

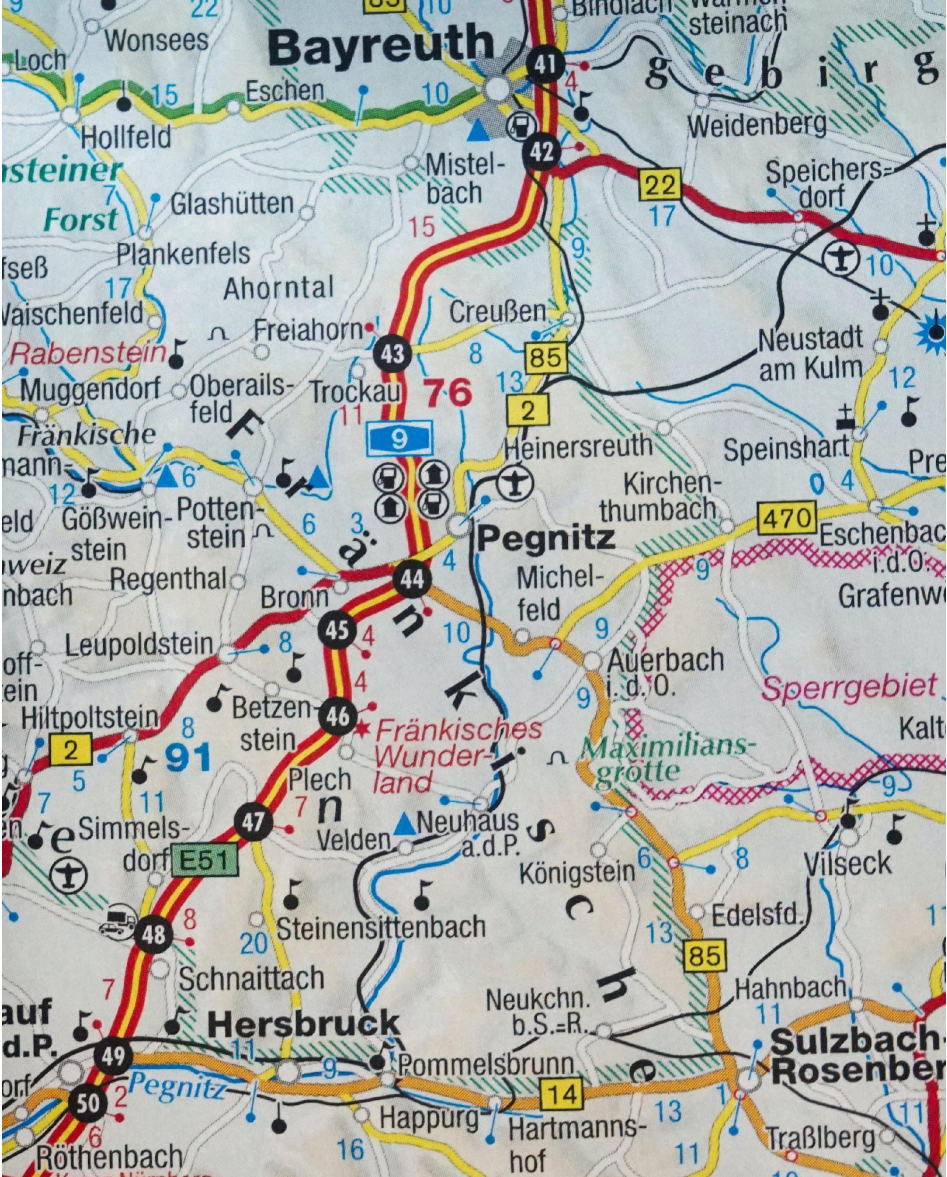
# mapping

1. the act or process of making a map

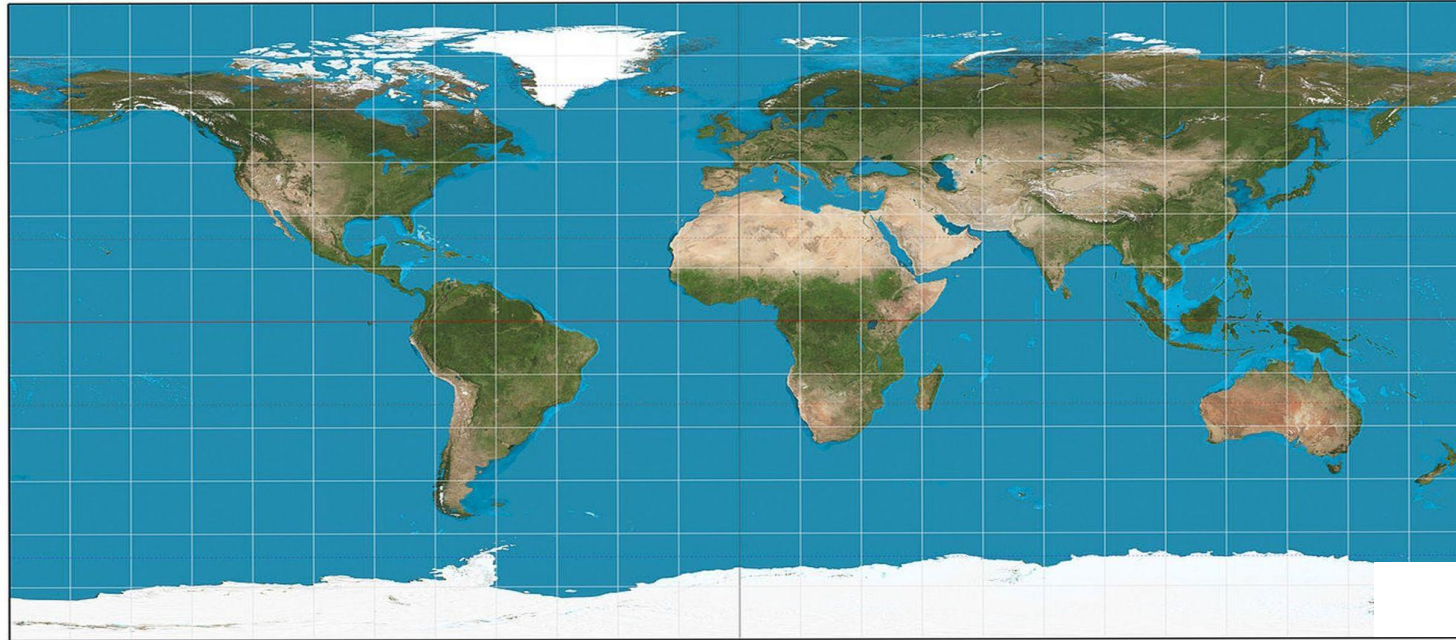
# map

1. a drawing or plan of the earth's surface or part of it

# Mapping



# Mapping



Mercator's projection



Dymaxion projection

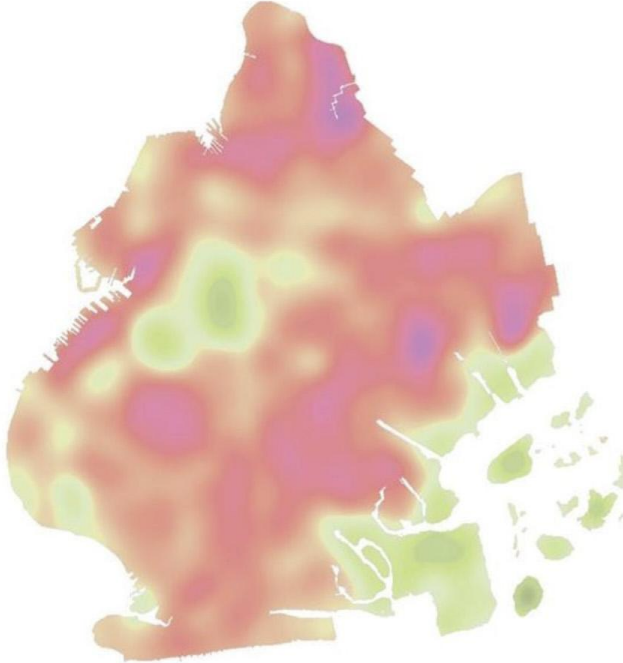
# mapping

1. the act or process of making a **map**
2. an operation that **associates** each element of a given set (the domain) with one or more elements of a second set (the range).
3. the activity or process of creating a picture or **diagram** that represents something

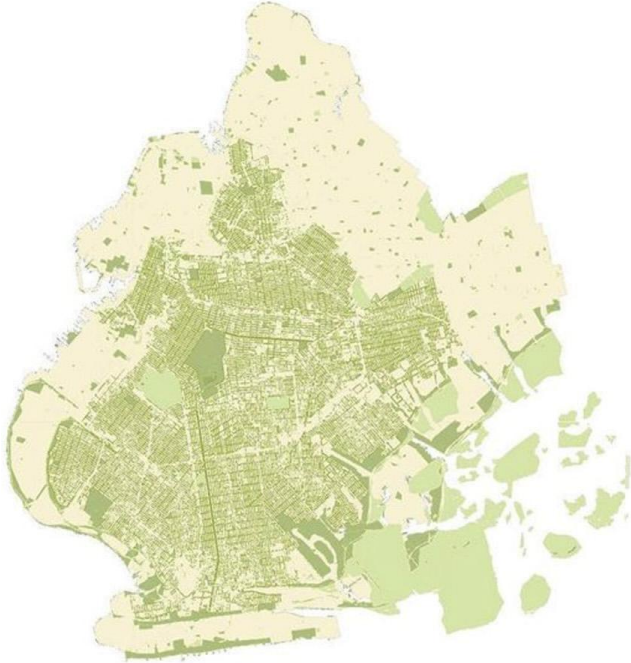
cadastral  
cartographic  
cognitive  
data  
digital  
genetic  
Giga  
Goggle  
thematic  
topographic  
printed  
site  
plotted  
3D  
**UEX**  
Story mapping  
journey

