

*You are a part of a part and the whole is
made of parts, each of which is whole. You
start with the part you are whole in.*

Gary Snyder

Here are some
questions,
thoughts,
declarations,
and quotes
pertinent to this class.

First off,

I'm as new to this class as you are.

Why maps?

Maps are amazingly *interdisciplinary*.

That means that they are an ideal platform to *explore, measure, combine, and document data from all areas of inquiry*.

Furthermore, creative, idea generation, and visualization techniques learned in this course *can be applied to future efforts* in school, at home, and in the community.

Maps foster better understanding of the situation at hand. They mitigate the feeling of being lost. ***They lend a sense of order to the world.***

Each of the maps that result from this course should concern the nature of ***what it means to be somewhere*** (or to experience something) and how one may move around it. Almost all of these maps seek to simplify what, to me, is a very complex subject: personal location and time spent on this immense earth.

Mapping fulfills one of our deepest desires:

understanding the world around us and our place in it.

Katharine Harmon

To create a map is to abstract from the world those factors deemed important, and display them in a form that allows them to be useful.

Ward Kaiser and Denis Wood

What is design?

And how can you apply it to your future pursuits?

*“Graphic design, also known as communication design, is the art and practice of planning and projecting ideas and experiences **with** visual and textual content.*

It can be for any purpose, whether commercial, educational, cultural, or political.”

AIGA, from “What is Graphic Design?”

“Design is intelligence made visible.”

Alina Wheeler

"A design isn't finished until somebody is using it."

Brenda Laurel

“It’s easy to dismiss design — to relegate it to mere ornament, the prettifying of places and objects to disguise their banality. But that is a serious misunderstanding of what design is and why it matters — especially now.”

Daniel H. Pink, *A Whole New Mind*

“Nothing pulls you into the territory between art and science so quickly as design,” wrote Katherine McCoy, one of my favorite design educators.

“It is the borderline where contradictions and tensions exist between the quantifiable and the poetic. It is the field between desire and necessity... moving between land and water.”

That statement gets to the very essence as to why I love being an artist and a designer.

Curiosity is an asset here. Connections are made. I get to learn about all kinds of stuff and I get to make beautiful — and hopefully useful — things.

Please do not despair if you consider yourself non-creative, a non-artist.

Why? Because information is inherently beautiful. I'm going to show you how to whip it into shape, so to speak.

This is not just about drawing pretty pictures. In fact, the goal is quite different.

*“Design will save the world
right after rock and roll does.”*

David Carson

Why handmade and not the computer?

Things that are crafted by hand have unique value.

With so much information available so quickly, it's worthwhile to slow down, to look away from the screen, to take the time to really consider the information available to us.

(Besides, the learning curve is steep for Adobe programs.)

How do I approach art and design?

Most of it is backed by research and the contemplation of new information.

But I'll be honest: a lot of it is unexplainable intuition.

(Unconscious thought?)

Most of it is in combining x & y in many, many ways until something clicks.

Personal preferences vary, and we sometimes see different things.

"Happy accidents" are a gift.

I *still* have a hard time knowing when a piece of art is "done"

How do I differentiate between art and design?

Everything I do in this context is design-driven, and usually uses typography to a certain extent.

The *Elements and Principles of Design*
quietly inform most of my aesthetic
choices:

**LINE/SHAPE/FORM/SPACE/
TEXTURE/COLOR**

**RHYTHM/EMPHASIS/BALANCE/
PROPORTION/SCALE/HARMONY**

*I divide my studio work
into two categories:*

1. Design for a client.

2. Design for/as artistic expression.

(The second part is always the riskiest. Starting something completely new is still scary.)

*What does this course
have to do with Sustainability?*

“There is a place for beauty, for beautiful posters and packaging and books. There is also a need for innovation, for making an environmental and social impact.”

Ellen Shapiro

UW Oshkosh Sustainability Learning Outcome

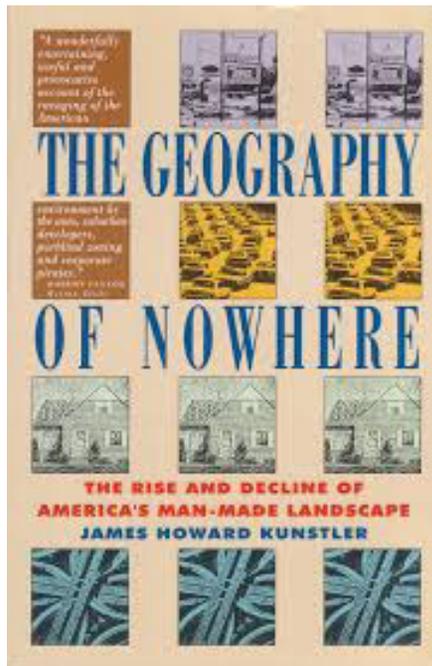
Knowledge of sustainability and its applications is the ability to understand local and global earth systems; the qualities of ecological integrity and the means to restore and preserve it; and the interconnection of ecological integrity, social justice and economic well-being.

