

## Analysis on the Display Form and Development Trend of the Folklore Art of Northeast Rural Architecture

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**Abstract:** In the future construction of new countryside, the artistic development of farmers' living environment and architecture should be planned scientifically and reasonably. How to unify modern art design with regional culture requires efforts to excavate folk art. Using new materials and new technologies, transforming the expressions of traditional folk art, based on the diversity of themes and the diversity of national art, create a new rural art form that conforms to the aesthetics of farmers.

### 1. Introduction

Folklore art is a part of folklore culture. It focuses on the form, aesthetics and life intention of reflecting the essence of people's lives. On the basis of drawing lessons from and applying traditional architectural art and craft art, this art has its own unique local characteristics, which are different from other art forms under the influence of the mainstream ideology and art form of society [1]. The folk art of rural architecture in Northeast China is rooted in vast black land and long-standing agricultural civilization. It shows a pluralistic trend under the influence of various national cultures. From the perspective of historical dynasties, population migration and national cultural integration, the Han and Manchu cultures have an important impact on the formation of their folk art. And this kind of folk art in rural areas and urban folk art in the form of expression and connotation are also different [2]. However, with the continuous improvement of people's living standards, folk arts in rural areas are gradually being ignored or even disappearing. With the rapid advancement of the national new rural construction policy, the infrastructure in the rural areas of northeast China is continuously improving, and the quality of living environment is continuously improving. However, the livable ecological new rural areas cannot have cultural and artistic deficiencies, otherwise such construction is incomplete. Having a new understanding of folk arts in the northeast villages, adapting to the construction of the new countryside in a new way through innovation and artistic transformation has played a very important role in the inheritance and development of local folk culture while satisfying the increasing aesthetic requirements of farmers [3].

### 2. Demonstration Form of Folk Art in Northeast Rural Architecture

Compared with other arts, rural folk art is characterized by the lack of a complete artistic system, diverse forms and artistic forms. However, this art form rooted in the production and life of the peasants is the most authentic and close to the people's art. It carries regional culture and national characteristics and is an important part of the treasure house of Chinese culture and art.

For the exploration of the Northeast rural folk art, we can find and summarize from the environment in which farmers now live. Firstly, we analyze the form of courtyard architecture. The courtyard area of the Northeast rural area is relatively large, and its architectural layout is mainly in the form of sitting in the north and facing the south. The common two courtyard buildings are located in the middle of the courtyard. The main building is equipped with compartments on both sides, showing a typical symmetrical form. Nowadays, most farmers consider that they can make full use of the courtyard area and increase lighting, and most of them remove the eastern compartments. It also reflects that people have changed the traditional symmetrical pattern from the

perspective of life reality, and the artistic characteristics are more pragmatic. In terms of the folk art characteristics of the courtyard environment, the design of courtyard doors has obvious characteristics. Traditional courtyard doors have many doors, but most of the Rural Courtyard doors have been cancelled because of the need of daily work. However, the design of the doors of both sides of the courtyard retains the pillars, and some wealthy families inherit the characteristics of traditional courtyard buildings. There are also wall designs at the entrance, but they all present modern artistic features in terms of materials and decorative patterns. This kind of artistic development characteristic just reflects that the evolution of rural art design is closer to the development of rural production than that of cities, and no longer adheres to the form restricted by traditional architectural rituals. It can be said that the development of this kind of art is developing towards a simple form. Only in this way can it meet the needs of agricultural production and life. The formation of this artistic form is different from that of production and life. Created. At present, the gates of rural areas in northeastern China are mostly wrought iron doors, and each of them has a symmetrical state. In recent years, there have also been some wrought iron doors with push-pull methods. The size of the whole courtyard door is large to facilitate the entry and exit of agricultural machinery and equipment. Compared with the traditional building, the small wooden door is more solid, the enveloping performance is better, the practicality is stronger, and its artistic intentional features are closer to the peasant's life thinking. In terms of display form, the upper end of the door is arranged in an equidistant arrangement of arrow-shaped metal wrought iron. The artistic beauty has a typical regularity. The appearance of this arrow shape is not due to the artistic modeling requirements, mainly from the perspective of use. The main role is to prevent the thief from crossing the door. Nowadays, with the improvement of people's living standards, the enhancement of spiritual civilization and the improvement of the public security environment, there is almost no theft phenomenon, but the traditional protection awareness of farmers has fixed their shape in people's minds. In this case, it has been defaulted to the basic artistic shape. In addition, some parts of the facade will be covered with iron material, mostly with black lacquer as the base, and the basic decorative shape of the surface is the prominent embossed pattern, which is also used for reference. The shape of the copper buckle on the traditional wooden door is mostly the main pattern in the center of each side of the iron shape, and its content is mostly the artistic shape of the "Fu" character and the "fish" theme pattern. The formation of these artistic patterns also reflects the peasant's desire for a better life, and is an artistic form of intention. The colors of these patterns are mostly red, orange, green and other colors with higher brightness and purity, which is also reflected in the simple artistic aesthetics of the farmers in Northeast China, expressing bright and festive.

