

Term 2 & 3



**Homo Ruralis/
Women of 3 Generations
a film by Wei-I Chen (9 mins)
Yunlin County +Taipei, Taiwan**

Term 1, November



**Canals in Sky
a short film by Wei-I Chen (5 mins)
Venice, Italy**

Term 1, October



**X-ray Bedford Square
an Intervention by drawings
London, UK**

Homo Ruralis

The Countryside of Taiwan
Project and Film by Wei I Chen / Dip 16 Homo Urbanus
Instructed by Ila Bêka, Louise Lemoine, Gili Merin



Taipei, Taiwan, 2020



Taipei, Taiwan, 2020



The Countryside!

Gukeng, Yunlin County, Taiwan, 2020

RESEARCH

Homo Ruralis

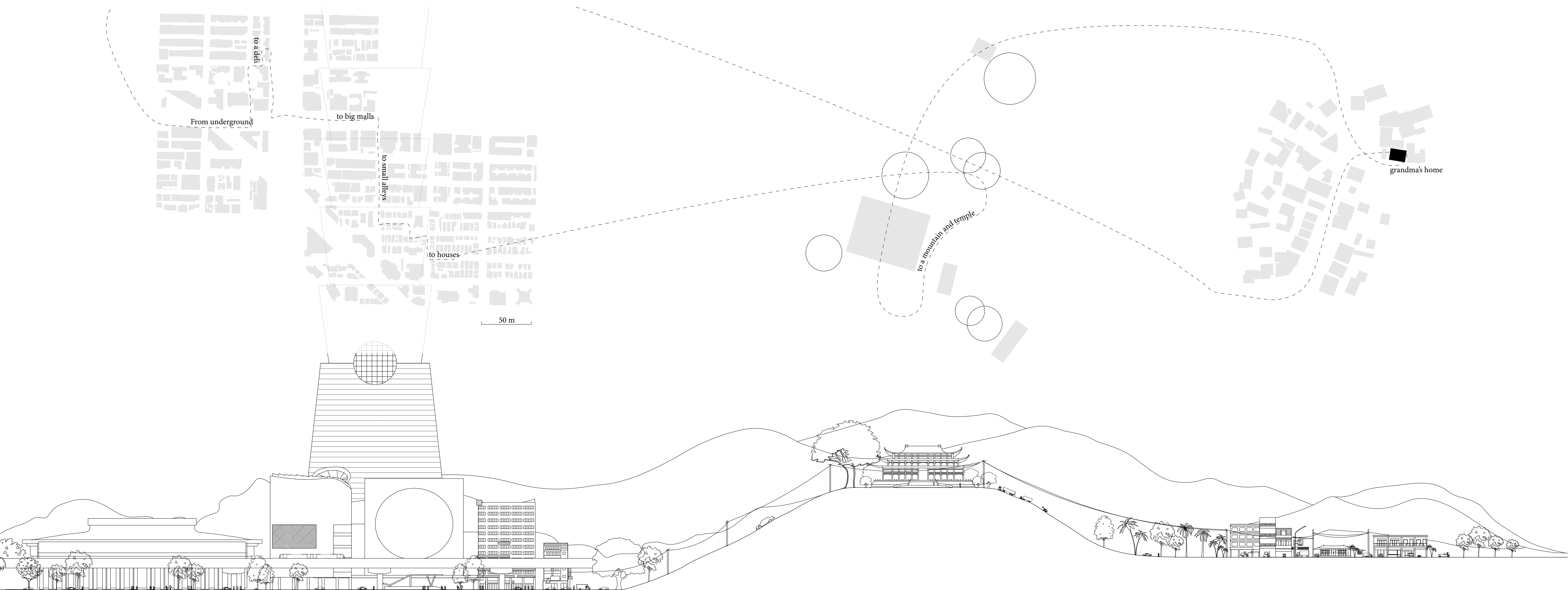
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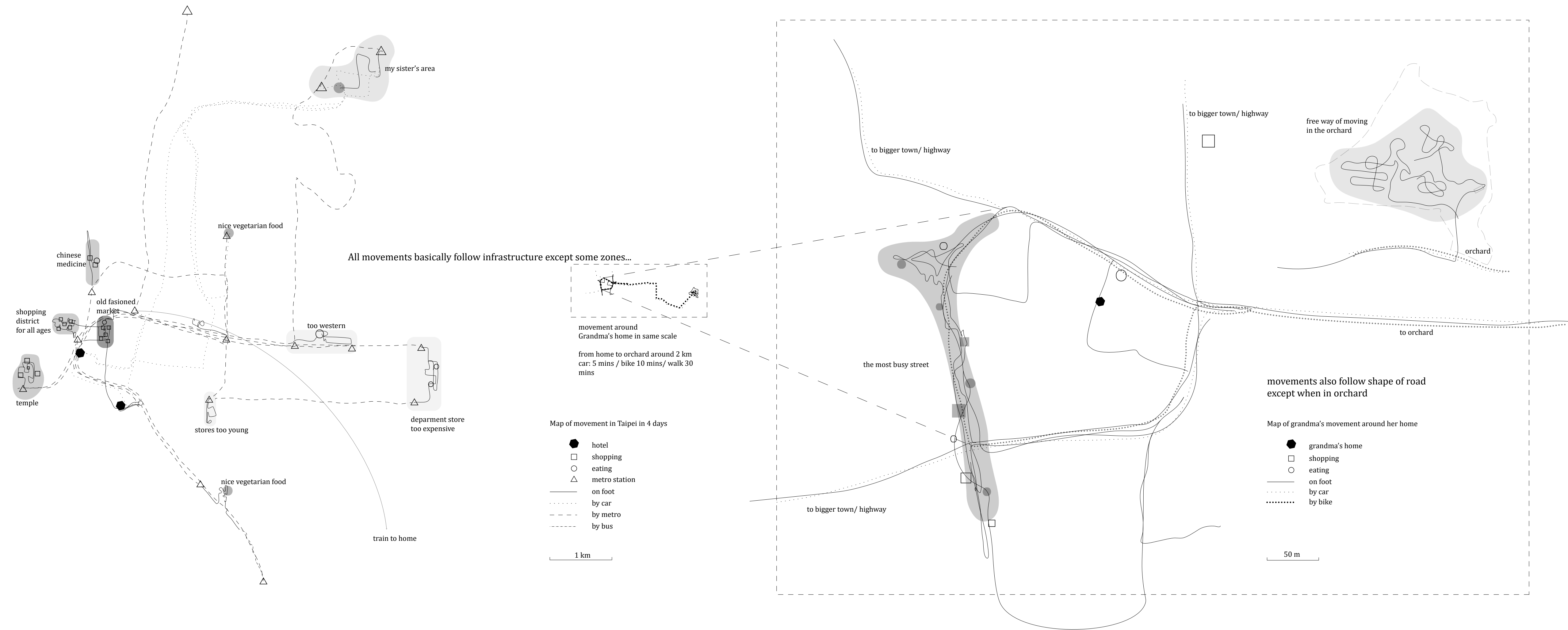
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FILM

Women of 3 Generations



Concept Drawings
from L-R: Taipei, Puli, Yunlin



Paths in two Environments (in the same scale)

L: Taipei

R: Gukeng, Yunlin

Village, Mountain & City

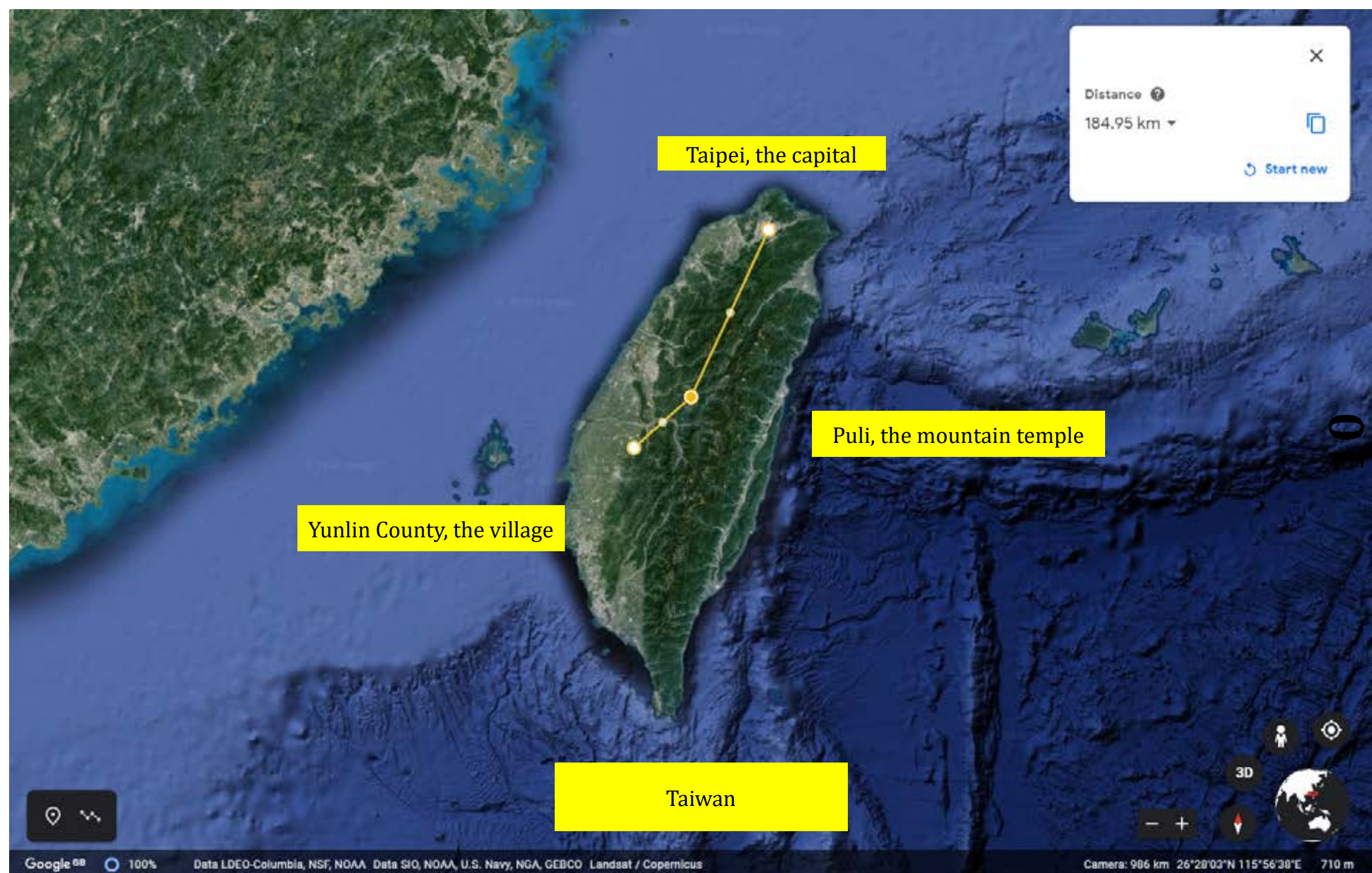
My project aims to shed light on the differences between the countryside and the city — or rather the lack of them, and thus shatter the myth of a binary division between two archetypical types of settlements: the village and the city.

The countryside in Taiwan has certain characteristics: the close ties among the inhabitants, the hubbub of the morning street market and its silence in the night, and the picturesque bucolic scenery. It is also inhabited by an aging population, while the number of new-borns is decreasing.

Meanwhile, in the city, the modern population measures its success by the quality of transportation and quantity of their salary. While material society grows, people are torn between nostalgia for the simple rural life, and the seeming backwardness, poverty, and family pressure often found in those traditional families.

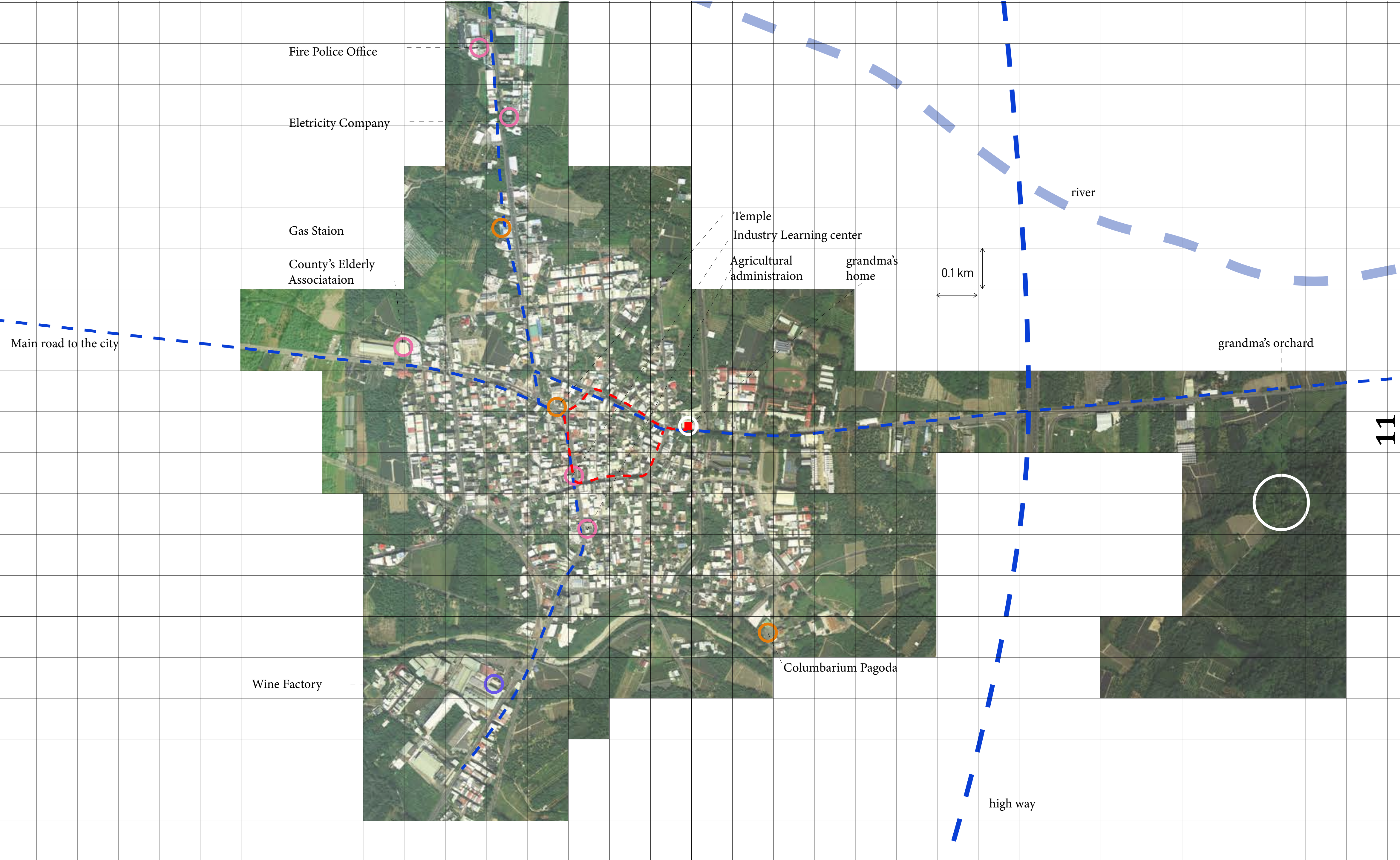
With the hope that both sides have much to learn from each other, I began with the idea to observe the elderly of the rural. I observed my eighty-year-old grandmother and imagine what her experience of the city would be like, her difficulties to navigate through a realm so distant from hers. As someone who lives between our generations, my mother is an important node for us, much like the temple in the mountain that she takes us to, one that is located between my grandma’s village and the city of Taipei.

This film is a result of our journey together. It tells an unexpected story about the countryside and the city, cities, about the elderly and the soon to be. In the end, as it turns out, there are more similarities than differences: much like the commonalities between the women of three generations, so does the city and the village seem ever more coherent, spatially legible, and intuitively livable.



Location of the Project

A Visit to the Village





Vigorous old people

The village shares a common drawback of many other villages in the countryside, which is composed of aging population with little new borns. Nonetheless, these “abandoned” elderly maintained their healthy and socialable lives even on the streets.

Vigorous Old People



Resilience

A around 80 years old grandpa rode his farm wagon to the streetmarket for grocery shopping. He was capable of taking care of himself even at his age and remained his dignity.

Resilience



Bonds by Nature

It is common to exchange agricultural products in the countryside, as most of the residents are farmers or producer of the food. The exchange actions are seen as an recognition and symbol of friendship.

Bonds by Nature



Public Bathroom

The barrier between inside and outside; private and public is blurry. Right in front of the traffic roads, by a car, a women was drying her hair as it were in her bathroom.

Public Bathroom



Conversation

The stalls in the village are very flexible and easy, with simply a chair and table. On the table there are little commodities for sale, as if this commercial activity was not meant to earn money but for exchanging products and having conversations.

Conversations



Traditional Belief

Around a thousand years old tree, an additional wooden pavilion structure is installed with seating area. A niche is placed by the giant tree trunk.

