

Interdisciplinary thinking: strengthening research through integrative perspectives

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1. Introduction

In the agricultural era, people only needed knowledge of humanities and basic arithmetic to meet production and daily life needs. During the industrial age, solid expertise in specific disciplines became essential for producers to maintain the functioning of society. In the information age, the internet broke traditional disciplinary boundaries, requiring interdisciplinary knowledge to drive societal development amidst an explosion of information. This gave rise to global phenomena such as social media and short videos. Now, in the era of artificial intelligence, interdisciplinary and cross-disciplinary capabilities have become fundamental survival skills. The U.S. STEAM education system emphasizes the importance of science, technology, engineering, arts, and mathematics, preparing society for individuals who can pose questions, analyze problems, and find solutions. (Ba, H., Culp, K.M. and Honey, M., 2021)

In the rapidly evolving and complex world of artificial intelligence, traditional disciplinary boundaries are insufficient for addressing societal issues and providing holistic solutions. Interdisciplinary thinking adopts a comprehensive and systematic approach to understanding the complexities of today's world, transcending the limitations of multidisciplinary and cross-disciplinary frameworks. This paper explores the nature and application of interdisciplinary practices within art and design, analyzing their potential to strengthen research on aesthetic taste. It considers broader applications of interdisciplinary thinking in other fields, evaluates its relevance, and reflects on its transformative impact on the research process. Lastly, the paper integrates methods from philosophy, sociology, and art studies, examining how these disciplines interact to guide personal artistic creation and the study of contemporary Chinese middle-class aesthetics. (Basarab Nicolescu, 2002)

This study adopts an interdisciplinary approach to connect the history of the development of French aesthetic taste and the context of the contemporary Chinese middle class. The interplay of economic, cultural, and political capital is examined, highlighting how their dynamics affect aesthetic taste. Through practices such as large-scale oil paintings, interactive installations, and AI-driven media, the study attempts to tell the story of the evolution of French aesthetics after the 18th century, while finding ways to address global challenges such as cultural hegemony and consumerism. The research findings aim to enhance public understanding, establish a database of the aesthetic system of the contemporary Chinese middle class, and empower young artists to navigate and challenge social constraints.

This study focuses on the evolution of French aesthetic taste after the 18th century and uses this as a framework to explore the complex aesthetic system of the contemporary Chinese middle class. By

integrating insights from philosophy, sociology, and fine arts, it aims to construct a comprehensive theory of aesthetic taste and its application in actual artistic creation practice. This study highlights the importance of interdisciplinary thinking in advancing the study of aesthetic taste, providing new insights into artistic practices related to aesthetic taste around the world, and the intersection of tradition and innovation in contemporary art.

This paper explores the role of interdisciplinary practice in the study of aesthetic taste, especially in the fields of art and design. By integrating philosophy, sociology and art research, this study investigates the historical evolution of aesthetic taste in France after the 18th century and its impact on understanding the aesthetic values of China's contemporary middle class. This approach encourages collaboration among various stakeholders such as artists, scholars, policymakers and the public to create a more inclusive and holistic understanding of aesthetic taste. Combining theoretical frameworks with practical art creation techniques, the study ultimately aims to construct a comprehensive aesthetic taste system that bridges cultural and historical differences, contributing to a deeper understanding of the theory and practice of contemporary Chinese and global art.

