


AN AESTHETIC INVESTIGATION OF MODERN LANDSCAPE DESIGN IN LIGHT OF POSTMODERNISM: POP DOCTRINE



Qing Shen

Academy of Fine Arts, Beihua University, Jilin City, 132000, China.

 <https://orcid.org/0009-0002-5577-0136> |  qing_shen@beihua.edu.cn

WeiLiang Wang

Associate Professor/Ph. D., Academy of Fine Arts, Beihua University, Jilin City, 132000, China.

 <https://orcid.org/0009-0007-1817-9802> |  wwl@beihua.edu.cn

SHEN, Qing; WANG, WeiLiang An aesthetic investigation of modern landscape design in light of postmodernism: pop doctrine. *Trans/Form/Ação: Unesp journal of philosophy*, Marília, v. 47, n. 4, "Eastern thought", e0240049, 2024.

Abstract: Postmodernism is a philosophical, cultural and artistic trend of thought that emerged in the second half of the 20th century. It criticizes the rational, normative and linear thinking of modernism and calls for the acceptance of pluralism, fragmentation and relativism. Under this trend of thought, modern landscape design aesthetics has also undergone significant changes. This paper discussed the importance of Pop art in modern landscape design from the perspective of Postmodernism. As an art form, Pop art has unique historical and social significance and provides a new perspective and creative method in modern landscape design. It combines formal elements, such as colors and patterns with landscape design, adding aesthetic value to modern landscape design. The aesthetic feeling of Pop art is consistent with the theme of contemporary landscape design, such as ecological and environmental protection. The integration of Pop art into modern landscape design not only keeps the application of Pop art style, but also shows the characteristics of postmodern aesthetics. By studying the application of Pop art in modern landscape design, this paper revealed its significance and value in contemporary landscape design.


Keywords: Postmodernism. Landscape Design. Aesthetic Research. Pop Art.

SHEN, Qing; WANG, WeiLiang Una investigación estética del diseño de paisajes modernos a la luz del posmodernismo: doctrina pop. *Trans/form/ação: revista de filosofia da Unesp*, Marília, v. 47, n. 4, "Eastern thought", e0240049, 2024.

Resumen: El movimiento posmodernista se originó en la segunda mitad del siglo XX como una corriente filosófica, cultural y artística. Critica el pensamiento racional, normativo y lineal del modernismo y aboga por la aceptación del pluralismo, la fragmentación y el relativismo. Bajo esta corriente de pensamiento, el diseño estético de paisajes modernos también ha experimentado cambios significativos. Este trabajo discute la importancia del arte pop en el diseño de paisajes modernos desde la perspectiva del posmodernismo. Como forma de arte, el arte pop tiene una importancia histórica y social única y proporciona una nueva perspectiva y método creativo en el diseño de paisajes modernos. Combina elementos formales como colores y patrones con el diseño de paisajes, añadiendo valor estético al diseño de paisajes modernos. La sensación estética del arte pop es consistente con el tema del diseño de paisajes contemporáneos, como la protección ecológica y medioambiental. Al incorporar el arte pop en el diseño de paisajes modernos, no solo se conserva el estilo característico del arte pop, sino que también se evidencian las cualidades propias de la estética posmoderna. Mediante el análisis de la utilización del arte pop en el diseño de paisajes contemporáneos, este estudio revela la importancia y el valor que aporta a la creación de paisajes actuales.

Palabras clave: Posmodernismo. Diseño de paisajes. Investigación estética. Arte pop.

Received: 28/04/2023 | Approved: 29/06/2023 | Published: 10/01/2024

 <https://doi.org/10.1590/0101-3173.2024.v47.n4.e0240049>



This is an open-access article distributed under the terms of the Creative Commons Attribution License.