Traditional Belief

Privacy



Faith



Values



Room



Home



Environment

Human Condition



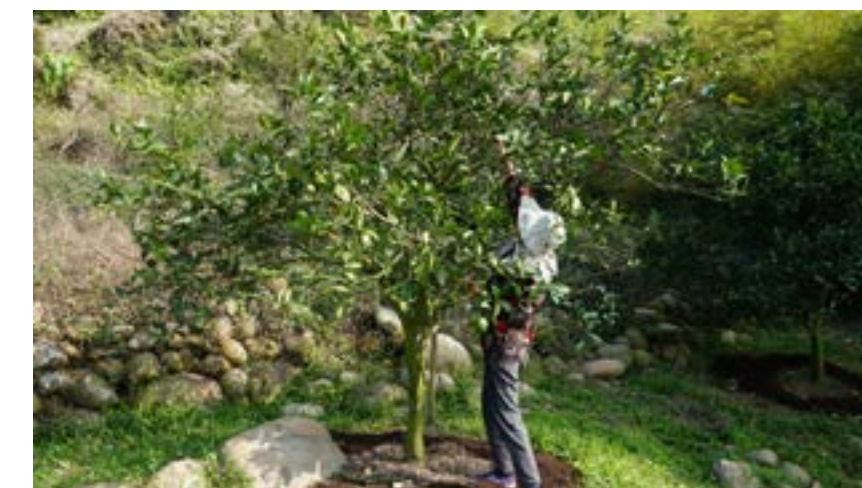
Kinship



Community



Belongings



Passion

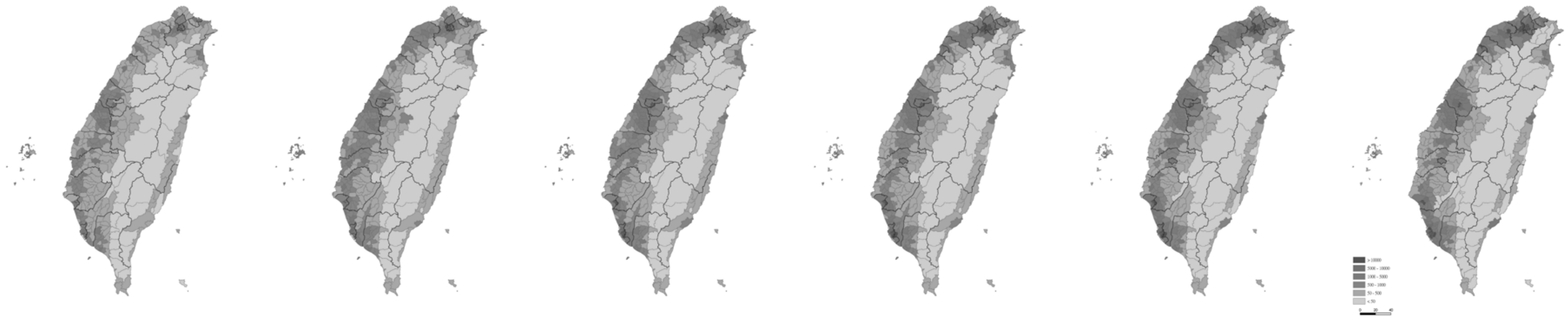


Friends

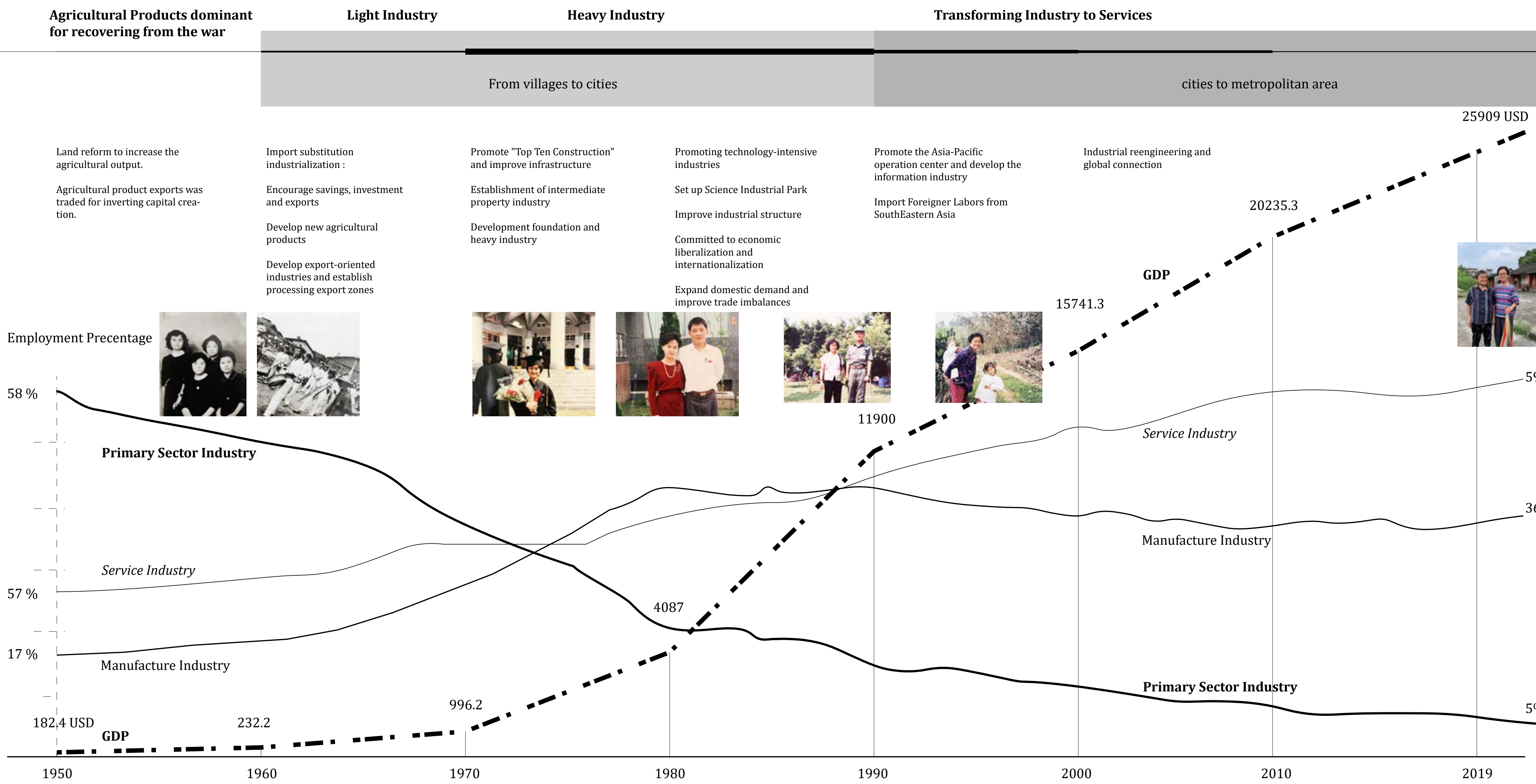
Map of the Interrelation between the Two



Population Distribution From 1956-2010
Center for Population and Gender Studies, National Taiwan University



Population Density From 1956-2010
Center for Population and Gender Studies, National Taiwan University





