Kong S.A.R.,
108. University of Pittsburgh United States
109. Pohang University of Science And Tech South Korea
110. Pennsylvania State University United States
111. Freie Universität Berlin Germany 93.4 (0.93)
112. University of Basel Switzerland
113. University of Lausanne Switzerland
114. Université Pierre et Marie Curie (UPMC) France
115. Ohio State University United States
116. Yonsei University South Korea
117. Queen Mary, University of London (QMUL) United Kingdom
118. University of Maryland, College Park United States
119. Karlsruhe Institute of Technology (KIT)
120. KTH, Royal Institute of Technology Sweden
121. Dartmouth College United States


albert, einstein, life
einstein, famous
where, was, einstein, born
albert, einstein, was, born, when
what, was, einstein, famous, for
what, year, was, einstein, born
what, is, einstein, famous, for
0:55 / 1:21
Fisheye Tree View
ctominski
Subscribe
2
100 views
Add to
Share
More
0
0

What do you think about distortion?

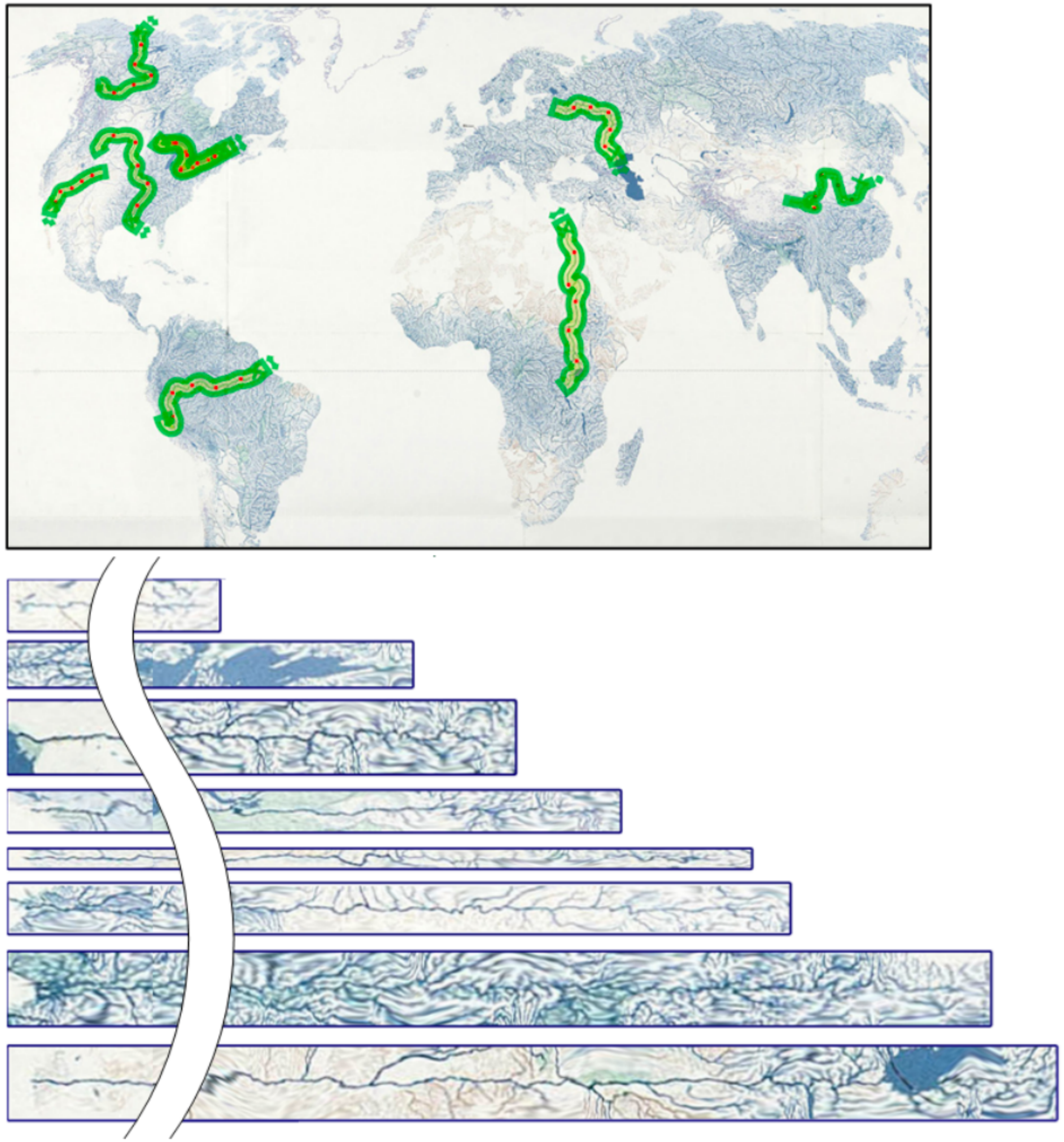
Distortion Concerns

- unsuitable for relative spatial judgements
- overhead of tracking distortion
- visual communication of distortion
  - gridlines, shading
- target acquisition problem
  - lens displacing items away from screen location
- mixed results compared to separate views and temporal navigation

