

The Evolution of Pop Art and Its Application to the Urban Landscape —The example of the landscape design work of Martha Schwartz

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Abstract: Taking the development of Pop Art to Post Pop Art as a clue, the urban landscape has gradually given city dwellers different sensory experiences and begun to lead people's lifestyles. Few people have collated the correlation between the evolution of Pop Art and the landscape design works of Martha Schwartz, and there is no systematic study of Pop Art landscape on urban development. Through the analysis of different design techniques in early Pop Art, New Pop Art and Post Pop Art, and the in-depth analysis of Martha Schwartz who is the representative figure of Pop Art landscape, the influence of Pop Art landscape on urban development is excavated. The study summarizes systematic theories and design methods, and provides ideas for future innovation in urban landscape design.

1 Introduction

Influenced by World War II, Pop Art originated in the early 1950s. The pop art can enter the public's field of vision in the form of commercial art, because it was closely related to the life of the people, and its distinctive characteristic style was applied to different consumer industries, giving an important impact to the traditional art that belonged to the aristocracy at that time. ^[1] Depending on the times, the content of expression, and humanistic ideas, the art form changes, and Pop Art has been developed into Post-Pop Art. In the beginning, artists chose to express their ideas used the most direct way, but now they focus more on the connection with the times, the co-operation with different art forms, and the contact and interaction with people. Of course, the fundamentals of Pop Art have remained the same ideas from the beginning to the end, for example always serving the majority of people, changing people's way of life and improving their quality of life. But Post-Pop Art has actually been paid less attention by people, so there is rarely a definite time boundary and systematic evolution process from Pop Art to Post-Pop Art, which always stays in a vague conceptual situation. Moreover, the design concept of Martha Schwartz's new work, which was deeply influenced by Pop Art, is less mentioned. We also need to learn about why Martha Schwartz was interested in Pop Art, and the minimalism insisted by her husband Peter Walker did not make her make a change. Nowadays, pop art has become post-pop art, and then it is how reflect in Martha Schwartz's design work. Answers to each of these questions are provided in the main text. The reason for studying the influence of Post Pop Art on urban landscapes is because Urban landscape design can fully reflect the socio-economic

and cultural characteristics of each period, and also affect the psychological dynamics, physiological conditions and spiritual life of residents. ^[2] Urban landscape design also develops rapidly depending on the economic background and high technology. ^[3] We can absorb her design experience by summarizing how Martha Schwartz's design approach creates a livable environment for people, and make an innovative landscape design work in the future urban renewal and construction.

2 Influence of Post-Pop Art Design Techniques on Landscape Design

2.1 From Pop Art to Post-Pop Art

2.1.1 Early Pop Art Techniques

Influenced by the Second World War artists began to focus on life, with the help of Pop's unique form of artistic language, began to look for inspiration in life to express the idea of the development of the times and make a timely and powerful response. ^[4] Jasper Johns often treats common things in life as his works, such as "Target", "Map" and "Flag". Through the simple material and its own meaning, it expresses that artists should pay attention to the art itself and the real problems in daily life. The design of the whole period was monotonous and boring, without any innovation or expression of ideas. Moreover, art at that time was only accessible to the aristocracy. Andy Warhol's "Red Race Harassment" documented the violence and horror of American life with a lot of repetition and reduced graphic content. Andy Warhol wanted to make artworks like everyday consumer goods,

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without differences and individuality. Wang Jinyu once said of Andy Warhol: "His use of graphic forms of flatness, tonal separation, elimination of brushstrokes in colour expression, and his most common compositional techniques of replication and repetition form a distinctive Andy Warhol style."^[5]After the victory of the war, the masses began to release their long-suppressed emotions and expressed their dissatisfaction with the monotonous and indifferent design of commodities. For example, Richard Hamilton, the British "father of Pop Art," used a number of pop elements in his satirical essay "What

Makes Today's Homes So Different, So Attractive?" used a large number of pop elements to satirise the values of modern consumer culture at that time, reflecting the thinking of European intellectuals in the face of new social values in the post-war period, as shown in Figure 1.