Next to the gate is the design of the courtyard wall, which is integrated in some aspects. The lower end of the courtyard wall is mostly in a completely closed form. In the middle and upper part of the courtyard wall, some hollow-out shapes are mostly used. Because at present the courtyard wall construction materials in Northeast rural areas are mostly red brick, so they are subject to the characteristics of material shape. The wall hollow shape adopts some rectangles, diamonds and other patterns, and also has traditional hexagons, fan shapes, etc. In addition, in some areas, the wall surface is not hollowed out, but the cement mortar is used to re-cover the surface. The basic patterns, such as the sea brocade, etc.; others are based on the cement cover, through the paint and painted way to draw some traditional landscape flowers and patterns, according to the regional characteristics of different regions, the content of the pattern is also different.

From the appearance of the main building of the courtyard, the main building is three or five brick and tile houses. The entrance of the room is built in the middle of the building, with two on each side. The overall structure presents a typical axisymmetric structure, and the visual sense is relatively stable. In some areas, the form of earlier rural housing is influenced by Manchu culture and lifestyle. Its door is located at the right end, and the whole building does not show symmetrical state. In some areas, the design of the roof retains the shape of owl kiss in traditional architecture, while in some areas, it is integrated with local life and folk customs, and changed to the shape of pigeon or cock. The roofs in most areas have a simple ridge-picking shape. The gables on both sides of the building are provided with two ventilation holes. The shape of the holes is mostly

diamond-shaped or petal-shaped, and some of the gables are painted on the whole surface. The pattern is mainly the content of Hanman culture and regional customs. The front of the building is the focus of artistic expression. The decorative materials include glazed tiles, water brush stones, and exterior wall paint. The pattern form is mainly colored geometric patterns or colored landscape flowers. From the shape of the window, the artistic characteristics are relatively simple, which is closely related to the requirements of material characteristics and lighting. Through the above analysis of the rural courtyards and buildings in Northeast China, the artistic aesthetics of the farmers in Northeast China are in a simple and practical aesthetic state influenced by the traditional agricultural civilization and production and life styles. At the same time, their production capacity and living standards also limit their Artistic level.

### 3. Development Trend of Folklore Art in Northeast Rural Architecture

With the development of new countryside construction, more and more farmers in China begin to break away from traditional manual farming and adopt mechanization, which also gives them time and material conditions to enjoy life, and more opportunities to choose their own art and aesthetics. The future northeast countryside is also a vast art design market. In the new rural construction, with the improvement of the environment, the beautification of the landscape, the advancement of humanities and art, the higher requirements are placed on the original architectural form and the expression of folk art. What we have to face is how to renovate the original folk art through the reprocessing and materials to make the rural architecture in the Northeast a new look.