2. Defining Interdisciplinary Thinking

The Unique Features of Interdisciplinary Thinking

The goal of interdisciplinary thinking is to solve real-world problems by integrating knowledge from multiple disciplines and incorporating non-academic perspectives. Unlike a multidisciplinary approach that juxtaposes disciplines without integration or a cross-disciplinary approach that blends concepts and methods within the boundaries of a single discipline, interdisciplinarity transcends disciplinary boundaries. It seeks to create new frameworks of understanding through collaboration among stakeholders and attention to societal needs. (Klein, N., 2014)

Interdisciplinary thinking is not just about merging multiple fields but emphasizes the importance of composite talents with resource integration capabilities. Many renowned contemporary artists no longer operate in the small-scale manual production or generational studio modes of the past. Instead, they act as mediators, bridging elements of society, markets, and industries. These artists keenly identify societal problems and, based on personal understanding, devise solutions that become the origin of their conceptual art. In contemporary art, artists often provide initial sketches and ideas, collaborate with artisans and manufacturing groups to execute the work, supervise production to adjust processes as needed, and later expand public participation through critics and government sponsorship. This forms an industry chain for contemporary art that engages and drives societal needs. (Robertson, J. and Mcdaniel, C., 2017)

Main Characteristics of Interdisciplinary Thinking

Adopting a Holistic Perspective on Aesthetic Taste Research:

Interdisciplinary thinking emphasizes the direct connections between French and Chinese aesthetic tastes while acknowledging the complexity of contemporary Chinese aesthetic systems. For instance, the French Revolution of the 18th century marked the first time commoners overthrew a monarch—Louis XIV—through collective action rather than political or violent conflict among aristocrats. Similarly, in Wuhan, the first shots of the Xinhai Revolution were fired, leading to the successful overthrow of the feudal autocracy that had ruled China for over two thousand years. Both China and

France share trajectories of monarchical, aristocratic, and social class differentiation, eventually giving rise to individual philosophical systems. However, China's rapid development—achieving in 40 years what took France 300 years—renders contemporary Chinese aesthetic tastes more intricate and less linear than France's historical evolution. Therefore, studying the transformation of post-18th-century French aesthetic taste offers a framework for exploring the value systems of China's contemporary middle-class aesthetics. (Gombrich, E.H., 2016)

Embracing Inclusivity Among Stakeholders in Aesthetic Taste:

Artistic practitioners, policymakers, the public, and scholars should collaborate to create collective knowledge of aesthetic taste. As Carl Jung's ideas of the collective unconscious suggest, individuals are often subtly influenced by societal norms. Aesthetic judgments may conflict across classes, groups, and individuals, creating obstacles in research, artistic practice, and public engagement. Maintaining an inclusive stance by gathering diverse opinions and valuing public contributions ensures that everyone benefits from aesthetic taste research. This inclusivity is essential for the smooth implementation and sustained success of interdisciplinary research. (Jung, C.G, 1916)

Constructing a Personal Philosophical Framework for Aesthetic Taste:

The study aims to address global issues such as economic oppression, cultural hegemony, the rise of nationalism, and the promotion of individual philosophical development. Capital's alienation of individuals is evident in the consumerist wave. To counteract this, individuals can adopt the principles of value investing and compounding from economics, pursuing lifelong learning habits and engaging in low-cost, high-return aesthetic activities to enhance taste. In response to nationalism and cultural discourse dominance, higher education, academic publications, and competitions can foster cross-cultural exchanges that improve aesthetic appreciation. Against the backdrop of ideological suppression, joining political groups to gain rights and participating in public activities can increase political influence and public recognition. Over time, political, economic, and cultural capital can interact and transform, enhancing individual competitiveness and establishing a personal philosophy. (Bourdieu, P., 1984)

3. Interdisciplinary Thinking in Aesthetic Taste Research

Current Research Context:

This research focuses on the evolution of French aesthetic taste after the 18th century to explore the construction of a contemporary Chinese aesthetic taste system. By integrating theories from philosophy, sociology, and art studies, it aims to use the aesthetic taste framework to connect practical techniques such as watercolor, oil painting, and AI-driven new media. The goal is to elucidate the changing preferences in French aesthetic taste and attempt to establish a framework for the aesthetic tastes of China's contemporary middle class.

