

Research Booklet

Documentary Film 'A Dissolving Rurality'

Diploma 16, 2020-2021

Fifth Year

Aijie Xiong

Chapter 1 - Research / Filming

- a. Commune (1950s - 1980s)
- b. Case study film:
Documentary: Chung Kuo, Cina Michelangelo Antonioni, 1972
- c. Open-air cinema in rural
- d. From Rural to Urban, 1978 to _____
- e. Displacement Scheme
- f. Rituals and Memory
- g. Spaces and Characters

Chapter 2 - Building a Migratory Cinema

Cinema Screen between Rural and Urban

- a. Public Screening of film 'A Dissolving Rurality'
- b. Design and Building Process

Chapter 1. Research & Filming

a. Commune (1950s - 1980s)

The People's Commune Movement in 1958 followed the "Great Leap Forward" to promote and transform the spirit of ultra-high-speed development of productive forces into ultra-high-speed changes in production relations and social systems. Its outstanding feature is: Mao Zedong and the Party Central Committee issued a call, and then reached the grassroots level with a single shot. Therefore, it took less than half a year from the launch of propaganda to the general realization of communalization. From a deep ideological level, the conception and design of the People's Commune is deeply connected with Mao Zedong's unique way of thinking, practical experience, and ideal pursuit.

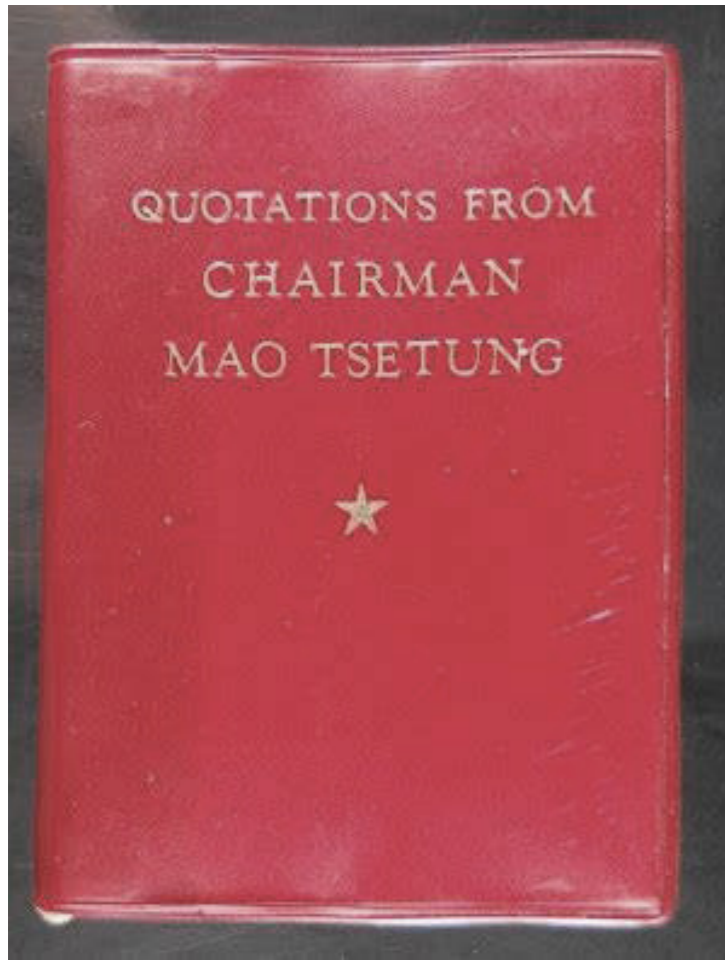
Collective farming and harvesting in rural commune, 1960s



With the rapid development of rectification and anti-rightist struggle in 1957, and the completion of the first five-year plan ahead of schedule, Mao Zedong's pride and "Left" thinking have clearly risen. At the Third Plenary Session of the Eighth Central Committee of the Communist Party of China and the Nanning Conference, he severely criticized the anti-advanced progress in 1956, and proposed how fast and better the province should be restored, the agricultural development program and the promotion committee.

In order to implement the spirit of how fast and better the province is, at the beginning of 1958, various localities carried out large-scale farmland water conservancy construction, organized agricultural mechanization projects, and water power generation projects. There was a wide range of breaking social, rural, and even county boundaries, and centralized labor allocation. Realize the phenomenon of contiguous collaboration. At this moment, Mao Zedong had a conversation with Chen Boda, saying that the unity of the village and society will be the embryonic form of communism in the future. Everything is in charge, workers, peasants, soldiers, and businessmen. This was an individual talk, and it was not discussed by the Central Committee at that time.

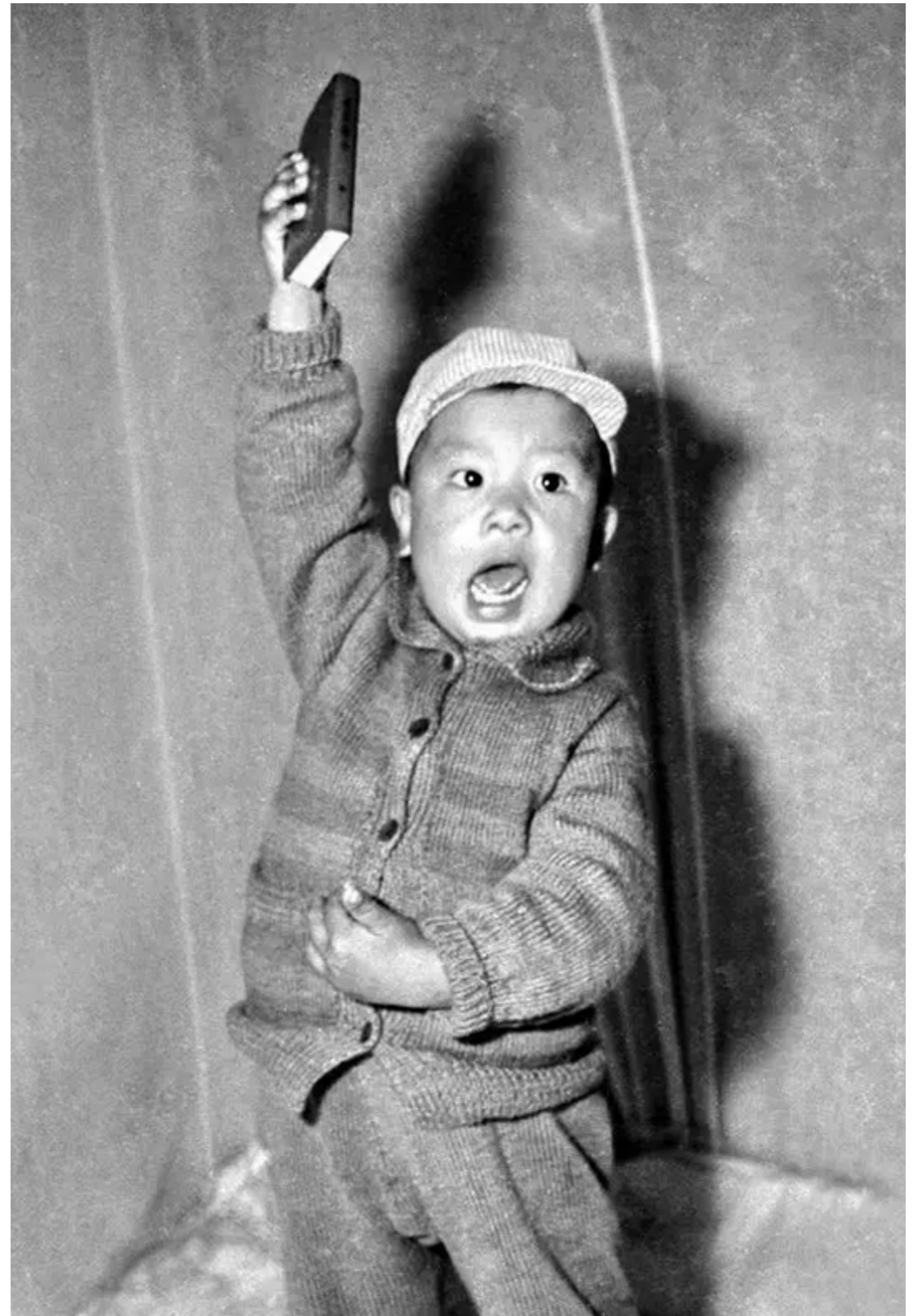




Quotations from Chairman Mao Tsetung, 1966 (English Version)

There are three main foundations for the formation of the unity of government and society in the People's Commune, namely, economic collectivization, political unity of party and government, and cultural power worship.

Kids holding Mao's quotations book, 1970



By the end of 1956, the transformation of China's agricultural co-operation was basically completed. From the perspective of the entire historical process, the proletarian revolution led by Mao Zedong achieved the goal of "farmers have their land" through the agrarian revolution during the period of the new democratic revolution. Socialist transformation of the individual peasants' economy.

Up: Daqing crude oil export to Japan celebration, 1973
Low: Commune canteen, 1960





Up: America President Richard Nixon visiting Mao in Beijing, 1972
Low: George and Barbara Bush riding bike at Tiananmen Sqaure, 1974

In actual operation, the People's Commune manages all matters concerning production and construction, finance, trade, civil affairs, culture and education, health, public security, and armed forces in the area under its jurisdiction. It is not only a rural grassroots political authority, but also a rural economic unit. In the early days of the commune, it was not only a labor organization, but also a military organization. Rural adult residents are organized by regiments, battalions, companies, and platoons to implement "organizational militarization", "action combatization", and "collectivization of life". Offices and shared dining halls are generally opened. Private plots and family sideline jobs have all been cancelled. The communes generally implemented a distribution system of "combining supply system with wages and focusing on supply".

Many localities have organized labor cooperatives and farming teams to adjust the labor force in the rural areas; and organized plough cattle cooperatives to solve the problem of lack of arable cattle. At the same time, the broad masses of women participated in the production work. This situation was absolutely impossible in the Kuomintang era. In the Kuomintang era, the land belonged to the landlord, and the peasants were unwilling and impossible to use their own power to improve the land. -"Selected Works of Mao Zedong, Volume One, Our Economic Policy, 1934

Up: Redflag commune Militia reading Mao's memo, Haian, 1972
Low: Female school graduates reading Mao's memo before farming, Haicheng, 1970





Kindergarten children performing for the commune people, 1974

Chapter 1. Research & Filming

b. Case study film:

Documentary: Chung Kuo, Cina Michelangelo Antonioni, 1972



Documentary: Chung Kuo, Cina Michelangelo Antonioni, 1972, Shooting Scene



In 1972, in between *Zabriskie Point* and *The Passenger*, Antonioni was invited by the Mao government of the People's Republic of China to visit the country. He made the documentary *Chung Kuo, Cina*. In 1972, in between *Zabriskie Point* and *The Passenger*, Antonioni was invited by the Mao government of the People's Republic of China to visit the country. He made the documentary *Chung Kuo, Cina*.



