

Research on the Evolution of the Routinization of Design Aesthetics

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Abstract. The routinization of design aesthetics is the only way to fully beautify the life after the economic prosperity, and it's also the practical problem that the field of design in our country must face in recent years. Combining the trend of aesthetic generalization and design's role as production and beauty creation, this paper clarifies the historical opportunity of the routinization of design aesthetics from subjective and objective perspectives. The paper compares the different development process of design aesthetics in western developed countries and China, and analyzes its development situation objectively in combination with reality.

Introduction

At the beginning of this century, among all kinds of social phenomena in western developed countries that are called signs of the change of era, the most important one is "the aestheticization of daily life", that is, the daily life of social subjects is no longer oriented towards the purpose but presents a tendency of aestheticization^[1]. The aestheticization of daily life is a product of consumer society or post-modernism, a typical "imported product"^[2] first proposed by Mike Featherstone in 1988^[3].

In China, Zhou Xian, Tao Dongfeng and other scholars first paid attention to the aestheticization of daily life. In 2003, the magazine "literary debate" held seminar on the aestheticization of daily life and published a series of articles, which attracted the attention of the aesthetic and literary circles in China after a series of discussions^[4]. China entered the consumer society lagging behind western developed countries. When the western aestheticization study of daily life was in full swing, Chinese study level was only close to the western study level in the field of mass communication. The realistic basis of the research focuses on the creation of TV, film and new media. However, there is no corresponding realistic basis for the design aesthetics problems in the consumption field concerned by western studies. Only Ling Jiyao, Li Yanzu and other scholars have made a preliminary exploration from the perspective on the beauty of creation^[5-6].

In recent years, with the improvement of Chinese residents' consumption level, the consumer society is really established. At present, Apple, Muji and other brands are all the rage, and aesthetic objects in the field of design fill in life. The aestheticization of daily life have become an unavoidable problem in design aesthetics.

The Historical Opportunity for the Routinization of Design Aesthetics

The boundary between the aesthetic behavior of the elite including the traditional elegant art activities and the mass culture including the People's Daily life in the consumer society has been gradually dissolved, and the aesthetic moved down as a part of the People's Daily life, realizing the aestheticization of daily life. The aestheticization of daily life is to introduce aesthetic attitude into real life and pay attention to "beauty spreading to life" and the extension of aesthetic problems in daily reality^[7]. In the field of design, it shows in the elaborate design, ingenious creation and orderly planning in every aspects of daily life, so as to change the relative lack of aesthetic objects. At the same time, stimulate, strengthen and popularize aesthetic consciousness, and concern the multiple forms of Chinese and American life.

Irreversible Trend of Aesthetic Generalization

Economic development is the necessary condition that aesthetic demand accelerates release. When the productivity rises to the extent that the production exceeds the subsistence demand, the material basis of aesthetic appreciation forms. When the efficiency of production rises to the extent that the remuneration exceeds the subsistence level, there is an economic basis for aesthetic appreciation. Although the pre-industrial society had stage of abundant resources, it was difficult to maintain a certain standard of production and living for a long time. The development of the society presented fluctuations of ups and downs. Aesthetic appreciation was not attainable at any time, and until the last century only a few people had a living standard more than austerity.

Highly developed material civilization contributes to the routinization of design aesthetics. Since the 1960s, the western developed countries have successively entered the consumption-oriented society from the production-oriented society. Under the dual functions of economic prosperity and social democracy, aesthetic generalization has become an irreversible reality. Aesthetic activities are no longer exclusive to a few elites, and gradually enter the life of the middle class or even the lower class. It is no longer confined to the traditional places of aesthetic activities such as concert halls, art galleries and museums, but permeates all kinds of individual and public spaces. Aesthetic activities are no longer confined to a fixed, single form of communication, with the help of the media making aesthetic appreciation popularized and democratized.

The Intersection of Design and the Aestheticization of Daily Life

Design gives a certain aesthetic image to the objects of daily life and thus provides its unique aesthetic pleasure^[8]. Design serves as a pioneer in the accurate transformation of aesthetic demands.