Knowledge Tree of Post-18th-Century French Aesthetic Taste:

18th-Century French Aesthetic Taste:

Rooted in (Immanuel Kant, 2007) critical philosophy, this period emphasized disinterested beauty. Louis XIV established the world's first official academy of fine arts, where aesthetic taste was defined by royal power, aristocracy, and elite ideologies. (Dewald, J., 2004).

19th-Century French Aesthetic Taste:

Influenced by (Bourdieu, P. 1984) *Distinction: A Social Critique of the Judgement of Taste*, aesthetic preferences became markers of social class. The focus shifted from royal opposition to class distinction, with different social classes asserting their existence by opposing others. One's origin became the initial source of their aesthetic taste.

20th-Century French Aesthetic Taste:

Inspired by (Wacquant, L. 2008) descriptions of "*Urban Outcasts*" this period explored how intergenerational poverty in slums shaped aesthetic tendencies. Over time, class characteristics became less pronounced, and aesthetic taste transitioned from being tied to class to being associated with groups, with different groups sharing similar tastes.

21st-Century Chinese Aesthetic Taste:

Aesthetic taste shifted from group identity to personal characteristics. Influenced by educational aesthetics ("aesthetic education"), it became personality-driven and affected by popular culture. (Yuanpei Cai and Pingshu Gao, 1984)

The completion of the combing of the aesthetic taste knowledge tree shows that aesthetic taste has different perceptions in France in different periods. It is necessary to use interdisciplinary thinking to establish a paradigm of aesthetic taste and find the connection between contemporary Chinese and French history in terms of aesthetic taste. In the process of research, we must jump out of the disciplinary framework of aesthetics, not limited to the technological development content of technological determinism, but focus on people themselves, and integrate the content of aesthetic taste in different aspects of clothing, food, housing, and transportation. For example, in the class society of France in the 19th century, the lower class people liked fried foods with heavy oil and salt, which could quickly replenish energy and provide cheap dopamine secretion. In terms of clothing, they mainly wore work clothes, and when doing production labor, they were accompanied by horns similar to rock music, emphasizing the sense of percussion and rhythm, which could provide convenience for work.

The middle class people began to pursue clothing with certain brand value, eat a relatively healthy and balanced diet, and even arrange special afternoon tea time. In consumption, they fantasized that they lived a life of the upper class, but were restricted by fixed jobs and could not be as comfortable as the real leisure class. They liked popular music and popular books that were popular in the upper class in the past but are now outdated. The upper class people generally do not engage in productive labor. They rely on their ancestors' accumulation and the maintenance of social relations to make profits through capital reproduction. They like special food and clothes, regard waste as a habit, and use consumption to prove their specialness. They are well-informed, and the biggest trouble they face in this life is boredom, which is a kind of loneliness that has experienced everything in the world but no longer has strong emotional fluctuations. Interdisciplinary research helps to understand the aesthetic differences between different groups and try to find the reasons behind the differences. This is why this article needs to use interdisciplinary thinking.

Potential Contributions of Interdisciplinary Thinking:**Applying Interdisciplinary Methodologies:**

Integrate diverse knowledge systems, such as (Immanuel Kant, 2007) aesthetics, (Nietzsche, F. and Parkes, G., 2008) philosophy, and (Bann, S., 1990) constructivist ontology, with practical art-making techniques like interactive installations and video editing. Promote stakeholder participation by involving artists, sociologists, technologists, and educators to ensure research remains dynamic and relevant. Employ database models, information visualization, and AI to dynamically solve problems and present aesthetic transformations in French and Chinese contexts.

Future Interdisciplinary Practices:

Use comparative research to bridge the historical narrative of French aesthetic taste since the 18th century and the trends of contemporary Chinese middle-class aesthetics. Form interdisciplinary teams led by artists and involving sociologists and technologists to iteratively develop the framework and database model. Leverage AI and digital tools to create interactive platforms that visualize the history and contemporary aesthetic systems of China's middle class.