First of all, we analyze the courtyard environment in the northeast rural areas. On the basis of the improvement of farmers' production mode, there are more changes in their life style. Their courtyard environment design must change from the point of view of life to the point of view of leisure pension. The place used to grow vegetables and raise livestock will be replaced by the modern courtyard landscape design, which has greatly improved from the aesthetic point of view of art. Some of the tools of production eliminated in the development of agricultural civilization will be displayed in the outdoor environment in the form of a kind of artwork. For example, the stone mill used to grind grain in the early stage may become a sculpture in the courtyard art of the Northeast countryside. It will be displayed in the form of an art in daily life, narrating the traditional agricultural civilization to people, and reminding wealthy farmers from time to time. The people never forget the original intention of struggle. This is the most suitable form of traditional folk art in the future. Secondly, we will analyze from other angles of the built environment. In the future, the design of the courtyard wall in the northeastern countryside will adopt new materials, such as replacing the traditional red brick with cinder hollow brick or aerated concrete slab to avoid waste of land resources, but from The artistic display shows that the single material form lacks the artistic beauty. This requires a group of professional art design talents to join the new rural construction, using modern technology to use modern technology to modularize and artistically process building materials. In order to preserve the original folk art and regional characteristics, more traditional art pattern art forms can be applied to new materials through art development. In order to better show the rural courtyard culture, the design of the wall can also adopt a large area of wrought iron craft, which provides more space for the display of some folk art, can create a series of patterns or design positive energy theme art. More to convey artistic thoughts and the voices of farmers.

Again, it is the diversity of the main architectural form. On the basis of infrastructure improvement, it can promote the simplicity style and asymmetric design form in modern architectural design. It combines the decorative elements of traditional architecture and the characteristics of regional culture and art with architecture in new forms, meets the needs of peasants' life, combines the form of space composition with the materialization of folk art, and integrates the harmony of color with the surrounding environment.

In a sense, farmers do not reject the artistic style of modern architecture, but they must find an artistic point of convergence that meets the aesthetic requirements of farmers. The new design form around folk art is the key factor connecting the two. It does not need It is more gorgeous and more complicated, but it is mainly to express the wishes of farmers close to the life of farmers.



Fig.1 Villa Design in New Countryside



Fig.2 New Rural Pension Home Design

#### 4. Conclusion

Compared with the modern style buildings in the city, the architectural art in the northeast countryside reflects more the local customs and local atmosphere, and the beauty of this art cannot be compared with the grotesque and alternative fashion art. The reason why we put forward this concept of folk custom is to distinguish it from other architectural art forms. Different arts have different beauties, but we need to analyze specific problems. For example, if the "Stucco" art in urban buildings is applied to rural buildings in northeast China, we may also accept it, but this isolated art form cannot be unified with local folk customs and customs. More importantly, this imposed art form will gradually cover the traditional folk art, which will eventually lead to the loss of our true nature. The loss of this culture and art is the most terrible, because the nationality is the world and lacks uniqueness. It is difficult for the nation of art to produce cultural pride. Therefore, for the folk art in the northeast rural architecture, we must learn to inherit and develop, let this art be presented in a new form, suitable for the future development of new rural areas, and let the northeast rural architecture Beauty has its own characteristics.

The construction of new countryside in Northeast China can not blindly imitate others. We should make great efforts in our own regional culture and traditional folk art. The environmental architecture and folk art we study serve the life and living of farmers and avoid blindness and excessive development. Especially in some areas, we have developed a large number of residential design from the point of characteristic tourism, and have not formed systematic tourism. At the same time, industry has caused the waste of social resources and the inadaptability of local residents' lives. From the perspective of the national strategy of revitalizing the new countryside, the future northeast countryside will be an ecological, cultural and livable environment, but from the perspective of social actual research, the development of some areas is still very backward, and some basic infrastructure is not perfect, which also hinders the pace of new countryside construction. However, from the professional perspective of art design, our thinking should be advanced, aesthetic awareness should be improved, and the research on regional culture and the inheritance and development of folk arts should be promoted. This is the inevitable trend of the development and construction of the new countryside in the northeast in the future. Everything must be ready before the east wind blows.

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