staying in the village



modern band + traditional straw hat



yet, she stays



mom went to uni in cities



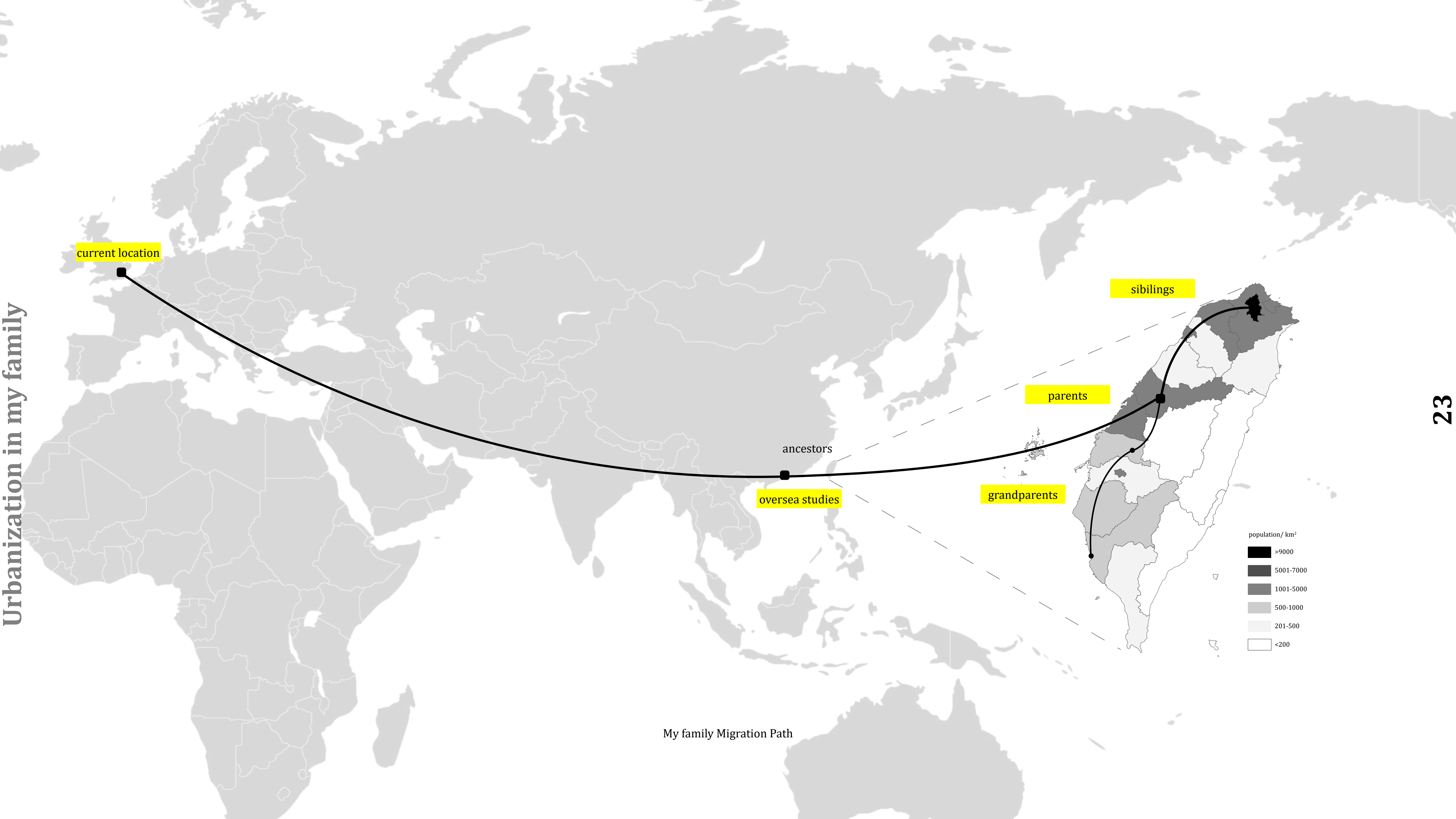
parents moved to cities



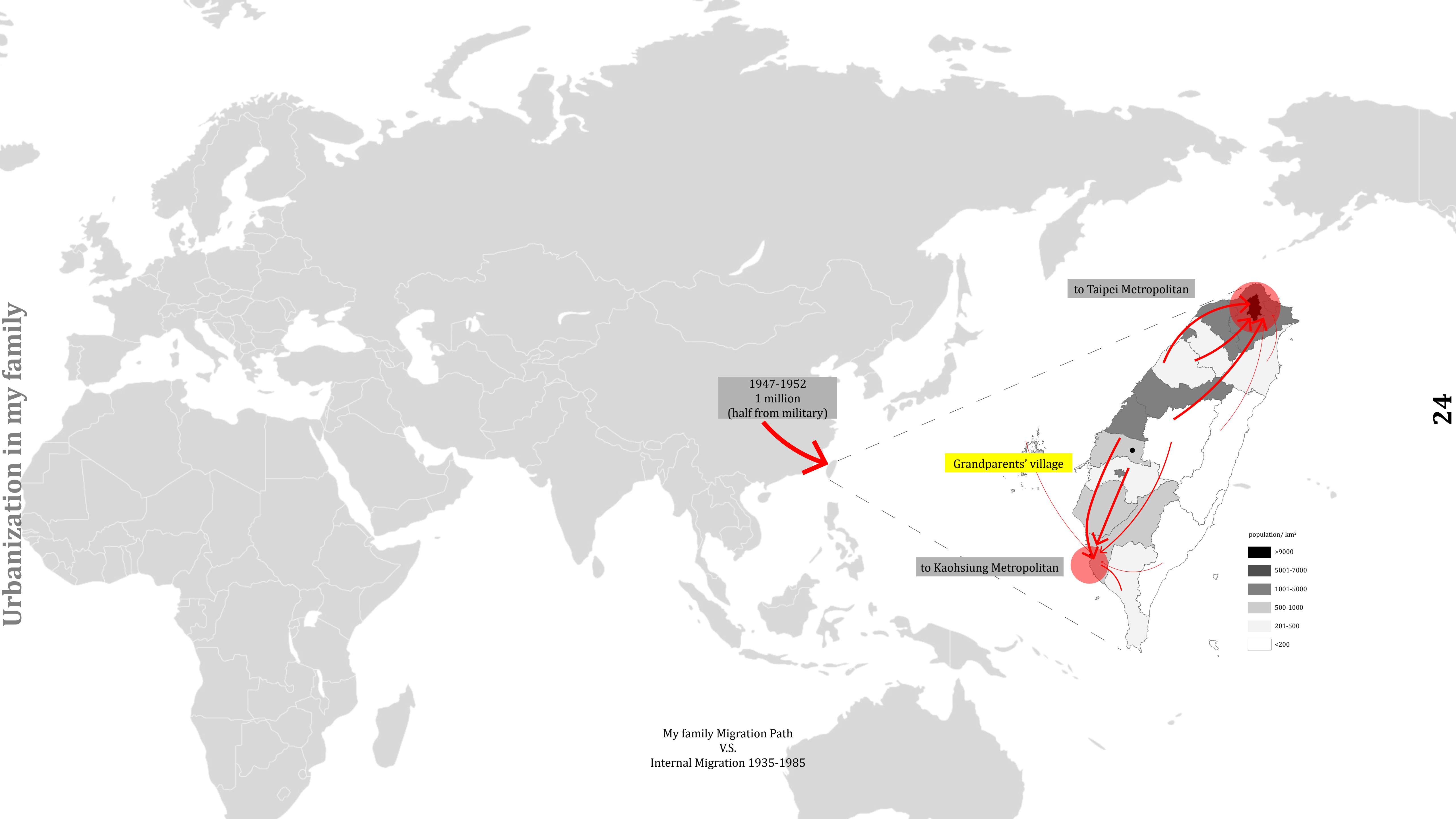
her family are all in cities



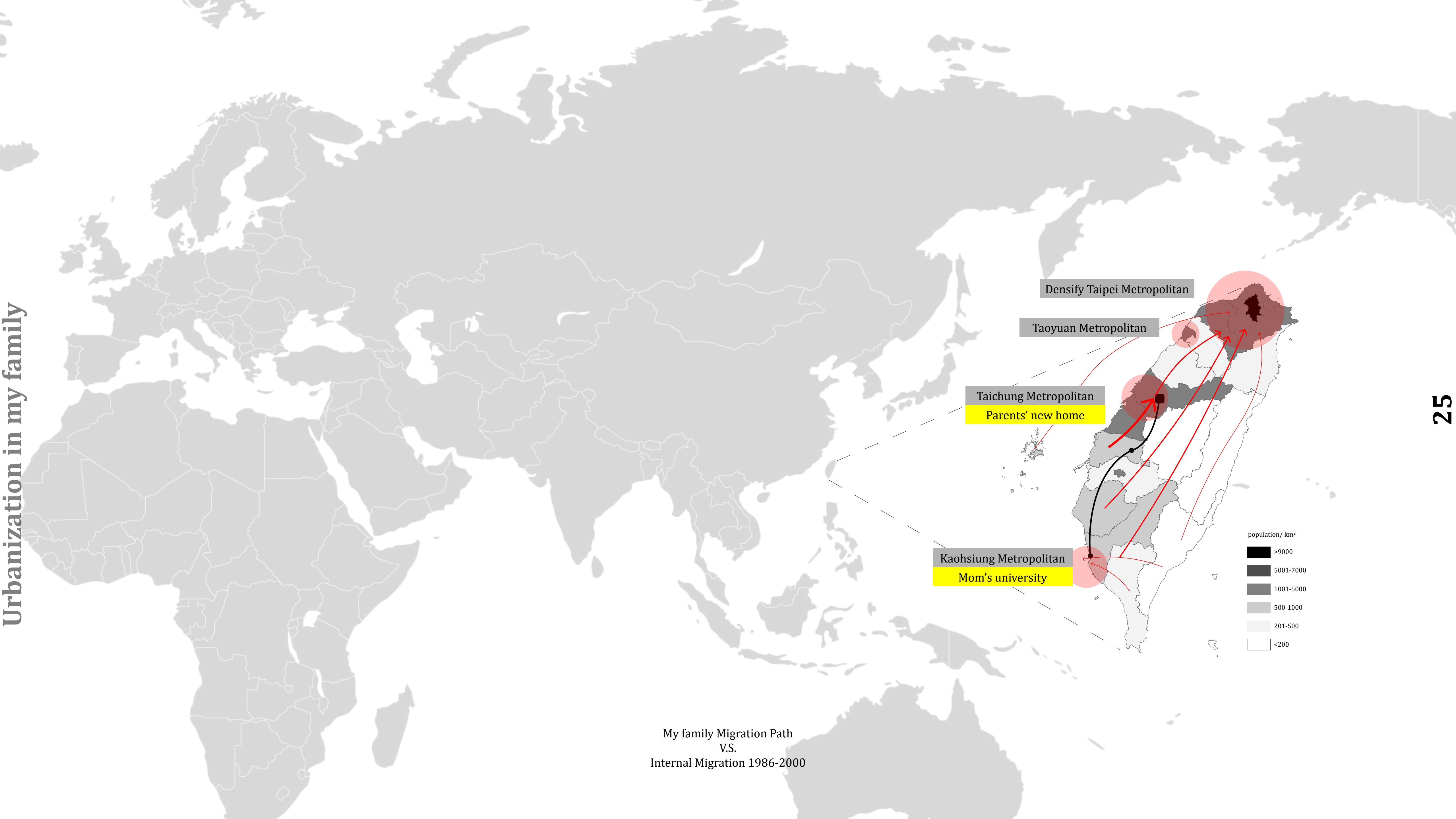
my visit back to village

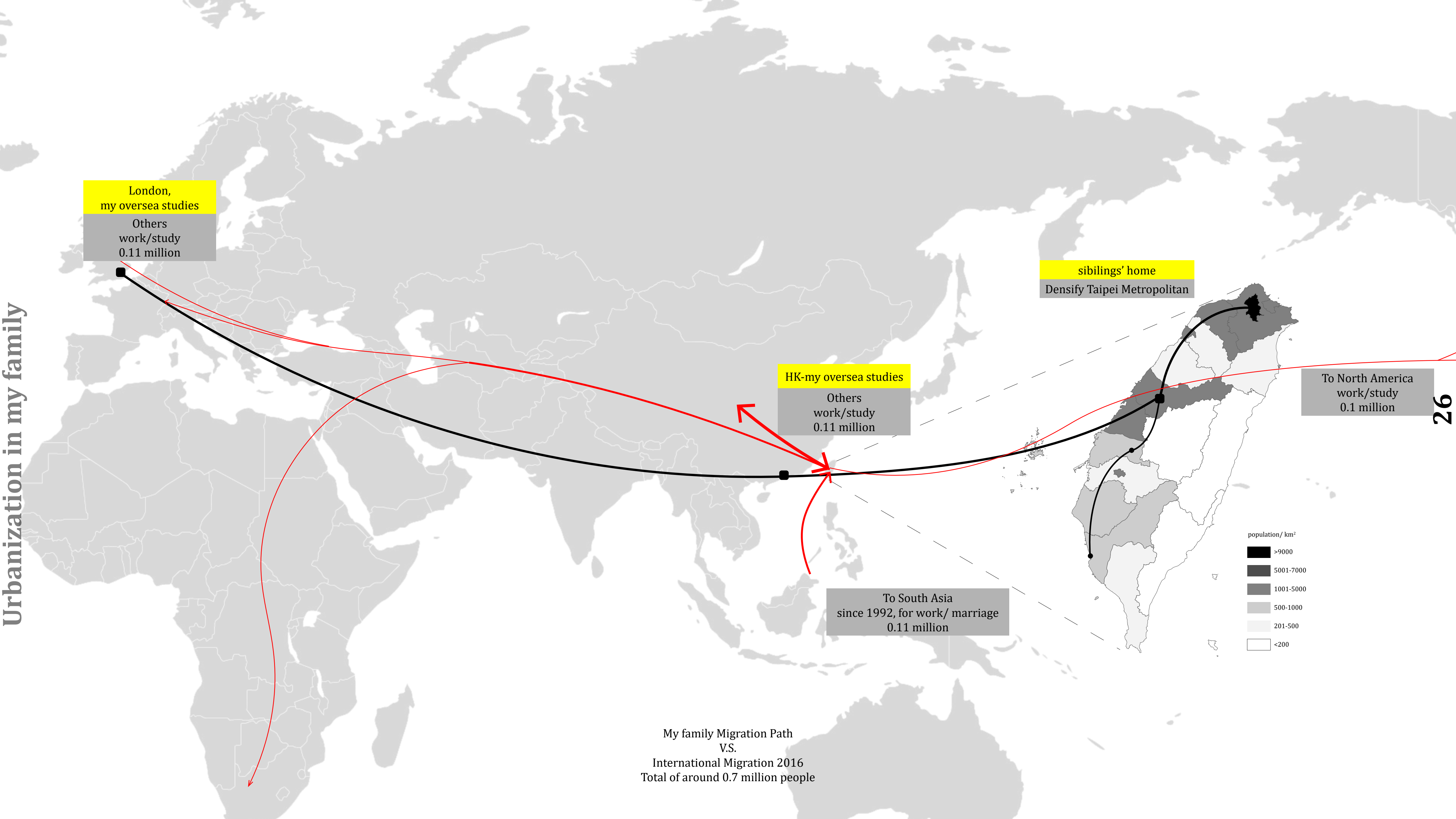


My family Migration Path



My family Migration Path
V.S.
Internal Migration 1935-1985





Lin Wu Xiu Yuan 林吳秀雲
Born in Gukeng, Yunlin in 1940

Daughter of a Taiwanese Imperial Japan Serviceman,
who died in the war
educated in Japanese School before the end of WW2
and continued in Chinese afterward until junir high

Studied western music in a Catholic church since 18 years old
Married in 23 years old
full-time housewife
+ part time farmer until now



Taken in 1953 in front of their old house in Gukeng, Yunlin

Lin Yong Ching 林永欽
Born in Gukeng, Yunlin in 1940
Passed away in 1987
(aged 47 when my mother was in her last year in university)

Second Son of a local family
Civil servant in a local Post Office
+part time farmer

Some siblings moved to Taipei after completing studies

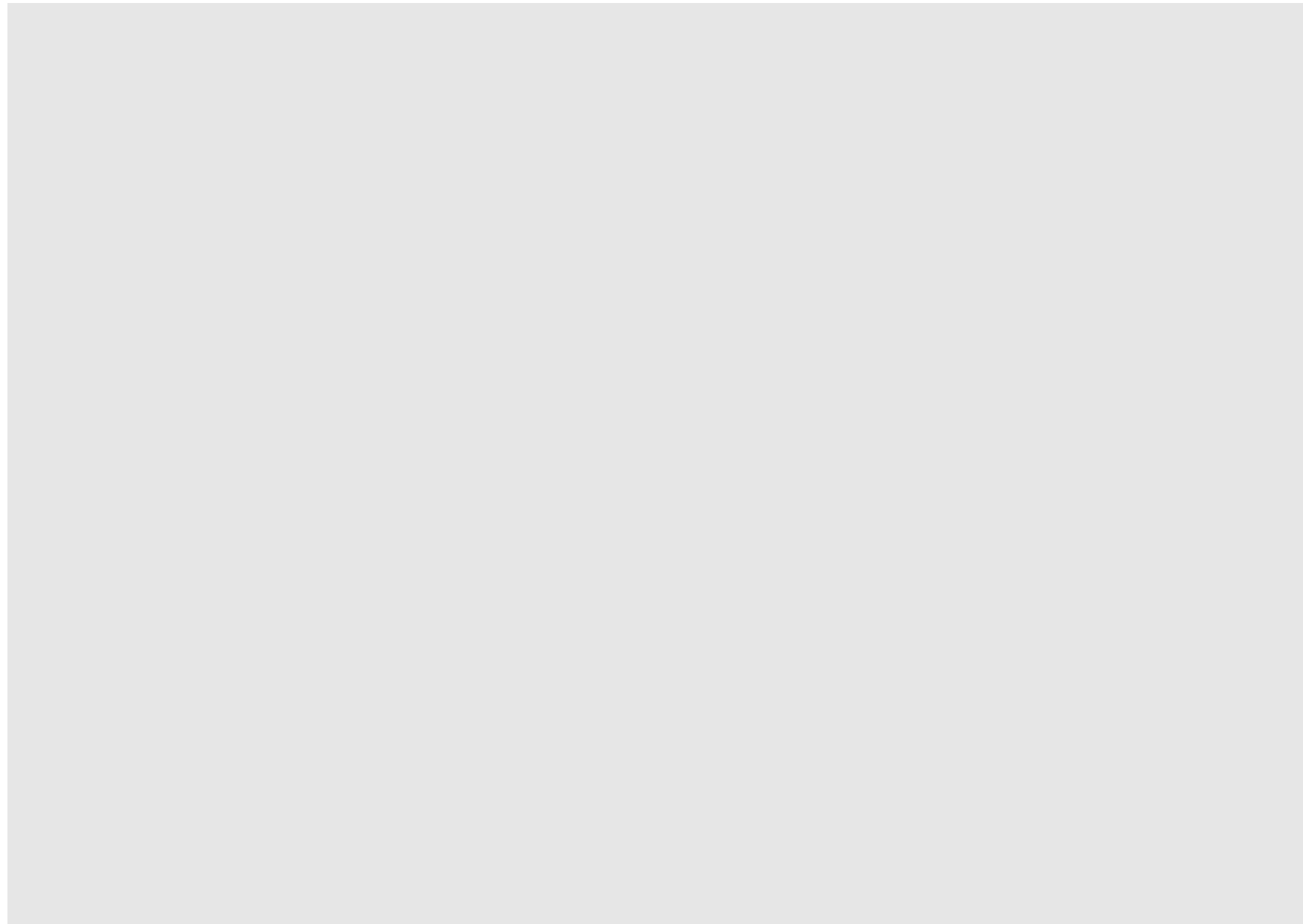
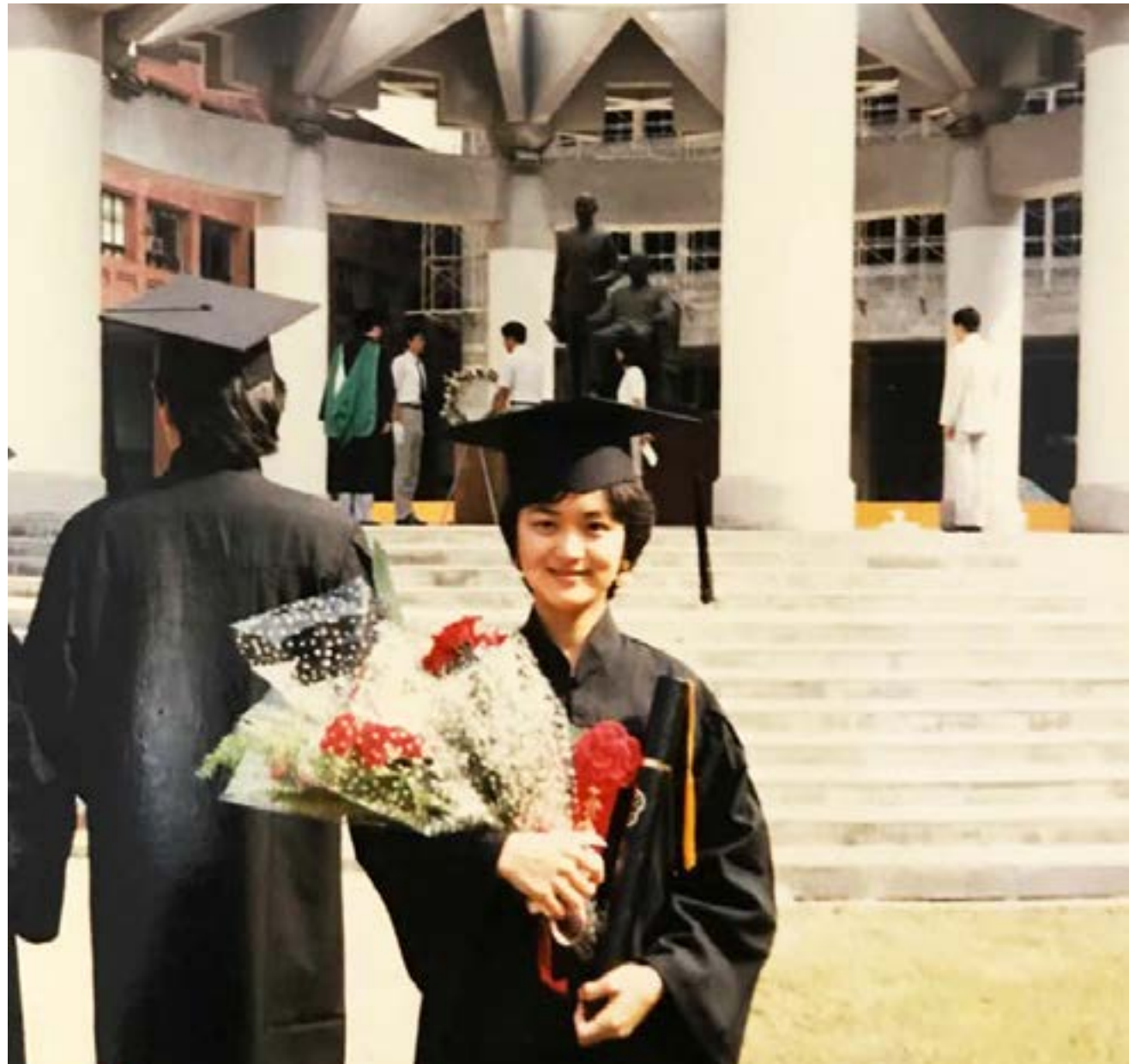




Within The Same Village
Comparison of the traditional sanhe yuan (three section compound) and the modern two-stories house
Gukeng, Yunlin, Taiwan




Grandma's Transportation Vehicles in her Life: barefoot, bicycles and farm wagon






From Countryside to City, via
Graduation, Marriage, Being Parent
Yunlin County to Kaohsiung City to Taichung City

What is the Countryside?



countryside taiwan yunlin



全部

圖片

新聞

地圖

購物

更多

設定

工具

珍藏內容 安全搜尋

kapok tree

asia travel

rice paddies

beautiful islands

abandoned house

yunlin county taiwan

xiluo

landscape

zaneta hsu

summer sky


pine

rural simplicity

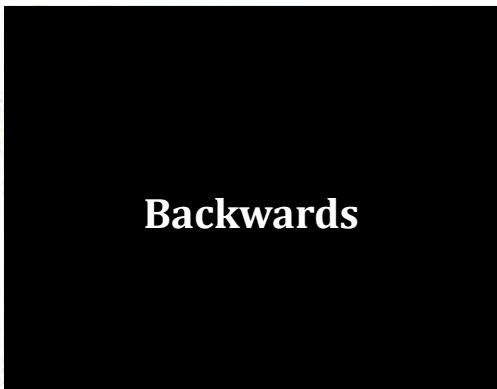
shutterstock

taipei taiwan

cherry blos




Cloudy countryside landscape of Yunlin...
alamy.com




Backwards




Cloudy countryside landscape of Yunlin...
alamy.com




Subservient




Cloudy countryside landscape of Yunlin...
alamy.com




bald pine taiwan yunlin...
pinterest.com




Cloudy countryside landscape of Yunlin...
alamy.com




Cloudy countryside landscape of Yunlin...
alamy.com




Yunlin County - Wikiped...
en.wikipedia.org




Cloudy Countryside Landscape Of Yunlin...
123rf.com




kapok tree tainan
pinterest.co.uk




kapok tree taiwan yunlin | Beautiful islan...
pinterest.co.uk





25 Best Tourist Attractions to Visit in Taiwan...
tourrom.com





雲林 鄉下



全部

圖片

新聞

地圖

影片

更多

設定

工具

珍藏內容 安全搜尋

地層下陷

古坑

來去鄉下

公園

口湖鄉

ptt

成龍潭

嘉義

虎尾

崙仔

mr coffee


文史促進

仔寮


斗六

社區


三合院




雲林鄉下好無聊到底可以去哪?...
mopht.tw




社區通各社區網站-雲林縣口湖鄉下寮仔文史促...
sixstar.moc.gov.tw




第252天：活潑跳的生猛市場-雲林縣水林鄉...
hungycmo.pixnet.net




雲林鄉下-布小白的相簿-數位島嶼
cyberisland.teldap.tw




雲林-元長鄉-毛的網路日記...
blog.xuite.net




雲林鄉下-布小白的相簿-數位島嶼
cyberisland.teldap.tw




閒卦] 我們家真很鄉下了嗎? - Gossiping板- Di...
disp.cc



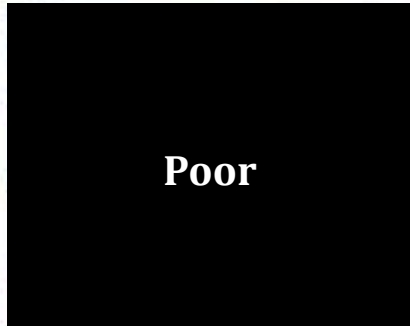
嘉義很「鄉下」? 在地人: 至少跟南投...
udn.com




地層下陷嚴重雲林縣首見陸沉封路- 生活...
news.ltn.com.tw




雲林, 古坑] 《田心12號》來去鄉下住...
blog.xuite.net




社區通各社區網站-雲林縣口湖鄉...
sixstar.moc.gov.tw




一根麻歌鄉下的香腸, 雲林好環境, 完結, @...
ken780804.pixnet.net




20170701丁酉年雲林縣口湖鄉下寮仔鄉泰水...
youtube.com




社區通各社區網站-雲林縣口湖鄉下寮仔文史促進會++...
sixstar.moc.gov.tw




雲林鄉下自有土地蓋平房- Mobile01
mobile01.com




Yunlin, Changhua, 雲林彰化- 033- 雲林鄉下...
ivictory.pixnet.net



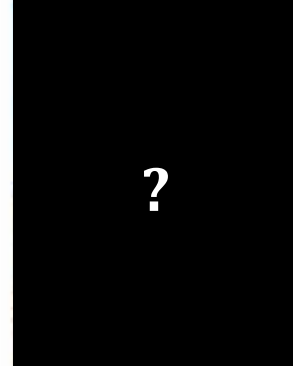
大埔惡少土庫大爆走警攔停: 16歲少年遭波及- 雲林...
news.ltn.com.tw




