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Аннотация: в представленной статье исследователями рассматриваются традиционные базовые основания эстетического вкуса и его связь с искусством, а также делается попытка анализа текущей ситуации вкуса в контексте современных вызовов времени.

Ключевые слова: эстетический вкус, базовые основания, новые вызовы.

*V.P. Klimov, G.P. Klimova***ABOUT A NATURE OF AESTHETIC TASTE**

Abstract: the researchers of the article deal with traditional outlooks upon the origin of taste and its relationship with art and its current situation of taste functioning in terms of increasing globalization, virtualization and informational support rates in present society. The special concern contributes taste rebranding and semantic network modeling taste regard responds.

Keywords: aesthetic taste, traditional bases, new challenges.

The concept world of nowadays, formed in conditions of industry-related civilization, being corrected by mass media culture, has been dramatically changed. Massive hedonism has become common, as well as priority of clip information and electronic gadgets, where traditional values of taste seem to be anachronism. But social and personal estimate reflection exists almost in every act of daily life and spiritual spheres.

Taste as a phenomenon of aesthetic theory and practice is historically variable. Many authors, determining content of taste have separated its subjective and objective elements, pointing at polysemy of its manifestations, have carried out certain attempts to systemize it. The property of its universalism has been studied, which estimate aspects placed that in all diversity of cultural practices: from analysis of the beautiful in

nature and arts to diagnostics of preferences and pleasures in consumption of civilization products.

It feels there can be found much more definitions of taste. The given above display various contradictions, as well as coinciding. Moreover, they can fully or partly serve as elements of concept integration of other theoretical conceptions of taste. So, the essence of taste can be lead to 2 phenomenal characteristics:

1) taste is the only sense, that has undergone historical evolution: from its natural (gastronomic) concept to a social one related to esthetic or spiritually artistic purpose; it's a product of spiritually practical experience, of esthetic communication (harmony) of a human with The Universe;

2) taste can be seen as esthetic concept of distinguishing of qualities and levels of perfection, an estimate tool of various essences; a metaphor of spiritual contact with the beauty and art.

Here we have some theoretical versions of substrate taste characteristics definitions:

1) socio-cultural taste determinism: aesthetic sense as a result of upbringing – voluntary adopted esthetic ideals and systems of artistic criteria; institutionally formed emotional relation to the world and art;

2) in hedonism paradigm: the sense of pleasure, joy, satisfaction (both of body and mind); (Bate`s): inborn capacity to see the beautiful in an object as a signal, directed to us, the taste «as a voice of a self love», created to discover all, that «can bring joy and pleasurable sensation»;

3) personal ambitions: the wish to create the beautiful, the criteria of success are – will, talent; creativity, artistic potential;

4) prelusory (psycho physiological) level of aesthetic consciousness – the ability of perception, the sense, which allows to distinguish and perceive colors, sounds, smells and other properties in its quality gradations;

5) aesthetic reaction as an immanent internal signal – operational opinion before thinking over; reflexive estimate, the feeling needing no argumentation; intuitively formed (mostly sacral) the system of preferences and criteria;

6) individual property, the capacity of a subject emotionally and sensually (aesthetically) perceive and value phenomenon of a subject environment; the capacity to distinguish directly, by the first impression, all that beautiful or convenient;

7) estimate comparativistics, pronounced inclination to critical relation; addiction to public estimate, demonstrative apologetics of formed (elected, adopted) subjective criteria and ideals;

8) autodidacticism of aesthetic preferences, addictions, establishment of personal tendencies, advocacy of personal choice, feelings, mythologemes etc.; which can be found in manifestations of style or artistic directions; in pedagogical system and artist policies – an autodidact, or an author artistic style or current fashion, which form taste contexts;

9) directive didactics of aesthetic principles, norms, criteria; propaganda of images and examples of official culture; their manifestation are noticed as certain historical period archetypes: in escape of national ideologemes, regulating estimate criteria of civil society up to estimate orientations of professional community;

10) taste elitism in historical paradigms – from «inborn» spiritually artistic aristocratism (the 18th century classicism period), late manifestations of elite taste and decadence to contemporary sphere of esthetic snobbism, a prestigious fancy of close to arts public, in-crowd erudition of the «initiate»;

11) inflected taste in the system of food industry and commercial food-style: gastronomic fancies and technologies of food design; aesthetic visualization of dishes; food innovation modeling: quality and term hues of food taste sense, aromatic and other spice for appetite stimulation; technologies of presentation and advertising;

12) internal conviction, presumption of self-containment of personal taste, evident or hidden opposition to another opinion, taste, conviction, choice, product, action.

13) linguistic embroidery of taste impact, assessments and criteria, word mark of person`s impressions, reactions, reflections: from categories of esthetic relations, advert slogan designs, brands and programs of object identity to chaotic reflexive expressions of approval: How interesting! Perfect taste! Wow!!!! (or antiphrasis – disapproval of opinions, judgments or actions of smb.);

14) conceptual construct of hermeneutics and a language of artistic criticism – study of art apologetics; emotionally metaphoric forms of subjectively descriptive analysis, figures of speech, professional phraseology, word patterns of concept clichés;

An evident subjectivity of taste doesn't deny its objective invariant character, which suggests the existence of an individual talent to estimating perfection in any subject sphere hierarchical degrees of development independent personal taste, moreover it doesn't deny the fact of existence of regularities and conditions of forming its properties.