# map

**This is a heat map of  
Brooklyn, NY**



**And this is a map of  
trees in Brooklyn, NY**

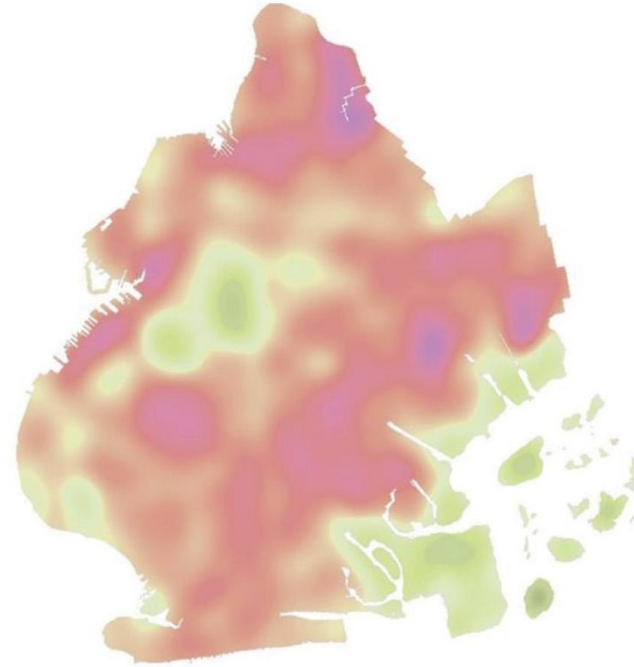


# Mapping

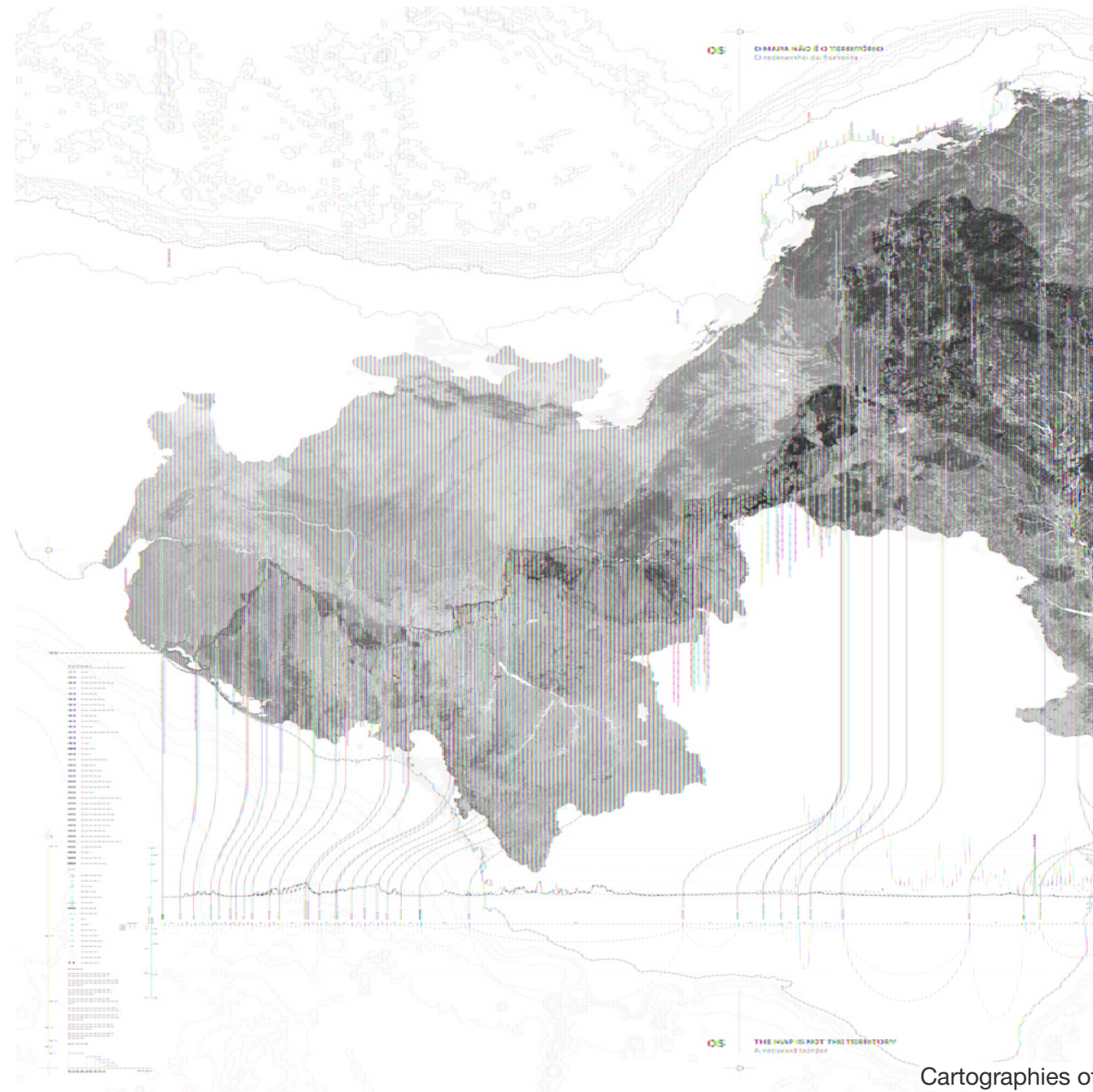
**This is a heat map of  
Brooklyn, NY**



**And this is a map of  
trees in Brooklyn, NY**



# Mapping - Cartography



Cartographies of Brazilian Pavilion at the Venice Biennale2018:  
Ailton Krenak, Gabriel Duarte, Celma Chaves Pont Vidal

# Mapping - Cartography



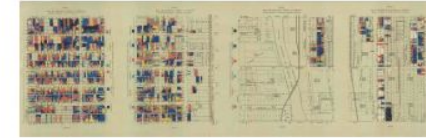
Comision Hidrográfica  
Islas Baleares



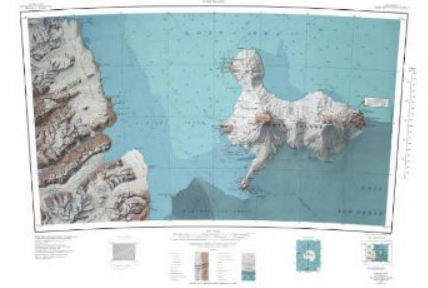
USGS  
Rocky Mountain National Park



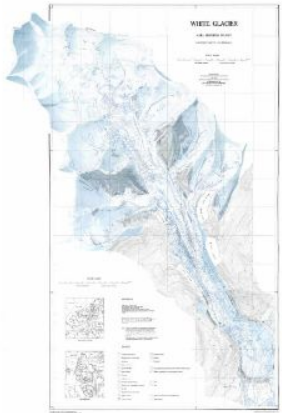
Office fédéral de la topographie  
Blatt 1347 Matterhorn



Florence Kelley  
Chicago Wage Maps



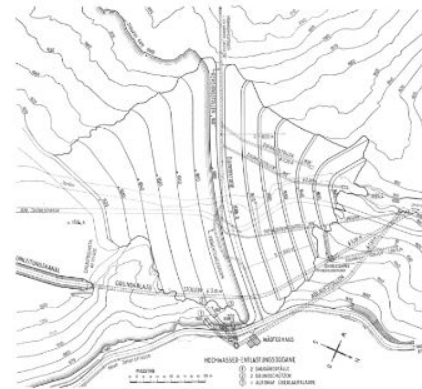
USGS  
Ross Island



Dieter Haumann & Donald Honegger  
White Glacier



John Bartholomew & Son  
World Physiography



Elektrizitätswerk der Stadt Zürich  
Staudamm Marmorera

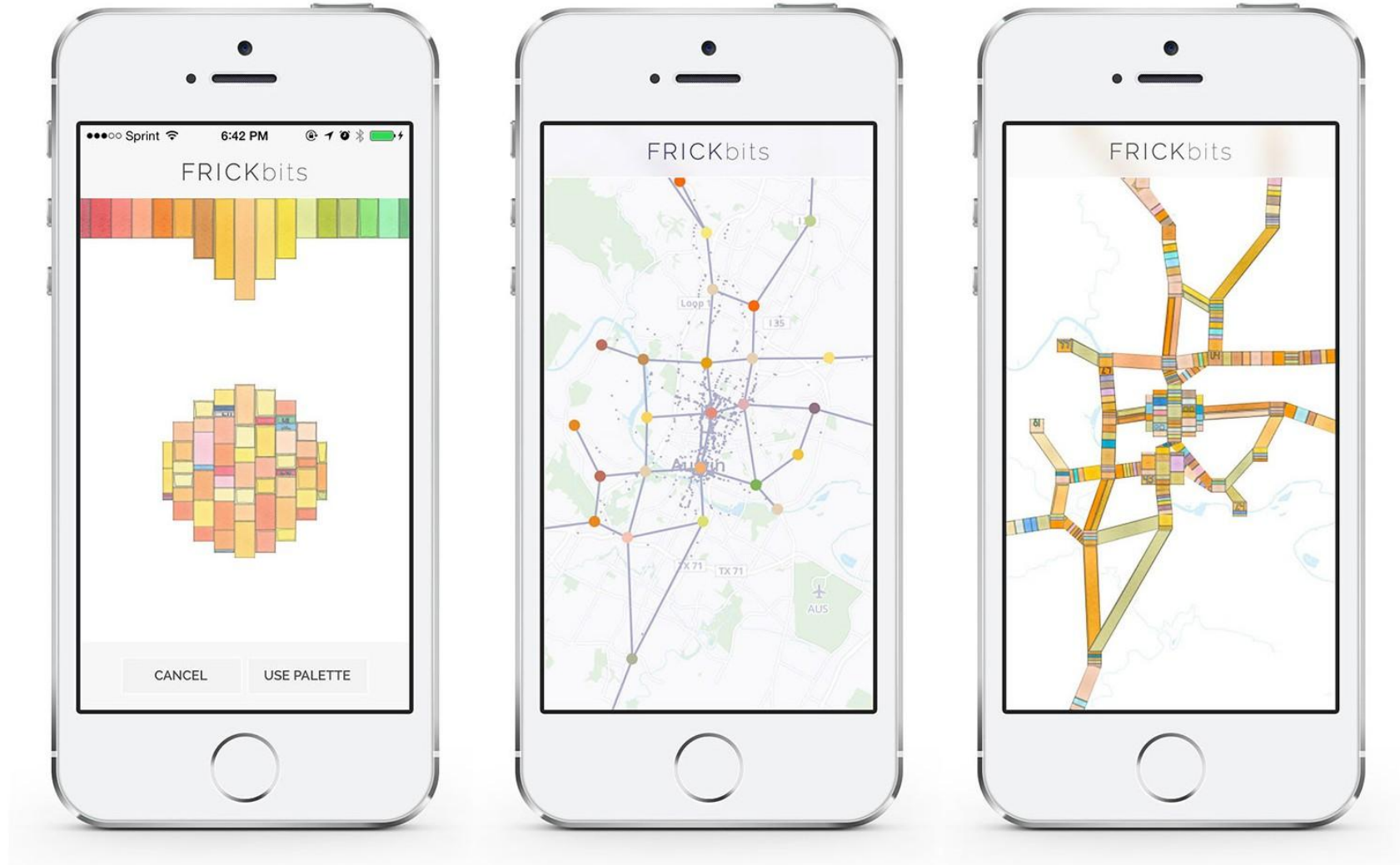


Dépôt de la Guerre  
Carte topographique de Versailles



USGS  
South Florida

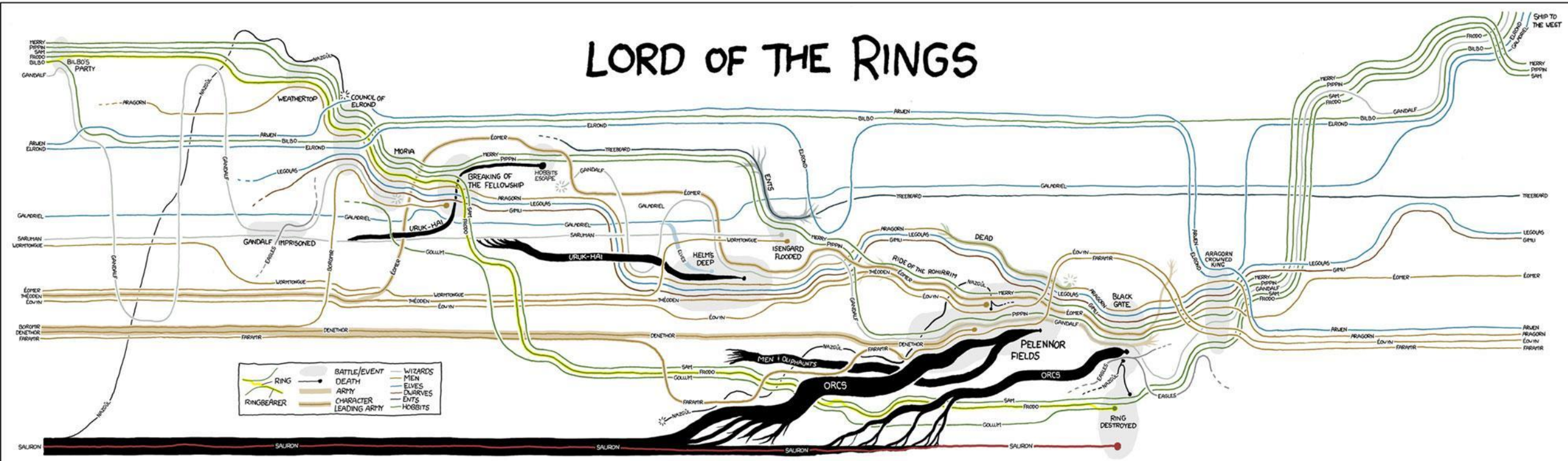
# Mapping - Data



# Movie Narrative Map

THESE CHARTS SHOW MOVIE CHARACTER INTERACTIONS. THE HORIZONTAL AXIS IS TIME. THE VERTICAL GROUPING OF THE LINES INDICATES WHICH CHARACTERS ARE TOGETHER AT A GIVEN TIME.

## LORD OF THE RINGS



# Mapping - Music - Image synchronicity

This diagram illustrates the synchronicity between film frames, musical notation, and rhythmic patterns for the film *Alexander Nevsky* (1938). The diagram is organized into several horizontal layers:

- Top Layer:** A sequence of film frames numbered 8 through 17. Above these frames are letters: B, A, B, A, B.
- Second Layer:** Musical notation on a staff, showing notes and rests corresponding to the film frames.
- Third Layer:** Rhythmic values for each frame, such as  $7/8$ ,  $1/8$ ,  $1$ ,  $3/4$ ,  $1/2$ ,  $7/8$ ,  $1/8$ ,  $1/2$ ,  $1/2$ ,  $3/4$ ,  $1/4$ ,  $1$ ,  $1/4$ , and  $3/4$ .
- Fourth Layer:** Stylized black and white silhouettes of soldiers and knights, corresponding to the film frames.
- Fifth Layer:** A rhythmic waveform or contour line with numbered points (0, 1, 2, 3, 4) and 'x' marks, indicating specific rhythmic features.
- Sixth Layer:** Roman numerals (IV, V, VI, VII, VIII, IX, X, XI, XII) positioned below the waveform.

This image shows a page of handwritten musical notation for the Moonlight Sonata, page 29. The score is written in brown ink on aged, yellowed paper. It features three systems of staves, each with a treble clef and a common time signature. The notation is dense and expressive, with many slurs, ties, and dynamic markings. The first system includes a large bracket on the left side. The second system has a large bracket on the right side. The third system has a large bracket on the left side. The handwriting is fluid and characteristic of Beethoven's style. There are some red markings and a red number '29' in the top right corner. The paper shows signs of age, including some staining and discoloration.