It can be seen that the early Pop Art style was bold and casual, with simple and direct ideas. Artists can make corresponding works to satirize and criticize for disagree with the social problems. The use of simple and common elements makes art interesting and expresses that art serves the public.



Jasper Johns; 1955
《Flag》



Richard Hamilton; 1956
《what makes today's homes so difficult, so attractive?》



Andy Warhol; 1963
《Red Race Harassment》

Figure 1. Early Pop Art Works
(Photo credits: Pop Art P37, P45, P87)

2.1.2 Mid-period neo-pop art techniques

The mid-career Neo-Pop Art style not only inherits the original pop elements, but also adds the image media produced by cultural activities.^[6]Cindy Sherman, one of New York's most successful second-generation Pop artists, made a strong statement about women's political views in her early series of "black-and-white untitled film stills", which depicted the woman in the photographs as a victim. The New Pop Art is more diverse in its presentation, and is created in a humorous and absurd way. Keith Haring American artist is also a representative of New Pop Art, the representative work "Cruella De Vil" is a rebel character in Disney animated film, but expressed in the form of the painting is different from the bad characters in Disney. Keith Haring's works change as his understanding of social life changes, reflecting his continuous reformation of self-worth positioning, aesthetic orientation and spiritual pursuit.^[7]New Pop artists have also become more adept at using animals to stimulate psychological and emotional responses, especially discomfoting or negative feelings such as fear and anxiety, as shown in Figure 2.



Cindy Sherman; 1978
《black-and-white untitled film stills#21》



Keith Haring; 1985
《Cruella De Vil》

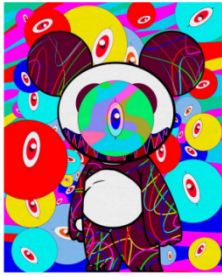
Figure 2. Works from the New Pop Art period
(Photo credit: Pop Art P117, P121)

With the development of time, compared to Pop Art Neo-Pop Art gradually becomes subtle and expresses social issues more profoundly, but is still full of Pop Art's inherent humour and grotesque characteristics.

2.1.3 Contemporary Post-Pop Art Techniques

Pop art development so far, there are still many scholars believe that post-pop art is the new pop art alias, but in fact, according to the development of post-pop art in the 1990s has been in the art performance is different from the new pop art, Paul Taylor, QiJinYan think: "more surprising is that nowadays the pop art has deviated from the conventional development of the art tradition, the end and abandon the old ideas and synchronize with the new things."^[8]This viewpoint is also reflected in the artworks of the Post-Pop period. In the form of works, cross-disciplinary co-operation has been achieved, and concepts have begun to pay attention to the problems of the times and global issues. Chinese Pop artist Lai Zhicheng's "DARTPANDA" series was created in the midst of a global epidemic, blending Eastern traditions with Western civilization, and using flat cartoon images as symbols in his works to interpret contemporary spirituality and philosophical ideas. Japanese artist Yoshitomo Nara created the large-scale installation "Yet Not Everything" series in 2009. Zhang Zirui once commented on this work: "This type of work reflects Yoshitomo Nara's change in creative ideas and techniques, which influenced his later paintings and sculptures, and closely linked his inner self emotions with the external social life. (Figure3)."^[9]

In the post-Pop period, artists did not only focus on expressing emotions and social status, but also on solving practical problems in a more macroscopic way. Along with technological advances and the linkage of different art industries, many works have added interactive links, which is a different way of letting the public directly feel the ideas expressed in the works compared to the early Pop Art.



Lai Zhicheng; 2021
《DARTPANDA》



Yoshitomo Nara; 2009
《Yet Not Everything》

Figure 3. Works from the Post-Pop Art Period
(Photo credits: EveryArt Interview | Artist: LAI Zhicheng LAI ZHICHENG; photographed by the author at Deji Art Museum)

2.2 Post Pop Art Expressions and Influence on Landscape Architecture

2.2.1 From traditional materials to the use of "witty" and natural materials

The use of materials has also evolved over time, with distinctive characteristics at each stage of history. Each stage of history is characterised by a distinctive period.^[10] From traditional landscape materials to artists continue to challenge, innovative use of non-traditional landscape materials, such as Martha Schwartz's earliest creation of the Bagel Garden, the use of daily consumption of bagels as landscape design materials. To the current use of 'natural materials', Belgian designer Matthijs Ia Roi Architects' landscape installation 'Rain Amplifier' reflects on the relationship between people and rain, prompting visitors to reflect on the importance of water in the landscape. When it rains, the installation's dome design amplifies the sound of the rain, allowing children to



