Research on the Construction Strategy of Landscape Architecture Space Experience Based on the Concept of Cartography

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Abstract. As a medium connecting landscape, architecture and city, cartography provides a new design tool for architectural painting and a new way of intervention in the study of landscape architecture space experience. This paper will analyze the development process of "Cartography", mainly introduce the relationship with landscape architecture, extract relevant information, and explore the strategy of Cartography in landscape architecture space experience.

1. Introduction
The application of Cartography in the field of design has always focused on presenting the designer's subjective cognition of the site. As an interdisciplinary concept, cartography involves geography, landscape, urban planning, architecture and other disciplines. Its function can not only translate the real site information, but also increase the potential of various interventions, which can prepare and pave the way for the later design and event development.

2. The Development of Cartography Theory

2.1 The Theory of Cartography
The word "Cartography" is translated from "mapping" and has been expanded in the field of landscape planning and design. The early cartography was mainly the research object of geographical category.[1] Its concept originated from surveying and mapping, a branch of geography. Its significance was mainly regarded as the measurement of the "reality" and "objectivity" of the world, and expressed the concept of charting, mapping and drawing. But its current meaning is not limited to the traditional mapping technology in the concepts of traditional geography and cartography. Under the current political economy, the globalization of technology and culture, the visual image has shown its advanced connectivity because of its advanced space and form. In recent ten years, the significance of map and map drawing has been reexamined by scholars in design, art and culture circles. Cartography is not only a tool of measurement and description, but also a means of interpretation and creative practice. The cultural connotation behind it is also worthy of reference. Talking about the difference between "mapping" and "map", the former is the process of systematizing the information obtained through subjective analysis, while the latter is an objective presentation of the description and portrayal of the real information. Although objectivity and accuracy are often regarded as important features of maps, maps still have their abstract features. This abstraction of maps is highly artificial, which inevitably...
"integrates the cartographer's personal intention and preference, imagination and innovation ability, and even the intention of fiction and deception". [2]

2.2 Classification of Cartography
Edward S. Casey once classified cartography into four types:

- "Mapping of" - measurement, that is, to capture the measurement range, accurate geographic information and accurate structure of a specific field as far as possible;
- "Mapping for" -- to describe accurately is not the purpose of cartography, but to provide an effective spatial diagram;
- "Mapping with / in" - interpretation, adding personal "experience" to the map, the earth is no longer a separate entity from people;
- "Mapping out" - bring the "experience" of personal immersion into a form, which will make others moved and resonate. [3]

The latter two points are regarded as the most important features of contemporary cartography, which are characterized by creativity, openness, complexity and diversity.

2.3 The Relationship between Cartography and Art and Design
The potential imagination and creativity of cartography have attracted great attention in the field of design, art and culture. Since the late 1960s, concept artists have used it to explore specific artistic problems:

What is the relationship between place and work of art? How does cartography strengthen and document the connection between behavior and space? What is the effect of seeing the earth's surface from space? How did cartographers separate the hypothesis of "accepting and using" land theory and Ethnology in the late colonial period. For example, in 1994, an exhibition organized by Robert Storr, director of MoMA's New York area painting and sculpture, presented the works of 30 contemporary artists who applied the concepts, practices and material results of cartography to their own works. In a word, breaking through the limitations of the visual imagination of cartography has become a successful means for behavioral and installation artists to break the painting conventions of Western art.

James Corner, a famous landscape planning and design scholar, has given priority to the potential application of cartography in the field of landscape planning and design. James Connor introduces cartography into the discussion of design. He thinks that cartography is a new planning and design method. By collecting, describing and analyzing the information in the real world, it explores its potential value and interprets the material and spiritual contents in the existing environment, which makes the hidden structure in the current situation constantly appear. [4]

3. Cognitive Turn of Spatial Experience
The diversity of landscape architecture makes the space experience of different styles and styles of landscape architecture different. The research of body for spatial experience not only lies in the sensory and psychological changes, but also in the research on the motion perception of the body as a whole.

