

Research on the Expression of Fashion Based on the Interface Language of Contemporary Waterfront Landscape Space

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Abstract: In the process of "modern society", waterfront landscapes were born with the rapid development of society. With the improvement of people's material living standards, people's demand for innovative concepts has become increasingly strong. Today's waterfront landscapes should not stick to traditional landscape models, should fully tap imagination and creativity to meet people's spiritual and cultural needs. Give landscape design greater sensibility as well as freedom of creation in order to better express fashionable sexual elements. Fernand Braudel believes that the change of fashion not only represents the sublation of the old, but also reveals the creation of the new. This article mainly explains the problems existing in today's waterfront landscape spatial interface design, and explains the interesting expression and displayed characteristics of fashionable elements in waterfront landscapes, or the design techniques for interpreting popular waterfront landscapes. At the same time, it shows that if a fashionable design is recognized in a certain period of time, it will have multiple communication paths. Especially in the information age, the most fashionable design style will usher in the fastest imitation. Finally, it is proposed that the new era should continue to use new ideas, new technologies, and new materials create more "fashionable" waterfront landscape design paradigms.

Keywords: Urban Waterfront; Fashion; Interface; Design Language

1. Introduction

Urban waterfront area is a specific spatial space in a city, or 'City waterfront' in English, which is interpreted in the "Modern Chinese

Dictionary" as "the land or building in a city adjacent to a river, lake, or ocean, the part of a town adjacent to a body of water", that is "the general name for a certain area in a city where land and water are connected".

An urban waterfront is a specific spatial area in a city, or 'City waterfront' in English, which is interpreted in the "Modern Chinese Dictionary" as "the land or building in a city adjacent to a river, lake, or ocean; the part of a town adjacent to a body of water", that is "the general name for a certain area in a city where land and water are connected" [1]. Historically, they have had functions such as defense, transportation, flood control, fire prevention and urban cleaning. In modern times, waterfront landscape design has gradually become a hot topic in urban development, and it plays a very important role in the city. Among the numerous cases of waterfront landscapes at home and abroad, there are many excellent design paradigms, but there are also many negative examples. Especially in recent years, the rapid informatization has led to the "convergence" of design forms in the interface space of waterfront areas in different regions [2]. How to maintain the fashionability of the design language of the landscape interface space in the waterfront area has become an urgent design problem that designers need to solve nowadays.

2. Expressive Features of Fashion Design Language

When evaluating a certain landscape design "very fashionable", it means that its design semantics are highly unified with the mainstream development trends, aesthetics, culture and other steps of society. It also implies that its artistic expression is recognized by the mainstream values of society. This means that the evaluation of fashion cannot be superficial,

except for the design style, spiritual core, humanistic care, and emotional embodiment. Needs such as zeitgeist have the potential to be emphasized in fashion. In the design, a landscape work with fashionable form and spirit gathered is designed, following an adequate analysis of the site, an interpretation of the theme concept, a study of the experience of use, and a selection of landscape materials. Landscape design can use the formal language and symbolic expression of the landscape to create the place spirit of the landscape and the atmosphere of the place under the guidance of fashion theory. Through the expression of duality of fashion, it can complete the innovation of landscape form and highlight the meaning of the landscape. Maintaining the fashionability of landscape design is the pursuit of new things and the driving force that leads to continuous progress in the field of design. Fernand Braudel believed that "The change of fashion not only reveals the creation of new things, but also represents the sublation of old things." Owing to people's desire for novel experiences, the continuous evolution and transformation of aesthetic objects consistently accompany the progression of fashion [3]. Taking "traditional Chinese landscapes" as an example, Chinese gardens like to use traditional design techniques such as frame scenes, barrier scenes, suppressed scenes, borrowed scenes, contrasting scenes, leaked scenes, interlaced scenes, and added scenes to achieve different scenes, different scenes, and small scenes. However, with the improvement of people's aesthetic level and the impact of various other cultures, the traditional landscape pattern is no longer suitable for popular scenes. People prefer to live in a more artistic, simple and fashionable environment, sublimate traditional classical gardening techniques, and then produce a Chinese landscape that mixes various cultures with Chinese elements, as shown in (Figure 1). Even a design style that is completely opposite to its pace. The innovative point of this style is to simplify the complex and conform to the fast pace of life in contemporary cities, while at the same time aspiring to the cultural appeal of continuing Chinese elements.

According to Hegel, the development of art is a process of constant maintenance of wonder. People are constantly seeking innovation and difference, so that mobility and change are the fundamentals required by innovation [3]. It is

precisely because of people's pursuit of new landscapes that the current polymorphism of the coexistence of multiple fashions has become more and more obvious, inspiring more excellent waterfront landscape works to use innovative techniques to cater to fashion. However, fashionable waterfront landscape design is not simply an innovation in the pursuit of appearance, its value is not simply a diversified visual representation of explicitness, but has a deeper connotation [4].