Design and creation objectively become an important driving force for the aestheticization of daily life. The aestheticization of daily life urgently needs multiple channels to increase aesthetic opportunities. Design turns the former “high-end luxury goods” into “daily necessities” from multiple aspects, accelerates the category expansion of daily things, and solves the problem of the scarcity of aesthetic objects on the premise of not lowering the quality. With a large number of design products coming into life, the design beauty in the design products also comes into life, so as to solve the problem of beauty scarcity.

Design beauty is the direct driving force of the aestheticization of daily life. For quite a long time, the main focus of design has been on the realization and expression of practical functions. Although from an aesthetic sense, objects that completely satisfy functions, especially daily necessities, are naturally beautiful^[8], beauty has a richer connotation and manifestation, and its role in instinct, experience and reflection should be valued. The emergence of the school of design is a sign of the maturity of design beauty, which has formed a summary of the regularity of design aesthetics and an effective accumulation of design aesthetics culture.

The Evolution of the Routinization of Design Aesthetics

Based on public life, the routinization of design aesthetics is a creative aesthetic activity related to production and consumption behavior. It has experienced the process of combining the commercialization of elegant art and the aestheticization of secular life, reflecting the interaction between material abundance and cultural accumulation. The routinization of design aesthetics is not a simple combination of elegance and vulgarity, but a gradual change guided by social culture. The social development of China is quite different from that of the west, and the process of the routinization of design aesthetics is also different from that in the west.

Context Restoration of the Routinization of Design Aesthetics in Western

The aestheticization of daily life can be traced back to the middle and late 19th century. In the second half of the 19th century, production efficiency was ensured in the initial stage when machines replaced manual production, but the inferior aesthetic quality of machine products was highlighted. Both the arts and crafts movement and the new art movement are striving to solve the

design aesthetics problems caused by industrialization. The elite class lives a comfortable and prosperous life and use a large number of high-quality products. Their artistic life style has the exemplary character of aesthetics. Although the public has aesthetic needs, they condescend to the price advantage of the mechanical products and have a desire for beauty when using products lower than the aesthetic requirements.

In the middle of the 20th century, commercial design prevailing in the United States and its aesthetic experience were the real beginning of the routinization of design aesthetics. Material products are extremely rich, and the public can continuously and stably enjoy the civilized achievements beyond the daily needs. The full integration of modern design and modern technology makes most people accept the beauty of the industrial society with clear characteristics. When the consumption level is greatly improved, the practical demand is saturated and the ostentation consumption is prevalent. Aesthetics becomes a new need when there are too many choices. Sensory desire and pleasure stimulation constantly stimulate the spread of design form and the accumulation of oriented symbols.

Entering the information age, the manufacture, dissemination and acquisition of beauty are more convenient, and the routinization of design esthetics becomes a reality. With the continuous stimulation of multiple demands, the appeal for beauty has become a universal social demand. Aesthetics expands from private space to public space. Leisure places and workplaces are full of beautified things. Daily contact products, environment and symbols have been artistically treated. With the increasingly dematerialization of design products, not only objects but also immaterial services are filled in daily life, and the experience of beauty is beyond material enjoyment. At this stage, the routinization of design esthetics is beyond the normal demand and the beauty elements overflow. Design aesthetics faces the problem of style solidification, and the aesthetic fatigue phenomenon appears.

Context Interpretation of the Routinization of Design Aesthetics in China

China has not experienced the evolution process of the routinization of design aesthetics. China entered the industrialized society late, it was not until the reform and opening up that the modern industrial system was established and improved. Due to the underdeveloped industry, China's modern productivity level is still not enough to support the material demand of the consumer society, and the consumption demand has been suppressed for a long time. Only Shanghai has formed an influential consumption culture because of the export-oriented economy. However, although "old Shanghai" presents the consumer culture and social customs similar to the western international metropolis, it is seriously out of touch with the social environment and fails to form a lasting influence. When the western developed countries go through consumption reform, the vast majority of Chinese people have no real consumption. When the west experienced the evolution of design style, there was no design based on industrial production in China.