Transmorgification

Idea: straighten complex shapes in image space

Can be spatial data, but also other vis techniques



[Brosz, 13]

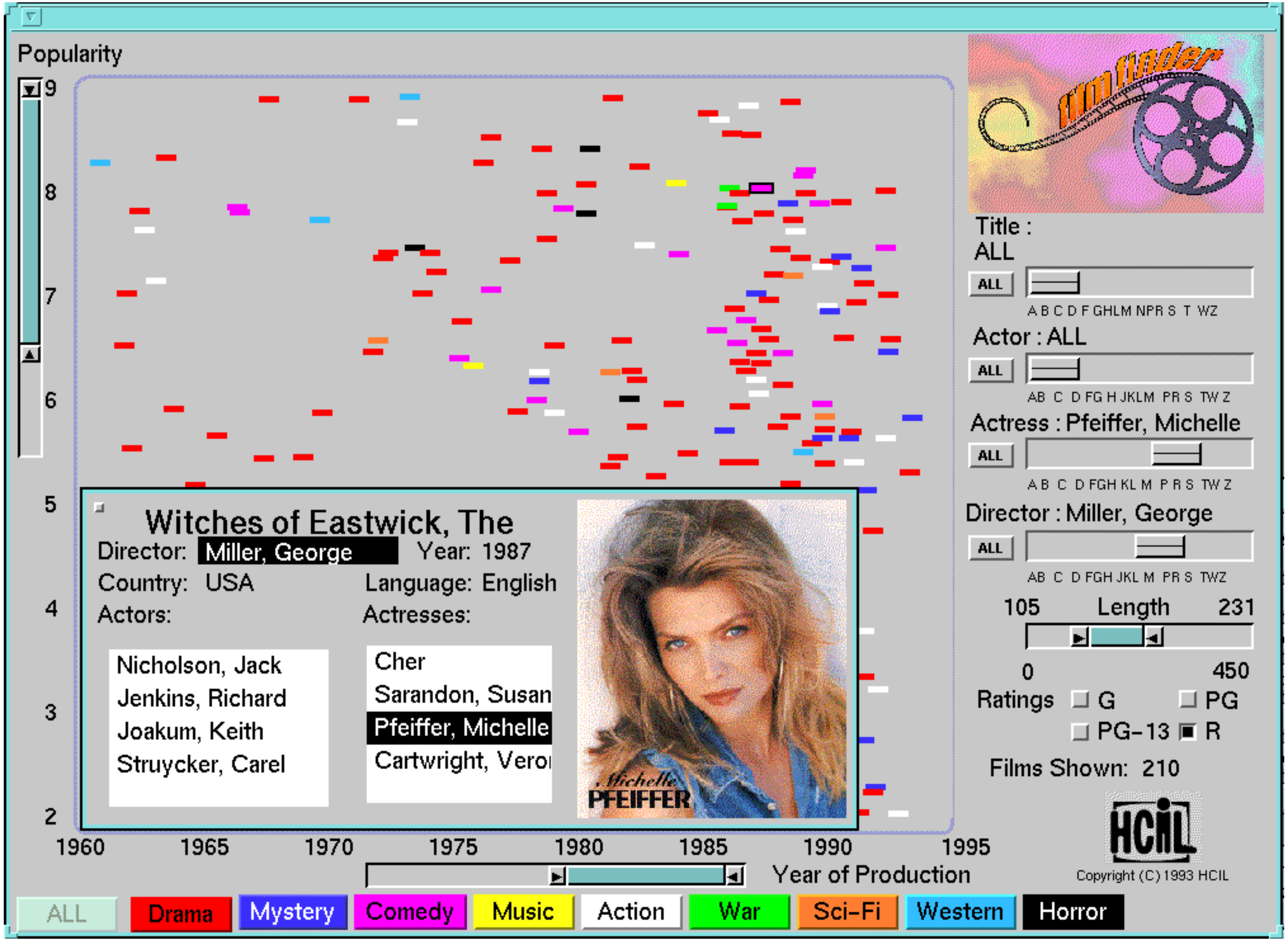
Overview + Detail

Overview and Detail

One view shows overview

Other shows detail

Warcraft III



[FilmFinder, Ahlberg & Shneiderman, 1994]

Filtering
& dynamic querying

aka brushing, aka selecting

The MANTRA

Visual Information Seeking Mantra (Shneiderman, 1996)

