

# Research on the Evolution Form of Rural Residential Architecture Art Form

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**Keywords:** rural residential architecture, artistic form evolution, cultural characteristics, integration and development

**Abstract:** Based on the artistic development laws of traditional rural residential architecture, the current design methods of rural residential architecture are found. Starting from the actual life of rural residents, while meeting the functions required for modern life, the ethnic characteristics of the region are presented in architectural decoration, and the artistic form of recreation is used to carry a new historical mission. The recreation of artistic forms in rural residential architecture should ensure unique national charm in terms of expression and cultural connotations, while identifying the contradiction between the construction of new residential buildings in rural areas and the loss of traditional culture and art, and work through multiple channels to form a suitable rural environmental art promotion model.

## 1. The artistic form characteristics of traditional rural residential buildings

The development of rural residential buildings has gone through a long evolution cycle. From the reform and opening up to the present, the evolution of their architectural art forms cannot be separated from the actual situation of regional economic development. In the early design of rural residential buildings, influenced by factors such as backward productivity, as well as limitations in decorative materials and technology, their artistic characteristics were mainly reflected in the design of building appearances. In the period represented by adobe buildings, there was no obvious decorative shape on the building appearance, and the interior decoration was mainly reflected in some building components and simple accessories. For example, in the early rural residential areas, there were no obvious signs of decoration and decoration, and they were basically constructed with basic spatial enclosures to meet the needs of indoor life. Some obvious ethnic characteristics were mainly reflected in paintings and decorations. The gradual emergence of brick and stone buildings in the later period provided a solid carrier for indoor and outdoor decoration of buildings. During this period, decorative materials were gradually diversified, and the appearance art form was mostly geometric lines extracted from traditional decorative patterns, with local patterns being the main focus. Local traditional styles of the building were preserved. From the overall effect presented by the entire indoor space, the colors are not uniform enough. Some colors have high brightness and purity, and are visually more jumping without obvious decorative styles. Residents, influenced by productivity and lifestyle at that time, prefer bright patterns with folk art characteristics as aesthetic standards. Many modern rural new residential designs also follow the layout of courtyards, and in terms of indoor and outdoor decoration styles, the artistic features are similar to urban living spaces, which have a clear imitation significance. From the analysis of the current situation of residential environment and architecture in the entire rural area, there is a lack of uniformity. The overall artistic style of newly built villas is all urbanized, while the new ordinary residential buildings reflect the style and characteristics of new decorative materials. The residential buildings constructed by low-income families in the form of renovation are a summary of rural decorative art from different historical periods. The characteristic of this type of residential buildings is the pursuit of functional comfort, Weakened the pursuit of artistic beauty. From the perspective of the dissemination of traditional culture and folk art, the external environment of courtyards, such as the gables, gates, and walls of buildings, has become an important location for showcasing these traditional cultures and arts. From the overall planning and construction of many cultural villages and towns, these locations are also the focus of design, which forms a phenomenon. The external

environment of rural housing, especially the public environment, can achieve artistic consistency and aesthetics, while the courtyard and indoor parts of rural housing maintain a free state. There are similarities between this phenomenon and urban development. However, there are differences in production and lifestyle, and an innovative model of benign guidance is needed at the phenomenal level.

## **2. The evolution characteristics of artistic forms of rural residential buildings**

With the continuous development of the economy in rural areas, more and more farmers have increased their living income, and each household has a certain amount of savings. In addition, the country has vigorously promoted the construction of new rural areas and introduced some beneficial policies for the people. Against this backdrop, the residential buildings and courtyard environment in rural areas have ushered in a new construction cycle<sup>[1]</sup>. However, due to the fact that each household belongs to an independent living system, and the specific circumstances of each household are different, the updating process of this living environment does not have consistency and unity, and there are significant differences in time and form. However, there is a great connection in the overall decoration style and artistic form. Because there are familiar social relationships among rural living groups, residents have achieved information and emotional connectivity, and in most cases, the overall decoration of one family will provide reference or influence for other families in the future. This also reflects a new problem from another perspective, which is the lack of professional thinking in indoor and outdoor design. Reference thinking dominates, and the understanding of culture and art is not comprehensive enough. There is no clear cultural identification and artistic aesthetic recognition, for example, Western art patterns appearing on some decorative materials can also be accepted by rural residents, and there is no in-depth consideration of the cultural background behind art patterns. The aesthetic habits of many residents are determined by the characteristics of decorative materials themselves. In the color selection of some materials, they have a certain ability to distinguish, but lack appropriate color matching cognition. From the feedback from the above questions, it can be seen that rural residential architectural art requires professional guidance and specialized technical talents. Only by improving the system construction can the rural decorative art industry develop more efficiently. Due to practical considerations, the existing economic foundation in rural areas does not yet have a complete decoration industry system. It is possible to use platforms and social practices to attract more art talents into the large market of rural development and conduct research in flexible and clever ways<sup>[2]</sup>.

The evolution of its artistic form is largely influenced by the interior decoration characteristics of surrounding cities, with a clear urban style. This situation is closely related to the lack of corresponding decoration industries in rural areas, and the development of art and design is often disseminated through experience. Therefore, the most obvious artistic feature of modern rural residential environment is the imitation of urban style, which is called imitation because there is a significant difference between the existing rural residential building system and urban building system. On the other hand, the main characteristic of urban decorative art style in recent years is its simple use, which also meets the living requirements of rural residents. Therefore, the main artistic form in modern decorative features of rural residential buildings is the formation of a bright, simple, and easy to clean decorative style with the help of existing decorative materials such as colors, patterns, and decorative modeling elements. Due to the limited understanding of art among rural residents, there is not much consideration given to the cultural connotations presented by this art form. Some traditional folk arts in architecture are also constantly disappearing, and there is still a lack of perfect fit between urban art and rural architecture at some level. It is necessary to seek a method and model to enhance the art of rural living spaces. At the same time, it retains the essence of traditional culture and art. From the trend of vigorously carrying out new rural construction in the future, the emphasis on culture and art is gradually strengthening. For the construction of rural residential buildings, the artistic enhancement and cultural display of the public environment are the first tasks to be completed. Professional guidance is needed for the construction and renovation of

residential interiors, and the decoration market centered around the city should also tilt towards rural areas in terms of material research and development<sup>[3]</sup>.