I										II										III										IV									
5	7		5	1		11		9	7	4	7		6	3		3	7	6		7	9	1	8	7	14			7	4	2									
	3	3		5	9					2				1	1	2	3		3	2	1	1		1			1	5		1	2								
	4	1			3		4		3		3	2	4	3	4	3	2	5										7		1									
7	7		7	3	2												4													3									
																3	8	7		1	1	7	5				1	6	1	1									
	4	3		2	3		1	6			4	1	4	4					1	2	4							1	2										

V										I'										II'										III'									
14	3	2		7	3	3	9		1	11		5	1	2	3	1		13	1	1	3	1		5	1			13	2	5	16			5					
					2	2	5	1			2	2		4	2			3	2		4		2	5	6							4							
		2						1	1		2	2	3	5	1	4		1			7	6	1	4	6	4	3												
4	1				9			6	5		9			5				5			1			4		5													
	1	1		1	4			1		1	3			5									6	4															
4	2			2			1	1	1			1	1	2	4	1	1				5		5	3	4		3			2									

IV'										V'										I <sup>2</sup>										II <sup>2</sup>									
	3	3		11		4	5	6	6	1				3	2	5	17			4	7	1	1	2		6													
	2				1	3	2	5	1		16	5		5			3	6	6	6	2	1	1	5	1		7												
	1	2			2	7	2	5	1		2	1	1	1	6	2	2	2	5	1	1	1		4	3	5													
			1	1	1	2	1		7							5				5	4	1								4									
1	1			1		3	2	3	7	9	5	10		1		2		11		4	5	1	1	1	3					5									
	1	1			1	4					1			2	2	1		1	5	3			1	3	4	2													

III <sup>2</sup>										IV <sup>2</sup>										V <sup>2</sup>										I <sup>3</sup>										II <sup>3</sup>									
7		2		2	8	2	9		4	12			1	6	4	2	6	8	8	6	8	11	11	7		6																							
5	3		8			3				1	4		5	5	1	3	2	7	3	7	8	5	3	3		5																							
7		5		7		6	1					3		2	3		5			1			2	7	7		4																						
11		1	4	4			3	1		2	1		6	4		6	2	6		5		3							1																				
			5			4	4	4	3	4		5					1				4	3	6	5	2	3																							
2				5	7	1	1			4			3	5					2	2		3	5	1	5																								

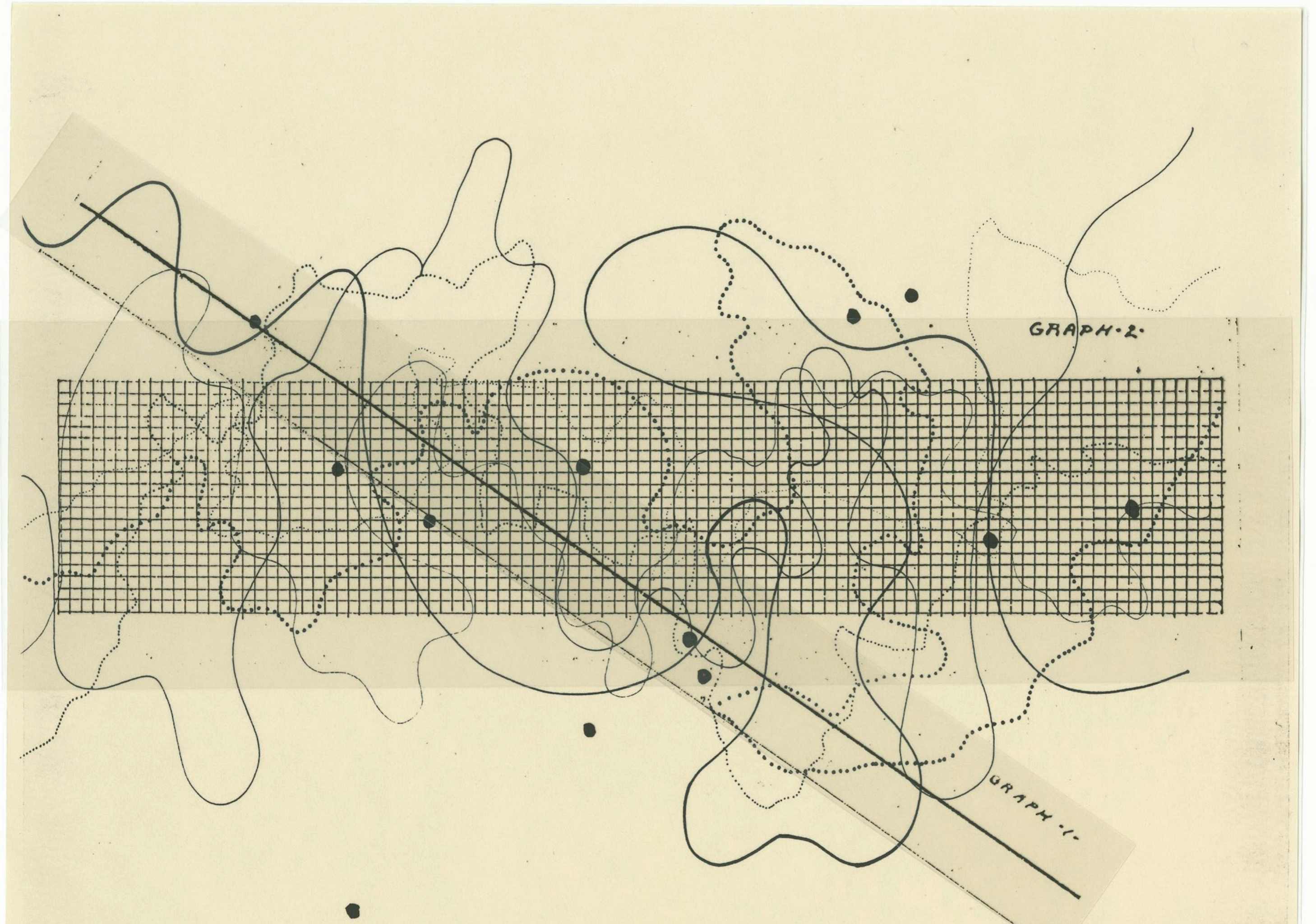
TO JOHN CAGE

INTERSECTION #1 FOR ORCHESTRA

Morton Feldman

1.

COPYRIGHT © 1962 BY C.F. PETERS CORPORATION, 373 PARK AVE. SO., NEW YORK 16, N.Y.



GRAPH-2

GRAPH-1

JOHN CAGE, MATERIAL FOR TAPE MUSIC OF THAT TITLE, 1960

The image displays a page of experimental music notation by John Cage, characteristic of his work in the 1960s. The notation is highly abstract and non-traditional, consisting of several distinct systems:

- Top Left:** A system of three staves with notes and stems, some of which are grouped by brackets. Below this is a horizontal bar with several dots of varying sizes.
- Top Right:** A system of two staves with notes and stems, connected by a wavy line.
- Middle:** A single staff with a dense, scribbled pattern of lines and notes, labeled with the letter 'D' on the left. Above the staff are the numbers '1' and '2'.
- Bottom Left:** A diagram showing a grid of lines with various shapes and arrows, possibly representing a spatial or structural layout.
- Bottom:** A system with two staves, labeled 'R.H.' (Right Hand) and 'L.H.' (Left Hand). The notation consists of wavy lines and shaded areas, with numbers '3-3', '18-2', '2-10', and '10-19' placed above and below the staves.





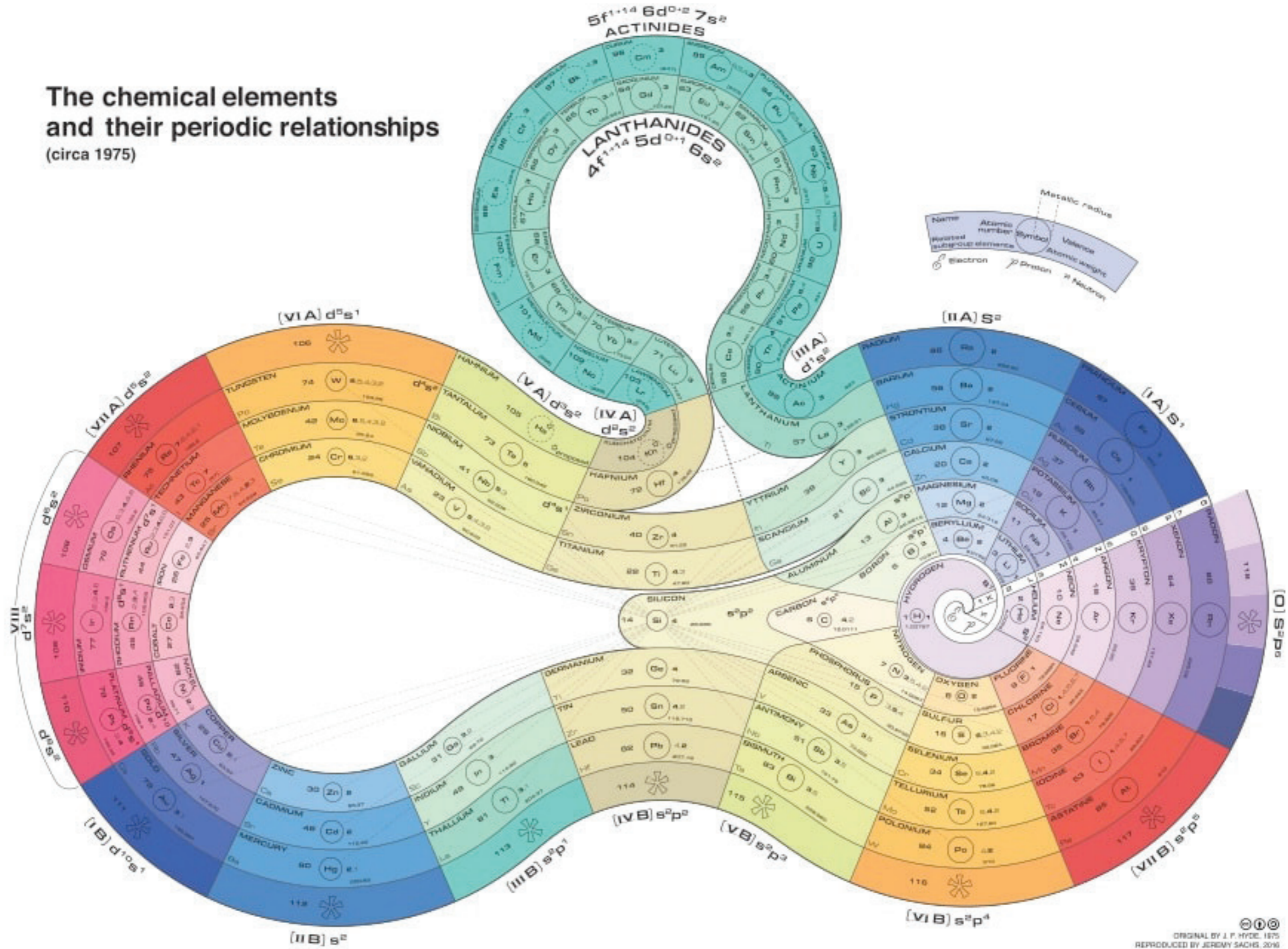
**Modern periodic table**

[ s - block ] Representative elements		[ d - block ] Transition elements										[ p - block ] Representative elements					Noble gases	
1 I A												13 III B    14 IV B    15 V B    16 VI B    17 VII B					18 0	
1	2											5	6	7	8	9	10	
H $1s^1$	He $1s^2$											B $2s^2 2p^1$	C $2s^2 2p^2$	N $2s^2 2p^3$	O $2s^2 2p^4$	F $2s^2 2p^5$	Ne $2s^2 2p^6$	
2	3	4	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Li $2s^1$	Be $2s^2$											Al $3s^2 3p^1$	Si $3s^2 3p^2$	P $3s^2 3p^3$	S $3s^2 3p^4$	Cl $3s^2 3p^5$	Ar $3s^2 3p^6$	
3	11	12	III A	IV A	V A	VIA	VII A	← VIII →			IB	II B	13	14	15	16	17	18
Na $3s^1$	Mg $3s^2$											Ga $4s^2 4p^1$	Ge $4s^2 4p^2$	As $4s^2 4p^3$	Se $4s^2 4p^4$	Br $4s^2 4p^5$	Kr $4s^2 4p^6$	
4	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36
K $4s^1$	Ca $4s^2$	Sc $3d^1 4s^2$	Ti $3d^2 4s^2$	V $3d^3 4s^2$	Cr $3d^5 4s^1$	Mn $3d^5 4s^2$	Fe $3d^6 4s^2$	Co $3d^7 4s^2$	Ni $3d^8 4s^2$	Cu $3d^{10} 4s^1$	Zn $3d^{10} 4s^2$	Ga $4s^2 4p^1$	Ge $4s^2 4p^2$	As $4s^2 4p^3$	Se $4s^2 4p^4$	Br $4s^2 4p^5$	Kr $4s^2 4p^6$	
5	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54
Rb $5s^1$	Sr $5s^2$	Y $4d^1 5s^2$	Zr $4d^2 5s^2$	Nb $4d^4 5s^1$	Mo $4d^5 5s^1$	Tc $4d^5 5s^2$	Ru $4d^7 5s^1$	Rh $4d^8 5s^1$	Pd $4d^{10}$	Ag $4d^{10} 5s^1$	Cd $4d^{10} 5s^2$	In $5s^2 5p^1$	Sn $5s^2 5p^2$	Sb $5s^2 5p^3$	Te $5s^2 5p^4$	I $5s^2 5p^5$	Xe $5s^2 5p^6$	
6	55	56	57	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86
Cs $6s^1$	Ba $6s^2$	La* $5d^1 6s^2$	Hf $4f^{14} 5d^2 6s^2$	Ta $5d^3 6s^2$	W $5d^4 6s^2$	Re $5d^5 6s^2$	Os $5d^6 6s^2$	Ir $5d^7 6s^2$	Pt $5d^9 6s^1$	Au $5d^{10} 6s^1$	Hg $5d^{10} 6s^2$	Tl $6s^2 6p^1$	Pb $6s^2 6p^2$	Bi $6s^2 6p^3$	Po $6s^2 6p^4$	At $6s^2 6p^5$	Rn $6s^2 6p^6$	
7	87	88	89	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118
Fr $7s^1$	Ra $7s^2$	Ac** $6d^1 7s^2$	Rf	Db	Sg	Bh	Hs	Mt	Ds	Rg	Cn	Nh	Fl	Mc	Lv	Ts	Og	