Overview first,

zoom and filter,

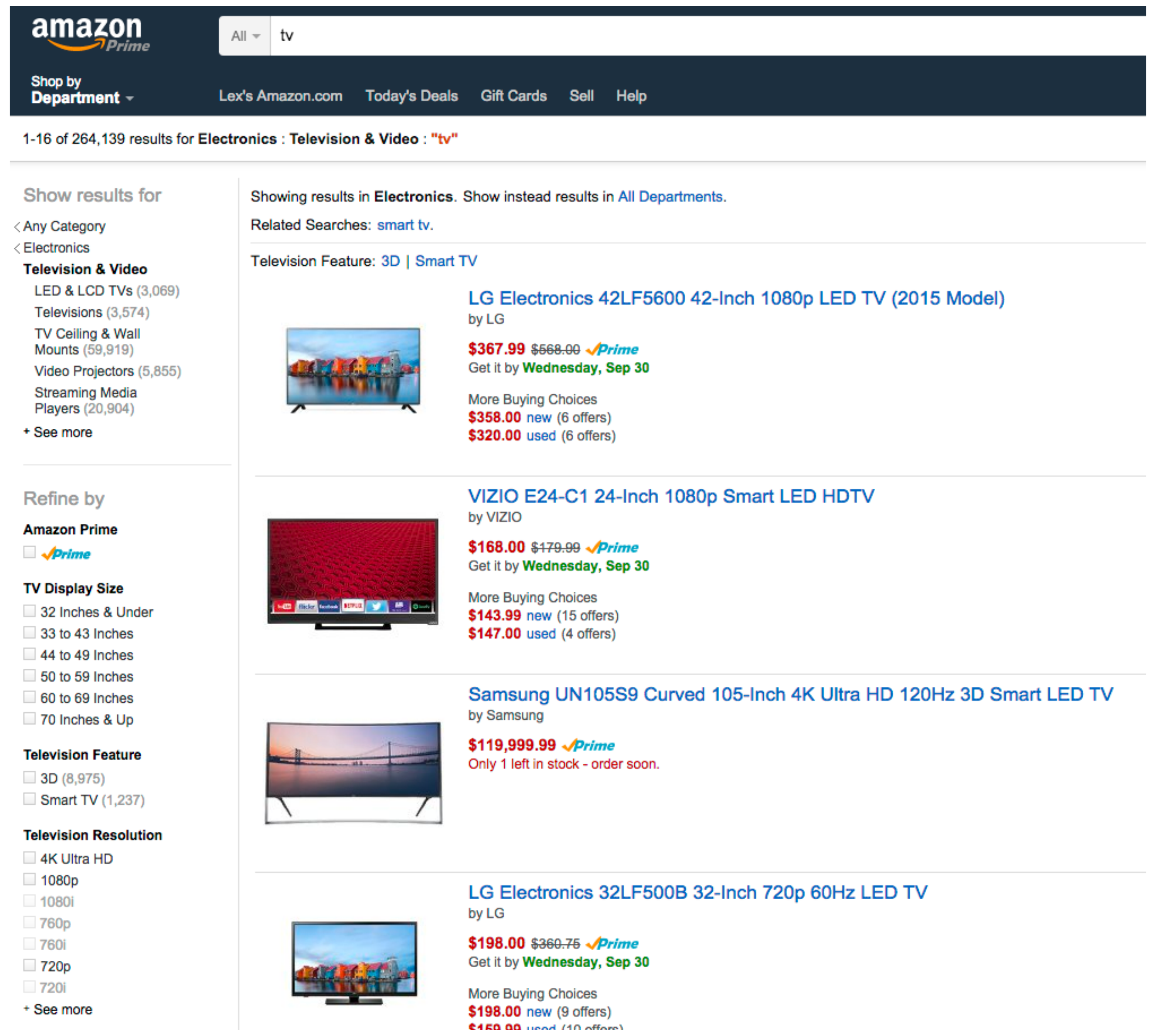
then details on demand

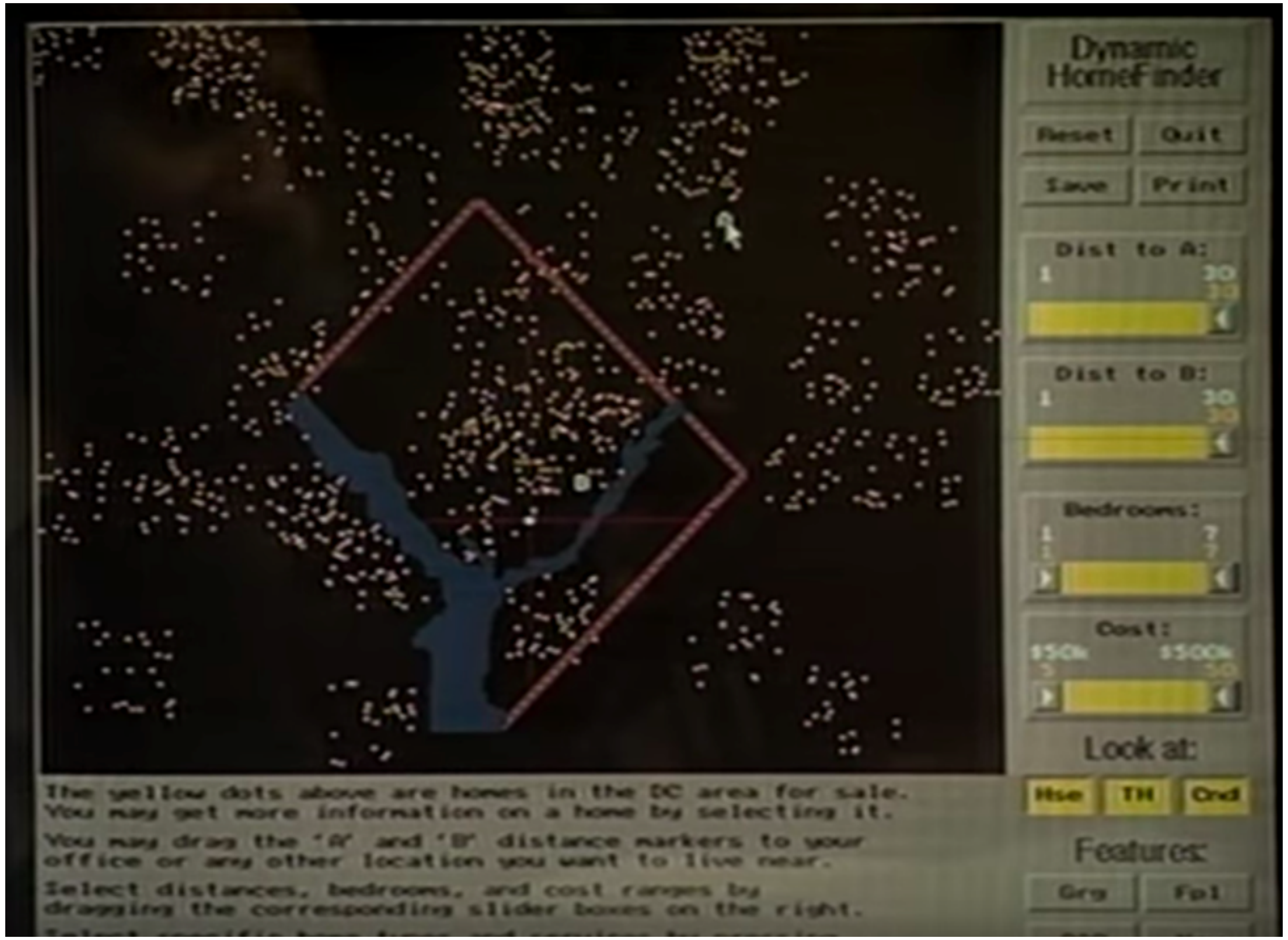
