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Frugality. An Aesthetic Category for a Sustainable Art of Living

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Abstract

Climate change has necessitated the exploration of new interpretive models and aesthetic categories to understand our relationship with the environment. In response to this, the concept of frugality emerges as a potential paradigm for a sustainable art of living. This paper aims to provide a comprehensive exploration of frugality as an aesthetic category through the lens of the history of ideas, its connection to everyday aesthetics, and its implications for an art of living. By adopting a frugal lifestyle, individuals can establish a harmonious and respectful relationship with the environment, promoting a more sustainable future. This existential model has been proposed by several thinkers in the past, but in contemporary times has not found many followers. Aesthetics could offer a contribution in this regard and confer onto this way of life those symbolic values capable of making it more attractive and feasible.

Key Words

aesthetic categories; art of living; everyday aesthetics; frugality; history of ideas; sustainability

1. Introduction

The urgency of addressing climate change necessitates the exploration of new, interpretive paradigms to understand our relationship with the environment and promote new lifestyles. To this end, some scholars have proposed new economic models, such as “serene degrowth,”^[1] or new ways of living that counter the prevailing consumerism in capitalist countries. However, on the sociopolitical front, two opposing attitudes emerge: some people recognize the need to adopt environmentally respectful behaviors, like the youth of the *Fridays for Future* movement promoted by Greta Thunberg, while others consider climate change to be fake news or an exaggeration. Not willing to give up their comfort and consumer habits, they disregard scientists’ calls for changes in economic, political, and behavioral directions. In this scenario, an aesthetic reflection capable of conferring symbolic value to behavioral models and lifestyles in harmony with environmental preservation appears useful.

This paper aims to propose frugality as a new aesthetic category that can serve as a paradigm for a sustainable art of living. The exploration of frugality will be carried out in three stages.

First, the concept of frugality will be investigated through the method of the history of ideas. This approach, introduced by the Polish philosopher W. Tatarkiewicz, considers not only philosophical theories but also aesthetical ideas and notions from various sources such as poets and artists. By adopting this method, frugality emerges as a recurring concept throughout Western thought, associated with the conduct of life marked by good measure and moderation.

Secondly, the links between frugality and aesthetics will be explored. Aesthetics has long transcended the boundaries of art to engage with everyday life. In this regard, two lines of thought can be analyzed: aestheticization of life and everyday aesthetics. The term ‘aestheticization of life,’ coined by Wolfgang Iser,^[2] is invoked to describe the characteristic phenomenon in contemporary society where the pursuit of excess surpasses the boundaries of what is just, necessary, convenient, and even beautiful. The idea of frugality challenges this culture of excess prominent in the economic, political, and social field. On the contrary, this notion may find a more favorable reception in the research conducted by philosophers of everyday aesthetics, where the appreciation of life’s small things, moderation, care,

and respect for others and the environment are central themes.

Finally, frugality is presented as a sober and moderate lifestyle that counters the excesses of contemporary capitalist societies. Such frugal behavior aligns with the principles of sustainability in both political and economic systems, fostering a harmonious relationship between humans and nature through responsible actions. By adopting a frugal lifestyle, individuals can rediscover ways of living in harmony with nature, nurturing a profound and respectful connection with their environment. This reorientation rejects the notion of human dominion over the planet and promotes a more balanced and considerate approach to our natural resources.

2. Exploring frugality through the history of ideas

The history of ideas in the field of aesthetics was introduced by the Polish philosopher W. Tatarkiewicz. In his analysis, Tatarkiewicz takes into account not only philosophical theories but also ideas and notions from poets, artists, and other sources.[3] I will adopt the same method to explore the idea of frugality. This concept appears in the history of Western philosophical thought under different names, always indicating good measure in the social, political, and economic spheres and, more generally, in everyday life.

Today, the adjective 'frugal,' whose current meaning is that of being thrifty and sober, makes us think of a life of deprivation. However, the original meaning is closer to a sense of abundance and enjoyment. In fact, both the adjective 'frugal' and the noun 'frugality' derive from the Latin term '*frux, frugis*,' which indicates 'fruit,' products of the earth (plural '*fruges*,' 'the harvests') that are a valuable commodity. Moreover, the word has the same root as the verb '*fruor*,' meaning 'to use,' 'to enjoy.'