梧槽灣洪池| 口湖| 雲林| About Me | FaceBo...
flickr.com



雲林照顧中低收入戶火化盡全免! 火葬| 大紀元
epochtimes.com



蘇治芬- 位於雲林縣口湖...
facebook.com



社區通各社區網站-雲林縣口湖鄉下寮仔文...
sixstar.moc.gov.tw

31



L: vegetable farming in Yunlin Country
M: wholesalers selling agricultural products to retailers
R: a air-conditioned supermarket in the city



Photos Courtesy to *Beyond Beauty - TAIWAN FROM ABOVE*, Chi Po-lin, 2013
L: The southwestern plains-the main farmland for rice
M: Soil erosion in mountain area
R: The pollution of wetlands in the north

"These two mountains are shown in the painting as not very far apart, but they are actually many kilometers apart. Despite taking artistic license with the distance, Chao has accurately conveyed the most important and salient features of these two mountains. The work brims with clarity, ease, and calm. Reality, memory, tradition,

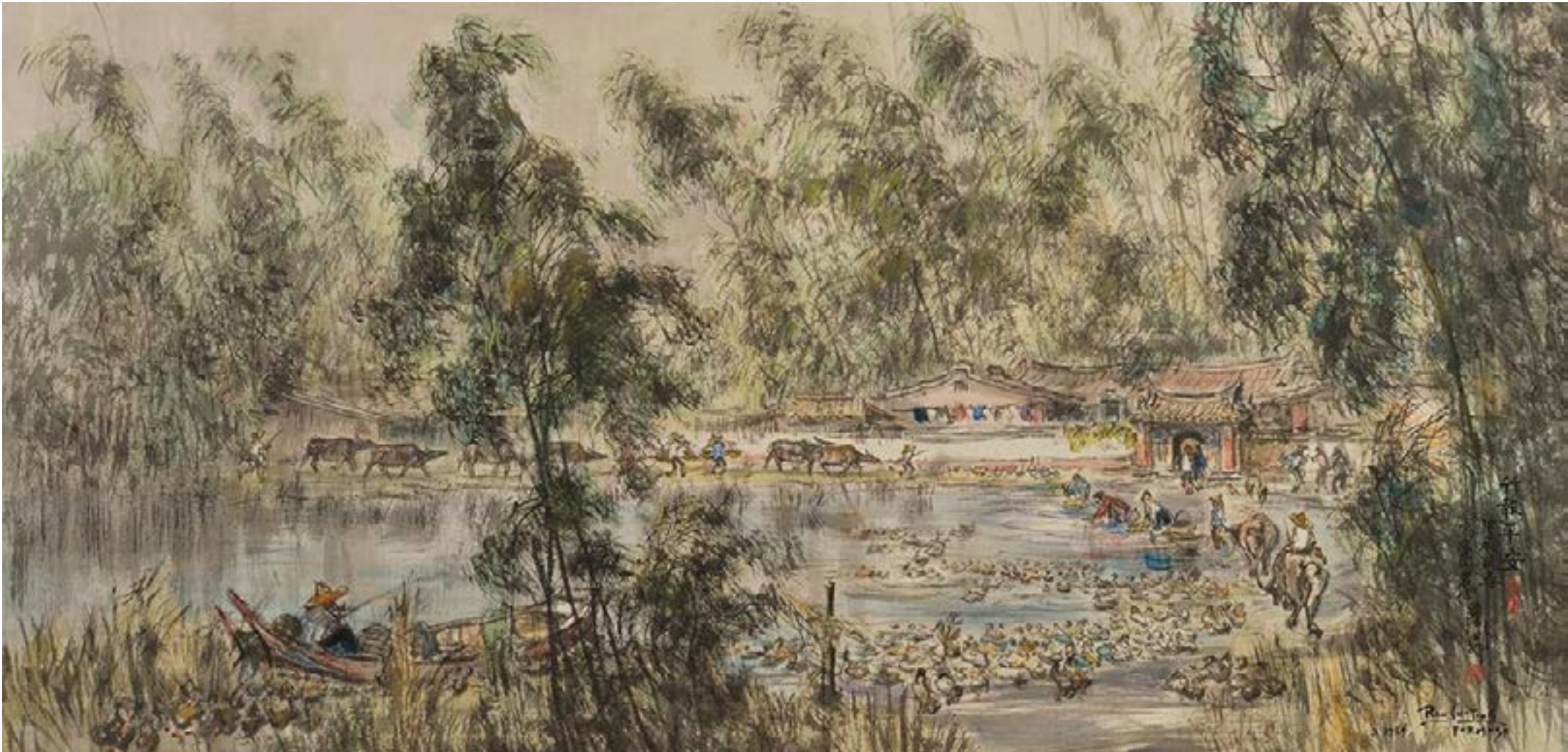
and creativity merge to form a new style that evokes the imagery of mind and heart. Thus, this painting was done in an intentionally naive and archaistic manner in which Chao sought to convey the scenery in terms of a classical elegance, and he successfully conveyed the heritage and beauty of the region."
-National Palace Museum



Autumn Colors on the Ch'iao and Hua Mountains by Chao Meng-fu 趙孟頫 (1254-1322)
Handscroll, ink and color on paper, 28.4 x 90.2 cm, 1295, (Image from National Palace Museum)

Ran In-Ting (Taiwanese, 1903–1979) was born in modern-day Yilan County. His style is simple and warm. His works are almost all depicting rural scenes in Taiwan, especially his hometown of Yilan. The most distinctive feature is the registration of his paintings. In addition to the Chinese name "Yin Ding" and the English name "RAN IN-TING", each painting is specially written "FORMOSA" or "TAIWAN". With the defeat of Japan and the National Government coming to Taiwan, the social

atmosphere has also changed ingeniously. Lan Yinding continued to paint the native scenery of Taiwan as before. Ting was good at watercolor painting under the influence of his instructor, Kinichiro Ishikawa, focuses on expressing the scenery of the farm with sketches and watercolor techniques that incorporate Chinese ink painting



"We often visit farmers in the countryside one after another, hoping to understand their lives, ideas, customs and habits. During this period, I lived with Lan Yinding every day. I understand his words and deeds the best. He not only went to the place where the car can do, but also went to the mountains and rivers to investigate the suffering and report it to the publications. The spirit of sincerity to serve the vast number of peasants, this spirit is rarely seen not only in the past, but also today."

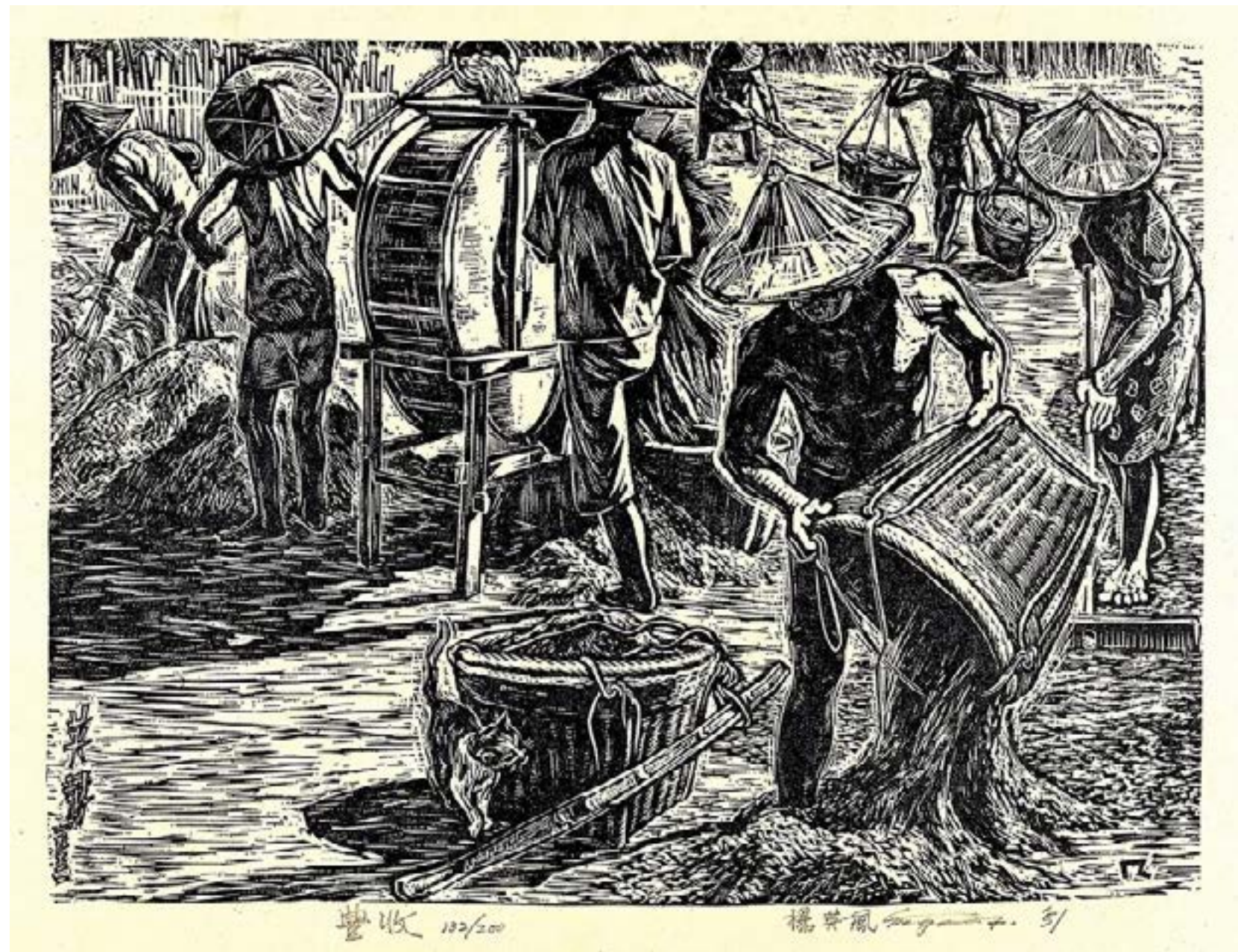
-Yang Yu-Yu

L : Farm Houses in Yilan by Ran In-Ting (Taiwanese, 1903–1979), 1964, water color, 95x185cm
R : Feeding Ducks at Riverside by Ran In-Ting (Taiwanese, 1903–1979), 1965, water color, 42.3x52cm
photos courtesy to Liang Gallery

Yang Yu-Yu (1926-1997) was born in Yilan, Taiwan. Yang studied traditional painting techniques, architecture, and sculpture in Beijing, Tokyo, Taipei, and Rome. He portrayed the simple and honest lives of people living in Taiwan's traditional agricultural society. When Taiwan's economy began to expand, he began to devote himself to landscape development for a number of public spaces, becoming a pioneer in public art in Taiwan. His use of stainless steel in his sculptures showed

his respect for both nature and the arts, and many of his works have now become local landmarks.

His works capture the hard work of a farming moment, people experience the joy and sacredness of life and labor from the essence of farming.



L : Harvest Abundant by Yang Yu-Yu (Taiwanese 1926-1997), 1951, Woodcut, 32x41cm
R : Playing by Yang Yu-Yu (Taiwanese 1926-1997), 1959, Bagasse board relief print, 63x48cm
photos courtesy to Liang Gallery

Huang Tu-Shui (1895-1930) was the most renowned person in the New Art Movement in Taiwan. Huang graduated from Taipei Mandarin School (now National Taipei University of Education). Very soon his outstanding talent in art was noticed and a government officer recommended him to enroll at the Tokyo School of Fine Arts (now Tokyo University of the Arts) to pursue advanced studies. Huang was one of the few Taiwanese students who went to Japan to acquire education.

Major works of the artist include *Sweet Dew*, *Sakya* and *Water Buffaloes (or Southland)* that integrated Western and traditional concepts of sculpture. Naturalistic realism style of Huang's sculptures revealed his self-connotation and his feelings for the native land



"Huang Tushui is trying to reverse the cultural inferiority of Taiwanese. The last and most important giant work of his life *Water Buffaloes*, or *Nanguo* captures the vitality of humble and pure Taiwanese. In the 1920s when Taiwan's cultural movement was surging, new arts played a key role. The pioneers, such as Huang Tushui, made Taiwan have unprecedented confidence in the local creative subject matter."
-CommonWealth Magazine

L: *Water Buffaloes* by Huang Tu-Shui (Taiwanese 1895-1930), 1930, Gypsum, 250x555cm
R: *Mother and Child*, 1930, Copper, 26x76x20 cm
photos courtesy to Liang Gallery

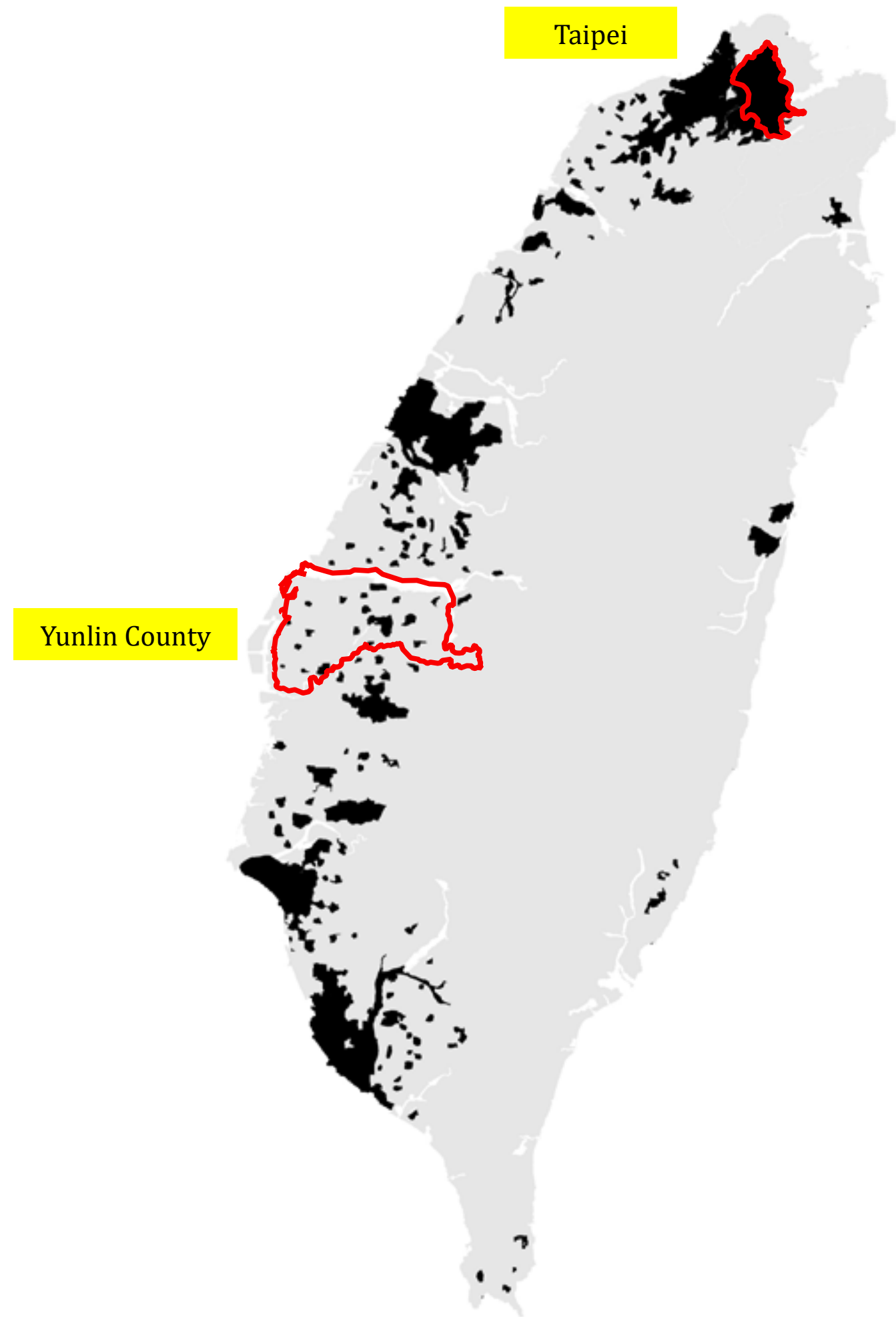
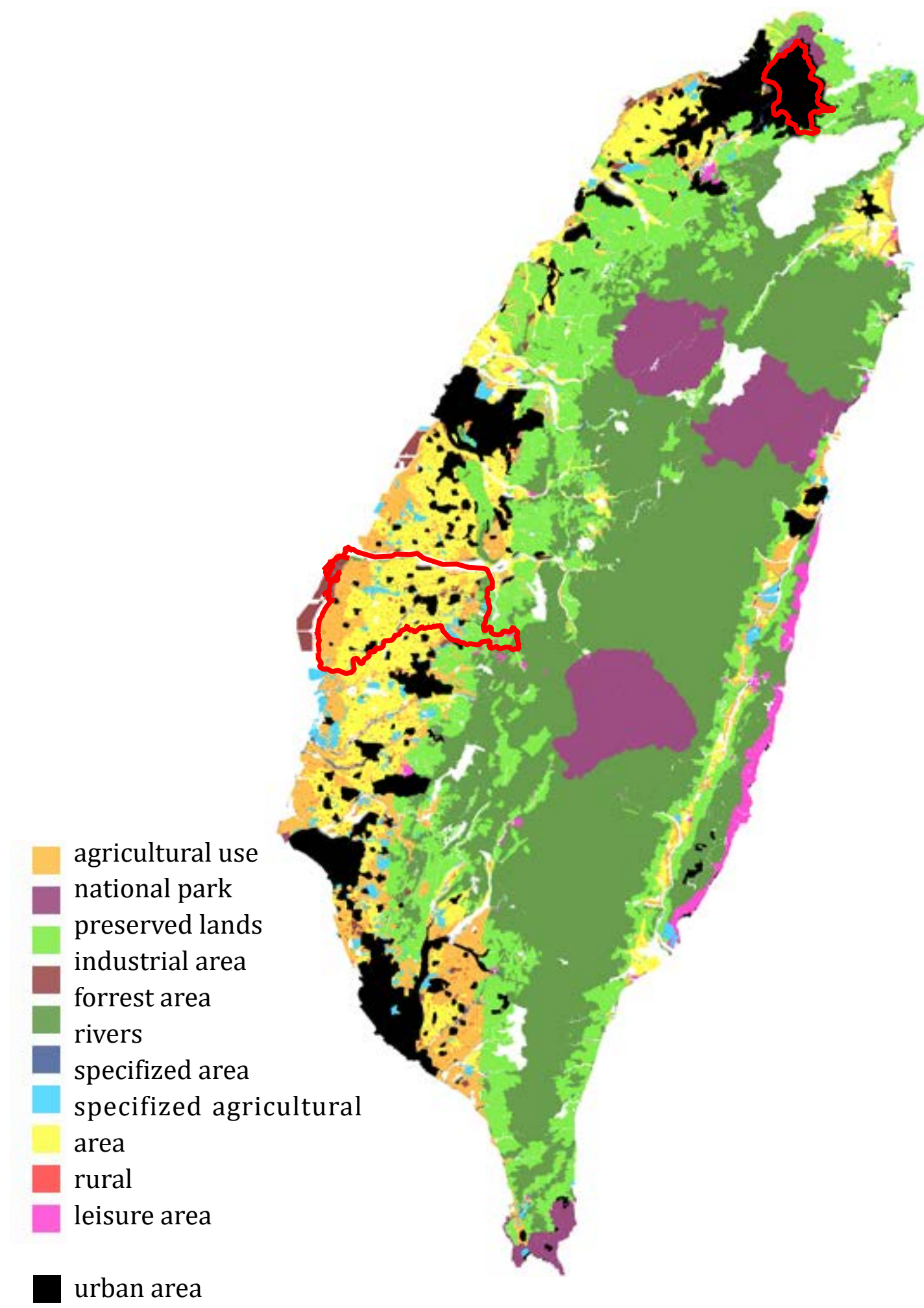


