

The Shaping of Body Aesthetics in Dynamic Icons in the New Media Era

--Tokyo Olympics Dynamic Sports Icons as an Example

Kexu Yan*

College of Arts, Chongqing Technology and Business University, Chongqing 400000, China.

*Corresponding author Email: yankeXu2021@163.com

Abstract

No scholars in China have made detailed interpretations about the three dimensions of Schusterman's body aesthetics. All of them are based on body aesthetics to discuss a certain kind of form art. This paper tries to interpret the deeper meaning of body aesthetics in design through the case of dynamic icons of Tokyo Olympic Games. By combining the principles of body aesthetics with the new art expression form of dynamic icons, we will further explore the development trend and compatibility between body aesthetics and dynamic icons in the new media.

Keywords

New Media; Dynamic Icons; Body Aesthetics.

1. Introduction

Dynamic icons are evolved with the trend of dynamic logo design. Looking across the history, every information technology revolution will push human's daily life to a more advanced stage. Due to the increasing perfection of Internet technology and the continuous innovation of interactive media, the new media era promotes user-centeredness and presents the situation that "the information receiver holds the right to choose the media and the channel becomes the center of communication", which completely overturns the traditional communication style. Thus, the audience's demand for visual communication is no longer a simple print or a monotonous iconic logo, but the audience begins to trace the meaning and cultural connotation. From visual enjoyment to psychological satisfaction, audiences want to understand the deeper meaning of the logo by pointing to the surface. Based on the change of audience's demand, the icons in our daily life also start to change, from single color to color gradient, from superficial meaning to connotation, from two-dimensional plane to three-dimensional space development and a series of changes. The earliest dynamic icon was designed under the leadership of Frank Stanton, the president of CBS, and William Golden, the design director. The logo is based on an irregular figure resembling an eye, through which the sky is in the background, effectively combining the audience's viewing (eye) and television's communication (sky), creating a surrealistic atmosphere and highlighting the extension of the body aesthetics in film and television aesthetics. In order to satisfy the audience's curiosity and convey the company's corporate philosophy of continuous innovation and development. CBS has abandoned the fixed pattern of the past, with the eyes as the basic element remaining unchanged and the background constantly changing images to form a dynamic development of image perception. [1] The unchanging eye is the basic technique to maintain the consistency and continuity of corporate image, while the changing background is the content requirement of change. Arnheim (Rudolf Arnheim), one of the representatives of the Gestalt school of psychology, wrote in the book "Visual Thinking": "Active selection is a fundamental feature

of vision, just as it is a fundamental feature of anything else with reason, and the most of what they like to select is that which implements change in the environment. Since the needs of the organism are regulated through the eyes, it is natural to be more interested in things that change than in things that are not understood." [2] So, people's visual nerve for those static, unchanging things at first will have a sense of adaptation, after a period of exposure and no new imagery appears, it will produce aesthetic fatigue and boredom.

The famous British modern art theorist E.H. Gombrich believes that when the stimulus from the outside world and our expectations conform (i.e., a sense of order), the amount of information is small; conversely, when it does not conform (non-orderly), the amount of information is large (more novel), and people are more likely to focus their attention. The amount of information is proportional to the novelty, and the more novel the target of information transmission, the easier it is to attract attention. Thus, people's visual nerves tend to be stimulated by things that change in motion, are novel and unpredictable, and thus gain a lot of attention. The design of the dynamic sports icons for the Tokyo Olympics serves as an argument for these theories, as this is the first ever dynamic icon for the Olympics, designed by Masaaki Hiromura and animated by Hauta Iguchi. The 73 dynamic icons condense 33 Olympic and 22 Paralympic sports, from 3x3 dunking to free sparring, from archery to kayaking, and they all showcase competitive sports in a dynamic image. The blue individual dynamic form leaps from the white background, and then disappears in the white background as an individual after completing the overall action, returning to the freeze frame state at the beginning. Let our eyes have an effect of enjoying stopping to watch.