Kathryn Gustafson; 2004
Diana, Princess of Wales Memorial Fountain



Martha Schwartz; 2018
Times Central Sales Centre

Figure 5. Metaphors of Landscape Forms and Things Seen Everyday
(Photo credits: <https://www.goood.cn/diana-memorial-fountain.htm>; <https://msp.world/projects/times-central-sales-center>)

2.2.3 Interactive experience of the installation

The post-pop period is more in pursuit of contemporary interactivity, integration and meeting the psychological needs of the public. Landscape design wants to promote the development of the city first need to meet the spiritual needs of urban residents, incorporating interactive landscape devices so that people can experience relaxation and enjoyment.^[14] If it doesn't resonate with people and interact

experience the dynamic sound effects of their surroundings. The natural materials in nature are refined, artfully processed and applied in the landscape environment so that people can feel the artistic beauty of living in harmony with nature (Figure 4).^[11]



Martha Schwartz
Bagel Garden



MATTHIJS IA ROI ARCHITECTS
Rain Amplifier

Figure 4. Utilisation of non-traditional materials in urban landscape design

(Photo credits: <https://msp.world/projects/bagel-garden>; <https://www.goood.cn/rain-amplifier-by-matthijs-la-roi-architects.htm>)

2.2.2 Metaphors shaped like everyday elements

Many contemporary Pop landscape artists tend to take materials from life, pay keen attention to the detailed state of life, transform art into life, and integrate it into the living state of landscape design.^[12] For example, the iconic American landscape designer Kathryn Gustafson Diana, Princess of Wales Memorial Fountain design. The fountain is shaped to resemble a pearl necklace. Then there's the 2018 Martha Schwartz Design MSP design for the Times Central Sales Centre in Xiamen, China, which is shaped like a stone and provides a quiet, comfortable space for clients to rest and talk. The design creates a strong visual effect because of its bold shape (Figure 5).^[13]

with them, then it won't be valued, and landscape design won't have the potential for development. Li Xiao believes that "the integration of 'interactive experience' into landscape design is of great significance to people's spiritual experience and mental health."^[15] For example, the Chicago Children's Hospital, designed by Mikyoung Kim Design in 2013, installed a group of LED lights in the garden centre of the top floor, which serves to create a water phenomenon when children are sensed by sensors when they are moving around, the lights create a water phenomenon ranging from a calm tidal wave to violent coloured bubbles. The Chulalongkorn

University Centennial Park, built in Mangkok, Thailand, in 2017, was built on a relatively low level due to the terrain low city government had to make means of intervention, in order for visitors to better participate in it, there is a water bike by

the pond, visitors can have fun while helping the water cycle to complete the cleaning of the water, and become a positive part of the park's water treatment system, proving to people that the city can coexist with water (Figure 6).



MIKYOUNG KIM DESIGN; 2013
Chicago Children's Hospital
Interactive wall of light with LED panels and motion sensors



LANDPROCESS; 2019
Chulalongkorn University Centennial Park
Visitors help clean the water by injecting oxygen into it while interacting with the landscape installation

Figure 6. Interactive experiences in urban landscape design
(Photo credits:<https://www.goood.cn/the-crown-sky-garden-by-m-k.htm>;

<https://www.goood.cn/2019-asla-general-design-award-of-honor-chulalongkorn-university-centenary-park-by-landprocess.htm>)

