

The Effect of Design Criticism on Design Ontology from the Perspective of Contemporary Chinese Daily Life

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ABSTRACT

The purpose of design is to improve people's quality of life, which itself is a process of ontology design using the latest achievements of human science and technology. However, the design process is a complex and dynamic content that changes at any time. In order to ensure that the design itself occurs in accordance with the design intent in the complex daily life, design criticism needs to participate in and create an environmental critical behavior that not only meets the material function requirements of production and living, but also meets the physical and psychological requirements of people. This kind of criticism is to a large extent a kind of critical connotation — to complete the correction and normal operation of the design ontology with objective and philosophical thinking.

Keywords: Design criticism, Daily life, Design ontology, Influence and role.

1. INTRODUCTION

The current design environment in China has been gradually expanding from basic functions to additional meanings. In today's daily life in China, consumers and designers have simultaneously entered the middle-class capital stage. And this initial capital stage can easily cause the blindness and cognitive emptiness of the consumer group in consumption, and then exceed the design ontology of the existing design content, sparing no effort in highlighting "useless emotions", "excessive consumption", and "addiction"; These make the design lose the basic design intention, distort the design function, and vilify the "popularity" and "for the people" nature of the design. Facing the alienation of these designs, design criticism in the design theory not only interprets the original intention of the design from the aesthetic point of view, but also re-defines the design itself based on the "symbiosis" of external functions and internal culture.

2. THE CONNECTION BETWEEN DIFFERENT ASPECTS OF DAILY LIFE AND DESIGN

Daily life has different levels of expression and logical relationships in different contexts and carriers, and the design components and elements covered in daily life are also at different levels. In the middle of the 20th century, Panofsky proposed a three-level division of the connotation of artistic works. The first level is the stage of image expression, that is, the visual images and events presented by the work itself. The second level is the iconographic stage, where the image in the work is related to a specific culture. The third level is the iconology stage. The works are based on the author's own aesthetic ideals and express personalized artistic creation effects in the works.

From this perspective, Panofsky's three-stage idea of iconography can be learnt, and the relationship between daily life and design ontology can also be divided into three levels for exploration: The first is the level of the basic daily life of the general public, the design behavior and design practice related to people's normal eating, clothing,

housing and transportation. This content is based on the principle research of design rationality and design practicality, and the design criticisms brought about are more of the evaluation of the design ontology for the design function, use, and value; The second level is the research and criticism of design culture and design history in daily life, including but not limited to the nationality of design, the "locality" of design, and the inheritance of design. The criticism here is a criticism from the perspective of design connotation and design culture; For the third level, for the criticism of design from the perspective of daily life, the first is to regard daily life as a philosophical category, that is, first criticize the "content of daily life". Based on Henry Lefebvre's "Critique of Everyday Life" theory, based on the understanding of Marx's theory of alienation, it deeply explores the issue of alienation in daily life in modern society, and creatively introduces the issue of alienation into the field of daily life. Secondly, Lefebvre deeply exposed the various alienation phenomena of daily life in modern society. For the design system involved, Lefebvre pointed out that in the "consumption-controlled hierarchical society", the previous "ideology of production and the interest of creative activities have become a kind of ideology of consumption." In a consumer society, there are only popular consumption-oriented and cultural unconsciousness of blindly following the crowd¹. Daily life in modern society is a process of alienation. What people consume is no longer just the use value of the item, that is, the "use function or practical function" of the design item, instead, it has gone through the process of alienation, transforming the original design content into "perceptual" consumption, from normal demand consumption to implicit consumption. In this process, the value of the symbol exceeds or replaces the value of use. The order of daily life has been broken by the design extension efficiency of the design product itself. A large number of popular, intangible, and invisible sub-systems or "inaccurate" quasi-systems such as various design items (packages, books, consumer goods, movies, and furniture) have penetrated and controlled daily life.

3. DESIGN ONTOLOGY FROM THE PERSPECTIVE OF DESIGN CRITICISM

The role and value of the design ontology present a positive use function and effect within its own practical space and scope of use, but this is a self-existing, self-worth recognition and value space recognized by others for the design ontology established in the process of distinguishing design from other objects. Once this kind of space is broken and there is no thinking about the deep value of life, thoughts will be unable to support the survival of the body. This nature of loss is manifested in two aspects: one is pain and unwillingness to live, and the other is numbness and painlessness. The result is likely to be the end of life and the survival of life. However, in the face of this dilemma, not everyone has developed to such a serious degree. This is because in the space that people touch, design products play a role of interference and influence, and the audience's attention and attachment to objects work together in daily life.

This kind of design items that should only have usable and practical functions, through a series of extended propaganda and the setting of the storyline, the product is made into a kind of "spiritual incarnation". For example, the "blind box" product of modern design, the blind box itself is a product that is not practical, random, and guaranteed to be gambling. Most of them are handicrafts with playable nature, and their value is extremely limiting the sales of handicraft products. However, due to the recognition of the novel gameplay and the design ontology, the freshness brought by it is more embodied in the opaque purchase content and multi-level seductive sales techniques, making it a spiritual sustenance with a sense of mystery.

In the consumer society, the main body of this contemporary design product is to first become a new product design type, and then become an inadvertent social phenomenon. This kind of social phenomenon is that in a consumer society, normal daily life is broken by irrational following. Consumption fully controls the judgment, and irrational following cuts off people's correct understanding of the relationship between society and self. In the fast, fragmented, superficial, and utilitarian social life, the appearance of entertainment is used as the support of life. Despite the lack of historical change and revolution, the era has become a hotbed of spiritual emptiness after a

1. LEFEBVRE H. *Everyday Life in the Modern World* [M]. London: Transaction Publishers, 1994.

subsistence life. Therefore, it is a very common and common status quo that the design ontology has changed.