In ancient Rome, consisting of a simple community of citizen-soldiers, there existed a strong connection between agricultural activities and moral values; consequently, frugality was a sort of agricultural virtue and expressed the idea of a wise and satisfying way of life. The term was used by poets and writers to express dietary habits and behaviors inspired by moderation, simplicity, and modesty. For Tibullus, a healthy, rural life constituted the ideal backdrop for romantic relationships, as long as wine and abundant crops were never lacking.[4] Similarly, according

to Horace, a good supply of books and a provision of grain were sufficient to ensure both spiritual and material well-being.[5] In the verses of these two poets, the term *'frux'*, meaning grain, crops, cereals, has a concrete and material sense. However, the context also suggests a figurative value aimed at indicating a simple way of life that later will be expressed precisely by the adjective 'frugal' and the noun 'frugality.' Horace based his conception of virtuous life on the principle of *aurea mediocritas*, the golden rule oriented toward finding the middle ground between extremes.[6] This expression, which nowadays seems like an oxymoron since the concept of mediocrity has taken on a negative connotation, back then encouraged respecting the right balance between wealth and destitution. A similar appreciation of mediocrity can also be found in Cicero, for whom even in clothing, as in all things, the middle way is the best.[7] This ethical principle is central in Cicero. In the treatise, "On Duties," it is expressed through the concept of decorum, which establishes the proper measure in various life circumstances.[8] Instead, in the *Tusculan Disputations*, this measure becomes a virtue and is indicated by the term 'frugality' (*frugalitas*).[9] In this work, Cicero asserts that frugality is a complex virtue, as it encompasses courage, justice, and prudence (*fortitudo, iustitia, prudentia*), in addition to a fourth virtue, which is frugality itself. In fact, frugality has the ability to guide and calm the motions of the soul, opposing greed and maintaining measured firmness in every situation. According to Cicero, one who is frugal is moderate, balanced, and steadfast; one who is steadfast is calm and free from passions; consequently, frugality is the virtue of the wise.

Similarly, for the philosopher Seneca, the secret to happiness is a simple and measured way of life. In the *Letters on Ethics To Lucilius* (I, 2), he states that if one is content with what is necessary and at the same time sufficient, one is not truly poor; indeed, as Epicurus maintains, "Cheerful poverty is an honorable thing." [10] In another letter (I, 5), Seneca urges philosophers to live according to nature, avoiding trends and the desire to show off. Indeed, the lifestyle suitable for a philosopher is based on the right balance between privation and wealth:

You are hard at work, forgetting everything else and sticking to the single task of making yourself a better person every day. This I approve, and rejoice in it too. I urge you, indeed plead with you, to persevere. All the

same, I have a warning for you. There are those whose wish is to be noticed rather than to make moral progress. Don't be like them, altering your dress or way of life so as to attract attention. The rough clothes, the rank growth of hair and beard, the sworn hatred of silverware, the pallet laid on the ground: all these and any other perverse form of self-aggrandizement are things you should avoid. [...] Our clothes should not be fine, but neither should they be filthy; we should not own vessels of silver engraved with gold, but neither should we think that the mere fact that one lacks gold and silver is any indication of a frugal nature. [...]

Our aim is to live in accordance with nature, is it not? This is contrary to nature: tormenting one's body, swearing off simple matters of grooming, affecting a squalid appearance, partaking of foods that are not merely inexpensive but rancid and coarse. A hankering after delicacies is a sign of self-indulgence; by the same token, avoidance of those comforts that are quite ordinary and easy to obtain is an indication of insanity. Philosophy demands self-restraint, not self-abnegation—and even self-restraint can comb its hair. The limit I suggest is this: our habits should mingle the ideal with the ordinary in due proportion, our way of life should be one that everyone can admire without finding it unrecognizable.[11]

The principle of the golden mean originates in Greek culture where there was no equivalent term for frugality. However, other words (*metriotes*, *euteleia*) had a similar meaning of "good measure."

Frugality seems to be related to the Aristotelian *mesotes* (moderation) that avoiding an excess of passions produces a healthy body and a balanced character.[12] According to Aristotle (*Nicomachean Ethics* II, 6), ethical virtues are a *habitus*, a behavioral habit that is refined through practice. Consequently, by habituating oneself to moderate behavior, that is, being able to always identify the middle path, one acquires a balanced way of life.

