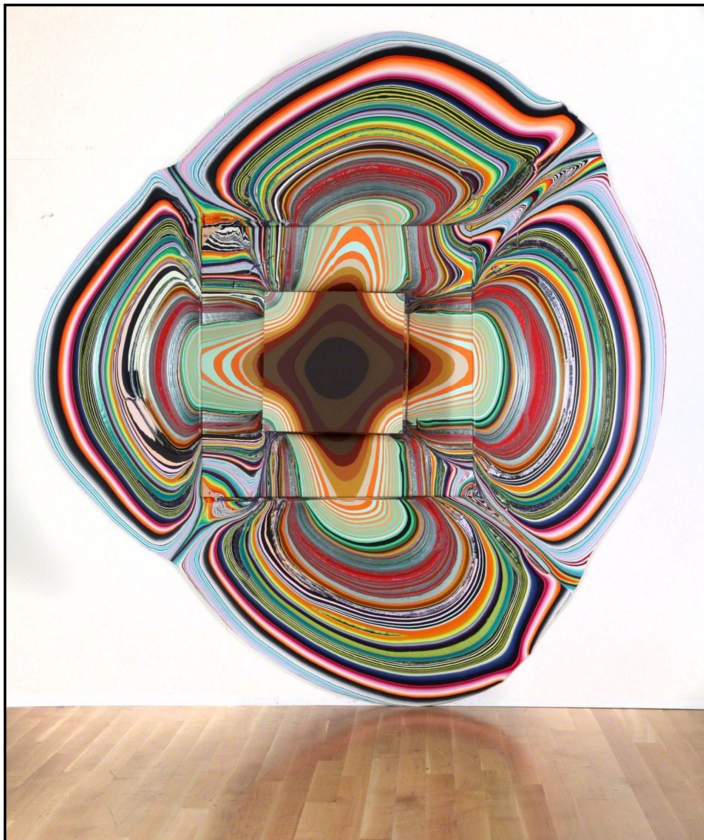


Streamgraphs & Gestalt Psychology & Line Arrangements



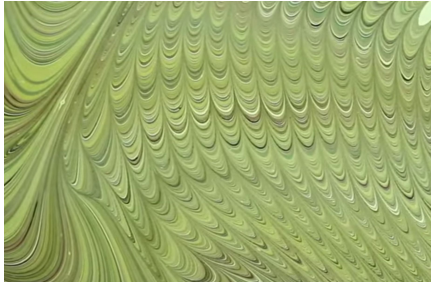
Holton Rower
"Sometimes I Have to Look
in the Mirror to See if I'm
Still There"
2011

[https://www.youtube.com/
watch?v=Gykr20I4v4](https://www.youtube.com/watch?v=Gykr20I4v4)



[http://seaburyschoolnavigators.
blogspot.com](http://seaburyschoolnavigators.blogspot.com)

Ebru Art @ American Islamic College



<https://www.youtube.com/watch?v=llLIc3K3U>

What is the science behind this art?
What physics/fluid would we need to accurately model to build a simulation?

- water/oil interaction (chemistry too)
- pen/stick/needle/stylus actions (water depth, speed through & speed in/out, angle, thickness, material, momentum)
- Momentum of water/color
- Surface tension
- Paper step looks hard
- Layered transparency blending? (not sure)
- Use this technique, paint on flat water, apply pattern to curved surface
- Fluid rigid body simulation
 - Surface tension
 - Viscosity
- Paint mixing vs displacement
- How to dye the oil? (not water based)

Today

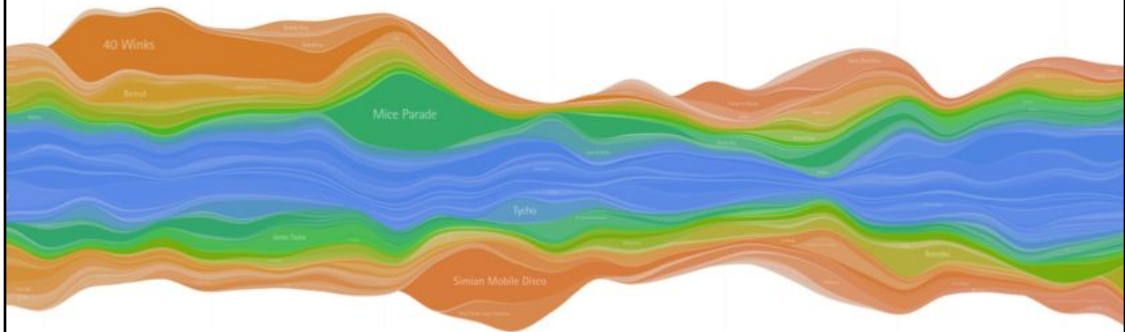
- **Reminder: Quiz next week Friday**
- Reading for Today:
“Stacked Graphs – Geometry & Aesthetics”
- Readings for Tuesday Feb 27th
- Research Example
 - Gestalt Psychology
 - Computational Geometry: Arrangements
 - User Studies

Today

- Reminder: Quiz next week Friday
- **Reading for Today:**
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 - User Studies

Readings for Today

- “Stacked Graphs – Geometry & Aesthetics”
Lee Byron & Martin Wattenberg, IEEE TVCG 2008



- Internet feedback was a large part of paper
 - Unnecessary?
 - started off as a story or documentary rather than an academic paper, strange
 - vulgar language :(, seemed unprofessional (?)
 - Cannot measure “organic and emotionally pleasing”, proper analysis of comments beyond ‘some people liked it/ some did not’ was not attempted/difficult/impossible
- Like other art... it is controversial, and that’s ok!
 - Eye magnets
- Layout
 - Tufte’s macro/micro: show both the sum and the individual values
 - Minimize “wobble” of extremes & middle curves, thicker layers weighted more highly (but does not display data as accurately?)
 - Keep graph centered (don’t drift up or down)
 - Border/space between layers? If required by media
 - Labels are important
 - Interaction is good
 - Looks like mountains, foreground/background, perceived overlap implies some data is bigger than just the visible area