In addition, in the current society, the initial fullness of the economy has made unsuspecting mental behaviors the fundamental support for blind box consumption. This support is essentially a game mentality of human beings in daily life. This mentality is the most relaxed, labor-saving, entertaining, and easiest behavior, but it has become one of the genes of "consumption controlled bureaucratic society" that hinders people from correctly understanding society and self-cognition², which further expands the emptiness of the spirit, incites addictive behaviors, the desire for not discerning the unknown and the excessive curiosity of the unknown conceal the essence of the spiritual emptiness. Just like Lefebvre believed, modern society is a consumer society. People are enjoying the happiness of consumption and experiencing the pleasure of being consumers. It seems that society is considering their real life process. In essence, there are conspiracies and tricks hidden under this appearance, that is, this seemingly free and happy consumption is guided and controlled, and lacks the continuation of self-awareness and superficial cognition.

4. THE ROLE OF DESIGN CRITICISM

4.1 Inhibition of New Alienation

In this environment and the background of the times, the design ontology has played a role of confusion and confusion for various items in daily consumption. In the modern consumption environment, people supplement the necessary daily necessities on the one hand, but cannot have enough ability to distinguish. They can easily touch and contact with the design ontology design products with this "consumption-controlled bureaucratic society" in their daily consumption. Even after the consumer environment changes, consumers are still unable to get rid of the attraction of this design and still unable to leave this controlled "consumption-controlled bureaucratic society" after they realize the specific temptation or they have been tempted. Although people know that there must be a conspiracy, they don't know

why to resist, how to resist. This makes people have to enter economic, psychological, social, legal and other fields in order to experience the sense of accomplishment and happiness brought by consuming auto after owning a certain item. They not only need to understand the things in these fields, but also buy and consume consumer goods related to automobiles. This provides convenient conditions for the society to control someone from all aspects, so that the society can tie him tightly with multiple ropes.³ As Lefebvre pointed out, this new type of control method is still the continuation of alienation, and it is "green is better than blue even it is from blue", and people need to be more vigilant.

Faced with such a severe situation, design criticism may be one of the important ways to go back to the original path. People can criticize from the dual characteristics of design criticism itself. First of all, it is the absolute extreme content contained in design criticism. From the perspective of design criticism, the whole process of human design behavior involved in design and the subjective and objective factors involved in it are regarded as the objects. Starting from the marginal disciplines involved in philosophy, aesthetics, art, psychology, management, economics, methodology and many other disciplines, and conduct design research, it is necessary to find out the basic principles of design in it, and expose the design process, design conspiracy, and design guidance in the design ontology, that is, the exaggeration and flashiness in the design, and then refute and interpret it from theory to practice.

Secondly, in essence, design criticism is not just an abstract criticism, but a humane, meaningful, and mutually understanding communication and historical accumulation of scrutiny. Here, design criticism is most concerned about the existence of human beings as the ontology and its relationship with the relevant living environment. It is based on the needs of people and society as a measure of value judgments made to critics, and thus helps to establish design understanding and design needs, and has a regulating effect on the entire design activities in society.

2. Referred to Liu Huaiyu's "Mediocrity and Magic of Modernity" in usage and sub-systems such as "Consumption Controlled Bureaucratic Society", and I would like to express my gratitude.

3. Li Jinshu, *The Critique of Modernity: the Bureaucratic Society Controlled by Consumption* [J]. *The Northern Forum*, 2009, 04, p135.

4.2 The Return of Design Ontology

After the criticism of design ontology, the intrinsic value of design ontology, that is, "design (truth-seeking) research" is the core research paradigm of design research, and this paradigm is the role of design criticism. The return of design ontology is to study the original and real meaning of design.

Design ontology research focuses on design principles and design problem solving process. The purpose is to further strengthen the problems and processes that the design itself needs to solve into the design process and design content, and complete the production and thinking cognition of the final design product based on this content. Just as Dorst believes that whether it is a visible creative work or an implicit creative inner process, the essence of design exists as the existence of creative design thinking. Almost all research on design thinking revolves around the creative activities of design.⁴

Through design criticism, not only can the consumption environment be developed correctly, but also consumers can get out of the misunderstanding of the existing design cognition, restore the existing consumption purpose, and achieve the purpose of rational consumption. It is inferred from this that the return of design ontology is a product of the combined effects of design ontology, design market and design criticism. It is not an independent return of design ontology alone, but it is a clear and systematic filter that produces a way of expression in a place, through a qualification, and a technology under certain requirements and compulsions, which can screen the design content, remove some seemingly "real", and restore the original design environment in its own way.

5. CONCLUSION

The category of daily life can not only cover culture, thought and aesthetics, but also the most simple nature of life.

Since entering the modern society, multiple elements in design have continued to emerge. In a certain single function or part of the secondary level, it may be expanded unrestrictedly due to non-functionality in daily life. These contents seem to

be more and more important for the role of design, but the actual situation is the deviation of the design ontology. In the modern design environment, design criticism provides a way of correcting deviations and objective judgments, gradually dimming the tentacles of utilitarianism, and making the functional and aesthetic factors in design more dazzling. Promoting the development of design ontology through the research of design criticism in daily life is not only an integral part of design theory in modern design system, but also an important manifestation of the practical design theory of design criticism.

AUTHORS' CONTRIBUTIONS

This paper is independently completed by Zhan Huang.

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