4. Constructing Aesthetic Taste Theory Through Framework Design**Multi-Layered Approach to Aesthetic Taste Research:****Extending Theories:**

Begin with the internal principles of aesthetic taste within fine arts, including elements such as state-controlled art markets, the cultural heritage of ruling classes, and the pure art philosophies of elitism. Then, incorporate external conceptual features like mass art education and cognitive load theory from pedagogy to expand the traditional boundaries of fine arts. (Willingham, D.T., 2009)

Scaffolding Theories:

Build on previous research on the theoretical development of post-18th-century French aesthetic taste, encompassing ideas related to hierarchy, class, groups, and individuals. Use Kant's aesthetic philosophy as the foundation to develop the knowledge tree of French aesthetic taste, laying the groundwork for subsequent studies on the aesthetic taste of contemporary Chinese middle classes.

Fusing Theories:

Combine concepts from aesthetics and economic capital theory to create a hybrid framework: the "capital characteristics of aesthetic taste" in China's contemporary middle class. This enriches the theoretical framework for aesthetic taste. The study will dynamically adapt these three theories based on research progress. (Vaughan, L., 2017)

Comparing Multidisciplinary, Cross-Disciplinary, and Interdisciplinary Approaches:**Multidisciplinary Approach:**

This method uses minimal integration, allowing disciplines like aesthetics, philosophy, education, and sociology to retain autonomy. The goal is to address isolated problems within each discipline, engaging only academic experts. Results contribute to advancing knowledge within the disciplines. Integrating other fields into fine arts enhances depth and persuasiveness in exploring the aesthetic features of China's middle-class taste.

Cross-Disciplinary Approach:

With moderate integration, this method merges concepts and techniques from post-18th-century French aesthetic taste into the fields of aesthetics, philosophy, education, and sociology. The goal is to develop a comprehensive framework for aesthetic taste based on a fine arts academic background. Stakeholders might include interdisciplinary teams focused on aesthetic taste, aiming to create shared methodologies for academic research.

Interdisciplinary Approach:

With maximum integration, this method transcends fine arts disciplines by including non-academic contributions from artistic practices. Its goal is to provide holistic solutions to the complex issues surrounding contemporary Chinese middle-class aesthetic taste. Stakeholders include researchers in aesthetics and sociology, practitioners of contemporary Chinese art, and socially engaged contributors to aesthetic taste surveys. The results aim to generate a socially impactful database model that can later be visualized and systematically present the comprehensive aesthetic taste framework of China's middle class. (Dyer, J., Gregersen, H.B. and Christensen, C.M., 2019)

Chosen Approach:

This research adopts the interdisciplinary approach. It integrates knowledge from philosophy, sociology, education, and fine arts to trace the evolution of French aesthetic taste since the 18th century and attempts to transcend the boundaries of fine arts disciplines. The goal is to connect theoretical frameworks with artistic practice and comprehensively address the complexities of contemporary Chinese aesthetic taste. Stakeholders include researchers in aesthetics and sociology, practitioners in Chinese contemporary art, and middle-class individuals with specific aesthetic values. The outcomes will guide personal artistic practice related to aesthetic taste and provide preliminary preparations for building a database model. In the future, this model could support a visualization platform for aesthetic taste.

5. Broad Applications of Interdisciplinary Thinking**Artistic Oil Painting Practice in Aesthetic Taste:**

By collecting effective information on the evolution of French aesthetic taste after the 18th century in areas like clothing, food, housing, and transportation, this research aims to integrate it into the creation of a four-panel oil painting representing the contemporary Chinese aesthetic taste system. Using narrative realism as a technique, the artwork will tell the story of learning and improving aesthetic taste. This involves integrating 18th-century (Immanuel Kant, 2007) aesthetic philosophy, 19th-century (Bourdieu, P., 1984) sociological group distinction theory, 20th-century (Wacquant, L., 2008) sociological theory of intergenerational inheritance in slums, and the aesthetic expressions of contemporary Chinese middle-class taste in daily life. The goal is to narrate the journey of a Chinese student studying in the UK. (Fei, X., 2001)