“We have to change our form of life, but we are showing few directions. We should not bet on a single direct, my intuition tells me that you really have to find a certain combination of highly artificial and highly organic, highly traditional and futuristic. Only that combination can clarify but also begin to change the current dilemma that we are facing.”
-Rem Koolhaas

Countryside, The Future by AMO, The Guggenheim Museum, 2020



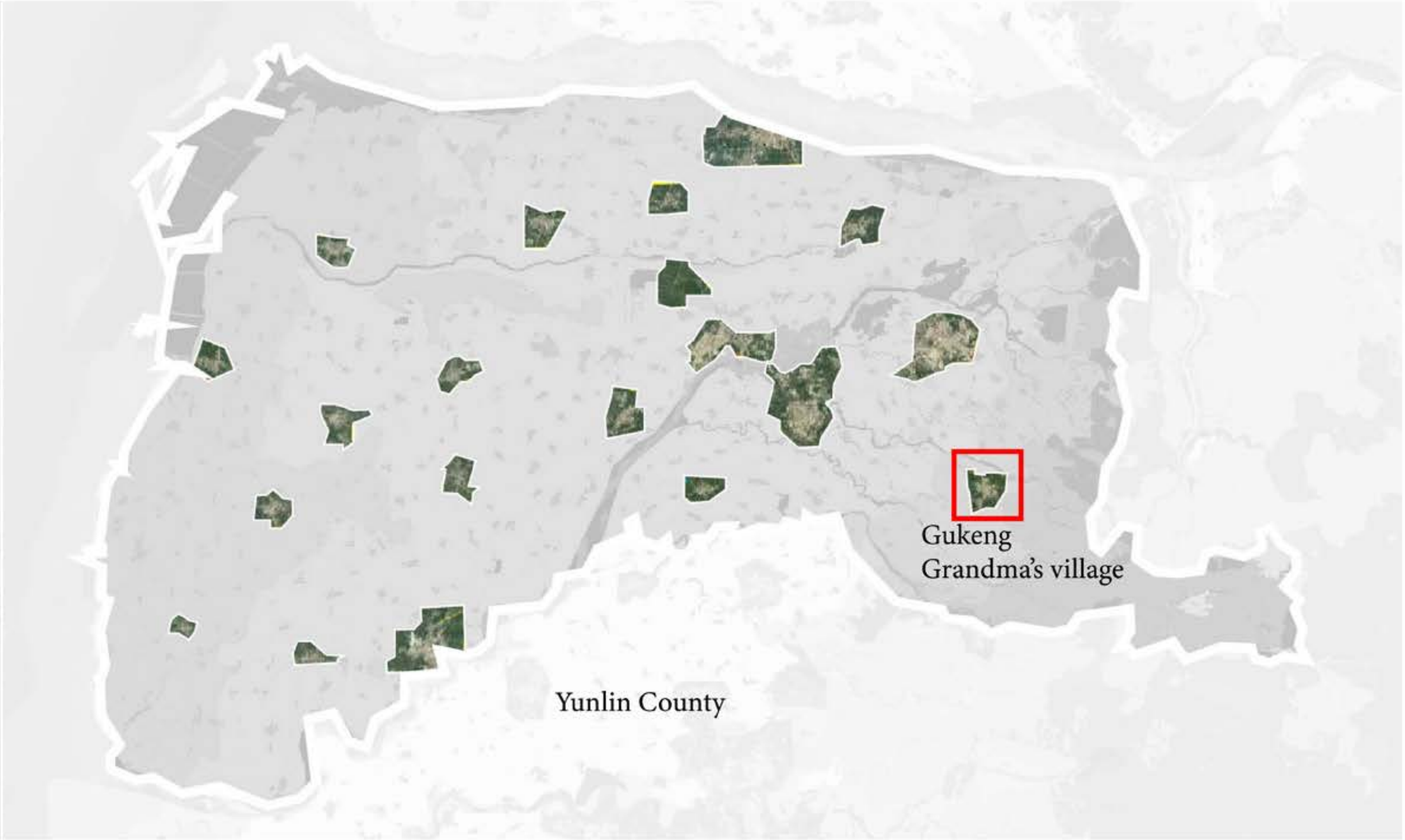
Jin-Mei Pedestrian Bridge across Yilan River 津梅棧道 by Fieldoffice Architects, Sheng-Yuan Huang, 2005-2008



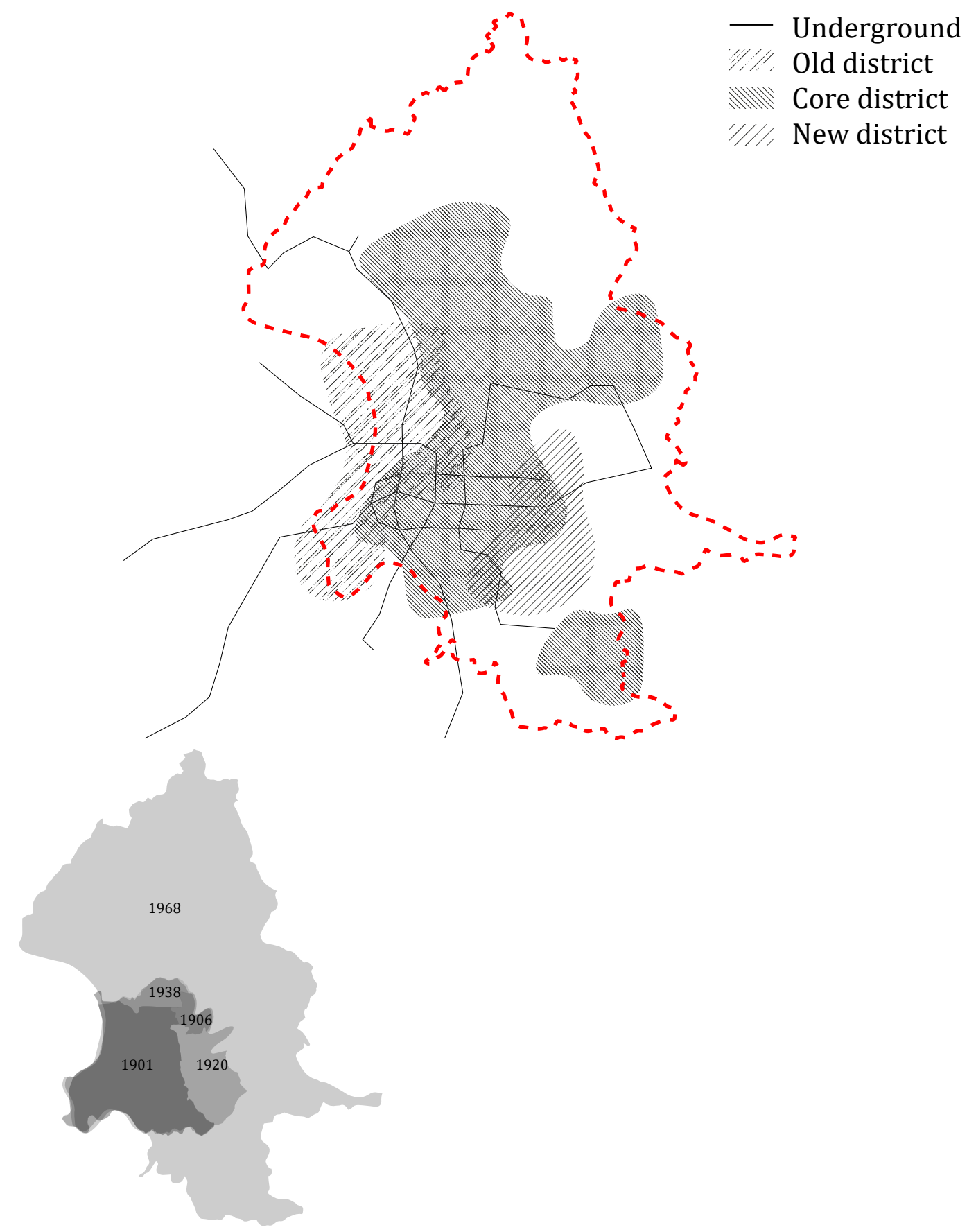
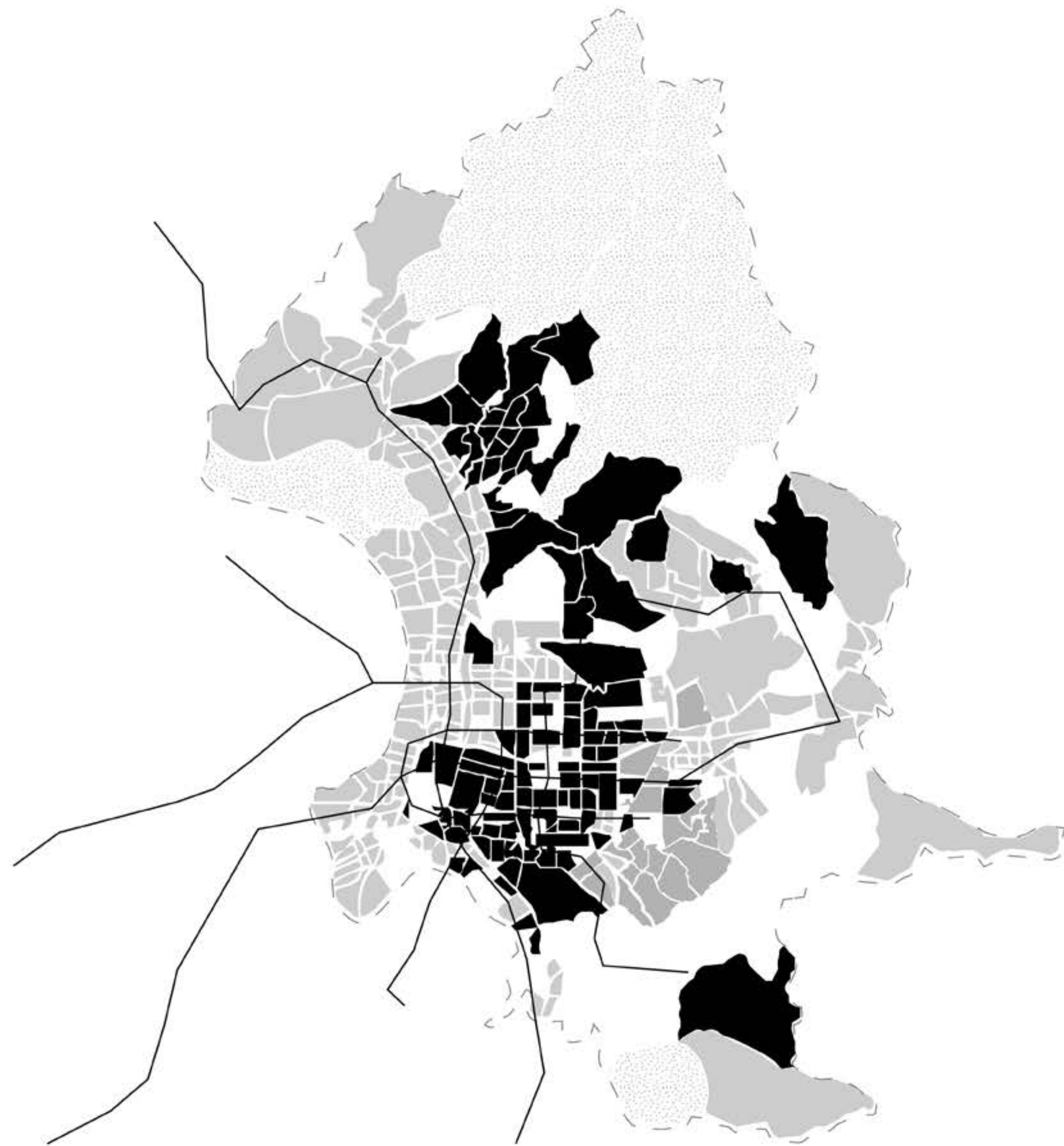
Non-Urban Area v.s. Urban Area
2019



Traffic Routes: Taiwan v.s. Yunlin County



Urban Areas: Taiwan v.s. Yunlin County



- Underground
- Old district
- Core district
- New district











Structure of Gukeng Village



Grandmother / 80 yr

housewife/ part-time farmer
hobbies include trombone & trumpet
good at farming & cooking
currently lives in GuKeng (Yunlin County)

mother of three children
grandmother of seven grandchildren
great-grandmother of two babies



Mother / 57 yr

housewife/ retired junior school teacher
having passion in Buddhism
good at flower arrangement & helping neighbors/ family
currently lives in Taichung city

mother of four children
grandmother of two babies



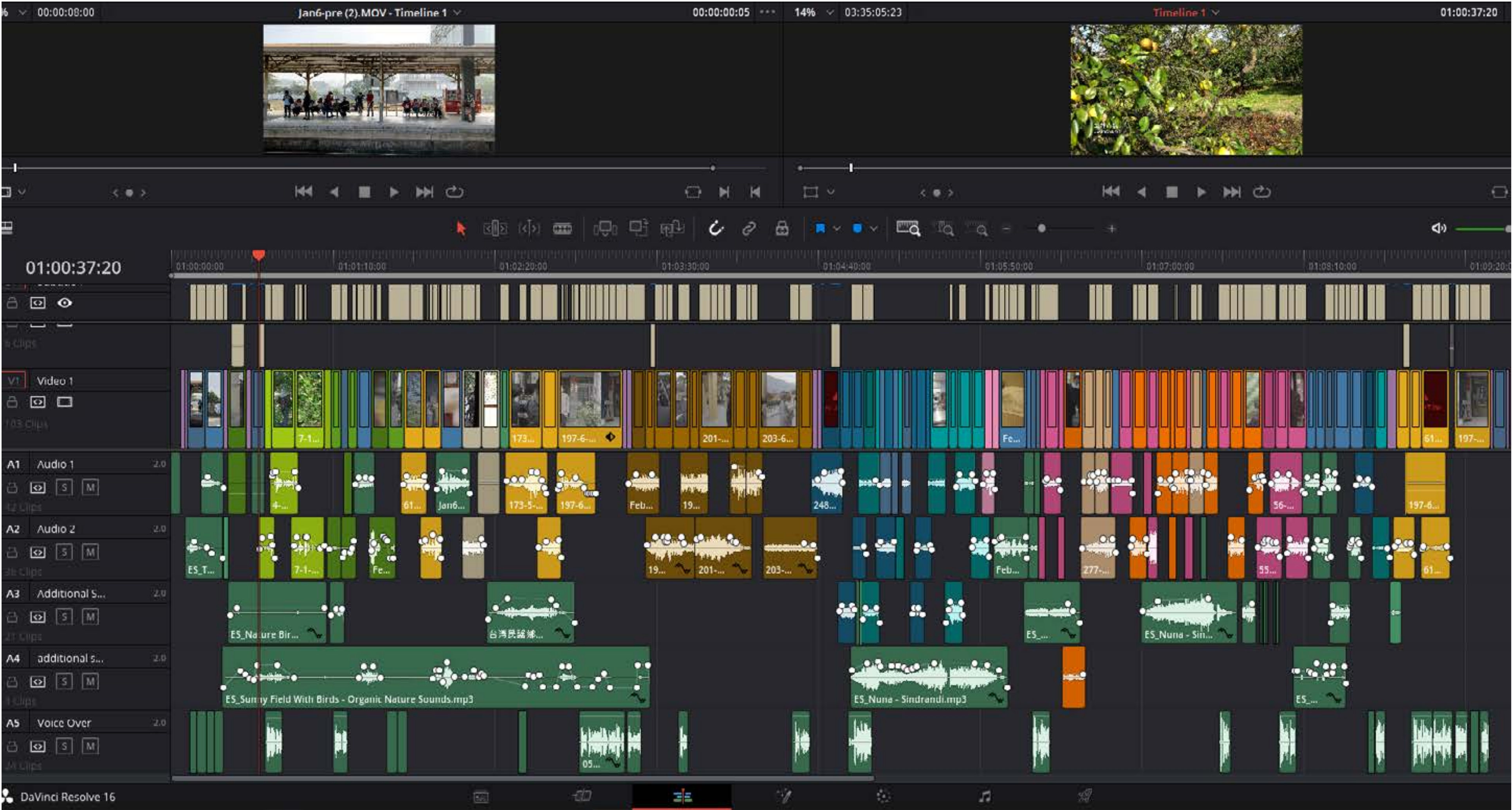
Me / 24 yr

Architecture Student
having passion in people
gradually good at observation
currently live in London