AN AESTHETIC INVESTIGATION OF MODERN LANDSCAPE DESIGN IN LIGHT OF POSTMODERNISM: POP DOCTRINE

*Qing Shen*¹

*WeiLiang Wang*²

Abstract: Postmodernism is a philosophical, cultural and artistic trend of thought that emerged in the second half of the 20th century. It criticizes the rational, normative and linear thinking of modernism and calls for the acceptance of pluralism, fragmentation and relativism. Under this trend of thought, modern landscape design aesthetics has also undergone significant changes. This paper discussed the importance of Pop art in modern landscape design from the perspective of Postmodernism. As an art form, Pop art has unique historical and social significance and provides a new perspective and creative method in modern landscape design. It combines formal elements, such as colors and patterns with landscape design, adding aesthetic value to modern landscape design. The aesthetic feeling of Pop art is consistent with the theme of contemporary landscape design, such as ecological and environmental protection. The integration of Pop art into modern landscape design not only keeps the application of Pop art style, but also shows the characteristics of postmodern aesthetics. By studying the application of Pop art in modern landscape design, this paper revealed its significance and value in contemporary landscape design.

Keywords: Postmodernism. Landscape Design. Aesthetic Research. Pop Art.

INTRODUCTION

Pop art, originated in the 1960s, is a school of Art Nouveau born in the movement of modern western social thoughts. Postmodernism refers to a wave of anti-rationalism, irrationalism, anti-tradition and anti-objectivity that emerged in the Western society from the 1960s to the 1970s. It advocates “anti-form” and is characterized by the pursuit of “new” and “different”. Popism advocates for a “return to life” in art, opposes artificial painting forms and traditional constraints, and constantly innovates in artistic techniques. From the perspective of art form, Popism advocates a bold breakthrough in art form to make art closer to life and the public. The aesthetic concepts, advocated by Popism and postmodernism, are the same. Postmodernism believes that beauty should be a “wonder” that transcends daily life.

With the emergence of Pop art, there has been a shift in the public’s aesthetic psychology. Pop art is an art movement that draws inspiration from commercial culture and popular culture, and embodies distinctively modern characteristics. It combines pure forms, works of art and commercial culture, utilizing commercial products as the creative object

¹ Academy of Fine Arts, Beihua University, Jilin City, 132000, China, ORCID: <https://orcid.org/0009-0002-5577-0136>. E-mail: qing_shen@beihua.edu.cn.

² Associate Professor/Ph. D., Academy of Fine Arts, Beihua University, Jilin City, 132000, China, ORCID: <https://orcid.org/0009-0007-1817-9802>. E-mail: wwl@beihua.edu.cn.

of works and moving art from pure form to mass aesthetics (Angelidou, 2020). Pop art is not about destroying or subverting traditional art and product forms, but rather it expands and innovates traditional art forms, creative techniques and thinking processes. In the field of landscape design, Pop art represents an innovative way of thinking. Landscape design is no longer solely pursuing a sense of form, but rather it is increasingly focused on expressing a sense of spirituality. The reputation of landscape modernism was undermined during the period of postmodernism. However, in recent years, architectural modernism has undergone a substantial reassessment, acknowledging its achievements instead of focusing excessively on its shortcomings (Marc, 2018, p. 820). All modern life and activities are related to architecture, which is the source of inspiration, the essence of socialization, self-identity and personal development. Social and cultural design in landscapes has become an indispensable part of modern social development (Yarmosh; Mikhailova, 2018, p. 5; Correll, 2014, p. 285). Therefore, landscape design plays an increasingly important role in architecture. Pop art also has a certain driving effect on landscape design, as it breaks away from the traditional art of expressing itself in pure form. The most popular products in commercial culture serve as creative objects, and the design concept has shifted from pure form to popular aesthetics, making landscape design an artistic expression that can meet people's spiritual needs and possesses aesthetic value.

According to modernists, "aesthetic engineering" can establish a new paradigm in language, insisting that art must surpass the mere imitation of nature by rejecting art academism and historicism (Ribeiro; Carolina; Carboni, 2019, p. 154; Tam, 2022, p. 113). As people's perspectives continue to evolve, traditional Chinese garden design and its impact on modern garden design have influenced contemporary park landscape design in China (Yulia, 2021, p. 94). China's rich cultural heritage includes sustainable national protected areas, parks and gardens, with traditional and modern landscape design and construction, corresponding to the six sustainable methods of landscape design: environment, economy, equity, aesthetics, experience and ethics. Parks, gardens and leisure areas play a vital role in improving the citizens' overall health status, meeting people's social needs, and providing safe outdoor activities in a green environment for residents (Liu; Wen, 2021, p. 689; Sauri, 2011, p. 472). It is important to note that public green spaces and parks are integral links to sustainability in cities and should not be treated as general territory of small towns. Designing a comfortable living environment is essential in urban landscape ecology. To receive high praise from residents regarding the level and quality of urban landscape design, landscape designers must consider the requirement of equivalent landscape elements in their designs (Alexander; Sedykh; Yartseva, 2021, p. 116). To ensure harmony in modern landscapes, classical style architectural landscape design and modern landscape methods can be used in modern garden architecture (Toshpolatova; Nurmatov, 2021, p. 1). It is worth noting that