- Colors
 - Natural & pleasing, not too loud or distracting, (boring?)
 - For a particular dataset is it necessary to match disjoint regions by color?
 - Choose color from relevant 2D axes mapped to color & saturation
 - Don't all need to be unique, aren't limited by # of distinguishable colors
- Local contrast
 - Display data, e.g., time of onset, popularity,
 - Bias color selection to keep image balanced
- Order
 - Lack of prescribed ordering is unsettling
 - Sort by time of offset or "measure of volatility"
 - Generally alternating top & bottom seems to be best
 - Entrance position discussion interesting
- This is not a black box one-size-fits-all visualization technique. It requires thought to choose colors & tweak layout. It won't work for all data. Could be done badly...
 - Difficult for newbies - no clear, straightforward solution/guidance for layout or color
 - Waviness of output appropriate for music data
 - Handles massive amount of data
 - This should be a graph option in Excel!

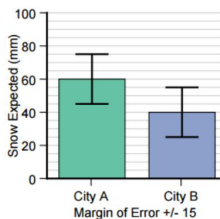
- Legend mandatory to understand and interpret a particular streamgraph (no conventions)
 - The plots are so interesting you are motivated to figure it out
- Abstract was awkward talking about an image that wasn't right there
- Insufficient comparison images within the paper (copyright thing? page limit? assumed to be "common knowledge"?)
- Didn't explain improvements streamgraph vs. theme river
- Personalized visualizations are cool
- Purpose of this visual: to look cool & be engaging & draw interest or to scientifically measure & conclude things?
- Some sloppy figure callouts/captions/labels. Some captions too short. Why was this image included? Need to do more than just describe the source of the data
- Vertical vs horizontal: horizontal most appropriate for time data.
- Helpful reference: <http://www.visualisingdata.com/index.php/2010/08/making-sense-of-streamgraphs/>

Today

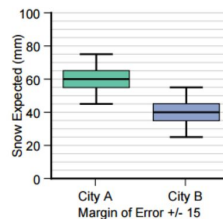
- Reminder: Quiz next week Friday
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“Stacked Graphs – Geometry & Aesthetics”
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 - User Studies

Reading for Tuesday Feb 27th *(pick one)*

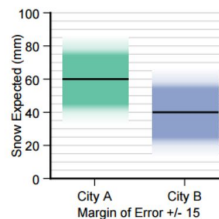
- "Error Bars Considered Harmful: Exploring Alternate Encodings for Mean and Error", Correll & Gleicher, TVCG 2014



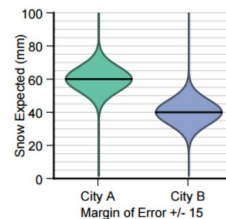
(a) **Bar chart** with error bars: the height of the bars encodes the sample mean, and the whiskers encode a 95% t-confidence interval.



(b) **Modified box plot**: The whiskers are the 95% t-confidence interval, the box is a 50% t-confidence interval.



(c) **Gradient plot**: the transparency of the colored region corresponds to the cumulative density function of a t-distribution.



(d) **Violin plot**: the width of the colored region corresponds to the probability density function of a t-distribution.

Reading for Tuesday Feb 27th *(pick one)*

- "Visual Encodings of Temporal Uncertainty: A Comparative User Study", Gschwandtner, Bogl, Federico, & Miksch, TVCG 2016

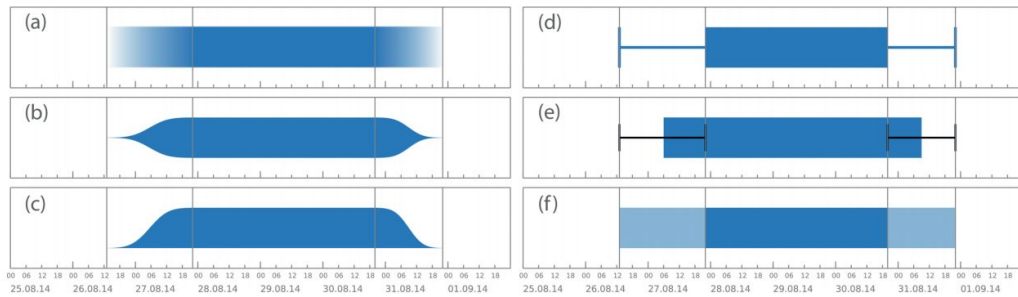
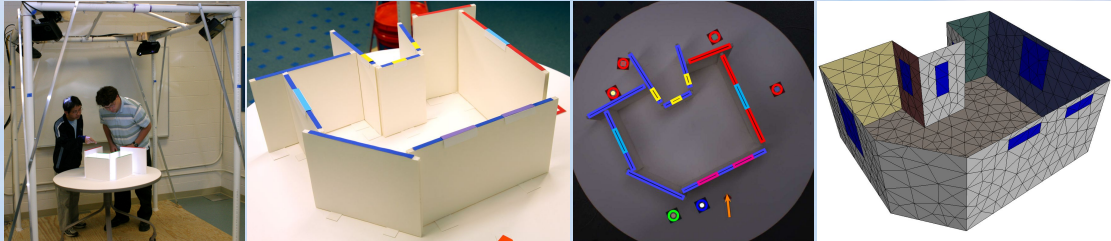


Fig. 1: Six different visual encodings of start/end uncertainty of temporal intervals used in the user study: (a) gradient plot, (b) violin plot, (c) accumulated probability plot, (d) error bars, (e) centered error bars, and (f) ambiguation. We designed encodings (a)–(c) to encode statistical uncertainty and encodings (d)–(f) to encode bounded uncertainty. All encodings were used to estimate earliest start, latest start, earliest end, and latest end, as well as minimum, maximum, and average interval duration. Moreover, encodings (a)–(c) were used to estimate the probability that the interval has already started/ended at a marked position in time.