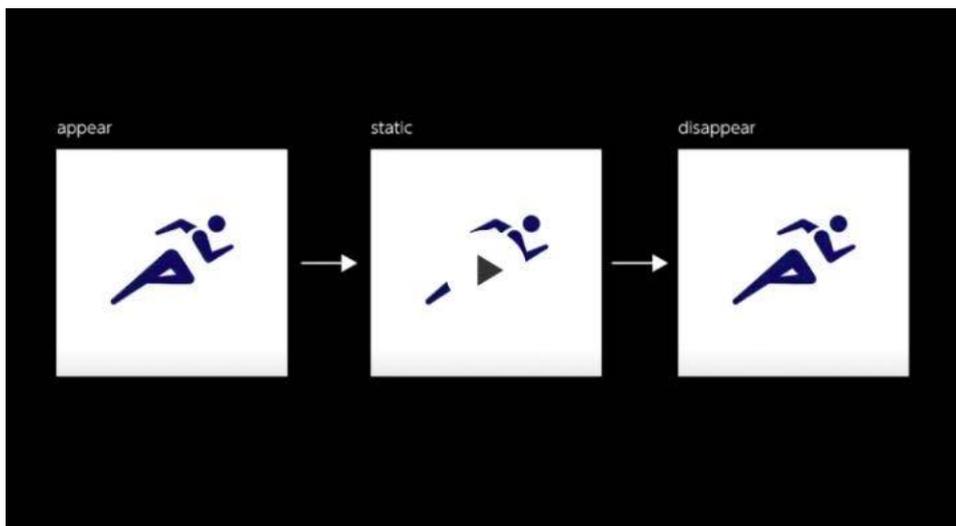


Fig. 1 Tokyo Olympics dynamic sports icons

It can be seen that dynamic logo designs are not irregular and random designs, they must be in a dynamic form based on changes. Take the dynamic icon of Tokyo Olympic Games as an example, with a few graphics and lines to show the Olympic sports activities, from the visual experience to the creativity of the design are completely abandoned before the complex and cumbersome, so that we can understand the Olympic sports concept more concisely and easily, and experience the beauty of physical strength. From the dynamic icon design of Tokyo Olympic Games, we can easily read the significant recognition of Japanese design industry: innovation, simplicity and simplicity, and at the same time, simplicity and simplicity are also the unique aesthetics of Japanese design, which can realize the original intention of designers to the greatest extent: simple and beautiful, and everyone can understand. In the context of the new media era, the dynamic trend of icon design in the visual communication field is actually a visual language that is compatible with the future development, and is also a trend that can meet and conform to the acceptance and cognition of modern audiences. With the continuous development of new media, the rich and diverse media will broaden the

communication channels of dynamic icons, enhance the communication effect of dynamic icons, and promote the diversification of dynamic icon creation methods. Relying on the development of new media technology, dynamic icons are not limited to a single, static form and fixed color, but have a more colorful form of communication. The pace of people's life in the new media era is gradually accelerating, and the changing visual effect of dynamic icons can better catch people's eyes and achieve the effect of communication with half the effort.

2. The Fit of Schusterman's Body Aesthetics and Dynamic Icons

The discussion of body aesthetics, today's academic circles are broadly summarized into three categories: First, the body as the basis for the creation of artistic expression to show the body's physical beauty; second, the body as the "beauty" of the reception carrier, through the body to aesthetic and receive aesthetic emotions to experience beauty; third, in today's social and cultural background of beauty as Third, in today's social and cultural context, beauty is seen as a comprehensive body art, such as the beauty of fitness, cosmetic tattoos decorate the body beauty, etc., is to make our body more beautiful in the senses through certain means. In contrast, Schusterman's interpretation and understanding of body aesthetics is beyond the general understanding of body aesthetics, and can be said to be a broader body perception of beauty, including not only the aesthetic but also the non-aesthetic sense of body perception, that is, through a series of body training methods to make the body more sensitive, to maximize the examination of the beauty and happiness in life. In this sense, exploring Schusterman's reshaping of body aesthetics in the context of the new media era can not only help us clarify Schusterman's pragmatic body aesthetics at a deeper level, but also help us to reshape a more sensitive body art and a better life with the help of Schusterman's construction of a new theory of body aesthetics.