Integrated Exhibition of Non-Traditional Painting Practices:

In the information age, individual attention is fragmented by social media, often enclosed in "informational cocoons" shaped by consumerist trends and popular culture. As an artist, it is crucial to shift from passively acquiring knowledge to actively producing, exchanging, and reproducing art. This includes creating a personal brand through short videos, social media channels, image

management, public relations, and promotional efforts. Daily sketches can document research and aesthetic taste creation, which can then be expanded into longer videos or even short films. These outputs, combined with exhibitions of intermediate results, will form a comprehensive space for displaying aesthetic taste. Exhibition spaces can also invite audience participation, enabling second-round creative engagement, survey data collection, and personal interviews to deepen further investigations.

The Integration of Art and Technology:

In the era of artificial intelligence, traditional content in the information age can no longer meet societal needs. Applications of generative AI in aesthetic taste studies, database construction, and information visualization are becoming increasingly feasible. For instance, keywords can generate text-to-image transformations, avoiding copyright issues through further image-to-image processes. Additionally, mixing text and images to create aesthetic taste-related videos enhances productivity in the art industry, reducing reliance on specific technical skills and freeing artists from manual labor. Artists, in turn, focus more on refinement and curation, transitioning from creators to connoisseurs. AI tools amplify demands for aesthetic discernment through modifications and adjustments, thus fostering the fusion of art and technology.

Beyond content production, this integration can extend to creating interactive art installations through programmable hardware like Arduino IDE. Artists can use basic programming knowledge to modify AI-generated scripts for interactive projects. China's comprehensive supply chain provides low-cost components for such installations, while the government's support for industrial upgrades and its strategic emphasis on technology lay a political foundation for the combination of art and technology.

Practical Applications of Interdisciplinary Methods:

Combining Historical Artifacts with Artistic Creation:

Start with historical objects that represent the evolution of French aesthetic taste, such as Rococo-style porcelain and jewelry boxes from the 18th century, Romanticism-inspired watches and ornate furniture from the 19th century, and 20th-century glassware, pens, and stamps. Then, use sketchbooks, aesthetic research drafts, and process studies to narrate the journey of enhancing personal aesthetic taste, engaging the audience's interest in aesthetic exploration. Finally, create a large four-panel oil painting showcasing the aesthetic taste of contemporary China's middle class, leaving a lasting impression with its large scale and visual impact.

Interactive Installations Combining Art and Technology:

Instead of limiting aesthetic taste presentations to traditional forms like paintings, photos, or videos, small-scale interactive installations can be developed. Programmable hardware like Arduino, paired with AI-written programs, allows audience participation through interactive elements. Materials like colored pencils and oil pastels can be provided for audience-created art, fostering relevance, innovation, and sustainability in aesthetic taste research.

Sociological Analysis and Information Visualization:

Use sociological methods to analyze the historical trends in French aesthetic taste since the 18th

century by collecting relevant information through literature searches. Complement this with surveys and interviews to organize and analyze the aesthetic tastes of contemporary China's middle class. Subsequently, utilize artistic and design techniques to enhance aesthetic appreciation and attempt to construct a database for aesthetic taste. Future developments could include using information visualization to present aesthetic tastes across different countries and historical periods.