These principles trace back to the philosopher Epicurus who was known for his frugal life. Although Epicureanism has over time taken on the meaning of a doctrine focused on pleasure and excessive indulgence in material possessions, its founder aimed instead at the pursuit of a wise, inner balance, achievable through serene self-knowledge and liberation from the fear of gods and death, and also in the satisfaction of one's needs and measured enjoyment of pleasure (Epicurus, *Letter to Menoecus*).

In the fifth book of *On the Nature of Things*, the Latin poet Lucretius recounts one of the famous sayings of Epicurus, aimed at finding happiness not in wealth but in the ability to enjoy what little one has ("for never is there any lack of a little"). Tracing the history of the evolution of human civilization, Lucretius identifies in the birth of cities the loss of rustic values. With the rise of cities, the management of power is initially attributed to the most capable individuals possessing beauty and physical prowess, but later the possessors gain prominence, as wealth manages to prevail over both beauty and intellectual value. This description, not far from contemporary scenarios, marks the end of a wise and measured way of life that for Lucretius, as for Epicurus, is the real meaning of life: "But were a man to order his life by the rules of true reason, a frugal subsistence joined to a contented mind is for him great riches; for never is there any lack of a little." [13]

In classical culture, the idea of frugality signifies a simple way of life, capable of finding pleasure in the balance between deprivation and abundance, poverty and luxury. Even with a leap of several centuries, the Enlightenment philosopher Montesquieu, in his essay, "The Spirit of the Laws," develops a notion of frugality that takes on political connotations. Contrasted with luxury, which is one of the main drivers of inequality, for Montesquieu frugality becomes the cornerstone upon which the possibility for everyone to enjoy the same pleasures, reap the same benefits, and attain equal happiness is founded. Consequently, frugality is intimately tied to democracy: "A love of the democracy is likewise that of frugality. Since every individual ought here to enjoy the same happiness and the same advantages, they should consequently taste the same pleasures and form the same hopes, which cannot be expected but from a general frugality." [14]

However, with the rise of the new bourgeoisie class, the concept of frugality found diminishing acceptance in political discourse and social conduct. The simple and measured way of life was shunned both by the emerging economic elites capable of purchasing aristocratic titles and privileges and the lower middle classes who, like Gustave Flaubert's *Madame Bovary*, sought to escape their mundane and gray everyday existence through dreams and illusions. In this altered economic and social context characterized by bourgeois capitalism, poets, "having lost their halo," [15] adopted a blasphemous and extreme lifestyle, as seen with the "cursed poets" of French

decadence (Rimbaud, Mallarmé), or displayed forms of exaggerated aestheticism to set themselves apart from the mediocre masses, much like the English poet Oscar Wilde and the Italian Gabriele D'Annunzio would do, each in their unique way. Lastly, as the shift occurred from capitalist ventures to mass production of goods, between the late nineteenth and early twentieth centuries, a global aestheticization took hold, marking its distinct brand with extravagance, luxury, and excess.

3. Frugality and aesthetics: comparing perspectives

In the second half of the twentieth century, economic and social progress brought about phenomena of consumerism in Western capitalist societies that sharply contrast with the concept of frugality. Day after day, we are overwhelmed by the pictures shown in the media and advertising in all shapes and forms. These images create dreams and desires that are not connected with the real necessities of everyday life; they promise an artificial paradise and deceive us with the mirage of luxury, beauty, pleasure, fame, and success. In the European philosophical debate, this phenomenon has been defined as the "aestheticization of life," in line with the German philosopher Wolfgang Iser. In 1995, Iser claimed that aesthetics needs to go "beyond Aesthetics," here understood as the philosophy of art, based on its romantic background. By acknowledging the increasing aestheticizing processes identifying contemporary society, Iser is among the first to underline the need for an extension of the domain of aesthetics towards everyday life.

As previously highlighted, albeit in different ways by Thorstein Veblen and Werner Sombart,[16] in capitalist countries daily life is characterized by conspicuous consumption, a strategy through which emerging bourgeois classes sought to achieve social ascent by displaying a luxurious lifestyle. Today, the pursuit of luxury, beauty, and effortless success has become the goal of many young people from all social classes who seek to stand out, showcasing themselves through social networks or television programs. We could label this contemporary trend typical of Western capitalist societies as hyperaesthetic, where the Greek prefix 'hyper' underscores the exceeding of limits, the immoderate desire for beauty, pleasure, and entertainment, and the search for excess in the ethical, political, and social realms.[17]

In the first decade of the 2000s, a new philosophical trend emerged in the Anglo-American debate known as everyday aesthetics. This line of inquiry aims to appreciate the aesthetic potential of everyday life, valuing the little things, the familial dimension, and taking care of oneself and others from an ethical-aesthetic perspective.