relate, history, extract

Dynamic Queries

Define criteria for inclusion/ exclusion

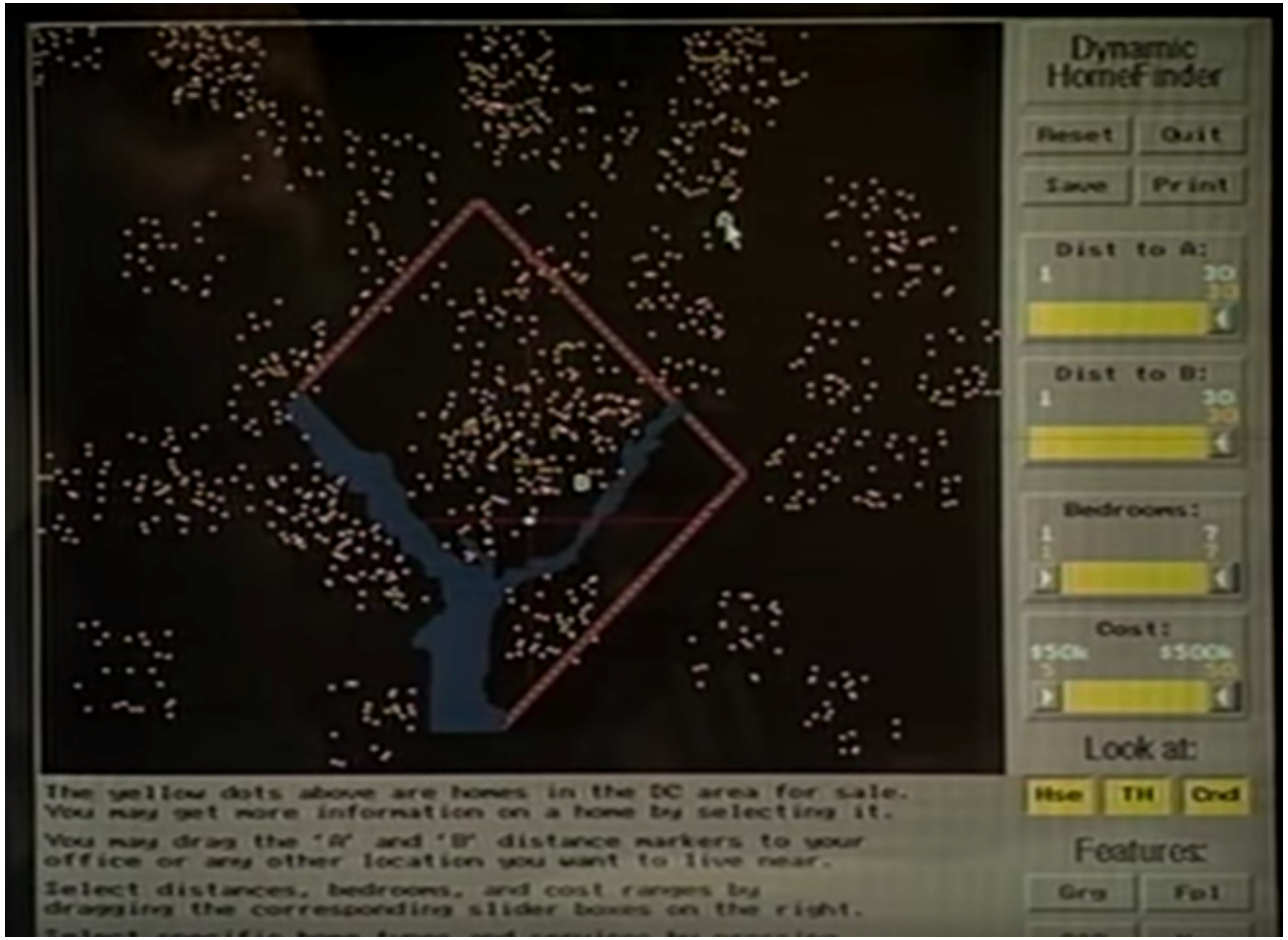
“Faceted Search”