6. Challenges in Interdisciplinary Research

Economic Capital:

Economic capital, a core concept in social capital theory, refers to the material resources and financial wealth individuals or groups possess, forming a critical basis for social power and status. Facing the wave of consumerism, individuals must first complete their initial accumulation of capital. Then, by adopting Benjamin Graham's value investing and compounding principles, they can achieve capital reproduction while maintaining a lifelong learning attitude. This includes actively acquiring new skills, such as those related to AI and interactive art installations, to counteract economic hegemony under consumerism and corporate monopolies. (Graham, B., 2013)

Cultural Capital:

Proposed by French sociologist Pierre Bourdieu, cultural capital describes the advantages individuals or groups gain in society through cultural knowledge, skills, education, and symbolic resources. While not economic in nature, cultural capital significantly influences social status and resource allocation. To counter cultural capital oppression, one must break through societal stratification and informational cocoons, leveraging multilingual skills to access firsthand global information. By obtaining high-level international education and enhancing communication abilities, individuals can create opportunities for upward mobility. Adopting an independent mindset as a freelancer can help challenge conformity under popular culture and escape cultural oppression driven by collective unconsciousness. (Baudrillard, J. 2016)

Political Capital:

First, individuals must clarify their identity and analyze their national strengths and limitations. Expanding global perspectives through cross-cultural research can mitigate the weaknesses of national characteristics. By accumulating global human resources as international citizens, individuals can participate in political groups to gain influence and counter the political alienation imposed by spectacle-driven societies. (Debord, G., 1967).

Interconversion of Economic, Cultural, and Political Capital:

Economic capital can be used to purchase educational resources and cultural consumption, thereby enhancing cultural capital. It also facilitates building social networks and expanding social capital. For example, pursuing a doctoral degree in the UK transforms economic capital into cultural capital (high-level qualifications). Completing the PhD and earning the title of "Doctor" then converts cultural capital into political capital, granting social status and influence. Finally, using the doctoral title to secure employment, such as teaching at a public university, transforms cultural capital back into economic capital. These transformations are interdependent, taking 3–5 years of consistent effort. The process follows a step-by-step growth trajectory, requiring patience. (Bourdieu, P., 1984).

Challenges in Interdisciplinary Research Methodology:

Managing Complexity:

Leading diverse art teams in contemporary contexts requires effective communication and conflict-resolution skills. The initial phase involves completing design sketches and articulating artistic concepts in writing. The mid-phase requires sourcing materials and coordinating with construction personnel. Finally, curation skills are essential to arrange the exhibition space dynamically, considering local characteristics, and handling tasks like poster design, visual communication, and event invitations. The outcomes must be documented comprehensively for publication in academic journals or media related to fine arts.

Integrating Knowledge:

Bridging epistemological differences across disciplines demands research flexibility. The origins of post-18th-century French aesthetic taste were deeply influenced by Kant's *Critique of Pure Reason*, *Critique of Practical Reason*, and *Critique of Judgement*. In the 19th century, Bourdieu's sociological group distinction theory provided a critique of aesthetic taste. In the 20th century, his student (Wacquant, L. 2008) applied intergenerational inheritance theory to slums. In the 21st century, Chinese pedagogy (e.g., Cai Yuanpei's advocacy of "aesthetic education" as a substitute for religion) hypothesizes the aesthetic taste framework of China's middle class. Finally, fine arts concepts define aesthetic taste and artistic ideas.

Evaluation Metrics:

Due to the dynamic nature of interdisciplinary projects, success is often difficult to measure. Completed elements include the historical evolution of French aesthetic taste after the 18th century, the theoretical construction of contemporary Chinese middle-class aesthetic taste, four-panel oil painting creations, research drafts and materials, video and photography outputs, and basic interactive installations. However, components like the database, information visualization, and virtual space presentations remain in the conceptual stage.