Another reason for many positions can be determined by not distinguishing «artistic» and «aesthetic» tastes. Esthetic taste as a product spiritually artistic experience realization and systematically organized practice of communication with art is substantially conceptual; it differentiates personal erudition in different art types, determining specific character of artistic tastes (fiction, music, plastic arts etc.). Otherwise it's a result of special artistic education, professional competence of artistic craft subjects or commercial art practice. Esthetic taste is an intuitive sense in its essence, it's a product of sub-consciousness and development of subject's emotional sympathy, a self-containment axiological quality, an estimate tool. As a rule, it's not a result of special programs efforts, it is formed by all the cultural background of social life and practice. The more brilliant esthetic parameters of an overall background (the terms and quality of influence) are, the better the taste of a person is. However, aesthetic taste is to be a reasonable and prestigious merit of a person. But development of aesthetic taste doesn't guarantee a high degree of esthetic distinguishing; so far a developed esthetic taste allows to estimate both composition perfection social practice and artistic phenomena.

So, taste started as subjective phenomenon, a natural instinct, undergoing changes in times, became a part of spiritual community social background, turned into axiological culture convention. That's how it's interpreted in classical theoretical conceptions – as model of updating integrative taste's beginnings in the context of culture history.

The second stage of its theoretical understanding is connected with the processes of tool potential taste invasion in various project practices of neoclassical culture pe-

riod. There design object fields developed from traditional environment objects to conceptual non-design, including development of any social and psychological practices, material and non-material objects. So far theoretical directions of taste migrated from content analysis of elements of its integrating structure to permanently expanding spheres of design taste manifestations, by the way having discovered an evident task of operative empiric understanding of each practice. The appearance of variety of the latest theoretical augments to the second culture model – polyempirism. A wider understanding of taste has become incorporating, viewing taste as axiological property of composition designer thinking as well as criteria competence of design culture.

Post-neoclassical culture period relates to its polyphonic model and means permanent existence of traditional scientific and empiric conceptions in autonomy and mutual integration stages, as well as new augments by means of theoretical compilations, experimental research data and methodological generalization of relevant business design project essences.

Postmodernist reality is accompanied by massification of tastes in the context of rapprochement of commercial design positions. Their shared methodology allows to predict and achieve absolute commercial success by unmistakable identification of design object. They are still global project systems in spheres of sport, politics and advertising. Nowadays there are many examples of consensual taste engineering by professional design community. And emergence of nobrow phenomenon, designed by John Seabrook, exactly defines the process of confluence of art and commerce, where classical notion of taste doesn't exist. Nobrow – is the culture, which has no relation to taste in its traditional understanding. Its products pursue a goal to become a mass ideal for consumers, due to large commercial impact and professionalism of its creators. This taste product doesn't demand from a person any estimate efforts, intelligence or even common sense, but it can attract everyone (from the socially immobile to the intelligent).

Today food business seems to be the most profitable. It is operated by all technological arsenals of brand design and global marketing. They evoke signals of mass consumption cult. As a result taste doesn't belong to a subject consumption act itself,

but plays a role of an advert message of a real or doubtful authority of professional art practice, acts as a symbol of reasoning of production or service choice. Food design projects are global; they have their own philosophy and theoretical support.

Nutrition philosophy was a topic for scientific reflection and experience of John Dewey, somaesthetics of Richard Shusterman and etc. Food acts as a visual object, which embodies cultural concepts, so food esthetics gains its specific development through physicality. Carolyn Korsmeyer in her work «Making Sense of Taste: Taste, Food, and Philosophy» gives an overview of taste in various contexts. It manifests food industry as a territory of art, displays how food metaphors and epithets penetrate into the world of artistic forms, despite that taste is often excluded as an independent esthetic object because of its subjectivity or as an anti-standard.

Zhen Yang, at the 19th International Congress of Aesthetics, Cracow 2013 performed his theoretical travelling from Gustatory «Taste' to Aesthetic «Taste', where he summoned endue Gustatory «Taste' with the properties of esthetic category.

And at last, the internet territory can be regarded as another one polyphonic manifestation of taste. The internet is an exemplary phenomenon of a globalized information culture which seems to be a cosmopolitan super national formation of cultural post-aesthetic form of postmodernism, submitted to the logic of visual consumption.

Hugo Liu developed a semantic theory of internet users formal taste measurement. New ways of their preference measurement were suggested. Analysis of free language of 100,000 social network profiles was carried out. Various preferences in spheres of music, fiction, movies, sport, food, lifestyle and etc. were studied. There was developed a computer model of distinguishing preferences in 5 sections: cultural taste, reflection, ways of perception, food taste and sense of humor.

A generalized model of a person included private texts, diaries, social network profiles, email. Sociologic and game methods were applied. When all the data were «interwoven» in semantic tissue of taste, it appeared to be a flexible massif called ethos taste. The experiment demonstrated that if filtration through classic images was a main, a further visualization and giving recommendations were possible. This experiment appeared to be a new tool of taste and preference investigation and. Moreover, it posed

a problem of cleaning knowledge resources, it displayed, how ontology and non linear correlation could be used. The experiment demonstrated opportunities for new classifications via semantic mediation.

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