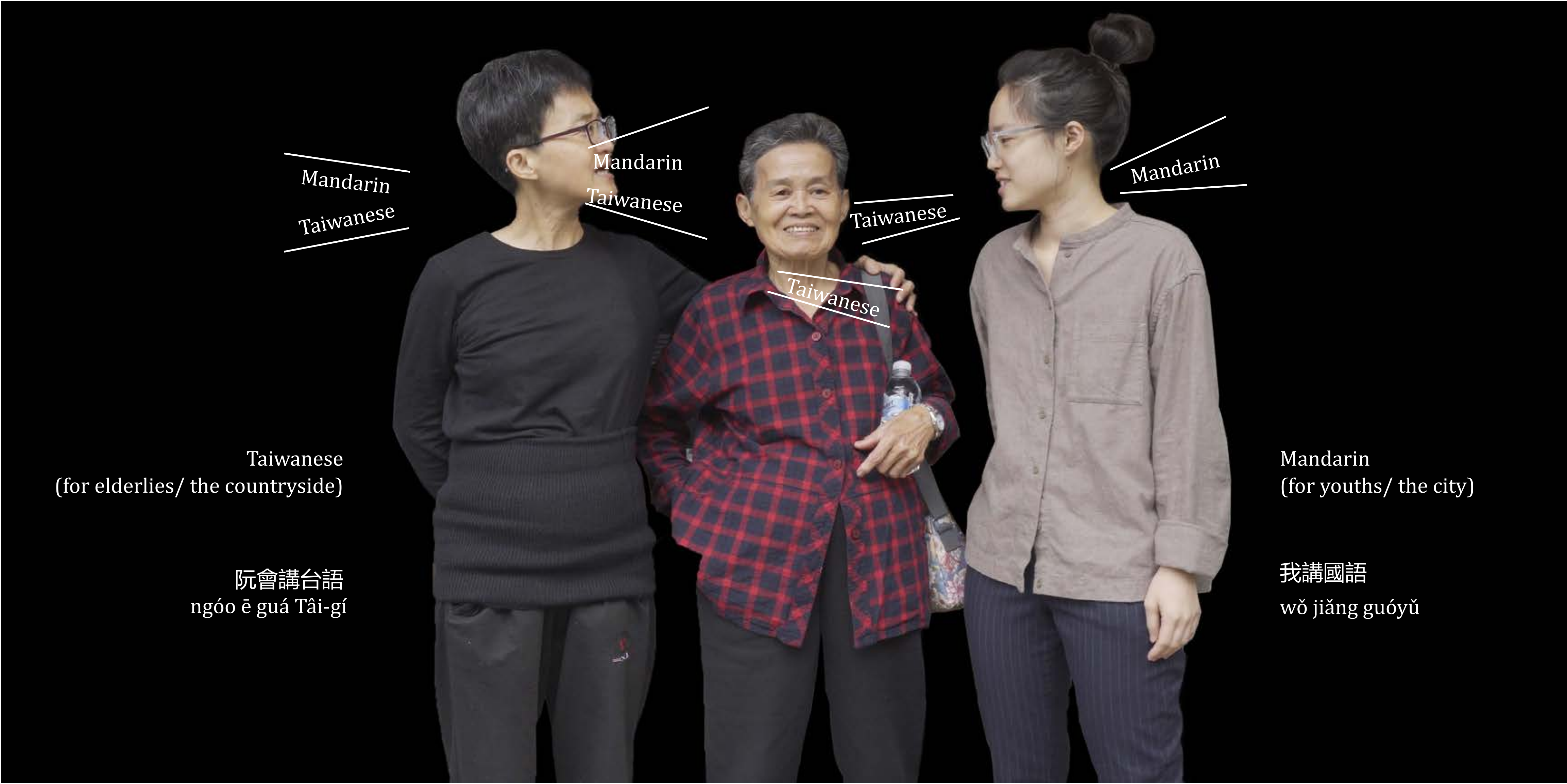
daughter/ granddaughter



The Companions



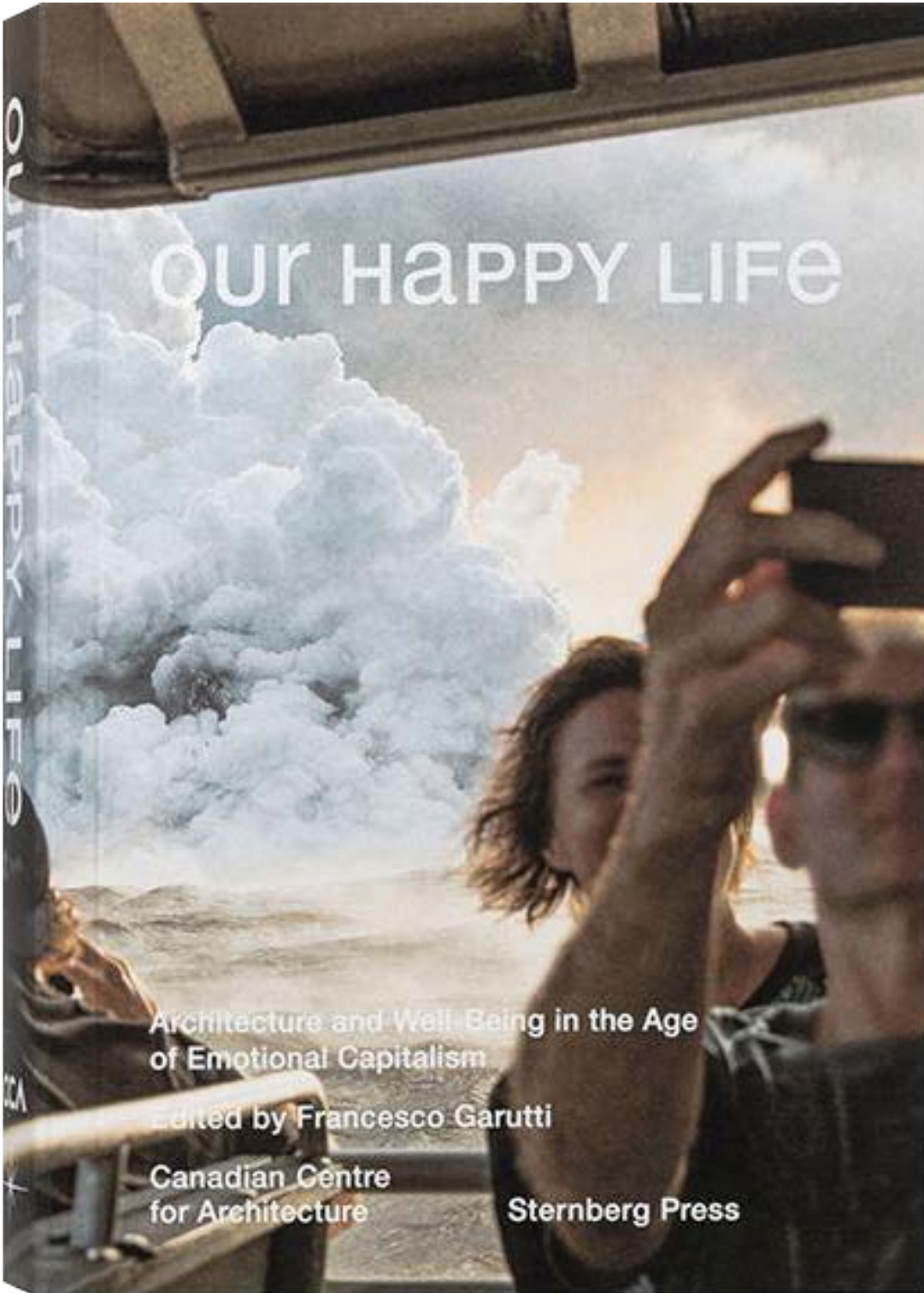
Timeline



Languages of Narration



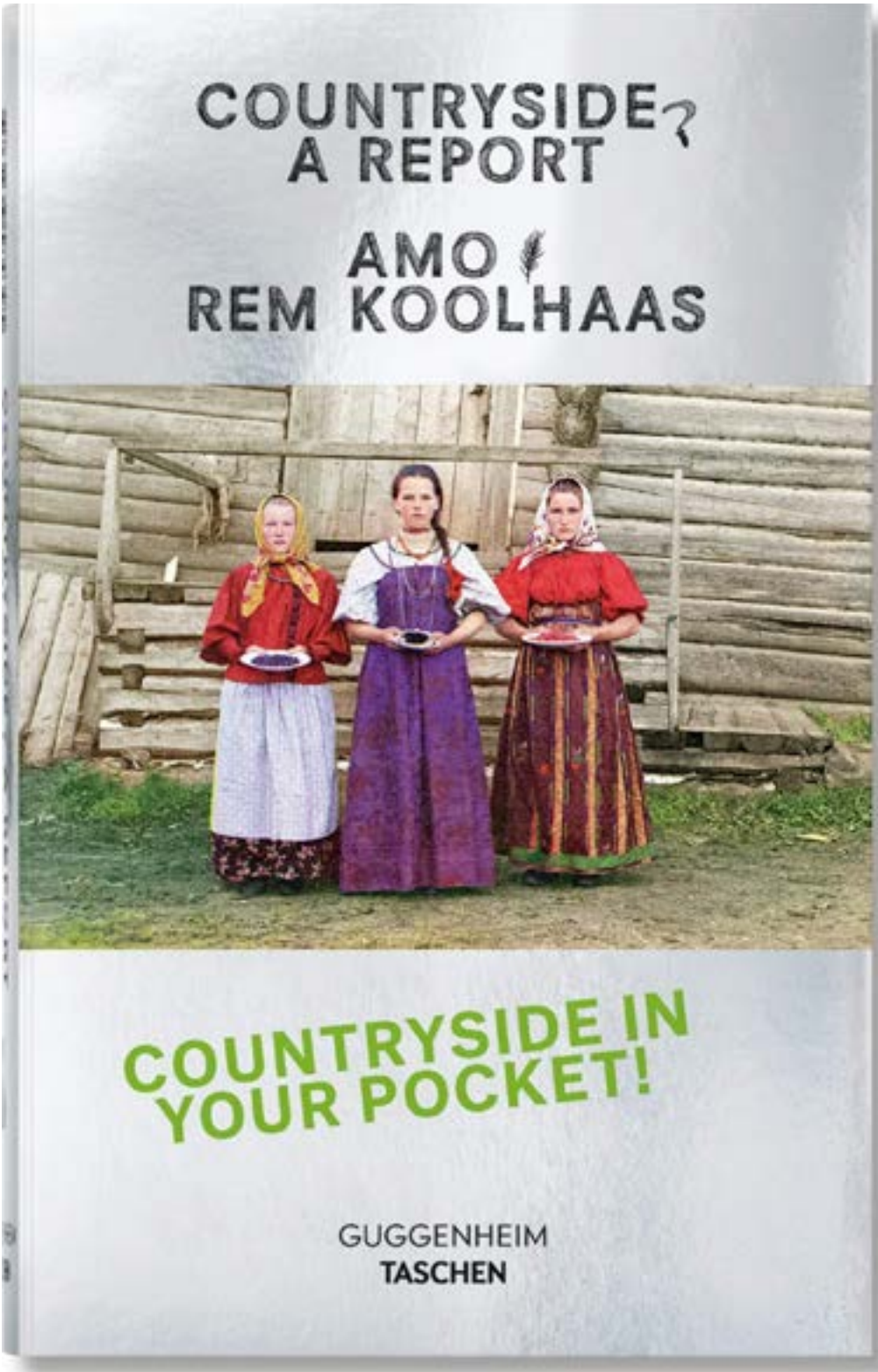
Poster of *Women of 3 Generations*, 9 mins



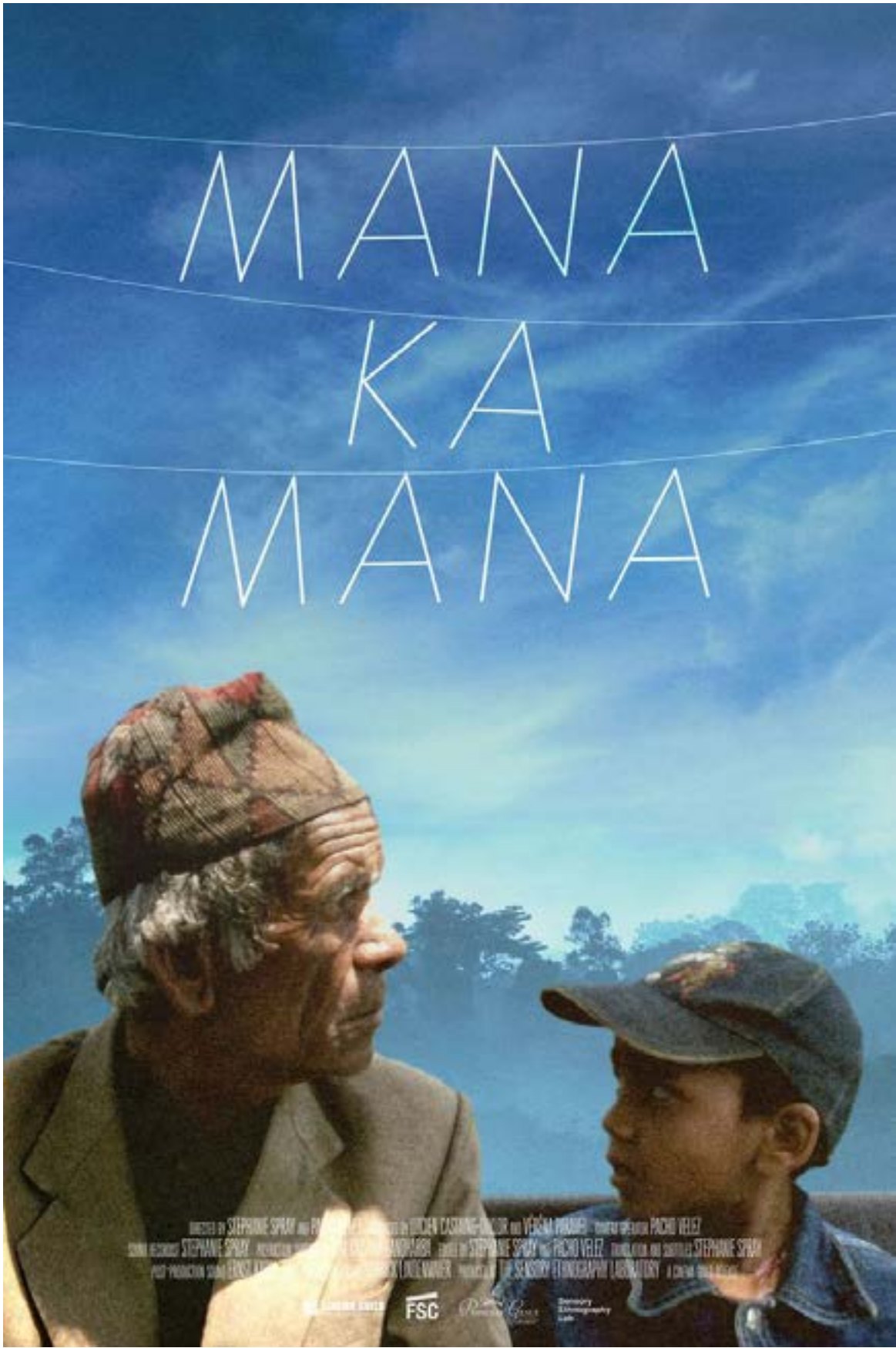
Our Happy Life: Architecture and Well-Being in the Age of Emotional Capitalism, Canadian Centre for Architecture, Montréal, 2019.