[f-block]      Inner transition elements

[ Lanthanides ]	58 Ce $4f^2 5d^0 6s^2$	59 Pr $4f^3 5d^0 6s^2$	60 Nd $4f^4 5d^0 6s^2$	61 Pm $4f^5 5d^0 6s^2$	62 Sm $4f^6 5d^0 6s^2$	63 Eu $4f^7 5d^0 6s^2$	64 Gd $4f^7 5d^1 6s^2$	65 Tb $4f^9 5d^0 6s^2$	66 Dy $4f^{10} 5d^0 6s^2$	67 Ho $4f^{11} 5d^0 6s^2$	68 Er $4f^{12} 5d^0 6s^2$	69 Tm $4f^{13} 5d^0 6s^2$	70 Yb $4f^{14} 5d^0 6s^2$	71 Lu $4f^{14} 5d^1 6s^2$
[ Actinides ]	90 Th $5f^0 6d^2 7s^2$	91 Pa $5f^2 6d^1 7s^2$	92 U $5f^3 6d^1 7s^2$	93 Np $5f^4 6d^1 7s^2$	94 Pu $5f^6 6d^0 7s^2$	95 Am $5f^7 6d^0 7s^2$	96 Cm $5f^7 6d^1 7s^2$	97 Bk $5f^9 6d^0 7s^2$	98 Cf $5f^{10} 6d^0 7s^2$	99 Es $5f^{11} 6d^0 7s^2$	100 Fm $5f^{12} 6d^0 7s^2$	101 Md $5f^{13} 6d^0 7s^2$	102 No $5f^{14} 6d^0 7s^2$	103 Lr $5f^{14} 6d^1 7s^2$

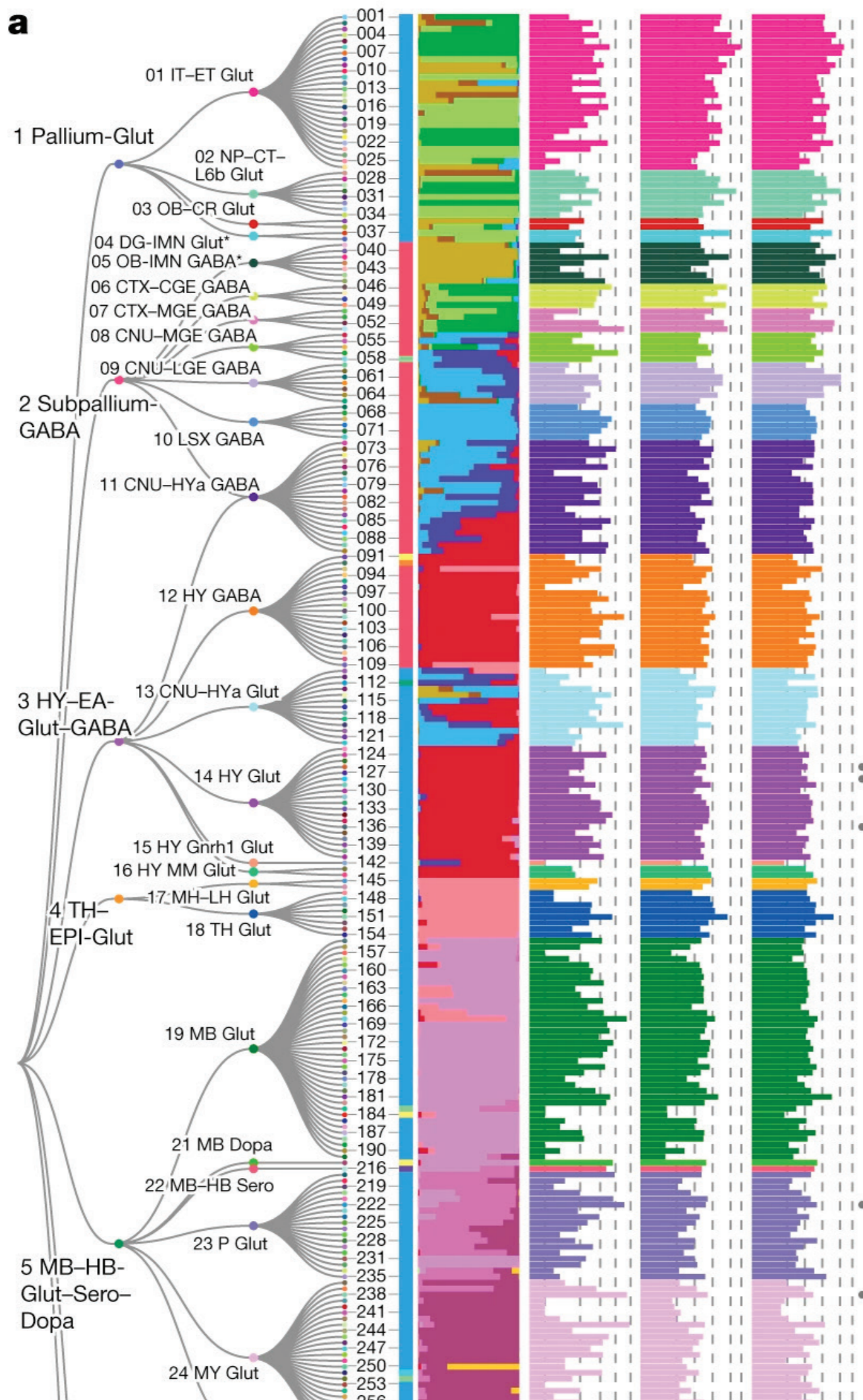
The chemical elements and their periodic relationships  
(circa 1975)







FULL MAPPING OF A MOUSE BRAIN, IN: NATURE, 2023



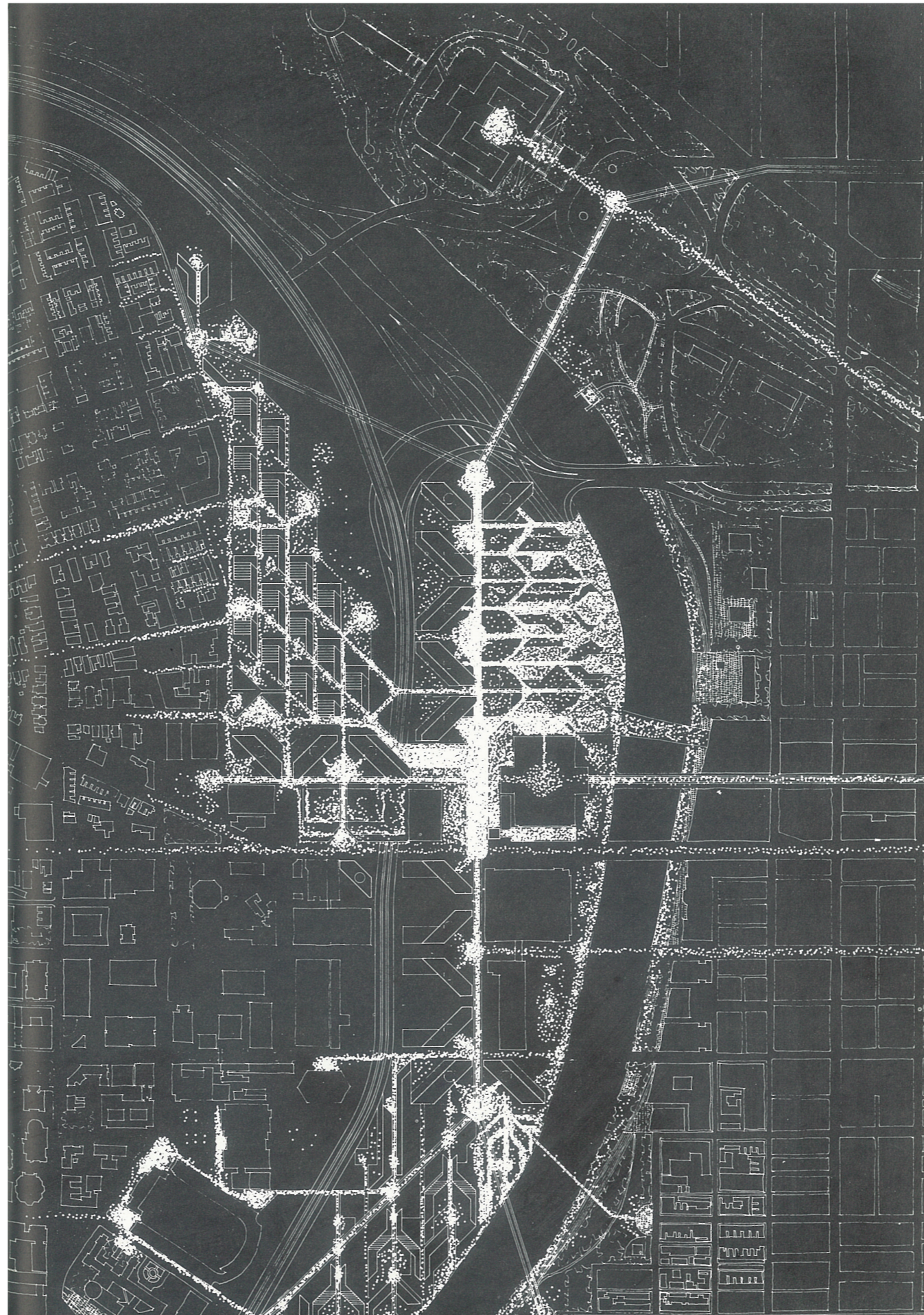
FULL MAPPING OF A MOUSE BRAIN, IN: NATURE, 2023



MAPPING THE INTERNET, ONGOING SINCE 1997



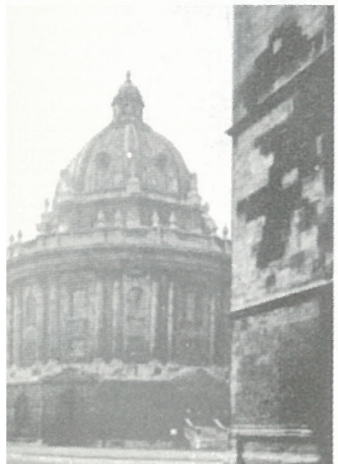
THE MILLER ATLAS, LOPO HOMEM-REINEIS ATLAS, 1519