In the 1990s, China's economy developed by leaps and bounds, and residents' consumption ability has been significantly improved, and they passively accepted the daily aesthetic design. The continuous progress of opening to the outside world has resulted in the replacement of products that are obviously marked with the era in daily life by imported products, the influx of a large number of achievements in industrial civilization, the accelerated popularization of household appliances, communication tools, transportation tools and other products, and the leap-forward replacement of furniture, lamps, kitchen utensils and other products. While introducing products from developed countries, we are exposed to diversified consumer culture and design styles, passively accepting modern consumption and aesthetic baptism. Due to the lack of modern design aesthetics experience, only having the identification of indigenous and foreign experience, the design field has appeared mixed style phenomenon. The rapidly acquired knowledge of western art schools and design styles cannot cope with complex aesthetic problems, and the establishment of the routinization of design aesthetics needs time to test.

In recent ten years, the development level of China and developed countries is approaching, and the routinization of design aesthetics has reached a new height. There is no lack of quality of social

development in the growth process of the middle class of the new generation. Consumption experience and aesthetic practice under the background of globalization ensure the synchronization of routinization of design aesthetics. Our country has a new cognition of design cultural standpoint, design aesthetics nationality and the discourse power of design style. The absence of design aesthetics experience in the industrial era reduces the thinking set, which is conducive to accelerating the realization of design aesthetics integration with new ideas. The revival of traditional culture expands the design thinking, caters to the diversified trend of aesthetic standards, and helps to reflect the value of design. The routinization of design aesthetics in China is based on the advantage of late development and has taken the free ride of globalization. It shares corresponding civilization achievement, but also makes our country and the west face similar problems.

The Present Situation of the Routinization of Design Aesthetics

Daily life is highly inclusive. Living habits and traditional concepts are difficult to resist the popularization of lifestyle in consumer society. The differences in the evolution process of routinization of design aesthetics do not affect the convergence of its typical characteristics. In the era of globalization, logistics and information flow respond quickly to social changes. Popularity and fashion cause the homogenization of products and services, making the consumption objects and aesthetic objects much the same.

The routinization of design aesthetics is closely related to the popularity of consumer culture and the development of mass media, and it has become a common phenomenon in daily life. The material demand in the consumer society is more and more easily satisfied. The labor time is reduced and the leisure time is increased. Life is developing towards rich and leisure, which provides material and spiritual reserves for the routinization of design aesthetics. Consumption behavior is guided by the mainstream lifestyle of the middle class, and enhanced aesthetic interest is the inevitable choice for the lower class to integrate into the mainstream society under the background of material abundance. The mass media actively promotes the routinization of design aesthetics, and all kinds of information and opinions spread the well-packaged idea in an all-round way driven by interests. The typical symbolic characteristics are extremely convincing.

The routinization of design aesthetics enhances the sharing of beautiful things, and at the same time, it gradually deviates from the aesthetic tradition. A large number of articles in daily life have continuously become the main aesthetic resources of the public through the packaging of contemporary design art^[9], continuously beautifying the public life. The design aesthetic no longer maintains the original characteristics: fragmentation becomes more and more intense, the aesthetic object is generalized and secularized, the aesthetic is no longer subject to the accelerated pace of the environment, and the aesthetic results focus on the immediate pleasure; Aesthetic standards no longer adhere to the mainstream culture, pleasure, comfort, sense of security and other positive emotions are no longer the main source of aesthetic beauty, and the identification of negative emotions is greater than the denial. The mainstream culture is restricted to the material enjoyment and desalinates spiritual pursuit.

Conclusion

Influenced by the homogenization of material civilization development, the routinization of design aesthetics has become the main position of the aestheticization of daily life and the best way to promote it. Although China and developed countries have similar realistic basis at present, we cannot ignore the differences in aesthetic culture. Different historical evolution process will inevitably cause different influences. The diachronic study of this paper takes the contingency and inevitability in the development of things into account, and lays a foundation for the in-depth study of the routinization of design aesthetics.

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