Today

- Reminder: Quiz next week Friday
- Reading for Today:
“Stacked Graphs – Geometry & Aesthetics”
- Readings for Tuesday Feb 27th
- **Research Example**
 - Gestalt Psychology
 - Computational Geometry: Arrangements
 - User Studies

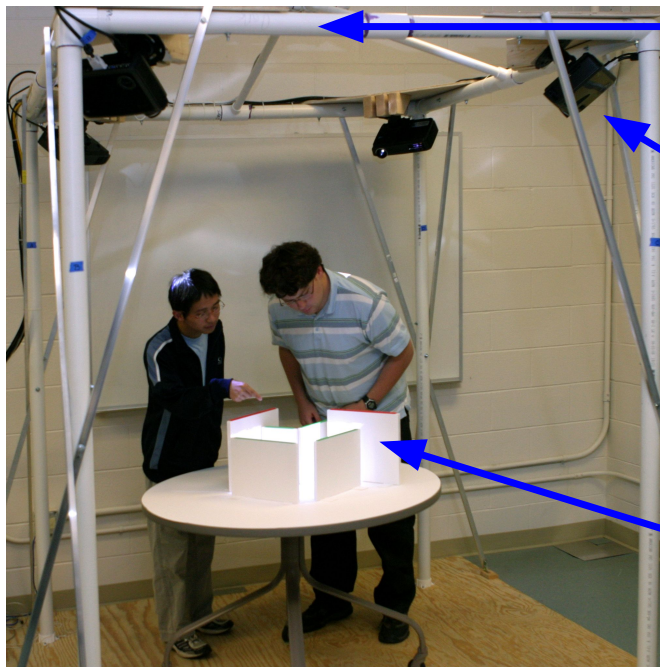
Interpreting Physical Sketches as Architectural Models



Barbara Cutler and Joshua Nasman

Department of Computer Science
Rensselaer Polytechnic Institute

“Virtual Heliodon” for Daylighting Analysis

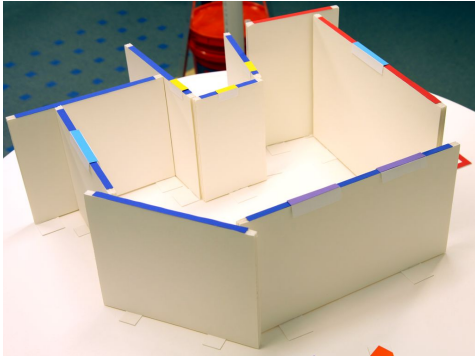


*camera to
detect geometry*

*4 projectors to
display solution*

*design sketched with
foam-core walls*

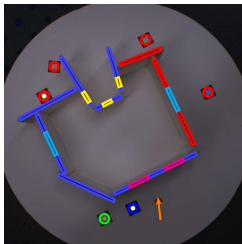
Tangible Interface for Architectural Design



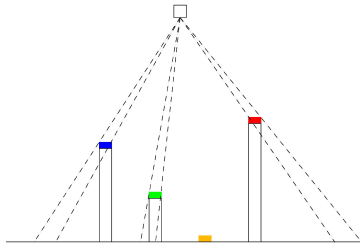
Exterior & interior walls

Tokens for:

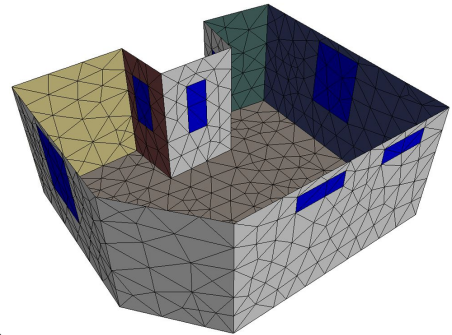
- *Windows*
- *Wall/floor colors*
- *North arrow*