**MAPPING OF PEOPLE'S MOVEMENT IN CITY STRUCTURE, PHILADELPHIA'S MASTERPLAN, E.BACON, 1950'S**

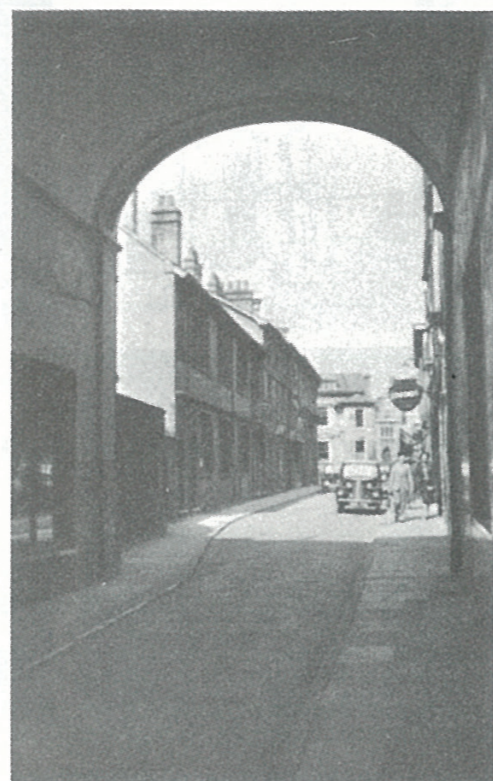
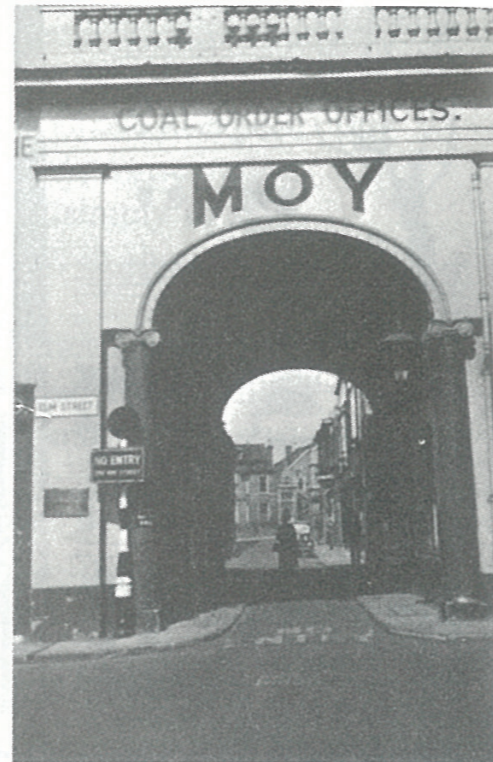
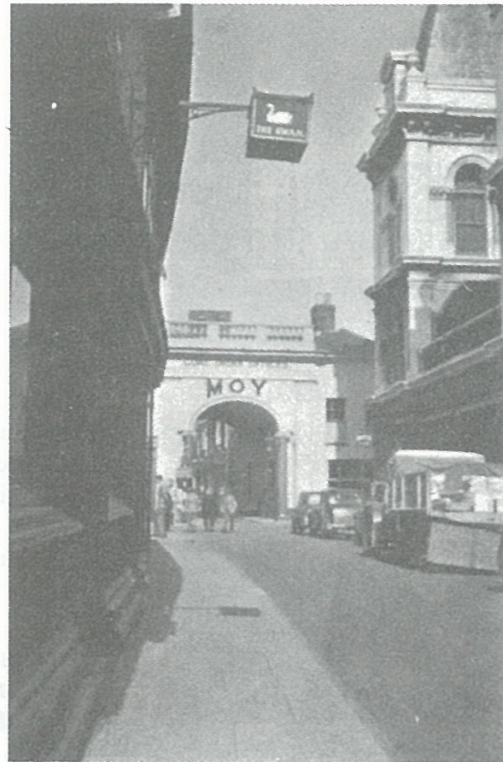


OXFORD

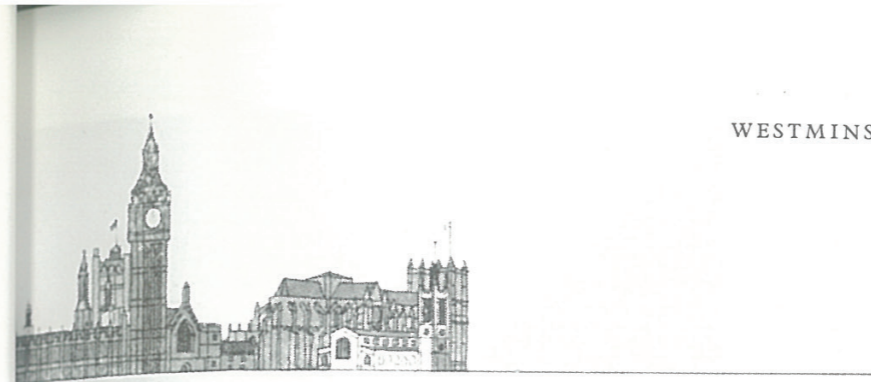


IPSWICH

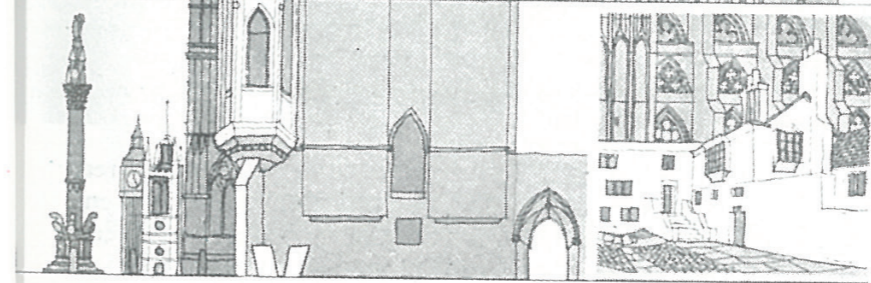
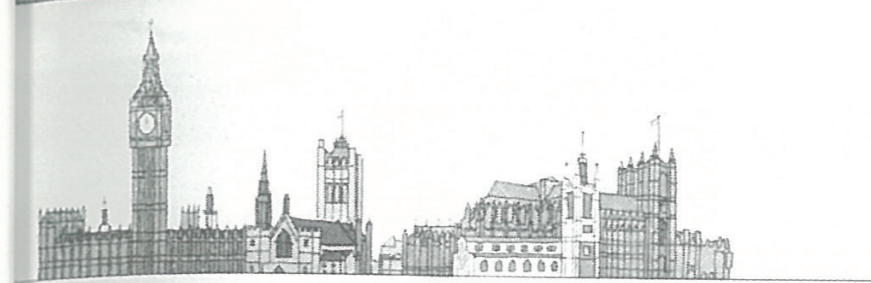
1, 2



3, 4



WESTMINSTER



These three sequences, Oxford, Ipswich and Westminster, try to recapture in the limited and static medium of the printed page a little of the sense of discovery and drama that we experience in moving through towns. Oxford; the cube, 1, the drum, 3, and the cone, 4, create an unfolding drama of solid geometry. This is the unfolding of a mystery, the sense that as you press on more is revealed. Ipswich; a modest archway performs the office of dividing the prospect into two things, the street you are in and the place beyond, into which you emerge so that you move out of one ambience into another. Westminster; the shifting interplay of towers, spires and masts, all the intricacy of fresh alignments and grouping, the shafts of penetration and the sudden bunching of emphatic verticals into a dramatic knot, these are the rewards of the moving eye, but an eye which is open and not lazy.

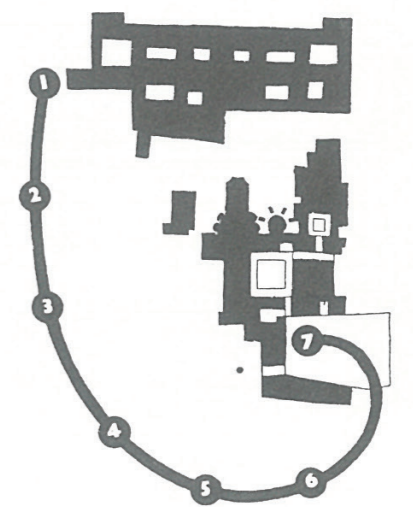
1

2

3

4

5



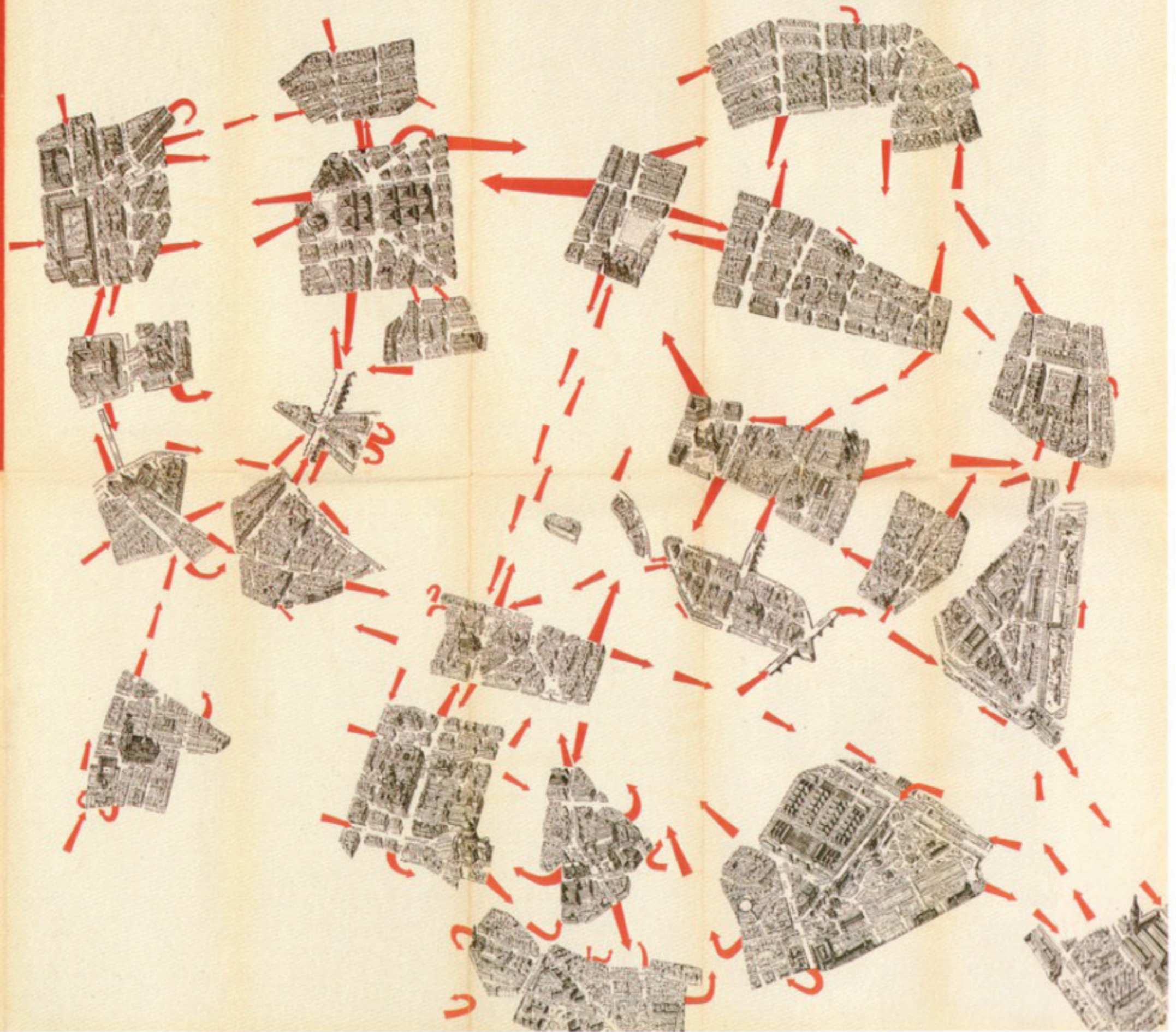
Plan of Westminster, showing 6, 7 viewpoints