the methods of landscape design are not limited to one approach. To maintain the pursuit of artistic beauty, continuous improvement in design and aesthetics is imperative.

The proliferation of information and communication technology has led to a global wave of informatization. Information and communication technology has rapidly penetrated countries across the globe. Harnessing the benefits of scientific and technological advancements, it is important to respond to overall landscape planning and design of urban spaces, along with effective evaluation, to formulate appropriate strategies for the city's overall development (Xie, 2019, p. 3535). Qualitative research can help articulate and appraise design strategies, revealing that landscape design is one of the possibilities to realize the vision of the discipline (Veronica, 2022, p. 126). While literature requires an audience's ability to comprehend words, the spatial perception of film and television calls for a viewers' strong memory and imaginative thinking. In contrast, the perception of grand view garden space in garden art only involves basic discernment ability (Wang, 2019, p. 48). Evidently, landscape design does not solely impact the construction industry, but various aspects of society are often interconnected.

In contemporary landscape design, decorating garden areas with plants has become a requirement and demand. Transforming the landscape into a comfortable space for people through landscape patterns highlights the paramount goal of botany (Abdullayev, 2022, p. 5). Landscape design culture is the backbone of tourist areas. The practical significance of tourism landscape design is manifested as showing distinctive cultural characteristics and enriching cultural taste and connotation. Exploring the integration of traditional and modern cultures within landscape design culture can unearth the unique charm of creating modern landscapes with enduring vitality, highlighting the importance of blending the two cultures. Creating a genuine modern Chinese landscape can only be achieved by refining cultural elements based on the inheritance of national traditional culture, pursuing artistic conception sublimation, adapting to local conditions and integrating traditional culture with modern culture (Xu, 2019, p. 1487). Modern garden design is a summation of the progress of Chinese garden art and is essential in providing a necessary reference for future developments (An, 2022, p. 940). Therefore, it is discernible that landscape design holds great significance not only for architecture, literature and botany but it is also integral to social development. Investigating aesthetics in modern landscape design can contribute to the exploration of human aesthetics to a certain extent.

The human quest for "beauty" has persisted throughout history, evolving from an appreciation of natural beauty to a fascination with diverse novel forms. Today's generation of landscape architecture designers has explored novel design techniques and novel applications to enhance beauty (Shi, 2019, p. 26). The aesthetics of landscape design is reflected through Popism art. Popism landscape design aesthetics is grounded in postmodern design theory and

incorporates popular and consumer culture into design by emphasizing the fusion of art and life, as well as art and commerce. The distinctive aesthetic characteristic of Popism landscape design works lies in the deconstruction and critique of classical styles, although the historical value and practical significance of classical styles cannot be ignored. In contemporary landscape design, the aesthetic principles exemplified in Popism landscape design works must be adopted. Modern aesthetics should be integrated with traditional aesthetics to challenge conventional design concepts and to advance modern landscape design.

1 INTRODUCTION TO POPISM ART

1.1 CONCEPT OF POSTMODERNISM

Postmodernism, as a philosophical thought, advocates breaking traditional rules while opposing blind allegiance to modernism (Vattimo, 1991; Lyotard, 1992). It negates all grand, abstract, fixed and central modes of thinking, seeking a free and open artistic form through the liberation of traditional ideas on artistic creation. Although postmodernism abandons the “pure reason” of modernism in terms of form, it does not negate the importance of reason altogether. Criticizing rationality and the real world from a critical standpoint, postmodernism seeks transcendence from these ideals in order to achieve the transcendence of postmodern art. The criticisms and breakthroughs of postmodern art thought have provided a theoretical basis for postmodern art and new ideas for the development of contemporary art. Postmodern art is not entirely negative or positive when criticizing modernism, as it both inherits and develops through its criticisms. Its significance for modern art is rich and continually expanding, offering a new perspective on the development of contemporary art.