Moving and Migration - Stories From A Place To Other, Kaohsiung Museum of Fine Art, 2019



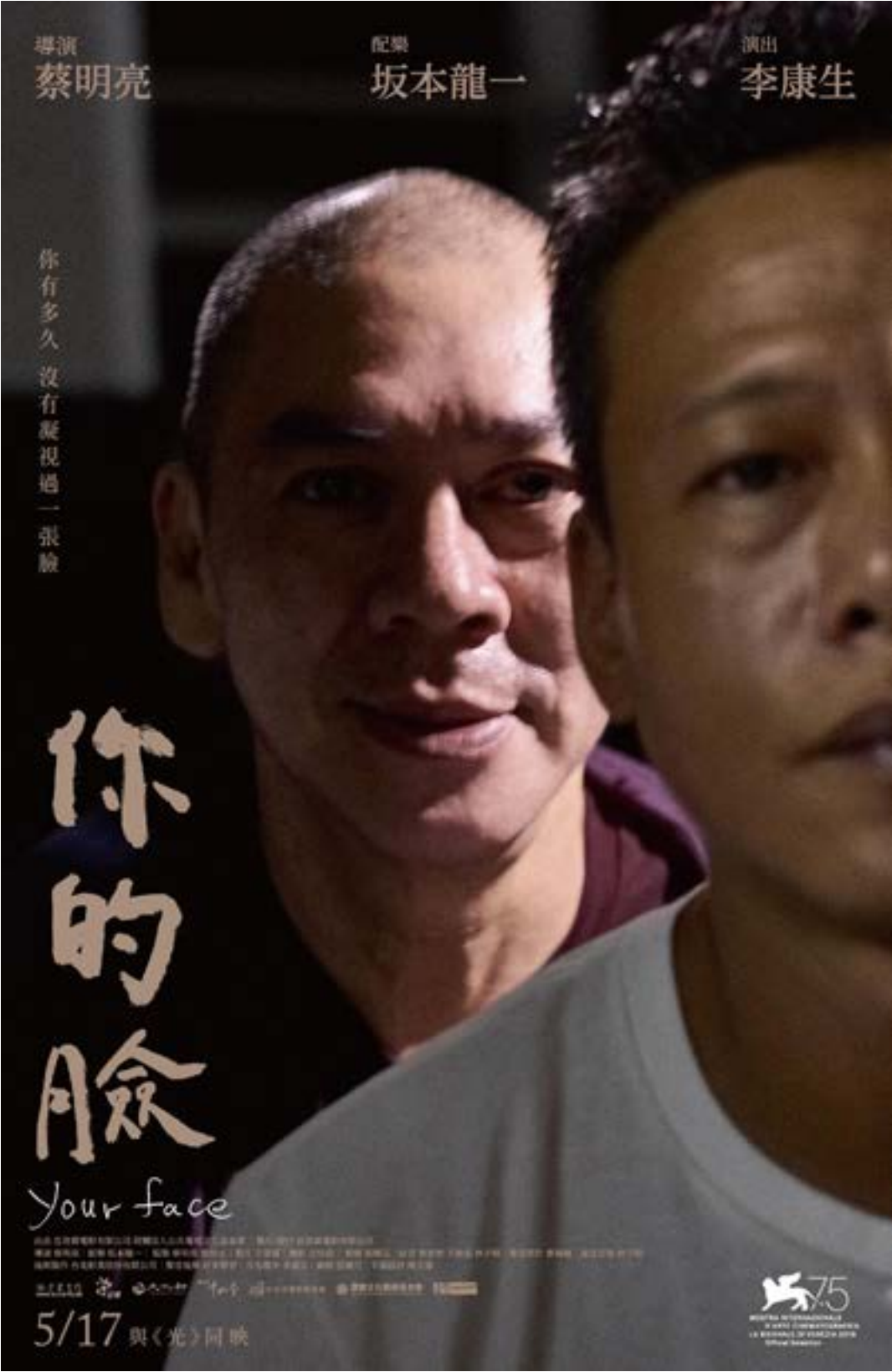
Countryside? A Report, AMO + Rem Koolhaas, Guggenheim, Taschen, 2020



MANAKAMANA, Stephanie Spray and Pacho Velez, Sensory Ethnography Lab, 2013



Dust in the Wind, Hou Hsiao-hsien, 1986



L: *Your Face*, Tsai Ming-Liang, 2019
R. *Afternoon*, Tsai Ming-Liang, 2015

A low-angle, upward-looking shot of a person, likely a woman, wearing traditional Taiwanese clothing. She is looking up towards a large, leafy tree against a bright sky. The text "Homo Ruralis" is overlaid in large white letters across the center of the image.

Homo Ruralis

The Countryside of Taiwan
Project and Film by Wei I Chen / Dip 16 Homo Urbanus
Instructed by Ila Bêka, Louise Lemoine, Gili Merin



Canals in Sky

Venice, Italy
a short Film by Wei I Chen



Canals in Sky

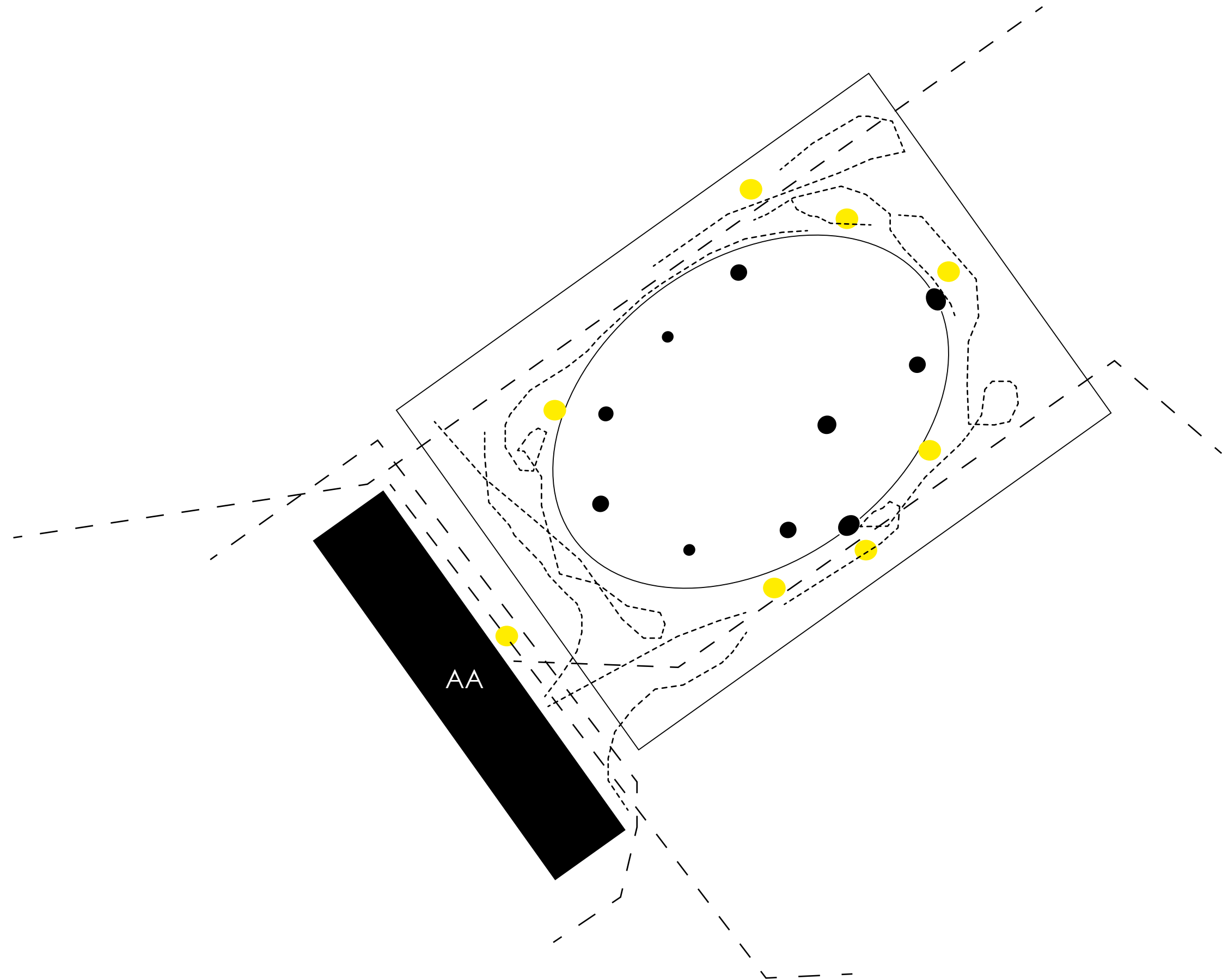
The canals and alleys form the veins and arteries of Venice. Water, people, objects and animals move along spaces defined by boundaries, boundaries that delineate inside and outside, locals and visitors. Those within come out; those outside go in. The mingling of conditions is intensified by the narrowing and expanding confines of the streets, the breathing rhythm of a beating heart, or the ebb and flow of a single wave. We stroll, we dodge, we collide, we apologise. We are forced into an intimacy seldom experienced in cities made of glass and steel.

In the film, the sky in the alleys becomes the canals, changing scales in an upside-down world. Animated fish is used to amplify certain interactions that happen in this intimate scale, and to highlight unseen elements of the buildings that form the boundaries of the alleys.





Thesis



X-Ray Bedford Square

While circulating around the square I discovered several interesting spots or conditions that are only specific at the site.

Becides merely record them, the project would like to bring these unseen and hidden information to the busy users of this square. Like what many of my peers in the architectural schools will say, the architecture education “open” my eyes to see the structure and combination of this physical world. Therefore, taking this chance, the project applied the making of interventions to bring the unseen to the people.

Due to the time limit, one spot, the “resilience” of the roots was selected for further development. This booklet complies the records of making and observations during the intervention.

The improvement direction went from using texts or abstract message to a more straightforward method, drawing, to include the audiences of different ages and levels of knowledge.



The Lobby

The street along the doors to the Architectural Associations are “occupied” by students or staffs as one of their main social spaces. As there is no main foyer on the ground floor and the bounds between peers were too tight (or it is simply too troublesome to go up the the bar), the sidewalk is turned into the “lobby” of the shool.



The Drop-off Area

At one of the corner at the square, there are a group of adults, mainly female, waiting and facing toward the same direction. When the time clicks to 4:30p.m., suddenly the doors on the side will open, and teachers bringing out the students. The relation between this chamfer with its context turned this spot into a “drop-off” area catering for the schools across the road.



Resilience

At the lower bottom of the fence, a part of tree trunks break through the gaps and reach out. Clearly, few iron sticks of the fence were modified shorter to fit with the consistent “stretching out” of the growing tree. When one looks at the pavement, few white obvious lines allow pedestrians to tell that it was remade previously. It is safe to guess that the pavements were pushed by the hungry roots underneath.



The Chair

At around all the corner areas, there is a wooden bench installed. However, due to the scarce of supply, there are many people standing or socializing along the fence. This clever lady, however, sat on this electronic box and turned it into her “chair”.



The Passage

As the composition of the square- a circular shape garden is placed in the center of a square land- four chamfer corners were created. Normally, the users are able to walk in a given direction at the square and the openness of the square extends outward from the center garden. However, as the placement of these construction materials and garbages, the wide easter part of the open land was turned into a narrowed passage with two fences aside.



The Scenery

Also because of the temporary construction, a public toliet, containers and garbages were placed and seperated by metal wire fences, which can be looked through. A group of people sitting on the bench faced toward the fence and enjoyed a nice “scenery.”



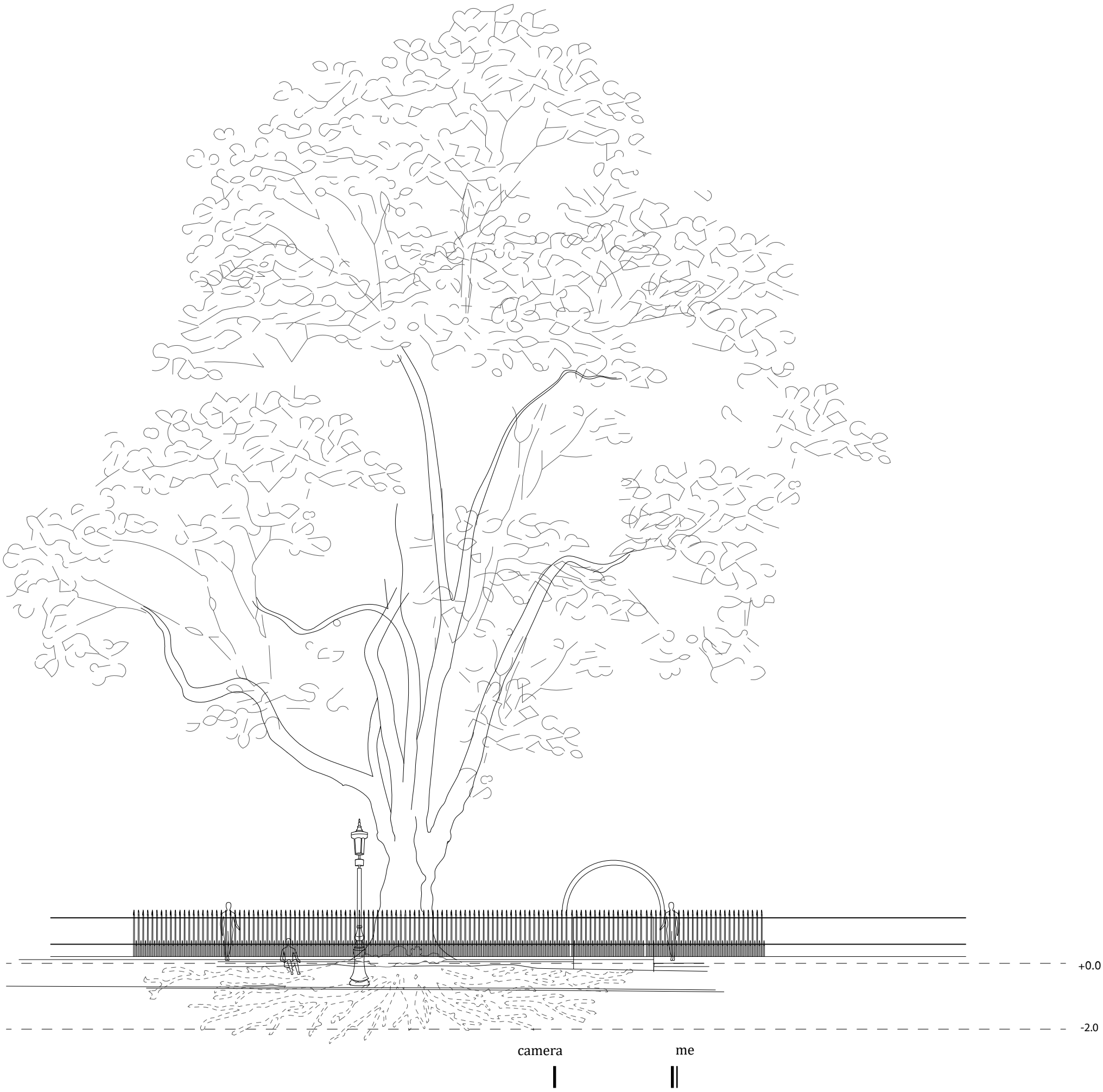
The Garbage Bin

Few garbages were placed by the broken mail box and therefore turned it into a garbage collection spot.



The Phonebox

Interesting, there are many people on phonecall at the square. When the bench was taken, they stood alone the fence. When there were people smoking there, a man in the photo chose to circulate around the lighting pole. This action makes the spot a “phonebox” with imaginary stronger connection.