GUIDE  
PSYCHOGEOGRAPHIQUE  
DE PARIS

EDITÉ PAR LE BAUHAUS IMAGINISTE  
PRINTED IN DENMARK BY  
PERMILD & ROSENKRANS

par G.-E. DEBORD

**DISCOURS SUR LES PASSIONS DE L'AMOUR**  
pentes psychogéographiques de la dérive et localisation  
d'unités d'ambiance

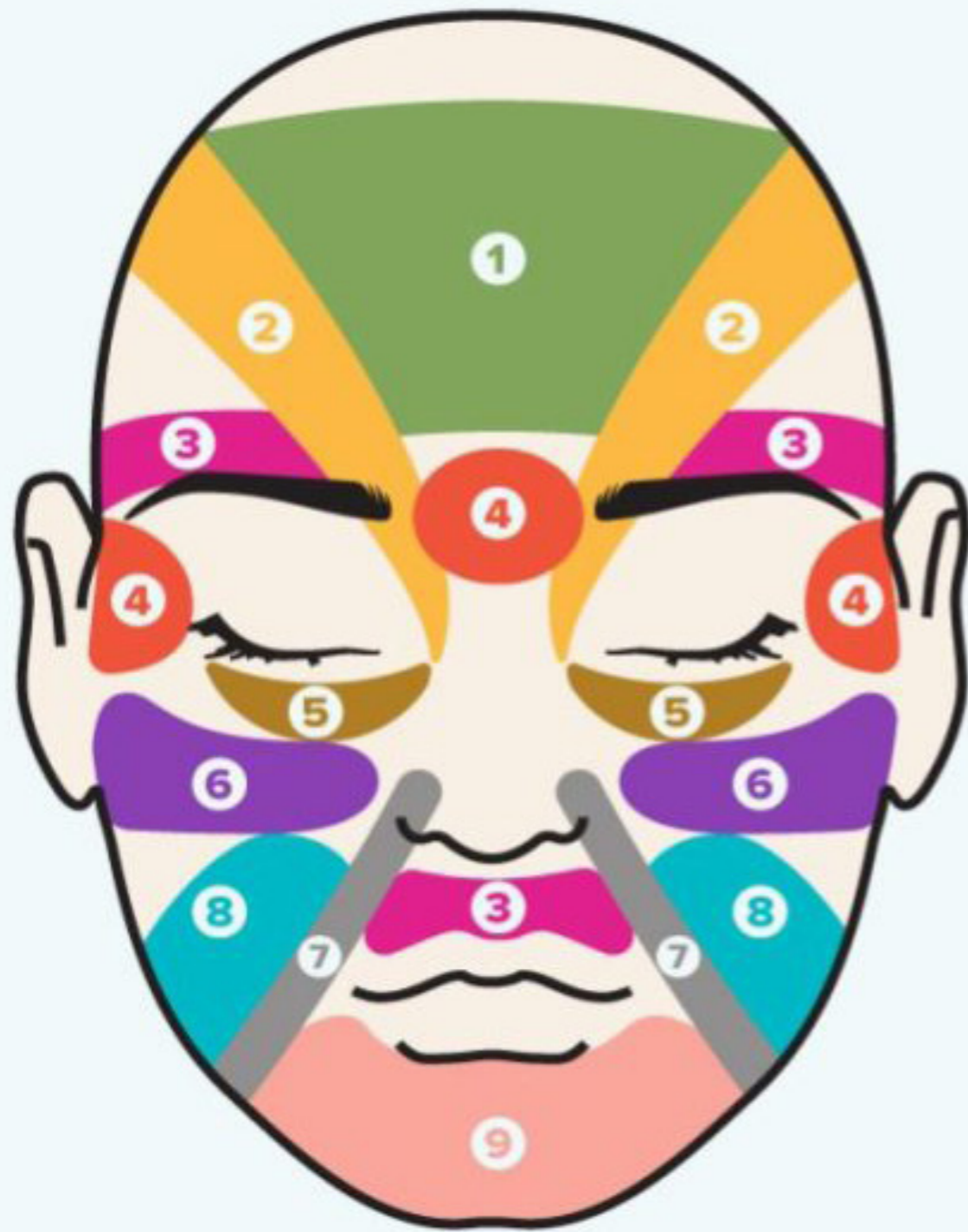




UNKNOWN, INUIT WOOD MAPS, 1800



UNKNOWN, BRADDING AS MAPPING, SENEGAL, 2005



- 1 Small intestine
- 2 Bladder
- 3 Heart
- 4 Liver
- 5 Kidneys
- 6 Stomach
- 7 Large intestine
- 8 Lungs
- 9 Reproductive system



# BLUEPRINT:

Blue color indicates the health services and their processes based on the health personnel and caregivers experiences.

Light blue color shows the changes and addition to the treatment course that "Sykehuset i Vestfold" has developed, which will most likely be taken in use in all hospitals by January 1, 2015. (See information about treatment course package, under)

Grey color shows the patient experience based on both insights and the new treatment course. Questions and responses are also colored in yellow.

Yellow color shows the caregiver experience based on both insights and the new treatment course. Questions and responses are also colored in yellow.

## NEW DEVELOPMENT:

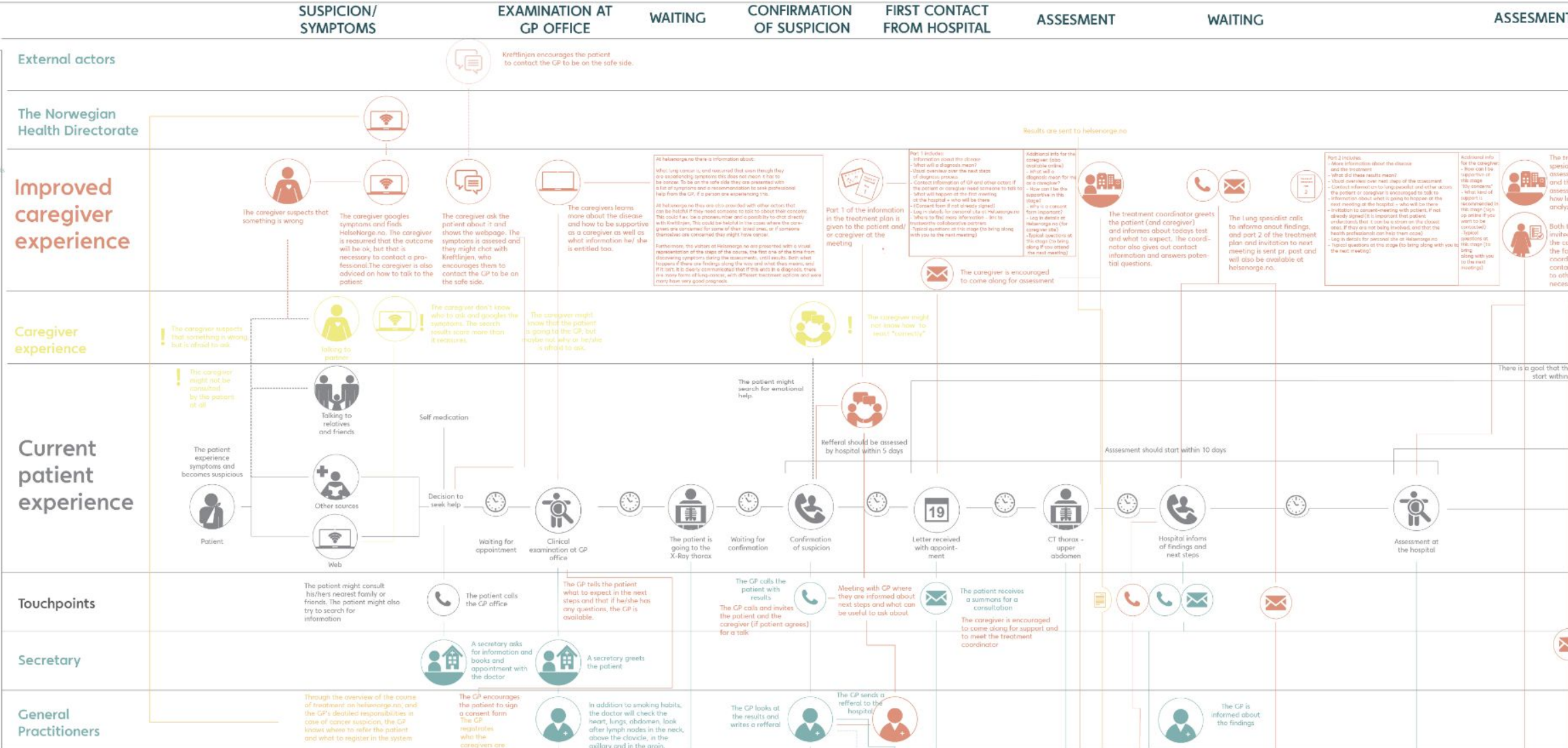
The red color shows the addition to the new treatment course package that will be in use by January. This addition takes the caregiver into account and plan for how they can also be included in the new treatment course package. There are also a few changes that affects the patient experience.

Orange color shows the new addition in the backstage processes between the actors.

## Background for new development:

From January, 1, 2015 the treatment course package for cancer treatment is introduced for the four most common cancers - lung, breast, prostate and colon cancer.

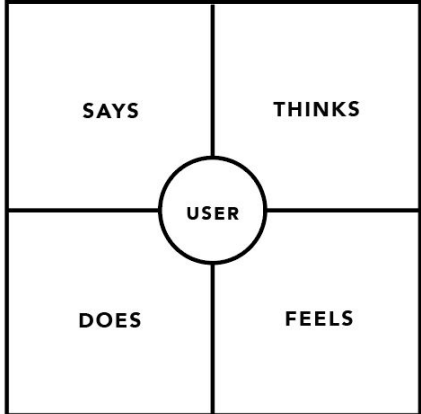
This means that patients will



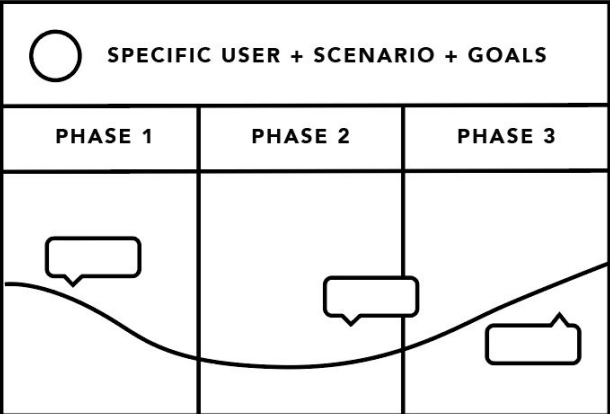
*UX* mapping

# User Experience (UX) Mapping

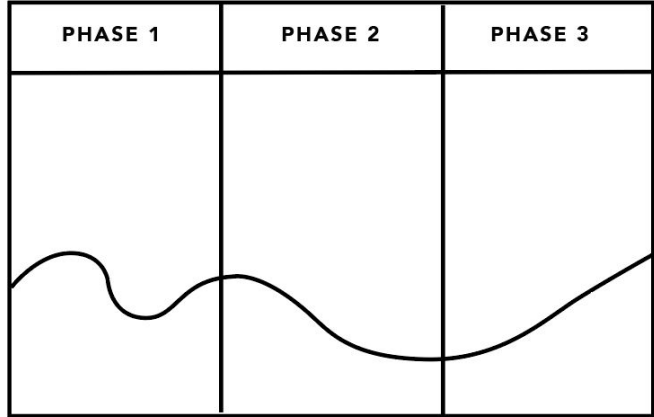
**EMPATHY MAP**



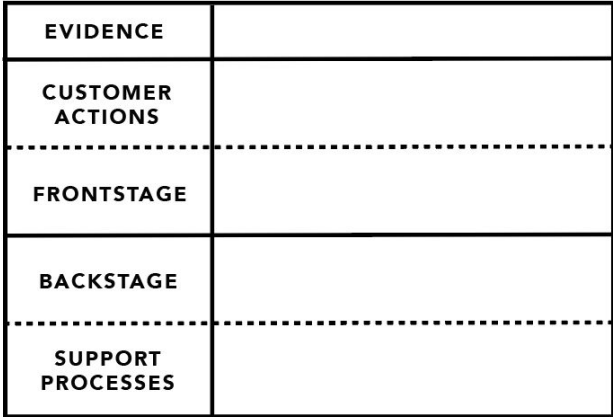
**CUSTOMER JOURNEY MAP**



**EXPERIENCE MAP**



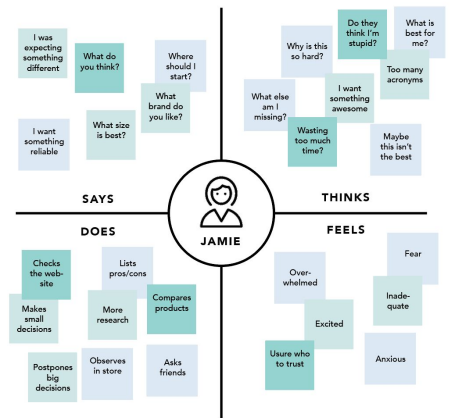
**SERVICE BLUEPRINT**



**UX MAPPING: CHEAT SHEET**

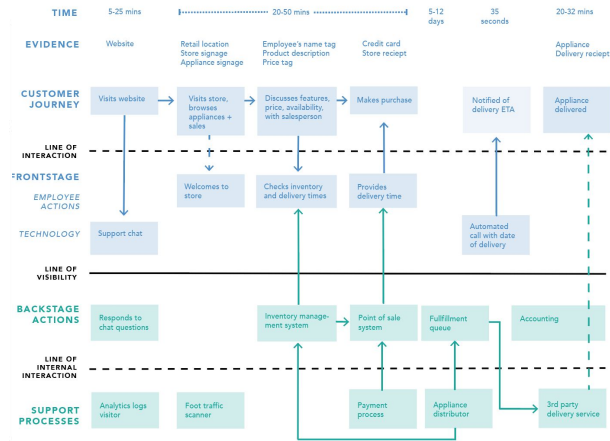
# User Experience Mapping

**EMPATHY MAP** Example (Buying a TV)



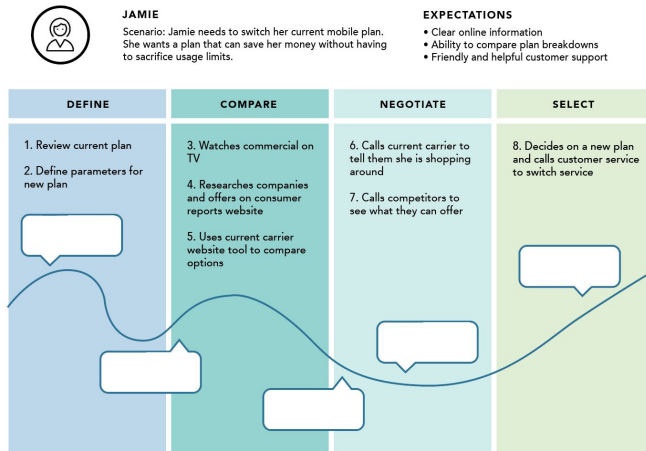
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**SERVICE BLUEPRINT** Example (Appliance Retailer)