Watching Chung Kuo, Cina Michelangelo Antonioni, with my Grandmother, Feb, 2021

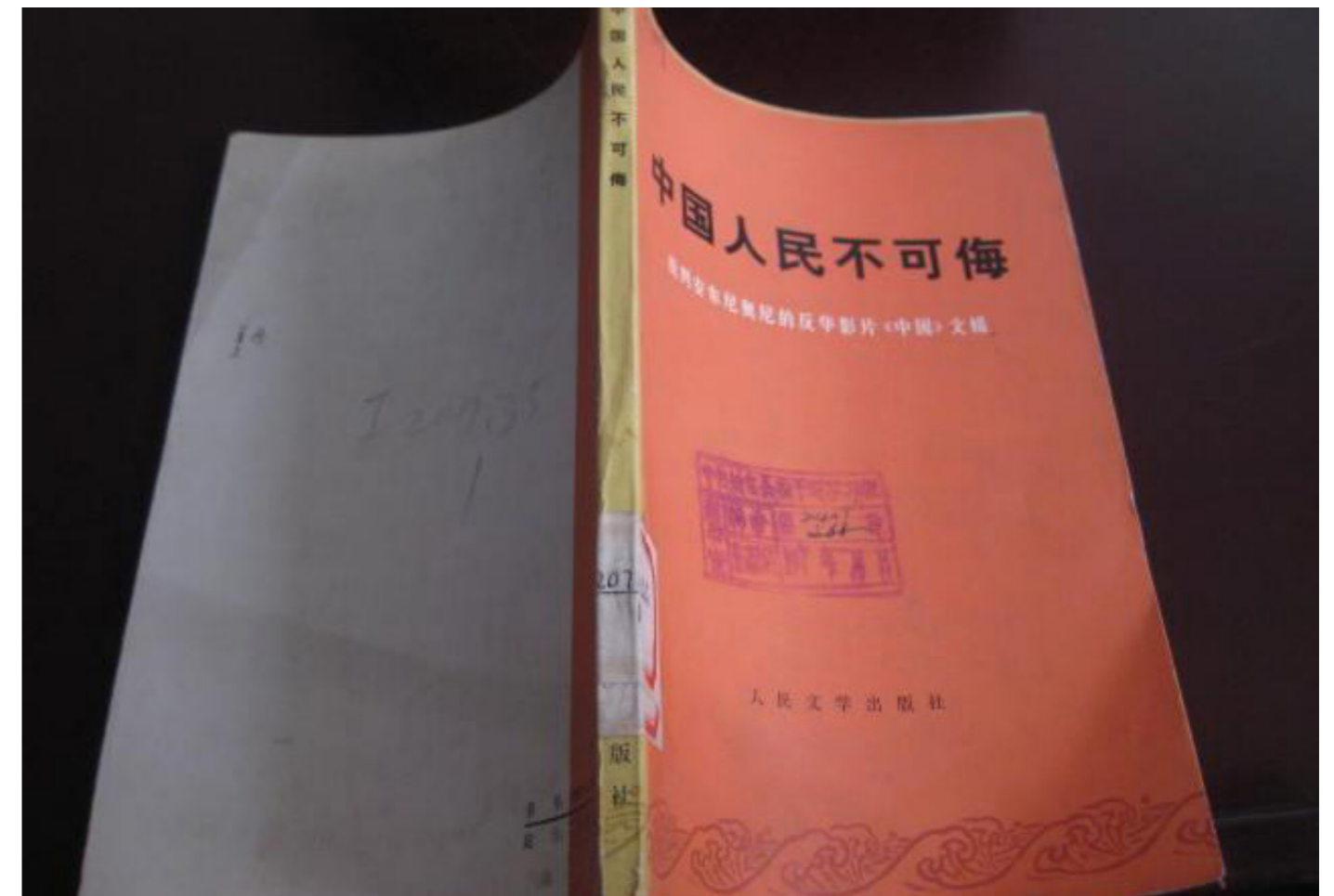


在首都的主要大街上
这个大棚中的市场



Chung Kuo, Cina , Filming Sites

Whole film was shoot in 22 days accrossing beijing, lin xian, su zhou, nanjing, shanghai Only 4 days in Lin xian. This means a very intense shooting time, because in the 70s, all the transporation methods were slow and tiring. From beijing to shanghai, at that time, will take at least 3-4 days of trains.



(1974b), Chinese People are Not Allowed to be Insulted -
Repudiating Antonioni's Anti-China Film,
Beijing: People's Literature Publishing House

It was finally played at Beijing film academy in 2004, for the first time after being banned for 30years



I love Beijing Tiananmen
Music

I love Beijing Tiananmen
Music

Beijing



Lin Xian



Suzhou



Nanjing



Shanghai

Rural Commune

I love Beijing Tiananmen
Music

City



Subtitle(Narration in film):
Chinese people are the stars in this film





Happy faces vs Faces looking at camera

Observing vs Being Observed

East vs West

- Staged faces vs natural faces

- He is into the reaction of people finding his position in the space. Unexpected faces

- This registered in all his films, him as an foreigner, being observed.

- This actually talks about the real condition at that time.

- Acknowledging his presences in the film.

Faces of people are the evident focus of his camera

Chapter 1. Research & Filming

c. Open-air cinema in rural



Historical Chinese Opera Stage

The distance between the opera and its audience remains intimate. As the main social/cultural event throughout the history of China, it has become the cultural linkage between a pre-modern China and today. In my research and observation, Chinese opera is the very part of the rural culture and daily life. However, due to the commercialization and internalization of such cultural event, it can only be reduced to only specific traditions and rituals.

http://www.chinashj.com/ysll_ysllsy/



Chinese traditional operas were usually performed not only in closed Chinese theaters but also in simple semi-open pavilions which often times used locally as social space. Chinese Opera is a cultural art that is integrated with traditional architectural design. This localized art performance informs various architectural spaces into its stages, like public open spaces, domestic hall, balcony, tea room and more. The specific art form takes advantages of semi-open spaces with a wall facing the audience, where voices and sound can be reflected and projected forward.

Chinese Rural Open-air Cinema

The film popularization activities throughout the 1970s have effectively promoted the various policies of the Party, which helped to activate the cultural life of farmers, break the feudal superstition in the countryside, spread the advanced culture outside the countryside, set life goals for rural youths, and promote farmers' support. The spirit and ability to become the master of the country; more importantly, it bridges the cultural gap between urban and rural areas, promotes the simple feelings of farmers and their children towards the country, and forms the driving force for building the country. This is also one of the reasons why rural "open-air movies" are so memorable.



The screening location is usually in the drying field in the countryside. In rainy days, the screening is usually dismissed or rescheduled in advance. The so-called movie screening method is to insert two bamboo poles or small tree poles in the mud on the edge of the sun valley field, and then tie a white curtain on the top of the bamboo or tree poles, and then look for it in the sun valley field. Put the machine in a good position, debug it, and you can start.

Till today, open-air cinema in rural countryside has only become part of the collective memory as different ways of watching films have been developed. However, in the same time, a common shared social space has also been forgotten.

Lower: Fiction Movie: Shang Gan Lin, Poster (1956)





Lower: Rural film playing team as part of the Rural Commune, 1975

Chapter 1. Research & Filming

d. From Rural to Urban, 1978 to _____

From Communism to Socialism
From Rural to Urban
1945 - 1978 1978 - now

From 1978 to 2017, China’s urban population increased from 170 million to 810 million, achieving the largest population transfer from rural to urban in human history. At the same time, the per capita disposable income of urban residents increased from 343 yuan in 1978 to 36,396 yuan in 2017, the average life expectancy increased from 68 years in 1978 to 76.5 years in 2017, and the average number of years of education per capita increased from 7.57 in 1982. The year rose to 8.5 years in 2016.



Standing on my house roof looking over new high-rises, March 2021

Mao tse tung, 1893 - 1976

Household contract responsibility system, 1978

Contract to the household. Each contractor pays agricultural taxes to the state, sells products ordered by contracts, and submits public reserve funds and public welfare funds to the collective. The rest of the products belong to the farmers themselves

Contract production to households. The implementation of fixed output, fixed investment, fixed work points, overproduction belongs to oneself, and compensation for reduced production. In most areas, the form of contract to household is adopted.

Old farmer farming with high-rise housing blocks in background, Oct 2020



In general, the system of people's commune continues from pre-modern China to today. The transformation from rural to urban can mean displacement of households and requisition of agricultural land. The highlighted area is where I live, It is also the last village that is waiting to be displaced.

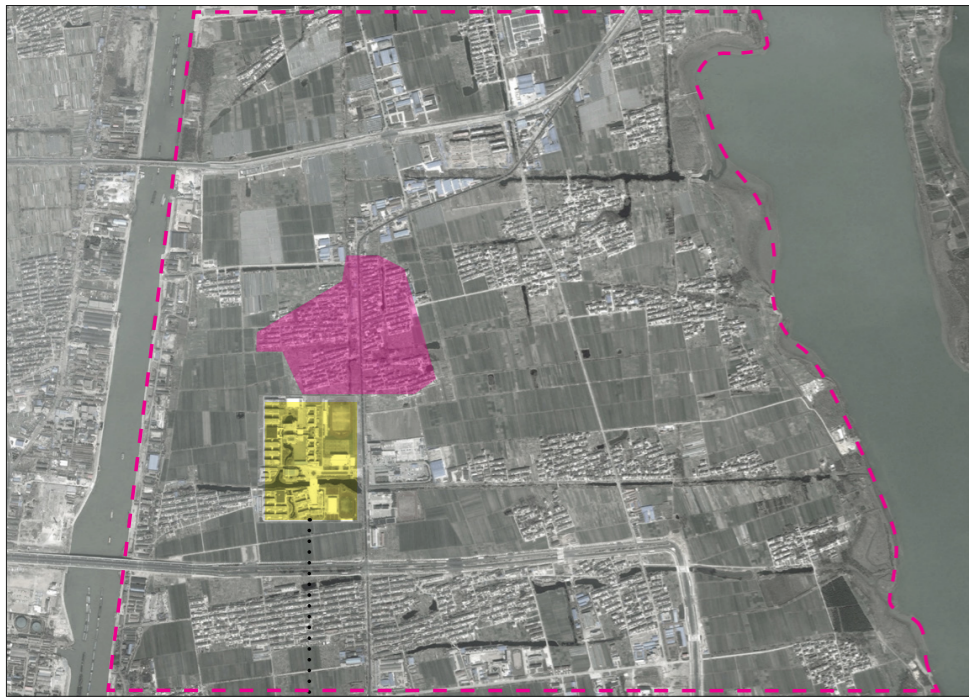
Filming Site - My village and Home
Wantou Village, Yangzhou, Jiangsu, China



Satellite Image, 2000



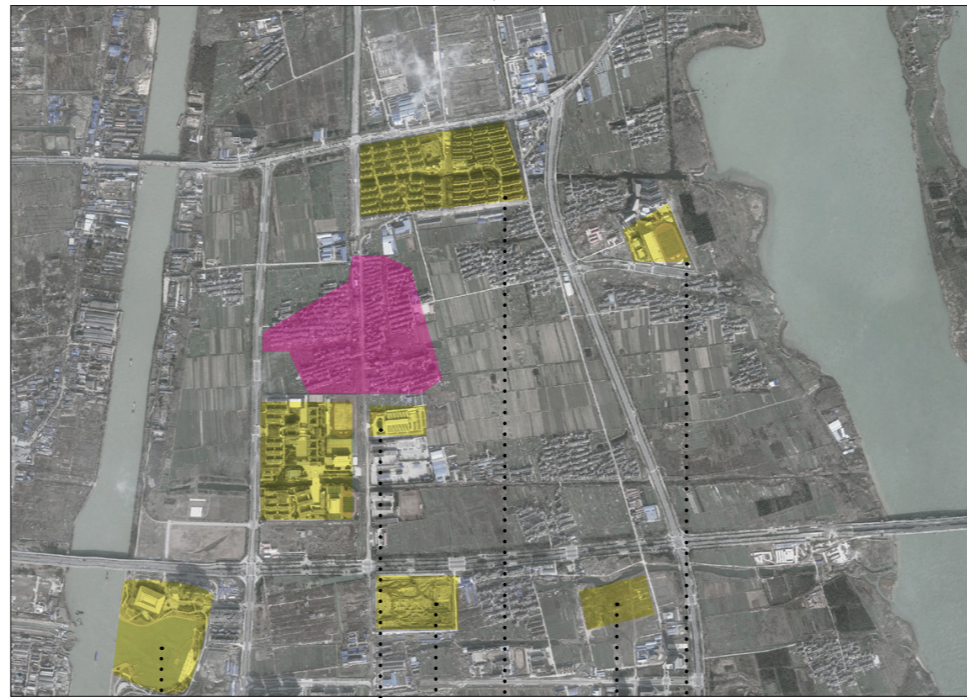
Satellite Image, 2020



2010

Middle
School

- Village in Film
- - Wantou People's Commune Area
- New City Center Development



2014

Cultural

School

Civic

Office

Primary
School

Housing Complex



2020

Hospital

Cultural

Commercial

Housing

Housing

Civic

Middle
School

Housing

Office

Primary
School

Civic



New Housing Towers as The New Background of The Village



Looking Towards The Diminishing Rural Village



Up: Village morning market;
Low: Village main road used to be inter-state highway in 1980s.