### **3. The embodiment and element extraction of ethnic culture in newly built residential buildings in rural areas**

In many rural areas, architecture has distinct ethnic artistic characteristics, and the original architectural and artistic forms inherit traditional styles. However, with the improvement of residents' living standards, the original architectural functions can no longer meet the living needs of modern rural residents. Therefore, there are mainly two forms of development in residential architecture: new construction and renovation, followed by a transformation in decorative art. On the premise of meeting the needs of modern life, based on existing materials and technologies, products produced in industrial production have unified standards, making it difficult to reflect traditional ethnic and regional characteristics on the surface of materials. Handmade customization techniques are gradually replaced, and urban standardized architectural art forms are gradually promoted in rural areas. From a certain perspective, this is also an inevitable result, but from the perspective of cultural inheritance and development, it is necessary to have a suitable way to become a new carrier of traditional culture.

Firstly, traditional artistic patterns can continue to be presented in the exterior decoration of rural residential buildings. However, it is necessary to redesign the decorative patterns based on the changes in modern aesthetics. The display principle of its artistic form is to not only be beautiful and elegant, but also have traditional technical characteristics. From the analysis of the proportion of the overall building exterior wall area, the place where the decorative patterns are presented should not exceed 1/4 of the visually observable wall area. Alternatively, it is entirely possible to concentrate decorative patterns with ethnic characteristics in specific local locations, so as to have a sense of dominance and avoid confusion in visual observation. The selection and application of decorative patterns should also focus on simplicity and conciseness, which also puts higher demands on the process of digital art creation.

From the perspective of interior decoration, there are relatively few decorations that can present regional ethnic characteristics, and their style characteristics mainly depend on the colors and patterns of existing decoration materials. From the perspective of inheriting culture and art, the continuation of this culture and art requires more research on the design and production of decorative materials. In a sense, the development of rural residential architectural art requires joint efforts in multiple fields, and efforts solely in architectural and interior design are not enough<sup>[4]</sup>.

Some ethnic areas have obvious artistic characteristics, rich decorative patterns, and profound cultural heritage. When designing rural residential buildings in this area, in addition to focusing on the redesign of artistic forms, it is also necessary to take into account the ethnic emotions of the residents in this area. From the perspective of modern decorative materials, they are more concise and practical, and also present in a large-scale production form.<sup>[5]</sup> Therefore, in the shaping of indoor and outdoor art forms in residential buildings, it is necessary to focus on the key points, highlight the presentation in representative places, and extract decorative elements to highlight the key points and make choices. The foundation for doing all of this is that designers must be familiar with the local history, culture, ethnic characteristics, and artistic forms, to avoid errors and even harm people's emotions in design.

### **4. Conclusion**

In the context of industrial production, the convergence of architectural and residential decoration art characteristics is becoming increasingly evident. The architectural art characteristics of different families in a region are very similar. Therefore, from the perspective of inheriting cultural and artistic traditions, the inheritance of customized handicraft skills cannot be lost. There needs to be a good integration between modern design industry and traditional handicraft skills, which is an objective requirement for promoting the development of traditional architectural

decoration art. While meeting the common needs of residents, it is also necessary to showcase personalized artistic features. In areas where various ethnic groups are integrated, the art form that can be accepted by the public must have a common cultural connotation and emotional foundation, which is the root of studying the coordinated development of art.

In short, building a new socialist countryside is an important goal of China's social development. In the construction of the new countryside, local architectural design plays an important role in creating the environment and style of the new countryside. Only by flexibly applying traditional vernacular architectural elements to the new rural vernacular architecture on the basis of inheriting traditional vernacular culture can we shape a more distinctive new rural environment and change the drawbacks of architectural assimilation in the current rural development process. The development of new rural areas must pay attention to the regional characteristics of different regions, and the design of new rural vernacular architecture based on inheritance mode must also reflect regional culture and characteristics.

The development of the artistic form of rural residential architecture requires time and a relatively long process. It is only when the overall rural economy reaches a certain level that the foundation for improving the artistic level is established. However, the research process of artistic creation cannot be stopped before this, and it needs to be started in advance and scientifically planned to avoid the problem of asynchronous demand and supply. When considering the improvement and transformation of the overall environmental art, it is also necessary to have the ability to think in multiple directions. Through the improvement of art, it can also bring opportunities for the development of rural tourism economy. The "internet celebrity economy" model in modern urban and rural development has many aspects that we can learn from. Art not only endows buildings with beauty, but also brings derivative value. The concept of "one village, one product" means that different regions are seeking their own characteristics in terms of cultural and artistic attributes. Therefore, in shaping artistic forms, blind imitation should be avoided. Only by delving into rural areas, conducting more investigations, and researching can appropriate forms of expression be found. The artistic transformation of rural residential buildings is always on the way.

## **Acknowledgments**

This study is the research result of the 2022 basic scientific research project of higher education institutions in Liaoning Province, titled "Research on Residential Art Form Design Based on Emotional Identity of Various Ethnic Groups in the Construction of Villages and Towns". The project approval number is LCW202208

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