Figure 1. Language Expression of Suzhou Lingering Garden and New Chinese Landscape

It should be "excavated at the spiritual core, humanistic care, emotional embodiment and other levels of landscape design objects—" As the famous landscape architect Quimi designed La Vilate Park, as shown in (Figure2). It has undergone a double examination of society and time and transformed from an initially novel and fashionable design language into a model for design. In the beginning it broke with the perception of traditional landscapes at that time, and even received a lot of objections, because Kumi used the most fashionable deconstruction in the field of architecture nowadays, and deconstruction was used in landscapes at this time only a handful.

Fashion "time" shows the diachronic characteristics of fashion. Fashion has timeliness that is difficult to quantify. The

length of maintenance determines whether fashion is fleeting to the public or has evolved into a classic after withstanding the test of time and society. the word “fashion” expresses the specific form and content of fashion, that is the carrier of fashion, and the units of fashion have multiple specific forms Not only in terms of clothing, behavior and ideas are carriers of fashion. The discussion of fashion carriers is intended to reduce people's one-sided and wrong understanding of fashion.



Figure 2. Plan of La Vilatte Park - the Application of Point, Line and Surface Elements

3. The Expression of Fashionable Design Language in Design

The contemporary public does not agree on the establishment of fashionability, and this consistency is itself a divisiveness. Therefore, there is no unified fashion aesthetic criterion, let alone formula or numerical quantification. Individuals converge into groups based on common aesthetic tastes, resulting in uneven individual tastes and styles, and unified aesthetic standards do not exist. Fashion contains basic aesthetic characteristics, and the evaluation of fashion is also an aesthetic activity. From this point of view, the appreciation of both

refined and popular tastes, the coexistence of beauty and ugliness, and the inclusiveness have become the main features of fashion culture in contemporary society, so it is necessary to interpret the current fashion phenomenon from another perspective that is different from traditional or classicist aesthetics. So, what are the main expressions of the fashionability of the contemporary waterfront landscape spatial interface language?

3.1 Diversification of Forms

Diversity is inherently one of the essence of fashion, and no matter which fashion, the diversity of its contents is the most obvious feature. People's aesthetic psychology of seeking novelty and difference triggers diverse production of forms, while diverse content satisfies people's aesthetic demands for fashion, and the two are dialectically related to each other. The same is true of fashion in the landscape architecture field, so the forms of fashion in waterfront spaces are always ever-changing, and it is precisely because of this diversity that the fashionable connotations of the interface language are enriched. In "plant water rocks, whether they are organic or inorganic forms in natural forms; in plane road organization, structures and sculptures, whether they are geometric forms or bionic forms in artificial forms, they are given different levels in the current context." The semantics of fashion show the characteristics of diverse forms and diverse expressions as a whole. For example, the shoreline design of the Marina Park in Benidorm, Spain, uses three-dimensional wavy patterns, and the scheme conception is derived from the recognition of the curvilinear structure, as shown in (Figure 3). The waterfront shoreline uses a variety of wave water patterns to connect the layers and platforms, forming a large number of prominent platforms and an overall structure with alternating bumps and convexities. Through the diversified natural organic wave shapes, viewing platforms with different depths are derived. Dynamic The lines are like sea water gently lapping against the rocks The colorful viewing platform is like a rainbow dotted on the beach. This is a place full of fashionable appeal—The effect of sunlight refraction evokes people's memories of the waves of the sea. The colorful platforms of different sizes also provide people with A functional area for leisure and entertainment,

viewing and communication, and leisure walking. This beautiful promenade has become a transition zone between the city and the beach, bringing people closer to the ocean, and at the same time, it has become a beloved urban waterfront, which is undoubtedly an excellent paradigm for the fashionable expression of the waterfront landscape spatial interface.



Figure 3. Expression of the Personalized Design Language of Benidorm Marina Park

3.2 Artisticization of Forms

Whether it is a spectacle-like landscape or a purely geometric landscape in life, it is creating an artistic novelty image to stimulate people's senses, producing an artistic design language that is different from people's daily cognition [5]. Although the interface language shows the diversity of forms, the artistic abstract form is still the most significant fashion feature. The artistic aesthetic experience brought by the abstract form is outside people's experience and is different from classical and traditional languages. The representation of the objective world is also different from the geometric forms displayed in modernist language. The language of contemporary interfaces is more abstract. Ambiguous, changeable semantics, this morphosemantics creates a more open conflict with the previous formal language, forming various highly contagious artistic forms. For example, the design concept in Singapore's Bay Garden "air corridor" combines curves and structure into one. The crystal-clear exterior shape activates traditional design shapes, such as flowers blooming on the water. The vivid and flexible shape combines urban waterfront space, organic form design and natural environment. While beautifying the waterfront environment, it constitutes a visual graphic and waterfront activity experience that is closer to the human mind, as shown in (Figure 4). Among them, the artistic form shows the tension of life in the natural environment, often simulating and using the growth-rich natural image in nature, always maintaining the power of growth. From a morphological point of view, curved shapes often bring people an endless sense of power, so

artistic waterfront landscape design will also bring people a continuous sense of vitality and fashion.