Up: Households share a continuous concrete surface at their front;
Low: Village's only remaining shop from early People's Commune period



Remaining Village houses and farmland next to new high-rise commercial housing
Photo taken in April, 2021



Remaining Village houses and farmland in the new city
Photo taken in April, 2021



New High-rise Displacement Gated Community
Photo taken in April, 2021



Kitchen and Dining Table in Modern High-rise Flat
Photo taken in March, 2021



Modern high-rise flat bay window with anti-falling fence in bedroom (typical construction)
Photo taken in May, 2021

Urbanization was never an instant switch from one condition to another, it is rather a process that is political, social and cultural. The complexity within such process shall never be over romanticized or simplified or overlooked at all scales of considerations, especially at the scale of body.

After land requisition, due to ever-changing economics and the named free market, open plots can wait itself indefinitely for development. Farmers were forced to go back their original farmland within the urban empty plot and reclaimed it for small-scale farming. This is only to support their basic living and adjust themselves from a rather brutal change from rural to urban.

Empty plot and landscape areas reclaimed for farming, Oct 2020





Going through the village to the farmland, Feb 2021

Chapter 1. Research & Filming

e. Displacement Scheme



Newly furnished Living room in displacement flat next village, May 2021



确定土地所有权和使用权的若干规定

确定土地所有权和使用权的若干规定

第一章 总则

第一条 为了确定土地所有权和使用权，依法进行土地登记，根据有关的法律、法规和政策，制订本规定。

第二条 土地所有权和使用权由县级以上人民政府确定，土地管理部门具体承办。

土地权属争议，由土地管理部门提出处理意见，报人民政府下达处理决定或报人民政府批准后由土地管理部门下达处理决定。

第二章 国家土地所有权

第三条 城市市区范围内的土地属于国家所有。

第四条 依据一九五〇年《中华人民共和国土地改革法》及有关规定，凡当时没有将土地所有权分配给农民的土地属于国家所有；实施一九六二年《农村人民公社工作条例修正草案》（以下简称《六十条》）未划入农民集体范围内的土地属于国家所有。

第五条 国家建设征用的土地，属于国家所有。

第六条 开发利用国有土地，开发利用者依法享有土地使用权，土地所有权仍属国家。

第七条 国有铁路线路、车站、货场用地以及依法留用的其他铁路用地属于国家所有。土改时已分配给农民所有的原铁路用地和新建铁路两侧未经征用的农民集体所有土地属于农民集体所有。

第八条 县级以上（含县级）公路线路用地属于国家所有。公路两侧保护用地和公路其他用地凡未经征用的农民集体所有的土地仍属于农民集体所有。

第九条 国有电力、通讯设施用地属于国家所有。但国有电力通讯杆塔占用农民集体所有的土地，未办理征用手续的，土地仍属于农民集体所有，对电力通讯经营单位可确定为他项权利。

第十条 军队接收的敌伪地产及解放后经人民政府批准征用、划拨的军事用地属于国家所有。

第十一条 河道堤防内的土地和堤防外的护堤地，无堤防河道历史最高洪水位或者设计洪水位以下的土地，除土改时已将所有权分配给农民，国家未征用，且迄今仍归农民集体使用的外，属于国家所有。

第十二条 县级以上（含县级）水利部门直接管理的水库、渠道等水利工程用地属于国家所有。水利工程管理和保护范围内未经征用的农民集体土地仍属于农民集体所有。

第十三条 国家建设对农民集体全部进行移民安置并调剂土地后，迁移农民集体原有土地转为国家所有。但移民后原集体仍继续使用的集体所有土地，国家未进行征用的，其所有权不变。

第十四条 因国家建设征用土地，农民集体建制被撤销或其人口全部转为非农业人口，其未经征用的土地，归国家所有。继续使用原有土地的原农民集体及其成员享有国有土地使用权。

第十五条 全民所有制单位和城镇集体所有制单位兼并农民集体企业的，办理有关手续后，被兼并的原农民集体企业使用的集体所有土地转为国家所有。乡（镇）企业依照国家建设征用土地的审批程序和补偿标准使用的非本乡（镇）村农民集体所有的土地，转为国家所有。

第二章 土地的所有权和使用权

第八条 城市市区的土地属于国家所有。

农村和城市郊区的土地，除由法律规定属于国家所有的以外，属于农民集体所有；宅基地和自留地、自留山，属于农民集体所有。

第九条 国有土地和农民集体所有的土地，可以依法确定给单位或者个人使用。使用土地的单位和个人，有保护、管理和合理利用土地的义务。

第十条 农民集体所有的土地依法属于村农民集体所有的，由村集体经济组织或者村民委员会经营、管理；已经分别属于村内两个以上农村集体经济组织的农民集体所有的，由村内各该农村集体经济组织或者村民小组经营、管理；已经属于乡（镇）农民集体所有的，由乡（镇）农村集体经济组织经营、管理。

第十一条 农民集体所有的土地，由县级人民政府登记造册，核发证书，确认所有权。农民集体所有的土地依法用于非农业建设的，由县级人民政府登记造册，核发证书，确认建设用地使用权。

单位和个人依法使用的国有土地，由县级以上人民政府登记造册，核发证书，确认使用权；其中，中央国家机关使用的国有土地的具体登记发证机关，由国务院确定。

确认林地、草原的所有权或者使用权，确认水面、滩涂的养殖使用权，分别依照《中华人民共和国森林法》、《中华人民共和国草原法》和《中华人民共和国渔业法》的有关规定办理。

第十二条 依法改变土地权属和用途的，应当办理土地变更登记手续。

第十三条 依法登记的土地的所有权和使用权受法律保护，任何单位和个人不得侵犯。

第十四条 农民集体所有的土地由本集体经济组织的成员承包经营，从事种植业、林业、畜牧业、渔业生产。土地承包经营期限为三十年。发包方和承包方应当订立承包合同，约定双方的权利和义务。承包经营土地的农民有保护和按照承包合同约定的用途合理利用土地的义务。农民的土地承包经营权受法律保护。

在土地承包经营期限内，对个别承包经营者之间承包的土地进行适当调整的，必须经村民会议三分之二以上成员或者三分之二以上村民代表的同意，并报乡（镇）人民政府和县级人民政府农业行政主管部门批准。

第十五条 国有土地可以由单位或者个人承包经营，从事种植业、林业、畜牧业、渔业生产。农民集体所有的土地，可以由本集体经济组织以外的单位或者个人承包经营，从事种植业、林业、畜牧业、渔业生产。发包方和承包方应当订立承包合同，约定双方的权利和义务。土地承包经营的期限由承包合同约定。承包经营土地的单位和个人，有保护和按照承包合同约定的用途合理利用土地的义务。

农民集体所有的土地由本集体经济组织以外的单位或者个人承包经营的，必须经村民会议三分之二以上成员或者三分之二以上村民代表的同意，并报乡（镇）人民政府批准。

第十六条 土地所有权和使用权争议，由当事人协商解决；协商不成的，由人民政府处理。

单位之间的争议，由县级以上人民政府处理；个人之间、个人与单位之间的争议，由乡级人民政府或者县级人民政府处理。

Several Provisions for Determining Land Ownership and Use Rights, 2001

Article 13 After the state construction has resettled all the peasant collectives and adjusted their land, the original land of the displaced peasant collectives shall be transferred to the state. However, the ownership of the collectively-owned land that the original collective still continues to use after the resettlement is not requisitioned by the state.

Article 14 If land is requisitioned for state construction, the collective system of farmers is revoked or the entire population is converted to non-agricultural population, and the land that has not been requisitioned shall be owned by the state. The original peasant collective and its members who continue to use the original land enjoy the right to use state-owned land.

Land Administration Law of the People's Republic of China, 1986

Article 8 **Land in urban areas belongs to the state.**

The land in rural areas and suburban areas is owned by collective farmers, except for the land owned by the state as required by law; homesteads, self-retained land, and self-retained mountains are collectively owned by farmers.

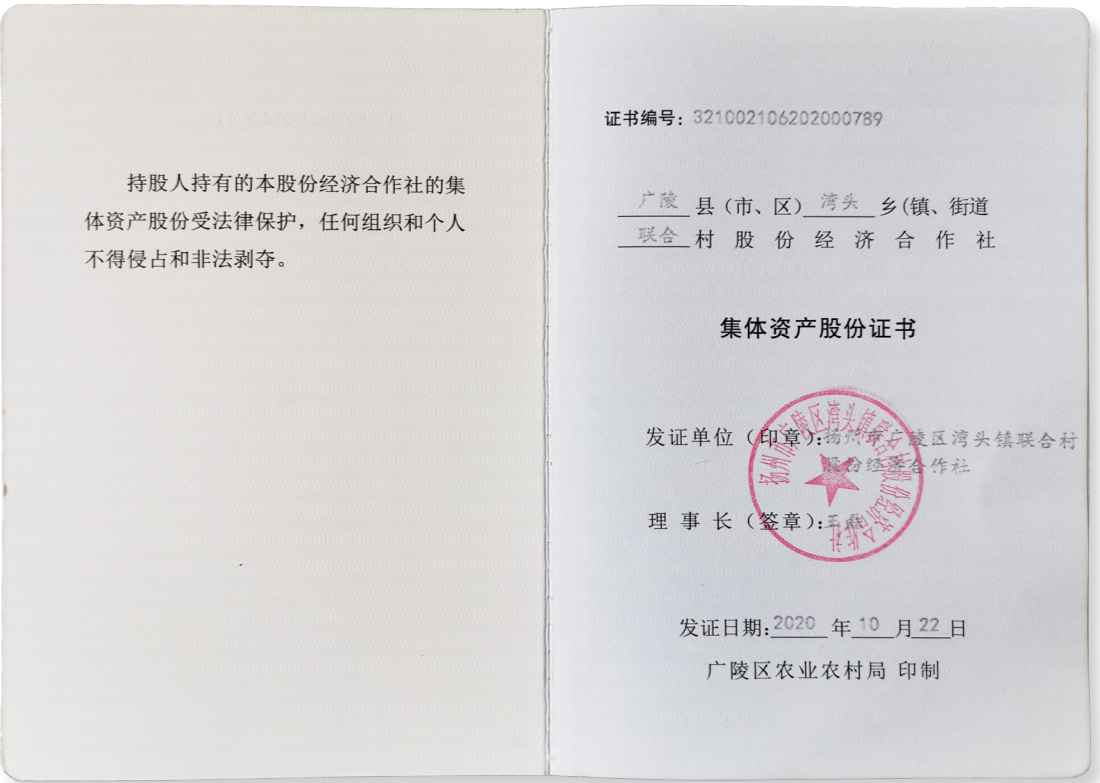
Article 10 Land collectively owned by farmers shall be **operated and managed by the village collective economic organization** or village committee if the land is owned by the village collective in accordance with the law; ...

Each village is also referred as a production brigade of a larger commune. It consists of around 200 rural households. Every self-sufficient household is part of a collectivized agricultural production within a close proximity.