Popism, as a popular culture, is characterized by its easy-to-understand, easy-to-remember and easily spreadable nature. It also possesses distinct characteristics of modern times. Pop culture has high aesthetic value in modern landscape design due to its representation of popular culture. In terms of design, the use of commercial symbols in popular culture seeks formal simplicity, directness, clarity, ease of memory, understanding and recognition, which is in line with the aesthetic concept of popism. Therefore, integrating Pop culture into modern landscape design from the perspective of postmodernism is both necessary and feasible.

1.2 OVERVIEW OF POPISM

Popism is a vital component of the art movements of “expressionism”, “cubism” and “futurism”. It constitutes a form of popular culture that values pieces that are “popular, fresh, and delightful”, with a certain degree of representativeness and influence. Popism is a postmodern form of modernism that departs from the “modernity” promoted by modernism.

Popism is centered on the impact of commercial culture on artistic culture, with an emphasis on features, such as simplicity, directness, clarity, ease of recall, understanding and recognition in form. Popism opposes both traditional art and classical art, holding that “traditional art is a lifeless form” and that “classical art is a passé symbol”. Popism opposes all classical art forms (such as sketching) and all traditional elements (such as the principle of perspective in classical painting), and criticizes authoritative images in traditional art (such as Leonardo da Vinci). The perception of Popism of “simple in form” and “direct in content” aligns with postmodernism. Postmodernism is anti-reason and order. It favors returning to nature and primitiveness, rejects all forms of complexity and promotes the expression of individual emotions and free will.

Popism marks a departure from traditional forms of art, such as painting, sculpture and architecture, through its distinct content and form. It defies any constraints imposed by rules and is not limited by objective structures, but rather it is inspired by popular culture. Popism exhibits three defining characteristics:

Firstly, it embodies distinct modernist features and evident commercial qualities in form, thus presenting as an art movement that merges commercial culture with popular culture.

Secondly, it emphasizes the mutual influence and integration of commercial culture and popular culture, fostering a seamless incorporation of diverse cultural elements in modern society to produce contemporary, regional and national works of art.

Lastly, it challenges traditional art and style, aiming at creating works of art that are markedly different from traditional forms, such as painting and sculpture.

1.3 OVERVIEW OF POP ART

Pop art utilizes a creative technique that involves the transformation of ordinary objects found in contemporary social life. This technique employs a simple and comprehensible expression suitable for all ages. The emergence of Pop art is the outcome of the late development of Western modernism, and its most well-known practitioners include Andy Warhol, Robert Rauschenberg and John Berger. As the most significant art movement of the 20th century, Pop art is distinctive for its use of commercial advertisements and trademark designs as creative elements, which are exaggerated and transformed within various fields like painting, sculpture and design. Pop artists often create works that appeal to the public, and one can easily observe the influence of Pop art on product packaging, poster design and advertising (Harrison, 2001). Figure 1 shows the color design of Pop art.

Figure 1. Pop art Color Design



Source: Fancy (2017).

Pop art is distinguished by its “anti-traditional”, “anti-rational” and “anti-objective” qualities, besides its creative techniques being commonly manifested in the following ways:

- (1) Pop art creations are characterized by a strong subversive nature. The creators intentionally strip traditional works of their symbolic elements and restructure them in a deconstructive manner, imbuing them with a distinct sense of humor that visually surprises the audience.
- (2) Pop art creators frequently utilize patterns, colors and shapes to deliver impactful visual experiences through their works.
- (3) Pop art creators boldly choose materials that differ from the conventional materials in traditional artwork, resulting in a new material form.
- (4) Pop art creators overthrow traditional art by deconstructing and restructuring the symbolic elements present in traditional art, inducing the new meaning to emerge.