[Ahlberg & Shneiderman, 1994]

Exercise: Redesign



Include Direct Manipulation

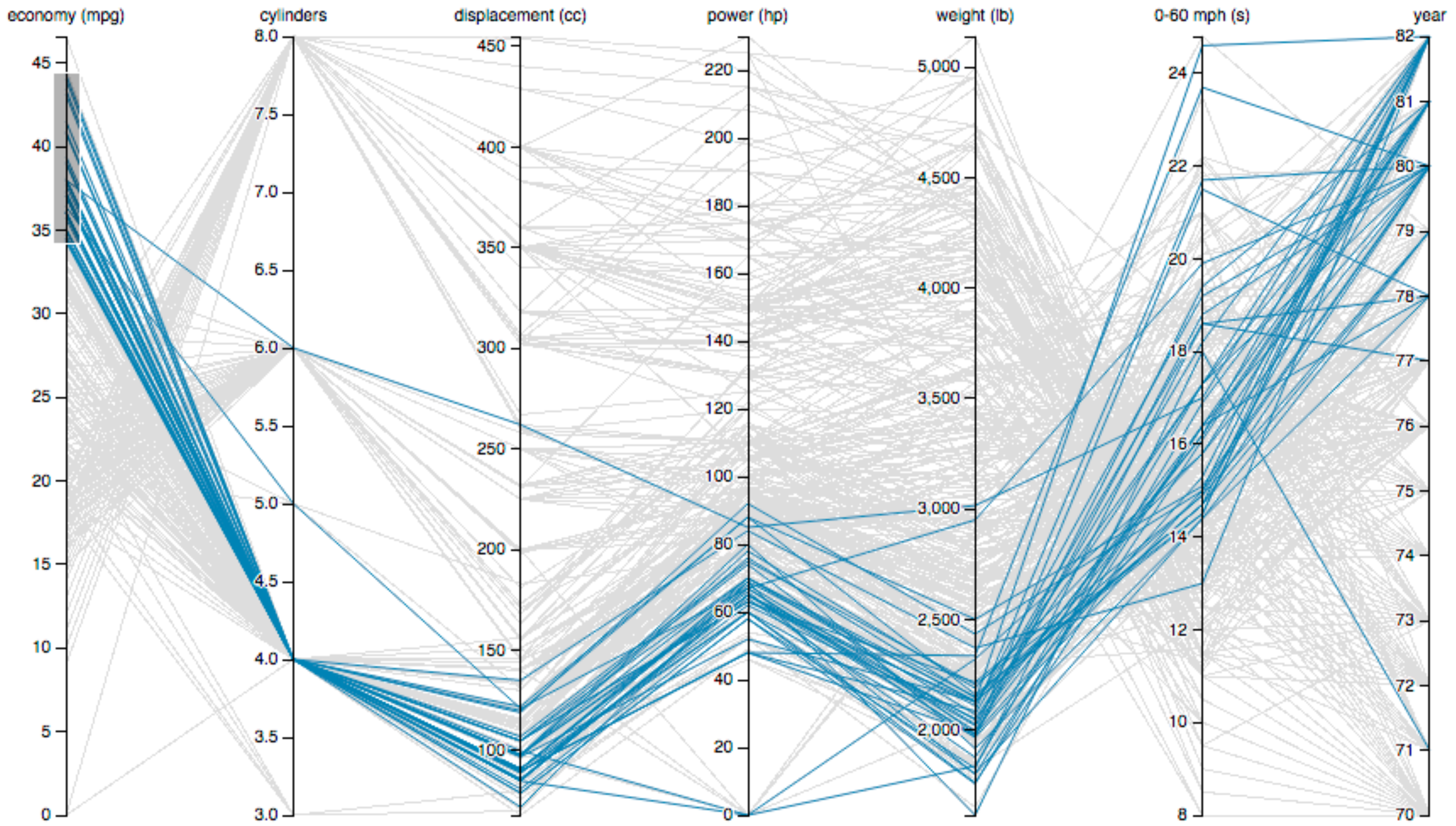
Show distribution of homes across variable

Sketch alternative interface to use different criteria in different areas.