What does "Sense of Place" mean, and why does it matter here?

Place may be described as the manifestation of **a unique local area** and the **human meaning inherent within it**, both social (relationships) and physical (nature, the built environment).

Cultivating a sense of place is often considered to be an essential part of a sustainable livelihood. **In essence, the more you understand a place, the more you are likely to value it, and hopefully work to protect it.**

James Howard Kunstler: *Geography of Nowhere* (1993)



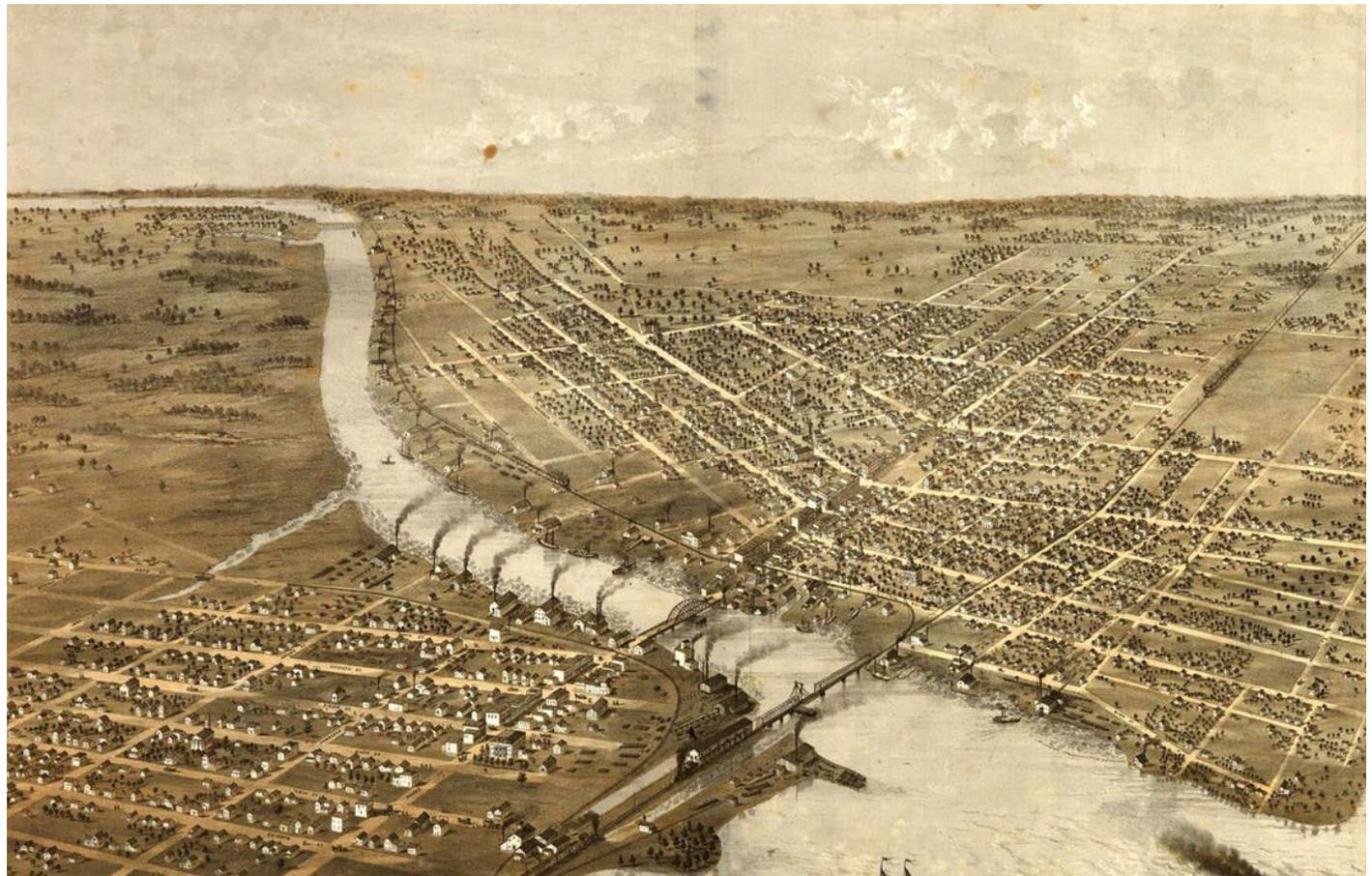
“The buildings that the X and Y Corporations put up express the companies’ attitudes perfectly. They are cinder-block sheds that **have no relation to the local architecture**. They do not respect the sidewalk edge of building fronts that lined Broad Street, but are set back behind parking lagoons. Their garish internally lighted plastic signs tower above the town’s rooflines, and the mercury-vapor lamps in their parking lots cast an unearthly pinkish-green glow far beyond the edge of their properties. What they contribute to the village visually is ugliness and discord. The people who design them and build them do not have to live with the consequences of their shabby and disruptive work.”