7. Conclusion

The impact of technological determinism on interdisciplinary thinking:

Technological determinism believes that the development of technology is the main force driving social change, and even the decisive factor. According to technological determinism, the innovation and progress of artificial intelligence not only shapes the economy and production methods of society, but also has a profound impact on social structure, cultural values and human behavior. Moreover, the development of artificial intelligence technology is linear and unstoppable, and its development trajectory will determine the future of society to a certain extent. However, technological determinism relies too much on technocentrism, which can easily weaken the role of other disciplines. In the interdisciplinary research of aesthetic taste, we should not rely too much on emerging technologies such as artificial intelligence and generative large models, should solidly promote in-depth research on various tasks. (Thorstein Veblen, 1921)

For example, in video editing related to aesthetic taste, try to shoot and collect materials by yourself as much as possible, rather than relying on AI generation, because in the process of collecting materials, personal aesthetic tendencies will be added unnaturally. This personalized aesthetic taste

is the core idea of contemporary conceptual art. In the process of post-editing, we should produce with an aesthetic artistic attitude, be profound rather than superficial, be professional rather than amateur, and be based on practice rather than staying in theory. The various technologies and cross-professional ideas adopted by interdisciplinary are only means, not ends. The real purpose is to establish an aesthetic taste system for the contemporary Chinese middle class, and to apply and practice it, to form a certain social influence, to make the public pay attention to cultural differences again, and to promote future cross-cultural exchanges and cooperation. (Oldham, G. and Engle, H., 2012)

The impact of paradigm shift on interdisciplinary research

Thomas Kuhn proposed a new scientific development concept, emphasizing that science is not a process of linear accumulation, but a revolutionary change through (paradigm shift). It has a profound impact on the interdisciplinary research of aesthetic taste. The idea of scientific revolution provides a theoretical framework for understanding the nonlinearity and mutation of the development of contemporary Chinese aesthetic taste. It is highly consistent with the goals of interdisciplinary research on aesthetic taste in dealing with the complex problems of comparative studies between China and France, breaking down barriers between fine arts disciplines, and creating new paradigms. It can promote the paradigm integration of related fields of aesthetic taste and create a new aesthetic taste system. (Kuhn, T.S., 1962)

In interdisciplinary research, the idea of paradigm shift can accumulate new opportunities for scholars in philosophy, sociology, and aesthetics to explore the intersection of aesthetic taste disciplines, form a shared language, and promote consensus among disciplines. At the same time, system researchers can also reflect on the limitations of technological determinism, analyze aesthetic taste from multi-dimensional issues, and provide more possibilities for the system innovation of aesthetic taste.

Enhancing Creativity and Innovation:

Interdisciplinary approaches cultivate new insights into contemporary Chinese aesthetic taste by challenging traditional assumptions and encouraging diverse perspectives. In researching aesthetic taste, combining sociology with historical analysis allows for identifying aesthetic trends in French taste. This foundation helps hypothesize the framework for contemporary Chinese middle-class aesthetic taste, offering solutions for young Chinese artists to counter capital oppression in their creative processes.

Improving Relevance and Impact:

By addressing real-world issues of economic oppression, interdisciplinary aesthetic taste research focuses on practical knowledge that resonates with societal needs. Future steps include collecting primary data on contemporary Chinese middle-class aesthetic taste through surveys and in-depth interviews. Interactive activities during exhibitions, such as small creative tasks, will involve audiences in constructing the framework of Chinese middle-class aesthetic taste. This approach enhances public understanding of Chinese aesthetic taste while expanding the research's social influence and connection to societal needs.

Impact of Interdisciplinary Thinking on Research Processes:

Interdisciplinary thinking represents a paradigm shift for addressing complex global challenges. By transcending disciplinary boundaries, it advances studies on French aesthetic taste after the 18th century while providing innovative artistic solutions with contemporary Chinese relevance. In aesthetic taste research, interdisciplinary methods explore new possibilities in French aesthetic taste narratives while ensuring Chinese studies are grounded in diverse knowledge systems tailored to modern middle-class needs. Integrating artistic practice with philosophy, sociology, and aesthetics not only deepens understanding of the evolution of French aesthetic taste but also highlights the potential for cross-disciplinary collaboration and the transformative power of STEAM education systems. Understanding and applying interdisciplinary practices lay the foundation for broader academic research in art and design-related fields and empower young contemporary artists to establish meaningful social influence.

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