3 & 4

2

1

me

camera

me

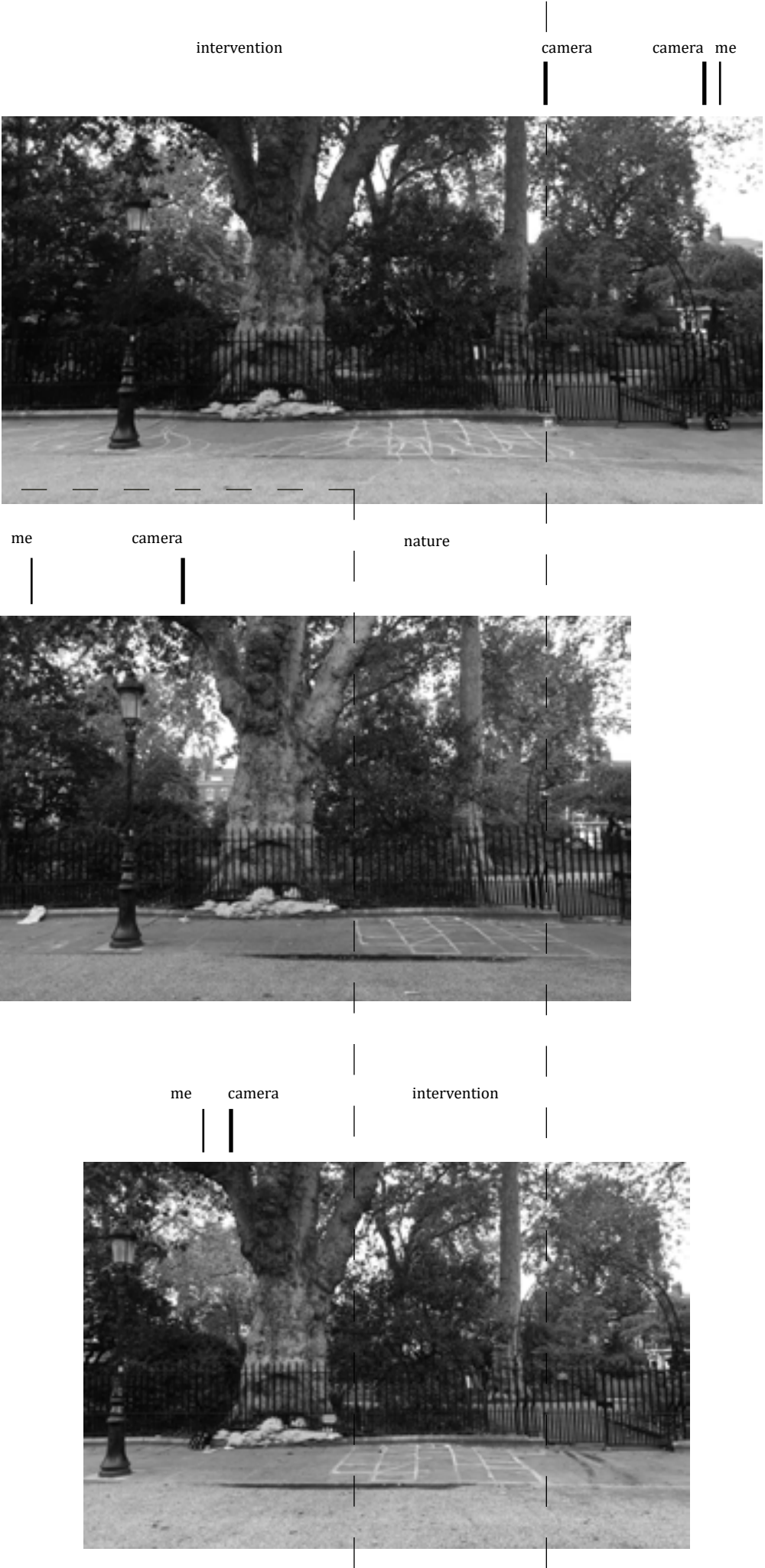
camera

Location of the Observations

3 & 4

2

1





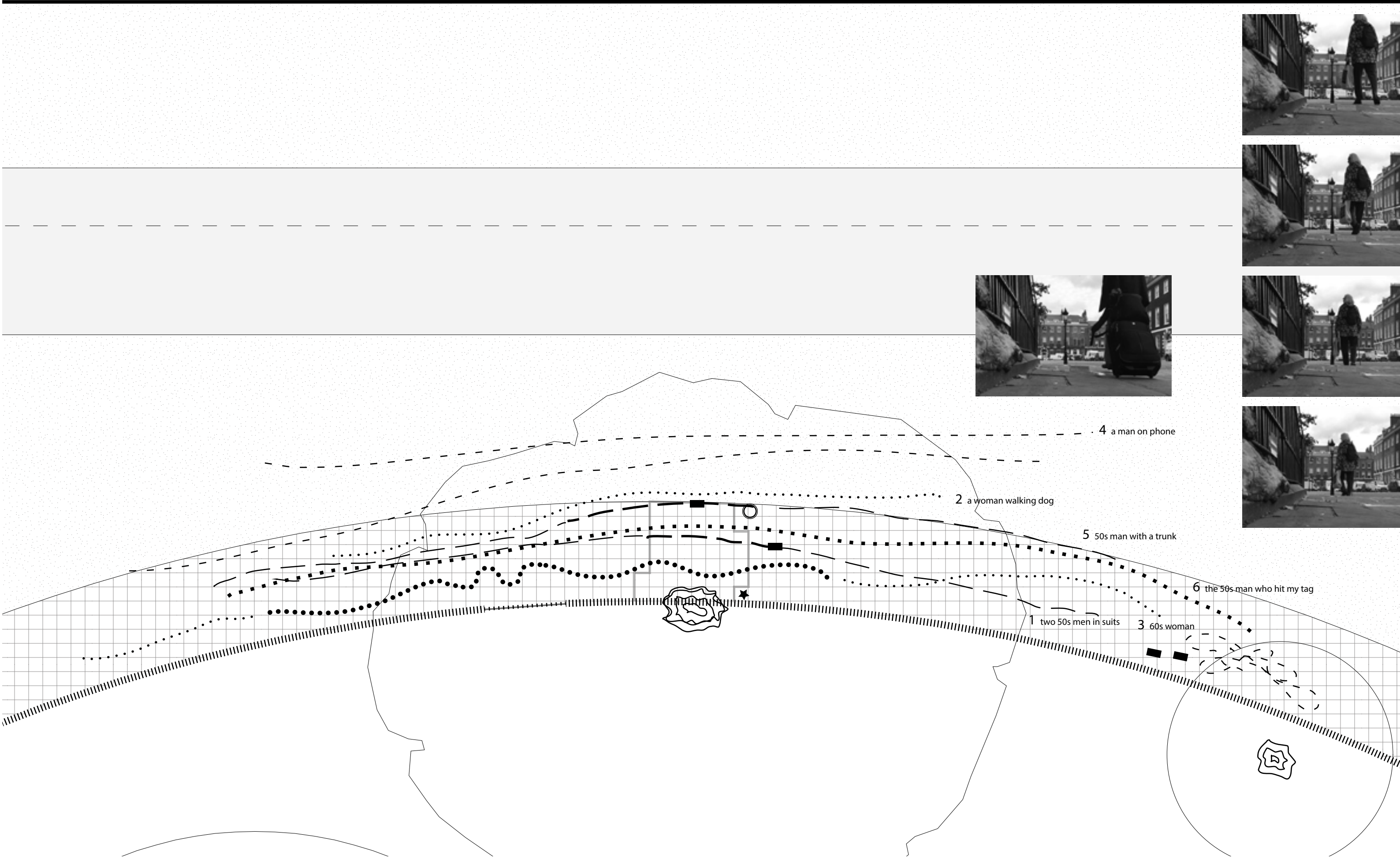
The area of new pavement was highlighted by color tape with two messages.

I also set my phone at a very low height, 7 cetermeters from the ground, to capture passengers' foot steps and movements.



Drawing 0.1

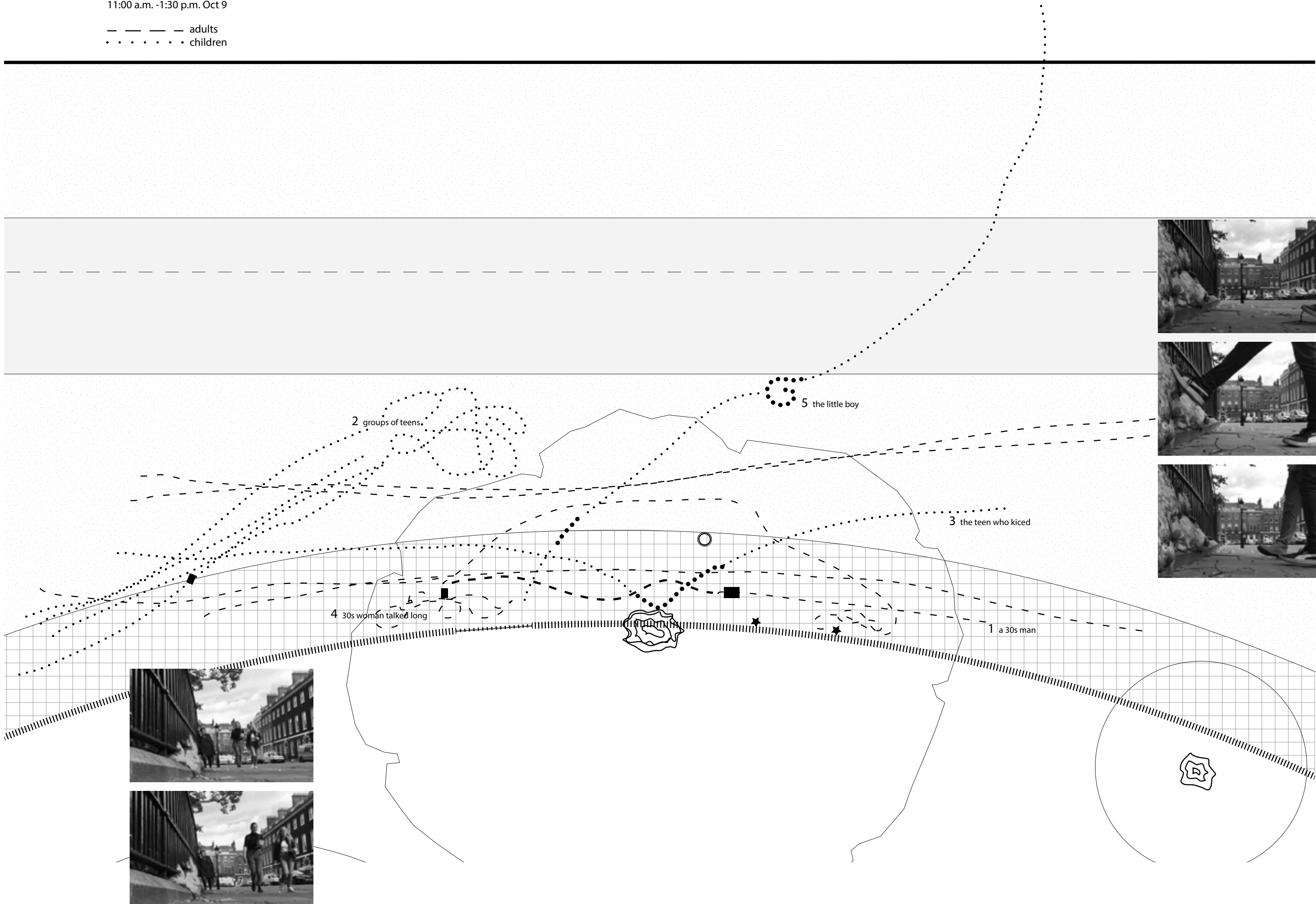
First Attempt: Color Tape
11:00 a.m. -1:30 p.m. Oct 8





I set my phone at a very low height, 7 cetermeters from the ground, to capture passengers' foot steps and movements when there is no intervention toward the same spot.

Drawing 0.2
Second Attempt: None
11:00 a.m. -1:30 p.m. Oct 9
— — — — adults
• • • • • children



3



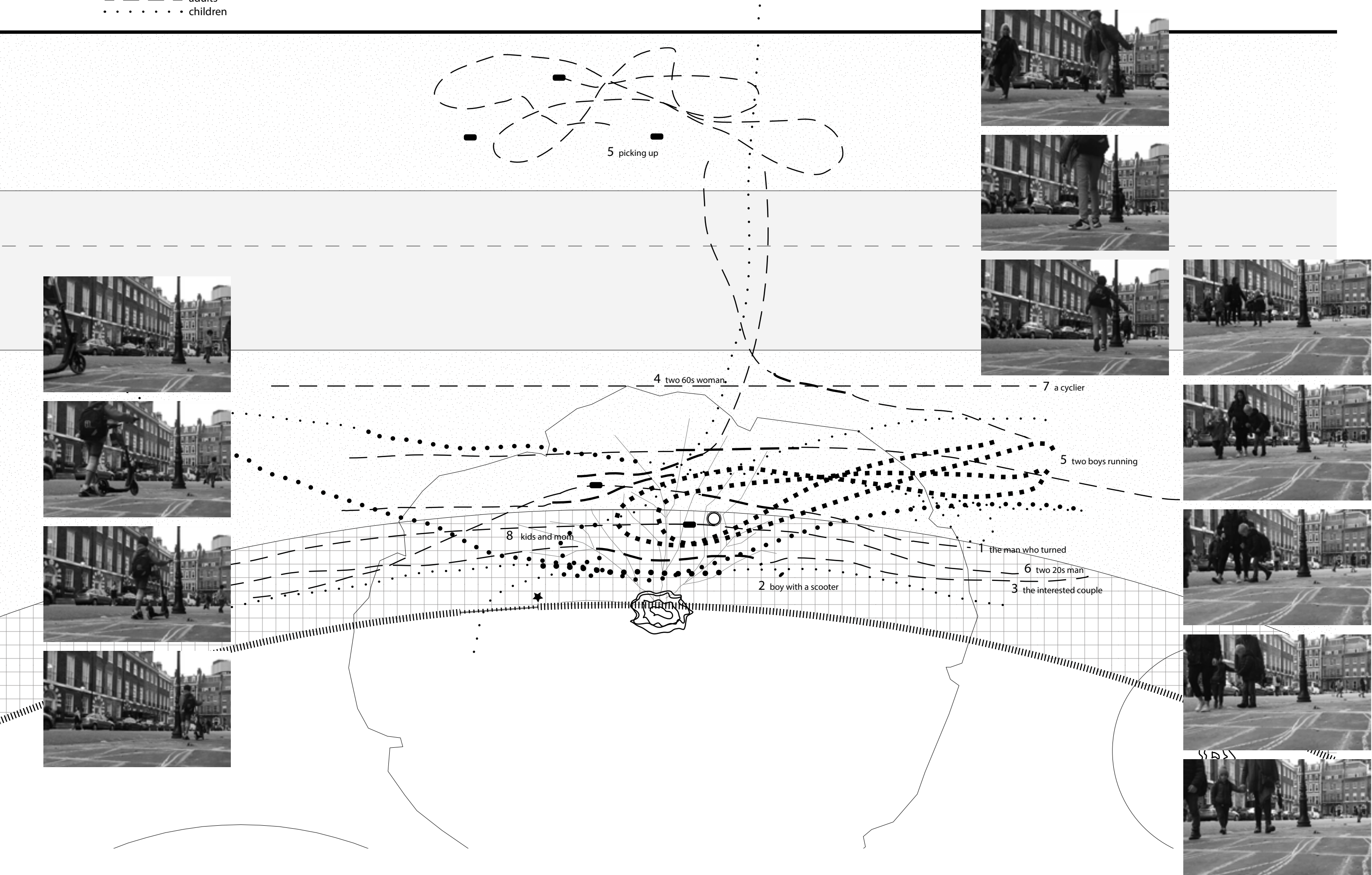
A complete stranger came to have a conversation with me while I was still drawing. He stayed, took photos of me and later sent me the photos.

The roots were revealed by straightforward chalk drawing. The roots were extended deliberately longer in order to gain more awareness.

Drawing 0.3

Third Attempt: Chalk Drawing
11:00 a.m. - 1:30 p.m. ; 4:00-4:30 pm Oct 10

- — — — adults
- • • • • children



4



The two girl who asked for an interview of me for their assignment.



A friend who helped me recorded the process eventually tried the chalk himself.



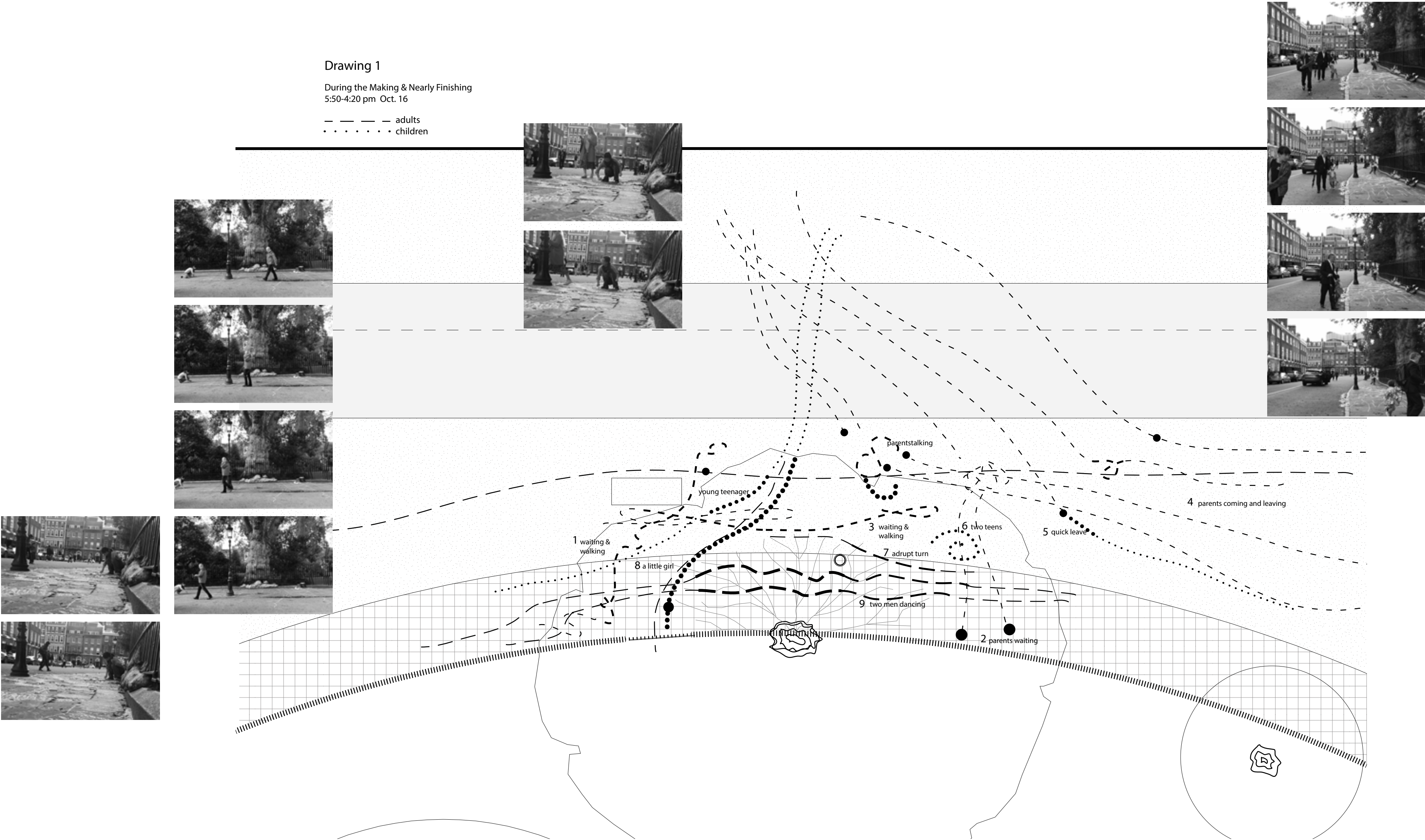
The roots were re-drew based on the research of this specific species of tree- London Plane.



Drawing 1

During the Making & Nearly Finishing
5:50-4:20 pm Oct. 16

— — — — adults
• • • • • children



Intervention 4



Drawing 2

When the Intervention was just finished
4:20-4:50 pm Oct. 16

— — — — adults
• • • • • children

