infoVis in public spaces

Uta Hinrichs, CPSC 583, 2011
what to expect?

- examples of infoVis in public spaces
  - purpose
  - context
  - people
- use of metaphors
- use of large-display technology
- process
- be inspired!
infoVis in public spaces

- university
- library
- art galleries
- museums
- zoos
- buildings/media facades
- the www
roadmap

- ambient infoVis in public spaces
- infoVis in exhibition spaces
- infoVis for information exploration in public institutions
- very brief: infoVis on the www
ambient infoVis

- in the periphery
- non-interactive
- non-critical information
- purposes
  - providing relevant information at a glance
  - representing activities in public spaces
Holmquist, L. E. & Skog, T.
soup clock
informative art
making visible the invisible
George Legrady, Seattle Library, 2005

http://www.mat.ucsb.edu/~g.legrady/glWeb/Projects/spl/spl.html
vital statistics
making visible the invisible
keyword map attack
making visible the invisible
infoVis in exhibition spaces

- infoVis as exhibits
- stand-alone or augmenting larger exhibits
characteristics & challenges
infoVis in museum spaces

- diverse audience
- short interaction times / one-time-interaction
- distractive environments
- diverse expectations
artifacts of the presence era
Fernanda Viégas, Ethan Perry, Ethan Howe & Judith Donath

http://alumni.media.mit.edu/~fviegas/ICA/
Institute of Contemporary Art, Boston
artifacts of the presence era
present display (real-time)
artifacts of the presence era
history display
artifacts of the presence era
history display
artifacts of the presence era
history display
artifacts of the presence era
more work by Fernanda Viégas

http://fernandavieegas.com/
memory [en]code
Holly Schmidt, Uta Hinrichs & Sheelagh Carpendale

process
memory [en]code
creating memory cells
memory [en]code
interacting with memory cells
memory [en]code
forgetting memory [en]code

Snow,

Snow,

Snow,
informal observations
memory [en]code

- serendipitous discoveries
- social interactions
- personal relevance
- playful experience
- meaning of the physical context
EMDialog
Uta Hinrichs, Holly Schmidt & Sheelagh Carpendale
process
EMDialog
process
EMDialog
physical setup
EMDialog
interlinked visualizations

EMDialog

Mr. Brown laughed - A Canadian artist who did not even know that Canada had a National Gallery! 'Artists this side of the Rockies don't keep up with art movements, do they?'

Emily Carr, Growing Pains: The Autobiography of an Artist, 1946
six perspectives on Emily Carr
EMDialog
interaction with visualizations
EMDialog
motivations for approach
EMDialog
I am uncertain about the performance aspect, I am kind of an introvert.

I like watching other people interact!

I felt guilty interacting with the display not knowing whether or not someone was in the middle of reading the projected screen.
mixed visitor reactions

EMDialog

“too much reading / not enough pictures.”

“totally confusing.”

“It allowed me to focus on one aspect/period of her work.”

“[EMDialog] allowed me to put Carr’s work into context.”

“enhanced the museum’s experience by linking chronology & concept.”

“it took me a while to get the idea (and resist fatigue after spending two hours in the exhibit) but it quickly engaged me and was really neat and fun to use.”
lessons learned

EMDialog

- aesthetics matter
- interactivity to augment information
- collaborative information exploration
- various exploration styles
- short- and long-term exploration
- the question of participation
interaction & representation space

arctic choices table, Vancouver Aquarium
visualizations to explore digital information in physical information spaces
A sentimental Journey
by Jones, Wilbur D., 2002
Times: 1933-1945
Pages: 318
Keywords: North Carolina, Wilmington, African Americans, United Status, Social conditions, Biography, History, Ethnic

The New Hanover County city of Wilmington — the social, cultural, manufacturing, economic, and population hub of Southeastern North Carolina — was a mighty contributor to the war effort in World War II. For numerous reasons it was the country's most unique wartime boomtown. Each military service was stationed there, the shipyard mass-produced 243 cargo vessels, the port was a shipping point for vital war materials, defense industries operated at capacity, and thousands of sons and daughters left
OECD better life index
Moritz Stefaner

http://www.oecdbetterlifeindex.org/
• produce lots of graphs
• do lots of visualization experiments
• play with different amounts of your data
• look for useful metaphors
• overview to evoke curiosity; details on demand
truth & beauty
Moritz Stefaner

TRUTH & BEAUTY

Moritz Stefaner
eyeo festival 2011

http://vimeo.com/28443920
• visualization design guided by people and physical context
• aesthetics are important!
• metaphors can be helpful
• dynamically changing vs. static data
• providing different layers of visualization
• interaction & representation space
• personal relevance

some thoughts at the end...