

## Chapter 2

# Aesthetic Expectations for Information Visualization

Anna Ursyn

University of Northern Colorado, USA

### ABSTRACT

*This article explores the landscape of creative endeavors in the new media art and reflects on aesthetics of information visualization. When using computer based information visualization to show data interactively in many dimensions, the user can navigate across big data sets, find patterns, relationships, and structures that would be invisible if presented numerically. The authors also explore ways of combining information visualization techniques with the principles of creative design, enhancing artistic influences on the technical implementations, and raising the level of training in design. Finally, the authors offer suggestions for creating knowledge visualizations with the use of art and graphics to strengthen the readiness of computer scientists to fulfill aesthetic expectations and gain recognition from art world specialists for factual solutions done in visualization projects and new forms of art.*

### INTRODUCTION

Generally speaking, an opinion is now well established that art, graphic design, visual storytelling, and the use of signs and metaphors support visual communication by combining creative imagery with the analytic rationality of conceptual diagrams. Computer graphics are often

used to translate into pictures data about events and processes, so the data is easier to understand. A fisheye view, a tree-map, or a pile metaphor may serve as examples of classic representations used for pictorial data presentation. By the way of illustration, a BumpTop prototype for desktop organization is a pile metaphor that integrates interaction and visualization techniques optimized for pen input (Aragawala, 2006).

DOI: 10.4018/978-1-4666-0285-4.ch002

Despite advances in information visualization it remains difficult to locate information and explore its structure. For example, the linkage structure of the World Wide Web would be valuable to understand but is extremely difficult to visualize. Consider also that despite billions of bytes of video data sharing Internet sites such as YouTube and Hulu, that understanding and exploring within the content is still near impossible. Visual presentation of large data sets is in demand because Web became the main carrier of information. When we use the search engine, too much data must be scrolled on the screen, so new browsers are necessary to present information visually. It can be done with the use of information visualization, data mining, and semantic Web. It seems reasonable to assume that merging verbal and visual ways of communication makes the central part in scientific visualization and simulation, virtual reality environments, Web based environments, Web graphics, game design, visualizations of big sets of data, semantic Web, data mining, and many other tasks and areas of interest. (Visualization can be described as the creation and algorithmic manipulation of graphic images directly from the 1D, linear, 3D world, and multidimensional data. Information visualization is usually defined as the presentation of pictures showing easy-to-recognize objects, which are connected through some well-defined relations, to amplify cognition. It is usually done with the use of computer supported, interactive, sensory (mostly visual) representations of abstract data (Card et al., 1999; Bederson & Shneiderman, 2003). In knowledge visualization, it is generally accepted that visual representations are used to improve the creation and transfer of knowledge between people. In contrast to information visualization that supports the retrieval and organization of large data sets about facts and numbers, knowledge visualization helps to augment communication about knowledge-related relations and principles).

The following text comprises some issues concerning art and aesthetics in the context of

information visualization domain and the new media art. First, it discusses the changing landscape of creative endeavors in new media art and information visualization: the decisive role of visual literacy and visual science, application of metaphorical thinking about concepts and data, and the position of aesthetics in new media art and information visualization. Secondly, it analyzes some ways of enhancing artistic influence on the technical implementations by combining knowledge visualization techniques with the principles of creative design and insights of cognitive neuroscience, as well as some tools that may support such endeavors. In the third place, this article offers suggestions about creating knowledge visualizations with the use of art and graphics. Proposals for visual problem solving in displaying information and data comprise several kinds of activities aimed to improve one's power of conveying meaning with images, along with conclusions coming from the research and direct observation done in the educational setting.

## **THE CHANGING LANDSCAPE OF CREATIVE ENDEAVORS**

A wide variety of available technologies may allow people from various disciplines strive to unite the artistic content of a work with presentation and organization of the data. How both are solved graphically and aesthetically, poses an important question. The evolving presence of computer graphics created many opportunities for people not necessarily trained in visual arts. Visualization projects are mostly done by specialists in computer science having small amount of background in art or design, while artists and designers often work on visualization without much knowledge in computer science (Kosara, 2007). According to Kosara, a minimal set of requirements for any visualization comprises an image based on data that is readable and recognizable.

19 more pages are available in the full version of this document, which may be purchased using the "Add to Cart" button on the publisher's webpage:

[www.igi-global.com/chapter/aesthetic-expectations-information-visualization/64043](http://www.igi-global.com/chapter/aesthetic-expectations-information-visualization/64043)

## Related Content

---

### Diversity and Variation in China's Yao Ancient Wood Frame Structures Through Genetic Algorithms

Filipe Afonso, Kirill Jedenov, Pedro Gomes Januário and Paulo Almeida (2022). *International Journal of Creative Interfaces and Computer Graphics* (pp. 1-19).

[www.irma-international.org/article/diversity-and-variation-in-chinas-yao-ancient-wood-frame-structures-through-genetic-algorithms/308299](http://www.irma-international.org/article/diversity-and-variation-in-chinas-yao-ancient-wood-frame-structures-through-genetic-algorithms/308299)

### An Attempt to Examine Digital Native and Digital Immigrant Macau Graphic Designers' Perceptions of Adopting Generative Design

Ching Man Lau and Carlos Sena Caires (2022). *International Journal of Creative Interfaces and Computer Graphics* (pp. 1-16).

[www.irma-international.org/article/an-attempt-to-examine-digital-native-and-digital-immigrant-macau-graphic-designers-perceptions-of-adopting-generative-design/311424](http://www.irma-international.org/article/an-attempt-to-examine-digital-native-and-digital-immigrant-macau-graphic-designers-perceptions-of-adopting-generative-design/311424)

### Design and Restoration: A Holistic Approach

Anna Anzani and Claudia Caramel (2017). *Design Innovations for Contemporary Interiors and Civic Art* (pp. 241-257).

[www.irma-international.org/chapter/design-and-restoration/165263](http://www.irma-international.org/chapter/design-and-restoration/165263)

### Representing the Self Through the Visualization of Personal Data

Catarina Sampaio and Luísa Ribas (2021). *International Journal of Creative Interfaces and Computer Graphics* (pp. 1-12).

[www.irma-international.org/article/representing-the-self-through-the-visualization-of-personal-data/277413](http://www.irma-international.org/article/representing-the-self-through-the-visualization-of-personal-data/277413)

### Thinking with Pictures: Art as an Instrument of Acquiring Knowledge

(2014). *Computational Solutions for Knowledge, Art, and Entertainment: Information Exchange Beyond Text* (pp. 24-41).

[www.irma-international.org/chapter/thinking-with-pictures/85382](http://www.irma-international.org/chapter/thinking-with-pictures/85382)