1.4 DEVELOPMENT HISTORY OF POP ART

The emergence of Pop art in the 1950s can be traced back to the “popular culture” movement that originated in the United States. During that time, “mass culture” referred to the social ideology shaped by mass media and consumer culture. Pop art introduced this “popular culture” into the realm of art, using popular means to express various abstract and

non-material forms of contemporary art. Since its inception in the 1960s, the popularity of Pop art has grown exponentially, quickly rising to become a prominent artistic trend in the United States. Its development is closely linked to the nation's economic and cultural prosperity and has had a significant impact on American society and culture. The creative techniques and forms of Pop art have become highly sophisticated in the U.S., where all art with popular significance, style, taste and form is collectively referred to as Pop art. The rich, diverse and unique formal features of Pop art have given it a worldwide influence in the international art community. From its genesis, Pop art has focused on "commerce" as its creative purpose. While it did not explicitly propose its own ideas in the field of design, it instead employed various popular elements to reorganize and design, making it more accessible and commercial. The fusion of Pop art and commerce created a commercial activity that has become an integral part of the legacy of Pop art. Pop art is a form of anti-traditional art expression that is primarily created using commercial and industrial products. Pop art does not pursue the traditional values of "purity" and "beauty" that are typically associated with painting, but instead it uses commercial elements to decorate and package products in a way that highlights their inherent characteristics. The use of popular culture as creative material is a distinct characteristic of Pop art, which employs simple and easy-to-understand techniques to express product packaging, advertising and other visually-based communications. Pop art opposes the stereotype and staleness of traditional art, modifying and enhancing the abstract expressionism in painting to produce a more personalized and diversified design approach. Popism advocates against standardized and stylized design, representing a stark departure from the conventional artistic approach. Beginning with Pop art, there has been a close interaction between Popism and postmodernism, which has influenced the development and evolution of both artistic styles.

2 THE APPLICATION OF POP ART IN DESIGN

2.1 POP ART AND LANDSCAPE DESIGN

Popism design style derives from a combination of commercial culture and commercial symbols, and its design philosophy is to serve commerce. The use of "commercial symbols" in its design works is its most typical characteristic. While actual styles for Popism vary widely, all designs share a common pursuit of simplicity, directness, clarity and recognizability. Popism is characterized by the widespread use of commercial symbols in various product and architectural designs, including Coca Cola bottles and IKEA furniture. Popism also has significant applicability in artistic works, such as the posters in Star Wars movies, displaying the cultural impact of this design style (Harvey, 2017, p. 133). As a form of postmodernism, Popism also influences landscape design, such as the famous "Times Square" on Manhattan Island in New York City.

Pop art emerged as an artistic trend of thought during the secularization and popularization of art in the 1960s. It is a form of popular culture that developed under the influence of popular culture. Pop art does not exist as an independent art genre; rather, it is a cultural phenomenon that reflects the younger generations' rebellion in the United States against traditional culture and the pursuit of fashion and consumer culture. Pop art shifted attention away from traditional painting and sculpture to new media, such as photography, movies, computer graphics and advertising. With its anti-traditional and anti-trendy nature, Pop art gained widespread popularity in the commercial field, thereby promoting the development of commercial design. Pop art first emerged in the mid-1960s and has since remained an important style and school in the field of art and design, influencing the entire Western world to a certain extent.

The application of Pop art style in landscape design can imbue landscape design works with a sense of contemporary flair and cultural significance. Under the influence of Pop art, people have begun to re-examine all aspects of life and view them through a new cultural lens. In modern landscape design, the Pop art style has become an increasingly significant design element. With its distinctive humorous, playful and unconventional style, the Pop art style influences people's lives in its unique way in landscape design, bringing a bright and lively context to the urban setting. Incorporating Pop art style into landscape design unlocks the potential for people to experience the beauty of the urban landscape environment in a relaxed and enjoyable atmosphere.

Central Park is a rectangular green space located in Manhattan, New York City, USA. The park measures approximately 120 meters in length and 30 meters in width, with a green area exceeding 100,000 square meters. The serene oasis is surrounded by a stunning arrangement of colorful flower beds and towering trees, evincing the designer's profound understanding of Pop art style. Given that the park is situated in a land characterized by significant commercial development and valuable real estate, it stands as a testament to the designer's rare and artistic vision, and it is a unique sight to behold in an urban landscape as prominent as New York City.

