

Aesthetic Value of Waste Recycling Involved in Interior Home Design

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Abstract: With the increasing production of human and domestic waste, the ecological environment is damaged, and environmental problems such as air pollution, water pollution, and soil pollution are becoming increasingly serious. At the same time, chain reactions such as global warming, the emergence of holes in the ozone layer, and increased extreme weather have followed. So, all this makes us have to reflect on our own production and lifestyle and re-examine the recycling value of waste. In addition to improving the technology and scale of waste disposal, we should also broaden our reuse thinking, integrate different aesthetic thinking into interior home design, and waste can also play a rich value.

1. Introduction

Every year around the world produces about 7-10 billion tons of solid waste, and about 3 billion tons of solid waste are not effectively dealt with. This huge number also made our country realize that "green mountains and green mountains are the golden mountains and the silver mountains." General Secretary Xi also said: "Aesthetics affects life." Intervention of waste recycling into interior design is in line with public aesthetics. Combination of traditional aesthetics. We discriminate and reorganize waste home design and traditional aesthetics to make it simple but not simple, so as to decorate the lives of residents, improve aesthetic feeling, and integrate environmental protection design and interior design.

2. The Value of Waste in an Aesthetic Perspective

2.1. Ecological Aesthetic Value

Ecological aesthetics combines ecology and aesthetics. It discusses aesthetic issues from the perspective of ecology, and fuses the main concepts of ecology into aesthetics, thus forming a brand-new aesthetic theory. Ecological aesthetics encompasses the broad aesthetic relationship between man and nature, society, and man. It is a contemporary ontological aesthetic suitable for ecological laws. China's rapid economic development has caused many ecological and environmental problems during the period. This requires the birth and development of ecological aesthetics to meet the needs of society, culture and practice.

Ecological aesthetics revolves around the relationship between art and nature, which triggers a change in artistic concepts. With the passing of modern industrial civilization, people's aesthetics, values, and philosophies begin to change when they begin to pursue the balance of human interests and ecological environment. In terms of interior home design, people have gradually emphasized that nature is gradually integrated with the home environment. The design of a small lamp is directly drawn from nature (Figure 1), and the structure of a large house draws on elements from nature. Mr. Li Zehou believes that "the essence of beauty is the unification of human's practical activities and the laws of objective nature, which is called the humanization of nature, so as to summarize the essence of beauty." [1] In the overall interior home design, according to the ecological aesthetics If you do it, you can't just focus on the local decoration, you need to look at

the whole, so that it gives people a fresh and quiet feeling of returning to nature and returning to nature. For example, Japanese space designer Shuhei Aoyama, who has a high education background, came to China for 13 years, and finally chose to live in a Beijing Hutong because he really focused on the relationship between people and the natural environment. He hoped to improve social conditions through space design. (Figure 2)



Figure 1 Maple lantern(Source: Craft Living Network)



Figure 2 Shuhei Aoyama's design work(Source: Baidu Encyclopedia)

Shuhei Aoyama also often pays attention to the reuse of waste in the interior design of small objects. His recent urban "protrusion" campaign in the urban parasitic furniture plan aims to make use of the "protrusion" on the unimportant or abandoned objects in the space, so that the objects that have lost their function or obstructed their eyes can be rejuvenated. Qingshan Zhouping advocates these creative human use, which makes these "protrusions" around the city no longer a single functional space, but a rich short-term activities.

Ecological aesthetics can give artificial space a fresh breath, and waste recycling intervention in interior home design is enough to become its means and enrich the theme of contemporary ecological aesthetics.

2.2. Low Carbon Aesthetic Value

In Hegel's Aesthetics, beauty is considered to be emotional and subjective. Beauty should not just be seen right now, it should also be a feeling for us. The aesthetic value of low carbon is

precisely through it we can better understand the inseparability with nature, and cherish the environment we live on. The end result of countless examples of environmental pollution must be directed to human beings, and the recognition of the beauty of low carbon not only changes Our view of the uselessness of waste has changed our arrogant notion of natural free access. This humility is also a different aesthetic. It' s an ideological aesthetic to pay attention to these things that are easily overlooked by us. At the same time, it is recognized by everyone through our design. By outputting this form of beauty, everyone recognizes low The value of carbon beauty, with a low-carbon aesthetic concept, can change our pursuit of some unnecessary decorative aesthetics and ideas, and make us more appreciate the value of green and environmental protection [2].

There are many factors that affect the environment. Waste is not the most important factor, but if we pay attention to such a small aspect, on a large scale, in fact, we are also beginning to pay attention to people's concern for the environment, the climate, and the living beings on the planet. Influence. When we think about human behavior, philosophy comes into being, and philosophy and aesthetics are interconnected. Low carbon has the value of research and discussion in aesthetics.

For interior design, low carbon is not a new concept. Now people like to choose natural environmental protection materials. Green is what most interior designers pursue. Many designers also turn their eyes to the focus of waste re design, so that waste can obtain unique aesthetic value through secondary design and become a unique and bright existence in interior furnishings.