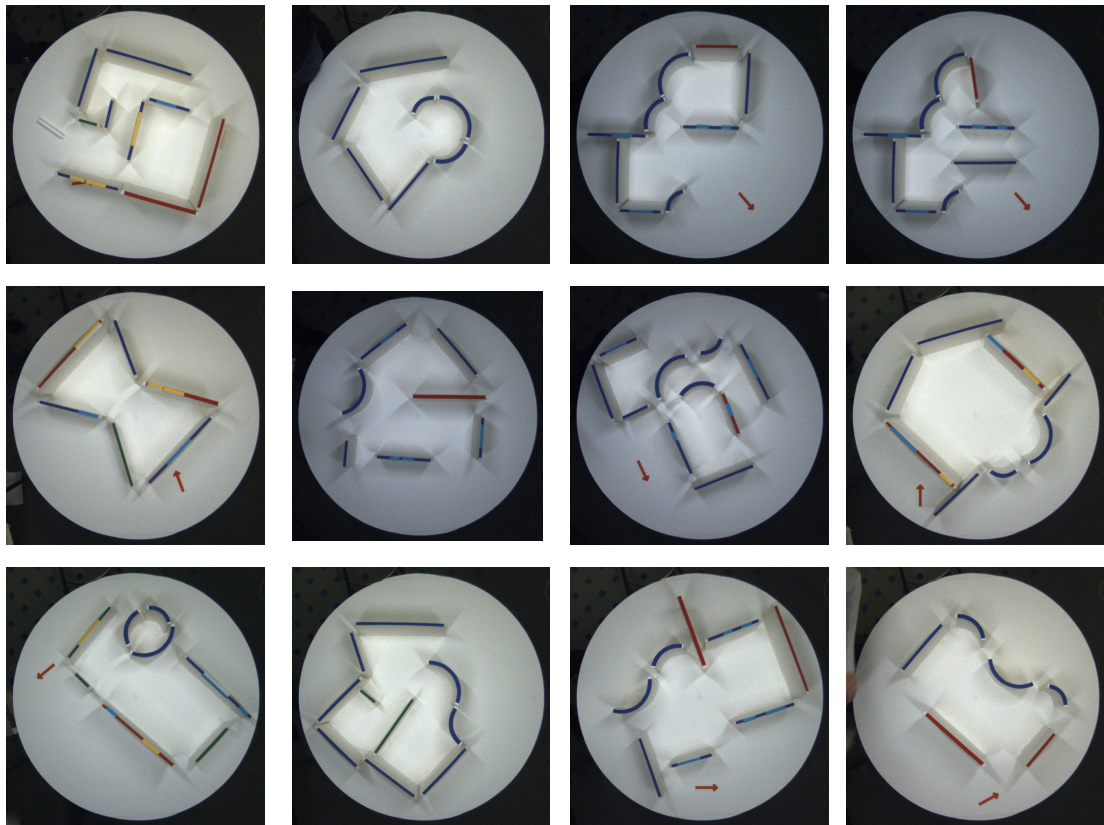
Overhead camera



Projection geometry



Inferred design

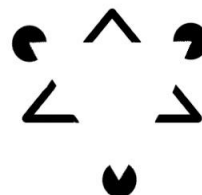


Our Contributions

- Algorithm for automatic interpretation of **interior space vs. exterior space**
- Construction of a **watertight 3D mesh**
- User study collected **>300 example designs**
- **Validation of algorithm**
 - Compare to annotations by the original designer
- **Quantify design ambiguity**
 - Compare annotations of a design by other users

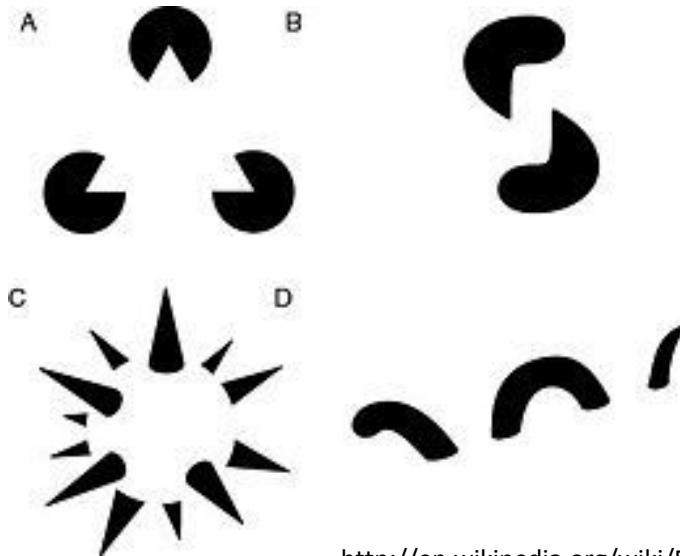
Related Work

- Tangible User Interfaces [e.g., Ben-Joseph et al. 2001]
- Sketch-based Modeling User Interfaces [Zeleznik et al. 1996; Igarashi et al. 1999; Dorsey et al. 2007]
- Pen-based Sketch Recognition [e.g., Wacom 2010]
- Automated Recognition of CAD Drawings [Aoki et al. 1996; Lladós et al. 1997; Ah-Soon and Tombre 2001; Kulikov 2004; Lu et al. 2005]
- Human Vision, Perception, & Gestalt Psychology
 - Seek the simplest explanation for an incomplete diagram
 - Closure, proximity, symmetry, continuity, collinearity, & parallelism



Gestalt Principles: Reification

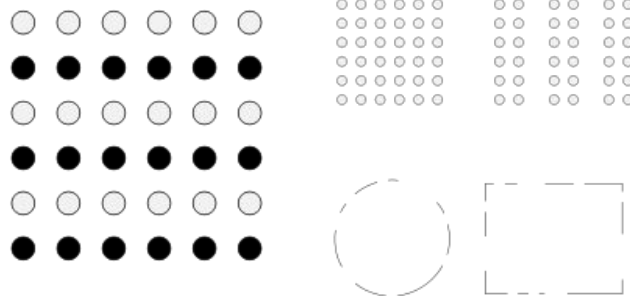
- Constructive or generative aspect of perception