Why should we care so much about a common old city like Oshkosh?



A Definition of Place

"Place" indicates ***a distinctive local area that is infused with human meaning*** (unlike mere "space"). Developing "a sense of place" is often considered an essential part of realizing oneness with nature and leading a sustainable way of life.

It is central to the ideal of "place-based education," where modern society is seen as characterized by "placelessness" and alienation with the natural world one lives in. Closely related to bioregionalism."

Glossary of Sustainability by Stephanie Spehar,
UW Oshkosh Sustainability Fellow

*“These are hauntings of past
inhabitation.*

*This anonymous space has a history — it
meant something to other people.”*

Tim Cresswell, *Defining Place*

"In our mobile society, human artifacts — shopping malls, office towers, restaurants, and supermarkets — ***arise with no relationship to the environment around them.*** The result is an increasing number of cities and towns that are ***similar in appearance and feel.***"

Northwest Earth Institute

Discussion Course on Discovering a Sense of Place

New York Times article about the geographical sameness of every Superbowl venue:

“It could be Phoenix.
It could be Schenectady.”

PRO FOOTBALL

At Age XLIX, Super Bowl Has No Sense of Place

JAN. 31, 2015



Liv Lantrip, 10, scampering up a climbing wall — meant to evoke the Grand Canyon — that was set up in Phoenix as part of the Super Bowl festivities. Doug Mills/The New York Times

**On Pro
Football**

By JOHN
BRANCH

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PHOENIX — Most of what makes the setting of this [Super Bowl](#) different from all the rest is a climbing wall meant to evoke the Grand Canyon. In a downtown parking lot, visible from the raised set of the [N.F.L.](#) Network and near a giant light-up cutout of letters reading XLIX, the wall, made of fake rock, has an enormous video screen in the middle that plays commercials.

The wall appears to make kids happy, but its higher, unintended purpose is as metaphor. It is artificial and audacious and demands attention just by existing.

That fits Super Bowl week.



"Super Bowl week merely follows the trend of uniformity in the N.F.L., where players and teams and stadiums **have been slowly dulled of personality.** It can be seen from the corporately branded street carnival that passes as festivity to the news conferences with coaches and players that are sold as whimsy. Even the Super Bowl logo, **once a colorful piece of art made fresh each season,** has been turned to a steely corporate badge in recent years."