At first, everyday aesthetics has been characterized by two directions: the restrictive line, advocated by Yuriko Saito and Kevin Melchionne,[18] focusing on the mundane aspects of everyday life, and the expansive line, carried out by Thomas Leddy,[19] which considers both the ordinary and the extraordinary, emphasizing the alternation of these phenomena in life.

Leddy includes festivals and travels among the extraordinary moments, taking into account the categories of "aura" and "awe" [20] that are inherent to the realms of art and the sacred. As a result, the notions of aura and awe infuse everyday life with that sense of wonder associated with phenomena connected to the spiritual realm (art, philosophy, religion). Thus, this interpretive framework contrasts with the concept of frugality. This is evident in contemporary society, where parties and social events are created by specific professionals who continually explore new solutions to produce unique and special aesthetic experiences. This phenomenon is evident not only among the affluent social classes but also among the working classes, who would rather incur debt to celebrate life's significant passages with luxurious attire and lavish banquets: birthdays, graduations, and even important religious ceremonies (baptisms, communions, weddings), where the sacred dimension often intertwines with the profane and spectacular. Similar considerations apply to travel; here, the pleasure of simply discovering a new and different daily life, such as gaining knowledge of new people, foods, customs, and traditions, gives way to the pursuit of extraordinary emotions, often realized through tourism offerings to exotic destinations and standardized forms of entertainment in vacation resorts spread across the world. For the more affluent, the possibility of experiencing unique emotions extends to luxury and culminates with journeys to the depths of the sea or into space.

The restrictive line of everyday aesthetics is more aligned with the concept of frugality as it focuses on routine events with the purpose of "defamiliarizing the familiar,"[21] that

is, paying closer attention to everyday life and capturing the deep beauty that may not be immediately apparent. Expanding on the notions of the familiar and care, Yuriko Saito advocates for appreciating a simple life.[22] This interpretive framework can be further developed through the concept of frugality. While the scholar never explicitly proposed this notion, her reflections on the natural and built environment and on food can be read through this lens. Following the Japanese culture that values the symbolic significance of gestures, the scholar emphasizes the importance of caring for and maintaining the domestic and urban spaces we inhabit, and encourages taking care of others, especially those in need, and safeguarding the natural environment. For instance, she condemns gardens that appear beautiful due to the use of pesticides and instead prefers gardens that grow spontaneously. Along the same lines, she supports wind turbines because the beauty of nature should not be disconnected from the health of plants and animals, waters, and soils. Furthermore, she criticizes narcissistic and self-referential trends in contemporary architecture where the pursuit of beauty and spectacle often takes precedence over functionality. In this context, extravagant architectural constructions, designed by the so-called starchitects, are attributed. These works possess great visual impact, but are often loosely connected to internal purposes, and occasionally not seamlessly integrated with the environment and the genuine needs of people. Opposing this phenomenon, Saito envisions an "architecture of courtesy and attention." [23] In architecture, as in every facet of life, she asserts the importance of embracing ethical-aesthetic values, for beauty lies in simplicity, care, and respect. The words of the Latin poet Lucretius come to mind, who perceived the development of cities and the rise of wealthier classes as the abandonment of a measured lifestyle and frugal values. Saito would likely concur with the Epicurean motto, "for never is there any lack of a little."

Finally, Saito's reflections on the pleasure of cooking simple and wholesome food for the people we love can be viewed through the lens of frugality. In fact, they align with the Greco-Latin tradition in which communal moments and genuine foodstuffs (grains, oil, and wine) formed the foundation of a beautiful and joyful life; this is the essence of the Greek word '*diata*,' meaning a way of life. Therefore, within the framework of everyday aesthetics, frugality can

be interpreted as an aesthetic category and, following the classical culture, can become the cornerstone of an art of living capable of harmonizing beauty and well-being.

4. Frugality as an art of living

In reality, although not from an aesthetic standpoint, frugality had already been proposed as an alternative existential model to the consumerist tendency of Western capitalist societies.