2.2 FEATURES AND ELEMENTS OF POP ART

Popism is an art movement that incorporates the most well-known commercial products into artistic creation, symbolizing a unique relationship between art and everyday life. Pop artists successfully merge their artistic creations into public life, designing art pieces that are universally recognizable and admired. Influenced by Pop art, contemporary landscape design has shifted towards a similar path. Landscape designers are increasingly adopting the concept of "popular" and "universal" in their designs, reflecting the influence of Pop art on modern-day landscape projects.

Pop artists possess the ability to recognize popular elements present in commercial culture and incorporate them creatively into landscape design. The foundations of Popism originate from mainstream and commercial culture and are imbued with a distinct artistic style. Pop artists utilize abstract techniques, such as flat painting, gradients and deformation to create works that are characterized by vivid colors, powerful visual effects and a commercial appeal. The unique style of Popism landscape design evokes a dazzling sensation among viewers. When a work of landscape is built and designed with the Pop art style in mind, it becomes distinguishable, reflecting the idiosyncrasies of Popism. Consequently, the strong visual and commercial appeal of Popism landscape design, with its unique style, transcends time and remains relevant in the modern era.

The concept of Pop art originally emerged in the realm of artistic creation, with a focus on mass consumption and the utilization of commercial symbols to achieve simple, direct, clear and easy-to-recognize form features. However, the application of Pop art in landscape design is more direct and can be mastered more skillfully. The commercial attributes of Pop art take center stage, which is reflected in the shaping of commercial spaces. In the U.S., Pop art has been increasingly adopted in landscape design, where commercial spaces are transformed into more interesting and artistically designed landscapes, thereby creating a sense of joy and pleasure among viewers. For instance, the University of Chicago, in the U.S., leverages Pop art elements in campus landscapes. The pathways, on either side of the campus, are designed with vast areas of brightly colored tiles, sculptural and colorful stripes, and curved forms. Additionally, the campus features two arched bridges and a central fountain. These large-scale landscape defenses not only fulfill the students' everyday requirements, but also make the overall image of the school more artistic and fascinating.

Another way the Pop art style is utilized, in landscape design, is through the transformation or recreation of commercial symbols. An example of this approach can be seen in the campus landscape design of the Royal College of Arts in London, U.K., which was designed by the renowned British designer, Anthony Gaudy. Located in the heart of London, the campus is divided into two parts by a circular road that is further divided into a pedestrian and bicycle path and an activity area. Various artistic facilities and sculptural shapes are distributed along this circular road, which is decorated with large colored tiles. Additionally, a variety of plants, flowers, trees and flower beds have been planted along the circular road. These commercial symbols, commonly associated with commercial activities, are integrated into the landscape design to reflect their commercial attributes.

2.3 INFLUENCE OF POP ART ON MODERN LANDSCAPE DESIGN

In the wake of the Pop art movement, modern landscape design has witnessed the ascendancy of "Pop-style" landscapes. This trend in contemporary landscape design can

be attributed to the continuous evolution of social politics, economy and society (Zhang, 2023, p. 49; Cross, 2014, p. 85). Initially, the term “Pop” referred to a style, which has now transformed to become a widely recognized popular artistic style. In the beginning, “Pop” did not denote works of art but rather a specific social phenomenon. “Pop” came to designate social phenomena that shared similar characteristics. Over the years, the connotation of Pop art has continued to develop, ultimately resulting in a fully-fledged cultural field. Pop art is not simply a concept for artists but a genuine lifestyle. It has expanded the traditional boundaries of art from the exclusive realms of taste, sophistication and seriousness to the broader arenas of popular culture, therefore becoming one of the most significant cultural phenomena in popular culture. Pop art has immensely influenced modern landscape design. The emphasis on exaggeration, humor and even absurdity typical of Pop art is evident in landscape design. The application of Pop art style, particularly in commercial landscapes, has become a prevailing fashion.