Schusterman's body aesthetics is constructed primarily on a realist basis around three dimensions: an analytic body aesthetics, a body aesthetics with pragmatic value, and a body aesthetics practiced in reality: "The first is an analytic body aesthetics, which describes the fundamental nature of bodily perception and practice and the role it plays in the knowledge and construction of reality. The second branch is pragmatic body aesthetics, which focuses on the methods of bodily improvement and its comparative criticism. The third is the body aesthetics executive sphere, with which to aggregate the various approaches that focus primarily on body training." [3] These three dimensions form the basic framework of Shusterman's body aesthetics. Practical body aesthetics is one of the important theoretical supports for Schusterman's construction of body aesthetics and the ultimate place where his theories are validated. Aesthetics is the norm in daily life, and the practical activities of life include aesthetics. The aesthetics of the practical body believes that the feeling of beauty is a free feeling with regularity and a certain purpose of practice, and this feeling of beauty not only comes from the practice of life, but also from the kinetic feeling of the body in the process of practice itself. This is the aesthetics of the body in practice, and the eye sees an aesthetic about the active life conveyed", because this physical practice matches the rhythm of the real scene, thus realizing a great free aesthetic realm. From this, it is clear that there is an original connection between the body and practice, and the construction of the overall framework of Shusterman's theory of body aesthetics is all developed from this.

The aesthetics of the body, as analyzed by Shusterman, focuses on elucidating the fundamental nature of bodily perceptions and practices, and their role in our understanding and construction of reality. [4] This theory can be explained in the dynamic iconography of the Winter Olympics, which is the abstraction of the human body, yet the sense of the contours of the body's muscles is clearly visible. The dynamic icons of the Winter Olympics can make the audience perceive the concreteness of a certain movement, which is the body perception and practice strong by the body aesthetics analyzed by Shusterman. Pragmatist body aesthetics, with its emphasis on specific ways to improve the body through over proposed and comparative criticism, is thus distinctly normative and prescriptive. [4] The sports of the Winter Olympics are all based on the characteristics of different sports and develop training methods, so it leads to the athletes' body forms are also mostly inconsistent. Weightlifters,

for example, are visually somewhat more robust than track and field athletes. The dynamic charts of the Winter Olympics, on the other hand, are designed according to the body of each athlete. The dynamic icons of the Winter Olympics therefore fit highly into the aesthetics of the practical body. Pragmatic body aesthetics emphasizes "doing" as well as moving, through intelligent and disciplined body work aimed at physical self-improvement. Looking at the dynamic icons of the Winter Olympics, you will see that each dynamic chart is a microcosm of a sport, from the beginning to the end of its entire course of action. So the dynamic icons of the Winter Olympics are also in line with the principles of body aesthetics practiced by Shusterman.

3. The body aesthetic principle of dynamic icon and the media philosophical texture

In the new media era under the background of media convergence, media channels are diversified and information is disseminated in spurts. In the process of the development of these phenomena, dynamic icons also evolve into a new aesthetic principle with the innovation of digital media technology, bringing a new aesthetic to the audience. The fundamental difference between dynamic icons as a medium and traditional static icons is that it enhances the visual effect of the audience and makes the information disseminated more comprehensive. On the one hand, dynamic icons have "illusionary motion", which is because the production of dynamic icons need to be similar to the film and television clips that "frame motion" production method to the audience to form a sense of fantasy and image motion perceptual effect. On the other hand, the dynamism of icons makes the communication images have certain figurative and relatively real image fluidity. It is not as complicated as the communication image and not as single as the static icon, but it lives between the graphic medium and the image medium, and has the image and contains a certain abstractness. As a kind of media symbol, dynamic icons have double abbreviated features in terms of expression and manifestation compared with graphics and images. The double abbreviation of dynamic icon is actually the expression and ideographic function of dynamic icon medium, and this function is transformed into the unique narrative performance principle of icon dynamization in the original graphic process of icon. Therefore, icon dynamization is both a narrative performance feature of icon medium and an aesthetic principle that is thus born out of the body as a carrier. That is, the principle of body aesthetics of dynamic iconography.