3 Martha Schwartz's Landscape Design Work and Pop Art

3.1 Background of Martha Schwartz's creative ideas

Born in Philadelphia to a family of architects, Martha Schwartz grew up wanting to be an artist.^[16] When Martha Schwartz first came into contact with the field of art, it was the time when Pop Art was in full bloom. Martha Schwartz liked the lively and energetic landscape design, and in the past, she saw bright colours everywhere in her works, as well as the use of household products as materials. Her natural character and her later pursuit of art fit well with the concept of Pop Art, which may be one of the reasons why she went Pop. Secondly, Martha Schwartz met Peter Walker in 1974 when she was a landscape student at the University of Michigan, and the two soon became attached to each other because of their pursuit of art. Because Walker was exposed to a great deal of modernist art about minimalism and compositionism, among other things, there was an emphasis on collection and order in the structure of the landscape.^[17] Peter Walker's minimalist landscapes were structurally orientated towards assemblage and order, and he favoured high quality and expensive materials, which were contrary to Martha Schwartz's design concepts. Martha Schwartz resign from Peter Walker's company to set up her own design office in 1990. MSP uses a collaborative design model and likes to challenge unconventional design ideas. Imagining how people could live in the city, what their living environment could look and feel like, MSP's philosophy is not just for the privileged, and MSP tries to compromise when there is a conflict of ideas. Martha Schwartz lived and worked with Peter Walker for a long time without changing Martha Schwartz's adherence to the philosophy of landscape design, leading towards the inevitability of Post Pop.

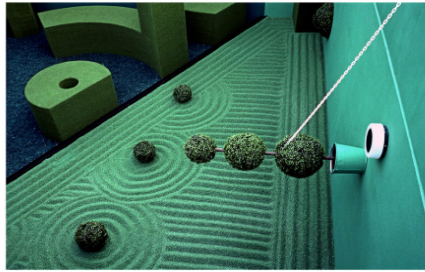
3.2 Characteristics of works from the Pop and Neo-Pop periods

Martha Schwartz's early famous works design called the Bagel Gardens came about, because Martha Schwartz was very critical of landscape garden design at the time. She felt that the design language used was very restrictive and the forms were almost uniformly 'modernist', and she was frustrated by the obsession with high quality materials and fine detailing at the time.^[18] Martha Schwartz believed that relaxation and recreation were important to improve people's quality of life in stressful cities.^[19] The Whitehead Institute "Splice Garden" of 1986 boldly combined French and Japanese gardens. Plastic was used instead of plants, and the sand was turned green. 1987 saw the construction of a dream-like scene in the King County Jailhouse Plaza in Seattle. Concrete and coloured ceramic sheets were used to construct the site, providing a lively and relaxing meeting place for visiting friends, relatives and lawyers. 1996 Minneapolis Courthouse Plaza, the paving of the square echoes the lines on the building facade, with a number of teardrop shaped mounds of green grass spread out across the square, varying in height and size. A number of log benches are placed parallel to the grass mounds, representing the cultural and natural history of the city of Minneapolis. Jacob Javits Plaza was built in 1997, and because its architectural design was mediocre, Martha Schwartz wanted to break up the lack of vibrancy through landscaping. The design features six bulbous grass mounds surrounded by curved, coiled green seating. The curvaceous design and the humanistic service are very popular among the public.

Martha Schwartz has always been committed to serving the public and creating a livable environment for urban dwellers. From Martha Schwartz's early works, it can be seen that no matter in the use of non-traditional materials or the overall layout of each element of the shape and its boldness, she in her works into the vanguard of post-modernism, and

develop the landscape art of grotesque, humorous, secular new aesthetic interest. [20]Peter Walker once commented that Martha Schwartz has one foot in the art world and one foot in the landscape world. He Ting once said: "Martha Schwartz deeply analyses the ideological elements contained in modern

art and integrates art into landscape design." [21]Martha Schwartz, as an iconic master of landscape designers in the late 20th century, has much to teach us about aesthetic expression and cultural integration (Figure 7). [22]



Martha Schwartz; 1986
The Whitehead Institute "Splice Garden"



Martha Schwartz ; 1987
King County Jailhouse Plaza



Martha Schwartz ; 1996
Minneapolis Courthouse Plaza



Martha Schwartz; 1997
Jacob Javits Plaza

Figure 7. Martha Schwartz's Early Pop Art Features Landscapes

(photo credits: <https://msp.world/projects/whitehead-institute-splice-garden>; <https://msp.world/projects/king-county-jailhouse-plaza>; <https://msp.world/projects/minneapolis-courthouse-plaza>; <https://msp.world/projects/jacob-javits-plaza>)