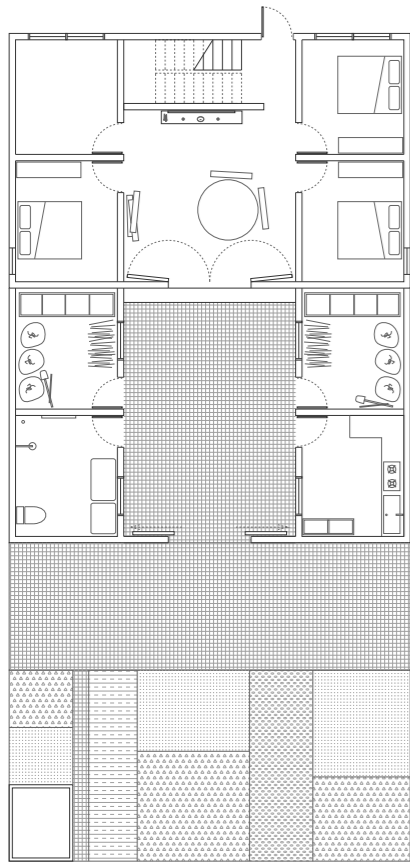
Photo on the left is a people’s commune stock under the shared economy in 1961. On the right is a stock certificate given to my father, after part of our village land is requisitioned for new development.



People’s Commune Stock Certificate, 1961

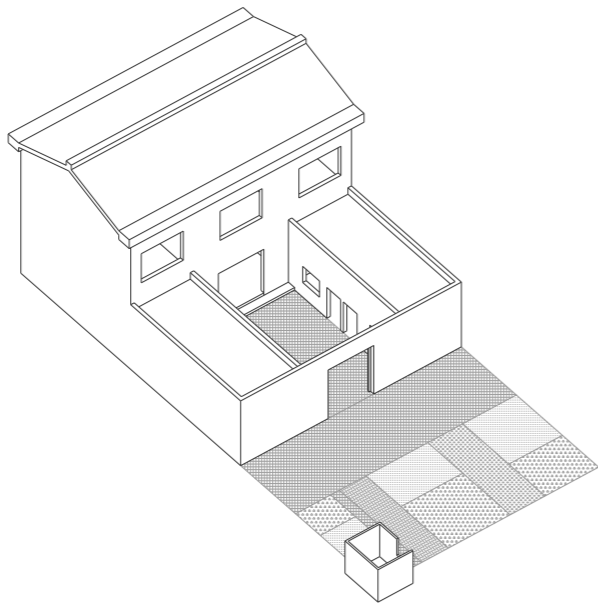


Rural Collective Asset Stock Certificate, 2020
Given to my household



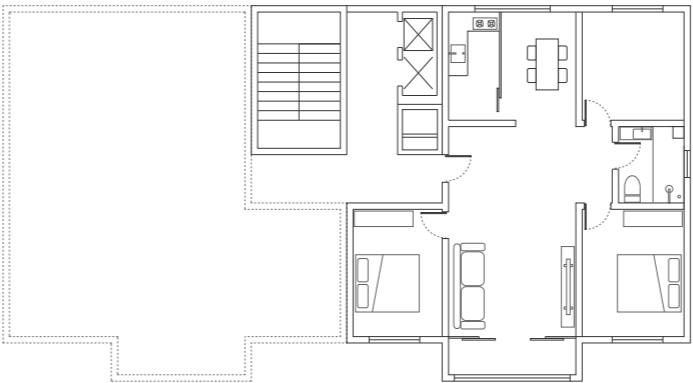
Rural House- Plan

- 1-2 Floors 300-350 m²
- 3-4 Generations



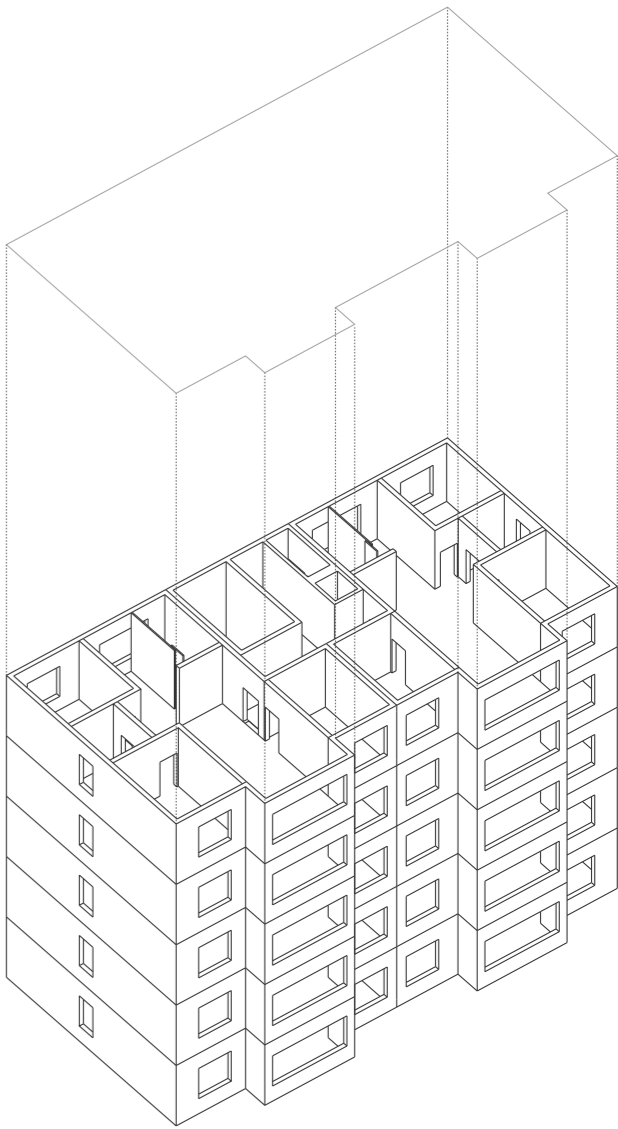
Rural House- Isometric

- Household farmland at the front
- Courtyard, Storage room



Modern Flat- Plan

- 1 Floor 75-110 m²
- 1-2 Generations



Modern Housing Tower- Isometric

- 12-30 story, 2 flats per floor
- Gated community

230 square meters, no more

Compensation methods: Currency or Property Exchange

Article 19 The method of compensation and resettlement for the demolition of residential houses can be monetary compensation or property rights exchange. The demolished person can choose the compensation method for demolition.

If the legal construction area of the demolished house is less than or equal to **230 square meters**, the resettlement area shall be confirmed according to the actual situation; if the legal construction area is greater than 230 square meters, the resettlement area shall be confirmed according to 230 square meters.

第十九条 住宅房屋拆迁补偿安置的方式可以实行货币补偿，也可以实行产权调换，被拆迁人可以选择拆迁补偿方式。

1、选择房屋产权调换的，住宅房屋的被拆迁人以宅基地证或者合法建房手续为一户，被拆迁人在同一拆迁范围内有多处住房的，应当合并为一户计算被拆迁住房面积。每户可以按下列规定实行产权调换：

被拆迁房屋合法建筑面积小于或等于230㎡的，按实确认安置面积；合法建筑面积大于230㎡的，按230㎡确认安置面积。每户在确认的安置面积基础上可以向上靠户型增加10㎡，跨户型可以增加20—40㎡。

确认的安置面积和靠户型增加的部分按照被拆迁房屋的重置价格结合成新与安置房的重置价格互补差价结算，跨户型面积部分按物价部门核定的价格结算。

被拆迁房屋的合法建筑面积超过230㎡的部分，不安置住房，按照房屋重置价格结合成新2.5—3倍的范围内给予补偿。

2、选择货币补偿的住宅房屋，被拆迁人应向拆迁人提出书面申请，经所在地的乡(镇)人民政府、街道办事处审核同意后，给予被拆迁人货币补偿。

住宅房屋货币补偿的金额，原合法住宅房屋面积在230㎡以内的，货币补偿安置款为安置房价格减去安置房重置价格与被拆迁房屋重置价格结合成新的差价，乘以被拆迁合法房屋的建筑面积。

被拆迁人原合法房屋面积超过230㎡的，超出部分按照房屋重置价格结合成新2.5—3倍的范围内给予补偿。

第二十条 被拆迁人对住宅房屋全部选择货币补偿的，按照货币补偿的金额增加20%的补偿款。

第二十一条 被拆迁人仅有一处住宅，拆迁面积小于安置房最小户型55㎡，且又无力支付购房款的，经所在地乡（镇）人民政府或街道办事处审核同意后，由拆迁人提供一套建筑面积不小于55㎡的拆迁安置房给予安置，但不得跨户型安置，55㎡以内不结算差价。

第二十二条 拆迁用地与建设手续合法、没有改变用地性质、具备工商营业执照的非住宅房屋，不作产权调换，拆迁人对被拆迁人实行货币补偿。被拆迁人的房屋权属证书上载明企业用房及其它非商业经营用房的，由拆迁人在被拆迁房屋重置价格结合成新1.5—2倍的范围内，对被拆迁人给予补偿；被拆迁人的房屋权属证书上载明商业经营用房的，由拆迁人在被拆迁房屋重置价格结合成新2.5—3倍的范围内，对被拆迁人给予补偿。

第二十三条 被拆迁人房屋权属证书或土地使用证载明住宅用房，领取工商营业执照、依法纳税并连续经营一年以上的，按住宅房屋补偿和安置，拆迁人应当付给被拆迁人营业补助费，具体标准由市物价部门会同市拆迁管理部门共同制定。

第二十四条 住宅房屋拆迁过渡期限自被拆迁人交拆房屋之日起，一般不超过24个月。拆迁人、被拆迁人应当遵守过渡期限的协议。因拆迁人的责任延长过渡期限的，除当事人另有约定外，从逾期之日起，延长时间在12个月以内的，增付一倍临时安置补助费，延长时间超过12个月的，自超过之日起增付二倍临时安置补助费。

第二十五条 拆迁住宅房屋，拆迁人应当向被拆迁人支付临时安置补助费、搬家费和固定设施移装费。对固定设施确实不可以移装的，应按现行价格支付给被拆迁人初装费。

第二十六条 拆迁非住宅房屋，拆迁人应当向被拆迁人支付搬迁费用和固定设备移装费用。

第二十七条 因拆迁造成非住宅房屋的被拆迁人停业、停产等损失的，拆迁人应当按照房屋拆迁补偿总额10%—20%的范围内，向被拆迁人支付停业、停产一次性补助费。

building more for displacement

Due to the most recent land requisition displacement compensation scheme and rumors, this house owned by my neighbor Aimin is still under the 230sqm requirement. In order to reach the maximum compensable areas, he and his family started to build an extra 20sqm by building in the back alley between his house and the house on its north side. This has been a long and delicate negotiation among adjacent households. The mutual agreement is based on everyone's understanding and expectation of this upcoming displacement which is actually uncertain.



This process takes negotiation between adjacent neighbours and friends in order to minimize impact on others and reduce cost of construction.

Building house among rural families have always been a collective effort. Friends, relatives, neighbors come to help, and in return the household will treat them with meals and drinks during days of construction. This process has been seen as a way of building and maintaining relationship within the rural community.