<http://en.wikipedia.org/wiki/File:Reification.jpg>

Pragnanz: Gestalt Laws of Grouping

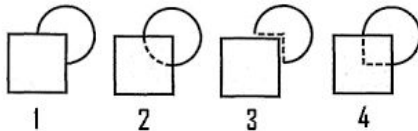
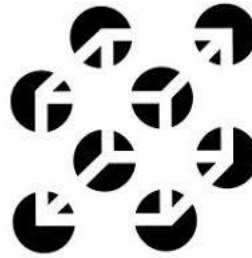
- Proximity
- Similarity
- Closure
- Symmetry
- Common fate
- Continuity
- “Good” gestalt (regular, simple & orderly, eliminate complexity & unfamiliarity)
- Past experience



http://en.wikipedia.org/wiki/Gestalt_psychology

Gestalt Principles

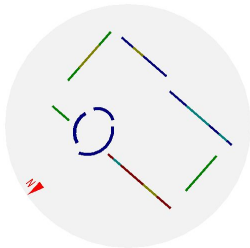
- Figure/Ground



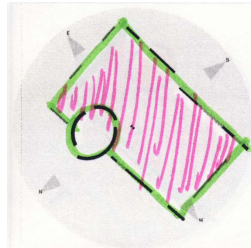
Overview of Algorithm

- Image Processing (our earlier publications)
- Lack of precision in sketch: Should elements be parallel? **collinear?** perpendicular? tangent?
- **Link tangent walls to form continuous chains that divide space into zones**
- **Determine interior vs. exterior**
- Generate floor plan diagram & watertight mesh geometry (more details in our paper)

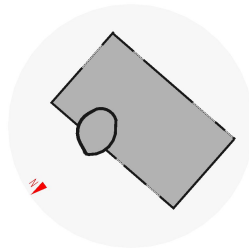
Tolerance Example: Collinearity



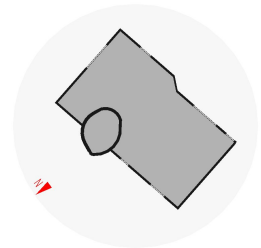
Detected Geometry



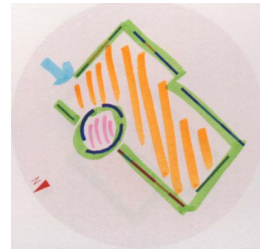
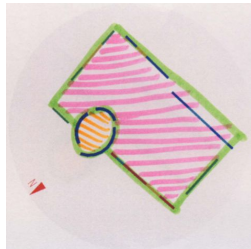
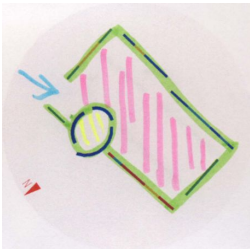
Designer's Intention



Favor Collinearity



Favor Skew Lines



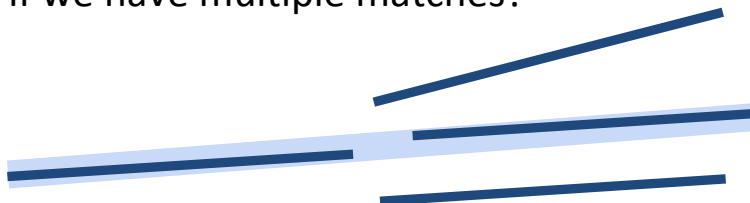
Other Users' Interpretations

Connecting segments together

- End points near each other (what epsilon/tolerance?)
- Approximately parallel (what epsilon/tolerance?)

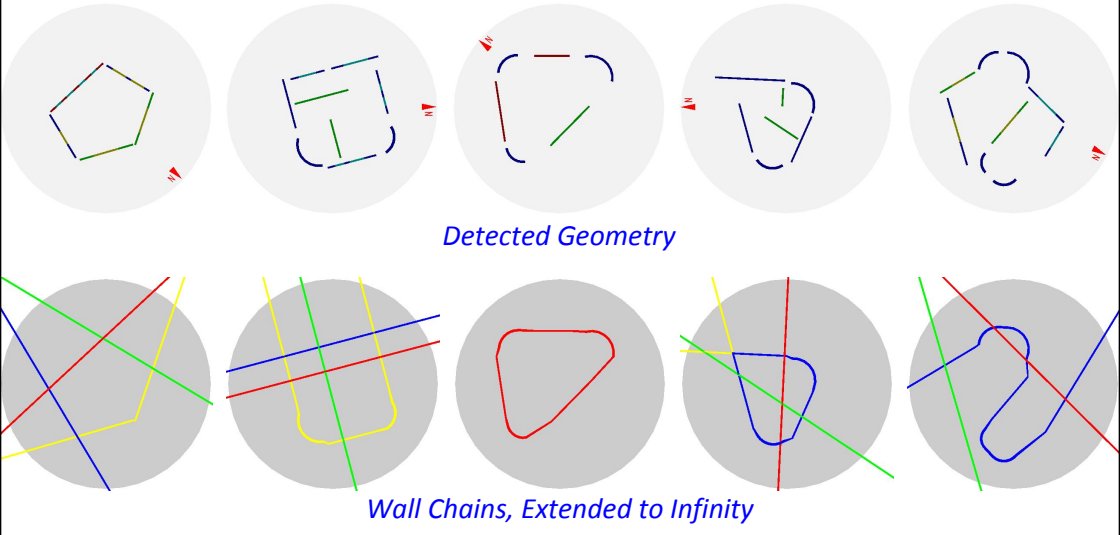


- Snap to perfect line? Or preserve original shape?
- What if we have multiple matches?