An important feature of the new media era is that the "image shift" has begun to replace the "linguistic shift", audiences pay more attention to visual intuition and begin to advocate a cultural experience that does not require explanation, is sensual, entertaining and point by point. The widespread dissemination of dynamic icons in the new media era is based on the pursuit of visual intuition, high fragmentation and instant carnival aesthetics. However, the aesthetic phenomena such as instant carnival called for by the audience in the new media era are precisely the aesthetics of the body practiced in reality in Shusterman's theory of body aesthetics. Taking the dynamic sports icons of the Tokyo Olympics as an example to discuss the body aesthetics implied in the dynamic icons, first of all, the main color scheme of the icons of the Tokyo Olympics is unusually simple, only blue and white are chosen. Blue, the representative color of the Japanese national team, is also the emblem color of the Olympic Games. The use of white icon can be traced back to the famous Japanese designer Kenya Hara, who mentioned in his book "Design in Design" that "white does not mean white, but the perceptiveness of feeling white, so we do not need to look for white, but to look for ways to feel white." [5] The use of blue and white in the dynamic icons of the East Olympic Games is not only the design color but also the significant recognition that Japanese designers have always had: innovation, simplicity, simplicity and other aesthetic principles, and the dynamic icons of the East Olympic Games have a certain amount of figurative ideality fitting the aesthetic mood of the body advocated by body aesthetics to a greater extent to appreciate the beauty in life. Secondly, the dynamic icons of the Tokyo Olympic Games are comprehensive, and dynamic icons are a combination of art and technology. The dynamic icons of the Tokyo Olympics show the sports art in the form of dynamic images and perfectly combine with video technology to spread. From the dynamic icons, we can see

the whole process of a sport completely. For example, the dynamic icons of gymnastics, synchronized swimming and other Olympic events perfectly show the athletes' movement in the competition scenes. From this can also see the aesthetic principle explained by body aesthetics: the body as the basis for the creation of artistic expression to show the form of the body limb beauty. Finally, the realistic nature of dynamic icons thus brings visual emotion to the audience. The dynamic icon design of the East Olympic Games shows the spiritual connotation of this Olympic project through movement and action, and also highlights the inner world of the athletes' struggle, which is also a major feature of the visuality of dynamic icons. The realism of dynamic icons is reflected in the continuous motion of dynamic icons themselves, and the inherent motion of dynamic icons shows the continuity of mutual motion between the creative subject and the object. For example, the dynamic icons of the East Olympics are in the white background first with a blue dot to complete the movement action and then disappear with a blue dot, from the surface of the dynamic icon movement is the movement of the object, in fact, the form of motion of the dynamic icon also contains the movement of the subject and the subject-object composite movement. Thus, the authenticity of the dynamic icon is shown to give the audience a visual emotion. Based on this, the principle of body aesthetics is presented: the body is used as the carrier of "beauty", and beauty is experienced through the body and the emotions generated by the body aesthetics.

4. Summary

The three dimensions of Schusterman's body aesthetics, the aesthetics of the analytic body, the aesthetics of the pragmatic body, and the aesthetics of the practical body. Seemingly fragmented, it is in fact a community that emphasizes the need to move from theory to methodology and then to practice. Schusterman's body aesthetics is a strong guide for practical art. Looking at the dynamic icons of the Winter Olympics, body aesthetics acts as a medium to connect life and art. In the context of new media, life is gradually diversified and the pursuit of art is more extreme. Therefore, although the theory of body aesthetics has its imperfections, it is still a "good" means for audiences to perceive art.

References

- [1] Zhu Qiyang. Research on the development of logo design in the digital era [D]. Jiangnan University, 2008
- [2] Rudolf Arnheim, Nan Sun, and Wei Zhang, translators. Visual thinking [M]. Liaoning: Dalian University of Technology Press, 2007.
- [3] Shusterman, Peng Feng. Practical Wang Yi aesthetics [M]. Beijing: The Commercial Press, 2002: 360-361.
- [4] Zhang Xinke. In defense of Schusterman's "trichotomy" of body aesthetics[J]. Artistic Studies, 2020 (02):106-112.
- [5] Kenya Hara, Chu E. Translation. Design in design [M]. Shandong: Shandong People's Publishing House, 2006.