Building inbetween an alleyway, Feb 2021

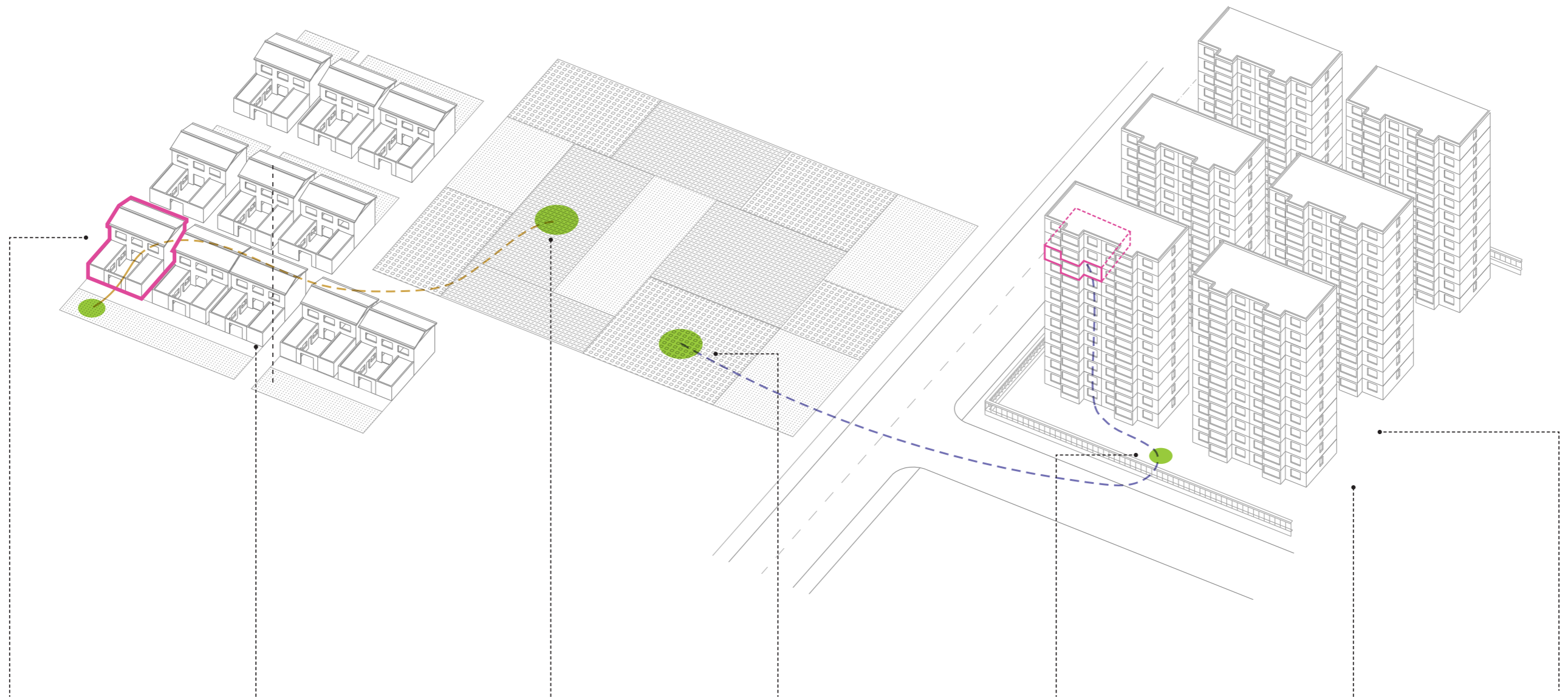




Lightweight steel is used to build the structure of the addition, Feb 2021



when urbanization is on hold



Rural Household



Farm Land



Adapting Urban Gated Community



Chapter 1. Research & Filming

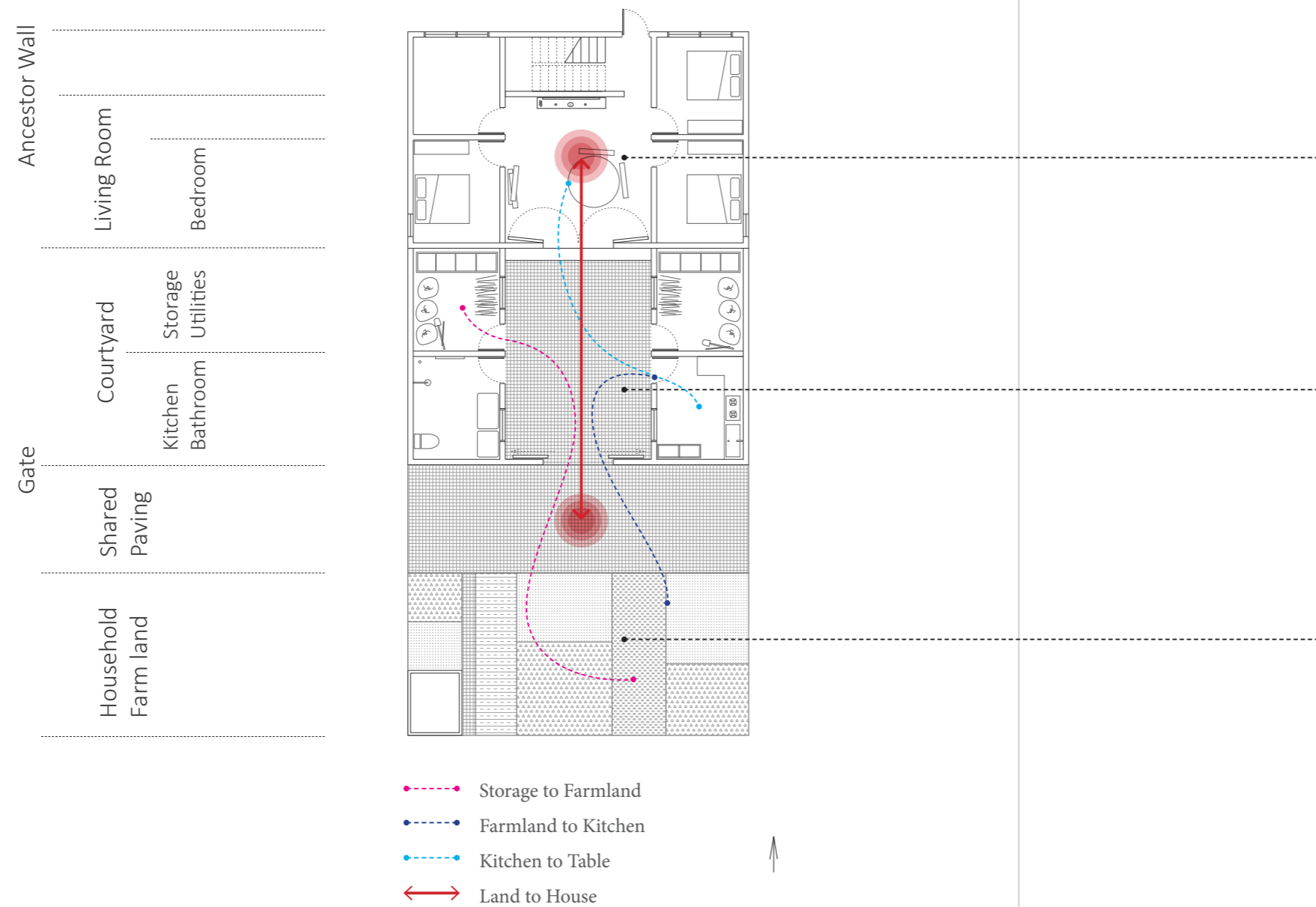
f. Rituals and Memory

My film not only tries to answer the urgency of this imminent dismantling process, but also assumes its responsibility towards my own community and immediate preservation of our collective memory.

The collective memory of the rural village lies within certain behaviors and social interactions that evolve through shared rituals.



Old lady performing ritual 'song zao', burning dried grass in front of house, Jan 2021



Rural traditions, customs and rituals, are localized in the specific spatial organization between the exterior and the interior. They are also the foundation in constructing a rural culture which is based on social bonds, ties of kinship, sharing and negotiation.



Preparing Chunlian for Chinese New Year. Up: Village House Gate; Low: Modern Flat Door
Photo taken in Feb, 2021

while the collective memory endures and draws strength from its base in a coherent body of people, it is individuals as group members who remember.

- On Collective Memory, Maurice Halbwachs



Up: Ritual set up on the modern flat's balcony;
Low: Rituals set up on the ancestor wall in the rural house living room

As the rural land is flattened, extruded, gated and privatized, the collective identity and intimate social relations are broken into separate individuals who become the new consumers who occupy the sky.

Up: Displaced farmers farming in the village remaining land;
Low: Going back to modern flat after finishing selling in the city



From an autonomous rural housing typology to typical nuclear family flat, the close relationship between production land and domestic spaces is shifted to a space of alienation and isolation.

My film tries to argue that changing from rural to urban does not represent any form of advancement, it is only a violent process that erases irrelevant histories and values in order to create a uniform consumer society.



Up: Displaced farmers picking peanuts on her old table in her new flat;
Low: Old lady in the village washing in her front-yard by the main road



Young members of family come back to village to perform ritual and customs, Dec 2020

Chapter 1. Research & Filming

g. Spaces and Characters



Seniors socialize by the old house in a sunny day, Nov 2020

Age 82, Farmer
Old house, poor condition



Age 66, Farmer
Live between city and rural



Age 71, Retired
Live with son's family in village



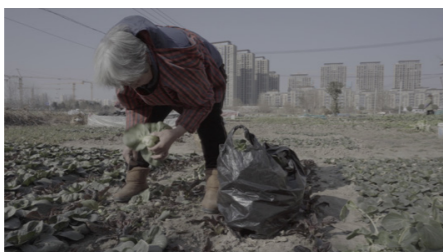
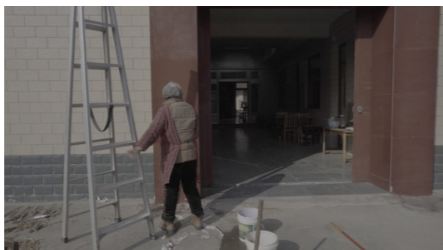
Age 27, Garage owner
Childhood friend, live in village



Age 64 & 68, Retired worker
Displaced, farm in village, sell in city



Age 63, Farmer
Recently displaced



Cultural/Collective Events

Village



Gated community



Xiuqing Village Farmer
Displace soon

- 82 years old
- Living in the village with her handicapped son
- Son works in the city as building security
- Farming to support family's basic vegetable need.

Character in the film



Zenhua - Village Farmer
Displace soon

- 66 years old
- Living between the village and the city
- Come back to village regularly to farm and maintain house
- Go back to her son's flat in the city at night
- Ride bikes as main method of transportation
- Can't read or write
- Son and grandchild living in the city
- Farm to support family basic need



Jingfeng - Village Farmer
Displace soon

- 71 years old
- Live with her son's family in the village
- Building addition to meet displacement scheme
- Farm to support her family basic need

Character in the film



Chunxiang & Xiuliang - Retired workers
Displaced 10 years ago

- 64 years old & 68 years old
- Farm in her remaining land, and sell in the city
- Living with their daughter's family in gated community
- Farm and sell to support granddaughter's education

Character in the film



Qiuxiang
Farmer recently displaced

- 63 years old
- Husband as migrant worker in other city
- Son's family live in different flat nearby
- Living in newly built high-rise housing tower(displacement)
- Suffers from early-stage senile dementia

Character in the film





A Kang

- 28-year old
- His young family live with his parents
- Garage owner next to the village
- My childhood friend
- Waiting to be displaced



A Kang's mother and his daughter

- 48-year old & 3-year old
- Farmer and housewife
- Kang's mother takes care of baby daily
- Kang's father as migrant worker in other city
- Waiting to be displaced



Leng qing feng

- 82-year old
- Retired worker and farmer
- Used to live with her son's family in the U.S.
- Give up her U.S. green card came back to village in 2017
- Live by herself, daughters sometimes visit
- Waiting to be displaced



Cai fengxi

- 68-year old
- Farmer
- Farm and sell by village entrance every morning
- Waiting to be displaced



Local traditional operas as part of a 'happy-funeral' for all the village people, Village playground, Dec 2020



Local traditional operas as celebration for a senior's 80th birthday, Village Commune Office parking lot, March 2021



Local traditional operas host by rural community who live in the new gated community, March 2021



In memory of Zhihui Xiong, who recently passed away.
Thank you for being part of the filming process.

Chapter 2. Building a Migratory Cinema

Cinema Screen between Rural and Urban

a. Design and Building Process(Technical Study)

As the ambition is set to design and build a full scale structure within specific time-frame and limited resources, the technical study is revolved around the subjects of designing, planning and making. They all project certain specific challenges and topics of study.

Design at 1 to 1 Scale

In the design process, first it is to understand and analyze the site conditions in relationship to design intentions. Also structural design strategies will have to be considered and tested at full scale by understanding material properties and constraints.