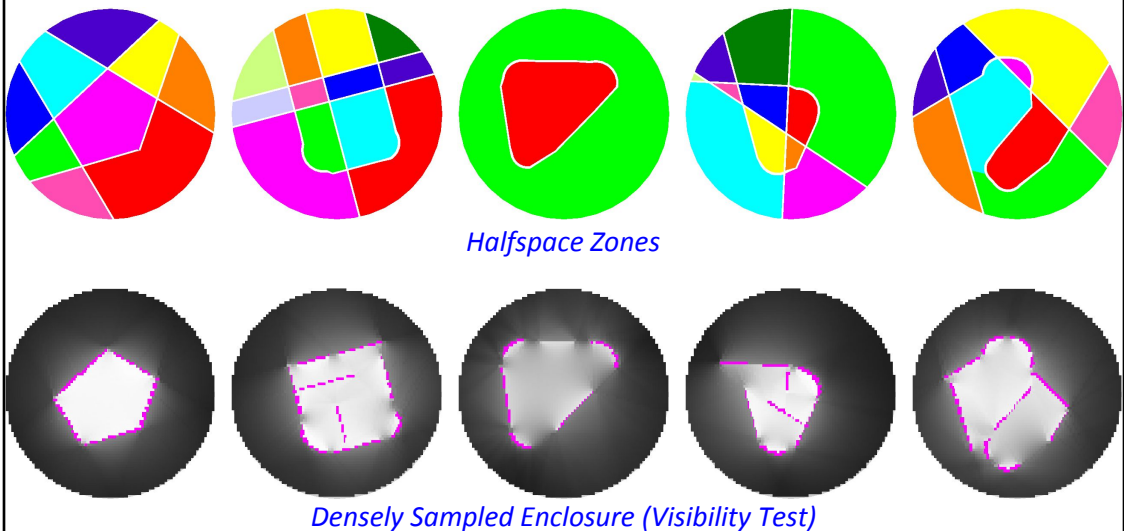
Linking Elements to Form Chains

- If $A \rightarrow B$ and $B \rightarrow A$ are best matches for tangent, then the walls are joined into a chain



Halfspace Zones & Enclosure

- Further subdivided using GraphCuts (if needed)



Complexity Analysis?

Input: n physical walls or sketched pen strokes

Consider connecting into chains

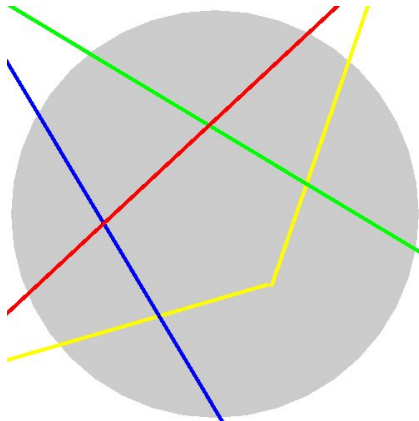
- How many endpoint-endpoint connections?
- How to reduce # of comparisons?

After joining into m “wall chains” ($m \leq n$)

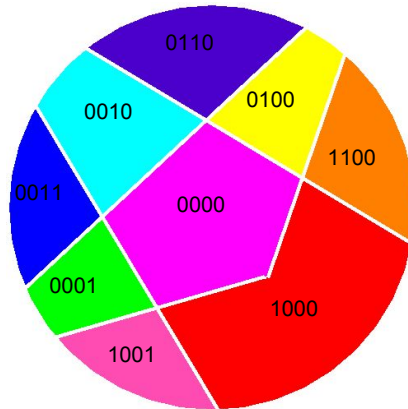
- How many point intersections (between wall chains)?
 - What if the wall chains are perfect lines?
 - What if they wall chains are general curves?
- How many zones/cells/faces (assume lines)?
- How to uniquely label faces?

Labeling Interior vs. Exterior

- How many ways to label entire diagram interior vs. exterior?
Assume f faces, and each face should be labeled interior or exterior.



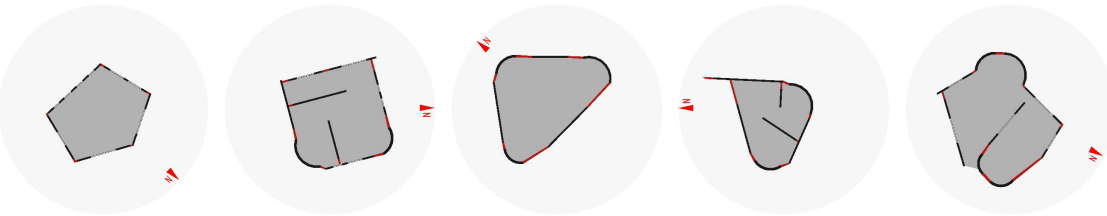
4 lines (wall chains)



*with this configuration,
limited to this circle,
we have 9 faces/zones*

Interior/Exterior Enclosure Threshold

- Unfortunately, there is no universal threshold
- Varies design-to-design, and *within-a-design*



Automatic Interior/Exterior Determination & Final Floorplan



Compare to Designer's Intention

Complexity Analysis?

Input: n physical walls or sketched pen strokes

Consider connecting into chains

- How many endpoint-endpoint connections? $(2n * 2(n-1)) / 2 = O(n^2)$
- How to reduce # of comparisons? *Spatial data structure, like a quadtree*

After joining into m "wall chains" ($m \leq n$)

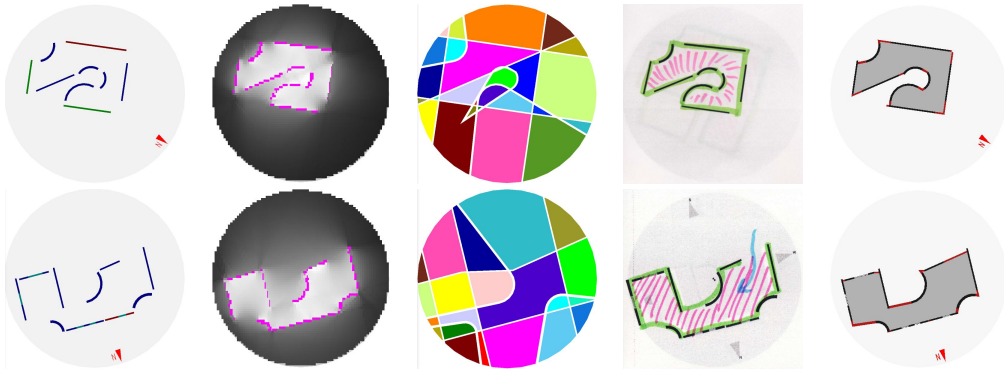
- How many point intersections (between wall chains)?
 - What if the wall chains are perfect lines? $O(m^2)$
 - What if they wall chains are general curves? $O(\infty)$
- How many zones/cells/faces (assume lines)? $O(2^m)$
- How to uniquely label faces? *Binary code, each bit represents which "side" of each wall chain it lies on.*

Labeling Interior vs. Exterior

- How many ways to label entire diagram interior vs. exterior? $O(2^f) = O(2^{2^m})$
- Assume f faces, and each face should be labeled interior or exterior.