3.3 Characteristics of works from the Post-Popper period

With the development of Martha Schwartz in the landscape design industry and the influence of Post-Pop Art, the later works began to focus on the global, focusing on the regional issues of different countries, urban culture and ecological environment. Because commercial and cultural projects are more related to the economy, government and other multi-sectoral communication, so the landscape works influenced by the Post-Pop period is more able to promote the economic development of the city as well as help the city to establish a cultural image. 2001 in Malmö, Sweden, built in the City of Tomorrow, there is a large-scale installation made of polyester film made of willow trees. Whenever the wind blows over the polyester film, it makes a rustling sound like leaves. While adhering to eco-urbanism, it combines artistic design techniques with urban space. 2016 Beijiqia Technology Business District, which contains residential, office and retail space is a multi-functional development zone, reducing the urban heat island effect by reducing the area of paved areas and increasing the proportion of green space, this building and landscape design has achieved LEED Green Building Gold certification as a goal. 2019 Martha Schwartz designed the

Hot Pot Master Garden in Chongqing, in which nine houses are decorated with hot pot ingredients: duck intestines, yellow throats, chilli peppers, peppercorns, butter, blood curds, garlic, spices and needle mushrooms. Currently in the planning stages for the 16 Tech Innovation District in Indiana, USA, Martha Schwartz & Associates is collaborating with SBP to design a new bridge across Fall Creek, which will not only connect downtown Indy but will also enrich the public space and enhance neighbourhood interaction (Figure 8).

By comparing the period before and after, it is found that Martha Schwartz's landscape works in the Post-Pop period seem to be much more regimented in design, not as bold and rebellious as before, but the Pop style is still very strong. Just as the Post-Pop period works feature implicit expression, the use of interactive or cross-border ways for the public to pick up the message. There is another reason, as Yiwen Zhang, one of the partners of MSP Design Office, said in an interview that when the living environment of human beings is seriously threatened and the safety of life cannot be guaranteed, it is undoubtedly inappropriate for designers to remain purely in the pursuit of visual aesthetics. Our social responsibility tells us that we have to consider ecological issues before all other issues in order to be able to design for the future. MSP's current design work is a combination of artistic design, ecological design, and urban functionality to create a future-oriented design.



Martha Schwartz; 2001
City of Tomorrow



Martha Schwartz; 2016
Beijiqia Technology Business District



Martha Schwartz; 2019
Hot Pot Master Garden



Martha Schwartz; In Planning
16 Tech Innovation District in Indiana

Figure 8. Martha Schwartz's Post-Pop period works

(photo credits: <https://msp.world/projects/city-of-tomorrow>; <https://msp.world/projects/seattle-mass-timber>; <https://msp.world/projects/hot-pot-master-garden>; <https://msp.world/projects/16-tech-innovation-district>)

4 Conclusion

Now, post-pop art is no longer simply to provide the public with visual experience, but more from the design works to express the humanities, environment and social issues of today's era, and designers also solve these difficulties through strong theoretical knowledge. Urban landscape design should optimize the relationship between the objective world, human and nature, so as to achieve a dynamic balance between their relationships.^[23]A few decades ago when the ecological environment was not so harsh and urban landscapes were not in strong demand by the public, Martha Schwartz was already focusing on the impact of urban landscape life on human life, urban development and global ecology. Martha Schwartz lectures around the world on the importance of the environment and sustainable design. Until now pocket parks are starting to be built everywhere, even where space is scarce there can be places for residents to move around and add greenery. In the future, there will be more and more urban landscapes like pocket parks, and now that people are focusing more on their physical and mental health in addition to their careers, living urban landscapes are becoming more and more important. There are also more urban landscapes that incorporate interactive installations to draw people's attention to the ecological environment. Urban landscapes are the future solution to the problems of ecology, social-emotional indifference and lack of culture. At the same time, the relevant departments should be immediately concerned about the problems encountered in the renewal of urban landscapes, and assist in solving the management of the development of programmes for urban landscapes to give full play to the role of convenience and benefit to the public, and

to promote the realization of healthy, green development of the city.^[24]

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