From Design to Construction

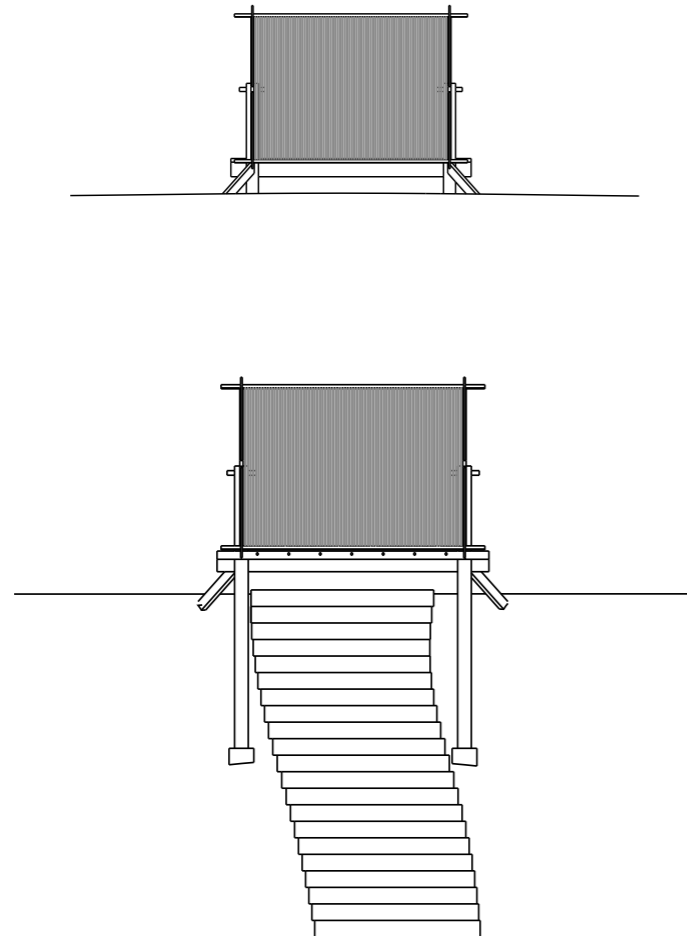
As design strategies and diagrams get translated into full scale assembly of materials, steps of construction sequences at different scales have to be analyzed and planned. From length of screw to sections of timber, construction process informs testing and then modification of design.

Fabrication with limited resources

As a self-initiated project, the challenge is to utilize and plan around the resources around. From budget control, material sources and construction site management, they come together as a comprehensive process that helps me compare it to architectural projects in practice.

Making cinema screen out of cotton thread, April 2021





The screen structure is situated over the stairs on a hill, which creates a gateway as people pass through. The screen made of thread is used to project the filmed subjects in the villages.

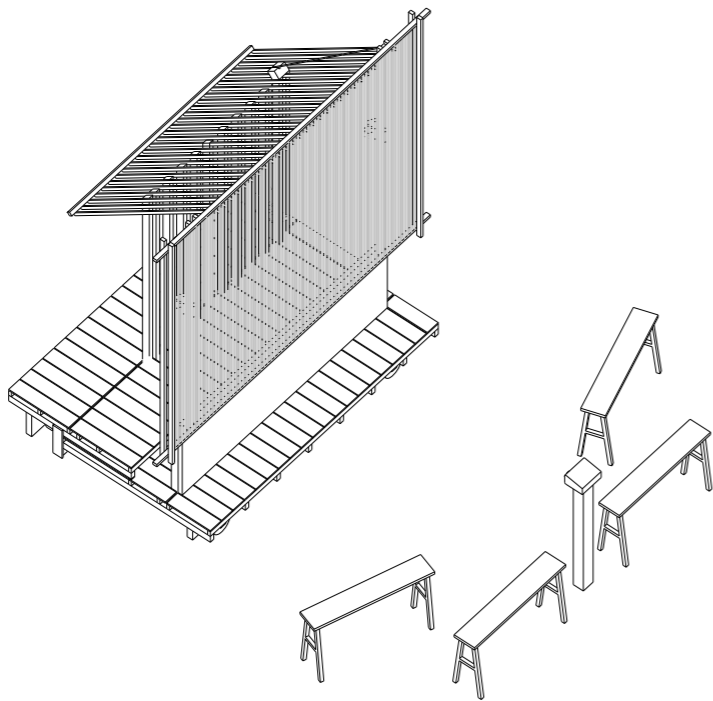


Village people pass through the structure



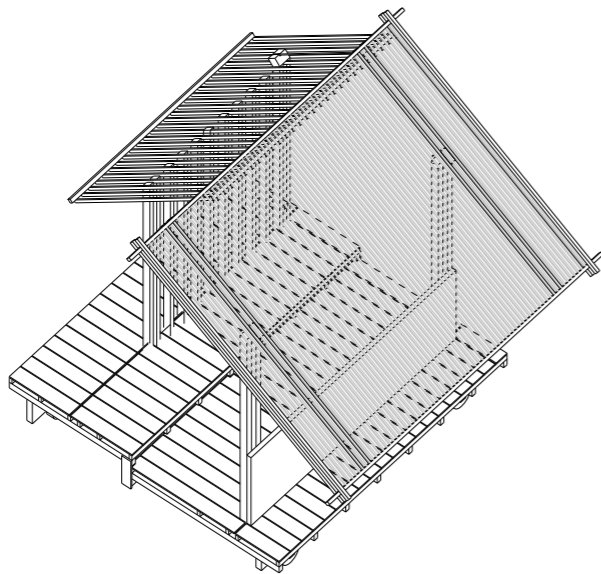
At night, the screen is projected with film edited by students, who try to show all the faces from the village. The screen structure creates two conditions for projection, one from bottom of the hill, one from the top.

The use of thread to create projection surface not only minimizes the risk of taking too much wind, but also creates special textures for the film itself.



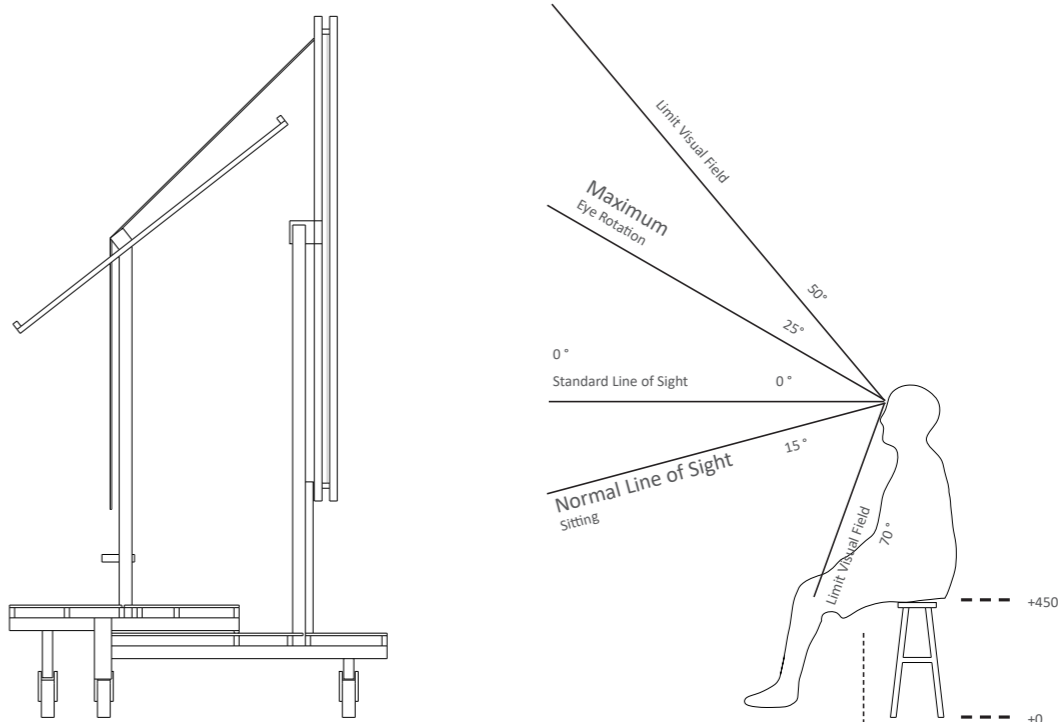
Scenario 1 - Large cinema screen

Smaller in Dimension. Easy to move within village alley
Locations: Courtyard, Front-yard, Open space
Digital Projector
External Speaker

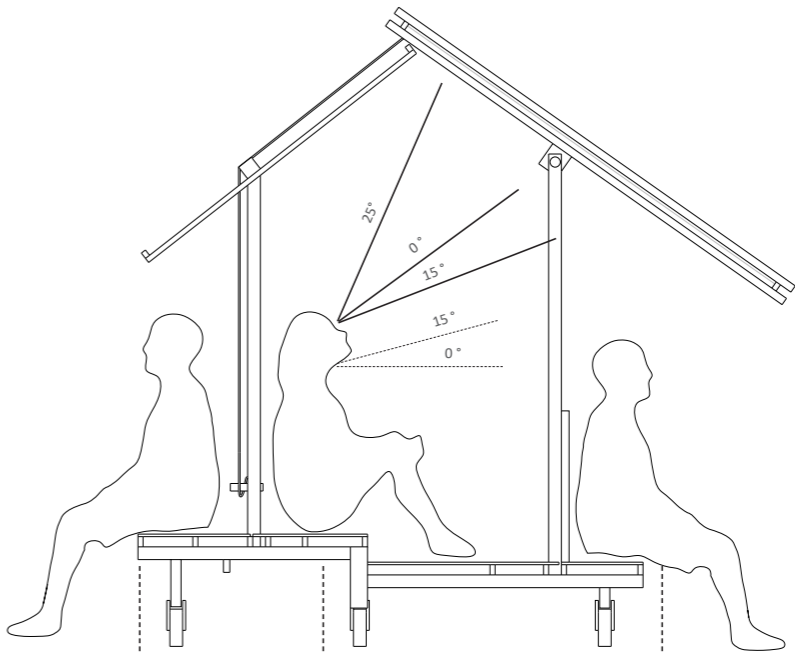


Scenario 2 - Community Pavilion

Expandable Platform. Larger area for sitting and internal viewing
Locations: Farm field, Open space
Digital Projector
External Speaker