Interior/Exterior Optimization

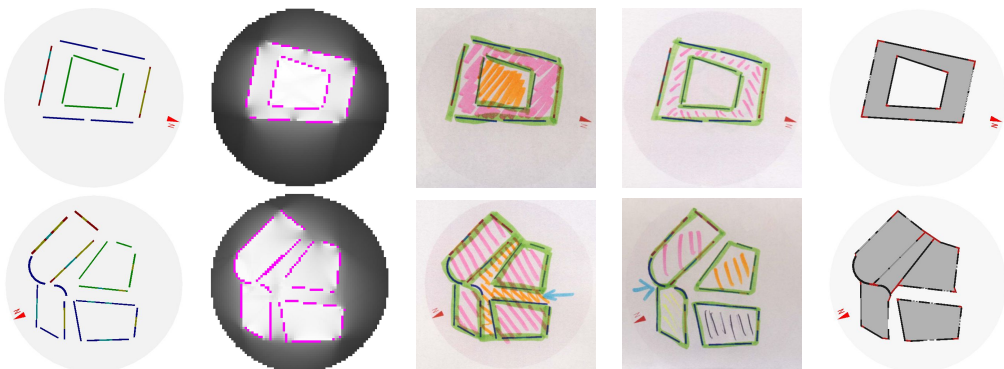
- Analyze histogram of point-sampled enclosure values
- Maximize usage of lengths of real wall elements
- Minimize length of inferred (added) walls
- Minimize area assigned in opposition of simple threshold metric



Complex Boundaries & Varying Gaps

Interior/Exterior Optimization

- Analyze histogram of point-sampled enclosure values
- Maximize usage of lengths of real wall elements
- Minimize length of inferred (added) walls
- Minimize area assigned in opposition of simple threshold metric
- (Courtyard option) Minimize total enclosed area



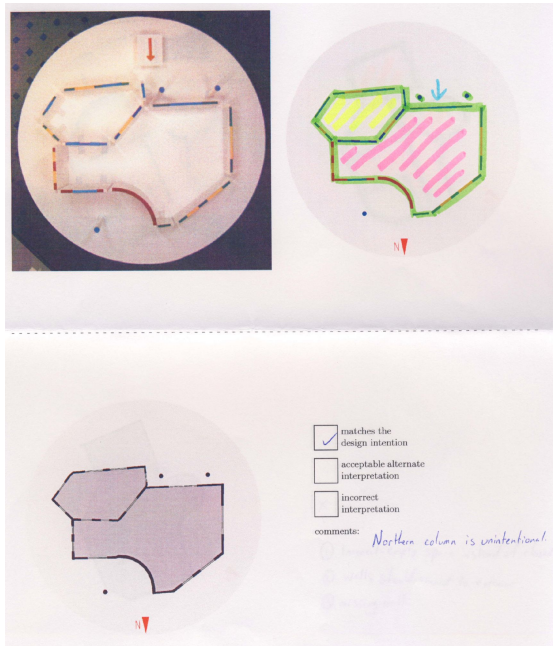
Open Courtyards & Multiple Buildings

Our Goals in Conducting User Studies

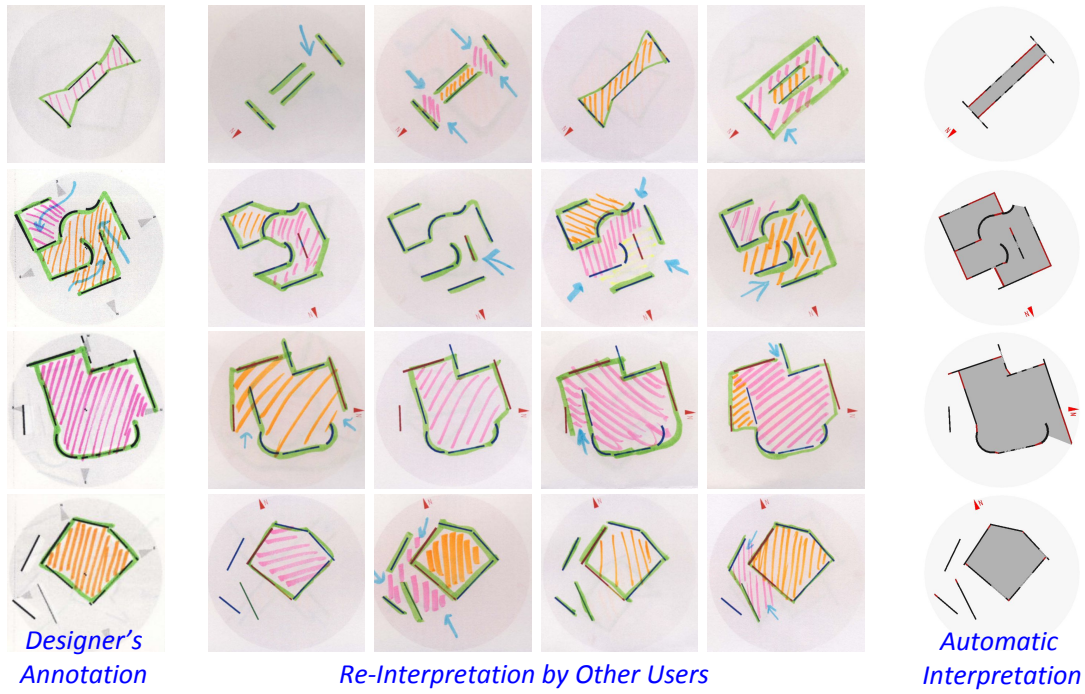
- Understand **range of designs** possible
- Improve physical sketching user interface
- Improve algorithm for sketch recognition of interior/exterior space
 - Learn **common human interpretation “rules”**
 - **Quantify design ambiguity**
- Measure effectiveness of *Virtual Heliodon* as an architectural daylighting design tool