**UX MAPPING: CHEAT SHEET**

**CUSTOMER JOURNEY MAP** Example (Switching Mobile Plans)



**SERVICE BLUEPRINT**

TRIMESTER	1ST	2ND	3RD
<b>ANXIETY LEVELS + COMMON TESTS</b>	Positive Pregnancy Tests Urine analysis Maternal Serum Chorionic Villus Sampling	Fetal Development and Gender Determination Fetal Heartbeat Monitoring Alpha-fetoprotein screening, hCG, estriol, inhibin Glucose Tolerance Tests	3D Ultrasound Fetal Non-Stress Tests
<b>SHARING</b>	Partner Close Friends/Family	Other Friends/Work	Obvious in Public
<b>PLANNING</b>	Name Generation	Maternity Leave Plans Nursery and Supplies Prep	Birthing Classes Baby Shower + Hospital Bag
<b>PHYSICAL EXPERIENCE</b>	Energy	Weight	Discomfort

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# User Experience Mapping



**Caleb Ng** • university undergraduate

*"I am looking for an affordable and authentic experience"*

**Scenario:** Look for a housing listing that is big enough to hold 6 people for a holiday to greece

**Goals:** successfully view listings and then details of listings and send it over to friends for deliberation

## INSPIRED

"Want to learn how he can get an affordable, authentic, immersive experience when he goes to greece this summer"

1

"Parents told me that it was a beautiful place and the views are out of this world"

2

## EXPLORE

"Knows he can go to airbnb and easily filter through cheap homes and true enough there were lots of options"

4

"Searches online for options and realise that traditional hotels are way above his budget"

3

"Sends friend a bunch of links and no reply because of confusion and took him awhile to reach a conclusion"

5

## DECIDE

"Confused because Caleb sent about 20 over links and they were messy links had to click on picture to view pictures and decide."

6

"Decides that Caleb has the final call on the apartment and they will all just follow suit"

7

## PAYMENT

"Making payment is rather straightforward"

8

"Informing everyone of your purchase and then the eventual paying back takes a really long time"

9

## EXPERIENCE

"The airbnb host was extremely helpful and really made the entire experience really great and easy."

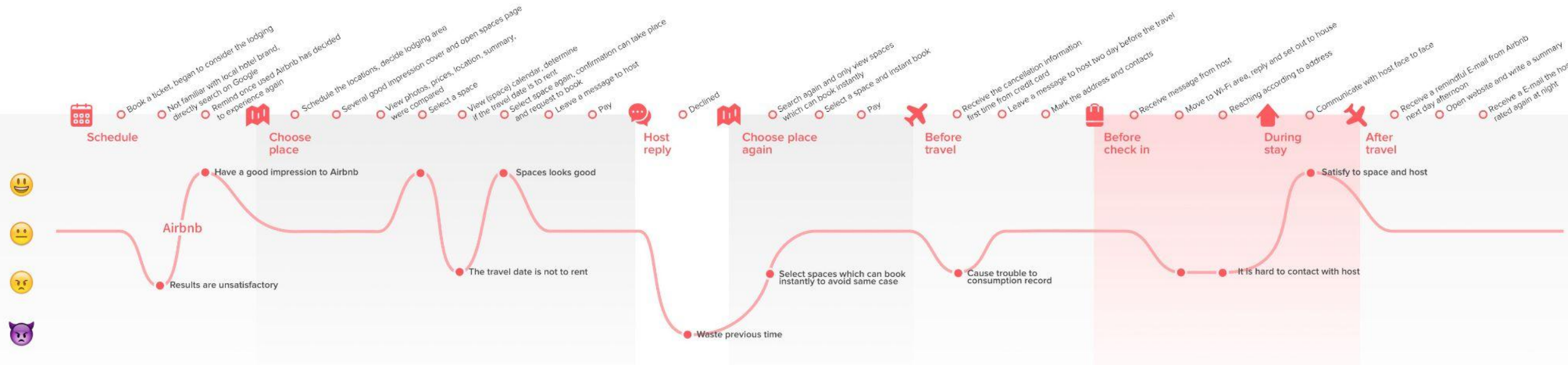
10

## SHARE

"Providing feedback for my airbnb host is also very intuitive and easy"

11

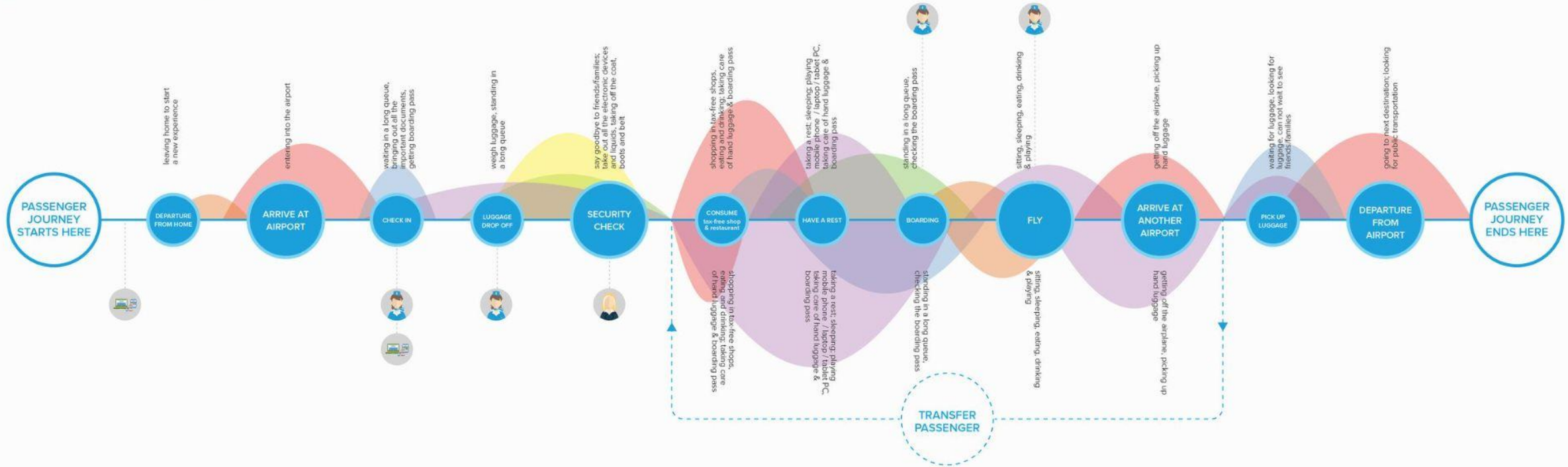
# User Experience Mapping



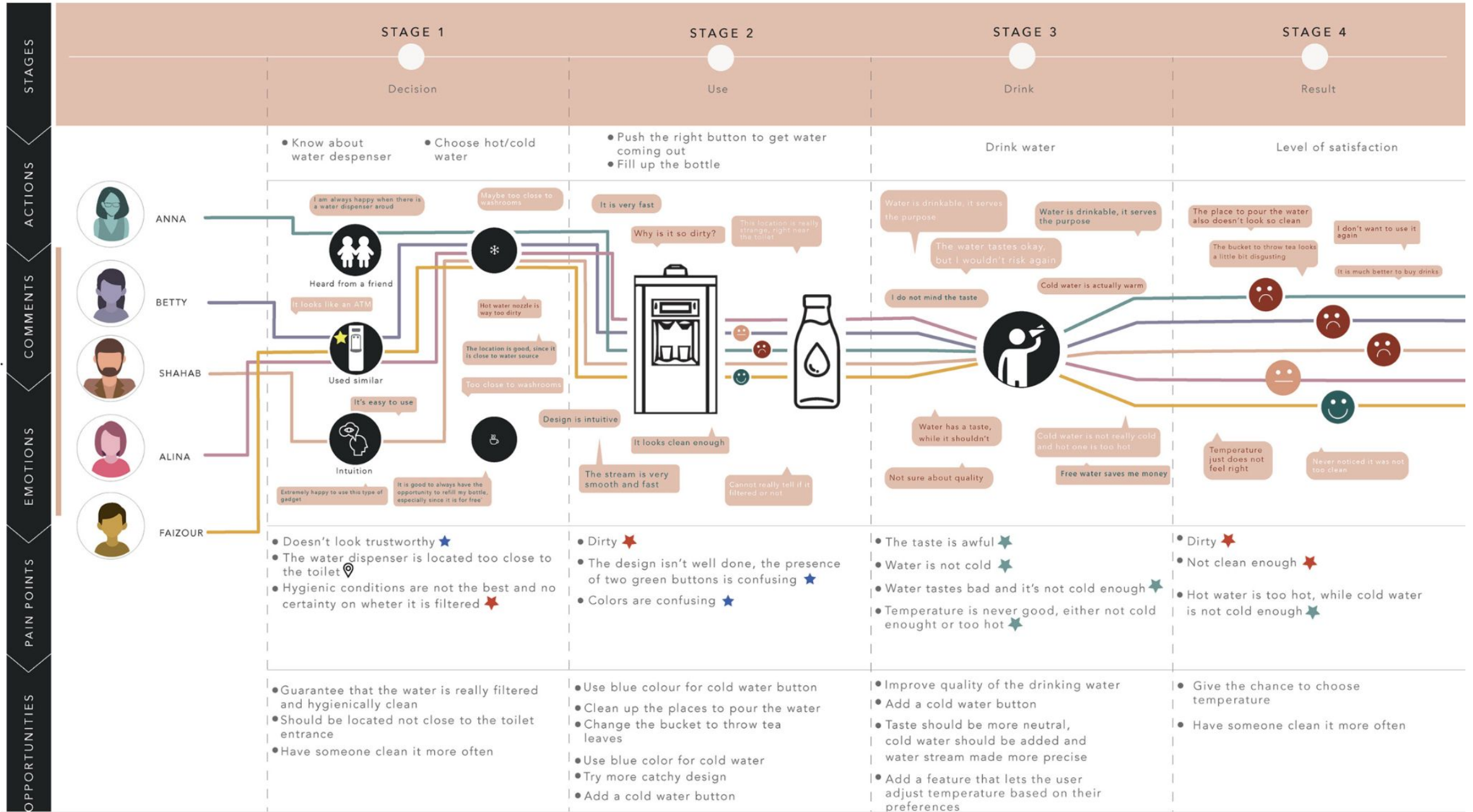
# User Experience Mapping



- Emotion**
- excited
  - delight
  - disappointed
  - sad
  - confusion
  - boredom
- Involved People**
- KLM staff
  - Airport staff
- Involved Device**
- PC / mobile terminals with Internet



# User Experience Mapping



# *Mapping - Methodology*

## **COMMON TIMESCALE**

*Define timescale of selected experiences which can later be overlapped.*

## **TOUCHPOINTS**

*Mark the points of particular interest,*

## **DEFINE AXES**

*How are elements from the Forensic Manual mapped? Which were the Positive and Negative related to Activities/ Space/ Environment/ Service?*