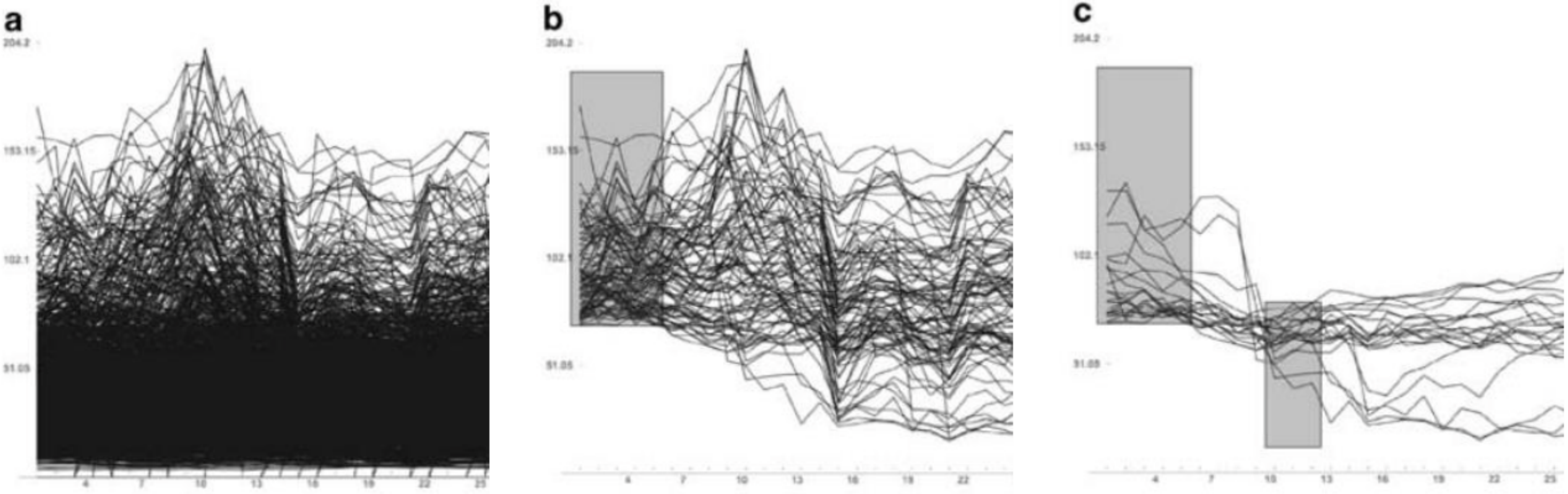
Teams of 2-3; 15 minutes

[Inspired by Petra Isenberg's class]