Super Bowl Primary Logos

First World
Championship
Game **AFL** vs **NFL**

1966

SUPER BOWL II

1967

**SUPER
BOWL III**

1968

**SUPER
BOWL IV**

1969

SUPER BOWL V

1970

SUPER BOWL VI

1971

SUPER BOWL VII

1972

SUPER BOWL VIII

1973

**SUPER BOWL
IX**

1974

**SUPER
BOWL X**

1975

SUPER BOWL XI

1976

**SUPER BOWL
XII**

1977

**SUPER BOWL
XIII**
ORANGE BOWL • MIAMI, FLORIDA
JANUARY 21, 1979

1978

Super Bowl
XIV

1979

**SUPER BOWL
XV**
LOUISIANA SUPERDOME • NEW ORLEANS
JANUARY 25, 1981

1980

**SUPER BOWL
XVI**
Pontiac Silverdome • January 24, 1982

1981

ROSE BOWL • PASADENA, CALIFORNIA • JANUARY 30, 1983
**SUPER BOWL
XVII**

1982

**SUPER BOWL
XVIII**
TAMPA STADIUM • TAMPA, FLORIDA
JANUARY 22, 1984

1983

**SUPER
BOWL
XIX**

1984

**SUPER
BOWL
XX**
JANUARY 26, 1986
LOUISIANA SUPERDOME, NEW ORLEANS

1985



Rose Bowl • Pasadena • January 25, 1987

1986



Air Force Super Bowl • Dallas • January 31, 1988

1987



SUNDAY, JANUARY 22, 1989
JOE ROBBIE STADIUM • MIAMI, FLORIDA

1988



SUNDAY, JANUARY 28, 1990
LOUISIANA SUPERDOME • NEW ORLEANS

1989



SUNDAY, JANUARY 27, 1991
TAMPA STADIUM • TAMPA, FLORIDA

1990



SUNDAY, JANUARY 28, 1992
HERBERT W. GRADY CENTER
INDIANAPOLIS, INDIANAPOLIS

1991



SUNDAY, JANUARY 31, 1993
RELIANT STADIUM
HOUSTON, TEXAS

1992



SUNDAY, JANUARY 30, 1994
GEORGIA DOME • ATLANTA

1993



SUNDAY, JANUARY 29, 1995
JFC ROBBIE STADIUM
MIAMI, FLORIDA

1994



TRENTON STADIUM • TRENTON
SAN BERT STADIUM • REIDERS

1995



SUNDAY, JANUARY 26, 1997
NEW ORLEANS, LOUISIANA
SUPERDOME

1996



SUNDAY, JANUARY 27, 1998
SAN DIEGO, CALIFORNIA

1997



SUNDAY, JANUARY 31, 1999 • MIAMI, FLORIDA

1998



SUNDAY, JANUARY 30
ATLANTA, GEORGIA

1999



SUNDAY, JANUARY 28, 2001
JACKSONVILLE, FLORIDA

2000



NEW ORLEANS, LOUISIANA
SUNDAY, FEBRUARY 3, 2002

2001



SAN DIEGO, CALIFORNIA
SUNDAY, JANUARY 26, 2003

2002



FEBRUARY 1, 2004
HOUSTON

2003



JACKSONVILLE, FLORIDA
SUNDAY, FEBRUARY 6, 2005

2004



DETROIT 02.05.06

2005



"As Eudora Welty said, 'As soon as a man stopped wandering and stood still and looked around him, he found a god in that place.' That's how I feel.

*Any place can be home, can be beautiful, **if you stop and claim it, if you take the trouble to discover what is available to love.**"*

Mary Pipher, *In Praise of Hometowns*

What kind of an instructor am I?

First and foremost,

I am and will always be a student myself.

*“My favorite thing is to go
where I’ve never been.”*

Diane Arbus

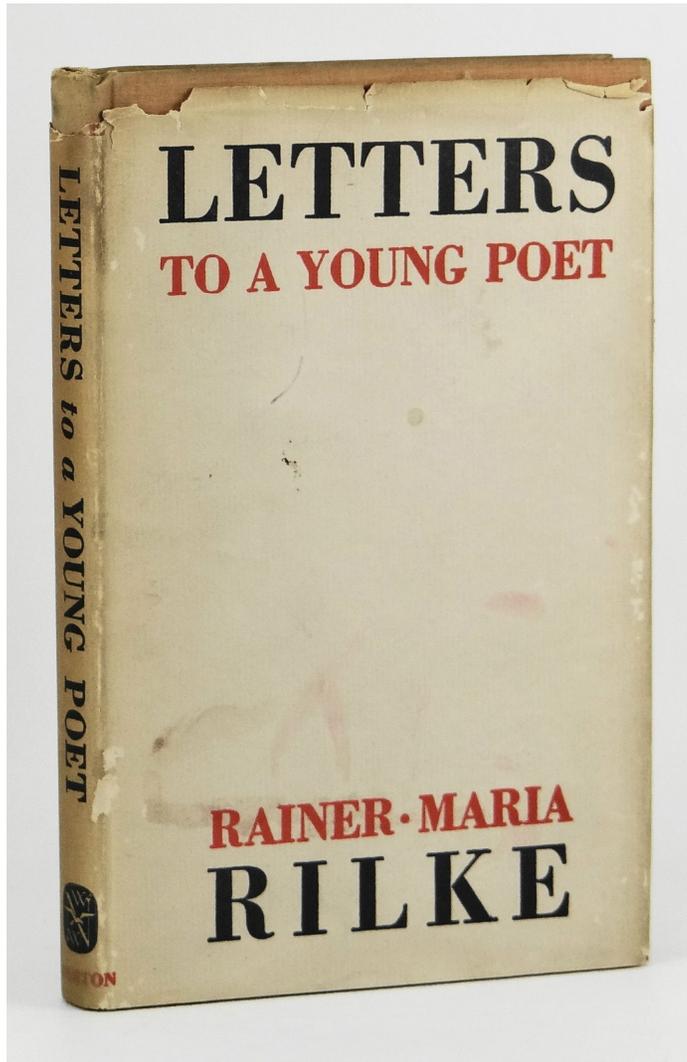
While I love to create beautiful objects, I'm really in it for the ***beauty of process itself***.