First of all, the solid waste is better for us to recycle again. It has a certain shape and is also easier to handle. Designers can assemble and transform it on the original basis, such as collecting discarded iron pieces to make baskets for decoration, and The discarded light bulb is made into a wind chime after cleaning. The discarded paper can be compressed into a photo frame. The reuse of the recycled waste does not mean re-dissolving it into a new craft, but retaining the sense of sedimentation it once had. This is not an old one, but an aesthetic with its own unique flavor. In a slightly more perceptual way, each waste has once been glorious and beautiful, and time has gradually lost their value. When we transform and process it, we can say that it is to obtain a second life, let alone say It is based on the transformation and evolution and the old. While giving people a good look, we can also see clearly that it is the product of a new design. Its beauty lies in its reuse and reflection of low carbon value We will be proud of having such an object.

Secondly, compared with other wastes, solid wastes are difficult to be biodegraded. If all wastes are treated as garbage, it will take more steps and equipment to crush, extract and filter than most other wastes. So solid waste is also chosen because recycling it can save resources and create value. We may need to process the wastes that are difficult to be directly transformed, or combine them with a variety of materials, under the combination of point, line and surface, to mix them into a design and innovative logo or a good choice. In addition to gadgets, enlarge the scale of the design, use the same or different materials to combine on a wall, collage their own style or make a leakproof anti-skid floor on the floor with waste wood on the balcony. By playing our own creativity, we can even make the whole interior space into our own canvas. We can even let the owner of the house participate in the design, play their creative ability together, make the whole house interesting and human, let people accept this low-carbon and environmental protection lifestyle and find the beauty in it. In such a room, we will feel closer to nature and enjoy the fun. This kind of design is ingenious and unique. With the improvement of people's awareness of environmental protection and recognition of low-carbon life, it gradually appears in many people's homes.

2.3. Traditional Chinese Aesthetic Value

Aesthetics is a relatively late word for Chinese people. Most of the theoretical knowledge of aesthetics that we can understand at the beginning comes from the West. However, looking back on history and reading books, we can know that although there is no "Aesthetics" once, the reality of our traditional Chinese aesthetic thought has been formed and can be seen from books. As early as the spring and Autumn period and the Warring States period, China had a scene of a hundred schools of thought. At that time, there were many philosophers and thinkers, and our traditional

ideas were mostly shaped at that time. Among them, Taoist Lao Zhuang's thoughts tend to live in harmony with man and nature, and they like to explore the mystery and infinity of the universe. It can be said that the understanding of the relationship between man and nature is very equal and interdependent. Heaven and earth are free, and the beauty they think is also free. This is of great significance to our modern people. Since the industrial revolution, with the rapid development of machinery and technology, we have lost the awe of nature. Many disasters are not so much natural disasters as man-made ones. Each of us should be more awed by nature. To protect the environment is to protect ourselves.

Returning to interior design, Chinese traditional aesthetic thoughts are also of great significance to interior design, or the ancient elegance of room decoration is the traditional beauty that most people think, but only the traditional aesthetic ideas and place are fused together. It is really the space that gives the value of Chinese traditional aesthetics^[3]. Lao Tzu once said that a house can only be occupied by a space surrounded by walls, so we need to understand that the house actually has these empty places to live in, rather than adding things to it to make it look habitable. The home furnishings we arrange should also be based on space. Traditional aesthetic thoughts are less mature in theory than current aesthetic thoughts, but they are self-explanatory in artistic conception.

Recycling waste is a respect for nature in terms of traditional aesthetics. We do not discard usable utensils at will, and transform them. According to Buddhist parlance, everything is spirited, even if it is a piece of utensils. Traditional thinking also has a great influence. For us modern people, or we can feel the "spirit" contained in the reused waste, it is probably a feeling or a treasure of things. Under development, we can clearly know what is true and what is false, but the feeling of beauty is still the same. A dry branch in a porcelain bottle can bring different feelings to the entire space. We can collect more things to decorate this place and let it merge into one. In this room, you can say that it is connected with the Tao, or that it is full of Zen. In fact, it is only decorated with waste, which brings a different mood. This is actually because of our changing mindset. Now, this recycled waste is a carrier in Chinese traditional aesthetic culture, and it bears our trust and wish for nature, which is its value in Chinese traditional aesthetics.

There are not only branches, but also many materials that we can use to express our feelings and place the beauty of Chinese tradition. In traditional Chinese elements, plum, orchid, bamboo and chrysanthemum often appear in calligraphy and painting, and are often engraved on doors or screens. We can keep the elements, but we can use recycled materials, such as leaves of iron sheet, petals of glass, or carve new patterns on bricks and stones. Make traditional decoration with new materials, find new value of waste in the collision of tradition and new trend, make reuse become interesting and creative. Recycling waste is never forced to use old things, but rather a happy creation. The bird made of old cloth the Chinese knot made of silk and hemp (Figure 3), and the old elements glow differently in the new materials, which is also an important value of waste in traditional Chinese aesthetics^[4-5].



Figure 3 The Chinese knot made of silk and hemp

3. Conclusion

Nowadays, there is a large amount of waste. Although some of the waste has been reasonably disposed by popular waste methods at home and abroad, there is still a large space for waste reuse, especially in the domestic environmental protection industry, where there is a large gap, immature technology and insufficient attention from the public. It is a new and growing way for waste reuse to intervene in interior home redesign, because it can not only make more effective use of waste and provide more ways for waste reuse, but also add more aesthetic value and derive new business ideas in the field of interior home design.

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