Landscape design aesthetics is the fundamental element of landscape design, guiding and shaping the design process. Aesthetic concepts form an integral component of landscape design, and aesthetics theory and art theory serve as generalizations and summaries of such concepts. The principles of aesthetics, including form, essence, combination and proportion, are fundamental to landscape design. The principle of form suggests that beautiful forms have the same or similar structural features, and mechanical imitation without analysis cannot create beauty. The essential principle implies that beautiful forms have the same or similar essential attributes that are distinct from other things. The principle of proportion indicates that beautiful forms have similar and harmonious proportional relationships. Aesthetics is a perceptual activity that is limited by a person’s level of understanding and emotional experience, and thus aesthetic activities have their unique aspects like other perceptual activities. The aesthetics of landscape design encompasses formal beauty, formal rules, artistic beauty and functional beauty. Formal beauty is defined by formal rules and a sense of form. The law of form describes the fundamental laws and principles applied when utilizing formal beauty in landscape design. Formal aesthetics utilizes artistic forms, such as patterns, colors and lines to create and achieve aesthetic effects.

The aesthetic principles of Popism landscape design are a critical area of exploration for Popism aesthetics, offering novel perspectives for comprehending this design style. By examining the distinguishing features of Popism landscape design, the aesthetic principles that inform this design can be extrapolated. Among the most vital aesthetic attributes of Popism landscape design are “commodity”, “consumption” and “popularity”. These features embody the key aesthetic implications of Popism landscape design. That is, ‘commodity’ represents the most prominent element in Popism landscape design, where artistic forms are transformed into popular aesthetic expressions, emphasizing commercial value. “Consumption” represents

the second crucial aesthetic component, with the designer creating works of art that resonate with popular aesthetic sensibilities.

CONCLUSION

Pop art, which is grounded in commercial culture and guided by mass consumption, redefines art from pure form to popular aesthetics, embodying several distinct modernist attributes. In this regard, Pop art has shifted design concepts from pure form to popular aesthetics, thereby creating ample space for the development of Pop art. Pop art style is characterized by planarity, disorder, polyphony and popularity, standing out for its strong visual impact. These features bear similarities to the formal rules of plane composition and color composition in landscape design. The formal elements of Pop art, like patterns and colors, are also relevant elements in landscape design. An analysis of Pop art style underscores the crucial importance of Pop art in modern landscape design. As a style of expression in art, Pop art carries distinct historical and social significance, constituting an essential component of popular culture. The unique expressive techniques of Pop art offer new perspectives and creative approaches to contemporary landscape design. By taking cues from Pop art styles, landscape designers can explore new sources of inspiration and add aesthetic value to modern landscape design. Therefore, it is evident that the formal features of Pop art can be seamlessly integrated into modern landscape design, which can effectively capture the defining characteristics of Pop art forms while maintaining stylistic uniformity in landscape design. Moreover, there are striking similarities between the aesthetic sensibilities of Pop art and the thematic priorities of contemporary landscape design, such as ecological and environmental preservation, emotional expression, and more. Therefore, under the umbrella of Postmodernism, the integration of Pop art into modern landscape design can not only maintain the application of pop art style in modern landscape design, but also make contemporary landscape design show postmodern aesthetics.

This paper mainly discussed the application of Pop art in landscape design and the aesthetic principles of Pop art landscape design. It pointed out that Pop art has changed the design concept from pure form to public aesthetics, creating sufficient space for the development of Pop art. It also pointed out that the style of Pop art is characterized by flatness, disorder, polyphony and popularity, and it stands out with its strong visual impact. This paper made contributions to the application of Pop art in landscape design and aesthetic principles.