I am much more interested in the ***questions*** than the answers.

It is the ***process of discovery*** that keeps me interested.

As an artist and designer, I'm very comfortable ***not knowing*** how things will turn out.

I thrive on ***unexpected*** juxtapositions and connections.



"Have patience with everything that remains unsolved in your heart. ***Try to love the questions themselves,*** like locked rooms and like books written in a foreign language. Do not now look for the answers. They cannot now be given to you because you could not live them. ***It is a question of experiencing everything. At present you need to live the question.*** Perhaps you will gradually, without even noticing it, find yourself experiencing the answer, some distant day."

Rainer Maria Rilke, ***Letters to a Young Poet***

I like to keep the schedule somewhat ***flexible*** so that I might add, subtract, or alter assignments and activities.

My most important role as an instructor is to give my students ***opportunities***.

I give my students a lot of room to figure things out on their own.

I can't always tell you what to do exactly.

Because what I might do is not what you might do.

You need to learn to make your own connections, your own decisions, your own work.

This tends to drive a certain percentage of my students *absolutely crazy*.

But my very best—and ultimately most successful—students thrive under these conditions.

It is my goal for my advanced design students to be **better** designers and artists than I am.

Oh, and I can't use a PC.



What is this about a class website?

experiencemapping.org

≡ EXPERIENCE MAPPING



This is a USP course. What parts of the class have to do with those requirements?

Our community experience:
Oshkosh Seniors Center



Map data ©2015 Google

Oshkosh Seniors Center

Senior Citizen Center

Address: 200 North Campbell Road, Oshkosh, WI 54902

Phone: [\(920\) 232-5310](tel:(920)232-5310)

[Directions](#)

Who else is involved with this course?

Alumni mentor: Mary Madden

Learning Outcomes and Core Abilities

After taking this course, you should:

Be able to explain how the ***Concept of Place*** fits into and supports the larger subject of Sustainability.

Be able to identify and describe each of the three ***Pillars of Sustainability*** and connect each pillar with our local environment and culture.

Be able to make basic maps and information graphics that ***illustrate the connections between people and place.***

Be able to clearly ***communicate critical and creative thinking*** using art and design techniques.

Identify the ***value of the contribution*** that diverse populations give to a community over time.

Understand ***opportunities for lifelong learning*** developed through real-world challenges and active involvement with diverse communities.

What is expected from you?

How will you be graded?

I expect you to take this class seriously, and to ***trust the process***, even if you aren't sure of the results.

It is your responsibility to make connections during and after the course.

I guarantee that you will be able to apply the information, experience, and new techniques to whatever you study in the future.

“Liberal Education is a philosophy of education that empowers individuals with broad knowledge and **transferable skills**, and a strong sense of values, ethics, and civic engagement. These broad goals have endured even as the courses and requirements that comprise a Liberal Education have changed over the years. Characterized by challenging encounters with **important and relevant issues** today and throughout history, a Liberal Education prepares graduates both for socially valued work and for civic leadership in their society. It usually includes a general education curriculum that provides **broad exposure to multiple disciplines and ways of knowing**, along with more in-depth study in at least one field or area of concentration.”

Adapted from Association of American Colleges and Universities (AACU), “What is a 21st Century Liberal Education?”

“That small child with the scissors and colored paper, sitting in the middle of the parental living room rug, making shapes out of beautiful colors, for his or her own joy, not for money, not for critical acclaim, that child is you. ***You have the opportunity to create what never was.*** Forget about revolutionizing the world. Work for the joy of working, and without intending to, you will help to change your corner of the world.”

Charles Goslin
Design Educator