# Mapping - Template

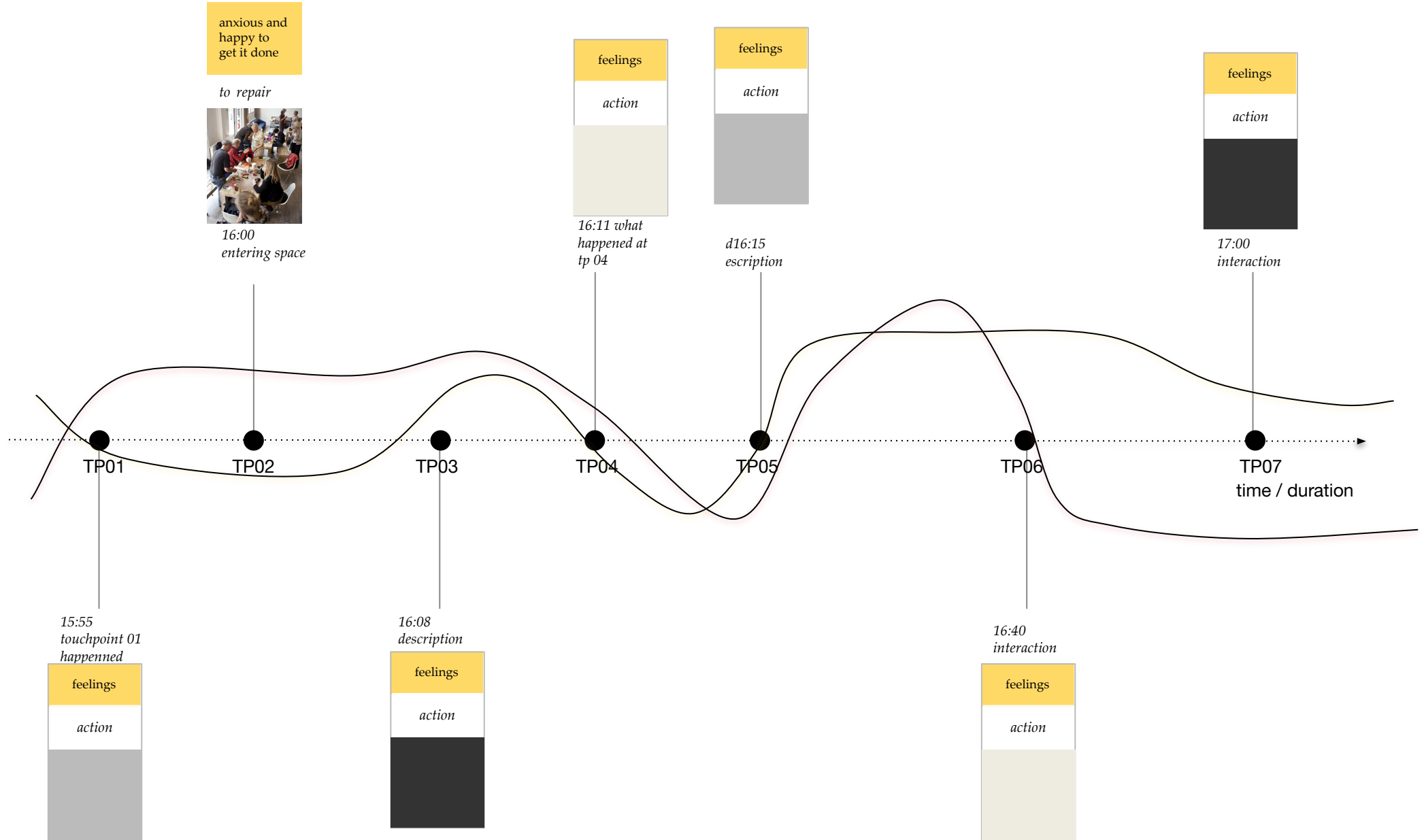
*how*

*why*

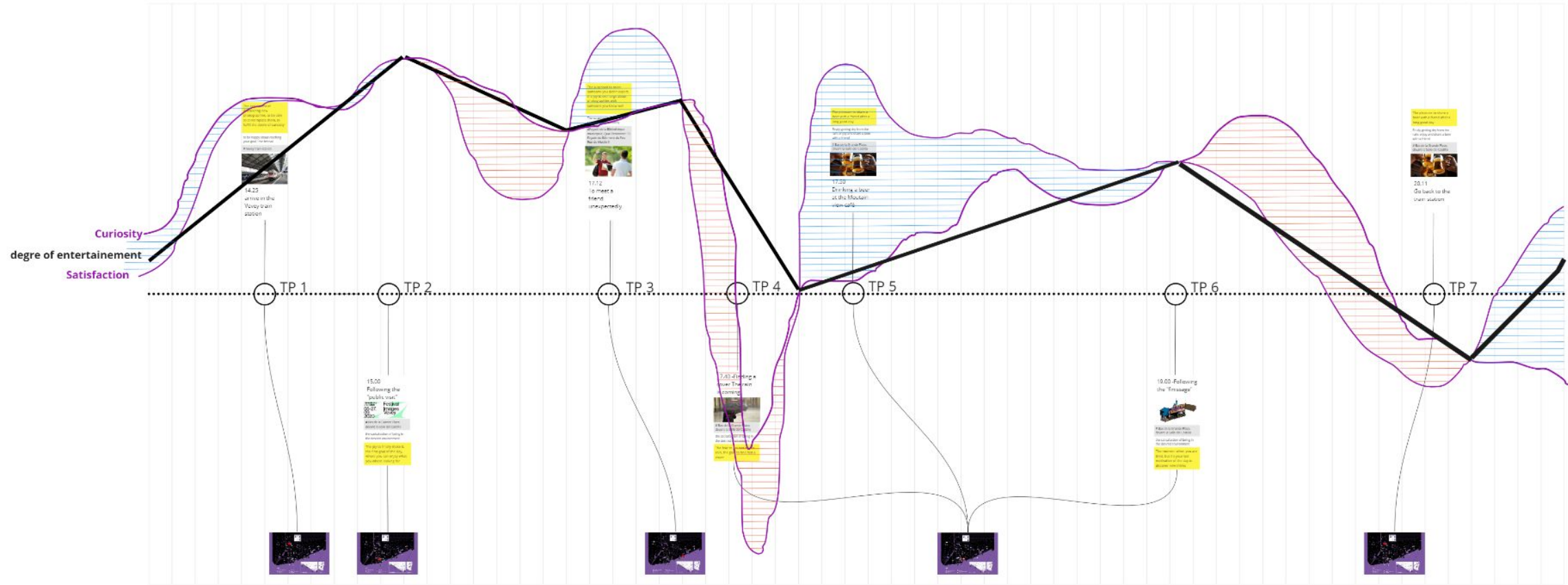
*where*

*what*

*when*

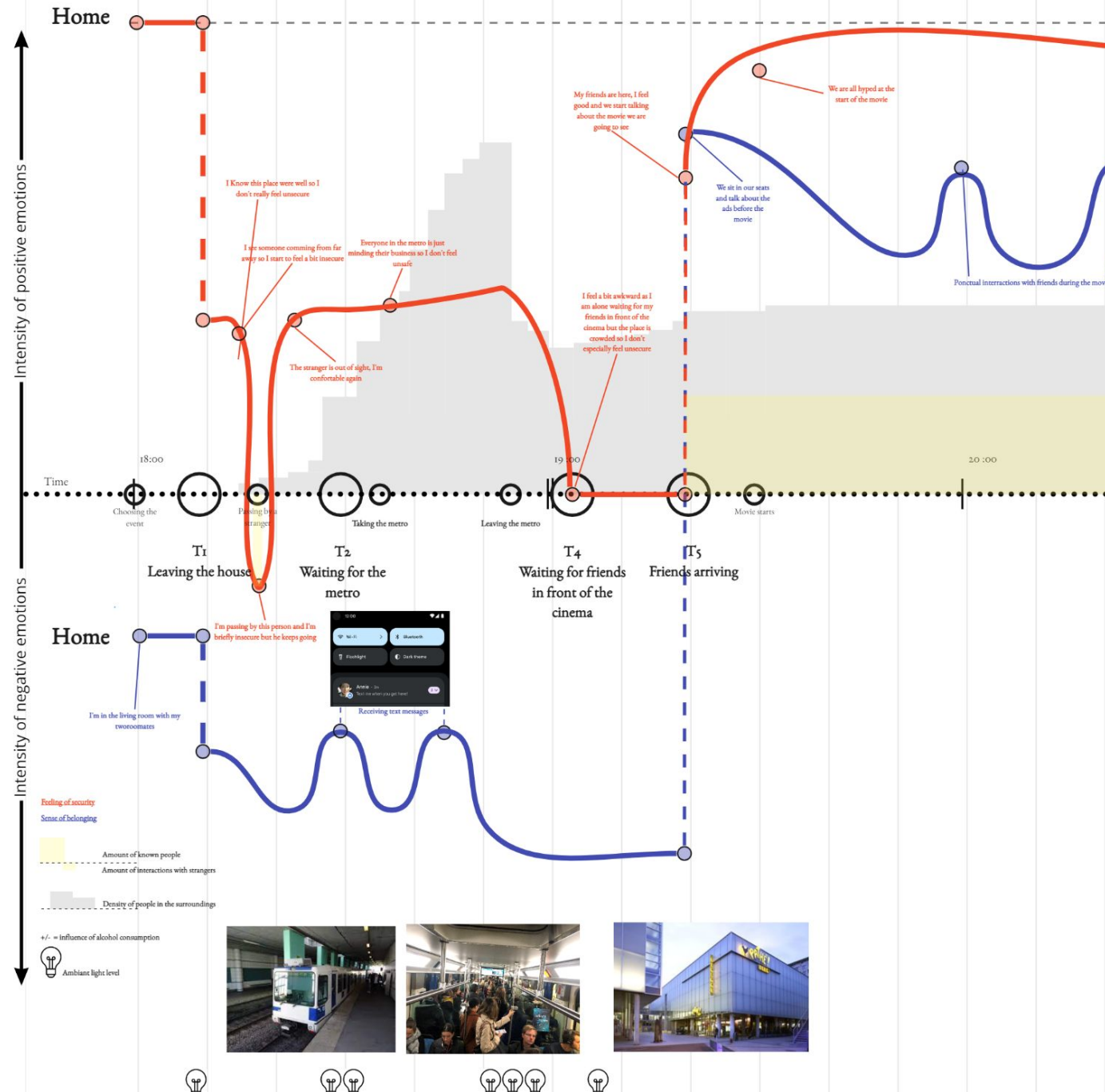


# Mapping - Template



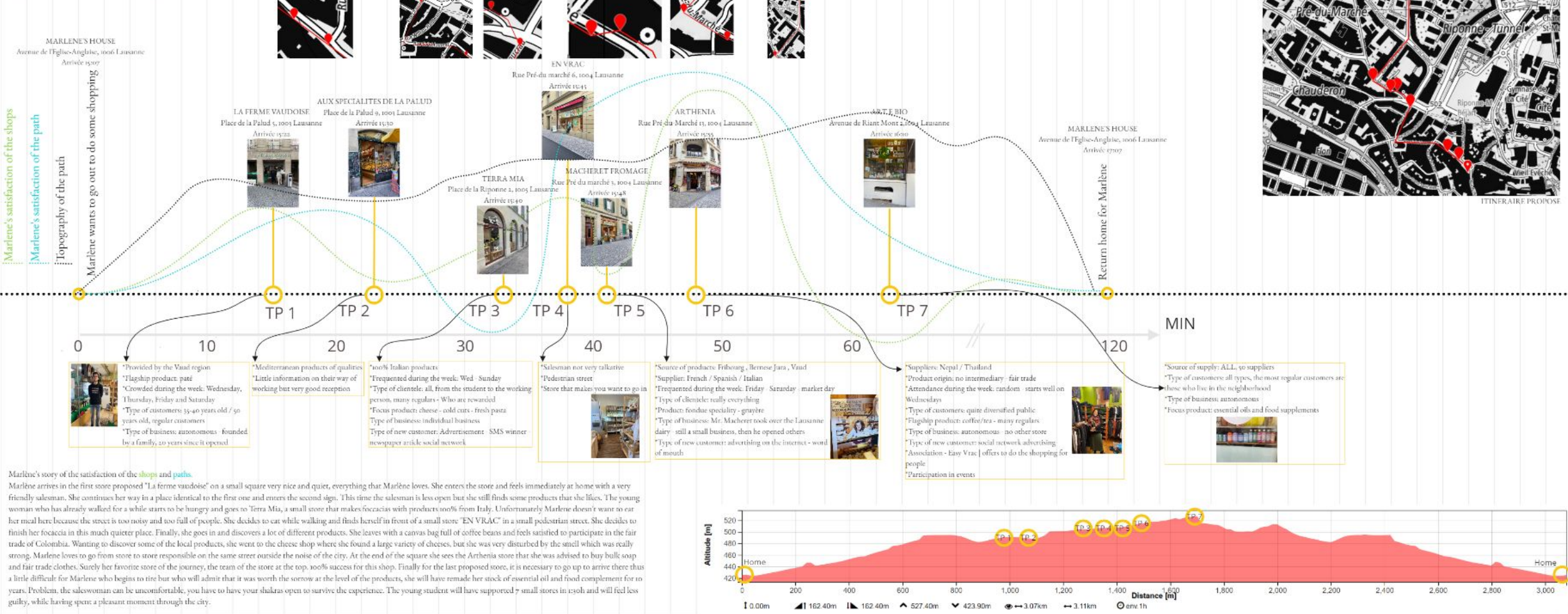


# Mapping - Template



# Mapping - Template

## Marlène's afternoon



# Mapping - Template

*how*

*why*

*where*

*what*

*when*