Visual Queries

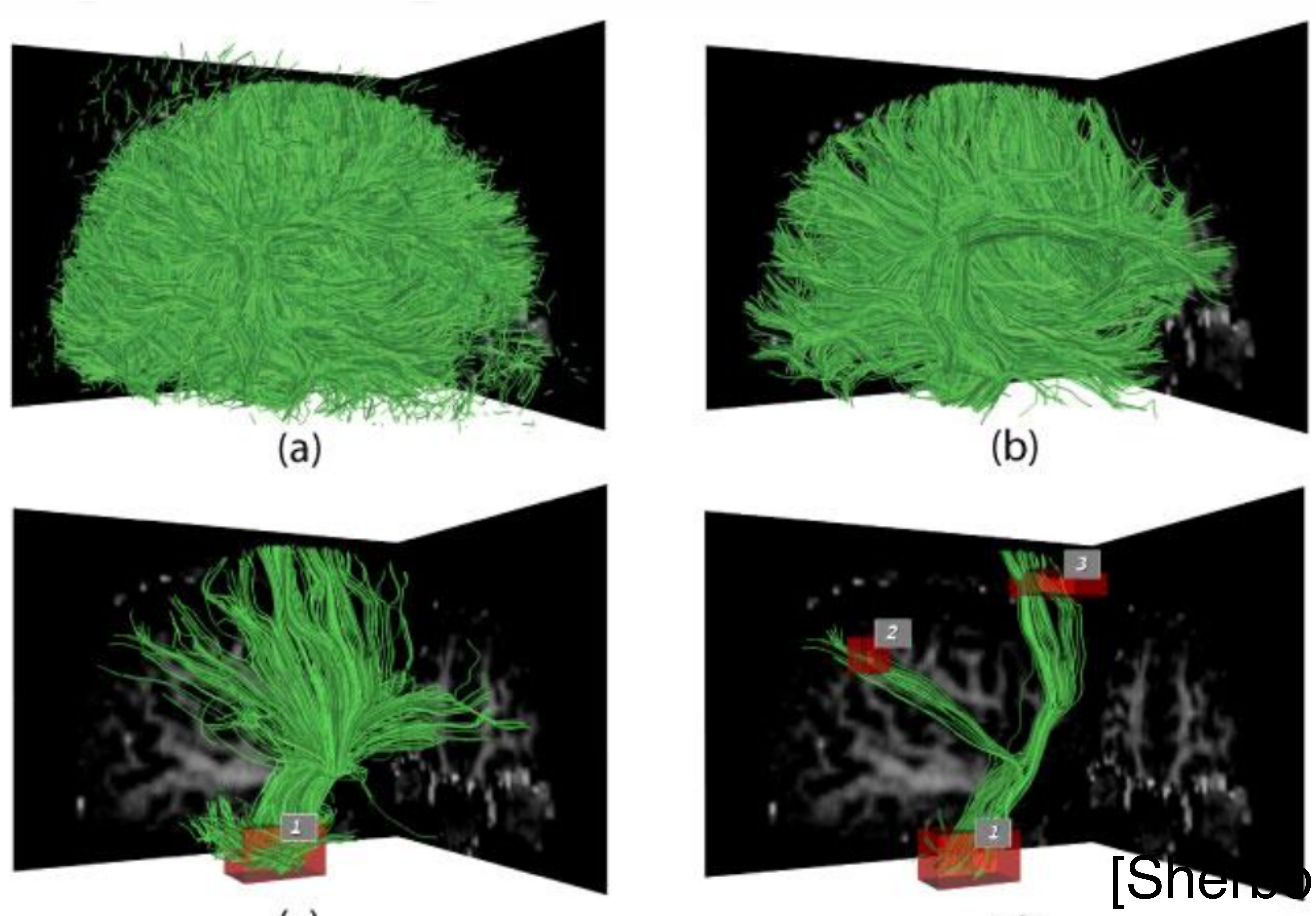


Visual Queries



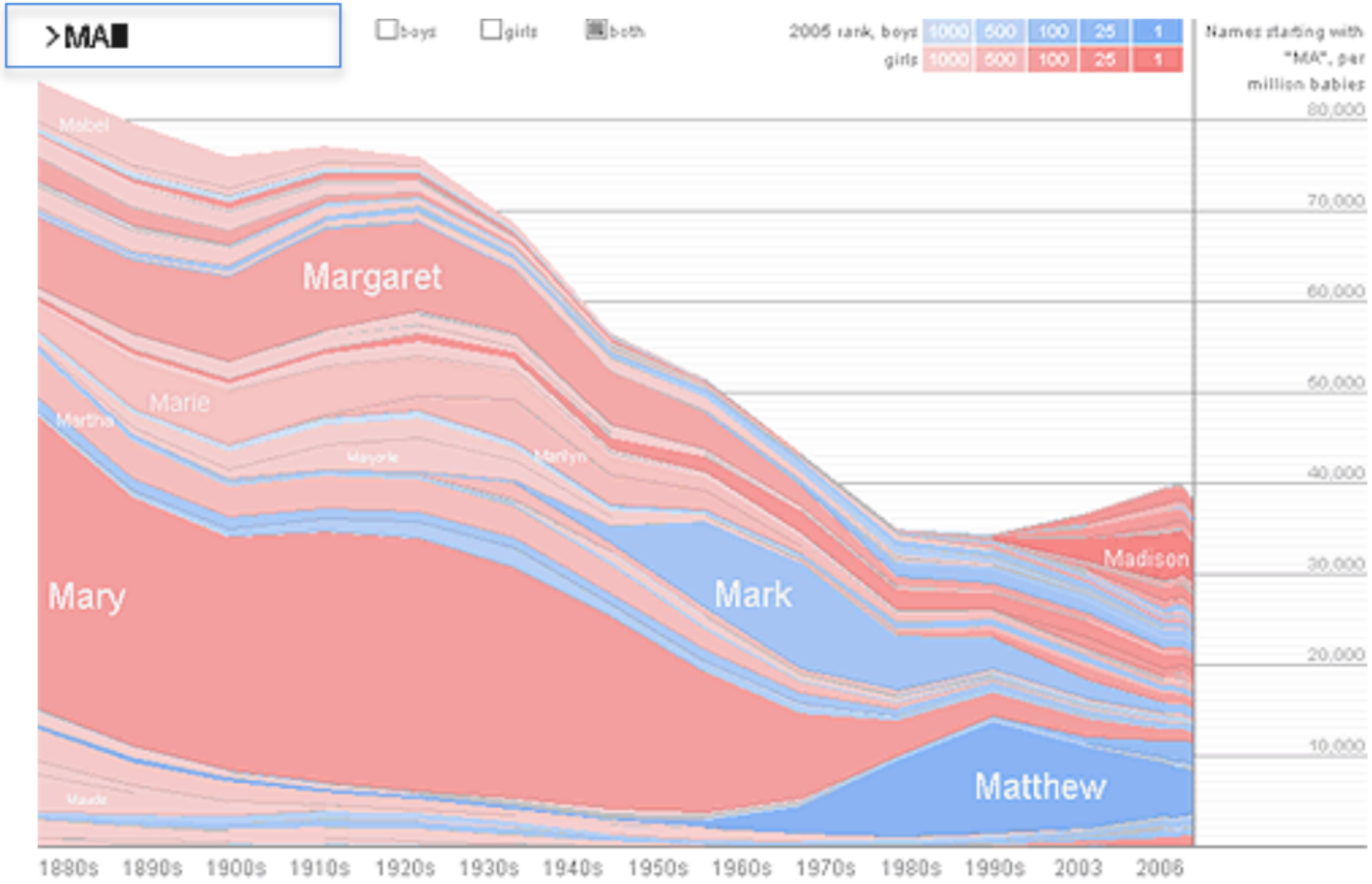
Time Searcher (Hocheiser, 2003)