Figure 4. Personalized Design Expression of Flower-Shaped "Sky Corridor"

3.3 Naturalization of the Colour of the Material

There are similarities and differences between the fashion of the landscape and the fashion of clothing, so the logic of clothing fashion cannot be used to interpret the landscape, especially the colors in fashion. The colors in the interface are obviously different from clothing and do not have short timeliness, and the adoption of interface colors is closely related to landscape themes and is largely uninfluenced by fashion. Therefore, after analyzing a large number of contemporary and influential waterfront landscapes at home and abroad, it can be seen that contemporary waterfront landscapes favor natural and warm-toned colors. The low-saturation character of natural color makes it tend to have an ecological, vernacular, calming color semantics, which fits with the interactive character of "woodland versus water, nature versus humanity" in contemporary contexts. At the same time, due to the extensive use of vegetation and natural materials in the interface, a considerable part of the soft interface colors tend to be yellow-green and the hard colors tend to be neutral, showing a sense of fashion based on the original colors of the environment.

The materials employed in the landscape are also important elements that reflect fashionability. It not only carries emotional information, but is also a carrier of context and history [6]. After studying a large number of contemporary influential landscape design cases, it can also be seen that there is a preference for natural materials. The undecorated characteristics of the original material make it often have natural semantics that are naturally

de-carved. At the same time, due to the extensive use of original and natural materials in the interface, a considerable part of the interface color and texture tend to express the original state of the material. On the one hand, the artistic expression of the current interface emphasizes the use of original and low-tech materials, which not only reflects people's yearning for nature, but also responds to regional history and culture; on the other hand, it favors high-tech and high-tech materials. Using low-tech materials in combination with high-tech materials is also a common generation technique for the fashion of interface language, using strong material contrasts to form a unique material aesthetic.

3.4 Multivarification of Semantics

The multiplexing of semantics does not only refer to Jenks' multiple decoding, but also shows the multiple semantics that contemporary interface morphology shows under the influence of other fields and disciplines. Whether in the fields of natural sciences or humanities, designers' reference to their way of thinking constitutes the generative grammar of contemporary interface forms, so that the same interface form will produce multiple semantics: either multi-dimensional, or overprinted and crossed [7]. The pluralization of semantics shows the current mainstream aesthetic trend. Interfaces that are not presented with a single semantics make their own specific meanings uncertain. This vague and polysemous feature once again echoes the composition of sculpture sketches in landscape design, the spiritual expression of the place, and the development of corridor rocks towards diversified and diversified connotations. Fashion acts on numerous fields with a total mechanism, logic or ideology. Therefore, it is more one-sided to only evaluate fashion with novelty and novelty, and it seems that it cannot highlight the essential core of fashion [8].

Macroscopically, because the contemporary context is full of fragmented, pluralistic and decentralized ideas, it is extremely inclusive and allows all kinds of ideas and forms to coexist. In the field of fashion culture, various forms satisfy people's desire for consumption and aesthetics, and various contradictory and disharmonious forms are intertwined here; in landscape design, abstract forms, bionic forms, accidental forms, etc. conflict and merge with

each other, which are not only reflected in the Binshui plane organization, but also in specific structures, whose practical level is characterized by morphological, material, texture, semantic conflicts, etc [9]. So the contemporary interface presents a state of ambiguity, not only semantically, but also in terms of borders, in terms of space. This uncertainty echoes the ideas of contemporary deconstructionism, and creating a sense of surprise with this uncertainty is also a landscape idea.

For a city, building a fashionable riverfront landscape image has also become the focus of urban construction [10]. Many waterfront landscapes along rivers and coastal cities have become landscape images with urban recognition. Through the multi-semantic expression of waterfront landscapes, they have played a unique visual effect. They use the morphological language and symbolic expression of the landscape to create the spirit of the landscape and the atmosphere of the place, through the dual expression of intention in fashion, Complete the innovation of landscape forms, as well as the highlighting of the meaning of landscape. For example, in the Aire riverside garden, the long canal channels are the key to make up this multiple semantics, as shown in (Figure 5).



Figure 5. Personalized Expression of the Landscape Design Language of Aire Riverside Gardens

On this route, full of surprises, the field exudes flexible multiple semantics, diamond-shaped field, based on the principle of infiltration with dissipative force forms, creating a complex network full of uncertain river channels. These

channels fill the entire new riverbed and are similar to “land art” works, with uncertainty, diversity, and results that far exceed the design team's most optimistic expectations after a year of water flow entering this new channel area: the rivers display diverse materials such as sediment, gravel, sand, and the original rhombus geometry an extremely rich river landscape is formed.

4. Conclusion

Nowadays, in the design of landscape environment of waterfront space, the construction of landscape space is not only the "submission" under various constraints. We need to draw nutrients from the previous design cases and theoretical systems of waterfront landscape space, learn from each other's strengths and make up for each other's weaknesses, and break the restrictions and shackle of The Times. By applying novel design concepts, ideas, as well as new technologies and materials and other design elements, a more "fashionable" waterfront landscape space is created, thereby leading the rise of new era trends, constantly integrating innovative points, and illuminating the urban waterfront landscape.

Conflict of Interest

The authors declare that there is no conflict of interest.

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