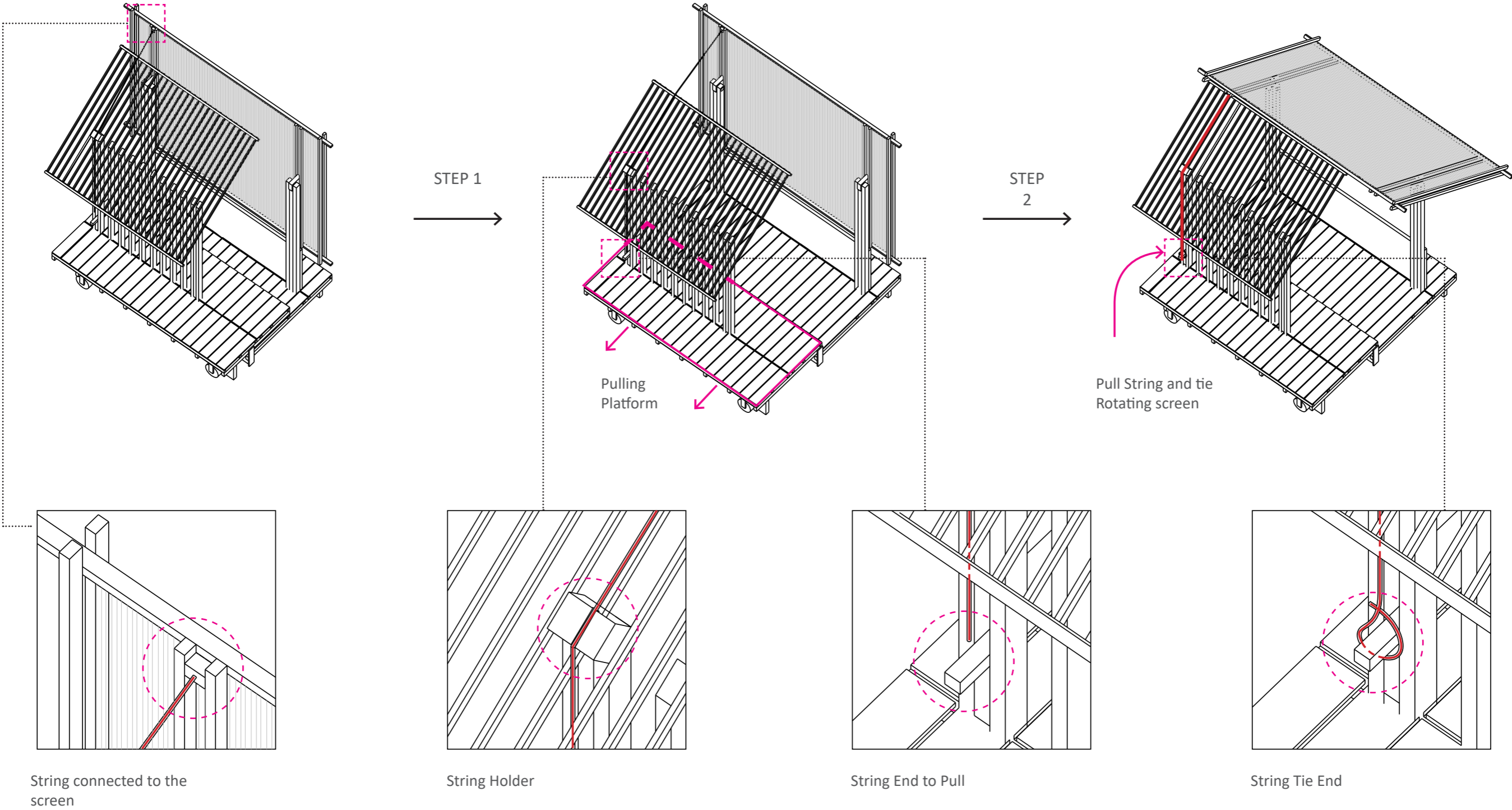
External Viewing
Group of 4-20

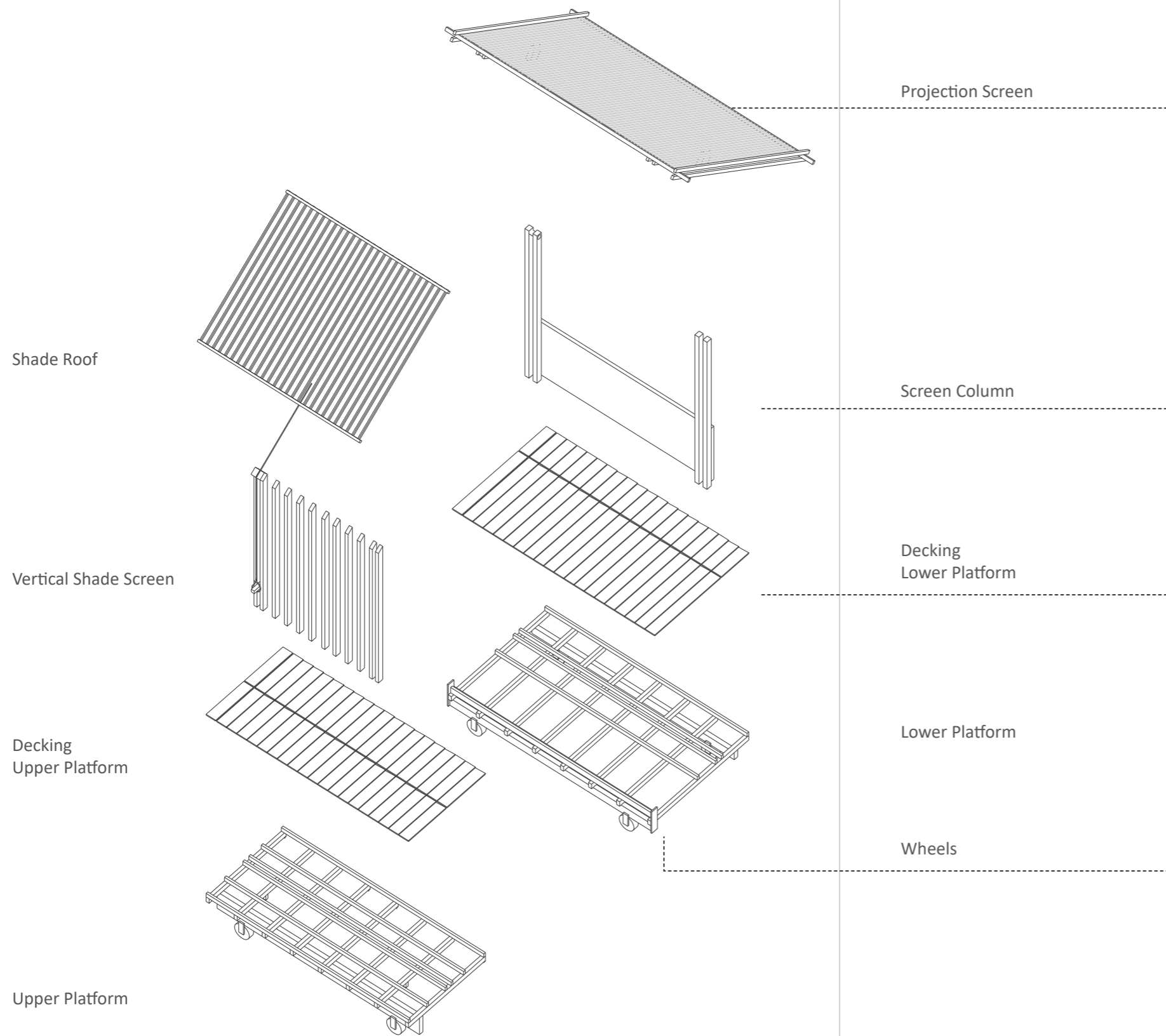


Normal Seating Internal Viewing
Group of 1-2 Lower Seating

Scenario 1 - Large cinema screen

Scenario 2 - Community Pavilion

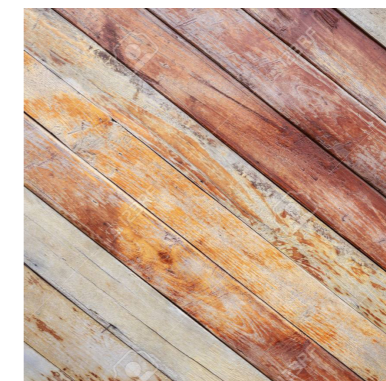




Straw rope



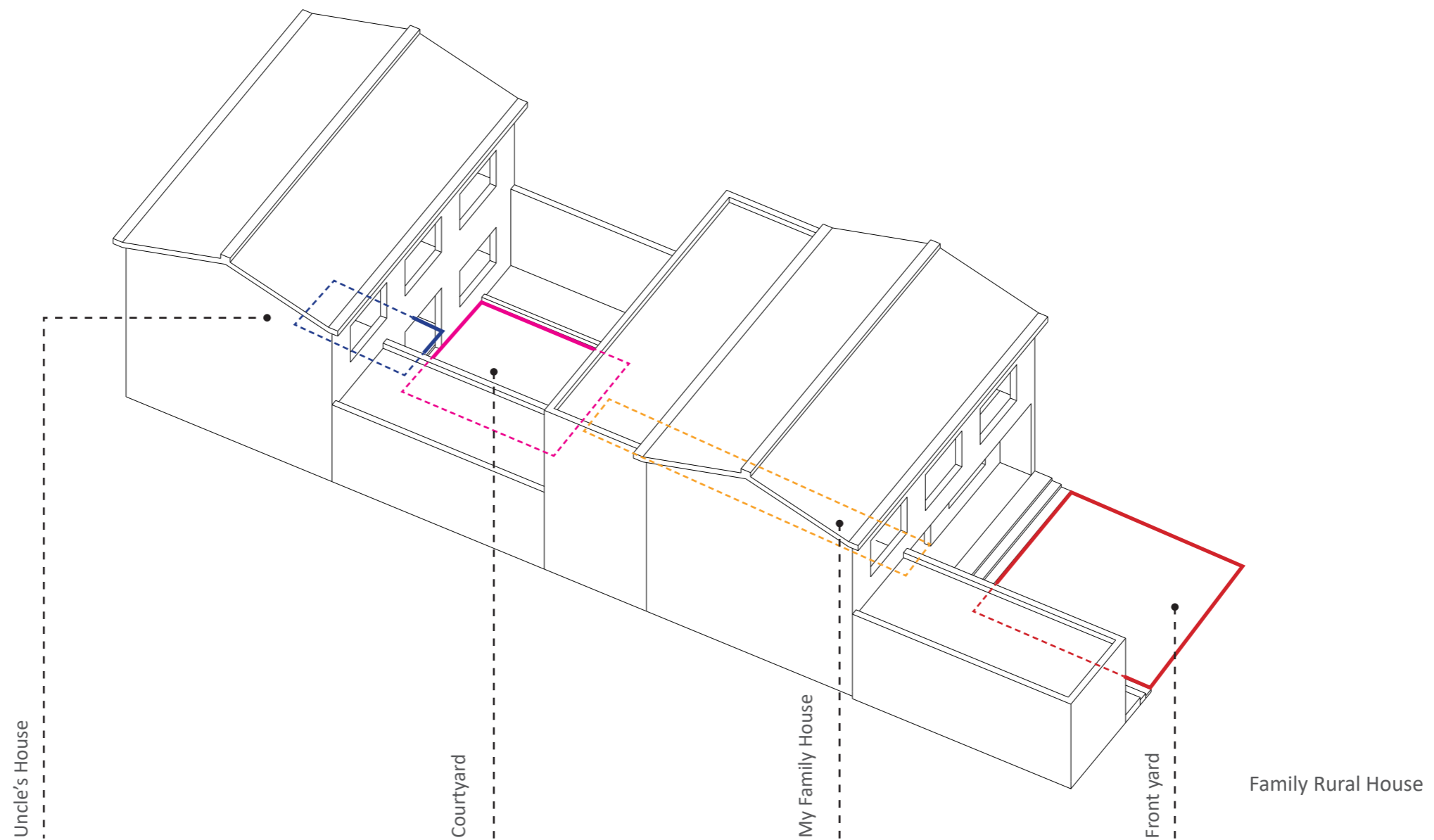
Timber



Reclaimed Wood
from village



Swivel Casters



Temporary Storage Space

Private, dry, natural ventilated, spacious
for long timber storage



Components Fabrication Site

Next to storage space, well shaded courtyard space
Reduced construction noise



Corridor

Components need to pass through
corridor's door dimensions. (900x2000)

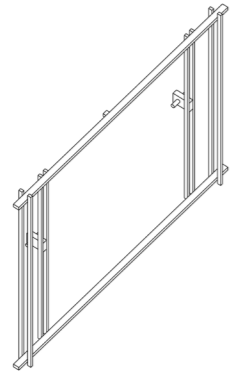


Final Assembly/Testing Site

Large open flat space the good natural light.
Good for overall assemble and testing. Semi-public