Dynamic Queries for Volumes

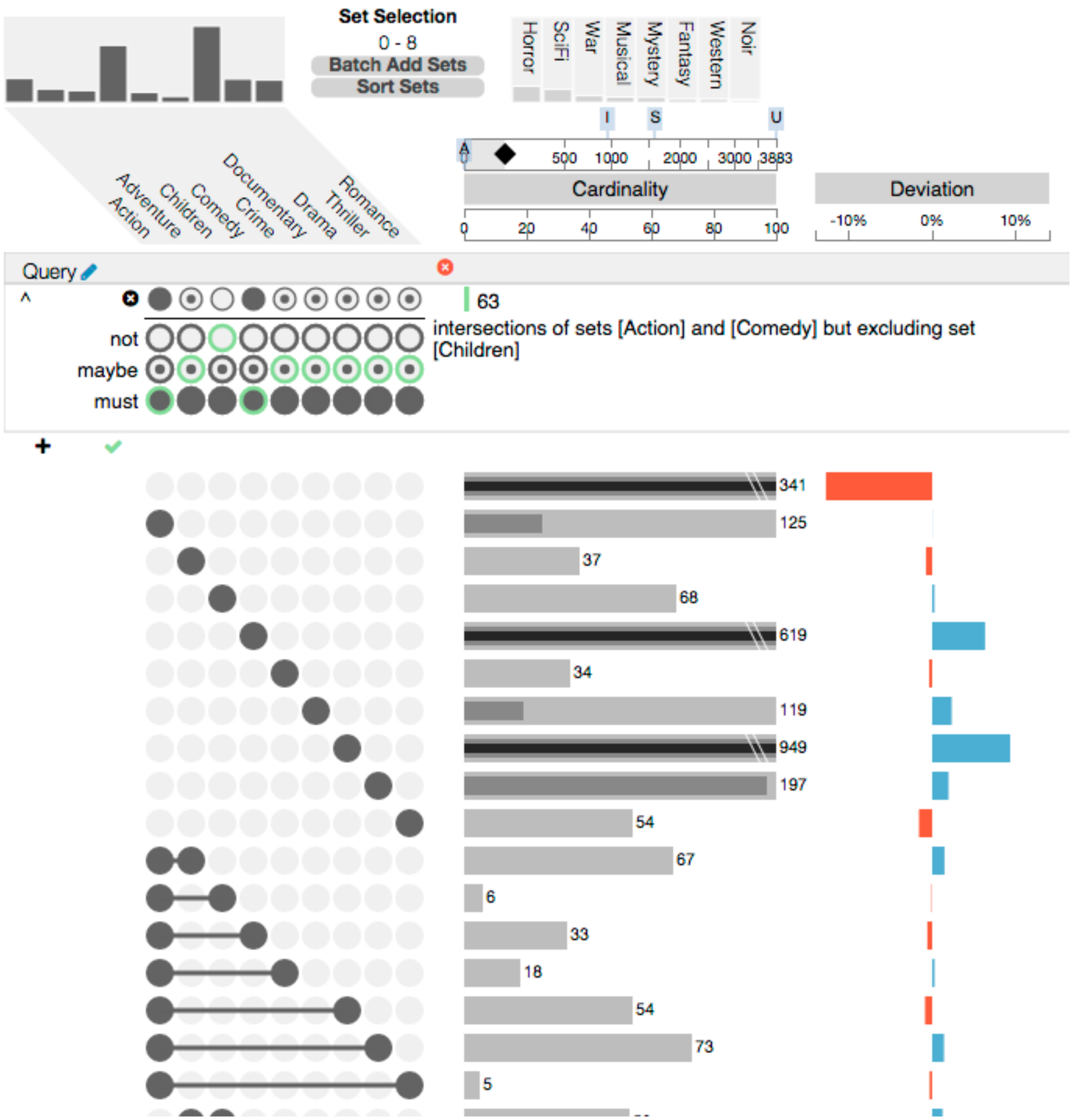


[Sherbondy 2004]

Incremental Text Search



Query Interfaces



More on Filters In Future Lecture