Building upon the ideas of Karl Polanyi and Ivan Illich,[24] Serge Latouche developed a critique of the Western economy, which is geared towards continuous economic growth destined to deplete all resources.[25] Furthermore, this system, while providing (Western) human beings with every comfort, condemns them to a frenetic lifestyle and perpetual dissatisfaction, and results in a society sick with wealth and steeped in inequalities and injustices. To reverse this destructive trend, Latouche proposed an alternative economic and existential perspective based on degrowth, which he somewhat paradoxically termed 'serene.' In fact, the term 'degrowth' should not be understood as negative or as deprivation, but rather as a rediscovery of creativity and conviviality: a "good living" based on the pleasure of culture, leisure time, and human relationships. The proposal sparked much controversy; not coincidentally, the English title of Latouche's book adopts a less ambiguous interpretation, *Farewell to Growth*. Indeed, a few years later, Latouche presents a very similar existential model that he aptly names 'frugal abundance,'[26] using a more felicitous oxymoron. Unlike the first definition, this term highlights a state of well-being that finds moderation in frugality as the counterbalance to the excesses of capitalist society. Latouche's paradoxical ideas and definitions gained significant popularity. For instance, in the field of architecture, the concept of frugality has been at the center of international debates for several years now. The "Manifesto for a Happy and Creative Frugality in the Architecture and Planning of Urban and Rural Areas"[27] is a trend of thought started in France in 2018 aimed at promoting an architecture based on recycling and natural materials—an architecture aimed at opposing hyper-consumption and waste that characterizes contemporary, capitalist societies.

Contrasting the values of staging that characterize contemporary Western societies, frugality emerges as a theoretical model capable of indicating an alternative and

sustainable path, urging the choice of a balanced, middle ground between less and more in every field. In architecture, precedents for this could be found in the motto, "less is more," put forth by the German architect Ludwig Mies van der Rohe, which aims at a form stripped down to essentials, or in the Italian Paolo Soleri's "do more with less." In line with Wright's organic architecture, Soleri aimed to establish a new relationship between humans and nature, proposing architectural design centered on conserving land, utilizing renewable energy sources, and recycling.[28]

In reality, as we have observed, the notion of frugality originally didn't imply a path of essential form or reduction of processes. Instead, it was an invitation to enjoy what one possesses without fears and afflictions, relinquishing the anxious pursuit of satisfying nonexistent needs. Reclaiming the etymological significance of frugality, architectural and product design can significantly contribute to bestowing symbolic values upon products capable of harmonizing beauty with well-being and environmental respect. Contemporary eco-design employs natural fibers, recycles waste, and showcases imperfections, and thus can find a philosophical foundation in the aesthetics of care Yuriko Saito proposes. Indeed, what was once discarded or set aside by consumerist society undergoes a creative rehabilitation and returns to new life.[29] In this perspective, the imperfection of products that in the traditional economic system become waste is celebrated and put on display, as in the Japanese art of *kintsugi*, which mends the cracks of ceramic vases and cups with a paste of gold dust, transforming fractures into adornments.

Through these paths, design becomes a promoter of behavioral models that prioritize care and respect over hedonism and appearance, guiding buyers toward responsible lifestyles or, as Vanessa Batut and Fred Causse argue,[30] toward an "art of living," where ethics and aesthetics find reconciliation. To achieve this, the calls from various quarters for an economic model centered on reduction of consumption, energy, and waste materials should not translate into a reduction in the symbolic value of goods. On the contrary, if it intends to transform people's habits, the symbolic value should become richer and more profound. Frugality, as an aesthetic category, could embody these symbolic values, directing individuals towards healthful lifestyles in harmony with nature.

Lastly, frugality, as an aesthetic category and sustainable art of living, finds its most relevant domain in the agro-food sector. Today, the aesthetic experience of food is often linked to the beauty and spectacle of dishes presented as works of art. On the contrary, by reconciling ethics and aesthetics, the beautiful experience of food can be directed towards a consumption that respects natural resources and the individuals involved in production processes. This involves paying greater attention to the quality of food and the consequences it can have on consumers' health and well-being. This perspective is further supported by Richard Shusterman's somaesthetics,[31] a philosophical trend centered on sensory awareness that draws from classical culture (Socrates), Western reflections on the body (Montaigne, Baumgarten, Foucault), American transcendentalism (Emerson, Thoreau), and Zen practices. Recent studies on somaesthetics have spotlighted the relationship between food and psycho-physical well-being, filling a gap in somatic reflection aimed at defining the "art of living." [32] The gustatory experience of food is indeed just the intermediate stage of a process that begins with the careful selection and processing of raw materials and culminates in the consumer's good digestion. Within the somaesthetic perspective, dietetics and pleasure become indistinguishable.