User Study 1: Open-Ended Design

- 30 participants
(15 architects)
- 20 mins of sketching
- 329 unique designs
(154 by architects)
- After design session:
- Designer annotates each design
- Then, we reveal our automatic interpretation

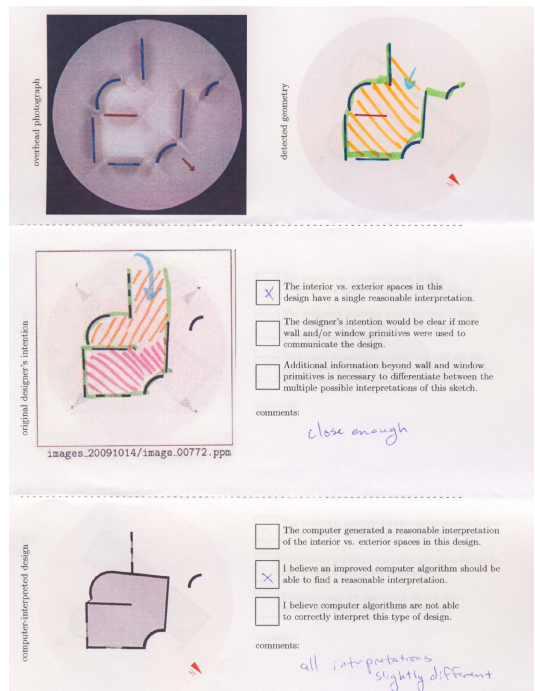


Identify/Quantify Ambiguous Designs



User Study 2: Re-Interpretation

- 114 designs from Study 1
 - All ambiguous designs included
 - Some clear designs (as controls)
- 15 participants
- Re-interpreted by another user
 - 3-6 new annotations for each
 - 346 total (124 by architects)
- Then compare to original designer's annotation
- And finally, to our automatic interpretation



Re-Interpretation Results

*matches the original
designer's intention*

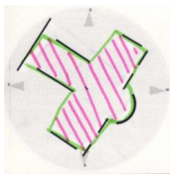
	correct		mostly correct		incorrect		total
clear	155	78%	17	9%	26	13%	198
ambiguous	74	56%	35	27%	22	17%	131
total	229	70%	52	15%	48	15%	329

*multiple
interpretations
possible*

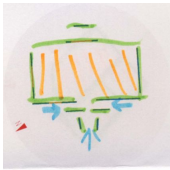
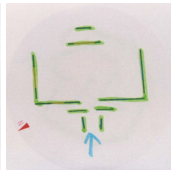
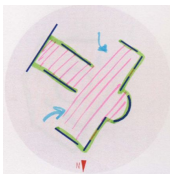
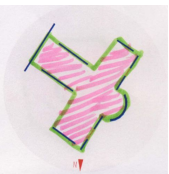
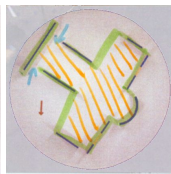
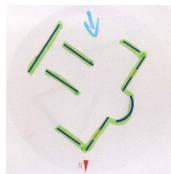
- No correlation found between background (architecture/arts/none) & interpretation accuracy
- We will continue to improve the robustness of our software

Domain-Specific Knowledge Required

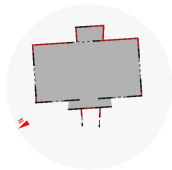
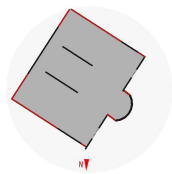
- Standard vocabulary of architectural forms (e.g., cruciform, portico, etc.)



*Designer's
Annotation*



*Re-Interpretation by Other
Participants*



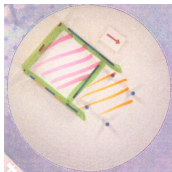
*Automatic
Interpretation*

Future Work

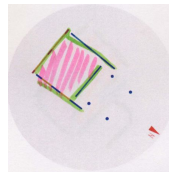
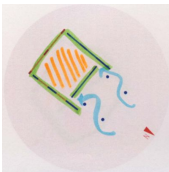
- Improve/robustify interpretation algorithm
 - Detect symmetry & repetition
 - Multi-zone interiors & circulation paths
- Incorporate domain-specific knowledge
- Enhance user interface
 - Additional tokens, more complex element shapes
 - Alternative to sketching in plan:
sketch (double height, multi-floor) vertical sections
- Apply to pen-based sketch interpretation

Thanks!

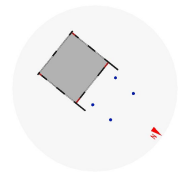
- Yu Sheng, Ted Yapo, & Andrew Dolce
- Our user study volunteer participants
- Funding from NSF & IBM



*Designer's
Annotation*



*Re-Interpretation by Other
Participants*



*Automatic
Interpretation*