Merleau Ponty's phenomenology is based on the body as the center of experiencing and perceiving the world. We all know that experience and sensory experience are integrated through the body, in other words, human sensory experience is the combination and existence of the body, but this is not the whole body. Experience can be direct, personal and private, or indirect and conceptual. Experience includes feeling, perception and conceptual imagination. Sensations from touch, taste, smell, hearing and sight are usually direct. The four senses of hearing, smell, taste and touch can not provide a complete spatial concept for people, but when they work with vision, they create a complete space concept for people.

Generally, the spatial experience we understand is a kind of "noun" form, but in fact, space experience also has a "verb" form. People's position and movement in place and space are self-centered. The existence of place and space depends on the existence of self in place and space. If
there is no person or self in place, there will be no yardstick for measurement, and place and space will be meaningless. People's experience of space is very different when they move in space. At this time, the body schema is no longer the simple result of the Union established in the process of experience, but the overall perception of one's body posture from the world of feelings.

4. Cartography and Spatial Experience Construction of Landscape Architecture

With the rapid development of GIS, 3DGIS and other scientific tools, the operation of cartography has been provided with a powerful technical foundation platform.

If we regard mapping as an art creation and a map as an art work, Mapping is a kind of intentional activity in the author's consciousness. Mapping is a kind of intentional activity in the author's consciousness, and the map itself records these intentional activities. Therefore, in this sense, Mapping is to experience and perceive the external world through the conscious activities of human beings. Through a series of map-making behaviors and activities such as mapping, mapping reproduces the consciousness and intuition of the producer towards the external world, and the mixed imagination and the feelings of the author can be understood as the catalyst of the author's aesthetic consciousness. In the process of intentional activities of mapping, judgment, selection, mapping (revealing the meaning of objects in a neutral manner) and analysis are unavoidable steps. Subjective judgment and objective analysis are indispensable parts. In essence, mapping uses the thought and method system of architectural phenomenology to describe the space and place in human consciousness, explore the complex relationship between the human imageable world and the real world, and construct the "spiritual home" in human consciousness.

We have always stressed the horizontality of mapping. The plane full of practice traces is the feeling and representation of a certain distance of head up and overlooking. However, the art map tells us that mapping still needs a kind of close experience in order to show the significance of continuous display in time. With the participation of the subject's body observation experience, mapping can become a carrier of recording human culture and history (also known as a kind of situation).

Mapping, as a kind of visual culture, should not only pay attention to the reproduction of the original appearance of things, but also pay attention to the coding behind the image data; should not only care about the information expressed by the visual image, but also pay attention to how the visual image becomes the basic carrier of information; we should not only pay attention to the subject of mapping, but also pay attention to how the subject of mapping can be obtained according to the system of knowledge and power Construction. In addition, the construction of the visual image of mapping, the traditional humanistic knowledge, the production and reproduction of visual culture in the information society, and the cross-border nature of knowledge, the differences and interdependence between the object itself and the mapping image all affect the experience and feeling of the viewer at all times.

The mapping of experience and feeling should have two characteristics: one is the image given to the subject by the scene itself, which contains both art and nature, which can be understood as a specific image conception containing the connotation of human culture according to the different environment and terrain. This aspect is relatively static, and the core of attention is also the meaning displayed through the visual relationship with the place; the second is related to "drift" (which can be roughly summarized as moving and walking). The body's tracing of traces can make mapping a record of different repeated human practices, thus revealing the dynamic changes of the situation. The different manifestations of walking also show the significance of human civilization to the contemporary society. With the continuous movement and the superposition of walking traces, human civilization and culture constantly generate new significance under the description of traces by mapping.

5. Conclusion

Therefore, as far as cartography is concerned, although it begins with the observation and measurement of the world, cartography is neither description nor representation, but interpretation and construction. It is a kind of "logical power" and a highly sensitive strategic behavior. As an important
tool, cartography can not only be well combined with landscape architecture space experience, but also play a greater value in the field of architecture and landscape planning and design.

6. References
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