In the agro-food field, the pleasure of genuine food can be the key to bestowing symbolic value and allure to an existential model that has been proposed by several thinkers without finding widespread acceptance. An example of how symbolic value can be conferred upon frugality is exemplified by the collaboration between Algerian Pierre Rabhi, founder of agro-ecology, and Italian Carlo Pedrini, creator of the international slow food movement. Fighting against the current agribusiness system that leads to desertification and pollution, Rabhi [33] has championed agricultural practices that safeguard soil fertility and resources. He elaborated the idea of "Happy Sobriety," and advocated an art of living centered around nurturing biodiversity, local food heritage, and people, particularly the poorest and most in need, while also promoting shared cultivation aimed at fostering social bonds and solidarity.

The projects Rabhi developed in conjunction with Carlo Pedrini demonstrate that an economic model counter to profit-driven logic can only succeed if it manages to embody symbolic values that make it appealing, much like

the ideals of slow food: the pleasure of slowness, good food, and conviviality. These are values that, in line with classical tradition, underpin the Mediterranean diet (from the Greek *diaita*, “way of life”). Their cultural significance is so profound that the Mediterranean diet was inscribed on UNESCO’s prestigious List of Intangible Cultural Heritage in 2010 (<https://mediterraneandietunesco.org/>). This prominent acknowledgment, usually reserved for artistic monuments, is an example of how aesthetics can play a fundamental role in transforming the perception of frugality from an idea of deprivation to an enriching and meaningful life choice through the use of visual, symbolic, and cultural elements.

5. Conclusions

As highlighted by Emrys Westacott,[34] frugal living throughout the centuries has represented the emblem of the wise person’s freedom—someone who knew how to live in a measured and serene manner, avoiding the worries and excesses of passions. This way of life waned with industrialization, capitalism, and the rise of the bourgeoisie. Eventually, it disappeared altogether when extravagance, excess, and luxury became mass phenomena. Today, we inhabit a consumerist and multicultural society where all lifestyles are equally accepted and possible. Therefore, according to Westacott, this model struggles to gain traction, despite being advocated by many scholars and economists as a response to environmental crises and climate change.

Frugality, in fact, is perceived under the negative sign of deprivation and cannot elicit appeal in a society chasing material abundance. It is clear that we need to rediscover the meaning of forgotten words and bestow symbolic value upon cultural models that might initially seem counter to the consumerism that manufactures nonexistent needs and the aestheticization of everyday life.

Revisiting the history of the idea of frugality using Tatarkiewicz’s method, a lifestyle of moderation and tranquility centered around the pleasure of simple and genuine foods and the joy of conviviality emerges. This existential model has been proposed by several contemporary scholars, including Latouche and Rabhi. However, aesthetic reflection can contribute to imbuing this way of life with the visual, cultural, and symbolic values that can make it more appealing and practicable. For instance, in architectural and industrial design, aesthetics

can transform simplicity into beauty through natural materials, harmonious forms, and clean spaces. In the social sphere, aesthetics can highlight the joy and fulfillment that arise from sharing simple and meaningful experiences with others. By portraying frugality as a way of living that fosters human and familial relationships, aesthetic reflection can counter the alienation that often characterizes modern life. Ultimately, it can create an emotional connection between frugality and the environment, establishing a deeper relationship with our surroundings. For too long, we have been accustomed to exploiting and using nature as predators. Instead, we should consider ourselves its guests. In this sense, the frugal lifestyle can be understood within the logic of gift-giving, anthropologically defined as an exchange that forges bonds. Indeed, frugality invites us to embrace what nature provides without overpowering it, but reciprocating the benefit through care.

In conclusion, frugality can be interpreted as an ethical-aesthetic category and included among those values (care, familiarity, respect, attention) that form the foundation of everyday aesthetics. This theoretical perspective might potentially succeed in effectively communicating the benefits of a frugal life to people, making this lifestyle more appealing and desirable in contemporary society.

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