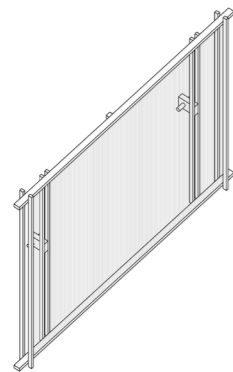
Step 1 - Projection Screen Frame

Fabricate in Courtyard



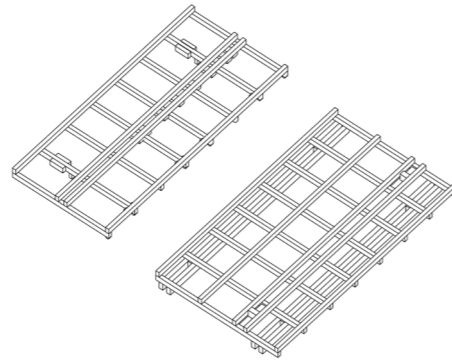
Step 2 - Projection Screen Thread

Fabricate in Courtyard



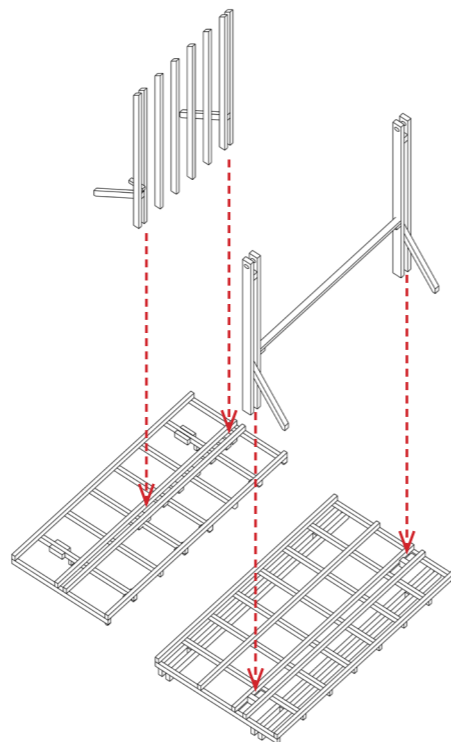
Step 3 - Platform

Fabricate in Courtyard



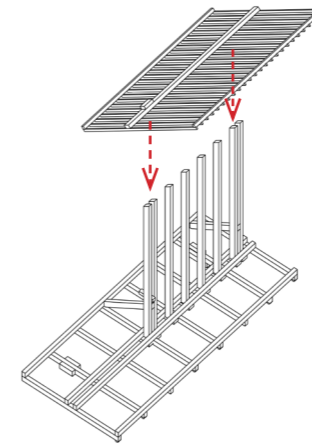
Step 4 - Column

Fabricate in Courtyard
Assemble in Front yard



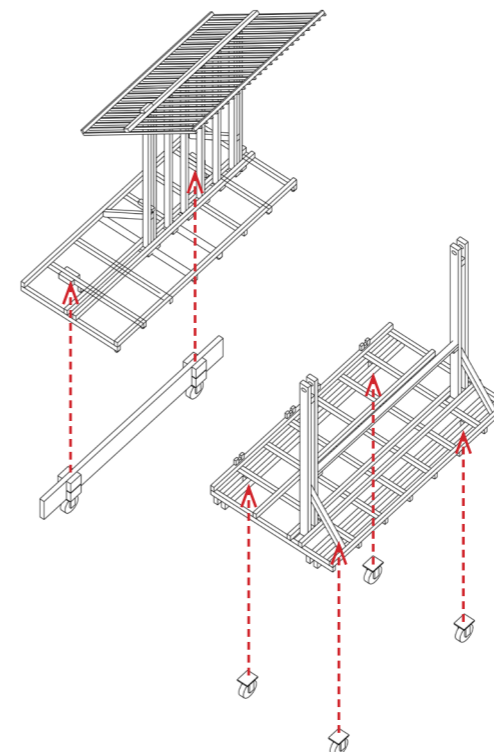
Step 5 - Shade Roof

Fabricate in Courtyard
Assemble in Front yard



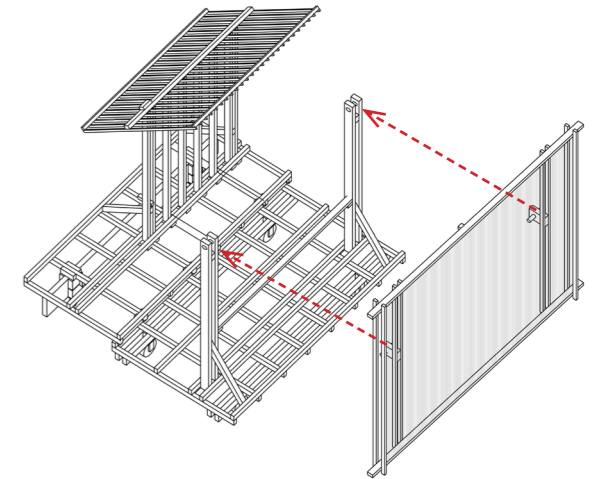
Step 6 - Casters

Assemble in Front yard



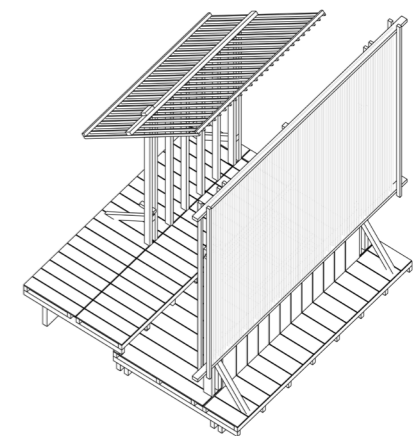
Step 7 - Assemble

Assemble in Front yard



Step 8 - Decking

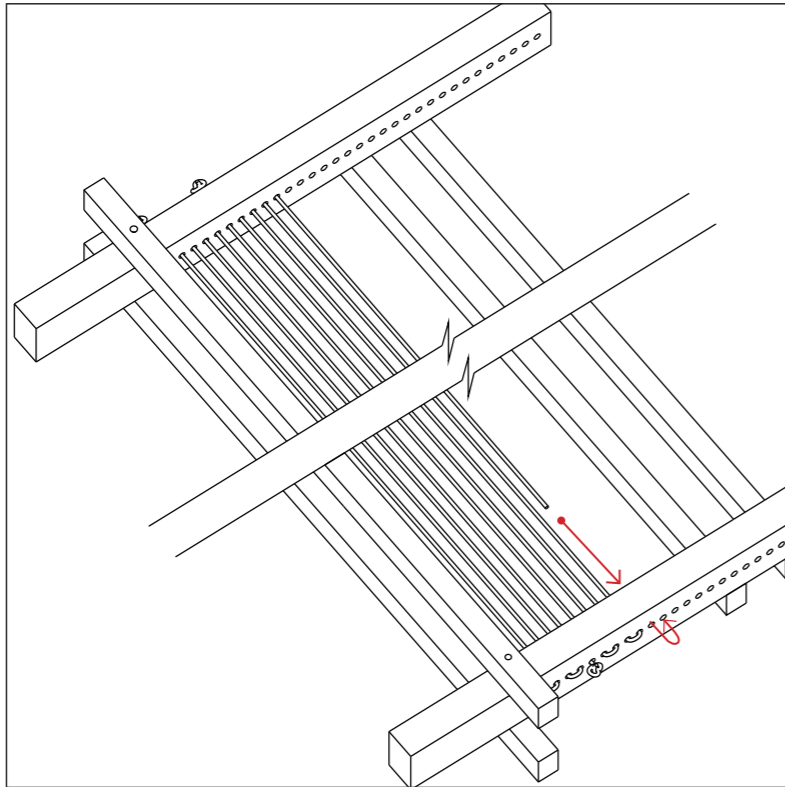
Fabricate in Courtyard
Assemble in Front yard



As a self-initiated design and build project, the process from design proposal to construction gives me a comprehensive experience and understanding of the selected material property, assembly sequences, structural design and operations. Moreover, as architectural diagrams at certain scale get translated into 1 to 1 scale of construction, numerous challenges and solutions need to be reconsidered and studied at a greater detail. The inter-relations between design process and fabrication can be better understood and analyzed.

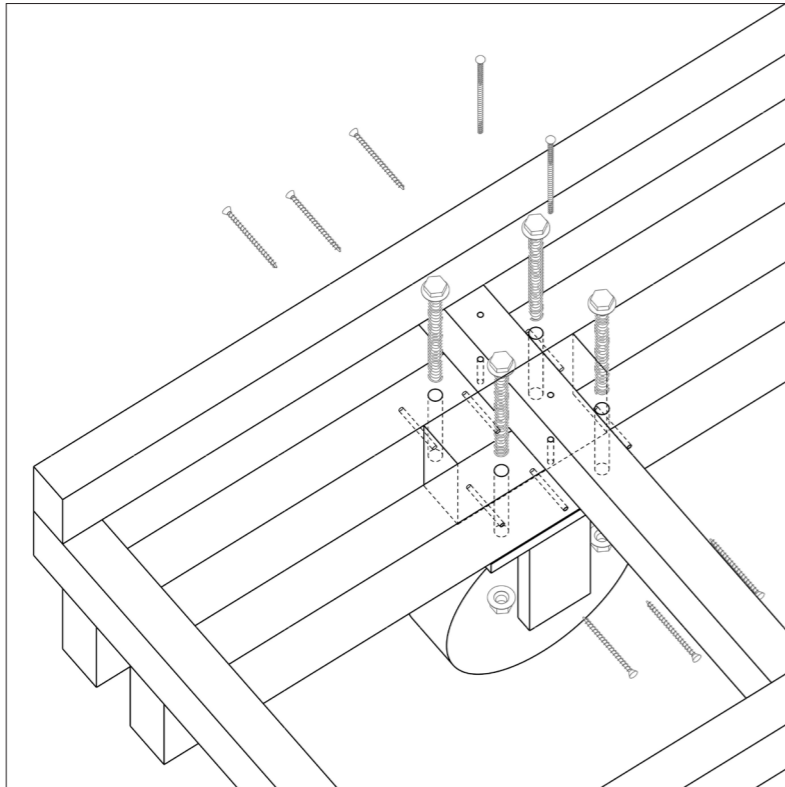
The structural design of the movable cinema can also be improved after detailed testing and real world usages. As the full schedule of the project keeps moving forward, this conclusion only wraps up the first technical rehearsal at 80% of material completion. Therefore, some identified points of improvement can still be finished before its actual usage in context. From material selection to its actual performance, in the example of the projection screen made out of cotton threads, the overall quality cast certain reflections back on the design phase where the quality of the design can only be visualised and studied at full scale.





Thread Connections





Continuous Beams and Connection Details











Chapter 2. Building a Migratory Cinema

Cinema Screen between Rural and Urban

b. Public Screening of film 'A Dissolving Rurality'

As part of the my unit film project, I am planning on building a open-air cinema as a shared moment for the community to gather and watch the film. The intent is to thank them, to share with them the result and gather their reactions and critics and obviously to create an event unifying the community around their story at a time when maybe the village will be totally demolished!

Part I

First, is to design and build a 1 to 1 scale open-air cinema, that will can travel between the rural village and the gated community in the city.

Part II

The second part is to use the built structure to organize series of film screening of my film project on the collective memory of rural China.

These two parts lead to different subjects of technical studies, but they also come together as an unified addition to my Unit project's agenda. They react to the spatial asymmetries between new modern city and traditional rural areas in the process of urbanization.



Event General Description

A Dissolving Rurality Film Premiere

It is public event initiated and operated by individual(Aijie Xiong). The event is to play several extracts of self-produced films to the general public on a self-made movable cinema screen structure in an open-air environment.

Event Phases

1. Erection of the cinema screen structure
2. Preparation of the equipments and safety checks
3. Introduction to the public audience
4. Playing film
5. Extract of cinema screen structure

Moving the Cinema Screen as a collective effort



Public Screening Schedule

5:30pm - Moving the structure onto screening site

5:40pm - Fix&Erection of the structure as pavilion
| Socialize around the structure

6:30pm - Technical rehearsal of projection and sound
| Normal Dinner time for households

7:00pm - Introduction of the film project and the cinema

7:10pm - Playing Film ‘A Dissolving Rurality’ 15min Version

7:25pm - Playing local opera video ‘yangju’

8:30pm - Playing extract of film ‘shangganling’

9:00pm - Closure and moving structure back to storage

Passing through the village’s main road, where elders usually socialize along





Moving into screening site & Erection of the screen into roof position



Cinema Structure in Fixed position for sitting



Thread Screen details



Rotating the screen back to vertical position for screen projection