REFERENCES

- ABDULLAYEV, A. Kindergarten Territory Landscape Design. **European Journal of Business Startups and Open Society**, v. 2, n. 2, p. 5-8, 2022.
- ALEXANDER, K.; SEDYKH, O.; YARTSEVA, E. Assessing landscape design of small towns in Russia. **Proceedings of the Institution of Civil Engineers-Urban Design and Planning**, v. 174, n. 3, p. 116-130, 2021.
- AN, X. Q. Summary of Chinese Modern Garden Landscape Design. **International Core Journal of Engineering**, v. 8, n. 8, p. 940-942, 2022.
- ANGELIDOU, A. **Pop art evolution and its impact on fashion and product design**. 2020. A thesis submitted for the degree of Master of Science (MSc) in Strategic Product Design– School of Economics, Business Administration & Legal Studies/Science and Technology, Thessaloniki, 2020.
- CORRELL, T. C.; POLK, P. A. Productos Latinos: Latino Business Murals Symbolism, and the Social Enactment of Identity in Greater Los Angeles, **Journal of American Folklore**, v. 127, n. 505, p. 285-320, 2014.
- CROSS, A. Writing Pain: Sensibility and Suffering in the Late Letters of Anna Seward and Mary Robinson. **Bulletin of the John Rylands Library**, v. 90, n. 2, p. 85-110, 2014.
- FANCY, Z. Design the color spectrum. **ZCOOL**, 2017. Available in: https://img.zcool.cn/community/017e8658a43d89a801219c77d47f8c.jpg?x-oss-process=image/auto-orient,1/resize,m_lfit,w_1280,limit_1/sharpen,100/quality,q_100. Accessed in: January, 30th, 2020.
- HARRISON, S. **Pop Art and the Origins of Post-Modernism**, Cambridge: Cambridge University Press, 2001.
- HARVEY, A. D. Art and Design. **Critical Survey**, v. 29, n. 1, p. 133-137, 2017.
- LIU, X.; WEN, S. Z. Sustainability approaches to Chinese landscape architecture. **Interdisciplinary Science Reviews**, v. 46, n. 4, p. 689-702, 2021.
- LYOTARD, J. F. **The Postmodern Explained to Children: Correspondence 1982-1985**, United States of America: Power, 1992.
- MARC, T. Modern landscape architecture: monuments and icons. **The Journal of Architecture**, v. 23, n. 5, p. 820-828, 2018.
- RIBEIRO, C.; CAROLINA, A.; CARBONI, B. N. Mina Klabin and modern landscape design in Brazil. **Studies in the History of Gardens & Designed Landscapes**, v. 39, n. 2, p. 154-174, 2019.
- SAURI, E. Cognitive Mapping, Then and Now: Postmodernism, Indecision, and American Literary Globalism. **Twentieth Century Literature**, v. 57, n. 3-4, p. 472-491, 2011.
- SHI, K. J. Application of new materials in contemporary landscape design. **Advanced Materials Science and Technology**, v. 1, n. 1, p. 26-26, 2019.
- TAM, K. W. E. Listening to the Theragatha: Interplay of Rhythmic Uniformity and Change in Pali Verses. **Buddhist Studies Review**, v. 39, n. 1, p. 113-140, 2022.

- TOSHPOLATOVA, B. R.; NURMATOV, D. O. Combination of landscape compositions with architectural styles. **Innovative Technologica**: Methodical Research Journal, v. 2, n. 12, p. 1-7, 2021.
- VATTIMO, G. **The End of Modernity**: Nihilism and Hermeneutics in Postmodern Culture. United States of America: Johns Hopkins University Press, 1991.
- VERONICA, I. G. The campus of the Universidad Del Valle: a laboratory of modern landscape design in Colombia. **Revista de Arquitectura** (Bogota), v. 24, n. 2, p. 126-138, 2022.
- WANG, X. Interpretation of Aesthetics Landscape Design under the Literary Artistic Conception of “Daguanyuan”. **Open House International**, v. 44, n. 3, p. 48-51, 2019.
- XIE, Z. Key factors influencing landscape design in informatized urban development. **Ekoloji**, v. 28, n. 107, p. 3535-3540, 2019.
- XU, Y. L. Ecological research on the cognitive and visual features of regional culture in landscape design. **Ekoloji**, v. 28, n. 107, p. 1487-1493, 2019.
- YARMOSH, T. S.; MIKHAILOVA, I. D. The Socio-Cultural Landscape Design. **Construction and Geotechnics**, v. 9, n. 4, p. 5-16, 2018.
- YULIA, I. Continuity of traditions and innovation in modern landscape design in China. **Landscape architecture and Art**. Scientific Journal of Latvia University of Agriculture, v. 18, n. 18, p. 94-103, 2021.
- ZHANG, Y. H. The Application of Earth Art in the Landscape Design of Public Space. **Highlights in Art and Design**, v. 2, n. 1, p. 49-53, 2023.